

GRAEae

THEATRE COMPANY

GRAEAE THEATRE COMPANY PRESENTS IN ASSOCIATION WITH THE BELGRADE THEATRE COVENTRY

'ROUGH, READY
& BL**DY BRILLIANT'

TIME OUT

'THE STAGE GIVES
OFF A MILLION VOLTS'

THE GUARDIAN

REASONS TO BE CHEERFUL

A RAUCOUS MUSICAL FEATURING THE HITS OF
IAN DURY AND THE BLOCKHEADS



MARKETING PACK 2017



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REASONS TO BE CHEERFUL

MARKETING PACK 2017

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Arts Council England

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Supported using public funding by

**ARTS COUNCIL
ENGLAND**



ABOUT REASONS TO BE CHEERFUL

Reasons to be Cheerful, Graeae's musical based on the music of Ian Dury and The Blockheads, has been seen in various guises since 2010, when it was first staged to celebrate their thirtieth birthday. It was thirty years since Nabil Shaban and Richard Tomlinson had set up Graeae and it was thirty years since Ian Dury and the Blockheads had been at the height of their fame. Ian Dury was, and still is, many things to many people: a geezer, a troublemaker, a genius. He was also a patron, staunch supporter and advocate of Graeae. Ian has been gone for seventeen years now, but the extraordinary wit and wisdom of his songs is still very much alive today.

This first tour was co-produced with the New Wolsey Theatre, Ipswich and Theatre Royal Stratford East. It subsequently went on a national tour in 2012, visiting New Wolsey Ipswich (for a second time), Hall for Cornwall, Hull Truck, Watford Palace, Dundee Rep, Hackney Empire and Nottingham Playhouse. The cast performed an excerpt (the song *Spasticus Autisticus*) at the London 2012 Paralympic Games Opening Ceremony, as well as a concert version of the show at the Queen Elizabeth Hall on London's South Bank. Last year (2016), the concert version was revived for dates at Milton Keynes International Festival, Latitude Festival, and international gigs in Brazil and Mexico.

As is the Graeae way, the show has always been performed by an integrated cast, including Deaf and disabled artists, with creative integration of British Sign Language, audio description and captioning.

5 years after the last tour outing this incredibly successful production is back for one last tour and it feels more relevant than ever. The parallels with Thatcher's government of the early 1980s and today's Tory-led coalition grow more apparent with every passing day. A couple of years ago we thought the time might have come to bring back a little bit of attitude; now we know for sure that's what we need to do. This show has got classic Ian Dury/Blockheads songs, a story that we hope will have you laughing and crying in equal measures, and a motley cast and production team that would make Kilburn and the High Roads look respectable. Graeae are touring the show one final time (in association with Belgrade Theatre, Coventry) because it's time for Ian Dury to continue the work of inspiring a new generation.

When Chaz Jankel, Ian Dury's song-writing collaborator, saw the show in 2010 he told us he thought Ian would have loved it. Nothing could have made us happier. We hope Chaz, Ian and the Blockheads will continue to crack a wry grin at the liberties we have taken with their songs and we look forward to performing our show, and their brilliant music, to audiences up and down the UK.

Introduction from Jenny Sealey - Director

When Ian Dury left us, my then partner Danny Braverman said, 'You really must do something about Ian and his music at Graeae'. And he was right, as a patron of Graeae we did need to find a fitting tribute for him.

Musicals / plays with music are not my strong forte being Deaf and all that, so I needed someone who really knows this territory. I went to Kerry Michael, Artistic Director at Theatre Royal Stratford East. He came straight on board suggesting we co commissioned Paul Sirret to write the book and got Robert Hyman be our Musical Director. And we were off with heartfelt support from The Dury family and The Blockheads!

I never thought that 7 years on from our first show we would have done two tours, played in Brazil, Mexico, Latitude and of course our version of Spasticus Autisticus was part of London 2012 Paralympic Opening Ceremony. Each time we have toured or played it has been a reminder that we need a reason to be cheerful against a backdrop of austerity and cuts.

It is brilliant and important to be doing it again because the world is in such a fragile place and here in UK we are in a mess. The fight for access and independence for D/deaf and disabled people is woefully ongoing and in answer to our first song 'Why don't you get out of bed' – well, we will if we have the right access to help us out of the sodding bed and once we are up, we are there, en masse to fight injustice and to promote equality – so all in all a reason to be cheerful.

This show is for anyone who loves Dury, anyone who has been/is a teenager, anyone who has fallen in love and for those who have ever nicked their parents car!

There is a new design, new MD, new cast members, an additional character (who likes prog rock) but Garry Robson and Nadia Albina (original Bobby and Janine), Mat Fraser (Drums) and Robert Hyman (MD), you are still and always will be part of the DNA of this show. The mixing of the original with the new is hugely exciting as we can re vamp and re ramp up this revival and ensuring plenty of 'Sex n drugs n rock n roll'!

I love ACE's (Arts Council England's) understanding of the ambition and the need for this production and am eternally grateful to them for funding our last tour. I say 'last' but maybe Reasons will be part of Graeae for many more years yet.

But here is to THIS TOUR.

ENJOY.

Introduction from Paul Sirett - Writer

About ten years ago Jenny Sealey at Graeae and Kerry Michael from Theatre Royal Stratford East got in touch to ask if I might be interested in writing a play to celebrate the music of Ian Dury and the Blockheads – I couldn't believe my luck. I adored Ian Dury and the Blockheads. Ian Dury was an extraordinary man and initially I spent a lot of time researching the man and his music, but it was proving hard to find the right angle on his story. I kept stalling, then I thought, what if I write a story from the point of view of his fans? I knew what it was like to be a fan. I knew what it was like to go to gigs. I knew what it was like trying to get tickets for gigs. Could that be a play? I wasn't sure. But then I heard that someone else was writing a play about Ian Dury and that some other people were making a film about him, so I thought, I'll leave the biography to them and try to celebrate the spirit of Ian's music through a story about his fans. And that's how I came to write *Reasons to be Cheerful*. Actually, it wasn't always called *Reasons to be Cheerful* – at first I called it *Sex and Drugs and Rock and Roll*, but that was what they called the film, so I toyed with the idea of calling it *Hit Me*, but that was what they called the play about Ian Dury and his minder, Spider, so I went for *Reasons to be Cheerful* – I'm so happy I did, it has always felt like the perfect title for this show.

I can't remember how many drafts I wrote, but I do remember getting a phone call from Jenny Sealey one day to say that it looked like the dates of our proposed production might clash with the release of *Sex and Drugs and Rock and Roll*, a voice in my head said, "This is where Jen tells me we're not doing it" but being Jen she said, "Sod it, let's do it anyway!"

I think my next move surprised a few people – I asked if I could audition to be in the band. I don't think many people knew I had been a professional musician. Thankfully, I was given a chance and the play's original MD, Robert Hyman, gave me the thumbs up. Thank you, Robert.

And ever since then I have played in the band whenever and wherever we've performed around the world. If you're interested, I'm the guitarist at the back mouthing all the actors' lines as they speak them.

Being part of this show has been one of the greatest joys of my professional life. Not only did I get to write it, I got to work with wonderful people AND I got to play in the band. I don't like to contemplate that this might be the last tour of the show, so I'm not going to, I'd much prefer to think we'll go on forever.

If you've seen the show before, I hope you'll enjoy as much as you did last time (and feel compelled to turn to your friends and remark upon how the cast still look as young as the first time we did it in 2010). If it's your first time, hold on tight, and get ready to learn some sign language.

In 2012 'Reasons to be Cheerful' was part of an amazing year for D/deaf and disabled artists that climaxed with us performing at the brilliant Paralympics opening ceremony. Five years on I think the show is more relevant, more important, and more urgent than ever. After the high of 2012, the issue of disability has slipped a long way down the establishment agenda. It is almost as if disability is being made invisible again. And I think this is profoundly wrong. I hope that our new production will help to put D/eaf and disabled-led issues centre stage again and will act as a timely reminder that a show like this, about a disabled punk rock superstar has the power to inform and entertain today just as Ian and the band did back in dark days of Thatcherism.

Thank you for coming. I hope we'll be able to give you a night to remember.

Introduction from Jemima Dury

I have been connected to Graeae Theatre Company since I was 15 years old, when my father, Ian Dury, became a patron in 1984 alongside Peter Blake and the founders Nabil Shaban and Richard Tomlinson.

My direct involvement with Graeae began when *Reasons to be Cheerful* hit the stage in 2010 and took the roof off the Theatre Royal Stratford East. I was knocked for six. The audience at Stratford East that night was full of students from Newham College. To see young people in the interval grooving and singing *Sex and Drugs and Rock and Roll* blew me away. Dad would have loved it. It proved what timeless music he and the Blockheads created 40 years ago this September.

For me, the show symbolises a perfect marriage of past and future. I close my eyes and the power and vitality of the music takes me back to a Blockheads gig in the seventies when punk rock gave a rallying cry against economically and politically difficult times. I open my eyes and I'm looking at some of our finest performers, disabled and non-disabled, working together in a partnership that is true to the Graeae ethos, sharing resources and supporting one another. This is a great vision for the future, however, the backdrop is sadly reminiscent of the past, with austerity measures and constant funding cuts for the disabled affecting people's health and social wellbeing.

Reasons to be Cheerful is our rallying cry for 2017, to build a world where we accept our challenges and celebrate our differences, where everything is accessible and possible.

ABOUT GRAEAE

Graeae is a force for change in world-class theatre – breaking down barriers, challenging preconceptions and boldly placing D/deaf and disabled artists centre stage.

Artistically led by Jenny Sealey, Graeae's signature characteristic is the compelling creative integration of sign language, captioning and audio description, which engages brilliantly with both disabled and non-disabled audiences. Championing accessibility and providing a platform for new generations of artists, Graeae leads the way in pioneering, trail-blazing theatre.

The original disabled-led theatre company, Graeae remains firmly rooted at the forefront of its field in the UK, with the valuable patronage of many high profile artists, directors and actors, including Sir Peter Blake, Jenny Agutter, Richard Wilson OBE, Sadie Frost and Dame Harriet Walter.

Not only does Graeae produce outstanding theatre, but the company delivers extensive training programmes and opportunities for aspiring and established actors, directors and writers. A recognised authority in accessible aesthetics, Graeae works closely with client organisations to inspire and lead best practice - creating, supporting and advising on the development of accessible environments for all theatre lovers, everywhere.

Based at Bradbury Studios in Hackney, East London, it is no surprise that Graeae's home sets the benchmark for inclusive practice. The award-winning building, the first of its kind in the UK, has creative access at the core of its design. From tactile flooring to sensitive heating systems, the Graeae offices and studio space are sophisticated and urban...a world away from the kind of institutional buildings often associated with access standards.

Recent productions and co-productions include: *The House Of Bernarda Alba*, Jack Thorne's *The Solid Life Of Sugar Water*, *Blood Wedding*, *The Threepenny Opera*, *Belonging*, *Blasted and Bent*. Spectacular outdoor productions include *The Limbless Knight*, *Prometheus Awakes* and *The Iron Man*. In 2017, Graeae will be returning to the Edinburgh Festival Fringe this summer with *Cosmic Scallies*, a new play by award-winning writer Jackie Hagan, co-produced with the Royal Exchange Theatre.

REASONS TO BE CHEERFUL SYNOPSIS

The play is set in 1980 in The Red Lion pub and starts with Vinnie, welcoming the audience to the memorial gig for his Dad. His story takes us back to the political upheaval of 1979. Vinnie has given up college to work so that his mum can look after his dad. He and his mate Colin are desperate to take his father to an Ian Dury gig, but it is sold out. When at last tickets fall into his possession events take a surprising turn. Things don't quite pan out as expected, but Vinnie still manages to give his dad the best night of his life.

This coming of age narrative is interspersed with classic Dury numbers from the opening *Reasons to be Cheerful* to *Plaistow Patricia*, *Sex Drugs and Rock and Roll* and *Spasticus Autisticus*, ending with the powerful and emotive *Sweet Gene Vincent*. The lyrics are boldly projected onto a screen cleverly supported by Duryesque cartoon strips, British Sign Language to enable access for Deaf audiences, captioning to enable access for hard of hearing audiences and audio description for blind/visually impaired audiences. The fact that it is a musical with Ian Dury's lyrics at the heart of it, the original disabled activist and musician, means that only Graeae can pull this off.

CAST AND CREATIVE LIST

Cast/Band

Vinnie – **Stephen Lloyd**
Colin – **Stephen Collins**
Janine - **Beth Hinton-Lever**
Pat - **Karen Spicer**
Bill / Bobby - **Gerard McDermott**
Nick / Dave (saxophone / guitar) - **Dave will be played by Max Runham.**
Saxophonist tbc
Uncle Harry (keyboards) - **Joey Hickman**
John (lead vocals) – **John Kelly**
Nixon (bass guitar) - **Nixon Rosembert**
Paul (guitar) - **Paul Sirett**
Paula (Drums) - **Paula Faircloth**
Max (Percussion) - **Max Runham**
Debbie (SLI) – **Jude Mahon**
Pickles (AD) - **Wayne 'Pickles' Norman**

Creative Team

Director – **Jenny Sealey**
Writer – **Paul Sirett**
Designer – **Liz Ascroft**
Lighting Designer – **Ian Scott**
Sound Designer – **Lewis Gibson**
Musical Director – **Joey Hickman**
Choreographer – **Mark Smith**
Video Designer – **Mark Haig**

TOUR DATES

Friday 8 & Saturday 9 September
Belgrade Theatre, Coventry
www.belgrade.co.uk
Box office: 024 7655 3055

Tuesday 12 – Saturday 16 September
Derby Theatre
www.derbytheatre.co.uk
Box office: 01332 59 39 39

Tuesday 26 – Saturday 30 September
Nuffield Theatre, Southampton
www.nstheatres.co.uk
Box office: 023 8067 1771

Tuesday 3 – Saturday 7 October
New Wolsey Theatre, Ipswich
www.wolseytheatre.co.uk
Box office: 01473 295 900

Tuesday 10 – Saturday 14 October
West Yorkshire Playhouse
www.wyp.org.uk
Box office: 0113 213 7700

Tuesday 17 – Saturday 21 October
Liverpool Everyman
www.everymanplayhouse.com
Box office: 0151 709 4776

Tuesday 24 October – Saturday 4 November
Theatre Royal Stratford East
www.stratfordeast.com
Box office: 020 8534 0310

PRESS QUOTES

‘Rough, ready and bl**dy brilliant’
Time Out

‘The stage gives off a million volts’
The Guardian

‘When the story, the rock ‘n’ roll mentality and the music come together, it’s
unstoppable.’
The Times

‘The music is brilliant... there are moments of crude punk genius.’
The Sunday Times

‘A Graeae Theatre Company triumph.’
The Guardian

‘The energy and anarchic attitude are faultless.’
The Daily Telegraph

‘It’s got a heart of gold. And with an excellent band, it’s a must for die-hard
Dury fans.’
The Daily Mail

‘This is entertainment that leaves no one out.’ **British Theatre Guide**

PATRON AND CELEBRITY QUOTES

Jemima Dury

'I'm so excited for everyone who will see *Reasons to Be Cheerful* for the first time on this 2017 tour, you are in for a treat. I love it - it's energizing, it's moving and it's enormous fun. It comes as close as you can get to a 1979 Ian Dury and the Blockheads gig. Graeae gives us diverse, accessible theatre at its best. This is how all theatre should be!'

Sadie Frost (Patron, Actress)

'The gig took me back to when I was a wee nipper trying to be a punk rocker in the eighties. The cast were energetic and all brilliant. *Hit me with your Rhythm Stick*, *Sex & Drugs & Rock & Roll*, *Billericay Dickie*, *Clever Trevor* and *England's Glory* being my favourites. It's a great show to have a sing-along to and you will want to stand up and boogie or pogo till your heart's content!'

Danny Boyle (Film Director)

'**REASONS TO BE CHEERFUL is a total blast:** for the nostalgics it's a truly touching and affectionate tribute to one of our great street poets; and for everyone else it's *We Will Rock You* and *Matilda* served up by the best ensemble cast I've seen in years. The instinct to get up on stage with them and dance is overwhelming. Whew!'

Richard Wilson OBE (Actor)

'A wonderful production. An energy and rawness that spoke to everyone in the audience, and one of the happiest shows I have ever seen.'

Baxter Dury (Ian's son)

'I watched a show called **REASONS TO BE CHEERFUL** last night at the Hackney Empire, beyond emotional, **beyond brilliant**. Well done all involved.'

Chaz Jankel (chief *Blockhead* and Ian's former writing partner)

'Surely, what defined Ian Dury was his spirit, courage and wit... this is exactly at the heart of Graeae's production of **REASONS TO BE CHEERFUL**. When I saw the show, I was amazed by the pace, vigour and attention to detail of these brilliant actors and musicians. Having worked and hung out with Ian Dury for so many creative years, I knew exactly what uplifted him and what irritated him – big time!'

Mick Gallagher - Blockhead

'The show is a fabulous celebration of the music of Ian Dury and the Blockheads and overwhelms the senses on so many levels that one just hangs on to their seat all the way from beginning to end. The enthusiasm and commitment of the actors and musicians in the performance is spellbinding... This is the best interpretation, to date, of Ian's songs and The Blockheads

music by far... The old geezer would have loved this!

Derek The Draw - Blockhead

'An energetic, uplifting, funny, thoroughly enjoyable night out... Roll on the West End.'

'Great cast, very cool band, best night out for ages I hope it gets an extended run.' **John Turnbull - Blockhead**

Jenny Agutter (Actress)

'When the curtain came down everyone was on their feet applauding and wanting more. There was enough energy on stage to light up all of the West End. This production must have the chance to reach the large audience it really deserves. It is a timely, funny and immensely entertaining piece of theatre. I can't wait to see it again.'

He [Ian Dury] applauded strength of spirit and sincerity. I think I could truthfully say on Ian's behalf that had he been here to see these guys he would be proud, gob smacked and may even have shed a tear for the sheer bravura of this musical. A masterpiece!

Sir Peter Blake (Artist)

'**REASONS TO BE CHEERFUL** is such a great show, full of energy, excitement, and, of course, great music. I know Ian would have been thrilled to see his words and music interpreted with such tenderness and respect. I urge you to see this wonderful musical.'

Suggs – Madness

'Graeae's **REASONS TO BE CHEERFUL** is a cracking night out. The place was packed and everyone, young and old, was jumping about and loving it. Took me right back. Brilliant!'

Joe McGann (Actor)

'Absolutely thrilling show. The energy from the performance filled the theatre and it was fantastic to see people young and old alike up and dancing. This show deserves a longer life. Here's to a West End transfer! Superb!'

Lee Harris (Manager of *The Blockheads*)

'We all thoroughly enjoyed ourselves. The whole show was done in the absolute spirit of the music and that's why it works so well - something the film and the play weren't successful with. Mick and I are going back on the last night. You are doing us and Ian proud.'

AUDIENCE FEEDBACK 2012

NEW WOLSEY, IPSWICH

‘Many congratulations on a brilliant performance of **REASONS TO BE CHEERFUL** Saturday evening. It takes something extraordinary to get a mass standing ovation in staid Suffolk but this was well deserved. Pleasing to see that the New Wolsey were involved in this joint production [New Wolsey Theatre were original co-producers]. Deserves a West End Run. Many thanks. More please!!’ *John*

‘Dear Wolsey, I just wanted to say what a fabulous show **REASONS TO BE CHEERFUL** is... I saw the show last night - what a brilliantly talented group of actor-musicians...such enthusiastic, caring performances - and the music - wow - until you've seen a group of seventy year olds singing "sex...and drugs...and rock...and roll" (with actions...!!) you haven't lived...! All the actors were outstanding but a special mention to 'Colin'...! All the very best for the next couple of shows. From a very cheerful theatre goer.’ *Lorraine*

‘Tonight was wonderful, truly wonderful, if I could be there for both performances again I would. Thank everyone for a wonderful evening.’
The Mayor of Ipswich, Councillor Jane Chambers

‘Fantastic performances, fantastic music and a credit to all concerned. I have never been to a theatre performance where the standing ovation had everyone on their feet, clapping and singing along - even those who should, by rights, be far too old. Punk never dies! Knocks the West End into a cocked hat!’ *David Fox*

THEATRE ROYAL STRATFORD EAST

‘WOW! We are so lucky! The show was absolutely spectacular! The kids were on the edge of their seats and could hardly believe their eyes. It broke down any staid, boring, dull preconceptions they had about theatre. They laughed, shrieked, cried and were genuinely moved by your touching tale. Thank you Graeae for the most remarkable evening. Please pass on all our thanks to the cast who we won't be able to thank this afternoon.’
Laura Houstoun, Mossbourne Academy

‘I wanted to write and say how much I enjoyed **REASONS TO CHEEFUL** at Theatre Royal Stratford East. It was absolutely magnificent and the performances were outstanding. Best night I've had out in ages. Very best wishes.’ *David Finney, Managing Director – The Energy of Conversation*

‘Yet again thanks for a great evening – the show had so much energy – truly inspirational.’ *Carole – Amalgam*

'If you have a spare evening before 13 November, go see this, it is one of the best things I've seen for ages, and my 13 and 16 year olds loved it too. *'Jan Tallis*

AUDIENCE FEEDBACK 2010

'Thanks for two brilliant nights at Dundee Rep (I came on Friday with a friend and immediately rebooked to come with my kids who absolutely loved it - we all did). I could watch you all perform every night and not be bored. As well as a great tribute to Ian Dury you've raised my awareness of another fantastic theatre group. Thanks again for two amazing performances.' **Marion Todd**
(*still singing BLOCKHEADS*)

'I saw **REASONS TO BE CHEERFUL** yesterday evening. **What a brilliant show!** I would urge anyone who hasn't yet seen it to go. It's truly brilliant. With a beautifully designed set, an energetic cast who tell a wonderful story and the legendary tunes of Ian Dury, it's pretty much flawless as a piece of theatre... oh and there's the opportunity to have a bit of dance in the aisles too!' **Kay Hunt**

'Top notch performance! The acting and musicianship were fantastic, the story by turns heartwarming and funny, and really got all of us in the audience joining in.' **Lee Roberts**

'Just wanted to congratulate you on **REASONS TO BE CHEERFUL**. I watched it in Truro on Thursday with a friend and loved it so much I had to come back again on Saturday with my family. I haven't ever been so affected by a live performance before and sincerely thank each and every one of you. You're amazing!' **Lara Dew**

'Saw **REASONS TO BE CHEERFUL** at Nottingham Playhouse earlier, best performance I've seen in years! I thought the cast and musicians were top notch, the story was heart warming and hilarious. **Loved it!**'
Lee Scoops Roberts

'Laughed, cried and cheered. Thanks to all involved. Standing ovation well deserved.' **Hugh Watson**

You were all **truly SPASTICUS FANTASTICUS** last night and rocked my birthday treat. Thank you so much for a great show. Oi Oi!' **Manic Pianic**

'One of the best, if not the best, shows I've seen this year.'
John R Wilkinson

'We had an absolute blast - it was brilliantly energetic and mosh-pit-tastic.'
Odette Brightmore

MARKETING INFORMATION

Marketing for the 2017 tour

On previous tours, ticket sales were significantly better in those venues that put the production and the Ian Dury music (and themes) at the centre of their strategy, and focused less on the accessible elements and diverse casting. For the 2017 tour, we want to sell it first and foremost as ‘the ultimate Ian Dury musical’ which will feature songs people know and love, including *Hit Me with Your Rhythm Stick*, *Sex and Drugs and Rock and Roll*, *Spasticus Autisticus*, and of course *Reasons to be Cheerful*. We therefore want the primary target audience to be core musical theatre bookers and people looking for a great night out. Having said this, we want it to be a multi-faceted campaign and we will draw particular attention to the diverse casting and creative access to an audience that this will resonate with (i.e. Deaf and disabled individuals and groups within each town we visit).

General Brief/ Details of the Production:

- The acclaimed Graeae musical (see quotes and endorsements earlier in this pack)
- Featuring the music of Ian Dury and The Blockheads with a brand new song written especially for this tour. The show isn’t ABOUT the band, but is an original story about two young Ian Dury fans trying to get to a sold out gig
- The show combines a mixture of pathos and humour
- Directed by Jenny Sealey MBE, who has been running Graeae for 20 years, won awards and co-directed the London 2012 Paralympic Games Opening Ceremony
- All performances fully accessible with creative British Sign Language (BSL), audio description and captioning.

Keywords: punk, musical, new wave, Ian Dury, The Blockheads, accessible, Graeae

OBJECTIVES OF THE TOUR

- *Reasons to be Cheerful* 2010/2012 began to place Graeae as a company with mainstream rather than niche appeal. **The aim for the 2017 tour is for as many people as possible to engage with Graeae and its work, so that prejudices around disability are dismantled. Theatre is no longer a domain for the non-disabled.**
- To expose the work of Deaf and disabled artists and the work of Graeae to a mainstream audience
- Challenge pre-conceptions with regards to disabled led theatre productions
- Improve ticket sales compared to previous tours reaching both mainstream audiences and Deaf and disabled audiences simultaneously

KEY MESSAGES

- Part gig, part play, *Reasons to be Cheerful* celebrates the infectious music of Ian Dury and the Blockheads – the only musical to do so
- It's the ultimate Ian Dury and The Blockheads musical and Graeae are the right company to be doing it!
- Graeae's loud, raucous, colourful punk attitude musical *Reasons to be Cheerful* has excited audiences around the world and is now returning home for the FINAL time in a revitalised production for 2017.
- Although set in the late 70s and early 80s, the cuts disabled people faced then have come full circle with the recent closure of the Independent Living Fund, significant cuts to Access to Work, Bedroom Tax and ongoing changes to Personal Independence Payment

TARGETED MESSAGES

- Features an integrated cast including Deaf and disabled artists
- Fully accessible creatively integrating British Sign Language, captioning and audio description.
- The cuts that D/deaf and disabled people faced in 1979 have come full circle, and they are very similar to the cuts they are facing again in 2017. This show is a rallying cry to get out there and do something about it!

STRENGTHS

- Graeae, who have been creating creatively accessible theatre since 1980, and who have recently had productions at the Royal Exchange Theatre (The House of Bernarda Alba, 2017) and National Theatre (The Solid Life of Sugar Water by Jack Thorne, 2016)
- Critically acclaimed production
- Jenny Sealey (see biog)
- Features the music of Ian Dury and The Blockheads including a new song written by Chaz Jankel and Derek Hussey of The Blockheads and John Kelly, cast member/lead vocalist. Lyrics for the new song are included at the end of this pack.
- Fully endorsed by The Blockheads and family of Ian Dury:

'I'm so excited for everyone who will see *Reasons to Be Cheerful* for the first time on this 2017 tour, you are in for a treat. I love it - it's energizing, it's moving and it's enormous fun. It comes as close as you can get to a 1979 Ian Dury and the Blockheads gig. Graeae gives us diverse, accessible theatre at its best. This is how all theatre should be!'

Jemima Dury

WEAKNESSES

- Although core theatre goers may see it as a niche production, this is a high quality, raucous musical which will appeal to a wide range of people
- Could be seen as just for fans of The Blockhead's music, however this is a musical for everyone which ignites passion – you don't need to be a fan of Ian Dury/Blockheads music (though everyone will end up loving it!), It's a rallying cry to help make change happen with high energy and a great story.

OPPORTUNITIES

- All performances are fully accessible as an integrated part of the staging – this something to be shouted about
- Last tour of this production
- The Blockheads 40th Anniversary
- Fully supported by The Blockheads and Ian Dury's family
- Celebrity ambassadors for the show and the company

THREATS

- People have seen original production – however this is a new production and the last UK tour, so the last chance to see it!
- Don't like The Blockheads or Ian Dury – you don't have to, this is for anyone who likes loud, high-energy musicals and wants to make a difference – it's also for people who care about the welfare cuts that D/deaf and disabled people have been through recently.
- Too political, want escapism – the story may have political parallels to what is happening today but it's also about friendship and coming of age

TARGET AUDIENCES AND SUGGESTED ACTIVITY/CONTACT CHANNELS – please also refer to pages 12-5 of the audience development plan

- Football fans – previous events at local football grounds have proved incredibly popular. We suggest making contact with your local club for match day info and potential appearances by the cast at home games. Access to the club's data lists, fan forums and social media channels would also be beneficial.
- University, college and school students (including those starting at Fresher's Weeks) – students tend to be more interested in theatre that challenges conventions and explores new forms or feels like an event. We suggest getting print into student unions, music societies, libraries, gig venues on and off campus and anywhere they live their day to day lives. Pricing may need to be adjusted if no specific student rate has been agreed yet.
- Rock/gigging fans, Ian Dury/Blockheads fans, Punk enthusiasts, socio political music fans –as well as your own data lists we recommend targeted social media campaigns to these audiences as well as targeted ads (google, Fb or paid for MPUs on music sites and titles.
- Deaf and disabled people – see page 26 for more information
- People who've seen the show before as well as new audiences –for people who have seen the show before the main message is that this will be the last chance to see it as this is the farewell tour. New audiences need to know that this is something really special. We can provide targeted message copy for e-shots and direct mail as needed
- People who've seen Graeae or Ramps on the Moon productions (Tommy/The Government Inspector) – as above we can provide

specific copy for these audiences. Sharing the trailer and production shots on social media is also key.

- Core Musical theatre audiences – we will need to ‘show’ these audiences what the show is about. Using the trailer to support the season and standard activity is crucial. Also please utilise the previous audience feedback and the celebrity endorsements to allay any feeling of this being a risk. We will have new vox pops from the first week of the tour.
- Political theatre audiences – given the parallels between the current political climate and the 70s, we expect to reach audiences interested in current affairs and politics. As well as those you already on your data list, also think about social media engagement and advertising as well as traditional paper ads and editorial

Audience Spectrums – these are audiences we have committed to reaching as part of our ACE remit. There are fuller descriptions of each sector and how to reach them in the links but some ideas are also listed below.

- Metroculturals – likely to already form part of your core audiences. In addition, also think about paper editorial, e-shot features, facebook features.
- Experience Seekers – likely to be very active on social media and influenced by launch pieces in local press on and offline and targeted sustained social media to build hype. Some of this audience may need a different price point consideration.
- Facebook Families - reach out through facebook showing trailer and pics. Think about offers for early performances.
- Kaleidoscope Creativity – this audience segment are typically on the low level of cultural engagement and will likely be risk adverse. Perhaps look at data swaps for local gigs, festivals and community events as well as risk aversion
- Up Our Street – this audience will feel a lot of nostalgia for the 70s/80s. The music of the era will be the main draw. Word of mouth and peer review will be very important to this audience so again perhaps look at pricing incentives placed earlier in the week so you can benefit from the word of mouth effect. Traditional communications are likely to be most effective with this audience– leaflet drops, dms, local press ads and radio – interviews and reviews

REASONS TO BE CHEERFUL

MARKETING PACK 2017

- Trips and Treats – this audience may need a price incentive and as with Up Our Street word of mouth and peer review will be very important. Look at outdoor/poster distribution, groups networks, local press and online ads and radio interviews

ENGAGEMENT PROGRAMME

We will be running an extensive engagement programme alongside the marketing campaign for Reasons to be Cheerful. Details on this will be combined in the main show flyer, and it's really important this is marketed as part of the same campaign.

Creative learning teams at venues have been contacted with an e-flyer, artwork and posters which will be promoting this campaign, and we can supply this to marketing teams as well.

Further details on this engagement programme are detailed below:

How can we make sure our voices are not shut away? How do we make ourselves seen and heard?

In 1981 Britain was changing – we were on the edge of massive political change, music was continuing to present the changing landscape, and D/deaf and disabled people were rising up. In the same year, singer-songwriter Ian Dury (of Ian Dury and The Blockheads) penned Spasticus Autisticus, an anti-charity protest song against International Year of Disabled Persons, a concept he found patronising.

36 years later, the UK is again undergoing massive change, and globally the world is a different place, with new shifts in power and a new generation rising up to be seen and heard. Song continues to be a way we channel anger, maintain solidarity and demand change.

Join the Reasons to be Cheerful Tour 2017 and make a protest song for your generation.

Three Steps to a Revolution:

- 1. The Reasons** Book an Introductory Reasons to be Cheerful workshop to set you on your way. You can also request our exclusive Songwriting guide, full of professional song writing tips and ideas of how to make songs accessible.
- 2. The Rhyme** Make an original protest song*. Send it to us. We'll be choosing songs to take on tour; firing up audiences around the country!
- 3. The Revolution** Come see the show [on tour](#) and join the revolution.

** We will welcome songs in any format accessible for you, including signed song, lyric videos and audio recordings.*

To get involved contact Jodi-Alissa Bickerton, Creative Learning Director
jodi@graeae.org / 020 7613 6900

ACCESS

RTBC incorporates British Sign Language (BSL interpretation, captioning, and audio description into the body and heart of the show AT ALL PERFORMANCES.

The cast interprets the songs with a mixture of BSL and creative 'signed song', the dialogue and lyrics are projected onto a screen with accompanying graphics, and the audio description is delivered live from the stage by a member of the cast.

The preferred wording to describe this in promotional material is:

'All performances include creatively captioned dialogue, creatively BSL-interpreted songs and audio description.'

All dates of RTBC should be included in any 'assisted performance' promotional material you produce. The Access Logos below should be included in marketing materials to promote the performances to disabled audiences (link to download these logos also on following page)

We also provide the following access materials, available before the show:

Programmes provided in standard print, large print, and Braille. These are all offered at the same price. Programme text is also available from our website in digital format.

Tactile model of set.

Audio headsets for listening to the Audio Description incorporated into the performance. These are available to be picked up by patrons at the access table in advance of the performance and must be returned afterwards.

Audio introduction Describing characters, design elements and a brief synopsis of the play, this introduction is delivered through the Audio Description headsets ten minutes before the curtain goes up. Audience members using the AD are advised to take their seats 15 minutes early. This intro is also available as a download from our website so patrons may listen in advance.

BSL synopsis A synopsis of the performance delivered in BSL on video, available at the venue and through the website.

Promotional E-flyer (screen reader friendly) - links available upon request.



These access logos can be downloaded from <http://graeae.org/about/resources/> where you can also find other helpful resources.

Access needs buy-in from EVERYONE in the venue, and it's really crucial that your box office and front of house staff have the full briefing in what's the show is, the fact that it's accessible, the resources available to help people access the show etc. We can also provide training to members of front of house/box office/marketing where this would be useful. Please contact Helen@graeae.org for more information.

Our 'Access essentials guide' (which is particularly useful for front line staff) can be downloaded at <http://graeae.org/wp-content/uploads/2017/05/Graeae-access-essentials-A5-highres-with-hole-guides.pdf>

REACHING A DEAF AND DISABLED AUDIENCE

As all performances are fully accessible to D/deaf and disabled audience members, it's really important that we reach an audience of D/deaf and disabled people locally.

Graeae will be supporting with all of this activity, but below are also some ideas and resources that will help;

- The slides from the accessible marketing session that was run on the venue day at Graeae are [here](#). Please email richard@graeae.org if you need any clarity on any of the points in this

We will be recruiting 'marketing ambassadors' within each town/city to help reach your local communities of D/deaf and disabled people. We will be talking to you each individually about this, but please let Richard at Graeae (email above) know if there is anyone you can think of who would be good at this. This will be a voluntary position, but would like to offer free tickets in return for their help. They need to be someone who has good links with their local community.

- Graeae will also be researching and targeting members of the D/deaf and disabled community within each town/city, and will be supplying the BSL video flyer/audio flyer where appropriate. We have also sent you targeted access posters for the marketing ambassadors to distribute, which can also be downloaded at the below links:

[A3 access poster](#)

[A4 access poster](#)

- All the Graeae marketing materials supplied including trailers and print will be accessible, and we can create further accessible material as necessary (including braille). Trailers will be audio described and captioned. All other marketing released must be accessible, and Graeae can help with all of this. Please liaise with richard@graeae.org on all of this. Resources to help with this can also be downloaded at <http://graeae.org/about/resources/>

MEDIA LANGUAGE GUIDE

As Graeae are a disabled-led theatre company, many articles or interviews are likely to refer to disability in some way, shape or form. There are two basic things that we believe are good to bear in mind: is the reference relevant to the article? Is the language appropriate?

Under the **social model of disability**, people are disabled by barriers within society, rather than being 'victims' of their impairments or conditions. You can help increase public awareness by using the correct language, and approaching your story from the social model perspective.

This media language guide can also be downloaded at <http://graeae.org/wp-content/uploads/2016/10/Graeae-Media-Language-Guide.pdf>

A good video to help explain the social model of disability is available at <https://youtu.be/0e24rFTZ2CQ>

| BASIC LANGUAGE GUIDE | |
|---|---|
| Yes | No |
| disabled | handicapped, cripple, invalid |
| disabled people | the disabled...people with disabilities |
| has... (an impairment) | suffers from... victim of.... |
| non-disabled | able bodied, normal, healthy |
| learning disabled | mentally disabled, retarded, backward |
| wheelchair user | wheelchair bound, confined to a wheelchair, in a wheelchair |
| Deaf | the deaf |
| Deaf sign language user, BSL user | deaf and dumb, deaf mute |
| blind or partially sighted people, visually impaired people (VIP) | the blind |
| mental health service user / survivor | mentally ill. Insane, mad, crazy |
| has cerebral palsy | spastic |
| person of short stature | dwarf, midget |

RESOURCES

BROCHURE COPY COPY FULL VERSION (200 WORDS):

Graeae Theatre Company in association with the Belgrade Theatre Coventry present:

REASONS TO BE CHEERFUL **A raucous musical featuring the hits of Ian Dury and The Blockheads**

Book by Paul Sirett, music by Ian Dury & the Blockheads
Directed by Jenny Sealey

Celebrating the infectious music of Ian Dury and the Blockheads, **REASONS TO BE CHEERFUL** is a punk rock musical and gritty coming of age tale, which always leaves audiences shouting for more. Featuring Ian Dury and the Blockheads' greatest hits including *Sex and Drugs and Rock and Roll*, *Sweet Gene Vincent*, *Spasticus Autisticus* and *Hit Me with your Rhythm Stick* this acclaimed show will fill [enter theatre name here] with raucous glee.

It's 1979: Labour loses to the Tories, strikes rock the nation and Ian Dury and the Blockheads' *Reasons to be Cheerful (Part 3)* climbs the charts. As the ultimate fans, Vinnie and his mates would do anything to see Dury at the Hammersmith Odeon, only the gig is sold out. But life has a habit of throwing strange things at you, and one night of frustration becomes something else entirely...

Lets 'ave it! Following nationwide tours, concert versions across the world and a performance at the London 2012 Paralympic Games Opening Ceremony, **REASONS TO BE CHEERFUL** is back on the road **one last time!**

All performances include captioned dialogue, BSL-interpreted songs and audio description.

*'Rough, ready and bl**dy brilliant'* **Time Out**

'The stage gives off a million volts' **The Guardian**

Age Recommendation 14+

Supported by Arts Council England (please use attached logo with all copy).

Originally produced by Graeae Theatre Company, New Wolsey Theatre Ipswich and Theatre Royal Stratford East.

COPY SHORT VERSION (100 WORDS):

Graeae Theatre Company in association with the Belgrade Theatre Coventry present:

REASONS TO BE CHEERFUL

A raucous musical featuring the hits of Ian Dury and The Blockheads

Book by Paul Sirett, music by Ian Dury & the Blockheads
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Featuring Ian Dury and the Blockheads' greatest hits including *Sex and Drugs and Rock and Roll*, *Sweet Gene Vincent*, *Spasticus Autisticus* and *Hit Me with your Rhythm Stick* this acclaimed show will fill [enter theatre name here] with raucous glee.

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Originally produced by Graeae Theatre Company, New Wolsey Theatre Ipswich and Theatre Royal Stratford East.

STRAPLINE

A raucous musical featuring the hits of Ian Dury and The Blockheads

SOCIAL MEDIA

- Facebook profile for the show is @R2BCheerful
- The twitter handle for the show is @R2BCheerful #Reasons17
- The Instagram handle is @R2BCheerful
- If we are not already following you, we will be shortly and feel free to tag, @ and retweet us.
- If there is anything you would like us to push from our accounts for you, please let us know.
- We will be tweeting and instagramming Reasons to be Cheerful from previous audiences and our ambassadors every Monday so please feel free to retweet/regram those.

VISUALS

Trailer – you should already have received the general trailer. Link is [here](#). An individually end-carded version will be with you shortly.

SHOW RECORDING:

Part 1: <https://vimeo.com/208827869>
Part 2: <https://vimeo.com/209879358>
Password (for both parts): **Blockheads2017**

Artwork – layered version is [here](#)

Previous production shots are [here](#). Please ensure that these are clearly labelled as the 2012 production when used. New shots will be supplied at the beginning of the tour

DIRECT MAIL LETTERS

On previous tours, ticket sales were significantly better in those venues that put the production and the Ian Dury music (and themes) at the centre of their strategy, and focussed less on the accessible elements and diverse casting. For the 2017 tour, we want to sell it first and foremost as 'the ultimate Ian Dury musical' which will feature songs people know and love, including *Hit Me with Your Rhythm Stick*, *Sex and Drugs and Rock and Roll*, *Spasticus Autisticus*, and of course *Reasons to be Cheerful*. We therefore want the primary target audience to be core musical theatre bookers and people looking for a great night out. Having said this, we want it to be a multi-faceted

campaign and we will draw particular attention to the diverse casting and creative access to an audience that this will resonate with (i.e. Deaf and disabled individuals and groups within each town we visit). Once we have had a chance to go through your strategy together, we can work on very targeted direct mail copy, according to the audiences we are sending to. We can also supply any artwork you need – please ensure all specs and required copy and logos is sent to us with as much notice as possible. Please send anything you artwork in-house to us for proofing and sign-off.

PRESS PACK from Cornershop PR can be downloaded from [here](#)

OTHER:

Click underlined headings to download:

[BOX OFFICE BRIEFING NOTES](#) – please print and keep in your box offices

Postcards for student freshers fairs, colleges, universities etc.
We will be producing postcards which encourage data capture from students, and which will invite students to present at the box office in return for the student discount – please see proof included in the email

[SINGLE PAGE INFORMATION SHEET](#) – a summary of the tour,
production and engagement programme

[CELEBRITY ENDORSEMENT PDF](#)

[PREVIOUS PRESS QUOTES PDF](#)

AUDIO FLYER:

Full tour :

<https://soundcloud.com/graeaetheatre/audio-flyer-reasons-to-be-cheerful>

Belgrade Coventry:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-belgrade-theatre-coventry-audio-flyer>

Derby Theatre:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-derby-theatre-audio-flyer>

Nuffield Southampton:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-nuffield-theatre-southampton-audio-flyer>

New Wolsey Theatre, Ipswich:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-new-wolsey-theatre-ipswich-audio-flyer>

West Yorkshire Playhouse:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-west-yorkshire-playhouse-audio-flyer>

Liverpool Everyman:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-liverpool-everyman-audio-flyer>

Theatre Royal Stratford East:

<https://soundcloud.com/graeaetheatre/reasons-to-be-cheerful-theatre-royal-stratford-east-audio-flyer>

BSL VIDEO FLYER (INTRO & SYNOPSIS):

<https://vimeo.com/220327496>

JENNY SEALEY BIOG

Jenny Sealey has been Graeae's Artistic Director since 1997. In 2009, she was awarded an MBE in the Queen's Honours and became an Artistic Advisor for Unlimited 2012 Festival. Recent theatre credits for Graeae include: *The House of Bernarda Alba* (co-produced with Royal Exchange Theatre, Manchester) *Blood Wedding* (co-produced with Dundee Rep Ensemble and Derby Theatre), *The Threepenny Opera* (co-directed with Peter Rowe, co-produced with the New Wolsey Theatre, Ipswich, Nottingham Playhouse, Birmingham Rep and West Yorkshire Playhouse); *Belonging* (co-produced with Circo Crescer e Viver) *Reasons To Be Cheerful* (2010 co-produced with The New Wolsey Theatre, Ipswich and Theatre Royal Stratford East, 2012 national tour co-produced with the New Wolsey Theatre, Ipswich); *Signs of a Star Shaped Diva*; *Static* (co-produced with Suspect Culture); *Blasted*; *Whiter than Snow* (co-produced with Birmingham Rep); *Flower Girls* (co-produced with The New Wolsey, Ipswich); *peeling* and *Bent*.

Recent outdoor productions for Graeae include *Against the Tide*; *The Iron Man*; *The Garden* (co-produced with Strange Fruit); *Sequins and Snowballs* and *The Limbless Knight – A Tale of Rights Reignited*.

Jenny co-directed the London 2012 Paralympic Opening Ceremony alongside Bradley Hemmings (GDIF). She also won the Liberty *Human Rights Arts Award* and was named on the Time Out London and Hospital Club *h.Club100* 2012 list of the most influential people in the creative industries. Since 2012 Jenny has been awarded an honorary doctorate degree in Drama from Royal Conservatoire of Scotland, in Performing Arts from Middlesex Unive

SONG LYRICS

If it can't be right, then it must be wrong - Derek Hussey/Chaz Jankel/John Kelly

If it can't be right, then it must be wrong
What's going to happen when our rights are gone?
Let's get things straight and face the facts
Independent allowance and the bedroom tax
When you need some help and the door's slammed shut
You're kicked in the cobbles with scathing cuts
Heads can't be buried in red tape sand
It could all be done and dusted with a simple plan

Keep it in the frame
Keep the pressure up
Keep the funding flowing
From a loving cup
We were better off last century
Over forty years ago
When expectations rode so high
And people had more soul

If it can't be right, then it must be wrong
What's going to happen when our rights have gone?
If it can't be wrong, then it must be right
Let's stick together and keep it tight

If it can't be wrong, then it must be right
I'm mighty gutted with this awful plight
Hard enough already if you don't know how to juggle
It would be much better if we didn't have to struggle
So sharpen up the system and fix it quick
Cut the middle management and empty rhetoric
Don't patronize the vulnerable and add to their stress
Sort the independent living grant and mend the N.H.S.

Keep the goodwill going
Maintain some dignity
Keep the message simple
Seek some parity
We were better off last century
Over forty years ago
When expectations rode so high
And people had more soul

if it can't be right then it must be wrong

IF IT CAN'T BE RIGHT THEN IT MUST BE WRONG
If it can't be right, then it must be wrong
IF IT CAN'T BE RIGHT THEN IT MUST BE WRONG
If it can't be right, then it must be wrong
IF IT CAN'T BE RIGHT THEN IT MUST BE WRONG
If it can't be right, then it must be wrong
IF IT CAN'T BE RIGHT THEN IT MUST BE WRONG
Breakdown.....La la la la.....

So let's not dwell on idle chatter
And plough more money into things that matter
So think before you act, don't bring us to our knees
Free us from the shackles of this credit squeeze
We can't all swim in a pool of bees and honey
that's stating facts not trying to be funny
Dump the silly forms and demeaning questionnaires
Replace them with some loving feeling and some loving tender care

Keep it in the frame
Keep the pressure up
Keep the funding flowing
From a loving cup
Let's plot a better future
Free from fiscal strife
And open up the floodgates
To an independent life

If it can't be right, then it must be wrong
What's going to happen when our rights have gone?
If it can't be wrong, then it must be right
Let's stick together and keep it tight
If it can't be right, then it must be wrong
What's going to happen when our rights have gone?
If it can't be wrong, then it must be right
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