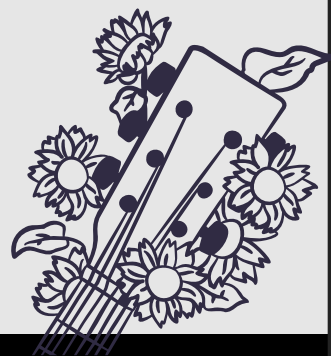


The Production



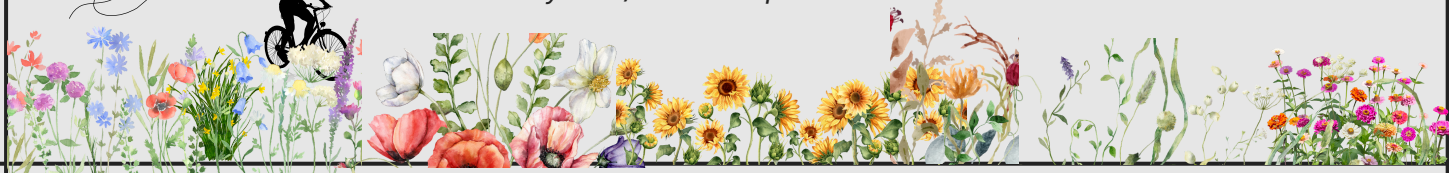
BOY BEATLE



APRIL 2025



*"As I ride out into the summer rain, I smile...
...and in my head, the raindrops sound like Mozart!"*



Overview



Boy Beatle is a journey of rediscovery, resilience, and the enduring power of dreams. Written and performed by Richard Sheridan Willis, it premiered at Kingston’s Baby Grand Theatre in October 2024 and had a week’s run in Ottawa at the Great Canadian Theatre Company in April 2025, earning laughter, recognition, standing ovations and rapturous word of mouth in both runs.

Boy Beatle is a solo show (comedic/dramatic) in two acts. Running time is 93 minutes plus an intermission. The set is minimal. An intricate soundscape supports the story-telling.

Told in the first person, Robin shares his desperate and self-harming present with the audience via verbatim cell phone messages, in-coffee-shop confidences, and back-flashes to a childhood defined by institutional abuse, the ecstasy of music, the solace of poetry, neglectful parenting and the love of his older brother.

Both searing and tender, Boy Beatle explores the universal search for light even in the darkest of times.

The Story



Meet Robin, a man who once dreamt of being a Beatle, now overwhelmed by his own life and relying on benzodiazepines to stay afloat. The music that sustained him in his youth is gone, his career and relationships are in shambles and his anxiety is debilitating.

Seeking institutional help he finds The Haven, filled with eccentric patients and a possible guide, a therapist named Faith. The ensuing trips with Faith back to his childhood introduce the audience to the fantastic world of characters- family, teachers, friends – who helped shape the Robin we are getting to know – sad, funny, charming, dangerous to himself, and desperately hoping for some light, someplace

Mental Health

Boy Beatle indirectly sheds light on male mental health hoping to destigmatize the many challenges. The audience is privileged to enter Robin’s mind and finds it chaotic and alarming but intensely human and relatable. The critical aspects of prevention, screening, treatment and service delivery are evident in the action, but it’s essentially Robin’s take and his story to tell.

We urge help-seekers to reach out to [Talk Suicide Canada](#) or [The Canadian Mental Health Association](#)

Reaction



“Powerhouse performance of Richard Willis ”

“So powerful, moving, beautiful, and brave. Just stunning!”

“Full of unique and unexpected moments, “Boy Beatle” is an intriguing study in the circuitous routes the human mind can take through memory and fantasy. ”



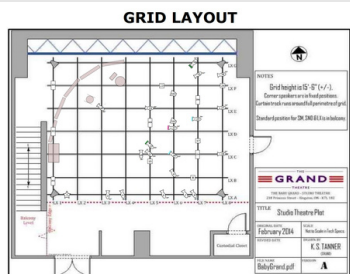
Stage Size

Suits any stage size, but with enough depth for the audience to see the actor lying on the floor downstage.



Lighting & Sound

Lighting plot details available on request. More than 70 plus sound cues through QLab.



Our Creative Team.



RICHARD SHERIDAN WILLIS

PERFORMER/WRITER

Richard trained at RADA and has worked extensively at theatres throughout the world. Companies include Folger Shakespeare Theatre in Washington, DC; Norway's National Theatre; Peter Hall Company, London; Coal Mine, Mirvish Productions (Toronto) Denver Centre Theatre Co, The Wilma Theatre, Philadelphia.

Richard was artistic director of the St. Lawrence Shakespeare Festival for 6 years 2017 - 2023.. His solo show *Strolling Player* played in Toronto, Stratford, Waterloo, Sudbury, Port Hope, Prescott, Washington DC and Hastings in the UK.

dickywillis.wixsite.com/richardwillis
Instagram: rjswillis



ANDREA ROBERTSON

DESIGNER

Recent credits for Theatre Kingston include *These Deeds*, *Sometimes I Love You Always*, *Happy Days* and *What A Young Wife Ought To Know*, Some highlights include *Death and the Maiden*, *The Merchant of Venice*, and she won the Prix Rideau Awards: Ottawa Gatineau for her design work on *Twelfth Night*.



JANET IRWIN

DIRECTOR

Janet Irwin has been working in Canadian theatre since the 1970s, and has worn many hats – director, playwright, adaptor, dramaturg, producer, and teacher. She has also worked on many stages – very large (National Arts Centre Southam Hall,) large (National Arts Centre Babs Asper Theatre,) medium (Great Canadian Theatre Company,) small (her basement with a sheet on the clothesline,) outdoor (St. Lawrence Shakespeare Festival, Odyssey Theatre, and the amphitheatre at the National Gallery,) ... and many others including churches and a repurposed tooth-brush factory (Upper Canada Playhouse.) She is currently developing/helping develop several plays: *Mary Ann Alice* and a reimagining of an earlier play, *Seaway Story*.



DOUGAL ROSE

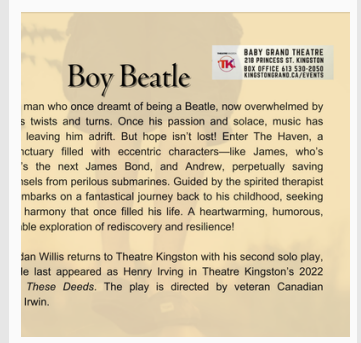
SOUND DESIGNER

Dougal wrote the music for Richard Sheridan Willis' *Strolling Player* and was part of songwriting team 'RADAR', which included Richard Willis and his brother Robin during the 70's. Dougal had a top 30 hit with one release in the UK and went on to record with Alan Merrill (writer of "I Love Rock n Roll") and at EMI Records with Herbie Flowers. More recent projects include performing with Bill Legend and Glam Rock tribute band Glam Busters in the UK.

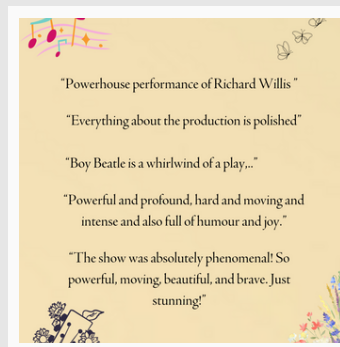
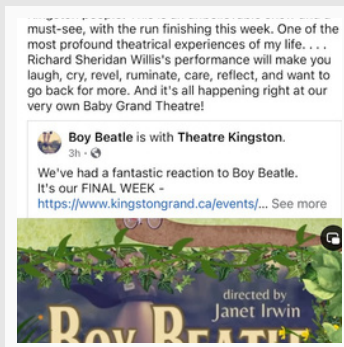
Marketing



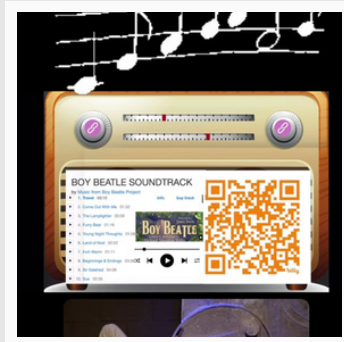
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