

PILOT THEATRE AND YORK THEATRE ROYAL
BY SPECIAL ARRANGEMENT WITH STUDIO CANAL PRESENT

BRIGHTON ROCK



RESOURCE PACK

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INTRODUCTION

Pilot Theatre presents Graham Greene's *Brighton Rock*. This is a new adaptation by Bryony Lavery directed by Esther Richardson, Pilot's Artistic Director.

It is a fantastic production for Key Stage 4 and 5 students. A fast paced narrative explored by an innovative contemporary theatre company.

The fearless young protagonists in the play are overseen by the menacing Dark Angels and brought to life by Lavery's gritty dialogue. The play is underscored by a vibrant, original soundtrack composed and performed by Hannah Peel.

Note: a second edition of this resource will be available once the tour is underway. This will include production photographs, music tracks and further video content.

Resource pack created by Bev Veasey and designed by Sam Johnson.
Photography by Ben Pugh and Sam Johnson.

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With thanks to the cast, creative, production and admin teams.

PILOT THEATRE & YORK THEATRE ROYAL BY SPECIAL ARRANGEMENT WITH STUDIOCANAL PRESENT

GRAHAM GREENE'S

BRIGHTON

ROCK

ADAPTED BY
BRYONY LAVERY

TOUR DATES & VENUES

YORK THEATRE ROYAL

16 FEB - 3 MAR

THEATRE ROYAL BRIGHTON

6 MAR - 10 MAR

MERCURY THEATRE COLCHESTER

13 MAR - 17 MAR

HULL TRUCK THEATRE

20 MAR - 24 MAR

CHELTENHAM EVERYMAN

27 MAR - 31 MAR

BIRMINGHAM REP

10 APR - 14 APR

THEATRE ROYAL WINCHESTER

19 APR - 21 APR

WATFORD PALACE

24 APR - SAT 28 APR

NORTHERN STAGE

1 MAY - 5 MAY

THEATR CLWYD

8 MAY - 12 MAY

DERBY THEATRE

15 MAY - 19 MAY

THE LOWRY, SALFORD

22 MAY - 26 MAY

THE AUTHOR - GRAHAM GREENE

Henry Graham Greene was born on October 2, 1904 in Berkhamsted, Hertfordshire. His father was the Head Teacher of the local school which Greene attended for some years. He was profoundly unhappy there and was treated for depression in London for a while before heading to Oxford to study history. Whilst an undergraduate he published his first work which was a short volume of poetry.

After University, Greene moved back to London and worked for The Times as a copy editor from 1926 to 1930. After the success of his first novel, *The Man Within* (1929) Greene left The Times and worked as a film critic and literary editor for The Spectator until 1940. He travelled widely for much of the next three decades as a freelance writer and journalist.

In his semi-autobiographical publication *Ways of Escape* he famously commented on the humanising power of writing:

“Writing is a form of therapy; sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, melancholia, the panic and fear which is inherent in a human situation”

Greene had converted to Roman Catholicism in 1926 and much of his work explores morality and sin. His characters often share their mental, emotional and spiritual lives with the reader.

THE PLAYWRIGHT - BRYONY LAVERY

Lavery has been writing since 1976 and since then has had multiple plays in the National Theatre's Connections anthologies, TV and radio adaptations, as well as several collaborations with the physical theatre company Frantic Assembly. This includes *Stockholm* (2007), *It Snows* (2008) and *Beautiful Burnout* (2010). In 2014 Lavery adapted *Treasure Island* into a play which was performed on the Olivier Stage at the National Theatre.

Lavery has a successful history of collaboration with York Theatre Royal. Her adaptation of Kate Atkinson's *Behind the Scenes at the Museum* was staged at York in 2000. Most recently, in 2016 her adaptation of *Brideshead Revisited* was a co-production between York Theatre Royal and English Touring Theatre.



THE STORY

KITE IS DEAD. THEY NEED TO BE UNITED. THEY NEED THIS TOWN CLEANING UP. BUT IS PINKIE THE MAN FOR THE JOB? THIS BOY IN A MAN'S WORLD?

“How do you know what’s right and what’s wrong?” Ida

1930s Brighton where, beyond the tourist seafront there lurks a sleazy underworld of gangs and protection rackets. As the story begins and Ida muses, the gang members reconvene. They need to retaliate publically to stay strong; to send a message to Colleoni’s gang.

The victim is to be Charles “Fred” Hale. He has arrived in Brighton to distribute cards for a newspaper competition. Hale is terrified after being threatened by Pinkie’s gang and Ida is drawn into the action by a chance meeting with him.

When Hale is murdered, the competition tickets he was carrying prove significant. Gang member Spicer leaves them along the parade to create a false trail of Fred’s last movements. When waitress Rose sees Spicer in the café she collects the card, expecting to claim the prize but she has also seen his face. A face that doesn’t match the newspaper’s ‘Kolley Kibber’ who is found dead soon after.

In order to keep Rose quiet, Pinkie takes her on a date. She is mesmerised by him but to Pinkie she is both fascinating and abhorrent. Another loose end that must be taken care of. Spicer points out that if Pinkie were to marry Rose she would not be able to testify against him.

Ida is suspicious of Hale’s death and consults an Ouija board for answers.

She becomes the unofficial detective of the play, determined to get to the truth. Meanwhile, Spicer wants to leave Brighton. Pinkie doubts his loyalty and arranges with Colleoni to have him killed at the races. Spicer survives the attack. This, however, is short lived as he is found dead at the bottom of Frank's stairs. An unfortunate 'accident' witnessed unwillingly by Pinkie's lawyer Prewett.

Pinkie is a Roman Catholic. Haunted by the mortal sin he commits by marrying Rose outside of a church and then having sex with her. In an unwilling romantic gesture to appease his new wife he records a message for her at a pier side kiosk. Rose believes that he speaks his true and loving feelings for her, but the audience have heard otherwise.

Also at the races, Ida has won a huge bet on a race. She uses the cash to move into the best hotel in Brighton and intensifies her pursuit of Rose. She tells Pinkie's men that she's Rose's mother and urges her to go home. She warns against getting pregnant with a murderer's baby and insists that like sticks of rock, people don't change.

Pinkie persuades Rose that suicide is their only option. They leave for the pier. The police ambush Pinkie and Rose moments before she pulls the trigger. Pinkie panics, breaks the bottle of vitriol and throws himself off the cliff into the sea.

Later, Ida bids farewell to Brighton. Rose is at the confessional, wishing that she was dead like her Pinkie. But there's a chance that she's pregnant! She is transformed and then remembers the record. Pinkie's voice is on the record speaking a message to her and their unborn child.

The play ends as Rose reaches Ida's gramophone...

INTERVIEW WITH BRYONY LAVERY

Why *Brighton Rock*? What attracted you to this text?

It was one of those books that linger in the dark outskirts of your brain once you have read it. I read it years and years ago. When Esther asked me to consider adapting it for Pilot, I said what I always say when asked to adapt something, "I'll read it and if my heart lifts, I'll do it... if it sinks... I'll be turning you down" I re-read it in a sitting, called Esther to say "yes" and felt very pleased that I was the playwright who got to do it!

What process do you go through when adapting a story for stage?

It varies. But, broadly, I read and re-read lots of times, to see what the book's strengths and views and "sides" present themselves for today. We cannot be making a 'historic' play. It has to have a relevance and immediacy and urgency that requires it to be done now. Then I start highlighting dialogue, character notes, moods, locations. I try firstly to see if I can get EVERYTHING... dialogue, scenes, characters from the book. I am, after all, a sort of assistant to Grahame Greene, tasked with making his vision work in a different medium. Then, I put a broad shape of scenes and dialogue and action down to make the first draft. After that, lots of drafts to craft and shape the piece. It is during these drafts that I may find I have to add small amounts of dialogue, or even a new necessary scene.

What do you identify as being the key themes of the play?

The agony of being young, of being poor, of conflicting moral and religious codes, hope and despair... crucially, the fight between good and evil.

What is your role once rehearsals are underway? Are you tempted to step in and/or amend bits when you see it on it's feet?

Once rehearsals are underway, it is my role to respectfully observe the work processes of other people making this piece – the director/actors/designers /musicians/composers – and to constantly check if I have got my job right. To see if I have included any stuff that interrupts or interferes with say, an actor's job. I am a BIG FAN of judicious cutting, to carve a lot of space round dialogue so actor's can act.

Is your adaptation 'Ida's story'?

No. It is bookended by her, some years later, recalling a particular struggle she went through in Brighton, but it is Pinkie and Rose, the people of Brighton's underworld story. It is ensemble, in other words. It is everybody on stage's story.



QUESTIONS FOR THE DIRECTOR ESTHER RICHARDSON

Why did you choose Brighton Rock for a stage adaptation?

I think that it's an incredibly dramatic, gripping story. I was interested in exploring the social context and what impact this can have on people's lives. As the relationship of Ida and Rose develops, it invites the audience to consider the extent to which someone should intervene in other people's lives.

Can you talk us through the audition and casting process?

Working closely with the Casting Director, Nadine Rennie, I was keen to select a versatile group of actors, who had a range of skills to offer as an ensemble. An audition is partly about discovering an actor's ability, but it is also about finding someone whose qualities complement my interpretation of the character.

What do you think is the biggest challenge of the play?

One of the major challenges in staging this adaptation is the numerous locations required by the story. The writer of the play, Bryony Lavery, has created a wonderfully fluid script which allows the scenes to flow swiftly into one another. Often, the most challenging elements to stage become the most theatrically exciting in performance, because we are required to find imaginative and unexpected solutions.

What kind of approach do you take in rehearsals?

My approach is collaborative and democratic when working with a company of actors. I like them to have the freedom to generate ideas and offer staging suggestions. But I remain focused on the clarity of the story that we are telling and the arc of each of the characters.

How do you think that this play is relevant to an audience today?

I feel that the teenage protagonists, Pinkie and Rose, will particularly resonate with young people, as they find their own place in the world during the uncertain times of today. But everyone will be able to identify with the thrilling narrative, which ultimately explores the ethics of human behaviour.

What advice would you give to someone who wants to pursue a career as a theatre director?

There are many different routes available to become a theatre director, and part of that journey is exploring what sort of theatre you want to create and how you want to make it. Experiencing as much theatre as you can, reading a range of plays, and following your own creative instincts would be brilliant starting points in your own artistic development.



CAST

PINKIE

JACOB JAMES BESWICK

IDA

GLORIA ONITIRI

ROSE

SARAH MIDDLETON

ANGELA BAIN

MARC GRAHAM

CHRIS JACK

JENNIFER JACKSON

DORIAN SIMPSON

SHAMIRA TURNER

MUSICIANS

JAMES FIELD

LAURA GROVES

PRODUCTION
FOR YORK THEATRE ROYAL

PRODUCTION MANAGER
JUDE CLOKE

STAGE MANAGER
ANNA BELDERBOS

DEPUTY STAGE MANAGER
CLARE MORSE

ASSISTANT STAGE MANAGER
LAUREN HALSALL

ASSISTANT STAGE MANAGER
(WORK PLACEMENT)
NATASHA HOUGHTON

PRODUCTION
FOR PILOT THEATRE

PRODUCTION MANAGER
BEN PUGH COMPANY

STAGE MANAGER
LUKE JAMES

DEPUTY STAGE MANAGER
DENISE BODY / ANHETTE WALDIE

TECHNICAL STAGE MANAGER - SOUND
TOM SMITH

TECHNICAL STAGE MANAGER - LIGHTING
BEN COWENS

WRITER
BRYONY LAVERY

DIRECTOR
ESTHER RICHARDSON

COMPOSER & MUSIC DIRECTOR
HANNAH PEEL

DESIGNER
SARA PERKS

LX DESIGNER
AIDEEN MALONE

MOVEMENT DIRECTOR
JENNIFER JACKSON

SOUND DESIGNER
ADAM MCCREADY

ASSISTANT DIRECTOR
OLIVER O'SHEA

CASTING DIRECTOR
NADINE RENNIE

FIGHT DIRECTOR
PHILIP D'ORLEANS

RELIGHTER
BEN COWENS

CREATIVES



CAST & MUSICIANS



ANGELA BAIN



JACOB JAMES-BESWICK



JAMES FIELD - DRUMS



MARC GRAHAM



LAURA GROVES - MUSICIAN



CHRIS JACK



**JENNIFER JACKSON - ACTOR
& MOVEMENT DIRECTOR**



SARAH MIDDLETON



GLORIA ONITIRI



HANNAH PEEL - COMPOSER



DORIAN SIMPSON



SHAMIRA TURNER

QUESTIONS FOR SET AND COSTUME DESIGNER SARA PERKS

What is the process that you undertake when designing a play? What are your starting points?

I start by reading the script in one complete sitting with no distractions. Then, in this instance with this iconic story, you read the novel. After this there is a process of research and meetings with the director. This included visits to Brighton, researching Brighton itself – socially, architecturally and literally. I also read quite a lot about the razor gangs of the 30s. This co-incidentally overlapped very slightly with a show I was also designing about Victorian London girl gangs, one of whom continued as a gang well in to the 1920s, with members retiring to Brighton.

What you learn is about how the structure of gangs from different areas overlap. For example there is a character in the BBC's *Peaky Blinders* (a real gang leader) on whom Colleoni in *Brighton Rock* is based. All of this is of interest and allows an understanding of where you are culturally, so that you can respond on an equal intellectual footing with the director in discussions. It may lead you to set the piece on an entirely blank stage or it may not, but knowing all the background history and setting can allow you to make those suggestions with confidence.

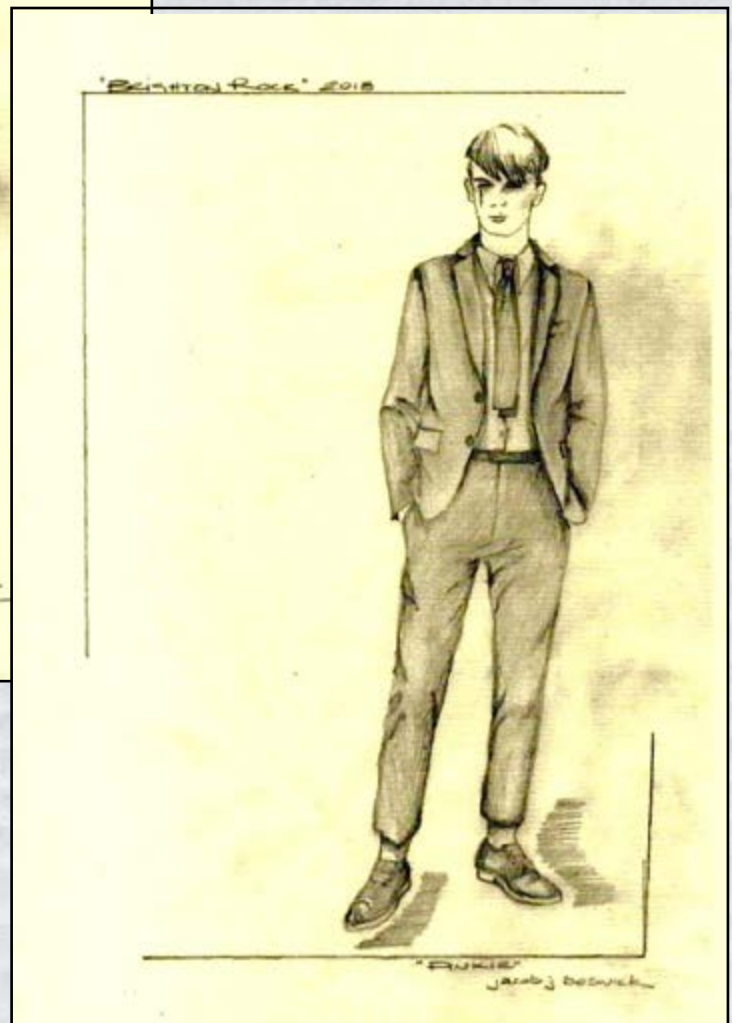
This is an amazing research process! Do you share these findings with the rest of the team?

One of the images I chose for this production was a newspaper cutting that I had collected 15 years ago. It was of the blackened and skeletal frame of the West Pier at Brighton, just after it had burnt down and collapsed into the sea. As an image it is one of majestic splendour – gone to seed – and is really quite stunning. As a designer I cut out and keep images that are inspiring – and this was one. So 15 years later I bought this cutting to the R & D* – and everyone fell in love with it.

*R and D stands for Research and Development. When used in a theatre context, this refers to the period of time where ideas for a new production are discussed and trialled.

What has been challenging about designing this play?

The script is so multi locational and FAST, plus I am designing a set that has to go on tour. A couple of things I looked at involved walls of elastic strips that 'vomit' people and scenery out and 'suck' them back in. Also a split level with sliding black that reveal smaller set up scenes and locations. But in the end we all came back to the blackened pier idea that we initially fell in love with.



QUESTIONS FOR COMPOSER & MUSIC DIRECTOR HANNAH PEEL



What is the process that you undertake when composing for a play? What are your starting points?

For me the exciting part of starting a new show and even for writing a new album, is the exploration into the story. Delving into the background and finding something that gives me a metaphysical sound to begin my musical thoughts. Which basically means lots of reading, listening and watching to find the themes that move me the most. I then start to paint the characters in my mind, playing with their 'sound' and constantly

questioning whether they would have a sound or not. This then allows me to go to my studio and create textures and themes for each scene they appear in, eventually mapping out a musical journey that follows their story through the show.

How did this work for Brighton Rock and what were your initial ideas?

There are an incredible amount of references to music in the 1930's novel. All of that era is heard in different places: the pub, the promenade, the dance hall scenes. I started initially to investigate each one of these pieces. Some were impossible to source, maybe lost in time, but others were very easily found on YouTube.

For me this was a good grounding but it was very clear that the intentions of the director were for a contemporary show and not having access to a full swing or jazz band to tour the show would make our lives very difficult.

I was very interested however in the underpinning of Pinkie's mental state of mind and bringing out the aspects of the play that make this story a thriller, full of tensions, murders, fear and also love. Using electronic synthesizers and live drums means I can explore and find sounds to represent the dark and murky depths of the soul a lot easier.

How do you input into rehearsals?

With Brighton Rock there are many moments in which the music plays a large part. It helps in particular to create the exciting atmosphere at the races and also the dance scene in Sherry's.

Listen out for the song in Act 2 called *Secretive Love*. It's a very romantic song I wrote for Rose's adoration of Pinkie. You may have recognised it on different sounding instruments earlier in the show, especially when Pinkie and Rose first meet in Snows...

Any interesting effects to look out for?

Pinkie refers frequently to Catholicism and finding redemption for his sins so it was important for me to find a way to represent this church sound. However how do you achieve this with only two people on stage playing music?

I really wanted a choir so; we spent a day recording a well-known choir in York before rehearsals started. I asked them to sing all the notes of a scale individually on an 'Aah' sound. Once recorded, each note was transferred and assigned to all the keys on my keyboard! Listen out for when the whole choir come in.

What are the benefits of using live music?

You can instantly see a reaction in the room with the actors and their movements. It's a wonderful feeling to have that live impact and emotion, which you don't get to share and feel as much through a recording. It also means the music can be very flexible in rehearsals, quickly and constantly refining to help create the perfect scene, true to the story.

QUESTIONS FOR SOUND DESIGNER ADAM MCCREADY



What is the process that you undertake when designing the sound for a play? What are your starting points?

It depends on the play to an extent. If it is a new piece of writing then it certainly starts with reading the script. If it is a play I know then a chat with the director about their approach would be first. If it is an adaptation of something that has been a film then I will probably watch the film and listen to the soundtrack too.

Essentially it is about doing research which includes examining the text pretty closely. Examining the text usually will mean there are certain themes (not musical themes) that the play is concerned with and I'll go and do a bit of research on those subjects.

If I am composing for the show and my work isn't confined to creating sound effects and ambiances then I'll start sketching thematic ideas that are responses to the themes or characters in the text.

Then I'll send things to the director to have a listen to and see what develops from there.

As far as ambiences and sound effects are concerned, I will make notes from the text, largely to do with what happens when and when the piece is set. A lot of our responses to sound are closely tied to memory so getting the period right is key to creating believable sonic environments.

How did this work with Brighton Rock and what were your initial ideas?

I already knew the novel from studying it at school though that was quite some time ago, I also knew the film. First up I met Hannah Peel and Esther Richardson to chat about the production for a few hours. Esther and I have worked together a lot over the years but Hannah and I didn't know each other and needed to find out how we were thinking and see if we thought we could compliment each other's work for the benefit of the production. We got on well and had lots of exciting ideas about what we could do to help each other's work so all was good.

Essentially I am looking after the technical, sound engineering elements of the show and most of the sound effects. I support Hannah and the rest of the performing team, allowing them to achieve their best work.

A particularly exciting element has been recording the York Theatre Royal Choir in a note by note way with different loudness levels and creating from that a playable "virtual instrument" version of the choir that Hannah can play via a keyboard. It's a very innovative technique and perhaps even unique in theatre, I certainly don't know of it having been done before.

WORKSHOP OPPORTUNITIES

This production will have Pilot's trademark characteristics of innovative design and relevance to young people, with accompanying education resources both online and in the form of a workshop programme and post-Show discussions.

To book workshops, or for any related queries, please contact Pilot Theatre directly via e-mail at education@pilot-theatre.com or phone the Pilot office on 01904 635755.

WORKSHOP ONE: EXPLORING BRIGHTON ROCK

A bespoke workshop to fit your students' learning needs at either Key Stage 4 or 5 in English or Drama.

- A practical and dramatic approach, using techniques which allow for a close exploration of the themes, form and issues of Pilot's production of Brighton Rock.

Costs: £200 for a workshop or £300 for 2 workshops on the same day.

Up to 30 places per workshop

WORKSHOP TWO: REHEARSAL FULL DAYS

(ENGLISH, DRAMA AND THEATRE STUDIES GCSE AND A LEVEL)

1. An approach to devising- Creating or utilising the world of Brighton Rock to explore the movement and ensemble techniques used in the production.
2. The opportunity to work as a group of actors with a Theatre Director. Using both the text and the students' response to the themes and characters as a starting point for devising their own pieces.

Costs: £300 for the full day. Up to 30 places per workshop

Workshops can include a presentation of the students work at the end.

PRACTICAL EXPLORATION IDEAS

EXERCISE 1: INTRODUCING THE WORLD OF THE PLAY

Context: In the opening scenes we meet Fred Hale. Pinkie's gang are after him and he doesn't know where to turn. They chase him through the streets of Brighton.

Warm up – Cat and Mouse

1. Stand the group in four or five straight lines, an arm's length apart so that when individuals put out their arms they effectively make 4 or 5 'walls' horizontally across your space
2. When the teacher says 'change' students pivot a quarter turn to the right creating 4 or 5 walls vertically across your space.
3. 2 volunteers are either Pinkie or Fred. They start at opposing ends of the circuit of walls.
4. The chase begins with Pinkie aiming to tag Fred. They cannot run through walls of arms but up, down and around the edge of the corridors that they create. To build tension the teacher calls for change every time Pinkie gets close or alternatively when Fred is getting away.
5. Play again with different volunteers as Fred and Pinkie but build tension further. The game starts with the group whispering Fred's name slowly and in unison. As the chase progresses, the volume and pitch of chanting increases the nearer Pinkie gets but then decreases as Fred moves away.

To bring the game to a close, engineer Pinkie catching Fred (using the change tool to his advantage). They freeze then 'the walls' drop their arms and turn slowly towards Pinkie and Fred and walk slowly towards them (without squashing) but just so Hale can no longer be seen. Use silence or the Fred chant for different effect. Which works best?

FOCUS EXERCISE: DEVELOPING ENSEMBLE USING THE LANGUAGE OF THE TRAILER

**Fred is found dead
They deny it was Murder**

**Rose is in love
They say she's in danger**

**And that boy Pinkie
They say he's evil**

But what has he done?

**Heaven was just a word,
Hell was something he could trust**

1. Split the whole group into 4 or (if a large group) have students working in groups of 3/4.
2. Split the poem into 4 sets of 2 lines leaving the question 'But what has he done?' out of the exercise for now. Each group member to be given individual copies of their 2 lines.

3. Ideally students work on their lines individually at first. They walk to the rhythm, get to know the line. They pass/take it to people in different ways, e.g. as a greeting, delivering a secret message, as a declaration of love, as a military order. You could perform back some of these if there is time.

4. They return to their groups, share their individual ideas of how to present their two lines before negotiating their group version. The brief is that they must deliver the exact wording but encourage use of vocal techniques such as unison, canon, pitch and tone. They must also create a simple sequence of gestures that they deliver as a small ensemble using the rhythm of the language as their underscore. Discourage naturalistic freeze frames of their line. How can they physicalise each emotion/word/phrase in one gesture?

5. Circulate and spotlight good practice but allow time for refined sequences.

6. Share sequences mid rehearsal and ask for ideas of how to deliver the additional line as a whole group. In addition, what will be the start and end point? How are the groups to be positioned? (Possibly explore alternative staging to end-on)

7. Put the whole sequence together. If you have a projector in your space you could run the trailer on repeat or as an end marker?

Extension:

Now take out the poem and explore the physical sequences created.

Could each group teach their sequence (or a condensed version) to the others to create one physical performance? If possible, film this sequence or at least encourage the group to commit to memory as it can be utilised in the following exercise.

SESSION 2: USING TEXT

WARM UP

Students stand in a circle to undertake a vocal warm up.

- 1. Breathe in for a number of counts. Breathe in for 4, hold for 4 and then out for 4. (Think about how it feels at each point). Improve counts up to 8 controlling breaths.**
- 2. Add in the following sounds on the exhale of breath such as Mmmm...ahhh/
Mmmm...oooo**
- 3. Experiment with tongue twisters (I often sit and think and fish and sit and fish and think and sit and fish and think- and often wish that I could get a drink!)**
- 4. Split the group into pairs and allocate the scenes. Allow the pairs to read through and complete some basic blocking.**
- 5. (Optional if there's time) Put all those looking at a specific scene together in a group. Allow them to discuss what they think is going on in the scene and present to the others. What is the subtext? What is the status of the characters in these scenes? Why do you think that and is there a shift in this as the scene progresses?**
- 6. (Optional if there's time) Looking at the text again can you condense the scene into 4 key words with a still image to accompany it? Perhaps use music to present back?**
- 7. Present the scenes but then invite the group to make predictions about the play. How is this relationship going to develop? What do they think will happen?**

TEXT EXTRACT 1

Context: Pinkie is in the café to retrieve a newspaper competition card left mistakenly by one of his gang. If someone had witnessed the card being left here, this could link his gang to a murder.

Rose Was it tea you wanted Sir?

Pinkie I gave the order once.

Rose There's been such a rush (*she looks at him for a while*). Have you lost something? I have to change the cloth again for tea (*beat*) so if you've lost... (*beat*) there's nothing there sir...

Pinkie I haven't lost anything (*beat, he returns her gaze*)

Rose You wouldn't guess what I found there ten minutes ago...? One of Kolley Kibber's cards!! The others say I was a fool not to challenge him and get the big prize.

Pinkie Why didn't you?

Rose He wasn't a bit like the photograph

Pinkie But did you see him? I suppose you hadn't looked at him close

Rose I always look close. I'm new and I don't want to do anything to offend... (*Beat she is staring at him...then...*) Oh!! I'm standing here talking when you want a cup of tea!

Pinkie I suppose you wouldn't recognise that newspaperman again?

Rose Oh yes I'd know him, I've got a memory for faces (*beat*)

Pinkie What's your name?

Rose Rose

Pinkie When do you get off?

Rose Half past ten

TEXT EXTRACT 2

Context: Pinkie is at the end of the pier waiting for Rose. He is looking over the dark wash of the sea when Spicer arrives with a newspaper.

Spicer There you are! *(Hands him the newspaper)* It's alright. Verdict's alright. Nobody asked questions. We're all having a drink to celebrate.

Pinkie *(reading)* good. That's good.

Spicer No more killing Pinkie. The mob won't stand for any more killing...

Pinkie you be careful what you say Spicer! You aren't milky* are you?

Spicer I'm not milky...just that verdict sort of shook us all. We did kill him, Pinkie.

Pinkie Sometimes after one murder you have to do another...
It's just mopping up, Spicer.

You'd better be off and get your drink, Spicer

Spicer You not coming?

Pinkie I've got a date.

**milky* is a term used by the mob to mean a coward

TEXT EXTRACT 3

Context: Ida, a friend of the murdered Fred Hale is trying to get to the truth of what happened to him.

Rose You again. Go away. I don't want to talk to you.

Ida It's serious. Very serious. I'm going to work on you every hour of the day until I get something.

Rose I'm busy. I can't help you. I don't know anything.

Ida Don't be silly now. I'm your friend.

Rose Why should you care about me?

Ida I don't want the innocent to suffer. I only want to save you from that boy. I see you're crazy about him...but...you don't understand...he's wicked...

Rose You don't know a thing.

Ida He doesn't care for you. Listen.

Rose I want him.

Ida Rose...I've never had a child but I've taken to you. He doesn't love you.



REHEARSAL PHOTOS









Calls and Informations

There are multiple users of the
Billiard Room
Please make sure this room is tidy
up at the end of each activity
ready for next user.
Please also close windows,
switch off lights & shut all doors
when you leave.



PILOT THEATRE

“We encourage young people to think harder, feel more and understand that the future is theirs”

Pilot Theatre are an international touring theatre company based in York. We're committed to creating high quality mid-scale theatre for younger audiences, and will be many people's very first encounter with this form.

We also make work outside of traditional theatre buildings, where our projects pursue a relationship with our audience that is often playful, interactive and participatory.

We are always curious about our ongoing and changing relationship with technology, and often explore this theme.

Across all our projects we seek to create a cultural space where young adults can encounter, express and interrogate big ideas, powerfully relevant to our lives right now.

pilot-theatre.com

FURTHER RESOURCES

Find out more about the original writer of Brighton Rock from the Graham Greene Birthplace Trust. It has a wealth of information and archive resources

www.grahamgreenebt.org

And also about the playwright Bryony Lavery

www.unitedagents.co.uk/bryony-lavery

Watch the original film with Richard Attenborough playing Pinkie

www.youtube.com/watch?v=BKpWkB3_uM

And/or the 2010 film starring Helen Mirren

www.youtube.com/watch?v=BKpWkB3_uM

Visit Pilot Theatre's social media pages where you'll find news, links to trailers and more content:

www.facebook.com/pilottheatre

www.twitter.com/pilot_theatre

www.instagram.com/pilot_theatre

www.youtube.com/user/pilottheatre





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