



**pilot**  
theatre

in association with  
York Theatre Royal presents

# LORD OF THE FLIES

**by William Golding**

adapted for the stage by Nigel Williams

directed by Marcus Romer

By arrangement with Robert Fox Ltd  
and Faber and Faber Ltd

**This is a stunning story.** I first read the novel when I was 14 years old. I was disturbed and scared by the dark imagery and I genuinely did not know what was going to happen next.

I was always fascinated by how and why the boys arrived on the island. Was the plane shot down or was it just an accident? What was the 'passenger tube' that Golding talks about? It was these thoughts that lead to the design of the piece. The image of the crashed wreckage, 'the scar that ripped through paradise', was a potent starting point and a constant reminder of their past, and their entry into this new world. A sense of tragic beauty and man's weakness and ultimate descent are played out both visually and aurally with an interwoven soundtrack, so the spirit of the island is evoked with the ever present sounds that pervade the boys' world.

Ever since I became Artistic Director of Pilot Theatre I had wanted to bring this work to the stage and I am very pleased to be able to recreate our successful production now celebrating its tenth anniversary. It is always really valuable to be able to revisit a project with fresh eyes and to re-examine its meaning and relevance for our audiences now. Since first making the show 10 years ago a lot has happened and it is with great excitement that we open a new chapter on this project. A new cast and a new creative team have brought a fresh and vibrant energy to the piece, and we have been able to refocus our original vision.

It has a very potent resonance to the world in which we now find ourselves. The themes of bullying, power, identity and violence

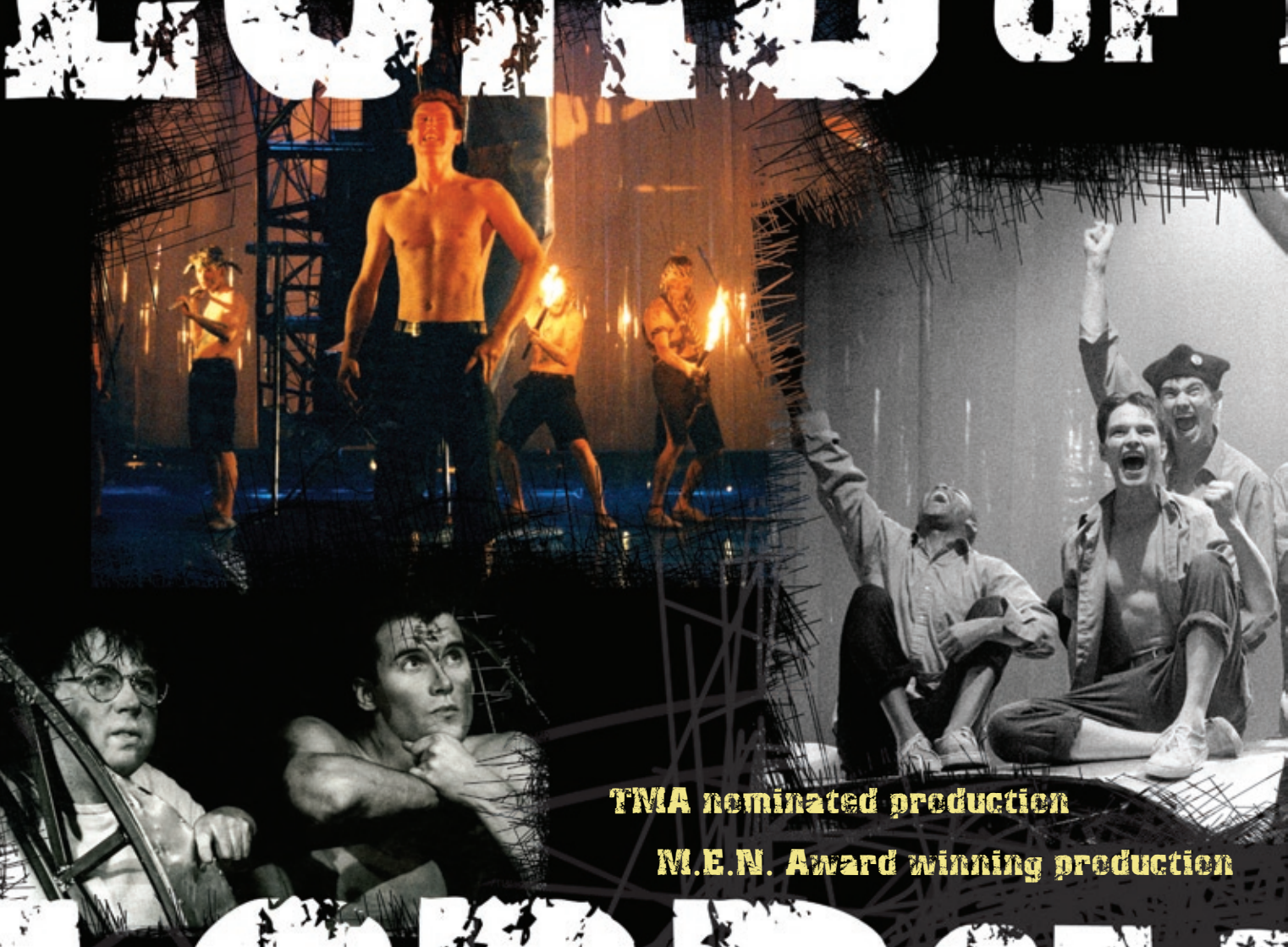
are universal and we can all too easily draw contemporary parallels; it is a timeless story that is made ever more relevant with every passing day and with every additional newsfeed. But in our world of hyperconnectivity it is important to remember that isolation and exclusion are as prevalent now as when Golding put pen to paper over fifty years ago. Pilot's work addresses these issues head on and presents them in a directly relevant way.

It is for these reasons that I have pursued the bringing of this work to the stage. On the way I have been helped by an incredible team of artists who have worked with me in bringing the vision of William Golding's masterpiece to life. The supporting work with online resources and the education programme are all geared to work within the production to enable debate, contact and communication about issues that are important to us as a company – to make work that not only inspires, but also challenges and creates new ways of working.

Marcus Romer  
*Artistic Director*  
Pilot Theatre







**TNIA nominated production**

**M.E.N. Award winning production**



**Terrifying and exhilarating  
production...heart stopping**  
The Guardian

**1998** -

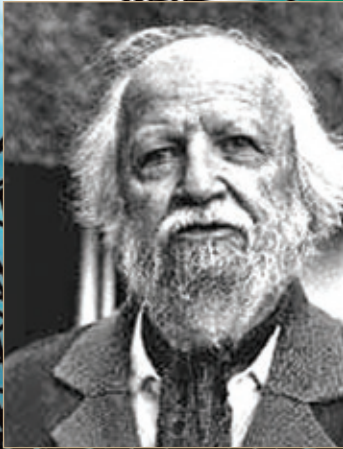




**William Golding meets  
Quentin Tarantino**  
Financial Times

**2008**

**Outstanding,  
unforgettable theatre**  
Daily Telegraph



## **William Golding - Author of *Lord of the Flies***

### **Themes of work:**

Thanks in part to his own horrific experiences of conflict during World War II, Golding's writings were uniquely centered upon his perception of an innate evil in all people, hidden by normal daily routine but able to escape its mental confinement all too easily. The concept was taken to its extreme in *Lord of the Flies*. This earned him a reputation as a pessimist, something he would ponder in the speech he gave upon winning the Nobel Prize in 1983: "Twenty-five years ago I accepted the label 'pessimist' thoughtlessly without realising that it was going to be tied to my tail."

### **Literary influences:**

Golding's work often deals with the sea, a legacy of his long years in the Navy, during which he hardly set foot on dry land. In later years he was greatly influenced by a growing interest in ancient history, particularly the Greek and Roman classical period.

### **Education and background:**

William Golding was born on 19th September, 1911, in Cornwall, England. His father, a well-known educationalist, moved with his family to Wiltshire, where he taught at Marlborough Grammar School. On completion of his studies at the same school in 1930, Golding attended the University of Oxford, where first, in accordance with his father's wishes, he studied Natural Science. However, he soon changed to English Literature, with a special interest in the Anglo-Saxon period. After passing his exams in 1934 he worked in small theatrical companies as a writer, actor and producer.

During World War II Golding served in the Royal Navy, reaching the rank of Lieutenant. He took part in various naval actions such as the sinking of the battleship "Bismarck" and the landing in Normandy, decisive experiences which surface here and there in his writings. The watches at sea gave him time to devote to another key interest: the Greek language and literature. After the war Golding resumed his teaching career, and taught at a boys' school in Salisbury. Having already decided at the age of seven to be a writer, he was first published as early as 1934 with a small collection of poems, although as Golding did not look upon himself as a poet his real debut came with his novel *Lord of the Flies*.

He won the Booker Prize in 1980 with *Rites of Passage*, was knighted in 1988 and was awarded the Nobel Prize for Literature in 1983. William Golding died in 1993.





## **Nigel Williams - Adaptor for the stage**

Nigel Williams' plays include *Class Enemy*, *Trial Run*, *Line 'em, Sugar and Spice*, *Country Dancing*, an adaptation of *Lord of the Flies* and *Harry & Me*. His television and film scripts include; *Charlie*, *Breaking Up*, *Scallagrig* (winner of a BAFTA for

Best Single Film for Television), *It Might Be You* and *Dirty Tricks* (an adaptation of the late Michael Dibden's novel which won an Emmy for Best International Drama 2001). He has also recently completed *Elizabeth I* with Helen Mirren which won the South Bank Award for Best Television Drama, three Golden Globes and two Emmy awards. He also writes novels which include *My Life Closed Twice* (winner of the Somerset Maugham Award) and has also directed many documentaries for television the most recent of which was a film about the French serial killer Francis Heaulmes entitled *Dance With a Serial Killer*. His new mini-series, an adaptation of Jack London's novel *The Sea Wolf* is presently being filmed in Canada starting Sebastian Koch and Tim Roth.

**This version of Lord of the Flies** has been adapted, to suit the cast size, since the one premiered by the RSC and contains some new material, all of which is from the book. It is also being played by actors who are somewhat older than our original cast at the Other Place in Stratford.

William Golding, who was extraordinarily kind and helpful to me in preparing my adaptation of his novel, always said that the principal problem, for him, was whether a theatrical performance could show the process of boys becoming men, and it was very interesting to see a more mature cast on that journey. From rehearsal through to performance it was an experience to see this transformation. The use of adult actors gives an emotional range which makes for a truly great performance.

In truth the tasks confronting any stage version of this great novel are far more complex than the age of the performers. Golding said that his principal aim as an artist was "to find out what gives life to a story" and the genius of his first novel is to make all its elements participate in the tale, in a way that only the novel can do. The island, the sea, the ambient noise – all these achieve the status of characters and he conveys the passage of time in a brilliantly impressionistic, deliberately untheatrical way, using inconsequential scraps of talk from the boys, sombre descriptions of the landscape that evoke both beauty and terror in equal proportions, and jaggedly written action scenes in which events surprise the reader horribly like life.

## Using a combination of semi automatic

pump action and double barrel weapons two young people killed twelve of their fellow students and a teacher at Columbine High School in Denver. The boys called themselves 'The Trench Coat Mafia' and wore the same clothes, created a secret language and sacred rituals. They created their own world to protect themselves against those who they saw as a threat. This is just one of a series of American school ground killings that happened not in the busy cities more usually associated with gangs and crime, but in areas that were remote and close to the elements. As in *Lord of the Flies* the boys equated individualism with the rural wild, and the wild with weaponry.

In *Lord of the Flies* William Golding creates an idyllic setting, cut off from the outside world, but the island becomes a dark and dangerous place where dreams become nightmares and where the only rule is that the strongest will survive. *Lord of the Flies* at its most horrific shows us the most basic and primitive of societies where the weakest, the pacifists, the believers in democracy, are undefended against brute power.

On one level *Lord of the Flies* is an adventure story of boys on an island and on another level it shows us the evil that resides within ourselves. The struggle between Ralph and Jack represents the struggle between democracy and totalitarianism, two opposing



# GUNFIRE

ways of organising society. When Jack says 'You've got to join the tribe' consider it seriously: which side would you be on?

In 1993 James Bulger was lured away from his mother in a shopping centre by Jon Venables and Robert Thompson, both aged 10 years. They battered him to death and with this act came a turning point in the public perception of children; the notion of childhood innocence was in question.

On Tuesday 24th March 1998 in Jonesboro, Arkansas two young males aged 11 and 13 years shot dead four children and one adult. *'They had laid an unsophisticated but effective trap; they had set off a fire alarm in order to send the children into the playground to face the gunfire. The Jonesboro boys had decided to kit themselves out in fatigues - even combat hats for the occasion. This is the fourth schoolyard killing in five months across the American South.'* Vulliamy, 1998.

On 8th August 2008 a 16-year-old youth was sentenced to life for murdering the schoolboy Martin Dinnegan in North London. He stabbed his 14-year-old victim in the back four times following an exchange of "dirty looks" between two groups of teenagers. *'This was a deliberate attack requiring a long chase with revenge in mind'* said the judge, Brian Barker. *'It was an attack carried out without any regard to the standards and rules that we live by and no thought for the victim, his friends and his family. It is a tragedy that this sort of triviality*



# ACROSS THE PLAYGROUND

*caused such a young man to lose his life and has caused enduring heartache to his friends and family.' Chin stabbed Dinnegan after being knifed twice himself during a series of flare-ups between the two groups. Guardian, 2008.*

Parallels in *Lord of the Flies* are clear; the young age of the boys who batter Simon to death, the remoteness of their environment, the way they dress and blood themselves to signify membership of the gang, and the calculated strategy formulated to flush Ralph out of the forest by fire. We soon forget that Jack started life on the island as the chapter chorister and the boys as upper middle class public school boys.

## Why is this happening?

Marian Wright Edelman, the director of the Children's Defence Fund in Georgia, USA states:

*'Children are growing up in a violent world, with violent images, and the result is often numbing. I mean there is no buffer from the world...it is a shame that they have been robbed of their childhood and robbed of their sense of security and robbed of their sense that the world is a friendly place...Parents need to keep a better hold on what their kids are doing, who their kids are with, where they're going, and monitor all their activities.'* CNN, 1999.

However a new report by Play England, part of the National Children's Bureau, leads us to consider the consequences of being afraid to allow young people to experience risk.

*'Children are not being allowed many of the freedoms that were taken for granted when we were children,' said Adrian Voce, director of Play England. 'They are not enjoying the opportunities to play outside that most people would have thought of as normal when they were growing up.'* Guardian, 2008.

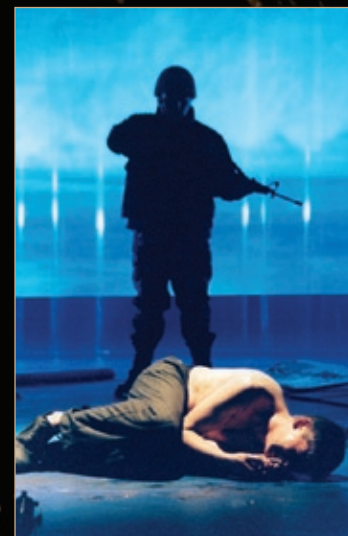
In considering these points of view we can return to *Lord of the Flies* as it has such a potent resonance to the world in which we now find ourselves. The themes of power, bullying, identity and violence in the play still have particular reference to the issues and dilemmas facing young people.

## Pilot Theatre's Education

**Programme** supports this work.

For further information or to download the free resource pack visit our website or email

**[education@pilot-theatre.com](mailto:education@pilot-theatre.com)**





## 'THE FACE' OF LORD OF THE FLIES

Karl Haynes played Roger in the original production of *Lord of the Flies* and reprised the role in three subsequent tours. In one form or another, his image has appeared on the posters, leaflets and programmes for every tour.

### *How did your image come to be used?*

I have a long standing association with Pilot Theatre, and had already worked with them on *Out of Their Heads* and *TWOC*, so I was the first actor to be cast and therefore able to do the photoshoot before the rest of the roles were cast. The first version of the image also had a pig's head, so during the photoshoot I had to hold a real dead pig's head... Over time the pig has gradually receded from the image. It has changed quite a lot over the years and the current version really captures the psychological unravelling the boys experience on the island.

### *How does it feel to watch the show with a new cast?*

Well it is strange as I have such a personal connection to it, but I do enjoy it – it's such a physical show you can't help but be drawn in by the energy of the performances. I am still involved with the production as a workshop leader and it's great to see how students pick up on this and are inspired in their own work.

### *What other acting roles have you most enjoyed?*

*Road* for Pilot Theatre, *Look Back in Anger* for Harrogate Theatre and Oldham Coliseum, 1984 for Hull Truck, TV roles in *Holby City* and *Emmerdale*, and most recently *We're going on a bear hunt* for Lakeside Arts, Nottingham. This was even more enjoyable because it was the first production my daughter could come and see me in onstage.





# IN REHEARSAL 2008



## CAST

Piggy  
Ralph  
Simon  
Jack  
Roger  
Maurice  
Eric  
Sam

Dominic Doughty  
Davood Ghadami  
Tony Hasnath  
Mark Knightley  
Lachlan McCall  
Elliot Quinn  
Ben Sewell  
Michael Sewell

## CREDITS

Director  
Original Design  
Lighting Design  
Music Composition  
AV Design  
Staff Director  
Movement Director  
Fight Director  
Casting Director  
Production Manager & Relighter  
Production Manager for  
York Theatre Royal  
Company Stage Manager  
Technical Stage Manager  
Assistant Stage Manager  
Wardrobe Assistant  
Education Pack  
InterACT Stage  
Management Placement\*

Marcus Romer  
Ali Allen & Marise Rose  
James Farncombe  
Sandy Nuttgens  
Arnim Friess for pixelbox ltd.  
Katie Posner  
Hannah Priddle  
Philip D'Orleans  
Jo Adamson  
James Molyneux  
  
Paul Veysey  
Francesca Finney  
Stuart Farnell  
Carl Moir  
Janet Hull  
Helen Cadbury  
  
Mark Elliott



# THE COMPANY

Marcus Romer

Mandy Smith

Sarah Seddon

Katie Fathers

Charles Moore

Tracy Cochrane

Richard Hurford

James Molyneux

Hannah Priddle

Helen Cadbury

Artistic Director

Administrative Producer

Company Administrator

Projects Co-ordinator

Finance Director

Marketing Consultant

Associate Artist

Production Manager

Education Associate

Education Associate

Pilot Theatre would like to thank all the staff at York Theatre Royal for continuing to give us a home, and for their invaluable support throughout the production process. With thanks to Shepherd Building Group Ltd for their generous support of the *Lord of the Flies* Education Programme. \*InterACT is a training programme run by Northumberland Theatre Company, Alnwick, supported by the Arts Council England for newly trained professional actors and theatre practitioners who originate from or have trained in the North East of England.

This programme is also available online at

[www.pilot-theatre.com](http://www.pilot-theatre.com)

Please call **01904 635755** or email [info@pilot-theatre.com](mailto:info@pilot-theatre.com) if you require a large print version.





## PIGGY

**Dominic Doughty** trained at the Arden School of Theatre. His theatre roles (whilst training) include: *The Cherry Orchard* (Lopakhin); *Dead Wrong* (Dean); *Much Ado About Nothing* (Don John); *The Three Musketeers* (Comte de Rochefort); *Camino Real* (Gutman); *Man of the Moment* (Vic); *When We Are Married* (Parker); *For Services Rendered* (Wilfred); *Antigone* (Creon); *A Little Like Drowning* (Eduardo); *A Ruffian on the Stair* (Mike). Dominic's television roles include: *Ideal* (Stripes – semi regular, BBC); *The Street II* (ITV Granada); *The Revenge Files of Alistair Fury* (BBC); *Flick* (Young Tony Ray, Flick Prods); *Dream Team* (Big Phil - Series regular, Hewland Int).



## RALPH

**Davood Ghadami** trained at East 15 Acting School in London. He recently finished Pilot Theatre/York Theatre Royal's UK tour of *Looking for JJ* and is delighted to return again this year. Other work for for Pilot and York Theatre Royal includes *Bouncers 2007 remix* at York, *East Is East* and *Look Back In Anger*. Before

this he was in the London tours of Shakespeare's *Macbeth* and *Much Ado About Nothing*, both with the Orange Tree Theatre in Richmond. His Television credits include *The Bill* (Thames Television), *Casualty* (BBC), *The Omid Djalili Sketch Show* (BBC), *Spooks* (BBC), *Dream Team* (Sky TV) and *Saddam's Tribe* (Channel 4). He has also worked on the feature films *Rendition* (New Line Cinema) and *Red Mercury* (Dirty Bomb Films).



## SIMON

**Tony Hasnath** trained at Sussex Downs Academy and Wu-Tan Martial Arts Institute. Theatre credits include: Erh-Lang in *Monkey!* (West Yorkshire Playhouse); Ganesh in *A Perfect Ganesh* (Phizzical Productions); Pi in *Life of Pi* (Twisting Yarn - World premier); Spiller in *The Borrowers* (Basingstoke Haymarket); Mowgli in *The Jungle Book* (Birmingham Stage Company-International Tour); MinkyMankeyMonkeyMan in *Stone Soup* (M.A.C & Drill Hall); Seymour in *The Little Shop Of Horrors* (Komart Theatre). Credits whilst training: Melchior in *Spring Awakening*; Clarence in *Richard III* and the ever playful but naughty gremlin Rumpelstiltskin in *Rumpelstiltskin*. Television credits include: *Morris 2274* (Two Hats and Channel 5). Film credits include: Tony Lee in *Rebirth of the Dragon* (Martirossian Productions).



## JACK

**Mark Knightley** trained at The Oxford School of Drama. Theatre includes; Orlando in *As You Like It*; Antipholus of Syracuse in *The Comedy of Errors* (Guildford Shakespeare/Yvonne Arnaud); Lysander in *A Midsummer Night's Dream* (Theatre Delicatessen); Bernard in *The Line Between* (Gilded Balloon); Cassio in *Othello* (Bath Theatre Royal); Kent in *King Lear* (Theatro Technis); Simon Stimson in *Our Town* (Pegasus Theatre). Film includes Scott in *Brothers* and Jack in *Dead Time*. Radio includes Stan in *Real Classy Affair* (Top Hat Productions).





## ROGER

**Lachlan McCall** is making his first appearance for Pilot Theatre with *Lord of the Flies*. Previous theatre experience includes Bassanio in *The Merchant of Venice* (Greenwich Playhouse), Adam in *The Shape of Things* (The Space), *The Floods* (Battersea Arts Centre), *Diagnosis: Superstar*

(Soho Theatre) and Basil Hallward in a European tour of *The Picture of Dorian Gray*. Film and television credits include *Paintbrush*, *Aimless*, *Crimewatch UK*, *Jack the Ripper* and *Inside Out*. Lachlan trained at Arts Educational, London.



## MAURICE

**Elliot Quinn** began in youth theatre appearing as leads in several musicals including *West Side Story*, *Sweeney Todd* and *Into the Woods*. He studied at Liverpool John Moores University and East 15 Acting School. Credits include the lead in Georg Buchner's classic, *Woyzeck*, at the

Unity Theatre, Liverpool, The Devil in Henrik Ibsen's *Peer Gynt*. *Wink the Other Eye*, a devised commissioned piece for the historic Wiltons Music Hall, London. National Tours of *Hansel & Gretel* with Kipper Tie Theatre, *The Firebird* with Oxfordshire Touring Theatre Company and most recently, *Silly Billy*, a co-production with York Theatre Royal and Tutti Frutti Theatre Company.



## ERIC

**Ben Sewell** graduated from the Liverpool Institute for Performing Arts (LIPA) in July 2007. Whilst at LIPA, roles included: Freddie/Major in *Good*, Mr Summers in *Identity Crisis*, Angelo in *Measure for Measure*, Donald Duck in *Blue Remembered Hills*, Mr Jones/Ensemble in *The Rose*

and the Ring and David Garrick in *A Laughing Matter*. Most notably, Ben created the lead role of Henry for the World Premiere of the new British musical *Angels Painted Fair*. Ben made his professional stage debut in *The Lion, the Witch and the Wardrobe* at The West Yorkshire Playhouse and his TV debut in *The Scum Also Rises* for the BBC.



## SAVI

**Michael Sewell** graduated from The Liverpool Institute of Performing Arts in July 2007 where his roles included; Hennessy in *Dames at Sea*; Gabriel in *Gabriel*; Oscar in *The Wild Party*; Peter in *Blue Remembered Hills*; Moe Baum in *The American Clock*; Angelo in *Measure for Measure*

and Joe Pitt in *Angels in America*. Since leaving drama school on stage he played various roles in *Peter Pan* at the Churchill Theatre Bromley. On TV his roles include: Eric in *The Bill* for Talkback Thames, Mike in *Torchwood* for DW Productions & Dardanelle in *The Scum Also Rises* for the BBC.

## DIRECTOR

**Marcus Romer** Marcus is the Artistic Director of Pilot Theatre, the national touring theatre company based at York Theatre Royal. Most recent directing credits for Pilot are *Looking for JJ*, by Anne Cassidy and *Sing yer heart out for the lads* by Roy Williams. Other plays include *The Beauty Queen of Leenane* and *Abigail's Party* at York Theatre Royal, *The Elephant Man* at The Swan Worcester and *The Twits* at Bolton Octagon and Artsdepot London. He created the opening event at the 2007 IIFA Bollywood Oscars at Sheffield Arena, for a live audience of 15,000 and a TV audience of 500 million. Marcus is also a published playwright and full writing and directing credits can be seen by visiting [www.marcusromer.com](http://www.marcusromer.com)

## LIGHTING DESIGN

**James Farncombe** has a long standing association with Pilot Theatre. Previous work for the company includes *Fungus the Bogeyman*, *Looking for JJ*, *Sing Yer Heart Out for the Lads*, *Bloodtide*, *Rumblefish* and *The Twits* as well as earlier tours of *Lord of the Flies*. Other work in theatre includes credits for The Bush Theatre, Hampstead Theatre, Nottingham Playhouse, York Theatre Royal, Royal Court, Birmingham Rep, Ipswich Wolsey, Stephen Joseph, Scarborough, Watford Palace, Bolton Octagon, Manchester Library, Leicester Haymarket, Tricycle Theatre, Bush Theatre, Exeter Northcott, Salisbury Playhouse, Stoke New Vic, and Theatre Royal Stratford East as well as numerous national tours, most recently *Blonde Bombshells of 1943* for TEG Productions.

Full credits and pictures at [web.mac.com/jamesfarncombe](http://web.mac.com/jamesfarncombe)

## ORIGINAL DESIGN

**Ali Allen** has a BA in Fine Art from Newcastle University. Her work has extended over a wide variety of areas including carnival, sculpture, pantomime, opera, ballet and outdoor theatre projects. Ali has designed at least 15 shows for Pilot Theatre including *Bloodtide* and *The Twits* as well as *Lord of the Flies*. Other credits include *Bollywood Jane* for Leicester Haymarket, *Once Upon a Quarry Hill* for West Yorkshire Playhouse, and *Look Back in Anger* for Harrogate Theatre and Oldham Coliseum. Ali also designed *Madame Butterfly*, *Wuthering Heights* and *Dracula* for Northern Ballet Theatre. Most recently, Ali designed *Where's Vietnam?* by Alice Nutter for Red Ladder Theatre Company at West Yorkshire Playhouse.

## MUSIC COMPOSITION

**Sandy Nuttgens** has written numerous scores for award winning TV dramas and documentaries. Commissions have included the major BBC 2 series *Terry Jones' Barbarians* for which Sandy won an RTS award for Best Music Score, CITV's top rated *My Parents Are Aliens*, C4's *The Rise and Fall of Tony Blair*, *Churchill's Girl*, *Bare Knuckle Boxer*, *Who Killed Thomas Becket?* and *Agincourt*. Past work with Pilot includes *Looking for JJ*, *IIFA Awards*, *Bloodtide*, *Road* and *Rumblefish* as well as previous tours of *Lord of the Flies*. A founder member of *Skip Raiders*, he is currently working on a new project *Raging Texans* and setting up his own online record company.

Website: [www.nuttgens.com](http://www.nuttgens.com)



## A/V DESIGN

**Arnim Friess (for pixelbox ltd.)** trained and worked as a photographer and audio-visual media designer in his native Germany, before moving to the UK to study Scenography at Birmingham Institute of Art and Design. He is founder member of digital content creator pixelbox ltd. For more information visit

[www.arnim.co.uk](http://www.arnim.co.uk) Designs include award-winning *Rumblefish, Road* and the recent *Looking for JJ* for Pilot Theatre, Roy Williams' *Joe Guy* for Theatre Fahodzi at Soho Theatre and *The White Album* at the Nottingham Playhouse. Past designs have been science-fiction opera *The Pitchshifter* for Dutch contemporary music ensemble *Insomnia* and the appearance of hundreds of angels inside St Paul's Cathedral for the City of London Festival.

## STAFF DIRECTOR

**Katie Posner** has recently directed *The Bang Gang* by Lee Mattinson (writer of 5 star rated *Me and Cilla*) for the Edinburgh Festival Fringe. Further credits include: *The Government Inspector, Road, Acting 101-* A collaboration of contemporary monologues and duologues, *Ernie's Incredible Illucinations, Gizmo* (Jam Theatre Company); *Fantastic Mr Fox, The BFG* (Aylesbury Roald Dahl Festival); *The Case of Baron Baritone and his Menacing Musicvac* (Hat Factory, Inspire Theatre Company); Tour director: Raymond Briggs' *Fungus the Bogeyman* (National tour, Pilot Theatre).

## MOVEMENT DIRECTOR

**Hannah Priddle** has a BA In Performing Arts specialising in Dance from Middlesex University and is Artistic Director of Kicking Arts, a company that runs urban style dance holiday schemes and workshops for young people on the Isle of Wight. Based in London, Hannah runs dance and drama sessions across London including specialist sessions for children and young people with autism. She has worked with Pilot Theatre on the Education Programmes as a workshop leader for the past four years, supporting a number of productions including previous tours of *Lord of the Flies, East is East, Sing Yer Heart Out for the Lads* and *Looking for JJ*. She has also represented Pilot Theatre as an Educator at the *Magic Net* Youth Exchanges in Amsterdam, Germany and Poland.

## CASTING DIRECTOR

**Jo Adamson** Jo has spent over 12 years casting for theatre, television and film. Her first television project was casting the second series of Kay Mellor's BAFTA winning *Fat Friends*. She then worked on *Flesh and Blood* before spending several years predominantly casting *The Bill*. Recent projects include: *Slaterwood* and *Red Riding Project* for Revolution Films.

[www.northernspiritcreative.co.uk](http://www.northernspiritcreative.co.uk)

# PILOT THEATRE ONSTAGE

## RECENT PRODUCTIONS

### Raymond Briggs' *Fungus the Bogeyman*

Adapted and directed by Marcus Romer.

A co-production with artsdepot.



Photo: Peter Byrne

\*\*\*\* The Scotsman  
\*\*\*\* Time Out

*"You will have the slime of your life at this fabulous show."* York Press

*"A gorgeous production."* BBC

### *Looking for JJ* by Anne Cassidy

Adapted and directed by Marcus Romer. In partnership with York Theatre Royal and Unicorn Theatre.



Photo: Louise Buckley

\*\*\*\* Daily Mail  
\*\*\*\* Evening Standard  
\*\*\*\* The Times

*"This is a genuinely important piece of young people's theatre, every bit as thoughtful and demanding as its audience deserves."* The Times

### IIFA Awards Opening Ceremony

Directed by Marcus Romer and Kully Thiarai



Photo: Image KIVA

Working with Yorkshire-based performers Pilot produced the opening act of the 2007 IDEA International Indian Film Academy Awards Ceremony, hosted in Yorkshire by YTB with the support of Yorkshire Forward.

## IN DEVELOPMENT

### *This Child* by Joel Pommerat

Translated by Nigel Gearing. Directed by Suzann McLean.

In association with Company of Angels and The Junction.



A major critical success in the original French, *This Child* won the Critics Association Award for Best Play in 2006. *"Everyone is someone's child; every family has its own story."*

A unique work of drama with eleven scenes that can be viewed in any order, *This Child* will be performed in a unique 'shuffle' staging mixing actors from three casts.

**Touring November 2008**

### *The Knife That Killed Me* by Anthony McGowan

An innovative scheme of work combining a brand new film, live theatre, and internet platforms to tell this extraordinary story from an award-winning contemporary author.



Praise for the novel: *"A gripping and tragically topical story of one boy's spiral into knife-crime."* Guardian

**Launching January 2009**

### *The Fever Chart: Three Visions of the Middle East* by Naomi Wallace

Directed by Marcus Romer



*"A well-made trilogy... absorbing characters and sharp, evocative dialogue."* The New York Times

**Touring Autumn 2009 -  
Spring 2010**



# ONTOUR ONLINE



## EDUCATION

**Workshops**, summer schools, post-show talks, school residencies, seminars and training sessions. Pilot Theatre also offer online resources to support teachers and students. The opportunity for students to ask questions of the director, designer and actors not only helps with school work, but will inspire and encourage the

next generation of people passionate about theatre. For further information and booking: [education@pilot-theatre.com](mailto:education@pilot-theatre.com)

## INTERNATIONAL

**Pilot Theatre** work on a number of international projects. These include Magic Net, a six year Culture 2000 collaboration between 12 European theatre companies; and Project Connect, an exchange with Cloudbreak Studios in Kuala Lumpur, Malaysia, funded by the Commonwealth Youth Exchange Council.



## ONLINE

**Apart from the** website [pilot-theatre.com](http://pilot-theatre.com) Pilot have established a strong presence on **YouTube**, **Bebo** and **MySpace** as well as embracing the potential

of **Facebook** as a means of allowing our friends to see more of our work both in rehearsal and performance. You can visit us at our virtual home in **Second Life** as well as download podcasts from **iTunes**. We are working with our Associate Artist Richard Hurford to develop a future theatre project online; Theatre 2.0 is accessible via our website, and in 2009 a live streamed performance of *Catcher in Their Eye* by Richard Hurford will take place in York, New York and online. All of which means it is now easy to catch up with Pilot however you choose: onstage, ontour, online.

Pilot Theatre  
York Theatre Royal  
St Leonard's Place  
York YO1 7HD  
**01904 635755**  
[info@pilot-theatre.com](mailto:info@pilot-theatre.com)  
[www.pilot-theatre.com](http://www.pilot-theatre.com)

Registered Charity Number: 1003677  
Registered in England Number: 1956167

Be the first to know about all our work by joining our e-mailing list at [pilot-theatre.com](http://pilot-theatre.com) or text club by **texting the word PILOT to 07887 926101**. *All updates are free and your details will not be passed on to any third parties.*

Pilot Theatre Patrons: Nigel Williams, Stan Barstow, Melvin Burgess, Philip Ridley, Dolly Dhingra, Reece Dinsdale, Johnathan Harvey, Ayub Khan-Din, Roy Williams, Anne Cassidy



We are privileged to co-produce this 10th anniversary production of *Lord of the Flies* with Pilot Theatre, with whom we have enjoyed our oldest partnership.

This partnership has brought innumerable benefits to both companies, enabling a large amount of work which simply could not have existed without it. Pilot's unique approach has been particularly successful at engaging young people and contributing to their cultural development. Its voice is challenging, contemporary, questioning and, yes, sometimes controversial. And it's never condescending or patronising, as evidenced by the remarkable enthusiasm of so many schools and individuals to participate in its work.

The partnership between York Theatre Royal and Pilot Theatre has been held up as an example of good practice by the Arts Council and the national press, and has been used as a model by many other organisations within our industry. It has enabled us both to make more work, to reach more people, to travel further, to



*The Railway Children – Summer 2008*

engage more on an international platform and to deliver more work in schools than either of us could have managed alone.

York Theatre Royal offers its warmest thanks and its very best wishes to Pilot Theatre, and to the cast, crew and creative team of *Lord of the Flies*. Happy anniversary!

*Damian Cruden, Artistic Director*



York Theatre Royal has been presenting dynamic, vibrant theatre for over 250 years. In 2001, the programme of productions in the beautiful Main House was enhanced by the opening of The Studio. This intimate new 100-seat auditorium has allowed the theatre to develop its focus on new writing, youth productions, shows for children and more experimental work alongside its range of classics, visiting theatre and dance companies, and major home-grown productions – not least its world-renowned pantomime. York Theatre Royal's Youth Theatre is one of the most active in the UK with hundreds of members from across the region rehearsing and performing regularly in the building. York Theatre Royal is proud to present its eclectic and inspirational programme of theatre in the heart of Yorkshire.



*Sinbad the Sailor* – Christmas 2007

Box Office 01904 623568  
For more information visit [www.yorktheatreroyal.co.uk](http://www.yorktheatreroyal.co.uk)

Chief Executive, Dan Bates  
Artistic Director, Damian Cruden



*A Man for all Seasons* – Summer 2008

# ON TOUR 2008

York Theatre Royal  
Fri 12 - Sat 27 September  
01904 623568  
[www.yorktheatreroyal.co.uk](http://www.yorktheatreroyal.co.uk)

Everyman Theatre, Cheltenham  
Tues 30 Sep - Sat 4 October  
01242 572573  
Group bookings 01242 695574  
[www.everymantheatre.org.uk](http://www.everymantheatre.org.uk)

Richmond Theatre, London  
Tues 7 - Sat 11 October  
0870 060 6651  
[www.richmondtheatre.net](http://www.richmondtheatre.net)

Theatre Royal Winchester  
Tues 14 - Sat 18 October  
01962 840440  
[www.theatre-royal-winchester.co.uk](http://www.theatre-royal-winchester.co.uk)

Royal & Derngate, Northampton  
Tues 21 - Sat 25 October  
01604 624811  
[www.royalaldderngate.co.uk](http://www.royalaldderngate.co.uk)

Lighthouse, Poole  
Mon 3 - Thurs 6 November  
0844 406 8666  
[www.lighthousepoole.co.uk](http://www.lighthousepoole.co.uk)

Exeter Northcott  
Tues 11 - Sat 15 November  
01392 493493  
[www.exeternorthcott.co.uk](http://www.exeternorthcott.co.uk)

Lakeside Arts Centre, Nottingham  
Tues 18 - Thurs 20 November  
0115 8467777  
[www.lakesidearts.org.uk](http://www.lakesidearts.org.uk)

Wyvern Theatre, Swindon  
Tues 25 - Sat 29 November  
01793 524481  
[www.wyverntheatre.org.uk](http://www.wyverntheatre.org.uk)

artsdepot, London  
Tues 2 - Sat 6 December  
020 8369 5454  
[www.artsdepot.co.uk](http://www.artsdepot.co.uk)

## 2009

Bermuda Festival of Performing Arts  
Tue 20 - Fri 23 January  
[www.bermudafestival.org](http://www.bermudafestival.org)

Curve, Leicester  
Tue 27 - Sat 31 January  
Box office: 0116 2530021  
[www.curveonline.co.uk](http://www.curveonline.co.uk)

The Brewhouse, Taunton  
Tue 3 - Sat 7 February  
Box office: 01823 283244  
[www.thebrewhouse.net](http://www.thebrewhouse.net)

Unicorn Theatre, London  
25 Feb - 2 March  
Box office: 0207 6450 560  
[www.unicorntheatre.com](http://www.unicorntheatre.com)

Theatre Severn, Shrewsbury  
Tue 10 - Sat 14 March  
Box office: 01743 281281  
[www.theatresevern.co.uk](http://www.theatresevern.co.uk)

The New Wolsey Theatre, Ipswich  
Tue 17 - Sat 21 March  
Box office: 01473 295900  
[www.wolseytheatre.co.uk](http://www.wolseytheatre.co.uk)

Buxton Opera House  
Tue 24 - Sat 28 March  
Box office: 0845 1272190  
[www.buxtonoperahouse.org.uk](http://www.buxtonoperahouse.org.uk)

Jersey Opera House  
Tue 31 March - Sat 4 April  
Box office: 01534 511115  
[www.jerseyoperahouse.co.uk](http://www.jerseyoperahouse.co.uk)

Tour booking makin projects  
tel: 01242 574 461  
[www.makinprojects.co.uk](http://www.makinprojects.co.uk)