

PILOT THEATRE PRESENTS

# THE BONE

# SPARROW

ORIGINAL NOVEL BY  
ZANA FRAILLON

ADAPTED BY AWARD  
WINNING PLAYWRIGHT  
S. SHAKTHIDHARAN

DIRECTED BY  
ESTHER RICHARDSON

**GCSE DRAMA PACK  
PART A**

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# THE PRODUCTION

## **THE BONE SPARROW**

**Original Novel by Zana Fraillon**

**Adapted by award winning playwright S. Shakthidharan**

*"a heartrending tale about how our stories make us"* The Times

Subhi is a refugee. Born in an Australian permanent detention centre after his mother fled the violence of a distant homeland, life behind the fences is all he has ever known. But as he grows, his imagination gets bigger too, until it is bursting at the limits of his world. The Night Sea brings him gifts, the faraway whales sing to him, and the birds tell their stories.

One night in the form of Jimmie, a scruffy, impatient girl who appears from the other side of the wires, and brings a notebook written by the mother she lost. Unable to read it, she relies on Subhi to unravel her own family's mysterious and moving history.

Subhi and Jimmie might both find a way to freedom, as their tales unfold. But not until each of them has been braver than ever before.

*"With an affecting and distinctive narrative voice ... [Zana Fraillon] builds a convincing and complete world. Moving and memorable, The Bone Sparrow deserves to be read by all who care about our common humanity"* The Guardian

The Bone Sparrow is a co-production with York Theatre Royal, Derby Theatre, Belgrade Theatre, Coventry, and Mercury Theatre Colchester.

# TOUR DATES

## **York Theatre Royal**

25 February – 5 March 2022

## **Theatre Royal Bury St Edmunds**

8-12 March 2022

## **Derby Theatre**

15-19 March 2022

## **Belgrade Theatre, Coventry**

22-26 March 2022

## **Mercury Theatre, Colchester**

29 March – 2 April 2022

## **Theatre Peckham**

7 April – 23 April 2022

Details about BSL and accessible performances can be found on the venues' websites

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

# ABOUT THIS PACK

Resource pack by Carolyn Bradley, with additional material by Imrana Mahmood.  
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British Sign Language/English Interpreter – Emma Allan, CommPlus  
Supported by Arts Council England, Ovingdean Hall Foundation, and the Sylvia and Colin Shepherd Charitable Trust.

If you have any questions about this resource pack or how to use it, please contact [education@pilot-theatre.com](mailto:education@pilot-theatre.com).

This pack is designed for Drama educators and GCSE Drama students who may be watching *The Bone Sparrow* in preparation for the live theatre section of the GCSE Drama written exam. This is Part A and is designed to be used **before** watching the production. This pack will help students understand the context of the story and will give them an opportunity to learn about the key production details such as the cast and creatives. There are suggested activities and prompt questions to help engage students in the production, and also a pre-show workshop so the students can explore the play practically. This pack can also be used in parallel with the [KS3 English resource](#) for the production, which explores the themes and characters.

Following the opening of the production, Part B of the GCSE Drama Education Pack will be released, which is designed to support students' learning after they have seen the production, and will focus on key moments from the play, design elements, and preparing for the GCSE Drama live theatre questions.

We are not responsible for the content of external links, and we strongly recommend checking the suitability of external content before sharing with your students.

We would also suggest that you consider whether any of the subjects explored in this pack may be triggering for some of your students if they have experience of seeking sanctuary.

# ABOUT THE PLAYWRIGHT

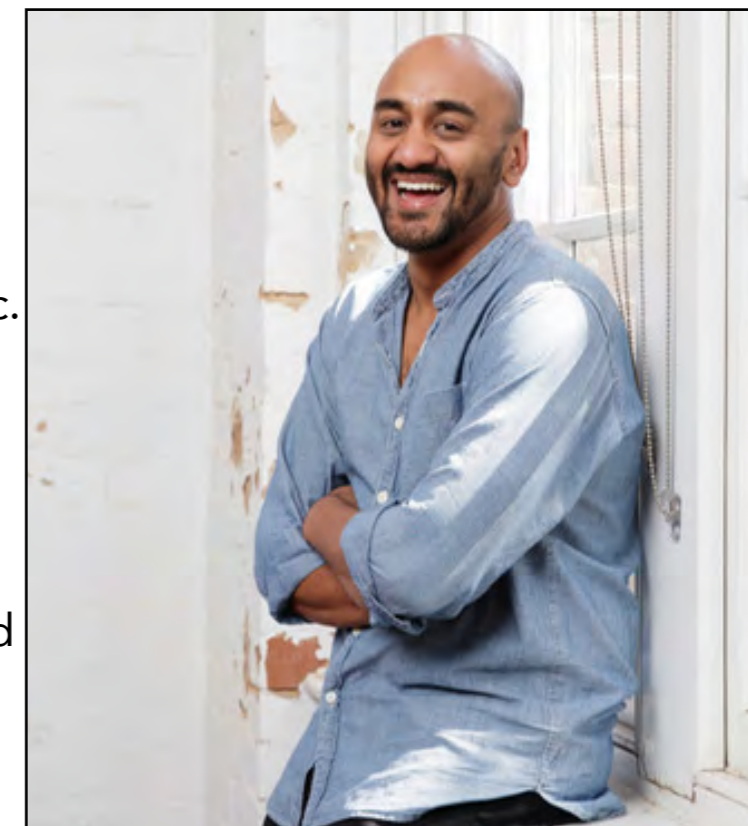
## S. SHAKTHIDHARAN

Shakthi is a western Sydney storyteller with Sri Lankan heritage and Tamil ancestry. He's a writer, director and producer of theatre and film, and composer of original music.

His debut play *Counting and Cracking* (Belvoir and Co-Curious), received critical, commercial and community acclaim at the 2019 Sydney and Adelaide Festivals. The script won the Victorian Premier's Literature Prize and the NSW Premier's Nick Enright Prize for Playwriting; the production won 7 Helpmann and 3 Sydney Theatre Awards.

Shakthi has in development a new commission with Sydney Festival; a number of plays with Belvoir; a feature film with Felix Media and two new TV projects.

He's the Artistic Director of Kurinji and Lead Artistic Consultant at Co-Curious. Co-Curious is a sister company to CuriousWorks, where Shakthi was the Founder and Artistic Director from 2003-2018. Shakthi was the Carriageworks inaugural Associate Artist and a recipient of both the Phillip Parson's and Kirk Robson awards.



# SYNOPSIS

***"The people out there will remember us. Soon they'll see that living here isn't living at all. We just need to show them who we are, that we're people, and then they'll remember. This time, they won't forget."***

A profound and moving story of displacement, exile and finding refuge in a place where hope is the only form of survival. *The Bone Sparrow* explores the life of Subhi, a Rohingya boy, whose life is limited to the confines of the fences of an Australian immigration detention centre where he was birthed. Although Subhi has no tangible knowledge of the outside world, his unwavering belief in a better tomorrow is what lays the foundation of his beautiful imagination and character. When Subhi meets Jimmie, a local girl from the other side of the fence, he builds a vital friendship by helping her read stories from a notebook, written by her late mother, which she is unable to read herself..

Inspired by real-life stories of refugees and asylum seekers, *The Bone Sparrow* explores many themes including the importance of family and friendships in times of difficulty and distress, as well as interrogating the notion of human rights and whether these are afforded to those who are less fortunate and dehumanised by wider society. The production sheds light on the fundamentals of identity and belonging, and how these are inextricably linked to living a life of dignity and honour..

Whilst offering the audience an opportunity to learn more about the plight of Rohingya refugees, Subhi's story also allows us to question the roles played by human rights organisations and political institutions – to what extent can we lessen human suffering if governments continue to make socioeconomic decisions which ignore the reality on the ground and create hostile environments?



# CREATIVE TEAM

Novel by Zana Fraillon  
Adapted by S. Shakthidharan

Director  
Designer  
Lighting Designer  
Composition and Sound Design  
Video Designer & Illustrator  
Illustrator  
Puppet Direction  
Puppet Making

Staff Director  
RTYDS Assistant Director  
Movement Directors

Fight Director  
Voice Coach  
Dramaturgy  
AV Programmer  
Australian Accent Coach  
Rohingyan Accent Coach  
Bangla Poem Consultant  
Rohingya Consultant  
Rohingya Consultant  
Vocals  
Dholak / percussion

Esther Richardson  
Miriam Nabarro  
Ben Cowens  
Arun Ghosh  
Daniel Denton  
Maha Alomari  
Alison Duddle  
Alison Duddle and  
Marc Parrett  
Júlia Levai  
Sirazul Islam  
Hannah Wintie-Hawkins and  
Drew Wintie-Hawkins  
Kenan Ali  
Yvonne Morley  
Oliver O'Shea  
Tim Kelly  
Mary Howland  
Hetal Varia  
Shamim Azad  
Htike Htike  
Mohammed Siddique  
Sohini Alam  
Sarathy Korwar

# THE CAST



Siobhan Athwal  
Queenie/Boy 1/Young Anka



Yaamin Chowdhury  
Subhi



Jummy Faruq  
Doctor/Duck/Detainee/  
Baby Anka/Adult Anka



Devesh Kishore  
Ba/Nasir/Harvey/Oto



Kiran L Dadlani  
Maá/Mirka/Sarah



Elmi Rashid Elmi  
Eli/Head Boy/Soldier



Mary Roubos  
Jimmie



Mackenzie Scott  
Beaver/Soldier

# REHEARSAL PHOTOS









# MAKING A SUSTAINABLE THEATRE PRODUCTION

Pilot Theatre, like many other organisations, are trying to reduce their carbon footprint and make their work more sustainable, in light of the climate change crisis. Pilot are following The Theatre Green Book – an initiative to reduce the carbon footprint of theatre, and we have made purposeful changes to how we create theatre in this production of *The Bone Sparrow*. For example, the majority of the costumes will be sourced second-hand, either from a store or charity shops.

Here, Pilot's Company Administrator and Sustainability Champion, Sarah Rorke, talks about why sustainability is so important:

## **Why is it important to make a sustainable theatre production?**

The climate crisis is something that needs immediate action and is often cited by young people as one of the most important issues facing their generation. As a company producing work for and with young people it is only right that we take these concerns seriously and do what we can to limit the environmental impact of our work as well as amplify the voices of the younger generation in our advocacy for a more sustainable future.

## **Does theatre have a big carbon footprint?**

It depends on the theatre and the approach to the production. For example, traditional theatres are often huge buildings that require heating, lighting and maintenance, all of which generates a large carbon footprint. The shows produced need sets to be built and costumes made, many of which may simply be thrown away at the end of the production. They need to be lit well and may have soundtracks and other technical requirements like video backgrounds. All of these things generate a substantial carbon footprint. Touring productions, like those Pilot Theatre make, need to transport the physical production, as well as all the staff

working on the show, from venue to venue, often criss-crossing the country in a slightly haphazard way, and this, for us, is often the largest part of our carbon footprint.

However, with some adaptation and planning, buildings can be powered and heated by green energy. The sets you see on stage can all be made using recycled and reclaimed materials, even by reusing or repurposing a set from a previous show. The costumes can all be found from costume hire departments or sourced in charity shops meaning as many of the costumes as possible have had a previous life. Lighting rigs are very often filled with LED lights which require much less power to create the same effects. All of these actions can massively reduce the carbon footprint of the production. Advanced planning and working with like-minded creative teams are essential to successful reduction of carbon footprint of productions.

## **What are the most damaging aspects of making live theatre for the environment?**

Currently one of the largest problems facing live theatre is addressing the carbon footprint of the audience traveling to see the show. Hundreds of people travelling to and from a venue via means of unsustainable transport is a difficult problem to solve. Many venues are looking at offering incentives for use of public transport as well as trying different performance times to see what impact it will have if, for example, people travel directly from work.

## **What does a sustainable theatre production look like?**

If everyone has done their job well then a sustainable production should look no different to any other performance you may have seen. It will mean that a lot of extra consideration has been given by the whole creative team into every single item and effect you see on stage. It will also mean more consideration has gone into

initiatives by venues to address how audience members reach the venue and decisions about whether or not to print a programme or posters will have been made well in advance.

### **How can we change our live theatre practice to make it more sustainable?**

The Theatre Green Book is a fantastic document that has been created as a guide for all theatre makers to use to consider from the point of choosing to do a show, how each step of the project can be done in a more sustainable and thoughtful way. The guide is full of suggestions for each department as to how to approach the production with sustainability at the forefront, and offers resources, research and solid guidance. If every theatre maker began by following this guidance, I think that could have a massive impact. For *The Bone Sparrow*, Pilot Theatre and our co-producers have committed to aiming for an Intermediate standard as laid out by the Green Book, after reaching the Baseline criteria for our recent production of *Northern Girls*. I also firmly believe that theatre makers should shout loudly about any successes they have in creating sustainable shows, share that success with other makers and also let audiences know what you have achieved. Advocacy is incredibly important.

To think about this further with students, you could consider the following activities:

- Students could research the climate crisis, global warming, and what a carbon footprint means and could present their ideas back to each other.
- Students could discuss in groups the carbon footprint of their school, or their drama class, and could come up with a list of ways this could be reduced.
- For their next class performance or school production, students could try to make their performance sustainable – ideas about how to do this are provided on the next page.
- Students could use 'sustainability' as a stimulus for devising.

How to make a sustainable theatre production – some ideas:

- Source costume second-hand from charity shops or from a costume store or use your own clothes. A local theatre or theatre group may be able to lend or hire out costume items.
- Source props and set second-hand, avoid buying or making new
- If you have to buy or make new props, set or costume, try to ensure they are reused again – they could be passed on to another school or theatre group
- In the performance itself, think about 'doing more with less' – locations can be created through physical theatre or soundscapes without the need for elaborate set.
- Make an e-programme, this could be sent by email to the audience, it could be on a website, or you could set up a QR code to be scanned on the night
- Don't print physical tickets – ask audience members to show a screenshot of their ticket confirmation
- If you offer refreshments, try to ensure they are in recyclable or compostable containers and advertise opportunities for audience members to recycle their rubbish
- Ask audience members to consider travelling by public transport to your production where appropriate
- Consider ways to reduce the use of energy – for example, ensuring everything is switched off at the end of a performance, ensuring dressing room lights are switched off when not in use.

For more information and ideas, The Theatre Green Book has a fantastic [Education Section](#) of its websites for schools.

## INTERVIEW WITH RTYDS ASSISTANT DIRECTOR



Rohingya people are a Muslim ethnic minority group living in Myanmar, which is a majority Buddhist country. The Rohingya are not recognised by Myanmar as being an official ethnic group on the census, so they are 'stateless' and therefore vulnerable to exploitation, deportation, and abuse. Many Rohingya have fled to neighbouring Bangladesh and live in overcrowded refugee camps.

To find out more about the Rohingya crisis, see the [World Vision website](#).

On the next page is an interview with Sirazul Islam, RTYDS Assistant Director at Pilot Theatre through the Regional Theatre Young Director Scheme. Here he shares his lived experience:

*"The treatment of refugees is portrayed quite accurately in the novel, especially since Subhi doesn't know how he's supposed to be treated in the world, per se. He has some ideas, but he hasn't lived in the outside world.*

*And that's an issue for many people in the refugee camps and in detention centres around the world, including myself. I didn't know when I was in a refugee camp this was not how we were supposed to be treated, because we hadn't seen life outside. I was born in a refugee camp, and I spent my entire childhood in a refugee camp. For many of these people, it is quite hard for them to recognize the difference between what life is supposed to be and how it is, and their human rights. For example, the right to medication, right to education - we didn't know we had these rights. We didn't know these rights existed.*

*A lot of people when they hear us speak, when they see that we're in this situation, they think, oh, why didn't we speak, how or why didn't we do this. They try to put themselves in our positions, in our shoes, and think oh, had I been in his position I would have done something different. And it's quite easy to say it - if you haven't been in that situation, if you don't know what life is like outside, what the norm is outside, what you've grown up in, outside what you've seen... Being a refugee, being a detainee, it's not a choice. It's what they've known.*

*When I first came to this country, I just thought I was normal like everyone else. Until I started growing up, until I started realising all the violence that I saw was 'normal', the people I saw detained were 'normal', and then as I grew older, I started reading the news. And then when it came to secondary school in England, people would ask 'Where are you from?', and I would say 'I'm from Burma, from Myanmar.' And I get weird looks because no-one knows where Burma is, no-one knows where Myanmar is, and especially no-one has ever heard of the word Rohingya. It became very difficult for me to express my identity.*

*So, I would just tell them 'I'm a Bengali. I'm from Bangladesh'. It made it much easier because people knew more. But as I grew up, I started struggling with my identity. I was born in a Bangladesh refugee camp, but Bangladesh has not accepted me. I am a Burmese, but the Burmese have not accepted me, and now I'm a British citizen. But there's a part of me that will never feel accepted because I was not born here, I'll never know what it really, truly means to belong to a homeland.*

*For Subhi, he grew up in the detention centre, he was born in Australia per se, but he's not an Australian, he would never be accepted as an Australian, because that's not what his identity is. His identity is a Rohingya Muslim, but even that is suppressed. Suppression of identity has always been used as a tool against us, not just to suppress our identity but to suppress any form of rebellion.*

*Subhi is a fictional character, but just like him there are thousands of teenagers and children in refugee camps and detention centres right now, who are going through the same situation as him, who do not have the luxury to have seen the outside world, who do not have the luxury of seeing what life is supposed to be.*

*Subhi is not the story of one person. He is an embodiment of what is going on around the world. The violence faced by not just the Rohingyas, but other minority groups is what Subhi shows. Nonetheless, this is a story of hope, ambition and rebellion. One that takes you on a journey that many have been on before, but not all of them have lived to tell it.*

*I am Subhi. You are Subhi. We are all Subhi."*

### **Exercises:**

The following activities could help students engage further with, and relate to, Sirazul's story:

- Students could read aloud Sirazul's story, taking it in turns to help them engage with it – encourage students to be active listeners and discuss what they have learnt afterwards
- Ask students to pull out 5 key sentences and bring them to life through a still image. These could then be shared back with music, to create a performance.
- As an extension of the still image task, students could add in a line from Sirazul's story to each image – they could experiment with choral speaking, echo, ripple, cannon, unison, or repetition to give each line dramatic effect.
- Sirazul's story could be used as a source for a piece of verbatim theatre. Verbatim theatre, a form of documentary theatre, is made using the spoken words of real people, which are then brought to life on stage. Students could experiment with ways of bringing to life Sirazul's words through theatre, perhaps incorporating physical theatre, choral movement or speaking, or multimedia. This could be a starting point for a devising piece, or a standalone exercise to help students engage further with the themes and context of the play.

# ADAPTATION

In this section, you can explore with students what it means to adapt a novel for the stage. *The Bone Sparrow* is adapted from the novel by Zana Fraillon and there are some differences between the original novel and the stage play.

Here are some prompt questions you could explore with students:

- How many other plays have you seen which were adaptations? (Students may be surprised how many plays or even musicals were once novels!) Some famous creative adaptations include *War Horse*, *The Woman in Black*, *Phantom of the Opera*, *Frankenstein*, and *Les Misérables*.
- What are the differences in writing for the page and writing for the stage?
- What challenges does a playwright face when adapting a novel?

If students have read *The Bone Sparrow* novel, you could ask them to list some of the major differences, and then discuss why these differences are there.

- Why does Subhi's father Ba appear in the stage production and what effect does this have?
- Jimmie's family are not represented onstage. How does this affect how we interpret Jimmie, and why might the adaptor have chosen not to show other characters outside of the detention centre?
- How does the adaptor end the story?
- The production was developed in consultation with members of the Rohingya community and with Pilot's Young Associates – a group of young people aged 11-15. What might be the benefits of working collaboratively in this way? And why did Pilot Theatre and the adaptor choose to work with these groups?

## Exercises and tasks:

- Ask students to read the novel as home learning over a couple of weeks
- Read the opening of the novel and ask students to sketch their own idea of where it is set - which they can compare with the set design of the play
- Focus on a key scene in the novel and put students into groups to design this scene - give students different responsibilities such as lighting, sound, set, costume and puppetry. Ask them to present their ideas back and explain their dramatic intentions and the challenges and opportunities they faced
- Students could discuss the character of Subhi and if the impressions they got from the novel are similar to how he was created on stage
- Students could discuss how the elements of stage craft such as puppetry, lighting, sound, set and costume brought the story to life

## Extended tasks:

Students could use creative adaptation as a devising project. Inspired by *The Bone Sparrow* they could adapt their own novel, short story, poem, or song for the stage; thinking about the creative ways in which *The Bone Sparrow* was adapted and applying this to their own work.

Students could creatively adapt their own scene from *The Bone Sparrow* for a performance - they will need to devise or write a script, and also design the lighting, set, sound and costume (depending on facilities and resources available)

# PRE-SHOW WORKSHOP

This practical workshop can be used to introduce students to the themes and narrative of *The Bone Sparrow* before they watch the performance. You could pick and choose from these activities or put them together for a longer workshop.

You will need: sticky notes, pens, paper, copies of the poem and key quotes printed out

**1. Still Images:** Put students into groups and ask them to create still images based on each of the following words: Heritage, Imagination, Discrimination, Hope, Deportation, Asylum, Prejudice, Journey, Family, Friendship, Refuge. Their still images could be literal or abstract. Encourage students to experiment with levels, physicality, and contact work. The images could be performed to music to create an emotive piece of physical theatre.

**2. Dramatizing a Rohingya Poem:** Read the following poem with students. This is an extract from the script and is spoken in Ruáingga by Ba, Subhi's father. In groups, ask students to dramatize the poem through either still images or improvisation.

*Life is an open prison / We can see the sky and stars / We can feel the breeze / But we can never fly away / The sky is the limit / Yet we are the ground / But I can still breathe the air of my motherland as it sweeps through the clouds / One day we will grow wings and ride upon it.*

**3. Interpreting Quotes:** In groups, give students one of these quotes from the play. Ask students to discuss the quote, thinking about what it could mean and why it is significant. Students could then either feedback their thoughts to the class or use the quote as a stimulus for an improvised scene, building on their understanding of the play's themes.

- *Sometimes, at night, the dirt outside turns into a beautiful ocean. The Night Sea. As red as the sun and as deep as the sky. – Subhi*
- *I'm gonna see the sea. Feel it. Taste it. The real sea, someday. When me and Maá and Queeny are free. – Subhi*
- *There are fourteen pairs of real shoes in this whole entire camp, and close to nine hundred pairs of feet. - Eli*
- *You're nineteen fence diamonds high now, right? - Eli*
- *Every one of your drawings is a story, Subhi. A kind of blanket to wrap yourself up in and keep you safe. - Harvey*
- *I don't have memories of anywhere else, and all these days just squish into the same. I need their stories. I need them to make my memories. – Subhi*

**4. Setting the Scene:** For this exercise, you could ask students in advance to research images of detention centres and the Australian outback and prepare a design mood board to bring to this workshop. Explain to students that the setting of the play is "A detention centre in the remote Australian desert" and the opening stage directions describe "The dusty red earth of the Australian outback." With this information, ask students to sketch a set design which could be used in the play. As an extra challenge, you could ask students to consider different styles of design – a naturalistic design, a Brechtian design, a design using multimedia, or designs for different configurations of stage.

**5. Walk the Space:** Put students into partners, and label them A and B. A should close their eyes, and B should guide them carefully around the space. Whilst B is guiding, they should narrate the space they see around them imagining it is the setting of the play, "a detention centre in the remote Australian desert". B should describe what they can see in as much detail as possible, and A should try to visualise this. Partners can then swap and try the exercise again.

**6. Researching Rohingya folk tales** – Stories and storytelling are a central theme of the play, and Rohingya folk tales, poems and music are interwoven through the narrative. Students could either research a Rohingya folk tale to use as a stimulus for a piece of devising, or they could research a folk tale from any heritage, perhaps something which has been passed down in their own family.



# WHAT TO LOOK FOR WHEN WATCHING THE SHOW

We don't recommend that students make notes during the production, it may spoil their experience and they might miss something! They should give the performance their full attention. Instead, use this pack to prepare students before they see the production, and you could give them pointers about what to look out for.

If you are preparing students for the Live theatre section of the GCSE Drama written exam, you could put students into groups and give them one area of responsibility each to pay particular attention to during the production, such as:

- Lighting
- Sound
- Projection
- Puppetry
- Set
- Costume
- Key acting moments

Alternatively, if you want to focus on acting, give students one of the characters to focus on, such as:

- Subhi
- Eli
- Queenie
- Jimmie
- Harvey

Students may also want to look out for the following aspects of the performance:

- Moments of tension or suspense
- Key relationships in the play: Subhi and Eli, Subhi and Maá, Subhi and Harvey, Subhi and Jimmie
- The development of Subhi's character throughout the play
- The depiction of the family relationship between Subhi, Maá and Queenie
- How the actors use their skills to engage you as an audience member
- How the actors use their skills to convey different emotions
- How design elements are used to bring particular moments to life, such as Subhi's drawings, and the fire in the camp
- How design elements work together in particular moments
- How folk tales are incorporated into the production and brought to life through puppetry

Encourage students to make notes immediately after the production, or as soon as possible.

# THE BONE SPARROW LIVE THEATRE NOTES AND MEMORY AID

## Production Details

Make notes on the production details so you can remember them for the exam:

Date you saw the production:

Venue:

Director:

Designers:

Cast:

## Sketch the set:

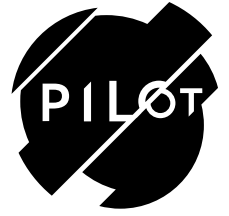
Use this space to sketch the set of *The Bone Sparrow*, label it with details of colour, materials, fabric, size etc











# TOUR DATES

**YORK THEATRE ROYAL**  
**25 FEBRUARY – 5 MARCH 2022**

**THEATRE ROYAL BURY ST EDMUNDS**  
**8-12 MARCH 2022**

**DERBY THEATRE**  
**15-19 MARCH 2022**

**BELGRADE THEATRE, COVENTRY**  
**22-26 MARCH 2022**

**MERCURY THEATRE, COLCHESTER**  
**29 MARCH – 2 APRIL 2022**

**THEATRE PECKHAM**  
**7 APRIL – 23 APRIL 2022**

[PILOT-THEATRE.COM](http://PILOT-THEATRE.COM)



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