



PILOT

PILOT THEATRE
PRESENTS

THE

BONE

SPARROW

BY ZANA FRAILLON
AN ADAPTATION FOR THE STAGE
BY S. SHAKTHIDHARAN
DIRECTED BY ESTHER RICHARDSON
DESIGNED BY MIRIAM NABARRO
LIGHTING DESIGNED BY BEN COWENS
COMPOSITION & SOUND DESIGNED
BY ARUN GHOSH

CO-PRODUCED WITH YORK THEATRE ROYAL, BELGRADE THEATRE COVENTRY,
DERBY THEATRE & MERCURY THEATRE COLCHESTER

Pilot Theatre have chosen to produce a digital programme as part of our work towards reducing our carbon footprint. We are following guidance as set out in the Theatre Green Book.



Supported and valued by public funding by
**ARTS COUNCIL
ENGLAND**

DIRECTOR'S WELCOME

I first read *The Bone Sparrow* in the autumn of 2016. From the first page I was gripped, and felt an immediate connection with all the characters, but most especially Subhi, who starts telling us this extraordinary story. As events set in a detention centre in Australia unfolded, written from the perspective of a Rohingya boy who has been born in such a bleak place, yet who has so much hope, I knew that this was a narrative that would be incredible on stage, and important to produce, for so many reasons.

We live in a world where the imagination and creativity are often devalued and misunderstood. This story shows how hope is itself an act of great imagination – one that enables human beings to be able to survive immense crises and challenges. In *The Bone Sparrow*, it's stories and storytelling that Subhi craves for the nourishment of his imagination, hope and sensemaking about who he is. Because how can we know who we are, where we've come from, and where we're going, without knowing the stories of our past?

It's been an immense pleasure to work with an international team on this project, including S. Shakthidharan in Sydney. In researching this project, we have always held awareness that Subhi's quest to make memories, collect and keep alive the stories of his fellow detainees, relatives and ancestors, has parallels in all communities that have survived genocide, including (and most especially in connection with this project) the Rohingya. We have been immensely privileged as a team to connect with the British Rohingya community, who have guided us to a wealth of resources, including their online cultural archive, the Rohingya Cultural Memory Centre. This has inspired many conversations and creative decisions, and informed our understanding of the world we are putting on stage. In particular, Sirazul Islam, who is the assistant director on our production, Htike Htike and Mohammed Siddique Basu have helped us with all the Rohingya language, references and details for costume and character representation, as well as the poetry in the play. This production would have been impossible without their generous support and collaboration.

At Pilot our mission is to make grown-up work for younger audiences, because it's important children have spaces in which they can meet the facts and realities of our fast-changing and complicated

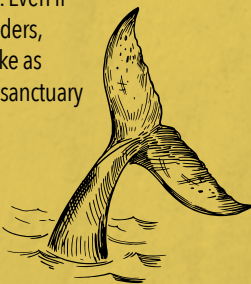
world. According to the UN's refugee agency, an estimated 35 million (42%) of the 82.4 million forcibly displaced people in the world, are children below 18 years of age. When the issue of displaced people and migration is debated in political spheres, it's not often presented to us in the West from this angle. Yet when expressing a view on this topic wherever you are in the world, it's worth remembering that this IS an issue that colossally affects children and young people. Perhaps children and young people have, then, the right to know more about this subject and these facts?

At the time of writing this note, we are staging the first production of this text here in the UK. The play is set on the other side of the world from our rehearsal room, but as the Nationality and Borders Bill reaches Committee Stage in the UK's Parliament, many, including the UN's Refugee Agency, have expressed concern about moves in this legislation to deprive people of their nationality without notice. This "leads to risks of statelessness, including for children". The UK government is, then, making moves right now towards creating more "limbo kids", as Subhi describes himself in the play. What is called the 'Australian solution' as a method of dealing with displaced people, does appear to be a favoured strategy by our current Home Secretary, Priti Patel. It's so important that people fully grasp the changes that are happening and being proposed here. What do we want our story to be, as citizens of the UK, as this global crisis continues? What role are we playing and what role could we play in the future? Do we want to be a people who criminalise those who rescue drowning stateless people from the English Channel? Legislation like the Nationality and Borders Bill raises these questions.

A further question I have reflected on a lot over the last weeks is, what can theatre do about this? Conversations with Sirazul recently have reminded me of theatre's often undervalued role in raising awareness and sharing information about important topics like this, helping to deepen understanding and shift perspectives. As a collaborative artform, theatre can always (and especially in the digital age) enable teams of creative people to come together, as in this project, from all across the world, working on what we have in common, rather than that which sets us apart. And because it relies on us gathering to hear and see stories, theatre – as an artform – keeps a vigil for the human spirit itself. No matter what we are enduring and have endured, theatre offers a space for us to reflect on who we truly are, and who we can be when we find the courage to act, stand up and speak our truths live to an audience.

All of us who have worked on this play have drawn huge inspiration from the characters of Subhi, Eli, Queenie, Nasir, Maá and Bá. It has been a privilege to make this production from the amazing book by Zana Fraillon and the magical adaptation by S. Shakthidharan. None of us will forget the experience of mounting this play. After our research, we are united in feeling that the people who risk everything to make perilous journeys across oceans only do so out of the most unimaginable desperation. We hope the play grows greater awareness of this, and that it raises the vital consciousness that almost half the people who take these journeys are children. Even if we currently cannot rely on humanity and compassion for these people from our leaders, let's never forget our own agency in this matter, and the individual actions we can take as teachers, artists, theatre workers, students and citizens to welcome all those seeking sanctuary to our home towns and cities, and give them a place to belong.

Esther Richardson



SIRAZUL ISLAM

RTYDS ASSISTANT DIRECTOR

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 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.

S. SHAKTHIDHARAN

WRITER

So often we are beaten down by the world. We reshape ourselves to fit into it. Subhi's story is different. In *The Bone Sparrow* this young boy discovers within himself a strength that will change the world around him. It is a classic coming of age story: and yet, so much more.

The Bone Sparrow is by turns a wondrous tale of epic, mythical adventure; a realistic appraisal of what it means to grow up without freedom; and a vision of renewed solidarity across our supposed divisions. These, to me, were the essential ingredients of Zana's wonderful novel. The task of adapting it then, was to present as boldly as possible these essential components whilst simultaneously assembling a grand theatricality around it all. This meant putting Subhi's diverse, complex relationships at the forefront of the narrative; and ensuring that Subhi's imaginary world and Jimmie's story within the story would reach the stage in a vivid and enchanting manner. But most importantly, I wanted Subhi's story to be as specific and authentic as possible. Pilot and I have worked closely with members of the Rohingya community to make this element of the work as essential as all the others. Their truths, hopes and desires, offered in a spirit of equal collaboration, were the bedrock I built everything else upon.



MIRIAM NABARRO

DESIGN

- Harvey:** ...Every one of your drawings is a story, Subhi.
A kind of blanket to wrap yourself up in and keep you safe.
- Subhi:** It's too hot for blankets.
- Harvey:** A mosquito net then.

Stories. Drawings. Heat. Imagination. At the core of Zana Fraillon's incredible book is the ability of art to act as a life-line and a safety net, as witness and resistance, as connection and transformation. I wanted to create a space that could shift from the harsh sun-bleached day-to-day reality of a detention centre in the Australian desert, to the open magical space in which dreams and drawings can come alive as quickly and seamlessly as imagination itself. The detention centre is a hostile environment: overbearing and threatening. Ours is based on the infamous Australian centres of Woomera, Baxter and Nauru, places designed to dehumanise just like Napier Barracks here in the UK. It felt important that this was real: it is made of metal and has its own soundscape: a metal cage, dumped down in the red dirt of the desert. There needed to be a visible threshold of where the camp began and ended, and the sense that there was no way out. It needed to be endlessly reconfigurable creating many different spaces of barrier and distance. But these fences cannot contain the sheer force of Subhi's creativity and imagination: they become a canvas for his dreams and hopes and memories, and they become the site of connection and friendship with Jimmi. And beyond the fences lie the sunset, the milky way, the sea...

I drew inspiration from giants of contemporary art who reflect on political oppression, the cage sculptures of Mona Hatoum, the ghost impressions of Doris Salcedo, from William Kentridge, from the wonderful Australian artists of Papunya Tuli and Emily Kame Kngwarreye and my time working in the desert and in detention centres, and from the rich cultural histories of the Rohingya peoples. Working closely with video artists Daniel Denton and Maha Alomari, we create a projected language of Subhi's imagination, with lighting designer Ben Cowens to evoke the heat and splendour of the desert sky, and with the wonderful puppet artist Alison Duddle to create the rich, universalising, story-within-a story world of *The Bone Sparrow* itself.

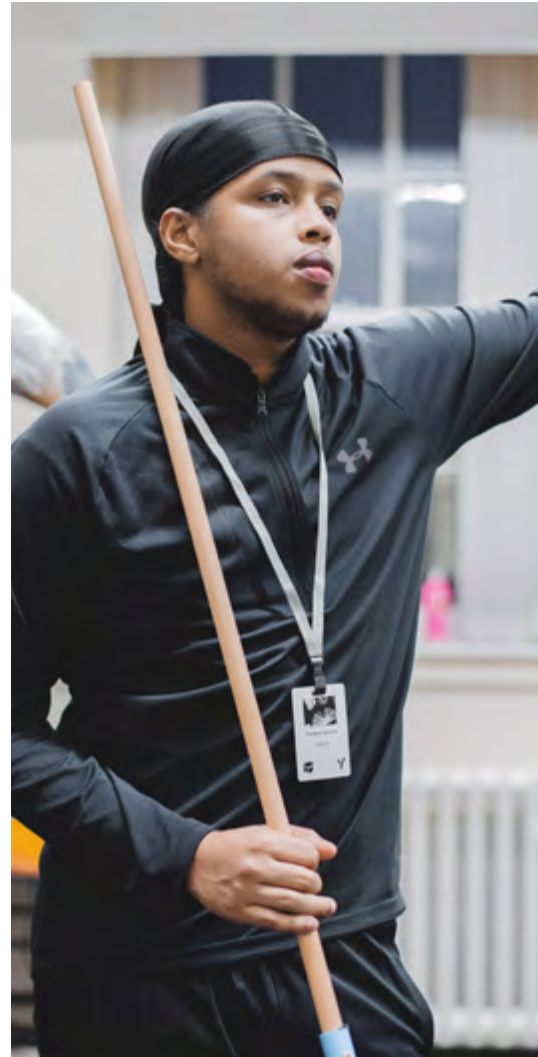
WHAT CAN YOU DO?

You might be wondering, after seeing this performance, what can you do? We have talked as a team and with Sirazul as a representative of the British Rohingya community about this, and we would invite you, if you have been moved by the production, to make donations to local projects that support sanctuary seekers in your area.

You will usually find these projects by looking at your local council's website. You can also support theatres of sanctuary especially the smaller groups like the excellent Stand and Be Counted theatre company, who work exclusively with sanctuary seekers in areas like Bradford, Coventry, Sheffield and Leeds. Our suggestion is to find out about and support local work rather than (or as well as) donating to the larger charities who are better known and far more likely to receive donations and support, but whose work may not in reality extend to the people and the projects in need and on your doorstep.



REHEARSALS
MSC1 Photography



CAST

Siobhan Athwal
Yaamin Chowdhury
Kiran L. Dadlani
Elmi Rashid Elmi
Jummy Faruq
Devesh Kishore
Mary Roubos
Mackenzie Scott

Queenie/Boy 1/Young Anka
Subhi
Maá/Mirka/Sarah
Eli/Head Boy/Soldier
Doctor/Duck/Detainee/Baby Anka/Adult Anka
Ba/Nasir/Harvey/Oto
Jimmie
Beaver/Soldier

CREATIVES

Novel Written by
Adapted by
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
Dramaturgy
Voice Coach
AV Programmer
Vocals
Dholak / percussion

Zana Fraillon
S. Shakthidharan
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
Oliver O'Shea
Yvonne Morley
Tim Kelly
Sohini Alam
Sarathy Korwar

Australian Accent Coach
Rohingyan Accent Coach
Bangla Poem Consultant
Rohingya Consultant
Rohingya Consultant

Mary Howland
Hetel Varia
Shamim Azad
Htike Htike
Mohammed Siddique

PRODUCTION TEAM

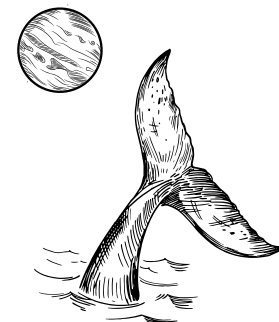
Production Management (Tour)
Company Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Set Construction
National Press and PR
Head of Production
Educational Resources

Luke James
Emily Walls
Denise Body
Cat Simpson
Mercury Theatre Colchester
Duncan Clarke PR
Henry Thomas
Carolyn Bradley, Imrana Mahmood and Ed Sunman

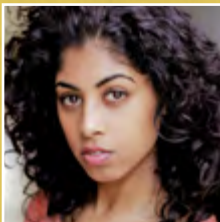
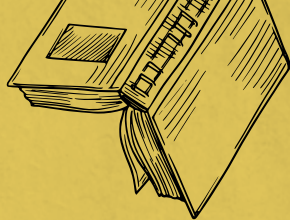
FOR YORK THEATRE ROYAL

Company Stage Manager
Technical Stage Manager
Chief LX
Head of Wardrobe
Deputy Chief LX
Stage Technician
Deputy Wardrobe Supervisor
Wardrobe Assistant
LX Programmer
Stage Crew
Stage Crew
LX Crew
LX Crew

Anna Belderbos
Andy Furey
Mike Redley
Hazel Jupp
Craig Kilmartin
Ian Murphy
Janet Hull
Imogen Duke
Tiger Johnson
Jonny Wright
Stan Gaskell
Harley Berry
Nathan Bargate



CAST



SIOBHAN ATHWAL

Siobhan gained critical acclaim with the role Emily Brontë in *Wasted at Southwark Playhouse* and has worked and collaborated with writers; Steven Sater (*Spring Awakening*), Gurinder Chadha, David Baddiel, Jennifer Saunders. Her credits include *And Juliet Shaftebury Theatre*, *Yarico in Yarico* at Royal Opera House, *Audrey in Murder at the gates at The Other Palace*, *Pinky Bhambra in Bend it like Beckham* at Phoenix Theatre, *U/S Juliet in Romeo and Juliet* at Shakespeares' Globe, *Maid Marian in Robin Hood* at YorkTheatre Royal, *Jiji in The Infidel* at Stratford Theatre Royal, and *Luce in Viva Forever* at Picadilly Theatre.

Siobhan's Film and TV credits include *Zebra Girl* (Feature Film), *Walking on Sunshine* (Feature Film), *Eastenders*, and (BBC) *Doctors* (BBC).



YAAMIN CHOWDHURY

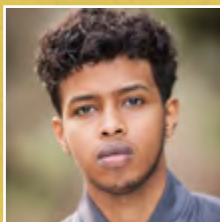
Yaamin has just wrapped on supporting roles in Apple TV's *The Essex Serpent*, also starring Claire Danes and Tom Hiddleston, and Sky's upcoming action drama *The Lazarus Project*. Most recently he could be seen in a lovely role in the second series of *Ghosts* for BBC and in *Wolfe* for Sky. He has done various projects with Company theatre, including *Brainstorm* at the National. In 2019, he performed as *Jude Starbeam* in *Jude Starbeam* and *The Shadow Planet*.



KIRAN L. DADLANI

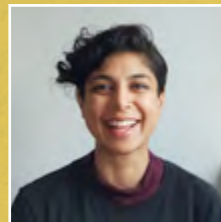
Kiran's work for Theatre includes creating the role of Aishya in *Peeler* for the Nuffield Theatre, *Sabina in Sleeping Dogs* for Reactors Theatre Company at the White Bear, *Umbro-Jaan in Bollywood a Love Story* for The Reduced Indian Film Company at the Riverside Studios and *The Perfume Seller of Hyderabad* in *Come Closer*; *Stories of Partition* for The Royal Exchange Manchester.

For TV in *Casualty*, *Murder in Mind*, *Dr. Who*, *Cold Feet*, *Coronation Street*, *Doctors* and *Ackerly Bridge*.



ELMI RASHID ELMI

Elmi Rashid Elmi landed his first role after drama school in The National Theatre's *The Barber Shop Chronicles*, playing at The Roundhouse and Brooklyn Academy of Music in New York. Elmi can be seen in the feature film *The Swimmers* directed by Sally El Hosain and in Denis Villeneuve's *Dune*. Other screen credits include *Trying* for the BBC and the Sky pilot, *Kisses and Bumfucks*.



JUMMY FARUQ

Jummy is a multi-disciplinary artist specialising in Puppetry, Clowning and Illustration. Searching for a way to bring her drawings into the world and have a life of their own she discovered puppetry. Completing her BA at Central Saints Martins she trained in Puppetry at Little Angel Theatre and Curious School of Puppetry.

Jummy has since worked with many companies including Citizens of Nowhere, Dotted Line Theatre, Baby Panda and Theatre Rites. She's also produced shows with her company Jumble Abode Theatre including a puppetry reimagining of Tagore's *Invention of Shoes*.

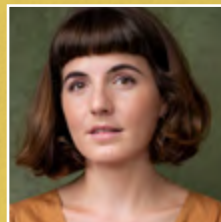
Jummy's work focuses on stories that celebrate marginalised communities. She's co-developing cross-artform workshops so more folks can learn puppetry and has co-founded Puppetry Creatives of Colour UK - a community cultivating spaces for POGM to explore and embrace puppetry. She is grateful to those who have supported her journey- teachers, friends & family, ancestors and beyond. And is blessed to be part of this special show - *The Bone Sparrow*.



DEVESH KISHORE

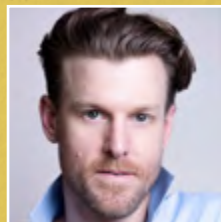
Theatre credits include *Simon in GHBoy* (Charing Cross Theatre), *Louis in The Lady Killers* (Theatre By The Lake, Keswick, Dir Chris Honer), *Humayan in Guards at the Taj* (Dir: Kash Arshad), *Child of the Divide* (Tamasha), *Raj/Flavio in Gangsta Granny* by David Walliams for Birmingham Stage Company and *Tales of Harrow Rd* (Soho Theatre).

TV and Film include recurring role in MGM's *Last Light* and *Echoes* (Dir: Harry Brandrick)



MARY ROUBOS

Mary was born in Melbourne, Australia and trained at Drama Studio London. Theatre credits include: *The Tempest* (Shakespeare's Globe); *Spitfire Sisters* (The Space Theatre); *WULF* (Bristol Old Vic); *Psychopomp* (Camden Peoples' Theatre); *The Real Imaginary Me* (The Vaults); *Our Country's Good* (New Diorama Theatre). Theatre credits in Australia include: *Transmute* (Union House Theatre); *The Zombie State* (Melbourne Worker's Theatre). Film credits include: *Wild Bones* and *Over Exposed*.



MACKENZIE SCOTT

Mackenzie is an actor, visual artist and physical theatre practitioner with a background including contact improvisation, Viewpoints, contemporary dance, and puppetry. His theatre credits include Michael Morpurgo's *King Arthur* as Gawain/Galahad/Egbert (Story Pocket Theatre); *The Marvelous Imaginary Menagerie* (Les Enfants Terribles); *Sweet Phoebe* (The Unicorn) and *Read not Dead* (The Globe). TV work includes *The Crown* (Netflix); *Dambusters* (BBC); *Titanic* (National Geographic); *Victoria Cross Heroes* (Five) and *Dark Matters: Unabomber* (Sky). FILM: *Skyfall* and Tim Burton's *Dark Shadows*.

Other: Workshops for Theatre Royal Haymarket and The Poel Verse Speaking Event at The National Theatre.

CREATIVES



ZANA FRAILLON - AUTHOR

Zana Fraillon (she/her) was born in Naarm (Melbourne), but spent her early childhood in San Francisco. Her 2016 novel *The Bone Sparrow* won the ABIA Book of the Year for Older Children, the Readings Young Adult Book Prize and the Amnesty CLIP Honour. It was also shortlisted for the Prime Minister's Literary Awards, the Queensland Literary Awards, the Guardian Children's Fiction Prize, the Gold Inky and the CLIP Carnegie Medal.

Her book *The Lost Soul Atlas* (2020) won the 2020 Aurealis Award for Best Children's Fiction and was shortlisted for the

2021 Children's Book Council Award for Book of the Year: Older Readers.

Zana now lives in Naarm with her three children, husband and two dogs. Zana's passion for empowering young people to find their voice is a feature of both her books and her work with writers of all ages. When Zana isn't reading or writing, she likes to explore the museums and hidden passageways scattered across Naarm. They provide the same excitement as that moment before opening a new book – preparing to step into the unknown where a whole world of possibilities awaits.

S. SHAKTHIDHARAN - WRITER

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.

ESTHER RICHARDSON - DIRECTOR

Esther is Artistic Director of Pilot Theatre. Esther's work includes *Crongton Knights* (Pilot Theatre, Derby Theatre, York Theatre Royal, Belgrade Theatre Coventry & Mercury Theatre Colchester), *Noughts & Crosses* (Pilot Theatre, Derby Theatre, York Theatre Royal, Belgrade Theatre Coventry & Mercury Theatre Colchester), *Brighton Rock* (Pilot Theatre & York Theatre Royal), *Traitor* (Pilot Theatre and Teatret Vårt, Norway), *Everything Must Go!* (Soho Theatre), *The Glee Club* and *Dancehall* (Cast in Doncaster), *Blood* (Tamasha

Theatre), *Town* (Royal and Derngate, Northampton), *A Kind of Alaska*, *The Dumb Waiter* and *Bones* (Derby LIVE), *Breaking the Silence* and *How to Breathe* (Nottingham Playhouse) amongst other work for Bolton Octagon, Theatre Writing Partnership and New Perspectives. Her film work also includes two successful shorts *The Cake and Wings*, which led her to be selected for Creative England's ifeatures scheme in 2012/13. Esther participated in the Clore fellowship 2019/2020.

MIRIAM NABARRO - DESIGN

Miriam is a UK based Australian/ British scenographer and artist, working in performance, participatory arts and socially engaged practice, passionate about work with new writing, young people and engaging with issues of place and displacement.

Recent projects include *Aaliyah*, *After Antigone* (Freedom Studios), *I am a theatre*, *Clean Break* at 40, and *Processions* (Clean Break), *The Little Prince* (Fuel), *My Name Is...* (Tamasha), *Bang Bang Bang* (Out of Joint/ Royal Court), *The Great Game*, *Afghanistan* (Tricycle/ US tour), *Dr Korkak's Example*, *Palace of the End* (Royal Exchange/ Traverse), *The Winters Tale* (Headlong), *Mad Blut* (TRSE) and *The Welcoming Party* (associate artist Theatre Rites/ MIF/ Ruhr).

Miriam is creative associate with 20 Stories High, co-creating *Touchy*, *Buttercup* (+BBC Culture in Quarantine), *She's Leaving Home*, *I Told My Mum I was going on an RE Trip* (+ BBC Performance Live), *Black* and *The Broke 'n' Beat Collective* (with Theatrerrites/ Ruhr).

As Artist in Residence at SOAS, she has worked extensively with Art Refuge, War Child Netherlands and the British Council developing creative arts psycho-social programmes for communities affected by conflict. She has completed art residencies at Bundanon AIR and Papunya, NT in Australia and her visual work is held in collections at the V and A, Bundanon, the British Library and the Centre Pompidou, Paris.

BEN COWENS - LIGHTING DESIGNER

Ben trained at The Academy of Live & Recorded Arts in stage management and technical theatre specialising in lighting design for theatre & dance.

Since graduating Ben has designed productions internationally and re-lit productions around the UK including *Northern Girls* & *Brighton Rock* for Pilot Theatre.

Lighting design work includes: *Mold Riots* (Theatr Clwyd); *The Witches* (Watford Palace Theatre); *Thunder Road* (UK Tour); *Build a Rocket* (Stephen Joseph Theatre); *Even the Stones* (Jacksons Lane); *The Knight from Nowhere/The Bells* (Park Theatre); *Shadow of a Quite Society* (UK Tour);

iCoDaCo (International); *Catharses* (Tour of Sweden); *An I for An I* (Tour of Sweden); *Showtime* (Bridlington Spa); *The Domino Heart* (The Finborough Theatre); *Conversations with Dystonia* (The Place)

Associate lighting designer: *The Worst Witch* (Vaudeville Theatre)

Relight work includes: *Charlie & Stan* (UK Tour); *La Strada* (UK tour & London transfer); *Around the World in 80 days* (London transfer); *Imbalance* (International); *Stateless* (UK & tour of France)

ARUN GHOSH - COMPOSITION AND SOUND DESIGN

Arun Ghosh is a British-Asian musician and composer.

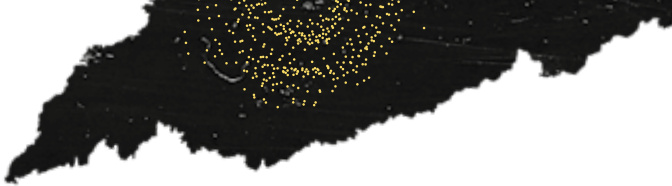
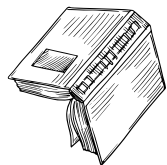
Twice awarded 'Jazz Instrumentalist of the Year' at the Parliamentary Jazz Awards, Ghosh leads his own ensembles, touring nationally and internationally. A renowned clarinettist and bandleader, he has released four albums on camoci records: *Northern Namaste*, *Primal Odyssey*, *A South Asian Suite* and *but where are you really from?*

A new album, *Secluded in Light* will be released in March 2022, with an accompanying national tour.

As a composer for theatre, Arun has contributed scores and sound design to a wide array of productions since his debut in 2002; *Storm* by Lemn Sissay at contact, Manchester.

The Bone Sparrow is Arun's second show for Pilot Theatre, having previously composed the score for the company's acclaimed production of *Noughts and Crosses*.

Arun Ghosh is a Creative Associate at Watford Palace Theatre, and an Associate Artist of Z-arts, Manchester.



DANIEL DENTON - VIDEO DESIGN

Daniel Denton is a London based Video Designer and Visual Artist. His background is in illustration and experimental film and now creates animations and designs visuals across theatre, opera, music, fashion, film and immersive events.

Recent credits include: iGirl Abbey Theatre, For The Grace Of You Go I Theatre Clwyd, Secret Cinema: Stranger Things Secret Cinema, Kes:Reimagined BBC4

ALISON DUDDLE - PUPPET DIRECTION & MAKER

Alison is a visual artist, puppet and mask designer and maker and visual theatre director based in West Yorkshire. She makes puppets for theatre, tv and film, parades and spectacle. Her puppets have appeared in theatres and festivals both in this country and internationally. For many years she was co-director of Horse + Bamboo Theatre, then one of the UK's leading mask companies. Directing/design credits include Moominland Midwinter, Little Leap Forward, In the Shadow of Trees, Company of Angels, Storm in a Teacup.

In addition to freelance commissions, Alison currently runs her own company, A Bird in the Hand Theatre, which creates and tours quirky shows and installations for family audiences, including The Bewonderment Machine, a hand-made cycle-powered carousel, featuring Alison's hand-carved woodland animals.
www.abirdinthehandtheatre.co.uk

JÚLIA LEVAI - STAFF DIRECTOR

Júlia is a theatre director from Budapest based in London. She trained on LAMDA's MA Directing course and on the Young Vic's Jerwood Assistant Director Programme. In 2021, she received an MGC Futures bursary, and was also Director in Residence at the National Theatre in Belgrade supported by the European Theatre Convention.

Her directing credits include:

Northern Girls (Pilot Theatre) / Did I Wake You? (Young Vic as part of 'Five Plays') / The Prince of Homburg (The Space & LAMDA) / Sweeties (Theatre503) / Rage Room (Lyric

Hammersmith) / There Has Possibly Been An Incident (Blue Elephant Theatre) / Amphibious (York Theatre Royal)

Her associate/assistant directing credits include: Filthy / Rich (Mountview), L'Illusion Comique (National Theatre in Belgrade) / Nora: A Doll's House (Young Vic) / Love Steals Us From Loneliness (LAMDA) / She Stoops to Conquer (Theatre Royal Bury St. Edmunds & LAMDA)

Júlia reads for the Papatango Prize, the Bruntwood Prize and for the Women's Prize for Playwriting.

HANNAH AND DREW WINTIE-HAWKINS - MOVEMENT DIRECTORS

Hannah and Drew Wintie-Hawkins both graduated from London Contemporary Dance School. After graduating they both had extensive performing careers dancing for choreographers and companies such as; Royal Opera House, Peut Etre Theatre, English National Opera, Katie Green, Rosemary Lee, Glyndebourne Opera and Opera National De Lorraine. They both went on to create the independent arts organization, York Dance Space to

develop dance across the region. As well as running York Dance Space they have worked as movement directors and choreographers for companies such as Mind The Gap and 509 Arts. Most recently Drew is currently making his own children's theatre production supported by York Archeology Trust and Hannah is part of this year's cohort of Overture, a professional development programme by Matthew Bourne's New Adventures.

SIRAZUL ISLAM - RTYDS ASSISTANT DIRECTOR

Sirazul Islam is a genocide survivor born in Kutupalong Refugee Camp. He spent 8 years in Kutupalong Refugee camp before moving to the United Kingdom. Sirazul is reading Law at the University of Manchester and Volunteers

with the British Rohingya Community to advocate for the rights of the Rohingya. Sirazul is also the Assistant Director of *The Bone Sparrow*, funded through the Regional Theatre Young Director Scheme.

OLIVER O'SHEA - DRAMATURGY

Oliver is Creative Associate of Pilot Theatre. For the company, his dramaturgical work has included: Co-Curation and Dramaturgy of Northern Girls, and supporting the creative development of Crongton Knights and Noughts & Crosses. As Assistant Director: Brighton Rock and Ghost Town.

As a dramaturg: The Merchant of Venice (Stafford

Shakespeare), Abi (Derby Theatre) and numerous new works.

Oliver also works as a director, and his productions include: A Christmas Carol (Derby Theatre) and The Merchant of Venice (Stafford Shakespeare). He is proud to serve as a Trustee of Rural Arts.

KENAN ALI - FIGHT DIRECTOR

Kenan trained as an actor before turning his attention to stage combat as a tutor and fight director. He is a dedicated martial artist with more than thirty years' experience, a qualified fencing coach and an Equity Registered Fight Director.

Theatre credits include: Queen Margaret, Death of a Salesman, The Producers, Mother Courage & Her Children, Wuthering Heights, Rockets & Blue Lights (Royal Exchange); Oliver Twist (Leeds Playhouse); Guys & Dolls, Standing at the Sky's Edge, A Midsummer Night's Dream

(Crucible, Sheffield); Treasure Island (Bolton Octagon); I (Hull Truck Theatre); Treasure Island (SJT Scarborough); Mother of Him (Park Theatre); Lost Boys (NYT); Romeo & Juliet (Moving Stories); The Jungle Book (Derby Theatre); Noughts & Crosses (Pilot Theatre); Romeo & Juliet (Feelgood Theatre); Aladdin (Selladour); Macbeth (Oldham Coliseum).

Film credits: Blank (Kenmor Films) Girl Alone, Circuit, Moment of Grace (Old Hall Films) Rabbit Punch (Rabbit Punch Film), Soldiers of the Damned (Viking TV & Film).

YVONNE MORLEY-CHISHOLM - VOCAL COACH

Credits include: Theatre Royal, York: The Crucible, Two Planks and a Passion, See How they Run, A View from the Bridge, Around the World in 80 days

Theatre: The King and I (Palladium); Foul Tide, Agamemnon, The Accrington Pals (Courtyard Theatre); Katrina (Young Vic / Jericho Productions); The Priory, Constellations, Road (Royal Court, Sloane Square); Our Town Kingston, The Vortex, Ghosts, The Wind in the Willows (Rose Theatre, Kingston); Kill Me Now, The Knight from Nowhere, (Park Theatre); Salaam Bethlehem, Baked Alaska, (Riding Lights, York); The Hairy Ape (Southwark Playhouse); A View from the Bridge (The Touring Consortium); One Man, Two Guvnors, The Curious Incident of the Dog in the Night-time (Royal

National Theatre West End transfers); The Taming of the Shrew (Shakespeare's Globe); Tours for the RSC include Romeo & Juliet, Measure for Measure, Taming of the Shrew, As You Like It, First Encounter tour of Julius Caesar and work to develop the Next Generation ACT company. For Shakespeare's Rose Theatres (York and Blenheim Palace seasons): Romeo & Juliet, A Midsummer Night's Dream, MacBeth, Hamlet, The Tempest, Twelfth Night, Henry V, Richard III. For Northern Stage: Road

TV, Film, Radio: Vain Glory (BBC / A.D. Cox Productions), The Forsaken Promise and Exile to Restoration (Hatikvah Film), Road to Riches (BBC), Panorama (BBC), Newsnight (BBC), Eastenders (BBC). Woman's Hour (BBC),

THE CONSORTIUM

In 2018 these companies announced a new partnership to develop theatre for younger audiences, commissioning and co-producing an original mid-scale production each year from 2019 - 2022. *The Bone Sparrow* is the third production for the consortium, following their acclaimed 2020 tour of Crongton Knights and their award-winning tour of Noughts and Crosses in 2019.

PILOT THEATRE

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.

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

We are always curious about our ongoing and changing relationship with technology, and often explore this theme. Some of our projects pursue a relationship with our audience that is often playful,

interactive and participatory.

Recent work includes acclaimed touring productions of Noughts & Crosses, which will be retoured Autumn 2022, and Crongton Knights, Northern Girls (Scarborough, York, Bridlington & Redcar) and in collaboration with Creative Europe and XR Stories digital works - Traitor VR (premiered at Tribeca Film festival), The Archive, and Monoliths.

Excellence in Touring winner
UK Theatre Awards 2019.
www.pilot-theatre.com



YORK THEATRE ROYAL

York Theatre Royal has been welcoming and entertaining residents and visitors to York for over 275 years.

We are internationally recognised for the quality of our productions and co-productions, including recent world-premieres Wuthering Heights and Mugabe, My Dad and Me, and of course our much-loved family pantomime.

Everyone is welcome at
York Theatre Royal.

Our doors are open to all, whether that's to watch our stunning shows, take part in a large-scale community play or one of our fantastic workshops or masterclasses, joining our volunteer sewing or photography groups, being a member of our award-winning Youth Theatre, hiring one of our fabulous costumes, eating delicious locally sourced food or just relaxing in our beautiful, historic building and chatting with friends.

www.yorktheatreroyal.co.uk



BELGRADE THEATRE

The Belgrade Theatre was built in 1958 as part of the reconstruction of Coventry after World War II. Holding 858 in its two-tier main auditorium, and 250 - 300 in the flexible, second space, B2, it remains one of the largest regional producing theatres in Britain.

Autumn 2007 saw the re-opening of the Belgrade Theatre after completion of its £14 million redevelopment project, including the creation of B2, and refurbishment of the existing listed building. Having started the Theatre-in-Education (TIE) movement

in the 1960s, the Belgrade also continues to pioneer new initiatives in this field as well as other community and outreach programmes.

A key partner of Coventry UK City of Culture 2021, the Belgrade Theatre's 2021 programme has been led by three artists from diverse backgrounds, under the role of Co-Artistic Directors, alongside members of the local community. Corey Campbell, Balisha Karra and Justine Thermen are developing a new vision and way of working for a 21st Century Theatre, bringing with them a unique perspective that celebrates Coventry's diversity and drives positive change. The KEYS project aims to achieve a strategic

shift to embed diversity, community collaboration and talent development at the heart of the theatre process.

As of January 2022, the Belgrade are proud to have Laura Elliot as their new CEO and Corey Campbell as their Creative Director.

Forthcoming productions include: Fighting Irish, Nothello, May Queen and the innovative digital project SeaView.

www.belgrade.co.uk



MERCURY THEATRE

Mercury Theatre is the artistic powerhouse in the East - a vital, vibrant, welcoming centre of culture for the people of Colchester, Essex and beyond. The award-winning theatre presented in the auditorium and in the studio transforms and enriches lives in the local community. Through Mercury Productions and Mercury Originals the company produces world-class theatre, reinventing familiar stories and conjuring bold, new ones. The Mercury talent development programme seeks out fresh voices and stories that encourage people to see through the eyes of others. The Mercury's participation programmes connect communities and celebrate creative potential by providing people with everyday opportunities to be artistic and innovative.

A producing and receiving house with 530 seats in the theatre and a capacity of 96 in the studio, the newly

(2021) refurbished Mercury is accessible throughout and boasts a thriving café-bar, dance studio, rehearsal space, participation space and impressive backstage workshop. Following the major renovation in 2021, Mercury was awarded a BREEAM 'Very Good' certificate, placing it in the top 25% of public buildings in the UK for environmental standards. In 2021 the Mercury was profiled by Theatre Trust as a model of good practice in the UK.

The Mercury was established in 1937, is registered Charity Number 232387 and receives regular investment from:

MERCURY

www.mercurytheatre.co.uk

DERBY THEATRE

Derby Theatre (previously Derby Playhouse) has a long and rich history of delivering high quality drama to audiences. Through Derby Theatre's unique partnership with the University of Derby, and as an Arts Council England National Portfolio organisation, the Theatre has transformed from a traditional producing house, to an organisation of training, mentorship and artistic excellence.

Led by Artistic Director and Chief Executive Sarah Brigham, Derby Theatre is bringing together creative professionals and audiences to tell compelling stories and take artistic risks.

Derby Theatre is a vibrant and thriving theatre. A producing house that combines its professional programme with an exciting suite of undergraduate and postgraduate courses, as well as an emerging talent programme aimed at developing the next generation of artists.

Derby Theatre provides an extraordinary platform for real life learning to take place, not only through the exciting main stage and studio programmes, but also through the work that the Theatre does with young people, young people in care, emerging artists and the community.

Winner: Excellence in Arts Education Award, UK Theatre Awards 2019

Nominated for Regional Theatre of the Year Award as part of The Stage Awards 2020

'Increasingly the most crucial theatre in the region because of its emphasis on learning, nurturing and nourishing'

Lyn Gardner, The Guardian

www.derbytheatre.co.uk



WITH THANKS

Community Associates:

Gitika Buttoo and Rosie MacPherson

Rohingya Consultants:

Htike Htike and Mohammed Siddique

Educational Resources:

Carolyn Bradley, Imrana Mahmood and Ed Sunman

Young Associates:

Adam, Amelia, Diana, Grace, Hannah, Imogen, Katelynn, Katy, Kaya, Lucas, Megan and Scarlett.

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The Bone Sparrow is published in the UK by Orion Books.

PILOT STAFF LIST

Artistic Director Esther Richardson

Executive Producer Amanda J Smith

Company Administrator Sarah Rorke

Marketing & Projects Producer Lucy Hammond

Digital Officer Sam Johnson

Finance Director Helen Nakhwal

Creative Associate Oliver O'Shea

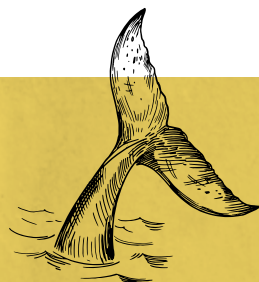
Livestreaming Development Manager Melanie Paris

Livestream Team Ed Sunman, David Grant, Andrew Dishman

Pilot Board

Co-chairs - Tom Bellerby and Trina Haldar

Sophie Buckley, Gareth Burrow, David Collins, Katy Dartsch, Jo Killea, Eleanor Manners, Lydia Marchant, Stephen Mason, Juliana Mensah, Maaya Modha-Patel, Tracy Mosley, Harriet Patten-Chatfield, John R Wilkinson, Christina Wright MBE



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TOURING AUTUMN 2022



NOUGHTS & CROSSES

BY MALORIE BLACKMAN
ADAPTED BY SABRINA MAHFOUZ
DIRECTED BY ESTHER RICHARDSON



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UK THEATRE AWARDS 2019.



MERCURY



THE

BONE



SPARROW

TOUR DATES

YORK THEATRE ROYAL
25 FEB - 05 MAR

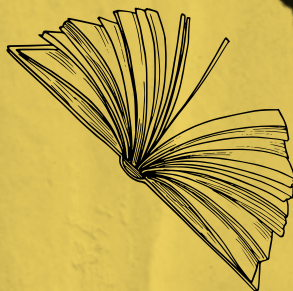
THEATRE ROYAL BURY ST EDMUNDS
08 - 12 MAR

DERBY THEATRE
15 - 19 MAR

BELGRADE THEATRE COVENTRY
22 - 26 MAR

MERCURY THEATRE COLCHESTER
29 MAR - 02 APR

THEATRE PECKHAM
7 - 23 APR



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