

A SEA-CHANGE THEATRE COMPANY PRODUCTION



# RAISING THE WRECK REVISITED

BY **Sue Frumin**

DIRECTED BY **Caroline Clegg**

**Tour Pack 2026/27**

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THEATRE

# RAISING THE WRECK REVISITED

## TOURING IN 2026-2027

### SYNOPSIS

The original play took place in the heart of a sunken pirate ship, where four fierce women pirates, long since dead, recounted their stories to a woman who had fallen into a time-slip from 1980's London where she was part of a group of women running a pirate radio station.

In this updated version, Jenny has found herself back on the wreck with a mobile phone and a lot of unanswered questions relating to the advances of technology, Artificial Intelligence and the futility of war.



# CREATIVE TEAM 2026/27

## RAISING THE WRECK REVISITED



**SUE FRUMIN**  
Writer, Artistic Director  
and Co-ordinator

[Bishopsgate Institute Sue Frumin Archive](#)  
[Spotlight](#)  
[Unfinished Histories](#)  
[Theatricalia Raising The Wreck](#)  
[Doollee](#)



**HAYLEY CARTWRIGHT**  
Actor, director and  
Co-ordinator

[Spotlight](#)  
[hayleycartwright.com](#)  
[IMDB](#)  
[LEP](#)  
[ITV](#)  
[Casting Call Back](#)



**DR CAROLINE CLEGG**  
Director

[Caroline Clegg website](#)  
[Caroline Clegg Reviews](#)  
[Feel Good Theatre](#)  
[Welsh National Opera](#)  
[I Love Manchester](#)



**AMANDA HENNESSY**  
Producer and Creative  
Administrator

[Feel Good Theatre](#)  
[Manchester Evening News](#)  
[247 Theatre Festival](#)  
[Space Hive](#)



**LU FIRTH**  
Costume designer

[Head Bodies Legs](#)  
[Stone Crabs](#)  
[Reimagining the Mollies dress](#)  
[Creek Side Centre](#)



**PAUL GREEN**  
Associate

[Bijou History](#)  
[Avant Gardening](#)



**Our Therapists**

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# TECHNICAL REQUIREMENTS

## Production

- A playing area which can be adapted to include the set (a boat).  
No less than 10 square metres.
- A blackout.
- A sound and lighting desk which can be pre-programmed using Qlab or linked in to a computer.
- Sound and lighting technician with good knowledge of the space.
- A dressing room or rooms where the cast can prepare to perform.

## Workshops

- A comfortable well heated space.
- Seats which can be moved.
- Flip chart or whiteboard.
- Tables.
- Pens and paper for writing on.

## Most suitable for

- Womens' groups, lgbtqia+ groups, maritime associations, colleges, universities, theatre goers of all ages and genders, pirates.
- Not suitable for audiences under 18 years of age.

## Themes

40 Years since the play was first written, 40 years of Gay Sweatshop Piracy, Race, Pollution, Gender Studies, Colonialisation, Women's Rights, Lesbian, Queer, Women, Binary, Non-binary, Ancient History, 80s History, Societal Norms, Women's Survival then and now, Trans, Cross Dressing, Technology, AI.

## COSTS

### Theatre Production and Exhibition

**Theatres: £ 1,500**

**Residencies: £ 6,000**

**Workshops: £ 500**

**Exhibition of pirates: £ 1,000**

We are open to offers and negotiations for all performances and workshops.

**Suggested Ticket Prices**

**Adults: £ 20.00**

**Concessions: £ 10.00**

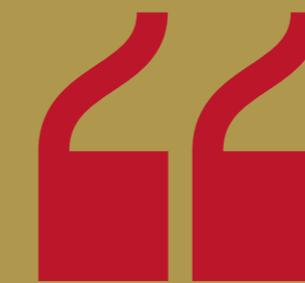
Group rates available in consultation with individual theatres/performance spaces.

**Please contact**

**[info@sea-changetheatre.com](mailto:info@sea-changetheatre.com)**

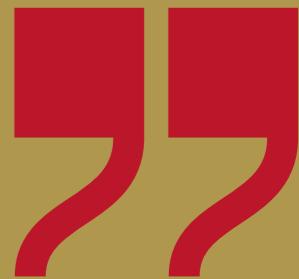
**+44 (0) 7711910894**

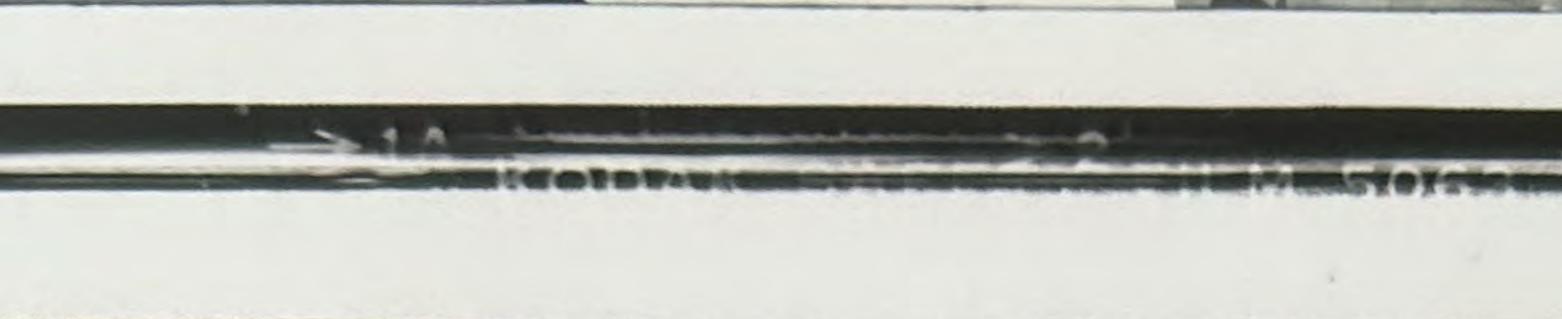
# RAISING THE WRECK 40 YEARS AGO



I became the writer I am today because of a chance encounter with “Raising the Wreck.” I was 16 years old and had somehow got a ticket. I was alone. That night the whole world opened in front of me. I saw my future on that stage. I saw my ancestors and understood my place in the lineage. It’s a pioneering piece of unapologetically women’s theatre, loud, vibrant, hilarious and somehow holy. It made the world seem possible.

JOELLE TAYLOR  
TS Eliot Poetry Prize winner and  
best LGBT Book Prize winner





In 1985 Gay Sweatshop commissioned Sue Frumin to write “Raising the Wreck.” It was most recently performed as a Rehearsed Reading in 2023 at The Maritime Museum Greenwich and Unity Stoke Newington in London.

The play is set on a sunken galleon where four, long since dead fierce female pirates recount their stories to a woman who has fallen into a timeslip from a 1980’s pirate radio ship. It was one of the first plays to feature a multi-racial cast of women.

Bernardine Evaristo, who has since become the first Black British woman to win a Booker Prize has said

“

**I remember *Raising the Wreck* as a ground-breaking drama bringing lesbian lives to the fore. It’s fitting that it should be reintroduced to a new audience forty years after it was first produced.**

”

**BERNARDINE EVARISTO - writer, author, original cast member, and the first Black woman to win The Booker Prize.**

The play is being re-written for a contemporary audience and will tour alongside a visual exhibition about women pirates. We will also run workshops on storytelling and sea-shanties with local womens’ groups.





**SEA-CHANGE THEATRE**  
was set up in 2016 by  
Sue Frumin to highlight  
the gender imbalance  
prevalent in the arts and  
create opportunities for  
female identified creatives  
in the theatre arts.





Photography by Ray Malone

THE THEATRE  
CHIPPING NORTON



Sea-change Theatre presents a magical retelling of a most infamous shipwreck

# The Tempest



26th & 27th  
September  
7.45pm

Tickets  
£15 / £13 concessions  
£5 under 26

Their debut performance of **THE TEMPEST** (Directed by Ray Malone) was performed in September 2016 at The Skala Eressos Women's Festival on Lesvos, Greece and was a resounding success.

The show was a promenade performance with a dramatic opening scene on a sailing ship. The subsequent scenes made use of the iconic statues of Sappho along the beach and down the harbour at dusk

Following on from this success, it was performed at The Rose Playhouse on Bankside, in 2017, at L-fest, and The Theatre Chipping Norton in 2018.

SEA-CHANGE THEATRE also produced “Fine and Dandy” by Sue Frumin (Directed by Lil Warren) at the Kings Head Theatre in 2019.

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# FINE AND DANDY

FINE AND DANDY was first produced at The King's Head, Islington, London in 1999 as part of a double bill with Joelle Taylor's "Lucid Johnson."

It was subsequently produced at The Arcola Theatre in Hackney in 2018 by The Arcola Queer Collective directed by Jonathan Richardson.

It was produced at The Kings Head in 2019 directed by Lil Warren.

Sea-change Theatre presents

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"A gender fluid delight"  
*Spy in the stalls*



"A wonderful balance of play  
and thoughtfulness"

*Exeunt magazine*

# FINE AND DANDY

Writer

**Sue Frumin**

Director

**Lil Warren**

Designer

**Lu Firth**

King's Head Theatre

**6 Aug - 11 Aug 2019**

TICKETS: £18 Standard, £15 concessions,  
£5 (unwaged selected performances)

**0207 226 8561**

[kingsheadtheatre.com](http://kingsheadtheatre.com)

@KingsHeadThtr

115 Upper St. Islington N1 1QN





# SWANSONG IN MUD VALLEY

Swansong in Mud Valley was developed using a DYCP (Developing Your Creative Practice) grant from the Arts Council in association with Composer Holly Marland and Tom Halls and Simone French of TomYumSim. It was performed at The Trades Club in Hebden Bridge in October 2022.

Swansong explored witchcraft, magic, Pre-WW2 German Gay Life and it's subsequent extinction, and bottoms.





Photography by Simone Lennick

# REVIEWS FROM PAST SHOWS



“Sea-Change Theatre Company give us a new version of Sue Frumin’s exhilarating, bold and ever-so slightly mad comedy, concerning the picaresque adventures of a Wandering Jew at the turn of the 20th Century, in a production more representative of the whole LGBTQI community than in its previous incarnations.”

*Unity Arts London*



“A must see for all genders.”

*Outsavvy.com*



# REVIEWS FROM PAST SHOWS



**“Highly  
recommended.”**

**Diva**



**“Sue Frumin  
-Queer Theatre  
Legend!”**

*Out Savvy review for  
Fine and Dandy*



**“A fascinating show to challenge  
stereotypical ideas of how plays should  
be written, performed and acted.”**

**Terry Eastam**



# REVIEWS FROM PAST SHOWS



**“Magical,  
captivating  
cross gender  
Shakespeare.”**

***Remote Goat***



**‘It deserves  
to carry on!’**

***The Spy in the Stalls***

**“The production queers the narrative beautifully, aiming not to mimic traditional theatre, but to challenge and redraw its boundaries.”**

***Tasmine Airey-Blog***





**info@sea-changetheatre.com**

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