

Wise Children's Lockdown

Tea & Biscuits with Emma & Patrycja

Emma:

Hello. I'm Emma Rice, the artistic director of Wise Children and you're listening to Wise Children's Lockdown. Our lockdown project is about us finding ways of staying close to each other. On this show, I call up an old friend, play some records, and most importantly get to chat and reminisce. Come and join us for tea and biscuits.

Emma:

Hello and welcome to Wise Children's Lockdown: Tea and Biscuits, and today I'm talking to my dear friend Patrycja Kujawska. Hello, Patty.

Patrycja:

Hello Emma and Simon. It's so absolutely delightful to see you and hear you.

Emma:

It's really good to see you too. So the first question I have to ask is what is your virtual or real biscuit today?

Patrycja:

Well I've got to be honest, now. This is a liquid biscuit. It is New Zealand Sauvignon Blanc because the sun is out and times are desperate and I've got to be honest...

Emma:

Show me. Let me see. It's a mighty fine large glass of delicious white wine.

Patrycja:

Yes, it is. Here's to all of you.

Emma:

Oh, here's to you as well. I'm jealous. I'm jealous. So tell me, how's your lockdown going? Where are you? Paint me a picture. What's happening?

Patrycja:

I am in Bristol in St George. It's sunny. I am imprisoned with two other criminals, which is my partner and my four year old daughter, Antonia. And in desperate moment's I'm trying to come to my blessings and think, well, we have the luxury of isolation. We can be in our garden or we can be on our balcony. We've been lucky to finish our attic conversion just three days before the lockdown.

Emma:

Brilliant.

Patrycja:

[inaudible 00:02:05] is gone and everything and we've got a little bit more space so Tom can work from home. I can run about in the house and the child can run amok as well.

Emma:

Oh, that was lucky because all building stopped, hasn't it?

Patrycja:

I know. We've been terribly lucky. So I am counting my blessing and we are not on the first line. We are not doctors and terrified nurses so it's all good. But bloody hell. After a month, this sort of kind of mantra, which I am repeating to myself in the head, it's weighing thin now and I am slightly starting walking up the walls and getting crazy a bit.

Emma:

Nothing new, then.

Patrycja:

How are you? How are you?

Emma:

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We're good. We're lucky as well. We're in a nice place and Simon's doing loads of digital work and yeah, so the sun's shining, isn't it? I've been doing some nice walks, so we're good. We're good. We're lucky, like you say.

Patrycja:

I mean the most worrying thing is that we just... if I knew when it finishes that I could kind of prepare myself emotionally and intellectually and have some sort of plan in place... oh, hello. There's my daughter coming.

Emma:

Say hi to me.

Patrycja:

Hello.

Emma:

Hi. Hi there.

Speaker 3:

[inaudible 00:03:23]

Patrycja:

Well no mommy is having a very, very interesting and important conversation now.

Speaker 3:

[inaudible 00:03:32]

Patrycja:

So you've got to go to... hold on a second. I've got to get rid of her.

Emma:

Have you locked her in a cupboard?

Patrycja:

Yeah, I take her to the radiator.

Emma:

Good. Well listen, this is a chance to catch up with you but also reminisce a little bit. So before we talk about anything else, I'm going to take you right back to 2008 and the first time we worked together. Take it away, Simon.

Emma:

(singing)

Emma:

That was Zerlina the cleaner from Kneehigh's production of Don John in 2008. It was written by Stu Barker, lyrics by Carl Grose, and the singer there was Dom Lawton. Takes you back, doesn't it?

Patrycja:

Oh, how wonderful. I was just right back there, dancing on a shipping container dancing [inaudible 00:10:21].

Emma:

[inaudible 00:10:23] with her hoover and some marigold gloves, I seem to remember. And red knickers.

Patrycja:

Red knickers and some crazy platforms.

Emma:

Yeah.

Patrycja:

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[inaudible 00:10:33]

Emma:

Yes.

Patrycja:

And that was Dom Lawton singing and that's interesting because I've been just having a virtual voice lesson with him today.

Emma:

Wow.

Patrycja:

We are kind of trying to stay sane and do something useful with our time and he's a magnificent singer as we could just hear, and he's doing kind of this Estill training, how to train other people, and I am his guinea pig.

Emma:

Oh well, fantastic. Send him my love when you speak to him next.

Patrycja:

I will.

Emma:

So my memory is, so I knew you before you knew me because I saw you in Vincent Dance Theatre. A brilliant, brilliant company run by the amazing Charlotte Vincent, who I knew. And I came to see, the first Vincent dance show I saw was Punch Drunk, and you were sensational in it. Absolutely sensational. And of course it hit all my buttons because I spent so much of my 20s in Poland, working with Gardzienice. I felt like a sort of big bit of my soul was in Poland and the sort of spirit of the world there, and then I saw this amazing dance company that had several Polish performers, but was really looking at a modern aesthetic. And what I remember most was you doing a strip routine, but with an amazing intense feeling of a woman being humiliated, who didn't want to do it, and it was so powerful and so brilliant. And I remember the mole on your thigh because it was so intimate, and I can remember thinking oh my god I would love to work with that woman.

Emma:

But there's a sort of honor amongst thieves in theater where you don't steal performers, particularly when they're attached to a company so I didn't do anything about it and then you wrote to me and I couldn't believe my luck when I got a letter from you, and I was like, yes.

Patrycja:

Yes that's right. I wrote you an email and that cost me a lot of guts because I'm terribly... I'm pathetic with kind of self-advertising myself and I'd rather when people come to me rather than me approaching other people. It's just probably out of mixture of being a terribly... just some elements of shyness and also arrogance. But anyway, I was absolutely delighted when you invited me to London for a little conversation and I didn't quite know what it's going to be like and I was quite nervous and I remember I was asking the office to just prepare some material or bring my violin or some [inaudible 00:13:09] to dance or something on stage. Just like, "no, just come on down for a coffee and just chat" and so we did and that seemed to be enough to kind of give me a job, which I still can't believe that's true.

Emma:

I had seen you perform.

Patrycja:

Yes you did.

Emma:

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So it wasn't sort of crazy. I'd seen you perform and seen how sort of spectacular you were, so all you need to work out is whether you're going to get on with somebody.

Patrycja:

Yeah, I suppose so. And we still get on with each other after all these years.

Emma:

I know. All these years. But wasn't there also an amazing thing once when I was walking across Charing Cross Bridge and you were walking towards me with Janusz? Do you remember that? We met in the middle of London and it was like a magical happening. It was just before we started working together.

Patrycja:

Yeah, that was a sign from some sort of gods of theater which were [inaudible 00:14:02] over the [inaudible 00:14:02] and they were saying you should work together and we had a go.

Emma:

Oh, we did.

Patrycja:

Fantastic Don John.

Emma:

I know.

Patrycja:

What a show that was.

Emma:

I loved that show and it was really... we took the story of Don Giovanni and then the structure of the opera and reclaimed it and made it English and Zelina, who's the sort of servant girl, the sexy servant girl, we made her Polish, and you, and thought about all the Polish workers that were coming and doing all the cleaning for us, making our lives better at that time. And it was such an amazing... I feel it was ahead of its time, that show. I'd love to do it again. I would love to do it again.

Patrycja:

I would but that cast was so massive. It was an army of us on the stage.

Emma:

I know.

Patrycja:

Not to mention the shipping containers. Full size weight. We would have to just perform it on some sort of almighty stage and I don't know. I was just thinking hold on a second, all the theaters are closed for the foreseeable future and god knows if we're going to have a stage and what the stage will look like in the future.

Emma:

I know.

Patrycja:

I'm trying to be positive, but we might have to rethink how we present things to people, don't you think.

Emma:

There's no way that we can come out of this the same. No way.

Patrycja:

No. I think after a month of being this lockdown. And actually, that was slowly coming into my life, the whole coronavirus thing, because I was supposed to go to Hong Kong with Bristol Old Vic

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productions Cyrano in February and that was canceled, and there was no news about coronavirus in England then and I was so upset in a selfish manner. Like, oh, how dare they take it away? My little joyful trip to Hong Kong to some wonderful arts festival, thinking that this is just surreal and unreal and now we have it here and it couldn't be more real, really.

Emma:

So challenging, isn't it? And it's challenging for those of us that have devoted our lives to a world that's all about intimate contact. And I keep thinking I can imagine a world where you can socially distance an audience, but I cannot imagine a world where you socially distance your actors. And if you think about Don John and the intimacy we were working with, the extraordinary intimacy, that's the thing that breaks my heart. I think, well I don't want to make work that isn't that brave and truthful and expressed and trusting, but that's what scares me most.

Patrycja:

Yes and sensual. I don't think I've snogged for much like in that show. It's a great joy of mine.

Emma:

Snogged for England and Poland at the same time. Let's have a record. Tell us what your first music choice is and why.

Patrycja:

Oh the first song I've chosen, it's "Sound and Color" of Alabama Shakes, and I remember for the first time I heard that song just after my daughter was born, so just over four years ago, and I was listening to it over and over again when the world then was so kind of needed and so emotional and so new and so unexpected, and that song was so beautiful that I was crying with joy and being raw at the same time.

Patrycja:

And when I was thinking of the songs, what sort of song should I choose today, what sort of key they should be, should it be something uplifting or... but you know me. I'm quite the emotional person and so I just went with my gut instinct which is like, oh, go for the raw and visceral and... which might actually not sound like that for other people, but just listen to the lyrics. She sings "a new world hangs outside the window, beautiful and strange, try to keep yourself awake, this life ain't like it was, I wanna touch a human being, I want to touch, I want to go back to sleep, ain't life just awful strange."

Patrycja:

(singing)

Emma:

Fabulous choice. Really fitting as well.

Patrycja:

I know. Isn't it just glorious, fantastic tune. The [inaudible 00:20:40] behind the microphone.

Emma:

So I'm going to take us forward to Wild Bride. So Wild Bride was a show I made with Kneehigh and I'd already made it, there's some history to this, which is I had made a show called The Handless Maiden in Budapest, Hungary, many, many years ago for my friend Eva Magyar. And I don't know because I don't speak Hungarian and I came home, but I think it was pretty much a disaster in Hungary. But I thought there was something in this story that I wanted to revisit, so we revisited it and you were a big part of why I did that because I knew I needed really physical storytellers. Three amazing women.

Emma:

So I already had Eva and then I met you and I thought I've got two of the three women I need, and then I auditioned and found Audrey Brisson, so I have these amazing international women with fantastic physical and musical skills and we reinvented it completely. Carl Grose wrote the text, Stu

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Barker the music, and it was so close to my heart, the show. So rooted in the earth, rooted in pain, rooted in truth, and yet in that magical landscape that I love of the folktale. And I want you to talk about it in a minute, but my favorite memory of you is... because all three of the actors were playing the same character, so the young girl, the woman in the middle of her life, and then the more mature woman, and Audrey was playing the young girl and she did this big song to hand over to you, and every night you'd say, "now the story begins."

Patrycja:

I know, how awful. That, obviously, was a joke. I loved to kind of be ironic, cynical, and terrible, and [inaudible 00:22:34] because she's absolutely amazing and if I really thought that I would have never said that. I would love to tease her. I loved to tease her because she was young and she was thinking that there might be a hint of truth in it and obviously there wasn't. We were absolutely three equal fantastic, so different, that you would have to try really hard to find three more different people. More different looking, sounding, moving women than we were so it's a [inaudible 00:23:06] with your amazing sense to kind of cast people in strange key you only have in your mind and no one can quite understand that, but it kind of works.

Patrycja:

That is actually what made me fall in love with Kneehigh. The first show I'd seen directed by you, that was Tristan and Yseult, and I watched it in Leeds, your playhouse, and I'd seen such a wonderful motley crew, and I thought there's no one person have anything in common with the other one. Everyone looks totally different. Everyone's got a totally different dynamic yet the mixture is absolutely magnetic and bonkers and toxic in the most beautiful way and I thought, well, they are all crazy and weird and maybe there is a place for me. But anyway, I'm digressing from the Wild...

Emma:

Well I'm digressing as well because I remember when Kneehigh first to West Yorkshire Playhouse long before I met you with a show called The Wooden Frock and they said to us, "Can we get your head shots so that we know who you are? We have every companies head shots" and none of us had any, so we got... I don't know who it was. Our stage manager took a picture of us all and we did our own head shots, but nobody... we looked liked [inaudible 00:24:25] community. It was just unbelievable. Like you said, this group of misfits. I wish I had a picture of it now because it was the most unglamorous set of people, but it worked, didn't it. We are a strange collection of outsiders that found each other and then make lifelong connections. So too right, you're one of us.

Emma:

I am going to throw you back now to The Wild Bride. This is that moment I just talked about, so you're going to hear Audrey Brisson singing and when you hear the violin, it's you playing the violin and oh my god we're going to talk about that in a minute.

Emma:

(singing)

Patrycja:

Sorry my Skype just froze for a second just when I was [inaudible 00:27:39] on my violin. That was like a slap in the face.

Emma:

Oh, that's amazing. That sums you up. I mean you used to play that with such ferocity. You could see the hairs coming off your bow and then the next thing that happened was we took the violin off you and we bound your hands up because your hands had been chopped off as the music stopped. It was so powerful. Amazing. Talk to me about playing the violin.

Patrycja:

Oh god where do I start? I start with my childhood. That's what it was. My father is a musician and he had lots of instruments in his house and I just took an immediate interest in violin at some point. And

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they were far too big, that they looked like a small cello in my arms and then my father said, "well, would you like to try a smaller violin?" So he brought really, really tiny ones which were so hideous. They were producing such a terrible sound, but I don't know how I actually maintained interest in it because those small instruments, they are really unforgiving and it really takes quite a long time before you can actually produce a sound that is something better than just strangling the cat.

Patrycja:

But anyway, so I started when I was probably around seven years. I went to the music school and then I went through all that education including Academy of Music, so I've spent a lot of time practicing and feeling like I am imperfect and I can always make things better. And it was rigorous. It taught me patience but it also taught me that I don't want to be on my own anymore. I want to be with other people. I don't want to practice. I've done my time. I've done my time on my own in my room. Now I just want to play with other people and be a part of a group and some bigger dynamic.

Emma:

Well it's a win for us. And I mean, I've surrounded myself by act musicians all my life and with no disrespect, people play very nicely and very well and as we all know, you can make amazing sounds with all sorts of different abilities, but I have never worked with anybody as musically as virtuosic as you and the room stands still when you play the violin because you can hear the classical training and the years of hard work and your perfectionism. And I know because my sister trained to be a musician. I know the hours that you must have put in. I mean it's phenomenal when we see you performing and then you do that. It's amazing.

Patrycja:

Well thank you. Don't embarrass me hear. You know what? It took me quite a long time to allow myself to play in an ugly way. At the end of the song on Wild Bride, it's screechy and ugly and that was not the quality of the sound which was encouraged in any of the schools. And I remember when I... that was kind of quite the downfall in the artistic schools I've been in. I feel like I've wasted so many years of trying to be really perfect rather than being encouraged by other people just to let go. And violin is such a versatile instrument and you can make all sorts of sounds of it and the ugliness of it is just unique and I cherish now the fact that I am not scared of just making terrible sounds out of it because...

Emma:

Oh, well you never make a terrible sound but you know what I say. There is no beauty in perfection. You want to feel the humanity come through and my god it does. What's your next record choice and why?

Patrycja:

My next record choice is Asaf Avidan, a wonderful, wonderful artist from Israel. He doesn't call himself an Israeli artist, he just says that he was born in Israel. [inaudible 00:31:44] politics. And the song is called "Different Pulses" and yet again, this is a song which... it never fails when I put it on my CD player. I immediately burst into tears because it is so, again, raw and honest and the vocals are just amazing and the honest, which is brutal, just comes straight to my heart. "My life is like a wound, I scratch so I can bleed, I write so I can feed and death grows like a tree that's planted in my heart, it's roots are at my feet, I walk so I won't rest."

Patrycja:

(singing)

Emma:

That's stunning.

Patrycja:

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Oh, isn't it just glorious? Just goosebumps all over. What I was just saying, this is sort of a disco party for me. I listen to this sort of music and dance with joy and with tears. Crying and being joyful at the same time.

Emma:

The groove in it reminds me of the Portishead groove "Machine Gun" that we had in Wild Bride.

Patrycja:

Wild Bride, which was the relentless...

Emma:

Childbirth. Relentless scene when you were just going up and down with big metal claws on your hands. You used to curse me, didn't you?

Patrycja:

Absolutely needless to say that Portishead is one of my favorite, favorite bands in the whole entire world and I was absolutely delighted that you'd chosen it into [inaudible 00:37:06] because that was an unusual and unexpected piece of music in a show with Americana and folk and a lot of dry leaves on the stage.

Emma:

Mm-hmm (affirmative).

Patrycja:

Or having something electronic. It was absolutely no one would know that it would come and that was a brave choice. I loved it.

Emma:

Thank you. I wanted it to be like war coming in, so I wanted it to really jar. Anyway, I'm going to go move on to 946 only to say that you played Madame Bounine in our lovely production of 946, but you were pregnant at the time and I look back on it and I feel that that was really special that you were carrying Toni through that process. What was that like?

Patrycja:

I remember when I touched my body, my belly, a couple of times on the stage, you were saying "Don't touch your belly. No one should know that you are pregnant." I was probably rooting for something very sentimental and you, quite rightly, were trying to stop it. Because I thought wow, this will be really strong knowing that this woman was is at the war and she's pregnant and she has just lost her love and that would be super melodramatic, wouldn't it.

Emma:

I don't think I feel very proud of myself at the moment. I think, in my defense, I think I was worried that it wasn't a story that we were going to tell.

Patrycja:

Yes.

Emma:

If we drew attention to it, we didn't have the scene that talked about your baby.

Patrycja:

And it's [inaudible 00:38:41] three hours long and no one wants that. [inaudible 00:38:43] woman is pregnant, she lost her husband, the end. But that was very special. I mean, all the shows are special for me but it's full of joy and strange surprises. Do you remember when once I came to the rehearsals with two totally different shoes on my feet?

Emma:

Yeah, you had pregnancy brain, didn't you?

Patrycja:

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Pathetic and I remember that I was trying to absolutely conceal it and I was in denial and I was coming to all these rehearsals and then sometimes just sitting down thinking, oh god, what is happening? What's going on there? And it was definitely kind of pregnancy brain. It was also a strange show because I am a Polish woman playing a French teacher in an English spoken play, so that's quite a headfuck for a pregnant woman anyway.

Emma:

You were representing the whole of Europe for us.

Patrycja:

Yes I was.

Emma:

We all decided to leave. You just decided to give it all in one go.

Patrycja:

Yes. Yes. I was just waving the flag for everybody there.

Emma:

Past, present, and future. I'd forgotten the odd shoes. We laughed until we cried when we saw your odd shoes.

Patrycja:

Yes. Embarrassed.

Emma:

As the woman that told you not to draw attention to it, I do feel sentimental and proud that you worked through that pregnancy and of course now you're a working mom in the performance arts. What is that like?

Patrycja:

Well there's no secrets and it's... I'm going... I don't want to say it's a struggle, but the life is full of compromises and deciding to have a child, obviously I knew it. And being a 40 year old woman, it was a conscious choice to have a child and I felt like I schlepped with suitcases around the world for quite a while and I was on the verge of possibly falling out of love with the touring system and repetition. I find it quite tricky. I think somewhere around show number 50 or 60 I got itchy feet and I get desperate and I try to renew everything in my head and that frustrates, possibly the director, like don't change, don't go weird, the show is good as it works, and trying to be consistent yet truthful.

Patrycja:

But anyway, after show 50 I would feel like oh god it is tricky so I thought okay, I'm going to have a child and I will try to see how it's going to shake my world. And I was absolutely lucky to have a good pregnancy and to be able to work until I was seven months pregnant on the stage with the Kneehigh show Dead Dog in a Suitcase with a really heavy set and I was climbing on these ladders and I felt like an absolutely... like a primal goddess. I don't want to sound too kind of romantic about it, but it gave me some sort of strength like oh my god I'm here on the stage, fat, and I'm maybe giving some hope to some performers who are watching me and thinking, well, you can't combine those two things.

Patrycja:

And then I thought well, I'm just going to continue after she is born, then two months after she is born I'm back on the stage, and then when I was supposed to join you in The Globe with 946 and I said yes to it because I was absolutely positive that it was going to happen. And then when she was born after a month or two, it became apparent that none of us is ready to go back on the stage, so there are always surprises around the corner which you just can't plan, really. But anyway I'm not a person who usually plans five years ahead, but that particular thing taught me you really can't plan. You just take a year ahead and you take a year at one go, you can't just predict how things go.

Emma:

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I know. But the other side of that is strangely, I'd almost forgotten that that happened because the other side of it is, when you know somebody and trust somebody and know that you're going to be working with them for a lifetime, I thought I don't know whether Patty will be able to come back so soon. But in the end you think, well, it's okay. The part's hers as long as she wants it and if she can't, we'll manage that and it doesn't matter. So you won't feel that because I know what it's like when you're a performer. You're so loyal and fierce. But of course you couldn't come back that quick is what I think.

Patrycja:

Well some people may be good. It's so personal. It's personal and I just stopped myself from kind of putting my own judgment on other people because I've learned that just one case cannot be compared to another. It's such complex issues. And I'm one of those performers who, when I'm on the stage, I want to do the show at like million percent and then when I get bored of it, I feel guilty that I get bored of it and then I try to refresh and then it's an ongoing work of maintenance. Like maintenance in your head, really. Because I'm quite hardy. I don't injure myself too much, so I can kind of keep going, but it's a struggle.

Emma:

It's a struggle and I think being a mom is another thing that you deal with great truth and integrity, so you've got another plate that you're spinning as well as the way you perform, which as you say is a million percent. And what you've just described, which is a whole other program, is literally the craft of the theater performer, which is it's one job to make the show, but it's another job to keep it fresh for over 100 shows and that the emotional toll of that is something I'm fascinated in. And what you said earlier is true, which is I'm very happy for shows to grow and change but what happens is performers go weird and that's when I always say, "not weird. Please don't go weird." You come back, you leave it for two weeks, and everybody's doing really strange stuff and you have to say come on, tell the story, come back.

Emma:

I'm going to move on to the last show that we made together, Wise Children, and you made this as a mom, came to my new company, and played Lady Atalanta and I very much hope we're going to make it again, and this is a little memory from our beloved Wise Children and again you'll hear Patrycja on the violin.

Emma:

(singing)

Emma:

"Fly To The East" sung by the Wise Children company.

Patrycja:

Emma, do you remember when the first time we sung it [inaudible 00:47:31] and we played the music and we sang it all together and we were all in tears and what a special moment that was during the rehearsals in Old Vic in London. I remember it so strongly and so vividly.

Emma:

Oh me too. Magic. It was a magic show. Magic. And the coming together of so many threads of all our lives. That's what it felt like to me. It was really complicated, it was a middle age show. It wasn't a simple folk story. It was a big messy family drama that said life is messy but there's still hope at the end of it.

Patrycja:

Absolutely. Well that was the first show for Wise Children, wasn't it?

Emma:

Yeah.

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Patrycja:

That was the beginning of the new journey for you.

Emma:

I know.

Patrycja:

For some of us [inaudible 00:48:21]

Emma:

Oh. Well listen, thank you very much for having tea and biscuits with me. And before we play out, can I just say thank you for being the most amazing person, artist, musician, actor, dancer, and that I value you so highly with your blistering honesty, your intensity, and your virtuosic performance and personality. You're quite astonishing and I can't wait for a lifetime of making work with you. Right, she's got her hands over her face. I've embarrassed you. But if you can't say it now, when can you say it? That's my question.

Patrycja:

Oh Emma, all right. I'm just going to go and have a little cry in the corner. Thank you so much. I feel very privileged and humble.

Emma:

Well...

Patrycja:

Let's hope we can have some [inaudible 00:49:17] out there.

Emma:

Oh, please, please. But in the meantime, I can hear Toni getting crosser and crosser outside, so we're going to play out on a piece that you've written yourself which is a lullaby. Do you want to tell us about it?

Patrycja:

That's something I wrote around eight years ago when I had a lot of time on my hand. I was a single girl and I didn't have a child and I just moved to Bristol and I could just smell good things coming my way around the corner. And I wrote this lullaby as a little gift to my godchild, actually. I haven't listened to it for a very, very long time but it's quite soothing. It's quite empty. Sometimes when I listen to music, I choose something which completely resonates with the state I am in, and sometimes I go to the totally opposite and I need emptiness and quiet and maybe in this time when we are at now, we need something soothing. And it's in Polish, so if people don't understand what I say, I might just quickly say, "the sun tired of its heat rests, the sky slowly darkens, silver stars are falling on the earth, feathery sleepiness overwhelms me and you, silver stars are raining down on the earth."

Patrycja:

(singing)

Emma:

So that was Patrycja on violin and singing and Ian Ross on bass and Benji Bower on piano. Thank you, Patty. If you have a memory or connection you'd like to share on Tea and Biscuits, leave us a message on our phone line 0117-318-3846. That's 0117-318-3846. Keep checking our social media for details of our next show. Tea and Biscuits is part of Wise Children's Lockdown. Thanks for hanging out with us. Bye.

Wise Children's Lockdown

Tea & Biscuits with Emma & Patrycja