

no pay?

no way!

BY DARIO FO AND FRANCO RAME, IN A NEW
VERSION BY MARIEKE HARDY.
DIRECTED BRYONY SHANAHAN

Resources, Content Warnings & Self Care Pack



Self-Care Guide: No Pay, No Way

This document has been designed to support audiences attending performances of No Pay? No Way! By Dario Fo and Franca Rame in a new version by Marieke Hardy
12 MAY 2023 - 10 JUNE 2023

We've created this document for those who would be comfortable with more information and give you a little insight into the show. We hope the information and resources in this document will help audiences experiencing the show, and support planning for anyone who may be concerned about their visit.

Contents

1. Content Warnings
2. About the show
3. Meet The Cast
4. Rehearsal Snaps
5. Trailer Time
6. Career In The Spotlight - Costume
7. Writer Interview with Marieke Hardy
8. Director Interview with Bryony Shanahan
8. Mental Health & Wellbeing Guide
9. Graduate Return! - Gurjeet Singh
10. Royal Exchange Bingo
11. Whats Coming Up?



Show Information

1.



Content Warnings

- For ages 14+
- Strong Language
- Loud Music & Sound Effects
- Loud Bangs
- Sudden Movements
- Blackout Lighting
- Gun Carrying
- References to Police Violence

Running Time

Around 2 Hours 20 Minutes running time with a 20 minute interval.

Travel Recommendations

Trams

If your school or college is near a tram stop you can get your students to us for just £1 each and £2 per teacher. A great way to save money on coaches and also give students the life experience of how a lot of our audiences use public transport to access our theatre. More information here.

Fares and passes for young people | Transport for Greater Manchester (tfgm.com)

Coaches

There is a space on Cross Street where the coach can park up and drop you off . Usually if you mention to the coach company you are using, they will know where that is.

A bit about the show

“This wasn't an organised protest, this was a spontaneous uprising!”

Antonia nips out for a few bits for tea, but when she and the other women find out prices in the local supermarket have doubled, a rebellion is born! In an involuntary riot the women storm the shop, grabbing, shoving and filling their trollies – like supermarket sweep on steroids. When she arrives home Antonia has no idea where to hide the swag and when Margherita walks in, just before her devoted husband appears, they have no choice but to fake a miracle pregnancy, quickly shoving the contraband up Margherita's coat with no time to spare! Events wonderfully, chaotically and hilariously spiral to a stomach-splitting crescendo.

This ferocious and feisty political comedy is an urgent exploration of our global economic reality. A smash-hit at the Sydney Opera House in February 2020 this absurdist comedy is a fiercely intelligent version of Dario Fo's original farce. Sharply focused and wonderfully, relentlessly, bone-achingly funny.



Meet The Cast

3.



roger morlidge
GIOVANNI



katherine pearce
MARGHERITA



samantha power
ANTONIA



anwar russell
MULTI ROLE



gurjeet singh
LUIGI



Scan Me



Check out our meet the cast Instagram Reel

Creative Team

Director

Bryony Shanahan

Designer

Cécile Trémolières

Lighting Designer

Elliot Griggs

Composer and Sound Designer

Russell Ditchfield

Assistant Director

Polly Wain

Assistant Designer

Emeline Beroud

Casting Director

Helena Palmer CDG

Cast Exchange

Get to know some of our incredible No Pay? No Way! cast members in these hilarious interviews



Who's the funniest character in the show?



Scan Me



What has our lovely Gurjeet Singh been getting in trouble with the police with?

Find Out Here



Rehearsal Snaps



 Ella Mayamothii



 Ella Mayamothii



 Ella Mayamothii

Trailer Time



Scan Me



See our official trailer here to get a feel of the show



Career In The Spotlight - Costume ^{7.}



In our last resource pack our theatre career in the spotlight was Directing with our Co Artistic Director Roy Alexander Weise. This time we thought it would be great to learn all about the costumes we make inhouse here at The Royal Exchange. Join us in conversation with Wardrobe and Costume Lead Tracy Dunk and Costume Supervisor Anna-Beth Fernley who discuss their creative process and some costume highlights to look out for during the show.

What challenges have you faced whilst working on the production?

Some challenges we have faced are searching for the correct fabrics which work within the 70's influence, finding the right materials that allows for the actors to move freely and something that aesthetically works alongside a bold set design. There are quite a few secret tricks within the costume, so it's important for us to make sure this works seamlessly for the actors to trigger on stage.

The play is set in modern day, but the costumes have a nod towards the 1970's, what trends from that era have you incorporated into each characters look?

When searching for a costumes we imagine each characters' personality and interests and what they as a person might choose to wear. Cécile Trémolières the designer has taken inspiration from some of Pedro Almodóvar's films and the cross over between vibrant fashion of the 70's and modern fashion. We're currently in the process of developing these ideas but are following some iconic 70's trends such as oversized collars, bell bottom trousers and knitted vests.

The fake grocery pregnancy bump is a wonderful feature throughout, can you tell us a little more about it. Was it a difficult feature to create? What is it made from? And how did you make it?

We are working in collaboration with a specialist prop maker and gathering readymade items that we can use to create the design into a 3D costume, including everyday things such as; hanging baskets and grocery shop display items, floristry techniques and seeing if we need to boost this with some items that are handmade. The fit and wearability of the pregnancy bumps must also work for the actor, for both their performance and comfort. It's a work in progress!

Can you reveal the secret to how you are going to the showcase Margherita's waters breaking?

No! That's our secret!!

During the show actor Anwar Russell multi roles as five different characters. How are you going to show the five different looks but also handle the quick changes?

We've established a base costume that runs through all his looks and then he'll add some fun accessories to show you his character changes. Some of his changes are so fast he may not even have time to leave the stage!

How much creative freedom do you have? How do you collaborate with the designer and the director to get an overall vision?

The designer and director begin the discussions of what their vision is for the show and we are supplied with designs and mood boards for inspiration. When shopping/sourcing these items, we gather multiple options and then we can see how these fit the actor and how they can be styled together. We can also be creative in working out the best way to make things or access challenges such as the fake pregnancies in this show.

Because this is such a fun, comedic and vibrant show, does this translate into your work more than say a classic drama would?

It's certainly been a fun show to work on. Our general costuming process follows the same pattern but there is potentially more freedom to suggest any comedy enhancing ideas. Sometimes when you're shopping for a show your own wardrobe starts to merge into the style of the show, so that can create some giggles when we arrive at work!

For any of our younger readers wanting to pursue a career in costume, what would be your biggest piece of advice?

There are many routes you can take to start a career in costume such as university or short courses. I (Anna-Beth) did an apprenticeship in costume which is a great hands-on way to learn. I would suggest reading lots of books on costumes and fashion through the eras. Have a go at some sewing and look at some work.



Design Costume Sketches

We are lucky enough to get exclusive access to Cécile Trémolières original costume sketches for No Pay? No Way!



Cécile Trémolières



Cécile Trémolières



Cécile Trémolières



Cécile Trémolières



Cécile Trémolières



Cécile Trémolières

Sneak Peak At The Set

Have a little sneak peak at our wonderful set and yes we have a slide!



Time Lapse



Hard hats at the ready



Exclusive Writer Interview

“THE ABILITY TO LAUGH IN THOSE MOMENTS OF GREAT DESPAIR, I THINK IS ALWAYS ONE OF THE JOYS OF ART”

In February 2020, Marieke Hardy's *NO PAY? NO WAY!* was first performed at Sydney Opera House, before the production's run was truncated by the pandemic. Here, Hardy talks about the process of adapting Dario Fo and Franca Rame's classic political farce, the potential power of satire and the show's latest incarnation in Manchester.

When did you first encounter the original version of this play?

Marieke Hardy: Well, really I had the joy of it being handed to me by Sydney Theatre Company, who commissioned me to adapt it for their 2020 season. Polly Rowe, who was the dramaturg there, thought it would be a good fit. I come from a very, very left-wing background. My grandfather [Frank Hardy] was a quite prominent Australian communist. He did grow out of the Communist Party, but I grew up with very hard left values. 'Never cross a picket line' was one of the first things I was taught as a child.

I think Polly knew the play and Sydney Theatre Company were looking for a farce. I guess I'm more well-known for my film and television writing, but it's often very humorous, comedy-drama writing. So Polly wanted me to take a read and see if I had a take on it and I was really excited about that.

And what did you make of it?

Marieke: I thought it was absolutely hilarious! I mean, I love a good farce, but I need to say that farce is mathematics and that is not my strong point. I count on my fingers, so I'm incredibly grateful to Dario Fo and Franca [Rame], his wife, that they did the actual exquisite mathematics of the piece. I'd like to think that the adaptation doesn't really mess with the maths of it too much..

The original work I found very funny and very energetic and just wonderful and crisp - and unfortunately very relevant, still, in the modern world. But I thought it was a very masculine-driven show. Antonia and Margarita have all these heroic moments, but there's quite a lot of moments where the men explain communism to them. There are these long, long monologues about communism and politics and the working man. So I did really want to reframe it where the women were the heroes and it spoke to women's emotional labour and the men kind of adored them and were in awe of them.

How free did you feel in writing the adaptation, generally? How faithful did you want to keep it?

Marieke: I mean, when something's been a success for so long, it's a privilege and an honour to adapt it and you don't want to mess with it too much.

Like, I'm a huge book lover. I love novels. When someone does an adaptation of a book for film, I often get quite cross - like, 'why, why? It's so perfect!'. It's very rare that I read a book and think 'If only someone would make a film of this' - and this is as a film and television writer.

So I like to think that if someone is going to adapt something, they're going to take the original work and say something slightly new or interesting or provocative, with the original concrete foundation of the work in mind. I'm not anti-adaptation, but I want adaptation to prove its worth to me.

Were there specific instances when you weren't sure just how far to push your version?

Marieke: Well, the cast maketh the farce, and the energy of the Sydney Theatre Company cast who I worked with at first, it was great. I was in the rehearsal room and able to experiment and try things out. I would say my first pass on the adaptation had a lot more pop culture references that would be familiar to a modern audience and we just found less is more with those references. I think you want to place them very carefully throughout the script, but still keep the world that this farce is happening in very intact.

As a writer, one of the worst things ever is the first read-through, where you sit with your head in your hands saying 'I'm a failure and everything I write is terrible'. From there, we start collaborating and editing and you hone and you polish, so it was great to have it go through those iterations.

I'm excited to see what the Manchester cast has been coming up with in terms of improv. You've gotta trust your funny actors with the script. Also, I talked about how depressingly relevant this text is to a modern day audience, struggling with the cost of living, inflation. And artists as well, we're very angry. Theatres worldwide went dark for two years. People weren't performing. The Melbourne Comedy Festival has just been on and it's a real joy to see it back. But everyone has that rage in them and I want the performers to be able to bring that to the stage as well.

It's been on quite a journey, but is the play fundamentally still set in 70s Italy to your mind?

Marieke: I mean, that's a really interesting question. Of course, it is, ostensibly. But you know, the working class fights and the working class fights and the working class fights, and there's a reason a lot of those struggles are so familiar to people fighting the ongoing war against capitalism.

The interesting thing for me, since the adaptation originally came out in February 2020, is that women's bodies and the policing of women's bodies is still such a really spiky, problematic space. So to have this farce where these two women are utilising that policing of their bodies as part of their power...

I mean, it could overwhelm you and depress you if you let it, the fact that x amount of years on, we're still fighting these fights. But at the same time, that collective rage, the ability to laugh in those moments of great despair, I think is always one of the joys of art.

Astonishingly the play might actually be even more relevant than it was when rehearsals began...

Marieke: I know, I know. God knows what's going to happen between then and when we open: the collapse of the banks, perhaps? Who knows!

Do you feel that dealing with weighty issues in this way helps people to engage with them and discuss them?

Marieke: I think so. I mean, obviously I'm someone who comes from a really strong background in reading and writing comedy. To use a local reference for you, I remember as a kid I watched THE YOUNG ONES. I didn't know what TV licencing was, I didn't know what Thatcher was, but you learn about things through people satirising them.

I mean, even watching ALAN PARTRIDGE as an Australian - and I think Steve Coogan is a problematic genius, but a genius - and ALAN PARTRIDGE references all these D / C-grade British television personalities. Apart from Bill Oddie, of course. We all know Bill Oddie. But you can contextualise it, you understand through the way that comedy satirises things. That makes you understand someone's visceral anger towards someone or what the place is that they hold in society. So I think it's a really strong way to start conversations.

Look, we live in a world where all of us are yelling at each other a lot because we are so mad all the time. And I'm that as well. But if we're not yelling at each other, what are some access points for us to engage in conversation? And ways to not feel hopeless, because it's very easy to feel hopeless. And I think when we're laughing together, we can find some sort of camaraderie and collective sense of purpose and hope and light and I think that's really important.

You're coming all the way from Australia to Manchester for the opening of the Royal Exchange production...

Marieke: Oh yeah, I'm not missing a party! The thing is, this play, what a gift to even have been asked to adapt it. It was such an honour to work with the Sydney Theatre Company. It opened at the Opera House – the Opera House! - on Valentine's Day 2020, and I was in the room. It was amazing.

It had a six-week run, and in March 2020 the world as we know it started tilting quite significantly on its axis. Selfishly, I was like 'Oh no, my play is going to close early, this is heart breaking!'. Then theatres went dark for two years. Now I'm able to reframe that and think I was able to sit in that maskless room in a packed theatre on an opening night. And I can hold that forever.

So the fact that I now get to come to this beautiful space - I've seen photos of it, but I cannot wait to see the Royal Exchange Theatre. Daniel Kitson texted me to say that it's his favourite theatre in the UK.

I'm so excited. I can't wait to see it and see what it's like with different people performing it.



Andy Murray

Marieke Madness

Hear more from Marieke Hardy in this hilarious interview on a YouTube page



Scan me

Content Warning

Does include bleeped out swearing



Comedy, Laughter and absurdism are powerful tools

17.



Join us in conversation with Joint Artistic Director Bryony Shanahan who tells us what grabbed her about Marieke Hardy's new version of *NO PAY? NO WAY!* And some of the challenges and opportunities of putting on a farce in the Royal Exchange space.

Why this play & why now?

Bryony Shanahan: When we were programming this whole season, we were looking for something really joyous, where people could come and laugh out loud. Alongside that, we were looking for a comedy that had something to say that packed a punch and reflected something familiar. When we read *NO PAY? NO WAY!* it ticked all the boxes. From reading it on my own, through to the workshop process and now into rehearsals with this amazing team of actors, it is genuinely one of the funniest, silliest, most anarchic things I have ever read. However, it also comes from a place of rage, of protest, a railing against the very real economic injustices that are going on in the world – that juxtaposition felt interesting. When we originally programmed it last year we knew that the cost of living crisis, in all likelihood, would have worsened, and we had a lot of conversations about what it means to make a comedy like this now.

However when you go back to Dario Fo and Franca Rame's original play from the 70's, they were responding to (depressingly) a very similar situation that is happening here, inflation, prices going up, people struggling to afford the basics. When you don't have the power or agency to sort of contest some of the systems that we're living in, comedy, laughter and absurdism are powerful protest tools. This is what we hope to witness here.

The play explores some complex themes - the cost of living, feminism etc. What does a comedy allow that perhaps a 'straight play' wouldn't?

Bryony: I think the comedy in this piece allows you to explode some of these themes. The absurdity in the piece permits an exaggeration of everything it allows you to make it bigger, larger-than life – scarily it's not that far off what we are all experiencing right now. In the play these characters are living in a heightened absurdist world, it makes you think about how ridiculous this whole situation is, but also how fragile the line is between where we are now and what we could get to. I think when things tumble out in such an absurd fashion, but are rooted in something very real, (it makes me think of *BLACK MIRROR* that came out a few years ago), it makes you think this could almost be true!

Unlike a straight play this kind of comedy allows us to be irreverent and anarchic in the space, which feels really fun as a Director. So often my job is about subtext or subtlety, especially BEGINNING the last play I directed, which was all about beautifully nuanced moments, and this play requires a complete switch to be like “ok how far can we push this, what kind of atmosphere can we generate in that space.” There are so many brilliant opportunities for us to explore.

What are some of the challenges and opportunities of putting a farce on in the Royal Exchange space?

Bryony: Apparently, it was always famously said that the Royal Exchange couldn't do farces, because farce relies on so many structural tricks – like doors opening and closing – things that require a traditional proscenium-arch set-up or set. But actually, the theatre has done loads of farces over the years. I think you have to think of things differently, the beats of the farce are different in the round. Quite often when you read a farce the playwright has quite explicitly gone ‘ok so the door opens here, and the door closes and they exit’, they beat it out quite realistically and we can't do any of that, our space presents all sorts of challenges. So, we have had to be more imaginative. Our incredible designer Cécile [Trémolières] has found things in the set design that we wouldn't have arrived at if the space hadn't forced us to think differently. It's a challenge but also an exciting opportunity. Timing is everything in a farce which can be quite complicated to work out, but at the same time, it can feel really dynamic – you might have someone flying in from this angle and someone else sweeping in from another, it creates something quite fun. Once you have got the technical beats of it nailed down, that's when you get the freedom to play – but you have to go through the maths bit first.

What do you love about Antonia and Margherita's characters?

Bryony: I mean they're both great, I think that's one of the things that I really enjoyed about Marieke's version of this piece, it puts these two women firmly in the driving seat and therefore I think it kind of makes the criticism not just about economics but also about misogyny and some of those power politics.

They are both funny as hell which is great & lovely to see, and actually in the reading of so many comedies to try and find something that was right actually really often the women are written as much weaker characters as explored, so that was one of the highlights, I thought Yes! These are two brilliant women who are driving the story. They're clever, and they're resourceful, Antonia is described as the mastermind of the operation and it is fair to say that her actions potentially cause a lot of the absurdity that follows, but I suppose this comes back to the point of her being real, she is surviving the times by using everything that she is capable of. She uses her wit, her power of improvising, she uses bravery and courage, cohesion and charm and it's lovely to see a character is able to access all of those range of tactics and motivations to get what they need.

Margherita is this amazing character and I think she goes on one of the biggest journeys in the whole play, when we meet her she is described as I supposed sweeter and newly married and she's younger and I supposed slightly naïve to some of the world so she learns a lot kind of spending time with Anotnia but actually, she really knows how to stick up for herself, her sense of what's right, what's wrong and what she's willing to fight for, how she's willing to push herself out of her own comfort zone, that grows and develops throughout the play and I like to imagine that this is almost the origin story for Margherita's, this crazy day happens to her and after the events of the play she goes on to be the leader of the free world, or to start many rebellions.

Overall, what sort of experiences would you like audiences to have?

Bryony: First and foremost I want people to come and have an amazing time, to laugh out loud, to surrender to just how ridiculous it all is, how it all spirals out of control and just gets worse and worse and more and more absurd. But because it's about something that's very real and happening at the moment, there's a spirit to this piece which I suppose is about solidarity, protest, what can we do and what can we do together. So, whilst I want people to laugh together and have that experience, if there's anything that's either cathartic in being able to collectively 'see' exactly what we're all experiencing, or to be reminded of the spirit of collective action, of being in something together – then that would be ace too



Self-Care Guide: No Pay? No Way! ^{20.}

As the show explores the theme of the cost of living crisis we wanted to share some research and support.

How is the cost of living affecting young people?

The pressures caused by the cost-of-living crisis have had a considerable effect on the physical and mental health of young people, increasing financial stress and anxiety over paying for basic needs, as well as impacting the opportunities they have access to.

Which age group is most affected by the cost of living crisis?

Millennials are most likely to report they are greatly affected by the cost of living crisis (54%) compared to other generations, while Baby Boomers and the Silent Generation are most likely to say they haven't been affected at all (5% and 9% respectively).

What is the cost of living crisis for students in the UK?

A survey of 6,600 students and apprentices has found that 96% of students are cutting back on spending, and more than a quarter are left with just £50 a month after paying rent and bills.

Mental Health Advice During the Cost-Of-Living Crisis | YoungMinds



Read more



Also a great young people support resource page from The Young Women's Trust



Additional support | Young Women's Trust | Charity
(youngwomenstrust.org)

Cost of living advice line

If you are struggling with the increases in food and energy bills and are struggling financially, help is available.

This free telephone line offers support with:

- Benefits and help with your rent
- Advice about debt and paying bills
- Food support – help to find community food provision near you
- Help to get online - support to access the internet, laptops, phones and data.

You can also access our cost of living advice line by calling 0800 023 2692.

The line is open Monday to Friday 9am to 4:30pm.

You can also access the advice service by applying through our online form



Cost of living advice line | Cost of living advice line | Manchester City Council

**Call Manchester's
FREE Cost of Living
Advice Line**

0800 023 2692

Lines are open
Monday-Friday, 9am-4.30pm
Text us on 07860 022 876
manchester.gov.uk/coladvice

Listed below are some fun events and places around Manchester. As the show is a comedy lets get us all smiling, having fun and being positive.

Frog And Bucket Comedy Course



After 25 years of success and a keen nose to sniff out talent, The Frog and Bucket continues its School of Comedy with Comedy Course tutor, Dave Williams. Dave has been a professional comedian since 1998. He is a regular MC and act at the Frog, Comedy Store and at gigs throughout the UK. He has gigged worldwide and performed 3 solo shows at the Edinburgh Fringe. Before going full-time as a comic, Dave ran training courses on a wide range of subjects including presentation skills.

Comedy Course - Frog & Bucket | Manchester Comedy Club
(frogandbucket.com)



Find out more here

Comedy Store For Young People



You now don't have to wait until you're 18 to come and see the best comedians at the best comedy club. No siree! Comedy Store for Kids is a stand-up comedy show just for kids! Hosted by Alex Boardman – a nutty bunch to make you roll around in the aisles.

You might even actually laugh your socks off.



Comedy Store For Kids – Manchester (thecomedystore.co.uk)



A lovely positive initiative set up in the Corn Exchange. Whether you need a new read for your journey to school or college, want to relax with a coffee and a book or maybe you want to update your bookshelves at home? This book vending machine can be found on the Fennel Street exit and your old book can be exchanged for a token with one of our hosts.

Carry on reading to find out more and also discover how Read. Swap. Repeat. is also great for sustainability too!



Read Swap Repeat | Book Swap | Corn Exchange | Manchester
(cornexchangemanchester.co.uk)

Immersive Gamebox



Play together at Immersive Gamebox. Simply select your game and prepare to enjoy a truly unique immersive experience with your group. With motion tracking, touch screens, surround sound and drinks delivered during your game, Immersive Gamebox is like nothing you have experienced before! Perfect for adult groups, and families with children aged 5+.

Read more



[Manchester | Arndale - Immersive Gamebox Group Gaming](#)

Self Care Suggestions

If you're concerned about attending the show, there are a few things we'd suggest that might help.

Before the show

Read the content warnings before deciding to see the show.

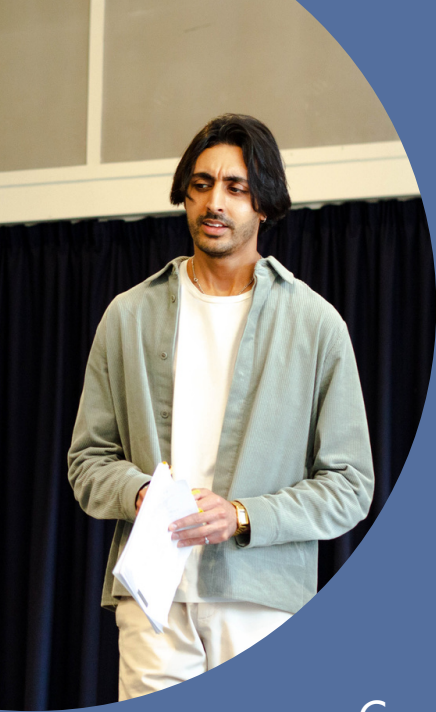
Sit with a friend

The show can tackle some tough themes so maybe sit with a friend or someone you trust.

After the performance

If you've found something in the show triggering we'd suggest talk to someone you trust or one of the organisations we've listed above. You can also talk to a member of our staff who will be able to signpost you organisations around the area

Another Graduate Return!



Gurjeet Singh who is one of our Young Company graduates returns home to grace our stage again. He sat down with our Schools Coordinator Tom for a chat.

Can you tell us a bit about your character in the show?

Yes of course, so I am playing Luigi in No Pay? No Way! and Luigi is described as an angry, beautiful and dim bulb, which I think is quite brilliant. Luigi is a very sweet man who works at the food manufacturing factory but is also all about power to the people and bringing the system down. It's hilarious because he is very sweet, so when he does get angry it's done in such a comedic way.

Luigi loves his wife Margherita very very very very very very much! And if anything was ever to happen to her, he literally wouldn't know what to do with his life.

He is best friends with Giovanni who he sees as a bit of a father figure and a go to for advice. All in all he's a little bit dim, but in the most beautiful and hilarious way, he just instinctively tries to do what's right for the people that he loves.



The show was written in the 70's but touches on many things that are still prominent in society today. What important topics do you think the play touches on?

There are so many! What really drew me to this script in particular, was that it is scarily still very relevant today. It just covers everything that we see on the news, social media, newspapers and what we speak about day to day. It touches on the cost of living crisis. The fact bills, electricity and food prices are going up and up and up. Inflation, law enforcement and how particular groups are affected by the law. The feminist movement. Broken systems, how the government systems aren't in favour of the working class. How the working class are affected by everything the government are inflicting on this world. It's crazy how all of this is happening right now, it's pretty scary, but it's done in such a genius comedic, political and satirical way.

The show is a comedic farce, as an actor do you prepare for a comedy differently to a drama for example?

This is a tough one, because as they say, comedy is the most truthful form of performance. So I wouldn't say so no. I think you really have to know what it is you're going in to. I think you still have to do your work as an actor and read over the script, figure out what you're saying and why you're saying it etc.

I think for a comedy you have to really be ready for anything and you have to be open to being silly, because within that you need to also find the truth of that moment. This is why it is so interesting coming in to do a comedy, I would say I still prepare the same way I would a drama, but also I'm ready for all of that preparation to go out the window to be in the moment of thinking and playing on the knife edge of being ridiculous and truthful.

Life can be incredibly hilarious when humans are put in certain situations and have to try and figure out how to navigate those small or large moments. I guess the secret is to always find the truth, within this brilliantly funny text, and you can be certain that someone in the audience will recognise and relate and hopefully laugh at it and also at themselves. You also never know what is going to happen in the rehearsal room so you just have to be open to playing.



It's the best feeling ever! For me this theatre is the heart of Manchester, I love it so much and I refer to it as my unofficial office. I have had such a journey with The Royal Exchange. I got to see my first play here when I was in year 9 of high school, then after finishing college I discovered there was a training course here called the Young Company, which I was so lucky to be a part of.

Just seeing plays in this building has inspired me as a person and an actor, always coming out of plays thinking, oh my god, I want to be on that stage one day! And that happened for me in 2019 in "Hobsons Choice", which for me was just a dream come true. To be on the main stage, in my home town, telling the story we were telling, meant so much to me. I felt like I was home. A Panjabi boy from Manchester playing a character who is Panjabi from Manchester. I can't describe that feeling, the whole thing about that show, made me feel like I was in eternal blissfulness.

Then I was lucky enough to feel that exact same feeling again but in a different way when we did "Wuthering Heights" at the start of 2020. It was a whole different experience but just such a special show for me. As an actor who is South Asian, getting to do a classic play and being offered the opportunity to play Hindley was a huge deal for me personally. I was just so happy that this building was championing actors from Manchester and for Bryony for helping me re-enforce my belief of breaking the mould. Just an actor playing a character.

Now to be here a couple of years later, at a different point of my life and career, with more experience behind me, than I had whilst in the Young Company, I just feel so comfortable in this building, again I get to come in to play and mess about, I'm home.

What would you say to anyone wanting to join Young Company and what was your experience like?

Do it. Literally just do it. My knowledge of Young Company came about as an accident. I was looking for something to do as an actor when I was 18. I walked into the building and just saw a flyer, then one of the staff members came down and spoke to me about it. I remember thinking, wow this sounds incredible, I didn't know Manchester had something like this. So I applied for it, I think for me at the time, I was 18, just trying to figure out how to become an actor. I hadn't been to drama school, so I didn't know how to do it all.

The Young Company helped to ground myself and build confidence. It also gave me the ability to just be open, play, listen, learn and to be surrounded by a group of likeminded people. It really opened up a lot for me personally and taught me so much, how to be a part of a company, how to do movement, how to analyse scripts, how to work in the space with actors and directors and all the different parts of a team that make the show. It really just opened my eyes up to how theatre works and gave me the confidence and freedom to figure out my craft. It also gave me the opportunity to work with people who were in the building at the time.

It was actually the first time I met Bryony, she was doing a workshop with us because she was associate director on Hamlet. Then from that, it cemented something within me, Bryony's thing is "Strong and wrong" and I have taken that throughout my life and apply it to loads of different things. Another full circle moment, I get to collaborate with Bryony again now as a professional actor. If joining the Young Company is something you want to do, just do it, just see what comes from it.

What's your top 3 tips to any up and coming talent that are wanting a career in acting?

If this is really what you want to do, be ready to do it.

Enjoy the process and soak it all up.

Always give it your all, strong and wrong.

**Find out more
about Young
Company here**



Young Company



Sometimes doing activities outside of school time can open up some great new friendships and connections. The Young Company is the Royal Exchange Theatres', award-winning, resident Company of Young People aged 14 – 21. Providing weekly workshops, production opportunities and free tickets to our main house shows. Applications open in summer 2023.

[Young Company](#) | [Get Involved](#) | [Royal Exchange Theatre](#)



Read more

Young Collective



Under 26? Become a Collective Member to unlock discounts and offers at the theatre, access a year-round programme of workshops and projects, and join a growing network of young creatives in Greater Manchester.

[Young Company Collective](#) | [Get Involved](#) | [Royal Exchange Theatre](#)



Read more

Royal Exchange Bingo

30.

Upon your visit, why not play Royal Exchange Bingo and get your students to find all of these items around The Great Hall.



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EXCIBITION**



CONNECT 4

Royal Exchange Bingo



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QUILT EXHIBITION



DOOR 4



POEM



Print and Play

What's coming up at The Exchange ^{31.}

Thank you so much for reading and we hope the resources were useful. Here is what we have coming up over the next few months, we hope to see you again soon.



UNTITLED F*CK M*SS S**GON PLAY

BY KIMBER LEE

STUNNINGLY OBSERVED AND SHARPLY-COMIC, THIS WORLD PREMIERE WAS THE INAUGURAL WINNER OF THE INTERNATIONAL AWARD FOR THE BRUNTWOOD PRIZE FOR PLAYWRITING IN 2019.

24 JUN 23 - 22 JUL 23



Schools Exclusive



We will be presenting *Great Expectations* by Charles Dickens adapted by Tanika Gupta directed by Pooja Ghai. Co-produced with Tamasha and we have *Romeo & Juliet* by William Shakespeare directed by Nicholai La Barrie

Great Expectations will run from 8th September - 7th October and *Romeo and Juliet* will run from 21st October - 19th November.

During each run we will be hosting a special day just for schools and colleges that will include a full day of activities such as workshops, watching the show, cast Q&A's and more! These will be on 26th September and 7th November.

Tickets will go sale at the end of May so get it in your diaries, but we will be in touch with more information about the school and colleges days soon. PLEASE DO NOT PUBLICLY REVEAL THIS TO ANYONE AS IT IS NOT PUBLIC KNOWLEDGE.