

# ROAD



**Schools Pack,  
Recourses &  
Production Info**

# ROAD Resource Pack

This resource pack has been designed to support young audiences attending the performances of ROAD. We've created this pack to give an insight into the play and the making of this production.

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# Pre-Visit Information

## Running Time

2hrs 40 mins (including 20min interval)

## Content Warnings

Age Guidance: 14+

ROAD explores a range of experiences and emotions that some audiences may find upsetting. It contains strong language and themes reflective of some of the attitudes of the period, with references to domestic conflict, mental health, disordered eating, alcohol use, and aspects of life in a struggling community.

The production contains smoking (herbal cigarettes), sudden loud noises, flashing lights and images, and haze across all spaces. There is a live dog in the production.

## 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

For all information about coach drops offs and parking please click [here](#)

# About the Show

It's 1986. Your rumbustious chaperone Scullery guides you down the road, picking up the raucous and the ready for it, as 'owt can happen tonight'. From dusk till dawn, the hopelessly hilarious and divinely desperate laugh, sing and dance – all searching for something different.

Jim Cartwright's award-winning masterpiece invites you to join the inhabitants of this derelict northern road on an unforgettable journey. Shockingly relevant to our lives today, the play's visceral, eloquent poetry paints a tough world with tenderness.

Directed by the Royal Exchange Theatre's Artistic Director, Selina Cartmell, this revival marks the 40th anniversary of the play. In this exhilarating theatrical experience, audiences explore the Royal Exchange before taking their seats in the theatre.



# Cast

Valerie / Louise

**Lucy Beaumont**

Jerry

**Tom Courtenay**

Joey / Brink / Solider

**Jake Dunn**

Carol / Dor

**Laura Elsworthy**

Louise's Brother / Blowpipe / Bisto / Curt

**Liam Garrigan**

Brenda / Helen / Marion

**Shobna Gulati**

Barry / Onstage Cover

**Dean Michael Gregory**

Eddie's Dad / Mr Bald / Tom Stanley / Brian

**Dana Haqjoo**

Molly / Mrs Bald / Chip Lady

**Lesley Joseph**

Lane / Onstage Cover

**Rachel Marwood**

Eddie / Skin Lad / Chance

**Kyle Rowe**

Chantal / Claire / Linda

**Lucie Shorthouse**

Scullery

**Johnny Vegas**

Scotch Girl

**Laura Woodward**

Kojak

**Bella, Cadi, Maverick**

All other parts played  
by the Company



Lucy Beaumont



Tom Courtenay

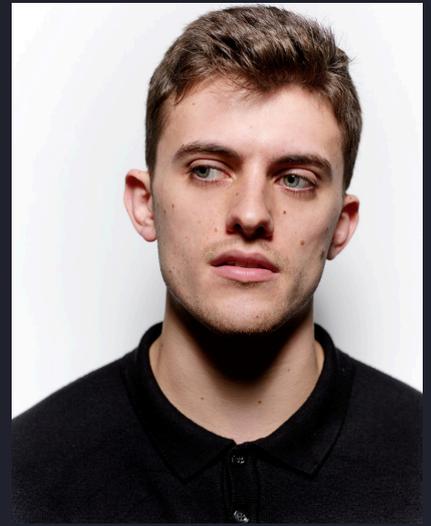


Shobna Gulati

# Cast



**Dana Haqjoo**



**Jake Dunn**



**Johnny Vegas**



**Kyle Rowe**



**Laura Elsworth**



**Lesley J**



**Liam Garrigan**



**Lucie Shorthouse**

# Creative Team

Writer - Jim Cartwright

Director - Selina Cartmell

Designer - Leslie Travers

Lighting Designer - Aideen Malone

Sound Designer - Tingying Dong

Movement and Intimacy Director - Lucy Hind

Associate Director - Andy Barry

Fight Director - Bethan Clark

Voice & Dialect Coach - Natalie Grady

Casting Director - Olivia Barr

Associate Movement Director - James Berkery

Filmmaker - Rod Morris

Birkbeck Assistant Director - Sadie Mears

Stage Manager - Saf Horrocks

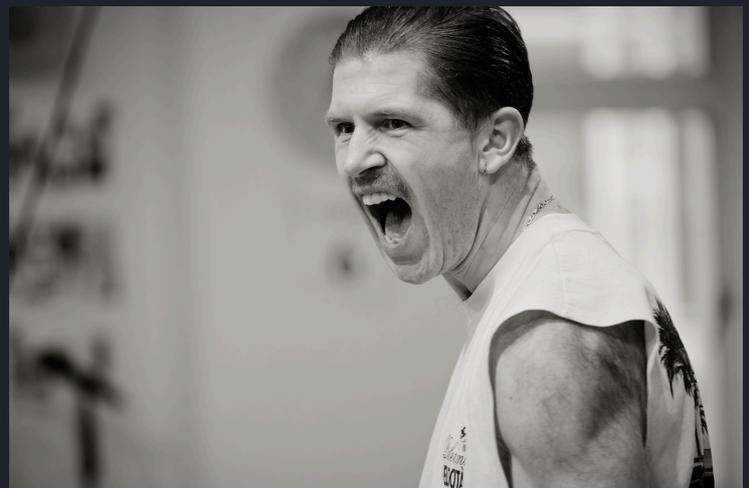
Deputy Stage Manager - Sophie Flynn

Assistant Stage Manager - Janine Barnsley

Stage Management Placement - Julia Whitworth

With thanks to Octagon Theatre, Bolton

# Rehearsal Photos



# Director & Cast In Conversation

“In ROAD we find the ‘holy trinity’; an audacious fusion of content and form that empowers the voice of the ‘outsider’, breaking down and pushing boundaries between artists and audiences and delivering a language that is both poetic, heartfelt and authentic.

ROAD asks us who we were, who we are and who we could be? We journey from dusk to dawn with a disenfranchised working-class community, a pageant of prose-poetry vignettes that encapsulates the north of England’s anger and despair at what Thatcherism was doing to it in 1986. Today, 40 years later, the play feels vitally relevant and reflects Britain back on itself, we are both reinventing and forgetting our past at the same time and we can see and feel how little has changed. What artists do is a bit like fieldmice, picking up this bit of string or that scrap of metal and configuring it all later into something entirely new, our way of processing the world by filtering through time and experience.” - Selina Cartwright

Click the links below to watch the cast discuss the making of ROAD.

[Set Design for Road](#)

[Rehearsing for Road](#)

[1980s Style](#)

# An Interview with Designer

## Leslie Travers

**“I grew up in the North of England and the '80s were my teenage years,” says designer Leslie Travers. “So Jim Cartwright writes about people that I knew – he was the voice of the North, at a time when not many people were writing about it”**

When I meet Travers, he’s excitedly gearing up to meet Road’s cast of rough-and-ready, witty characters once more. That means scouring the Royal Exchange’s teeming archives for old costumes, constructing brand new garments, and playing around with hair and makeup styles that’ll bring these people to life.

“Even though we’re working with a lot of found objects, everything should feel poetic and elevated, just like Cartwright’s language,” he says. But although he’s working with retro clothes that are invested with the sweat and spirit of the previous century, he’s keeping the look of the show fresh and upbeat.

“The one idea I won’t buy into is that there’s anything about the North that’s grim or depressing,” he says. “So there’s a lot of zing and energy to the colours people are wearing. Yes, it was a difficult time – a lot of my family were miners, and the Miner’s Strike was horrific but people supported each other and got by, and there was laughter and joy, too.”

And that’s included both big thematic conversations about the look and feel of the spaces, and intricate chats about specific outfits. “I was finding it hard to design Brink and Eddie’s suits,” says Travers, “because it’s so easy for suits to look boring. But talking to Cartwright, he saw them as having this cool, vintage wearing look – a sense that they’re going through their Dad’s wardrobe and giving the things they find their own style.” So instead of hunting down classic 1980s suits, Travers dug out midcentury numbers and “got a bit naughty with them, making the trousers too short, and the legs too wide. Suddenly they felt really debonair and exciting.” The same spirit of mischief is extending to hair and makeup, too. “The actors are being so brave with their choices, and that’s really invigorating,” he says. “There are some things we’re doing that make people look quite... well, I don’t want to say terrible, but it’s definitely about character, not about looking good.”

# An Interview with Leslie Travers

Road first premiered at London's storied home of new writing, the Royal Court Theatre, in the then-unusual form of a promenade around the venue's upstairs spaces. This way of doing things was pure Cartwright. He once started a theatre company that would perform potted versions of classic films in people's homes: anyone brave enough to commission them would see the actors sprawl on their sofas, brush their teeth in their sink, then share out a fistful of tenners outside on the pavement afterwards. His writing in Road has that same sense of approachability. "There's a closeness to it all," says Travers. "No one in the play is aloof or standoffish, and that's what I love about the North of England."

So it's fitting that this revival of Road is returning the play to its promenade roots, taking audiences around a series of installations in the Royal Exchange's Great Hall before they step into the theatre space proper. Still, that decision comes with an immediate challenge.

The world of Road is intimate, working-class, unpretentious. The architecture of the Royal Exchange's Great Hall couldn't be more different. This Victorian building's vast, Neoclassical marble columns and high ceilings were designed to convey an impression of richness and daunting grandeur – one that deliberately humbled the ordinary Mancunians whose backs that wealth was built on.

"My job as a designer is to act as a disturber of the space," says Travers. "We've got a punk energy, where we treat the space with a kind of disregard." That means telegraph poles springing up under the Exchange's airy ceilings, roughly joined together with cables and bunting. "You see the decay of this world," Travers explains.

"In the '80s we did grow up in rubble, surrounded by tracts of land full of bits and pieces all piled up, and buildings being knocked down. It felt like one era was being replaced by another." Actors scale telegraph poles and sit high above the audience, a strategy that brings both practical benefits (it means everyone can see what's going on) and thematic ones.

# An Interview with Leslie Travers

“We’re raising these people up and celebrating them, literally,” says Travers. “There’s this desire for ascension in the piece, of rising up to the stars.”

This production’s spirit of punk disruption continues with the construction of a working chippie, plonked into the Royal Exchange’s historic surroundings. “Chip shops are a kind of lit beacon for the community. An icon,” says Travers. “I want people to be surprised when they stumble across it: I love the idea of people getting their coffee from the cafe and sitting in a bit of the scenery.”

Even though Travers is thrilled by the possibilities of riffing on and adding to the Royal Exchange’s space, he’s clear that the theatre at its heart cannot be improved on. 50 years ago in 1976, its architects Levitt Bernstein, did something wholly novel by creating a seven-sided theatre-in-the-round that squatted gracefully inside the contours of this vast building. “It’s the first theatre I came to aged 11,” remembers Travers. “I’d begged my great aunt and uncle to take me there but when we arrived, I just couldn’t understand it, because it looked nothing like the theatres I’d seen in children’s books.” Still, even if it initially baffled him, the Royal Exchange is also the place where Travers’ lifelong obsession with theatre began.

“If you’d told the 11 year old me I’d be working in that theatre one day I think I would have squealed because I instantly loved it. I couldn’t believe how the space transformed once the performance started – the way that props would sit on the table by the door, then come onto stage and come alive.”

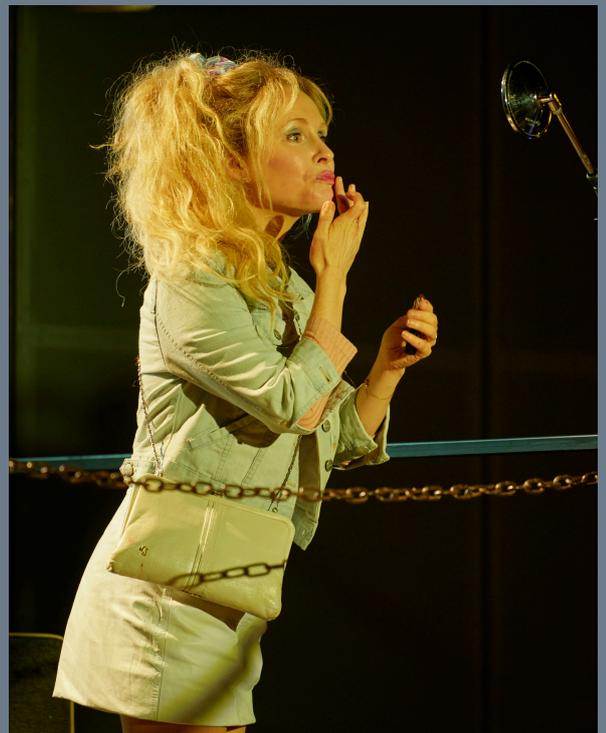
Road begins the Royal Exchange’s 50th anniversary season, *A Homecoming*, which features seven productions where playwrights, actors, directors and designers return to their artistic home.

For Travers, that theme feels especially resonant, as it’s both a space that sparked his original love of theatre, and one that’s he’s returned to again and again in his career, designing productions including *Twelfth Night* (2017) and *Death of a Salesman* (2018). He’s full of praise for this landmark space, which was originally conceived as a temporary pop-up, but has more than stood the test of time. “It’s unique, and I don’t say that lightly,” he says. “It’s still so resonant and powerful and mystical as a machine.” And even though he’s putting in long hours working on Road’s multilayered design, he’s still far from tired of it.

# An Interview with Leslie Travers

“I could spend rehearsal after rehearsal in that space but I’ll still sit in there with my morning coffee and just drink in the possibility of the space because it’s just so alive,” he says. “It’s an eternally evolving magic box.”

Right now, that magic box is performing an impressive feat of enchantment. “Looking back on my past, and reconnecting with characters who feel like people I miss – it’s like a kind of time travel,” says Travers, tears coming to his eyes. “It’s been a really profound and therapeutic experience”. Still, even though his production is an exercise in revisiting the past, these characters have the power to speak directly to 21st century audiences. “England’s cruel,” says Road’s Eddie, raging against a time where unemployment, poverty and disenchantment in the North were mounting under Thatcher’s rule. Now, nearly four decades on, his jaundiced view feels just as true. “It’s a beautiful memorial to a time, but the themes and concerns in it are still just as potent as they were then.”



Alice Saville is chief theatre critic for The Independent, and regularly contributes arts features and interviews to publications including Exeunt, The Observer, i news and Financial Times

# HOW THINGS SPEAK - ELEMENTS OF SET DESIGN

**LOUISE: Why's the world so tough? It's like walking through meat in high heels. Nothing's shared out right, money or love. [...] If I keep shouting somehow a somehow I might escape.**

At the heart of ROAD lies a tension between journeying and stasis, of possibility and constraint. Throughout literature the road has been a symbol of movement and growth, from Greek Myths to folktales and the contemporary novel (e.g The Road, On The Road), the site of a hero's journey to self-discovery in the movement through time and new lands. However, Cartwright's ROAD is defined by post-industrial stagnation and economic decline. These themes are animated by Leslie Travers' set design.

A broken 'ROAD' sign hangs centre stage while piles of garbage line the main theatre space, a physical emblem of immobility and slow decay. However, the electricity cables which criss-cross the hall and intersect on the stage, create a sense of energy. Exploding the confines of narratives of decline in post-industrial towns, they mark open lines of communication and movement.

21 telegraph polls spread across the main hall, disrupting the grandeur of the marble Exchange building, shining a light into every corner of the theatre. They mark an invitation for audiences to explore, walking side by side with the inhabitants of ROAD, while the theatre bar has been transformed into The Millstone Pub, a place to commune and share in food and liquor with Scullery and all.



# HOW THINGS SPEAK - ELEMENTS OF SET DESIGN

**BRINK: I want to be a cowboy, those dream fellows who died for us. [...] I want to be a cowboy but I'm just cattle, herded, helpless, waiting, aching to be killed.**

The tension between stillness and action and the question of representation plays out through Televisions which populate the world of ROAD.

TVs hang across the stage, showing snippets of telly shows and old films, they offer a portal out onto the world beyond ROAD, a fantasy of escape. ROAD suggests such fantasy's can be stultifying – in the studio we find Eddie's Dad who sits, locked in a single set piece of elevated telly and armchair, consumed by the glowing TV.

However, TVs speak also of a shared time and space, of community built through the exchanging of stories. This is emphasised by the production's choice to use clips only from public broadcasting on a single Friday night in 1986 which highlights that before digital streaming, in an era of 3 broadcast channels, even in the individualised space of the living room, films and TV remained a communal experience.

Indeed, as the TVs travel up and down the space, they bring a kinetic movement and energy to the monologues shown. The which run through the space cables could be understood to trace a kind of reversal: while classist caricatures label working class people as mindless consumers of mass culture, here it is the audience who sit in our seats, and crane our necks up to watch as the inhabitants of ROAD speak from the telly.

Cartwright's play asks us to reconsider the borders of so-called 'proper culture', whose voices are valued and platformed, whose bodies are given narrative agency, what kind of art do we value as worthy.



# Dressing the Part: Costume

## Design Notes

ROAD's costume design takes us back to the 80s, clothes from the decade root us in time and place. Travis describes costumes as embodying a character's energy, his thought is also inspired by references to film and TV which heighten the resonance of character's costumes.

The following slides are taken from Leslie Travers's reference boards, the starting point of designing the costumes for each character in the show.

How does costume influence how you feel about the characters in ROAD, and what nods to film, TV or other cultural moments can you spot?





# Dressing the Part - Scullery

Scullery is a quintessential Everyman, our guide down the Road, he is both above it all and yet rooted by it, his life is about existence and the appetites of the body (food, drink, sexual desire), simultaneously there is something other worldly about him.



For Leslie Travers, Scullery conjures the angels of Wim Wender's *Wings of Desire*, he is a mirror to the people of *ROAD*. This influenced the choice of angel wings, a moment of surprising beauty among the daily grind.



# An Era of Protest

“High unemployment generated political unrest and health workers went on strike to further a 12.5% pay claim in the June of 1982, later supported by 24,000 miners from the coalfields of south Wales. Unemployment continued to rise and, by September of 1982, 14% of the eligible workforce was without a job, a figure so daunting to the Tory cabinet that the mode of calculation was changed from counting those registered unemployed to those actively seeking and claiming benefit.

[...]

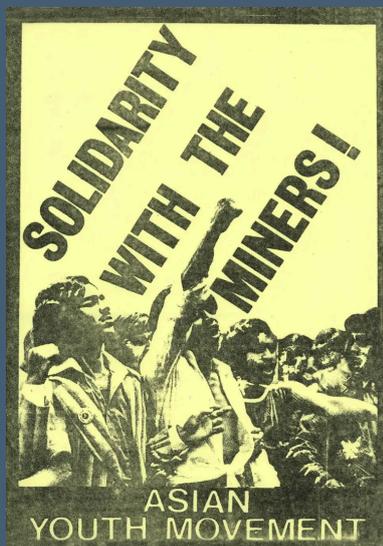
6th March 1984 marked the beginning of the year-long miners’ strike – a bitter and increasingly personal conflict between the National Union of Miners (NUM) and the Conservative government, polarised by the deeply contrasting ambitions of the NUM leader Arthur Scargill and Margaret Thatcher. Mrs. Thatcher was determined to ‘break’ the miners and to change the way unions operated in the UK, introducing in 1984 the Trade Union Act, which prevented any union from taking strike action without a full ballot of its members. More than a year later, after many scenes of violence between miners and police, the miners conceded defeat and returned to work, the final 800 coming off their picket lines in November 1984.



TUC Jobs For Youth Campaign 1981



Coal Not Dole - Miners Strike, 1980s



Asian Youth Movement Solidarity Campaign, Sheffield & Birmingham 1984



London's Gay Pride relocated to Huddersfield 1981

# An Era of Protest

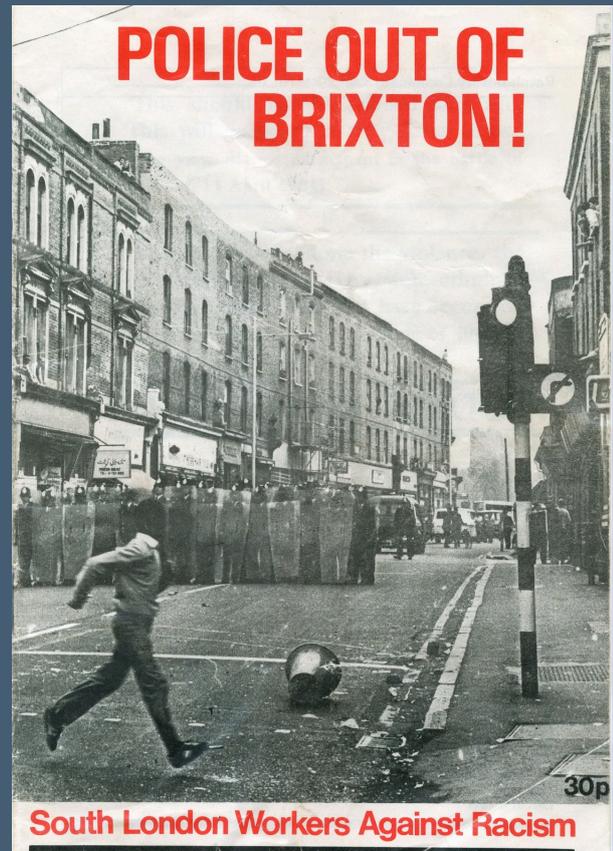
On 2nd April 1984, gangs of predominantly unemployed young people in Wolverhampton in the West Midlands rioted in the city centre and looted from shops. In September that year, racial tension and heavy-handed police tactics caused rioting to break out in Birmingham. These were on a much larger scale than Wolverhampton and resulted in many injuries and two deaths.

Later that same month, a riot in Brixton, a traditionally poor part of south London, erupted after a police shooting of a Black woman. (This was the second riot in the Brixton area of London. The first, in 1981, prompted the 'Scarman Report', which found inner city poverty and racial discrimination to be at the heart of the unrest.) In the more recent instance, more than 200 people were arrested, many were injured and one person lost their life in the conflict. The anger at the time was such that subsequent riots broke out in Peckham and Tottenham in London and Toxteth in Liverpool.

Running parallel to the scenes of rioting throughout much of the early 80s were the attacks on the UK mainland from the Irish Republican Army (IRA). Matters were brought to a head when 10 Republican (Republican meaning in favour of Northern Ireland becoming part of the Republic of Ireland and no longer accountable to the parliament of the United Kingdom) hunger strikers died for their belief in a 'united Ireland'."



Pogus Caesar, Handsworth Riots, Birmingham, UK (1985)



'Police out of Brixton' leaflet, 1981



Poster from the 1980 Hunger Strike inside the Maze Prison

# An Era of Protest - the Question of Art

**CLARE: Are we protesting?**

**JOEY: Don't know, love. Why are you here anyway?**

**CLARE: I don't know. I suppose I don't know what else to do**

For contemporary audiences Clare and Joey's Hunger Strike would have called to mind IRA hunger strikes, today it may resonate with recent hunger strikes in UK from young Palestine Action activists. However, rather than a prison cell Clare and Joey take to bed, clearly echoing the image of Yoko Ono and John Lennon's 'A bed-in' (1969). The artists' 2-week nonviolent protest against the war in Vietnam in which the Ono and Lennon lay in bed at the Hilton Hotel, Amsterdam. Cartwright invites us to consider how the differing contexts (prisoner charged with terrorism, celebrity artists in a posh hotel, two unemployed young people in bed at home) change our reception and reading of the act.

Indeed, their hunger strike, unfolding over the course of 2 weeks, breaks from the timeline of the rest of the play which takes place over one night. It appears to us as a story which interrupts the everyday acts on the ROAD. Our production highlights this question of representation as it is the only vignette given a title card: notice how 'Joey's Story' is displayed across the TV screens before the scene begins. The scene invites us to ask what is the line between protest and art, and if, indeed, can one be drawn.

Where else can you see moments of protest in ROAD? Does Cartwright offer us hope amidst images of futility? Do you think ROAD could be read as a piece of protest art?



# Sounds of the Street - Music in Road

In middle of the show sits a record player – marking at the centre of the play a question of voice. ROAD invites us to tune into the voices of its characters, asking us to reflect on who it is we listen to. The final scene is flooded by Otis Redding’s iconic song “Try a Little Tenderness”. Take a look at the lyrics below, and ask yourself why Cartwright may have chosen this song to end the play.

Oh, she may be weary  
And young girls, they do get wearied  
Wearing that same old shaggy dress,  
yeah yeah  
But when she gets weary  
Try a little tenderness, yeah yeah  
(Oh my, not)

You know she's waiting  
Just anticipating  
For things that she'll never, never,  
never, never  
Possess, yeah yeah  
But while she's there waiting, and  
without them  
Try a little tenderness (That's all you  
gotta do)

It's not just sentimental, no, no, no  
She has her grief and care, yeah yeah  
yeah  
But the soft words, they are spoke so  
gentle, yeah  
It makes it easier, easier to bear, yeah

Some girls, they don't forget it  
Love is their whole happiness, yeah  
But it's all so easy  
All you gotta do is try, try a little  
tenderness, yeah

All you gotta do is, man, hold her  
where you want her

Squeeze her, don't tease her, never  
leave her

Get to her, try, try

Just try a little tenderness, ooh yeah  
yeah yeah

You got to know how to love her, man,  
you'll be surprised, man

You've got to squeeze her, don't tease  
her, never leave

You've got to hold her and rub her  
softly

Try a little tenderness, ooh yeah yeah  
yeah

You've got to rub her gentle man, all  
you gotta do

Don't got, don't bruise her, no no

You've got to love her, tease her, don't  
squeeze her

Gotta try nah nah nah, try

Try a little tenderness, yeah, watch  
her groove

You've gotta to know what to do, man  
Take this advice

You got to love, squeeze, don't tease  
my baby

Love her, no

Try, try, you will try a little tenderness,  
yeah

# Sounds of the Street - Music in Road

**LOUISE: When that man sings on that record there, you put the flags up. Because he reminds you of them feelings you keep forgetting. The important ones.**

Otis Redding's song carries a final message of hope, we could understand it as marking a solidarity between working class Northerners and the oppression of African Americans, found through shared feeling, where Otis Redding's record speaks to the losses and hopes of the inhabitants of Road. This could be read as a gesture to a contemporary socialist politics which understood race and gender as political classes – calling for intersectional, and international, coalitions to fight oppression on a united front. For example, in the late 1980s, anti-apartheid protestors maintained a 4 year long continuous protest outside the South African Embassy in London

Soul has its roots in African-American gospel music and rhythm and blues, and primarily combines elements of gospel, R&B and jazz. The genre emerged from the power struggle to increase black Americans' awareness of their African ancestry, as a newfound consciousness led to the creation of music that boasted pride in being black.

The track also reflects the rich heritage of the Northern Soul movement. A club culture born in the dance halls of northern towns, like Wigan, which centred previously disregarded B-sides records from African American Soul labels. "Keep the Faith" became the Northern Soul's mantra, symbolised by a clenched-fist logo (borrowed from the 1960s US Black Power movement) and represented a devotion to the music, the scene, and a shared, defiant attitude against mainstream, commercial pop culture.

ROAD's final scene highlights that cultural subversion gives voice to protest and the persistence of life in the face of the material conditions of political oppression – to dance and move the hungry, tired body and claim the broken road as home and dance floor.



# Questions & Talking Points

How does ROAD speak to the representation of northern towns today - you might think about media narratives around 'benefit scroungers', and the stories told by contemporary political parties from Labour to Reform. You might also consider the art of contemporary northern artists like Self Esteem, Corben Shaw, Aitch, or EsDeeKid. What has changed in these stories, from the 80s when ROAD was written, and what remains the same?

How is community represented in ROAD, you might consider the way costume and set are used to create a sense of place and shared identity? What does community mean to you? How do clothes play a part in your sense of belonging and place?

How did the music in ROAD make you feel? What songs stuck out to you and why? You might think about where the music came from, a record player, a DJ, ect.

How does the Royal Exchange's auditorium support the themes of community presented in the play? Does the theatre in round configuration support the setting of a road and a community? Do you think the theatre in round supports the confessional quality of the monologues?

In what ways do you think life for young people today is similar or different to Clare and Joey's situation?

Why might it be important to stage a play like this now? What problems are we facing in society that resonate with the themes of the play? You might consider - cost of living crises, unemployment struggles food banks and housing insecurity.

Do you think the play gives a voice to people we don't usually hear from? If it was written today what character's might we find on the Road, whose voices might be missing and what does that say about how society has or has not changed?

Where does ROAD point towards an intersectional critique of class in England, you might consider the representation of women and the elderly or the skinhead's journey from violence to Buddhist mediation? Do you think that ROAD goes far enough, what does it leave unsaid?

# Your Road - Writing Prompt

Taken from our February Half Term project, inspired by ROAD, this exercise invites you to start creating your own character – one who might live on your road.



Use this stick figure as the starting point for creating a character, answer these simple questions to begin discovering who they are.

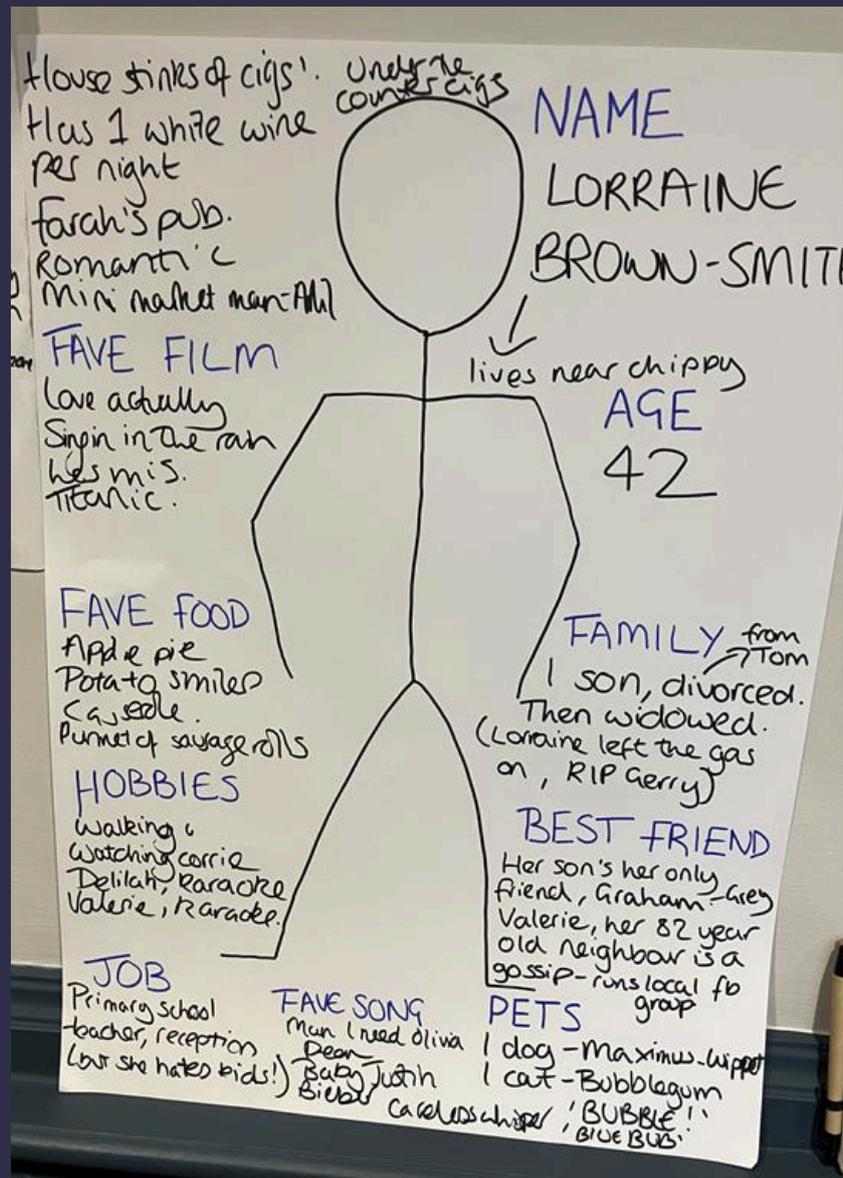
Now free write for 5 minutes, imagine you are your character, talking about their life on their road. No wrong answers – simply let yourself write!

You've got the start of a monologue, take what you like from it and leave the rest – begin a process of writing and editing until you are happy with what you've got on the page.

You might consider: who they are talking to, why they are speaking, what's on their mind that they need to let out?

# Your Road - Writing Prompt

This exercise was designed by Rosie Thackery for our February Half Term Project, which invited young people to come together to create and perform their own short play inspired by ROAD. Keep your eye on our website for upcoming events and projects at the Royal Exchange.



Find upcoming projects [here](#).

# Coming Up at Royal Exchange Theatre

## Private Lives



Jill Halfpenny returns in a sparkling comedy classic, where wit and passion collide.

'I think very few people are completely normal really, deep down in their private lives.'

In Noël Coward's savage comedy, there's nothing a cocktail can't cure as lovers battle to get the upper hand. Wit has never been so razor sharp and passion has never looked so brutal.

In *Private Lives*, sparks fly on a honeymoon from hell and sexual chemistry is always only a heartbeat away from an explosion. Loved for their sparkling dialogue and art deco glamour, Noël Coward's plays remain as funny and insightful as when they were written.

This new production of Coward's vitriol-laced classic welcomes back Olivier-award winning and TV star Jill Halfpenny, following her critically acclaimed performance in *A Taste of Honey* (2024), alongside award-winning director Blanche McIntyre, who also returns to the Exchange after her celebrated production of *The Birthday Party* (2013).

# Schools & Colleges Days

Our Schools & Colleges Days offer an exclusive performance for students with additional activity for young people to get involved in, helping bring each play to life. Watching theatre with a room of peers brings an electrifying energy to our shows, supporting students in laying claim to the space, performance, and theatre.

## **ROAD – Tuesday 10 March 2026 (SOLD OUT)**

Explore the legacy of Thatcher's Britain as Johnny Vegas leads the audience through a promenade experience of Jim Cartwright's ROAD 1PM performance, followed by a Q&A with members of the cast

## **KING LEAR – Wednesday 21 October 2026**

An intimate view of David Threlfall's searing portrait of a king unable to distinguish truth from lies.

A morning of on stage demonstrations & workshops with the creative team

Performance, followed by a Q&A with members of the cast

Pricing: Whole day – £20 per ticket

Pricing: Show and Q&A – £15 per ticket

1x free teacher ticket per 15 students

Content of the day TBC, keep informed by filling out this [short form](#).



Photography by Joel Fildes

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