



# Resources, Content Warnings & Self Care Pack

Two short plays

## Escaped Alone & What If If Only

by Caryl Churchill

7 FEB - 8 MAR

# Resource Pack Escaped Alone and What If If Only

This document has been designed to support audiences attending performances of Escaped Alone and What If If Only.

We've created this document for those who would be comfortable with more information and to 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

Content Warnings

---

About the Show

---

Meet the Cast

---

Cast Interview

---

Rehearsal Snaps

---

Trailer Time

---

Let's talk Caryl Churchill

---

Caryl Churchill Resources

---

Let's Set the Scene

---

Mental Health & Wellbeing Guide

---

Get Involved

---

# Show Information

## Content Warnings

- For ages 14+
- Escaped Alone contains strong language, mature themes, sexual references and references to domestic violence, disturbing themes, including climate anxiety and references to murder.
- What If If Only contains mature themes and references to suicide.

## Running Time

Escaped Alone: 55 mins

Interval: 20 mins

What If If Only : 30 mins

## 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](#)

# A bit about the show

Director Sarah Frankcom returns to the Exchange with two short plays by Caryl Churchill, brought together in one evening of theatre.

## Escaped Alone

“I’m walking down the street and there’s a door in the fence open and inside there are three women I’ve seen before.”

Three old friends and a neighbour. A summer of afternoons in the back yard. Tea and catastrophe.

## What If If Only

“Make me happen”

Your partner’s died, could things have been different?

Director Sarah Frankcom said...

“I’m thrilled to be stepping into the worlds of these extraordinary plays in which Churchill so brilliantly explodes the domestic and the apocalyptic. It shouldn’t feel radical to put female characters over seventy years old centre stage but it still does. Churchill’s ESCAPED ALONE celebrates the emotional and intellectual dexterity that only older actresses can bring to live performance. WHAT IF IF ONLY is epic in its ideas and audaciously distilled in its form – a brilliant challenge for any director. I can’t wait to get started.”



# Meet The Cast



**Souad Faress**  
**Lena**



**Margot Leicester**  
**Sally**



**Annette Badland**  
**Vi/ Future**



**Danielle Henry**  
**Someone**



**Bea Glancy**  
**Child**



**Maureen Beattie**  
**Mrs Jarrett**



**Lamin Touray**  
**Present**

## **Featuring the Royal Exchange Elders**

Sarat Broughton, Steve Royston Brown MBE, Lesley Chan, Tony Cocker, Mark Dawson, Milly Doregos, TJ Hilton, Mally Hinson, Linda Jackson, Linda Martin, Christine Ovens, Marlies Reisch-Gallagher, Richard Sandover, Ann Sarge, Xincal Tan, Helen Varey, Dave Weston, Fred Yeomans



## **Creative Team**

|                                    |                               |
|------------------------------------|-------------------------------|
| <b>Director</b>                    | <b>Sarah Frankcom</b>         |
| <b>Designer</b>                    | <b>Rose Revitt</b>            |
| <b>Lighting Designer</b>           | <b>Bethany Gupwell</b>        |
| <b>Sound Designer</b>              | <b>Nicola T. Chang</b>        |
| <b>Movement Director</b>           | <b>Composer Sundeep Saini</b> |
| <b>Associate Director</b>          | <b>Andy Barry</b>             |
| <b>Birkbeck Assistant Director</b> | <b>Elizabeth Laurence</b>     |
| <b>Stage Manager</b>               | <b>Sophia Horrocks</b>        |
| <b>Deputy Stage Manager</b>        | <b>Sarah Longson</b>          |
| <b>Assistant Stage Manager</b>     | <b>Missy Steinbach</b>        |
| <b>Vocal Coach</b>                 | <b>Matthew Malone</b>         |
| <b>Set Construction</b>            | <b>Splinter Scenery</b>       |

# Cast Interview

For this production, director Sarah Frankcom has brought together two one-act Caryl Churchill plays and assembled a first-rate cast for each. During rehearsals, ESCAPED ALONE's Maureen Beattie (Mrs Jarrett) and Margot Leicester (Sally) discussed their great admiration for Churchill's work and why playing these parts is helping them through dark times.

**Have the two of you ever worked together before?**

**Maureen Beattie:** No – remarkably really, when you think about how long we've both been around. I have known of Margot, of course...

**Margot Leicester:** Yes, and I've known of Maureen. I saw her in the whole Shakespeare HISTORIES CYCLE directed by Michael Boyd [2008].

**Maureen:** Did you come to see that? Fantastic, wasn't it Shakespeare

**But you both have history with the Royal Exchange.**

**Maureen:** I have worked here twice before, once with Sarah Frankcom. She was coming to the end of her tenure as Artistic Director and she directed Don Warrington as Willy Loman in DEATH OF A SALESMAN [Oct-Nov 2018]. I was Mrs Loman. That was fantastic.

Way, way, way back before that – it took a long time for them to forget my past sins, obviously – I had done an open audition, which was something that they used to do here, and I was cast by an American director called John Dillon, who was the artistic director of the Milwaukee Repertory Theater. He was doing this thing where he would reach out to other theatres in the UK, and he would come over with a star actor from Milwaukee and do a play.

So Braham Murray, one of the Royal Exchange's co-artistic directors at the time, he went over to Milwaukee with the actress Dilys Hamlett [for a 1981 production of HAVE YOU ANYTHING TO DECLARE? by Maurice Hennequin and Pierre Veber]. And John Dillon brought an American actor, Daniel Mooney, over to the Exchange with him and we did a play here [DETECTIVE STORY by Sidney Kingsley, May-June 1982].

Margot: I was in a wonderful play here called **THE CONVERSATION** [Nov-Dec 2007] – directed by Braham Murray’s son Jacob, in fact. It was about restorative justice. It’s a concept that had begun in Australian courts, I believe. Often the trial has happened and whoever’s committed the crime is in prison. It’s a chance for the victim, if the victim is alive, their family and the family of the criminal to meet and have a series of encounters sharing what has gone on and what’s brought them to this.

It was a literal transcript, from Australia. It was harrowing, because it was a young man – you never saw him because he was in prison for life – who’d murdered the beloved daughter of one family who meet the family of the man who’d murdered her.

It was such a lovely cast. That’s when I met her ‘that wonderful actress Susan Twist’ and [fellow cast member Paul Stocker]. People were falling in love, and it was happy, and yet we’d go on stage and all be in floods of tears by the end of it. I thought it was a terrific piece of theatre.

Did you already know and admire the work of Caryl Churchill before you were cast for this?

Maureen: Oh God, yes. She’s absolutely fabulous.

What does she offer as a playwright that others maybe don’t?

Margot: I’ll tell you straight off. I’ve thought of it in terms of the leader of the free world being anointed – Donald Trump, who is going to commit to environmental degradation, to domestic fascism and world domination. I keep averting my gaze. I’m an avoidant – and Caryl Churchill isn’t. Do you agree?

Maureen: Very, very beautifully put. She looks the beast in the eye.

Margot: I felt that rise up in me when I thought of switching off during his inauguration. I thought, ‘Oh, dear God...’ – but I also thought, ‘okay, I now feel what a blessing it is that we’re in this play’.

She’s doing what Shakespeare says in **HAMLET**: ‘hold as ‘twere the mirror up to nature: to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure’. I thought, ‘Gosh, I’m really lucky to be in this now, because it’s going to keep me sane’.



Maureen: She is extraordinary. All of her work is prescient. I mean, everything she does is, even if she's looking back. Like TOP GIRLS – it starts off looking back, but she's really looking forward through those characters.

This one I think, does that more than any other. When it first came out [2016], you had a rumbling feeling that maybe that kind of thing was the way we were heading. Now, I'm playing Mrs. Jarrett, who has these extraordinary apocalyptic monologues, and in each of them, there is at least once, and often twice, when something that Mrs. Jarrett says is actually happening. It's happening now, and that's a big, big change in only ten years

I suppose one of the things we hope will happen is – not to leave the audience with a feeling of despair, because we can all do that for ourselves now. There's a low level hum of despair in all of our lives, constantly. But I'd like to feel that we would leave audiences with a feeling of, 'maybe I need to do something about this'.

Margot: I think the fact she's written a play and engaged with it is the hopeful thing. And it's bleak, it is, but there's this humour, this lightness. There's a domestic side to it. She doesn't let us off, though. It's APOCALYPSE NOW going on out there

Maureen: The characters do that thing that we are all doing just now, which is keeping ourselves sane. We know all these ghastly things are happening outside, and we do what we can: we sign things, we send money to organisations, we lobby our MPs. We do all of those things, but we also talk about what we're going to have for our dinner, and say 'how's wee Sally doing?' 'Oh, she's okay.' 'Oh, that's great. I love your new kitchen cabinets' – or whatever it might be.

You can't go down the road of thinking about the world all day long, because that way insanity lies. And that's what the play is doing. It's very real. That's what people do. These women know what's going on, and they're just trying to get on with their lives, as we all do hearts will go in tune with each other. When people are watching something, their heartbeats will all end up aligning, just from being in a space with one another, which I think is absolutely amazing.

As director, what is Sarah Frankcom bringing to this?

Maureen: Oh, she's just fabulous.

Margot: She's lovely. Safe and free: those are my two favourites. She makes me feel safe and she makes me feel free to explore. Because it's not like a traditional part, not for any of us. You've really got to trust her, and I think she establishes a trustful relationship very quickly. I've never worked with her before, so it really is a first for me.

Maureen: Ever since I played Mrs. Loman for her in DEATH OF A SALESMAN I've been like 'please, please, please ask me again!'. When this came in, I was just completely thrilled.

ESCAPED ALONE is a relatively short piece and WHAT IF IF ONLY is even shorter. We're used to thinking that significant, weighty pieces of art are long, though, aren't we? Do these plays work against that

Maureen: Absolutely. This is desiccated. It's like a sponge that you buy and it's very, very small and dry and thin, like cardboard, and when you put in water, and it goes [mimes whooshy expansion]. But it travels light, it travels small. It's so concentrated and specific. I think it's like a jewel.

Margot: It reminds me of Sam Beckett, does it you? That 'cutting back to the bone' sort of thing. And also there's no punctuation in it, really. That way, you've got to make your own space – or air, as Sarah [Frankcom] calls it - around it. You've got to inhabit it. I find I'm kind of wriggling into it, as though it's putting on this garment, this coat, to get comfy so it can come through me. At the moment, it's strange and mysterious stuff

Maureen: Caryl Churchill came to visit us [during an initial stage of rehearsals in London]. She's just

amazing. We all kind of went [mimes slack-jawed worship], of course, but she was absolutely lovely, as always.

One of the questions we asked was about the timelines in the piece. And she was very specific: 'Do not try to reconcile the times. Don't try to go 'well, this happened and then that happened, and then five minutes later that happened'. Mrs. Jarrett's not in that real time. She's actually somewhere else in that time. But don't try to make it into anything that's remotely rational. Play each moment for what each moment is, and the whole thing will hang together.'

She doesn't feel the need to go 'once upon a time, in a garden in England..'

Margot: I tell you who Caryl Churchill reminds me of, who I've been reading a lot: Arundhati Roy.

Maureen: Oh! Yes!

Margot: I've just realised as we've talked. She's got this lovely phrase [from Roy's 2003 essay collection WAR TALK] that keeps coming into my head in relation to this: 'Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.'

Andy Murray

# Rehearsal Snaps



All rehearsal photos by Joel Chester Fildes

# Trailer & Teaser Time



# Meet The Cast



# Lets Talk Caryl Churchill

These two Caryl Churchill's plays are her more recent works. ESCAPED ALONE was first performed in 2016; WHAT IF IF ONLY in 2021. Both premiered, as many of Churchill's plays have, at London's Royal Court Jerwood Theatre Downstairs, which is a proscenium arch theatre. In that space, directors and designers of Churchill's plays often maximise and draw attention to the way that the stage feels framed. What happens to and in the plays when they meet the roundness of the Exchange – where the performance space is surrounded, almost contained, by the audience – will be curious to see. The texts are piercing, surprising, chiaroscuro works; brief in duration but containing multitudes. They are exquisitely crafted challenges for actors and creative teams, full of invitation and possibility. On one level: they are refined, distilled gestures – which suggests at least the chance of being graspable. On another: the more you think with them, the more they have to say. Four women talk in a garden. Someone has lost their partner. And if it isn't exactly the end of the world (which will, after all, keep turning), the future looks – well – it looks like it's coming.

Of all the questions that bubble under the surface of Churchill's plays, one that seems most recurrent is: what are you going to do? This is, of course, one of the first questions for life (particularly for political life). And although the plays sometimes ask it of their characters, more often I think this is what they are asking their audiences. Knowing what you know, seeing what you have seen here: what are you going to do? In November 1990, Churchill wrote a letter to the chairman of the Royal Court theatre's board, which is reprinted ABOUT CHURCHILL: THE PLAYWRIGHT AND THE WORK (by Philip Roberts), saying:

'There's been a lot of talk in the building about 'the times' as if they were a force of nature – we are part of them just as much as the governments, the city and business interests, and our opposition can be part of them.' (Faber and Faber, 2008, p116)es.

The letter was Churchill's resignation from the theatre's administrative Council because of her objections to its moves towards private and corporate sponsorship. It was a connection with Barclays bank that provided the 'sufficiently stark' jolt which precipitated her decision, though the letter detailed her broader ideological concerns about arts funding.

The 'we' of the letter is specific, then, but the underlying position is a useful one to hold in mind when approaching any of Churchill's plays. That is: 'the times' we are in are something which everyone has an impact on, not just those in the most obvious sites of power and privilege. The playing field and the sphere of influence might be appallingly inequitable, but one way or another, we are all participants, and must, one way or another, grapple with that. Everything, that is, matters.

Of course, one of the things that Churchill does is this: she writes plays. Plays which are consistently inventive, innovative, and surprising. Plays which engage – with immediacy, with wit, and with anger – with the world around her. Her impact on British playwriting is almost impossible to overstate: a vast and varied array of writers and theatre makers cite her plays as influences and regard her presence in the industry as a kind of lodestar. She has been writing for performance since she was at university in the late 1950s and is a creative voice without parallel. Through the 1960s, and while raising her young family, she wrote for radio and television as well as for the stage, though as the decades have gone on, she has primarily focused on the theatre.

long with her creative work, Churchill has also regularly leant public support to other artists, and in order to improve industry conditions; it was no surprise to see her name as a signatory to a letter to BBC3 earlier this year, imploring a rethink on the decimation of radio drama that is currently on the cards. That letter eloquently summarises the importance of radio drama both for writers, for whom the form offers an extraordinary imaginative scope, and for audiences, for whom access is at least somewhat unconstrained by the practicalities of their location and time. Churchill's radio dramas were original and often disconcerting: even the author herself found **NOT NOT NOT NOT NOT ENOUGH OXYGEN** – broadcast in 1971 but set at the end of the twentieth century – 'unnerving to read' when she revisited it twenty years later because its story of ecological and political destruction and collapse had become 'more obviously relevant now'.

In the 1970s and 1980s, Churchill became one of the most prolific and most respected theatre writers and collaborators. Working with the feminist performers' collectives **Monstrous Regiment Theatre Company** and the left-wing **Joint Stock Theatre Group**, she crafted a series of pieces which took as their subject topical concerns ranging from sexual and class politics to privatisation to the City; which addressed the legacies of (for instance) colonialism, of the witch trials,

and of the revolutionary ferment at the time of the civil war; which solidified her reputation as one of the most committed and the most bold theatre writers of the era. These pieces bear many hallmarks of a socialist feminist position, and were fervent, argumentative, topical dramas.

Perhaps her best-known, and the most-revived play of this period, was TOP GIRLS. Written between 1980- 82, and first performed at the Royal Court in 1982, Churchill's searing critique of Thatcherism and bourgeois feminism was quick off the mark in its relevance as well as bravura in its structure and form. It's a good example of several ongoing features of her work: in the first part, she constructs a dinner party in which there are often several conversations happening concurrently. The effect is at once startling because, first, well, it sounds like women talking together while eating dinner and celebrating one another's successes but, simultaneously, it makes it all but impossible to hear - and therefore follow - everything. It's one of a number of techniques which both draws us in and holds us at a distance. And although within the scenes, things unfold, the play is non-chronological, which asks us to focus less on where the story is going than why and how it goes that way. There are echoes of these strategies in the plays presented here

That Churchill's work is much-admired is, I find, heartening, because the enjoyment that artists and audiences get from it arises in large part from the challenges the plays pose. Her works, particularly since the 1990s, are all at least somewhat resistant: resistant both to the wider status quo and to being tidily summarised. They are playfully and seriously resistant in their form, too. Churchill's writing for the stage is all adamantly, innovatively theatrical - this is one of the things which garners her the most admiration - and at the same time, there are times when they almost seem to be working to break themselves. In the 1990s, in plays such as THE SKIRKER - first performed at the Royal National Theatre in 1994 and seen here at the Royal Exchange as part of Manchester International Festival in 2015 - and THIS IS CHAIR, and BLUE KETTLE she pushed hard at the possibilities of language (both verbal and visual) on stage - exploring repetition, brevity, and association. While some may have viewed this as a less direct exploration of weighty topics and concerns, a longer view suggests that this period of experimentation is just as significant both in terms of its impact on other writers and because these pieces really wrestle with and disrupt their own theatrical containers. One way of thinking about plays is to consider them as acts of world-building; to think about them in their own terms - as the theatre scholar Elinor Fuchs puts it, as 'small planets'. does'.

Once you've figured out what's going on there, of course, you then need to figure out what it has to do with here and now. In 2016, and now in 2025, spending time in a garden listening to four women in their seventies as we do in *ESCAPED ALONE* might act as a kind of counterpoint to the noise and voices of the world stage. As director Sarah Frankcom has noted, '[i]t shouldn't feel radical to put female characters over seventy years old centre stage but it still.

In the early 2000s, Churchill's plays were still playing games with their form, but many of them responded, emphatically and explicitly, to contemporary concerns. Here again, she seems almost alarmingly prescient: *FAR AWAY*, first performed in 2000, seems to be an extraordinary triptych take on the so-called 'War on Terror', even though the play predates world events. Elsewhere, as in plays like *DRUNK ENOUGH TO SAY I LOVE YOU*, which takes as its subject US foreign policy and interference, and splices that with the form of a two-hander relationship drama, Churchill continued to explore how much of a dialogue could be cut out before a play entirely fell apart. *ESCAPED ALONE* and *WHAT IF IF ONLY* both bear the traces of this. Along with a clear sense of the particularities of how people talk (in fragments; with shorthand; partially), these plays push and pull at time in a brilliantly non-naturalistically.

At times, they seem to race through it in an accelerated way, giving us glimpses of the things we're racing past. At others, they seem to pause and dive into time, expanding and exploding. If one of the givens of theatre is that – whatever is happening in the world of the play – it's always happening here and now, Churchill's recent plays both heighten and trouble that presentness. Precisely how that feels and what that means depends, in no small part, on how any production treats the jumps, skips and gaps of the writing, and on how we, watching these worlds, understand the relationships between their elements, though it seems to be attempting to capture something of contemporary experience in theatrical form.

That Churchill's work is much-admired is, I find, heartening, because the enjoyment that artists and audiences get from it arises in large part from the challenges the plays pose. Her works, particularly since the 1990s, are all at least somewhat resistant: resistant both to the wider status quo and to being tidily summarised. They are playfully and seriously resistant in their form, too. Churchill's writing for the stage is all adamantly, innovatively theatrical – this is one of the things which garners her the most admiration – and at the same time, there are times when they almost seem to be working to break themselves.



In the 1990s, in plays such as *THE SKIRKER* – first performed at the Royal National Theatre in 1994 and seen here at the Royal Exchange as part of Manchester International Festival in 2015 – and *THIS IS CHAIR*, and *BLUE KETTLE* she pushed hard at the possibilities of language (both verbal and visual) on stage – exploring repetition, brevity, and association. While some may have viewed this as a less direct exploration of weighty topics and concerns, a longer view suggests that this period of experimentation is just as significant both in terms of its impact on other writers and because these pieces really wrestle with and disrupt their own theatrical containers. One way of thinking about plays is to consider them as acts of world-building; to think about them in their own terms – as the theatre scholar Elinor Fuchs puts it, as ‘small planets’.

In the early 2000s, Churchill’s plays were still playing games with their form, but many of them responded, emphatically and explicitly, to contemporary concerns. Here again, she seems almost alarmingly prescient: *FAR AWAY*, first performed in 2000, seems to be an extraordinary triptych take on the so-called ‘War on Terror’, even though the play predates world events. Elsewhere, as in plays like

*DRUNK ENOUGH TO SAY I LOVE YOU*, which takes as its subject US foreign policy and interference and splices that with the form of a two-hander relationship drama,

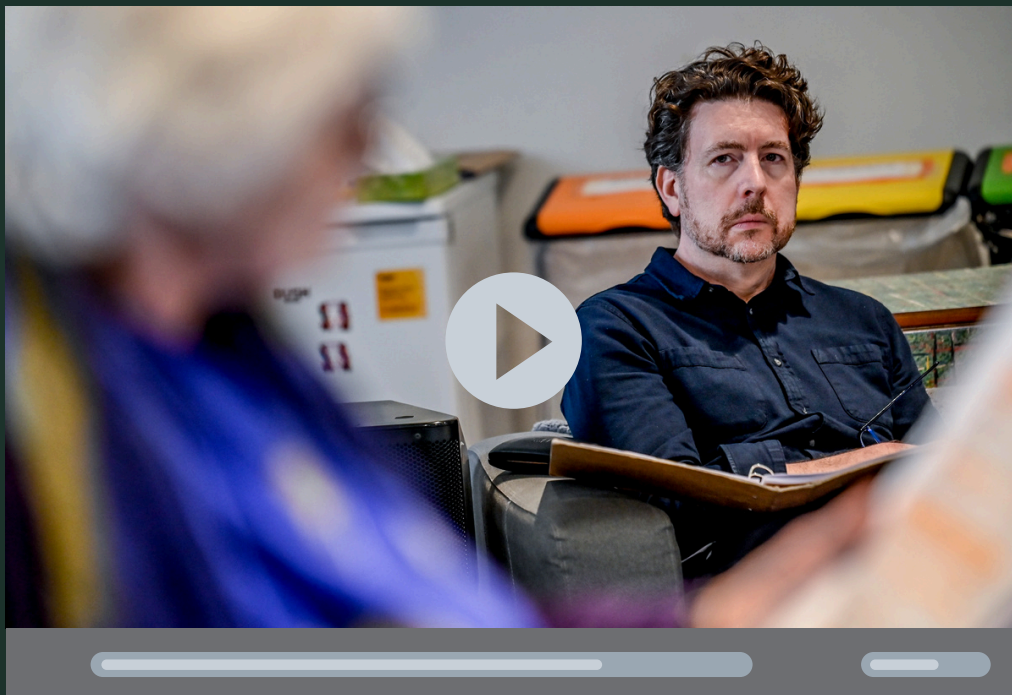
Churchill continued to explore how much of a dialogue could be cut out before a play entirely fell apart. *ESCAPED ALONE* and *WHAT IF ONLY* both bear the traces of this. Along with a clear sense of the particularities of how people talk (in fragments; with shorthand; partially), these plays push and pull at time in a brilliantly non-naturalistically. At times, they seem to race through it in an accelerated way, giving us glimpses of the things we’re racing past. At others, they seem to pause and dive into time, expanding and exploding. If one of the givens of theatre is that – whatever is happening in the world of the play – it’s always happening here and now, Churchill’s recent plays both heighten and trouble that presentness. Precisely how that feels and what that means depends, in no small part, on how any production treats the jumps, skips and gaps of the writing, and on how we, watching these worlds, understand the relationships between their elements, though it seems to be attempting to capture something of contemporary experience in theatrical form.

In the conclusion of her 2010 cultural studies book *THE PROMISE OF HAPPINESS*, Sara Ahmed argues that '[r]evolutionary forms of political consciousness involve heightening our awareness of just how much there is to be unhappy about' (Duke University Press, p222-223), and that paying close attention to the paths of unhappiness – to the ways of the killjoy, who draws attention to things that are a problem – might provide us with ways of building the world differently. Philosopher Judith Butler has long argued, in books such as *PRECARIOUS LIFE* that grief, along with careful attention to the fact of our vulnerability (and its unequal distribution), might enable us to understand the 'relational ties' that tether us, thereby 'furnish[ing] a sense of political community of a complex order' (Verso Books, 2004, p22). Churchill's plays often seem to explore similar ideas, and they have done so since the start: from her audio dramas onwards, they often contain characters who refuse to put down their unhappiness. In the case in her twenty-first century plays, and markedly so in the double bill of *ESCAPED ALONE* and *WHAT IF IF ONLY*, attending to grief and various forms of unhappiness animate the works.

They are apocalyptic, sometimes sparse or even sharp but also compassionate and curious. After over six decades of theatre writing, Caryl Churchill is still speaking in, for, and to the here and now of the times we are making and facing. There's always, after all, something to be done

**Rachel Clements is a Lecturer in Drama, Theatre and Performance at the University of Manchester**

# Caryl Churchill's plays always lift us off our seats.



Andy Barry, Associate Director for this production, talks about the influence of her work. Along with Maureen and Margot inside a room of “lovely people”.

## Caryl Churchill Resources.

[Caryl Churchill: the playwright's finest hours | Theatre | The Guardian](#)

[Royal Court's 60th year kicks off with Caryl Churchill play with older women | Royal Court theatre | The Guardian](#)

[Caryl Churchill's Prophetic Drama | The New Yorker](#)

[James Macdonald on Caryl Churchill's 'Escaped Alone': 'I'm drawn to plays I don't know how to do' | The Independent | The Independent](#)

# Let's Set The Scene

## Escaped Alone

This new play combines the domestic with the epic. *Escaped Alone* is about four women, around the same age range as the 77-year-old playwright, drinking tea in the garden and their conversation over an afternoon. Mrs Jarret comes across her 3 neighbours in the garden. The play explores the idea of catastrophe, global and personal. Seemingly verging in to the absurd, yet we see parallels with many of Mrs Jarrett's speeches with current affairs.

## What If If Only

This play explores grief, loss, and the possibility of alternate futures. The play is about a man who is visited by ghosts of possible futures after the death of a loved one. The play explores the idea that our choices and actions can have a ripple effect, changing the course of history.



# Self-Care Guide: Escaped Alone and What If If Only

## Grief

In What If If Only the topic of grief is explored in the show. Losing someone close to you is overwhelmingly hard. Your emotions run haywire while you try to grasp what has happened and the loss you feel seems endless. We can't bring our loved ones back but we can try and help you understand your feelings when it comes to grief and bereavement. Here are a few tips and organisations to help if you are going through a bereavement.

- [Cruse](#) offers grief and bereavement support via phone, email, and face-to-face. You can call their free helpline on 0808 808 1677 (Monday - Friday, 9.30 - 5pm, extended to 8pm on Tuesdays, Wednesdays, and Thursdays) or visit their website for more support.
- [Hope Again](#) is a website created for young people by young people affected by bereavement. It offers a community of peer support, as well as a support service via email: [hopeagain@cruse.org.uk](mailto:hopeagain@cruse.org.uk)
- [The Mix](#) offers some great resources around the topic of grief.




## Suicide

Also in What If If Only the topic of suicide is explored. Here are a few tips and organisations to help if you need any mental health support.

- [Help Young People Thrive](#) – Start Young UK empowers young people with educational programs, mentorship and support.
- [Shining A Light on Suicide](#) -We're bringing suicide out of the dark in Greater Manchester because it affects us all. Whether you're feeling suicidal, worried someone else is, or have lost someone to suicide, you're not alone. Whatever you're going through, we'll help you get the advice and support you need

## Domestic Violence

Escaped Alone has themes of domestic violence. Here are a few tips and organisations to help if you need support.

-  [Children and Young People's Service](#) - Offer therapeutic play, heuristic play and other groupwork for the children in our domestic abuse services at Manchester Women's Aid.
-  [Assist](#)- are a Domestic Abuse service who work with Children and Young People in Greater Manchester age 5 to 18 years old who have experience Domestic Abuse.
-  [End The Fear](#) - Manchester Women's Aid provides services so that domestic abuse survivors can live a life free from the fear of domestic violence and abuse

## Climate Anxiety

Escaped Alone has themes of Climate Anxiety. Here are a few tips and organizations to help if you needed any support if you are feeling anxious about the future of the planet.

-  • [Friends of the Earth UK](#) – Caring for ourselves and one another is vital when it comes to dealing with eco-anxiety. Feelings of stress about the future of our planet affect people from all walks of life.
-  • [The Lancet](#) is This is the first large-scale investigation of climate anxiety in children and young people globally and its relationship with perceived government response.

## Facts

- One in three young people in Britain are scared (33%), sad (34%) or pessimistic (34%) about climate change, with 28% feeling “overwhelmed”
- Climate anxiety is rising in children in the UK, with 70% worried about the world they will inherit

# 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



# Get Involved

Thank you so much for reading and we hope the resources were useful. Here is what we have as part of our programme that you can get involved in.

## Partnerships

Showcasing careers, supporting learning, enhancing wellbeing & access to the North West's full-time producing theatre. We have launched a year-long partnership programme for schools and colleges across Greater Manchester. Each partnership will be bespoke to each school or college, designed with the partner, to ensure maximum impact for students needs. We will draw on our access to exciting, experienced practitioners and artists working professionally in the industry to lead on workshops and projects

## Tours

We are excited to be launching brand new tours of our unique space, exclusive to Schools and Colleges. You will explore our wardrobe, wigs, hair and make-up departments, where you will see costumes and prosthetics. You will hear incredible facts about the rich history of not only the theatre, but also learn about the life of the building before us. You may meet some interesting characters during the tour, including our mascot Boris the bear.

## Careers and Shakespeare Workshops

This workshop will explore Shakespeare, language and drama in a fun and practical way. This is ideal for schools wanting to grow their students' confidence in speech and language, or simply looking for some. This interactive session is designed to assist in building self-confidence and unlocking creative and artistic abilities by using tools like sonnet-writing and performing and creating their own original poetic and lyrical based on Shakespearian raps. We will work on pronunciation and diction but also work on young peoples' natural instincts to play, explore and have fun. Also in our careers workshop we'll explain the different departments within theatre and tackle the 147 jobs and roles of the people who work there. Using practical exercises and tasks, students will work together to learn about the different career paths and form mini theatre companies to take on the various responsibilities of these roles.

## Young Company

Young Company is for young people who are looking for a welcoming space to be creative and connect with others, as well as those with a curiosity about theatre who want to develop skills within the North West's largest and only full-time text based producing theatre.




# Tag us

@rxtheatre    

# Stay in touch

 visit [royalexchange.co.uk](https://royalexchange.co.uk)

 call 0161 833 9833

 email [comments@royalexchange.co.uk](mailto:comments@royalexchange.co.uk)