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KickArts for hosting us on their show once again.

ACKNOWLEDGEMENTS

Stray Theatre Company Presents

LOW
pay?

Don't

pay!



Written by Dario Fo
Translated by Joseph Farrell

Directed by Thomas Julian

9-12th August
Pitt Street Theatre



SYNOPSIS

After a protest over costs of goods at a local supermarket turns into out right looting, housewife Antonia, and her loyal friend Margherita, find themselves in a madcap pursuit across Milan as they scramble to hide their 'liberated' groceries from both the authorities and their oblivious husbands. Taking inspiration from the likes of *The Play That Goes Wrong* this mindful retelling of Dario Fo's second most famous farce presents to you a night of chaos, hilarity and second-hand embarrassment as the same struggles that befall the good people of Milan seem to have similarly landed in the hands of an unprepared, unvalued and especially unfinanced production crew.

CAST

Antonia Uisce-Lily Treacy-Bond
 Margherita Galina Zubova
 Giovanni David Laxon
 Luigi Rowan Button
 Sergeant/ Inspector/ Undertaker/
 Old Man Nathan Young

The Fools

Patsy Vatsal Shah
 Stella Kiki Nishiyama
 Thatch Hjordis McEvoy

CREW

Producers ... Ophelia Sykes & Caitlin Magalogo
 Production Manager Avery Chhour-Wilson
 Director Thomas Julian
 Marketing Manager Elliette O'Brien
 Graphic Designer Mikaela Stroud
 Stage Manager Ben Allen
 Lighting Kyla Blennerhassett
 Sound Connor Magatogia
 Costume Designer Lily Scott
 Set Designer Billie Anderson
 Set Building Josh Wang
 Hair & Makeup Ophelia Sykes



DIRECTOR'S NOTE

If you would believe it, I came into this project not knowing precisely how it would end up. I initially chose this piece as it was something I had known of prior: pointedly political, written from a time and place apparently so separate from ours. So, it was by some amount of coincidence that during the process, so many things came to pass which helped the messages of this play resonate with a contemporary Auckland audience. The rising cost of living, the cost of goods, public transport fares, and the housing crisis were all things that Dario Fo's audience had to face in his time and problems that Fo wished for his audience to realise: not to see characters but actors upon a stage, relating and embodying their audiences' material conditions.

So what came forth was a bare-bones show-within-a-show. It was to be blatantly transparent towards the inner workings behind it (or lack thereof) and beyond the slapdash and slipshod was a production that seemed to be struggling to make ends meet and, nonetheless, during a time when our creative industries face very real hardship.

So here we see our eight fantastic actors play a cast and crew that are forced to do the best they can to portray the world of 1970s working-class Milan, an observation of a time of great tumult and uncertainty that is beginning to creep once again into the minds of our own 2020s Auckland.

Achieving all this was no easy feat, and this cast has stepped up and beyond my expectations. Working with such an inspired, cohesive, and talented team has been the highlight of this production by far and I could not be more proud of them. So please join me in my appreciation for their efforts. I wish you well and enjoy our show.

"When you laugh, you open your mouth, but you also open your mind to be pierced by the nails of reason"
 ~ Franca Rame

