

## **S7 Ep5: Stewart Pringle talks to Susan Wokoma**

Royal Court: You, are listening to a podcast from the RoyalCourtTheatre Court Theatre.

Please note the following episode may contain strong language.

Susan Wokoma: Hello, and welcome to the Royal Court Theatre Playwright's Podcast with me, Susan Wokoma And this episode we have Stewart Pringle.

Stewart Pringle: Hello.

Susan Wokoma: Hello, Hello,

Stewart Pringle: Hello.

Stewart Pringle: Nice to meet you.

Susan Wokoma: You are a playwright and dramaturg, and your work, includes the award winning Trestle which played at the Southwark Playhouse in 2017. And you're currently the senior dramaturg at the National Theatre. Your, latest play, the Bounds will play at the Jerwood Theatre Upstairs later this year. Welcome to the Playwright's Podcast.

Stewart Pringle: Thank you very much. Lovely to be here.

Susan Wokoma: Lovely to meet you. Okay, so I ask everyone this. What is your earliest memory of, Theatre?

Stewart Pringle: Oh, my gosh. Great question.

Susan Wokoma: Easy one.

Stewart Pringle: Yeah, easy one. My earliest memory at all is probably. Probably going to see a production of Hiawatha in the Queen's Hall Theatre in Hexham. With school and being really thrilled. I think mainly that it was a day off or, like a day out of lessons, and just thinking this is the greatest thing ever. and a lot of. I have lots of memories of school trips and a general feeling that the greatest thing about Theatre, or one of the great things about Theatre, was that it meant I could get out of school for an afternoon or a day or something like that. That was kind of my very first memory of Theatre.

Susan Wokoma: So, escapism, escape is like its real truest form.

Stewart Pringle: Exactly. In its truest form. Escape for a day. Get on a bus.

Susan Wokoma: Get on a bus. Go. Yes. So, Stewart I predominantly know you as a Theatre critic. That's how I know you.

Stewart Pringle: That's worrying. [he laughs]

Susan Wokoma: Yeah. Oh, we're about to get into it. We're about to have a fight. So, no, we're not. Don't worry. Don't worry, don't worry. I haven't got a bone to pick with you. But, like, how was that transition? Or has writing always kind of been the thing that you wanted to do or did do, as well as being a Theatre critic?

Stewart Pringle: Yeah, I guess it was. It's all. I've always ended up doing an awful lot of

different things at the same time. I didn't become a Theatre critic because I wanted to be a journalist, particularly, or because I had always dreamed of being a Theatre critic. I moved to London, like, 14 years ago, and, the reason I moved really was because I really wanted to get into Theatre somehow. You know, I'd loved doing Theatre all the way through school as an actor. And then I loved it at university as an actor and then a director, and I really wanted to work in it in some way. And the place to be seemed to be London. But when I arrived in London I just couldn't afford to go to the Theatre, ever. It was so expensive. I had such a, I was on minimum wage trying to scratch together a life here. And just the Theatre was outrageously, out of my reach and so I had friends who were going to Theatre all the time and who were doing that by being essentially doing Theatre, blogging and writing about Theatre. So I signed up for a thing called a Younger Theatre, which was a kind of yeah, reviewing website, people under the age of 25, which I briefly was very briefly.

Susan Wokoma: We were all very briefly under 25, exactly. [they laugh]

Stewart Pringle: And so I did that, for a while and then I moved from that onto what's on stage and then timeout and the stage. And really it always just came from wanting to see as much stuff as I possibly could. You know, I'd never seen a, ah, show at the Royal Court, I'd never seen a show at the National Theatre, never been to any of these places when I moved to London. and so suddenly I found myself being able to go to the Theatre like three, four nights a week, reviewing shows basically. So that's how it all started. And the writing came really a lot later. I'd been directing, as I say, and I came to London, started a little Theatre company with some friends, started making our own work. but it was mainly translations of kind of obscure french thrillers and horror plays. Yeah, obviously I was really interested in the grand Guignol, this like french Theatre of horror and the macabre like 19th century horror Theatre and kind of naturalist Theatre.

And so me and some friends started making putting together productions of these plays and then eventually we ran out of those plays or good ones to translate and adapt. And so I started doing little bits of writing for that and then it kind of grew from there. But whatever else I was doing in my first five or six years in London, I was reviewing Theatre in the evenings, because it was a way that I could a, meet loads of new people, b just like get to see shows. And that's kind of how my entire career as a dramaturg, and really as a writer, started, was just falling in love with going to the Theatre every night.

Susan Wokoma: Yeah, I know, I actually know quite a few friends of mine who I would see at press nights and I'd be like hey, what are you doing here? And they're like, I'm reviewing the show.

Stewart Pringle: Yeah. Yeah.

Susan Wokoma: Because that's the way that you get to see Theatre, because it is, was, and is so expensive. So it makes complete sense. And to also be in the environment, we were talking to Margaret Perry about this, to be in the environment of Theatre is a thing that you discover what your taste is, especially if you haven't grown up seeing lots of Theatre, so. Makes so much sense. so you talked about your journey to becoming a playwright, and that being something later on. You've worn a lot of hats and you are wearing a hat right now, so that makes a lot of sense.

00:05:00

Susan Wokoma: So, as well as being a playwright, senior dramaturg at the National Theatre, you've previously been an associate dramaturg at the bush. You've, been the

artistic director of the old red line in Islington. How have all those experiences influenced you as a writer? Because, you know, being an AD of a building is so much more than just, you know, picking what's going to go on. It's admin, and admin is the enemy of creativity. So how on earth, have you gone from, all those experiences to writing? And how has it informed, your position as a storyteller?

Stewart Pringle: Yeah, I mean, I guess I've just never felt like I had very much choice. Like, I've always felt like I wanted to work in Theatre or as close to Theatre as possible. You know, I don't have any family in London, don't have any, you know, come from a working class background, and that really meant that I couldn't. The idea of just being a writer and going, I'm gonna throw myself into writing, just has never been an option. Certainly, if just looking at playwriting, there's just no way that I could make, anything like a London living, while paying rent. I've been renting in London 15 years now. It's never gonna be possible, really, for me. It's never felt possible to just write. So I've always had to do a lot of other things to get to see Theatre and to be around Theatre. So it's kind of always felt inevitable. But, in general, I think it's been really good for it. I mean, there are bad things, there are negative things in that. I've never had a huge amount of time to write and a huge amount of time to spend on it. So I feel like I've always had a full time job alongside writing. And in the last ten years or so, I've been really lucky that that's been in Theatre. But, yeah, I mean, running the old red lion was. I was the only employee in that Theatre for three years, basically. And so I was. Yes, there was some picking shows and working with writers and doing artistic stuff, and there was a lot of admin, but there was also a lot of, like, painting the floor and rewiring the lighting grid and, you know, making sure that there wasn't a buzz on the sound system or, you know, helping design posters or branding and running the website and stuff. So that was kind of three years of complete, and I didn't write basically a thing while I was there. but I saw loads of stuff and I met loads of writers and I. And I guess

the thing that. The thing that I felt is the kind of line of continuity between everything I've done is that, I've got to really learn what I liked and what I really enjoyed. And whether as a critic or as a dramaturg or a literary manager or an artistic director or a writer, I kind of feel like my job has always been to try and make or encourage the Theatre that I really like. I love Theatre and I want it to be amazing. I want it to keep getting better and more exciting and deeper and richer. and I hope that, like, I'm able to try. In everything that I've done around Theatre, that's been my hope and goal, whether I'm the one writing the play or if I'm the one writing some things about the play or I'm the one putting it on or giving the writer advice, it's all to the cause of going. I think that it can be absolutely amazing, and I just want it to be as amazing as it can be. so that's kind of how it's all kind of mashed together. and writing has been the bit that's got most squeezed out, really, in a way, you know. I haven't got to do anywhere near as much of it as I would like to. but it's always been a real joy to come back to. And, I'm a very slow writer anyway, so it kind of suits me

Susan Wokoma: Well, how long did it take you to write the bounds?

Stewart Pringle: So I started writing it in 2018, but, I sort of, I think very slowly and then do the actual writing bit reasonably quickly. So I started, I knew I wanted to write something in that world from kind of the start of 2018. I wrote the first act of it probably in 2018, and then couldn't work out what I was really talking about or what it was getting at. And so I stopped. And then I kind of thought of it as a play that would never get finished. And then lockdown happened, and lots of things that we never thought would get finished.

Susan Wokoma: Got done.

Stewart Pringle: Suddenly got done. Yeah, everything got done. And sort of started learning the trombone and finished the Bounds that were my two. You know, I got into Warhammer, the trombone, and I finished the Bounds that were the things I did in lockdown, which was, you know, which was a great opportunity to do that. And, yeah, so, in a way, it's taken five or six years. I mean, actual time, sat down writing it, not very long, but it kind of became a bit of a repository for everything that I was thinking about and worried about and confused about and excited about over that time, which is kind of how I've always ended up.

Susan Wokoma: And have you always known. I mean, I think I know the answer to this question, but I can just ask it. Have you always known what you want to write about? Like, do you feel that there is any particular theme or subject or even just feeling. Because I feel like when you go and watch plays by certain playwrights, you can feel them in the piece. Is there anything that you've gone, oh, this is what I want to focus, on as a writer.

Stewart Pringle: I think I've never known what a play was about until I was finished it, really, or until I was quite deep into it. And I think the. The place that I've tried to write plays, where I go, I'm going to write about x and I sit down and it never goes anywhere. And, like, in that way that, In the way that, like, I think. I think it's. Pinter talks about the idea of playwrights hearing voices and then working out who those people are. That's slightly how it's always been when it's worked for me anyway, which is that

00:10:00

Stewart Pringle: I kind of think of. I can sort of see a world or some characters. and in the case of this, it was two people on a football pitch in the 16th century, on the outside,

like the worst football players on the 16th century football team, on a muddy field in Northumberland in the middle of the 16th century. That was the start point. Didn't know what it was about. I had a kind of feeling it might be something about the land or about tribalism or something, but, that was the origin. And then really, it's been, I've never known how to explain it, really. My wife says it's discovery writing, which is that you discover what it's about by writing. And I think everything really that I've done that's worked has started with voices, maybe the very barest bones of a scenario. Like with *Trestle*, it was what if two people met up every week in a village hall to pack away a trestle table and put some chairs away? in my first play, *the Ghost Hunter*, it was, what if a bloke who runs a ghost tour in York sits down with you and tells you about his life for an hour, you know? And both of those plays ended up being about something completely different I'd never considered when I started writing them. And they. And as those characters spoke to each other and as I kind of traced what felt like the natural, most exciting, most dramatic, or whatever thing for them to be talking about, their lives kind of came into focus, but also the themes came into focus. So there's no way I could have sat down in February 2018 and said, *the Bounds* is going to be about this and this and this.

Susan Wokoma: Yeah.

Stewart Pringle: I'd have said it was about football in the 16th century, which it only very vaguely is. I've kind of discovered it bit by bit and it's changed and, you know, as I say, it's become. This kind of becomes a sort of repository in which you're like. You're like, well, I'm worried about this, or I'm thinking about this, or this question feels really burning somehow that can then find its way into these. This world that you're. That you're halfway through building.



Susan Wokoma: Yeah.

Stewart Pringle: So that's kind of how it always happens.

Susan Wokoma: Well, the process feels so, so alive and constantly changing and mutating. Like, when do you know when you're done?

Stewart Pringle: Yeah, that's a good question.

Susan Wokoma: If it's so linked to kind of how... Where you are, like you said, like, in terms of what you're feeling or what you're maybe worried about, how do you know that this is the. This is the draft?

Stewart Pringle: I think.

Stewart Pringle: I mean, sometimes it's because you've got to the end of of it, but I think it was. It's finding. I think I know it's done when I. When I. When I find the gesture, which feels like it brings it all to. Completes it. So, with trestle, with the previous play, originally, it was these two people who were meeting once a week. For a while, it was going to be that one of them died and it was about how you deal with grief and then for a while, it was going to go back in time and it had all these other mad ideas, and then eventually I sort of went, okay. I think actually the core of what it's about is about, I guess two very different political views of the world. Political with a small p. It's about a kind of conflict between progressivism and conservatism and about retaining something and moving it forward and how those tensions resolve. And so once I knew that was what it was about, it felt like it could find its shape and then it could find an ending. And with the Bounds I think it was that thing of and without any kind of spoilers. Like, once I realised

that it was about a bit more than just tribalism, and that it was something more about identity and geography and place and violence, then it started to suggest how it might end, but the ending for the play came out of just the act of writing it. And, I don't know, you sort of intuit, where something could go. And certainly the Bounds is a wilder thing than I've ever written before. but it felt like the only place it could go, by the end.

Susan Wokoma: Incredible. Okay, so let's talk about the Bounds marks, your Royal Court debut. And it's about, well, to simplify it just for a minute, it's about mediaeval football. Now. [she laughs] have no idea about mediaeval football. You said that you just had the idea of setting it in the 16th century. Did you have any relationship, connection, knowledge to mediaeval football?

Stewart Pringle: No, no, none at all. very little. No. I went to. I was in Margate, and they've got a Tudor house in Margate where they've like replicated a Tudor house. And it's got like a kind of Tudor banquet, plastic banquet. It's kind of quite a low budget museum of Tudor light, but it had a tiny little tag on it somewhere that said, in the 16th century, they'd play football over for several days and people would die playing it.

Susan Wokoma: Yes.

Stewart Pringle: And I was like, well, that's interesting. And so I was like, that's kind of cool. And the idea of that was interesting. And I had lots of memories of - I was extremely bad at football. So I was always like, the goalkeeper or the defender and tried and kept as far out of the action of the game as I possibly could be. And, I thought, that's kind of interesting. And so I started researching it and I got in contact with a professor at Merton College, Oxford, Professor Stephen Gunn, who is probably the only expert in the world, on sport in the early modern period.

Susan Wokoma: Oh, okay. I would have thought there'd be a few more, wouldn't you?

Stewart Pringle: Fascinating subject. Just him. But anyway, I wrote to him and I was like, look, I think there's a. Something interesting in this. In February 2018, I wrote to him, and he sent me his essay on that.

Susan Wokoma: Must have been the most exciting email he's ever.

00:15:00

Susan Wokoma: My time is now.

Stewart Pringle: Yeah. I don't think he gets many people asking about it, but he sent me his article on it, and it was the kind of amazing thing that I found out about it. and I'm going to get it all wrong because I'm not historian, but, was, That, Basically, it's very hard to work out when people played these huge, violent games of football. But one of the ways we can tell. We can only really tell it happened in two ways because it's not like they had a newspaper publishing the results or anything. You can tell it happened because essentially the crown tried to ban it, or the local authorities tried to ban it because it's dangerous or Stephen, Gunn's, Professor Stephen Gunn's, thesis was that the way that you could tell when the games happen is by tracing spikes in accidental injury and death in rural communities. So you go, like, why did four farmers die on that Whitsun weekend? They all seemed, because they were playing the footy, and so they ended up getting bashed up or killed. And so I was like, that's amazing. So, anyway, I started looking into that and jumped into it from there. But really, as you'll see if you come and see it, it's only glancingly about football, really. I think, for me, the football in it was like, one, thing which could tie you to your identity, geographic or tribal or whatever.

And what I really was, what I'd wanted to write about, though I didn't quite know it yet, I think was about connectivity to your home and specifically, probably in the middle, something about what it means for me to feel like I am still connected to that rural northumbrian upbringing, which is where I grew up, but have lived in London now for 14/ 15 years, and what it means to feel of your place of birth, but not of it, and what it means to move, but still be in love with it. And, you know, everything I write tends to be about the north. I spend a lot of time there, still. Still a huge part of my identity, but I choose not to live there. I choose not to make my life there at the moment, anyway. And so there was something in that tension meeting the question of 16th century football that was where it started. And then from there it went, wherever I was thinking at the time.

Susan Wokoma: Incredible. I mean, so, yes, of course, it's so much more than football. And, to be honest, when is football ever just about football?

Stewart Pringle: Yeah, exactly.

Susan Wokoma: I went to my very first football match at Christmas, and it was like a local team, and I know nothing about football. And I was sat there, even I knew it wasn't great. Like, I was like, this is not good football. But what. And I think a lot of people experience this when they go to a football match is the emotion for men. That I've never been around so many emotional men in my life. And I had to really stop myself just kind of going, what? It feels like a war could start, but also that we could all start singing and, I don't know, praising a God that probably no one really believes in. It's such an experience. So from the idea of that, what we know of football, especially in this country, why do you think. Because there is a lot. You know, we've had dear England, and there is another player as well that touches on football as well in a completely

different way. But, like, why do you. What do you think that is this relationship with this country and football and identity in place? Like, what. Why do you think we're so obsessed with it?

Stewart Pringle: Yeah, I don't know, really, but it's. But it fascinates me as well. And I think I'm really interested in questions of, like, masculine tenderness and male, emotion. And, the kind of large expressions of emotion from maybe particularly coming from, like, you know, the kind of working class north is fairly reticent in all sorts of ways. And it's not hugely demonstrative with emotions and hugely articulate on emotions always. But there's a huge amount of tenderness there. And I think that's, like, definitely something I can see in everything. Both work that I've had produced and work I'm working on now is a lot of it is about that question of where does tenderness exist within masculinity? And where does, you know, and where does the reticence of the north break down into reveal depths of emotion and stuff? And football did feel like a good way to talk about that. And I'm not a regular football goer. I haven't been, But my agent very kindly, agreed to start taking me to football matches as kind of research for this. And so he started taking me to see QPR, who are his team. And also I kind of had a love for QPR Cause I'd worked at the bush and, you know, defectors, well, just banged out, and the white horse. Roy Williams, a big QPR fan who's a brilliant playwright who I love so much. And so I had a kind of certain affection for them. But anyway, my agent Jonathan, started taking me to QPR matches at Loftus road. and it was brilliant and it was so eye opening. And the thing that I loved about it, and this is no shade on QPR, they don't always do all that well. and quite frequently they do quite badly. particularly like this year, it's not great. but. And the fans are aware of that and they have this fascinating relationship between their pride and their team and their absolute undying love for their team and their awareness that they're a bit crap sometimes. And, you know, going to watch this match and sitting in these seats and it's

like, you know, season ticket holders all around, these are QPR lifers. Absolutely. You know, they are ride or die QPR. And they're sitting there and they're shouting at the, players. They're going like, you are fucking abject. You are terrible. You are shit. You don't know how to play. You can't kick a ball and all of this. But they come every week. They come at least once a week to see this team and back them.

00:20:00

Stewart Pringle: And there's something I love about, and there's something I think I associate with, and the idea of loving something while being aware that it has flaws and loving it despite that,

Susan Wokoma: and having hope.

Stewart Pringle: Yeah!

Susan Wokoma: Yeah- not sort of in the stands going, oh, bloody hell, why can't you just play properly or whatever? And just being like, there is that. There's always that hope, which is kind of beautiful.

Stewart Pringle: Beautiful. And there's that sense of belonging and of community. And I, find all of that really fascinating. So that was really instructive. And I think that's the. That is kind of one of the entry points into the Bounds is that idea of, you know, Percy and Rowe. They are. They are crap footballers in probably not a very good and certainly not a professional sort of team in, you know, in the. In the rural north in the 16th century. You, know, essentially, they're just kind of one step above peasant class, really, as it was then. But they have this thing that they love, or they have this thing that they are

dedicated to. And that's what, I guess that's the start of opening them up and seeing who they are

Susan Wokoma: Can we just quickly talk about Rowan and Percy? Just talk about the power of friendship in the play and like, why did you decide that that was going to be the beating heart of it? Because I know that you sort of came up with the place and, you know, football. Why was it always going to be, or was it always going to be friendship at the heart of it?

Stewart Pringle: Yeah, it was always two people at the start, I think. I mean, to be honest, like, I think unconsciously. But it's become increasingly, as we've looked at it more, and working with director Jack on it, it has got a kind of waiting for godot vibe to it in that it's two people in a kind of blasted landscape. We might even put a tree up just to be really obvious with it. It's these two people in a nowhere landscape who are waiting for something to happen, whose lives haven't begun yet, who. For whom there is noise, there's often action happening elsewhere. And that actually becomes kind of the point of the play is about not being in the middle of something and very much being on the outside. But it always was these two people, who were friends and who were from the same community and then an outsider arriving. I mean, it's such a. You know, it's such a basics, a classic sort of dramatic structure. Two friends and then someone. Two people from the inside and then someone from the outside. that felt like the way I wanted to kind of to go into it. And I also, you know, almost everything I've written has been about older people and tend to tend to write about older characters. Trestle was two people in their, like, sixties or even early seventies. And, you know, other stuff I'm working on is very much about a bunch of older people from the north. And I wanted to write two younger people, and I wanted to write two.. two people whose lives felt like they hadn't really begun yet, who felt trapped by where they were, but also in love with where they

were. And. Yeah. And so it felt natural that it should be these two friends whose friendship will come under.

Susan Wokoma: Yeah. Why do you tend to write, older characters? What do you think that is?

Stewart Pringle: I think they've just lived more. They've got more. They've got more, you know, there's more rings on their trunk or whatever. In their trunk. And I think, I really enjoy the idea of, how someone who is. Who has built their life in a certain way with a certain set of expectations, who's become a certain kind of person, not just through choice, but through practise and through gradually growing into the person they are, I think they're the most interesting people. I really believe that thing about drama, and I say this all the time to writers when I'm working as a dramaturg, that what drama is for is taking people and then putting them through sort of the hottest furnace you possibly can, and by doing that, open them up and look inside them and see their soul and see something of what's in the middle. And older people, older characters, it feels like a. You've got more stuff to crack open to get there, but you've also got an older, and I think in some ways often richer soul to look at there that can tell you more about the world. yeah, you know, if you're going to kind of take a core sample through time and look at all of the different sediments or whatever that have grown up over history, the older people are a kind of more complex core and harder to reach. So I guess that's why.

Susan Wokoma: I mean, I think that's fantastic, genuinely, because there is a lot of conversation, particularly as a woman, as an actress, of like, where do the roles go? That idea that you are excited by experience, by life, is, It makes you feel very happy about getting older. Thank you. So I'm around. I can give you my agent's contact details! So what do you hope audiences will take away from the bounds?



Stewart Pringle: I hope they'll have a good time. I mean, I try to write, you know, it's a comedy in a lot of ways and I want them to have a good time. I think I want them to be surprised. You know, I've purposefully. It's purposefully kind of written, to, Kind of plunge an audience into a kind of, A world that they might not be that familiar with. That's kind of what happens to Percy and Rowe as well. They're people who have quite a small world, that they have experience of, who suddenly find that that world is kind of broken open and a much larger universe has come in. I kind of want that experience to be replicated somewhat in Theatre. And, I want people to. I suppose, yeah, I want people to be surprised and amused and wrong footed. You know, I think that the most thrilling thing that ever happens to me in the Theatre is when the play that I walk out of is completely different from the play that I walked into. And that's what I love and, you know, that's what I've tried to do in this. I want them to have a thrilling

00:25:00

Stewart Pringle: time and, I hope it isn't a play that comes up with many clear answers, but it comes up with a lot of questions. And that's what I love in Theatre. I mean, I think that's why we have theatres. It's to put the things. It's not to put the ideas which we think are easiest and most obvious, on display. You know, we can do that in a long read, or we can do that in all sorts of different ways. Documentary theatre is for putting the hardest questions and the most complex tensions under a spotlight and trying to work out what we actually might think about them. And, you know, this is an attempt at doing a little bit of that.

Susan Wokoma: How does it feel? What does it mean to you to have your play on at the Royal Court? Gotta ask that.

Stewart Pringle: Royal Court. Well, it was always like the Theatre when I first moved to London, this was the place I remember when I first got sent to see a show here by, like, younger theatre or something. I was like, I'm going to see a show at the Royal Court Theatre. And I'd always held it as this gold standard for New writing from a really young age. And, like. And I think it's partly because if anything got me into Theatre or anything confirmed the fact that Theatre was what I wanted to do in my life, it was the Rocky Horror show, which I adored. It opened my eyes to so much in the world in terms of gender, sexuality, Theatre, musicals, like, so much of the stuff and so much of the thing that I loved as a teenager, I was a total goth as a teenager. And I was partly a goth because of how much I'd loved rocky horror when I was like ten or eleven, you know, you know, Growing up in rural Northumberland, you don't get a lot of access to things like the Rocky Horror show. It felt like something completely different. And I've always loved it. And, you know, one of my proudest moments of my life was getting to have lunch with Richard O'Brien once. And, you know, it's such a. So much the heart of everything that I love about Theatre. And it started here in the Upstairs Theatre. It's the thing that I'm most excited about is to be doing the show, you know, where, the Rocky Horror show happened. I do want to also just say how hugely grateful I am to Theatre live, who are co producing it, and to Jack McNamara, the director who found, you know, who picked up this play and went, we want to do it. That's what writers need more than anything in the world, is productions. That's how you learn and that's how you grow. And I really think that's an amazing gift that I've been given. And then we get to do it where they did the Rocky Horror show. So incredible.

Susan Wokoma: Stewart thank you so much for joining me Thank you on m the Podcast.

Stewart Pringle: Thank you very much.

Susan Wokoma: Thank you. Thanks for listening to the Royal Court Theatre Playwright's Podcast. If you'd like to listen to more, then make sure you subscribe. If you're interested in what you've just heard, you can book tickets for this and other plays in the Royal court's New season at [theroyalcourttheatre.com](http://theroyalcourttheatre.com). follow us at RoyalCourtTheatre on instagram and, Royal Court on x. Tune in next week for another episode in this series of the Playwright's Podcast. See you soon.

Susan Wokoma: Bye.

00:27:36