

NO GUTS, NO HEART, NO GLORY



“How do you feel when you box?”

“I feel free, like nothing can touch me”



“Powerful and triumphant ... a celebration of the human will that transcends religion and gender.”

The Independent



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**ARTS COUNCIL
ENGLAND**



NO GUTS, NO HEART, NO GLORY IS ABOUT BEING YOUNG, FEARLESS, AND DOING THE UNEXPECTED.

Hajra, Mehwish, Freida and Tasleem are 16. Hajra wants to get away. Mehwish has been bullied. Freida is just being herself. Tasleem saw someone fighting for what they believed in and it made her see.

They all want to get out a bit; see the world, ask some questions, do you know what I mean?

This is a protest play - not one where we say 'no', but one where we say 'YES'. To be brave in your life and brave on a wider international level. To be proud of where you have come from and who you are.



Set within the charged atmosphere of a boxing gym, powerful testimonies from young Muslim women challenge the assumptions and expectations of them from both Muslim and non-Muslim communities. With electronic sound, loud music and cinematic lighting, the audience is immersed in their raw and heartfelt journeys as the play unfolds.

Based on interviews with Muslim female boxers, No Guts, No Heart, No Glory was developed in collaboration with 16-18 year old Muslim women from Bradford. Closely supported by Ambreen Sadiq, the UK's first Muslim female boxer, the cast of five shaped the play based on their experience, insight and what felt right.

No Guts, No Heart, No Glory is a chance for young Muslim women to represent themselves. To dance, to box, to swear, to get angry, to enjoy it, to be champions.

VIDEO

TRAILER: <https://youtu.be/60kqy5vqoEQ>

SHORT FILM: https://youtu.be/T4jblZQXG_c

AUDIENCE FEEDBACK: <https://youtu.be/Ps16HtIdMY0>

MAKING IT HAPPEN

- + AVAILABLE - from 2021.
- + PERFORMERS - 5 performers and 1 musician.
- + PERFORMANCES - up to 8.
- + TOURING - 8 people: 5 performers, 1 director, 1 production manager, 1 composer.
- + WORKSHOPS AND TALKS - available on request.
- + PERFORMANCE SPACE - boxing gym, or space that can house a boxing ring and punch bags.
- + SHOW DESIGN - installed by production manager. Ground plan and artistic images shared with venue in advance.
- + REHEARSALS - 4+ days including installation of set and lighting.
- + RUNNING TIME - 1 hour approx, with 30 min post show discussion (if required).
- + AGE GUIDANCE - suitable for all ages.
- + LANGUAGE - English. It can be performed in a local language with translation and local performers (requiring a longer rehearsal period of 3 weeks).
- + FREIGHT - none.

PRESS

“Full of sweaty, sweary joy at the sheer possibilities of life”

★★★★★ [The Guardian](#)

“Powerful and triumphant ... a celebration of the human will that transcends religion and gender”

★★★★★ [The Independent](#)

“A theatrical experience to remember; raw, heartfelt, blazing with energy and sometimes absolutely beautiful”

★★★★★ [The Scotsman](#)

“An irresistible thing about muscle, guts and the determination to stand up for who you are in an increasingly mad world.”

★★★★★ [Herald](#)





SHOW BIBLIOGRAPHY

Screened live on BBC4.

Toured to Birmingham Rep, Southbank Centre (Women of the World festival), Moss Side Fire Boxing Gym Manchester, Bradford Police Boxing Academy and Sandy's Gym, Edinburgh at Edinburgh Fringe Festival, URB festival Helsinki and Perth International Arts Festival, Western Australia.

Winner of the Scotsman Fringe First Award.

Nominated for the Amnesty International Freedom of Expression Award.

Co-produced by Contact and **funded** by Arts Council England, Bradford Council and Contact.

COMPANY BACKGROUND

Common Wealth make site-specific theatre events that encompass electronic sound, new writing, visual design and verbatim. Our work is political and contemporary – based in the present day – the here and now. We make work that is relevant and addresses the concerns of our times.

We seek out places to stage our work that are right in a community; a residential house, a boxing gym, places where people who might not go to the theatre might come to instead. Our ideas are rooted in socialist politics, working class backgrounds, a keen interest in contemporary music/theatre/art/design, the people that we meet and an idealistic ambition to shift things. We see our plays as campaigns, as a way of bringing people together and making change feel possible.

GET IN TOUCH

Evie Manning
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