

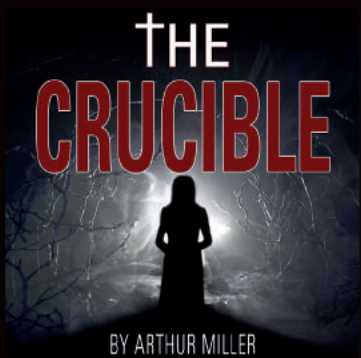
COMING UP NEXT...



21st - 29th June at 8pm

The Red Shoes: be careful what you wish for...

A fabulous pair of red shoes – what's not to love? Bold, beautiful and a bit naughty, our heroine loves her red shoes: they make her dance and the dance is a dance of joy, of power, of release. But there's a problem, and it's a big problem! She can't take the shoes off... she can't stop the dance! This promises to be a tantalisingly dark cabaret with dance, song, music and joyful ensemble work creating a rich, tasty palette of treats for our audiences to share.



27th September - 5th October at 8pm

An imaginative re-telling of a classic true story, re-told with our turbulent times in mind.

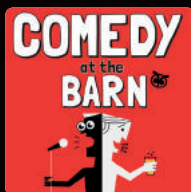
In the tight-knit, Puritan town of Salem, a group of girls are discovered dancing in the woods and then immediately fall ill. When no earthly cause can be identified, fear and suspicion begin to percolate in the small, isolated community, that something larger, more fearsome and other-worldly may be to blame. Buried secrets and resentments are brought to light and attempts to root out evil lead to finger-pointing, treachery and betrayal.



2nd June at 7pm

Sing or listen to songs from the shows and more.

The monthly opportunity for all singers to perform in the Barn's clubroom to an appreciative audience. Audience tickets are £7 on the door. If you would like to sing, please see more information. The bar will be open from 7pm.



15th June at 8pm

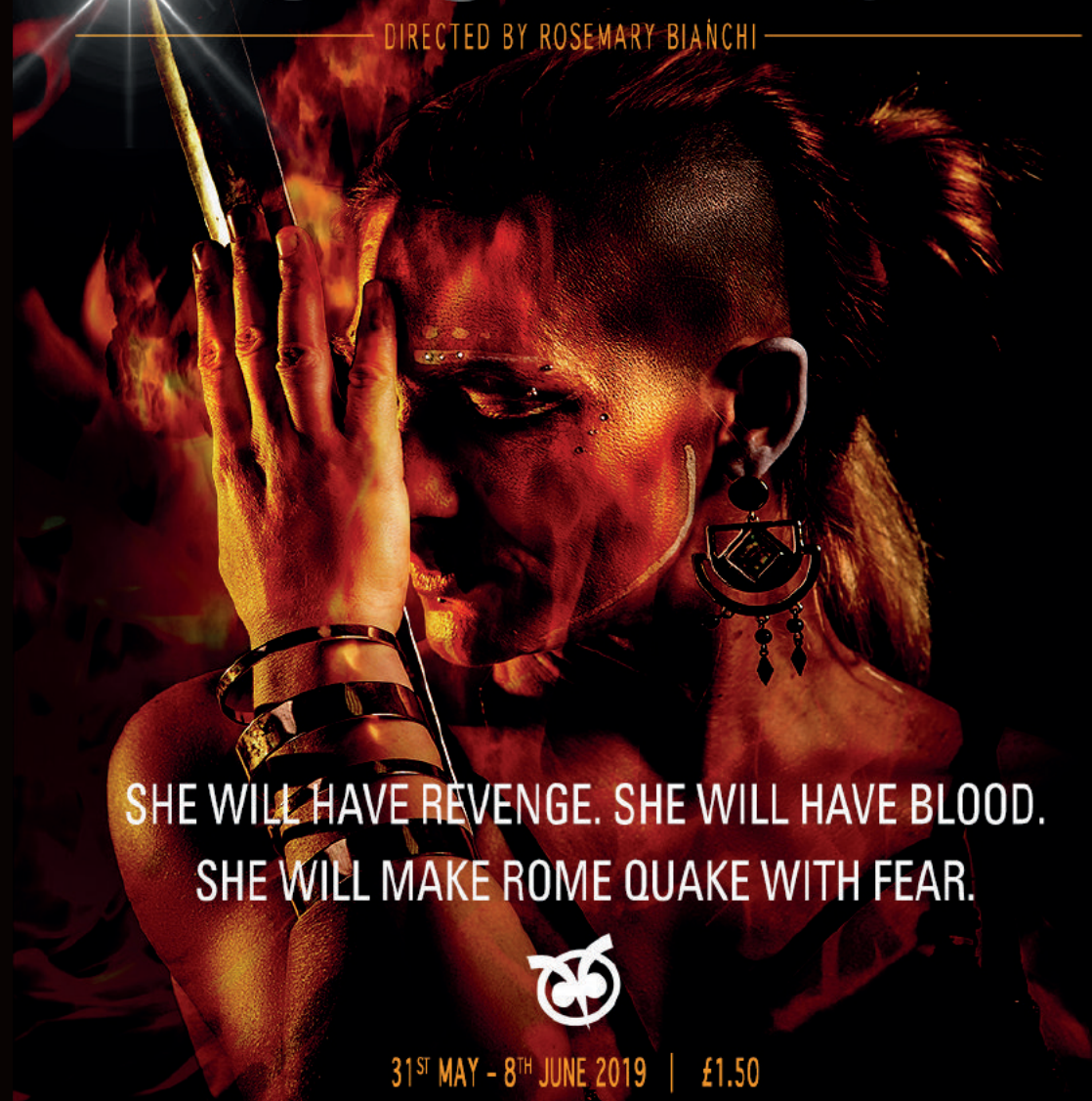
Comedy at the Barn is back...AGAIN...it's probably here to stay!

Hosted by the Barn's very own standup Eamon Goodfellow (finalist in the 2019 New Act of the Year competition), the nights bring the finest of local and international comedy talent.

TRISTAN BERNAYS'

BOUDICA

DIRECTED BY ROSEMARY BIANCHI



**SHE WILL HAVE REVENGE. SHE WILL HAVE BLOOD.
SHE WILL MAKE ROME QUAKE WITH FEAR.**



WWW.BARNTHEATRE.CO.UK

31ST MAY - 8TH JUNE 2019 | £1.50

FROM THE CHAIRMAN

Welcome to the Barn Theatre for our production of *Boudica* by Tristan Bernays. First performed in 2017, it has a cast of 26 and 23 scenes in five acts, all of which is brought to you by the experienced hands of director Rosemary Bianchi.



While history is, of course, still taught in schools, I cannot remember being taught much before about 1800 myself, so this re-telling of the famous Queen's rebellion against the Romans is a great opportunity to pick up a little more knowledge. Although the historical accuracy of the play is, of course, slightly questionable (what little there is written about this time was mostly written by Romans – they say history is written by the victors!) the play is a wonderful, full-throated exposition of the tensions between invaders and vanquished, and is full of themes that touch on difficult contemporary issues surrounding nationality, gender and the human cost of war.

If, however, you don't like to think too deeply about your entertainment, simply sit back and enjoy the sights and sounds of this roller-coaster of a play, full of life and vibrant action: I know you're going to enjoy it.

To close our season we'll be bringing *The Red Shoes* from 21st to 29th June – a big change from this piece, but also not to be missed. Tickets available from the Box Office or via the Barn website.

As a community of volunteers, we're always looking for new faces to get involved, even if it's only in a small way. If acting's not for you there are lots of backstage roles where you can become part of the team and enjoy putting together a production for everyone. We don't expect anyone to walk straight in as a stage manager – we'll ease you in, with lots of opportunities to learn the ropes and try a few things out and see what you enjoy. If the idea appeals to you, have a chat to one of the Barn members helping out this evening, and they'll put you in touch with someone to find out more.

I'm sure you're going to love *Boudica* – sit back, grab a beaker of mead, and enjoy.



Simon Parr
Barn Theatre Club Chairman

CAST

BRITONS

Andraste	Hannah Sayer
Boudica	Laura Eddy
Blodwynn	Grace Maynard
Alonna	Katherine Steed
Cunobeline	Jim Markey
Clothen	Stephen Deaville
Gunnervik	David Smith
Waylen	Stephen Charles
Badvoc	Ashton Spear
Druid	Rohan Nosworthy
Warrior Woman	Darcie White
Britons	Rohan Nosworthy, David Smith Stephen Charles, Stephen Deaville Ashton Spear, Hannah Sayer, Darcie White
Singers	Darcie White, Hannah Sayer

ROMANS

Gaius Suetonius	Matthew Greenbank
Catus Deciamus	Godfrey Marriott
Centurion Marcellus Sextus	Simon Parr
Cato	Cliff Francis
Lucius	Andrew Bowden
Sestus	Alfie Hart
Sejanus	Simon Parr
Silvia	Devi Smart
Roman Woman	Hannah Sayer
Romans	Andrew Bowden, Cliff Francis, Sharon Francis Alfie Hart, Devi Smart

CREATIVE TEAM

Director /set designer	Rosemary Bianchi
Assistant director.	Sam Powell
Stage manager	Trevor Watkins
Assistant stage manger.	Sharon Francis
Production manager	Yvana Reeves
Costume	Sue Talbot , Maggie Bushnell, Nikki Beynon
Fight arrangements	Chris Janes
Choreography	Vikki Myddleton
Musical arrangements.	Daniel Ephgrave
Properties	Michal Parr
Lighting design	John Cude
Sound	James Rowles
Hair & makeup adviser	Louise Parr
Rehearsal prompter.	Maryam Rodway
Set construction	Ian Bage, Bob Cameron, Hannah Cobb David Fairhurst , Colin Hickey, Keith Lambert Norman Merry, John Sear, Eddie Washington Trevor Watkins
Photography.	John Davies
Poster & programme.	John Cook, Clive Weatherley

The action of the play takes place in Britannia, on the furthest western borders of the Roman Empire, in the year 61AD.

ACT I

- Scene 1 - The city of Camulodunum (Colchester)
- Scene 2 - The feasting hall of Cunobeline, King of the Trinovantes
- Scene 3 - The camp of Gaius Suetonius, Anglesey
- Scene 4 - The feasting hall of Badvoc, King of the Belgics
- Scene 5 - Camulodunum

Interval of 20 minutes

ACT II

- Scene 1 - Camulodunum
- Scene 2 - Londinium
- Scene 3 - Watling Street
- Scene 4 - A rebel camp in the woods, seven months later.

FROM THE DIRECTOR

For the past few weeks the sounds of war drums and sword on sword have echoed down Handside Lane, as our brave company has brought to life the furious struggles of the Icenian revolt against the Romans in 61AD. Perhaps we were simply reconnecting with reality, since Welwyn Garden City is so close to the path of Boudica's rampage across Roman-occupied territory and the sack of Verulamium. Tristan Bernays' play, commissioned by Shakespeare's Globe, calls for a dedicated ensemble cast, and we have been very fortunate in finding such a talented and creative company, able to rise to the challenge of translating stage directions such as 'advance the armies of Britain, amassed and massive, as if one hundred years of vengeful anger has been released in one instant,' to our 6 metre square, oak-beamed stage.

Although set in ancient times, the play deals with very contemporary issues such as national identity, rape as a weapon of war, and immigration. While the battles are adrenaline-fuelled, this is also the story of a family, and of how conflict can divide siblings. How can the duties of Queen and General be reconciled with those of mother? At one point Boudica muses that 'To love your children too much is a fault, but tis a fault I willingly commit'.

Although we know from both Roman chronicles and physical evidence that the rebellion took place, the play is not a faithful recounting of history. Indeed Bernays often bends 'facts' to suit his narrative and, for example, the British kings are an amalgam of several likely contenders. Tacitus and Cassius Dio, from whom we learn the story of the 'tawny-haired Icenian queen', were writing decades after the events, and from the point of view of the victors. For years we called her 'Boadicea', following the mistake of a Latin scribe, but now Boudica is the accepted version of her name, perhaps derived from the British war chant of 'Bouda!' meaning victory.

Upon the death of her husband, King Prasutagus, a 'client' king (that is, in Roman eyes, one who ruled on behalf of Rome), she came to claim half of his estate and the throne for her daughters, as was the custom among the Iceni. But Catus Deciamus, the corrupt Roman procurator, disagreed, and, against Roman law, had her flogged and her daughters raped.

cont'd...

For the Iceni this insult was the spur to revolt, and Boudica, a symbol in herself of the ability to rise from the most devastating abuse, became the leader they needed to confront their oppressors.

Bringing this epic to the Barn stage has drawn on the talents of a great number of highly skilled people. Without the generous support of the technical, wardrobe, props and stage management departments at the Barn, as well as the musicians, movement specialists and fight directors who have helped us, the Iceni would not have met the Romans, Colchester would not have burned, and Boudica would just be a name in a history book.

Rosemary Bianchi

With thanks for costume and properties hire from; Harlequin Costumes, Chris Janes and RC-Annie and, as always, a huge vote of thanks goes out to the most enormous, wonderful team of front-of-house and back-office volunteers, who provide a host of fundamental services and facilities for all of our productions.

Without them there would be no Barn Theatre.

Additional thanks and appreciation are extended
to our local business supporter.


The Howard Centre
Welwyn Garden City Shopping



BARN FACT FILE

The Barn Theatre was inaugurated as a public theatre in January 1932, with Dr L.T.M. Gray, a Director of the Welwyn Garden City Company (which owned the Handside Barn), as licensee, and responsible for its operation. It could seat 150 people on tip-up seats, with tickets at 1/3d [6 pence] and 2/6d [12 pence].

OUR NEW SEASON - STARTING IN SEPTEMBER

27TH SEPTEMBER - 5TH OCTOBER

THE CRUCIBLE

BY ARTHUR MILLER

Widely recognised as one of the best plays of the 20th century and recently called 'the perfect play for our post-truth times'.

18TH - 26TH OCTOBER

THE 39 STEPS

BY PATRICK BARLOW

The acclaimed parody version of the Hitchcock film, after the John Buchan novel.

15TH - 23RD NOVEMBER

THE FLINT STREET NATIVITY

BY TIM FIRTH

A class of seven-year-olds are preparing their nativity play – with the familiar squabbles over parts, diva tantrums, and inappropriate on-stage behaviour.

17TH - 25TH JANUARY

WHIPPING IT UP

BY STEVE THOMPSON

A quick-witted satirical farce set in the Whips' office at Westminster.

7TH - 15TH FEBRUARY

VIOLENCE & SON

BY GARY OWEN

After his mother's death, 17-year-old self-confessed geek Liam has to live with his father in Wales, a man he doesn't know, has nothing in common with, and whose nickname is Violence.

20TH - 28TH MARCH

WAITING IN THE WINGS

BY NOËL COWARD

Classic but little-known Coward set in a retirement home for actresses. It focuses on a feud between residents Lotta Bainbridge and May Davenport, who once both loved the same man.

24TH APRIL - 2ND MAY

CITY OF TOMORROW

BY GLYN MAXWELL

Adam and Gemma, two opposites, meet at WGC's birthday celebrations. As they quarrel and flirt their way through their strange green birthplace, they hear voices from those 100 years of English life

29TH MAY - 6TH JUNE

GOD'S FAVORITE

BY NEIL SIMON

God-fearing New York tycoon Joe Bishop has his faith tested when a mystery visitor arrives at his Long Island family mansion one midnight.

19TH - 27TH JUNE

OUR TOWN

BY THORNTON WILDER

Selected to fit in with WGC's centenary celebrations, this classic play puts a small town and the everyday lives of its citizens under the microscope.