

GARY OWEN'S

VIOLENCE & SON

A dark comedy of teenage love
and adult stupidity

Unsuitable for under-16s

£1.50



FROM THE CHAIRMAN

Welcome to the Barn Theatre for our production of *Violence and Son*.

I wrote in a recent *Barn News* that I believe we should have a broad range of subject matter and styles in our season, and this play certainly is a shift in gear from *The Railway Children* and *Whipping it Up*. Written by Gary Owen, it's set in South Wales and was extremely well reviewed at the Royal Court in 2015, with one reviewer commenting 'every teenager should see it'.

Brought to us by the experienced hand of director John Davies, it brings together four actors in a dark comedy with a real twist at the end. Owen is known for being able to get inside the heads of teenagers and the storyline here is so cleverly woven together, and the dialogue so sharply observed that the humour flows seamlessly, alongside the occasionally challenging subject matter.

While you're with us, why not pick up some tickets for *Mammals* in the Studio, and then *Waiting in the Wings* in March? Both promise to be great fun, and tickets will go fast!

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 hope you enjoy this powerful production. I know the cast and crew have been working hard to get it ready.

Simon

Simon Parr

Chairman, Barn Theatre Club



FROM THE DIRECTOR

I often see a play more than once, and not just those I'm involved in at the Barn. I'm talking about the classics, of course – Shakespeare, Sheridan, Chekhov and so on. And even a few modern classics like O'Neill and Beckett. But a new play? Never.



But I had to see *Violence and Son* again, because I was completely overwhelmed by it the first time round. I spent most of the first half helpless with laughter, then most of the rest in stunned silence as the real significance of the work became apparent. And I left the Royal Court Theatre with so many unanswered questions buzzing in my head that I just had to see it again, and soon.

So what has the process of directing it been like? First of all, I've come to realise the extraordinary skill of the writer. The artfulness of the plotting, the subtle later echoes of previous speeches, the accurate reflection of the way ordinary people really speak. But most of all the deep understanding and sympathy he has for every one of his characters, even the horrible Rick.

The famous theatre director Tyrone Guthrie said that the job of the director was to create a space in which other people could be creative. Easy enough advice to follow when dealing, for example, with the designers of set and lighting: you give them some rather vague indications of what you're looking for, they go off and exercise their arcane skills, and later you congratulate them on the end product, perhaps asking for a different kind of doorknob or a quicker fade at the end.

But acting is somehow different: some directors feel they must give extremely detailed instructions to the cast right from the start. As a former actor myself I used to hate that, which is the main reason why as a director I don't do it. But the real value of leaving it mainly to them is that given enough freedom actors routinely come up with ideas that would never have occurred to even the most

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CAST

Liam	Ben Merry
Jen	Kelsey Cooke
Suze	Laura Eddy
Rick	Marlon Gill

The present, in a flat above a convenience store in a South Wales valley

Scenes 1 and 2: Saturday, early evening

INTERVAL (20 minutes)

Scenes 3 to 5: Later that evening

Scenes 6 and 7: The next morning

GARY OWEN

Gary Owen is widely regarded as the most promising British playwright to have appeared for many years. He is especially admired for the wide range of his work. His recent plays include the award-winning *Killology* which premiered at the Sherman then played at the Royal Court, *Violence and Son* which had its premiere at the Royal Court, and *Iphigenia in Splott* for which he won the James Tait Black Prize for Drama. His works have been performed all over England and Wales, and abroad in Canada, Germany, South Korea and Latvia. Gary was born in Pembrokeshire in 1972, and was raised in Narberth, Clynderwen and Bridgend. He was educated at Brynteg Comprehensive School, Sidney Sussex College, Cambridge, and at the European Film College in Ebeltoft, Denmark. He now lives in Splott, an inner suburb of Cardiff.



CREATIVE TEAM

Director	John Davies
Production Manager	Carol Bush
Stage Manager	Nigel Rive
Assistant Stage Manager	Victoria Rive
Lighting	John Cude, Sharon Francis
Props	Sheila Grimmant
Wardrobe	Anne Mawer
Rehearsal Prompt	Jacqueline Clayton
Set Design	Rosemary Bianchi
Set Dressing	Kris and Pete Moore
Set Construction	Ian Bage, Bob Cameron Keith Collingwood, Dave Fairhurst Robert Gill, Keith Lambert, Norman Merry Martin Moore, Pete Moore, Kris Moore Nigel Rive, John Sear, Colin Timney Edward Washington
Production Photography	John Davies
Poster & Programme	John Cook, Clive Weatherley

Special thanks to James Rowles



FROM THE DIRECTOR CONT'D...

gifted director. That has certainly been the case with this production: Ben, Kelsey, Marlon and Laura have been a constant source of astonished delight at their spontaneous grasp of how their characters would behave. Lighting, costume, set design, stage manager and directors are of course all essential to the process of bringing the author's text to life, but in the end it's the actors who matter most. They most certainly do in this production.



John Davies



WELCOME

From the Singers at the Barn Team

On the first Sunday of **EVERY** month **Singers at the Barn** present a wonderful evening of live musical entertainment – from musical theatre and the classics to rock and jazz. Everyone is welcome, the bar is open and you can even get up and sing yourself if you want to.

The next event is on **Sunday 1st March**. See the Barn's website for more information.

We wish to extend our huge thanks and appreciation to our local business supporter.

The Howard Centre

Welwyn Garden City Shopping





2nd - 7th March 2020

The Barn Theatre

Adjudicator: Chris Jaeger GoDA



MONDAY 2ND MARCH - 7.30pm

Haberdashers' Aske's School for Girls (J) *A Midsummer Night's Dream*
by William Shakespeare (adapted)

The Academy of Speech & Drama (S) *Troubled Waters* by Lucy Ashton
Chancellor's School (S) *Devising: A Simple Guide* by Jude Kerwill

TUESDAY 3RD MARCH - 7.30pm

The Junior Archer Players (J) *The Tempest* by William Shakespeare (adapted)
Barn Hermes (S) *The Prince of Denmark* by Michael Lesslie

The Senior Archer Players (S) *Matilda Told Such Dreadful Lies* - collaborative

WEDNESDAY 4TH MARCH - 7.30pm

Stagecoach Bishop's Stortford & Harlow (J) *The Entire History of the World. Kinda.*
by John Pritchard

The Academy of Speech & Drama (J) *Generation Z* by Lucy Ashton
Limitless Academy of Performing Arts (S) *Private Peaceful* by Simon Reade

THURSDAY 5TH MARCH - 7.30pm

Beaumont School Junior Drama Company (J) *Chaos* by Laura Lomas
Freman College (S) *The Tower* - devised

Big Spirit Youth Theatre (S) *Pronoun* by Evan Placey

FRIDAY 6TH MARCH - 7.30pm

St Christopher School (J) *Romeo & Juliet* (the musical)
by William Shakespeare & Emma Roskilly

Pump House CYT (S) *Dungeness* by Chris Thompson

St Christopher School (S) *Antigone* by Sophocles (adapted)

SATURDAY 7TH MARCH - 2pm

St Francis' College (J) *There is a Light* by Charlotte McDermott

Dramawise Sky Blue Theatre Company (S) *Twelfth Night*
by William Shakespeare (adapted)

St George's School (S) *Winning House Play* by TBA

SATURDAY 7TH MARCH - 7pm

Barn Errol (J) *Remote* by Stef Smith

The Young Actors Company (S) *Act*rs* - devised

Limitless Academy of Performing Arts (S) *Unlucky for Some* by Paul Adam Levy

Award Ceremony

Caution: some entries may contain strong language or themes unsuitable for young children.

TICKETS FROM WWW.BARNTHEATRE.CO.UK

COMING UP AT THE BARN



20TH – 23RD FEBRUARY AT 8PM IN THE STUDIO

A COMIC GLIMPSE OF THE BREEDING GENERATION

Jane and Kev's lives are under siege from their two tiny children, Jess and Betty. Every day is chaotic. The two little girls rampage through the house, turning breakfast into a battlefield and stretching their parents' tempers to breaking point with deft emotional blackmail and threats about pooing their pants. It's a hilarious, touching, beautifully sad play about the sacrifices we make and the rewards of family.



29TH FEBRUARY AT 8PM IN THE CLUB ROOM/BAR

GOING BACK TO WHERE COMEDY AT THE BARN STARTED!

We don't want to forget where it all started – open-mic nights! So we're going back for a SPECIAL evening giving up-and-coming comedians and more established names the opportunity to strut their funny in front of an enthusiastic and appreciative audience. Best of all, the evening is open to members and non-members and has just a £1 entrance fee to reserve your place...at the end of the night you'll be invited to pay what you felt the show was worth.



20TH – 28TH MARCH

FRIENDS, RIVALS & DIVAS WITH ONE COMMON ENEMY – TIME

The Wings, a charity home for retired actresses – those who have been leading ladies and fallen on hard times. No actress under the age of 60 is eligible and the home is controlled from London by a committee of leading actors and actresses of the day. The women are wonderful: they were all once in the spotlight, some brighter than others, surrounded by adoration, then the parts stopped, the money dried up and they had to relocate to The Wings, where they're determined to keep one thing alive – their spirit.