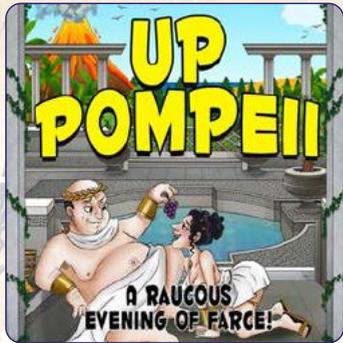


COMING UP AT THE BARN



14TH – 22ND JANUARY AT 8PM

A RIOT FROM START TO FINISH!

This recent adaptation of the smash Frankie Howerd TV comedy series captures all the madcap fun and near-the-knuckle bawdiness of the original. Head slave Lurcio tries to keep control despite an unfaithful senator, an escaped slave girl, a bombastic captain - and two potions which must never be mixed up...



A BUNCH OF AMATEURS

4TH – 12TH FEBRUARY AT 8PM

THEY WISHED FOR A STAR... THEN WISHED THEY HADN'T.

A fading Hollywood star arrives in Stratford to play the lead in *King Lear* - but this Stratford is a sleepy Suffolk village whose am-dram club are fighting to survive. As two acting worlds hilariously collide, and two cultures clash, ego and vanity give way to acceptance and surprising resolutions...



16TH – 19TH FEBRUARY AT 8PM IN THE STUDIO

A MOTHER AND SON AT WAR WITH EACH OTHER - WITH NEITHER PREPARED TO LOSE A SINGLE BATTLE.

Nell Stock and her son Sydney are at war. After 50 years cooped up in a shabby east London flat, the points scored in their twisted game continue to bind the pair together. And then there's the not-so-simple matter of the inheritance...

This is a **WORLD AMATEUR PREMIERE.**

WWW.BARNTHEATRE.CO.UK

MICHELLE MAGORIAN & DAVID WOOD'S

GOODNIGHT MR TOM

DIRECTED BY SIOBHÁN HILL ELAM



A tale of two broken souls that celebrates the value of love and proves that friendship knows no bounds

Season 2021-2022 | £1.50

FROM THE DIRECTOR

There is a kind of inevitability in my being drawn to productions about World War Two. In 2019, I directed *Kindertransport* and before that appeared myself in roles in *And a Nightingale Sang* in 2011 and *The Lion, the Witch and the Wardrobe* in 2004. Three out of four of those plays involved, like *Goodnight Mr Tom*, evacuees.

You might wonder what the fascination is. After all, I was born and bred in Dublin, in a country famous for not having a World War, officially, but simply 'the Emergency'. Despite this, however, WW2 haunted my childhood, for a number of reasons.

My mother, who died last year at the age of 100, had been brought up in Kent and served, as did Her Majesty the Queen, in the Auxiliary Territorial Service. She joined up in 1939 and had to be almost forcibly evicted from the Service in 1945. She loved it and frequently declared that they were the happiest days of her life. She was based with the West Kents in Maidstone, a place where she had a front-row seat to watch the dogfights in the sky during the Battle of Britain. At home in Dublin, after her marriage, she kept her uniform carefully tucked away in a metal trunk, under the big double bed, complete with her tin helmet. This fascinated my younger brothers and me as it had a huge dent in the crown where she'd been hit by a piece of shrapnel during a raid. She was lucky. Lots of people in the war were killed in this way. We looked at that and thought 'We might never have been born, but for that hat!'

I was born in the decade after the end of the War and, when my mother was confined to bed on two occasions in the mid and late fifties, preparing for the birth of my brothers, I was shipped off to my grandparents, who still lived in the Medway Towns in Kent, for three months or so. It was a different world. The air raid shelter was still there, at the end of the alley at the back of the house. A mile or so away, overlooking the Royal Dockyard at Chatham, you could still see what remained of the huge gun emplacement which gave protection to the ammunition stores beside it. A couple of miles away, in the little coastal villages of Grain and All Hallows, the beaches were lined with concrete tank traps, still waiting for the tanks that, thankfully, never came.

The BBC ran endless black and white documentaries in those days, usually dealing with the amount of unexploded bombs that farmers were still unearthing when they went out ploughing. I saw one, once. I was about five, and staying with my aunt and cousins in their little caravan on the Isle of Sheppey for a few days. Their dad was in the Royal Navy. Our daily routine was to take the cliff path down to the beach. It wasn't a resort. Just a beach, and the sea. One day, we got to the top of the path to see some tape stretched across it, saying 'No Entry'. There was no-one about, amazingly, so we managed to get close enough to the edge of the clifftop to see what the problem was. It was a huge unexploded bomb, lying there on the sand, its evil-looking fins glinting in the sunshine. I'd never seen such a frightening sight in my whole young life. It gave me nightmares for a long time to come.

They're all gone now, of course: the tunnels, the traps, even the houses that people lived in. But the memories are still there, and directing a lovely work like *Goodnight Mr Tom* brings them back up to the surface for me.

I've been unbelievably lucky to have secured the cast I have for this show. Some have a great deal of experience, and others have little or none. I couldn't have asked for better. The story is a terrific one, full of drama and sadness, but finishing off with a lovely note of hope and happiness. Sit back and enjoy it.

This wonderful play is for all the family and, although it touches on adult themes, it does so to highlight the healing powers of love and hope.

Siobhán



CAST



CREATIVE TEAM

Tom Oakley..... Pete Dawson
William Beech..... Charlie Evans/Harrison Evans
Zach Wrench..... Freddie Samuels
Mrs Beech/Mrs Hartridge..... Lydia Hopley
Billeting Officer/Miss Thorne..... Jan Palmer Sayer
George Fletcher..... Tom Hopley
Carrie..... Isobella Martin
Ginnie..... Charlotte Winston
Mrs Fletcher..... Catherine Hutchinson (Órla Kennedy on 19th)
Gladys/Social Worker..... Catherine Hutchinson (Hazel Halliday on 19th)
Charlie Ruddles/Mr Stelton/Police man/Vicar..... Simon Parr
David Hartridge..... Aiden Hill
London ARP Warden..... Roger Eames
Dr Little/Mr Miller/Ticket Collector..... Keith Macdougall
Nurse..... Francine Ross (Órla Kennedy on 24th and 27th)
Mrs Miller..... Francine Ross (Siobhán Hill Elam on 24th and 27th)
Nursing Sister..... Siobhán Hill Elam, Lucy Winston
Puppeteer..... Tristan Cameron
Ensemble..... Seoirse Hill, Ed Buckley, Aiden Hill, Órla Kennedy
Sharon Francis, Siobhán Hill Elam, Pete Moore, Rosie Barker

Director..... Siobhán Hill Elam
Assistant Director..... Christopher Wallace
Production Manager..... Carol Bush
Production Assistant..... Dorothy Smith
Stage Manager..... Sharon Francis, Michael Merry
ASM..... Rosie Barker
Set Design..... Rosemary Bianchi
Set Dressing..... Pete and Kris Moore
Set Builders..... Barn Team
Puppet Maker/Operator..... Tristan Cameron, Jeanne Cameron
Sound..... Michael and Olly Merry
Lighting..... Clifton Hoyle, Nick Mogg, Andy Barker
Props..... Barbara Foster, Georgie Palmer, Aiden Hill
Wardrobe..... Anne Mawer, Maggie Bushnell, Monica Guzik
Choreographer..... Tammy Wall
Music..... Matthew Scott, Pete Dawson
Rehearsal Prompt..... Jacqueline Clayton
Press..... Georgie Palmer, Carol Bush
Photography..... John Davies
Poster and Programmes..... John Cook, Clive Weatherley

The play is set in London and Dorset at the outbreak of World War II.

There will be one 20-minute interval.

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

The Howard Centre
Welwyn Garden City Shopping



FROM THE CHAIR

Welcome to *Goodnight Mr Tom* – it's an utter delight to bring you our Christmas show after two long years since *The Railway Children*. Thank you for coming to join us to celebrate this wonderful story of love, loss and redemption – a highly appropriate choice for our turbulent times.



Adapted from the famous book by Michelle Magorian, this version is a beautifully faithful recreation of the much-loved tale and will appeal to young and old. It's true that it deals with some serious subject matter but theatre should not shy away from providing a balanced view of life, especially when it's as carefully and sensitively portrayed as it is here. There are challenges for young and old in any period of time – and today is no question. Elsewhere in this programme you'll find more information about Herts Young Homeless, a local charity very close to the heart of a member of the *Mr Tom* team, and one the Barn is proud to support.

Every production at the Barn has more people helping it than appearing in it – so please join me in thanking all the backstage crew and front-of-house staff who make it all possible – and to the cast who have worked so hard to bring you this story. I know you'll enjoy it.

Finally it just remains for me to wish you all a safe, Merry Christmas and a Happy New Year – from myself as Chairman and all of us at your Barn Theatre.

Simon

Simon Parr
Chairman, Barn Theatre Club

THANKS

Our special thanks go to the Hatfield Men's Shed for refurbishment of Zach's bike, and to Stuart and Janet Warrington for allowing us to photograph Skye, their lovely collie.

As always, a huge vote of thanks goes to our team of front-of-house and back-office volunteers who provide a host of fundamental services and facilities for all our productions. Our chaperones on this show are Linda Miles, Yvonne Bartlett, Sheelagh Mogg, Georgie Palmer and Dorothy Smith.

And not forgetting the parents of our wonderful young actors, who've had their lives disrupted for the last three months with getting them to rehearsals on time, picking them up again, helping with their lines – and everything else we've asked of them.

HERTS YOUNG HOMELESS

Placed at the heart of our community, the Barn Theatre is proud to support local charities. This year the proceeds from our Charity Preview Night go to Herts Young Homeless, a local charity providing a range of essential services to young people who are homeless, or at risk of becoming so. If you'd like to know more about their vital work, please go to www.hyh.org.uk – and if you'd like to support them, you'll find a collecting bucket in the foyer.

www.hyh.org.uk

