

COMING UP AT THE BARN



BARN STUDIO

21ST - 24TH FEBRUARY AT 8PM

A powerful psychological drama.

The play is set in a women's prison. Josie is seeing her mother Fay for the first time in 15 years as she serves a life sentence for murder. With no memory of the events at that time, Josie is seeking answers from Fay who has spent the last 15 years trying to forget them.

This is a powerful psychological drama between mother and daughter, made more intense when two of Fay's prison guards are drawn into the encounter.

4TH - 9TH MARCH AT 7.30PM

The very best of youth drama from Hertfordshire and the Home Counties.

It's their 80th year of presenting a wonderful week of entertaining competition that attracts young people from Hertfordshire and beyond. They compete for various awards for junior and senior sections. There are two or three short (one-act) plays each night. Adhering to festival rules teams will be awarded marks by a professional GoDA adjudicator for acting, production, stage presentation and dramatic achievement.



22ND - 30TH MARCH AT 8:00PM

Two lonely people and a fish finger sandwich!

It's the early hours of the morning in the aftermath of Laura's house warming party. Danny, divorced and living with his mother, is the last remaining guest. The flat's in a mess and so are they. One more drink?



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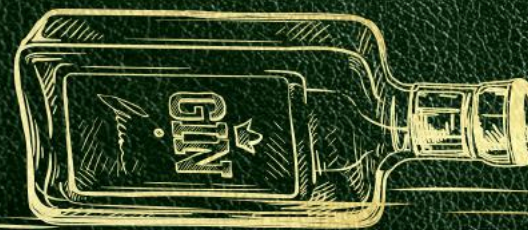


HANSARD

BY SIMON WOODS
DIRECTED BY HANNAH SAYER

A witty and devastating portrait of the governing class.

£1.50 | 2023 - 2024



FROM THE DIRECTOR

The time has come, the walrus said, to speak of many things, of shoes and ships and sealing-wax, of cabbages and kings. While I can probably talk of shoes and kings, sealing-wax may be a struggle. Fortunately I don't have to talk about any of these things as *Hansard* is on the table.

Hansard is billed as a political piece, but you'll soon see that politics is only a small part of what these two characters are going through. While you may side with Robin on the right or Diana on the left at times, I hope that we've shown that there's more to this couple than their politics.

Paul and Emily have worked extremely hard, and I couldn't be prouder of what we've produced. I've laughed (too much at times), cried, been outraged, but overall had such fun in rehearsals with these two extraordinary actors and it's been a true pleasure. We've had rehearsals where we only did four pages of dialogue because we debated the text, subtext and everything else in between – the rehearsal of four lines and three pots of tea comes to mind...

I want to say thank you to my amazing backstage crew as well: we all know nothing would happen without them; Carol who keeps me on track with deadlines and ensures that I actually give the actors a break; Annie, the best deaf prompt a director could ask for – keeping us stocked with biscuits; Yvonne and Georgie for being so amazing with props and costume; John, Xanthe and Ollie for help filming and designing the awesome set; the ever-magical set builders; Kris, Pete and their team who have painted and dressed the set so beautifully; Tristan and James for lighting and sound; and Sharon and Mads for stage managing and doing all the lovely risk paperwork which would have sent me into a pit of despair.

A special thank-you to David and Dawn Thompson for letting us take over their house and garden for filming.

Finally, to Paul and Emily, I thank you for all your hard work in making this excellent play come truly alive. It's been a true privilege and pleasure from the start.

I hope you all enjoy it as much as we've enjoyed making it.

Hannah
x

THAT WAS THE YEAR...

In 1988 we were wearing denim and listening to Phil Collins. Margaret Thatcher had been Prime Minister for eight years. Ranked fourth in world GDP, Britain was enjoying economic stability, although the North-South divide had become a political issue.

January: Elizabeth Butler-Sloss became the first woman to be appointed a Lord Justice of Appeal and the Church of England announced ordination of female priests from 1992 onwards.

February: Nurses were on strike nationwide which was eventually settled with a Treasury-funded pay rise of 15%. Ferry workers were on strike, paralysing the nation's seaports, and postal workers were also in dispute concerning bonuses paid to new workers in London and the South East.

The first BBC Red Nose Day took place, raising £15,000,000 for charity, and a concert was held at Wembley Stadium to honour South African anti-apartheid campaigner Nelson Mandela, who had been imprisoned since 1964.

March: The pound note ceased to be legal tender, replaced by the £1 coin.

April: The last episode of *Crossroads* was aired.

May: Section 28 was passed as law by Parliament, prohibiting the promotion of homosexuality, leading to widespread protest and the invasion of the 6pm BBC News by activists.

August: New licensing laws were introduced in England and Wales that allowed pubs to stay open all day.

December: Pan Am Flight 103 was downed over the town of Lockerbie, Scotland, by a terrorist bomb, killing 270 people.

CAST

EMILY FAIRMAN | Diana Hesketh



I made my debut at the Barn aged 19, playing Ruth, the wayward daughter in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. I've since had the joy of being in over 20 productions, ranging from *As You Like It* to *Top Girls* and most recently as Joy in *Parlour Song* and Alice in *Hangmen*. But rarely have I worked with Paul. We first acted together in the 6th-form at Sir Fred's (alongside John Cook and Tiffany Breeze) in a play called *I Remember Mama* – I played his mum, directed by the legendary Barn stalwart and our drama

teacher at the time... Jan Palmer Sayer. Fast-forward to over 25 years later and we had the joy of swearing and screaming at each other in the punk reunion play *The Dysfunkshonalz!* And here we are now, playing middle-aged politically opposed husband and wife, but still feeling like the teenagers who giggled their way through that school production all those years ago.

PAUL BROWN | Robin Hesketh



I first set foot on the Barn stage as a gangly youth in 1983 in a one-act play called *Bovver* directed by Danny Swanson which went on to win the Youth Drama Festival for the Barn Youth Theatre and I've never looked back. Over the next 40 years I've been involved in Barn productions such as *Godspell*, *Another Country*, *Romeo and Juliet* and *The Dysfunkshonalz!* to name just a few. In 1985 I played Emily Fairman's son (!) in the school play of *I Remember Mama*, so to be reuniting with her on stage nearly 40 years later in this

hugely enjoyable production of *Hansard* has been a really wonderful experience.



CREATIVE TEAM

Director	Hannah Sayer
Production Manager.....	Carol Bush
Stage Manager.....	Sharon Francis
Assistant Stage Manager	Madeleine Evans
Set Design	John Cook, Xanthe Laing, Hannah Sayer
Set Construction	Ian Bage, Bob Cameron, John Cook David Fairhurst, Ian Major, John Sear Eddie Washington, Colin Hickey
Set Dressing	John Cook, Kris Moore, Peter Moore, Hannah Sayer
Set Painting.....	John Cook, Frances Farrugia, Barbara Foster Colin Hickey, Xanthe Laing, Hannah Sayer
Lighting	Tristan Cameron
Sound	James Rowles
Props	Georgie Palmer
Wardrobe	Yvonne Bartlett
Rehearsal Prompt.....	Anne Woolmington
Video.....	Ollie Cheng, John Cook
Press Relations.....	Carol Bush, Barbara Holgate-Stuckey, Georgie Palmer
Production Photography.....	Ollie Cheng, Simon Wallace
Poster Design.....	John Cook
Poster & Programme	John Cook, Clive Weatherley

The action takes place on Saturday 28th May, 1988, in a country house kitchen in Oxfordshire.

This play runs for approximately 90 minutes with no interval.

We rely enormously on our bar revenues so please support our bar before and after the show if you are able to – thank you.

THE INTRODUCTION OF SECTION 28 IN 1988

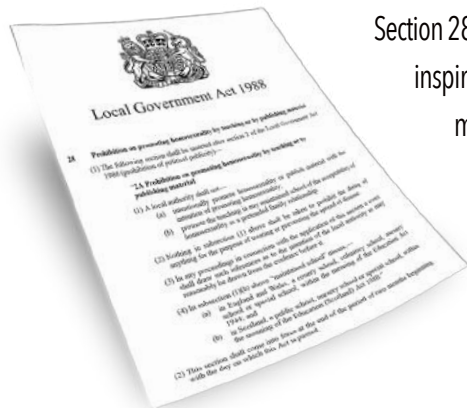
On 9th March 1988 the House of Commons voted to accept Clause 28 of the 1988 Local Government Bill which inserted a new Section 2A into the Local Government Act 1986. An opposition amendment was tabled by Dr Jack Cunningham. This would have scuppered the Clause, but the amendment was defeated by 256 votes to 203.

Section 28 or Clause 28 or Section 2A, as it's variously known, provided that a local authority should not 'intentionally promote homosexuality or publish material with the intention of promoting homosexuality' or 'promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship'.

Section 28 became law on 24th May 1988. The night before, several protests were staged by objectors, including some abseiling into Parliament and an invasion of the BBC's Six O'Clock News, during which one woman managed to chain herself to Sue Lawley's desk and was sat on by the newsreader Nicholas Witchell. 20,000 Mancunians took to the city streets to march against it. Ian McKellen came out as gay to fight it. It inspired songs by Boy George and Chumbawamba, and an apology from David Cameron.

For Conservative politicians, Section 28 was an easy, short-term win. It was an obvious populist gambit to solidify support among the section of the population who agreed with the ill-informed and ultimately unacceptable clause. What Section 28's supporters failed to foresee was that it would inspire one of the most rapidly successful civil rights movements in modern British history.

Section 28 was finally wiped from the statute book in November 2003.



THE ULTIMATE BLOODY MARY

The Barn's definitive version of the famous hair-of-the-dog cocktail – this Bloody Mary is simply unbeatable!

- 200ml vodka
- 50ml fino sherry (such as Tio Pepe)
- 1 litre tomato juice
- 1/2-1 tbsp finely grated fresh horseradish
- 3 tbsp Worcestershire sauce
- 1-2 tsp Tabasco
- Pinch of freshly ground black pepper
- 1-2 tsp celery salt
- 1 tsp caster sugar
- Juice of 1/2 lemon, other 1/2 sliced
- 6 celery sticks



1. In a large jug, whisk all the ingredients apart from the lemon slices and celery sticks, then add the lemon slices and plenty of ice.
2. To serve, pour into glasses and add a celery stick to each one.

Top tips You can add the horseradish, Tabasco and celery salt according to your taste.
If you're not quite ready for alcohol, just omit the vodka and sherry and make a Virgin Mary.

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

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