

JIGSAW
Theatre Company



WHO CARES?

PROGRAMME

£3

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WHO CARES?

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Theatre Company.
Registered Charity Number 1005077.
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Number: 2536865

About Jigsaw Theatre Company's "WHO CARES?"

"WHO CARES?" follows changes in care available to disabled people from the Victorian age to the present day. It highlights the good things that changes in care mean, but also looks at what happens when the system fails. It is an exciting development of Jigsaw's work which includes both projected, still and moving images interlaced with live performance.

"WHO CARES?" is another hard hitting production in Jigsaw's growing body of work. The development into multi-media has been exciting and inspirational. It has taken two years to put "WHO CARES?" together.

About Jigsaw Theatre Company

Jigsaw has created productions almost every year since they started and have performed to audiences in theatres, schools, day centres and conferences. The Times Educational Supplement featured the film they made of their most recent production "Face2Face". A story about bullying, the play and film contributed to an increased awareness of the problem nationally. The film was featured on television as well as being screened in New York at the International Independent Film and Video Festival held there in 2005.

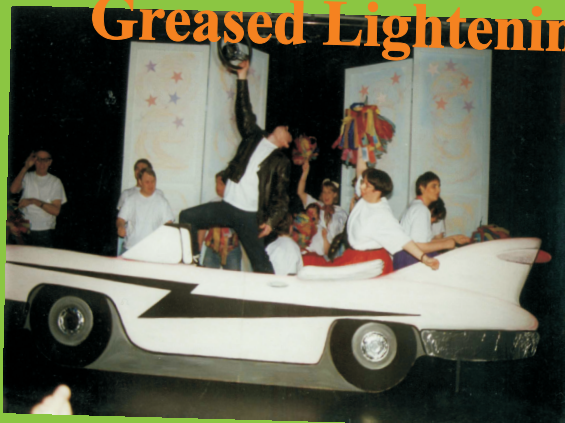
WHO CARES Running Order

Inside Hell, Escape, Everybody Out,
On The Streets, Fun for Some

The Firebird



Greased Lightening



**On The
Scrap
Heap**



**Beauty and
Mum**

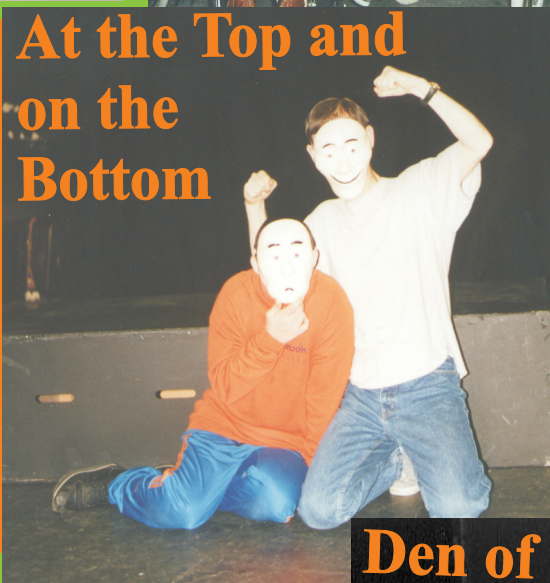


Aré!



**Jigsaw's
Gallery
from 19 years
of Shows**

**At the Top and
on the
Bottom**



**Den of
Thieves**



Handing Over



How Did Care Start?

“Poor Law of 1601 is therefore the first official recognition of the need for state intervention in the lives of people with perceived impairments. But a general suspicion of people dependent on charity had already been established by the statute of 1388 which mandated local officials to discriminate between the ‘deserving’ and the ‘undeserving’ poor (Stone, 1984)”

“However, the nineteenth-century was also significant for an upsurge of Christian charity and ‘humanitarian’ values among the Victorian middle and upper classes. As a consequence several charities controlled and run by non-disabled people ‘for’ disabled people were founded during this period. One example is the British and Foreign Association for Promoting the Education of the Blind, now known as the Royal National Institute for the Blind (RNIB) which was set up in 1863 (RNIB, 1990)” copied from A Legacy of Oppression: A History of Disability in Western Culture By Colin Barnes.

Acts of Parliament that changed the provision of care.

1601: Poor Law Legislation in England and Wales required each parish to:

- (1) support the ‘aged’ and ‘impotent’
- (2) bring up orphaned children and
- (3) provide work for those capable of employment but without a job.

1782: Gilbert's Act authorized the combination of adjacent parishes in England and Wales to construct workhouses for ‘sick,’ ‘aged’ and ‘infirm’ inmates.

1913: The Mental Deficiency Act

- (1) established the Board of Control in place of the lunacy commissioners
- (2) introduced a four-way classification of intellectual impairment
- (3) required local authorities to maintain mental deficiency institutions
- (4) set up a system of supervised community care and control.

1918: The Education Act made schools for mentally and physically ‘defective’ children mandatory on the terms that had applied to blind and deaf children since 1893.

1959: The Mental Health Act (1) abolished the Board of Control (2) removed controls on the admission and treatment of voluntary patients (3) revised the procedures for compulsory admission (4) established a right of appeal to Mental Health Review Tribunals and (5) encouraged local authorities to make arrangements for the social care of people who did not need hospital treatment.

1970: The Chronically Sick and Disabled Persons Act required local authorities to (1) inform themselves of the number of disabled people requiring assistance (2) publicize the services on offer (3) provide community support services and (4) have regard to the needs of disabled people when framing housing policies.

1990: The NHS and Community Care Act (1) reduced the flow of state subsidies to private residential homes (2) allowed hospitals and general practitioners to opt out of state control and (3) applied market principles to the organisation of health and social services.

There is so little dialogue in “WHO CARES?” that we didn’t think it would warrant a BSL interpreter. Please let us know if you would have found one useful.

Dialogue Subtitles

In the beginning

Helen Monday 13th of September: More bullying from that nasty old doctor, she's gone too far this time. She had us stripped to the waist and we were given one hundred lashes, all because we shouted back at her, then she over powered us yet again. Twice this week she starved us, we had no food. The shouting and taunting is growing louder, I think she is a demontor. The flogging is becoming more frequent each time and now it's cutting into our hands. The constant bleeding is becoming unbearable.

Doctor Exercise time you lazy lot. *Freak Show*

Inmate People on the outside thought we were just freaks.

Doctor Back to bed you lazy lot.

After Tony and Anne have escaped

Nurse Doctor quick.

FREE FREE (on screen)

Official The hospital is now closed, you are free to go.

Politician Sir Roy Griffiths gave us the green paper, that gave us community care. This is 1990, I put this to the house do we have care in the community care?



Bristol Lunatic Asylum

Comparisons Between Care Given Thirty Years Ago and Now

When I started having care in the 1970's - in the dark ages - there was very little choice on where you could get it from and what you would get. They could not tell you when they were coming so you were expected to stay in and wait for them which of course didn't suit me! Only about six or seven years ago it was opened up to a lot more agencies who sometimes do it better. I have two different agencies; one who provide live in carers, which is absolutely wonderful, because they are able to fit what you need around what they need. The other agency is a local one that sends in carers on a job by job basis but they send you a programme every week itemising who will come and when. That again is much, much better than earlier cover.

Care is expensive and means tested. You only get funding for what you need if you haven't got over £8,000 in savings. If you have more than that, you are expected to contribute. Because I need a lot of care, it has to be paid for out of local government and central government funds which makes the application and review processes fairly complicated but the care at the end of it is infinitely better than it was thirty years ago.

The fundamental difference between then and now is that it is acceptable for you to ask for help on your terms. Thirty years ago care wasn't a right and Care Managers expected to be able to tell you what to do and when. In my case they tried to tell me to give up my University course so I would have more time to look after our young son and do the housework and need less help. I carried on studying, getting care and graduated a year later. Gill Gerhardi

The Actors



Andrea Bone has acted with Jigsaw for eight and a half years. She also enjoys shopping, bowling, riding, reading and eating out.



Helen Cookson joined the company as a facilitator three years ago but very quickly got enticed into acting as well! She does pottery, helps her Dad run the family business and loves listening to pop music. She has done courses in dance and computing.



Lewis Rush has been a member of Jigsaw since 1988 when he played a gangster in the very first production. He is an avid Liverpool supporter and also likes pottery, using computers and cooking.



Emma Nichols has been acting with the company for eight and a half years. She is also a member of the Gateway Club and enjoys cooking, drawing and painting. Emma loves to dance.



Michael Wright joined Jigsaw ten years ago. He likes to cook, paint, dance and enjoys going to the Gateway Club.



Tony Tinch This is Tony's third production with Jigsaw. He has proved himself to be an able actor, a good helper to others and good at organising the set and props. He has joined the Technicals course to learn more about backstage. He has had several jobs outside of Jigsaw and loves listening to music and shopping for bargains in his spare time.

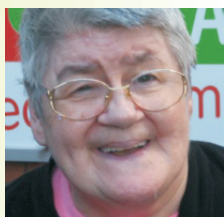


Lavinia Harris has been involved with Jigsaw for five years taking part in training courses and workshops for the first year before acting in "Skin Deep" as well as "Face2Face" stage show and movie. She studied ballet as a young girl and now loves all forms of dance and acting.



Thomas Sewell has been acting with Jigsaw for two years and was involved in drama for 6 years at school and college. He now works 2 days a week at Thrift Farm helping with both agricultural and Horticultural tasks. He dances with a Morris Dancing troupe and loves football.

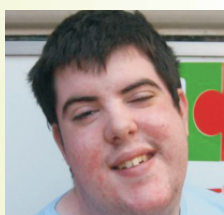




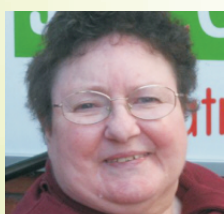
Anne Thompson joined Jigsaw three years ago. She likes cooking listening to music and going out. She is also taking part Jigsaw's Technicals backstage taster training course.



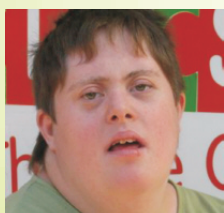
Gill Gerhardi was a founder member of Jigsaw in 1987 and has acted in or directed every production that Jigsaw has produced. Gill is also an artist, computer graphic designer, writer and a Disability Rights campaigner.



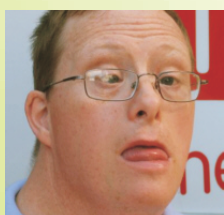
Steven Farrell joined Jigsaw two years ago. He acted in "Face2Face the Movie." Steven likes listening to music and watching comedians on T.V. He particularly likes Brian Connelly.



Anne Gee is another long serving member who's been with Jigsaw for nearly ten years. She is a keen member of her local church and campaigns for better access for disabled people. Anne enjoys going out, embroidery and dance.



Natasha Sewell only joined as a facilitator 6 weeks ago but her experience showed though immediately and she was very much in the right place at the right time for both Jigsaw and Natasha! She had 4 years induction into drama at Park School but has since completed courses in catering and Office skills at Harding House.



Andy Tapping joined Jigsaw one year ago after not being involved in drama before. He has lots of interests but likes swimming the best.



Claire Young joined the Company four years ago but or the first two she was a camera handler working on "Face2Face the Movie." Although she had never done drama before starting "WHO CARES?" she now tells us she loves it. She also likes reading historical & crime novels as well as visiting historical sites.

A huge **THANK YOU** to all our funders, Directors, Friends, Volunteers, and Advertisers. Your generous support has helped to keep Jigsaw Growing and going from strength to strength. We all love being part of Jigsaw's success.



Actors

Doctor - Clare Young,
Nurse - Thomas Sewell,

Asylum (Long Stay Hospital) Inmates

Tony Tinch, Anne Gee, Michael Wright, Anne Thompson, Steven Farrell, Andrea Bone,
Andy Tapping

Trespassers - Helen Cookson, Emma Nichols,
Ice Cream lady Natasha Sewell
Official - Helen Cookson

Bag Ladies - Lavinia Harris, Natasha Sewell

Friends Lewis Rush, Emma Nichols
Understudy - Gill Gerhardi

Facilitators/Backstage Crew - Jan Wells, Ali May, Vicky Brereton
Kim Farrel, Helen Cookson, Tony Tinch, Claire Young

Set Builder - Fred Megram
Lighting - Malc Emms
Directors - Paul Megram, Gill Gerhardi.

How Jigsaw Got its Name

People who joined at the very beginning were very clear what they wanted. They wanted to act, to express themselves on stage and perform in front of a live audience. But there were no Prima Donnas amongst them. They wanted the new group to become something bigger than its individual members. Then someone said the group was like a jigsaw with every piece being important to the complete picture. Every actor and back stage crew member were going to be vital. With any member missing, the production would at the very least not work properly and at the worst wouldn't happen at all. So they realised that Jigsaw was the ideal name and it was accepted immediately.

There was no doubt even at that point that it was going to have Theatre Company on the end. The first actors wanted the opportunity to create good quality theatre and were not going to allow their organisation to be called anything less professional.

The Thrill of Theatre

Knowing that no one else in the whole wide world is doing anything quite the same as you is exciting. Knowing that everyone involved is helping to make whatever you are working on that little bit more different and more unique is even more exciting. But the very best thing of all, is knowing that if you get it right, your work might do a little bit more than entertain. Not that there is anything wrong with entertaining but it is a rare privilege to be able to touch your audience. You may be able to make them think in ways they hadn't thought before, teach them something they didn't know or at the very least give them an insight into the lives and personalities of the people who created it. People, who don't have a voice normally, can sometimes say things loud and clear through many different art forms but theatre gives them immediate access to the people on the opposite side of the divide.

Be prepared to be excited tonight. Be prepared to be shocked too because it portrays bad times as well as good. But most of all be ready to share our thrill and excitement at being able to create and record a story about something that touches many of our lives.

What JIGSAW Does

Working with Jigsaw is fun, beneficial and therapeutic. It also helps members give something back to the community and build confidence and self esteem. But before all of that, Jigsaw increases the range of opportunities available for disabled people to create and deliver quality theatre and other performance related art forms.

As well as acting, Jigsaw's members get involved in all sorts of other theatre activities ranging from workshop leading to backstage technicals.



BEDLAM - The Long Gone Bad Old Days

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Better Times Since



Pictures right
from Jigsaw's
"Face2Face
the Movie"
and the Movie's
Premiere

