



RedNeedle Productions presents



THE PROJECT

written by
IAN BUCKLEY

directed by
ANTHONY SHRUBSALL

5th March - 23rd March 2019
Tues-Sat: 7.30 pm / Sun 4.00 pm [matinee: Sat 23rd March - 3.00 pm]

Tickets: £15 Cons: £12

The White Bear Theatre

138 Kennington Park Road, London SE11 4DJ
2 mins from Kennington tube or bus: 3, 59, 133, 155, 159, 414 or
Elephant & Castle overground then bus (see map on reverse)

Book online at whitebeartheatre.co.uk, no booking fee,
or call Line Up on 0333 012 4963



@whitebeartheatr & Facebook.com/WhiteBearTheatre



Ian Buckley

Ian went to Christ's College Cambridge from the Elliott Comprehensive in Putney. He gained an Honours degree in English Literature plus a soccer blue for good measure. He continued his studies at the University of Kent where he gained an MA researching the works of Sean O'Casey.

Having spent most of his school/university years analysing and assessing the works of other playwrights, Ian decided it was time to become a playwright himself. It's what he's been doing ever since.

Ian has had a number of plays performed on the London fringe: *Realife TV* (2016), *The Moment We Met* (2015), *Picasso's Artful Occupation* (2014) and *The Tailors' Last Stand* (2013) - all RedNeedle Productions (Barons Court Theatre); *Keeping Faith* (The Kings Head); *First Timers* (The Dukes Head); *Suits & Blouses* (The Room at The Orange Tree); *Down The River* (Theatre Royal, Stratford East, touring show); *Tainted Love* (The Young Actors Theatre). His last play, *James Bonney MP*, was staged at The White Bear Theatre, Kennington.

He's been shortlisted for the following playwriting competitions: the Verity Bargate Award; the Maddermarket Award; The Bruntwood Manchester Royal Exchange (long-shortlisted with *The Return*); the Brockley Jack 'Write Now Three' competition.

He's had a play on BBC Radio Four: *Changing Gear*, re-broadcast in translation on Hessische Rundfunk in Germany, who also broadcast *The Revolutionary*.

He was granted an Arts Council Writer's Bursary to complete his play *Dr Richter and Pero* – about the first ever meeting of Lenin and Trotsky in London in 1902.

The Project is Ian's second play to be staged at The White Bear Theatre.

The Project

by

Ian Buckley

Cast

in order of appearance

Victor Gerrin	Lloyd Morris
Anna Hilmann	Faye Maughan
Peter Weiss	Nick Delvallé
Millie Hilmann	Eloise Jones
Ette Hilmann	Cate Morris
Conrad Schaffer	Mike Duran

Director	Anthony Shrubsall
Musical Director	Stefan Potiuk
Producer	Ian Buckley
Set Design	Sarah Baker
Stage Manager, Lighting, Sound	Alistair Warr
Lighting Design	Chuma Emembolu
Casting Director	Sarah Lawrie
Poster Design	Paul Vine
Publicity	Kevin Wilson PR
Social Media	MyTheatreMates

The action takes place in Westerbork, a drab, enclosed transit camp in Drenthe, Northern Holland, in 1942/3.

The Project will last approximately one hour and forty minutes with interval.



Mike Duran

Recent theatre credits include playing a grieving father in Simon Stephens' visceral play *Bluebird*, a hapless hotel owner in the farce *Liberty Hall* and David Cameron/ Tony Blair in *Brexodus: the Musical*.

Mike has also toured alongside Anita Harris and Oliver Mellor in Emlyn Williams' *A Murder Has Been Arranged*.

TV appearances include Channel Five's *Autopsy* and commercials for household brands.

He can also be heard on the occasional voice over and is currently a freelance newsreader for BBC



Faye Maughan

Faye trained at London Studio Centre, graduating with a BA (Hons) in Theatre Dance; she later gained an MA in Acting at the Royal Birmingham Conservatoire.

She has worked on dance contracts abroad including cruise ships and touring with a circus in South America. She was Dance Captain for several pantomimes and for the National tour of *One Night in Vegas*.

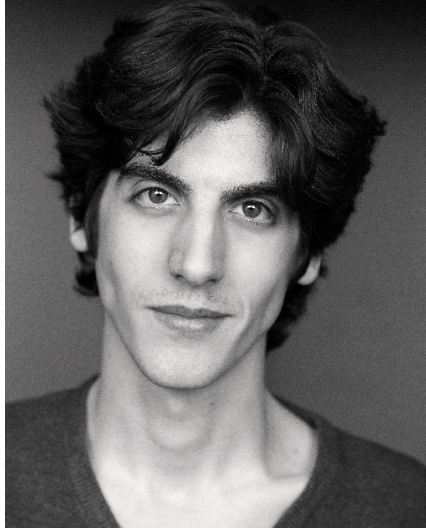
Faye has performed in both classical plays and new writing including Celia in *As You Like It*, Lady Capulet in *Romeo and Juliet* and Helena in *A Midsummer Night's Dream*. She played several



Lloyd Morris

Lloyd trained at London Centre for Theatre Studies. His theatre credits include: Gustav Mahler in *Love, Genius and a Walk*, Auguste Rodin in *Feet of Clay* at the British Museum, Magwitch in the national tour of *Great Expectations*, Ernest in *Pier Pressure* at Theatre Royal Plymouth, Johnny in *Bobby and Johnny* UK No 1 tour, Clay in *Three Brothers* at Etcetera Theatre, Toby in *My Barking Dog* at Hampstead, Sam Nash and Roy Hubley in *Plaza Suite* at Palace Theatre Southend, Banquo in *MacBeth* UK tour, Giovanni in *Can't Pay Won't Pay* at Curve Theatre.

TV includes *BBC Crimewatch* and *The History Files* for Discovery Channel. Currently on Amazon Prime USA playing the mafia don Santo Trafficante in



Nick Delvallé

Since graduating from Bristol Old Vic Theatre School in 2009, Nick's credits include *All's Well that Ends Well* (Shakespeare's Globe), *A Small Family Business* (National Theatre) and *The Tempest* (Southwark Playhouse).

Most recently, he has been helping introduce new audiences to Shakespeare's plays through Shakespearience! (Ambassadors Theatre and Tour); a "wildly successful" (The Stage) family show in which he plays Macbeth, Romeo, Duke Orsino and others.



Eloise Jones

Eloise is delighted to be joining the cast of The Project. Theatre credits include: Kate, Haendel on the Estate (Ovalhouse); Sarah Tweedy, Game Over (The Bread and Roses); Parmenon, Not the Same Old Samia (Filmed workshop); Jane, Sunny Side Up (The Bread and Roses); Chorus/Dance Captain, Aeschylus' Choephoroi and Eumenides (Theatro Technis), Ensemble in Charlie and the Chocolate Factory (Workshop); Billy Elliot the Musical (Original London Cast).

TV/Film credits include: Nell, The Marshlands (Rogue Land Films); Jess, Daisy (Superior Film). Marshlands (Rogue Land Films); Jess, Daisy (Superior Film).



Cate Morris

Cate Morris is an actress and an artist!...why not?

Cate started performing at the age of 25 after completing a degree in fine art and has since pursued a career in both arts.

Cate has been particularly interested in new writing. A member of Changeinspeak Theatre company in the 80s, Cate is currently a member of HIV Voices Theatre Company and Cervantes Theatre.

Cate has also worked in TV and film.

Anthony Shrubsall – Director

Freelance director, founder member of And Tomorrow Theatre Company, the Entire Theatre Company, and former academic. Direction includes *It's a Wonderful Life: A Live Radio Play* (Old Joint Stock Theatre, Birmingham) *Death of a Hunter* (Finborough Theatre), *The Gin Chronicles* series (ArtsSpace Edinburgh), *Orbits* (Drayton Arms Theatre), *RealLife TV* (Barons Court Theatre) and *Saffron Hill* (Pleasance Theatre), LANZA (Kings Head Theatre) Zena Edwards's *Security* (BAC) the first UK production selected for Tadashe Suzuki's Shizuoka Festival, Japan, and Richard Tyrone Jones's *Big Heart*, adapted into a series for BBC Radio 4.

Stefan Potiuk – Musical Director

Stefan trained as a music teacher studying composition under Henry Barchi and David Webster.

Following a long career as a music teacher, he has, after a brief 35-year hiatus, rediscovered his music calling.

Sarah Baker – Designer

Sarah is a theatre designer working in London. Since graduating with a degree in theatre design from Rose Bruford College she has worked in the costume hire departments of the Royal Shakespeare Company and the National Theatre, as well as designing fringe productions.

Chuma Emembolu – Lighting Design

Chuma trained under Head of Lighting at the RSC, where he worked as Lighting Technician on productions including *Tales of Ovid* and *Richard II*. An accomplished Lighting Designer with many productions under his belt. One of Artistic Directors for Stage Splinters Theatre Company.

Sarah Lawrie – Casting Director

Sarah is both producer & actor. Founding member/lead producer of And Tomorrow Theatre Company (inaugural production, *Death of a Hunter*, premiered at the Finborough Theatre April 2018). Acting credits include: Chichester Festival Theatre & Salisbury Playhouse amongst others.

Alistair Warr – Lighting, Sound and Stage Management

Kevin Wilson – Publicity

MyTheatreMates – Social Media

How the play came about

What kickstarted me into writing *The Project* was a previous play of mine - *Picasso's Artful Occupation*. As I focused on this great artist's life in Paris under Nazi occupation, it led me into a wider reading of how the Nazi killing machine operated Europe-wide.

I came across Westerbork quite by chance. I knew names like Auschwitz, Belsen, Sobibor, but I'd never heard of Westerbork. I'd also never made the distinction between a concentration camp (for killing or working to death) and a holding camp like Westerbork (for registering, filing, sorting). The latter were rightfully labelled 'the ante-rooms to the gates of hell'

I didn't know that life in these holding camps was tough and unpleasant, but infinitely better than the onwards destination waiting for their inmates. In Westerbork they were 'allowed' to play sports, attend keep-fit classes, rehearse and present cabaret and engage in other cultural pursuits. They had a huge well-staffed hospital wing. However, the 'they' who could enjoy these things (if enjoy is the right word) were normally the minority of longer-stay inmates who helped - under severe duress - to run the camp. The vast majority of Dutch Jews came into the camp were registered and left soon after on the weekly transport to the frightening East.

Part of the reason I felt so impelled to write *The Project* was because of its relevance for our times, especially in the light of the regrowth of fascism in Europe today. It's important to know where fascism/nazism always ends up - in huge societal destruction and the victimisation and destruction of minority groups. 1940's Nazi Germany is a paradigm for this process and Westerbork Camp one example (and not the worst) of the killing machine cranking up to do its deadly duty.

When we see Anna and Millie and Peter and Ette and Victor and we understand where they ended up, we need to learn lessons and ensure it never ever happens again.