



Ian Buckley

Ian went to Christ's College Cambridge from the Elliott Comprehensive in Putney and, having obtained an Honours degree in English Literature and a soccer blue, he then gained an MA from The University of Kent, 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 one himself. Earning his living teaching, he wrote plays. He's been doing it ever since.

Ian has had a number of plays performed on the London fringe: *Picasso's Artful Occupation* and *The Tailors' Last Stand* (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).

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*.

There is absolutely no truth in the rumour that he's made any money from his pen.

The Moment We Met

by

Ian Buckley

Cast

Liz Lewis

Mary Drake

Alan Barr

Daniel Lillie

Director

Ian Buckley

Production Design

Cleo Harris-Seaton

Lighting and Stage Management

Phoebe Salter

Artwork Design

Paul Vine

Drama Adviser to RedNeedle
Productions

Harry Landis

Technical Consultant and Lighting
Leo Bacica

The play takes place in 2002, and weaves monologues with naturalistic scenes. Liz is 40 and Alan 31 at the point where the play begins. They first met four years prior to this. The main events they recall in their monologues and 'remembered' scenes span a period of 8 years.

The Moment We Met will last approximately with 1 hour and 20 minutes with one interval of 20 minutes

CAST



Daniel Lillie

Daniel studied at the Royal Central School of Speech and Drama. Theatre credits include *Macbeth* (Bowen West Theatre), *Revolting Rhymes* (Tour), *Absolute Hell* (Embassy Theatre), *The Bright and Bold Design* and *Saturday Sunday Monday* (Embassy Studio).

TV includes *Dole the Series* (Top Hat/Hidden Art) and *The Academy* (DLT), with Sir Ian McKellen and Sylvester McCoy.

This is Daniel's first appearance at the Baron's Court Theatre.



Mary Drake

Theatre work includes: *A Doll's House* (Duke of York's, Carrie Cracknell); *Henry IV Parts 1 & 2* (Theatre Royal Hall, Bath, Peter Hall); *The Merry Wives of Windsor* (Salisbury, Viv Cozens); *Macbeth & A Midsummer Night's Dream* (Shakespeare To Go); *The Sound of Breaking Glass* (Tour, Kate Glover); *Martha, Josie and the Chinese Elvis* (Upstairs at the Gatehouse). She also works extensively with Open Ealing whose work includes the DO\$H Project. TV includes *N@T*, *Cold Comfort for Change* and *EastEnders*. She is Artistic Director of The Good, The Bard and The Ugly®, taking Shakespeare to people's homes.

CREW

Cleo Harris-Seaton

Cleo studied Set Design for stage and screen at Wimbledon College of Art and went on to freelance as a production designer in film, theatre and TV. One of her early jobs was as a member of the art department on the CBBC show *Sadie J*. She has worked as a designer, constructor and scenic artist on a number of theatre productions in and around London including The Hackney Empire and Leicester Square Theatre. In 2011 Cleo worked as part of the team that designed and constructed the set for the short film, *Mrs Bates*, which won the diamond award at the Bangkok International Film Festival. She has recently finished working as a props and puppet technician for the Walt Disney Theatre.

Cleo also designs event spaces and retail window displays and has worked on designs for House of Fraser, Asprey and Miss Sixty.

This is the third play she has designed for Ian and RedNeedle Productions at Baron's Court Theatre: she designed *The Tailors' Last Stand* in 2013 and *Picasso's Artful Occupation* in 2014.

Phoebe Salter

Phoebe is currently studying Technical Theatre and Stage Management. She has worked on two productions with the Little Pieces of Gold Theatre Company as assistant stage manager, and she has worked at Upstairs at The Gatehouse. She was assistant stage manager for *Obamerica* at Theatre 503.

This is her second play for Ian and RedNeedle Productions at Baron's Court Theatre: she was stage manager and lighting technician for *Picasso's Artful Occupation* in 2014.

How this play came about

Reading a French TV magazine one day, I suddenly became gripped by a story that was both terrifying and moving. It focused on a woman who, having suffered a personal tragedy, was trying to make sense of the aftermath. Central to that process was her utter commitment to finding out the truth about what had happened and who had been involved. Only when she had found answers to these questions would she feel any sense of worth. She needed the truth and she needed justice and this is what drove her on. My play is based on this story.

My play asks the question, how does a woman make sense of events that are beyond her control but which touch her deeply? This is the focus of **THE MOMENT WE MET**. Liz is the woman - an amazing ordinary woman - who struggles to make sense of a situation she never thought she would be faced with.

RedNeedle Productions

RedNeedle Productions was set up in September 2012 to bring radical, socially relevant theatre to theatregoers. *The Moment We Met* is its third production. Previous productions are: *Picasso's Artful Occupation* and *The Tailors' Last Stand*.

RedNeedle Productions has received financial support from the GMB and Unity Theatre Trust.

PREVIOUS REDNEEDLE PRODUCTIONS: what the critics said

'A sharply written piece...'	Honour Bayes - THE STAGE (<i>The Tailors' Last Stand</i>)
'An endearing play...'	Jack C O'Connor - CAMDEN REVIEW (<i>The Tailors' Last Stand</i>)
'A sharply observed play...'	Penny Flood - HAMMERSMITH TODAY (<i>The Tailors' Last Stand</i>)
'Warm & generous...'	Penny Culliford - REMOTE GOAT (<i>The Tailors' Last Stand</i>)
'Thought-provoking, imaginative and witty...'	Penny Flood - HAMMERSMITH TODAY (<i>Picasso's Artful Occupation</i>)
'Exciting & thought-provoking...'	Anna Savva - WHAT'S PEEN SEEN (<i>Picasso's Artful Occupation</i>)
'Serious political issues dealt with drama, humour and visual fireworks...'	Peter Frost - MORNING STAR (<i>Picasso's Artful Occupation</i>)

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