



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: *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).

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*.

Realife TV

by

Ian Buckley

Cast

Angela	Roseanna Frasca
Carl	Fed Zanni
Helen	Katrina Cooke
Jason	Alex Jonas

Director	Anthony Shrubbsall
Set Design	Fiona McKeon
Lighting and Sound Design	Janet Smith-Cantrill
Lighting and Sound Operator	Oliver Bush
Artwork Design	Paul Vine

The play is set in the London of today

Realife TV will last approximately one hour and twenty minutes and will be played without an interval



Roseanna Frasca

Roseanna trained at LAMDA. Theatre includes: Alia in *Nahda* (Bush Theatre); Arianne/Nicole/Katie/Stacey in *No Borders* (Theatre 503/ Oxford Playhouse); Nicole in *Spike* (King's Head); Lucia/ Vita/ Maria in *Saffron Hill* (Pleasance Islington); Baby Houseman in *Dirty Dancing* (Playful Productions, UK Tour).

Film includes: Nagin Cox in *The Grand Tour*, Sea Beast Media (short); Heidi in *The New Boy*, Husky Films; Rose in *The End of Civilisation*, (Beg Borrow Steal); Kiran in *True Stories - Our Girl* (Day for Night Films).



Fed Zanni

Fed trained at ArtsEd. Theatre credits include: Ruy in *After The Heat*, Lorenzo in *Saffron Hill*, Jesus in *Jesus Christ Superstar* (Fringe), Pancho in *The Night Of The Iguana* (West End), *The Return*, *Citizen Erased*, *Two Noble Kinsmen* and *Midnight, When Trumpets Cry*. Film and TV credits include: *Being Human*, *Never Better*, *Hotel Babylon*, *Afterlife*, *The Taming Of The Shrew* and *The Girl In The Cafe*. In June, he'll play the title role in a new open-air, promenade production of *Robin Hood* at the London Wetland Centre.

In 2012, Fed founded *Threw A Glass Films* with his wife Katrina Cooke. All their projects are available on the *Threw A Glass Films* vimeo page.



Katrina Cooke

Katrina trained at ArtsEd. Her theatre work includes: Sophie in *How to Disappear Completely and Never Be Found* (Southwark Playhouse); Ellen in *Ellen Terry* (Actors Church Covent Garden); Dolores in *Be My Baby* and Ensemble in *The Hunchback of Notre Dame* (The Dukes); Paula in *Wet Lettuce* (Hen and Chickens).

Film work includes *La Mia Cassiera*, *Code Name: Abyss*, *1958*, *Hairy Ape* and *Pandora*.



ALEXANDER JONAS

Training: BA in Acting for the Screen and Stage (Charles Sturt University, Australia).

Theatre includes: Understudy/Adam in *The Small Hand*, Understudy/Keith in *Volcano* (Bill Kenwright Ltd, No.1 Tours), Sir Andrew Aguecheek in *Twelfth Night* (English Repertory Theatre), Sebastian in *The Tempest* (Antic Disposition, Middle Temple Hall), William Shakespeare in *Shakespeare's Mothers* (Straylight Australia, Edinburgh Fringe Festival), Touchstone in *As You Like It* (Principal Theatre Company), Betty in *Aunt Aggie's Gut Rot*, Adam in *The Kabbalistic Psychoanalysis of Adam R Tzaddik* (Adelaide Fringe Festival), Phil in *Backpacker!* (Darlinghurst Theatre), Lysander in *A Midsummer Night's Dream*, Gratiano in *The Merchant Of Venice* (Shakespeare By The Sea), Laertes in *Hamlet*, Oswald in *King Lear* (Harlos Productions).

Anthony Shrubsall, Director

Freelance theatre director, Artistic Director OPEN Ealing (www.openealing.com), founder member of the Entire Theatre Company (*Orbits*, *The White Bear*). Directed *Saffron Hill* (Pleasance Theatre, Tricolore Theatre Co); *The Gin Chronicles* (Interrupt The Routine, St James & Bridewell Theatres in London, then artspace (St Marks, Edinburgh).

Commissioned for government-sponsored *Do\$h Project*, Ealing Autumn Festival (Arts Council backed). *Lanza* with opera singer Andrew Bain (Kings Head 2011, Chelsea Arts Club 2013); *Richard Tyrone Jones's Big Heart* with poet Richard Tyrone Jones serialised as three-part sitcom on Radio 4. (Wellcome Trust funded in collaboration with animation performance company Pattern Fight Performance.) Most recent work with Zena Edwards (poet) on 3 Furies Project (Afro Vibes Festival banner 2012/13). *How Not to Make it in Britpop* toured nationally in 2012/13. Promotional films of *Macbeth* (All The World Productions) and *Romeo and Juliet* at Tate Modern (Double-Edge Productions).

Trained with Laurence Boswell at The Gate Theatre, Notting Hill. Artistic Director of Drayton Court Theatre (*The Seagull*, *Mojo*, *The Lover*, *Landscape*, & *The Bullet*). Published on Beckett, Brecht, Houben, Pinter & Meyerhold. Member Directors Guild Of Great Britain, Actors and Writers London, Fellow of the Royal Society of Arts.

Fiona McKeon, Set Designer

Fiona is a London-based emerging set and costume designer. She has recently worked with directors Linda Smith and Anthony Shrubsall on new scripts including *Saffron Hill* (Pleasance Theatre 2014). Currently working on *Beautiful Thing*, Questors Theatre.

Trained at Victorian College of the Arts, Melbourne. In Australia, worked with a range of companies on performances including *Savage in Limbo*, *August: Osage County* and the farce *Funny Money*. www.fmkeondesign.com

Janet Smith-Cantrill, Lighting and Sound Designer

Recent productions include: Lighting & Sound Design for *Good King Richard* and *The School of Light* (Golden Age Theatre Company, 2016 & 2015); *Much Ado About Nothing* (Professional Help Productions 2015); *The Dead Shepherd* (Golden Age Theatre Company 2015. Sound Design for *Saffron Hill* (Tricolore Theatre Company 2015, The Pleasance); Chief electrician Lighting/Sound Design (The Mill at Sonning Theatre Ltd, 2005-May 2009); Lighting tutor (East 15 School of Acting 2004-2005); Production Manager (Webber Douglas Academy of Dramatic Art 1991- 2004); Tutor Lighting for the Stage (East 15 School of Acting, BA Hons in Technical Theatre)

Oliver Bush, Lighting and Sound Operator

Oliver Bush is a Lighting Designer. He has worked around the country lighting aerial circus, musicals, dance and plays. He trained at The Liverpool Institute for Performing Arts where he was awarded a first class honours degree.

He most recently worked on *Julius Caesar* at the Brighton Fringe Festival and UK tour, and *Life On Wheels* by Bella Kinetica. His designs have won awards from The Association of Lighting Designers and he was praised for his work. Future projects are *Ruby Slippers* at the Liverpool Epstein Theatre and the return of *The 25th Annual Putnam County Spelling Bee* later this year.

RedNeedle Productions

RedNeedle Productions is a London-based fringe theatre company with a growing reputation based on its high quality, professional and challenging productions. Created in September 2012 to bring radical, socially relevant theatre to London theatregoers, REALIFE TV is its fourth production at Barons Court Theatre. Previous productions are: *The Moment We Met* (2015); *Picasso's Artful Occupation* (2014); and *The Tailors' Last Stand* (2013).

PREVIOUS REDNEEDLE PRODUCTIONS: what the critics said...

THE TAILORS' LAST STAND (2013)

'A sharply written piece...'	Honour Bayes	THE STAGE
'An endearing play...'	Jack C O'Connor	CAMDEN
REVIEW		
'Warm & generous...'	Penny Culliford	REMOTE
GOAT		

PICASSO'S ARTFUL OCCUPATION (2014)

'Thought-provoking, imaginative, witty...'	Penny Flood	
HAMMERSMITH		
TODAY		
'Exciting & thought-provoking...'	Anna Savva	WHAT'S PEEN
SEEN		
'Serious political issues dealt with drama, humour and visual fireworks...'	Peter Frost	MORNING
STAR		

THE MOMENT WE MET (2015)

'One of the best plays I've seen in a very very long time!'	Christine Stanton	REMOTE GOAT
'Extraordinary...exploring the dark world of sexual politics...'	Peter Frost	MORNING
STAR		
'His third play and his best...'	Penny Flood	
HAMMERSMITH		
TODAY		

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How this play came about

One day some time ago, I was shocked to read the story of Araz Tivoni and the acts he perpetrated against his own immediate family. I was even more shocked to read of the involvement of a high level BBC crew working with the prestigious Inside Story documentary series in these events.

These events stayed with me. They became in time the inspiration for my play REALIFE TV. To explain, I do not recreate the actual events - anyone can find these by searching Araz Tivoni on the web.

I don't want, or need, to do this. I am a playwright and I write plays, not drama docs. My plays are properly constructed with a plot that builds to a climax, with character development, with a denouement – all the elements an audience has a right to expect from a work for the theatre.

My play shows characters making choices and dealing with issues that affect us all. And the central one in this play is: how do gifted well-intentioned people in the huge and seemingly ever-expanding field of the human-interest documentary, deal with their subjects - the people they choose to film?

Should they remain neutral and allow the 'slice of life' they're filming to take its natural course or is it okay to nudge events along? And say by nudging events along things happen they didn't expect or want to happen?

And what about their subjects - the ordinary people with extraordinary stories to tell? Are they there purely to be filmed or do they perhaps have their own agenda? Can they use the film-crews for their own ends?

My play shines a light on one example of this dynamic and not always harmonious interaction between filmer and filmed.

It asks the question - 'When real life isn't enough for real life tv, is it okay to help real life along a bit?'

For an in-depth discussion of the moral issues raised read the interview between the author & Lauren Gauge on: www.offwestend.com/index.php/news/view/242