



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: *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).

James Bonney MP is Ian's first play to be staged at The White Bear 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*.

James Bonney MP

by

Ian Buckley

Cast

James Bonney	Andrew Loudon
Christine Bonney	Karen McCaffrey
Kate Bonney	Elian West
Jennifer Allen	Louise Tyler
Malcolm Rose	Ciaran Lonsdale
George Jenner	Malcolm Jeffries

Director	Georgia Leanne Harris
Set Design	Oscar Selfridge
Stage Manager	Alistair Warr
Casting Director	Andrew Davies
Publicity	Kevin Wilson
Artwork Design	Paul Vine

The play is set in the London of today

James Bonney MP will last approximately two hours with interval



Andrew Loudun

Andrew Loudun trained at The Drama Studio. Recent credits include The Father/Doctor in the original West End cast of *The Railway Children* at The King's Cross Theatre, Jim Wormold in *Our Man In Havana* (Pitlochry), John Baldernock in *The Flouers O'Edinburgh* (Finborough Theatre), Desmond in *Gertrude's Secret* (Chichester Minerva Theatre, Trafalgar Studios and national tour) and Standfast in *The Battle Waterloo* (National Theatre - Watch This Space Festival). TV and film includes Gavin McMorrow in *Monarch of the Glen* (BBC1), Geoff in *Absolutely Fabulous* (BBC1), *Peak Practice*, *Doctors*, *The Bill*, *Next of Kin*, *Mayday* and Channel 4 Film *Busker's Odyssey*.



Karen McCaffrey

Karen trained at Webber Douglas, now affiliated with The Royal Central School of Speech and Drama.

Recent work includes No.1 tours of *Calendar Girls*, *One Woman Show Acting and Me*, *Prospero*, *The Tempest* and *Fisher* in *Turf* at The Kings Head.

Other roles include Nurse, *Romeo and Juliet*, Quince and Philostrate, *A Midsummer Nights Dream*, Open Air Theatre. Elizabeth, *Richard the Third*, Guioamar, John Fletcher's *The Custom of The Country*. Amanda Wingfield, *The Glass Menagerie*, Mrs Tucker, *Stairway to Heaven*, Kings Head. Yolanda, *Cockroach Waltz*, Greenwich Playhouse. The



Elian West

Originally from South Wales, Elian moved to London and recently graduated from Mountview Academy of Theatre Arts studying Actor Musicianship BA (Hons), playing the piano, alto and tenor saxophone and the accordion. Whilst studying at Mountview, Elian performed in roles such as Golde, *Fiddler on the Roof*, MC, *Oh, What A Lovely War*, Noah's Wife, *The Nativity* and Adam, *As You Like it*.



Louise Tyler

Louise trained at the Oxford School of Drama. Recent theatre credits include *The Man of Mode*, *Upstairs at the Gatehouse*, *Meddlers*, Tristan Bates Theatre, *Unsigned*, Tristan Bates Theatre, *Pitch Perfect*, Tabard Theatre, *Piano/Forte*, Old Red Lion and *Beautiful Thing*, BAC. Louise recently worked on two feature films for Adrift Pictures. Further credits include *Grange Hill* and *Anything's Possible*, Channel 5.



Ciaran Lonsdale

Ciaran trained at The Oxford School of Drama where he graduated from the 3-Year Acting course in 2016. Now based in London, recent credits include *Glamour Girl* at the Maltings Arts Theatre and the web series *The Santa Suicides*.



Malcolm Jeffries

Malcolm Jeffries is a London-based actor, trained at Rose Bruford College of Theatre and Performance. He has worked widely in TV, film and theatre. Recent theatre credits include Jason Ratcliffe in Alan Ayckbourn's *Drowning on Dry Land*, Macbeth in The London Theatre Company's production of *Macbeth*, Dorn in Chekhov's *The Seagull* for The Russian Dreams Theatre Company, Harry in the award-winning play by Vicky Jones *The One* for Bad Mojo Theatre. Recent film credits include Alyster, in the short film *Lovebug*, and the lead role of Jake in 168 Wardour Filmworks' *The Girls Were Doing Nothing*.

Georgia Leanne Harris – Director

Georgia Leanne Harris, originally from South Manchester, graduated with a Masters Degree in Directing from Mountview Academy of Theatre Arts.

Since then she has assisted on a production of *Oh What A Lovely War*, directed by Chris Lerner, and directed the following: *Beetles From The West* by James Hartnell at the Plymouth Barbican, *Top to Bottom* by Lewis Chandler at The White Bear Theatre, *Headwind* (which she also wrote) at the Karamel Club and several pieces at the On The Night events at the Arcola.

She is currently an associate of the White Bear Theatre.

Oscar Selfridge – Set Designer

Oscar is currently completing a BA in Design Realisation at the Guildhall School of Music and Drama and will be undertaking a Masters in Theatre Design next year. Before his degree, he was a carpenter and still is, working for commercial and theatre companies building and making sets and props.

ABOUT 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, it has so far produced four plays on the London fringe. Previous productions are: *The Tailors' Last Stand* (2013); *Picasso's Artful Occupation* (2014); *The Moment We Met* (2015); *Realife TV* (2016). *James Bonney MP* will be its fifth production and its first at The White Bear Theatre.

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

'Exciting & thought-provoking...'

Anna Savva

TODAY

SEEN

'Serious political issues dealt with, with

drama, humour and visual fireworks...'

Peter Frost

WHAT'S PEEN

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

REALIFE TV (2016)

'A great piece of theatre...'

Terry Eastham

LONDON

THEATRE 1

'Beautifully done and very clever...'

Penny Flood

HAMMERSMITH

'Riveting new play...'

Penny Culliford

TODAY
REMOTE

GOAT

'Grips from the start...'

Mike Squires

MORNING

STAR

How the play came about

The Labour Party has always been a strange beast to me, situated as I am to the left of it.

If in the UK we have one political party that represents the interests and aims of capitalism (the Conservative & Unionist Party), why isn't there another party that represents the interests and aims of its alternative - socialism?

Instead we have the Labour Party.

Too often it is dominated by right-wing social democrats who are more than happy with the status quo. James Bonney, my play's 'hero', is one such. A 'moderate', a moderniser, a New Labourite. A man who bristles at the word socialism. A man whose natural home is really the Conservative Party because he shares with them a fundamental belief in, and enthusiasm for, private enterprise and the market economy.

He represents the shadow cabinet ministers who resigned en masse to get rid of Corbyn in June 2016. He represents the Blairites who brief against Jeremy Corbyn as easily as breathing. He represents the 'false choice' the Labour Party has for too long offered the hard-working people of this country.

And then there is Corbyn - from the left of the Labour Party. Recently twice elected on a huge members' mandate as party leader, he inclines more to the policies of the post-war Attlee government than to the Thatcherite policies of the Blair-Brown-Mandelson years. A man who has now run a brilliant electoral campaign from the left and done exceptionally well to gain seats for Labour, given the enemies actively plotting against him from within his party and from outside his party and the unprecedentedly vicious, demeaning, personal campaign run by the right-wing press and their media allies.

And in my play the two sides slug it out. It's a no-holds-barred, vicious, sometimes dirty battle. It draws in and uses family. It makes or breaks friendships. It's a battle for control of the Labour Party.

That's what my comedy is about - this battle. As a socialist I know which side I hope emerges victorious. As a playwright I willingly give both sides equal weight.

