

REDNEEDLE PRODUCTIONS PRESENT

THE TAILORS' LAST STAND

BY IAN BUCKLEY

DIRECTED BY HARRY SAKS



FOUR LOVABLE ROGUES...
ONE POLITICAL IDEAL...
INFINITE COMIC MAYHEM!

19TH FEBRUARY - 10TH MARCH

7:30PM (6:30PM SUN)

MATINEES: SATS 2ND & 9TH MARCH - 2:30PM

BARONS COURT THEATRE
WEST KENSINGTON
W14 9HP



IAN BUCKLEY
THE TAILORS' LAST STAND

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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. It was time to change course. Be creative not critical. Be a playwright. That's what he's been doing ever since.

Ian has had a number of plays performed on the London fringe: *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); *Picasso's Artful Occupation* (The Old Red Lion); *Tainted Love* (The Young Actors' Theatre).

He's been short-listed for the following playwriting competitions: the Verity Bargate Award; the Maddermarket Award; The Bruntwood Manchester Royal Exchange (long short-listed 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*.

The rumour that he's made any money from his pen is entirely unfounded.



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How this play came about

'Being the son of a Savile Row tailor, and visiting his small Soho workshop over many years (including stairwell and toilet-cleaning duties!), I got to know the trade of high-class tailor very well. When I found out many years later that my father, a lifelong trade unionist and communist, would travel from Clapham to Bethnal Green in his late eighties to attend retired tailors' union meetings, I wanted to know more. My father's accounts of these meetings made me laugh and cry. I had to write a play to capture this wonderful and unforgettable group of indomitable old men. This, then, is *The Tailors' Last Stand*.'

The Tailors' Last Stand

by

Ian Buckley

Cast in order of appearance

Max Avitas	Edmund Dehn
Tom O'Brien	Richard Ward
Barney Simon	Tony Parkin
George Welby	Terry Jermyn

Director	Harry Saks
Designer	Cleo Harris-Seaton
Lighting	Leonard Bacica
Cover design	Simon Naylor

The action takes place in a meeting room of the Bethnal Green Labour Party offices, on one evening in autumn 2009

The Tailors' Last Stand will last approximately 1 hour and 30 minutes with one interval of 20 minutes



Edmund Dehn

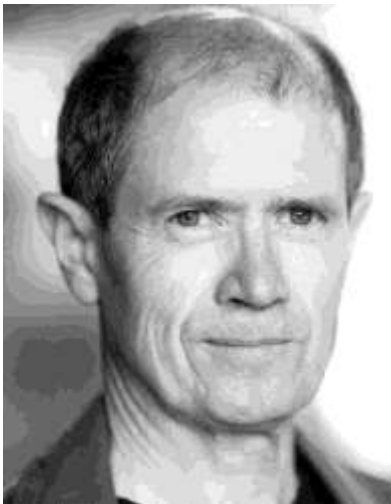
Max

Edmund won Best Supporting Actor for Charon in *Lovelorn* at the LA Reel Film Festival in 2009. He has worked in film, TV and theatre to good reviews. Other films include *Spoon* with Darren Boyd and Rutger Hauer, *Cradle of Fear*, *Kid Gloves*, *The Judge Minty Fan Film* and *Bogo and Flit*.

TV includes *Nightmare*, *Oil Storm* and *Speer und Er*.

Stage roles include Prospero, Job, Becket in *Murder in the Cathedral* and Subtle in *The Alchemist*. Edmund's voice was used for the narration and all characters in the *Gormenghast* trilogy audiobook.

He last appeared at Barons Court as Leo in *Sleeping Dogs* in winter 2012.



Terry Jermyn

George

Terry originally studied chemical engineering but decided that working on North Sea oil rigs wasn't stressful enough and so trained to be an actor!

Theatre credits include *Ollie's Prison* (Edward Bond season at The Cock Tavern), *Inherit the Wind* (The Old Vic), *Hobson's Choice* (Catford Broadway), *The Tinker's Wedding* and *Shadow of the Glen* (The Union Theatre), Jack in *The Weir* (Nuffield Theatre, Southampton), *Grimm's Tales* (Nuffield Theatre, Southampton), *Black Milk* (Royal Court), *Nine* (Old Vic – New Voices), *Sive* (Hammersmith Riverside Studios) and *The Keep* (Hereford Courtyard). He also played Patrick Maguire (senior) in *My Father's Watch* for London Irish Theatre Company which tells the story of the wrongful conviction of the Maguire Seven in the 1970's.

TV credits include *Days that Shook the World* (BBC) and *Accidental Hero* (BBC). Films include *Ennis Road*, *Ducks* and *Whistle* (directed by Duncan Jones). He was also a Welsh-speaking miner in *W.E.* directed by Madonna. Recent credits include *A Very Grimm Christmas* for Wireless Theatre Company and Mr Furnival in *Jimmy's End*, written by Alan Moore.



Tony Parkin

Barney

Feature films include *Obama's Irish Roots*, *Bartleby*, *Dangerous Ambitions*, *Mrs Meitlemeihr*, *BackBeat* and *Big Bill*. He made four TV commercials and six short films last year, and made two appearances at Barons Court in *Lord Arthur Savile's Crime* and *Judas Priest!* TV appearances include *Z Cars*, *Emergency Ward 10*, *Softly Softly*, *Enemy at the Door*, *Shakespeare Series*, *The Bill*, *Secret Army*, *I, Claudius*, *Smiley's People*, and many more.

He has played at over 160 theatres round the British Isles, made two trips to Canada with Agatha Christie plays, and has visited five countries abroad with his *Edgar Allan Poe Show*, now a book *The Island of Poe*. During his West End runs with *'Allo 'Allo*, Tony took over M LeClerc, did a cabaret scene with Carmen Silvera and played several other parts - at the London Palladium, no less!

Tony also writes plays and directs on the London Fringe.

He has two comic fiction books ready for publishing plus his poetry book, too.



Richard Ward

Tom

Richard is a character actor graduate of Drama Studio London. Previous theatre at Barons Court includes Oscar Wilde's *A Woman of No Importance* and *The Importance of Being Ernest*. Other theatre includes *We The People* (Shakespeare's Globe), *The Tempest* (Rose Theatre Bankside), *The School For Scandal* (Bridewell Theatre), *The Robot In Your Living Room* (Hen and Chickens), *A Kind Of Alaska* (Young Actors' Theatre) and *Warden Pie* (tour in Kent). He has performed in many other Shakespeare plays and in stage adaptations of BBC television comedies such as *Dad's Army* and *Fawlty Towers*.

Television includes *Blue Peter* and *Midsomer Murders*, and film includes *Tortoise In Love* (released in late 2012). Richard particularly enjoys voice work and regularly performs rehearsed readings, including new work at Actors and Writers London.



Cleo Harris-Seaton

Designer

Cleo has a BA Hons in Set Design for Screen and Stage.

Her theatre work includes *Singing in the Rain* and *Polarbear, The Return*. Her film work includes art direction, wardrobe and production design for *Daylight Robbery, Spirit, Mrs Bates* and *Pillow Talk*. TV includes *Sadie J* for CBBC. She has also worked in the Event Space at the Tower of London and for Millington Associates, and on the music video for *Never Happening Again*.



Leonard Bacica

Lighting and Stage Management

Leo has trained in TV Camera Work and Lighting Design.

For the last ten years, he has worked as camera crew (Second AC and Video Assistant), on over ten feature films, from *Cold Mountain* to *Walking with the Enemy*. He has worked on over 50 commercials and has also worked in television and music video. His events production experience includes Technical Supervisor for *Hard Rock Café Live* concerts and Crew, Material and Transport Manager for *Five's International*, co-ordinating over 200 events in his native Romania.



Harry Saks

Director

Harry trained for the stage at RADA and has a body of work in directing, acting and writing spanning several decades. He has just finished directing his own play *The Jess Docker Show* at Pentameters Theatre, which had two successful runs and rave reviews. Other directing work includes Chekhov's *The Bear* and *The Proposal* (Canal Cafe Theatre); *Leargame*, an adaptation of Shakespeare's King Lear (Oval House); *Daisy Pulls it Off* (Electric Theatre, Guildford); *Danny and the Deep Blue Sea* (Keep Theatre Cardiff); Ian Buckley's *Picasso's Artful Occupation* (The Old Red Lion).

As a writer his other notable works are *Purple Haze* which was produced at the Riverside Studios and considered for production at the National's Cottesloe Theatre, and *Scroungers* at the Onion Shed, Camberwell.

As an actor he has performed at many London theatres including The Royal Court, Soho Theatre and Fortune Theatre and throughout the UK notably at the Crucible Theatre Sheffield, Theatre in-the-Round Stoke-on-Trent and Liverpool Playhouse. On television he has appeared in such series as *The Tudors*, *Silent Witness*, *Bramwell*, *EastEnders*, *The Bill* and *Casualty*. Last year he played Septimus Podgers in *Lord Arthur Savile's Crime* at Barons Court Theatre and Dr Robert Aquillus in *Pythagoras (Smith)* by Dannie Abse at Pentameters Theatre.

The background to this play

A guild or union existed amongst tailors and journeymen in London as long ago as 1417, but the history of the present Union and its predecessors is only recorded from the later 19th Century. The National Union of Tailors and Garment Workers (NUTGW) existed as an independent body until 1991 when it joined the General Municipal and Boilermakers (GMB).

At the time of the merger, the NUTGW was itself the result of many amalgamations. In 1912 the United Garment Workers' Union was formed by the amalgamation of the Amalgamated Society of Journeymen Tailors; Amalgamated Union of Clothiers' Operatives; Amalgamated Jewish Tailors, Pressers and Machinists' Trade Union; London Clothiers Cutters; The Shirt, Jacket and Overall Workers; and The Belfast Shirt and Collar Workers. These were later joined by the Scottish National Association of Operative Tailors; London Operative Tailors; and Amalgamated Society of Tailors and Tailoresses. In 1931 these became the NUTGW with the addition of the United Ladies Tailors (London) and the Waterproof Garment Workers' Union.

Ian's father Ernest Buckley (known to everyone as Ernie) was an active communist and trade union member all his working life and well into retirement, first in the NUTGW and then in the GMB after the merger. When he retired from trousermaking in 1990, at the age of 70, he collected subs from some twenty Savile Row tailors (they preferred a visit to the new-fangled direct debits!), attended meetings and went to conference. He made the acquaintance of Paul Kenny and Robert Badlan, then Regional Officers; Paul Kenny is now General Secretary of the GMB. It is from Ernie's unselfish work collecting tailors' union dues that the GMB's generous support has come about.

Grateful thanks to The Unity Theatre Trust for their generous donation and the GMB for their generous donations and support.

Grateful thanks to Ron Phillips and Chris Deal for all their help.