

BEHIND the dressing ROOM doors, continued

FREDERICK FELLOWS (PHILIP BRENT)

comes from a theatrical family, his parents were a popular specialty dance act, The Funny Fellowes. He taught at prep school near Hayward's Heath before bowing to family tradition and joining the Osmosis Players. He was most recently seen in the controversial all male version of *The Trojan Women*. He is happily married, and lives near Crawley, where his wife breeds pedigree dogs. 'If she ever leaves me,' he says, 'it will probably be for an Irish wolfhound!'

ROBIN HOUSEMONGER (AUTHOR)

was born in Worcester Park, Surrey, into a family 'unremarkable in every way except for an aunt with red hair who used to sing all the high twiddly bits from *The Merry Widow* over the tea table.' He claims to have been the world's most unsuccessful gents hosiery wholesaler, and began writing to fill the long hours between one hosiery order and the next. He turned this experience into his very first play, *Socks Before Marriage*, which ran in the West End for nine years. "Nothing On" is his seventeenth play.

LLOYD DALLAS (DIRECTOR)

read English at Cambridge, and stagecraft at the Salisbury, a commonwealth scholarship took him to Princeton where he spent his time commuting to New York to see musicals on Broadway. Since then Mr. Dallas has directed plays in most parts of Britain, winning the South of Scotland Critics' Circle Special Award. He directed a highly successful season for the National Theatre of Sri Lanka. Mr. Dallas is best known for his brilliant series of Shakespeare in Summer productions in the parks of the inner London boroughs.

TIM ALLGOOD (COMPANY STAGE MANAGER)

trained for a career in Market Research and became interested in the theatre only through a chance holiday visit to a local production of *There's a Girl in My Soup*. He had got himself taken on by the company as Assistant Stage Manager before he realized that the girl in question not only was in the soup, but also married, with two growing children! During a production of *Hamlet* at the Lyceum, Portsmouth, he took over the part of Polonius at short notice, but subsequently found himself more in demand on the technical side.

POPPY NORTON-TAYLOR (ASSISTANT STAGE MANAGER)

is from a family found more often on the boards of leading companies than on the Boards with touring companies. Her father is chairman of the European Breweries, but has been 'terribly sweet about it all - so far!' This is her first job and she is enjoying the challenge enormously. Her hobbies include riding, skiing, tennis, reading good books, and loving anything small and furry.



Nothing ON



GRAND THEATRE WESTON-SUPER-MARE

PROPRIETORS: GRAND THEATRE (Weston-super-Mare) LIMITED

GENERAL MANAGER **E.E.A. GRADSHAW**

The Grand Theatre Weston-super-Mare is a Member of the Grand Group

Evenings at 7:45

Matinee: Wednesday at 2:30

Saturday at 5:00 and 8:30

OTSTAR PRODUCTIONS LTD PRESENT

DOTTY OTLEY

BELINDA BLAIR

GARRY LEJEUNE

IN

Nothing ON

BY ROBIN HOUSEMONGER

DIRECTED BY LLOYD DALLAS

WITH

SELSDON MOWBRAY

BROOKE ASHTON

FREDERICK FELLOWS

Scenic Design
GINA STAIRWELL

Lighting Design
CHUCK SPANNER

COSTUME DESIGN
PATSY BUTTON

Company & Stage Manager
TIM ALLGOOD

Assistant Stage Manager
POPPY NORTON-TAYLOR

THE CAST

In order of appearance

Mrs. Clackett.....*Dotty Otley*
Roger Tramplemain.....*Garry Lejeune*
Vicki.....*Brooke Ashton*
Philip Brent.....*Frederick Fellowes*
Flavia Brent.....*Belinda Blair*
Burglar.....*Selsdon Mowbray*
Sheikh.....*Frederick Fellowes*

SETTING

The action takes place in the living room of the Brents' country home, on a Wednesday afternoon.

PRODUCTION CREDITS

Sardines by Sardine services. Miss Ashton's lenses by Double Vision Optical Ltd. Antique silverware and cardboard boxes by Mrs. J. G.H. Norton-Taylor. Stethoscope and hospital trolley by Severn Surgical Supplies. Straightjacket by Kumfy Restraints Ltd. Coffins by G. Ashforth and Sons.

We gratefully acknowledge the generous support of EUROPEAN BREWERIES in sponsoring this production.

AN INTERVIEW With Director Lloyd Dallas

Lloyd Dallas insists we meet at a pub near the theatre. "They've got the best peanuts." He says. He is not exactly smiling but I think he means it as a joke. And this is the way of Lloyd Dallas, director of Robin Housemonger's "Nothing On". He can deliver swift criticism in the same tone as a riotous joke, his cunning and wit shining through every word. Is he charming? Many of the cast of "Nothing On" think so. Will this charm translate to the world of the play, which he describes as "mostly a game of musical chairs, except with doors and mistaken identity"? Lloyd certainly hopes so.

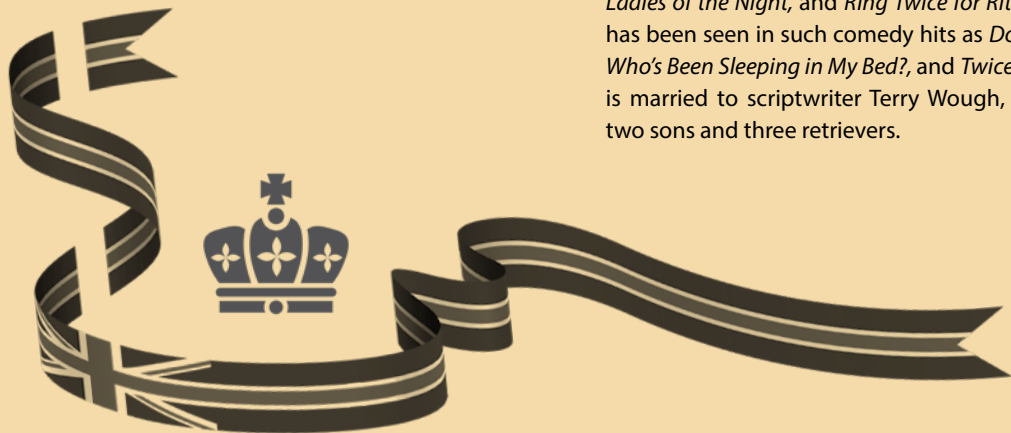
"Charm?" he contemplates, "Well it's necessary I suppose. That's what the theatre is, isn't it? A kind of charm – we charm the audience to go with us on this crazy ride and just hope the wheels don't fall off."

What does it take to keep the wheels on? The director, who studied at Princeton, directed for The National Theatre of Sri Lanka and created the highly successful "Shakespeare in Summer" series, which stages the classics in the parks of London, has some ideas.

"My job is quite easy, in the end. The words are there. The people are there. I just have to get a group of people to stand where they're supposed to stand and say what they're supposed to say. Well you have to remember one thing: what we do here is very important, but it's not serious...at all. We're telling stories, aren't we? Playing make believe. And perhaps we inspire someone, or make them laugh or make them cry, but that's not what's important. Maybe when you're young that's what you think. Now, I know better. The theatre is an escape. We need an escape. But no one is going to die."

He takes a rather large gulp of his brandy while he contemplates my follow up question: Is that why Robin Housemonger's play is so successful? Finally he smiles,

"Yes. Because it's all stuff and nonsense. And so is life."



BEHIND the dressing ROOM doors

GARRY LEJEUNE (ROGER TRAMPLEMAIN)

was twice winner of the Rose Bruford Medal for Effort. His many successful tours have brought him to Weston-Super-Mare only once before, when he was starring in *The Adventures of a Window Dresser*. He has made innumerable television appearances, but is best known as Cornetto, the ice-cream salesman who stirs the hearts of all the lollipop ladies in *On the Zebras*. Recently made his big screen debut in *Up the Virgin Soldiers*, for which he was nominated as Best Male Newcomer under Forty in any British Low Budget Comedy Film by readers of the *Sun* newspaper.

SELSDON MOWBRAY (BURGLAR)

first trod the boards in *A Midsummer Night's Dream* with the Ben Greet Players, with whom he toured for three years, playing, among other roles, Moth, Mustardseed, and Nerissa. Seasons with various repertory companies across the length and breadth of Great Britain led to his first West End play, *Kelly's Eye*. To Stratford thence for Mercutio, King John, and the Porter in *Macbeth*. To Hollywood for several good supporting roles, including stand-in to Robert Newton. Back home he played King Lear in Portsmouth, and joined the BBC Rep for two months. He set up his own tour - a revival of *Mr. Cinders*. He has been busy writing his autobiography, *Hanging on the Wall*.

BROOKE ASHTON (VICKI)

is best known as the girl wearing nothing but 'good, honest, natural froth' in the Hauptbahnhofbrau lager commercial. But she has enjoyed a flourishing stage career, extending from a widely acclaimed *Dandini in Hull* to six months in the Lebanon with *Pixie Pearls*. Her television appearances range from the Girl at Infants' School in *On The Zebras* to Girl in Strip Joint in *On Probation*. Cinemagoers saw her in *The Girl in Room 14* where she played the Girl in Room 312.

DOTTY OTLEY (MRS. CLACKETT)

makes a welcome return to the stage to create the role of Mrs. Clackett after playing Mrs. Hackett, Britain's most famous lollipop lady ('Ooh, I can't arduley'old me lolly up!') in over 320 episodes of TV's *On the Zebras*. She trained at the Estelle Birkwood School of Drama and Allied Arts, winning the Bronze Medal, and going on to the Embassy Theatre, where she gained invaluable experience as assistant stage manager in successful productions like *As You Desire* and *Starched Aprons*. Understudying Bee Duffell in *Haddock's Eyes* at the New Lindsey Theatre, and Margaret Lockwood in *Peter Pan* at the Scala, was followed by a prolonged stay in Australia, where she enjoyed some of the biggest successes of her career.

BELINDA BLAIR (FLAVIA BRENT)

has been on the stage since the age of four, when she made her debut in *Sinbad the Sailor* at the old Croydon Hippodrome as one of Miss Toni Tanner's Ten Tapping Tots. She danced her way round the Far East in shows like *Zippedy-Doo-Da!* and *Here Come Les Girls!* A damaged tendon led to her first straight parts in *Good Time Girl*, *Ladies of the Night*, and *Ring Twice for Rita*. Recently she has been seen in such comedy hits as *Don't Mr. Duddle!*, *Who's Been Sleeping in My Bed?*, and *Twice Two is Sex*. She is married to scriptwriter Terry Wough, and they have two sons and three retrievers.