



# NOISES OFF

A NEW COMEDY by  
**MICHAEL FRAYN**

**SAVOY  
THEATRE**



# ST. MARTIN'S THEATRE

The Mousetrap  
by  
Agatha  
Christie

NOW  
in its  
31st. YEAR

"I think 'The Mousetrap'  
could run for ever" -

John Barber - Daily Telegraph

PROGRAMME by

THEATRE  
Print

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## EXHIBITIONS

An exhibition of William Dobson (1611-1646) entitled *The Royalists at War* is being shown at the National Portrait Gallery from 21 October to 8 January. In a sense Dobson was the natural successor to Van Dyck, but he worked in far less favourable circumstances; he spent the last months of his life in prison and died young in poverty. Most of Dobson's work was painted in Oxford where Charles I established his Court. During this time (1642-1646) the King's army was heavily engaged in the Civil War and Dobson produced a remarkable series of compelling images of the royal family and the royal officers as they took time off from the fighting. The last full-scale exhibition devoted to Dobson's work was in 1951 so it is time for a reassessment of his unique contribution to British art.



*The Earl of Jersey*

Until November 24 The Conran Foundation Boilerhouse Project at the Victoria and Albert Museum, SW1 are putting on an exhibition about values in design simply called *Taste*. The purpose of the exhibition is to encourage the visitor to consider why certain values in design have come to be considered attractive and why others repulse. An adjunct to the exhibition will be a special section where each week different personalities will be invited to make their own selection of products which they feel are pleasing and products they feel are vile. Opening hours: Monday to Saturday 10 am -

5.30 pm. Closed Fridays. Sundays 2.30 pm - 5.30 pm. Admission is free.

## SHOPPING

If you want to buy yourself a new haircut for the winter I strongly recommend a visit to *Burlingtons* (1, Blandford Street, W.1 (01-935 0140)) hair cutting salon. Opened in 1980 by Darryll



*Cut and styled by Burlingtons*

Benson and Nick Foster-Brown *Burlingtons* specialise in an avant garde approach to creative and innovative hairdressing using the most advanced techniques. Messrs. Foster-Brown and Benson have both had experience in top London Salons including *Vidal Sassoon* and have recently been joined by Joel O'Sullivan who was also with *Sassoon*. *Burlingtons* are always happy to advise their clients on the most suitable cut for their face shape etc. and don't make you feel part of a production line which is so often the case in a busy salon. Hair cut and dried for as little as £11.50.

*Gaerlain* have released to the counters their new Autumn/Winter collection. They have two basic ranges - *Flamme*, the soft elegant look for the day in smoky shades and *Passerole*, the brighter, more luminous shades more suitable for the evening. Both are very original looks up to the usual *Gaerlain* high standard. Still on the subject of cosmetics *Lancôme* have come up with a wonderful anti-wrinkle cream that really works! They have thoroughly researched the subject and have developed this cream to slow down the ageing process of the skin, making it less vulnerable to attacks from weather, stress, smoke, sunlight etc. The cream is called *Progrès Intensif Rides* and acts both effectively and rapidly.

*Continued*



Continued

## RECORDS

*Dress Circle* (43, The Market, Covent Garden) are busier than ever at the moment with the following soundtracks available in the shop. *Sugar Babies* with Mickey Rooney and Ann Miller. *Zorba*, the musical by Kander and Ebb is out already but is not due on Broadway until October. *Dance A Little Closer* by Charles Strouse and Alan J. Lerner and stars Mr. Lerner's wife Liz Robertson. *La Cage Aux Folles* (Jerry Harman's new show - his first since *Mame*) starring George Rose and based on the hit film of the same name. A smashing score with Tony Award winner Harry Fierstein's story. Mr. Fierstein will be in London later in the year starring in his play *Torch Song Trilogy*. The *La Cage Aux Folles* album is a must for every show enthusiast.

*That's Entertainment Records* are pleased to announce that the London Cast album of *Mr. Cinders* has been completed. It contains the new song "Please, Mr. Cinders" and features Denis Lawson and the cast of the Fortune Theatre production. *T.E.R.* are also set to record the new Benny Green, Denis King and Bernard Shaw musical *Baskville* - at present playing to capacity houses at the open air theatre in Regent's Park by the New Shakespeare Co.

## FILMS

October sees the release of *Stayin' Alive*, a new movie from Paramount which is the sequel to *Saturday Night Fever*. Directed and Co-written

by Sylvester Stallone and starring John Travolta. The storyline is based on Tony Manero (John Travolta) once Kingpin of *Saturday Night Fever* in search of something great in Manhattan. Facing rejection from the Broadway choreographers by day and working in a bar in



John Travolta

a dance club by night. During this time he meets Laura (Finola Hughes) the beautiful lead dancer in a Broadway show. Tony has an audition in the next show Laura is starring in and gets the part. After much soul searching, he does, needless to say get the lead role in the production. Opening night is a raging success. The dancing in the film is quite spectacular and if you enjoyed *Saturday Night Fever* you'll enjoy *Stayin' Alive*. S.F.

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## THE HISTORY OF THE SAVOY THEATRE

The story of the Savoy Theatre is bound up with the fortunes of Gilbert, Sullivan and D'O'ly Carte.

During the run of *H.M.S. Pinafore* at the Opera Comique in 1878, Richard D'O'ly Carte decided to build his own theatre especially suited to the requirements of the new school of comic opera. After some difficulty, he found a suitable site, a rough sloping patch of ground situated close by the Thames Embankment, within the precincts of the ancient Savoy Palace and adjacent to the Chapel Royal. He was drawn up by C. J. Phipps and it was built with great speed and efficiency by Messrs Patman and Fotheringham, with the main frontage placed at the Embankment end of the plot and with a seating capacity of 986. There were many innovations. Among them the decor of the new theatre was outstanding and far in advance of any other theatre; but the great innovation new to London was 'THE electric light'. Through the enterprise of Richard D'O'ly Carte, the Savoy was the first theatre in the world to be lit by electricity.

The theatre opened on 10th October 1881 with *Patience*, by Gilbert and Sullivan, transferred from the Opera Comique, where it had first been produced on 23rd April 1881. The Savoy then became the home of the Gilbert and Sullivan operas, which were produced under the management of Richard D'O'ly Carte as follows: *Iolanthe* (25th November 1882), *Princess Ida* (5th January 1884), *The Sorcerer* in a slightly revised version and *Trial By Jury* (11th October 1884), *The Mikado* (14th March 1885), *Ruddigore* (22nd January 1887), *The Yeomen of the Guard* (3rd October 1888), *The Gondoliers* (7th December 1889), *Utopia Limited* (7th October 1893).

During the interval between *The Gondoliers* and *Utopia Limited*, when Gilbert and Sullivan were estranged, various other pieces were produced and after *Utopia Limited* there were a number of productions which were comparatively unsuccessful.

On 9th March 1896 *The Grand Duke* by Gilbert and Sullivan was produced but was a failure. It was their last joint effort. Gilbert's last opera *Fallen Fairies*, with music by Edward German, was produced here in 1909.

By this time, the Strand extension had been built to the Savoy Hotel, another enterprise that owed its inception to the imagination and business ability of D'O'ly Carte and, under the direction of his widow Helen, the theatre entrance was moved from the Embankment to the Strand.

In 1929, the Savoy Theatre was entirely reconstructed and given the form in which it is today. The new two-tier theatre was designed by Frank A. Tugwell with interior decorations by Basil Ionides. The reconstruction started

directly after the long run of *Journey's End* on 3rd June 1929 (the play transferred to the Prince of Wales) and the new theatre seating 1,132 reopened a few months later on 21st October 1929 with a revival of *The Gondoliers*; there had not been a D'O'ly Carte season since 1909 at the Savoy Theatre.

The Gilbert and Sullivan revivals of 1929/30 and 1932/33 were very popular. Other successful productions were *Young Woodley* (1928), which caused a stir and had a long run, *Jolly Roger and Phaulst* a Charlot Revue (1933), and after the outbreak of war in 1939 the outstanding productions were a Cochran Revue *Lights Up* (1941), and *The Man Who Came to Dinner*, with Robert Morley, which ran for 709 performances from December 1941. D'O'ly Carte Opera returned for the Festival of Britain Season in 1951, and in 1954 when *Princess Ida* was revived. Recent years have been marked by Noël Coward's musical *Sail Away* (1962), *The Masters*, a C. P. Snow adaptation, with John Clements (1963), Tennessee Williams *The Night of the Iguana* (1965) and *Alibi For A Judge* with Andrew Cruickshank. More recently the Savoy has been the home of William Douglas Home's *The Secretary Bird*. Its run of almost 1,500 performances ending on 10th June 1972 made it the longest running play in the history of this theatre. Since then the same author's *Lloyd George Knew My Father* and *At the End of the Day* have both been extremely successful. In April 1974 Robert Morley commenced a run in *A Ghost on Tiptoe*. Mr Morley returned to the theatre in *Banana Ridge* which ran over a year from July 1976. More recently the theatre was the home of *Whose Life is it Anyway?*, the revivals of *Not Now Darling* and *Rattle of a Simple Man* and the very popular thriller *House Guest*.

A Gala Season of the Gilbert and Sullivan Operas was presented by the D'O'ly Carte Opera Trust in 1961/2 with enormous success. They also celebrated their Centenary with a special two week season from 25th March until 5th April 1975 including a production of *Utopia Limited* and a concert version of *The Grand Duke*.

The theatre is owned by a Company of which Rupert D'O'ly Carte was Chairman for many years, and now his daughter Dame Bridget D'O'ly Carte is the family representative in the third generation. The present Chairman is Sir Hugh Wontner, whose father, Arthur Wontner, played Orsino in the Granville-Barker production of *Twelfth Night* at the Savoy, with Henry Ainley and Lillah McCarthy, in 1910.

The story of the Savoy Theatre in its early years is told in *Gilbert, Sullivan and D'O'ly Carte* by François Cellier and Cunningham Bridgeman (1927) and many other books on the partnership.





I don't recall  
seeing an angel  
in the play...

That's The  
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the original  
production.

## THE BOC GROUP

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## SAVOY THEATRE STRAND WC2

*Chairman and Licensee:* Sir Hugh Wontner, GBE, CVO  
*Proprietors:* Savoy Theatre Ltd  
*General Manager:* Albert A. Truelove  
*Secretary:* K. P. J. Strange

by arrangement with HUGH WONTNER.  
MICHAEL CODRON

*presents*

BENJAMIN WHITROW  
PHYLLIDA LAW  
ROBERT FLEMYNG  
JOHN QUAYLE  
GABRIELLE DRAKE  
GLYN GRAIN

*in*

## NOISES OFF

*A NEW COMEDY by*

MICHAEL FRAYN

*with*

MARYCHILTON ROBERT BATHURST MANDY PERRYMENT

*Directed by*

MICHAEL BLAKEMORE

*Designed by*

MICHAEL ANNALS

*Lighting by*

SPIKE GADEN

*Associate Producer*  
DAVID SUTTON

*Noises Off was first presented, by arrangement with Michael Codron, on Tuesday 23rd February 1982 at the Lyric Theatre, Hammersmith. The production was sponsored by The BOC Group. First performance at the Savoy Theatre on Wednesday 31st March 1982.*

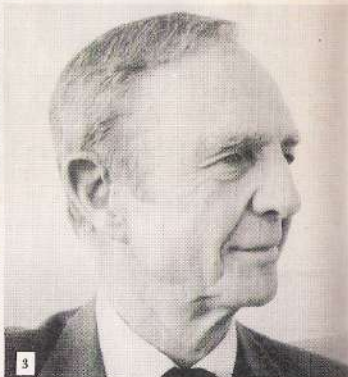




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2



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5

1. BENJAMIN WHITROW  
2. PHYLLIDA LAW  
3. ROBERT FLEMING  
4. JOHN QUAYLE  
5. GABRIELLE DRAKE

**BENJAMIN WHITROW** (Lloyd Dallas)

Benjamin Whitrow trained at RADA and joined the Liverpool Playhouse for his first job in 1959. After two seasons there he went to the Haymarket Theatre to play in John Gielgud's production of *The School For Scandal*. Then followed five years in repertory at Bristol and Birmingham, and in 1967 he joined the National Theatre at the Old Vic. In the West End he has been seen in *Otherwise Engaged* by Simon Gray, *Dirty Linen* by Tom Stoppard, *Ten Times Table* by Alan Ayckbourn and *Passion Play* by Peter Nichols. In 1979 he was in a revival of *What The Butler Saw* by Joe Orton and 1980 went to the Chichester Festival Theatre to play in *The Last Of Mrs. Cheyne* and *Terra Nova* in which he portrayed Amundsen, the Norwegian explorer. He will be seen again in this role in the BBC series *Shackleton*. Other recent TV work includes Joe Ackerley in the Omnibus production *We Think The World Of You* (portrait of the writer J. R. Ackerley), Ulysses in *Troilus and Cressida*, George in *By George*, and Mr. Curry in *A Little Bit Of Singing And Dancing* for Granada's *All For Love* series. He was most recently seen in *Tales Of The Unexpected* and also *Harry's Game*.

**PHYLLIDA LAW** (Dotty Otley)

Phyllida Law was born in Glasgow and trained at the Bristol Old Vic Theatre School. She played seasons with both Old Vic Companies, and at the Glasgow Citizens, Royal Court and Mermaid Theatre. She has toured Latin America and Europe, and played in Washington and Lisbon. In London she has appeared in Peter Nichols' *A Day In The Death Of Joe Egg*, in John Mortimer's *A Voyage Round My Father* and Alan Bennett's *Habeas Corpus*, and also in *Absent Friends* by Alan Ayckbourn, *Out On A Limb* by Joyce Raeburn and *The Bells Of Hell* by John Mortimer. She played Mrs. Alving in *Ghosts* for the Actors' Company and was with the National Theatre Company for two years appearing in *When We Are Married* and *For Services Rendered* (also recorded for Granada TV). Her most recent television appearances include *Tales Of The Unexpected*, *Fame Is The Spur* and *Barchester Chronicles*.

**ROBERT FLEMING** (Selsdon Mowbray)

Robert Fleming was born in Liverpool and became an actor in 1931. In 1935 he came to London to act with Yvonne Arnaud and then appeared in the first production of Rattigan's famous comedy *French Without Tears*. In 1938 he went to New York with Gladys Cooper and remained to act with Katherine Cornell and Laurence Olivier. After six years in the army he re-appeared in London in *The Guinea Pig* and in New York in John Gielgud's *The Importance Of Being Earnest*. He has created parts in plays by T. S. Eliot, John Whiting and Graham Greene. In recent years he has toured the provinces with many productions as well as in Canada, Australia and South Africa. Recent London appearances include *Julius Caesar*, *The Seagull*, and a season at the National Theatre. He entered films in 1937 opposite Jessie Matthews and has since appeared in over 30 films. Innumerable television appearances both here and in the U.S.A., and he has just completed *Spider's Web* by Agatha Christie.

**JOHN QUAYLE** (Frederick Fellowes)

John Quayle's most recent West End credits include *Habeas Corpus* by Alan Bennett and *Donkey's Years* by Michael Frayn. At the National Theatre he appeared in *For Services Rendered* by Somerset Maugham, *When We Are Married* by J. B. Priestley and *Watch On The Rhine* by Lillian Hellman. During the past year he has appeared in two television series, *Nanny* and *Pig In The Middle* by Terence Brady and Charlotte Bingham, also *The Breadwinner* by Somerset Maugham for Yorkshire TV. This year his television work includes a second series of *Nanny* and a third series of *Pig In The Middle*. His most recent films are *Privates On Parade*, directed by Michael Blakemore, and *Charles And Diana* directed by Jim Goldstone.

**GABRIELLE DRAKE** (Belinda Blair)

Gabrielle Drake trained at RADA where she won the Bronze medal, and then made her professional debut at the Everyman Theatre, Liverpool playing Cecily in *The Importance Of Being Earnest*. Other theatre work include the Bristol Old Vic, the Royal Exchange in Manchester, the Young Vic and Regent's Park Theatre and, most recently, another production of *The Importance Of Being Earnest*, this time playing Gwendolyn, with Wendy Hiller as Lady Bracknell, at the Watford Palace Theatre. TV includes *The Brothers*, *The Kelly Monteith Show*, *No.10*: for Yorkshire TV. Films include, *There's A Girl In My Soup* and *All About The Prima Ballerina*.



## NOISES OFF

by

MICHAEL FRAYN

*Dotty Otley  
Lloyd Dallas  
Garry Lejeune  
Brooke Ashton  
Poppy Norton-Taylor  
Frederick Fellowes  
Belinda Blair  
Tim Allgood  
Selsdon Mowbray  
Electrician*

PHYLLIDA LAW  
BENJAMIN WHITROW  
GLYN GRAIN  
MANDY PERRYMENT  
MARY CHILTON  
JOHN QUAYLE  
GABRIELLE DRAKE  
ROBERT BATHURST  
ROBERT FLEMYNG  
RAY EDWARDS

### ACT ONE

THE LIVING-ROOM OF THE BRENTS' COUNTRY HOME,  
ON A WEDNESDAY AFTERNOON.  
(GRAND THEATRE, WESTON-SUPER-MARE MONDAY 14 JANUARY)

*Interval*

### ACT ONE

THE LIVING-ROOM OF THE BRENTS' COUNTRY HOME,  
ON A WEDNESDAY AFTERNOON.  
(THEATRE ROYAL, GOOLE WEDNESDAY MATINEE 20 FEBRUARY)

*Interval*

### ACT ONE

THE LIVING-ROOM OF THE BRENTS' COUNTRY HOME,  
ON A WEDNESDAY AFTERNOON.  
(MUNICIPAL THEATRE, STOCKTON-ON-TEES SATURDAY 6 APRIL)

## NOTHING ON



Grand Theatre

WESTON-SUPER-MARE

Programme

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No. 4 'Seaspray' line, for  
The Perfect Cast.

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TO LET**  
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The Manager,  
Grand Theatre

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CURTAIN**  
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THAT ENDS WELL*  
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48 Station Approach.

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## Grand Theatre

**WESTON-SUPER-MARE**

*Proprietors:* GRAND THEATRE (Weston-super-Mare) LIMITED  
*General Manager:* E. E. A. GRADSHAW

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Weston-super-Mare  
is a Member of the  
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Commencing Tuesday 15th January for One Week Only

Otstar Productions Ltd

*present*

Evenings at 7.45

Matinee: Wednesday  
at 3.00

Saturday at 5.00  
and 8.30

**DOTTY OTLEY**

**BELINDA BLAIR**

**GARRY LEJEUNE**

*in*

**NOTHING ON**

*by*

**ROBIN HOUSEMONGER**

*with*

**SELSDON MOWBRAY**

**BROOKE ASHTON**

**FREDERICK FELLOWES**

Directed by **LLOYD DALLAS**

Designed by **GINA STAIRWELL**

Lighting by  
**CHUCK SPANNER**

Costumes by  
**PATSY BUTTON**

**WORLD PREMIERE PRIOR TO NATIONAL TOUR!**

**SMOKING IS NOT PERMITTED IN THE AUDITORIUM**

The use of cameras and tape recorders is forbidden.

The management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

From the Theatre rules "All exits shall be available for use during all performances".

"The fire curtain shall be lowered during each performance".



## Behind The Dressing Room Doors

**DOTTY OTLEY** 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 'ardly 'old me lolly up!') in over 320 episodes of TV's *ON THE ZEBRAS*. She was born in Malta, the only daughter of Lt. Cdr. Clive Otley, R.N., D.S.M., and trained at the Estelle Birkwood School of Drama and Allied Arts, winning the Bronze Medal, and going on to the Embassy Theatre, Swiss Cottage, where she gained invaluable experience as ASM in successful productions like *AS YOU DESIRE* and *STARCHED APRONS*. Understudying Bee Duffell in *HADDOCK'S EYES* at the New Lindsey Theatre, Notting Hill Gate, and Margaret Lockwood in *PETER PAN* at the Scala, was followed by The King's Theatre, Peebles for a season, and then the Duke's Players at Lyme Regis for the better part of two seasons, and this in turn led to a prolonged stay in Australia, where she enjoyed some of the biggest successes of her career. When she gets the time she intends writing her memoirs, she says.

**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 subsequently danced her way round this country, Southern Africa, and the Far East in shows like *ZIPPEDY-DOO-DA!* and *HERE COMES LES GIRLS!* A damaged tendon led to her first straight parts in *GOOD TIME GIRL*, *LADIES OF THE NIGHT*, and *RING TWICE FOR RITA*. More recently she has been seen in such comedy hits as *DON'T MR. DIDDLE*, *WHO'S BEEN SLEEPING IN MY BED?*, and *TWICE TWO IS SEX*. She is married to scriptwriter Terry Wough, who has contributed lead-in material to most of TV's chat shows. They have two sons and three retrievers.

**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 perhaps 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 (!) After war service in the Artists' Rifles, outstanding seasons with various repertory companies across the length and breadth of Great Britain led to his first West End play, *KELLY'S EYE*. Then 'alfresco' in Regent's Park for several seasons, playing leads. 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 in 1938. Great War No. Two saw him back in Khaki. Invalided out in 1940 he continued to serve by joining *Ensa*, and performing all over the world in many different 'Theatres of War'. To Dublin in 1946, where he set up his own touring company playing the Classics, and rivalling the great Agnew Macmaster. Returned to England in 1952 and set up his own tour - a revival of *MR. CINDERS*. Since then, apart from an occasional excursion to 'tread the green', he has been busy writing his autobiography, which he is thinking of titling *HANGING ON THE WALL*.

## NOTHING ON

by **ROBIN HOUSEMONGER**

Cast in order of appearance:

Mrs Clackett	<b>DOTTY OTLEY</b>
Roger Tramplemain	<b>GARRY LEJEUNE</b>
Vicki	<b>BROOKE ASHTON</b>
Philip Brent	<b>FREDERICK FELLOWES</b>
Flavia Brent	<b>BELINDA BLAIR</b>
Burglar	<b>SELSDON MOWBRAY</b>
Sheikh	<b>FREDERICK FELLOWES</b>

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

for **OTSTAR PRODUCTIONS LTD**

Company and Stage Manager  
Assistant Stage Manager

**TIM ALLGOOD**  
**POPPY NORTON-TAYLOR**

### 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. Straitjacket by Kumfy Restraints Ltd. Coffins by G. Ashforth and Sons.

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



**BROOKE ASHTON** (Vicki) is probably 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 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.

**FREDERICK FELLOWES** (Philip Brent) comes from a theatrical family – his parents were a popular specialty dance act of the thirties and forties, 'The Funny Fellowes'. He taught at a prep school near Hayward's Heath before bowing to family tradition and joining the Osmosis Players. There followed successful seasons in Nairobi, Ventnor, and Southwold, and 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. Several subsequent plays have been produced, and at least one of them broke box office records in Perth, Western Australia. 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 Miller and musicals on Broadway, and Lee Strasberg and Tallulah Bankhead at a party on East 10th St.' Since then Lloyd has directed plays 'in most parts of Britain,' winning the South of Scotland Critics' Circle Special Award in 1968. In 1972 he directed a highly successful season for the National Theatre of Sri Lanka. In recent years Lloyd has probably become 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 realised that the girl in question was not only 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. His most recent job was with BETROTHED, a thriller by Sam Brennicke, both on the tour prior to its West End opening in December 1980, and again on the tour which followed the conclusion of its successful West End run in January 1981.

**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 European Breweries, but has been 'terribly sweet about it all – so far!' After schools in Cheltenham and Montreux she found life far too full to leave time for work. So this is her first job and she is enjoying the challenge enormously. Her hobbies include riding, ski-ing, tennis, reading good books, and loving anything small and furry.



Scenes from  
this week's  
attraction.





## MAKE THE SCENE!

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WITH DIANA JE NILES      SHEILA WALKER      ALISTER CAMPBELL  
JOAN HEMINGWAY      TOM LASTWOOD

WRITTEN BY GRAHAM BROWN      DIRECTED BY VAL MAY

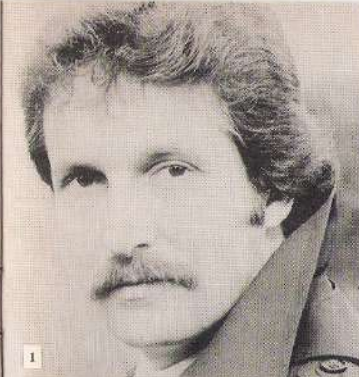
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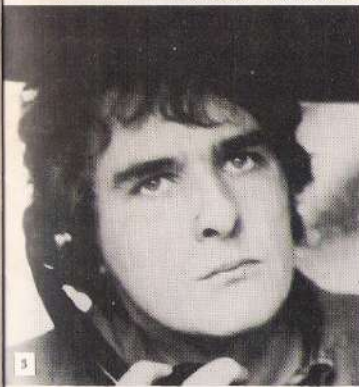
with a pair of genuine reproduction coach-lamps from the reproduction lighting department at Cubden and Straygold, THE store in Weston-super-Mare.



1



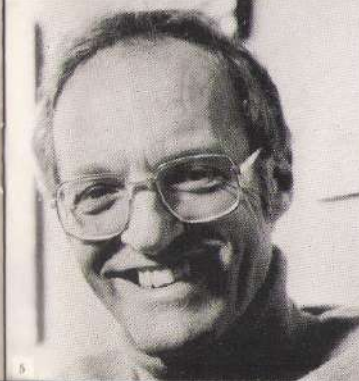
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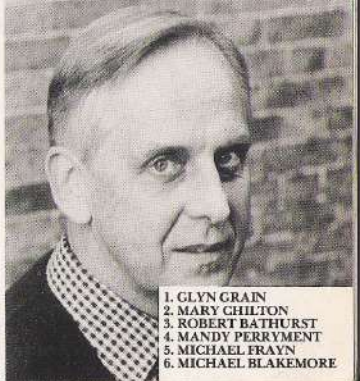
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5



1. GLYN GRAIN  
2. MARY GILTON  
3. ROBERT BATHURST  
4. MANDY PERRYMENT  
5. MICHAEL FRAYN  
6. MICHAEL BLAKEMORE



### GLYN GRAIN (Garry Lejeune)

Glyn Grain's theatre work includes repertory at Crewe, Canterbury and Watford, and appearances with the London Theatre Group, Prospect Company, and at the Royal Court and Half Moon Theatres. He was a member of the National Theatre from 1974 to 1980. His West End appearances include *Vivat Vivat Regina*, and more recently, *Make And Break* at the Haymarket and *Quartermaine's Terms* at the Queens Theatre. His television work includes *The Jazz Age*, *Topsy Marx*, *Hammer And Sickle*, *Crown Court* and appearances in two new series *Mitch* and *It Takes A Worried Man*.

### MARY CHILTON (Poppy Norton-Taylor)

Mary Chilton won a scholarship at the age of nine to study at the Royal Academy of dancing. An actress, who is also a trained dancer and singer, Mary's theatre work has been varied, including pantomime and musicals as well as straight theatre all around the country. In London she played Caren O'Hara in *Gone With The Wind* at Drury Lane, and appeared in the hit musical *Fearless Frank* at the King's Head. In 1980 she became a member of the National Theatre Company appearing in *The Browning Version*, *Harlequinade*, *The Provok'd Wife* and, most recently, Tom Stoppard's *On The Razzle*. Television work includes *Disraeli*, *Dancing Princesses*, *The Further Adventures of Oliver Twist*, *The Marquise* and *The Saturday Night Thriller* for LWT, and the choreography of *The Rose Of Puddle Fratum* for Thames TV.

### ROBERT BATHURST (Tim Allgood)

Robert Bathurst read Law at Cambridge and toured Australia in 1981 with a Footlights Revue *Boitham (The Musical)*. He has been a contributor to *Week Ending*, has recorded three series of *Injury Time* for Radio 4 and appeared on the 655 *Special* and *Friday Night Saturday Morning*. Much of 1982 was spent in touring the revue *A Sense Of Nonsense* which played at the Edinburgh Festival. He has recently completed the first of a series of commercials for a major advertiser and is developing a series of his own devising for BBC Television.

### MANDY PERRYMENT (Brooke Ashton)

Mandy Perryment trained at the Aida Foster Stage School and began her career as a dancer working for many top choreographers including Lionel Blair who gave her the opportunity of making her stage debut in *Give Us A Crepe* at Bournemouth last summer. Apart from many appearances on television in light entertainment shows with Des O'Connor, Kenny Everett, Little and Large, Mandy's acting work includes *Minder*, *Crown Court*, *Russ Abbot's Madhouse*, *The Stanley Baxter* series and Bruce Forsyth's *The Forsyth Fallies*. She co-starred in the film *The Music Machine* and appeared in the films *The Monster Club*, *The Wall* and *The Muppet Movie*.

### MICHAEL FRAYN (Author)

Michael Frayn was a journalist with *The Guardian* from 1957 to 1962 and then *The Observer* until 1968. Since then he has contributed occasional features to *The Observer* on foreign countries. He has published five novels - *The Tin Men*, *The Russian Interpreter*, *Towards the End of Morning*, *A Very Private Life* and *Sweet Dreams* together with a volume of philosophy called *Constructions*. His work in the theatre includes *The Two of Us*, *The Sandboy*, *Alphabetical Order*, *Donkeys' Years*, *Clouds*, *Liberty Hall* and *Make and Break*. *Alphabetical Order*, *Donkeys' Years* and *Make and Break* all received 'Best Comedy of the Year' awards. Two of his translations have been produced by the National Theatre - *The Cherry Orchard* and *The Fruits of Enlightenment* and he is currently working on an adaptation of Jean Anouilh's *Le Nôtre* for the West End. His television work - aside from adaptations of plays written for the stage - includes two plays, *Jamie on a Flying Visit* and *Birthday*; a series called *Making Faces* and documentaries on Berlin, Vienna and the London suburbs. In the series *Great Railway Journeys of the World* he presented the programme on Australia.

### MICHAEL BLAKEMORE (Director)

Michael Blakemore was born in Sydney, Australia and came to England in 1950. After studying at RADA he appeared in various Shakespearean roles at Stratford and in Regent's Park. In 1966 he joined the Glasgow Citizens' Theatre as an actor and co-Artistic Director. During this period he directed Peter Nichols' prize-winning play *A*

*Day in the Death of Joe Egg* which transferred to London and New York. Other prize-winning productions he has directed include *Arturo Ui* and *Forget-Me-Not-Lane*. For five years from 1971 he was an Associate Director of the National Theatre. Among his many successes with the Company were *The National Health*, *Plunder*, *Long Day's Journey into Night* and *The Front Page* (for the latter two productions he received the Plays and Players' 'Best Director' award). In 1980 he became Resident Director of the Lyric, Hammersmith where his productions included *The Wild Duck* and Michael Frayn's *Make and Break* which transferred to the West End. His other West End productions include *Design for Living*, *Knuckle*, *Candida*, *Separate Tables*, *Privates on Parade*, *Deathtrap* and *All My Sons*. He wrote a novel about the theatre called *Next Season* and has directed a number of productions abroad. He wrote, directed and acted in the film *A Personal History of the Australian Surf* for which he received the Peter Sellers Award for Comedy in the Standard Film Awards. He has recently directed the film version of *Privates on Parade*.

### MICHAEL ANNALS (Designer)

Michael Annals has worked on a number of occasions with Michael Blakemore, designing his productions of Michael Frayn's *Make And Break*, *Design For Living*, *Privates On Parade*, and also *Long Day's Journey Into Night*, *The Front Page* and *Plunder* at the National Theatre. His other National Theatre designs, for *The Royal Hunt Of The Sun* and *Heartbreak House* both won Plays and Players awards. At Glyndebourne he designed *Armadine Auf Naxos*, *The Visit Of The Old Lady* and *Die Schweigsame Frau* and for the Festival Ballet, *Prodigal Son In Ragtime* and *Switch Bitch*. He was production designer for the film *Joseph Andrews* and was associate professor of stage design at Yale University.

### SPIKE GADEN (Lighting Designer)

Spike Gaden began his career at the Palace Theatre, Watford and then worked as lighting designer at the Phoenix, Leicester. He was chief engineer and lighting designer at the Chichester Festival Theatre where productions included *The Beggar's Opera*, *The Taming Of The Shrew*, *The Doctor's Dilemma*, *The Lady's Not For Burning*, *The Seagull* and *Dandy Dick*. In the West End, as production electrician, his work includes *Separate Tables*, *A Chorus Line*, *Kings And Clowns*, *Annie*, *Ain't Misbehavin'* and *Dracula*. He was lighting designer for *Deathtrap*, the touring production of *Oklahoma!* and *The Housekeeper*, and he is co-lighting designer for the national tour of *Annie*.





	<i>Assistant Director and Performance Monitor</i>	PETER WILSON
For MICHAEL CODRON LTD	<i>General Manager</i>	J. SCOTT PARKINSON
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	<i>Production Assistant</i>	Jenny Till
	<i>Company &amp; Stage Manager</i>	Alexander Herold
	<i>Deputy Stage Manager</i>	Elizabeth Cameron
	<i>Assistant Stage Manager</i>	Timothy Hick
	<i>Assistant Stage Manager</i>	Heather Alexander
	<i>Sound Operator</i>	Chris Piper
	<i>Wardrobe Master</i>	Robin Cartledge
	<i>Press Representative</i>	GENISTA STREETEN (01-499 1996)

Understudy	<i>For Benjamin Whitrow</i>	Jonathan Prince
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	<i>Production photographs by</i>	DONALD COOPER
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Acknowledgements Hair styled by Vidal Sassoon. Bracket handle lighting board loaned by Plymouth Hoe Theatre. Prompt corner cuc light system loaned by ABTT. Champagne by courtesy of Moët and Chandon (London) Ltd. Books by Any Amount of Books, 103 Hammersmith Road, W14. Calculator and stereo cassette recorder loaned by Dixons Ltd., of Hammersmith. Colour television by Radio Rentals Ltd., Kings Mall, W6. Gold taps loaned by Baths and Tiles Ltd., 290 Muswell Hill, Broadway, N10. Silk Cut cigarettes supplied by Gallaher Ltd., 65 Kingsway, WC2. Chivas Regal courtesy of Chivas Brothers Ltd. 100 Pipers Whisky courtesy of Seagram UK Ltd. Scenery constructed and painted by Kimpton Walker Ltd. Additional lighting equipment by Theatre Projects. Hair and make-up supervisor Jan Archibald. Miss Gabrielle Drake's outfit by Janice Wainwright of Poland Street and hair styled by 'Jo' at Clifford Stafford, Duke St. W.1. Mr Benjamin Whitrow's velvet jacket from the Savoy Tailors Guild. Sound supervision by Ian Gibson.

MICHAEL FRAYN's PROTOTYPE FOR *NOISES OFF* WAS FIRST PRODUCED BY MARTIN TICKNER FOR THE COMBINED THEATRICAL CHARITIES COUNCIL UNDER THE TITLE *EXITS* AT THE GALA PERFORMANCE *JUBILEE* ON 10 SEPTEMBER 1977 AT THE THEATRE ROYAL, DRURY LANE.

For SAVOY THEATRE	<i>Theatre Manager Theatre Box Office</i>	LEONARD OSBORN John Reynolds 01-836 8888
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1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.





Opening scene.



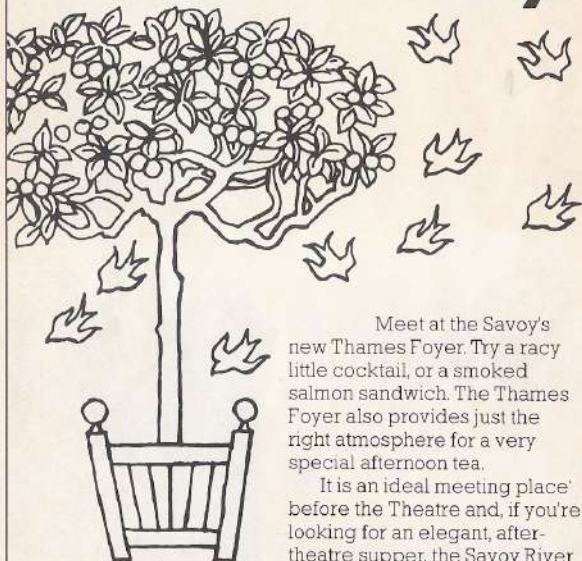
Final curtain.



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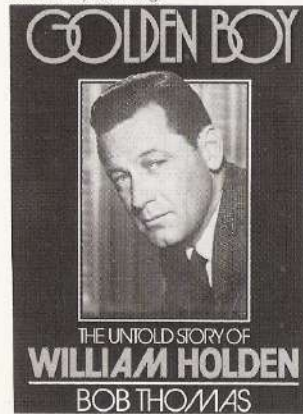
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**BOOKS IN BRIEF**

**ELSA LANCHESTER, HERSELF** – (Michael Joseph). This entertaining autobiography presents the remarkable story of a highly unconventional woman who lived among the literary giants of London in the twenties and the great stars of Hollywood's Golden Age. Born in London of radical socialist parents, Elsa Lanchester opened her own theatre when she was only seventeen and became the darling of London's intellectual underworld. Then she married the brilliant but troubled actor, Charles Laughton and, despite his homosexuality, stayed with him until his death. This is one of the most interesting biographies I have read.

**THE IRISH THEATRE** by Christopher Fitz-Simon (Thames & Hudson). This is the first fully-illustrated study of Ireland's unique contribution to the European stage, from religious drama in the late Middle Ages to the contemporary plays and playwrights who create the lively atmosphere of the Dublin theatre of today. The rise of the twentieth-century national movement and of the 'art' theatres is assessed, in particular the Abbey Theatre with Yeats, Synge and O'Casey as chief innovators. Many Irish playwrights, including Samuel Beckett, have an affinity with the European theatrical tradition rather than with the British, and this is examined in some detail. The illustrations have been carefully selected from private and public collections in Ireland and elsewhere. The scope of this book will surprise even those who are already familiar with the breadth and variety of Irish drama over the centuries, but as a comparative newcomer to Irish theatre I found it very absorbing.



**GOLDEN BOY** – The Untold Story of William Holden by Bob Thomas (Weidenfeld & Nicholson). This is the story of William Holden's life, his loves, his films, his involvement with the CIA, his work for the poor and the

endangered species in Africa. It is a touching, tragic account of the man who embodied – and was destroyed by – the ideal of the American man. A handsome, athletic, charming young actor, he won his first lead in *Golden Boy*. While his career blossomed, he worried in private about his acting ability and his image as a 'real man', and he began to drink heavily. When Montgomery Clift stepped out of the lead in *Sunset Boulevard*, Holden stepped in and became a box office sensation. As his marriage fell apart, he romanced Audrey Hepburn and Grace Kelly. From the outside, Holden's life seemed a truly golden one; few knew the truth of his private hell. Bob Thomas knew Holden for thirty-five years and is the author of many previous books, including biographies of Joan Crawford, and Howard Hughes.

Giacomo Puccini's **LA BOHEME** (Michael Joseph) is the second in the Metropolitan Opera Classics Series. *La Bohème* is one of the most popular operas of all time and has been novelised by V. S. Pritchett. As in the first of this attractive series, *Der Rosenkavalier*, the libretto has been transformed into a delightful novelisation and combined with essays about the opera and its composer, a discography, a list of the major European and American productions and a selection of beautiful colour photographs to provide an excellent companion for everyone who has the opportunity to see or listen to *La Bohème*.

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