

**Southport Dramatic Club**

presents

**LLOYD GEORGE  
KNEW MY FATHER**

**By William Douglas Home**

28th November to 6th December, 1980

Nightly at 7.45



**The Southport Little Theatre**

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# **WHAT'S ON**

## **at the LITTLE THEATRE**

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30th December 1980 to 17th January, 1981

Our own pantomime

### **THE SLEEPING BEAUTY**

Written and Directed by Margaret Mann

Matinees: 1st, 4th and 11th January, 1981. No performances on Wednesday, 31st December 1980 and on Monday, 12th January, 1981 and no evening performances on Matinee dates.

You may book your pantomime seats at the Little Theatre Box Office on the following dates:

24th November to 6th December — 11 am to 5 pm only;

15th to 20th December — 11 am to 1 pm only;

29th Dec. to 16th January, 1981. Usual Box Office hours.

Advance **Party** Bookings may be obtained from Hon. Sec., Box Office, 40 Beresford Drive, Southport. Telephone 27729.

Don't forget—Pantomime Performances begin at 7.30 pm.

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30th January to 7th February, 1981

### **BEDROOM FARCE**

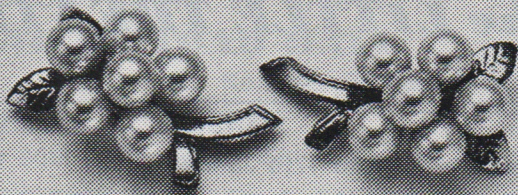
by Alan Ayckbourn

Directed by Thelma Falls-Hand

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# 'Little' Bits and Pieces

The season no sooner begins than 'pantomime' is here again, and that in all our minds conjures up one thing, the thought of Christmas.

Thought or not, the rehearsals for panto are well under way, all shoes have been dusted off and voices have been tuned for our own, our very own family pantomime "The Sleeping Beauty" — which I have heard is going to be one of the best ever produced at the Little.

Another annual event which draws closer, is the Carol Concert to be held this year in the Theatre's New Bar on December 20th, so prepare yourself for the warm atmosphere, mince pies and what really feels to be the beginning of the Christmas Festivities.

I have heard on the grapevine that there are plans for something new happening at the Theatre in the New Year — theatre workshop sessions, but you will have to wait and watch eagerly for more news of this appearing around the Theatre or in the bulletin.

The Play Readings which have proved to be a great success in the past are again proving popular, and the next one is scheduled for Sunday, 30th November and is to be "Saturday Night at the Crown" by Walter Greenwood. The service these readings play is mainly for newer members to get involved and to have the opportunity to read parts.

Now by reading this you may begin to wonder about all these activities that happen at the Theatre that are not ordinary rehearsals or productions, — this is another part of the theatre — namely part of the social calendar of the Southport Dramatic Club.

Also every Friday night is now a club night in the new Bar, when members can come down and have a drink — this is proving a popular gathering of friends, but may I remind you that this is open to all members and the more we have the merrier!

Another evening for an event of a slightly different character is a Wednesday when all hands are welcome in helping the backstage crew to either construct or strike a set. If anyone would like to help just enquire and a name will be given to you to contact.

You see there is never a dull moment at the theatre — and may I remind you please do let us have any comments you may wish to make — suggestions and criticism are always welcome — just leave it at the Box Office marked 'Little Bits and Pieces', we do enjoy reading all your letters.

Happy theatregoing,

B. A. J.



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## *Pantomime*

It goes without saying that Pantomime is "make believe."

The audience, adults and children alike, expects there to be a definite air of unreality. Principal Boys are girls; Ugly sisters are men — and the Cow can be either!

Unreality is the essence of Pantomime. Bring the actual world into it, and you destroy it. My earliest theatrical memory is of the shock I felt when this actually happened.

I don't recall the name of the pantomime, or a single detail of the story. I don't recall the theatre, or the people I was with . . . but I do recall most vividly the final curtain call.

As the curtain opened and the line of principals came forward to receive the last applause, the Dame reached up, removed his wig and bowed!

The illusion was shattered, the convention broken — and a small boy's memory jarred.

Be assured that there will be no such acts of desecration in this year's S.D.C. pantomime. Boys will be girls, wigs will stay where they should be. Evil will appear from the left. Whilst from the right, Fairy Lilac will ensure that there is a tinsel of "make believe" throughout our magical pantomime — "The Sleeping Beauty."

G. R. M.

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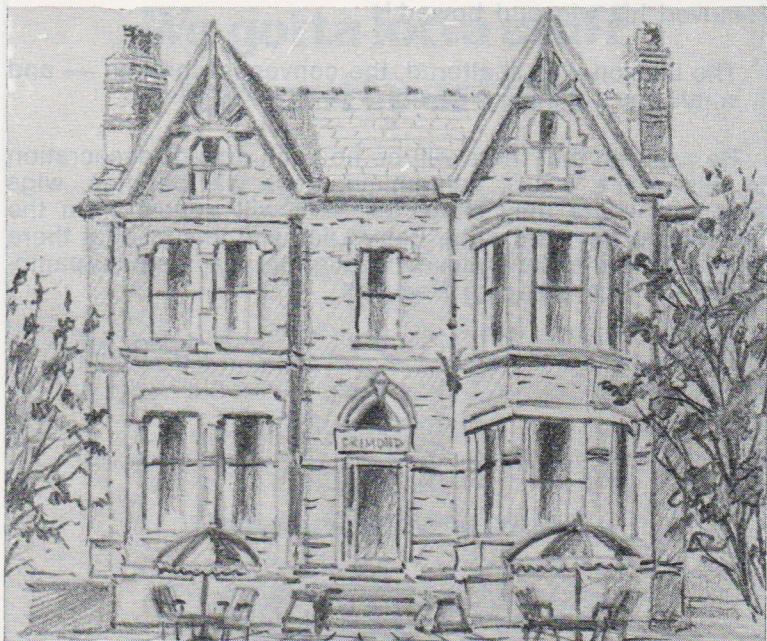
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## *From the Director*

William Douglas Home, son of the 13th Earl of Home and brother of Sir Alec Douglas Home, was educated at Eton and New College, Oxford and trained for the stage at the Royal College of Dramatic Art. He made his first appearance as an actor with the Brighton Repertory Company in 1937 and has often, since then, appeared in his own plays.

From his pen have flowed a succession of successful plays including *The Secretary Bird*, *The Chiltern Hundreds*, *The Reluctant Debutante*, *The Reluctant Peer* and many more, some of which have been filmed and some which have been presented in this theatre.

We are pleased to present his latest, "Lloyd George knew my Father" and it is our hope that you will enjoy it as much as we have done in rehearsal.

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## **What shall I buy for that extra Christmas Present this year?**

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For a really original idea that will give your friends lasting enjoyment, give them a Little Theatre half season Christmas voucher. For between **£2.50** and **£4.00** you can give the lucky recipient a seat for all four shows in our second half season.

**Interested?** Then ask our Hon. Box Office Manager at 40 Beresford Drive, Southport, (Telephone 27729) for details.

**AND REMEMBER OUR PANTO BOX OFFICE IS OPEN  
ALL THIS WEEK FROM 11.00 am — 5.00 pm.  
BOOK EARLY — DON'T BE DISAPPOINTED**

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28th November to 6th December, 1980

# LLOYD GEORGE KNEW MY FATHER

by William Douglas Home

Directed by John Evans

## THE CAST

|                               |        |                           |
|-------------------------------|--------|---------------------------|
| General Sir William Boothroyd | ... .. | <b>Bill Finn</b>          |
| Lady Sheila Boothroyd         | ... .. | <b>Micky Peers</b>        |
| Hubert Boothroyd, M.P.        | ... .. | <b>Peter Burroughs</b>    |
| Maud Boothroyd                | ... .. | <b>Judy Hali</b>          |
| Sally Boothroyd               | ... .. | <b>Sandra Lowe</b>        |
| Simon Green                   | ... .. | <b>David Parry</b>        |
| Rev. Trevor Simmonds          | ... .. | <b>Roderick Beardsell</b> |
| Robertson                     | ... .. | <b>Colin McCluskey</b>    |
| Budgerigar                    | ... .. | <b>Heber Percy</b>        |

## Synopsis of Scenes

The action of the play passes in the sitting-room of Boothroyd Hall, Sir William's home.

### ACT I

Scene 1 Saturday Morning

Scene 2 Sunday Morning

### ACT II

Scene 1 Sunday Evening

Scene 2 Monday Morning

Time — The present

There will be one twenty-minute interval

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REMEMBER OUR NEW LOUNGE BAR



## STAGE STAFF

|                             |  |
|-----------------------------|--|
| Stage Manager               | Norma Rogerson                             |
| Asst. Stage Manager (Book)  | Joan Pettitt                               |
| Asst. Stage Managers (Cast) | Judith Heaton,<br>Mark Huxtable            |
| Properties                  | Julie Whelan, Jackie Iddon,<br>Jenny Young |
| Lighting Design             | Sid Coley                                  |
| Lighting                    | Kay McCallen                               |
| Sound                       | Graham Hodgson                             |
| Wardrobe                    | Jane Barty                                 |
| Stage Assistant             | Charles Preston                            |

The set constructed and painted by **ROY BLATCHFORD**  
and built by the **PRODUCTION TEAM**

Portrait specially painted by **DAVID CHARTERS.**

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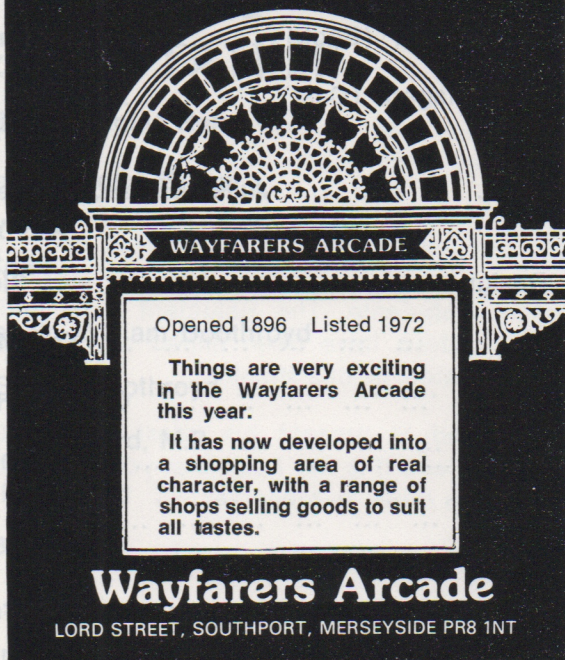
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# Stage Terms for the Layman

In our last programme we gave a list of terms used in the theatre. Here are some more for your 'theatrical dictionary.'

- GAUZES:** Thin net battened top and bottom, used to suggest fog or dimness when placed in front of lights.
- GET IN:** Bring scenery into a theatre.
- GET OUT:** Take out scenery.
- GREEN ROOM:** A room near the stage where actors used to meet and wait for calls. (In our case, this is the tea room!)
- GRID:** A loft or skeleton roof over the stage with sets of pulleys carrying the lines for working the scenes.
- HAND PROPS:** Anything that is carried on the stage by an actor.
- HOUSE LIGHTS:** The lighting system in the auditorium.
- INGENUJE:** The part of a young girl.
- INSET:** A small scene inside a larger one.
- INTERLUDE:** A simple play of the sixteenth century, performed without scenery.
- JOG:** Narrow flat used in a box set for setting back alcoves.
- LEFT:** The prompt or audience's right hand side of the stage.
- LIGHT PLOT:** Complete description of all the lighting in a play, with cues showing when and where it is to be used.
- LINE:** Anything used onstage for tying, lashing etc.
- LINES:** Dialogue.
- MASK:** To cover a part of the scene that should be visible to the audience, or, worse, to hide from the audience's view an actor who is speaking or carrying on part of the action
- NUMBERS:** The songs and dances in a musical play are numbered in rotation for convenience of reference, hence the name.
- OFF:** The part of the stage not seen by the audience.
- O.P.:** Opposite prompt. Off stage on the left hand side of the audience.
- OPEN OFF:** A practical door or window that opens out of the stage.
- PASS DOOR:** The connecting door between the stage and front of house.
- PERCHES:** Platforms on either side of the stage at the back of the proscenium, about 12' up, carrying lights.
- PRACTICAL:** Doors, windows etc. which actually open (one hopes!)
- PRODUCER:** Person responsible for the general presentation of the play.

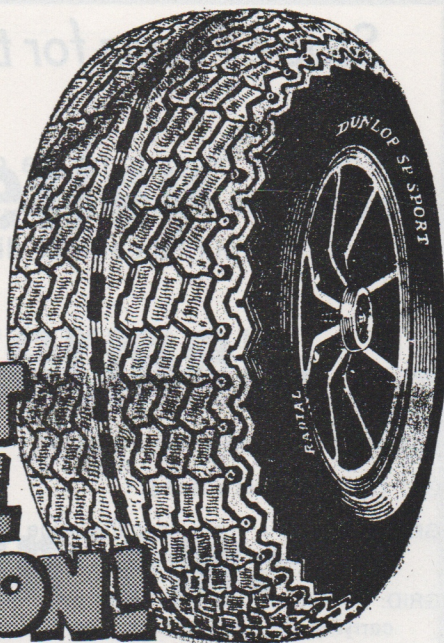


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# Stage Terms for the Layman

—continued

- PROMPT:** To remind an actor of his lines. The person who does the "reminding!"
- PROMPT CORNER:** The left hand side of the stage first behind the proscenium where the stage manager controls the performance.
- PROPS:** Furniture, pictures and all other articles used on the stage, apart from the scenery.
- PROS. PROSCENIUM:** Arch on framework surrounding the stage opening.
- QUICK CHANGE:** Either a change of scenery or costume.
- RAKE:** Rise on a stage from footlights to back. In modern theatre construction the stage is level and the auditorium is raked.
- ROSTRUM:** Portable platform, used variously for end pieces of staircases, terraces, etc.
- SET:** A completely arranged scene.
- SET-PIECE:** Small piece of scenery used within the scene; any scenery that stands on the stage of a set-piece.
- SIGHT LINES:** Limits of visibility of the stage from various parts of the front of the house.
- SKY CLOTH:** Back curtain representing the sky.
- STAGE DIRECTOR:** Used to be known as producer.
- STAGE MANAGER:** The "chief executive" behind the scenes. He controls everything and is responsible for the performance of a play, preparation and setting of scenes, lighting, dressing etc.
- STAND BY:** Direction by stage manager to stage hands to be prepared for their cue.
- STAY:** Piece of wood or metal to keep flats firm when joined together.
- STRIKE:** To remove a scene from the stage.
- TABS:** The front curtain only lowered at the end of an act or play.
- TEMPO or TIMING:** Time, pace or rhythm used in acting.
- TORMENTOR:** Flats or curtains either side of the pros. to mask the actors after their exit or to hide the prompt, and lighting effects down stage.
- TRANSPARENCY:** A painted cloth that can be lighted from behind.
- UP STAGE:** Any portion of the stage beyond six feet from the footlights, or alternatively all movements towards the back of the stage.
- WARDROBE:** A collection of costumes used in a particular play.
- WINGS:** Painted flats used as scenery set at an angle on each side of the stage with spaces between for exits and entrances. The sides of the stage outside the acting area.
- WORKING LIGHT:** A light independent of the stage lighting system used to enable the stage hands to do their work.



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CLUB THEATRE, ALTRINCHAM

November 30th — December 6th

## **A TOMB WITH A VIEW**

by Norman Robbin

ILKLEY PLAYERS

December 4th — 13th

## **THE EXORCISM**

by Don Taylor

LANCASTER FOOTLIGHTS CLUB

December 8th — 13th

## **CHARLIE AND THE CHOCOLATE FACTORY**

by Roald Dahl

Dramatized by Richard George

HALIFAX THESPIANS

November 29th — December 8th

## **THE IMPORTANCE OF BEING EARNEST**

by Oscar Wilde

STOCKPORT GARRICK THEATRE

December 6th — 13th

## **REBECCA**

by Daphne du Maurier

WIGAN LITTLE THEATRE

January 16th — 31st

## **THE CURSE OF THE WEREWOLF**

by W. L. T.

BINGLEY LITTLE THEATRE

December 8th — 13th

## **THE HAPPY WIZARD**

by Kathleen Eddleston

CLUB PLAYERS, BROUGHTON

January 22nd — 24th

## **THE MAN MOST LIKELY TO**

by J. Rayburn

GUILD OF PLAYERS, DUMFRIES

December 9th — 23rd

## **JACK AND THE BEANSTALK**

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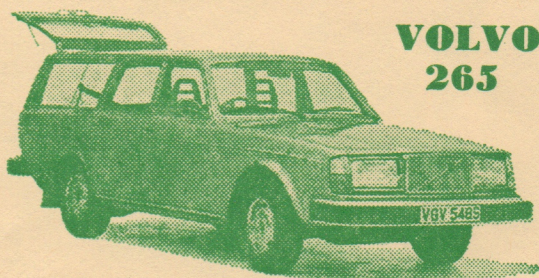
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