



LITTLE THEATRE
A
SOUTHPORT DRAMATIC CLUB
PRESENTATION

Murder, Diamonds, Plot and Counter Plots.



Inside Job

By Brian Clemens

Directed by Celia Pope

1st - 9th April 2005

7.45pm

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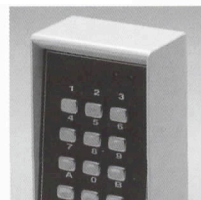
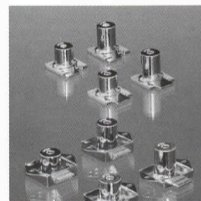
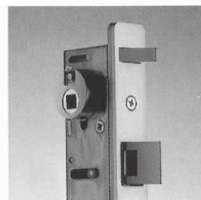
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Director's Notes



Have you just - or are you about to book a holiday in Spain? Cancel it!

You can experience all the thrills you might have had, here instead, from a comfy seat, temperatures in the 70s, wine and icecream on demand, surrounded by friends and all for less than a tenner.

Mind you there may be a down side. "We all know Spain is littered with thieves and murderers who have slipped abroad to where the law can't touch them, and some sit thumping their noses at authority while others change their names and burrow deep underground".

So says Brian Clemens who brought Suzy, Larry and Alex to this Spanish haven in the hills a few miles from the glitzy port of Marbella.

Can you really fathom who is good and who is bad? Listen carefully. You could take notes but it's difficult in the dark.

If you are frightened by gunfire and bombs, cover your ears; if you are scared of blood, cover your eyes. Although that does rather defeat the reason for being here.

Fasten your seat belt!

Thrillers don't always thrill me. This one did, it has a new surprise by the minute. Hence I agreed to direct it. Rehearsals can be serious when dealing with crooks and killing but at times we have cried laughing. Thank you to my hard working cast of three.

From day one dedicated attention has been given to the staging by SM (Stage Mariner) Peter and PB (Production Boss) Roderick in addition to, prompting by Jenny and Su, to props by Robert, and sound by Chris. Fifty-odd sound cues! I am most grateful to them.

I am looking forward to seeing the completed set and heartily thank Syd and his great team, including Bob the painter and Tony the lighting genius.

Someone in history decided to make the Resurrection a moveable feast. Unfortunately this year it falls in the middle of the staging process. I really do appreciate any time given to this project by anyone, including the unnamed slaves whose dedication make it all possible.

Brian Clemens also wrote *Edge of Darkness* and *Shock*; and, with Derek Spooner, *Anybody for Murder* and *Sting in the Tail*. And, how about this? *Will You Still Love Me in the Morning*? On that note I will leave you.

Celia Pope

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Brian Clemens

The remarkably prolific television career of Brian Clemens is almost the history of the action-adventure genre of British television. His scripts have enlivened almost every action-drama series seen on television over the last 50 years.

Following National Service at Aldershot he worked his way up from messenger boy to copywriter at the J. Walter Thompson advertising agency. It was while he was a copywriter that he submitted a play to the BBC – *Valid for Single Journey Only* (tx. 1955) – that brought him to the attention of independent producers, the Danziger brothers.

From the mid-1950s onwards, Clemens became a staff writer for the Danzigers, a small, low budget production outfit that made assembly-line 'B' movies and half-hour television episodes. He turned out dozens of quickie scripts for *The Adventures of Mark Saber* (ITV, 1961-65) series.

The similar, though often roistering, *White Hunter* (ITV, 1958-60); H.G. Wells' *Invisible Man* (ITV, 1958-59) and *Sir Francis Drake* (ITV, 1961-62) continued the action-dramas. Of particular note from this period, however, was ITC's terse secret agent thriller *Danger Man* (ITV, 1960-61; 1964-67), starring Patrick McCooohan.

The Danzigers' quickies were a useful training ground for the later, more sophisticated ITC series. This blending of script craft served as a primer for Clemens' period with *The Avengers* (ITV, 1961-69).

Clemens brought this spirit of burlesque to his other series - most notably with *Adam Adamant Lives!* (BBC, 1966-67), but also with *The Baron* (ITV, 1966-67), *The Persuaders* (ITV, 1971-72), *The Protectors* (ITV, 1972-74), and *The Adventurer* (ITV, 1972-74) - resoundingly poking fun both at the genre they were imitating and the sources of their inspiration.

In a curious change of pace, he created the domestic sitcom series *My Wife Next Door* (BBC, 1972), a rather formulaic prime-time amusement about a divorced young couple who buy cottages in the country and find themselves unwitting neighbours. Too busy to work on the scripts himself, Clemens brought in sitcom writer Richard Waring to finalise his storylines. The series won a BAFTA award.

When in 1975 the idea for a revival of *The Avengers* was proposed, Clemens was delighted. Unfortunately, *The New Avengers* (ITV 1976-77), a French/Canadian/British co-production, proved to be something of a disappointment. Whether it was through the complex international structure, the unfamiliar foreign location work, or simply that the escapist era of Steed and company had passed, the series was a lacklustre affair and was played off via individual ITV regions rather than as a networked presentation.

Undeterred, Clemens' company, *Avengers Mark One Productions* (with partners Albert Fennell and Laurie Johnson), went on to create the popular anti-terrorist unit actioner, *The Professionals* (ITV, 1977-83).

By the early 1980s Clemens was drawn increasingly towards working for American television (which he admits he prefers over the British industry). He was asked, on two separate occasions, to create American versions of *The Avengers*: *The Avengers U.S.A.* for producer Quinn Martin, and *The Avengers International* for Taft Entertainment. Neither version materialised.

His teleplays for the American series *Darkroom* (ABC-TV, 1981-82), *Remington Steele* (NBC, 1982-87), and *Max Monroe: Loose Cannon* (CBS, 1990) reflected his customary efficiency in the mystery genre.

In-between time, he also worked on the BBC's *Bergerac* (1981-91) as well as the anthologies *Hammer House of Mystery and Suspense* (ITV, 1984-86) and *Worlds Beyond* (ITV, 1984-89). Edging out from this period is Clemens' briskly paced adaptation of Gavin Lyall's espionage thriller *The Secret Servant* (BBC, 1984).

Back in the U.S., he worked on *The Father Dowling Mysteries* (NBC, 1989; ABC-TV, 1990-91) as executive script consultant, and provided the screenplays for the feature-length revival series of Raymond Burr's *Perry Mason* (CBS, 1985-95). More recently, the Dick Van Dyke mystery series, *Diagnosis: Murder* (CBS, 1992-2001) helped sustain Clemens' small-screen genius.



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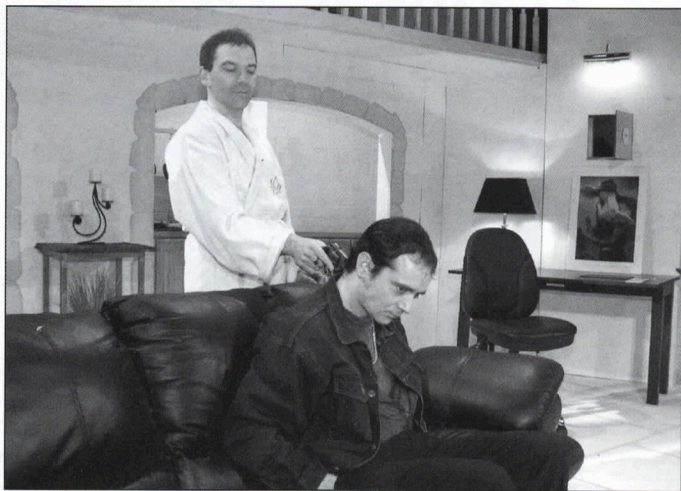


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Inside Job



Inside Job



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Inside Job

by *Brian Clemens*

Directed by Celia Pope

Cast

Suzy Nichola Barisio

Larry Scott Rowan

Alex Terry Kerr

In the foothills not far from Marbella –
The action takes place over two days in a beautiful and expensive Spanish villa, a thoughtful conversion from an old farmhouse.

Act 1

Scene 1: Early evening

Scene 2: Later that night

Scene 3: The following morning

Act 2

Scene 1: An hour or so later

Scene 2: Later that evening

Scene 3: Later that night

There will be an interval of 20 minutes between Acts 1 and 2.

Staging

Stage Manager	Peter Heslin
Assistant Stage Manager (Book)	Jenny Parker
	Sue Palmer
Wardrobe	SDC and Cast
Props	Robert Jones
Lighting	Andrew Connard
	Colin Wood
Sound	Chris Ratcliffe
Set Design	Syd Coley
Armourer	Syd Coley
Set Constructed by	SDC Production Team
Scenic Artist	Bob Jessamine
Photography by	Neil Hickson

Acknowledgements

The Director would like to thank:

Stokers Furniture, The Lamplighters Gallery, Living Flames of Birkdale,
P&M Discount Suites, Staples and Lady Green Nurseries.

PLEASE NOTE: THERE WILL BE GUN SHOTS AND EXPLOSIONS DURING THE PERFORMANCE

The management reserves the right to refuse admission to the auditorium after curtain up until a suitable opportunity occurs. First aid facilities are provided at this theatre by St John Ambulance Brigade, whose members give their services voluntarily.

•
Why not beat the rush and pre-order your interval drinks in the bar?
•

An induction loop is installed in this theatre for the benefit of hearing impaired patrons.
Please turn your hearing aid to 'T'.

•
Please ensure that all mobile telephones are switched off
•

At the end of tonight's performance you may leave by any of the exits, all of which will be open.
In an emergency, this theatre can be emptied in three minutes or less if everyone leaves in an orderly manner.

•
Smoking is prohibited in the auditorium.

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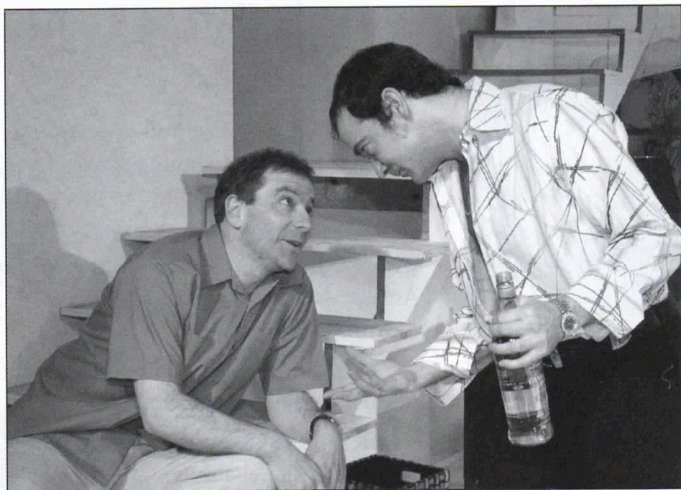
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Inside Job

BY STEVE YOU



Inside Job

Cast



Celia Pope *Director*

Last seen as the retired operatic star, Jean in Ronald Harwood's *Quartet*, singing scenes from Verdi's *Rigoletto* and dressing from the undies upwards.

Prior to that, appearing as a famous television presenter whose husband had deserted her for his Greek boyfriend. And in the past: a queen, a duchess, a ladyship, a drudge, a strumpet and a fairy.

"Where?" she asks can you experience such diversities of life but by treading the boards.

Lifes personal experiences assist in directing - don't analyse that! Celia says.



Nichola Barisio *Suzy*

After a long sleep Nichola decided to rejoin the Little and was immediately subjected to a gruelling workshop, playing Gwendoline in *The Importance of Being Ernest*, presided over by Ian Judge.

She has been lured into the Spanish underworld when normally she is employed with solicitors – on the right side of the law.

She goes home after each rehearsal and tells Won Ton, her beloved Siamese cat, just what she thinks of her mother – the director!

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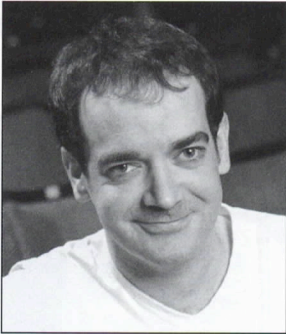
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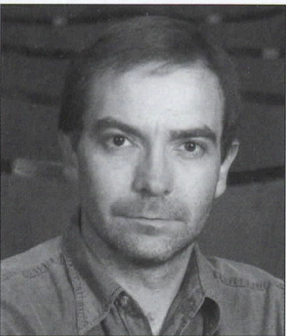
Cast



Scott Rowan *Larry*

Scott's last appearance for the SDC was earlier this season, when he played in *Crown Matrimonial* as the Duke of York (Bertie).

He is enjoying playing a more sinister role in this thriller and is enjoying competing with Terry for Nicholas's attention.



Terry Kerr *Alex*

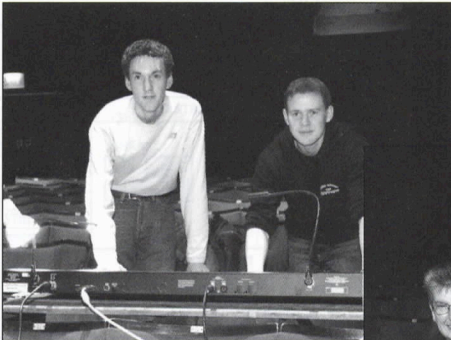
Last seen for the SDC some years ago in the bar production of *Peggy For You*, Terry was plucked from the dozens of actors willing to work with director, Celia Pope.

He says his main function in this production is making Scott look tall and handsome. He apologises in advance for the dressing gown.

(Welcome to SDC, Terry) Ed.



Inside Job



The lighting team

The back stage team





LITTLE THEATRE

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'ALLO 'ALLO

Based on the hugely popular TV comedy series.
By Jeremy Lloyd and David Croft, directed by Margaret Mann
An SDC Production sponsored by Davies Maintenance

14th May - 21st May 2005

ANNIE

A Birkdale Orpheus Production



24th May - 28th May 2005

THE BETRAYAL

by Harold Pinter, directed by Alistair Hewitt
An SDC Bar Production

8th June - 11th June 2005

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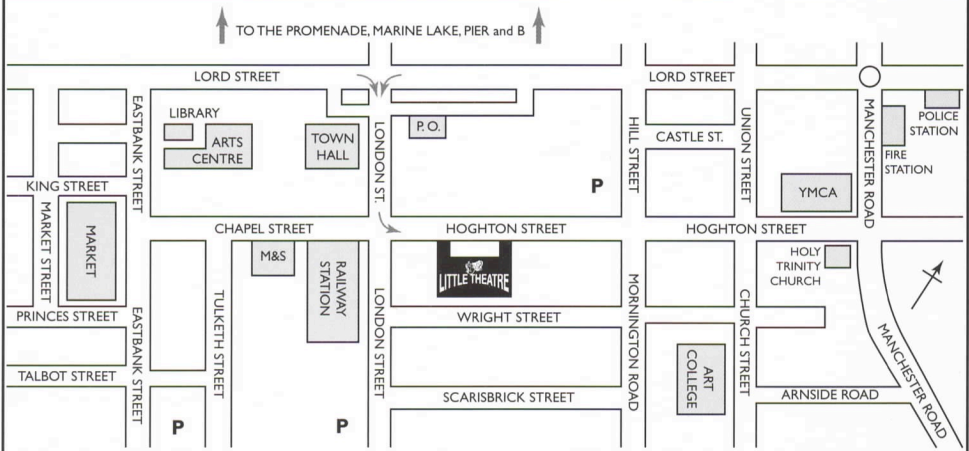
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Directed by Margaret Mann

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