Nothing On
A piece in two acts
by
Bryan Straka
Baylor Theatre presents

Noises Off
By Michael Frayn
Directed by Stan Denman

November 17, 18, 19,
December 1, 2, 3 at 7:30 p.m.
November 20 and December 4
at 2:00 p.m.
Jones Theatre
PRODUCTION CREW

Assistant Director        Graham Northrup
Stage Manager            Ann K. Flynn
Assistant Stage Manager   Sarah Baloche
                        Nic McMinn
Assistant Set Designer    Amber Pollex
Master Electrician       Carrie Phalen
Paint Charge             Carl Booker
Makeup Design            Caitlin Tray
Light Board Operator     Cynthia White
Sound Board Operator     Amanda Wray

CREWS

Scenery
Madeline Alison, Sky Bennett, Marylee Carney, Chase Carter, Gabe Echeverri, Lindsay Ehhardt, Lindsay Ferguson, Kendall Foote, Stephanie Formas, Mollie Gallipeau, Michael Herbert, Kirstin Hodges, Zach Krohn, Taylor Kulhanek, Cristina Madero, Joey Melcher, Jeff Palen, Emmie Rothenbach, Sarah Sharea, Rob Shelton, Annie Turner, Clay Wheeler, Jonathan Williams, Shannon Willis, Jonny Andrews, Chad Girndt, Bethany Gray, Tyler Johnson, Courtney Hill, Stew Awaalt, Rebecca Johnson, Kat McMullen, Jeff Wisnoski, Lauren Kelly

Paint
Sarah Brown, Melissa Flower, Taylor Kulhanek

Props
Lindsay Ehhardt, Lindsay Ferguson, Mollie Gallipeau

Costumes
Blair Womble, Jean McCarthy, John Murdock, Stephanie Browning, Jared Eaton, Erica Ferguson, Sarah Pais, Sam Hough, Louise McCartney, Brandon Daughtry, Josh Sellars, Megan Sandvick, Natalie Whatley, Clayton Ellis, Michelle Brown, Noel Collins, Patrick Matzig, Amy Polk, Justin Locklear, Jesse Kowalski, Brittany Howard, Matt McGuire, Joe Shovak, Shelly Rodriguez, Paige Herrick, Cassie Bann, Kelsey Scott, Dustin Chaffin, Marley Singletary

Light/Sound

Publicity/House
Heather Hampton, Austin Terrell, Jonathan Williams

Run Crew
Madeline Alison, Marylee Carney, Gabe Echeverri, Stephanie Formas, Michael Herbert, Zach Krohn, Emmie Rothenbach, Sarah Sharea
NOTHING ON

by Bryan Straka
Otstar Productions Ltd presents

Dotty Otley
Belinda Blair * Garry LeJeune

in

Nothing On

By Bryan Straka

With
Selsdon Mowbray
Brooke Ashton
Frederick Fellowes

Directed by Lloyd Dallas

Designed by Gina Boxhall
Lighting by Rod Wray
Costumes by Patsey Hemmings

***World Premiere***
Prior to National Tour!

One Week Only

Nothing On
by
Bryan Straka

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

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

For Otstar Productions Ltd.

Company & Stage Manager.......................... Tim Allgood
Assistant Stage Manager............................. Poppy Norton-Taylor
Production Photographer.......................... Martha Norcheesie

SPECIAL THANKS/ACKNOWLEDGEMENTS


We gratefully acknowledge the generous support of MidAmerica Pork in sponsoring this production.
Behind the Dressing Room Doors

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 'ardly 'old me lolly up!") in over 320 episodes of TV's ON THE ZEBRAS. Her many stage appearances include her critically acclaimed comic portrayal of Fru Säckett, in Strindberg's SCENES FROM THE CHARNELHOUSE. Can you guess her first appearance ever? In a school production of HENRY IV, PART I—as the old bag-lady, Mrs. Duckett!

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 Topeka Hippodrome as one of Miss Tanner's Ten Tapping Tots. She subsequently danced her way around this country, Canada, and American Samoa in shows like ZIPPEDY-DOODA! and HERE COMES GIRLS! More recently she has been seen in such comedy hits as DON'T MR. DUDDELI!, 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 talk shows. They have two sons and three retrievers.

Brook Ashton (Vicki) is probably best known as the girl wearing nothing but 'good, honest, natural froth' in the Hauptbahnhofbrau Lager commercial. Her television appearances range from Girl at Infants' School in ON THE ZEBRAS to Girl in Massage Parlor in ON PROBATION. Moviestars saw her in THE GIRL IN ROOM 14, where she played the Girl in Room 312.

Garry LeJeune (Roger Tramplemain) while still at drama school won the coveted Letitia Daintyman Medal for Violence. His television work includes POLICE!, CRIME SQUAD, SWAT, FORENSIC, and CSI: CLEVELAND, but he is probably best known as 'Cornetto,' the ice cream salesman who stirs the hearts of all the lollipop ladies in ON THE ZEBRAS.

Seldon Mowbray (Burglar) has led an impressive dual career in professional music and drama. Mr. Mowbray started as a roadie and worked his way up to tour manager for such notable Grateful Dead opening acts as Monkeyfoam, The Dirt Trowels, and Belly Up. On the legitimate stage, he has the unique privilege of being the only American actor on record to have played every male role Agatha Christie ever wrote. Following in the footsteps of his grandfather who appeared in REEFER MADNESS, Mr. Mowbray has added film roles to his resume. His most recent film appearance was as the Geriatric Dealer in DAZE IN THE HAZE.

Frederick Fellowes (Philip Brent) has appeared in many popular television series, including CALLING CASUALTY, CARDIAC ARREST!, OUTPATIENTS, and INPATIENTS. On stage he was most recently seen in the controversial all-male version of THE TROJAN WOMEN. He is happily married, and lives near Detroit, where his wife breeds pedigree dogs. 'If she ever leaves me,' he says, 'it will probably be for a Pomeranian!'

Lloyd Dallas (Director) 'studied English at Columbia, and stagecraft at the local unemployment office.' He has directed plays all across America winning the South Dakota Critics' Circle Special Award in 1989. Internationally, he directed the highly successful 1992 season for the National Theatre of Sri Lanka. In recent years he has probably become best known for his brilliant series of all-female 'Shakespeare in Summer' productions in the inner New York boroughs.

The common sandine, 13.4 million are eaten daily in Great Britain alone. The word is derived from the French, sardine.
About the Author

Bryan Straka claims to have been the world's most unsuccessful men's hosiery wholesaler, and began writing 'to fill the long hours between one stocking order and the next.' He turned this experience into his very first play, SOCKS BEFORE MARRIAGE, which ran in Manitoba for nine years. Prior to that success, his longest run, he quips, 'was from my heel to the back of my knee.' Two of his subsequent plays, BRIEFS ENCOUNTER and HANKY PANKY, broke box office records in Perth, Western Australia. NOTHING ON is his seventeenth play.

His contributions also include 101 TIPS FOR THE SUCCESSFUL AUDITION, and the seminal work for aspiring actors, 80 PERCENT OF SUCCESS IS SHOWING UP!

Straka returns to his roots in his upcoming direct-to-video feature FORT-NIGHT IN FARGO. The hilarious comedy of mistaken identity chronicles the adventures of a young intern during the last two weeks of his stay at North Dakota's third largest hosiery chain.

Semio(tics) and the Bedroom Farce: towards a New Semantics of "Funny"

By Adriana Emmaline Schwartz, dramaturge

The cultural importance of the so-called "bedroom farce" has long been recognized, but attention has generally tended to center on the metaphysical significance of mistaken identity and upon the social criticism implicit in the form's exploration of cross-dressing and trans-gender role-playing—the seminal "tics", if you will, of the dominant (patriarchal) genre. The focus of recent scholarly interest, however, has shifted to the recurrence of certain mythic themes and their psycho-spiritual implications. Together these ideas constitute a new semantics of the "funny".

In a typical bedroom farce, a man and a woman come to some secret or mysterious place to perform certain acts which are supposed to remain concealed from the eyes of the world. This is plainly a variant of the traditional "search" or "quest" motif, the goal of which—though presented as being "sexual" in nature in the farce—is to be understood as a metaphor of enlightenment and transcendence. An often recurrent preoccupation with phallic humor, base sexual physicality, and "crotch shots" reflects a celebratory contrast of the fecundity and frailty of human kind. Some partial disrobing may occur, to suggest perhaps a preliminary stripping away of worldly allusions, but total nudity (perfect truth) is perpetually forestalled by the intervention of coincidental encounters (often with other seekers engaged in parallel quests) which bear a striking resemblance to the trials undergone by postulants in various esoteric cults (see, for example, The Magic Flute and Star Wars: Episode 5).

Another recurring and highly significant feature is the fall or loss of trousers. This can be readily recognized as an allusion to the Fall of Man and the loss of primordial innocence. The removal of trousers traditionally reveals a pair of striped underpants, in which we recognize both the stripes of the tiger—the feral beast that lurks in all of us beneath the civilized exterior of our social "pants"—and perhaps also a premonitory representation for the stripes caused by the whipping which was formerly the traditional punishment for lapses of sexual morality.

Fear of the darker undertones of bedroom farce has in the past led to its dismissal as "fluff" or "escapism." Indeed, farce has frequently been categorized as "funny" with little or no consideration of the deeper socio-political significations. Nothing could be further from the truth. As this brief study on the subject reveals, farce is in fact rooted in rich meditations on spiritual transgression and social regression. The metaphorical doors slam and the trousers fall to be sure, but the purpose is not "laughter" but a deeply satisfying and utterly violent disruption of hegemonic forces.
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Sarah Spleeth, B.A., Costume Technician/Coordinator

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The Mission of the Department of Theatre Arts is to prepare students for theatre arts related fields by integrating excellence in traditional scholarship and artistic creativity with a Christian worldview. The mission of the Baylor Theatre is to act as a cultural laboratory which engages the university, the larger community of artist scholars, and the world.