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## A Directorial Experience: Noises Off

Jennifer Lynn Forrest

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**A Directorial Exerience: *Noises Off***

A Master's Thesis

By Jennifer Lynn Forrest

MFA Theatre : Directing

Spring 1996

## Dedication

I would like to dedicate this thesis to all the people who believed in my talent enough to support me in directing this very difficult show. Of course my parents and brother are at the top of this listing, along with Eric James (for putting up with all my difficult moods), Aaron Lanterman and family (for laughing so loud and raving about how much he loved the production), Cindy Barnett (for coming to see the finished masterpiece) and Christian Rost Jr. (for listening to my ceaseless worries).

Finally, I would like to give my most heartfelt thanks to the theatre department for giving me both the opportunity and the support for mounting this production and to all my committee members for wading through this thesis and giving me their valuable input. The cast, crew, and faculty's help went far beyond anything I would have anticipated. In particular, I would like to thank Bryan Reeder for pushing me always to strive for better in all areas of my work. Thank you to everyone involved in this production.

Thesis  
F77d  
1996

The Department of Performing Arts

Of

Underwood College

Committee In Charge of Candidacy

Assistant Professor Bryan C. Reeder  
Chairman / Faculty Advisor

Associate Professor Ann Canale

Assistant Professor Donnell Walsh

*Bryan C. Reeder*  
Chairman, Department  
of Performing Arts

*Ann Canale*  
Committee Member

*Donnell Walsh*  
Committee Member

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Bryan C. Needer  
Chairman, Department  
of Performing Arts

Ann Canale  
Committee Member

Donnell B. Walsh  
Committee Member

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## Prospectus

Over the years I have been exposed to hundreds of shows, some excellent and other's not quite as good. Few shows that I have read, seen, or been involved with seem to have the appeal to both audiences and theatre groups as that of Michael Frayn's modern farce *Noises Off*. There are several strong reasons for its appeal.

One of the primary reasons for the play's popularity is that it is a reaction against modern theatre's tendency toward preaching at the audience. Contemporary plays tend to teach morality; and while modern playwrights do occasionally use comedy as a vehicle to highlight societal ills, humor usually is achieved through intellectual dramatic dialogue. *Noises Off* does not fall into this trap. Frayn is not trying to change the world; rather he is giving it a light slap on the wrist. This play was written simply to entertain, using physical comedy instead of cerebral comedy.

This play appeals not only to the audience who view it but also to the theatre department which presents it. The primary reason for this is the immense and varied challenges this show offers. One of the first challenges within the collective element of working with others will be the auditions. The director must find a cast which is not only talented, but which can also work well together in the short time allotted for rehearsal.

Again, because of the limited rehearsal period, more obstacles will have to be overcome. The director will be called upon to use her leadership, listening, and problem solving abilities. The most important aspect of *Noises Off* is the physical comedy. Ordinarily, blocking supports the dramatic action. In the case of this play the blocking becomes the dramatic

action. Finally, working with the technical crew on a production which demands two full sets in a small physical environment will provide further challenges.

The reason many theatre departments select this show is that everyone in both the cast and crew will learn more about their craft and their abilities. All the roles are equal, which makes the play an ensemble piece, and every technical department (i.e. costumes, lighting, carpentry) will be facing different challenges that will be new and exciting.

The sheer entertainment value of this show has been proven time and time again. The original Broadway production proved this by surviving an incredible 553 performance run (Sheward 285). If done well both the audience and the crew/cast will enjoy the experience. The show is refreshing, the characters interesting, the dialogue witty, and the laughs (hopefully) non-stop. This director hopes to rise to the occasion.

This thesis will support all of the above statements in the five chapters. Chapter One will be an investigation of farce from a historical view and will examine its influences on modern theatre farce. Chapter Two will detail a brief history of playwright Michael Frayn: his distinctive style, how his other works compare to this one, how *Noises Off* has been received and/or changed since its inception, and Frayn's critical writings on modern theatre. The play analysis outlined in Francis Hodge's textbook *Play Directing* is covered in Chapter Three. The fourth chapter will consist of the rehearsal log kept during that particular stage of the creative process. Lastly the appendices will include all other applicable material (i.e. a copy of the program, surveys of the cast, crew, and audience, production photos, a ground plan, a copy of the survey the cast and crew filled out, and anything else deemed suitable).



## Chapter One: A Brief Historical Overview of Farce

Drama is an art form which has been developing for centuries. Its beginning reaches back to before the height of Greek civilization. As with any social contribution of truly great worth, the theatre of today is the evolution of experiments from the past. Working with the knowledge of past practitioners, the mistakes and triumphs, each generation of theatre artists has managed to bring a new and exciting element to theatre and has expanded upon any potential it may yield.

Theatre itself is a wide net that encompasses several genres. The area which pertains to Michael Frayn's *Noises Off* is comedy, with particular attention paid to the form that will eventually evolve into farce. This chapter will briefly trace the history of comedy, from Greece on up to modern farce. As this section is designed to give the reader a simple background, no era will be covered in complete detail but, rather, will point out the major influences responsible for the future development of farce.

No form of theatre comes into existence without previous influences. Farce is no different. The beginnings of farce lie in the ritualistic performances of the festivals of ancient Greek and Roman theatre. In particular, the forms of satyr (the genre holding the common or lowest elements of humor), Old Comedy "with a superabundance of the laughable" (Carlson 23), New Comedy "which disregards laughter, and tends toward the serious" (Carlson 23), and Middle Comedy which is an even combination of Old And New Comedy. While all four will have some influence for the genre known as farce, it is the satyr and Old Comedy forms that hold the basic formulas which will later be expanded into modern farcical theatre.

Aristotle's *Poetics* is the established authority on Greek theories concerning the arts. While this document does not define comedy proper, it does influence its contemporary authors and theorists writing on this subject. "The prologues of Terence (c.185-159 B.C.), which are often replies to his critics, also contain scattered comments on comedy" (Carlson 22). An incomplete document of his known as the *Tractatus coislinianus* contains some definition of comedy. Many scholars consider it a corruption of what may have been Aristotle's own definition of this genre (in lost writings). In any case, the actual definition given is influenced by the *Poetics* definition of tragedy:

Comedy is an imitation of an action that is ludicrous and imperfect...through [which] pleasure and laughter effecting the purgation of the like emotions." (Cooper 224). The document then goes on to list the different methods used to produce this laughter: "some derived from the language (homonyms, garrulity, etc.), others from the content of the piece (deception, the unexpected, debasement, etc.)...The characters of comedy comprise of buffoons, *eirons* (ironical characters) and impostors, and the language is characterized as common and popular. (Carlson 23)

The playwrights of the various Greek theatrical/religious festivals were each to submit three tragedies; they were also required to have a satyr play to follow. Details on the exact content of these plays is sketchy. "Only one complete text of this genre survives - Euripides *Cyclops* - together with fragments of a few others: but this meager evidence at least suffices to indicate that this genre was devoted to burlesque and to parody" (Wicknam 33). Most of the humor used is believed to have been base, notably the use of bathroom and physical humor. The satyr play was used as an interlude between trilogies and was the closest to what the common festival attender identified with,

thus making it one of the most popular forms of entertainment at the festival.

The Roman population extended farce further in Atellan farce, *Fabula Palliata*, and *Fabula Togata*. Of the three, Atellan farce, which was imported into Roman theatre in the third century B.C., was "noted for its brevity and topicality." (Wickham 43) Similar to later comedy troupes (i.e. *commedia dell'arte*), this form of comedy drew its characters from a defined stock. Costumes and masks were standardized to help the audience instantly identify the name of the character. Some examples of these characters include *Pappus* (Old Fool), *Manducus* (Ogre or Glutton), and *Bucco* (Fat-cheeks). (Wickham 44)

*Fabula Palliata* is the Roman translation of Greek comedy texts from their original Greek language into Latin. The most popular Greek author adapted into *Fabula Palliata* was Menander, but later authors were also used. As these were direct translations, they did not really advance the direction of comedy, but rather expanded the presentation of Greek texts to Roman audiences.

The final Roman form of ancient comedy was *Fabula Togata*. This form of comedy was of native, as opposed to foreign (Greek) invention. The creators of this strain of comedy "felt obliged to provide their audiences with situation comedy of domestic and business life of a standard comparable to that offered on television screens today." (Wickham 44)

Of all the Roman playwrights producing comedic texts, the two most popular were Terence and Plautus. Terence tended to avoid farcical situations within his plots, concentrating more on the characters and dialogue. Plautus was the more versatile of the two authors; he was able to write in both a

sophisticated, refined, and highly moral tone, and a much more rough-housed farcical tone.

Of the two styles, Plautus most definitely preferred the:

broad farce of a kind that deliberately..invert(s) all the norms that governed Roman attitudes to political and domestic life.... Laughter here results from surprise, not to say shock, a conjunction which serves to mock the solemnity and pretensions symbolized by the all-enveloping togas of Roman daily wear, just as a similar conjunction in French 'bedroom farce' of the late nineteenth century served to expose the hypocrisy concealed beneath Victorian (clothing). (Wickham 45)

Plautus's grasp of both comedic situations and timing, his appeal to his audience, and his almost effortless integration of all previous forms of farce (in particular those of Atellan farce and Greek New Comedy) gave future artisans a basis upon which to build future farcical texts.

The advances made by both the Greeks and the Romans were very important to the advancement of modern farce. The next important theatrical period, the Middle Ages, which saw the supremacy of Christianity, was not exactly conducive to humor and farce with two exceptions: that of the vernacular passion plays of the fifteenth century and later farces and interludes. Overall this was an era that chose to explore the serious subject matter of religion much more than humorous subject matter.

The Christian religion began to make major advances around 1000 A.D. For several hundred years drama consisted basically of religious lessons disguised loosely as theatre. By the fifteenth century artists and audiences were ready to experiment with other more humorous options. Influenced by the previous four hundred years of religious drama, the form known as the passion play was the first that really explored vernacular humor. This genre

of theatre still held close to its religious tie, maintaining both the representative gates to heaven and the hell mouth on either end of the stage. Later passion plays, however, began to add realistic lower level comedy-farce as a way to keep the audiences' often waning attention to the story line. Credence is given to this statement with a brief look at the meaning of this word *farce*. It stems from the direct translation of "a culinary word in French, and ultimately from the Latin 'farsa' which means 'stuffing'. The genre may therefore have its origin in the medieval theatre custom of 'stuffing'...the liturgy with comic scenes" (Banham 335). This sort of farce can only be called so in the sense that the actors movement was highly physical. The story line maintained its highly moralistic attitude toward the characters portrayed and the events the audience was witnessing, as opposed to the frivolous actions and plot line of later farcical genres.

By 1425, the occasion for humor-driven entertainment had taken on a life of its own. No longer strictly tied to religious celebrations and holidays as the only days for theatre, touring troupes began to increase sharply. Given the previous passion plays attempt at humor, these troupes elaborated upon the humor and downplayed the religious aspects of the passion play, while still keeping the moral tones and invented the newer forms known as Farces and Interludes. The broad nature of the plot to these texts made them ideal to be played for both public and religious holidays, and as "all such plays could be toured easily by small companies...to enliven pedestrian verse with physical agility interspersed with robust peasant humor" (Wickham 94). The exposure these troupes gave to the new forms was enormous. That these farces tended to reflect more their world than did that of the religiously based entertainment helped endear this form of entertainment to all the classes.

With more than one hundred and fifty surviving scripts, historians have a wealth of material with which to draw several generalization on this era of farce. *The Cambridge Guide to Theatre* describes it thus:

Typically, these are short (300-400 lines) comedic plays involving 3 or 4 characters and based on the device of some sort of trick or deceit played by one character on another; frequently the action concludes with a reversal, so that the outcome shows the deceiver deceived. The setting is often the ...world of commerce or of law. (Banham 638)

The use of language, characters, action, and humor made this genre exciting to the masses, who were now craving entertainment for its own sake. Traveling from village to village the troupes increased both their own popularity and that of the new genres by catering to the population's new-found craving for secular amusement.

During the sixteenth and seventeenth centuries, differences among countries (e. g. religious viewpoints, dress, speech) lead to an increased sense of nationalism. As a result, these differences were used as material in the expanding genre of comedy. The character who was the most ridiculed was often presented as a foreign older man of some wealth, who, because of the differences in speech or manner, managed to bumble his way through the story line and evoked laughter from his antics from the audience. The character of Pantalone in the form of comedy known as *Commedia dell'arte* is a classic illustration of the outsider character perceived as a clown.

*Commedia dell'arte* or "Comedy of the profession" distinguishes itself in several areas from the other major form of comedy in Italy at this time period, *Commedia Erudita* or "learned comedy". These performances were produced and acted by professional artists dependent upon financial success as

opposed to students or court members engaging in an avocation.

Theatre historians differ as to the exact location of the first appearance of *commedia dell'arte*. Some theorize that it began in Bergamo, while other claims give credit to the Naples area. In any case, the origin of this particular form of comedy is in Northern Italy. Its roots are steeped in folk culture, as opposed to learned Italy's sixteenth century rediscovery and obsession with classic Greek and Roman drama. Other differences between *commedia dell'arte* and previous comedic forms include the fact that there was no need for a specialized performance space. The troupe could set up a playing space in any area available. Because of the lack of scenery and minimal costume requirements, there was also no need for these troupes of actors to tie themselves to wealthy patrons. This single fact freed the actors in the area of subject matter. They were free to lampoon anything they felt would invoke laughter from the audience. Amazingly, few *commedia* troupes stepped over boundaries and it was only in France that a troupe was exiled from performing.

The final distinguishing features of this particular genre both lie within the actions of the actors. *Commedia'dell Arte* is extremely actor-centered, as opposed to previous text- or author- centered forms. Each actor was dually responsible for both character development (This is something the actor had years to perfect. Once cast as a particular character, the performer held that position in the troupe until that actor's retirement.) and for the material and physical actions that character would use on the stage. These carefully rehearsed humorous physical routines were called *lazzi*. The physical nature of the *lazzi* is a distinctive forerunner of the physical humor Moliere and later authors continue to explore in farce.

The stock characters these actors played were divided into three major areas: servants (e.g. Harlequin), inexperienced youth (the lovers), and older professionals (Doctor, Pantalone, Capitano). In most of the story lines, the servants preyed off the bumbling efforts of the older professionals, and the simple naivety of the young lovers. Because these troupes drew most of their material from local and topical material, rather than political and religious, its popularity was assured with all classes of the population. Throughout the seventeenth and eighteenth centuries, *commedia dell'arte* remained a popular form of entertainment, most likely due to its adaptability to each new situation/nation in a humorous and entertaining way.

It was the *commedia dell'arte* troupes of the southern provinces of France that influenced one of the theatre's greatest comedic artists: Jean-Baptiste Poquelin, more often referred to as Moliere. Born in 1622 to a wealthy family, Moliere had all the educational advantages the son of a prosperous merchant could be afforded. At the age of twenty-one Moliere took a major risk by founding a theatre troupe with a group of friends, the *Illustre Theatre*. Because of this risk he spent a brief stint in debtor's prison, this first venture being unsuccessful. Fleeing Paris, Moliere found himself traveling around the southern province for the next thirteen years, perfecting his comedic craft by observing (and working with) the *commedia* troupes which flourished in that area of France. In 1658 Moliere brought his troupe back north and through a patronage of the king's brother managed to win over his new patron with his latest farce *The Doctor in Love*. The success of this farce assured him the use of the *Petit-Bourbon* theatre to use as playing space in conjunction with a *commedia* company named *Fiorilli*.



Moliere's early basis of comedy is "to represent in general all the defects of men, and especially the men of our own time" (Carlson 105). While he most definitely attacked his opponents in his work (e.g. Moliere's *Critique de l'Ecole des femmes* after much discussion of *l'Escole* and the worth of the play among the intellectuals and theatre producers of the time), his satire was very careful not to point a finger aggressively at any one person in particular. In fact at a later point in his career Moliere revises his definition of comedy as no longer that which "render(s) defects agreeably on stage but as aiming to correct men's vices by exposing them to ridicule" (Carlson 105). The theme of infidelity, whether sexual or political, is often a major point to his plot lines. Moliere gave future farceurs creators a stronger character base, showing them how to make physically humorous characters much more interesting to watch. His clever characters and use of language and action on the stage translate well across the centuries and make him a popular playwright for modern theatre groups to revive.

Moliere's work is really the beginning genius of the farce genre, and it was his influence that encouraged French authors to hold the reins in molding this genre into the twentieth century. This broad generalization may seem unfair, and it is not to say that other countries did not contribute. Certainly Shakespeare and his imitators did produce a certain number of farces that were not of French origin. But the major artistic advances in both acting and playwrighting through this time period seem to be firmly entrenched in the French 'bedroom farce'.

No analysis of French farce would be complete without mention of the French actors who brought this genre to the forefront. Three of the four most popular actors have been lumped together under the term *Turlupinades*.

These were the farces played at the Hotel de Bourgogne in Paris, from 1618 until 1630 by Gros-Guillaume (Robert Guerin ?-1634), Turlupin (Henri Le Grand 1587-1637), and Gaultier-Garguille (Hugues Gueru 1572-1633). These three actors along with a fourth outside performer, Tabarine (Antoine Girard 1584-1626), pulled in admiring audiences. In bowing to the previous *commedia* tradition of stock characters, each actor had a distinctive character the audiences came to see again and again. Gros-Guillaume, a short, fat man, was well known for playing his physical type to the hilt, characterizing a foul-mouthed but good natured drunk. Turlupin, continuing the Brighella character from *commedia*, was remarked by his fellow performers as being a witty (if not slightly malicious) improviser. Gaultier-Garguille (the son-in law to fellow farceur Tabarine) became one of the most famous farcical players of his generation with his brilliant adaptation of the Pantalone character to the farces current to his era. Finally Tabarine was so successful as a street performer that his name lent itself to the French expression "faire le Tabarine" or "to play the fool" (Banham 940).

Along with Moliere, these men helped to move farce into its next incarnation. They added the excitement, extreme stereotyping, and intense physical movement that would continue to define farce, even into modern theatrical enterprises.

The next major movement in French farce fell under the catch-all category of *vaudeville*. Quickly becoming the most popular form of theatre entertainment in the nineteenth century, vaudeville was originally used to describe the one-act farces that were interspersed with song and dance sections, continuing the farce tradition into the French revolution. While it is true that several authors were writing comedy at this time, very few produced

what could now be considered true farce. These works were comedic and did often use the stock characters of the *commedia*, but often held political or social messages, and were intended to illicit the masses into action toward a specific goal (e.g. Beaumarchais's *The Barber of Seville* or *The Marriage of Figaro* and the stratification of the classes). This means they would be classified as comic drama.

Moving into the nineteenth century, two French authors emerged to lead farce even farther toward its modern form. Eugene Labiche (1815-88) and Georges Feydeau (1862-1921) became the leading authors in this genre, both contributing an important element that would be used by later authors in their own works.

Eugene Labiche (1815-88) was an extremely prolific writer, often working with a collaborator, seeing himself more as an entertainer than a true artist. Initially, he had turned to Eugene Scribe, the master of the vaudeville style, as his mentor before evolving a more particular style of his own. This departure from vaudeville gradually turned itself into what would later evolve into 'French Farce'. (This style would later be perfected by Feydeau.) As an entertainer of the bourgeois, most of his material came directly from, and appealed, to this class. His most famous play, *An Italian Straw Hat*, takes the farcical device of the chase, but uses it as a leitmotif throughout. It reaches breakneck speed, and establishes a rhythm that would be exploited and improved upon later by the next genius of the French Farce, Georges Feydeau.

Feydeau (1862-1921) did so much to improve upon the style Labiche established that he is often given the honorary title of:

the father of 'French Farce'. . .The world of Feydeau

presents man helplessly out of control of his destiny, caught in situations for which he is ultimately responsible in settings with multiple doors, any which may open at any moment to reveal disaster, and surrounded by objects which seem to take on a perverse life of their own. (Banham 343)

This description of Feydeau can be directly translated to a description of Frayn's *Noises Off* written almost a century later. All elements of farce from intense physical movement to challenging settings, flawed characters, and disastrous, humorous plot devices have been now accumulated into a creative instrumental whole. Feydeau showed later modern authors exactly what formula to follow in farce and further challenged them to improve upon it.

After Georges Feydeau's contributions, farce can now be recognized in its modern incarnation. It is also after Feydeau that the French were no longer recognized as the leaders in theatrical farce. From the early 1930's until contemporary theatre, it is primarily the British authors and directors who continue to rework the formulas set down by Feydeau and the other previous contributors.

Arthur Pinero (1855-1934) is the first British author to take the 'French Farce' and reflect a distinctively British attitude toward the material. An actor turned author, Pinero's plots almost always hinged on seduction or sentimentality. Raised in England, a culture that is considered to be much more stringent in their attitudes toward sex and relationships than the French, Pinero is known for bringing 'French Farce' from the setting of the bedroom to the conclusion of weddings. This change made the genre of farce acceptable to the British audience and further expanded the audience base

which enjoyed farce. Pinero's most popular farces, known collectively as the Court Farces, are *The Magistrate* (1885); *The School Mistress* (1886); and *Dandy Dick* (1887).

The most popular farce of this era is a play written by Brandon Thomas. *Charlie's Aunt* (1892) is truly the farce that helps usher British farce into the 20th century. Its clever characters, witty dialogue, and interesting use of the stage make this play a very popular revival for theatre troupes around the globe.

In the next century, several authors and actor-managers influenced future authors (e.g. Frayn, Shue) in farce. Of all the theatres fronting productions, it is the Aldwych Theatre farces that most often take the risk with new farce, and continually prove the appeal of farce. Built in 1911, this theatre not only saw the first English performance of a Chekhov play, *The Cherry Orchard*, but also produced the first of Ben Travers's farces *A Cuckoo in the Nest* in 1925. It also presented *Rookery Nook* (1926) and *Thark* (1927). Since the acquisition of the theatre by United States owners, the Aldwych has produced Neil Simon's *Brighton Beach Memoirs* (1986) and Tom Stoppard's *Hapgood* (1988).

Ben Travers (1886-1980) "was seen as the King of farce in the 1920's" (Ustinov 476). Travers enjoyed the longest career of any playwright in the history of British theatre. Travers "...combine(d) absurdly improbable situations, eccentric characters and broad humor with social satire, his work has stood the test of time well" (Banham 1003). One of his greatest accomplishments was the addition of accurate, witty social satire. This author, probably more than any other, is the biggest influence toward the direction later British authors, including Frayn, will pursue for farce in the 1980's.

Sometime around the 1960's, British farce underwent a change in its attitude toward the presentation of sex in farce. The previous view of turning the "French bedroom farce" from the bedroom to a wedding became outdated. The backlash against the previous Victorian attitude was extreme, and as a result a new genre of farce came into existence. Authors began to write scripts termed as "British sex farces." While there are many authors contributing to this genre, no one author is more superior to another to serve as an example. In reality, this form of farce is almost exactly like the "French bedroom farce" with the exception that the scripts were written in the 20th century. Some titles of this form of British farce include: *No Sex Please, We're British*, *There's a Girl In My Soup*, and *Lunch Hour*.

Other than Ben Travers three other British authors contribute greatly to modern British farce: Alan Ayckbourn, Tom Stoppard, and Michael Frayn. These three successful, creative authors have done much to increase both the humor and the technique of farce in British theatre.

Alan Ayckbourn (1939 - ) is both a playwright and a director. As an author Ayckbourn "has been [one of] the most successful writer(s) of sharp comedies about middle-class manners and morals" (Banham 63.) His first major commercial success was his play *Relatively Speaking* (1967). Both this play and his play *How the Other Half Loves* (1970) have "received critical acclaim and popular approval [because of the] brilliantly terse dialogue and intricate situations" (Banham 63).

Tom Stoppard (1937- ) is another British playwright responsible for increasing popular interest in British farce. Similar to Micheal Frayn, this author worked first as a journalist before turning to writing for the stage. His first great success, *Rosencrantz and Guildenstern are Dead* (1966) is so popular

it is still on the stage in London and is constantly selected for theatre seasons everywhere. While this author generally specializes in political agnosticism and rooting for the underdog, he also more than excels in humorous "sheer fun" (Banham 927). Constantly turning to Shakespeare for his material, other titles by this author include *Dogg's Hamlet* and *Cahoots Macbeth*. This author's selection and treatment of the material he chooses to satirize makes the genre of farce relevant to modern concerns.

The next chapter will detail the author of the *Noises Off*, Michael Frayn. It will list Frayn's life experiences before entering the theatre, the theatrical experience the author has, his place in modern theatre, the various other contributions the author has given the theatre, and finally how this particular play has been changed and received since its opening.

After his two year stint in the armed forces, Frayn pursued his formal education. Considered to be an intelligent student by many of his educators, he was accepted and attended Emmanuel College, Cambridge in the mid 1950's. One would think it was in the highly elite atmosphere of Cambridge that Michael Frayn acquainted himself with the area that would be his future career. After all, this era of Cambridge theatre held a wealth of talent within its illustrious Footlights Club. The Footlights Club, founded 1861, is a

After his two year stint in the armed forces, Frayn pursued his formal education. Considered to be an intelligent student by many of his educators, he was accepted and attended Emmanuel College, Cambridge in the mid 1950's. One would think it was in the highly elite atmosphere of Cambridge that Michael Frayn acquainted himself with the area that would be his future career. After all, this era of Cambridge theatre held a wealth of talent within its illustrious Footlights Club. The Footlights Club, founded 1861, is a

## Chapter Two: Michael Frayn and the Theatre

Nothing in Michael Frayn's life previous to his involvement in theatre would have indicated what a truly talented, creative, and sharp mind for farcical writing lay beneath the surface. Born in 1933, Frayn's childhood was uneventful. It was not until he joined the army in the early 1950's that his life began to take the many turns that would eventually lead him to the British stage. Serving his tour of duty as a linguist in the Royal Artillery and Intelligence Corps, he had never had any previous experience with the theatre. That was until the military Russian class he was required to take decided to mount a production of Gogol's *The Inspector General* (1836). An early social-realist play that often presents many difficulties to the seasoned professional, it was this production that squashed any previous notions he may have had to live a life on the stage. In his own words he "pulled a door when I should have pushed, and stood there while stagehands on the other side fought with crowbars to open it. It broke my nerve" (Cushman *The New York Times* 1H). He has not appeared on the stage as an actor since that rather unfortunate event. This event may have been the impetus to his later farce *Noises Off*. It certainly introduced Frayn to the wonderfully unpredictable world of live theatre.

After his two year stint in the armed forces, Frayn pursued his formal education. Considered to be an intelligent student by many of his educators, he was accepted and attended Emmanuel College, Cambridge in the mid 1950's. One would think it was in the highly astute atmosphere of Cambridge that Michael Frayn reacquainted himself with the area that would be his future career. After all, this era of Cambridge theatre held a wealth of talent within its illustrious Footlights Club. The Footlights Club, founded 1883, is a



small theatre group affiliated with Cambridge, and has placed more performers on the professional stage than any other student organization. Well known members of Footlights include John Cleese, Eric Idle, Peter Cook, Graham Chapman, and Trevor Nunn. Many of these members were students at Cambridge during the years Michael Frayn attended the university. But actually other than a brief stint as the author of one revue for the club, Michael Frayn "turned (his) back on theatre, except to make fun of it" (Cushman *The New York Times* 4H). Frayn attributes his university aversion to the theatre to his earlier experience with *The Inspector General*.

In his third year at Cambridge, Frayn changed his major from language studies to Moral Sciences (otherwise known as Philosophy) with journalism his primary extracurricular activity. He remembers having pretensions of being a novelist, but ended up with a six-month trial run as a reporter for *The Guardian*, a national newspaper that is based in the northern section of England. This six-month contract turned into a two year commitment, at the end of which time the newspaper moved Frayn to London to become a weekly columnist. Three articles a week, from 1960 to 1962 and then one article with every Sunday issue for *The Observer* from 1962 until 1968 produced a wealth of what Frayn calls "funny leading articles." Comedy writing became Michael Frayn's career.

Most of the material Frayn lampooned were social and domestic observations he found close at hand such as helping one's spouse cook a difficult recipe or people acting as if they remember a total stranger. These humorous columns became so popular that they have been collected into book form on numerous occasions for re-publication. With each reissue the columns have been extremely popular. The public both in the past and the

present view Frayn as what one editorial introduction described as "the funniest journalist of our time" (Cushman *The New York Times* 4H).

The characters Frayn used to deliver his satire were a couple known as Christopher and Lavinia Crumble. This pretentious couple lived the high life, while constantly giving Frayn advice in areas with which they had little or no experience such as child raising (they were childless) or shopping on a tight budget. This couple along with another fictional couple of his creation, the much lower income Horace and Doris Morris, are stereotypical and extremely humorous. They are easily recognized across time zones and throughout the decades. These characters are as fresh today as they were when they were originally created in the sixties. Critics of Frayn's work point to this time period as his exploration of his gift for characterization.

In 1970 Michael Frayn started what would become a very long and prosperous career in the theatre. At this time Broadway producer Alexander Cohen commissioned a two-character sketch from Frayn. The brief dialogue, titled *Mixed Doubles* was originally turned down on the grounds of good taste: it required a baby's diaper to be changed in front of the audience. This activated Frayn into combining this sketch along with three other duologues and the entire grouping was staged at the Garrick Theatre under the title *The Two of Us*, starring Lynn Redgrave and Richard Briers. The last part of the show was a fully plotted farce in which the two actors played all of the roles and required split-second timing along with several quick costume changes. Michael Frayn noted that "the hectic activity looked funnier from behind than in front and I thought one day I must write a farce from behind" (Sheward 286). While the show itself received terrible reviews from the critics, audiences seemed to enjoy the show. It enabled Frayn to explore the

genre of farce, and indeed some of the experiences were stored in Frayn's mind later to be pulled out and exploited in *Noises Off*.

His next attempt at playwriting was even less successful, this time among both critics and audiences alike. In fact, most biographical information regarding Frayn neglects to mention his next play, because it apparently had little to no influence on his later writing style. *The Sandboy*, written in 1971, did not have a strong plot but did demonstrate Frayn's strong instinct for humorous dialogue and interesting characterization.

While this first attempt within the theatre did not receive good reviews, it did have one positive effect; people started to notice Frayn's talent and the next three comedies revealed his true strengths as a playwright. The first of these was *Alphabetical Order* written in 1975. Its premise of total mayhem surrounding a newspaper cuttings library caught the interest of critics and audiences alike. Both groups' interest continued throughout his next two writing ventures. These plays were *Donkey Years* (1976), a tragicomedy about a college reunion and finding lost loves, and *Clouds* (1976), a comedy about Frayn's experiences as a journalist visiting Cuba. Both were critically received and considered resounding successes.

After exploring his strengths in humorous dialogue, Frayn's next script was a flop. The play *Balmoral* (1978) was such a completely unsuccessful venture that several people were convinced the well of Frayn's talent had been tapped dry. Then Michael Frayn took a risk. He deviated from his tendency of concentration on dialogue and characterization and attempted to express his concerns of socialism-verses-capitalism. *Liberty Hall* (1979) satirized a writers' collective and contrasted the artists' concerns of producing quality work with the individual desire to achieve financial success.

Frayn's next success came in 1980. The play was called *Make and Break* and gave the audience a humorous glimpse into the life of a businessman and his experiences at a German trade fair. It was this play that won the author the first of his two *Evening Standard* Best Comedy Award.

In 1982 Frayn finally achieved international success. Looking back at his past theatrical experiences, Michael Frayn remembered his previous notion of writing a farce from behind. *Noises Off* had been influenced strongly from Frayn's earlier production of *The Two of Us* and the theatre's "necessity for keeping a performance going" (Cushman *The New York Times* 4H). Ironically, all the mistakes that had been previously made now had to be duplicated. This was a painstakingly difficult process for the author, taking one year for Frayn to complete. Frayn explains:

I didn't know if actors would even be able to perform it. If I could have thought of a way to write a program for the second act, I would have learned to use a computer. Instead, I just had to try and remember where all nine actors and all the characters in *Nothing On* were at every moment. I often felt that I had come to the end of the bytes in my brain, that I had exceeded the capacity of my memory store. (Worrell *Time* 1984)

Michael Frayn's biggest commercial success opened on February 23, 1982 and then again on March 31, 1982 at the Savoy Theatre in the West End theatre section of London. The show was "work shopped" here, and it was at this time Frayn and the director Michael Blakemore attempted to work out any problems not previously foreseen in the creation of the script. Even before the production had been mounted, Frayn had approached Blakemore with the first edition of the script. Blakemore generated so many positive suggestions for possible staging that Frayn reworked almost the entire script.

This was not Michael Blakemore's first experience working with Frayn. The Australian-born director had staged Michael Frayn's previous successful comedy *Make and Break* (1980). With a reputation as a tireless director with a brilliant sense of timing, Blakemore was intimidated by the demands of the script. His reaction to the rehearsal process:

Once the rehearsal for the second act gets started, there is terrific noise on one side of the backdrop and tremendous physical energy on the other. It is like a motor car out of control and very hard to bring to a stop, so I have to use a whistle." (Worrell Time 79)

Original reaction to the show was overwhelming. Audience flocked to see the show repeatedly, and critics lavished praise on the author, the director, the set designer, and the cast. One reviewer thought the following:

"a pulverisingly funny play, *Noises Off*, at the Lyric Hammersmith, which shows the precarious illusion of theatre reduced to total chaos... It is not simply a machine for creating laugh. It is about the booby-traped minefield of theatre itself in which one false move, one missed cue can destroy a carefully created fiction. In one sense, it panders to our sadistic delight in things that go wrong; in another, it is a very intelligent joke about the fragility of all forms of drama...It is easily the funniest modern farce since Peter Shaffer's *Black Comedy* . (Billington 181-182)

With glowing reviews like this, it is not hard to imagine why New York audiences were clamoring to catch a glimpse of this phenomenally funny farce. Before this strenuous test, the author and director chose to have a trial run in Washington D.C. For the most part, audience reaction was similar to that of their overseas cousins. In fact Frayn said "In Washington they laughed more, if possible, than in London. We've only changed [a little],

though we have just discovered that the title [which refers to offstage sound effects] is meaningless in America. They think it's a political slogan, like 'Tories out' (sic)"(Cushman *New York Times* 4H).

On Sunday, December 11, 1983 *Noises Off* finally opened to New York audiences at the Brooks Atkinson Theater. By the time it arrived the physically demanding script had exhausted four different casts. All of them having been directed by the original director, Michael Blakemore had (by this time) a definite system he depended upon to get each production's staging up and running.

In choreography, there has to be an arrangement of movement, organized precisely to a given amount of time. Staged movement can be variously played; the movement in *Noises Off* cannot be. I asked the cast to allow me to be arbitrary in staging them initially because I knew they were good actors and I knew that once we got the choreography right, they would make it their own. (Grubb *DanceMagazine* 85)

The attention to detail that Blakemore paid to the physical movements of the script could not, however, eliminate all of the physical abuse the Broadway (and other) casts suffered in the midst of the demands of this rather dangerous script. And the list of injuries reads more like a listing for casualties of war. One actor lost more than twenty-five pounds in two weeks. Another developed bursitis of the knee. Still another bruised a rib. Virtually all cast members across the board suffered from cuts, bruises or sprains. The casts for this farce have truly "suffered for their art."

All of the abuse the cast and crew suffered was not in vain. The Broadway production received accolades similar to all the previous critics of the show. With one exception, every review I found of *Noises Off* was very

receptive to the new farce. What follows is a brief sampling of the overall nature of the reviews this show received:

Each night at 10:45, crowds stream out of Broadway's Brooks Atkinson Theater limp and disheveled, gasping for breath and wiping their eyes. Much as they may appear to be fleeing tear gas or smoke bomb, these people are in fact the happy victims of a very different kind of explosion. They have just spent more than two hours howling and guffawing at *Noises Off*, the farce by Britain's Michael Frayn that is the comedy hit of the season. (Worrell *Time* 79)

Michael Frayn's farce *Noises Off* dovetails staged movement and choreography in a manner unseen in any other show on Broadway this season. It incorporates dumb show, sight gags, and intricately coordinated stage blocking, resulting in a highly original comedy...In a season of shoddily constructed musicals posturing as flawlessly conceived productions, *Noises Off* does not swerve to hide its hideousness; rather, it hits us full in the face with it. Frayn and Blakemore have brought farce back in style, and added intricate choreography for good measure and side-splitting humor. (Grubb *DanceMagazine* 84-85)

Critics, deludedly assuming everyone tries to divine their reviews, tend to internalize their reactions. But at Michael Frayn's *Noises Off*, my colleagues and I were laughing loudly and helplessly, all caution flung to the gales of laughter around us. The play is so funny that it had me guffawing not only on the many bowling-over laugh lines and sight gags but also around them; it creates an atmosphere so charged that sparks whiz about everywhere, detonating hilarity even *between* specific laughs. In some of Act I, more of Act III, and all of Act II, *Noises Off* is as sidesplitting a farce as I have seen. Ever? Ever. (Simon *New York* 103)

Michael Frayn, author of 'Noises Off' (sic) at the the Brooks Atkinson, is obviously one of the small handful of geniuses who leap out of the ruck of ordinary writers, such as Dante, Shakespeare, and Goethe, and insist upon making a real mark for themselves in the world. The latest manifestation of Frayn's astounding talent is a farce so complex in plot and so rapid in execution that Einstein himself would have blanched at the difficulty of following its innumerable anfractuositities. (Gill *The New Yorker* 123)

*Noises Off* must be the most complicated farce ever devised by the mind of man -- and one of the funniest. (Kroll *Newsweek* 68)

Farce is the art of not keeping madness at bay. Michael Frayn has written an insanely funny play on precisely that premise. . . Fray has piled up a mountain of laughs. He has also contributed a highly perceptive analysis of the fragile, precarious nature of that potent illusion known as theater. If Pirandello had ever written a farce, this would be it. (Hughes *America* 114)

I was only able to find one negative review of this show. Richard Brustein, theatre criticism for *The New Republic* stated

*Noises Off* represents the theatrical future - a time when instruments of stage precision will have replaced our more untidy dramatic endeavors. It is certainly more akin to engineering than to play writing, directing, or acting. . . (Brustein 26)

This critic's only real complaint seemed to be that the show was *too* polished. This seems a rather unrealistic critic for a show that depends on this polish to run effectively.

After five hundred and fifty-three performances the New York production finally closed. And this was not due to diminished audience attendance as much as it was an exhaustion level of the cast and crew.



Michael Frayn's insight of the mechanics of theatre amused thousands of audience members and continues to challenge all theatre troupes daring to attempt to produce it.

Later contributions of Frayn to the theatre can be split into two basic areas; script writing and translations/criticisms of Chekhov (a playwright with whom Frayn apparently feels much affinity). Frayn has translated some of Chekhov's finest; *The Cherry Orchard*, *Three Sisters*, and *Wild Honey*.

The next play written by Frayn, *Benefactors* (1984) was a "problem play" and was described as "strangely unsettling" (Haynes *New York*, 1984, p62). It was well received by the critics, winning his second *Evening Standard* Best Play Award and the Laurence Olivier Award for Play of the Year. It uses four characters to voice totally different philosophies, and each directly addresses the audience. His latest play *Look Look* (1990) was poorly received. This was the first flop Frayn had had since the early 1970's.

The author has never seen the same level of success that he received with his farce *Noises Off*. The play "chiefly remarkable for having what has been called "...the most difficult single act to perform ever written [Act Two]" (Ustinov 323) has been hailed as a remarkable achievement for modern farce. Frayn has brought farce to a new level. All farces written after this show will definitely have quite a struggle trying to outdo the masterpiece Frayn has created.

## Chapter Three: A Script Analysis Of *Noises Off*

### Environmental Facts

It is impossible for a director to take command of a production without first completing major preliminary work with the primary text -- the script. This early work will help eliminate possible wastes of time in the future, because presumably the director is now a definitive expert on the script, the characters, and the necessary technical requirements. Taking apart the play will better enable the director to communicate important concepts to the actors, designers, and technical crew. Francis Hodge's book *Play Directing* gives the director a wonderful outline on how to break down the play into manageable portions that can then be used throughout the course of the rehearsal period.

There is one major reason for a director to study the environmental facts of the play: to accurately pinpoint the playwright's idea as to what makes up the world of the play. To quote Hodge "All plays establish some delineation of the exact place and time of the action as well as give specific information about the environment . . . *if it is not in the play, it does not exist*" (Hodge 24-25). By systemically examining the six different areas of the environmental facts laid out by Hodge the director can better grasp the playwright's setting and determine what he is trying to emphasize or accomplish within the plot design. The six areas Hodge lays out for analysis are (Hodge 25):

1. Geographical location: ". . . the exact place. This category should also include climate, since weather often defines specific location and can affect dramatic action."

2. Date: "year, season, time of day."
3. Economic environment: "class level, state of wealth or poverty."
4. Political environment: "the specific relationships of the characters to the form of government under which they live."
5. Social environment: "the mores and social institutions under which the characters live. These facts are extremely important because they may be manifested through their restrictions on the outward behavioral patterns of the characters and consequently may set up basic conflicts in the action of the play."
6. Religious environment: "formal and informal psychological controls."

Primary characters will refer to the characters in the play *Noises Off*; secondary characters refer to the roles the primary characters play in *Nothing On*. This separation of character will be followed throughout the analysis of the script.

### Act One

1) Geographical facts (Total number: 69): Most of the facts given in this act are repeated themselves. A majority of the references refer to how two of the fictional secondary characters in *Nothing On* are supposedly hiding in Spain. Another fact is where the company will be traveling on their upcoming tour. Still other facts consist of certain word phrases and word choices that define the characters as British. (These word choices and phrases are listed in the dialogue section of this chapter.)

2) Date/Time facts (Total number: 51): Date/Time facts are split into

two areas. There are references to the amount of time (or the lack thereof) the company has had to rehearse their show *Nothing On*. Other Date/Time references support the placement of this show as being relatively modern. Such references include discussion of modern inventions such as the television, the airplane, or the passage of time of a major historical fact (e.g. World War II).

3) Economic environmental facts (Total number: 152): There are a rather large number of facts in this category. The clues give information about the primary characters' concerns of the success of the secondary play *Nothing On*. Additional facts include financial status and concerns of the characters of the play-within-the-play. The last large area is a major part of the plot line of *Nothing On*, as Phillip and his wife Flavia are in hiding and its their returning home unexpectedly is the motivating force behind half of the other secondary characters ensuing actions (e.g. hiding, lying, severe blocking movements).

4) Political environmental facts (Total number: 17): This section does not have many verbal clues, but has a plethora of both indirect and non-verbal political cues. This is the power structure of the play: the personal and professional relationships between all of the characters in the play and how all of them are struggling to control the others. A perfect example of this power struggle occurs early in the play with the confrontation between Lloyd and Garry. Both seem to be attempting to run the rehearsal. Lloyd's solution to try to regain control is to use innuendoes, insults and sarcasm. Other power struggles exist between Dotty and Lloyd, Frederick and Lloyd, Belinda and Lloyd, and Brooke/Lloyd/Poppy. Those clues that are verbal are primarily in the secondary play *Nothing On* and the plot line for it. These direct verbal

references point to the Internal Revenue Service, and Philip and Flavia's attempts to avoid detection from this government agency.

5) Social environmental facts (Total number: 129): This is the second most inclusive section for Act One. The subject matter of the play deals with universal social issues (e.g. sexual relationships, interpersonal communication, the entire theatre experience). Most of the references include, but are not limited to, the characters' social standing (e.g. Dotty's reputation in both the legitimate theatre and the television programming) or technical phrases (using the phrase "stalls" to denote the balcony section of the physical theatre space) used in the theatre.

6) Religious environmental facts (Total number: 36): Almost all of the cues given in this section consist of the explicative "God!" or "Oh God!". There are no religious clues in a truly reverential sense.

## Act Two

1) Geographical facts (Total number: 43): The number of verbal cues in this act are fewer than in Act One. This is because, for the most part, Act Two is the most physical part of the play. The setting is the backstage of the previous act. Some of the clues in the beginning give the information as to where the cast has been traveling since the time that has elapsed from Act One, and where Lloyd has been working. Almost all other clues are repetitions of the dialogue from *Nothing On*.

2) Date/Time facts (Total number: 33): Three-fourths of the spoken dialogue in this section is concerned with getting *Nothing On* up and running, even though the crew and cast are in shambles. The other quarter of

the cues are repeats of dialogue heard earlier.

3) Economic environmental facts (Total number: 111): These facts consist of references as to why the show is being done (Dotty's future), Lloyd and Tim's running gag with getting flowers (exchanging money to pay for the flowers), and the financial status of the secondary characters (Phillip's income tax problems, Selsdon's future retirement).

4) Political environmental facts (Total number: 10+): All of the verbal clues in this area are from *Nothing On*. These are repeated clues from Act One; those in relation to England's tax department and how they are after Phillip for tax evasion. The power struggle of the characters trying to control each other's actions in *Noises Off* is continued from Act One during this act, with the variation of a non-verbal struggle between the primary characters. This non-verbal struggle is the motivational force that moves the play along in this act. It is also the reason the audience members choose to pay attention to this act.

5) Social environmental facts (Total number: 105+): This is the second largest section of verbal clues for Act Two, but if non-verbal clues are included it is easily the largest section. This is because the verbal clues from *Nothing On* in Act One are repeated, while the interpersonal relationships of the primary characters in Act One explode into a flurry of activity in Act Two. In this act, Frayn intensifies the conflict between the primary characters hinted at in Act One.

6) Religious environmental facts (Total number: 19): All of the cues in this section are verbal (unlike the previous five sections analyzed for this act). They are also all expletives (as in Act One).

### Act Three

1) Geographical fact (Total number: 39): As in Act One, the characters repeat dialogue that firmly place the play-within-the-play in England (see dialogue analysis). The characters also clue in the audience as to where this company has traveled since last seen in Act Two.

2) Date/Time facts (Total number: 15): This section is a mixture of clues as to how long the company has been on the road at this point, the time period this play must be set in (repeats from Act One), and the repeated clues in dialogue from *Nothing On*.

3) Economic environmental facts (Total number: 44): This section has all the repeated clues of the secondary plot concerns in *Nothing On*. Indirectly Dotty implies her despair at the failure of the show to produce a profit for her impending retirement.

4) Political environmental facts (Total number: 10+): All of the verbal clues are from the secondary dialogue, and they are all repeats. Non-verbal clues consist of the ongoing power struggle between the characters (per usual).

5) Social environmental facts (Total number: 26): Again, these are all repeats from the previous two acts.

6) Religious environmental facts (Total number: 15): This final section is similar to the previous five sections; all are repeats from Acts One and Two. In this case they are all expletives.

## Previous Action

This analysis is extremely important to the overall analysis of the play. There are two reasons for this. The first is that previous action may give the director and actors clues as to why the events in the present action are occurring. The second reason given in Hodge is so “. . . there is never a dull exposition but only a recalling of the past under the excitement and tension of active engagement with other characters in the present” (Hodge 26). By structuring the present action in one area, the director can then make decisions as to how to make the action on the stage more interesting for the audience watching.

## Act One

Mrs. Clackett tell us the secondary characters of Phillip and Flavia are residing in Spain, the house is up for let, and Phillip is her employer and is a playwright.

Garry give us the following information: Dotty has been playing a Mrs. Clackett-type character for quite a while (she has been in show business for years), the show has been in rehearsal for two weeks and will be playing this first city for the rest of the week and then be touring; and finally he lets us know that he is also an experienced actor.

Vicki and Garry's secondary characters (Brooke and Roger) tell us that this is the day the housekeeper always has off, and that they both have to be back at their office by four p.m.

Garry informs us that that “there are four plates of sardines coming on in Act One alone” (Frayn 22).



Garry's secondary character (Roger) says that Mrs. Clackett has been the housekeeper for years.

Frederick tells us that he is "... stupid about doors" (Frayn 26). This is a reference to all of the non-verbal tripping this character does throughout the show.

Belinda tells us that Tim has not been asleep for forty-eight hours, and is extremely tired.

Lloyd informs us that it took two days to get the set up on the stage so there will be no time for the cast to hold a dress rehearsal.

When Selsdon can't be found, Dotty tells us that "... he must never be let out of sight" (Frayn 29). This is because this character is a chronic drinker, who can not be trusted to monitor himself. Belinda defends Selsdon by stating the fact that Selsdon has been "... good as gold throughout rehearsals" (Frayn 29). Frederick then expands upon the subject with the information that Dotty had worked with Selsdon in the past. Dotty supports this, and goes further to defend her action of hiring him by saying she "... had to give him one more chance. . . (because they had been) . . . in weekly rep together" (Frayn 30).

Garry lets us know that this tour is being financed by Dotty's life savings as an investment for her oncoming retirement.

Belinda tells us that Brooke "can't see anything" (Frayn 31).

Poppy's dialogue leads us to believe that Selsdon smells strongly.

Selsdon has been in show business for sixty years.

Belinda gossips to the cast the fact that Garry and Dotty are seeing each other in a romantic relationship, and have been involved for quite some time.

Lloyd has an English degree.

In the secondary plot line of *Nothing On* Phillip (Frederick's secondary character) and his wife Flavia (Belinda's secondary character) have been hiding from Inland Revenue for tax evasion. They should not be found back in the country because they are claiming residence abroad.

Frederick reinforces the klutz blocking action by stating ". . . how stupid I am about moves" (Frayn 38). This also reinforces the characterization choice of Freddie not being too intelligent.

Belinda tells Lloyd that Frederick's wife had left him previously that morning.

The whole company alludes to the fact that not only is Brooke blind, but she has lost her contact lenses several times in the past.

Belinda relates the information that Frederick's ". . . got a thing about violence. It always makes his nose bleed. . . he's got a thing about blood" (Frayn 47).

Roger (Garry's secondary character) tells Vicki (Brooke's secondary character) that the cottage has been modernized.

Selsdon ". . . met Myra Hess once.. during the war at a charity show" (Frayn 53-54).

The Burglar (Selsdon's secondary character) used to do bigger heists and had called ahead to find out if anyone would be in the cottage.

Vicki (Brooke's secondary character) relates the information that Phillip's (Frederick's secondary character) tax case is being carried by her office.

The Burglar (Selsdon) announces that Vicki (Brooke) is his daughter, who ran away from home years ago.

Lloyd has "... studied world drama" (Frayn 69) and Brooke has "... worked in very classy places ... where they let you make up the play as you go along" (Frayn 71).

Belinda gossips to the cast that Lloyd and Brooke have been seeing each other romantically and had disappeared the previous weekend.

Frederick realizes that Lloyd's previous disappearance is the reason "... he didn't realize they'd put the set up wrong on Sunday" (Frayn 72).

Non-verbal cue is the fact that Lloyd has also been dating Poppy.

Belinda didn't know about Poppy and Lloyd seeing each other in a romantic way.

Dotty stresses the fact that they have only had two weeks of rehearsal.

## Act Two

Poppy tells Tim that Dotty has five minutes until she has to be on stage.

Tim relates the following: the company has been on the road for a month, Dotty has locked herself in her dressing room after getting into another argument with Garry, she will not talk to anyone, and that she's had "... bust-ups with Garry before ... [earlier there had been a] famous bust-up the week before last" (Frayn 76). At that time Garry had threatened to kill the journalist and had gone to Tim's room at two in the morning to find out what had happened to Dotty.

Lloyd is having problems with the cast in the show he is currently directing, *Richard III*. Brooke has called Lloyd to say she wants out of the show and Lloyd has arrived to try and stop her from leaving *Nothing On*.

The company constantly reiterates the fact that Selsdon has been hiding bottles all over the theaters they have been playing in for the past month.

Frederick tells Belinda that backstage “. . . Garry came rushing out of his dressing room in a great state . . . saying he wanted to kill me” (Frayn 78). He and Dotty had been together the night before talking over their troubles.

Brooke is an actress who goes through a series of breathing exercises before performing.

Selsdon has overheard Garry and Dotty arguing and repeats what he believes he heard back to the rest of the company.

Poppy is pregnant with Lloyd's child.

### Act Three

Mrs. Clackett was waiting backstage with a plate of sardines and was kicked in the knee, after which she spilled the sardines. This company has now been working together for three months and everyone is fighting.

Lloyd has been working on *Richard III* for the last six weeks.

## Polar Attitude

Hodge states that the central character of a play "... sees the world in which he lives more and more clearly after the actions he has been forced to take during the course of the play, than he did before" (Hodge 27). There are two problems with completing this section in relation to *Noises Off*.

The first major problem is that there are no central characters in this play. All of the characters share equal importance. It is truly an ensemble piece, which is one of the reasons I chose *Noises Off*. In a play that does not contain a main character it is impossible to find a true polar attitude in the text.

The other problem with finding a polar attitude is the characters' opinions and attitudes towards their world do not change full turn; rather their attitudes intensify. The reason the text does not support this section of the analysis is the ending Frayn chose to utilize. The ending currently in the text is the ending Michael Frayn, the director Michael Blakemore, and the pre-Broadway company agreed upon. In fact, the ending of the text was discussed in one interview with the author as follows:

Since *Noises Off* is a play about people at work, rather than the neat artificial mechanism that usually constitutes farce, there has always been a problem about winding it up. Mr. Frayn says he has lost count of the number of endings he has written. (The original London cast finally rebelled and refused to try any more.) . . . he wrote what he describes as 'a quite workable ending' (*New York Times* 4H).

The ending is an indefinite one. There is no resolution, the characters and subsequently the plot line continues even after the curtain goes down. Because of this, none of the characters go through any sort of growth process; none of them make any attitude adjustments.

## Dialogue

This section is designed for finding words that define the world of the play and the characters who inhabit it. Section A will list and define the choice of single words and Section B will show the choice of phrases and sentence structure which support the idea that the secondary play *Nothing On* should and will be set in a British environment.

In the original text both the primary and secondary characters are British, but I have decided to change all the primary characters, with the exception of Dotty and Selsdon, to Americans. This is to further clarify the difference between the two plays and to help show the versatility of the cast in being able to switch back and forth with the two dialects/characters they will have to attempt.

### A. Choice of Words

#### 1. Location indicators

\*London: A city and administrative county near the mouth of the Thames, England capital of the United Kingdom and chief city of the British Empire. This is changed to New York in one instance for our production.

\*Westen-super-Mare: (E. Wells 17H) A medium sized city approximately one hundred and and thirty miles west of London. This is changed to Kansas City in one spot and the Midwest in another line.

\*Yeouil: (E. Wells 18J) A medium sized city approximately one hundred and twenty miles southwest of London. This is changed to Little Rock.

\*Basingstoke: (E. Wells 17L) This is a city just outside of London proper. This is kept the same.

\*Stockton-on-Tees: (E. Wells 10K) A large city approximately two hundred and fifty miles north of London. This is changed to Chicago.

\*Peebles: (E. Wells 8H) This is kept the same. It is a small town in northwest middle England. It is approximately three hundred and eighty miles from London.

\*Sunderland: (E. Wells 9K) Approximately two hundred and sixty miles north of London, it is a medium sized east coast city. This is also kept the same.

\*Goole: (E. Wells 12L) A small city approximately one hundred and sixty miles north of London; this is changed to St. Louis in our production.

## 2. Misc. indicators

\* boiled sweets: hard candies. This is changed to lemon drops in our version.

\* pub: A bar.

\* pensioner: A retiree.

\* toffees: An British butter candy. This is changed to Butterfingers.

\* pounds: A British denomination of money. This has been changed to dollars.

\* love: This is a British colloquialism, however it has crept into West Coast entertainment jargon as well. For this reason I have decided to leave it unchanged in the script, and work on

- the assumption that a cast working closely with two British cast members and a director who lives in England would pick up dialogue traits.
- \* fortnight: This has been changed to two weeks
  - \* WC suite: A direct translation is "water closet." This refers to a bathroom without a shower, just a sink and toilet.
  - \* lavatories: bathrooms
  - \* weekly rep: While this is not purely British, attendance numbers to repertory theatre are much higher in England, and this is implied in the dialogue.
  - \* an assignation: An appointment for meeting, especially a secret or illicit one as made by lovers.
  - \* Inland Revenue: England's IRS.
  - \* tax demand: Tax statement.
  - \* row: This has been changed to fight.
  - \* the loo: The bathroom.
  - \* 50 quid: A British denomination of money.
  - \* Jimmy Riddle: A slang term for the bathroom.
  - \* governor: A slang term to show respect for a person of a higher social or financial class.
  - \* tea break: This has been changed to coffee break. British and American theatre unions require this time after certain hours put into a rehearsal.
  - \* beginners: An British call for places. This is what it is changed to in our version; the time when the actors are to be set and ready to go on stage.



## B. Choice of phrases/sentence structure

- \* "letting the house" : Putting the house up for rent.
- \* "Squire, Squire, Hackham, and Dudley": These are very British names. The realtor in charge of renting of the house.
- \* "... the royal what's it called ...": England is a country where the royal family is still watched for personal entertainment.
- \* "It's only the technical." : This is an British slang term for the tech rehearsal. This is what it has been changed to in this production.
- \* "It must have cost a bomb." : An English slang phrase for "cost a fortune."
- \* "... a self-contained service flat. . ." : A separate apartment section to the house used by the domestic help.
- \* "... it's the royal you know, where they wear those hats, and they're all covered in fruit. . .": These are references to the royal family and the English penchant for hats.
- \* "I'm from the agents.": This is the shortened version of the real estate agent. The sentence structure is very British.
- \* "... the airing cupboard. . .": A British phrase for pantry.
- \* "... in the stalls.": This has been changed to balcony in one instance. The literal translation is the audience section of the theatre building.
- \* "... a little postprandial snooze at the back of the stalls so as to be ready for the rehearsal.": This is very British sentence structure.

- \* "... a spot of rehearsal.": "Spot" is another British way of saying "a short bit of."
- \* "... a Sunday School outing.": Another word for "event."
- \* "Myra Hess playing on through the air-raids.": A reference to an actress famous during World War II. The air-raids are references to the repeated Nazi bombing of England. The whole sentence structure is very British.
- \* "... her swimming costume.": A British version of "suit."
- \* "... all flaming afternoon.": A mild British curse word.
- \* "Hardly worth lifting it.": An British slang for stealing or taking something.
- \* "He's dealt with by our office.": British sentence structure.
- \* "Ah! A house of heavenly peace. I rent it.": This is one of the Sheikh's lines. The sentence structure tries to convey an Arabic person who is speaking English.
- \* "Is me? Certainly is me! Who else?": This is the same attempt toward showing a foreigner speaking English.
- \* "A little heavy with the sauce.": This is British slang for criticizing someone.
- \* "I'll have another go.": The British version of "I'll have another try."
- \* "... doing a telly.": A British slang term. This sentence means that a particular actress is acting in a television situation comedy. This has been changed to "a series" in our production.
- \* "... we all start for the Gents.": A British slang term for "the bathroom." This has been changed for our production.

- \* "... to have a bash.": British slang for "attempting something."
- \* "You try to give some poor devil a leg up. . .": This is British sentence structure meaning to help someone better himself or herself.
- \* "It's damned serious.": This follows British speech pattern.
- \* "Got the sack, have I?": British slang for "having been fired."

### C. Choice of Images

There are only two major images Michael Frayn chooses to repeat throughout the play: sardines and the theatre. The sardines represent the "fishiness" in all the relationships between the characters. I believe that theatre is the chosen environment for the action because the theatre is a place where people go to watch socially deviant behavior and feel better about the fact that they are not the characters shown on the stage. This play gives more than enough variance in the "normal" actions of the everyday to make the audience members feel better about their own daily mistakes. All of the dialogue is straight forward and direct. The reason for this is that this play's comedy is very physical. It is meant to be watched, not listened to. Excessive imagery would be wasted in this play.

### D. Peculiar Character Dialogue (Dialect)

1. Dotty: This character is a primary character. She will speak in High British. There are two reasons for this choice. The first is because this particular character's dialogue is difficult to change to an American style without losing much of what makes her interesting, her stoic attitude toward maintaining what she feels to

be decorum in the face of adversity. The other reason to keep her British is to give this character an audible difference from most of the other cast members. Because she is an actress who would have spent a great deal of time trying to reduce any regionalism she may have had in her previous speech pattern, she will speak in the educated Higher British.

(Mrs. Clackett): This is the secondary character Dotty plays. Her dialect will consist of lower class British, but not quite Cockney. This dialect is chosen to distinguish the difference between her social standing (servant) and the others (upper class).

2. Lloyd: This character will speak in "educated" American. He is someone with a master's degree, which shows he has been to a university and this would be reflected in his dialect.

3. Garry: This is a primary character. He will utilize an American Standard dialect as well. This would be for the same reason as Dotty's lack of distinct dialect; as an actor he would have worked on reducing any regional distinction.

(Roger): Garry's secondary character will speak in a middle class English dialect. He is not quite a member of the servant class, nor is he a man of leisure. His job dictates that he sound intelligent, but his education would not include going to a university. All this would be reflected in his middle British dialect.

4. Frederick: Another primary character. For the same reasons as Garry, he will speak in American Standard.

(Philip): This character is Frederick's secondary character. He will be speaking in an upper class or higher British dialect. This

character is a writer, and by looking at his house and the immediate surroundings the audience sees he is apparently a very successful one. He would probably be highly educated, and would be surrounded by an 'upper crust' social circle. This is reflected in the choice of the "educated" British dialect.

5. Selsdon: This character will maintain a British dialect throughout the course of the show. He is to have an English accent in an affected "educated" accent with some tendencies toward middle class English.

(Burglar): This secondary character will have the only Cockney dialect in the show. He is obviously a character of little means. His social circle would not include many people who would be considered educated. In fact, he and his social circle would reflect a rough, street environment. These are all to be displayed in the choice of a Cockney accent.

6. Brooke: A primary character. She will utilize American Standard for all reasons previously stated with the other primaries.

(Vicki): Brooke's secondary character will have a middle class British dialect. This is for two reasons. The first is that she, like Roger, is not a member of the privileged class. She is a working girl, but she also has to sound rather intelligent without being overly pretentious. The other reason for this choice is the reference to Vicki being the Burglar's daughter; she would not have been raised in a highly educated household.

7. Belinda: This is also a primary character. Another American Standard vocal characterization will be utilized. Again, this is due to the fact that a professional actor would have worked hard to remove all regionalism he or she may have acquired.

(Flavia): This secondary character is Philip's wife. As such her dialect should match his in vocal quality. She will have an upper British dialect. She runs in a social structure where this "educated" dialect would be used.

8. Poppy: This is a primary character who will only be playing the one role. According to the "biography" the author provides us to place in the "program" she comes from a wealthy family. This would indicate the fact that she would have an educated tonal quality to her speech pattern. Poppy may have the background of speaking with an effective tone, but would choose instead to fit in with the social class of the other cast members. This character could be played in American Standard.

9. Tim: He is the final character who is only a primary character. He will speak in American Standard.

#### E. Sound of the Dialogue

This is a physical comedy, so whole sections of the play basically ignore the sound of the dialogue in favor of drawing the audience's attention to the physical activity. In those sections where dialogue is written to be listened to, it is all rapid fire give-and-take exchange. There are no silences or long pauses at any place in the script; they simply wouldn't fit.

## Character Analysis

Because this play is actually a play-within-a-play, the character analysis will be split into two sections. Part one will explore the character traits of the primary characters, or those characters in the play *Noises Off*. Part two will cover the same areas of character analysis, but will consist of the secondary characters played in *Nothing On*. Each character analysis will follow Hodge's suggested plan from *Play Directing* (45-46). Broken down into separate units, A-F, these consist of the following:

- A. Desire: "Desire is a statement of what a character wants most."
- B. Will: "Will is a character's relative strength in attaining his desires."
- C. Moral stance: "A character's moral stance--the stance that will strongly affect the attainment of his desires--consists of his values."
- D. Decorum: "Decorum describes a character's physical appearance."
- E. Summary adjectives: "Summarize all of the categories above by using adjectives only. . . the traits of character they reveal."
- F. Character-Mood-Intensity: ". . . is physical or body-state of the character. . . at the beginning of the play."

### Part One

#### 1. Dotty

- A. Desire: At first glance it would appear that her greatest need is that of financial security, but this is a superficial want. The underlying desire is for stability; the opposite of the theatre. A

secondary need that manifests itself throughout the script is the desire to be found sexually attractive.

- B. Will: First impressions will make her appear to have a very tenacious inner strength; one energetic enough to start a touring production. However, Dotty gets flustered easily and her will tends to vacillate.
- C. Moral Stance: Dotty is not very honest with herself, but she tries to be more honest with others. She has a strong sense of moral responsibility to others with whom she has an extensive past (e.g. Selsdon). Her desire for youthful animal magnetism tends to make moral "obligations" to romantic encounters non-existent.
- D. Decorum: The actor's age range to base physicalizations for this character is fifty to fifty-three years old. She walks with a slow pace. Her eyes are bright and alert. This character tends to slouch when she is upset. The quality of her voice is excellent, due to years of training. Dotty tends to overdramatize her gestures. If this character was an animal she would be an owl.
- E. Summary of Adjective: Her desire is needy. Her will is flighty. Her moral stance is scattered. Her decorum is ruffled.
- F. Character-Mood-Intensity:
  - 1) Heartbeat: accelerated.
  - 2) Perspiration: light.
  - 3) Stomach condition: nervous.
  - 4) Muscle tension: tight.
  - 5) Breathing: shallow.





## 2. Lloyd

- A. Desire: His intensive want is to have power or dominance over others. This desire is manifested both in his professional and sexual relationships.
- B. Will: This area of his character is not very strong, or at least not as strong as his desire. He will compromise if pushed to the limit. He is uncertain himself as to what his desire may be and therefore doesn't have a plan on how to obtain it.
- C. Moral Stance: Lloyd is not honest with himself or others at all. He has no qualms about stepping on emotions to make himself feel superior. His sense of moral responsibility to others is also weak. This is manifested in the lack of commitment in personal relationships. He will only commit to these relationships if he is pushed to do so. Professionally, however, he has no problem committing to projects.
- D. Decorum: His walk is made up of quick, long strides, giving the impression that he always moves with a purpose. He has a sharp voice and a quick speaking rate. The quality of the voice is rich and full. His eyes should reflect a bright and alert presence. This character tends to lean over at the waist to emphasize important points. The head is held high until he drops in despair in Act Two. His apparent age would be that of a well preserved forty to forty-three year old man. An air of approaching older elegance is present. This character's animal is a weasel.

- E. Summary of Adjective: His desire is power-hungry. His will is weak. His moral stance is disreputable. His decorum is elegantly weary.
- F. Initial character-mood-intensity:
  - 1) Heartbeat: rapid.
  - 2) Perspiration: medium to heavy.
  - 3) Stomach condition: sinking
  - 4) Muscle tension: tense.
  - 5) Breathing: deep and full.

### 3. Garry

- A. Desire: The strongest motivating force in his life is a mixture of self-integrity and the need for an all-encompassing love or passion. This ties to both his personal and professional life.
- B. Will: This area is extremely strong for this character. Garry will go to any lengths to obtain what he feels he needs or desires. This strong will pushes him to the limit on a daily basis and as a result he is always trying to better himself in his professional area.
- C. Moral Stance: This is another very strong area. His sense of right and wrong is all-encompassing, and he sees everything in black and white. There are no shades of gray to this character. Garry will punish those he feels are wrong and especially those who have wronged him. He is not above pettiness.
- D. Decorum: He has a medium build with a distinct conservative look in clothing and hair. His voice is a bit higher than most

men and is slightly breathy. His speaking rate is staccato, and because his mind is always racing he is incapable of finishing a sentence. This is the source of his constant frustration. This age of this character is the early to mid-thirties. If he were an animal he would be a small noisy dog.

- E. Summary of adjectives: His desire is obsessive. His will is forceful. His morals are opinionated, and his decorum is keyed up.
- F. Initial character-mood-intensity:
- 1) Heartbeat: quickened.
  - 2) Perspiration: medium.
  - 3) Stomach condition: jumpy.
  - 4) Muscle tension: taunt.
  - 5) Breathing: quick and shallow.

#### 4. Brooke

- A) Desire: Brooke wishes to be respected as an equal to everyone else in the cast. She feels that others view her as stupid and she wishes to be thought of as intelligent.
- B) Will: This area is fairly weak. She doesn't do much to obtain her goals. Brooke goes through life being handed things so the concept of working hard for something is completely foreign to her.
- C) Moral Stance: While she is strong in this area, she doesn't excel over the norm. She treats others all the same and is fairly even handed. Her sense of responsibility to others is temperate. She

- is honest with herself and the other cast members.
- D) Decorum: The phrase "pretty sweet young thing" accurately describes this character. Her speaking rate is slow and unhurried. The vocal quality is breathy and tends to be on the soft side. Her physical age will appear to be in the late twenties. She stands with shoulders back and sticks her rear end out. She leans into the person to whom she is speaking. A vague quality is a must with this character. If this character was an animal she would be a white bunny.
- E. Summary of adjectives: Her desire is hopeful. Her will is wishy-washy. Her morals are even-handed and her decorum is stacked and vague.
- F. Initial character-mood-intensity:
- 1) Heartbeat: slow.
  - 2) Perspiration: light.
  - 3) Stomach condition: calm.
  - 4) Muscle tension: loose
  - 5) Breathing: slow and steady.
5. Frederick
- A. Desire: This character desires respect from others combined with a deep need for love and acceptance.
- B. Will: While Frederick's will is very strong, he has no idea of how to go about obtaining his desire. He goes along with the group to gain acceptance, but this does little for his need to achieve respect from the others. He tries to over-compensate for this by trying to appear intelligent by asking questions.

- C. Moral Stance: His morals are very strong! However, the heavy sense of responsibility he holds towards others is stronger than their's are to him. He is extremely honest with other cast members, but not with himself. Frederick has a very pronounced sense of integrity.
- D. Decorum: This character is "tall, dark, and handsome." He is in his late thirties. His face gives off an intelligent image, which he tries very hard to present to the best possible advantage. He walks with a brisk pace and stands with shoulders back and the head and chin up. His speaking rate is slow, with a vocal quality a touch deeper than Garry's. Frederick does not tend to gesture as much as he uses his face to express emotion. A conservative haircut and outfit finish off the total physical image. If this character were an animal he would be a black stallion.
- E. Summary of adjectives: His desire is needy. His will is speculative. His morals are honest and his decorum is attractive.
- F. Initial character-mood-intensity:
- 1) Heartbeat: medium-fast.
  - 2) Perspiration: medium.
  - 3) Stomach condition: fine.
  - 4) Muscle: medium-tight.
  - 5) Breathing rate: slow and steady.

## 6 Belinda

- A. Desire: She has a sincere need to be liked and perceived as good and kind. This character has a huge mothering instinct.
- B. Will: This area is also very strong. She will try to push her own wants and needs (those that are superficial) aside to achieve the primary desire of a positive appearance.
- C. Moral Stance: This area is not as "high" or "good" as she would like others to believe it is. Her sense of responsibility to others is high, but she will occasionally disregard this in order to maintain the pleasant atmosphere she feels is so necessary.
- D. Decorum: She is attractive. Physical traits include the following: brown hair, medium height, and medium weight. She is very professional looking. Determinate age would be middle thirties. Her speaking rate is quick and the vocal quality is on the low end for a woman. Bubbly is the word for her physicalization; she is always moving and these movements are fluid. If this character were an animal she would be a puppy.
- E. Summary of adjective: Her desire is sincere. Her will is forceful. Her morals are deceptive and her decorum is bubbly.
- F. Initial character-mood-intensity:
  - 1) Heartbeat: fast.
  - 2) Perspiration: light.
  - 3) Stomach condition: jumpy.
  - 4) Muscle tension: fluid.
  - 5) Breathing: rapid and full.

## 7. Selsdon

- A. Desire: The superficial desire appears to be alcohol, and most audience members will probably see this as his motivation, because it is the only desire outwardly displayed. His internal motivation however, is a need to be perceived as professional and needed.
- B. Will: This is an extremely weak area. Chemicals notwithstanding, he would have no idea how to achieve his desires, even if he knew consciously what he wanted.
- C. Moral Stance: He is not as strong with himself as he is towards others. Honesty with others (other than drinking problems) is strong, but the integrity is low. His social morals are low. He delights in seeing other people's mistakes.
- D. Decorum: Determinate age is late sixties or early seventies. He is short, heavy, and dim-witted. This character is very animated. The speaking rate is slow and vocal quality is scratchy. He is a hunched over and slow moving character. If he were an animal he would be a hedgehog.
- E. Summary of adjectives: His desire is loose. His will is unmotivated. His morals are low. His decorum is dim-witted.
- F. Initial character-mood-intensity:
  - 1) Heartbeat: slow.
  - 2) Perspiration: heavy.
  - 3) Stomach: empty.
  - 4) Muscle: loose.
  - 5) Breathing: slow and labored.

## 8. Poppy

- A. Desire: She wishes to be perceived as competent, attractive, and powerful.
- B. Will: She will work hard to be better in areas where she lacks skills.
- C. Moral Stance: She is very strong in this area. This is not so much in the social morals area, but more so in the integrity and responsibility to others area. She is very honest with herself and others.
- D. Decorum: She has the following physical traits: petite, average to nice looking, long brown hair (this is to off-set the Brooke character). She tries to stand taller than she actually is at all times, but this attempt at illusion does not work. Determinate age is mid twenties. Her speech pattern is rapid and the vocal quality is breathy and on the soft side. If she were an animal she would be a mouse.
- E) Summary adjectives: Her desire is deep-seated. Her will is tenacious. Her moral is exceptional and her decorum is petite.
- F) Initial character-mood-intensity:
- 1) Heartbeat: swift.
  - 2) Perspiration: fairish.
  - 3) Stomach condition: jittery.
  - 4) Muscle tension: high strung.
  - 5) Breathing: rapid.



## 9. Tim

- A. Desire: He wishes to be viewed as someone who can be depended upon--someone exceptional.
- B. Will: This area is extremely strong. He will work himself into a frenzy to achieve the above desire.
- C. Moral Stance: This is another strong area. He is honest with himself and with other cast members. He holds a high sense of integrity and high moral responsibility in general.
- D. Decorum: His physical traits include the following: he is tall and lanky, with dark hair. The age is late twenties. He is pleasant to look at. He must have a dazed and frazzled look at all times. This character stands slouched with shoulders hunched. His vocal quality is breathless and high and the speaking rate is rapid in Acts Two and Three but is slurred in Act One. If this character were an animal he would be a ferret.
- E. Summary of adjectives: His desire is dependable. His will is direct. His morals are prominent, and his decorum is lanky.
- F Initial character-mood-intensity:
  - 1) Heartbeat: slow in one and flutter in two and three.
  - 2) Perspiration: trivial in one and massive in two and three.
  - 3) Stomach condition: normal in one and sickly in two and three.
  - 4) Muscle tension: weak in one and taut in two and three.
  - 5) Breathing: deep in one and wheezy in two and three.

## Part Two

1. Mrs. Clackett
  - A. Desire: Her primary wish is to have a moment to put her feet up and relax with her sardines. This desire is all encompassing to this character and is her primary motivation for almost all her actions.
  - B. Will: Her will is strong, but circumstance (not her own sense of will) does not let her achieve her desire and she is becoming increasingly more frustrated throughout the course of the show.
  - C. Moral Stance: This is not a terribly strong area for this character. She is more concerned with obtaining her quest for free time than in calculating whether another character (or herself) is following a particular moral code.
  - D. Decorum: She is an older woman who appears to be in her early fifties. She walks with a distinctive slouch and has that constant frazzled look that comes from being repeatedly interrupted.
  - E. Summary of adjectives: Her desire is all encompassing. Her will is frustrated. Her morals are nonexistent. Her decorum is frazzled.
  - F). Initial character-mood-intensity:
    - 1) Heartbeat: quickened.
    - 2) Perspiration: light.
    - 3) Stomach condition: empty.

- 4) Muscle tension: tight.
  - 5) Breathing: slow.
2. Roger
- A. Desire: His most important desire is a cross between pursuing and obtaining Vicki's affections and not being caught in any wrongdoing.
  - B. Will: This is an extremely strong area for this character. He will go to any lengths to achieve success on both of his desires.
  - C. Moral Stance: In terms of social norms, this is a weak area in Roger's character. He has no qualms about disregarding societal norms in order to obtain his desires, and he will lie in order to seduce Vicki or to cover his tracks.
  - D. Decorum: This character is very nondescript. He is not outstanding in any physical area. Brown short hair, medium build, and conservative dress. His physical movement is very punctuated; he will walk with a brisk pace and then stop short to punctuate what he feels are important points.
  - E. Summary of adjectives: His desire is lusty. His will is vigorous. His morals are forceless. His decorum is average.
  - F. Initial character-mood-intensity:
    - 1) Heartbeat: rapid.
    - 2) Perspiration: medium to heavy.
    - 3) Stomach condition: weak.
    - 4) Muscle tension: taunt.
    - 5) Breathing: shallow.

3. Vicki
  - A. Desire: Her intent is to seduce Garry and then return to work without being detected.
  - B. Will: This area of the character is normal. She neither excels nor is stunted in this area but is average.
  - C. Moral Stance: Her morals are basically the same as Roger's. She follows her own desires as opposed to social conditioning.
  - D. Decorum: Vicki is a very physically attractive character. The term "blonde bombshell" would be an accurate description for her. She is in her late twenties and is constantly depending upon her physical attractiveness to achieve her wants and desires, so she is constantly posing in "cute little girl" poses.
  - E. Summary of adjectives: Her desire is greedy. Her will is non-discrete. Her morals are non-existent. Her decorum is bombshell.
  - F. Initial character-mood-intensity:
    - 1) Heartbeat: speedy.
    - 2) Perspiration: light.
    - 3) Stomach condition: normal.
    - 4) Muscle tension: loose.
    - 5) Breathing: steady.
4. Philip
  - A. Desire: He wishes to return home without being caught.
  - B. Will: He holds a strong hold in this area. This character may appear to be a wimp, but he is strong enough to return home (as opposed to staying safe in hiding) and he fulfills his desire.

- C. Moral Stance: In terms of governmental rules and regulations, this character obviously does not follow or believe in going along with the rules. His moral obligations belong to family supportiveness.
- D. Decorum: Because this is a character of obvious means he will be dressed in the latest Brooks Brothers fashion. He is tall dark and handsome. He walks briskly and is somewhat nervous in his physicalizations.
- E. Summary of adjectives: His desire is guilty. His will is strong. His moral stance is centered, and his decorum is conservative.
- F. Initial character-mood-intensity:
- 1) Heartbeat: rapid.
  - 2) Perspiration: light.
  - 3) Stomach condition: sinking.
  - 4) Muscle tension: taunt.
  - 5) Breathing: shallow.
5. Flavia
- A. Desire: She wants to please her husband and support him in any way he needs.
- B. Will: This area is the same as her husband's. Again, she may appear to be a weak woman, but she is willing to go to any lengths to keep Philip happy.
- C. Moral Stance: This is the same as Philip's. See above explanation.
- D. Decorum: Flavia is the perfect companion for Philip. She is

fashionably well-dressed. Her hair is coiffed, nails done, and her makeup is perfect. This character radiates perfection.

E. Summary of adjectives: Her desire is supportive. Her will is strong. Her moral stance is focused, and decorum is perfect.

F. Initial character-mood-intensity:

- 1) Heartbeat: normal.
- 2) Perspiration: light.
- 3) Stomach condition: relaxed.
- 4) Muscle tension: loose.
- 5) Breathing: full.

#### 6. Burglar

A. Desire: He wishes material gain and financial security for his retirement.

B Will: This character is very strong in this area. He sacrifices safety to pull that one last 'big heist' and earn enough to live comfortably for the rest of his life.

C. Moral Stance: This is not a particularly strong area for this character. He does not follow most people's idea of what the proper course of action should be. He follows his own moral code of "Me first."

D. Decorum: This character is a frazzled old man. He is unkempt, and should not look like any attempt is put into personal maintenance.

E. Summary of adjectives: His desire is selfish. His will is strong. His moral stance is weak and his decorum is frazzled.

**Dramatic F Initial character-mood-intensity:**

- 1) Heartbeat: fluctuates.
- 2) Perspiration: heavy.
- 3) Stomach condition: sickly.
- 4) Muscle tension: tight.
- 5) Breathing: labored.

**Act One**

Unit #1 "We're not in 'quod" David enters, "ahoy" Mrs. Clarkoff - explains and Dotty puzzles

Unit #2 "What was the occasion?" David enters, (Garry) launches/Garry rambles, (Mrs. Clarkoff) enters, Dotty re-enters, and (Vicki) enters/breaks routine

Unit #3 "He's afternoon off" (Roger) enters (Mrs. Clarkoff) interrupts and elaborates, while (Vicki) rambles

Unit #4 "Four slices of mashed bananas" David enters (Roger) skirts/Garry re-enters (Mrs. Clarkoff) enters Dotty enters (Vicki) sings/breaks paper, and Poppo reads

Unit #5 "And God and hold it" David enters (Poppo) enters, Fredericka enters, Garry enters, Dotty enters, and Beinda enters

Unit #6 "You see Beinda?" David enters Poppo enters Beinda enters, Poppo enters, Pops enters, Garry enters, Dotty

## Dramatic Action

This section lists the main action verb of each character during each individual unit. The reason for a detailing of the dramatic action in written form is to make the director's job easier in the rehearsal process by communicating to the actor how the director sees the actor's character behaving and the mood to be conveyed in each unit. All characters in *Nothing On* are in parenthesis to signify that they are secondary characters. The names of the units are in quotation marks, as they are all quotes taken directly from that particular unit, or physical actions that surround the unit.

### Act One

- Unit #1 "We're not in Spain!" Lloyd instructs, while (Mrs. Clackett) explains and Dotty puzzles.
- Unit #2 "When was the technical?" Lloyd controls, (Roger) launches/Garry rambles, (Mrs. Clackett) whines/ Dotty rehearses, and (Vicki) emotes/Brooke vacates.
- Unit #3 "Her afternoon off" (Roger) leers, (Mrs. Clackett) interrogates and elaborates, while (Vicki) jumps.
- Unit#4 "Four plates of mashed bananas" Lloyd howls, (Roger) skirts/Garry embroiders, (Mrs. Clackett) mutters/Dotty flirts, (Vickie) squeals/Brooke gapes, and Poppy hesitates.
- Unit #5 "And God said hold it!" Lloyd asserts, (Philip) concurs/Frederick flutters, Garry gushes, Dotty warns, and Belinda bounces.
- Unit #6 "I can see Selsdon!" Lloyd endures, Poppy panics, Belinda consoles, Brooke asserts, Tim zones, Garry babbles, Dotty



- drops and pities, Frederick extends, and Selsdon accounts.
- Unit #7 "Garry and Dotty?!" Lloyd puzzles, Garry wonders, (Philip) jumps, (Flavia) cuddles/Belinda cozens, and (Mrs. Clackett) mothers.
- Unit #8 "Overnight bag" Lloyd justifies, (Roger) panics/Garry urges, Dotty cries, (Vicki) bounds, Frederick bewilders, Belinda informs, and Selsdon confuses.
- Unit #9 "Oh my God!" (Vicki) flirts, (Roger) agitates, (Mrs. Clackett) covers, (Philip) worries, and (Flavia) assures.
- Unit#10 "It's the Left one!" Lloyd snips, (Philip) apprehends/Frederick helps, Selsdon assists, Brooke blinks, Poppy aids, Garry supports, and Belinda comforts.
- Unit #11 "Bag! Bag! Bag!" (Roger) alarms, (Philip) worries, (Vicki) forebodes, and (Flavia) busies.
- Unit #12 "How about coming on a little earlier?" Lloyd tolerates, Belinda supports, Poppy points, Frederick repeats, and (Burglar) grumbles/Selsdon impedes.
- Unit #13 "It's all nice and paranormal" (Burglar) grouses, (Roger) scuffs, (Mrs. Clackett) placates, (Philip) cowers, and (Vicki) rushes.
- Unit #14 "Fixing the taps" (Burglar) croaks, (Roger) commands, (Vicki) bewails, (Philip) howls, and (Flavia) cries.
- Unit #15 "Sheik!" Lloyd cons, (Roger) ushers/Garry explains, (Flavia) explodes/Belinda aids, (Mrs. Clackett) cruises, (Burglar) emotes, (Vicki) jumps, Frederick probes, and Tim gapes.

- Unit #16 "Well that's something I didn't know!" Lloyd cases, seethes and deflates, (Sheik) dignifies/Frederick chastens, (Flavia) battles/Belinda informs and gasps, (Roger) assaults/Garry gasps, (Mrs.Clackett) aggresses/Dotty ministers, (Burglar) attests/Selsdon supports, (Vicki) attacks/Brooke crumples, and Poppy collapses.
- Unit #17 Act Two
- Unit #1b "Places!" Lloyd avoids, Tim conveys, and Poppy maintains.
- Unit #2b "The curtain will rise" Poppy contends, Tim panics, Belinda reports, and Frederick accounts.
- Unit#3b "This is the matinee" Lloyd huffs and declaims, Belinda rustles, Frederick "helps," Poppy rushes, Brooke blinks, Selsdon squeals, and Tim rattles.
- Unit#4b "Act one. Curtain up." Lloyd abuses, Belinda encourages, Selsdon relishes, Frederick approaches, Tim parries, Poppy pleads, Dotty braves, and Garry pouts.
- Unit #5b "Silent movie" (Mrs. Clackett) explains, Selsdon sighs, Belinda watches, Frederick tries, Tim notices, Garry threatens, Brooke waits, and Poppy reads.
- Unit #6b "Brooke makes her entrance" (Roger) leers/Garry implodes, (Vicki) jumps, (Mrs. Clackett) elaborates/Dotty bemoans, Frederick sympathizes, Belinda rushes off, Selsdon determines, and Poppy works.

- Unit #7b "The Kiss" (Roger) skirts/Garry explodes, (Vicki) scolds, (Mrs. Clackett) advises/Dotty weeps, Frederick comforts, Belinda leans, Selsdon bewilders and escapes, and Poppy ponders.
- Unit #8b "The Bottle" (Philip) concurs, (Flavia) cuddles and covers/Belinda relay races, (Mrs. Clackett) gasps/Dotty defends, Selsdon struggles, Garry demands, Brooke misses, and Poppy follows.
- Unit #9b "Where's Selsdon" (Mrs. Clackett) mothers/Dotty realizes, (Philip) suspects and yells/Frederick gapes, (Roger) panics/Garry spies, (Vicki) bounds/Brooke deciphers, Belinda passes on, Tim catches up, and Poppy reads.
- Unit #10b "The Ax" (Roger) agitates/Garry stalks, (Mrs. Clackett) covers/Dotty flares, (Flavia) assures/Belinda attempts, (Philip) worries/Frederick wonders, Brooke vacates, Poppy reminds and urges, and Tim runs.
- Unit #11b "Where's Brooke" Lloyd demands, (Roger) stumbles and backtracks/Garry improvises, (Philip) apprehends/Frederick clears up, (Vicki) accuses/Brooke peers, Belinda conceives, Poppy trembles, and Dotty gushes.
- Unit #12b "Selsdon's entrance" Lloyd solves, Poppy concentrates, Tim leads, (Roger) commands/Garry seethes, (Vicki) howls/Brooke keels over, (Philip) roars and agitates /Frederick hides, (Flavia) busies, Selsdon justifies, and Dotty snatches.

- Unit #13b "Flower exchange" Lloyd begs, Frederick realizes, Belinda referees, Poppy glows, pursues and prompts, Brooke compares, Tim insists, (Burglar) grumbles/Selsdon fuddles, (Roger) huffs/Garry snatches, and (Mrs. Clackett) placates/Dotty snatches back.
- Unit #14b "Garry's shoelaces" Lloyd restrains and retrieves, Brooke mopes, Poppy follows, (Mrs. Clackett) points/Dotty ties, (Roger) accuses/Garry trips and falls, (Burglar) grouses / Selsdon misses, (Philip) cowers/Frederick tidies, and Belinda lunges.
- Unit #15b "Brooke's lenses" Lloyd swings, Poppy stamps, Dotty disbelieves, Selsdon searches, Belinda scrunitizes, ( Philip) escapes/Frederick bleeds, (Roger) fumbles/Garry gazes, (Vicki) rushes and corrects.
- Unit #16b "The cactus" Lloyd pains, Poppy hurries, Tim warns, (Burglar) covers, (Roger) commands/Garry stares down and sticks, (Vicki) flees/Brooke gapes, (Philip) howls/Frederick hints, (Flavia) cries/Belinda observes, and Dotty pulls.
- Unit #17b "The sheets" Lloyd subsides, Poppy holds, Tim seeks, (Roger) ushers/Garry sneers, (Burglar) lies/Selsdon stands, (Philip) collapses/(Sheikh) dignifies/Frederick flaps and stumbles, (Vicki) covers/Brooke peers and drags, (Flavia) threatens/Belinda distangles, and (Mrs. Clackett) cruises.

Unit #18b "I'm pregnant!" Lloyd deflates, Poppy blows up, (Sheikh) dignifies, (Flavia) queries, (Burglar) conveys, and (Vicki) questions.

### Act Three

Unit #1c "The Lion's cage" Poppy stops, Tim checks, (Mrs. Clackett) limps, (Roger) tugs, (Vicki) flirts.

Unit #2c "I need these sardines" (Mrs. Clackett) searches, (Roger) braves, (Vicki) jumps.

Unit #3c "How odd.."(Philip) fumbles, (Roger) abandons, (Flavia) prompts and flees, and (Mrs. Clackett) examines and pursues.

Unit #4c "I could hear voices" (Roger) explains, (Vicki) gushes, (Mrs. Clackett) sneers, and (Philip) wails.

Unit #5c "Nothing but flapping doors" (Flavia) recovers, (Mrs. Clackett) glances, and ("Philip") Tim stutters.

Unit #6c "People going in and out" (Roger) falls, (Philip) gazes, (Vicki) colds, and (Flavia) crawls.

Unit #7c "Keep going" (Philip) struggles, (Roger) faints, (Flavia) rushes and comforts, and (Mrs. Clackett) wilts.

Unit #8c "I'll think of something" ("Burglar") Tim bungles, ("Burglar") Selsdon justifies, ("Burglar") Lloyd dazes, (Flavia) peps, (Mrs. Clackett) droops, (Philip) chastizes, and (Roger) reaches.

Unit #9c "What a happy ending." (Vicki) runs, (Mrs. Clackett) snorts, (Flavia) brightens, ("Burglar") Lloyd recoil,

Idea

("Sheikh") Poppy vacillates, (Roger) exhales, (Philip) wonders, ("Sheikh") Tim stammers, (Burglar) Selsdon gapes.

#### A. Meaning of the Title

The phrase *Noises Off* is a theatrical slang term used to refer to the noises (often from mistakes) that cast and crew make off stage, where the audience does not have a direct view of the action. In giving the play what he felt to be a humorous title, Copeage was intended to find out later that the title had no meaning for American audiences (*Cashman's* / *of Times* 111). The meaning behind the phrase "noises off" which not readily apparent in Act One becomes painfully obvious in the second and third acts. Act Two's dramatic action consists entirely in showing the audience possible reasons for noises off that so many might have ever experienced before. Act Three continues to give examples of noises off from the position they currently hold.

A secondary meaning behind the title may be perceived by the American child who "gapes off" at an authority figure. We see

## Idea

This is the final section of Hodge's analysis. It is the accumulation of all of the previous work done on the text; "... the core meaning of what it has to say. . . the sum total of the playscript" (30). This will be divided into three sections: the meaning of the title, and the philosophical statements to be found within the script, and the implication of the actions. Because this script is not one that holds a great deal of depth, the meaning behind the surface will also not be particularly earth shattering. It is, in fact, fairly obvious.

### A. Meaning of the Title

The phrase *Noises Off* is a theatrical slang term used to refer to the noises (often from mistakes) the cast and crew make off stage, where the audience does not have a direct view of the action. In giving the play what he felt to be a humorous title, Frayn was shocked to find out later that the title held no meaning for American audiences (Cushman *New York Times* 4H). The meaning behind the phrase "noises off", while not readily apparent in Act One, becomes painfully obvious in the second and third acts. Act Two's dramatic action consists entirely of showing the audience possible reasons for noises off stage at an angle few have ever experienced before; Act Three continues to give examples of noises off from the position they currently hold.

A secondary meaning behind the title may be pointed at how the immature child will "noise off" to an authority figure. We see

this in the course of the plot through all the characters in the play. Not only do the characters revolt against each other, they thrash against the social conventions they don't feel should pertain to them. Frayn gives us the impression that he feels life is unpredictable; laugh it off.

#### B. Philosophical Statements

page 28 --- Lloyd "If we can just get through the play once tonight for doors and sardines. That's what it's all about. Doors and sardines. Getting on--getting off. Getting the sardines on--getting the sardines off. That's farce. That's theatre. That's life. . . So just keep going."

page 40 --- Lloyd "Freddie, love. Why does anyone do anything? . . . The wellsprings of human action are deep and cloudy."

page 73, 142, and 171 --- Selsdon "When all around is strife and uncertainly, there's nothing like. . . a good old-fashioned plate of sardines!"

page 77 --- Lloyd "So I haven't come to the theatre to hear about other people's problems. I've come to be taken out of myself, and preferably not put back again."

page 144 --- Dotty " . . . only why he wants to get mixed up in plays God only know, he'd be safer off in the lion's cage at the zoo."



### C. Implications of the Action

There is no main character in the play, therefore the action must be thrust forward by the entire cast. This implies the total chaos involved in group dynamics.

Act One introduces the audience to the cast and crew and sets up the plot devices that will be exploited in the future acts. They are rehearsing Act One of *Nothing On* at midnight in the theatre where the show will open the following evening. They can not seem to get through the act; mistakes are made in both physical movements and line memorization/reading. It is implied that certain cast members have either been dating or flirting with one another in the two weeks they have been rehearsing: Dotty with Garry, Belinda with Frederick, Lloyd with Poppy, and Lloyd with Brooke.

Act Two action is almost completely non-verbal. One month on the road has taken the personality conflicts started in Act One and brought them to blows in Act Two.

Finally, Act Three extends the gags from One and Two. The ending is inconclusive. For all the audience knows the characters will continue to torment each other indefinitely.

## Chapter Four: Rehearsal Log

September 3, 1995      Time: 7:30-9:30      Goal: Read-thru play  
 Achieved: Blocked 1-4

I decided that a read-thru is fairly worthless for a show with this much physical action. Instead we jumped right into expectations and blocking. After discussing a few "rules" we started warm-ups. Then we did blocking for beats 1-3; walked through those beats two times and wrote down the blocking for unit 4. We are now ahead of schedule with no snags.

September 4, 1995      Time: 6:00-9:30      Goal: Block 1-4  
 Achieved: Blocked 4-10

First we discussed the upcoming rehearsal schedule, tried to figure out who would miss what, and adjusted the schedule accordingly. We then did warm-ups and wrote down the blocking for 5-10. We then went back and walked through 4-10 three times and walked through 1-3 once. They are still ahead of schedule.

September 5, 1995      Time: 6:00-10:00      Goal: Finish Act One  
 Achieved: Finished Act One; Polished 1-8

We did warm-ups and then proceeded to write down the blocking for beats 11-16. We walked through those beats three times. After a break we polished beats 1-8 and reviewed those three times. We are now two days ahead of the original schedule. If we can stay this far ahead of schedule throughout the course of the process I will be very impressed.

September 6, 1995      Time: 6:00-9:30      Goal: Polish 1-8

Achieved: Polished 9-16; Walked Act One

I was impressed that the cast and crew could walk through all of Act One with such confidence. If the rehearsal process continues to go this well, I will be able to play and add some blocking that is not originally in the text. We are still ahead of schedule.

September 7, 1995      Time: 6:00-10:30      Goal: Polish 9-16

Achieved: Ran Act One

After warm-ups we ran Act One once. We then did a line bash as the actors were concerned about being off book. After a break we ran Act One two times. We then tried it as off book as each actor felt he or she could comfortably do at that point. Five cast members are completely off book. Act One is running forty-eight minutes at this point.

September 10, 1995      Time: 7:00-8:00      Goal: Run Act One (try off book)

Achieved: Yes

I could not be at this rehearsal because of a personal conflict. I was told they started late because the platforms were being finished. They then ran Act One off book and it went well.

September 11, 1995      Time: 7:30-10:30      Goal: Block 5b-10b

Achieved: Yes

We skipped warm-ups so we could get everything done in time. I had everyone come up on the stage so they could "see" the blocking better and see where everyone else would be at any given time. We got through these five

beats starting, stopping, and repeating quite a bit. We *really* worked on the ax routine to get the timing right. The cast is picking up this show very quickly. I'm impressed.

September 12, 1995 Time: 6:00-10:30 Goal: Block 1b-4b

September 12, 1995 Time: 6:00-10:30 Goal: Block 1b-4b

Achieved: Walked 1b-4b; learned 11b-16b

After warming up we wrote down the blocking for 1b-5b. They ran through it three times and then we took a break. Because they picked these beats up so fast we decided to go ahead and write down the blocking for beats 11b-16b. This will hopefully help speed things up tomorrow. We are still ahead of schedule at this point.

September 13, 1995 Time: 6:00-10:30 Goal: Block 11b-16b

Achieved: Yes

We only rehearsed for forty-five minutes tonight because the cast was not at all focused. We are ahead of schedule anyway, so it will not adversely effect our time schedule. We ran 1b-4b and 11b-16b to make sure everyone knew where everyone else is on the stage. Kate was late.

September 14, 1995 Time: None Goal: Polish 1b-8b

Achieved: No. I was sick. Rehearsal was canceled.

September 15, 1995 Time: 6:00-10:30 Goal: Polish 9b-16b

Achieved: Ran Act Two Completely

Because rehearsal last night was canceled, I had to run all of Act Two. We ran this act twice and then tried to work out some of the problems in the

blocking. The cast seem to be picking up this act quickly. It will be a lot easier to fix some of these glitches when they are off book.

September 17, 1995 Time: 3:00-10:30 Goal: Run Act Two (try off book)

Achieved: Yes

We ran Act Two and found some problem beats. We worked out the kinks beat by beat. The two "bits" that needed the most work were the ax (of course) and the contact lens sections. Start-stop running we managed to get through this act twice. I then asked the cast if they wanted to run the whole thing to see if it stuck in their memory, or if they were too tired and therefore could be dismissed. They opted to run the whole thing.

September 18, 1995 Time: 6:00-9:00 Goal: Block 1c-4c

Achieved: Blocked all of Act Three

The blocking for this act is not as difficult to give to the cast as Act Two was previously. As a result I decided to push ahead and give them all of the blocking for Act Three. After running through it twice the cast and crew were dismissed early. Kate was late.

The production meeting was effective. Afterwards Bryan told me that certain cast members had come to him and said that we were having excessively long rehearsal and that one was missing classes and blaming this action on the length of her time commitment to the show. I told him that with the exception of last night, and one other time we had always been out of the theatre by 9:30p.m. I also told him that I would revise the schedule and talk to the cast (for the third time) about missing classes. This will most definitely NOT be acceptable in the future.

September 19, 1995 Time: 6:00-10:30 Goal: Block 5c-9c

Achieved: Ran all of Acts One and Three

I was one hour late to rehearsal because I got stuck in traffic. Luckily for the cast, they had already started to run Act One. After they finished running that act, I had my little "talk" with them outlining the "new rules" we will all adhere to in the future. I made up a new schedule and gave everyone a copy. I told them that rehearsals had been cut and-or pushed back. As a result they had better have all of their individual "acts in gear." Also, if anyone missed even one more class (without a very valid excuse) they were out of the show. And finally, they were to bring any new problems to *me* first, giving me an opportunity to find a solution *before* bringing it to Bryan. We then ran Act Three. Kate was late. Again.

September 20, 1995 Time: 6:00-10:30 Goal: Polish 1c-4c

Achieved: Ran Act Three completely

Instead of reviewing just 1c-4c, we chose to run the whole act. For some reason, the cast is having problems picking up this act. We had to run it completely through three times and even then it still needs a lot of work. This may be because it is so similar (and yet so different) from Act One. They are mixing up both blocking and transitional cues of the two acts. The only way I can see them overcoming this is to keep running this act until they can completely distinguish the difference between the two acts.

September 24, 1995 Time: 12:00-2:00 Goal: Act Three (try off book)

Achieved: Ran Act Three two times

We only had time for a two hour rehearsal today, so we chose to skip

warm-ups. Kate was late, and so we only had time to run the act two times. At this point this act runs approximately twenty-five minutes and that is including actor's calling for lines. I think eventually it will run about twenty-two minutes. They still need to familiarize themselves with the differences between this act and act one, as some of the mistakes being made are consistent with yesterday.

September 25, 1995 Time: 7:00-10:30 Goal: Run Act One

Achieved: Yes

Act one is a little bumpy. Kate expressed her concern about how long it had been since the last time she had Act One (It had been two days for the rest of the cast in running this act. She had been late when they had run it before). It did run a bit longer than last time, but most of the cast knew their lines and their blocking pretty well. I think it only needs some polishing and it's basically ready to go. This is hard to tell because Chris was absent today.

After rehearsal Stacy and Jim got into a disagreement; I had to mediate. From now on ALL cast members will help put away props and Jim will make sure he arrives earlier to help Stacy set props. All actors will also be responsible for a props check. I will make this clear at tomorrow's rehearsal.

September 26, 1995 Time: 7:00-10:30 Goal: Run Act Two

Achieved: Yes

We had to run the whole act, and then fix problem "bits" (e.g. the ax and two different bottle pass-offs). It's hard to tell what really needs working on in this act, because there is *so much* going on the stage and I'm missing some things. The relationship in this act are clearly defined but still have bit

farther to go. I think this act will run about thirty minutes after it is polished.

September 27, 1995      Time: 7:00-10:30      Goal: Run Problems in Act One  
 Achieved: Ran Act One three times

Because there are no specific problem beats with this act, we basically ran it continually three times. Almost everyone is comfortable with their blocking and lines. We are now at the point of rehearsal where most of the cast can start to play around with character choices. I'm trying to pull out bigger and broader choices, while having the cast feel comfortable playing these choices. Brandon has been doing this throughout the rehearsal process.

September 28, 1995      Time: 7:00-10:30      Goal: Run Problems in Act Two  
 Achieved: Ran Act Two three times, Act One once.

Because this act does have some problem beats, we still have to start-stop certain sections. I'm trying to fix the actors upon the idea of *control* in this act. Several of them are very wild with gestures and they need to understand the fact that their movements must be the same every time. This is so everyone will know what to expect; otherwise, someone will most definitely get hurt. We've been lucky with the fact that other than a few bumps and bruises no one has been seriously hurt as of yet. We ended up running this act completely through three times. We then had enough time to run Act One once as well.

October 1, 1995      Time: 7:00-10:30      Goal: Run Problems Act Three  
 Achieved: Ran the show

I thought about this over the weekend, and I decided it would be beneficial to go ahead and run the show before Bryan sees it all the way



through tomorrow. Kate was upset about the fact that she felt she had not been informed previously of the change. I reexplained to her the reasoning behind the change and she then seemed alright with the change. We did not have a totally smooth run-through because Paul was taking pictures of the cast for the display. As a result, some actors were late on their entrances. Overall, the show does not look too bad, it just needs to be run several more times. I'm glad that we still have a week and a half to polish and play with this show.

October 2, 1995

Time: 7:00-10:30

Goal: Run Show NO LINES

CALLED

Achieved: Yes

Bryan came to see the show tonight. Overall he seemed impressed with the overall effect. He said that he liked what I did with a show he usually can't stand watching. Problems he saw (and I will now work on with the actors) were as follows:

- 1) Diction is sloppy and therefore the actors are hard to understand.
- 2) Relationships need to be more clearly defined. This is especially apparent with Act One.
- 3) Some word choices need to be changed because they sound too British.

Problem number two will most definitely be worked on this week. Problem number three is easily fixed and number one will continue to be an ongoing process. Overall the show seems to be running fairly well, and everyone who has seen it has enjoyed it.

October 3, 1995      Time: 7:00-10:30      Goal: Run Show

Achieved: No

This is the first night I had running crew available to me. As a result we had to stop rehearsal in the middle (after act one) and work on the set change to get it under ten minutes. This cut a huge chunk out of on stage time, so we only had time to run Acts One and Three. Tomorrow we will work on the set change one half hour before the actors even show up.

October 4, 1995      Time: 7:00-10:30      Goal: Run Show

Achieved: Yes

We've got the set change down to about eight and one half minutes. The actors have been given distinctive character notes to work on for tomorrow's rehearsal. We have one more week to polish, and are in really good shape.

October 5, 1995      Time: 7:00-10:30      Goal: Run Show

Achieved: Yes

The show really clicked. The actors had taken my notes on character expansion and were really playing with them. The relationships are a lot clearer and make the contrast from Act One to Two to Three more extreme and interesting to watch. I stayed to help tech crew work on the set.

October 6, 1995      Time: 11:00-?      Goal: Dry Tech

Achieved: So-So

The lights are up but not geled or focused, so there was only so much

we could do today. But I think we'll be alright for Sunday.

October 8, 1995                      Time: 12:00-?                      Goal: Wet Tech

Achieved: So-So

We ran the show with just a few hitches. I need to remember to bring in more pre-show music. The set change went well. The only really major technical problems deal with getting some phone cues timed and one or two lighting cues. We still need to get that sound cue as of yet. The actors' energy was very low tonight. I think this is partly because they are ready for an audience and partly because it was a technical rehearsal. I'm not totally stressing out as of yet.

October 9, 1995                      Time: 6:30-?                      Goal: Dress

Achieved: 3/4

We had all cast members in make-up, but there are still one or two costume pieces to be finished. We still are taking technical notes on a few minor things to do to the set. This was a positive run. The characters were more distinctly defined. It's amazing what happens to actors when they get into costume. We still need to get the phone sound cue. Set change is going well, we will definitely fit it into the allotted intermission time.

October 10, 1995                      Time: 6:30-?                      Goal: Dress

Achieved: Yes

Only one more dress to go until SHOW-DAY. I'm not too worried. The cast seems fairly confident in the blocking. We still need the phone cue, but other than that all technical pieces (i.e. props, costumes, set dressing, ect.) are in place. I think we're going to be able to pull off a successful show.

October 11, 1995      Time: 6:30-?      Goal: Dress

Achieved: Yes

Well, tonight did not instill a great deal of confidence in me. The interpreters came to watch the show. Act One was slightly off, but nothing major was wrong. Act Two on the other hand, was completely messed up. I had told them many times to listen and pay attention to one another. They weren't, and as a result got confused around page one forty-three and ran around in silence for two minutes trying to figure out where they were in the text. Act Three didn't go much better.

October 12, 1995      Time: 6:30-?      Opening Night

Wow! What an improvement over last night! Having an audience really made the difference. Except for the phone not ringing in Act Three (which Stacy covered so nicely we are now going to keep her covered "bit" and strike the original cue) they all pulled together and gave quite a performance. I couldn't have asked for a better opening night.

October 13, 1995      Time: 6:30-?      Second Night

I had been afraid that tonight would not go well, but it did. The audience again seemed to like it. I'm not getting as many surveys back as I'd like. I'm going to try handing them out in the intermission between Two and Three and see if that makes a difference. The cast always seems down between One and Two because the audience is not rolling in the aisles, but I explained to them that this was the nature of Act One; it's almost all previous action and setting up the "bits" for Two and Three. We're to be reviewed in the *Riverfront Times* tomorrow.

October 14, 1995

Time: 6:30-?

Third Night

I was slightly disappointed tonight. I think the cast just needs a break from the show. They were dropping cues and the blocking was sloppy in some areas. They were making mistakes in some areas that they had never make before. Unfortunately this was also the night we were being reviewed in the *Riverfront Times*. The audience seemed to love them anyway. They did not appear to notice all the mistakes. I'm glad they get a break after Sunday.

October 15, 1995

Time: 1:00-?

Fourth Night

This was the matinee performance, and as such we did not have quite as many people in the house as we did last night. The odd thing about this is the fact that the cast had a much higher level of performance than they did last night. Maybe because last night was not up to par, they were all trying harder today. We have the next two days off and the cast and crew can rest for a little while. I did notice that I do get more surveys back if I hand them out during the last intermission, and I offer a writing utensil to use with the survey.

October 18, 1995

Time: 6:30-?

Goal: Brush-up

October 21, 1995

Achieved: Yes

Tonight's rehearsal held mixed results. The blocking was kind of sloppy and focus faded in and out, but they were all doing some wonderful playing with characterization. I told them to try and maintain the focus, while still keeping the aura of fun that existed tonight. Justin, Mary, Stacy's parents, and Jeff (with Kate's camera) all took pictures tonight. I'll have lots of copies for future reference. I hope tomorrow is another success.

October 19, 1995      Time: 6:30-?      Fifth Night

The performance tonight did not go as well as I hoped. Several of the actors had friends/family in the audience and so they were mugging terribly. Unfortunately the audience liked it! I think they took my note of having fun with their characters a bit too far. It all accumulated in Act Three when half of the cast had lost their focus and the other half was trying to add gag "bits." I hope they took me seriously when I told them Act Three was not what I directed. I implied they'd better do my version for the rest of the run of the show.

October 20, 1995      Time: 6:30-?      Sixth Night

Tonight went really well except for one issue. I specifically gave an actor a direction, which he chose to ignore in front of an audience. He went ahead and did it his way contrary to what I had told him. This irritated me. The blocking was tight and the audience response was overwhelming. Several cast members mentioned how excited and thrilled they were with this night. This is the best night we've had so far.

October 21, 1995      Time: 6:30-?      Final Night and Strike

This night's performance was very good. I can't believe how many people came to see the show more than once. The house was fairly full, and the audience loved the show. Survey response (so far) seems to support the previous statement. I wish I could have video taped the show, but circumstances were against that. My cast gave me a brass picture album with the name of the show engraved on the front. I know I couldn't have pulled off such a successful run without the strong talents of both my cast and crew. I

loved directing this show, and now I'm a little sad that it's over. I do, however, feel that I've made some progress in my directing abilities. Thank you goes to everyone who made this production the wonderful experience and success that it was.

## Appendix A: Cast List

## Noises Off Cast List

Gerry Emery / Mrs. Chicklett / Kate Collins  
 Lloyd Hallam / Chris Noble  
 Gerry Johnson / Roger Thompson / Chad Smith  
 Brooke Ashton / Vicki / Lillian Fawcett  
 Pappy Norton / Taylor / Anita Dupree  
 Brockway Fellowship / Phillip Brent / Steve Finn  
 Belinda Blair / Flavia Brent / Stacy Snyder  
 Tim Allgood / Jeff Garma  
 Sebastian Moore / ...

## Appendix A: Cast List



## *Noises Off Cast List*

Dotty Otley/ Mrs. Clackett: Kate Cuba

Lloyd Dallas: Chris Nolte

Garry Lejeune/ Roger Tramplemain: Chad Little

Brooke Asheton/ Vicki: Larissa Forsythe

Poppy Norton-Taylor: Anita Dupree

Frederick Fellowes/ Philip Brent: Steve Fite

Belinda Blair/ Flavia Brent: Stacy Snyder

Tim Allgood: Jeff David

Selsdon Mowbray/ Burglar: Brandon Williams

Act I

Character	Scene 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Larry	X	X		X	X	X	X	X						X	X
Sally		X	X	X	X	X	X	X	X	X	X	X	X	X	X
Frederick					X	X	X	X	X	X	X	X	X	X	X
George						X				X	X	X	X	X	X
Tom						X								X	X
Duffy	X	X	X	X	X	X	X	X	X	X			X	X	X
George					X	X	X	X	X	X	X	X	X	X	X
Brooks		X	X	X	X	X	X	X	X	X	X	X	X	X	X
Patsy				X	X	X				X	X	X	X	X	X

**Appendix B: Unit/Character Breakdown**

Scene	Unit Name	Page #s
Scene 1	Write me in (Duffy)	14-15
Scene 2	Where was the accident?	16-18
Scene 3	How much of mother's business?	19-20
Scene 4	And that was...	21-27
Scene 5	I got the letter!	27-28
Scene 6	Duffy and Duffy?	28-29
Scene 7	George's bag.	29-31
Scene 8	Duffy's brief.	31-32
Scene 10	--- the left one.	35-36
Scene 11	Red Bull bag?	40-51
Scene 12	How about coming on a '95 vacation?	52-53
Scene 13	He got the bag and personal!	54-55
Scene 14	Getting the bag.	61-62
Scene 15	Shower.	66-70
Scene 16	After that's over, I don't know.	70-72

## Act I

Character name	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Lloyd	x	x		x	x	x	x	x		x		x			x	x
Garry		x	x	x	x	x	x	x	x	x	x		x	x	x	x
Frederick					x	x	x	x	x	x	x	x	x	x	x	x
Selsdon						x		x		x		x	x	x	x	x
Tim						x									x	x
Dotty	x	x	x	x	x	x	x	x	x	x			x		x	x
Belinda					x	x	x	x	x	x	x	x			x	x
Brooke		x	x	x	x	x	x	x	x	x	x		x	x	x	x
Poppy				x	x	x				x		x				x

	Unit Names	Page #'s
Beat 1	We're not in Spain!	14-16
Beat 2	When was the technical?	16-19
Beat 3	Her afternoon off.	19-22
Beat 4	Four plates of mashed bananas.	22-25
Beat 5	And God said hold it!	25-27
Beat 6	I can see Selsdon!	27-34
Beat 7	Garry and Dotty?!	34-38
Beat 8	Overnight bag.	38-41
Beat 9	Oh My God!	41-45
Beat 10	It's the Left one!	45-48
Beat 11	Bag! Bag! Bag!	49-53
Beat 12	How about coming on a little earlier?	53-56
Beat 13	It's all nice and paranormal.	56-61
Beat 14	Fixing the taps.	61-66
Beat 15	Sheikh!	66-70
Beat 16	Wee that's something I didn't know!	70-73

## Act II

Character	1b	2b	3b	4b	5b	6b	7b	8b	9b	10b	11b	12b	13b	14b	15b	16b	17b	18b	19b	20b
Lloyd	x		x	x							x	x	x	x	x	x	x	x	x	x
Garry				x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Frederick		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Selsdon			x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Tim	x	x	x	x	x				x	x	x	x	x	x	x	x	x	x	x	x
Dotty				x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Belinda		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Brooke			x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Poppy	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

Beat number	Unit name	Page #s
1b	Places	74-77
2b	The curtain will rise	78-82
3b	This is the matinee	82-86
4b	Act One. Curtain up!	86-89
5b	Silent movie begins	89-91
6b	Brooke makes her entrance	92-95
7b	The Kiss	95-98
8b	The Bottle	99-102
9b	Where's Selsdon	102-105
10b	The Ax	105-108
11b	Where's Brooke	109-113
12b	Selsdon's entrance	113-116
13b	Flower exchange	116-120
14b	Garry's shoelaces	120-125
15b	Brooke's lenses	125-128
16b	The cactus	129-134
17b	The Sheets	135-141
18b	I'm Pregnant!	141-143



Rehearsal Schedule

Date	Day	Time	Notes
	Sunday	7:30-8:30	Rehearsal
	Monday	9:00-10:00	Rehearsal
	Tuesday	7:30-8:30	Rehearsal
	Wednesday	6:00-7:00	Rehearsal
	Thursday	9:00-10:00	Rehearsal

Appendix C: Rehearsal Schedule

11	Friday	7:00-8:00	Rehearsal
12	Tuesday	8:00-9:00	Rehearsal
13	Wednesday	8:00-9:00	Rehearsal
14	Thursday	9:00-10:00	Rehearsal
15	Friday	8:00-9:00	Rehearsal
17	Sunday	2:00-3:00	Rehearsal
18	Monday	8:00-9:00	Rehearsal
19	Tuesday	8:00-9:00	Rehearsal
20	Wednesday	7:00-8:00	Rehearsal
21	Thursday	9:00-10:00	Rehearsal
22	Friday	8:00-9:00	Rehearsal
23	Saturday	10:00-11:00	Rehearsal
24	Sunday	11:00-12:00	Rehearsal
25	Monday	8:00-9:00	Rehearsal
26	Tuesday	9:00-10:00	Rehearsal
27	Wednesday	8:00-9:00	Rehearsal
28	Thursday	9:00-10:00	Rehearsal
29	Friday	9:00-10:00	Rehearsal

Oct

1	Sunday	10:00-11:00	Rehearsal
2	Monday	9:00-10:00	Rehearsal
3	Tuesday	8:00-9:00	Rehearsal
4	Wednesday	8:00-9:00	Rehearsal
5	Thursday	9:00-10:00	Rehearsal
6	Friday	8:00-9:00	Rehearsal
7	Saturday	10:00-11:00	Rehearsal
8	Sunday	11:00-12:00	Rehearsal
9	Monday	9:00-10:00	Rehearsal
10	Tuesday	8:00-9:00	Rehearsal
11	Wednesday	8:00-9:00	Rehearsal

## Rehearsal Scheduling

<u>Date</u>	<u>Day</u>	<u>Times.....</u>	<u>To Do</u>
Sept			
	3	Sunday.....7:30-9:30.....	Read-thru
	4	Monday..... 5:00-10:00.....	Block 1-4
	5	Tuesday..... 6:00-10:30.....	Block 5-10
	6	Wednesday.....6:00-10:30.....	Block 11-16 / Review 1-8
	7	Thursday..... 6:00-10:30.....	Review 9-16
	10	Sunday.....11:30-2:30.....	Run Act One (off book)
	11	Monday..... 7:00-10:30.....	Block 7b-13b
	12	Tuesday..... 6:00-10:30.....	Block 1b-6b
	13	Wednesday.....6:00-10:30.....	Block 14b-20b
	14	Thursday..... 6:00-10:30.....	Review 10b-20b
	15	Friday..... 6:00-10:30.....	Review 1b-9b
	17	Sunday..... 3:00-10:30.....	Run Act Two (off book)
	18	Monday..... 6:00-10:30.....	Block 1c-4c
	19	Tuesday..... 6:00-10:30.....	Block 5c-9c
	20	Wednesday.....6:00-10:30.....	Review 1c-4c
	21	Thursday..... 6:00-10:30.....	Review 5c-9c
	22	Friday..... 6:00-10:30.....	Run Act Three
	23	Saturday..... 10:00-4:00.....	??If Needed??
	24	Sunday.....11:00-2:00.....	Run Act Three (off book)
	25	Monday..... 6:00-10:30.....	Run Act Three
	26	Tuesday..... 6:00-10:30.....	Run Act Two
	27	Wednesday.....6:00-10:30.....	Run Act One
	28	Thursday..... 6:00-10:30.....	Run Problem Beats
	29	Friday.....	6:00-10:30 Run Show
Oct			
	1	Sunday.....10:00-3:00.....	TBA
	2	Monday.....	6:00-10:30 Run Show
	3	Tuesday.....	6:00-10:30 Run Problems Act One
	4	Wednesday.....	6:00-10:30 Run Problems Act Two
	5	Thursday.....	6:00-10:30 Run Problems Act Three
	6	Friday.....	6:00-? Run Show
	8	Sunday.....	?????? Tech
	9	Monday.....	6:30-? Dress
	10	Tuesday.....	6:30-? Dress
	11	Wednesday.....	6:30-? Dress

Rec'd	12-14	Thursday-Sat..6:30-?.....	Show Dates
Sunday	15	Sunday.....	12:30-? Show Date
Monday	18	Wednesday.....	6:30-? Brush up
Tues	19-21	Thursday.....	6:30-? Show Dates
Wednes	21	Saturday.....	11:00-? STRIKE
Thu/Sat	28	7-30-30	Rec'd Problem Shows Act Date
			Total Time: 16 hours
Sunday	1	1-3	Rec'd Problem Shows Act. THRU KILLED ANYMORE
Friday	3	7-10-30	Rec'd Show
Wednesday	4	7-7	Rec'd Show
Thursday	5	7-1	Rec'd Show
Friday	6	11-2	On Tech. NO ACTORS
			Total Time: 100 hours
Sunday	8	12-7	On Tech. WITH ACTORS
Monday	9	6-30-7	Done
Tuesday	10	6-30-7	Done
Wednesday	11	6-30-7	Done
Thursday	12		
Saturday	14	6-30	Call Show Going
Sunday	15		Total 10 hours
Wednesday	18	6-30-7	Break up
Thursday 19-Gar	21	6-30	Call Show Dates
Sunday	21	11-7	Strike



**Revised Scheduling**

Sunday	24.....	12-2.....	Run Act Three	Off Book
Monday	25.....	7-10:30.....	Run Act One	Off Book
Tuesday	26.....	7-10:30.....	Run Act Two	Off Book
Wednesday	27.....	7-10:30.....	Run Problem Beats	Act One
Thursday	28.....	7-10:30.....	Run Problem Beats	Act Two
			Total Time: 16 hours	
Sunday	1.....	1-3.....	Run Problem Beats	Act Three <b>CALLED ANYMORE</b>
Tuesday	3.....	7-10:30.....	Run Show	
Wednesday	4.....	7-?.....	Run Show	
Thursday	5.....	7-?.....	Run Show	
Friday	6.....	11-?.....	Dry Tech	<b>NO ACTORS</b>
			Total Time: 16+ hours	
Sunday	8.....	12-?.....	Wet Tech	<b>WITH ACTORS</b>
Monday	9.....	6:30-?.....	Dress	
Tuesday	10.....	6:30-?.....	Dress	
Wednesday	11.....	6:30-?.....	Dress	
Thursday	12-			
Saturday	14.....	6:30.....	Call Show Dates	
Sunday	15.....		1 call Matinee	
Wednesday	18.....	6:30-? .....	Brush up	
Thursday	19-Sat	21.....	6:30	Call Show Dates
Saturday	21.....	11-?	Strike	

### Nurses' [M] Survey

Dear [M]:

Well, you show it almost every day. I only have one more thing to ask of you. If you will please fill out this survey, I will add it to my thesis for my final analysis of the show. Thank you for being involved in this creative process, and for supporting me in being my vision for this show.

#### Immense Forces

1. Was the director approachable?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

2. Did she seem knowledgeable about the show and events in general?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

3. Did the director seem to be in control of the show?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

## Appendix D: Sample Evaluation (Cast)

4. Did the director seem in control while still maintaining the ability to be fun?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

5. Was your time (and those of others) in rehearsal productive?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

6. Did you feel your creative input was valued?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

7. Did the director give you a basic framework for characterization, while still allowing the actor creative freedom?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

8. How much time did you feel you spent on the stage outside of rehearsals per week?

1-5 hours 5-10 hours 10-15 hours 15+ hours

## Noises Off Survey

### CAST

Well, the show is almost over. I only have one more thing to ask of you. If you will please fill out this survey, I will add it to my thesis for my final analysis of the show. Thank you for being involved in this creative venture and for supporting me achieve my vision for this show.

Jennifer Forrest

1. Was the director approachable?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

2. Did she seem knowledgeable about the show and theatre in general?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

3. Did the director help answer relevant questions or situations that arose?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

4. Did the director seem in control, while still maintaining the ability to be fair?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

5. Was your time (and those of others) in rehearsal productive?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

6. Did you feel your creative input was valued?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

7. Did the director give you a basic framework for characterization, while still allowing the actor creative freedom?

1    2    3    4    5    6    7    8    9    10  
Strongly Disagree                      Agree                      Strongly Agree

8. How much time did you feel you spent on the show outside of rehearsals per week?

1-5 hours                      5-10 hours                      10-15 hours                      15+ hours

9. Did the director give realistic goals and deadlines?

1	2	3	4	5	6	7	8	9	10
Strongly Disagree				Agree				Strongly Agree	

10. Did the director seem to "work well with others?"

1	2	3	4	5	6	7	8	9	10
Strongly Disagree				Agree				Strongly Agree	

11. What skills do you feel the director possesses already or needs to improve upon in the future?

Strengths

Weaknesses

## Appendix E: Evaluation Results

### (Cast)

12. Rate what you feel to be your overall impression of the show?

1	2	3	4	5	6	7	8	9	10
A Failure				Adequate				A Resounding Success	

13. Rate what you feel to be your overall impression of the director?

1	2	3	4	5	6	7	8	9	10
Should give up any future endeavors				Keep trying				One of the best I've worked with	

14. Any further comments you feel I should know.

### Cast Survey Results

All members of the cast were given a survey to complete (see Appendix F). This made the total number of responses equal to nine. I received all nine back, which gave me a possible perfect score of ninety for questions 1-7, 9-13, and 15. Questions 8 and 14 were written answers. What follows is the results for 1-10, 12, and 13, after which the responses to 11 and 14 will be listed.

Question number	Total points out of 90	Average score
1	85	9.44
2	82	9.11
3	87	9.67
4	85	9.44
5	80	8.89
6	86	9.56
7*	89*	9.89
9	86	9.56
10	85	9.44
12	80	8.89
13	77	8.56
Total Score	918 out of 1120	8.20

\*Note: Two actors split this question in two and gave two different responses to the same number. This gave a different possible perfect score of one hundred and two points. However, a possible perfect score for this question would be out of 110 points.

## Appendix E: Evaluation Results (Cast)

## Cast Survey Results

All members of the cast were given a survey to complete (See Appendix F.) This made the total number of responses equal to nine. I received all nine back, which gave me a possible perfect score of ninety for questions 1-7, 9-10, 12, and 13. Questions 11 and 14 were written answers. What follows is the results for 1-10, 12, and 13, after which the responses to 8, 11 and 14 will be listed.

<u>Question number</u>	<u>Total points out of 90</u>	<u>Average Score</u>
1	85	9.44
2	82	9.11
3	79	8.78
4	85	9.44
5	82	9.11
6	86	9.56
7*	89*	8.09
9	86	9.56
10	85	9.44
12	82	9.11
<u>13</u>	<u>77</u>	<u>8.56</u>
Total Score	918 out of 1120	8.20

\*Note: Two actors split this question in two and gave two different responses to the same number. This gave a different possible perfect number and therefore a possible perfect score for this question would be out of 110 points.

Question number eight broke itself down in the following manner.

<u>Number of hours</u>	<u>Total number the cast answering in that category</u>
1-5.....	3
5-10.....	1
10-15.....	3
15 +.....	2

Question number 11 listed the strengths and weaknesses of the director. Each letter signifies a single survey sheet. The cast wrote the following:

#### Strengths

- A. Patience/organizing chaos.
- B. Diplomacy.
- C. Good grasp of blocking/good communication.
- D. Fairness to all.
- E. Very good with actors and actresses/She can keep outside=outside.
- F. Control/Friendliness/open to suggestions/works very well with people.
- G. Plead the 5th...Jen you were terrific.

#### Weaknesses

- A. Work more with characterization instead of just blocking notes.
- B. Not "hard ass" enough.
- C. I was disappointed in the lack of direction regarding character development. All of our notes were physical, practical. I feel we developed our characters pretty much on our own.

Question number 14 was an open question for any cast member wanting to say anything further. This is listed below.

- A. Thanks Jennie!
- B. Would (have) liked to have seen pressure put on those cast members who didn't meet certain deadlines such as "off book." I had a wonderful experience personally. Thank you.
- C. Jennie was a very competent and even tempered which is quite a feat for such a complicated show. I was disappointed in the choices made to abandon the accents required and felt the changes to the script were unnecessary and poorly executed/inconsistent. e.g. phrases such as "old age pensioners", "pub", and "have a go" were left in the American script.
- C. I feel that it should not be the directors job to babysit and monitor the cast, their class attendance, their personal vendetta's - well basically their entire life is not the responsibility of the director. It is not fair for Administration and this department to expect the director to be a parent and make up for the individual actors' lack of professional conduct and common sense.



## Negatives Off Survey

Crew

Well, the show is almost over. I can't have one final thing to ask of you. If you will please fill out this survey, I will add it to my research for my final analysis of the show. Thank you for being involved in this wonderful venture and for helping along me to make my dream for this show.

Jessica's Assistant

1. Was the director approachable?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

2. Did she seem knowledgeable about the show and theatre in general?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

## Appendix F: Sample Evaluation

3. Did the director help answer relevant questions or situations that arose?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

(Crew)

4. Did the director seem to control, while still maintaining the ability to be fun?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

5. Was your time (and time of others) in rehearsal productive?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

6. Did you feel your creative input was valued?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

7. Did the director seem to have a basic working knowledge of rehearsal theatre, while still valuing the contributions of the technical support?

1 2 3 4 5 6 7 8 9 10  
Strongly Disagree Agree Strongly Agree

8. How much time did you believe spent on the show outside of rehearsal per week?

1-5 hours 5-10 hours 10-15 hours 15+ hours

## Noises Off Survey

Crew

Well, the show is almost over. I only have one more thing to ask of you. If you will please fill out this survey, I will add it to my thesis for my final analysis of the show. Thank you for being involved in this creative venture and for supporting me achieve my vision for this show.

Jennifer Forrest

1. Was the director approachable?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

2. Did she seem knowledgeable about the show and theatre in general?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

3. Did the director help answer relevant questions or situations that arose?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

4. Did the director seem in control, while still maintaining the ability to be fair?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

5. Was your time (and those of others) in rehearsal productive?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

6. Did you feel your creative input was valued?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

7. Did the director seem to have a basic working knowledge of technical theatre, while still valuing the contributions of the technical support?

1      2      3      4      5      6      7      8      9      10  
Strongly Disagree                      Agree                      Strongly Agree

8. How much time did you feel you spent on the show outside of rehearsals per week?

1-5 hours                      5-10 hours                      10-15 hours                      15+ hours



### Crew Agency Results

Several members of the crew were given the opportunity to answer the total number of responses received was 1000. The possible perfect score for questions 1-7, 9, 11, 12, and 13 is 100. Question 8 was a specific breakdown response, which is listed after the first table. Questions 11 and 14 were written and the scores to this table after the breakdown list of question 8.

Question number	Total points out of 100	Average Score
1	140	9.73
2	143	9.78
3	148	9.87
4	152	9.93
5	157	9.97
6	157	9.93
7	161	9.96
8	159	9.87
9	163	9.93
10	165	9.97
11	172	9.93
12	172	9.93
13	172	9.93
Total Score	1000 out of 1000	9.93

## Appendix G: Evaluation Results (Crew)

Question number 8 Break them down in the following manner:

Number of items	Total number the crew in that category
1-3	3
4-10	4
11-13	3
14+	6

## Crew Survey Results

Several members of the crew were given the previous survey. The total number of responses returned was fifteen. The possible perfect score for questions 1-7, 9, 10, 12, and 13 is 150. Question 8 was a specific breakdown response, which is listed after the first table. Questions 11 and 14 were written answers, which is also listed after the breakdown list of question 8.

<u>Question number</u>	<u>Total points out of 150</u>	<u>Average Score</u>
1	146	9.73
2	143	9.53
3	141	9.40
4	138	9.20
5	135	9.00
6	137	9.13
7	141	9.40
9	133	8.87
10	143	9.53
12	143	9.53
13	138	9.20
<b>Total Score</b>	<b>1538 out of 1650</b>	<b>9.32</b>

Question number 8 broke itself down in the following manner.

<u>Number of hours</u>	<u>Total number the crew in that category</u>
1-5	3
5-10	3
10-15	3
15+	6

Question number 11 listed the strengths and weaknesses of the director. Each letter signifies a single survey sheet. The crew wrote the following:

Strengths

- A. Knowledge of material and theatre/works well with people.
- B. Organization/treats everyone the same/aware of everything going on.
- C. Patience/organized chaos.
- D. She could relate to everyone in every aspect. If you had a problem; she was always there to listen.
- E. She was really in control/didn't waste any time/seemed to have a good relationship with all the actors and actresses.
- F. Working well with all/straight forwardness/productivity/communication.
- G. Strong-willed/knew exactly what she wanted/made rehearsal enjoyable/very appreciative.

Weakness

- A. Patience
- B. Overly patience
- C. Adherence to rules and professionalism in others.
- D. Too nice at times.

Question number 14 was an open question for any crew member wanting to say anything further. This is listed below.

- A. Truthfully, I did not spend enough time with the director to know much. But she always seemed in control and never a horrible ogre.

- B. Did not spend enough time with Jennie to fairly critique her (strengths and weaknesses).
- C. I didn't spend a lot of time with you, however I feel that your vision of this play was-is wonderful. In my opinion you've created a success.
- D. Thanx 4 the Kandy.
- E. Your a peach!
- F. The show was hilarious even from backstage!
- G. I know I wasn't originally on the crew, but I am so glad I got to work on the show and with you. Thank you! Congratulations!

Appendix H: Sample Evaluation  
(Audience)

### Survey (CFI) Script

Thank you very much for coming to see in the theater show. I really appreciate your attendance and attention. To further my efforts in the serious analysis of Nelson CFI and the involvement with it, I would like to ask you a few more questions of your time. The following questions will allow me to measure audience response to the effects of the cast and crew, and the overall effect the show had on the viewer. Once again, thank you for your support. You may return it to me at the end of the show.

Jennifer Forrest

1. Did you understand the basic story line of the play?

1 2 3 4 5 6 7 8 9 10  
Disagree strongly Agree Agree strongly

If you did not understand the plot, where do you feel you got lost?

2. Did the characters help pull you into the world of the play?

1 2 3 4 5 6 7 8 9 10  
Disagree strongly **Appendix H: Sample Evaluation** Agree strongly

If they did not succeed in this, what do you feel the actors could have done to help accomplish this? **(Audience)**

3. Did you feel the physical action on the stage was appropriate to the plot and style of the play?

1 2 3 4 5 6 7 8 9 10  
Disagree strongly Agree Agree strongly

If not, was it too excessive or too weak?

4. Did you feel the cast and crew were working together as a creative unit?

1 2 3 4 5 6 7 8 9 10  
Disagree strongly Agree Agree strongly

If not, were did you feel this area lacked?

5. Finally rate the overall effect of the show on you.  
1 2 3 4 5 6 7 8 9 10  
Impassive Enjoyed Both not really enjoyed





And finally, if you have any other areas you would like to comment on, or wish to state the overall effect more fully please continue on the back. Remember your comments are anonymous, and will help me to become a better director in the future.

## Appendix I: Evaluation Results (Audience)

## Audience Survey Results

The results given will be broken down by night, by individual question number, and any comments written by the audience members under that particular question. At the end of each night's results will be the results given by audience members to the open invitation for any further comments they wanted to give me. The comments listed are exactly as they were written on the survey.

A. Opening Night Thursday, October 12, 1995 Surveys returned: 12

Question #1 Points: 111 out of 120 Average score: 9.25

Comments: Overwhelming at times. Too much going on

### (Audience)

Question #2 Points: 109 out of 120 Average score: 9.08

Comments: Great

Question #3 Points: 107 out of 120 Average score: 8.92

Comments: Too extensive

Question #4 Points: 108 out of 120 Average score: 9.00

Comments: Great

Question #5 Points: 107 out of 120 Average score: 8.92

Total points: 542 out of 600 Average score: 9.03

General comments: Loved it!

I think to make it an illusion that you are seeing the other play the stage hands at first shouldn't be there and only Danny should be on stage.

B. Second Night Friday, October 13, 1995 Surveys returned: 14

Question #1 Points: 129 out of 140 Average score: 9.21

## Audience Survey Results

The results given will be broken down by night, by individual question number, and any comments written by the audience members under that particular question. At the end of each nights results will be the results given by audience members to the open invitation for any further comments they wanted to give me. The comments listed are exactly as they were written on the surveys.

- A. Opening Night Thursday, October 12, 1995      Surveys returned: 12
- |   |                              |                            |
|---|------------------------------|----------------------------|
| Question #1                               | Points: 111 out of 120       | Average score: 9.25        |
| Comments: Where did the ax come it?       |                              |                            |
| Overwhelming at times. Too much going on. |                              |                            |
| Question#2                                | Points: 109 out of 120       | Average score: 9.08        |
| Comments: None                            |                              |                            |
| Question#3                                | Points: 107 out of 120       | Average score: 8.92        |
| Comments: Too excessive.                  |                              |                            |
| Question #4                               | Points: 108 out of 120       | Average score: 9.01        |
| Comments: None                            |                              |                            |
| <u>Question #5</u>                        | <u>Points:107 out of 120</u> | <u>Average score: 8.92</u> |
| Total points: 542 out of 600              | Average score: 9.03          |                            |

General comments: Loved it!

I think to make it an illusion that you are seeing the other play the stage hands at first shouldn't be there and only Dotty should be on stage.

- B.) Second Night Friday, October 13, 1995      Surveys returned: 14
- |             |                       |                     |
|-------------|-----------------------|---------------------|
| Question #1 | Points:125 out of 140 | Average score: 8.93 |
|-------------|-----------------------|---------------------|

Comments: Didn't understand it at first, but it became clear -- the program was the same -- unclear at first -> clever play.

Question #2 At the beginning.

Comments: Who was sleeping with who?

A lot to watch at one time! (But that's a positive thing)

Question #2 Points: 112 out of 140 Average score: 8.00

Comments: They were excellent.

Question #3 Points: 130 out of 140 Average score: 9.29

Comments: Extremely funny

Question #4 Can never be too physically excessive.

Question #4 Points: 129 out of 140 Average score: 9.21

Comments: It made me feel at peace in a field of creative  
bubbiliness.

Question #5 Points: 133 out of 140 Average score: 9.5

Total points: 629 out 700 Average score: 8.99

General Comments: Great Play!

I really enjoyed the whole effect!

I may die a happy man.

Wonderful farce -- well done!!!

C. Third Night Saturday, October 14, 1995 Surveys returned: 36

Question #1 Points: 323 out of 360 Average score: 8.97

Comments: No where.

Total I've seen this play twice before and this time - I could

General Comments: really follow it.

Lost the Sheik joke and his resemblance.

Some words were muffled and it was hard to follow, but since I'd seen it before - I followed it just fine.

Question #2 Points: 323 out of 360 Average score: 8.97

Comments: Good energy and movement was fast paced -> helped keep audience involved.

Question #3 Points: 328 out of 360 Average score: 9.11

Comments: During 2nd act, focus point was weak and important actions were missed due to small business being played up and taking attention away from focus point.

Question #4 Points: 332 out of 360 Average score: 9.23

Comments: Possibly a little too excessive.

No.

It can be very busy - but I loved it.

The humor is very action oriented and very funny but almost overplayed as to lose the humor of the play.

Just right.

Good covers for bloopers, shows they are listening and reacting to each other.

The line between the characters and the cast/crew blurred, making this hard to answer. (see #2) (the survey responded 10 to #2)

Question #5 Points: 324 out of 360 Average score: 9.00

Total points: 1630 out of 1800 Average score: 9.06

General Comments: The stage changes were great!

Wonderful, funny, relaxing evening.

Very energetic, Very effective, Bravo Bravo Bravo!

Question #1 Funny! Wore me out!

Comments: I really enjoyed it - Keep up the great work!

It seemed there may have been a few mistakes but it

flowed with the story line.

Comments: I felt the play to be better directed than most college

plays. If any mistakes were made, I did not notice, which

is the point in itself. The effect of being frantic in Act

Two seemed to be overkill, although the comedic effect

was there.

Had fun!

Very funny -> would have been funnier, though, if more

attention could have been played to the plot humor as

opposed to the physical humor, which was done well.

I really enjoyed it. And I'm not just saying that.

D. Fourth Night Sunday, October 15, 1995 Surveys returned: 26

Question #1 Points: 237 out of 260 Average score: 9.12

Comments: The first act.

Not sure.

Behind stage -- gestures should be more expressive.

(But I've seen the play and the movie.)

Question #2 Points: 218.5 out of 260 Average score: 8.40

Comments: Articulation and volume.

Mostly during the backstage portion.

On the first act the actors could have spoken slower in

order to understand the other acts more.

Question #3 Points: 229.5 out of 260 Average score: 8.83

Comments: Too excessive.

Too excessive.

Question #4 Points: 228.5 out of 260 Average score: 8.79

Comments: Performers were great. Timing excellent.

When the techie fell offstage.

Question #5 Points: 216.5 out of 260 Average score: 8.33

Total points: 1130 out of 1300 Average score: 8.69

General Comments: Some of the actors need to not slur words as they are

talking extremely fast and timing is important in this

play. When words are slurred humor is lost.

Tremendous work in a very difficult space. We just lost some of the lines, etc. People who didn't know the play may have been lost.

Enunciate!

Great, except too much action but then, that's what the

story is all about.

Probably needed a bigger audience.

I'm a high school director and this is very true to life. I

feel like you took a video of six weeks of rehearsals.

Great timing, excellent characterization. I'm so happy to have this experience, the best show I've seen at

Lindenwood in the last two years.

Very good program!

Good pacing, although some dead spots.



E. Fifth Night Thursday, October 19, 1995 Surveys returned: 57

Question #1 Points: 528 out of 570 Average score: 9.26

Comments: It was really easy to understand they did a good job helping you follow.

Not at first, got lost at beginning.

Sometimes if people talked too fast, it was confusing.

Who was seeing who?

Question #2 Points: 503 out of 570 Average score: 8.83

Comments: Dynamics.

Lloyd should have had a British accent.

Question #3 Points: 517 out of 570 Average score: 9.07

Comments: Excessive especially Act Two.

Parts of Act Two did not concentrate on where the focus should be. (Having read the script I was watching for this.) But it still went very well.

Question #4 Points: 531 out of 570 Average score: 9.32

Comments: None.

Question #5 Points: 518 out of 570 Average score: 9.09

Total points: 2597 out of 2850 Average score: 9.11

General Comments: I really enjoy being able to view the set changes -- I

believe this is a fascinating aspect of Theatre/Live performance that many plays and Theatre Co.'s try to hide. Think about incorporating set changes as something the audience would really like to stay and watch. This set change was great. How can set changes become another level/layer in a live performance? Good luck in

your career. Keep the Arts ALIVE!

Don't you hate it when people in the audience are too stupid to know they are at a play and chatter the whole time?

I thought it was bitchin'! Dead Serious, loved it.

Very funny. Enjoyed it. Wonderful Job.

It was excellent!

Sometimes actors spoke so fast (in accent) that I didn't understand whole parts -- especially in Act Two.

There was a general lack of enunciation - couldn't understand half of the lines.

Fabulous job!

Selsdon Rocks!!

F.) Sixth Night Friday October 20, 1995 Surveys returned:70

Question #1 Points: 580 out of 700 Average score: 8.29

Comments: In the beginning.

Plot o.k.

Could not understand Steve Fite (Freddie) -- in the accent.

The sardines.

I figured it out in the middle.

The dialogue was a little hard to follow in some places - but this was the nature of the play.

It was occasionally hard to figure what was going on in

Act Two (backstage) when there was no dialogue (only actions by the cast). Also the English dialect of the maid

Comment: (Kate Cuba) was hard to understand.

Names of characters.

Question #2 Points: 602 out of 700 Average score: 8.60

Comments: Actors were good.

Some of the actors were not enunciating clearly.

Excellent Job.

Subtitles.

Steve's character (Freddie) slurred his words during 1st Act.

It was great.

Diction clearer in places.

Question #3 Points: 631 out of 700 Average score 9.01

Comments: Sometimes it went to fast.

Fine.

Second was better than One.

Too excessive.

Greatest hilarity/ fastest action I've ever seen!

Too frantic and rushed.

Beyond comprehension.

Too intense and a bit confusing at times.

Question #4 Points: 614 out of 700 Average score: 8.77

Comments: Yes.

Jeff David (Tim) did too much.

Question #5 Points: 606 out of 700 Average score: 8.65

Total points: 3033 out of 3500 Average score: 8.66

General Comments: Good stage crew!

Best show I have seen here in four years!

It took a while to figure out the premise. A few lines in program would have been helpful to getting with it faster.

People in top balcony couldn't see front of stage.

Good job overall. Got funnier and funnier Scene 1->Scene 2->Scene 3.

Jennifer - I was impressed. You successfully accomplished your goal. Congratulations! (It was hard to see the show from the balcony).

Everyone did a superb job. Especially Selsdon.

Very funny and exciting. Keeps going and never lacks action.

You guys were great !!! Two thumbs up.

Words were slurred.

I thought the bio's of the "actors" was clever. This was really a different play - enjoyed being backstage during the 2nd half.

The program was hard to figure out since everyone (each cast member) names - his/her own name, his/her name in the play "Noises Off", and his/her name in the play "Nothing On".

Well cast and played.

Funnier (and funny) 3rd act than N.Y. Broadway production.

A show with this kind of pace is exceedingly difficult to do. You managed to keep up the frantic pace without making it look forced or losing the underlying motivation. Congratulations from a fellow director!

G.) Final Night Saturday, October 21, 1995 Surveys returned: 118

Question #1 [View](#) Points: 1062 out of 1180 Average score: 9.0

Comments: The beginning. [View](#)

Second scene a little hard to follow. [View](#)

Yes. Articulation- very poor very difficult to follow.

Question #4 [View](#) I could not hear sometimes what they were talking too

Comments: [View](#) fast.

In the beginning I was lost.

Question #2 [View](#) 1st act: Actors were difficult to understand, dialect difficulty. [View](#) Points: 5348 out of 5900 Average score: 9.07

General Comments: [View](#) I got lost near the end of the 3rd act. [View](#) - Great Play!

Question #2 [View](#) Points: 1055 out of 1180 Average score: 8.94

Comments: The noise level was excessive in the 1st act (door slamming, actors yelling, etc...)

Who else would?

Question #3 [View](#) Points: 1067 out of 1180 Average score: 9.04

Comments: 2nd Act sometimes a little too chaotic, but still very effective. [View](#)

Act Two worked really well. Act one was a bit extreme too soon. Act Two is supposed to be insane - It could have built up slower. [View](#)

2nd Act slow at times - timing off!! [View](#)

A little excessive but followable.

O.K.

Loud to excess.

The physical action was the best part! Very effective.

Excellent timing.

Too excessive at times when focus needed to be in a certain place, but for the most part well done.

I felt the objective was lost a bit during 2nd Act it became so much confusion.

Question #4 Points: 1095 out of 1180 Average score: 9.28

Comments: (Stage?)

Excellent!

Question #5 Points: 1070 out of 1180 Average score: 9.07

Total points: 5349 out of 5900 Average score: 9.07

General Comments: I've never laughed as much at Lindenwood - Great Play!

This is probably one of the best shows Lindenwood has done in the past 5 years.

The best I've seen here yet!

10+++

Wonderful how much energy and enthusiasm!

The timing of Act Two was wonderful!

It's exactly like the cartoon "Road Runner" full of excitement.

Extremely hilarious! Wonderful! I don't know when I've laughed so much. Excellent pacing. The farcical elements were especially. Well done in Act Two. I teach literature,

so I've very used to complex plots - I don't know about the average theatergoer, though, because the whole idea is quite sophisticated.

I've seen the movie.

I think it was great, so keep up the good job.

I've enjoyed the play so much that I came back for the second time and brought more people. Acting-directing great. Wonderful timing - energy level was kept high. Very good use of "controlled chaos." I know well of these actors, superb casting all around. Each person's personality is shining through perfectly. Reminds me of the old French Farces only in modern times.

More enjoyable than many I have seen here in the past, I haven't fallen asleep yet!

I've been watching Lindenwood plays for over 13 years and I find this one to be one of the most impressive yet. I'm surprised no one has fallen and broken their necks yet. Good Job. Most enjoyable performance experienced in the 20+ years attending at the Jeckyl. You did a very fine job! This is a very difficult piece to pull off smoothly. The cast were all great. Believable. I laughed heartily! I laughed and laughed! Siskel and Ebert raves two thumbs up!!

Your play was great!

The actors really made the show, they all worked

together. It's great to see a show with very enthusiastic actors in it. Congratulations on a job done very well!!!

Larissa Forsythe (Brooke) and Christopher Nolte (Lloyd) were especially funny! I've seen the play - twice, the first time I thought it was funny but the second I

understood it more.

This was a great show!

Outstanding! 20 out of 10!

Overall: very entertaining. Good Job from All.

This is the 3rd production of this show that I've seen. I'm very impressed with the smoothness of the 2nd Act. That sort of chaos is hard to create on stage without breaking bones! Well done!

Where did this take place US,UK or somewhere in between?

Make T.V. Film of this play.

The casting was excellent, however, enunciation could have been clearer, and in the first act, there was almost too much yelling, different vocal levels may have been more effective...Good Show!

Overall, I thought this show was absolutely fabulous, the choreography, the acting, the costuming, everything. The show is EXTREMELY difficult and was well done overall.



H.) Next, I collected the overall scores from all four nights and averaged the scores. Three hundred and thirty-three surveys were returned. This number reflects approximately one third of the total audience number. The following is the result:

Question #1	Points: 2966 out of 3330	Average score: 8.91
Question #2	Points: 2922.5 out of 3330	Average score: 8.99
Question #3	Points: 3009.5 out of 3330	Average score: 9.04
Question #4	Points: 2837.5 out of 3330	Average score: 8.52
Question #5	Points 2974.5 out of 3330	Average score: 8.93
<b>Overall score: 14710 out of 16650</b>		<b>Overall average: 8.83</b>

Looking over the overall results, I feel my show was generally well received by the audience members. I must say that I was a bit surprised with the lower score of question number four (see Appendix H). This seemed a bit low when I compared it with the score of number five (see Appendix H). I had thought that this show had reflected a heavily ensembled collective. I'm not really sure what I could have done to push this impression on to the audience even more. I was happy to see that the audience felt the physical action seemed to add to the show, as opposed to subtracting from it (Appendix H Question #3). Overall, I feel the show was a success.

As a side note, I also learned (during the run of the production) that in order to receive the maximum number of surveys back, the director should distribute a writing utensils with the survey, and not to pass them out to audience members until after Act Two.



Both reviews on this page are those Bob Wilcox of The Riverfront Times. The top review is from October, and the bottom review is from January.

## Theatre

### SHAW-STOPPERS

BY BOB WILCOX

There's no "best of" in St. Louis theater for 1995, but rather my very personal, very opinionated list of what stands out in my memories of the year past. I hope it will stimulate you to think over your own joys and sorrows theatrical in '95.

Because George Bernard Shaw is my favorite playwright, I've always delighted when I get a chance to see one of his plays. I'm especially delighted when it's done as well as the Rep did *Man and Superman*. Best of all, this was exuberantly theatrical, funny Shaw not Shaw reverently treated as a great mind. The greatness of the latter ultimately rest on the greatness of the former. And I was happy to see that the undergraduate production of Shaw's *Misalliance* at St. Louis U., a play scheduled for the Rep this spring, took much the same approach.

Other revivals of familiar plays also gave pleasure. ShatterMask presented a polished production of *Design for Living*, by Shaw's clever near-contemporary Noel Coward. The New Theatre brought back their production of David Mamet's *Speed-the-Plow*, giving us an opportunity to savor again not only Wayne Salomon's bravura performance but also the subtle shadings of Peter Mayer and Angie Ohren - their playing of the sudden reversal of power between their two characters in the second scene was exquisite.

In community theater, the ....

**JOYFUL NOISE:** Farce is the most technically difficult kind of comedy. All the more impressive, then, is the timing and physical clarity with which Lindenwood students, well rehearsed by director Jennifer Forrest, are pulling off Michael Frayn's brilliant farce *Noises Off*, especially its hilarious third act. Maurice "Moe" Conn III's compact, appropriately tacky set helps them keep everything focused and under control. It's very funny.

Players Guild produced one of my favorite shows *Twelfth Night*, with great and obvious intelligence, respect and love. The Alton Little Theatre's *Our Town* made me realize how much richer Wilder's work is than I always expect it to be. On the campuses, the Conservatory of Theatre Arts at Webster University broke Shakespeare's grip on early English revivals with a well-spoken, well-conceived stagings of John Ford's *'Tis Pity She's a Whore*; their recent return to the Bard with *Twelfth Night* had the same virtues. And Lindenwood demonstrated that undergraduates can successfully conquer the fiendish technical difficulties of complex farce in *Noises Off*.

# St. Charles County Entertainment & Life

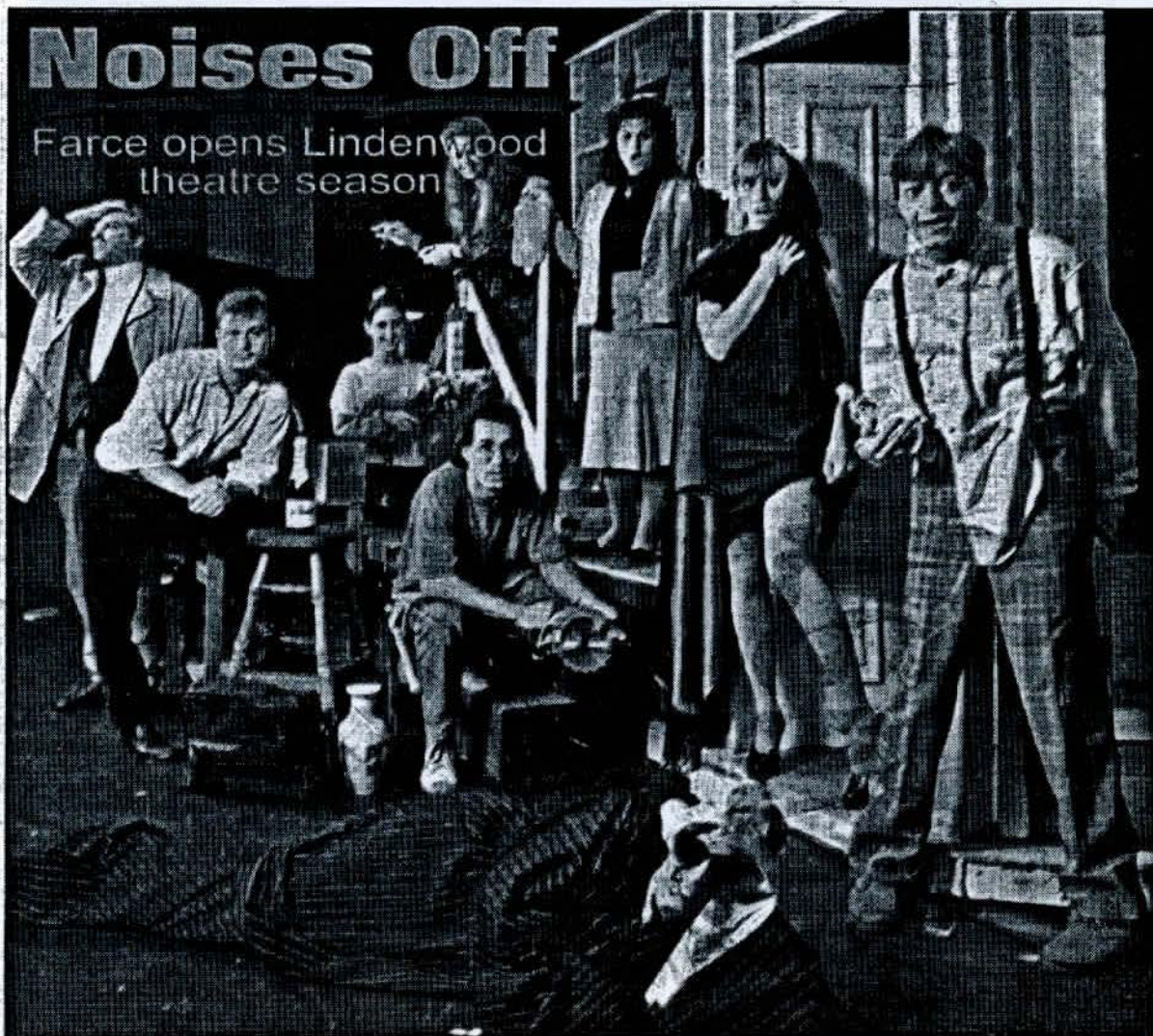
SEEK!  
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Friday, October 13, 1995

A Weekly Publication of the Suburban Journals

## Noises Off

Farce opens Lindenwood theatre season



Restaurant Review...4B

# St. Charles County Entertainment Life

## COVER STORY

### 'Noises Off' coming on Lindenwood stage

By Christopher Duggan  
Entertainment Editor

Anyone involved with the live theatre knows that within the framework of sets, actors and behind-the-scenes interplay between the cast and crew lies great subject matter for a comic script.

Michael Frayne picked up that idea and played it to its maximum potential with his play, "Noises Off," which opened the Lindenwood College Theatre

Department's mainstage season yesterday (Thursday) and will run through Oct. 31.

The play will be performed at 8 p.m. on Oct. 13, 14, 15, 20 and 21 and at 2 p.m. on Oct. 15 at the Jelkyl Theatre on the Lindenwood College Campus. For ticket information or reservations, call 949-4378.

"Noises Off" follows a touring company on its national tour of a British farce called "Nothing On."

Brian Reeder, who heads the college's theatre department, said the story shows the company is behind schedule and struggling with a collection of problems, including the entangled love lives of the cast and one cast member who spends much of the play "looking for

a quick nip of the bottle."

"It's a laugh-out-loud farce," Reeder said. "It's funny from start to finish."

The cast includes Catherine Cuba as Dottie, Jeff David as Tim, Chad Little as Gary, Wm. Steve Fite as Freddie, Chris

Nolte as Lloyd the director, Larissa Halsal as Brooke, Stacy Snyder as Belinda, Anita Dupree as Poppy the stage manager and Brandon Williams as Selsdon the drunkard.

Reeder said many of the cast is involved in multiple aspects of the play. For example, David worked extensively on the set, Little worked on costumes and Snyder is in charge of props.

Other cast members, such as grad students Cuba and David, will be directing other Lindenwood productions this season — "The Robber Bridegroom" and "Enter a Free Man," respectively.

In fact, all of this season's mainstage productions, except the season closer "Relapse," will be directed by graduate students in the drama program.

"Relapse" will be directed by Marcia Parker, dean of the college's fine arts department. Directing "Noises Off" is

Jennifer Forrest, a third-year graduate student from St. Louis. In fact, the play is part of her thesis project in pursuit of her Master of Fine Arts degree.

"She has done a lot with this play that is very difficult," Reeder said. "It is physical comedy, which is very hard to do, and she has done very well with it."

The remainder of the college's mainstage season consists of the following:

"A Christmas Carol," the tale of the Christmas Eve conversion of miser Ebenezer Scrooge, will return to the college for the holidays as it has on an annual basis for the past several years.

This adaptation of the Charles Dickens classic will be performed at 8 p.m. on Nov. 30 and Dec. 1, 2, 7 and 9 and at 2 p.m. on Dec. 2 and 3.

"Enter a Free Man," a comedy-drama by Tom Stoppard, will be performed at 8 p.m. on Feb. 15, 16, 17, 22, 23 and 24 and at 2 p.m. on Feb. 18.

"The Robber Bridegroom," the 1995-96 season's musical, is based on the writer Endora Welty's stories about Jamie Lockhart, the dashing robber bridegroom who steals women's hearts.

The musical will be performed at 8 p.m. on March 14, 15, 18, 21, 22 and 23 at the Lindenwood Activity Center, formerly the St. Charles Country Club. It is the only mainstage production of the season that will not be performed on the Jelkyl Theatre stage.

"The Relapse," by John Vanbrugh, is a restoration

comedy of manners that deals with upper class people who fall into "naughty ways."

The play will be performed at 8 p.m. on April 11, 12, 13, 18, 19 and 20 and at 2 p.m. on April 14.

Tickets go on sale two weeks prior to the opening of any given play. To purchase tickets, call 949-4378 between 1 and 5 p.m. on Monday through Thursday and between 1 and 5 p.m. on Friday. Season tickets, which offer a discount from individual ticket prices, are also available through Reeder at 949-4966.

Reeder said the plays are chosen by the directors, who work in consultation with the department's full-time staff to determine whether or not the plays are appropriate and match the physical constraints of the theatre space.

Because of the academic nature of Lindenwood's theatre, Reeder said his department has more latitude in the selection of its season than many other area theatres.

"We have a really good audience base," Reeder said. "Aside from 'Noises Off' and 'A Christmas Carol,' all our plays are not very well-known. Even if our audience has not heard of a play, they know they will see something of quality."

Reeder said plays are also chosen on the basis of their instructional potential.

"We like to have plays that provide a good learning experience and that offer something different," Reeder said. "I think we have a very good season this year."

#### On The Cover:

The world of theatre and its many unseen nuances are exposed in the farce, "Noises Off," which opens the Lindenwood College Theatre Department's 1995-96 season.

Roy Sykes photo

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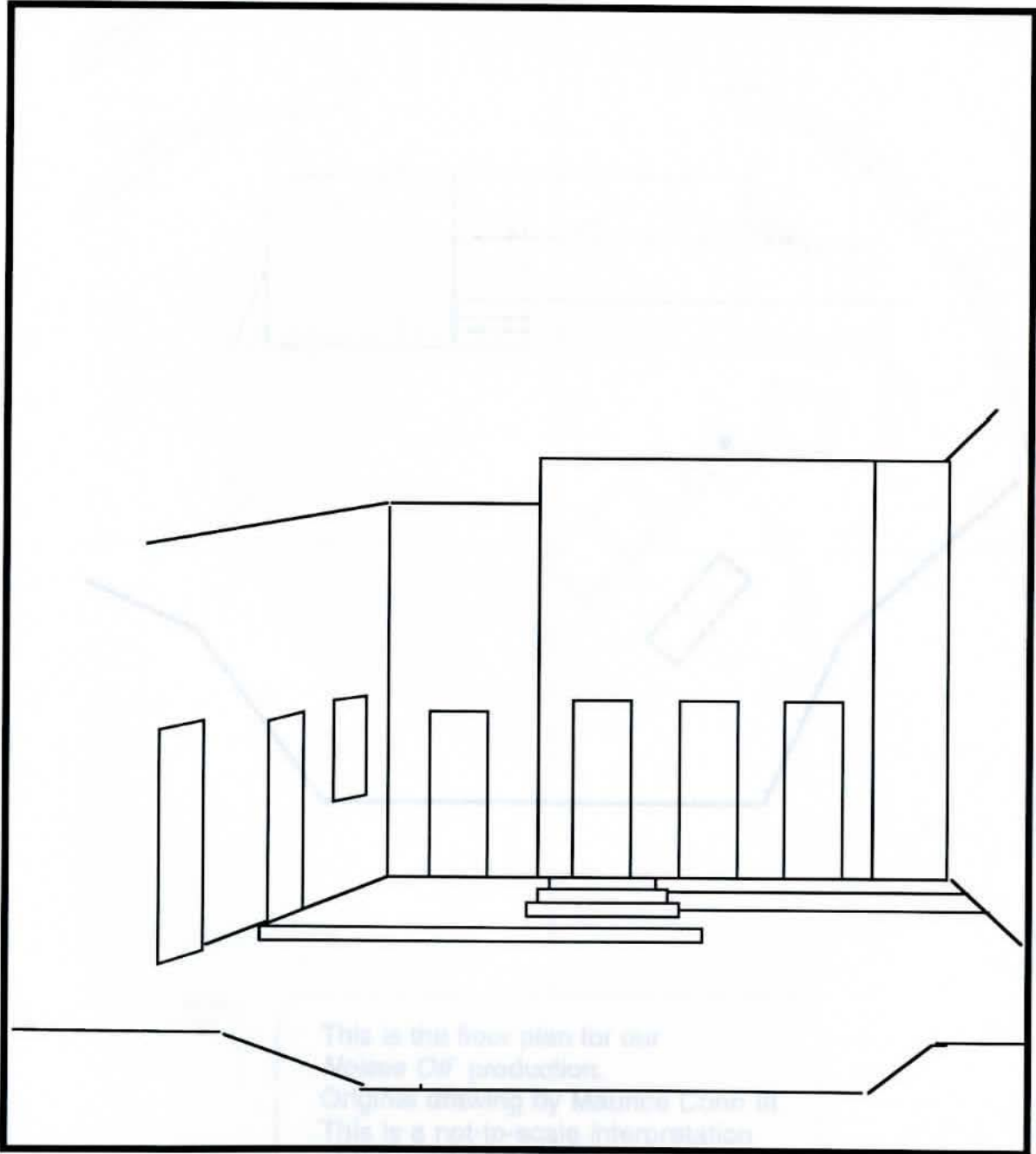
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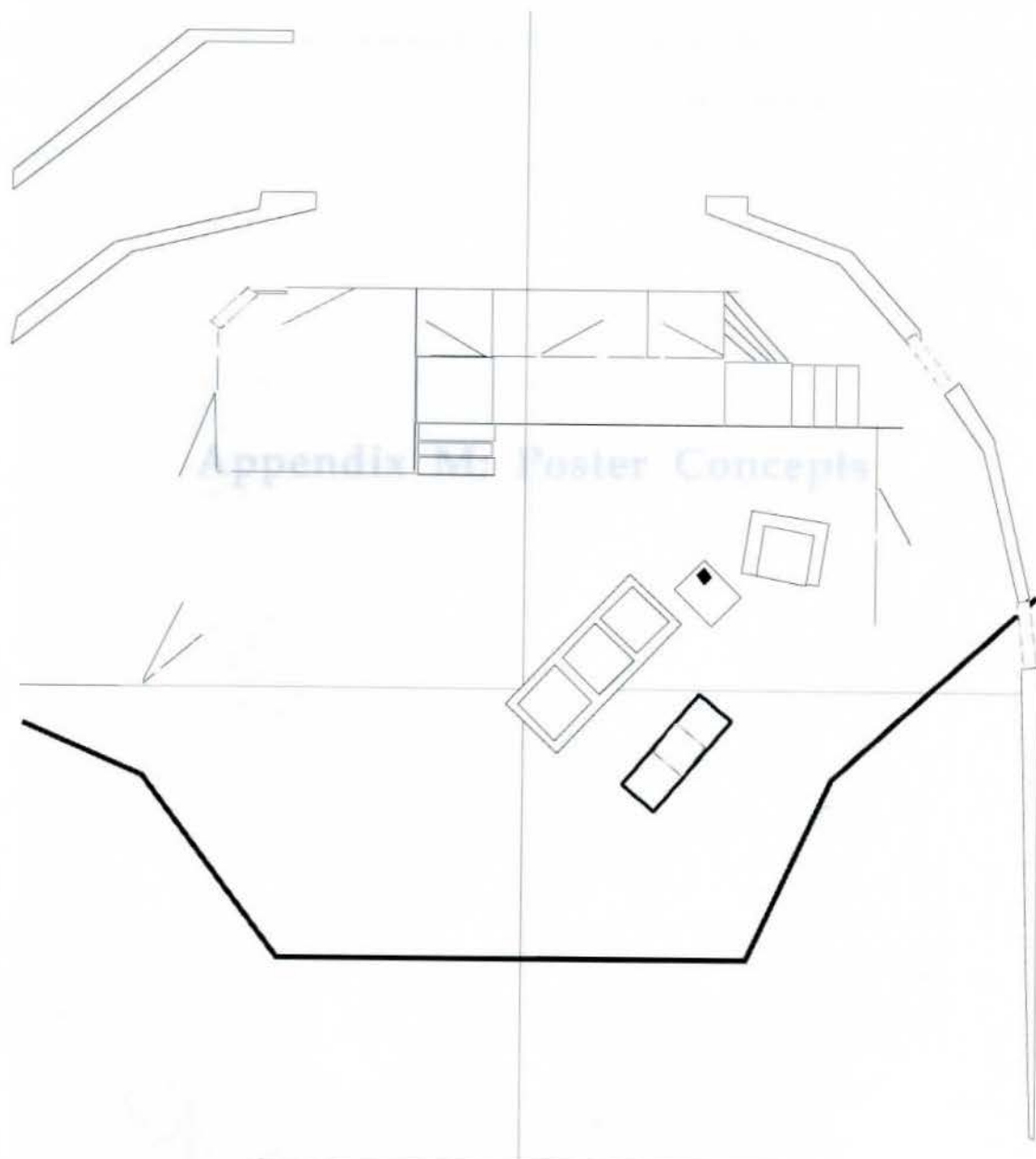
## Appendix L: Floor Plan



This is another (frontal) view of the car design.



This is another (frontal) view of the set design.



This is the floor plan for our  
*Noises Off* production.  
Original drawing by Maurice Conn III.  
This is a not-to-scale interpretation  
of the original drawing.

The following two pages show two different layouts for the poster of our production. The first poster shown was the first design submitted. It was decided against for practical reasons. It would have been too expensive for the department to reproduce on a large scale. The second poster was the one that was actually used for publicity for this production.

## Appendix M: Poster Concepts

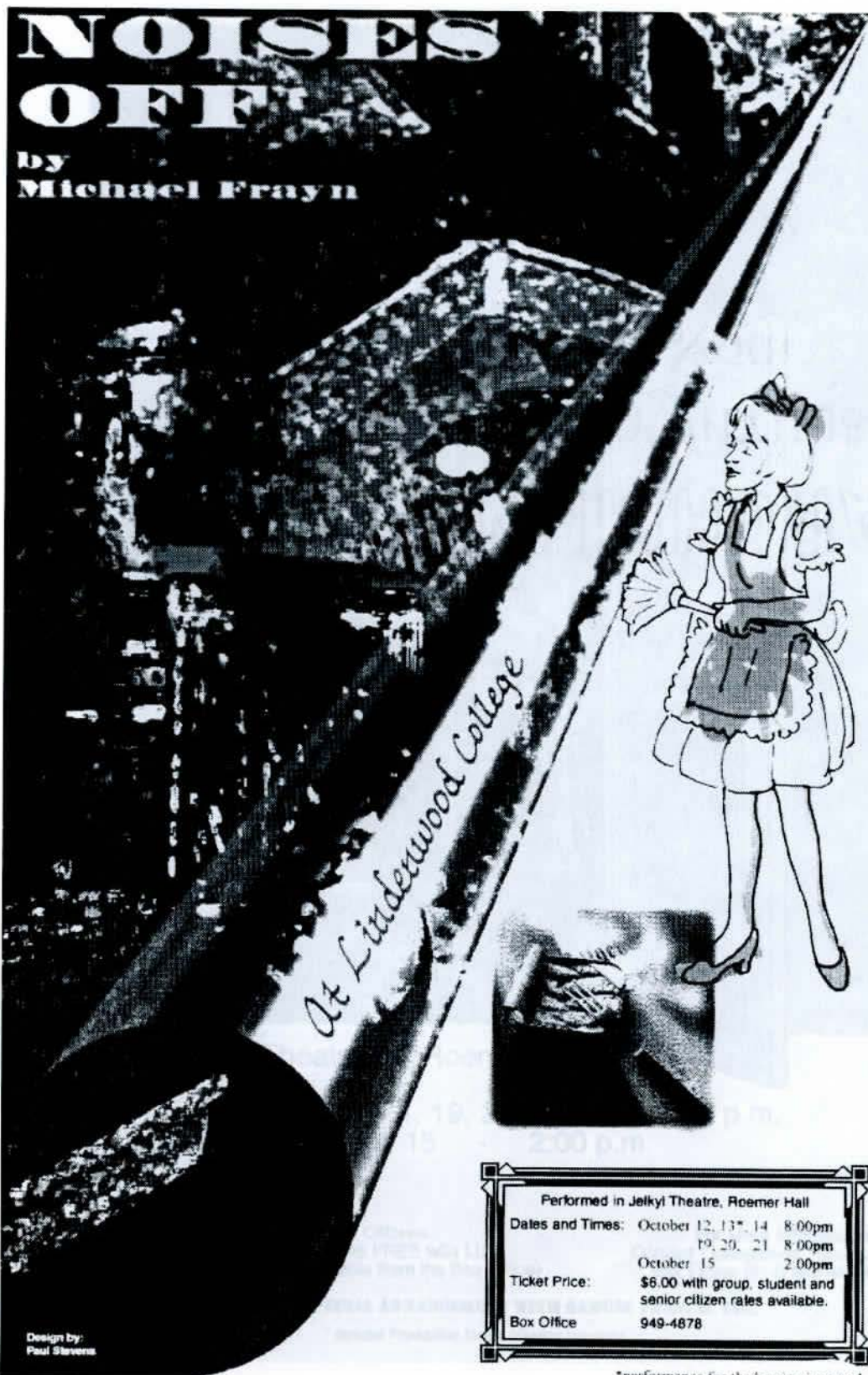
The following two pages show two different concepts for the poster of our production. The first poster shown was the first design submitted. It was decided against for practical reasons. It would have been too expensive for the department to reproduce on a large scale. The second poster was the one that was actually used for publicity for this production.



# NOISES OFF!

by  
Michael Frayn

*At Linderwood College*



Design by:  
Paul Stevens

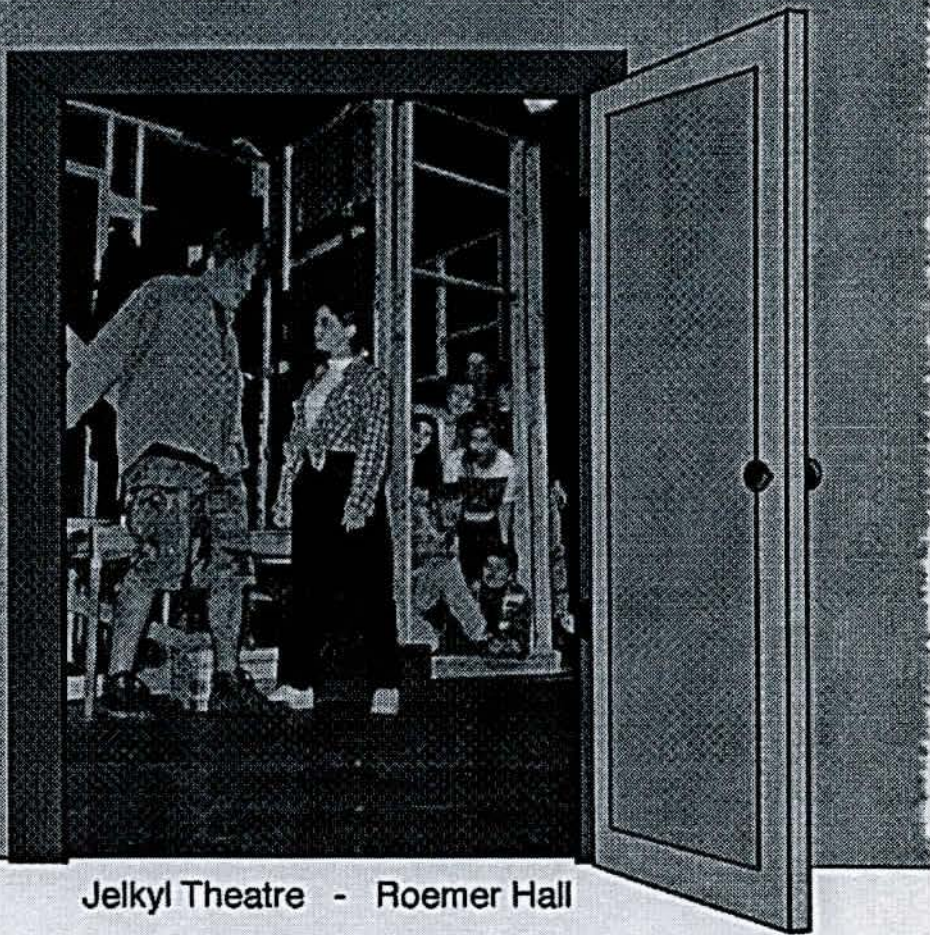
Performed in Jelkyl Theatre, Roemer Hall	
Dates and Times:	October 12, 13*, 14 8:00pm 19, 20, 21 8:00pm October 15 2:00pm
Ticket Price:	\$6.00 with group, student and senior citizen rates available.
Box Office	949-4878

\*performance for the hearing impaired  
Produced by special arrangement with Samuel French, Inc.

Lindenwood College Theatre Presents

# NOISES OFF

BY MICHAEL FRAYN



Jelkyl Theatre - Roemer Hall

Oct. 12, 13\*, 14, 19, 20, 21 - 8:00 p.m.  
Oct. 15 - 2:00 p.m.

Tickets: \$6.00 General Public  
\$3.00 Student/Senior Citizens  
Lindenwood Students FREE with I.D.  
(Season Subscriptions available from the Box Office)

For More Information  
Contact Lindenwood Theatre  
Box Office (314) 949-4878

**PRODUCED IN SPECIAL ARRANGEMENT WITH SAMUEL FRENCH, INC.**

\* Special Production for the Hearing Impaired

These are the eight pages of the program that was handed out to the audience for each evening's performance. The program is written as the play if it is a program within a program. There is both the original, an opening and a phony and listing and biography. This document added to the research cover of the production.

## Appendix N : Program



These are the eight pages of the program that was passed out to the audience for each evening's performance. The program is similar to the play; it is a program within a program. There is both the original cast listing, and a phony cast listing and biography. This (hopefully) added to the overall humor of the production.

**NOISES  
OFF**  
BY  
**MICHAEL  
FRAYN**

OCTOBER 12, 13\*, 14, 15, 19, 20, 31  
1985

JULEVL THEATRE - ROEMER HALL

Produced in Special Arrangement with Carnival Frayn, Inc.

\*Special performance for the opening season!

Lindenwood College Theatre Program

Presents

# NOISES

# OFF



BY

**MICHAEL**

**FRAYN**

**OCTOBER 12, 13\*, 14, 15, 19, 20, 21**  
**1995**

**JELKYL THEATRE - ROEMER HALL**

Produced in Special Arrangement with Samuel French, Inc.

\*Special performance for the hearing impaired

Lindenwood College Theatre Presents

## **NOISES OFF**

**BY MICHAEL FRAYN**

**CAST**

(in order of appearance)

Dotty Otley -----	Katherine Cuba *
Lloyd Dallas -----	Christopher Nolte
Garry Lejeune -----	Chad Waylan Little
Brooke Ashton -----	Larissa Forsythe
Poppy Norton-Taylor -----	Anita Dupree
Frederick Fellowes -----	Wm. Steve Fite
Belinda Blair -----	Stacy Michele Snyder
Tim Allgood -----	Jeff David
Selsdon Mowbray -----	Brandon J. Williams

**ACT I**

The living room of the Brents' country home,  
on a Wednesday afternoon  
(Heartland Theatre, Kansas City, MO., Thursday, Sept. 14)

-- 10 MINUTE INTERMISSION --

**ACT I**

The living room of the Brents' country home,  
on a Wednesday afternoon  
(Jelkyl Theatre, St. Louis, MO., Sunday Matinee, Oct. 15)

-- 10 MINUTE INTERMISSION --

**ACT I**

The living room of the Brents' country home,  
on a Wednesday afternoon  
(Steppenwolf, Chicago, IL., Saturday, Nov. 5)

The cast of *Noises Off* are performing a play called *Nothing On*,  
an extract from the program of which follows.

\* Appearing courtesy of the Actor's Equity Association



## JELKYL THEATRE

St. Louis, Missouri

Commencing Thursday - 14th September for One Week Only

Evenings at 7:45

Matinee: Sunday at 2:00

Saturday at 5:00 and 8:30

Otstar Productions LTD.

presents

**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**

WORLD PREMIERE PRIOR TO NATIONAL TOUR

SMOKING NOT PERMITTED IN THE AUDITORIUM

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.

## NOTHING ON

by Robin Housemonger

*Cast in order of appearance*

Mrs. Clackett .....	Dotty Otley
Roger Tramplemain .....	Garry Lejeune
Vicki .....	Brooke Ashton
Phillip 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 and Stage Manager .....	Tim Allgood
Assistant Stage Manager .....	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  
AMERICAN BREWERIES in sponsoring this production.

## 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 Roxy 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 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*. More 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, 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 St. Louis 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 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 BC 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.

**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** (Phillip Brent) comes from a theatrical family — his parents were a popular speciality dance act of the forties and fifties, '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, Ventnot, 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!'

**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 Brenchicle, 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 American 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, skiing, tennis, reading good books, and loving anything small and furry.

**ARTISTIC / TECHNICAL STAFF**

Director ----- Jennifer Forrest  
 Costume Designer ----- Niki Juncker  
 Scenic Designer ----- Maurice "Moe" Conn III  
 Lighting Designer ----- Donnell Walsh  
 Stage Manager ----- James A. Karase  
 Assistant Stage Manager ----- Teresa Ward  
 Interpreters for the Hearing Impaired  
     Mary Morgan, Kathleen Schandl  
 Scene Shop Foreman ----- Jeff David  
 Technical Director ----- Donnell Walsh  
 Production Stage Manager ----- Jeff Corriveau  
 Master Carpenter ----- Wm. Steve Fite  
 Assistant Master Carpenter ----- Tyler Duenow  
 Scenic Carpenters/Painters  
     Claire Aberasturi, Carrie Alden, Brandy Blanquart,  
     Chad Carey, Jered Clark, Kim Colnaghi, Jeff Corriveau,  
     Andy Dove, Tyler Duenow, Sarah Elbert, Wm. Steve Fite,  
     Baron Vaughn Grafft, Samantha Haase, Stephanie Jones,  
     Nick Kelly, Maggie Kuehner, Chad Little, Liz Locke,  
     Jason Melaski, David Montgomery, Jeremy Morris, Louie Quigle,  
     Stephanie Richmond, Frank Romano, Dawn Smith, Hope Stock,  
     Benjamin Swoboda, Jennifer Van Hoogstrate, Teresa Ward,  
     Becky Welches, Julie Wheat, Brandon Williams  
 Master Electrician ----- James Fletcher  
 Electricians  
     Liz Locke, David Montgomery, Frank Romano,  
     Dawn Smith, Jennifer Van Hoogstrate, Becky Welches  
 Light Board Operator ----- Mary Freitag  
 Sound Designer ----- Jennifer Forrest  
 Sound Board Operator ----- Jim Akman  
 Costume Shop Foreman ----- Chad Waylan Little  
 Costume Shop Crew  
     Carrie Alden, Lynise Austin, Heather Braasch,  
     Anita Dupree, Kimberly Gifford, Mary Hanna,  
     Stefany Richmond, Carrie Roberts  
 Wardrobe ----- Mary Hanna, Stefany Richmond  
 Running Crew  
     Heather Braasch, Baron Vaughn Grafft,  
     Samantha Haase, Kim Gifford  
 Property Master ----- Stacy Snyder  
 Box Office Manager/Publicity ----- Jeff Corriveau  
 Box Office Crew  
     Matthew Dallavis, Maggie Kuehner, Andrea Lester,  
     Kelley Powell, Michele Tomko, Becky Welches  
 House Manager ----- Jeff Corriveau  
 Poster Design/Program Production ----- Jeff David



## **BENEFACTORS**

John & Jacqueline Cooney  
Larry Doyle

## **SPECIAL THANKS**

Arrow Rock Lyceum, Jeff David,  
Florissant Valley Community College - Arlene Chapman  
Frank Kiss, Chad Little,  
Ole Tyme Pottery Factory, Brian Peters,  
Michele Rodgers, Maria & Susan Romine,  
Dee & Paul Snyder, David Van Hoogstrate

## **UPCOMING LINDENWOOD SEASON EVENTS**

### **A CHRISTMAS CAROL: A GHOST STORY** adapted from the novel by Charles Dickens

Nov. 30, Dec. 1, 2, 7, 9 at 8:00 p.m.

Dec. 2 & 3 at 2:00 p.m.

Jelkyl Theatre

### **ENTER A FREE MAN** by Tom Stoppard

Feb. 15, 16, 17, 22, 23, 24 at 8:00 p.m.

Feb. 18 at 2:00 p.m.

Jelkyl Theatre

### **ROBBER BRIDEGROOM**

Mar. 14, 15, 16, 21, 22, 23 at 8:00 p.m.  
Lindenwood Country Club

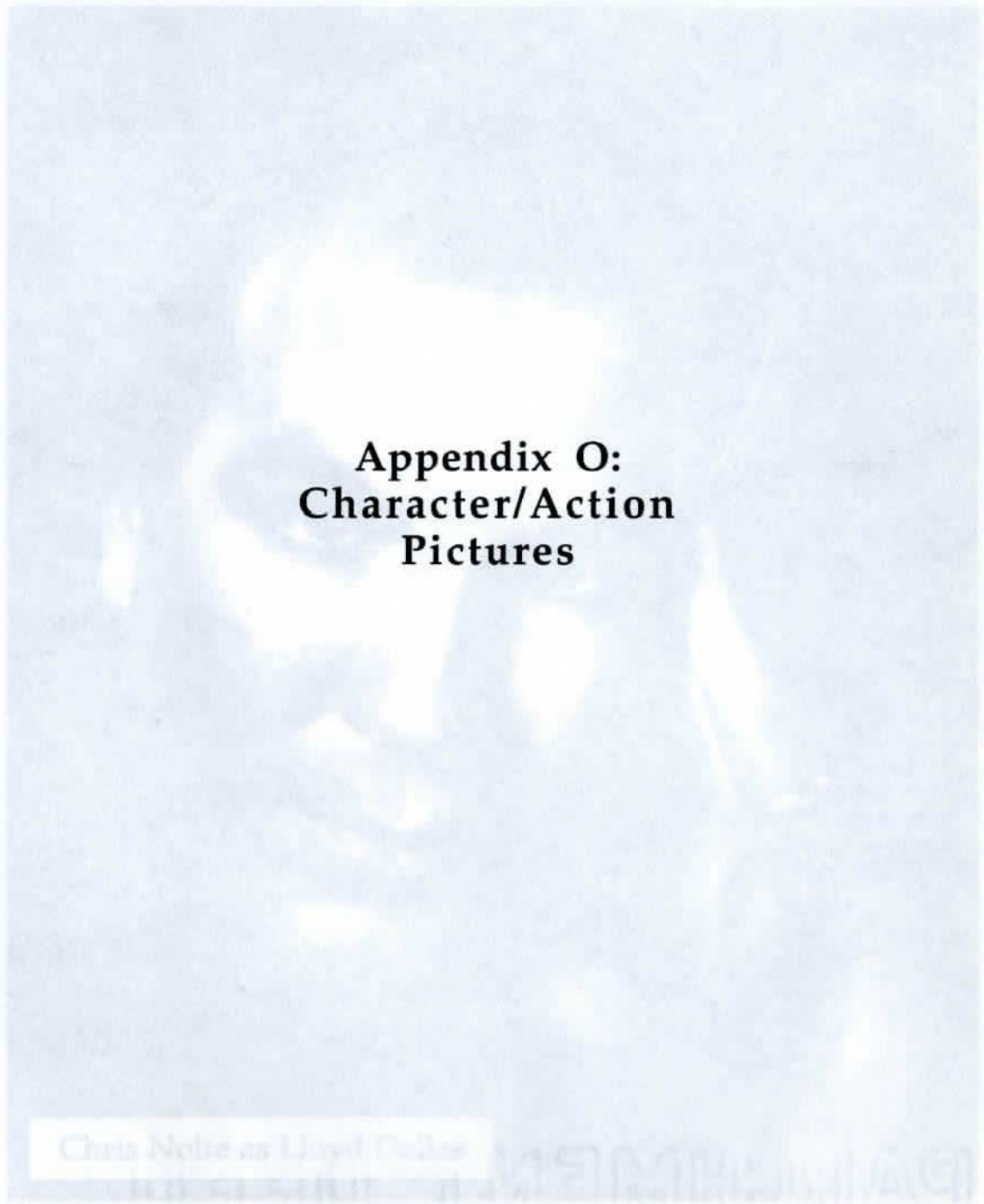
### **THE RELAPSE** by John Vanbrugh

Apr. 11, 12, 13, 18, 19, 20 at 8:00 p.m.

Apr. 14 at 2:00 p.m.

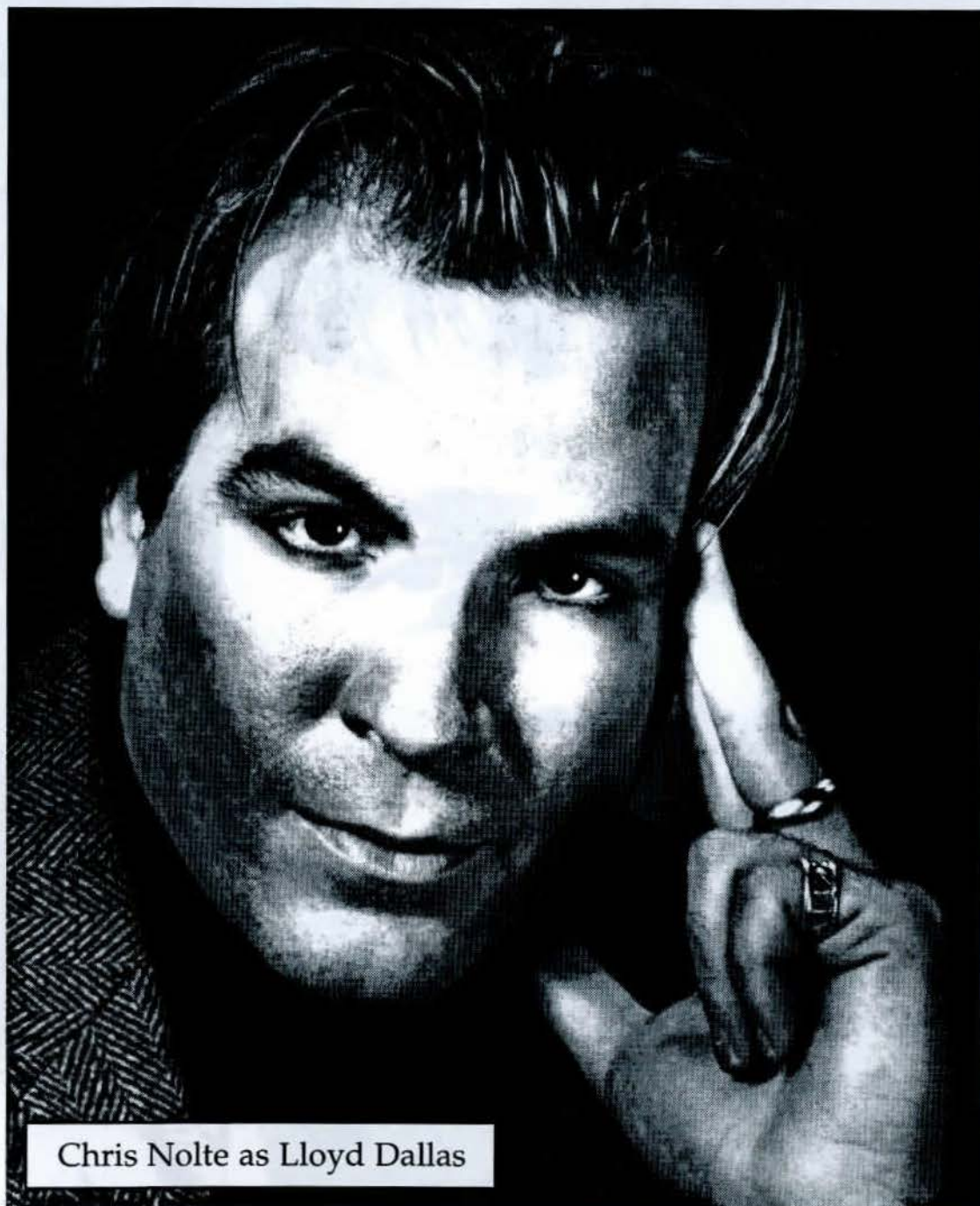
Jelkyl Theatre

If you are interested in becoming a Season Ticket Member  
please contact a box office representative.



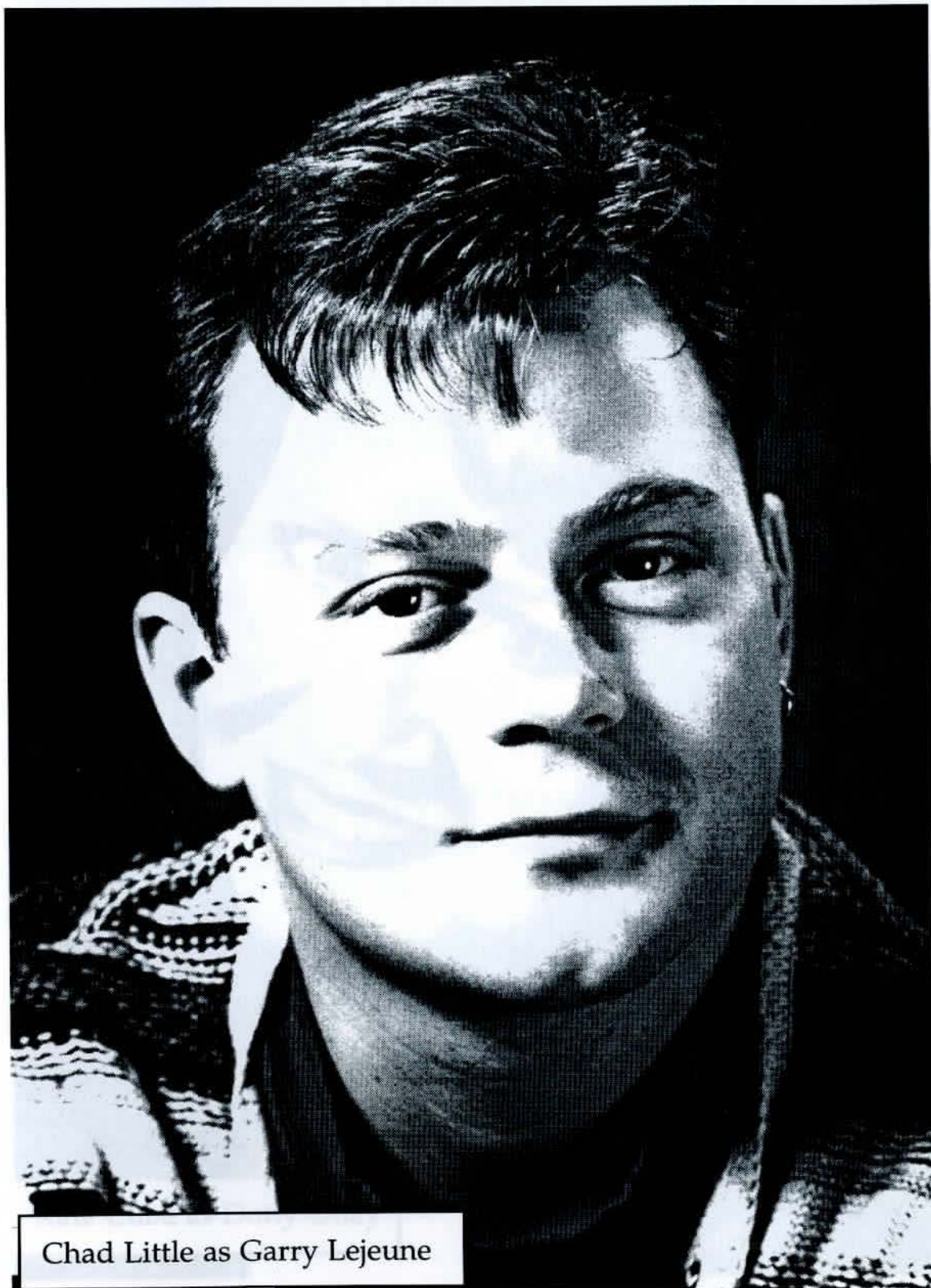
**Appendix O:  
Character/Action  
Pictures**

Chris Noke as Lloyd Dallas



Chris Nolte as Lloyd Dallas

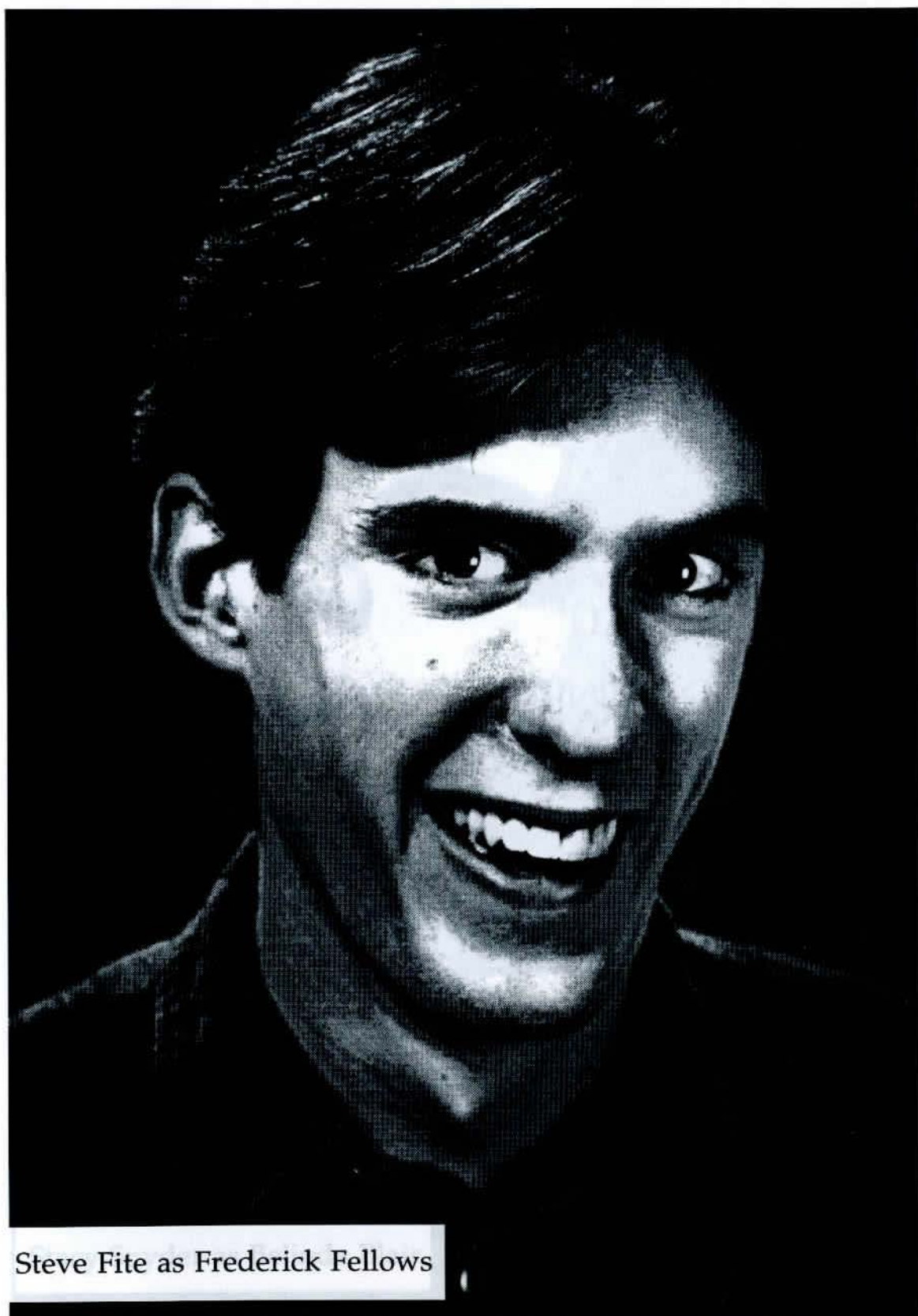
Chad Little as Garry Lejune



Chad Little as Garry Lejeune



Kate Cuba as Dotty Otley



Steve Fite as Frederick Fellows

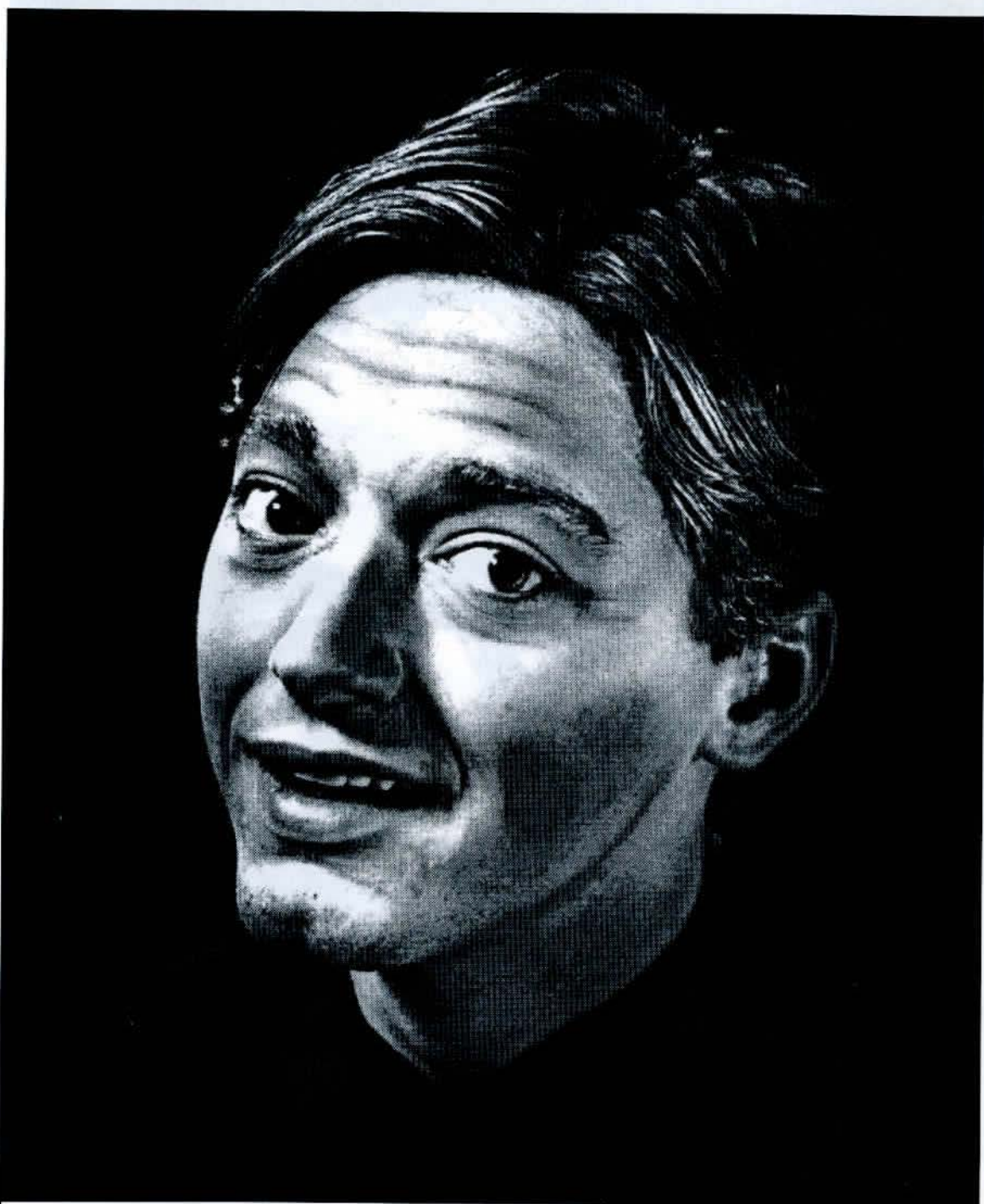


Stacy Snyder as Belinda Blair

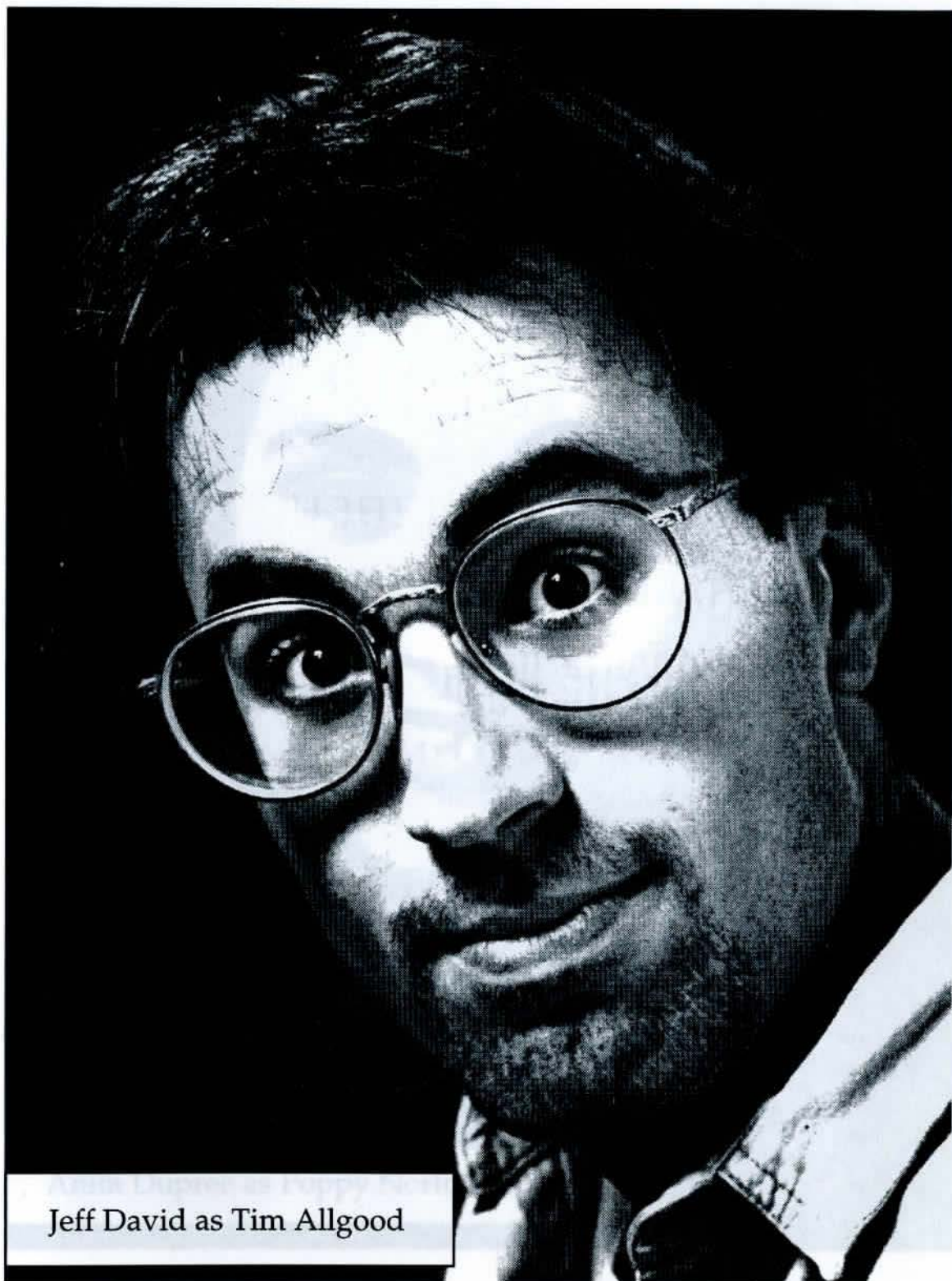


Larissa Forsythe as Brooke Asheton





Brandon Williams as Selsdon Mosbray



Jeff David as Tim Allgood



Anita Dupree as Poppy Norton-Taylor



