

# ACTOR'S INFORMATION

Please fill out and bring to audition completed

Name \_\_\_\_\_ Age \_\_\_\_\_

Phone #'s (H) \_\_\_\_\_ (C) \_\_\_\_\_ (W) \_\_\_\_\_

E-mail Address \_\_\_\_\_

Home Address \_\_\_\_\_

Part(s) Auditioning for:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Theatre Experience (not only MCP):

---

---

---

---

Other Performing Experience or Special Skills:

---

---

---

List all known conflict dates or any conflicts:

---

---

---

---

Any technical aspects of this production you would like to help with:

---

---

---



CHARACTER LIST – NOISES OFF Some actors play two characters. One onstage character and one off stage character.

### FEMALE CHARACTERS

**Dotty Otley / Mrs. Clacket:** (Off stage Dotty) A late-middle-aged American actress. Forgetful. Dating Garry, though she attempts to make him jealous by meeting with Freddy. (On Stage Character: Mrs. Clackett): A Cockney Housekeeper for the Brent's home in England. Hospitable, though slow. Brooke

**Ashton / Vicki:** (Off Stage: Brooke) A young inexperienced American actress. Pays no attention to other performers, either in performance or backstage. She seems as though she is not really present – like she is somewhere else inside her head. Is always losing her contact lenses. One-third of a Lloyd–Poppy–Brooke love triangle. (On Stage Character: Vicki): An English woman who works for Inland Revenue and is trying to woo Roger.

**Belinda Blair / Flavia Brent** (Off stage Belinda): Cheerful and sensible, a reliable American actress. She may have feelings for Freddy. (On Stage Character: Flavia Brent): Phillip Brent's English wife. She is dependable, though not one for household duties.

**Poppy Norton-Taylor:** American Stage Manager. Emotional and over-sensitive, and envious of Brooke, whom she understudies. Carrying Lloyd's child. One-third of a Lloyd-Poppy-Brooke love triangle.

### MALE CHARACTERS

**Lloyd Dallas:** The director of the play, Nothing On. Temperamental. One third of a Lloyd–Poppy–Brooke love triangle.

**Garry Lejeune / Roger:** (Off stage: Garry) An American actor who never finishes a sentence. Always is completing sentences with, "you know..." Easily fired up, repeatedly tries to attack Freddy after believing that Dotty was cheating on him with Freddy. Speech affectations disappear onstage but are everpresent offstage. Dating Dotty. (On Stage Character: Roger): An English Real estate agent who is attempting to rent Flavia's and Phillip's home, but uses it for his own personal benefit.

**Frederick Fellows / Phillip Brent / Sheikh :** (Off stage: Freddy) An American actor with a serious fear of violence and blood. Gets nosebleeds easily. Often questions the meaning of his lines and moves. Blames himself often for things going wrong. (On Stage Character: Phillip Brent): An Englishman who lives out of the country with his wife Flavia to avoid paying taxes. He enters the country knowing that if he is caught by Inland Revenue, he will lose most of the year's income. (On Stage Character: Sheikh): A Middle-Eastern, Interested in renting Flavia's and Phillip's home and is the spitting image of Phillip.

**Selsdon Mowbray / Burglar:** (Off Stage: Selsdon Mowbray): An elderly alcoholic Englishman who hides his bottles onstage. If he is not in sight while rehearsing, the stage crew must find him before he passes out. Is hard of hearing when he wants to be. (On Stage Character: Burglar): Old Cockney man in his seventies, breaking into the Brent's home.

**Timothy Allgood:** An over-worked American Assistant Stage Manager. Understudies Selsdon and Freddy.



## Noises Off Synopsis

*Noises Off* is a theatrical farce by English playwright Michael Frayn. First published in 1982, the play is a behind-the-scenes look at a chaotic stage production populated with frenetic and unstable actors, a volatile director, and an overworked and overly emotional stage crew. Interspersed throughout the typical narrative structure of the piece are scenes from the play-within-a-play the group is performing: a tacky sex comedy called *Nothing On*.

Act I opens at a technical rehearsal for *Nothing On* at the Grand Theatre in Weston-super-Mare, Great Britain. The show is only hours from its big premiere, but the cast is far from ready. Dotty Otley, a television star with top billing in the play (and also one of its principal investors), forgets what to do with her props, which include, inexplicably, a number of platefuls of sardines. Leading man Garry Lejeune constantly challenges the stage directions as they're written in the script. But Dotty and Garry aren't the only ones with problems. It seems every one of the actors struggles with some impairment: forgetting lines, missing their entrance and exit cues, dealing with a temperamental set where doors meant to open don't and doors meant to close stay open. Then there's Selsdon Mowbray, an aging, veteran actor with a monolithic drinking problem who appears to be just a few steps shy of death's door. He wanders around the set, habitually lost.

Attempting, unsuccessfully, to manage this mayhem is Lloyd Dallas, the director of *Nothing On*. Lloyd is a perfectionist with a fiery temper and a raging libido. He is having an affair with both newbie actress Brooke Ashton—who isn't terribly bright or talented and is virtually blind without her contact lenses, which she loses often throughout the play—and Poppy Norton-Taylor, the uber-sensitive stage manager who is nervous and skittish under the best of circumstances. And *Nothing On* is anything but the best of circumstances. By the end of Act I, Lloyd is helpless to stop the complete breakdown of his cast and crew. Tensions reach a breaking point, and everyone is either bickering or lost (both literally and figuratively).

Act II chronicles a weekday matinee performance of *Nothing On* one month after the events of Act I. Set at the Theatre Royal in Ashton-under-Lyne, this time the set is turned around so the viewing audience of the actual play can see what's happening behind the scenes. If the troubles of Act I were cracks in the façade, then they have turned into gaping, full-fledged fissures by the second act.

As the performance plays out on the other side of the set, the actors are in disarray. Dotty and Garry, who are dating, are not speaking after a heated fight, and each has locked themselves in their respective dressing rooms. Selsdon disappears—again. Garry, after emerging from his dressing room, becomes jealous of Freddie Fellowes, a dimwitted but well-intentioned actor in the play. Brooke is ready to quit the show right then and there. Confusion continues with the props, hitting the entrances and exits, and remembering lines, and Selsdon is still nowhere to be found. Against this backdrop, Poppy tells Lloyd—loudly—that she is pregnant with his child.

In Act III, it is the closing performance of *Nothing On* at the Municipal Theatre in Stockton-on-Tees. Somehow, this company got through an entire ten-week tour of the play. That doesn't mean, however, that things are running any smoother backstage.



# Noises Off

**Performance Dates-All Dates below are Mandatory.**

**Friday Performances 3/15/2024, 3/22/2024, 3/29/2024 7:30 PM (call time 6:30 PM)**

**Saturday Performances 3/16/2024, 3/23/2024, 3/30/2024 7:30 PM (call time 6:30 PM)**

**Sunday Matinee Performances 3/17/2024, 3/24/2024 2:00 PM (Call time 1:00 PM)**

**Set Strike Sunday April 1<sup>st</sup> 10:00 AM-2:00 PM**

**Tech Week Sunday 3/10/2024-Wednesday 3/13/2024 Call time 6:30 PM start time 7:30 PM**

**Proposed Rehearsal Schedule:**

**Tuesdays and Thursdays 6:00 PM-9:00 PM**

**A third day will be added once we are in the Theater starting 02/11/2023 based on greatest cast availability.**

**Off Book Deadline: 1/29/2024**

**This is extremely important as we have complicated blocking with regards to our set.**

