

NOISES OFF



Stage Manager: Drea Brown

Challenges & Opportunities




Noises Off is a huge undertaking as it is--it's a script that demands nearly perfect timing, beautifully executed choreography, and props upon props upon props. In addition to that, a 3,000-pound set that needed to rotate with no added mechanics and a cast that nearly all came down with COVID just before tech created a truly insane process!

I learned so much over the entirety of this process. From finding new ways to block & notate intimacy and fight choreography, to learning how to delegate within a team and allowing others to learn and not just do things myself--this show truly showed me what it is to be a stage manager, and what it is to have a team that you trust.



Pre-Show Prep



NOISES OFF Audition Form

████ Department of Theatre - FA 23 - WI 24
This questionnaire will serve as your audition form in place of the traditional pencil and paper one you'd fill out at the theatre. Please complete each question; thank you!

The name and photo associated with your Google account will be recorded when you upload files and submit this form. Only the email you enter is part of your response.

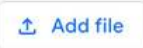
* Indicates required question

Email *

Your email

HEADSHOT (Optional)

Upload 1 supported file. Max 10 MB.



RESUME (Optional)

Upload 1 supported file. Max 10 MB.

I distilled the information from our digital audition form into one sheet of paper with the relevant information for auditions-- our team preferred to have all of the information easily available, as it was easier to reference during the initial audition and casting process.

Paige Tuckerman

She/Her/Hers

Hair: Brown Eyes: Brown

ROLES MOST INTERESTED IN

Belinda Blair/ Flavia Brent and Dotty Otley/Mrs. Clacket

Will you accept any role?

Yes

Are you willing to change your hair?

Yes, both cut and dye my hair

What year are you at █████?

2nd Year Student

What is your Major and Minor?


Theatre and Criminal Justice, Legal Philosophy

Are you currently receiving a Theatre Scholarship?

Yes

Is this your first audition at █████? If not, what have you auditioned for?

Tiny Beautiful Things, The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Very Berry Dead



Do you have previous acting experience?

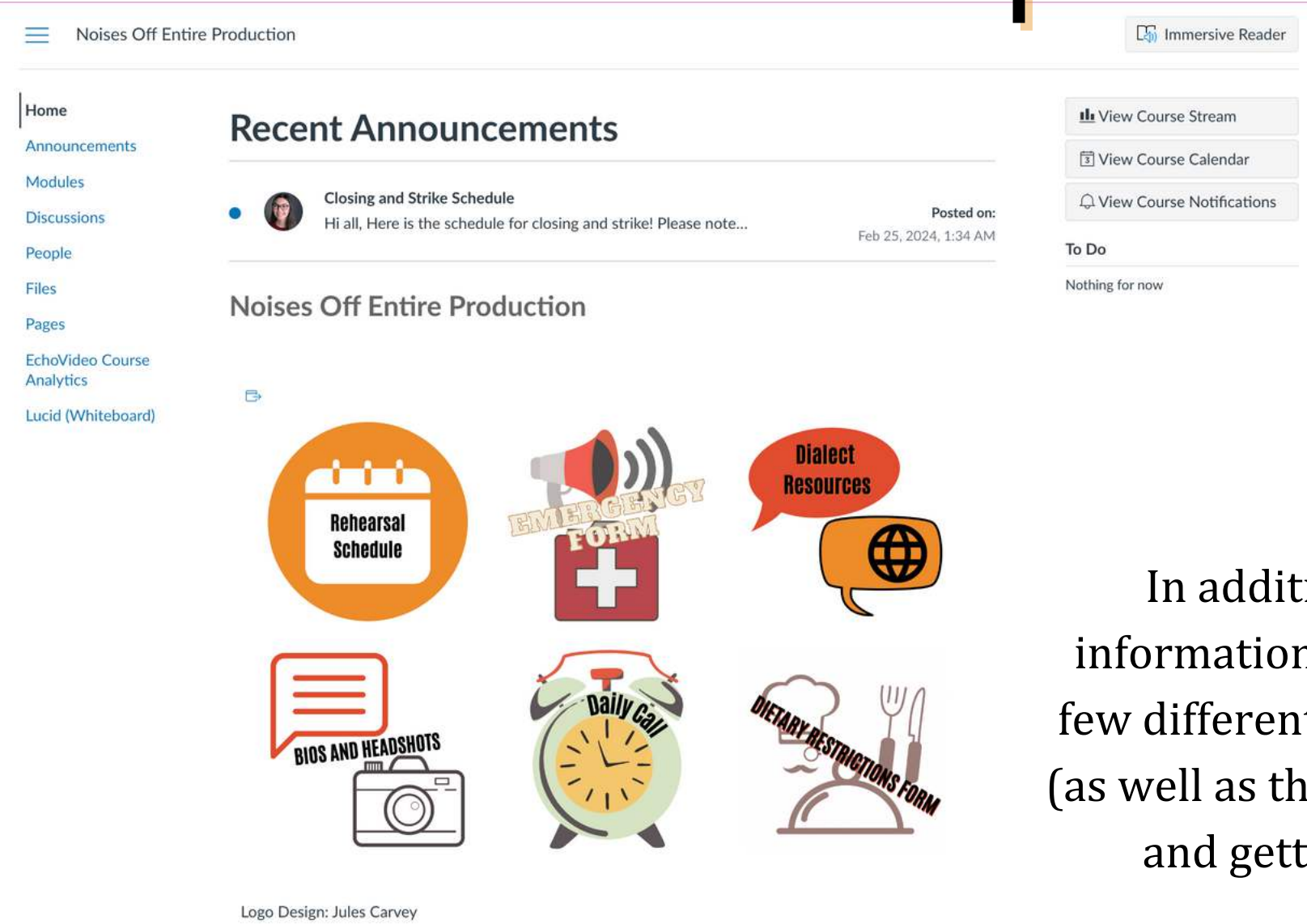
Yes. The Effect of Gamma Rays on Man-in-the-Moon Marigolds as Tillie Hunsdorfer - a timid girl in an abusive household finding joy and peach from her crazy home in science, The Waiting Room as Eunice - a puritan waiting in purgatory who believes she is a witch as she was alive during the Salem Witch Trials.

List any special talents or skills

Slight experience in english and southern accents without professional training, only comfortable performing with notice. Comfortable with movement on stage.

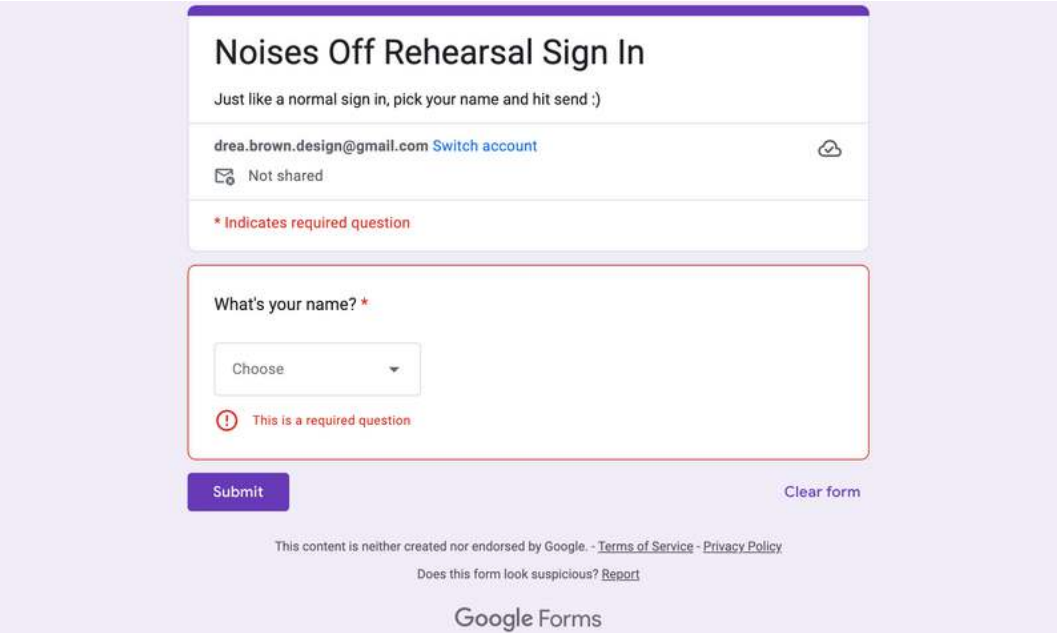


Pre-Show Prep



In addition to prepping audition information, I took some time to prep a few different methods of communication (as well as the templates for information), and getting the callboard ready!

Our Canvas pages (one for the Entire Production, and one for the Creative Team) had almost all of the information that anyone would need to access. We used these similarly to a digital callboard, and I was able to set these up ahead of time so that people could find things quickly & easily!



I chose to utilize a digital sign in for rehearsals, as I was trying to eliminate paper and make it easier for our SM team to reference without needing to go to the callboard.



Production Meetings

We tried to utilize a new tool for this production: editable production meeting agendas that would be sent out to everyone on the creative team a few days ahead of the meetings. This was beneficial to be able to see ahead of time what we wanted to talk about, and made it easier to problem-solve when everyone could see what we needed to discuss. It also helped us decide what order we went in for each meeting--we wanted to make sure that we had enough time for the departments, but since different departments each week had a different amount to discuss we would switch up the order.

Typically, I would lead the meetings and the ASM would take notes that we would discuss and distill into the report afterwards!

Noises Off Production Meeting Agenda

****Please fill out this agenda with a brief explanation of what you plan on/would like to discuss at our production meeting on x/xx****

- ☐ **Attendance**
- ☐ **Director**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Costumes**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Hair & Makeup**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Scenic**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Lights**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Props**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Sound**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Stage Management**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Publicity/Office Worker -**
 - ☐ Insert Notes/Thoughts/Questions
- ☐ **Next Meeting - When and Where?**
- ☐ **Dismissal**

Production Meetings

Director: Tommy Wedge
AD: Lela Murray
SM: Drea Brown
ASM: Emma Koch

Noises Off	
Written by Michael Frayn	
Production Meeting Report #5	
Date: 1/19/24	
Location: Makeup Room	
Next Meeting: 1/26/24, 11am in the Makeup Room	
Start Time: 11:03	Attendance: Drea Brown, Peggy Mead-Finizio, Tommy Wedge, Emma Koch, Lela Murray, Eric Durette, Tyler Obermiller, Jerry Dennis, Alex Dubowski, <i>Courtney Kelly</i> , Lila Duvendack, Becca Dubs, <i>Zoe Gilbert</i> , <i>Kalinah Dunn</i>
Breaks:	Present, <i>Excused</i> , <i>Unexcused</i> , Late
End Time: 11:28	
Total Meeting Time: 25 min.	

Production Notes
General: 1. This is also in the rehearsal report from today, but the rehearsal calendar has been updated several times—please reconnect with this to make sure that we’re all on the same page!
Costumes: 1. The doctor's note for Emma-Gene will be here on Monday! 2. See <i>publicity 1</i> . 3. Plans to start fittings next week. 4. Would like to discuss with Props the Sheikh robes/sheets so that we can get the performers rehearsing with rehearsal clothes close to the final product. 5. Lila has been practicing some renderings. 6. Courtney will be out of state January 30 th – February 4 th .

Director: Tommy Wedge
AD: Lela Murray
SM: Drea Brown
ASM: Emma Koch

Director: 1. Rehearsals are going well! 2. Moving the schedule around slightly, stumble through may be pushed a day or two depending on how productive rehearsals are.
Hair/Makeup: 1. Concept/design presentation is in the Canvas! 2. If you would like us to send out a notice to actors about not changing hair or looks overall, we totally can. 3. See <i>Publicity 1</i> .
Lights: 1. Getting into the space next week. 2. Veronica Vozniak is our lead electrician! 3. Tommy, Paige, Kelly, and Peggy will have a longer conversation about making electrics hours sign-up electronic
Props: 1. Could the rehearsal props be labeled/could you walk us through what you intend the props to stand in for? Post-it notes are great for this! 2. See <i>Costumes 4</i> .
Sound: 1. Gave presentation about speaker plot and intentions for where sounds will be coming from during each Act. 2. Tommy is open to some sort of music for Nothing On rather than having a preshow announcement. 3. For crashing sounds, Tommy is into physical in person sounds, but we may need more support from artificial sounds.
Set: 1. Have started to flip the set around. 2. Working on small tasks. 3. More wood for the walls is coming in soon. 4. Will be getting walls up next week and tying them to the platforms. 5. The weekend of February 2 nd would be a good weekend for APO to do a workday in the scene shop. 6. We have an old grand curtain (red in color) that we can possibly use for the double curtain moment at the top of Act III. 7. Lights is willing to give line set three for the second curtain to live on. 8. Could use Velcro for the ripping of the curtain.

Director: Tommy Wedge
AD: Lela Murray
SM: Drea Brown
ASM: Emma Koch

9. We will have to move the set very slowly so that we are able to stop it in the correct spot.
Stage Management: 1. Check in with actors that will be wearing skirts about getting rehearsal skirts if they feel that is beneficial for them.
Publicity: 1. Get together with hair/makeup, costumes, and actors about making the <i>Nothing On</i> program. 2. Calendar is updated. 3. Making a department TikTok! 4. Making first post on Monday!

Distribution List: Drea Brown, Peggy Mead-Finizio, Tommy Wedge, Emma Koch, Lela Murray, Eric Durette, Tyler Obermiller, Jerry Dennis, Alex Dubowski, Courtney Kelly, Lila Duvendack, Becca Dubs, Zoe Gilbert, Kalinah Dunn



Schedules

Department of Theatre

SM: Drea Brown
ASM: Emma Koch

Noises Off

Performance Schedule

❖ 5:30 – All Call

➤ *Cast: Warmups in the Dance Studio*

➤ *Crew: Preshow duties*

❖ 5:45 – Channel Check

➤ *Will be dark onstage as Lights works*

❖ 6:00 – Fight and Intimacy Call

➤ *Cast: Fight and Intimacy Call*

❖ 6:45 – Mic Check

➤ *Cast and Sound: run Mic Check onstage (check props when finished!)*

➤ *Crew: check all duties are done, final checks*

❖ 7:00 – House Open

➤ *No one can cross the stage at this time!*

❖ 7:25 – Places

➤ *Make sure that everything is set and ready to go before this!*

❖ 7:30 – Performance GO!

➤ *Have a great show, everyone!*

Updated 2/21/2024

Alongside the Daily Calls, which were also printed for the Callboard each day, I made prettier versions of the schedule once we got towards tech, dress, and performances--this made it easier to quickly reference, as the callboard is in the middle of the spaces we used.



Noises Off Entire Production > Announcements > Opening Night Daily Call 2/21

Home
Announcements
Modules
Discussions
People
Files
Pages
EchoVideo Course Analytics
Lucid (Whiteboard)

Q Search entries or author.

All

↓ Sort

View Split Screen

Expand Threads

Drea Brown (She/Her/Hers) AUTHOR | TEACHER
Posted Feb 21 12:37am

Opening Night Daily Call 2/21

Hi all,

Here's the daily call for Opening Night, on Wednesday, February 21st! I can't wait to share all of our hard work with an audience.

CAST:

TIME	TOPIC	CALLED
5:30-5:40	Warmups in the Dance Studio	ALL CALL
6:00-6:20	Fight and Intimacy Call	ALL CALL
6:45-6:55	Mic Check	CAST All Call, SOUND
6:50-6:55	Check Props	ALL CALL
7:25-7:30	PLACES	ALL CALL
7:30-11:00	OPENING NIGHT	ALL CALL

CREW:

TIME	TOPIC	CALLED
5:30-6:55	Preshow Duties	ALL CALL
5:45-6:00	Channel Check	LIGHTS
6:45-6:55	Mic Check	CAST All Call, SOUND
6:50-6:55	Check Props	ALL CALL
7:25-7:30	PLACES	ALL CALL
7:30-11:00	OPENING NIGHT	ALL CALL

This topic is closed for comments.

Noises Off Entire Production > Announcements > Crew View--Daily Call Monday 2/12

Home
Announcements
Modules
Discussions
People
Files
Pages
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Drea Brown (She/Her/Hers) AUTHOR | TEACHER
Posted Feb 11 11:01pm

Crew View--Daily Call Monday 2/12

Hi all,

Here's the daily call for our Crew View, on Monday, February 12th!

TIME	TOPIC	CALLED
5:00-5:30	Meet & Greet	ALL CALL (including Designers and Crew)
5:30-6:15	Crew Training, Fight Call and Intimacy	ALL CALL
6:15-6:45	Set Props/Costumes	ALL CALL
6:45-11:00	RUN SHOW	ALL CALL

We can't wait for everyone to join us in the space tomorrow!

Wobble list:

pg. 113 - Tying of shoes M: Alex K and Scout
pg. 120 - 121 - Cacti M: Austin and Alex K
pg. 126 - Shove Garry M: Austin and Alex K
pg. 127 - sheets M: Alex K, Alex D, Austin, Noah, Emma-Gene
pgs. 124-125 - Brooke M: Emma-Gene, Austin, Alex D
pg. 129 - Freddie Sheik M: Austin and Noah



Blocking

8

NOISES OFF

65

s the line. (Suddenly puts his mouth next to VICKI's ear and shouts.)
e 'What's that, Dad?' (All patience and politeness again.) That's all.
Nothing else. I'm not being unreasonable, am I? (BROOKE abruptly
turns, runs upstairs, and exits into the mezzanine bathroom.) Exit?
Does it say 'exit'? (The sound of BROOKE weeping, off, and running
downstairs.) Oh dear, now she's going to wash her lenses away.

(Exit LLOYD through the front door.)

FREDERICK. (Chastened.) Oh good Lord.

n SELSDON. (Likewise.) A little heavy with the sauce, I thought.

GARRY. I thought it was going to be Poppy when he finally, you
know.

DOTTY. It's usually Poppy. Isn't it, love?

(POPPY smiles wanly.)

d FREDERICK. I suppose that was all my fault.

GARRY. But why pick on, you know?

DOTTY. Yes, why Brooke?

BELINDA. I thought it was quite sweet, actually.

GARRY. Sweet?

1 BELINDA. (Trying to pretend they're not having a little thing to-
gether.

DOTTY. A little thing? Lloyd and Brooke... ?

BELINDA. Didn't you know?

SELSDON. Brooke and Lloyd?

BELINDA. Where do you think they've been all weekend?

FREDERICK. Good Lord. You mean, that's why he wasn't here
when poor old Tim...

(He stops, conscious that TIM is behind the sofa.)

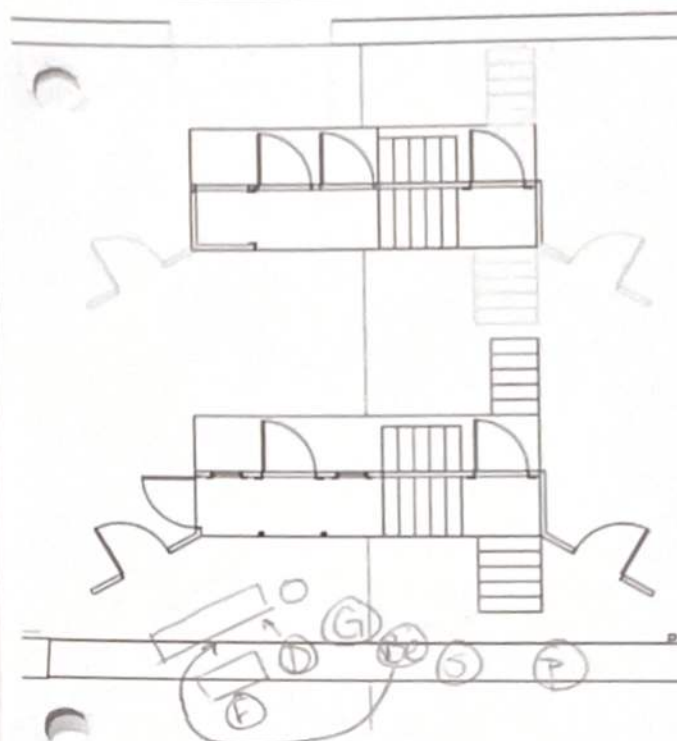
DOTTY. ... put the set up back-to-front.

BELINDA. Sh! Here they come!

(Enter LLOYD with his arm round BROOKE.)

Date: 11/17/23

Pg #: 65



1) B sd

2) L ext d5

3) D x2.c. ↓ SL

4) Be x2.c. ↓ SL arm

5) spurple → couch

6) L+B sd d3

spurple → C

Blocking

42

NOISES OFF

LLOYD. What's the matter with *him*?

BELINDA. He's just got a little nosebleed, my sweet.

LLOYD. A nosebleed? No one touched him!

BELINDA. No, he's got a thing about violence. It always makes his nose bleed.

FREDERICK. *(From behind his handkerchief.)* I'm so sorry.

LLOYD. Brooke, sweetheart...

BROOKE. I thought you said something to me.

1 LLOYD. Yes. *(He picks up a vase and hands it to her.)* Just go
2 and hit the box-office manager with this, and you'll have finished off
live theatre in Weston-super-Mare.

BROOKE. Anyway, I've found it.

3 BELINDA. She's found it!

DOTTY. Where was it, love?

BROOKE. In my eye.

GARRY. In her eye!

4 BELINDA. *(Hugging her.)* Well done, my sweet.

LLOYD. Not in your left eye?

BROOKE. It had gone round the side.

BELINDA. I knew it hadn't gone far. Are you all right, Poppy,
5 my sweet?

POPPY. I think so.

BELINDA. Freddie?

6 FREDERICK. Fine, fine. *(He gets to his feet, looks in his handkerchief, and has to sit down again.)* I'm so sorry.

LLOYD. Now what?

BELINDA. He's just feeling a little faint, my love. He's got this
thing about... *(She tries to demonstrate.)*

LLOYD. This thing about what?

7 BELINDA. Well, I won't say the word.

(FREDERICK gets to his feet.)

8 LLOYD. You mean blood?

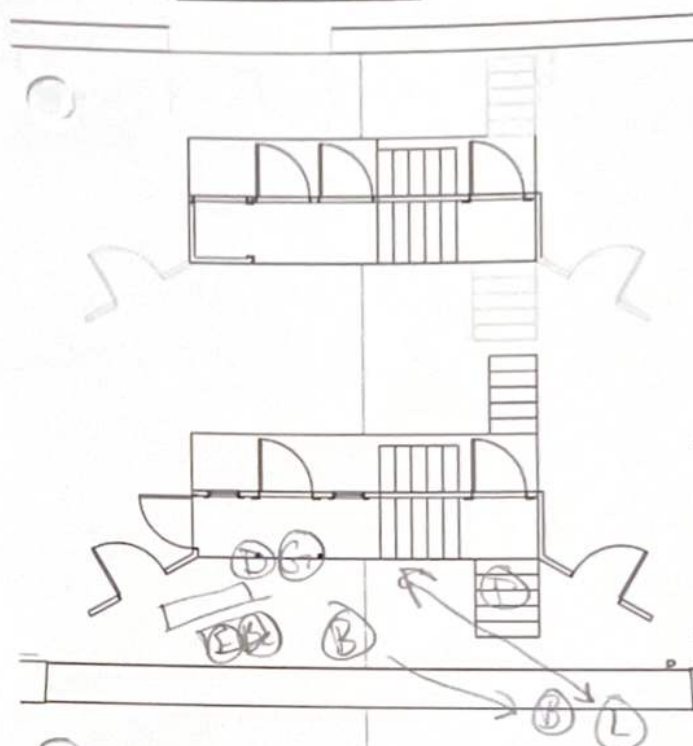
FREDERICK. Oh dear. *(He has to sit down again.)*

BELINDA. *(To FREDERICK.)* We all understand, my precious.

LLOYD. All right, clear the stage. Walking wounded carry the

Date: 11/10/23

Pg #: 42



1) B X 2 L (SL) (spinning)

2) D X 2 Cuddies Grab vase

L X 2 B, ext (to house?)

3) B ↑

4) B X 2 B

5) D ↑

6) F ↑ B X 2 F ↓

7) F ↑

8) B ↓

Rehearsal Reports

Director: Tommy Wedge
AD: Lela Murray
SM: Drea Brown
ASM: Emma Koch

Noises Off	
Written by Michael Frayn	
Rehearsal Report #30	
Date: 2/9/24	Quote of the Night:
Location: Malcolm Field	
Next Meeting: 2/11/24	
Start Time: 7:00	Attendance: Drea Brown (SM) Austin Butterfield Alex Dubowski Noah Johnson Emma Koch (ASM) <i>Alex Kulmacz</i> Isabel Losa Scout McCulloch Lela Murray (AD) <i>Emma-Gene Pichan</i> Dana Samalik Paige Tuckerman Tommy Wedge (Director) Present, <i>Excused</i> , <i>Unexcused</i> , Late
Breaks: 8:18 - 8:28 9:16 – 9:26	
End Time: 10:03	
Total Meeting Time: 2 hours, 43 minutes	
Rehearsal Notes: 7:00 – Warmups and meet and greet 7:12 – Run Act I 8:18 - Break 8:28 – Run Act II 9:16 – Break 9:26 – Run Act III 9:54 – End of night announcements	

Production Notes
General: 1. None at this time, thank you!

Director: Tommy Wedge
AD: Lela Murray
SM: Drea Brown
ASM: Emma Koch

Costumes: 1. Fixing the hem to be slightly longer on the Sheik robe early next week.
Director: 1. None at this time, thank you!
Hair/Makeup: 1. None at this time, thank you!
Lights: 1. Working in the space 3 – 6 tomorrow.
Props: 1. We would like to explore a longer and bigger cactus. 2. Spaces will be open at 10am tomorrow.
Sound: 1. None at this time, thank you!
Set: 1. Please sand all of the railings on the Act I & III set, as well as all of the posts. 2. There were quite a few stray screws and brad nails sticking out in a few places around the set, we were worried about people getting hurt. Tommy suggested taking a grinder to the nails sticking out of the double two by fours. 3. Working in the space in the morning tomorrow. 4. We would like a fake cord for the TV along with a “fake” place to plug it in above the proscenium. 5. For our Sunday rehearsal, Tommy would like the three wooden Cabaret chairs pulled so that we can use them.
Stage Management: 1. None at this time, thank you!
Publicity: 1. None at this time, thank you!

Distribution List: Drea Brown, Peggy Mead-Finizio, Tommy Wedge, Emma Koch, Lela Murray, Eric Durette, Tyler Obermiller, Jerry Dennis, Alex Dubowski, Courtney Kelly, Lila Duvendack, Becca Dubs, Kalinah Dunn, Zoe Gilbert



Tracking

Noises Off

Run Sheet					
Who:	Task:	What:	Where:	When:	Notes:
Intermission					
1. Fly OUT Act I Legs					
2. STRIKE Wings backstage					
3./4. STRIKE Nothing On Furniture					
3./4. STRIKE Props					
5. Rotate SET					
6. SET Act II Furniture					
7. SET Nothing On Furniture					
8. SET Props					
9. SET Wings					
10. FLY IN Act II Legs					
Nash	Fly Out	Legs and Traveler	Fly rail	DQ 1 is called	
Elliott/Nash	Strike	LX Cable	BSL/BSR		
Elliott/Nash	Strike	Wing	SL		Move to backstage BEFORE rotation of set
Emma/Isaac	Strike	Wing	SR		Move to backstage BEFORE rotation of set
Nash/Isaac	Strike	Couch	SPIKE (blue)		Move BACK STAGE
Nash	Strike	Coffee table	SPIKE (color)		Move BACK STAGE
Emma	Strike	Chair	SPIKE (blue)		Move BACK STAGE
Elliott	Strike	Couch end table	SPIKE (color)		Move BACK STAGE
Elliott	Strike	Chair side table	SPIKE (color)		Move BACK STAGE
Isaac	Strike	TV and Stand			
Props	Strike	Shelf bric-a-brac	Shelf under stairs		Remove BEFORE rotation of set
AFTER SET IS ROTATED					
Emma/Isaac	Set (BACKSTAGE)	Couch	SPIKE (blue)		
Nash	Set (BACKSTAGE)	Coffee table	SPIKE (Yellow)		
Emma	Set (BACKSTAGE)	Chair	SPIKE (blue)		
Emma	Set (BACKSTAGE)	Couch end table	SPIKE (Yellow)		
Isaac	Set (BACKSTAGE)	Chair side table	SPIKE (Yellow)		
Props	Set (BACKSTAGE)	Shelf bric-a-brac	Shelf under stairs		
Elliott	Set	Black Prop Table SL	SPIKE (Orange)		
Nash	Set	Black Prop Table SR	SPIKE (Orange)		
Elliott	Set	Coat Rack	SL Proscenium		
Elliott/Nash	Set	Act II Chair	SL (Orange)		
Elliott/Nash	Set	Act II Chair	C (Orange)		
Elliott/Nash	Set	Act II Chair	SR (Orange)		THIS ONE WILL BE STOOD ON BY DOTTY
Emma/Isaac	Set	SM Desk	SPIKE (Orange)		
Isaac	Set	Axe	Proscenium		
Elliott/Nash	Set	Wing	SL		Move to Act II Spike
Emma/Isaac	Set	Wing	SR		Move to Act II Spike
Natasha	Reset	Pane of Glass	Into window SR		
Top of Act II					
During Act II					
	Add	Piece of door onto ax	SL	pg. 103 - 105	

Updated: 2/20/24

1 of 1

Noises Off Combat List

Act I

- Brooke, Poppy, Garry pg 41–Brooke clumsy (Emma-Gene, Paige, Alex K)
- **Freddie and Belinda pg 56 – Tea service? (Noah and Dana)**
- **ALL pg 61 – Sheikh fights**
- Freddie and Belinda pg 62 – Slap (Noah and Dana)
- Freddie and Belinda pg 64 – Slap (Noah and Dana)

Act II

- **Brooke and Poppy pg 79–Jostle (Emma-Gene, Paige)**
- **Garry, Freddie, Belinda, Brooke pg 85/86 – Garry chases Freddie (Alex K, Noah, Dana, Emma-Gene)**
- **Garry and Freddie pg 87 – Foot stomp (Alex K and Noah)**
- **Garry and Belinda pg 87 – Redirect to stage? (Alex K and Dana)**
- Belinda and Brooke pg 88 – Pushing bathroom door open? (Dana and Emma-Gene)
- **Dotty, Garry, Freddie, Belinda pg 101 – Axe lift and take away (Scout, Alex K, Noah, Dana)**
- Garry, Freddie, Dotty, Belinda pg 108 – Protect Freddie (Alex K, Noah, Scout, Dana)
- **Garry pg 114 – Entering fall, seen through door (Alex K)**
- **Garry pg 116 – ONstage fall, not seen by audience? (Alex K)**
- ??Freddie, Belinda, Dotty pg 116 – Faint and catch? (Noah, Dana, Scout)
- **Brooke pg 117 – Fall over couch (Emma-Gene)**
- Pg 130 –Sheikh moment

Act III

- OFFSTAGE slap, pg 133–Scout and Dana technically, but completely unseen
- **Garry pg 145 – Fall over bag and box upstairs (Alex K)**
- Freddie pg 147 – Philip fake fall (Noah)
- **Garry pg 155 – Fall down lower stairs (Alex K)**

I’m putting things in here that I’m not sure are really combat or not, but we’ve also been sort of setting choreo so I’m not sure

In the promptbook, I was intentional about using sticky notes to denote pages with combat or intimacy moments--I used these as the basis for our more formal lists, but kept the sticky notes in my book for easy reference.

The different colors and formatting indicated how much we had worked with certain moments.



Line Notes



Line Notes 2/12

Character	Page	Code	Real line	
ALL	22	Q	PLEASE REVIEW SEQUENCE OF LINES	A: Added words or phrases (^: where words or phrases were added)
F	23	A	As long as it's not me that's broken it.	C: Checked the script
F	25	D	Oh, I don't think he would. Not at a technical. Would he?	D: Dropped words or phrases
F	25	D	I'm sure he wouldn't. Not at a technical.	L: Called line
F	27	S	We thought you were... not there .	P: Paraphrasing
F	31	D	If Inland Revenue... in the country , even for one night	Q: Missed cue
F	35	Q	All right, I see all that	S: Substituting words or phrases
F	41	T	Pick your feet up one by one.	T: Transported/inverted words or phrases
F	42	S	I'm so sorry.	
ALL	43		REVIEW PAGE 43	
F	62	A	^ Sorry.^	
F	63	S	Yes . Thank you Lloyd.	
F	65	D	LINE BEFORE ABOVE	
F	65	S	Oh good Lord.	
F	73	S	I often feel with Garry that I must have missed	
F	74	D	tea, and she told me all her troubles	
F	82	P	Look, Dotty... Look, Garry... I'm not going to make a great speech, ut we have all got to go out there and put on a performance, and well...	
F	82	P	Let me just say one more word	
F	141	A	We've got the place... ^ entirely to ourselves	
ALL			It is hard to hear you during Act 2 for the virtue of it being Act 2--Please just make sure that you are getting your lines right!	



Line Notes 2/12

Character	Page	Code	Real line	
L	13	A	So ^ you're holding the reciever.	A: Added words or phrases (^: where words or phrases were added)
L	15	S	Anyway , you're off.	C: Checked the script
L	18	D/Q	Sardines!	D: Dropped words or phrases
L	19	D	You certainly have, Garry .	L: Called line
ALL	22	Q	PLEASE REVIEW SEQUENCE OF LINES	P: Paraphrasing
L	24	A	Don't worry. ^ Think of the first night as a dress rehearsal.	Q: Missed cue
L	28		Review pg 28	S: Substituting words or phrases
L	34	S	Freddie, we'e got several more minutes left before we open.	T: Transported/inverted words or phrases
L	35	D	Not at all. Nice to see you . Poppy.	
L	35	D	He even remembered the line	
L	36	P	^ I think the point is that you've had a great fright when she mentions income tax	
L	36	S	And on we merrily go. 'Yes , but I could hear voices...'	
ALL	43		REVIEW PAGE 43	
L	48	P	All right, Selsdon, hold it. Let's take it again.	
L	49	L	All right? Freddie! Start moving as soon as Freddie	
L	62	S	It's a question of authenticity, you see, Freddie.	
L	62	L	Tim has a sleep behind the sofa	
L	63		Review pg 63	
L	64	D	What's that, Dad? Right . That's the line, Brooke, love.	
L	71	D	Make sure Selsdon doesn't get his hands on it.	
L	71	A	I want you to ^ buy me some very large and expensive-looking flowers.	
L	72		Review pg 72	
L	77		Review pg 77	
L	83	T	You could have half each.	



Calling

NOISES OFF131

SELSDON. Good old-fashioned plate of what...?

POPPY. ...Baby!

(Everyone on stage gasps. Their heads flick round, then back again.)

(SELSDON goes back on stage.)

SELSDON. A good old-fashioned plate of gravy!

(POPPY claps her hand over her mouth, horrified.)

LLOYD. (Whispers.) And curtain, perhaps?

POPPY. Oh...!

(She runs back to the corner to bring the curtain down.)

CURTAIN

(LLOYD subsides, defeated, on to the cactus, and springs up again in agony.)

(Everyone appears in the doors and windows, eager to know more.)

TV/Palmat off

SQ452

DQ 4

SQ455

two beats

CURTAIN

bo

LX385

clear call

house + intermission

LX389

SQ460

ftb

LX385

intermission

LX389

SQ460

shifts

DQ5

LX jobs

after shift

LX391

standby

LX 401-409.5

SQ 465-478

DQ 6

FS

Magic Minute

SQ462

house to half

LX401

SQ465

ftb

LX403

SQ470

w/music

top of act

LX405

WAIT 5sec

stage out

LX405.5

ftb

LX407

SQ472

w/music

top of act p2

LX407.2

WAIT 5sec

stage out

LX407.4

ftb

LX407.8

SQ475

WAIT 5sec

tim entrance

LX409

DQ6

take more time 'Creative Worky

Calling

standby LX 413
SQ 480-490

spot things

SQ 480
spot out

LX 413 call w/mypic

SQ 485 (glance)

SQ 490 D pick up phone

134

NOISES OFF

our long and highly successful tour...

POPPY. *(Over Tannoy.)* Ladies and gentlemen. We apologize for the delay in starting tonight, which is due to circumstances which have...

BELINDA. *(Over Tannoy.)* Don't you dare! Don't you dare!

POPPY. *(Over Tannoy)* ... which have now been brought under control.

TIM. ... our long and highly successful tour is on its very last legs. Its very last leg. Thank you for your...

POPPY. Thank you for your...

TIM and POPPY. *(Together.)* ... co-operation and understanding.

TIM. I sincerely trust... *(He pauses for an instant to see if he will be interrupted again.)* I sincerely trust there will be no other... *(He becomes aware of the whisky bottle.)* ... no other hiccups. No other holdups. So, ladies and gentlemen, will you please sit back and enjoy the remains of the evening.

(Exit TIM. A slight pause, then his arm comes out from under the tabs and retrieves the bottle.)

The introductory music for Nothing On, and this time the tabs rise. The act is being seen from the front again, exactly as it was the first time, at the rehearsal in Weston-super-Mare.

Enter slowly and with dignity from the service quarters, limping painfully, MRS. CLACKETT. She is holding a plate in her left hand and a handful of loose sardines in her right.)

MRS. CLACKETT. *(Bravely.)* It's no good you going on... *(She stops and looks at the phone. It hurriedly starts to ring.)* I can't pick sardines off the floor and answer the phone. *(She dumps the handful of sardines on the plate.)* I've only got one leg. *(She shifts the plate to her right hand and picks up the phone with the left. Into the phone, bravely.)* Hello... Yes, but there's no one here... No, Mr. Brent's not here... *(She puts the plate of sardines newspaper down next to the newspaper on the sofa as she speaks and picks up the newspaper. She shakes the outer sheet free and wipes her oily hand on it as best she can. The rest of the newspaper disintegrates and falls back on top of the sardines.)* He lives here, yes, but he don't live here





THANK YOU!



All photos by UComm