

Issue No 3



Sept 2023

R E P E R T O I R E

Newsletter of Adelaide's oldest theatre group



NOISES OFF

Michael Frayn's Noises Off

Directed by David Sinclair

Playwright, Frayn gives us a window into the inner workings of theatre behind the scenes, progressing from flubbed lines and missed cues in the dress rehearsal to mounting friction between cast members in the final performance. Complete with slamming doors, falling trousers, and — of course — flying sardines!

BOOK NOW at www.adelaiderep.com for:
Fri 1 Sept & Sat 2 Sept at 7:30pm
Wed 6 Sept - Fri 8 Sept at 7:30pm
Sat 9 Sept at 2:00pm and 7:30pm

Tickets purchased from Box Office
\$28 and \$25 concession
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\$25 and \$22 concession incl. program

Noises Off

**Adelaide Repertory Theatre
presents
Noises Off
Written by Michael Frayn
Directed by David Sinclair**

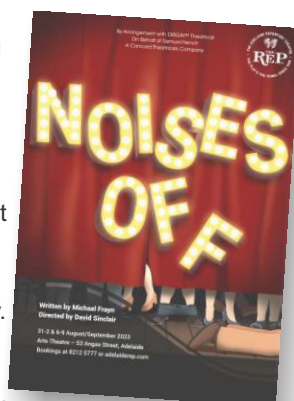


'Noises Off' is a play in three acts, showing what is happening on stage and behind the scenes while a chaotic theatre company is performing 'Nothing On.'

Act one shows the group during the dress rehearsal late at night. However, with only a few hours before the premiere, things run anything but smoothly. Dotty, keeps forgetting where to take and leave her props, while other actors forget their lines and struggle with a faulty set. Doors that should open won't open, while doors that should close won't close. Therefore, Lloyd, the director, starts to lose his temper and resorts to sarcasm. As if the disorder were not enough already, Selsdon, an older actor with a drinking problem, keeps getting lost. Slowly but surely, the actors' relationships deteriorate and leave the audience wondering if they will get their performances right during the actual show.

For the second act, the stage is turned around, so the audience is able to see what happens behind the scenes during a midweek matinee a month after the premiere. With plenty of slammed doors and hostilities, it is clear that the actors' relationships have become dysfunctional, which also affects the production, as cues are missed, lines are forgotten, and actors are unwilling to turn up.

The third act takes place during the closing night performance of 'Nothing On'. The play and the characters are barely holding together, as personal feuds escalate and none of the actors seems to care for the production any longer. In the end, the disaster is sealed by the curtain burying the actors on stage.



Characters

Characters of 'Noises Off'

- **Lloyd Dallas** (Pete Davies): The director of a play-within-the-play, 'Nothing On'.
- **Dotty Otley** (Julie Quick): A middle-aged television star who is not only the top-billed star but also one of the play's principal investors.
- **Garry Lejeune** (Thomas Filsell): The play's leading man, a solid actor who is completely incapable of finishing a sentence unless it is dialogue.
- **Brooke Ashton** (Cassidy Gaiter): A young, inexperienced actress from London.
- **Frederick (Freddie) Fellowes** (Brad Martin): Has a serious fear of violence and blood, both of which give him nosebleeds.
- **Belinda Blair** (Robyn Brookes): Cheerful and sensible, a reliable actress and the company's de facto peacemaker.
- **Selsdon Mowbray** (Ian Rigney): An elderly, half-deaf "pro" with a long, storied career and a drinking problem.
- **Poppy Norton-Taylor** (Maxine Grubel): Assistant Stage Manager and understudy to the female roles.
- **Tim Allgood** (Jamie Wright): The over-worked and easily flustered Stage Manager, who must understudy, fix the set and run Lloyd's errands on top of his usual duties.

Characters of the play-within-the-play, 'Nothing On'

- **Mrs. Clackett** (Dotty): The Cockney housekeeper for the Brents' home.
- **Roger Tramplemain** (Garry): An estate agent looking to let Flavia's and Philip's house.
- **Vicki** (Brooke): A girl Roger is attempting to seduce (or perhaps a girl trying to seduce Roger).
- **Philip Brent** (Freddie): Lives out of the country with his wife Flavia to avoid paying taxes and is on a secret visit.
- **Flavia Brent** (Belinda): Philip Brent's wife.
- **Burglar** (Selsdon): An old man in his seventies, breaking into the Brents' house.
- **Sheikh** (Freddie): Interested in renting the house.

Act One: Is set at the technical rehearsal at the (fictional) Grand Theatre in Weston-super-Mare.

Act Two: Shows a Wednesday matinée performance one month later, at the Theatre Royal in Ashton-under-Lyne. In this act, the play is seen from backstage,

Act Three: Depicts a performance near the end of the ten-week run, at the (fictional) Municipal Theatre in Stockton-on-Tees.

**SA's own internet
guide to Theatre
in and around
Adelaide**



Supporting local theatre productions. What's On in Drama, Musicals, Comedy and more

www.theatreguide.com.au

Official Website for the Theatre Assoc of South Australia

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LEADING ACCOUNTANTS AND BUSINESS ADVISORS

The Director David Sinclair

David is both an experienced director and performer whose association with amateur theatre spans nearly 35 years. Some of his favourites roles have been in 'Chicago', 'Oklahoma', 'Hello Dolly!', 'Bye, Bye, Birdie', 'Jesus Christ Superstar', and 'La Cage aux Folles'. He has also appeared in plays including 'Run for Your Wife', ironically 'Noises Off', 'Shadowlands', 'On Golden Pond' and Mixed Salad's critically acclaimed production 'Love Valour Compassion', where he performed the dual roles of brothers John and James.



David has also directed many successful musical productions. 'Pippin', 'Crazy for You' and 'The Drowsy Chaperone', won The Adelaide Theatre Guide's Curtain Call Award for Best Musical in 2009, 2012 and 2013 respectively and his production of 'Legally Blonde' received a best musical nomination in 2015. David co-directed the critically acclaimed 'Les Miserables' for G&S Society of SA.

He has also directed plays for The Adelaide Rep: 'Come Back to The Five and Dime Jimmy Dean, Jimmy Dean' and 'August Osage County', which won best drama and best female lead in the Curtain Call Awards in 2015.

Now back at the Rep again this time in the role of Director for the delightful backstage farce 'Noises Off' brimming with slapstick comedy.



The Adelaide Repertory Theatre Inc.

Patron: Her Excellency the Honourable Frances Adamson AC, Governor of South Australia

Venue: ARTS Theatre, 53 Angas St, Adelaide 5000

Ph: 8212 5777 **Web:** www.adelaiderep.com

Email: enquiries@adelaiderep.com

Rep Photography: Richard Parkhill

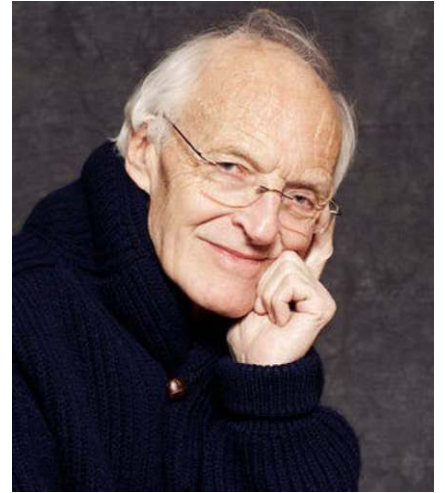
Editor: Penni Hamilton-Smith

Board:

David Sinclair, Penni Hamilton-Smith,
Sue Franks, Linda Williams, Elizabeth Olsson,
Sam Christodoulou, Lise Windsor, Jaye Antony.

The Author Michael Frayn

Michael Frayn, (born September 8, 1933, London, England), British playwright, novelist, and translator whose work is often compared to that of Anton Chekhov for its focus on humorous family situations and its insights into society. Frayn is perhaps best known



for his long-running, internationally successful stage farce 'Noises Off' (1982; film 1992), a frenetic play-within-a-play about the antics of an English theatrical company touring the provinces and its inept attempts at performing a typically English sex farce.

Frayn graduated from the University of Cambridge in 1957 and worked as a newspaper reporter, columnist, and critic for the Manchester Guardian and The Observer. In the early 1960's several collections of essays from his newspaper columns were published; his later travel writing for The Observer was collected as Travels with a Typewriter (2009). A wide-ranging and prolific author, Frayn wrote novels, plays, documentary films, and teleplays. He also translated and adapted several plays by Chekhov.

Frayn's own plays are primarily comedies or tragicomedies. 'Alphabetical Order' (1976) concerns the dehumanization that occurs when a chaotic newspaper office is transformed by an overly efficient employee. In 'Make and Break' (1980) a salesman loses his humanity though he gains business success. Frayn's other plays included 'Donkeys' Years' (1977), 'Benefactors' (1984), 'Here: A Play in Two Acts' (1993), 'Copenhagen' (1998), 'Democracy' (2003), and 'Afterlife' (2008).

Among Frayn's novels were 'The Tin Men' (1965), 'The Russian Interpreter' (1966), 'A Very Private Life' (1968), 'The Trick of It' (1989), 'Now You Know' (1992), 'Headlong' (1999), 'Spies' (2002), and 'Skios' (2012). 'My Father's Fortune' (2010) was a memoir.

Frayn is married to Claire Tomalin, a biographer and literary journalist. They have a daughter Rebecca who is an actress and filmmaker, and they live in Chiswick West London.

Message from President David Sinclair



This is my first official posting as REP president for our wonderful newsletter Repertoire. The first six months of this year has seen a number of big changes in the Board and also for the administration of the REP theatre company.

We say farewell and thank you to recently departed Board members Therese Hornby (Secretary) and Gaynor Kowald (Treasurer). Both Therese and Gaynor contributed many years of service to the company, not just in their official roles as Secretary and Treasurer but also in the general running and daily operations of the REP company.

I am absolutely delighted to welcome new members Sue Franks as Secretary and Lise Windsor as Treasurer to the Board. Sue and Lise have hit the ground running and bring a wealth of experience and talent to their roles and the Board generally.

We also say farewell to Ray Trowbridge who previously served on the Board and as President and more recently as the REP's Office Manager. Ray has also served the REP tirelessly over the years and will be missed.

You may also know Rose Vallen decided earlier this year to stand down as President to pursue a "calmer" lifestyle. With Ray's departure, (and for her sins), Rose is now the REP's new office manager and is performing this role brilliantly. We are all very glad we have Rose's contribution and that her involvement with the REP continues through this role.

I am also very excited to announce Linda Williams has accepted our invitation to join the Board as a general board member. Her position will be ratified at the next Annual General Meeting. Linda has been involved in all levels of amateur theatre including holding positions on boards and theatre committees, performing on stage, also as a Director and as a Choreographer. She directed the first ever amateur production of a musical to be staged at the prestigious Her Majesty's Theatre. Linda's experience in theatre and her professional career will be a valuable asset to the Board as we move forward into the next phase of the REP's journey.

The REP and the ARTS Theatre are both entering a critical phase of operations. The ARTS theatre is now sixty years old and over those years the requirements and expectations of theatre hirers and audiences have changed and evolved. The Board absolutely understands these changes and recognises the need to provide a venue which is relevant for today's theatre community and one which is compliant with legislative and regulatory requirements. Supporting this commitment to provide such a venue requires significant funding. We will be reaching out to our theatre community, government and corporate sectors as well as benefactors to assist the REP in providing a relevant and enjoyable theatre experience into the next 60 years.

Thank you for your ongoing support and we welcome you to join us on this exciting journey.

Become Involved Why not be part of the Rep Team

You don't need to be an actor to be involved with the Rep.

Every production is supported by teams of behind the scenes volunteers.

We need people who can prompt, paint, design, construct, show people to their seats; move sets, or sew costumes.

People who like to play with sound and lights, people to make tea and iron costumes.



Email your details to
enquiries@adelaiderep.com

An Ideal Husband - What the critics said

"Director Matthew Chapman places his cast well on the stage, managing the multiple entrances and exits without it devolving to a cheap farce – and introduces some subtleties to the words through good pacing and opportunity to pause"

- *Stage Whispers*

"Maxwell Whigham devours the role of Goring, convincingly clever, with the gift of charm and elocution – he takes Wilde's driest, sharpest lines and delivers them not as standalone quotes, but in the flow of dialogue, as they should be."

- *Stage Whispers*

Whigham is the icing on a well-made and decorated cake!

- *TASA*

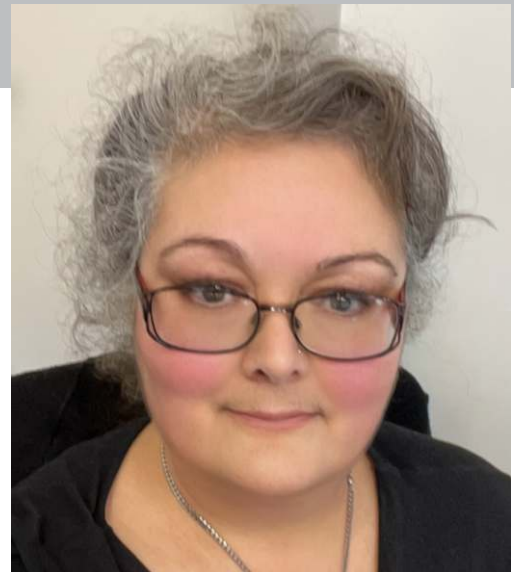
REPERTOIRE

Newsletter of Adelaide's oldest theatre group

Message from Catherine Reid ARTS Theater Manager

Dear Valued Patrons and Supporters,

As we reflect on the past few months, it fills us with immense joy to share the resounding success of several remarkable productions staged at our beloved venue. Therry Theatre's musical extravaganza, Company, under the expert direction of David Sinclair, left audiences spellbound with its stellar performances and captivating storytelling. The Adelaide Rep Theater's season of 'An Ideal Husband', directed by the talented Matt Chapham, showcased Oscar Wilde's wit and charm to perfection, leaving theater enthusiasts craving for more.



Catherine Reid

Youth theater has always been a pillar of strength for us, and we were thrilled to witness the extraordinary talent displayed by the students of Mt Carmel College in their heartwarming rendition of 'Shrek Jr'. Their dedication and enthusiasm brought smiles to countless faces and reminded us of the importance of fostering young talent within our community.

Currently, we are enraptured by the magical and awe-inspiring world of 'High School Musical', presented by the incredibly talented students of St Aloysius College. Their commitment to excellence and their passion for the performing arts shine brightly on our stage, reminding us of the immense impact youth theater has on our collective spirit.

However, to continue providing these transformative theatrical experiences and nurturing the talent of tomorrow, we need your support. Our venue requires urgent upgrades to ensure the safety and comfort of all those who walk through our doors. We are facing crucial improvements in the fly, electrical, and fire systems to adhere to the latest safety standards. Moreover, we believe in providing an exceptional experience for our patrons and hirers alike.

To achieve this, we aim to replace the seats and install state-of-the-art air conditioning systems for a more comfortable and enjoyable visit. Additionally, to cater to the needs of our esteemed hirers, we seek to enhance our facilities with modern equipment and amenities.

We understand the financial strain these upgrades may impose, but with your generous contributions and continued support, we can make our beloved venue a beacon of artistic expression and community engagement. Your contributions will not only sustain us but also empower the local arts and cultural scene, enriching the lives of countless individuals. Together, let us ensure that our theater remains a vibrant hub of creativity and an enduring source of inspiration for generations to come.

We sincerely thank you for being an integral part of our journey and look forward to welcoming you to our upcoming productions.

With heartfelt gratitude,
Catherine Reid



August

August/September

November

November

NOISES OFF

Backstage with Noises Off Cast

Brad Martin plays Frederick Fellowes

REP. What makes Noises Off such an iconic play?

BM. I think it is as though the writer, Michael Frayn, constructed some kind of magical farce distillery in his garden shed and has poured all of the elements of a farce into it to produce Noises off. A farce about people performing a farce with characters running in and out of multiple doors, plates of sardines, bags, and boxes being moved constantly, and characters ending up in their underwear is bound to leave an impression with an audience.

REP. What do you LOVE and what do you LOATHE about performing in a farce?

BM. I love the requirement of comic timing both with physicality and with delivery of lines. It is very satisfying when done right. I loathe the mental stress that it puts the performer under as there are so many elements which must work correctly.

REP. What is your favourite line in the play (it doesn't have to be your own)?

BM. I'm not sure that I have a favourite line yet. Perhaps one will emerge as the season progresses.

REP. What are you most looking forward to about bringing this show to Adelaide audiences?

BM. I'm sure that people will love this show. It is going to be a pleasure to perform it to an audience and to experience their reactions to what is being created. It's always satisfying if you get a big laugh for something you have been working hard on.

REP. What makes David Sinclair a great director?

BM. I have been directed by David before in 'The Phantom of the Opera' for G&S in 2018. I noticed then that David has an eye for detail and is extremely thoughtful about the way a show is staged. David is also great at delivering a high standard of production. Sets, costumes, lighting, sound, and staging are all on his mind as he is directing.

REP. What do you like about performing/working on an Adelaide Repertory Theatre production ?

BM. Bump in! It's only a very short walk from the rehearsal room to the theatre ☺

REP. Can you tell us three highlights from the "Noises Off " rehearsals so far?



BM. For me one of the highlights is that I am getting to work with several people I have performed with before. It's like meeting up with old friends who you haven't seen in years. I've also had the pleasure of meeting new performers and creatives. This show has a lot of talented individuals involved.

Jamie Wright plays Tim Allgood

REP. What makes 'Noises Off 'such an iconic play?

JW. It combines the best elements of a farce with a deep understanding of the mechanics of producing theatre.

REP. What do you LOVE and what do you LOATHE about performing in a farce?

JW. That it can produce so much laughter when done well, but trying to keep it fresh is a challenge.

REP. What is your favourite line in the play (it doesn't have to be your own)?

JW. "This is getting farcical."



REP. What are you most looking forward to about bringing this show to Adelaide audiences?

JW. Making them laugh a great deal.

REP. What makes David Sinclair a great director?

JW. His vast experience and the ability to convey his vision with clarity.

REP. What do you like about performing/working on an Adelaide Repertory Theatre production ?

JW. Being part of a company that has so much history in Adelaide, plus knowing we're backed by a dedicated production team and committee.

REP. Can you tell us three highlights from the 'Noises Off' rehearsals so far?

JW. All of us laughing so much during the read-through that we had to wait for it to die down to keep going, everyone trying out different accents for their characters, and feeling like we're starting to make what is essentially choreography for the 'silent' action in Act 2 work.

NOISES OFF

Backstage with Noises Off Cast

Maxine Grubel Plays Poppy Norton-Taylor

REP. What do you LOVE
and what do you LOATHE
about
performing in a farce?

MG. I love making people
laugh and I loathe
nothing.

REP. What are you most
looking forward to
about bringing this
show to Adelaide audiences?

MG. I look forward to performing for them.

REP. What makes David Sinclair a great director?

MG. His collaboration with his performers. His clever casting
– especially casting me in the role- and his imagination.

REP. What do you like about performing/working on an
Adelaide Repertory Theatre production?

MG. Everything. Apart from the lack of parking! I performed
in my first Adelaide Rep show in the 80's with Lindy LeCornu
when I was in my 20's.

REP. Can you tell us three highlights from the Noises Off
rehearsals so far?

MG. 1. Chaos and the laughter caused by said chaos
2. Peter Davies trying to pronounce "Aberystwyth."
3. Lloyd's line when he exposes his inflated self-image by
referring to himself as God. He says, "And God said, Hold
it. And they held it. And God saw that it was terrible." It
cracks me up every time.



Pete Davies plays Lloyd Dallas

REP. What do you LOVE
and what do you LOATHE
about performing in a
farce?

PD. Farces are fun to do
and putting the show
together in the the
rehearsal process is always
a great deal of fun. What
do I loathe about them ?
Nothing.

REP. What is your
favourite line in the play
(it doesn't have to be
your own)?

PD. "What the is going on?"

REP. What are you most looking forward to about
bringing this show to Adelaide audiences?

PD. The laughter from the audience response.

REP. What makes David Sinclair a great director?

PD. His deep compassion for his actors. His experience. He
knows his business. He manages to bring a sense of clam to
a farce!

REP. What do you like about performing/working on an
Adelaide Repertory Theatre production?

PD. The support and the Thomas Nave room (the rehearsal
room upstairs at the ARTS) They're a good bunch of people
to work for.



Pics from rehearsal



Volunteer - Situation Vacant - Publicity and Promotions Officer

The Adelaide Repertory Theatre Company is looking for a new Publicity and Promotions Officer.

We are the oldest continuous non-professional theatre company in the Southern Hemisphere, with an incredible history of producing outstanding theatre for South Australian audiences since 1908. Yes, we are almost as old as our Federation, which in itself is an amazing achievement. Not only are we one of Adelaide's premier producers of excellent theatre, we also own, run and manage The Arts Theatre which proudly stands in the heart of Adelaide's CBD.

The Arts Theatre is the only 500 seat theatre in Adelaide capable of staging large musicals such as *'Phantom of the Opera'*, *'Les Miserable'*, *'Singing In The Rain'* as well as small intimate plays, standup comedy and even live band performances. The Arts Theatre is the heart and soul of Adelaide's thriving creative community theatre.

The REP is a Not-For-Profit organisation and a registered Charity and we need a new Publicity and Promotions Officer. We are looking for a vibrant, energetic, positive person who wants to be part of a like-minded team.

The core responsibilities will be to promote and market our plays and productions. The role includes:

- Manage social media pages including Facebook, Instagram and Twitter. This includes uploading posts, managing promotional advertisements, creating events, creating private play groups and responding to any queries that come through the messaging system.
- Write media releases for each play.
- Keep an up to date list of reviewers and media contacts.
- Liaise with reviewers (invite them to opening night, send media release and production photos)
- Liaise with media contacts including sending a media release, production photos and booking interviews. This also includes contacting the Director of the play and/or cast members to book them into the interview.
- Organise promotional material. i.e. organising a graphic designer, contacting directors and asking for their vision for their play's poster, organising printing of flyers, posters, business cards, banner and season brochure.

WANT TO EAT BEFORE THE SHOW?
Here is a great offer for Rep patrons

**The Wakefield Hotel on Wakefield Street
offers 50% off the 2nd meal when you
produce your Rep tickets**

- Liaise with the Rep's photographer to organise actor head shots, rehearsal photos and production photos.
- Collect social media bios (these are usually shorter and funnier compared to the program bios) from cast and Director.
- Film 'behind the scenes' videos for social media e.g. a set designer talking about their vision for the set.
- Organise "Season Launch" – e.g posters on social media, live videos on social media, professional film trailer etc.
- Contact companies that can give away complimentary tickets to opening night.
- Promote volunteer opportunities e.g. application to direct or audition opportunities.
- Write an educational package for schools promoting our season and offering a Q&A with director and cast. (The School's Officer then sends out the package to our schools list and tries to book in schools).

**Applications for the position can be sent to
The Secretary, Adelaide Repertory Theatre Inc.
via email at enquiries@adelaiderrep.com**

Moore St Parking

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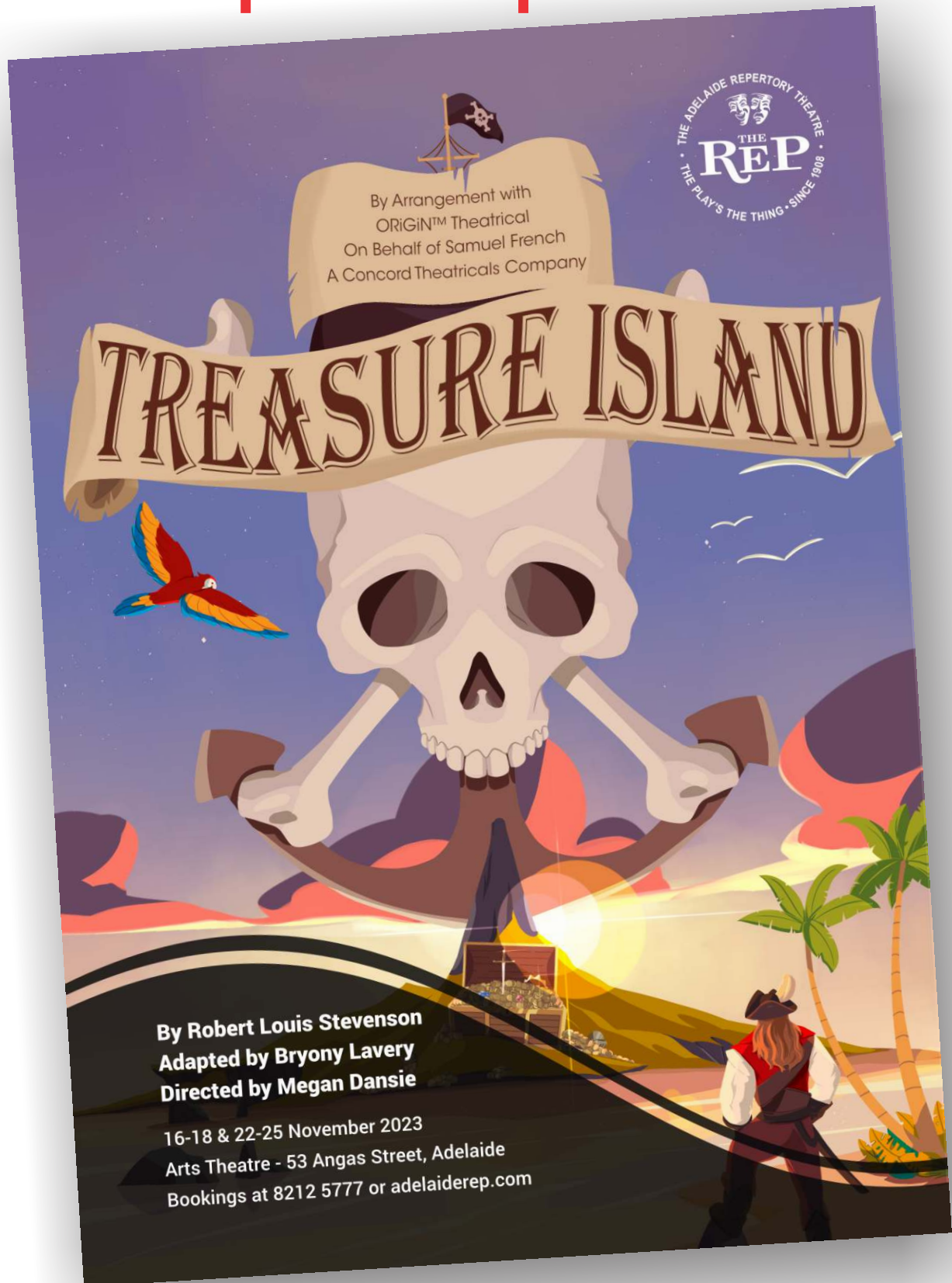
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The Reps next production



November 2023