

Tab 1

NOISES OFF

By Michael Frayn

ADC Lent Week 1 Mainshow (27th-31st January 2025)
Initial Prod Application Pack

Available Roles: Producer, Stage Manager, Technical Director, Set Designer, Publicity Designer/Officer

Colour Pack:

https://docs.google.com/document/d/1GUdAxBy6jPzWo8deJh-3SFCUzje-JFWchi9yHLi_eb8/edit?usp=sharing

ABOUT THE SHOW

Noises Off has gone from being the genre-*defying* black sheep of the English farce, to a genre-*defining* archetype of the genre.

Michael Frayn's most well known work follows the cast and crew of a touring farce called "Nothing On" from their disastrous dress rehearsal in Weston-super-Mare, to interpersonal chaos backstage at a matinée in Ashton-under-Lyme, ending at a doomed performance in Stockton-on-Tees. Much of the conflict in the play results from overlapping romances between various members of cast and crew, which cause tensions to repeatedly boil over before and during shows. Each of the three acts centres a repeat of Act 1 of "Nothing On", while

the real story happens either around or on top of it. Renowned for its witty dialogue, ingenious staging and complex slapstick, *Noises off* is a theatrical tour de force and not to be missed!

DIRECTORIAL VISION

The aesthetic I have planned for the show is a celebration of backstage at the ADC. I'm talking inexplicable cables, LX tape in weird places and weird colours, wood obviously taken from gash, chipboard, visible lights in counterweights, black paint, cuddly ducks etc. Considering we spend so much time trying to hide what the backstage looks like from the audience in the ADC, I think it would be brilliant to purposely bring it to the fore and heighten it. This will also set the visual style of this production apart from other renditions of *Noises Off*. As the play takes place both in front of and behind the set, consider the difference in design styles between them being the front is the ADC with white workers on, and the back is the ADC with blue workers on.

A NOTE ON DIVERSITY & INCLUSION

Given the historically white and southern British history of performances of *Noises Off*, I am very keen to have both a cast and crew from as wide a variety of backgrounds as possible. The frequency and popularity of international performances of the show demonstrate that the humour of this farce is in no way constrained to upper-class English casts, crews or audiences. As a consequence of this, there will be an Assistant Director position and at very least 1 of the below core-prod roles reserved for a BME candidate. If we don't receive applications for these positions from BME candidates we will extend deadlines and follow various channels until we find people. If we get loads of applications from BME applicants, all the better!

We can't wait to hear from you!

ABOUT ME

My name's Tom (he/him) and I'm a 3rd year PBS Student at Trinity Hall. I've been directing for a few years now in all sorts of wacky places, but this is my first (and let's be honest, probably last) time directing in the ADC Theatre proper. I cannot wait to get started with this project and get to know all the people who will be working on it with me. The big challenge of *Noises Off* is achieving a farce on-stage and not off, and I'm only hoping all of you will be able to help me with that...

HOW TO APPLY

Please send all applications by email to me (Tom, he/him) at tb796@cam.ac.uk, by **Friday 5th September (Mon 1st for Publicity Roles)**.

Please include your name, and if comfortable your subject, year and pronouns.

If you need an extension, just ask!

TRIGGER WARNINGS:

Moderate Comic Peril, Pregnancy, Mention of Blood, Alcohol Abuse, Sexism

PRODUCER

The producer will be in charge of keeping the show (and to a lesser extent me) on the rails. The role will vary, but likely includes tasks such as: helping assemble crew and prod teams, booking rooms, coordinating meetings, helping create rehearsal schedules, aiding publicity and donating your blood. Not the last one. No specific experience is necessary, but producing an ADC Main Show has been known to be hard work, so having some management experience is desirable.

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?
- What (if any) experience do you have that would relate to the role of Producer?
- Are you good at spreadsheets?
- Will you tell me it's all going to be okay if I ask "Is it all going to be okay?"

STAGE MANAGER

The Stage Manager will be in charge of keeping everyone on-stage, backstage and to an extent in the audience, super-duper safe and happy. This will include (but isn't limited to) helping to write risk assessments, running fight-calls and potentially intimacy calls, and organising the many props. This show poses unique stage management challenges, such as a two floor set, stairs (and someone falling down them), tying an actor's shoelaces together, an axe, many doors and *cough cough* the revolve... This is not to scare anyone, it's just to say that Stage Management experience is highly desired either previously or planned during Michaelmas.

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?

- What (if any) experience do you have that would relate to the role of Stage Manager?
- How will you let me down gently when I ask to do something impossible?
- What's your favourite section of show paperwork and why?

TECHNICAL DIRECTOR(S)

The Technical Director(s) will be in charge of coordinating the construction of the set. The set will be ambitious because it has to be, including a number of functional doors, two floors and (lord have mercy) probably the revolve. We are blessed with the fact that the revolve will only need to be rotated by hand, but we are cursed with the fact it exists at all. This will be a fantastic opportunity and challenge for a Technical Director, but again previous experience is highly desirable. There is also the possibility of getting some sort of Company Manager who will be in charge of ensuring we get the right people with the right experience at the get in, and crucially not getting a whole hoard of other curious randos, but this is something I'd like to discuss with the TD(s) once appointed.

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?
- What (if any) experience do you have that would relate to the role of Technical Director?
- What scares you more and why: the revolve or a two-floored set on the revolve?
- Do you have any initial thoughts on the specific requirements this show has set-wise?

SET DESIGNER(S)

The Set Designer(s) will have to work closely with both the directing team and the TD team to create a set that is practical, safe, and stunning! The set for this show will have to be quite ambitious but you'll get the opportunity to shape both the structure and layout of the set,

as well as various cosmetic elements. It will also require coordination with the lighting (and sound?) teams to ensure an integrated final product.

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?
- What (if any) experience do you have that would relate to the role of Set Designer?
- What ideas do you have for this rendition of the *Noises Off* set based on my Director's Note?
- What is your favourite idiosyncrasy of the ADC Theatre building (or if you're not familiar with the ADC, another large building you're familiar with)?

PUBLICITY OFFICER

The Publicity Officer is in charge of creating and executing a publicity plan. This might include creating an instagram and establishing a presence, putting posters up, coordinating a flyering campaign, contacting publications and radio stations, planning publicity stunts, and filming trailers or promo clips. Due to the long run-up to the show and the holiday right before, this role comes with unique challenges about how to maintain publicity momentum over a long time and a holiday.

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?
- What (if any) experience do you have that would relate to the role of Publicity Officer?
- What initial ideas do you have for fun publicity stunts or campaigns?
- How would you go about maintaining momentum for the publicity with such a long lead time?

THIS ROLE CAN BE APPLIED FOR AS A SINGLE ROLE ALSO INCLUDING THE POSITION OF PUBLICITY DESIGNER IF DESIRED

N.B. The Deadline for this role is Mon 1st September

PUBLICITY DESIGNER

The Publicity Designer is responsible for creating the graphics and content that will be used to promote the show. These might include posters, flyers and programmes, but may also include templates for instagram and facebook posts, or other media for publicity stunts. This role will require close work with the Publicity Officer, Producer and Director to ensure the show brings as large crowds as possible!

(Optional) Questions for Application:

- Why do you want to be involved in *Noises Off*?
- What (if any) experience do you have that would relate to the role of Publicity Designer?
- What initial ideas do you have for a poster?
- How would you theoretically design a poster for the play-within-the-play “Nothing On”?

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