

Oregon Community Theatre presents **Noises Off**

Auditions:

1. Sign up on the OCT website through Sign Up Genius.
2. In-person auditions only; no videos will be accepted.
3. In addition to reading sides, you will likely be asked to do a kinesthetic audition, as this show has an abundance of physical humor.
4. A British accent is required from the beginning of your audition to the end.
5. Only actors ages 18+ are allowed to audition.
6. Call-backs, if needed, are scheduled for Sunday, November 6, from 7:00-9:00 p.m. at St. Mark Lutheran Church.

Rehearsals:

1. The mandatory first rehearsal will be Wednesday, November 9, at 7:00 p.m., at Fassett.
2. Rehearsals will take place 3-4 days a week from November 9-21, November 28-December 13. Rehearsals will likely be off-site because of set construction at Fassett.
3. Lines will be memorized by the week of January 2, 2023.
4. Rehearsals will continue from January 2-February 10, 2023.
5. Tech week is February 12-16; show dates are February 17-19, 24-25.
6. Brush-up is tentatively scheduled for Wednesday, February 22 at 6:30 p.m.
7. Actors are required to attend strike. Tentative dates are Sunday, February 26, and/or Monday, February 27. Final date will be based on the school calendar.
8. All dates are subject to change based on the school calendar, weather, and seasonal illnesses.

Synopsis:

It is only hours before the opening of a British adult farce, *Nothing On*, and the touring company is hurriedly running through a final dress rehearsal in the Grand Theatre, Weston-SuperMare, before the first audience arrives.

Act One

During the first act, we are an audience to this production of a play within a play. The *Nothing On* cast is lovable, but mainly inept; however, we cheer for them under our breath and hope that they can pull it together and get the show on the road. Dotty, the actor playing Mrs. Clackett, can't remember her entrances and exits. Garry, the male love interest, can't remember his lines. And Brooke, playing Vicki, the female lead, is constantly posing, primping, and losing her contact lenses, without any understanding of what the play is about or what she is doing. Trying to pull this all together into some semblance of a presentable show is the director, Lloyd Dallas, who is sitting in the

darkened auditorium shouting out directions and trying to get everybody ready for opening night.

Act Two

For this act, we, the audience, are viewing the backstage; the entire set has been turned 180 degrees. We can hear the actors performing “out front”, but what we see is the back side of the scenery flats. The actors perform most of this act in violent, exaggerated pantomime. The stage manager trying to keep the action flowing and everybody happy, and the various antics of the actors offstage between their exits and entrances. The play has been on the road for one month now, and relationships between cast members, as well as the quality of *Nothing On*, have deteriorated. Garry and Dotty are in the middle of an unhappy love affair. Poppy, the assistant stage manager is pregnant; and Selsdon Mowbray, an actor in his late sixties, is trying to stay sober between scenes. Add to this, a visit by director Lloyd, who is there first of all to comfort his “overly excited” lover, Brooke, and second to try and save his play from total disaster. Most of the company is in a continual state of agitation, and this disorder is carrying over into the play, causing missed entrances, flubbed lines, and general hilarity.

Act Three

Act 3 is even more frenetic. It is a month later, and the tour is reaching an end. We, the audience, are out front watching yet another performance of *Nothing On* that has reached the point of complete and hilarious deterioration. The business of performing the show has become subordinate to the business of solving personal problems. Dotty refuses to come out of her dressing room. Garry is now drinking Selsdon’s whiskey. Scenery collapses, and props explode. Practical jokes have become common, and actors are now taking verbal, and sometimes physical, cracks at each other both backstage and on stage. Normal rules of professional behavior, logic and response don’t apply anymore. Ultimately, however, they carry off the show—in some semblance. The unhappy cast of actors manages to get to the last line, spoken by Selsdon: “When all around is strife and uncertainty, there’s nothing like . . . (takes the plate of sardines) . . . a good old-fashioned plate of...curtain!”