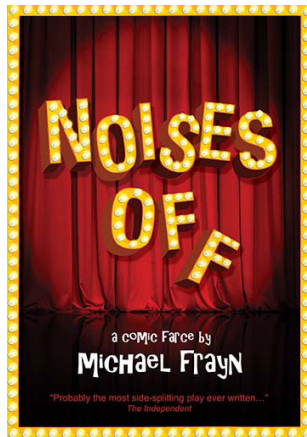


Noises Off

CVTC Spring Play 2017

*Brought to you by the CVHS Theatre Department,
Castle View Theatre Company, and Thespian Troupe 7117*



Audition Packets

(in divider next to the Callboard)

Audition Dates:

Monday, Feb. 12th through Feb. 15th
(Feb. 12th & 13th – General auditions from 3:15-5:30;
no auditions on Feb. 14th;
Feb. 15th – Call backs from 3:15-5:30)

Sign-up online at Sign-Up.com

(<http://signup.com/go/OCSGDZX>)

First Rehearsal Date:

Monday, Feb. 20

Production Dates:

April 10-14, 2018

ASSIGNED
POSITION:

PRODUCTION AGREEMENT
CONFLICT SHEET
PRODUCTION/COSTUME FEE OFFICE USE ONLY

**CASTLE VIEW HIGH SCHOOL
THEATRE DEPARTMENT
ONSTAGE AUDITION APPLICATION - SPRING PLAY 2018 (NOISES OFF)**

A. YOUR INFORMATION

YOUR NAME _____
LAST FIRST MIDDLE PREFER TO BE CALLED GRADE

DAYTIME PHONE (CELL) _____ NIGHTTIME PHONE (HOME) _____
*OK TO TEXT? YES NO

DAILY ADDRESS _____ EMAIL ADDRESS _____@_____.COM

BEST WAY TO GET IN CONTACT WITH YOU? EMAIL PHONE MAIL OTHER

HOW DO YOU GET HOME AFTER SCHOOL (CIRCLE ALL THAT APPLY):

DRIVE CITY BUS PARENT/SIBLING/FRIEND RIDE WALK

DO YOU HAVE ANY TIME CONFLICTS THAT WOULD POTENTIALLY KEEP YOU FROM BEING AT REHEARSALS (E.G. WORK, SPORTS, BAND, ETC.)? PLEASE LIST. KEEP IN MIND WE WILL BE REHEARSING/WORKING ON THIS PLAY AFTER SCHOOL FROM 3:15 TO 6:00 FOUR TO FIVE DAYS A WEEK FOR THE NEXT EIGHT WEEKS (SEE FRONT PAGE FOR PRODUCTION DATES):

DO YOU FORESEE ANY ISSUES RELATED TO CLASS SCHEDULE AND/OR GRADES THIS SEMESTER?

YES NO EXPLAIN.

CURRENT CUMULATIVE GPA:

HAVE YOU INFORMED YOUR PARENTS OF YOUR POTENTIAL INVOLVEMENT IN THE PLAY?

YES NO

B. YOUR INVOLVEMENT

PLEASE FILL IN YOUR FIRST THREE CHOICES FOR INVOLVEMENT WITH THIS PLAY. YOU CAN BE SPECIFIC (CERTAIN PARTS/CREW POSITIONS) OR NON-SPECIFIC AS YOU WISH (I.E. ANY SUPPORTING ACTING PART). IF NON-SPECIFIC, PLEASE LIST THE SIZE OF ROLE YOU ARE INTERESTED IN (BELOW). SEE ATTACHED PAGE FOR A LIST A CHARACTER ROLES.

1ST CHOICE: _____

2ND CHOICE: _____

3RD CHOICE: _____

SIZE OF PARTS: CHARACTER - SMALL SUPPORTING - MEDIUM LEAD - LARGE

ARE YOU WILLING TO UNDERSTUDY? YES NO

_____ INITIAL HERE IF YOU WOULD LIKE TO BE INVOLVED NO MATTER WHAT POSITION YOU ARE GIVEN ... THIS INCLUDES CAST AND CREW.

C. YOUR HISTORY

DESCRIBE ANY PAST THEATRE EXPERIENCE (INCLUDING ONSTAGE AND BACKSTAGE):

HAVE YOU EVER COMPLETED A THEATRE CLASS? YES NO
 ...ACTING LESSONS? YES NO

SKILLS YOU POSSESS PAINTING/DRAWING ACCENT/DIALECTS* SINGING
 DANCING STAGE COMBAT* MUSICAL INSTRUMENT: _____
 POWER TOOLS* LIGHT/SOUND* SEWING
 FACE PAINTING DESKTOP PUB* OTHER: _____

*PLEASE EXPLAIN: _____

CAST MEMBERS ARE REQUIRED TO SPEND 5 HOURS BACKSTAGE, HELPING TO PUT TOGETHER THE PLAY. CIRCLE ANY JOBS OR RESPONSIBILITIES YOU WOULD BE INTERESTED IN ON THE PRODUCTION TEAM (SEE CHART BELOW FOR REQUIREMENTS):

- LIGHT CREW SOUND CREW MAKE-UP CREW HOUSE CREW SET CREW
- PROPS CREW COSTUME CREW PUBLICITY CREW SPECIAL EFFECTS CREW
- STAGE CREW ANY

LIGHT CREW	PLAN AND RUN LIGHT FOR PLAY PRACTICES AND PERFORMANCES
SOUND CREW	PLAN AND RUN SOUND FOR PLAY PRACTICES AND PERFORMANCES
MAKE-UP CREW	PLAN AND APPLY MAKE-UP TO ACTORS FOR PERFORMANCES
HOUSE CREW	SET UP, MANAGE BOX OFFICE, PATRON SEATING AND AUDIENCE ISSUES
SET CREW	CONSTRUCT STAGE BACKDROPS AND SET FOR PLAY
PROPS CREW	COLLECT AND ORGANIZE STAGE PROPERTIES FOR PLAY
COSTUME CREW	ORGANIZE AND FACILITATE DRESSINGS FOR ACTORS
PUBLICITY CREW	DESIGN, CREATE, AND MARKET PLAY TO COMMUNITY
SPECIAL EFFECTS	DESIGN, CREATE, AND TECHNICAL SPECIAL EFFECTS (NON LIGHTS/SOUND)
STAGE CREW	PLAN AND MANAGE SET CHANGES AND ACTOR DURING PERFORMANCES

WHAT SPECIAL SKILLS OR QUALITIES DO YOU HAVE THAT WILL MAKE YOU AN OUTSTANDING MEMBER OF THIS PRODUCTION?

THANK YOU FOR YOUR PARTICIPATION IN THIS CASTLE VIEW HS THEATRE PRODUCTION. WE ARE EXCITED TO HAVE YOU JOIN US. A PRODUCTION TEAM LIST WILL BE POSTED OUTSIDE OF THE AUDITORIUM BY THE MIDDLE OF THIS WEEK. BE PREPARED TO START FULL PRODUCTION TEAM WORKING REHEARSALS MONDAY, FEB. 20TH.

HOW TO USE THIS PACKET TO PREPARE FOR A CVTC THEATRE AUDITION

1. Pick up a copy of this audition packet to use as a guide for auditions.
2. Next, read the synopsis of the play (attached) and be familiar with the story as much as possible. If you are unfamiliar with the story, there are many sources online that give you further information about the setting, plot, and characters.
3. Choose 2-3 characters that you are most interested in auditioning for. If you are unsure which to audition for, choose the size of role you are most comfortable with. A copy of the script will be made available to you to preview. It would be a great idea to read through the entire play to get a better idea of character.
4. CVTC usually auditions with both monologs and readings from the script, also known as “sides.” For this audition, please choose a 1-2 minute comedic monolog from any published play. In addition, be prepared to perform at least one monolog or scene from a character of interest in the play (*Noises Off*). There are several choices from *Noises Off* included with this packet. Choose one monolog from a character you have interest in and prepare the monolog by staging the piece. Your *Noises Off* monolog does not need to be memorized.
5. Fill in the audition application (attached) and review this, along with your production agreement, with your parents to make sure conflicts are addressed and participation requirements are met. Bring a copy of the production agreement to your audition and make sure that both you and your parents sign the agreement to be turned in before the first read-through of the play.
6. Schedule an appointment for your audition by signing up online through the auditions page of the CVTC webpage (Signup.com). Write down the date and time for your audition to make sure you will be on time.
7. On the day of the audition, choose clothes that are comfortable but give a good first impression. Be professional in your appearance. Remember to get your hair out of your face, so we can see all of your excellent facial expressions. Bring a copy of your resume and/or headshot to present to the SM at your audition. If you do not have a resume, print out the blank form on the website (under Auditions/Forms) and fill it out to turn in.
8. Arrive at your audition early (CVHS Auditorium) and make sure you have all of your paperwork IN ADVANCE. Remember, in making a good first impression, you need to look prepared. Please take the extra minutes you have before your audition to review your monologs/scenes to feel comfortable walking into the audition.
9. Once you are called in, make sure to listen carefully to the instructions given. One of the most important qualities being evaluated is *directability*, how well you take directions and make improvements.
10. When it is your turn to audition, step confidently up on stage. *You will be asked to slate* (say your name, grade, character, and one bit of related information) before you start. Present your prepared monologs and/or scene. You may be reading with a scene partner (if you choose a scene) or a reader from the production staff. When reading make sure to hold the script away from your face and project your voice to the last row of the auditorium. As you read remember:
 - Look up – the director needs to see you face
 - Don't rush!!!
 - If you are reading a scene or cold-read, look at the first few words, look up, and say each line like you meant it
 - Make eye contact with your partner (for scenes) – communicate strong intentions
 - Listen and react to your partner – ½ of acting is reacting to what your partner says
 - If you mess up the beginning, don't worry. Don't apologize. Don't go back and correct yourself
 - Make BOLD CHOICES – you have something unique to bring to each part.
 - If director asks you to do something different in interpretation, go for it. The director is asking to see versatility.
 - If director asks you to read a part you don't want or like, do it anyway. Shows your versatility.
 - Pronunciation – if you don't know the word, hopefully you will see it before you read it and ask. If not, just go for it – don't stop in the middle of the reading.
 - Read differently for different characters – we are looking for range as well as character creation.
 - Don't just say lines. Give them meaning!
 - Posture is important – stand up straight, walk tall.
 - Control body – don't sway or use extraneous movement.
 - Several steps and a cross here and there, but no wandering around the stage.
 - Open your body out to the audience – your feet should always be facing the audience.

CVHS THEATRE CASTING POLICY

Both student and staff directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the directors and advisors, who take their responsibility in this area very seriously. Mr. Scott watches every audition and participates as a guide through every casting process.

CVHS Theatre casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firmly held value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through an extensive and thoughtful audition process.

ON CASTING

Casting is a very complex process. In the end, the directors must choose the students who best fit the roles in many dimensions, not only by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the energy of the show in scenes together. For students, auditioning is an exciting, yet difficult process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of “rejection” over not getting cast seems disappointing at first, but we strongly urge you to get right back to work as soon as possible so you can sharpen your skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Castle View High School they will be well prepared to navigate their way toward success in a complex world.

GET INVOLVED:

Due to the large audition pool CVHS Theatre shows typically experience, your audition does not guarantee you a role in the show. While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of our theatre is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) or on the many other teams, such as props, costumes, publicity, and makeup. There are also opportunities to be a student crew leader or stage manager, which you can discuss with Mr. Scott or the other directors. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on and offstage participants. Keep an open mind, and seek out a new experience!

DIVERSITY

CVHS Theatre values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. We actively encourage all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with CVHS Theatre casting principles. Our theatre hopes to be a reflection not only of the varied backgrounds and experiences of Castle View High’s staff and students but also of diverse world cultures, life experiences, and theatrical traditions.

CVHS Theatre Production Agreement

(Please read and fill out the following production agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my directors, technical director, stage manager, and fellow cast and crew members. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

1. All actors, technical stage crew members, and leaders should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

2. All actors, technical stage crew members, and leaders must be in good academic standing to participate in and remain in this production. All actors, technical stage crew members, and leaders are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that if you score an F or multiple D's on any recorded grade update, a progress report must be completely filled out every week and returned to Mr. Scott until that F or Ds are changed. You will not be allowed to attend rehearsal if this is not turned in on time.

3. All actors, technical stage crew members, and leaders must be present at all scheduled rehearsals. Rehearsals will generally be Monday through Friday from 3 p.m. to 6 p.m. These rehearsals will be extended as we get closer to performances, with dress rehearsal lasting as late as 10:00. Some weekend rehearsals may be also requested in advance. *If you have two unexcused absences from rehearsal, you may be cut from the production.* Communication is the key to good relationships during this show.

In order to be excused you must have a legitimate note explaining why you were absent. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 303-387-9117 and leave a message.

4. All actors, technical stage crew members and leaders must be on time to all scheduled rehearsals and technical crew duties. If late for multiple rehearsals, you may be asked to step out of your backstage position or onstage role.

5. All actors, technical stage crew members and leaders will keep the rehearsal spaces, stage, scene shop, dressing rooms and costume room clean throughout the rehearsal and performance process. There will be limited food or drink allowed on the stage at anytime. Water is available in the make-up room.

6. All actors, technical stage crew members and leaders are responsible for their props and costumes. If props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost. If props or costumes do not belong to you and you are found moving them around, you may be asked to spend extra time repairing or cleaning those areas.

7. All actors, technical stage crew members and leaders will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, participating in crew work, or completing school assignments.

Remember: you are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at rehearsal if there is time. We will provide a quiet space for your study.

8. All actors, technical stage crew members and leaders must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal. Missing a cue onstage is a major issue. We count on your presence as an important component of effectively producing the play.

9. All actors, technical stage crew and leaders must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.

10. All actors will complete 5 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or director/advisor.

11. All actors, technical stage crew members, and leaders are required to take part in a full stage strike on the final Saturday after the evening performance. All cast and crew will remain until the strike is complete and the stage, auditorium lobby, costume room, dressing rooms, choir room and shop are cleared and cleaned.

Any cast, crew member or musician who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the directors.

12. All actors, technical stage crew members, and leaders are expected to adhere to school policies and guidelines of appropriate behavior. Because you represent our school, as well as our theatre and our group, you are expected to behave in an appropriate manner while in the theatre area. This includes issues of dress, language, treatment of facilities, banned substances, etc. Your behavior should be the best possible reflection of who you are.

The spirit of this agreement is to ensure that all actors, technical stage crew members and leaders are treated fairly as creative, collaborative artists who are working towards the same goal. Your directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

13. All onstage actors will be required to pay a costume/production fee to help support the technical aspects of the show. As much as possible, we try to keep participation in our theatre program with limited fee, but most times a fee is required to help pay for the costumes, props, & sets required to stage a large show. The amount of the production fee is determined show by show and will be announced at the start of the production when the cast list is finalized. In addition, show members, including crew may be asked to participate in various fundraisers or ticket sales to help support the final production.

The production fee for this show will be \$50 for an onstage actor and \$30 for crew.

We, as an all-inclusive theatre program, believe that every student should have the opportunity to participate in our shows. Therefore, if the production fee requirement is a difficulty for a student to pay, we do not want that to keep them from being a part of the show. Various fund-raising opportunities, as well as limited scholarships, will be made available to help with these fees. Please talk to Mr. Scott if this is a consideration for you.

This production can be an incredible experience if the entire cast, crew, leaders, and production staff work together, create together, and have fun together!

Actor/crew/leader name _____

Actor/crew/leader signature _____ Date _____

Parent signature _____ Date _____

***Noises Off* - Plot Synopsis**

Act 1: *Noises Off* opens during the final dress rehearsal of the play within the play, *Nothing On*. It is mere hours before the opening of the premiere of the farce. The play is in shambles, much to the dismay of director Lloyd Dallas who is at his wit's end—halting the show every few lines to correct the fumbling and sometimes missing actors. The actors themselves are greatly distracted by personal problems ranging from divorce, illicit love affairs, missing contact lenses, and a good number of nosebleeds. Coupled with these personal challenges, it is clear that the actors cannot remember lines, entrances, exits, blocking, and in the case of Brooke—what the play is about or what she is doing. Actor, Garry Lejeune, claims to be unaware that the rehearsal is indeed a final dress rehearsal, claiming that “we’re all thinking of it as the technical.” Lloyd Dallas patiently sits in the darkened auditorium, shouting directions to the befuddled cast.

Act Two: For this act, the real audience sees backstage as the set has been turned 180 degrees during the intermission. The real audience can hear actors performing the play *Nothing On* but see the actors and their commotion backstage. The play has been on the road for one month now and the production chaos continues. The quality of interpersonal relationships and acting performances have deteriorated significantly. Garry and Dotty, who had previously been in a relationship, are at odds after Garry sees Dotty flirting with the clueless Frederick. Both Garry and Dotty initially refuse to perform, locking themselves in their respective dressing rooms. Confusion ensues, as Selsdon appears in and out of the woman's bathroom in order to sneak slugs of whiskey, the front of house calls have been repeated out of order countless times, and Frederick begins another nosebleed. Garry attempts to murder Frederick, as Dotty makes matters worse. All of these personal struggles occur at the same time as they are performing *Nothing On*. Most of the actors, in a state of heightened agitation, miss entrances, flub lines, as the performance runs amok.

Act Three: Yet another month later, the tour of *Nothing On* is reaching an end. The audience is reoriented to be sitting in front of the stage once more, as the set has again been turned 180 degrees. Act Three opens with an apology to the audience for the delay in starting the production of *Nothing On*, while several cast members shriek behind the curtain. The personal drama between the actors seems to have reached a fever pitch. When *Nothing On* finally begins, it's only vaguely reminiscent of the show we've seen in the last two acts. However, the ramshackle bunch somehow manages to carry it off with numerous additions, deletions, and improvisatory bits.

Character Description – *Noises Off*

Noises Off is a play within a play and a farce. The actors in *Noises Off* are putting on a play entitled *Nothing On*. They are from England and British accents will be utilized in the onstage play.

MALE ROLES

Tim Allgood Tim is the stage manager of *Nothing On*. As well as having his own stage management responsibilities, he is also Freddie's body double in one scene and understudy for all of the male roles. He is incredibly tired and overworked, having not been to bed for 48 hours. He is logical and sensible but frequently finds himself overruled and bossed around by Lloyd, particularly in Act II, when he is sent to buy some flowers for Brooke instead of running the show. He is constantly stressed and clearly not comfortable in front of an audience, getting tongue-tied and flustered when he has to apologize for the late start of the show in Act III.

Lloyd Dallas Lloyd is the director of *Nothing On*, although his heart does not seem to be in it. In Act I he is tired and desperate to finish the dress rehearsal and his stress levels rise as the rehearsal is constantly brought to a standstill by various members of the cast. Most of the time he prevents his anger from showing by patronizing the actors, referring to them as 'love' and 'honey' and making snide remarks at their expense. He is having affairs with Brooke and Poppy, although it is clear that his affections lie more with Brooke. When his temper reaches bursting point, he vents his frustrations at Brooke, cruelly humiliating her in front of the rest of the cast. During his visit to the production on tour, he is unwilling to do anything to help the show, prioritizing spending time alone with Brooke. However, at the end of the play, it is his quick thinking that saves the performance.

Frederick Fellowes Freddie is a seasoned actor, most well-known for his appearances in various TV hospital dramas, who plays the roles of Philip Brent and the Sheikh in *Nothing On*. He has a very nervous disposition, suffering from nosebleeds whenever he is faced with violence and is overcome with dizziness at the sight of blood. He seems weary and stressed during Act I and we later find out that this is because his wife has left him that morning. Referred to by Garry as 'that poor halfwit,' he is not particularly intelligent and for the most part of Act II is completely unaware of the impact his platonic chat with Dotty has had on her relationship with Garry.

Garry Lejeune Garry is a fairly well-known actor who plays the role of estate agent Roger Tramplemain in *Nothing On*. He is having a secret relationship with Dotty Otley, with whom he previously acted in the sitcom *On The Zebras*. He is well-meaning, constantly trying to keep the cast's morale up but also argumentative and defensive, frequently standing up to Lloyd during Act I. However, the majority of the time he comes across as inarticulate when he tries to express himself, frequently leaving sentences unfinished and his listeners confused. He takes himself and his work very seriously and is incredibly possessive of Dotty, turning to violence against Freddie in Act II, when he believes he is being cheated on. However, he tries to remain as professional as possible throughout Act III, despite the various problems thrown at him.

Selsdon Mowbray Selsdon is an elderly Shakespearean actor, who has only ever played supporting roles throughout his career. He plays the small role of the Burglar in *Nothing On*. He is apparently hard-of-hearing and frequently misses his cue to enter, although Lloyd suggests that actually 'he can hear better than I can.' However, when he is onstage, he is an enthusiastic actor, delivering each of his lines as if it is a Shakespearean monologue. Unfortunately he frequently forgets his lines, freezing mid-sentence and waiting for a prompt. He is also an alcoholic and because of this he is falsely accused of hiding multiple bottles of whisky around the set.

FEMALE ROLES

Brooke Ashton Brooke is a relatively new and inexperienced actress, appearing as Inland Revenue tax collector Vicki in *Nothing On*. Although she has had several minor roles on screen, this is her stage debut. She is having an affair with director Lloyd Dallas, unaware that he is also having a relationship with Poppy. She is highly emotional and practices meditation to calm her nerves. The majority of the time she is oblivious to what is going on around her, rarely listening to the conversations of her fellow actors. She is eager to impress and even when things go wrong during the performance, she carries on regardless, unable to adapt to changes or mistakes. She wears contact lenses which she has a habit of losing and finds it very difficult to see anything without them.

Belinda Blair A former dancer, Belinda is a successful actress, having appeared in number of farces and now playing the role of Flavia Brent in *Nothing On*. Of all the cast, she is the most resilient, constantly rallying her fellow actors and supporting them through their various dilemmas. However, her constantly positive attitude seems to grate on other members of the cast and it is suggested that there may be an element of falseness to her sunny disposition. She is the source of all gossip, filling Lloyd in on the various relationships and dramas within the company. She is very protective of Freddie and clashes violently with Dotty when she thinks that there is something going on between them.

Poppy Norton-Taylor Poppy is the inexperienced but well-intentioned assistant stage manager of *Nothing On*. As well as being responsible for cueing the show, Poppy is understudy for all of the female characters. She has recently been having a secret relationship with Lloyd and at the end of Act II we find out that she is pregnant with his child. Despite the fact that she frequently gets the blame when things go wrong, she is still in love with him. She is very highly-strung, constantly on the verge of tears and becomes very jealous of Brooke when she finds out that she has also been involved with Lloyd.

Dotty Otley Dotty is the leading actress of the *Nothing On* company, playing Mrs. Clackett, the cockney housekeeper. Famous for her role as Mrs. Hackett the lollipop lady in the TV sitcom *On The Zebras*, as well as her many stage roles playing similar characters, she is not only starring in, but also financing this production of *Nothing On*, using her life savings in the hope that she can 'put a little something by'. She is forgetful, getting her lines and moves wrong throughout Act I. Nevertheless, she is an exuberant actress, playing the role with energy and good comic timing. She enjoys being the center of attention and is flirtatious, causing Garry – a younger actor with whom she is having a relationship - to think she is cheating on him with Freddie. She is also shown to be something of a drama queen in Act II, when she initially refuses to perform and has a vicious streak which sees her tying Garry's shoelaces together. By the end of the play she is behaving very unprofessionally. However, with Lloyd's help, it is she who ultimately saves the play with her quick thinking, as it draws towards the final curtain.

