

2019-20

SEPTEMBER 10 - OCTOBER 5, 2019



NOISES OFF

BY MICHAEL FRAYN

theatre:
CALGARY
STAFFORD ARIMA, ARTISTIC DIRECTOR



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CALGARY

Covering the Calgary hustle.



LAND ACKNOWLEDGEMENT

WELCOME TO THEATRE CALGARY.

WE WOULD LIKE TO TAKE THIS OPPORTUNITY TO ACKNOWLEDGE THAT THIS PERFORMANCE IS TAKING PLACE ON TREATY 7, SIGNED AT BLACKFOOT CROSSING IN 1877. WE ARE ON THE TRADITIONAL TERRITORIES OF THE PEOPLES OF TREATY 7 INCLUDING THE THREE BLACKFOOT NATIONS: CONSISTING OF THE SIKSIKA, PIKANI, KAINAI NATIONS; THE STONEY NAKODA NATIONS: CONSISTING OF THE BEARSPAW, WESLEY AND CHINIKI NATIONS; AND THE TSUU T'INA NATION. THE CITY OF CALGARY IS ALSO HOME TO MÉTIS NATION OF ALBERTA, REGION III.

WE ARE GRATEFUL TO HAVE THE OPPORTUNITY TO PRESENT IN THIS TERRITORY.

GENERAL INFORMATION

CAMERAS AND AUDIO/VISUAL RECORDING DEVICES ARE NOT PERMITTED IN THE THEATRE.

VIDEO AND AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

WE ASK THAT YOU PLEASE REFRAIN FROM USING YOUR CELL PHONE, SMART WATCH, OR ANY OTHER DIGITAL DEVICE, IN ANY CAPACITY, DURING THE PERFORMANCE.

GOOD THEATRE ETIQUETTE BENEFITS EVERYONE. PLEASE DO NOT TALK OR UNWRAP CANDIES DURING THE PERFORMANCE, REMAIN IN YOUR SEAT UNTIL THE CURTAIN CALL IS FINISHED AND THE HOUSE LIGHTS HAVE BEEN TURNED ON.

BABIES ARE NOT PERMITTED IN THE THEATRE.

WE ALSO OFFER RELAXED PERFORMANCES. FOR MORE INFORMATION, VISIT OUR WEBSITE.

ASSISTED LISTENING DEVICES FOR THE HARD OF HEARING ARE AVAILABLE AT THE COAT CHECK.

FOR FIRST AID ASSISTANCE, SEE THE HOUSE MANAGER, OR NEAREST USHER.

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WELCOME TO THEATRE CALGARY



STAFFORD ARIMA & JON JACKSON

Farce is zany and irresistibly silly, which is probably why it's remained so popular. Such successes like *One Man, Two Guvvors* (which Theatre Calgary produced in 2014) and the Broadway

hit, *The Play That Goes Wrong*, are examples of great comedies that tickle our funny bones. Our season opener, *Noises Off*, is considered to be one of the finest examples of true British farce. Originally written in 1982, *Noises Off* has had a long and successful history on many stages around the world, and it continues to bring smiles to people's faces. However, it's not just the words on the page that are funny. Behind the actual dialogue, and the creation of situations and characters, are the interpreters of the text. We are so honoured to have Mark Bellamy helming *Noises Off* at Theatre Calgary. Without a director like Mark, who understands the necessary ingredients of farce, *Noises Off* would not be *Noises Off*. Furthermore, without performers who understand the needs of humour, timing, and the truth within comedy, the characters would not leap off of the page. We are confident that you will have a rip-roaring time in the theatre, and that *Noises Off* will be the extraordinary appetizer to a ravishing season of theatre filled with entertaining dishes such as the brand new *A Christmas Carol*, the infectious *Million Dollar Quartet*, where Elvis, Johnny Cash, Jerry Lee Lewis, and Carl Perkins will sing their hearts out for you; the colourful and exuberant, *The Louder We Get*; the timely and thought-provoking New York smash, *Admissions*; and the fiercely sexy Governor General's Award winning play, *Iceland*. This season is truly going to be a theatrical feast. We hope you're hungry!

Stafford Arima

ARTISTIC DIRECTOR

Jon Jackson

EXECUTIVE DIRECTOR

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Whether you're grabbing a bite or enjoying a cocktail, Theatre Calgary's 2019-20 Restaurant Partners provide the perfect venue to enjoy exclusive offers*, pre or post-show.

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DIRECTOR'S NOTES



“Getting the sardines on, getting the sardines off. That’s farce. That’s the theatre. That’s life.”

- LLOYD DALLAS, *NOISES OFF*

Farce is a complicated word. We sometimes use it in our everyday lives to characterize a ludicrous event, or ridiculous situation. On stage, a farce is a comedy driven by exaggerated situations, physical humour, and often, sexual innuendo. Farce onstage dates back to ancient Rome and almost every culture has its form of farce: Britain, France, China, India, Germany, Japan,

Poland, Pakistan ... and the list goes on. In our modern lexicon farce has travelled from the stage to film and television – think *Three’s Company* or *30 Rock*.

In *Noises Off*, playwright Michael Frayn has created one of the best – and most complicated – examples of the genre. *Noises Off* is actually a farce inside a farce – or rather a farce about a farce. The intrepid artists trying desperately to get through the fictitious door-slamming farce *Nothing On* are beset with every problem a theatrical production can encounter. The genius of Frayn’s script is that we get to experience the same act of their play three different ways – the dress rehearsal, a month later from backstage, and finally on the closing night. We watch friendships deteriorate, tempers flare, relationships blossom and wither, all through the lens of an absurdly hapless group of actors struggling through a ridiculous play about sardines and real estate.

Farce endures because through our laughter at the absurd mishaps we witness, we are able to experience a cathartic release from our own lives. Laughter truly is the best medicine – it draws us together, it lightens our burdens and (this is science), releases endorphins. Some say it helps you live longer. If that’s the case I hope your time with us adds years to your life!!

Bring on the sardines!!

Mark Bellamy

DIRECTOR

THEATRE CALGARY GRATEFULLY ACKNOWLEDGES THE SUPPORT PROVIDED BY THE CITY OF CALGARY THROUGH CALGARY ARTS DEVELOPMENT, THE GOVERNMENT OF ALBERTA THROUGH THE ALBERTA FOUNDATION FOR THE ARTS, THE GOVERNMENT OF CANADA THROUGH THE CANADA COUNCIL, CANADIAN HERITAGE, AND ALL CORPORATE AND PRIVATE CONTRIBUTORS.



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ARTS COMMONS MAX BELL THEATRE
SEPTEMBER 10 - OCTOBER 5, 2019

theatre:
CALGARY

presents

NOISES OFF

BY **MICHAEL FRAYN**

DIRECTOR	MARK BELLAMY
SET & LIGHTING DESIGN	ANTON DE GROOT
COSTUME DESIGN	DEITRA KALYN
VOICE & DIALECT COACH	JANE MACFARLANE
FIGHT DIRECTOR	KARL H. SINE
FIGHT CAPTAIN	CHRISTIAN GOUSIS

TC MENTORS PROGRAM

DIRECTING **CONRAD BELAU**

Noises Off is presented by
special arrangement with SAMUEL FRENCH, INC.

ENHANCE YOUR THEATRE EXPERIENCE AT NOISES OFF

SEPTEMBER/OCTOBER

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

SEPT 8	9	10 7:30 P.M. ♦	11 7:30 P.M. ♦	12 7:30 P.M. ♦♻️	13 7:30 P.M.	14 2:00 P.M. 7:30 P.M.
15 7:00 P.M.	16	17 7:30 P.M. ♻️♻️	18 7:30 P.M. ☉	19 7:30 P.M.	20 7:30 P.M.	21 2:00 P.M. 7:30 P.M.
22 2:00 P.M.	23	24 7:30 P.M.	25 11:00 A.M. ★ 7:30 P.M.	26 7:30 P.M.	27 7:30 P.M.	28 2:00 P.M. 7:30 P.M.
29 2:00 P.M.	30	OCT 1 7:30 P.M.	2 7:30 P.M. ○	3 7:30 P.M.	4 7:30 P.M.	5 2:00 P.M. 7:30 P.M.

♦ PREVIEW OPENING NIGHT ♻️ TALKBACK TUESDAY ♻️ TALK THEATRE THURSDAY PAY-WHAT-YOU-CAN MATINEE
 ☉ WINE WEDNESDAY ♻️ TASTY TUESDAY SENIOR SATURDAY ○ ASL PERFORMANCE ★ RELAXED PERFORMANCE

TALK THEATRE THURSDAY

SEPTEMBER 12 - GUEST TBA

MAX BELL THEATRE UPPER LOBBY

Get an insider's perspective on the process of making theatre. Meet an artist from the production's creative team before the show, in conversation with a member of Theatre Calgary's artistic staff.

TALKBACK TUESDAY

SEPTEMBER 17

Join us for a lively post-show discussion with members of the cast.

SENIOR SATURDAY

SEP 28 - GUEST TBA

MAX BELL THEATRE UPPER LOBBY

Before the show begins, Senior Saturday patrons are invited to enjoy some snacks followed by an engaging chat with a theatre professional providing insight into the performance.

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OUR CUPS, LIDS, STRAWS AND STIR STICKS ARE ALL 100% COMPOSTABLE.

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THE CAST

GARRY LEJEUNE, ROGER TRAMPLEMAIN	TYRELL CREWS
POPPY NORTON-TAYLOR	ANNA CUMMER
LLOYD DALLAS	CHRISTIAN GOUTSIS
TIMOTHY ALLGOOD	BRADEN GRIFFITHS
BELINDA BLAIR, FLAVIA BRENT	KAREN JOHNSON-DIAMOND
SELSDON MOWBRAY, BURGLAR	DUVAL LANG
BROOKE ASHTON, VICKI	CAMILLE PAVLENKO
FREDERICK FELLOWES, PHILLIP BRENT	GRAHAM PERCY
DOTTY OTLEY, MRS. CLACKETT	ELIZABETH STEPKOWSKI TARHAN

SETTING:

The action takes place in the living-room of the Brents' country home, on a Wednesday afternoon.

ACT I - Grand Theatre, Weston-super-Mare. Monday, January 14.

ACT II - Theatre Royal, Ashton-under-Lyne. Wednesday matinee, February 13.

ACT III - Municipal Theatre, Stockton-on-Tees, Saturday, April 6.

STAGE MANAGER	PATTI NEICE
ASSISTANT STAGE MANAGER	ASHLEY REES
APPRENTICE STAGE MANAGER	CHANDLER ONTKEAN
HEAD OF LIGHTING	CATHARINE CRUMB
HEAD OF SOUND	BRONWYN BOWLBY
HEAD STAGE CARPENTER	SCOTT MORRIS
HEAD DRESSER	RACHEL MICHELLE SHERIDAN
ASSISTANT STAGE CARPENTER	ANDREW KERR
STAGE HAND	TRISHA HERBERT

Noises Off has one 20-minute intermission between Act I and Act II.



TYRELL CREWS GARRY LEJEUNE, ROGER TRAMPLEMAIN

FOR THEATRE CALGARY: *Twelfth Night*, *Blow Wind High Water*, *King Lear*, *One Man, Two Guvvns* (Betty Mitchell nomination), *Pride and Prejudice*, *Much Ado About Nothing*, *Our Town* (Betty Mitchell Award), *Major Barbara*, *A Christmas Carol* (2011). SELECT THEATRE CREDITS INCLUDE: *Waiting For Godot* (Black Radish Theatre); *Deathtrap*, *The 39 Steps*, *Wait Until Dark*, *The Hollow*, *Calamity Town*, *The Game's Afoot*, *Murder on the Nile*, *The Mousetrap*, *Lord Arthur Savile's Crime* (Vertigo); *Benefit* (Calgary Critic's Choice Award), *The Dishwashers* (Downstage); *The Merchant of Venice*, *The Three Musketeers* (Stratford Festival); ZORRO: *Family Code* (Betty Mitchell nomination) *Vincent in Brixton*, *playRites '08*, *Unity: 1918*, *Treasure Island* (ATP); *Blood: A Scientific Love Story* (Sage). FILM/TELEVISION CREDITS INCLUDE: *Horses Of McBride* (CTV); *Hell On Wheels* (AMC); *Wynonna Earp* (Sci-Fi); *Heartland* (CBC). Tyrell is a core founding member of Black Radish Theatre.



ANNA CUMMER POPPY NORTON-TAYLOR

FOR THEATRE CALGARY: *A Christmas Carol* (2018), *Twelfth Night*, *The Shoplifters*, *Pride & Prejudice*. ELSEWHERE: *The 39 Steps*, *Wait Until Dark*, *The Mousetrap*, *The Game's Afoot*, *Vintage Hitchcock*, and *Gaslight* (Vertigo); *Slipper: A Distinctly Calgarian Cinderella Story* (ATP); *Macbeth* (The Shakespeare Company); *Book Club* and *Book Club 2* (Lunchbox); *Sextet*, *Lungs*, and *The Wolves* (Verb Theatre); *Tomorrow's Child* (Ghost River); *In The Wake* (Downstage/Calgary Children's Festival). Anna has been nominated for numerous theatrical awards and has been lucky enough to take a few home. Thank you to Craig, Olive, and Aubrey for all their love and support.



CHRISTIAN GOUSIS LLOYD DALLAS, FIGHT CAPTAIN

FOR THEATRE CALGARY: *The 25th Annual Putnam County Spelling Bee*, *Timothy Findley's The Wars*, *A Christmas Carol* (2000, 2006, 2007), *The Cripple of Inishmaan*, *Macbeth*, *Counsellor-at-Law*, *Dangerous Corner*, *Candida*. For almost 30 years Christian has worked across Canada, the US, and abroad, as an actor, director, musician, writer, and teacher. He has worked extensively at major theatres including Theatre Calgary, ATP, Vertigo Theatre, Lunchbox Theatre, The Shakespeare Company, Hit and Myth, The Citadel Theatre, Tarragon Theatre, Globe Theatre, The Belfry Theatre, Vancouver Playhouse, Neptune Theatre, Ground Zero, Stage West, TNB, and twice toured throughout the UK with Ghost River Theatre. He has been featured in numerous films and network television programs for CBC, Syfy, NBC, YTV, CBS, Hallmark, and many independent productions. He is a produced playwright, composer, teacher, and multiple Betty Mitchell Award winner. Christian is Casting Director and Voice Director at Six Degrees Music and Productions in Calgary where he makes his home with his wife Kelly, and beautiful sons Simon and Clay.



BRADEN GRIFFITHS TIMOTHY ALLGOOD

FOR THEATRE CALGARY: *A Christmas Carol* (2012-18); Billy/Michael Acting Coach: *Billy Elliot the Musical*. Throughout the last decade, Braden has performed in over 60 professional productions on Canadian (predominantly Calgary) stages. MOST RECENTLY: *Ghost Opera* (Calgary Opera/The Old Trout Puppet Workshop); *Sherlock Holmes and the American Problem* (Vertigo); *Rosencrantz and Guildenstern Are Dead* (ATP/TSC/H&M); *The Last Voyage of Donald Crowhurst* (ATP/Ghost River); *Julius Caesar* (The Shakespeare Company/Hit & Myth); *Baskerville* (Stage West). Braden has been nominated for multiple Betty Mitchell Awards for both acting and playwriting, winning in 2015 for his performance in *The Last Voyage of Donald Crowhurst*. For the past four summers he has been proud to teach at Artstrek (a summer program that teaches university-level theatre courses to Junior High and High School aged students). For more info on Artstrek please visit: theatrealberta.com/artstrek



KAREN JOHNSON-DIAMOND BELINDA BLAIR, FLAVIA BRENT

FOR THEATRE CALGARY: *The Crucible*, *W.O. Mitchell's Jake and the Kid*, *The Miracle Worker*. Karen is a Calgary-based actor, director, improviser and educator. She's also the founder and Artistic Producer of Dirty Laundry, the COMPLETELY IMPROVISED Comedy Soap Opera, now in its 20th season, Monday nights at Lunchbox Theatre. Karen's mom doesn't like biographies that are just 'lists', so she pauses here to say that her mom used to play the bagpipes. Karen is the Administrative Director of Artstrek, Theatre Alberta's summer drama camp for teens. (Ask her about it!) Karen loves Kevin, Griffin and Neil Diamond.



DUVAL LANG SELSDON MOWBRAY, BURGLAR

FOR THEATRE CALGARY (SELECTED): *A Christmas Carol* (1983, 1990, 1994, 2014), *Liberation Days*, *To Kill A Mockingbird*, *Our Town*, *Romeo and Juliet*. Duval Lang has been very active in the dynamic growth of the Calgary theatre community for over 40 years. He was a co-founder and Artistic Director of Quest Theatre, a prominent Canadian theatre for young audience company for 25 of those years and is now a busy freelance actor and director working across the country. He is a core founding member of the upstart Black Radish Theatre, whose recent production of *Waiting For Godot* received significant acclaim. Duval has been recognized with Betty Mitchell (Calgary) and Stirling (Edmonton) nominations and awards for his work and is a recipient of the Harry and Martha Cohen Award for significant and long-term contribution to theatre in Calgary.

DID YOU KNOW?



NOISES OFF IS A BRITISH THEATRICAL TERM TO DESCRIBE DISTRACTING SOUNDS IN A THEATRE PRODUCTION THAT ARE NOT SUPPOSED TO BE THERE, LIKE COMMOTION IN THE WINGS, LOUD TALKING BACKSTAGE, OR PROPS CRASHING TO THE FLOOR.



CAMILLE PAVLENKO BROOKE ASHTON, VICKI

Theatre Calgary debut. SELECT CREDITS INCLUDE: *Blackbird* (Verb Theatre), *Timmy, Tommy, and the Haunted Hotel* (Pape & Taper Productions), *Silence & the Machine* (Theatre BSMT), *Much Ado About Nothing*, *A Midsummer Night's Dream* (Lethbridge Shakespeare in the Park) and eight Theatre for Young Audiences productions for New West Theatre. As a playwright, her work has won and been short listed for awards from Theatre BC, the Alberta Playwriting Competition, Playwrights' Guild of Canada, Ottawa Little Theatre, and the Herman Voaden Prize. Along with singer-songwriter Kathryn Smith, Camille was selected for the 2018-2019 New Musical Program at Alberta Musical Theatre Company (Alberta Opera), which culminated with the world premiere of their original musical, *Baba Yaga*. She is the recipient of the Allied Arts Council's Young Artist Award and is a Betty Mitchell Award nominee. Camille is also the co-host of internet favourite comedy podcast, *The CineVals*, analyzing the filmography of Val Kilmer, which can be found at www.boathausstudios.com



GRAHAM PERCY FREDERICK FELLOWES, PHILLIP BRENT

FOR THEATRE CALGARY: *A Christmas Carol* (2011-18), *Twelfth Night*, *The Audience*, *The Crucible*, *Much Ado About Nothing*, *One Flew Over the Cuckoo's Nest*, *The Overcoat*. RECENT PROJECTS INCLUDE: Premieres of Ryan Griffith's *The Boat*, *Fortune of Wolves* (Theatre New Brunswick); Premieres of Aaron Bushkowsky's adaptations of *Farewell, My Lovely*, *The Big Sleep*, and Lucia Frangione's *The Thin Man* (Vertigo); and the premiere of The Old Trout's *Ghost Opera* (Calgary Opera/The Old Trout Puppet Workshop). Graham is a New Brunswick native who makes his home in Calgary with his wonderful wife Jamie, feisty Pomeranian Pepper, and 3 week old son Thatcher.



ELIZABETH STEPKOWSKI TARHAN DOTTY OTLEY, MRS. CLACKETT

FOR THEATRE CALGARY: *A Christmas Carol* (2003, 2013-18), *The Secret Garden*, *Crazy for You* (Citadel co-pro), *Pride and Prejudice* (NAC co-pro), *Mom's the Word - For Crying Out Loud*, *Disney's Beauty and the Beast* (Citadel co-pro), *A Streetcar Named Desire*, *Song and Dance*, *Anne of Green Gables* (1994), *Evita* (1993), *Hamlet*. ELSEWHERE: Actor - *All's Well That Ends Well*, *Romeo & Juliet*, *The Winter's Tale* (Shakespeare Company/Hit & Myth); *Waiting for the Parade*, *The Hobbit* (ATP); *A Gentlemen's Guide to Love and Murder*, *Suite Surrender*, *Chicago*, *Glorious!* (Stage West); *Sweeney Todd*, *Gaslight* (Vertigo); *Avenue Q*, *August: Osage County*, *Oliver!*, *The Sound of Music*, *Cabaret* (Citadel); *Gypsy* (Mayfield); Six seasons with *One Yellow Rabbit*. Director - *Love's Labours Lost* (The Shakespeare Company), *Madagascar* (Storybook); *Fiddler on the Roof* (Stage West). Elizabeth is the recipient of several Betty Mitchell Awards and an Elizabeth Sterling Haynes Award. Love and thanks to George and A.J.



MARK BELLAMY DIRECTOR

FOR THEATRE CALGARY: Assistant Director/Choreographer: *Rough Crossing*. Actor: *A Christmas Carol* (1990, 1993, 1995), *Anne of Green Gables* (1994), *Evita* (1993), *Pal Joey*. Mark Bellamy is extremely happy to be directing at Theatre Calgary, and to be opening the season with such an incredible team working on this hilarious play! Recent directing credits include: *A Gentleman's Guide to Love and Murder* (Stage West), *The Real Inspector Hound* (Bright Young Things), *Sherlock Holmes and the American Problem* (Vertigo Theatre) and *Undercover* (Spontaneous Theatre/Tarragon Theatre/Vertigo Theatre). Mark is also formerly the Artistic Producer of Lunchbox Theatre (2014-2017) and the Artistic Director of Vertigo Theatre (2004 - 2012). He has been honoured with numerous awards for his work as a director, choreographer, and artistic administrator, including the 2006 Greg Bond Memorial Award, the 2012 Harry and Martha Cohen Award and in 2013 was presented the Queen Elizabeth II Diamond Jubilee Medal for his contribution to the arts in Alberta. Next up, Mark will return to Theatre Calgary onstage in their new production of *A Christmas Carol*. Much gratitude to Stafford Arima for this wonderful experience.

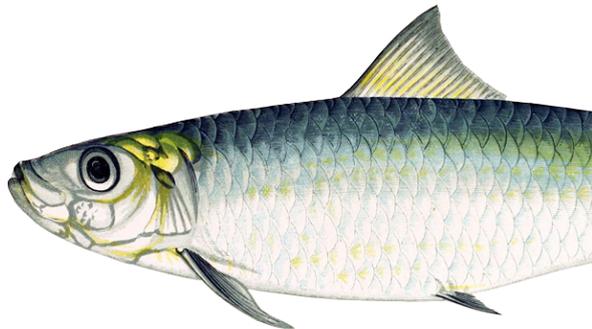


ANTON DE GROOT SET & LIGHTING DESIGN

FOR THEATRE CALGARY: *The Shoplifters* (Lighting Design), *Disney and Cameron Mackintosh's Mary Poppins* (Associate Lighting Design). Anton is a set, light, and sound designer, and an architectural lighting consultant based in Calgary. Select credits include: *Brontë: The World Without*, *HMS Pinafore*, *Treasure Island* (Stratford Festival); *Nine Dragons*, *Dracula: the Bloody Truth!*, *The Hollow*, *The Thin Man* (Vertigo); *GIANT*, *Reverie* (Ghost River); *A Gentleman's Guide to Love and Murder*, *Baskerville!*, *Jersey Boys* (Stage West); *Smoke*, *Sequence*, *Crime Does Not Pay*, *In the Wake*, *Good Fences* (Downstage); *The Circle*, *Cockroach*, *Charlotte's Web*, *Waiting for the Parade* (ATP); *Macbeth*, *King Lear*, *All's Well That Ends Well* (The Shakespeare Company). Anton received the Betty Mitchell Award for Outstanding Light Design for *Macbeth* (TSC - 2016), *All's Well That Ends Well* (TSC - 2017) and *Nine Dragons* (Vertigo - 2018), and Outstanding Set Design for *Travels With My Aunt* (Vertigo - 2014) and *Crime Does Not Pay* (Downstage - 2017). In 2017, Anton was named Top 40 Under 40 by Avenue Magazine. Up next: *Mamma Mia!* at Stage West, then *Whispers in the Dark* and *Clue* at Vertigo. See more at adegroot.ca.

IT'S ALL GREEK TO ME...

THE WORD 'SARDINE' FIRST APPEARED IN THE ENGLISH LANGUAGE IN THE 15TH CENTURY AND IS SAID TO BE FROM THE GREEK 'SARDÒ' (Σαρδών).



SARDINE IMAGE - WIKIMEDIA COMMONS



DEITRA KALYN COSTUME DESIGN

FOR THEATRE CALGARY: Shakespeare by the Bow (2012-2018), *Blow Wind High Water*, *The Crucible*, *One Man, Two Guvnors*, *King Lear*. Deitra resides in Calgary and has been designing theatre, dance, film, and TV across the prairies for well over a decade. She is an awarded designer who was educated both at Grant MacEwan University and ACAD, where she holds a B.F.A. Her career in design has allowed her to work with some of the best companies in the country with notable selected credits including: *Dracula: the Bloody Truth!*, *Calamity Town*, *Sherlock Holmes*, *Sweeney Todd*, *The 39 Steps* (Vertigo); *Intimate Apparel*, *Legend Has It*, playRites 2013 (ATP); *Evil Dead: The Musical*: '09, '10, '12 (GZT/H&M); *Farewell My Lovely*, *The Penelopiad* (Arts Club). Congrats to the cast and crew and biggest love to a.b. for all his love and support!



JANE MACFARLANE VOICE & DIALECT COACH

FOR THEATRE CALGARY: More than 60 productions since 2000 including *Billy Elliot the Musical*, *The Scarlet Letter*, *Mary and Max - A New Musical*, *Honour Beat*, *The Secret Garden*, *Twelfth Night*, *The Audience*, *Skylight*, *Bad Jews*, *The Crucible*, *Liberation Days* (WCT co-pro), *One Man, Two Guvnors*, *The Mountaintop*, *Enron*, 8 seasons of Shakespeare by the Bow and 15 years of *A Christmas Carol*. ELSEWHERE: Jane has also worked for ATP, is the Voice & Dialect Coach for Vertigo Theatre and the Voice & Text Coach for The Shakespeare Company. She has taught at such institutions as York University, Harvard University, Southern Methodist University, MRU, UofA, and is currently teaching in the Drama Division in the School of Creative & Performing Arts at the UofC.



KARL H. SINE FIGHT DIRECTOR

FOR THEATRE CALGARY: Fight Director (selected) - *Billy Elliot the Musical*, *The Scarlet Letter*, *A Christmas Carol* (2016-18); *As You Like It*, *Hamlet*, *The Comedy of Errors*, *Romeo and Juliet* (Shakespeare by the Bow); *King Lear* (Bard on the Beach co-pro), *Liberation Days* (WCT co-pro). Actor - *A Christmas Carol* (2011, 2013-17), *The Crucible*, *Pride and Prejudice*, *Enron*, *Much Ado About Nothing*. ELSEWHERE: Selected Fight Director - *Macbeth*, *Romeo & Juliet*, *Equivocation*, *Othello* (The Shakespeare Company); *I'll be Back Before Midnight*, *The Game's Afoot* (Vertigo); Selected Actor - *Sherlock Holmes and the Case of the Jersey Lily*, *The Hound of the Baskervilles* (Vertigo). *Macbeth*, *Equivocation*, *Othello* (The Shakespeare Company). Karl has received four Betty Mitchell Awards - three for Fight Direction and Best Actor for *The Crucible*. Karl is a Certified Fight Director with the Academy of Fight Directors Canada. Thanks to Lindsey and their wonderful kids Olivia, Charlie and Zachary.



PATTI NEICE STAGE MANAGER

FOR THEATRE CALGARY: Stage Manager - *A Christmas Carol* (2015-18), *Mary and Max - A New Musical*, *The Secret Garden*, *Twelfth Night*, *Blow Wind High Water*, *The Audience*, *'da Kink in my Hair* (NAC co-pro), *Bad Jews*, *The Shoplifters*, *Dear Johnny Deere*. Assistant Stage Manager - *Billy Elliot the Musical*, *One Man, Two Guvnors*, *The Mountaintop*, *A Christmas Carol* (2012-14), *Anne of Green Gables - The Musical*, *To Kill a Mockingbird*. ELSEWHERE: Stage Manager - *1979* (ATP); *Deathtrap*, *Calamity Town* (Vertigo); *The Surrogate*, *Shopaholic Wedding Bells*, *Whimsy State* (Lunchbox); *The Very Hungry Caterpillar and Other Eric Carle Favorites* (Mermaid Theatre tours of Canada/USA/Ireland/South Korea & Singapore); *How it Works* (Mulgrave Road). Assistant Stage Manager - *The Last Voyage of Donald Crowhurst*, *Dust*, *The Valley*, *Intimate Apparel*, *Drama: Pilot Episode*, *Thinking of Yu* (ATP); *Marion Bridge* (The Company Theatre); Calgary Stampede Grandstand Show (2012-18).



ASHLEY REES ASSISTANT STAGE MANAGER

FOR THEATRE CALGARY: *A Christmas Carol* (2015-18), *The Light in the Piazza*, *The Shoplifters*. SELECT HIGHLIGHTS: *A Gentleman's Guide to Love and Murder*, *Jersey Boys*, *Legally Blonde*, *Murder for Two*, *Rock of Ages*, *Young Frankenstein*, *Spamalot*, *Avenue Q*, *Chicago*, *The 39 Steps* (Stage West); *After Jerusalem*, *If I Weren't With You*, *Dad's Piano* (Lunchbox Theatre). I am so happy to be back at Theatre Calgary for *Noises Off!* It is an absolute joy to be working with such an incredible group of people on one of my favourite shows! Special thanks to my friends and family who have supported and loved me through the years.



CHANDLER ONTKEAN APPRENTICE STAGE MANAGER

FOR THEATRE CALGARY: *Mary and Max - A New Musical*. ELSEWHERE: Chandler is excited to be back at Theatre Calgary working with such an amazing cast and crew! Previous credits include: *Deathtrap*, *The Lonely Diner*, *Undercover*, *Sherlock Holmes and the Case of the Jersey Lily* (Vertigo); *Tribes* (University of Lethbridge); *Hamlet: A Ghost Story* (The Shakespeare Company/Hit & Myth). Big thanks to her amazing parents and friends for their continued support and unending love.



CONRAD BELAU TC MENTEE - DIRECTING

FOR THEATRE CALGARY: Actor - *As You Like It* (Shakespeare by the Bow). Select directing credits include *C**K* (ACT); *Bright Lights* (Theatre BSMT); *Breathe* (Ignite Festival/Sage Theatre); *Still Stands the House* (Wick Productions); and *The Monument* (Theatre of Consequence). They were involved with the creation and performances of *This is How I Left* (Third Street Theatre) and *How to Disappear Completely* (Ghost River Theatre). They were recently nominated for a Betty Mitchell award for their work in *The Virgin Trial* (ATP). Upcoming projects include directing the Canadian Premiere of *The Boy From Oz* (Front Row Centre). They thank their family and Alix for their love and support. GOD IS GOOD! @conradbelau



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A HISTORY OF FARCE AT THEATRE CALGARY

1969

BLACK COMEDY & WHITE LIARS

BY PETER SHAFFER

LOOT

BY JOE ORTON

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

A FLEA IN HER EAR

BY GEORGES FEYDEAU

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

THARK

BY BEN TRAVERS

WHAT THE BUTLER SAW

BY JOE ORTON

BLITHE SPIRIT

BY NOEL COWARD

TARTUFFE

BY MOLIÈRE
TRANSLATED BY DONALD FRAME

CHARLEY'S AUNT

BY BRANDON THOMAS

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

A FITTING CONFUSION

BY GEORGES FEYDEAU

HAY FEVER

BY NOEL COWARD

ONE MAN, TWO GUVNORS

BY RICHARD BEAN
BASED ON "THE SERVANT OF TWO
MASTERS" BY CARLO GOLDINI



"A FLEA IN HER EAR."
PHOTOGRAPHER UNKNOWN.



STEPHEN HAIR & MAUREEN THOMAS IN
"THE IMPORTANCE OF BEING EARNEST."
PHOTO BY CHRIS THOMAS.



MURRAY J. MCRAE & ALISON WELLS IN "WHAT
THE BUTLER SAW." PHOTO BY GEORGE GAMMON



DOMINI BLYTHE IN "BLITHE SPIRIT."
PHOTO BY TRUDIE LEE.



KERRY SANDOMIRSKY &
CHRISTOPHER HUNT IN "CHARLEY'S AUNT."
PHOTO BY DAVID COOPER.



KEVIN COREY IN "ONE MAN, TWO GUVNORS."
PHOTO BY TRUDIE LEE.



I WANT TO CREATE THIS EXPERIENCE FOR OTHERS AND PASS IT ON.”

CONRAD BELAU SHARES THEIR EXPERIENCE AS THE FIRST MENTEE IN THEATRE CALGARY’S NEW SEASON

When you sit across from Conrad, you can feel their (Conrad uses non-binary pronouns) enthusiasm and passion, it’s infectious. They’re one of those individuals that get you excited about what they’re saying and doing, and it’s clear they’ve embraced the amazing opportunity to be mentored as a director for Theatre Calgary’s first show of the season, *Noises Off*.

Conrad graduated from theatre school in 2012, and began to discover their unique voice as an artist. They realized through the years of acting that followed they wanted to create projects that would bring more diverse stories and voices to the stage that would challenge audiences’ perspectives and beliefs.

“I became very passionate about social causes, and I wanted to be able to bring topics like gender and sexuality to the stage. I wanted to influence change through art.”

Conrad shares the very first production they saw on the Theatre Calgary stage was *A Raisin in the Sun*, and that was what made them realize it was possible to bring those types of works to the stage.

“I realized that as a director, I could create a space and environment for that kind of

play to exist and it really impacted me. That was the moment where I said okay, this is what I have to do.”

Conrad made a departure from acting, dedicating their time to cultivating their experience as a director and finding opportunities to grow in this space. This ultimately led to their application and acceptance into the TCMentors program.

They shared that working on a production like *Noises Off* was a departure from the project they would typically be involved with, as Conrad tried to work on projects that held social importance to them. And working in comedy, specifically on a farce, was a genre and art form they had never been exposed to.

“When I applied for the TCMentors program, I had been wanting to work with Mark Bellamy for a long time. I also saw the challenge ahead of me because I had never worked on a farce. It’s one of the hardest things to direct. But, Mark being the comedy master, who better to learn from?”

Conrad shares it was a surreal experience working with Mark, and the cast and creative team for *Noises Off*. They learned the amount of preparation and thought that goes into directing a farce, since so much has to do with timing and mathematics.



MARK BELLAMY (LEFT), AND CONRAD BELAU, SHARE A LAUGH DURING A REHEARSAL FOR *NOISES OFF*.

"Farce is like a dance, it's choreographed and it's quick. Each cast member has to be in a certain place at a certain time for it to work. It's about math, it's complex and difficult to stage."

Conrad's experience has been invaluable, giving them the confidence in their ability as a director, and exploring a new art form such as farce. As an emerging artist who's been working so hard to get to the next level, Conrad feels this experience will help in their future endeavours. Conrad's not only grown their knowledge and confidence, but they have had the unique experience working with top talent in the theatre world.

"Working with A-list actors in Calgary is an incredibly rare opportunity for someone like myself. They are not only endowing Mark's brilliant direction, but are completely blowing it up into hysterical and genius comedic work. I can't stop talking about how amazing each and every one of them are in their roles in this show. It truly is a treat to have the opportunity to be in the room with the best-of-the-best that Calgary has to offer."

Conrad's next project is directing a 17-person cast in the musical, *The Boy from Oz*, with Front Row Centre Players in Calgary. They share the experience as a mentee in *Noises Off* will help them be successful in this next project and overall, will open up doors to them that were not there before.

"Being accepted as a mentee through this program made me feel that the work I've been doing and my voice as an artist actually matters. The community sees the work I'm doing and I'm being encouraged to continue to create, build new relationships and beautiful friendships that come out of these projects," said Conrad. "I'm really thankful for this opportunity. I realize a lot of people went for this and I feel blessed that I was chosen. I hope that I can pass this experience on to others and I can make Theatre Calgary proud." ●

BY HEATHER OLIVER

FOR MORE INFORMATION ON OUR TC MENTORS PROGRAM, PLEASE VISIT THEATRECALGARY.COM.

DOOR MATH, FARCEPTION, AND LAUGHTER INDUCED HEADACHES



DIRECTOR MARK BELLAMY AND SET AND LIGHTING DESIGNER ANTON DEGROOT TALK BRINGING NOISES OFF TO LIFE

Mark Bellamy, Director, and Anton de Groot, Set and Lighting Designer, had their work cut out for them when tasked with bringing one of the best farces ever written to Theatre Calgary. A farce in itself is complex. But when you think about *Noises Off*, it's a farce within a farce. Or 'Farception,' as Mark coined it.

"In a typical farce, there's one character who's the centre of a cyclone, standing in the eye of the storm, and the rest of the world revolves around them," said Mark. "In *Noises Off*, it's about actors in a play, where everything goes wrong. It's a farce about a farce. It's organized chaos."

Mark, considered one of Calgary's masters of comedy, took a great deal of time and research in his preparation. And a lot of that work was collaboration between himself and Anton, as the set also plays a vital role in the show.

"It's driven by circumstance and events that spiral out of control so you have to be very specific when you create the physical world around it, and the set

needs to function in a very particular way. That's when Anton and I had to work very closely."

Anton shares it was one of the most technically complex sets he's ever worked on, specifically because of the amount of doors on the set...which is 10. And come Act II all doors are in use.

"I had to take a different approach than I usually would with this set. My process generally starts from the abstract to the concrete. For *Noises Off*, it was the opposite. Everything has to be set up in a certain way. If we take liberties with the physical structure or bones of the set, then we could very easily impede the staging."

But wait, isn't this a play about a play where everything is *supposed* to go wrong? Have we lost you yet? It goes back to what Mark was saying about organized chaos. Anton has incorporated the doors on set to make that chaos work on the stage.

"The doors need to be where they need to be because it's baked into the



ANTON DEGROOT GIVES A TOUR OF THE SET UNDER-CONSTRUCTION.

dramaturgy of the piece.”

Much of the creative team’s preparation for this show was about door math. Both Anton and Mark say that the door math was the most interesting thing they had to figure out. Which way does each of these 10 doors have to open? Where does this character have to come out? When that character comes out, what door do they exit? Mark shares he spent about half a day figuring out how the doors open. Then, he had to track the decisions made throughout the three acts of the play to make sure it worked.

“For *Noises Off*, I had to develop a completely different process than I had ever used before. With this show you have to be very particular about the staging, it’s just like a choreographed dance on the stage.”

With the hard work of the cast and creative teams, Anton and Mark are excited to hear and see the joy

audiences experience.

Mark admits that he started going home with headaches during rehearsals from too much laughter, which is the best kind of problem to have, so he wants to share that with the audience.

“There’s so many experiences you get in theatre, but this is about laughter. Releasing everything in your life to watch what’s going on stage with these people getting into horrible situations and how hilarious it can be.”

Both Mark and Anton reflect that getting here was collaboration in its purest form. They had a great base to start from with a classic script by acclaimed playwright Michael Frayn. Along with a talented team of Calgary artists, they have realized this comedy to its great potential. ●

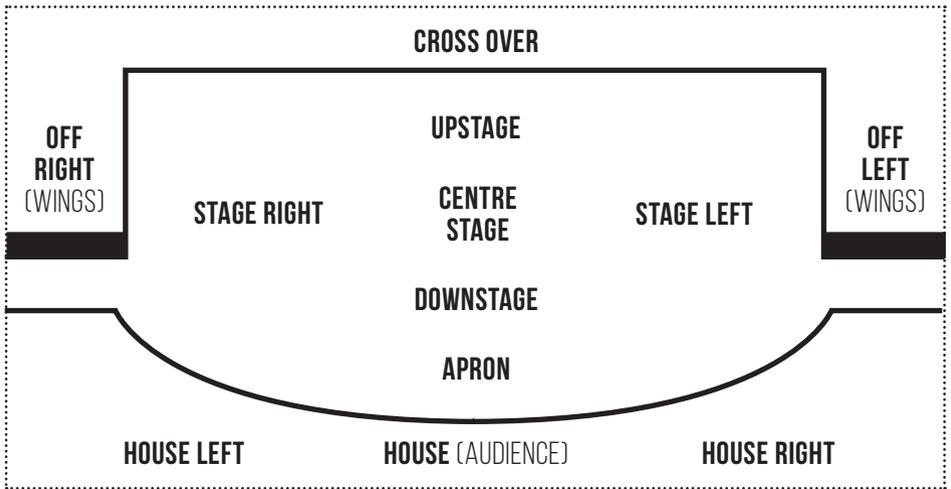
BY HEATHER OLIVER

DOOR IMAGES - WIKIMEDIA COMMONS

THEATRE 101

FORGET EVERYTHING YOU THOUGHT YOU KNEW ABOUT LEFT AND RIGHT. IN THE THEATRE WE LIKE TO DO THINGS A LITTLE DIFFERENTLY.

THE STAGE



DOWNSTAGE (DS) is the area on stage closest to the audience.

UPSTAGE (US) is the area on stage furthest away from the audience.

STAGE LEFT (SL) is the area on stage to the actors' left (to the audience's right.)

STAGE RIGHT (SR) is the area on stage to the actors' right (to the audience's left).

CENTRE (CS) is the area on stage in the centre.

WINGS are the areas to either side of the stage, where the actors make entrances/exits.

DRESSING ROOMS are where the actors prepare to go onstage, where they get dressed in their costumes and apply makeup.

THE GREEN ROOM is a waiting room or lounge where the cast can relax before and during performances.

THE PEOPLE

THE PRODUCER oversees the whole of the production process while supporting the creative. They are in charge of the production budget and finance.

THE PLAYWRIGHT writes the play.

THE DIRECTOR is responsible for the overall vision of the production. They collaborate with the cast and creative team, through design and staging, to bring that vision to life.

THE DESIGNERS are responsible for the way the production looks. Designers include scenic, costumes, lighting, sound, and sometimes projections.

THE STAGE MANAGER (SM) is responsible during the rehearsal process for scheduling rehearsal time, developing a prompt script with all blocking cues, and technical cues. Once the show has begun performances, they are responsible for the smooth running of the show, including calling sound, lighting, and projection cues, and ensuring that the actors maintain the staging as established during rehearsals.

THE ASSISTANT STAGE MANAGER (ASM) supports the stage manager throughout the rehearsal and performance period. They are often responsible for being 'on book' (following the script and giving line prompts when the actors ask for them).

THE COMPANY MANAGER in a touring production such as *Nothing On* is in charge of housing, transportation, payroll and other non-stage related needs of the full company, including actors, crew, and creative team.

OTHER LINGO

BEGINNERS is the British equivalent of the American term 'places,' meaning that actors should be in place to go on stage for the first scene of the play.

BLOCKING refers to all of the moves that an actor makes onstage, including entrances, exits, moving about on stage, sitting down, and standing up.

CALLS are announcements made by the SM or ASM, over the PA system to the actors or audience, informing them when the performance is about to begin.

THE DRESS REHEARSAL or 'dress' is the final run-through of a production before it is first performed for the public.

PROPS or properties are items used by actors during a performance, such as telephones, newspapers, boxes, flowers, and plates of sardines.

THE RIGGING in a theatre is a system of pipes that hang over the stage to hold scenery and lighting equipment, as well as ropes or cables and pulleys that raise and lower the pipe.

STALLS is the British term for seats on the floor level, what we in North America would call orchestra seats.

TABS is the British term for most masking drapes, as well as the grand drape.

THE TECHNICAL REHEARSAL or 'tech' is the rehearsal in which the elements of scenery, costumes, lighting, sound, and sometimes projections are added into the rehearsal process before public performances begin. Typically they are long rehearsals with frequent stopping and starting.

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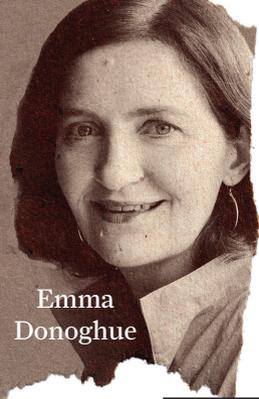
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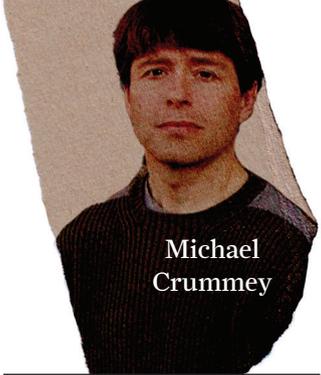
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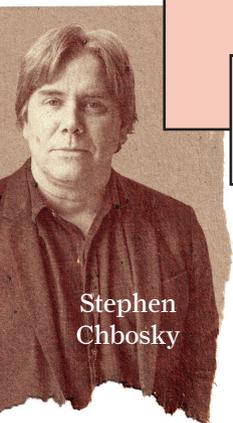
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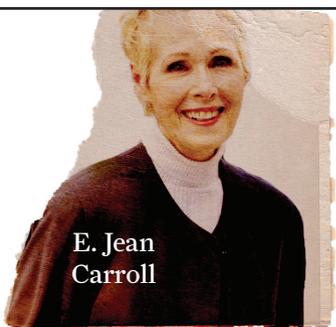
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THE NOTHING ON TOUR

When we meet the cast of *Nothing On*, they are preparing to launch a 12-week tour through the British provinces.

Here is where *Nothing On* is being performed from mid-January to mid-April.

- 1 WESTON-SUPER-MARE
- 2 YEOVIL
- 3 WORKSOP
- 4 ASHTON-UNDER-LYNE
- 5 LOWESTOFT
- 6 STOCKTON-ON-TEES



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POPPY NORTON-TAYLOR ASSISTANT STAGE MANAGER
 has worked consistently since graduating from the Royal Central School of Speech & Drama's stage management program, where she won the Sir Chelmsford Mowbray Award for backstage excellence. Thanks to her intensive work at Mr. Lloyd Dallas' inspired series, "Shakespeare in the Summer", she has become all that she is today.

TIMOTHY ALLOOD STAGE MANAGER
 graduated (with honours) from The Anthony Ruxbridge School for the specifically gifted. After graduation, Tim worked extensively in community theatres throughout Wales, the West Midlands, Yorkshire, and Humber, including 8 full seasons as TD/SM/PA for the Colwick Community Players. He would like to thank Lloyd Dallas for giving him his first professional job with "Shakespeare in Summer" and consistently bringing him along ever since.

LLOYD DALLAS DIRECTOR
 'read English at Cambridge, and stagecraft at the local benefits office'. He has directed plays in most parts of Britain, winning the South of Scotland Critics' Circle Special Award. In recent years he has probably become best known for his brilliant series of 'Shakespeare in the Summer' productions in the parks of the inner London boroughs.

BROOKE ASHTON VICKI

is probably best known as the girl wearing nothing but good, honest, natural froth' in the Hauptbahnhoftrajalager commercial. Her television appearances range from Girl at Infants' School in *On the Zebras* to Girl in Massage Parlour in *On Probation*. Cinemagoers saw her in *The Girl in Room 14*, where she played the Girl in Room 312.

BELINDA BLAIR FLAVIA BRENT

has been on stage since the age of four, when she made her debut in *Sinbad the Sailor* as one of Miss Toni Tanner's Ten Tapping Tots. She subsequently danced her way round this country, Southern Africa, and the Far East in shows like *Zippepydooda!* and *Here Come Les Girls!* More recently she has been seen in such comedy hits as *Don't Mr. Duddle!*, *Who's Been Sleeping in My Bed?*, and *Twice Two Is Sex*. She is married to scriptwriter Terry Wough, who has contributed leadin material to most of TV's chat shows. They have two sons and three retrievers.

FREDERICK FELLOWES PHILLIP BRENT

has appeared in many popular television eries, including *Calling Casualty*, *Cardiac Arrest!*, *Out-Patients*, and *In-Patients*. On stage he was most recently seen in the controversial all-male version of *The Trojan Women*. He is happily married, and lives near Crawley, where his wife breeds pedigree dogs. 'If she ever leaves me,' he says, 'it will probably be for an Irish wolfhound!'

GARRY LEJUNE ROGER TRAMPLEMAN

while still at drama school won the coveted Laetitia Daintyman Medal for Violence. His television work includes *Police!*, *Crime Squad*, *Swat*, *Forensic*, and *The Nick*, but he is probably best-known as 'Cornetto', the ice cream salesman who stirs the hearts of all the lollipop ladies in *On the Zebras*.

SELDON MOWBRAY BURGLAR

first trod the boards at the age of 12 - playing Lucius in a touring production of *Julius Caesar*, with his father, the great Chelmsford Mowbray, in the lead. Since then he has served in various local reps, and claims to have appeared with every company to have toured with Shakespeare in the past half-century, working his way up through the Mustardseeds and the various Boys and Sons of, to the Balhazars, Benvolios, and Le Beaus; Aguecheeks. His most recent film appearance was as Outraged Pensioner in *Green Willies*.

DOTTY OTLEY MRS. CLACKETT

makes a welcome return to the stage to create the role of Mrs. Clackett after playing Mrs. Hackett, Britain's most famous lollipop lady ('Ooh, I can't ardy, 'old me lolly up!') in over 320 episodes of TV's *On the Zebras*. Her many stage appearances include her critically acclaimed portrayal of Fru Sackett, the comic char in Strindberg's *Scenes from the Chancelhouse*. Her first appearance every? In a school production of *Henry IV Part 1* - as the old bag-lady, Mrs. Duckett.

ROBIN HOUSEMONGER PLAYWRIGHT

was born in Worcester Park, Surrey, into a family 'unremarkable in every way except for an aunt with red hair who used to sing all the high twiddly bits from *The Merry Widow* over the tea-table'. He claims to have been the world's most unsuccessful gents hosier, and began writing 'to fill the long hours between one hosier and the next'. He turned this experience into his very first play, *Socks Before Marriage*, which ran in the West End for nine years. Tow of his subsequent plays, *Briefs Encounter* and *Hanky Panky*, broke box office records in Perth, Western Australia. *Nothing On* is his seventeenth play.

NOTHING ON

BY ROBIN HOUSEMONGER

CAST IN ORDER OF APPEARANCE:

MRS CLACKETT.....DOTTY OTLEY
ROGER TRAMPLEMAIN.....GERRY LEJUNE
VICKI.....BROOKE ASHTON
PHILLIP BRENT.....FREDERICK FELLOWES
FLAVIA BRENT.....BELINDA BLAIR
BURGLAR.....SELSDON MOWBRAY
SHEIKH.....FREDERICK FELLOWES

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Production Photographer MARTHA NORCHESSE

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in

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BY ROBIN HOUSEMONGER

with

SELSDON MOWBRAY, BROOKE ASHTON, FREDERICK FELLOWES

DIRECTED BY LLOYD DALLAS

DESIGNED BY GINA BOXHALL

LIGHTING BY ROD WRAY

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WESTON-SUPER-MARE

BY ROBIN HOUSEMONGER
DIRECTED BY LLOYD DALLAS

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