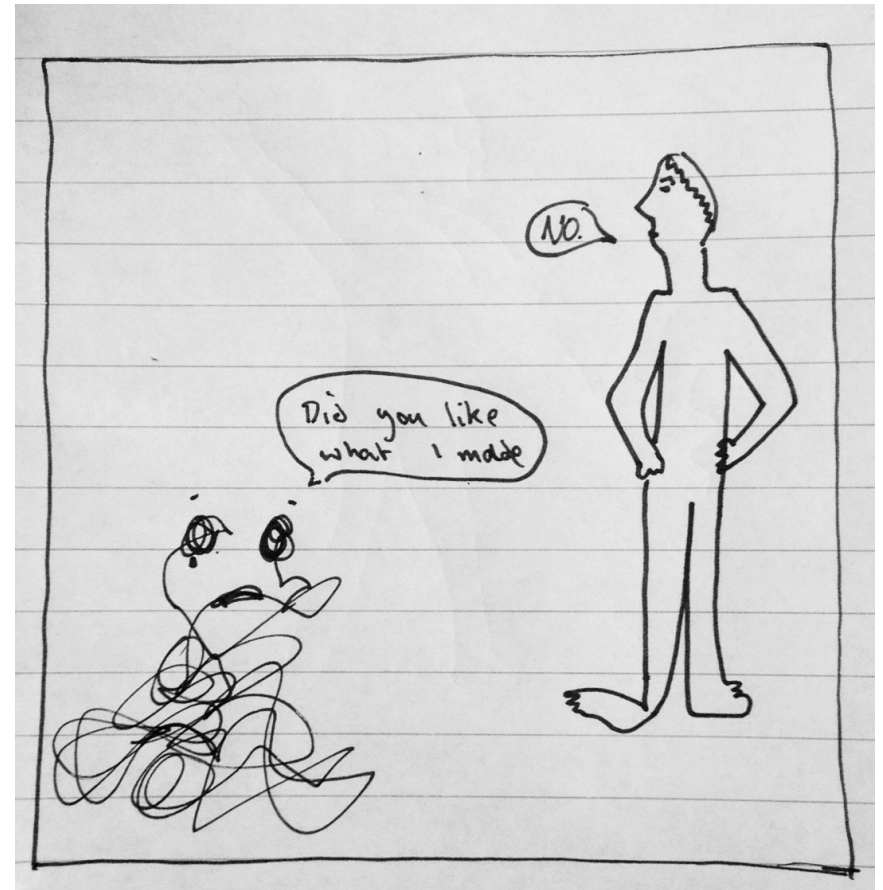


nsdf.org.uk/noises-off



NOISES OFF

2018

30.03

Editorial #6

"We have to create the language. We have to invent the ground to stand up on. Together."

• Speed Death of the Radiant Child

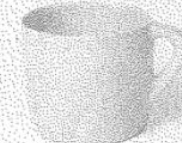
For this final issue, we present *Noises Off: Cut & Paste*, a collective zine to finish NSDF '18. This contains reviews, features and less linear responses to every show we've seen this week. It's an experiment.

Thanks to our brilliant photographers, Aenne Pallasca and Giulia Delprato, who have captured moments of such beauty throughout the week, and to our nocturnal designer Nick Kay who splashes those moments exquisitely across the page. To our team of writers - Ava Davies, Louisa Doyle, Daniella Harrison, Anne Mulleners, Joanna Trainor and Naomi Obeng - who have grappled with words in creative, incisive, critical ways and filled the Noffice with laughter. Above all, thanks to the editorial team of Richard Tzanov, Lily James and Florence Bell. You've made this week an exhausting joy.

Thanks for helping to invent the language for it all.

• KW

MISSED CONNECTIONS



Comedy needs more respect - it makes the lows lower and the highs higher (including exercising the muscles in my cheeks)

do bold openings entertain bold shows?

quote of the week: "you can't make this stuff up." (Lights Over Tesco Carpark)

ad-hoc FORUMs have been brilliant, more next year

a cappella version of Dizzee Rascal's Bonkers needs to go on a playlist.

am i enjoying the play because i'm enjoying the music?

narratives that subvert the truth of a previous narrative are welcome because i need more ways of being reminded that truth is a lie.

need to google the peak-end rule.

how do we bring costume design into the conversation?

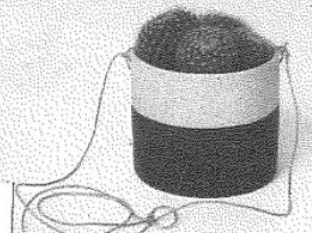
where are my moon boots?

that bottle of Pepsi™

Christ Thorpe

27

For sale: Baby shoes. Never worn.



(zine)

can't stop

don't know what's going on

content of the zine

ti 91

It's fair to say our reviews haven't been the most popular thing at NSDF this week. Today we held a FOR U (M) that was based around you - the fest-goers, the makers of the work we've been responding to - giving us, the critics, feedback.

• 2013 to present - Michael Brazier^[1]

Noises Off Editors [edit]

It was a chat that had been building up for a few days (intensified by the NSDF bubble, of course), and while tensions did run high initially, we soon settled: productive and ultimately helpful discussion.

A separate Noises Off website that runs independently from the NSDF website, possibly on tumblr, that can allow for easy and quick responses from readers.

The general consensus seemed to be that NOFF's coverage has been overwhelmingly negative this year. We do admit to some missteps - using negative headers on reviews which suggests that there is a general NOFF consensus the shows performed here, when nothing could be further from the truth.

However, we also assert our right, as young critics alongside the young makers at this festival, to flex our critical muscles and push ourselves to write truly critically about the work being showcased here. We can't be forced to slot in an equal amount of positives alongside our negatives, but we can change how we display and talk about criticism going forward.

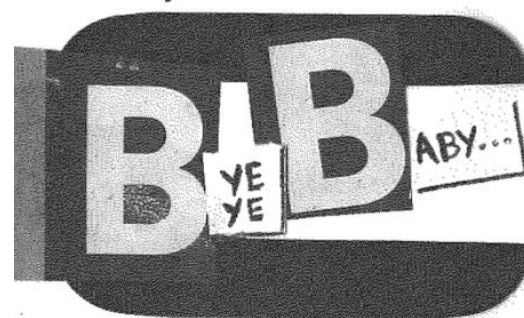
A Noises Off discussion - similar to the format of the show discussions - where we can have an active dialogue with the people in the shows that we're reviewing.

NOFF is and should be a place for everyone at the festival to express their concerns and opinions. We're constantly looking to improve, and you can help us. We want to thank everyone who came to the FOR U (M) today for your generosity and kindness.

NOFF WITH THEIR HEADS!

The Peak End Rule: a psychological heuristic by which people judge an experience largely based on how they felt at its peak (i.e., its most intense point) and at its end, rather than based on the total sum or average of every moment of the experience.

An audience will likely remember a show based on the peak and rule - it's best, worst and final moments. Crack them up. Make them cry. But most of all - stick the landing.

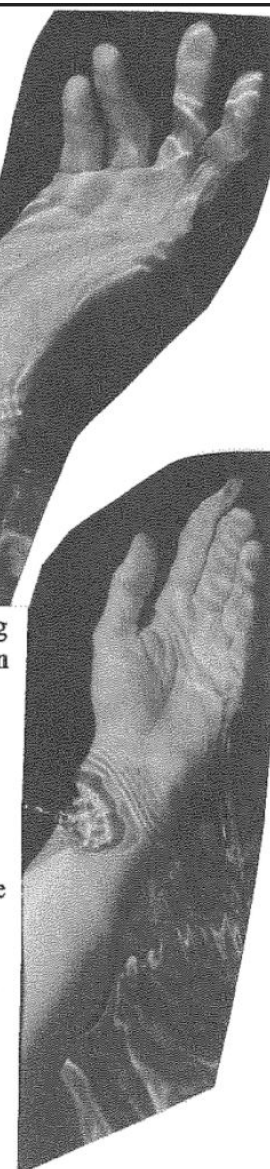
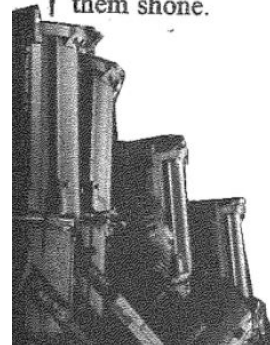


For an hour, *Lights Over Tesco Carpark* had us eating out of the palm of their hands because we wanted to believe in the story they told. We wanted to believe in aliens. We drew them, danced with them, felt the tingle in our fingers. And Robert (*Jack's uncle) confirmed a sighting on the phone. Then, at the end, they flash up the facts: "None of this was true", as if this might cross out the play with one big red pen. But it doesn't - because like anything that happens on stage, seeing and believing are not the same thing. The peak end rule can be evaded. As director Jack Bradfield said, "something can be real for an hour and that's okay".

This week would not have been the same without our collective wishful thinking. Many of us probably didn't imagine that we could ever get this far. Stretched for time, strapped for cash, NSDF is not an easy place to reach sometimes with only a creative vision for motivation. All the same, sixteen shows happened this week. Every single one of them shone.

NSDF is a bubble. It has its own kind of reality, one that Saturday will inevitably come to pop. But even if this year's festival disappears, the ideas that have come out it don't have to. Together, we came up with all the things we want for the theatre, how it could be accessible, innovating, rule breaking. That isn't the case in our reality, but what's to say that we can't dream it could be in our industry?

And for some of us, there is a chance that the work made here won't live on once the festival is done.



OFF OFF OFF

A slight small little favour:

Hello directors, Creatives and emerging Artists. I need you to Speak loud and listen proud. I also need to ask you - a slight Small little favour, Now this will involve your fists - but do not worry, it is not a reaction of violence and fear, It is more likely to involve tea, coffee or beer. What the favour is, is more of a Provocation, a demand for change, a demand for certainty - A revolution.

In theatre, we need to stamp

out all of this negative pollution: cuts to funding and lack of representation, what used to be so joyous is now a difficult and almost horrific situation.

So please speak your mind and do not be afraid, for together we can weave our united views of, change. ~~into a nice big brand~~

So stand tall, stand proud and speak your mind, speak out all of the thoughts that are whizzing around so loud. You are an amazing crowd you are so full of ideas, love and admiration so lets come together

and start to change our current awful situation.

Theatre is ready for change.
We are ready for change.

Lets. Do. This.

Harvard Hughes.

Noises off

(Don't worry it's not great, it's just scribbles but Ta-da!)

along homepage? Here is a ticket for an exclusive get-away to your very own home away from home. So any time you need a break, we whimsical being trail up to your new chill out zone.

look forward to receiving you there.

s of love,

The Technical Team '78
XOXO

Class 1ST	Ticket type SINGLE	Adult C&M FOUR NIL	SGL
Sect Date 25-MAR-78		Number 1001010	
From NOFFICE	Valid until 26-MAR-78	Price £88-00M	
To HOME AWAY FROM HOME	Route ONLY PERMITTED	Validity SEE RESTRICTIONS	
SINGLE			

Changing how we talk about minority representation in theatre

Another piece about how we need to encourage diversity in theatre, "yes very important" you think to yourself, nodding your head vigorously. But just uttering the words diversity/outreach/minority has already created a distance for the reader. It is hard to resist the subconscious urge that these have been reduced to 'token' topics - written, read and discussed in isolated bubbles. Once you exit the bubble, the topic ceases to feel that important. What we need to do is go beyond the formal discussions and create more profound dialogue – we must understand the emotional and psychological barriers that minorities face with expressing themselves in the arts.

It's hard to picture yourself in the industry when you don't see yourself represented on stage. BME actors are far and few in between, and as a South Asian, creatives from my background are even fewer. I was brought up to see South Asians in western entertainment as a one-dimensional supporting role at best, and at worst, an extra with an exaggerated accent for some racial comic value. The struggle to feel that your voice matters, that you feel attractive and beautiful as a person of colour is all too prominent - it's an insecurity that I continue to face today. This is changing, the film and television industry has showcased fully fledged minority characters over the past few years. However, this has not been really reflected in theatre which is a huge problem as the physicality of a stage holds so much more power than a screen.

I had the privilege to take part in a wonderful discussion with leading theatre professionals on Tuesday morning regarding this dialogue. Coming out of it, I've realised we need to address why we are not empowered by our ethnic background. Someone stated that she felt offended when asked about her ethnic background, and I know many friends who are of a BME background and feel similarly offended too, with their responses being largely along the lines of "I'm British, I was born and raised here".

I wholeheartedly understand that, but at the same time I feel that this subconsciously creates a barrier that limits us from truly expressing ourselves in the arts. There is a focus on 'being British' rather than understanding that a unique space is occupied as both British and another race. I guess the problem lies in that by acknowledging you are different, one feels less assimilated into British society.

What I'm trying to say is that as a BME community, we need to embrace the power of our background and continuously express that rather than creating isolated formal discussions. To see theatre that encompasses that for people of colour will allow us to feel that our voices matter.

"Suggests?" "Don't
the never ending cycle of violence
away from Nottingham New Theatre
of Pomona.
as perfectly captured the feel of the piece
the world is falling apart around them
formed with a military precision, and that
dystopian atmosphere. It may look organic
characters marching in rows in the shopping centre
a visceral underworld that holds all the
we are on the edge of our seats though
they're laughing it's still bloody uncomfortable
stunning performances and scenery
on commands the stage; I have never
with a sinister focus. She silently sits and
pointing the exact right moment to glide
fluid lines and diagonals that feel reminiscent
Queen on a chess board.
staircase. Her dialogue for Keaton is short and to the point. She
picks up the threads that are necessary, and O'Gorman makes it clear
that she is completely in control of what is happening.
Jonny Khan's Charlie is another standout. Unable to make eye contact, Khan's body language is so twitchy and insular that Charlie
tentatively walking the line between endearing and terrifying.
Wait, I need a wee...
constant repetition of dice being rolled, and that idea of how people's lives are changed when they encounter a
a powerful image for the audience. It's a very glib take on a Dungeons and Dragons setting, but it has this ominous and menacing presence.
The only thing I say is that two hours and fifty minutes is just
how without any longer, audiences have to ask them
to go home.

It's set in a hospital, but in the basement of this hospital is a monster growing in a vat of nuclear boiling whatever, and the monster like - grows and then invades the hospital.



The most beautiful writing of the play is in the bit you can't hear. That's the point of the noise in the fit scene - it becomes democratising when you can't hear the dialogue.

There's a whole thing about organisms and buildings and people - people being like buildings, buildings being like people. By the end of the play, it's like gone from having five characters to one character.

SPEED DEATH



INTERVIEW
W/
BEN KULVICHIT

(by Ava Davies)

If you liked it but didn't get it then ask yourself why you liked it and you'll get something from it. And if you didn't like it and didn't get it then ask yourself why you didn't like it and you'll get something from that too.



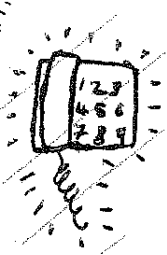
OF THE RADIANT CHILD

I think the music is really interesting because it doesn't always do the thing sound design is assumed to do - which is to subtly support the play. It is a character, and sometimes that character is a little bit intrusive.



I was then talking to Lucy Ellinson and she described it as a play hiding in another play, where he second play eats the first one.

The space here is a bit smaller, and there's something about like painterly composition. Five characters, that's a really strong odd number, there's one in like the centre and you have this symmetry. In this space, five people fill it but it's also got lots of empty space.



We looked at the play and it's a really fragile thing. Some plays are really robust - Simon Stephens' plays are really robust and that's why they invite people to chop them up. There is a specificity to this play where you can only do so much with it and break it in not a useful way.



5 YEARS OF NSDF PHOTOGRAPHY: GIULIA /'dʒu:liə/
AENNE /ennə/

10.200*

IMAGES
TAKEN each

65 SMOHS

BROKEN
EQUIPMENT

LAPTOP

LENS

CHARGER

BATTERY

HARD DRIVE 1/2

Shows we enjoyed
photographing...

ENGLAND

[IMAGE NOT
TO SCALE]

nothing is coming the pixels are huge
ROAD THE NUTCRACKER
The Bachae HE CELEBRATION
THE DUCK SHE the addams family
POND THEY
ENRON
the faithless healer

LEICESTER

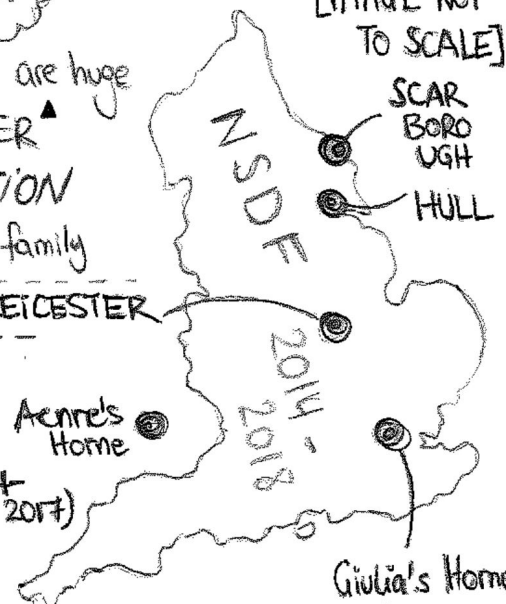
Aenne's Home

(2014-2017)

*approximately

▲ BASICALLY, WE JUST ENJOY
PHOTOGRAPHING TILLY REITH

Giulia's Home
Aenne's Home
(since 2017)



Top tips from the director of the Pleasance, Anthony Alderson's Producing Edfringe workshop

1. Venues

I'm assuming that your NSDF shows are the shows you're taking, so we can cross that off the list of things to do. Alderson thinks it's "impossible to break even with 80 seats or under" and it's only from 120/150 you can start making a profit.



2. Show me the moneyyy!

Having done the fringe since 1985, Alderson is full of little money saving ideas like sharing vans to get to Edinburgh, and ask the University of Edinburgh about their student halls. And his top tip "The Levels on Holyrood Road has hot food for £3." I have been to the fringe 5 years, why, WHY did I not know this?



3. Burns on Seats

Flying! But before you mentally prepare yourself for the Herculean task ahead, Alderson's tips suggest it may not be all doom and gloom. "The most you need is 100 flyers a day," *weeps with joy*. What is key is that you need to speak to all of those 100 people that you give your flyer to.

Here's the kicker though "the Royal Mile is a hopeless place to sell your show." So many emotions. Do we even know what's real anymore? Am I being slightly over dramatic? Basically head to venues, to Bristo Square, to the meadows, corral them into your show...



4. "The dreaded press"

I mean a little rude Mr Alderson, but I'll live; I see all the shows for free so you know who's really winning. But I get where he's coming from, everyone wants Dame Lyn Gardner to see their show, but as Alderson says "don't pin your hopes on that". The "bloggy reviews are slightly useless outside of the fringe", but don't under-estimate them in August.



5. "Just wear good shoes."

Wise words to finish with Alderson. Those cobbles are deadly.



There's a fine line between finding dignity in what you do and admitting it when you are being treated with disrespect. In 2018, employees in all kinds of industries have to ask themselves how safe their role is in an organisation. Am I just a cog in the machine? Can an actual machine do my job better than I can?

90s
- Dolly
Parton

Blood Hands -
Royal Blood

Dining Al Desko finds a slippery slope and tiptoes over the edge. Julie (secretary) and Tom (the one-man finance department) are two employees who have been brainwashed into a language of boardroom bullshit. For a time, it's utterly hysterical. Julia Pilkington nips about the stage, incessantly getting her pens in a row or sitting solo at her desk, having a cheeky nibble at her croissant. She is wonderfully gullible and wide-eyed with enthusiasm as her career is rapidly disintegrating. Optimistic headings (e.g. "A Wobble.") are perfect for punching in and out of each scene and the Chaplineque music blares out like a bugle to tell us that Julie will soldier on.

Id
Do
Anything -
Oliver!

All the while, the satire is ticking over into something more sinister. "My role is to man the reception. I am a long term asset", says Julie. The comedy clouds over with such stealth that I can hardly see it coming. Julie's monologue is only addressed to us because no one else in her office would listen. Probably none of them care. It's "Rock Bottom" and Curtis still has us laughing. But twiddling her fingers in the chord of an unplugged phone, I'm actually worried what Julie might do when her time is up and we're not there to keep an eye on her.

4 Minutes -
Justin Timberlake

At it's extreme, *Al Desko* is a social horror undercover. Tom cracks jokes about the trickle down effect of the company to make light of the damp in the ceiling. It should go unsaid that Christopher Page nails it. It's funny. We laugh.

Polterface -
Lady
Gaga

Comedy is Tom's saving grace, as I think it often can be for lots of us. It's a coping mechanism for addressing or ignoring ugly truths. In *Dining Al Desko*, comedy can't cope with its own characters, and when it cracks, it's completely astounding.

Sound of
the Police -
Flash
Cats

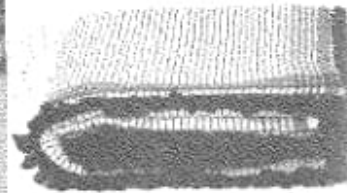


This is just to say...

I have eaten
the dating app
that was at
the picnic

And which
you were probably
using
with another

Forgive me
there's no connection
so desperate
and so alone



I have lost
the connection
that I had
almost found

And which
you have probably
restarted
already

Forgive me
all I wanted
was love
and intimacy

Where are all the

Opening my booklet, I realised that not a single show at NDSF had one listed and as such I decided to talk to several of its directors to find out why not. For those of who do not actually know what a dramaturg is—no worries, even dramaturgs do not agree on a definition—I tend to see the role as a facilitator. This can be that of a rehearsal process or a script development.

Where some directors had considered using one there was hesitancy: letting someone into your rehearsal room runs the risk of disturbing its balance, or add too many voices to the process. Their main concern brought up was the need for failure as an emerging director; if choices are pushed to their full extent without the intervention of a dramaturg, the director learns from the experience.

Yet, the question remained whether the source of all this hesitancy was the lack of experience with working in a dramaturg in the first place? In light of recent conversations on diversity in the theatre industry, I suggested whether a dramaturg could function as a voice of lived experience in a rehearsal room. Then several directors mentioned that, in a sense, they did use dramaturgs but unconsciously in the form of friends, fellow students and lecturers.

This is what a dramaturg basically is; someone that understands you are putting your heart and soul out there, but wants to make sure this highly uncertain form of communication is representing your ideas in the way you want it to be. Perhaps that is why it is difficult to pinpoint the dramaturg; it depends entirely on the job. Chris Haydon wisely said: 'the dramaturg can be whatever you want them to be.' And perhaps that is why not the director or writer has to 'accept' the 'European' dramaturg in their midst; it is the dramaturg that has to adapt itself to the UK theatrical landscape, whether that is outside the rehearsal room, inside or somewhere

in between.

DRAMATURGS?

"Power and I" Action Posts

Thoughts to take forward

1. Encourage care! Self and others.
2. Recognise the responsibility of the director to create rehearsal room.
3. If you are strong enough to challenge power, always do it on behalf of those who may come after you.
4. Know who is responsible for pastoral care.
5. Be aware of the many forms that undermining personal power can take.



Moscós is a world in itself that encapsulates you the moment you walk in. It is sort of nice to know that we were entering this world all together, the complete NSDF family united embarking on a journey.

The Lion Theatre Company's piece was a breath of fresh air in terms of aesthetics: thinking of a piece as a visual experience first. Bouncing around in space, the scarf puppet leads us behind the curtains into this gorgeously magical space of flying objects, planets and swirls of colour. Particular praise has to go to the tech team behind this show, who responded well to the improvisation onstage.

The lavishness of costume was outspoken and bold, and seemed to possess an inherent playfulness that only new emerging works have. It seems as if the piece says it's okay to just revel in the beauty of what you see sometimes. Maybe that's just enough.

It could have been just enough, was it not for this nagging feeling that I needed more.

Grasping at straws, I developed the impression this was a pasting together of devised scenes. I could envision the rehearsal process behind what was presented, saw the cogs turning, and this caused me to disconnect from the piece. I wanted more of the lovely scarf puppet and old masked man, to get to know them on a deeper level than just dancing in the air or shuffling around the stage. Lack of narrative does not have to mean lack of character development, and in this case these sadly went together.

It would be lovely to see *Moscós* in an immersive setting where the audience can enter this magical world, because, in the end it is a gorgeous world.



Best use of an uncomfortable-looking-bed:

Winner: Hatch

Runner-up: Violet

The I'd-really-rather-not-be-stuck-with-either-of-these-people-in-a-lift award:

Winner: Kinder K

Runner-up: Dining Al Desko

The Chris Thorpe award for most nihilistic worldview:

Winner: Speed Death

Runner-up: Seeking Intimacy

The Starman Award for best use of David Bowie in a space play

Winner: Lights Over Tesco Carpark

Runners-up: MOSCOS

THE NOFF AWARDS

Award for play with the title it's easiest to get wrong:

Winner: The Search for a Black-bowed Albatross

Runner-ups: 10000120, The Next 3 Days, don't stop

Runner-up: can't stop can't stop

Best use of a chocolate bar in a play:

Winner: The Events

Runner-up: can't stop can't stop

The Don't Look At Me Award for best use of a mask:

Winner: Pomona

Runners-up: MOSCOS, Lights Over Tesco Carpark

The least likely relationship to survive award:

Winner: Buried

Runners-up: The Last 5 Years, Sam and the Albatross

The It's Not Starbucks award for best use of caffeine:
Dining Al Desko
Runner-up: Grounded

A love letter to the Tech Team,

*I'll gladly, be there
Like a puppet on a string*

If you say you love me madly,

How are you? We miss you. Now that the universe as we know it has collapsed, and every structure we ever built destroyed, We feel a little flat. It seems like only days ago we were in front of the TV, eating a lasagne with you. Things were simple then.

Do you remember tent with fairy we were Seeking. sorry, Cosmos,

the camping trip? How you strung our lights, and we finally found the Intimacy It felt like I could see all of the MOSSES out of my hammock.

We don't know if we'll see you again. If you're out there, send us a sign. A giant lit-up NOFF perhaps?

Your final Technician Impossible is to have a drink, and party like it's the end of the world. Because it feels a little like it, saying goodbye to you,

Forever yours,

Noises Off 2018

A Queer Manifesto

To make the Work we want to see – it doesn't have to be for everyone

Characters who are X' Not X characters

To name things openly

To not be confined to our 'Spaces/Forms' – to move on to bigger/longer/others lots without losing our queerness.

To make our Spaces Intersectional



To make sure our practices/ politics/processes are queer & at the forefront of our work

Gender Neutral bathrooms!

To look after each other ♥

TO NEVER apologise

Musicals are seductive and I instinctively distrust them.

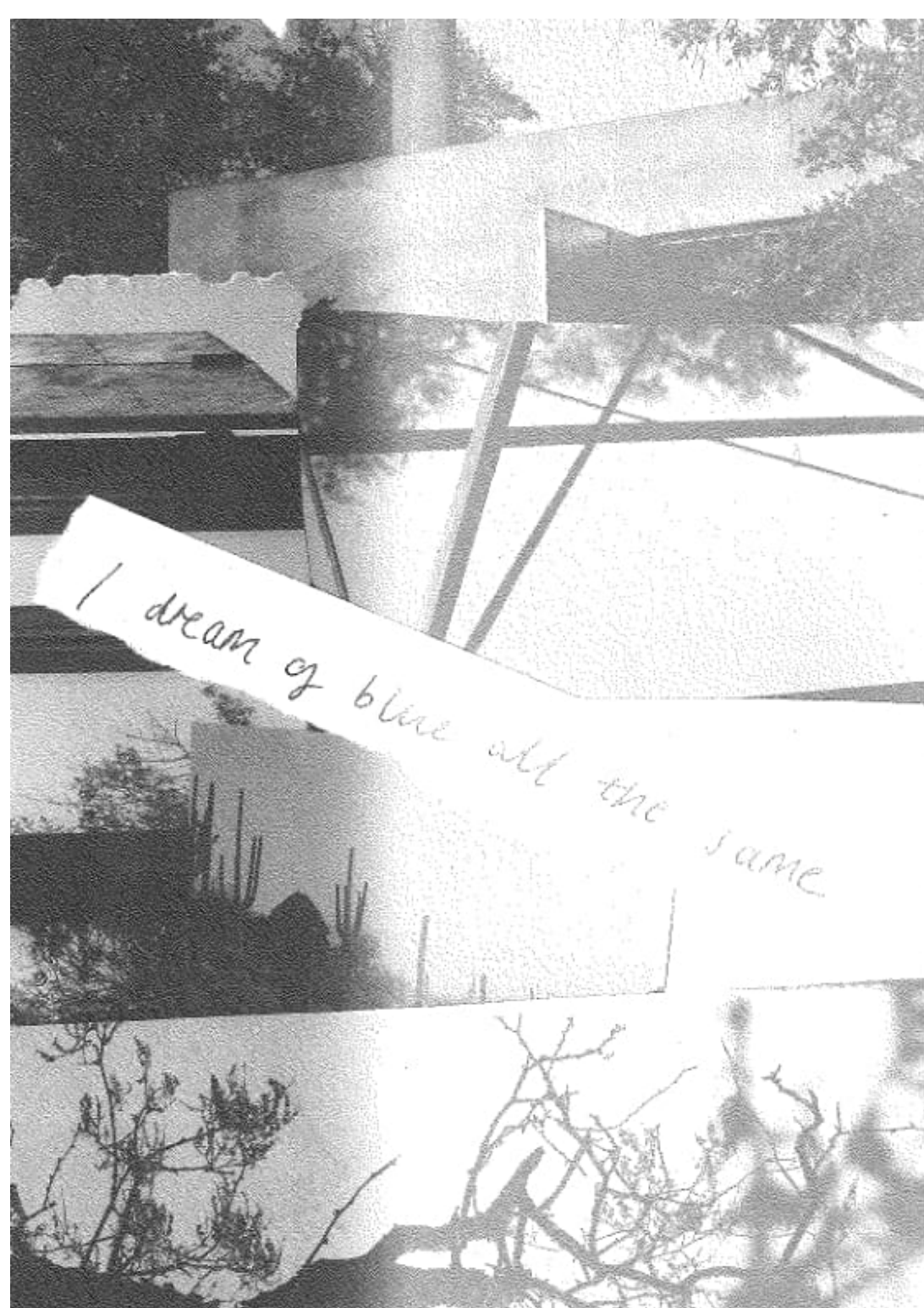
 **T** 
Buried disarms me, snatches my knife from me (I always keep it on my person on the off-chance that I might bump into Cameron Mackintosh in a darkened alley). It's got the quirky undercutting-genre thing just right. The friction between form and content produces such a purely pleasurable kind of cognitive dissonance. It's most successful when it reminds you that its two deliciously likeable leads take a certain delight in murdering a child.

There's another musical which centres around serial killings, *London Road*, which is not really a musical at all but a serious new-writing issue-play disguised as a musical. *Buried* is a MUSICAL. It is cannily crafted, charismatic entertainment. It is about two serial killers. It treats its subject matter with an almost-total lack of seriousness. It's bloody brilliant.

Maybe it indulges in a few too many predictable rom-com beats in its second half. Maybe its insights on loneliness, outsidersness and pathology aren't necessarily most deeply illuminating, but neither is this the place to have those thoughts. It's fizzy stuff - champagne laced with arsenic. Just provocative enough, just sweet enough, just fleshy enough, just hooky enough.

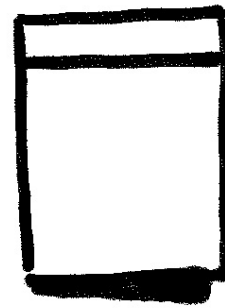
And it's aware of its own machinations - 'at least it's honest', says Rose about her habit. That's an invitation to me: I let myself be lured into *Buried*'s car, let it take me down a suspicious B-road and drive a comedy-prop knife into my little unguarded lungs. It's a killer.

KILLER



RELATION TO THE PROBLEM
 THE STRANGE THING AS
 THIS WOULD
 BE AN INTERESTING THING TO MAKE
 A SHOW OUT OF LIKE NOT LIKE
 MY CURRENT IDEA BUT I DON'T
 THE SORT OF THE MAN WHO
 MOVE PEOPLE PAX BY ADDRESS
 TO NOTICE ME THE MAN I MEAN
 I PROPOSED RELATION TO THE
 I WOULD GET HIM TO
 EST 11 STEADFAST AND
 TO DO ALL WITH HIM TOO
 THE MUST BE
 GOOD AND
 IN THE LOCAL
 THE
 THE MAN
 HE WANT
 HE
 RELATION TO
 TO BE ABLE TO RETURN TO

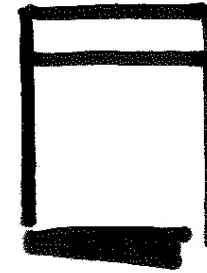
be patient. d
 you feel
 fear or
 stopcane
 onial walk
 one with OCD
 how to help some
 don't get too worried about the
 OCD can
 doing research also helps
 be understanding
 comfortable
 experience
 stop, or on
 outside
 Supporting a person with OCD from OCD Action
 www.ocduk.org/life-advice



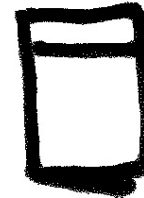
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BRILLIANT WHITE



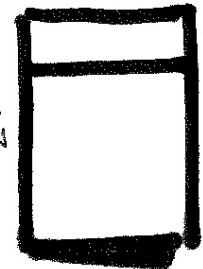
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GARDENIA



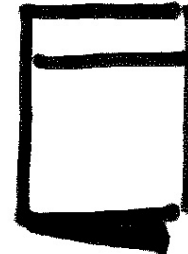
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SUGAR SWIZZLE



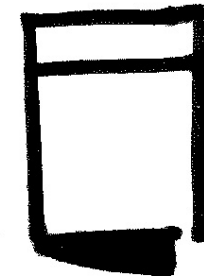
11-0608 TCX
COCONUT MILK



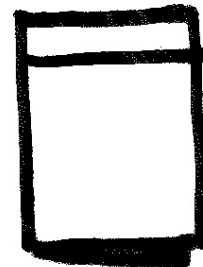
11-4300 TPX
MARSHMALLOW



11-1302 TCX
SEA SALT



11-4201 TPX
CLOUD DANCER



11-4800 TPX
BLANC DE BLANC



11-0602TPX
SNOW WHITE

~ 50 SHADES OF PANTONE WHITE ~

CHANGE!

Implement a quota for your production team and your cast.

Press your university and drama society to create more shows you don't have to audition for – this makes theatre more accessible and open.

Self-impose quotas on the art you make and consume, hold yourself and each other to high standards.

Involve music as a form of storytelling in theatre.

Contact a publication (personally or on behalf of your society) and ask them why they don't have diverse critics.

Start a dialogue

You have permission to contact artists whose work you enjoy, you'd be surprised who will respond. Be bold.

No laptops in the
audition pls

Adopt audition guidelines and follow them (see the google document) to make the process better for all involved

More communal sharing in theatre – allow for a dialogue between audiences and performers to make theatre feel more open.

Make it a habit for directors and producers to provide feedback to actors after auditions.

Use our template (see link!) the next time you hold auditions.

Ask NSDF to have a presence at Freshers' fairs and welcome weeks so that more people know about it and can get involved.

Suggest to companies you apply to that they provide feedback to unsuccessful applicants in the form of 'This is what we liked about the person we picked for the job...'

»» MORE @
bit.ly/2GiUVAS