

NW NEW
WOLSEY
THEATRE

A NEW WOLSEY THEATRE, LES THÉÂTRES DE LA VILLE DE LUXEMBOURG,
QUEEN'S THEATRE HORNCHURCH and THEATRE BY THE LAKE production.

NOISES OFF

BY
MICHAEL
FRAYN

Digital Programme

Thu 1 - Sat 24 May 2025

Welcome to Noises Off!

I'm delighted to welcome you to this new production of Michael Frayn's classic comedy masterpiece, *Noises Off*. It's a play I have admired for many years, and directing it has long been a dream of mine.

We've assembled a phenomenal team, bringing together some of the UK's top talent alongside a phenomenal designer from Luxembourg. This production is a true collaboration, made possible by our brilliant partners: our first international co-producer, Les Théâtres de la Ville de Luxembourg, Queen's Theatre Hornchurch in London and Theatre by the Lake in Cumbria. We are proud to make and open the show here in Ipswich before it embarks on a tour across England and beyond, entertaining audiences right through to the Summer.

Noises Off is a joyous celebration of live theatre - its magic, its chaos, and the sheer collective effort required to create something extraordinary, even when everything seems to be falling apart. I hope you enjoy the ride as much as we've enjoyed putting it together!



Douglas Rintoul

**New Wolsey Theatre
Chief Executive/Artistic Director
Director of *Noises Off***

The Cast



Hisham Abdel Razek (He/Him) Frederick Fellowes

Hisham holds a BSc in Mechanical Engineering and a Theatre Minor from the American University in Cairo, and an MFA in Acting from the Guildford School of Acting.

Productions whilst training include: *Treasure Island*, *13*, *Electra*, *Waiting for Godot*, *Fuddy Meers* and *Spring Awakening*.

His work in theatre includes: *Mnemonic* (Complicité, National Theatre); and *The Play That Goes Wrong* (Mischief, West End).

He most recently appeared in the first season of *The Agency* (Paramount+, Showtime).

Ezra Alexander (He/Him) Tim Allgood

Ezra is an actor, voiceover artist, film and theatre maker, born and based in North London, who graduated with First Class Honours from the Acting BA (Hons) course at Rose Bruford in 2023.

His theatre credits include: *That F*cking Seagull* (This is Not a Test Theatre, Shift+Space); *Soho Theatre Sketch Comedy Labs* and *Nora: A Doll's House*.

His film credits include: *Villa Rose Mansion* and *The Last Time I Saw You*.



Clare-Louise English (She/Her) Belinda Blair

Clare-Louise trained at RADA on the MA Theatre Lab course, graduating in 2012. Since then she has worked as an actor, theatre maker and filmmaker and is co-founder of award-winning production company, Hot Coals Productions.

Clare's recent on-screen acting credits include: *Father Brown*, *Then Barbara Met Alan* (BBC); *The Accident* (Channel 4).

Her theatre credits include: *Nancy in Oliver Twist* (Leeds Playhouse, Ramps on the Moon); *One Under* (Graeae Theatre, UK tour); *Earshot* (Hot Coals Productions, UK tour); *Mirror Mirror* (Red Earth, UK tour); *Something Else* (Deafinitely Theatre, UK tour).



Yani Green (He/Him)

Understudy

Yani Green is an actor and drama facilitator. He specialises in working alongside young people with a focus on improvisation and voice.

Theatre credits include: *Hare and Tortoise* (New Wolsey Theatre); *No More Numbers* (Mercury Theatre); and *5 Little Ducks* (Spinning Wheel Theatre).

He was also the assistant director for the New Wolsey Theatre's Youth Theatre production of *A Midsummer Night's Dream* in 2024.

Ailsa Joy (She/Her)

Brooke Ashton

Ailsa's theatre credits include: *As You Like It*, *Boatman Town*, *Antigone* (Creation Theatre); *Top Girls* (Liverpool Everyman); *Love and Other Acts of Violence* (Donmar Warehouse); *Bad Jews* (West End + UK tour); *The Three Musketeers*, *A Midsummer Night's Dream* (Iris Theatre); *Two Gentlemen of Verona*, *A Midsummer Night's Dream* (Guildford Shakespeare Company); *TimePlays* (Hampton Court Palace); *The Wind in the Willows* (Polka Theatre); *Fast Track*, *'Tis Pity She's a Whore*, *Peer Gynt* (The North Wall, Oxford); *Much Ado About Nothing*, *Arabian Nights*, *Pride and Prejudice* (The Drill Hall).

TV credits include: *Plebs* (ITV2); *The Royals* (E! Entertainment).



George Kemp (He/Him)

Garry Lejeune

George's theatre credits include: *Jack Absolute Flies Again* (National Theatre); *The Time Machine: A Comedy* (UK Tour); *Diary of a Somebody* (Seven Dials Playhouse); *Spike* (Watermill); *The Witchfinder's Sister* (Queen's Theatre Hornchurch); *The Game of Love & Chance* (Arcola); *One Man, Two Guv'nors* (Derby/Queen's Theatre); *The Wipers Times* (Arts Theatre, West End and UK Tour), *Rope* (Queen's Theatre) and *Emma* (UK Tour).

His television credits include: *Outlander: Blood of My Blood* (Sony/Lionsgate); *Bridgerton* (Netflix); *Ten Percent* (Amazon); and *The Trial of Christine Keeler* (BBC).



Harry Long (He/Him) Lloyd Dallas

Harry's theatre credits include: Looking Good Dead (Tour); The Crucible, North&South (Pitlochry); I'm Not Running (National Theatre); The Winters Tale, The Family Way and Private Lives (Octagon Theatre); This Land (Salisbury Playhouse); Holy Mackerel (Eastern Angles); Fatal Attraction (West End); Rime of the Ancient Mariner (Shanty); An Inspector Calls (Frankfurt); The Importance of Being Earnest (Regents Park); Romero and Juliet (Broadway Theatre).

His television and film credits include: You, Captive (Netflix); Beyond Paradise, Gentleman Jack, Doctors, Casualty, Father Brown, Comic Strip, Lark Rise to Candleford, One Summer (BBC); Unforgotten, Breathtaking, Protection, Vera, Emmerdale, The Suspect, Doc Martin (ITV); Queenie and Hollyoaks (Channel 4); Boxing Day, Gold (Features).

Hilary Maclean (She/Her) Dotty Otley

Hilary's recent theatre includes: Armour: A Herstory of the Scottish Bard (Oran Mor/Traverse); Romeo and Juliet, (AFTLS, US Tour); Peter Pan (Rose Theatre); Sunshine on Leith (UK Tour); The Importance of Being Earnest (Theatr Clwyd); The Autumn Garden (Jermyn Street Theatre); Dirty Dancing (Aldwych); Macbeth, A Midsummer Night's Dream, and Poor Superman (Manchester Royal Exchange).

Television includes: Queenie (Channel 4); Outlander (Starz); Annika, Torchwood, Lip Service, Dangerfield, Monarch of the Glen, Casualty, Holby City, The Creatives (BBC); Coronation Street, Arthur and George, Alibi, Taggart, Doctor Finlay, (ITV).

Voice work includes Sarah and Duck (CBeebies); Casting Shadows, Secrets and Lattes, Alone, For the Love of Leo, (BBC); The Harrowing, (Storyglass)





Mollie Manning (She/Her)

Understudy

Mollie's theatre credits include: *DNA* (New Wolsey Theatre); *Be my Baby*, *How to Disappear Completely and Never be Found* (New Wolsey Young Company); *St*pid F*ckn K*ds* (People You May Know).

Her credits whilst training include: *Richard II*, *The Way of the World*, *The Seagull* (The Royal Central School of Speech and Drama).

Russell Richardson (He/Him)

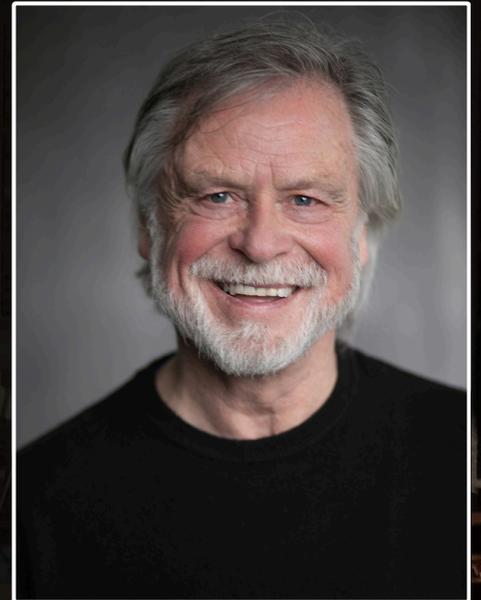
Seldon Mowbray

Russell trained at the East 15 Acting School in London.

His theatre credits include: *Canterbury Tales*, *The Secret Garden* (Theatre by the Lake Keswick); *To Have To Shoot Irishmen* (Liverpool Everyman).

Film credits include: *Bolan's Shoes*, *Me, Myself & Di*, *Miss Willoughby* and *the Haunted Bookshop*.

Television credits include: *Dodger*, *Emmerdale*, *Coronation Street*, *Doctors*, *Two Pints of Lager & a Packet of Crisps*, *Last Tango in Halifax*, *Bancroft*, *Brookside*, *Holby City* and *Family Affairs*.



Gemma Salter (She/Her)

Poppy Norton-Taylor

Gemma grew up in Essex, before heading to London to study Acting at the Italia Conti Academy of Theatre Arts. Gemma left with a BA Hons in Acting and the Laurence Olivier Award for most promising actress.

Theatre credits include: *Made in Dagenham* (Adelphi Theatre); *One Man Two Guvnors* (Theatre Royal, Haymarket); *Dreamboats and Petticoats* (Playhouse Theatre).

TV credits include: *Rock and Chips*, *Call the Midwife*, *Doctors*, *Holby City*, *Sense and Sensibility* (BBC).

The Creatives



Helen Atkinson Sound Designer

Helen's sound designs include; *Sleeping Beauty, The Red Lion* (Ipswich New Wolsey); *SAFEHOUSE* (Enda Walsh at the Abbey Theatre & On tour); *Creakers: The Musical* (Southbank Centre).

Podcasts and Projects: *Through the Cracks, F**ked Up Bedtime Stories, That Podcast* (ETT); *Living Newspaper Edition 7* (Royal Court); *Re/Collect250* (Norfolk Norwich Festival).

Helen was awarded Irish Times Irish Theatre Awards - Best Soundscape 2022 for *Medicine* and Best Sound Design 2014 for *Ballyturk*.

Charlie Flynn Assistant Director

Charlie is training on the Theatre Directing MFA at Birkbeck.

Directing Credits include: *Our Saviour* (theSpaceTriplex), *The Graveyard* (Greenside Infirmary).

Assistant Director Credits include: *Middletown* (Rose Bruford), *The Turn of The Screw* (Queens Theatre Hornchurch), *Cinderella* (Queens Theatre Hornchurch).



KJ Lighting Designer

K.J. is a lighting designer working globally across Theatre, Dance and Opera. They trained at the University of Hull and Trinity Laban Conservatoire of Music and Dance.

Credits include: *Lil.Miss.Lady* (Barbican/Highrise Theatre); *Alice in Wonderland* (Shakespeare North); *The Passing of the Moment* (Ballet Nacional De Cuba); *Persephone* (Dutch National Ballet).

Upcoming work includes: shows at Ballet Opéra Grand Avignon (FR), Kennedy Center (USA), Liverpool Everyman, Sherman Theatre, Nice Opera Ballet (FR) & Park Avenue Armory (USA).



Haruka Kuroda

Fight, Movement and Intimacy Director

Haruka Kuroda is a certified British Academy of Dramatic Combat Instructor, Fight Director and a BECTU registered Intimacy Coordinator and her most recent work in theatre as Fight/Intimacy Director includes: *Kinky Boots the Musical* (Leicester Curve); *Of Mice and Men* (Derby Theatre); *The Ballet Shoes* (NT); *A Raisin in the Sun* (Leeds Playhouse); *The House Party* (Chichester Festival Theatre).

As Intimacy Coordinator for TV/Film includes: *Shogun* (Disney+, Hulu); *Rivals*, *Culprits* (Disney+); *Such Brave Girls*, *Silent Witness*, *Strike series*, *Life After Life* and *Sherwood* (BBC).

Douglas Rintoul

Director

Douglas is an award-winning theatre-maker and cultural leader. He is the Chief Executive/Artistic Director of the New Wolsley Theatre, was the Artistic Director of Queen's Theatre Hornchurch (2015 - 2022), founder of the national touring theatre company Transport (2010 - 2017), and an associate of Complicité (2004 - 2010).

His most recent directorial credits include: *Dick Whittington and His Cat*, *Romeo & Juliet*, *Sleeping Beauty* (New Wolsley Theatre); *Footloose* (Pitlochry Festival Theatre, New Wolsley Theatre).



Clio Van Aerde

Set & Costume Designer

Clio Van Aerde is a scenographer and performance artist based in Luxembourg. She studied in Madrid and Paris, completed her scenography degree at the Academy of Fine Arts in Vienna (2016), and earned a performance degree from ArtEZ in Arnhem (2024).

Her design credits include: *Stupid Fucking Bird*, *Dealing with Clair* (Théâtres de la Ville de Luxembourg); *Habiter le Temps* (Théâtre de la Manufacture); *Der Zauberberg* (Landestheater Niederösterreich); and *Fracassés* (Wasted) (Théâtre Ouvert Luxembourg).

The Production Team

Audio Description Creator & Performer – **Michael Achtman**

Technical Stage Crew – **Abbie Farnworth**

Assistant Stage Manager – **Crystal Gayle**

BSL Interpreter – **Janet E Guest**

Technical Stage Crew – **Oakey Hand**

Technical Stage Crew – **Oliver Jones**

Wardrobe Maintenance – **Rebecca Loose**

Lighting Programmer – **Tom Mulliner**

Audio Description Performer – **Mae Munuo**

Wardrobe Supervisor – **Rebecca Rawlinson-Allen**

Production Manager – **Andy Stubbs**

Company Stage Manager – **Judith Volk**

Lighting Operator – **Vadim Wilkie**

Stage Management (Work Placement) – **Annabelle Wright**

Deputy Stage Manager – **Melody Wright**

A special thanks to

Liverpool Scenic Workshops | Scenic Productions | Warehouse Digital | Dance East |
Craig Fuller Photography | and all others who contributed to the show and programme

With thanks to New Wolsey Theatre staff

Sam Bates | Emma Blades | Emily Bradbrook | James Broadhurst | Denise Calver | Tony Casement | Neil Daines | Chloe Davis | Kemi Edonmi | Daniel Emmens | Abbie Farnworth | Rachel Fitzgerald | James Franklin | Bethany-Rose Griggs | Rebecca Hall | Oakey Hand | Brad Hardman | Alanta Jarrett | Oliver Jones | Sally Jones | Giles King | Rebekah Laws | Zack Lwin | Keith Mickelburgh | Scott Mickelburgh | Ellis Northrop | Jack Parker | Lucy Parker | Georgie Pemberton | Douglas Rintoul | Klyde Robinson | Lisa Sare | David Watson | Ollie Welch | Vadim Wilkie | Board Members | Café & Bar Assistants | Casual Box Office Assistants | Casual Technicians | Creative Communities Assistants & Practitioners | Volunteer Ushers

Michael Frayn

Michael Frayn was born in London in 1933 and began his career as a journalist on the *Guardian* and the *Observer*.

He has written twenty plays, including: *Copenhagen*, *Afterlife*, *Benefactors*, *Donkeys' Years*, and *Democracy*, as well as his work translating plays from Russian such as Chekov's *Plantonov*, retitled as *Wild Honey*.

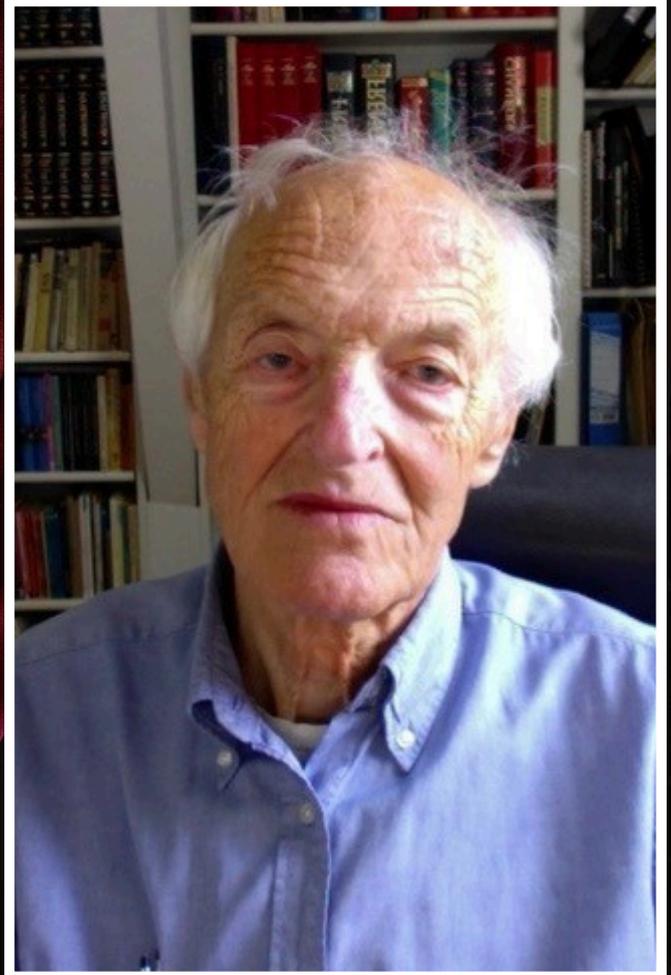
Michael has written a number of screenplays, including: *Clockwise*, starring John Cleese.

His eleven novels include: *The Tin Men*, *Towards the End of the Morning*, *Headlong*, *Spies*, and *Skios*.

Non-fiction: *The Human Touch* and *My Father's Fortune*.

He has also published various collections of articles, including: *Collected Columns*, *Stage Directions*, and *Travels with a Typewriter*; two works of philosophy, *Constructions* and *The Human Touch*; and a memoir, *My Father's Fortune*.

Most recent work: three collections of short entertainments, *Matchbox Theatre*, *Pocket Playhouse*, and *Magic Mobile*. *Matchbox Theatre* was also produced on the stage by *Hampstead Theatre* in May 2015.



In 2024, Roundabout Theatre Company presented a revival of *Noises Off* on Broadway at the American Airlines Theatre.

He is married to the writer Claire Tomalin.



The New Wolsey Theatre in Ipswich is a vibrant cultural hub enriching the lives of people in Suffolk. We offer a diverse range of performances, community engagement activities, and artist development opportunities. We are nationally renowned for our excellence, diversity, and accessibility, and we are committed to continuing this essential work.

As a multi-award-winning theatre, we are immensely proud to have recently won both the Suffolk Business of the Year and Positive Impact in the Community awards at the 2024 EADT Business Awards, as well as a 'Highly Commended' award at the BBC Suffolk Make a Difference Awards 2024 and a Silver Carbon Charter Award.

We produce our own shows and co-produce with UK and international theatres and companies. Our productions include world premieres and landmark revivals of musicals and plays, such as *Footloose*, *Bindweed*, *Kinky Boots*, *The Season* (which recently transferred to the West End as *Two Strangers (Carry a Cake Across New York)*), and *The Time Machine* (nominated for an Olivier Award). We also present a diverse programme of productions by acclaimed national touring companies and support emerging theatre companies and independent artists.

The New Wolsey Theatre is partially funded by Arts Council England and Ipswich Borough Council. We are also supported by local corporate partners, trust and foundations and private members. As a not-for-profit charity, we rely on their investment and are deeply grateful for their unwavering support, which enables us to fulfill our mission.



The Théâtres de la Ville de Luxembourg, namely the Grand Théâtre and the Théâtre des Capucins, present an eclectic programme of dance, opera and theatre each season, showcasing a multiplicity of aesthetics, voices and stories, and motivated by the desire to meet the expectations and demands of a dynamic cultural scene and a cosmopolitan audience. At the crossroads of cultures and languages, the Théâtres de la Ville de Luxembourg aim to be a place of encounter and discovery open to all, a place dedicated to the performing arts and a place of artistic innovation. Long-standing partnerships with international companies and artists, a presence in European networks and a model of collaborative co-productions enable them to support national and international creation and create opportunities for local creators beyond Luxembourg's borders. In this way, they strive to honour their mission as a creative house located at the very heart of Europe and to contribute to the development of the cultural scene in Luxembourg.

TalentLAB, a project laboratory and multidisciplinary festival, was created in 2016 out of a desire to support artists at various points in their careers, stimulate dialogue between artists, audiences and institutions, and encourage interdisciplinarity and new forms. Organised every year at the end of the season over a ten-day period and conceived as an interdisciplinary festival, it offers selected project leaders and their participants an interlude of creative freedom in a secure space, but also and above all a framework for research, transmission and exchange. With the launch of the Capucins Libre end-of-creation residency in 2018 and participation in the Bourse Project Chorégraphique: Expédition project, the Théâtres de la Ville are stepping in at yet another stage of creation, helping artists and collectives to carry out their projects by offering them the time, space and support they need to make them a reality.

On a European scale, the Théâtres de la Ville have joined various networks over the years, such as the European Theatre Convention (ETC) for theatre, enoa (European Network of Opera Academies) and Opera Europa for opera, and TOUR DE DANCE, an international network for the promotion of contemporary dance in Belgium, Luxembourg, France, the Netherlands and Germany. On the same scale, an additional link in the work and support for artists is being launched in 2022 with the Future Laboratory, a research residency project run by twelve European institutions in the field of performing arts, under the coordination of the Théâtres de la Ville de Luxembourg.



Queen's Theatre Hornchurch is a vibrant producing theatre, working in Outer East London, Essex and beyond. As a cultural hub, over 210,000 people enjoy the programme each year. Audiences are guaranteed a warm welcome from a three-year winner of UK Theatre's Most Welcoming Theatre (2016 - 2018) and London Theatre of the Year 2020 (The Stage Awards), the first Outer London theatre to receive this prestigious award.

THEATRE BY THE LAKE

At our home in the Lake District and out across Cumbria, Theatre by the Lake produces and presents nationally acclaimed theatre, made with passion, that is seen by audiences from across the globe.

We believe that theatre has the power to transform lives and we create vital opportunities for Cumbrian artists, young people and communities to come together, be inspired and explore their creativity.

From our origins as 'The Blue Box', our theatre was willed into existence by the local community and opened by Dame Judi Dench in 1999. 25 years later, under the co-leadership of Artistic Director, Liz Stevenson and Executive Director, Simon Stephens, we continue to be inspired by our unique place and its extraordinary people.

"Artistically sharp and stunningly situated" - New Statesman

Theatre by the Lake (as Cumbria Theatre Trust) is a registered charity, number 516673.



You may have noticed in the last few years that we have made the switch to creating digital programmes for most of New Wolsey Theatre productions. This is part of our ongoing work to improve sustainability and reduce our carbon footprint.

The videotaping or making of electronic or other audio and/or visual recordings or streams of this production is strictly prohibited and a violation of United Kingdom Copyright, Designs and Patents Act 1988.

The New Wolsey Theatre is a registered charity (No.1082016) and we rely on funding partners and investors in order to continue our work serving the people of Ipswich and the wider community. We gratefully acknowledge their support.



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Ticket sales are subject to our current Terms and Conditions which can be viewed at wolsseytheatre.co.uk/termsandconditions.

All details in this programme were correct at the time of going to print but we reserve the right to make alterations where necessary. Please visit our website for the most up-to-date information.

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