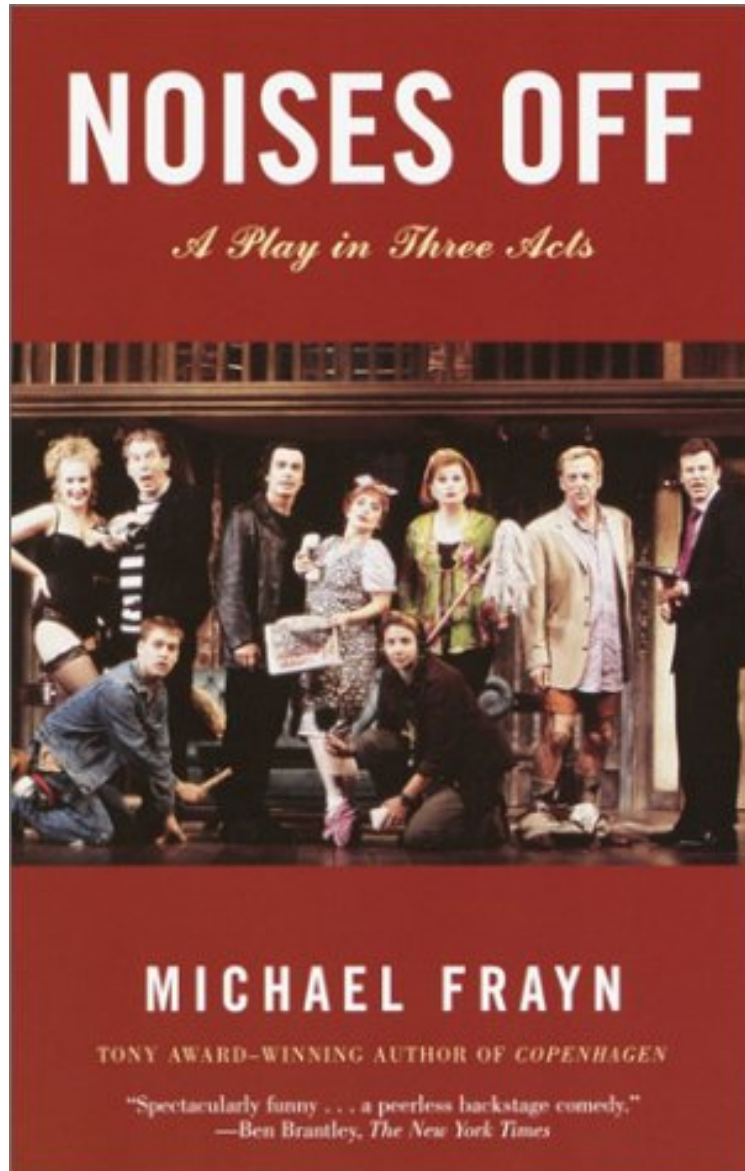


Noises Off

Michael Frayn

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Michael Frayn : Noises Off before purchasing it in order to gauge whether or not it would be worth my time, and all praised Noises Off:

2 of 2 people found the following review helpful. Sheer madness
By H. Schneider
This is easily the funniest play that I remember. I had tried to read it, but it doesn't easily open itself to the reader. You need to see it on stage. I saw it in a German translation, which didn't seem to damage the 'message'. You look at the stage from both sides here, and the full glory of stage craft becomes most apparent when looked at from behind the stage. Outrageously hilarious. Don't bother

too much with the story, which is about a touring theatre group staging a screwball comedy. After a while, you won't be able to distinguish the actors from their characters. 0 of 0 people found the following review helpful. The farce to end all farces By GW Michael Frayn's *Noises Off* accomplishes the impossible: It is not only a side-splittingly funny farce in its own right, but also an homage to bedroom farces and a virtuoso examination of the form. I laughed myself silly when I first saw it staged in 1983, and found it even funnier in its current (2016) staging. But there is even more fun to be had in reading the script and seeing how brilliantly Frayn structured this play as a theme and variations. The stage directions are as funny as the dialog. Don't miss the parody of an academic discussion of farce at the very end of the book. I guarantee you'll never be able to read an academic discussion of drama without bursting into laughter. 0 of 0 people found the following review helpful. This looks like it will be a fun By Kindle Customer I work with a theatre group and I am in charge of the script selection committee. This looks like it will be a fun play

Noises Off, the classic farce by the Tony Award-winning author of *Copenhagen*, is not one play but two: simultaneously a traditional sex farce, *Nothing On*, and the backstage "drama" that develops during *Nothing On*'s final rehearsal and tour. The two begin to interlock as the characters make their exits from *Nothing On* only to find themselves making entrances into the even worse nightmare going on backstage. In the end, at the disastrous final performance, the two plots can be kept separate no longer, and coalesce into a single collective nervous breakdown. From the Trade Paperback edition.