



*Presented by Campbelltown Theatre Group Inc*

*May 3 – 17 2025*

*Directed by John Michael Narres*

**AUDITION PACK**

Campbelltown Town Hall Theatre  
297 Queen Street Campbelltown NSW 2560

# IMPORTANT DATES

Wednesday November 13 2024  
**ORIENTATION & INFORMATION EVENING**  
7:30pm, Campbelltown Town Hall Theatre

Monday November 18 2024  
Wednesday November 20 2024  
**AUDITION EVENINGS**  
7:30pm, Campbelltown Town Hall Theatre  
*(Casting will take place immediately after auditions on Wednesday 20 November)*

Monday 25 November  
Monday 2 December  
Wednesday 4 December  
Monday 16 December  
Wednesday 18 December  
**2024 REHEARSAL EVENINGS (Ensemble)**  
7pm – 10:30pm, Monday & Wednesday evenings  
Campbelltown Town Hall Theatre

Wednesday 27 November  
Monday 9 December  
Wednesday 11 December  
**2024 REHEARSAL EVENINGS (Individuals)**  
7:30pm – 10:30pm  
Director's Residence, Bradbury NSW

19 December 2024 – Sunday 5 January 2025  
**END OF YEAR BREAK**

Monday 6 January – Wednesday 23 April 2025  
**2025 REHEARSALS**  
7pm – 10:30pm, Campbelltown Town Hall Theatre

Friday 21 March – Sunday 23 March 2025  
**BUMP IN WEEKEND**

Sunday 6 April 2025  
*EASTER WEEKEND – NO REHEARSAL*  
Sunday 20 April 2025  
Sunday 27 April 2025  
**ALL DAY SUNDAY REHEARSALS**  
10am – 7pm

Monday 28 April 2025 7pm  
Wednesday 30 April 2025 7pm  
(Thursday 31 April 2025 7pm) – Locked in, in case it is needed  
**PRODUCTION WEEK**

## **PERFORMANCES (10 SHOW SEASON)**

Friday May 3, 2025, 7:30pm (**OPENING**)

Saturday May 4, 2025, 1:30pm

Saturday May 4, 2025, 7:30pm

Sunday May 5, 2025, 1:30pm

Friday May 9, 2025, 7:30pm

Saturday May 10, 2025, 1:30pm

Saturday May 10, 2025, 7:30pm

Sunday May 11, 2025, 1:30pm (**MOTHER'S DAY**)

Friday 16 May 7:30pm

Saturday 17 May 1:30pm (**CLOSING FOLLOWED BY BUMP OUT**)

### **Campbelltown Theatre Group INC**

*Successful cast members will need to be a financial member of CTGInc. Fees are payable 4 weeks after casting. If membership is paid in December 2023, your membership will carry over into 2024. If facing financial difficulty, a payment plan may be made with the Production Manager.*

#### **Adult Membership Cost:**

\$25 per year OR

\$100 for 5-year membership - valid until end of 2029

*(includes all production fees for all shows in 5-year period)*

#### **Production Fee**

\$50

## ABOUT THE SHOW:

Written in 1982 by Michael Frayn and last performed by Campbelltown Theatre Group Inc in 1997, *Noises Off* is known as “the funniest farce ever written” and is the original “The Play That Goes Wrong”. A play written in 3 acts for a cast of 5 male-identifying actors and 4 female-identifying comedy actors, *Noises Off* has no hidden message. This is a pure physical comedy on stage.

Each of the three acts of *Noises Off* contains a performance of the first act of a play within a play, a sex farce called *Nothing On*.

Act One is set at the final technical rehearsal for the company. It is midnight, the night before the first performance and the cast are hopelessly unready. Baffled by entrances and exits, missed cues, missed lines, and bothersome props, including several plates of sardines, they drive Lloyd, their director, into a seething rage and back several times during the run.

Act Two shows a Wednesday matinée performance one month later. In this act, the play is seen from backstage, providing a view that emphasises the deteriorating relationships between the cast. Romantic rivalries, lovers' tiffs and personal quarrels lead to offstage shenanigans, onstage bedlam and the occasional attack with a fire axe.

Act Three depicts a performance near the end of the ten-week run. Relationships between the cast have soured, the set is breaking down and props are winding up in the wrong hands, on the floor, and in the way. The actors remain determined at all costs to cover up the mounting chaos, but it is not long before the plot has to be abandoned entirely and the more coherent characters are obliged to take a lead in ad-libbing towards some sort of end.

## ABOUT THIS PRODUCTION:



*The above picture is not the CTGInc set, however it does give a good indication of the style of set and limitations of stage size.*

This production of Noises Off will be performed as originally written in 1982 so a variety of English accents will be needed by the actors as the play is set in the UK. Please see each character description for which accents are needed. Some references will be updated for a modern audience, but these will be rare.

As the size of the Campbelltown stage is limited, a full two-story set is not achievable. There will be a raise to denote an upper level.

As the Campbelltown stage does not have a revolve, the play will be performed in three acts with a 15-minute intermission in between each act. This is to allow the set to be turned and then turned back during each intermission by stage crew. The full run time of the show including the two intermissions will be two hours and 45 minutes.

This production will have colour-blind casting however the characters presented will remain in their original male or female presenting forms. There will be no form of gender swaps for any of the characters. Non-binary and trans actors are very welcome to audition, providing you are willing to present as a binary gender (male or female) for the character you play on stage.

The design of the production in both set and costume visual elements will denote a more “timeless” era rather than presenting a specific era or time of when the play is set. For this reason, the director does not consider this a “period piece” but more of a timeless piece that could be set anywhere at any time. This is also why some references in the script will be changed to assist in this.

As this is a farce, there will be sexual references both verbally and physically between some actors. The character of BROOKE / VICKI is required to appear in underwear for the show however the type of underwear will be discussed between the designer, director and successful actor. The character of FREDERICK / PHILLIP is required to appear in boxer shorts. The character of GARRY / ROGER is required to appear in an opened button-down shirt. The director will be leading the intimacy coordination of the production. For this reason, all actors **MUST BE THE AGE OF 18 or OVER THE AGE OF 18** at the time of auditions to be considered for casting. This will be an 18+ only production.

This production will be highly physical and will require actors to be able-bodied enough to perform pratfalls and some stage stunts. The roles of POPPY, TIM and LLOYD is open to all actors including differently abled actors who may require a walking aid or wheelchair.

There is the presentation of a traditional Sheikh and traditional Niqab costume with bedsheets for the purpose of visual comedy within the production. This will not be omitted or changed, it will be presented as written.

## ABOUT THE DIRECTOR



*John Michael (JM) Narres directed productions across Sydney between 2000 and 2011. After an 11-year hiatus, JM returned to directing with Campbelltown Theatre Group Inc, presenting the 2022 production of Andrew Bovell's *When The Rain Stops Falling* and the 2024 production of Tom Wright's *Picnic At Hanging Rock*, both of which were creative and financial successes for the group. Previous directing works include *Flower Drum Song* at the now defunct Footbridge Theatre, *Van Park* featuring John Paul Young and *The Church's Steve Kilby* at the Seymour Centre for the inaugural Sydney Fringe Festival, *Hamlet & A Chorus Line* for Segers Presents at St George Auditorium and the NSW Premiere of *The Castle* for HMDS. Other directing credits include *Cabaret*, *Little Shop Of Horrors*, *Macbeth*, *Much Ado About Nothing*, *Physical Theatre Director* for *Rosencrantz & Guildenstern Are Dead* at Riverside Theatres Parramatta, *Grease!* *Jesus Christ Superstar*, *Fame* & *RENT**

### CREW MEMBERS

STAGE MANAGER	Jayson Neill
LIGHTING	Alicia Carpenter
SOUND	Lawrie Wood
CONSTRUCTION	Craig Narres, Gordon Jowsey, Jayson Neill
DESIGN	JM Narres



***Picnic At Hanging Rock CTGInc 2024***



***When The Rain Stops Falling, CTGInc 2022***

## CHARACTERS

**Note:** Character ages does not necessarily mean actor age. If you are younger or older than the character age but can present this age bracket on stage, you will be considered for the role.

### **Lloyd Dallas:**

**Gender:** Male

**Age:** 40+

**Accent:** Estuary or Upper Class UK (Actor's Choice)

The director of a play-within-the-play, Nothing On. Temperamental, exacting and sarcastic. Involved with both Brooke and Poppy. Does genuinely like his cast but is only directing this play in the interim of directing a Shakespeare. Somewhat of a womaniser (or is he just a hopeless romantic), Lloyd is constantly on the edge of losing his cool.



### **Dotty Otley:**

**Gender:** Female

**Age:** 50+

**Accent:** Dotty (Upper Class UK) + Mrs Clackett (Cockney)

A middle-aged television star who is not only the top-billed star but also one of the play's principal investors. Dating the much younger Garry. A diva with good intentions but does have a vindictive streak when jilted. Dotty plays **Mrs Clackett**, the Cockney housekeeper for the Brents' home. A hospitable, though slow-witted, and slow-moving, chatterbox.



## **Garry Lejeune:**

*Gender: Male*

*Age: Early 30s to early 40s*

*Accent: Garry (General UK, Actors Choice) + Roger (Received Pronunciation UK)*

The play's leading man, a solid actor who is completely incapable of finishing a sentence, his brain works a lot faster than his mouth. Tries to be positive but always with an air of professionalism. Dating Dotty and very prone to jealousy. Garry plays **Roger Tramplemain**, a bumbling, horny estate agent looking to rent out Flavia's and Philip's house.



## **Brooke Ashton:**

*Gender: Female*

*Age: Mid to late 20s*

*Accent: General UK for both Brooke & Vicki*

An inexperienced actor from London and the “outsider”. She persists in her role as scripted regardless of any interruption or mayhem. She is always losing her contact lenses without which she is blind. Part of the Lloyd–Poppy–Brooke love triangle. Brooke plays **Vicki**, a girl Roger is attempting to seduce (or perhaps a girl trying to seduce Roger) who works for the tax authorities. Is required to appear in underwear throughout the show so actor must be body confident enough to do so. A highly physical role.





## Frederick (Freddie) Fellowes:

*Gender: Male*

*Age: 40s to early 50s*

*Accent: Upper Class (Posh) UK for both Frederick & Phillip*

Has a serious fear of violence and blood, both of which give him nosebleeds. Well-meaning, but lacks confidence due to his wife recently leaving him. Can be quite naïve but does genuinely like and shows concern for his fellow actors. Wears his heart on his sleeve. Frederick plays **Philip Brent**, a playwright that lives out of the country with his wife Flavia to avoid paying taxes and is on a secret visit. Also plays the **Sheikh**, looking to rent the house.



## Belinda Blair:

*Gender: Female*

*Age: Late 30s to early 50s*

*Accent: Upper Class (Posh) UK for both Belinda & Flavia*

Cheerful and sensible, a dependable actor and the company's de facto peacemaker and mother hen, always wanting to keep spirits high. Something of a gossip and has a protective attitude towards Freddie. Belinda plays **Flavia Brent**, Philip Brent's wife. She is dependable and direct, though not one for household duties, a stereotype of the rich wife.



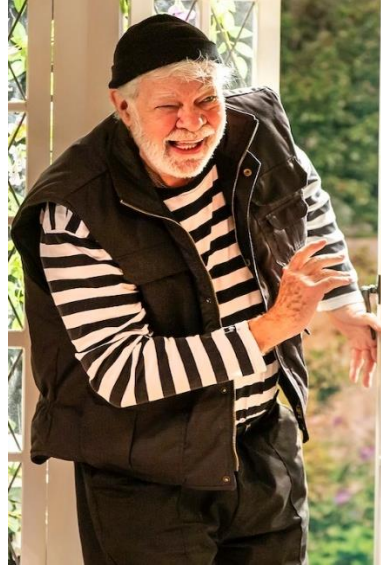
## **Selsdon Mowbray:**

*Gender: Male*

*Age: Mid 60s to early 80s*

*Accent: Estuary, Northern or General UK (Actors Choice)*

Elderly, half-deaf "pro" with a long, storied career and a definite drinking problem. If he is not in sight while rehearsing, the stage crew must find him before he finds anything alcoholic. Is prone to a good sleep and is always a step behind although always with the best of intentions. Selsdon plays the **Burglar**, a vagabond breaking into the Brents house.



## **Poppy Norton-Taylor:**

*Gender: Female*

*Age: 30s*

*Accent: Cockney, Northern or General UK (Actor's Choice)*

Assistant Stage Manager and understudy to the female roles. Emotional, skittish, and overly sensitive but with cause. Part of the Lloyd-Poppy-Brooke love triangle and, by act two, pregnant with Lloyd's baby. Quite submissive and hasn't found her voice, Poppy speaks volumes in her silence rather than her words.



## **Tim Allgood:**

**Gender:** Male

**Age:** Any over 20

**Accent:** General UK, Cockney or Northern (Actor's Choice)

An extremely physical role, the over-worked and easily flustered Stage Manager, who must understudy, fix the set and run Lloyd's errands on top of his usual duties. Is very rarely in control and very rarely has a moment to rest. Hates to act but is forced to at times, Tim is a true theatre tech and doesn't understand the histrionics of actors.



### **What is the director looking for?**

Noises Off is the play equivalent to putting on a large-scale musical. There is a lot of blocking and choreography involved which is why the rehearsal period is longer than the usual 8–10-week rehearsal period the director normally works to. So, the director will be looking at how the actors auditioning retain notes and blocking direction through an exercise at the audition.

The director is looking primarily for comedy actors. Actors who understand the process and formula of comedy including physical comedy, reaction times, innuendoes, wordplay and action / distraction. The director is looking for actors who are not afraid to be vulnerable and actors who give themselves permission to look and feel silly and ungainly at times. Having said this, the comedy still must come from a place of truth and high stakes for the characters. Comedy on the stage is also different to comedy in real life. People who are naturally funny in life may not have their humour translated to the stage. So, actors with a natural theatrical comic timing through expression, reaction and physicality will be favoured.

Characterisation is especially important in this piece as most actors play two characters. Physical and vocal characterisation is important so actors who understand how to use cadence, pitch, tone and volume to emphasise comedy will be favoured.

Understanding of stage craft and how to subvert the basic ideas of stagecraft for comedic effect is desirable. How an actor uses the space and the stage or indeed the theatre itself to highlight a punchline, whether that be verbal or physical, will be of interest to the director.

Finally, actors who understand that safety to oneself and others is paramount. Actors who take unnecessary risks to themselves and others to portray a comedic moment will not be tolerated. Unwanted physical touch or risk is not “edgy and cool,” the director is not interested in actors who are willing to “hurt” themselves or others for the sake of “art” or “comedy.” This is not Andy Kaufmann comedy. This is Rowan Atkinson or Jennifer Saunders comedy.

# THE AUDITION PROCESS

Auditions will be open, meaning all auditioning will be in the room. This is also for the director to see how well you can be an audience member and watch and participate in others work.

This is not an elimination process; every actor will have the opportunity to be involved in all facets of the audition until the conclusion of the evening.

Auditions will begin promptly at 7:30pm. The theatre will be open from 7pm on each audition evening for auditioners to fill in an audition form for the casting team.

Actors auditioning will be required to prepare the following:

## 1. THE JOKE

Every actor auditioning is required to tell a joke. The joke must contain a story within the telling so knock-knock jokes are not allowed or “one-liners” will not be favoured. The joke must go for **20 seconds or longer** but **no longer than 90 seconds**. This will be timed, and actors will be cut off after 90 seconds. The reasoning for this is to see how well you can story tell with comedic effect to a set time and if you can maintain rhythm and flow without rambling. How you tell the joke is up to you however there **MUST** be a verbal element to the telling of the joke, it cannot be purely physical. If you wish to use accent, characterisation or physicality, please do. If you wish to tell the joke as yourself in your own voice, that is also completely acceptable. The joke must **NOT** be read so you will need to memorize the joke. The director is looking for vocal capability including projection, timing and expression. The director understands that humour is subjective and what one person finds funny, another person may not. This exercise is not about “what is funny and what is not.” It is about how well you can draw an audience in. You do not have to create the joke yourself; you can look one up and tell it. However, if you are so inclined to test your own stand-up comedy material, now is your chance. “Dirty” jokes are acceptable but please keep it within reason.

**IDEAS:** <https://www.boredpanda.com/long-jokes/>

## 2. THE PHYSICAL

The director will teach all auditioning a basic stage slap with no hand to face contact. There will be two versions of the physical action.

Once taught, the director will pair auditioners together and everyone will have 3 minutes to practice. One partner will be the person instigating the slap, the second partner will instigate a second slap, so each person gives and receives the physical action.

Each pair will then demonstrate the stage slap with the intention of slapstick comic effect rather than dramatic effect within a time limit of 30 seconds. Each pair is to produce a quick scenario for the physical action to take place in. If an auditioner wishes to add more physicality to their reaction to show their own skills in pratfalling or slapstick, this is welcome but not necessary. This will not be done in front of others; the director will come to each pair to observe so there is no pressure of “performance.”

The director is looking for safety, partnership work, timing, reaction, physical ability, attention to detail and being able to recognise safety cues and stops.

### 3. THE GROUP BLOCK

The director will group auditioners. The amount of people in each group will be determined on the day from how many auditioners are present.

This is a blocking retention exercise, allowing the director to see how well you as an individual and within a group setting can action and retain notes given by the director. The result will take no more than 30 seconds to complete for the group.

The director will give each person within the group a set of individual blocking cues which may be verbal or physical cues. These notes will be given individually.

The group will then act out the cues as instructed. You may take notes for each cue if you wish but when performing the final actions, you may not read from your notes.

Once completed, the group will have one more opportunity to clarify with the director or each other any issues and then the blocking exercise will repeat.

This is an exercise to allow the director to see how well you can use your memory and analytical skills, your listening skills, reading verbal or physical cues & negotiating adjustments. It is a basic choreography exercise to see how well you can adjust your own skills within a group setting so the full ensemble group working together is benefited.

### 4. THE CHARACTER

You will find a small character reading at the end of this audition pack. Auditioners will be asked to read the monologue for whichever character they wish to be considered for. If you wish to be considered for more than one character, you will be required to perform the small monologue for every character you wish to be considered for. All appropriate accent work must be used for each character as noted in the character descriptions.

If you wish to memorize the monologues, please do however this is not a memorisation exercise so reading from the page is allowed.

The director is looking for accent and voice work, physicalising of character including gesture and movement and understanding of the tone and emotional setting of the character. Props may be mimed on the day.

For those reading for DOTTY, the denoting of accent change is within the monologue. For those reading for GARRY, the director will prompt you to re-read part of the monologue in GARRY's second accent on the day.



**NOISES OFF (MOVIE) 1992** with Carol Burnett, Christopher Reeve, John Ritter, Michael Caine, Julie Hagerty, Mark Linn-Baker, Nicolette Sheridan, Marilu Henner and the final movie of Denholm Elliott.

# CASTING & NOTES:

For those auditioning on Monday 18 November, you are welcome to re-audition on Wednesday 20 November if you feel you would like to. If doing so, you will only be required to take part in the GROUP BLOCK exercise and CHARACTER reads on the Wednesday audition. You will not be required to fill in a second audition form.

Headshots and CVs are not required at the auditions however if you would like to send your CV and headshot ahead of the audition, please do send all materials to director John Michael Narres at [jm.narres@gmail.com](mailto:jm.narres@gmail.com)

Casting will take place immediately after the conclusion of the Wednesday 20 November audition. Auditioners are welcome to stay after the audition to be notified of the final casting result. Each successful actor will be notified and offered a role either in person (if attending the Wednesday audition) or by phone if not available in person to accept. Please be prepared that this may be a late-night phone call. The decision made by the casting team is final once all actors have accepted a role.

Please note that only successful actors will be notified of a role offer. If the casting team does not contact you by Wednesday night, you will have unfortunately been unsuccessful on this occasion.

Please be honest with yourself and with the casting team if you only wish to be considered for certain characters within the play so the casting team may make an informed decision. We do not want to offer you a role you are not willing to take on for a 5-month rehearsal process.

If you are a seasoned actor, please only note past COMIC roles on your audition form in both plays and musicals.

For time, the director on this occasion will not be offering feedback on individuals' auditions. Please do note that an actor's long-term unavailability during the rehearsal process may result in an unsuccessful casting so please look at all dates before deciding to audition. Short-term unavailability is acceptable (events, vacation planned etc) but long-term unavailability (e.g., unable to rehearse Mondays due to work) will have bearing on the casting team's final decision.

If you have any specific questions that you would like answered, please do visit us on our information night on Wednesday 13 November at the Campbelltown Town Hall Theatre. This will also be streamed live on the CTGInc FB page. Otherwise please feel free to contact the director John Michael Narres at his personal email address [jm.narres@gmail.com](mailto:jm.narres@gmail.com)

# CHARACTER READINGS

## **LLOYD**

*(Trying to remain as calm and pleasant as possible but with a simmering frustration underneath)*

Listen. Since we stopped anyway. OK, it took two days to get the set up, so we shan't have time for a dress rehearsal. Don't worry. Think of the first night as a dress rehearsal. If we can just get through the play once tonight for doors and sardines. That's what it's all about. Doors and sardines. Getting on – getting off. Getting the sardines on – getting the sardines off. That's farce. That's the theatre. That's life. So, we just keep going. Bang, bang, bang. Bang, you're on. Bang, you've said it. Bang, you're off. And everything will be perfectly...oh my God, where's Selsdon?

## **GARRY**

*(Very positive but with an air of authority. Garry's brain works faster than his mouth)*

No, but here we are, we're all thinking, my God, we open tomorrow, we've only had a fortnight to rehearse, we don't know where we are, but my God, here we are and we're all feeling, pretty much, you know...I mean, aren't *you*? Lloyd, let me just say one thing. Since we've stopped. I've worked with a lot of directors. Some of them were geniuses. Some of them were bastards. But I've never met one who was so totally and absolutely...I don't know.

## **FREDERICK**

*(Apologetic but genuinely confused, an air of child-like vulnerability)*

Lloyd, you know how stupid I am about moves. Sorry everyone, it's just my usual dimness. But why do I take the things off into the study? Wouldn't it be more natural if I left them on? I just thought it might somehow be more logical...I know it's a bit late in the day to go into all of this but as long as we're not too pushed. I've never understood why he carries an overnight bag and a box of groceries into the study to look at his mail...if you could just give me a reason I could keep in mind. Please.

## **SELSDON**

*(With an air of genuine innocence and love for rehearsal but always a step behind)*

Is it a party? How killing! I got it in my head there was going to be a rehearsal. I was having a little postprandial snooze at the back of the stalls to be ready for rehearsal. So, what are we celebrating? Actually, you all go ahead, I'll sit and watch you. Did someone say there's beer in the wardrobe? I wouldn't mind a drop, but I think we've got to rehearse, haven't we? I'll tell you something. Once you've got it in your nostrils you'll never forget. Sixty years now and the smell of the theatre still haunts me.

**TIM**

*(Extremely nervous, he is doing his best to stay calm)*

Good evening, ladies and gentlemen. Welcome to the Arts Centre, or rather the old Town Hall Theatre for this evening's performance of Nothing On. We apologise for the slight delay in starting tonight, which is due to circumstances...due to circumstances...beyond our control...and we would ask you to bear with us for a moment while we deal with her. With THEM. With them. With the circumstances. I should perhaps say with tonight's performance of the play, our long and highly successful tour is on its very last legs. It's last LEG. Leg. Thank you for your...I sincerely trust...goodbye.

**DOTTY**

*(Being as professional as possible but there is an air of passive-aggressiveness about it all)*

*(In Cockney accent)* And I take the sardines. No, I leave the sardines. No, I take the sardines. I put the receiver back on the phone. I put the receiver back? *(In Dotty's real voice)* We've changed that then, have we love? That's what I've always been doing? Well, how about the words love? Am I at least getting some of them right? Only it's like a fruit machine in there. I open my mouth, and I never know if it's going to come out three oranges or two lemons and a banana. Sorry, love. It's all these words sweetheart. Two oranges or a lemon...So I take the sardines and leave the receiver...the newspaper? What newspaper?

**BELINDA**

*(Being the voice of joy, trying to make sure everyone keeps their spirits high)*

Oh, I love technicals! Everyone's always so nice to everyone. Freddie my precious, don't you like an all-night technical? Oh, Freddie my precious! It's lovely to see you cheering up. This is such a lovely company to work with. It's such a happy company. Look at poor Tim. Lloyd be kind to Tim, he's been putting up the set all weekend. Tim, my love, this door won't close. Look at you, you haven't been to bed for forty-eight hours, you poor thing! Lloyd, look at Garry and Dotty. Isn't that sweet? Ssh, it's supposed to be a secret. Didn't you know? I thought God was supposed to know everything. Ssh, don't be naughty. You're so naughty.

**POPPY**

*(Talking to herself, trying to calm herself down as the panic continues to grow)*

Act one beginners please. Miss Oatley, Miss Ashton, Mr Lejeune, Mr Fellowes, Miss Blair. Act one beginners please. *(To herself)* Dotty will pull herself together now we've called beginners. Now she knows she's got to be on stage in five minutes. Won't she? Yes of course, she will. You know what Dotty's like. If only she'd speak. But if Dotty doesn't go on – but she will...but if she doesn't – she must. She will...but if she didn't...I'd have five minutes to change. Four minutes. We're going to be so late up! Oh god, where's Selsdon? SELSDON! Sssh, you idiot! I haven't even done the front of house calls yet. So late. So very late.



**BROOKE**

*(Genuinely concerned and laser focused on one thing at a time)*

Oh no, my lens has come out. It's the left one. Sorry everyone. Oh, sorry. Be careful where you step. Everyone, lift your feet up one at a time. Sorry. Yes? Oh sorry, I thought you said something to me. Anyway, I've found it. It was in my eye. It had gone round the side. Lloyd, did you get my message? Lloyd, we have to talk. Lloyd! Excuse me everyone, I need to talk to Lloyd. There's something I don't understand. I don't understand why Phillip...oh no, my lens. My lens. It's the left one. Sorry. Oh, never mind, it went round the side again. What?