



NOISES OFF

BY
MICHAEL
FRAYN

LIKE YOU'VE
NEVER SEEN IT
BEFORE!

 **THE
PEAR**
theatre
SEPT. 8 - OCT. 1

Directed by
KATIE O'BRYON CHAMPLIN



Get 15% off concessions with our Pear Patron Social Media Challenge!

Here's what to do:

- 1. Before the show starts, share a *Noises Off*-related status update or photo (of the set, a theatre selfie, etc.) in a post or story on social media.**
- 2. Tag us in the post: @thepeartheatre**
- 3. Show your post to our hospitality rep and get 15% off concessions!**

Don't forget to tag us!

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ARTISTIC NOTE

Michael Frayn's *Noises Off* (1982) has been called the funniest farce ever written, and it is certainly one of the most successful. It ran for five years in London when it first opened, and its current British production, which stars Felicity Kendal, will open in London's West End in late September, having begun on tour last year. Locally we have had many chances to see it in different incarnations: at Palo Alto Players in 1991, Marines Memorial in 2004, City Lights in 2008, SF Playhouse in 2017, Hillbarn in 2018, and at other times in theatres farther away. (One of the three productions I've seen was in London in 2012.) Yet familiar as I was with the play, I kept laughing as I read the script. Why has the play remained so funny and so popular?

One reason is that the humor of the play, like the play itself, exists on two levels. One involves the play within the play, *Nothing On*, an ordinary bedroom farce in which a pair of would-be lovers tries repeatedly to have a quick tryst. But that farce is being satirized. Director Katie O'Bryon Champlin defends it as "perfectly pleasant to watch" (if performed properly), but it suffers by juxtaposition with *Noises Off*. Most of its actors, too, are being satirized: the woman on a downward career slide, the alcoholic, the man who can't finish a sentence, and so on. But wait! They are serious performers if not especially talented ones, dedicated to getting it right even when they lose their tempers, miss cues, and suffer jealousy. Even the witty director is as kind as he can manage to be. The stage manager and assistant manager give their all. The actors and crew have our sympathy. We want them to succeed, so we both laugh at and sympathize with them.

Another reason for the popularity of *Noises Off* is that it's about theatre, and we, the audience, want to see what is usually hidden: how the actors manage all those exits and entrances, costume changes, and mislaid props. We get to watch the stagecraft, or at least see how it's supposed to work. Farce requires prodigious feats of memory, stamina, and timing, not to mention the ability to stand around in underwear. *Noises Off* is especially hard, as the actors have to remember not just the right way to perform *Noises Off* but also the right and the wrong ways to perform *Nothing On*, and in what sequence. The stagecraft required is dazzling.

Normally, *Noises Off* has a massive, two-sided rotating set. But The Pear will use what O'Bryon Champlin calls a "unique layout/architecture" to take advantage of the Pear's intimate space. Another special element in this production is that three of the roles have been double cast, and some actors are understudying each other. This is a Covid precaution, but it also echoes *Nothing On*, which also uses duplication and understudying.

Frayn, now 89 years old, speculates that his play has kept its appeal because it's about "the way we impose our ideas upon the world around us." Each character has a vision of the world, and each pursues it through obstacles and mishaps. On one level, it's just "doors and sardines," but it's also about muddling through, looking out for each other, and trying to see that the show goes on.

—Susan Petit

ABOUT THE PLAYWRIGHT



The most commercially and critically successful of the two dozen plays written by Michael Frayn (b. 1933) are *Noises Off* (1982) and *Copenhagen* (1988). This span, stretching as it does from a farce about acting to a historical drama centering on a 1941 meeting between Niels Bohr and Werner Heisenberg, suggests the scope of Frayn's talent and interests. He has also translated plays by Chekhov and other Russians, and has published a dozen novels (including *Headlong*, 1999, shortlisted for the Booker Prize) as well as a variety of other works, including philosophy, memoirs, and collections of short pieces. In 2002, he and his wife, Claire Tomalin, each won a Whitbread Book Award, he for the novel *Spies* and she for a biography of Samuel Pepys.

The idea for *Noises Off* came to Frayn in 1970 as he watched an earlier farce of his, *The Two of Us*, from backstage and decided that "it was funnier from behind than in front." He extensively rewrote a short script designed for a fundraiser as it evolved from a one-act to a three-act play, and he has continued to revise over the years, apologizing to fans "if I have demolished any particularly cherished errors or suggestive inconsistencies" in the text. The play's popularity here remains strong; Frayn has recently reported that he was delighted when "a large cheque arrived for . . . performances of *Noises Off* all over America. People are putting it on all the time." This play clearly provides the sort of light entertainment ballasted by weightier insight that we seem to need today.

"Noises Off" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

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PRODUCTION TEAM

Director

Katie O'Bryon Champlin

Stage & Production Manager

Kelly Weber Barraza

Assistant Stage Manager

Skyler Riordan

Costume Designer

Trish Files

Set Designer

Louis Stone-Collonge

Lighting Designer

Ed Hunter

Sound Designer

David Hobbs

SHOW RUNTIME

2 hours & 30 minutes
with a 15 minute
intermission



NOISES OFF

by Michael Frayn

CAST

Sardines Cast

Performing: 9/7, 9/8, 9/14, 9/15,
9/23, 9/24 and 9/30.

Ken Boswell SELSDON
Kyle Dayrit LLOYD
Chris Mahle GARRY
Michael Rhone FREDERICK
Judith Miller DOTTY
Brandon Silberstein TIM
Natalie To BROOKE
Vivienne Truong POPPY
Kristin Walter BELINDA

Doors Cast

Performing: 9/9, 9/10, 9/16, 9/17,
9/21, 9/22, 9/28, 9/29 and 10/1.

Ken Boswell SELSDON
Bryan Moriarty LLOYD
Chris Mahle GARRY
Michael Rhone FREDERICK
Judith Miller DOTTY
Brandon Silberstein TIM
Natalie To BROOKE
Jordan Goodwin POPPY
Tannis Hanson BELINDA

This Production is sponsored by the generosity of our Season 22
early donors: **Patty Irish, Carol Bacchetti, Edward Hunter,
James Kleinrath and Melody Singleton, and Monica
Cappuccini** - Look out for their names in Act 2 and 3!

CAST



Ken Boswell (Selsdon) is delighted to be returning to The Pear after a decade hiatus. Pear patrons may remember him from their productions of *The Circle* and *Mrs. Warren's Profession*. Bay Area theatergoers might also remember him from Los Altos Stage Company's productions of *Assassins*, *Little Shop of Horrors*, *Sylvia* and *The Complete Works of William Shakespeare*. Ken has also appeared with City Lights Theatre Company in *Amadeus*, *Spamalot* and more recently in *The Hollow* and *Miss You Like Hell*. He has also performed with Foothill Music Theatre in *The Producers* and *Pajama Game* and with the Tabard Theatre in *Peter and the Starcatcher* and *Sherlock Holmes and the Mystery of the Crown Jewel*. When not performing, Ken directs and teaches theatre arts for young people in the Bay Area.



Kyle Dayrit (Lloyd)* is delighted to return to The Pear Theatre as Lloyd in *Noises Off!* Kyle's previous credits include Will in *Shakespeare in Love* (Silicon Valley Shakespeare), Cedric/Mr. Voldy in *Puffs* (Palo Alto Players), Robert Grove in *The Play That Goes Wrong* (Palo Alto Players), Claudio in *Measure for Measure* (Silicon Valley Shakespeare), Edward Angkatell in *The Hollow* (City Lights Theatre Company), and Caliban in *The Tempest* (The Pear Theatre). During the day, Kyle helps run a TK/K - 8th charter school in EPA outside the theatre. He would like to thank the Pear Theatre and Katie O'Bryon Champlin for this fantastic opportunity.

*Role is DOUBLE CAST.



Jordan Goodwin (Poppy)* is ecstatic to be making her Pear Theatre debut in *Noises Off!* Having just graduated from UC Berkeley with a BA in Legal Studies and a minor in Theater and Performance Studies, she is excited to start her Bay Area theater career! Previous credits include: Nia in *In the Red and Brown Water* directed by Margo Hall (UC Berkeley Department of Theater) as well as Measure and Iphigenia in *Daughters of Leda* directed by Shannon R. Davis (UC Berkeley Department of Theater). Outside of acting, she works full time as a Law Clerk at a criminal defense firm. She would like to thank her family, friends, and theater professors from the bottom of her heart for supporting her throughout this journey. Jordan hopes you enjoy the show and all of its farcical glory!

*Role is DOUBLE CAST.

CAST



Tannis Hanson (Belinda)* is delighted to be returning to The Pear after playing Jeannette Marks in *Bull in a China Shop* last season. Originally from Colorado, she spent the last eighteen years in Los Angeles, where she was an active member of the Actor's Co-op. There she worked as an actor, producer, and artistic chair for the company. Favorite roles: Maggie in *Lend Me A Tenor*, Clara in *33 Variations*, Izzy in *Rabbit Hole*, Rose in *Dancing at Lughnasa*, Mayella Ewell in *To Kill a Mockingbird*, Mary Warren in *The Crucible*, Wanda in *The Baby Dance*, and Cecily in *The Importance of Being Earnest*. Tannis earned her MFA in Acting from California State University, Long Beach. Currently, she teaches and directs Theatre at Castilleja and is grateful for the amazing students she gets to work and collaborate with each year.

*Role is DOUBLE CAST.



Chris Mahle (Garry) is so happy to be doing comedy at The Pear after last appearing in *Eight Nights* and *The Thanksgiving Play*. Recently, Chris has performed at Palo Alto Players in *The Play that Goes Wrong* (Jonathon), *Twelfth Night* (Orsino), and *One Man Two Guvnors* (Alfie). When not appearing in local productions, Chris teaches Drama at JLS Middle School.



Judith Miller (Dotty) has been privileged to work, throughout her career, with extremely talented actors and artistic teams at many past and present Bay Area theaters such as San Jose Repertory, San Jose Stage, Palo Alto Players, Dragon Theatre, the Pear Theatre, 42nd Street Moon in San Francisco, and the Jewel Theater in Santa Cruz. Most recent projects include Emelia in a new adaptation of *Othello*, Carla in the West Coast premiere of *Grand Horizon's*, and *August Osage County*, winner of the Bay Area Theatre Critics Circle award for Best Overall Production and a nomination for Theater Bay Area Best Performance by an Actor for her portrayal of Violet Weston, all at San Jose Stage Company. Other credits include Ma Joad in *The Grapes of Wrath* at Los Altos Stage nominated for Theater Bay Area Best Performance by an Actor; Roberta in the West Coast premiere of *Admissions* at Los Altos Stage, a Bay Area Theatre Critics Circle winner for Best Overall Production, and a nomination as Best Female Actor in a Supporting Role, and Big Mama in *Cat On A Hot Tin Roof* at San Jose Stage nominated for Best Overall Production by the Bay Area Theatre Critics Circle.

CAST

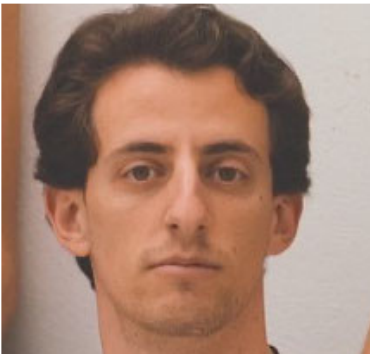


Bryan Moriarty (Lloyd)* returns to The Pear after a six year absence. Previous Pear credits include *The Millionth Production of A Christmas Carol*, *Enemy of the People*, *Pear Slices 2017*, and *Major Barbara*. He has been performing at various theatre companies in the Bay Area since 2013, and his other recent credits include *Sunday in the Park with George* (Los Altos Stage Company) and *The Thanksgiving Play* (City Lights Theatre Company). When not acting, Bryan works in Learning and Development. He is grateful to his wife Vanessa for her constant support.

*Role is DOUBLE CAST.



Michael Rhone (Frederick) was last at The Pear online in *This Street and the Next*, and live in *Oh, Coward!*, and *Arcadia* (Valentine). Other credits include *Sunday in the Park with George* (Jules/Bob) and *The 1940s Radio Hour* (Johnny Cantone) at Los Altos Stage Company; *Fun Home* (Bruce) at City Lights; *The Mystery of Edwin Drood* (Rev. Crisparkle) at Foothill Music Theater; *The Book of Will* (Henry Condell) at Foothill Theatre Arts; *A Christmas Story* (The Old Man) and *Boeing Boeing* (Bernard) at Palo Alto Players; and *Thoroughly Modern Millie* (Trevor Graydon) and *City of Angels* (Stine) at South Bay Musical Theater. Thank you for continuing to support live theater!



Hi everyone! This is Brandon's mother. **Brandon Silberstein** (Tim) is just the best little actor. I still remember him when he was the Artful Dodger in his elementary school's production of *Oliver*. He was so good! And now look at him, all grown up, and still doing cute little British accents like he's actually from there. And he's single, ladies! Really the only negative thing you can say about him is he doesn't call enough. I birthed him, you'd think the least he could do is call a little more often. Or heck, visit once in a while?! He only lives 20 minutes away! But no, he says "Mom, I'm in a show and I work and that eats up my free time." Do you think I had free time when I was shuttling him to taekwondo practice and soccer games and swim lessons and piano lessons (which he quit after a month because he didn't even practice!) Honestly, you'd think he'd just have a little more gratitude.

CAST



Natalie To (Brooke, she/her) is delighted to make her Pear Theatre debut and perform with this incredibly talented cast! Recent roles include Leanne in *Puffs* (Palo Alto Players), Flossie/ensemble in *On The Town* and Red Girl Understudy for *Shout! The Mod Musical* (South Bay Musical Theatre). Offstage, she is a music teacher and enjoys singing in the church choir. She would like to thank her family and friends for their ongoing support and love, especially her husband, Harry. She is so blessed for this opportunity and hopes you enjoy the show!



Vivienne Truong (Poppy)* is thrilled to be making her Pear Theatre debut in *Noises Off!* She is a bay-area based actress and teaching artist with the Red Ladder Theatre Company. She graduated from San Jose State University with a BA in both Psychology and Theatre Arts and has been working locally with the most recent being Connie in a staged reading of *The Headlands* (Contemporary Asian Theatre Scene) directed by Chris Sicat and *Tales of Ancient Vietnam*, a staged reading (Chopsticks Alley) directed by Vinh Nguyen. Previous credits include: Understudy Analyst & Kyoko in *Tea Party* (One of Our Own Theatre), Understudy in *Red Bike* (Center Rep), Stage Directions in *The Motion* (Theatreworks), and Playwright and others in *Vietgone* (City Lights Theatre Company). She hopes that you enjoy the show and have a good laugh at this hilarious farce!

*Role is DOUBLE CAST.



Kristin Walter (Belinda)* is thrilled to be playing Belinda in this bucket list show. Previous Pear appearances include Frankie in *Frankie and Johnny in the Clair de Lune*, Jessie in *Sweat*, Liz in *Present Laughter*, Debra in *Kimberly Akimbo*, and 2016's *Slices*. She has also appeared at Los Altos Stage Company as Siobhan in *The Curious Incident of the Dog in the Nighttime*, M'Lynn in *Steel Magnolias*, Sherri in *Admissions*, Jean in *Dead Man's Cell Phone* and Amy in *Company*, and at Foothill Music Theatre as Rona Lisa Peretti in *25th Annual Putnam County Spelling Bee*. Kristin is the Education Director at Los Altos Stage Company and the theatre teacher at Greene Middle School in Palo Alto. Also a playwright, her plays for young audiences can be found in the Concord Theatricals catalogue and in productions across the country. Thanks, as always, to my boys.

*Role is DOUBLE CAST.

PRODUCTION TEAM

Katie O'Bryon Champlin (Director) is making her Pear directorial debut -- her previous work for the company was as an actor in *The Cherry Orchard*, *The Fifth of July*, *The Apple Never Falls* and *Northanger Abbey* (the show where she met her husband Michael!) As a director, her most recent project was *The Play that Goes Wrong* at Palo Alto Players. Katie is also a proud graduate of the Dell'Arte International School of Physical Theatre, and a drama teacher at the Harker School. Love to the Champlin Boys!

Kelly Weber Barraza (Stage & Production Manager) is ecstatic to be entering her 10th season here at The Pear Theatre. Some of her favorite Pear productions are *Taking Steps*, *Eight Nights*, *August: Osage County*, and *What You Will* to name a few. Other favorite productions: *Bright Star* (PAP), *Yellow Face* (LASC), *The Bridges of Madison County* (SBMT), and working with the Misfit of Magic, Ed Alonzo. Kelly gives her love to her incredibly supportive husband, Michael, and their fur babies: Kiyap, Sopaipilla, Houdini, Baxter, and Chumo.

Louis Stone-Collonge (Set Designer and Technical Director) In sixth grade (1979) Louis began working with his father building sets at local theater companies, Montalvo Players and Theater West. Louis founded The Audacity Performing Arts Project, Inc. in 2012 and currently serves as Development Director. He has served as Technical Director for Saint Andrew's Episcopal School, Notre Dame High School (San Jose), Silicon Valley Shakespeare. Louis holds a BA in Religious Studies from SJSU. He also collects D&D books, is obsessed with all things MCU/Star Wars and loves to spend time with Michelle, Caitlin, Baloo and Bagheera.

Trish Files (Costume Designer) is happy to be back at The Pear. Recent shows here include *Eight Nights*, *Taking Steps* and the covid-cancelled *The Curious Incident of the Dog in the Night-Time*. She has designed costumes for Los Altos Stage Company and Dragon Theatre as well as many youth productions, most notably Los Altos Youth Theatre. When not in a theatre, she is often traveling, reading or making art.

David Hobbs (Sound Designer) previously contributed sound to the Pear's *Frankie and Johnny in the Clair de Lune*, *Taking Steps*, *Northanger Abbey*, *Tribes* and multiple editions of *Pear Slices*. He shared a 2016 TBA Award for sound design of Stage 1's *Ragtime*. He has appeared onstage in the roles of Hamlet, Einstein and Salesman #1. Gratitude to Sinjin and Kelly for making this theatre such a welcoming place. "Hail, poetry, thou heav'n-born maid!"

PRODUCTION TEAM

Edward Hunter (Lighting Designer) has worked with many companies in the South Bay including Palo Alto Players, Lyric Theater, Sunnyvale Community Players, Theatreworks, South Bay Musical Theatre and Hillbarn. Recent designs: *Next to Normal* (SCP), *Songs for a New World* (SCP), *The Lightning Thief* (PYT), *School of Rock* (PAP), *Spongebob, the musical* (PAP), *Puffs* (PAP), *Something Rotten* (WVLO), *Blithe Spirit* (CLTC), *The Thanksgiving Play* (CLTC), *Company* (SBMT), *Spitfire Grill* (SBMT) and *Singing in the Rain* (SBMT). *13* and *Hunchback of Notre Dame* (CMT). For The Pear his most recent designs were *Frankenstein: Unbound*, *Dontrell*, *Who Kissed the Sea* and *Falsettos*.

Skyler Riordan (Assistant Stage Manager) is thrilled to make his in-house crew member debut at The Pear, after serving as Box Office Associate for the last two years. (If you've ever emailed the Pear for tickets, you likely recognize the name!). He's been heavily involved in local theater since the eighth grade, with an equal love for both plays and musicals and venues of all shapes and sizes. He frequently works backstage and also performs, most recently with Silicon Valley Shakespeare on *Twelfth Night* (operating lights) and appearing in *Shakespeare in Love* (as John Webster). Earlier this year prior to those, Skyler helped operate backstage of *Play that Goes Wrong* at Palo Alto Players, along with other members of this cast and staff team. Outside of theater, he is a local college student interested in arts and crafts, nature, city planning, graphic design, culture, and sugary beverages.

Dexter Fidler (Fight Director) has choreographed fights for over 170 productions. Dexter has done extensive work with the Idaho Shakespeare Festival and training for San Francisco Ballet's *Romeo & Juliet*. Other credits include Sacramento Shakespeare Festival (*Macbeth*, *Three Musketeers*, *The Count of Monte Cristo*), Boise Contemporary Theater (*Fuddy Meers*), Sierra Rep (*Macbeth*, *Hamlet* and *I Hate Hamlet*), Stanford University (*Killer Joe*, *The Pillowman*), Great Lakes Theatre Festival, Marin Theatre Company, Western Ballet, and The Discovery Channel Series *Deadly Duels*. Dexter also trained Robin Williams in *Sabre and Cutlass* for the film *Hook*. Dexter has taught at Carnegie Mellon, University of Pittsburgh, Marin Theatre Conservatory, San Francisco Ballet School and Academy of Art University.

Special Thanks to Paul Vallerga, Celia Fujii, Max Mahle,
Kevin Davies, Dylan Tse.

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The Pear is proud to be a trailblazer embracing diversity, a performing arts hub for the community and a 22-Season producer of high-quality, challenging theatre.

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- Sunday, Sept. 10 @ 7:00pm
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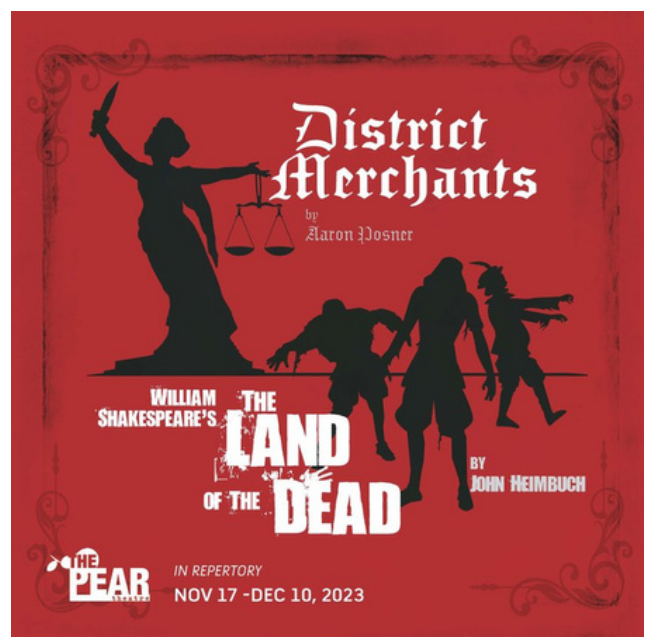
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