

WAKE FOREST UNIVERSITY THEATRE PRESENTS



Noises Off

by Michael Frayn

April 5-6 & 10-14
Mainstage Theatre
directed by
J.E.R. Friedenberg



WAKE FOREST
UNIVERSITY

DIRECTOR'S NOTE

There are those - and I would count myself among them - who would argue that Michael Frayn's 1982 farce is the funniest play written in the twentieth century. It was certainly well received when first produced, winning both the Evening Standard and Olivier Awards for best comedy and, a year later, was Tony-nominated for Best Play. Indeed, the "Butcher of Broadway", Frank Rich said it "is, was, and probably always will be the funniest play written in my lifetime."

At least so reads the British Theatre Guide.

Of course Rich is writing about politics now (a type of comedy more akin to Chekhov or Vonnegut than Frayn) so his opinion might have evolved somewhat since the 2000 National Theatre revival and subsequent tour.

Farce is tough work. It's unforgiving and inexorable from the first late entrance to the last pratfall and *Noises Off* doesn't stint on the 'bits'. It stretches each of us at every rehearsal to find ways to reinvent, revise, and respond both to the material and to one another. It is about human failure and human striving and ultimately applauds the human spirit in its greatest quality – the perseverance to overcome our own faults and shortcomings and find joy and reward in a celebration of our humanity.

Because of that it has demanded an unusual fealty and it's been a joy to work with such a talented cast, a truly dedicated crew, and a host of insightful and supportive colleagues on this production. I speak for all of us in hoping you leave the play still chuckling and wake up tomorrow morning sore from laughing. I hope you tweet and post and chat and message and email and talk with your friends and encourage them to take a 'weight off their mind and a load off their stomach' and join us for a couple of hours of joyous escape! Thanks for coming.

INFORMATION

NO PHOTOGRAPHY, NO RECORDING, NO TEXTING. In consideration of performers and other patrons, please turn off any cell phones and electronic alarms and leave all paging devices at the Box Office. The use of laptops and cell phones is prohibited in the theatre. As always, please remember that the use of cameras and all recording devices is strictly prohibited.

Please refrain from eating or drinking in the theatre. Smoking is prohibited in the building.

To be reached in an emergency, please leave your name and seat location at the Box Office when you arrive.

This production is intended for mature audiences. There will be adult content and language during this production.

**There will be two 10-minute intermissions during this production.
The approximate run time for this performance is 2 hours 15 minutes.**

Wake Forest University Theatre presents

Noises Off

by Michael Frayn

April 5-6 & 10-14, 2013

Director

J.E.R. Friedenberg

Scenic Designer

Mary Wayne-Thomas

Lighting Designer

Jonathan Christman

Costume Designer

Lisa Weller

Fight Director

Kara Wooten

Sound Designer

Isabella Curry*

Dialect Coach

Leah Elyce Roy

Stage Manager

Chandalae Nyswonger*

CAST

Tim Allgood.....	ERIC BRAY*
Poppy Norton-Taylor.....	ALEX DUDLEY*
Dotty Otley.....	HAYLEY GREENSTREET*
Selsdon Mowbray.....	DEAN D. GUERRA*
Frederick Fellowes.....	TAYLOR HAGELY*
Lloyd Dallas.....	KYLE MALOY
Brooke Ashton.....	MARA MCCAFFRAY*
Belinda Blair.....	HAYDEN NEWMAN*
Garry Lejeune.....	ZAC PIERCE-MESSICK*§

*denotes a member of the Anthony Aston Players

§denotes a Presidential Scholar in Theatre

SETTING

Act I The living room of the Brents' country home. Wednesday afternoon.
(Grand Theatre, Weston-super-Mare. Monday, January 14.)

Act II The living room of the Brents' country home. Wednesday afternoon.
(Backstage at the Theatre Royal, Ashton-under-Lyne.
Wednesday matinee, February 13.)

Act III The living room of the Brents' country home. Wednesday afternoon.
(Municipal Theatre, Stockton-on-Tees. Saturday, April 6)

Produced through special arrangement with Samuel French, Inc.

NOTHING ON

by
Robin Housemonger

CAST

in order of appearance:

Mrs. Clackett.....	DOTTY OTLEY
Roger Tramplemain.....	GARRY LEJEUNE
Vicki.....	BROOKE ASHTON
Philip Brent.....	FREDERICK FELLOWES
Flavia Brent.....	BELINDA BLAIR
Burglar.....	SELSDON MOWBRAY
Sheikh.....	FREDERICK FELLOWES

The action takes place in the living-room of the Brents' country home,
on a Wednesday afternoon.

for Otstar Productions LTD

Company and Stage Manager.....*Tim Allgood*
Assistant Stage Manager.....*Poppy Norton-Taylor*
Production Photographer.....*Martha Norcheesie*

PRODUCTION CREDITS

Sardines by Old Salt Sardines
Miss Ashton's lenses by Double Vision Optical Ltd.
Antique silverware and cardboard boxes by Mrs. J. G. H. Norton-Taylor
Stethoscope and hospital trolley by Severn Surgical Supplies
Straitjacket by Kumfy Restraints Ltd.
Coffins by G. Ashforth and Sons

We gratefully acknowledge the generous support of
EUROPEAN BREWERIES in sponsoring this production.

BIOGRAPHIES



Andrea Anderson (Assistant Stage Manager) is a freshman here at Wake Forest University. She previously ASM'd for *As You Like It* and has loved working on this production of *Noises Off*! Special thanks to her family for supporting her at home; her friends for accepting the fact that she can never eat dinner with them; the amazingly talented and always entertaining cast; Taylor, her wonderful co-assistant; and of course Chandalae for being such a terrific stage manager to work with. Break a leg y'all!

Eric Bray (Tim Allgood) is excited to be a part of his third production here at Wake Forest. After having done *As You Like It* and *VOX*, an original piece to Wake Forest, it is nice to be doing something a bit toned down, so naturally he chose to do *Noises Off* instead. He is thankful for such an amazing cast and crew, and all the support from all those around him.



Isabella Curry (Sound Designer) is a sophomore from Cold Spring Harbor, NY. She is thrilled to be sound designing her eighth show at Wake Forest and thanks JERF for the opportunity. Congratulations to the cast and crew on a wonderful production. Enjoy the show!

Taylor Curry (Assistant Stage Manager) is a freshman at Wake Forest. She previously worked with costumes in both *Marisol* and *Steel Magnolias* and has enjoyed ASMing for *Noises Off*. She would like to thank Chandalae, Andrea, and the cast of *Noises Off*. Enjoy the show!



Alex Dudley (Poppy Norton-Taylor) is a sophomore Communication major and Entrepreneurship/Film Studies/History minor (don't try to make sense of it) from the thriving "metropolis" of Redding, Connecticut. She is incredibly excited to be involved with *Noises Off*, her first onstage experience at WFU. After working backstage on Wake Forest's productions of *Emilie* and *As You Like It*, Alex fully realizes the irony of being cast as an assistant stage manager. She'd like to thank everybody involved in the show for making it such a wonderful experience and her family for all of their love and support!

Hayley Greenstreet (Dotty Otley) is a sophomore Theatre major here at Wake Forest. Although this year has been particularly performance-based for her, she hopes to pursue more technical theatre-related opportunities in the future. She has had a wonderful experience thus far with theatre, starting when she was nine at the Little Theatre of Winston Salem, and hopefully continuing throughout her lifetime. She wants to thank the cast and crew for their enthusiasm throughout this process as well as her parents their unconditional support.



Dean D. Guerra (Selsdon Mowbray) is a senior Theatre and Women's and Gender Studies double major from Waller, Texas. He is so excited to be playing Selsdon in *Noises Off*! He wants to thank Jerf and Chandalae for their understanding, patience, and love throughout this process. He would also like to thank his family, his best friends-Nick, Hayden, Alexa, Langdon, Molly, and Nate -I love you guys, you are the best! Also thanks to his family in the box office. Thanks to the Theatre Department who have helped him through everything these past four years, especially: Brook, Lisa, Alice, Trevor, Carol, and Mary. He hopes you enjoy the show!



Taylor Hagely (Frederick Fellowes) is a sophomore Psychology major from Nashville, Tennessee. He was previously seen on the Wake stage as Orlando in last fall's production of *As You Like It*, as well as *City of Angels* and *Almost, Maine*. He is quite chuffed to be working with Jerf again, and he thanks him for this incredible opportunity. Taylor would also like to thank the brilliant cast and crew, the always smashing blokes of B213, his friends and family, and the sardines. He hopes you enjoy the show, but if you don't, it's most likely his fault.

Kyle Maloy (Lloyd Dallas) is incredibly excited to be in such a funny show acting alongside such a fun and dynamic cast. This is his third Mainstage show at Wake Forest and his second time getting to work with Jerf. You may have recently seen him as CB in *Dog Meets God: Confessions of a Teenage Blockhead*. He would like to thank his mom Janis, dad Steve, sister Taryn, girlfriend Ashton, and Jasmegbentina for all their support. He very much hopes you wet your pants in the next couple hours.



Mara McCaffray (Brooke Ashton) is an about-to-be graduated Theatre/English double major! This production can only be described as bittersweet, as it is the last time she will be acting for Wake Forest Theatre. However, rehearsing *Noises Off* has been incredibly fun, and Mara is so glad to end her college theater career with such an awesome group of friends. Past credits at Wake Forest include: *Smash!*, *Independence*, *The Brothers Menaechmus*, *City of Angels*, *Marisol*, and *Steel Magnolias*. Mara also recently completed directing *A Game*. It's incredible to think that it's already been four years, but Mara truly has been given a world of opportunity here in the WFU Theatre Department, and she has gained so much from the faculty, staff, and her peers. On a lighter note, she hopes you're not offended by her somewhat liberal attire in this "hilarious farce." Thank you for coming, and enjoy the show!



Hayden Newman (Belinda Blair) is a sophomore from Auburn, Alabama. She is absolutely thrilled to be a part of this fantastic show. It really is a lovely company to work with, such a happy company. She would like to thank her family, friends, Jerf, Chandalae, Dean, Taylor, and Andrea. They've been as good as gold all the way through rehearsals. She hopes you enjoy the show, my sweets!



Chandalae Nyswonger (Stage Manager) is a senior Theatre major from Winston-Salem. She is so excited to work on *Noises Off* with such a wonderful and talented cast and crew. This is the last show she will be stage managing at Wake but other recent stage management credits include: *City of Angels*, *Steel Magnolias*, *A Game*, and *LaughTracks*. She would like to thank the cast for always being a joy to work with; Jerf for helping her grow as a stage manager; and her ASMS for putting up with all of her craziness. She would also like to thank her mother for always being there for her! Now, here's hoping we set the props right...Enjoy the show!



Zachary Pierce-Messick (Garry Lejeune) is a sophomore at Wake Forest. *Noises Off* will be his 5th Mainstage performance, with his most recent others being *VOX* and *Marisol*. Zac is thrilled to be working on such a hilarious play with such a talented group of individuals. He would like to thank his family and friends for their endless support.



PRODUCTION STAFF

Technical Director.....	R. Trevor Anderson
Assistant Technical Director.....	Chris Garcia*
Assistant Costume Designer.....	Sara Lindsey*
Assistant Stage Managers.....	Andrea Anderson*, Taylor Curry
Movement Captain.....	Hayden Newman*
Vocal Captain.....	Mara McCaffray*
Properties.....	Alice Barsony, Beth Dodson*
Master Electrician.....	Andrew Hayes§*
Electricians.....	Adam Lavis, Serena Daya*, Mike Dempsey*
Scenic Artist.....	Chandalae Nyswonger*, Mara McCaffray*
Carpenters.....	Andrew Hayes§*, Emily Williams, Bella Curry*, Adam Lavis, Serena Daya, Hayley Greenstreet* Monty King, Chris Gonzalez La Corte§*, Chandalae Nyswonger*, Mike Dempsey*, Taylor Williams
Costume Shop Supervisor.....	Lisa Weller
Costume Crafts.....	Alice Barsony
Costume Shop Assistants.....	Sara Lindsey*, Lomar Osbourne, Alyssa Gera* Chakayla Taylor, Melody Wang, Natalie Brashear*
Wardrobe Assistant.....	Rachel Nuzzolese
Hair and Make-up Assistant.....	Sarah Fine*
Grips.....	Johanna Beach§*, Logan Thomas
Light Board Operator.....	Alexa Erb*
Sound Board Operator.....	Andrew Hayes*
Video Promotion.....	Jill Anzalone, Tré Easton* Heather Sullivan*, Andrea Anderson*
Photography.....	Ken Bennett, Bill Ray III, Leslie Spencer, Dean D. Guerra*
Box Office Staff.....	Dean D. Guerra*, SheRea DelSol*, Jake Skillings*, Brandon Ferri Hayden Newman*, Emma Stockert, Emma Northcott*, Ben Benzing
Publicity Assistant.....	Mark Covington
Ushers.....	APO Service Fraternity

DEPARTMENT OF THEATRE AND DANCE

Director of Theatre.....	J. E. R. Friedenberg
Administrative Assistant.....	Carol Lavis
Staff Assistant.....	Richard Williams
Technical Director.....	R. Trevor Anderson
Costume Studio Supervisor.....	Lisa Weller
Costume/Props Conservator.....	Alice Barsony
Audience Services Coordinator.....	Leslie Spencer
Instructional Technology Consultant.....	Jolie Tingen
Office Assistants.....	Jade Harris
Department Chair/Associate Professor.....	Dr. J.K. Curry
Director of Dance/Associate Professor.....	Nina Lucas
Professors.....	Dr. Cindy Gendrich, Mary Wayne-Thomas
Associate Professors.....	Sharon Andrews, Jonathan Christman, Dr. Brook Davis Dr. Woodrow Hood, Christina Tsoules Soriano
Assistant Professor.....	Rob Eastman-Mullins
Senior Lecturers.....	Lynn Book, Leah Roy
Lecturers.....	Chris Martin, Brantly Shapiro
Adjunct Instructors.....	Ray Collins, Amanda Diorio, Michael Kamtman Adina Harper, Tina Yarborough-Liggins
Teaching Fellow.....	Amy Beasley
Accompanists.....	Erick Eaton, Hashim Saleh, Eric Schwartz

*member of the Anthony Aston Players

§Presidential Scholar in Theatre

A Glimpse of the Noumenal

(condensed from J.G. Stillwater: *Eros Untrousered – Studies in the Semantics of Bedroom Farce*)

The cultural importance of the so-called ‘bedroom farce,’ or ‘English sex farce,’ has long been recognized, but attention has tended to centre on the metaphysical significance of mistaken identity and upon the social criticism implicit in the form’s ground-breaking exploration of cross-dressing and transgender role-playing. The focus of scholarly interest, however, is now beginning to shift to the recurrence of certain mythic themes in the genre, and to their religious and spiritual implications.

In a typical bedroom farce, a man and a woman come to some secret or mysterious place (cf *Beauty and the Beast*, *Bluebeard’s Castle*, etc.) to perform certain acts which are supposed to remain concealed from the eyes of the world. This is plainly a variant of the traditional ‘search’ or ‘quest’, the goal of which, though presented as being ‘sexual’ in nature, is to be understood as a metaphor of enlightenment and transcendence. Some partial disrobing may occur, to suggest perhaps a preliminary stripping away of worldly illusions, but total nudity (perfect truth) and complete ‘carnal knowledge’ (i.e. spiritual understanding) are perpetually forestalled by the interventions of coincidental encounters (often with other seekers engaged in parallel ‘quests’), which bear a striking resemblance to the trials undergone by postulants in various esoteric cults (cf *The Magic Flute*, *Star Wars*, etc.).

According to evidence given to the Royal Commission on Procedures and Practice in the Sale of Real Estate, approximately 17% of estate agents admit to having on at least one occasion passed off a property they were selling as their own.

In 63% of these cases, the intention was to impress a member of the opposite sex, and/or to provide accommodation for illicit sexual activity – though some witnesses had at one time or another used properties to secure a loan or other business advantage from gullible victims. One agent boasted that he had managed to have intercourse in the master bedroom, then sell his partner the property – and help himself to a case of champagne from the cellar and a pound and a half of strawberries from the garden.

A recurring and highly significant feature of the genre is a multiplicity of doors. If we regard the world on this side of the doors as the physical one in which mortal men are condemned to live, then the world or worlds concealed behind them may be thought of as representing both the higher and more spiritual plane into which the postulants hope to escape, and the underworld from which at any moment demons may leap out to tempt or punish. When the doors do open, it is often with great suddenness and unexpectedness, highly suggestive of those epiphanic moments of insight and enlightenment which give access to the ‘other’, and offer us a fleeting glimpse of the noumenal.

Another recurring feature is the fall or loss of trousers. This can be readily recognized as an allusion to the Fall of Man and the loss of primal innocence. The removal of the trousers traditionally reveals

Posset (*milk curdled with ale or vinegar*) was one of the first foods to be processed by industrial methods. In the sixteenth century virtually every village had its posset-mill, though few have survived. Their functioning was based on the common observation that milk tends to curdle more readily on the thundery summer days. In a posset-mill production was maintained throughout the year by allowing the milk to run into a heated curdling chamber where the flow of incoming ale or vinegar was ingeniously harnessed to operate a kind of simple theatrical thunderstreet. The product was then packed in small ‘yoggy pots’, made from the scrota of wild yogs.

– Janet Thrice: The Tudor Food Industry

a pair of striped underpants, in which we recognize both the stripes of the tiger, the feral beast that lurks in all of us beneath the civilized exterior suggested by the lost trousers, and perhaps also a premonitory representation of the stripes caused by the whipping which was formerly the traditional punishment of fornication.

British citizens claiming for tax purposes to live abroad cannot spend more than 6 months in the country during a single tax year, or more than 91 days in any one tax year calculated over 4 years. In 1996 a helpline, TaxBreak, was set up to counsel visiting tax exiles suffering anxiety or guilt about their situation. Many of its clients report recurrent nightmares involving sudden chance encounters with officials of Inland Revenue.

The confusion of identity caused by chance resemblance has always played a significant part in human affairs. Edward IV had a notorious lookalike, Leofric Leadbetter, a tallowboiler from Stony Stratford who fooled many courtiers and visiting heads of state. Not even their wives could tell them apart. On one occasion Leadbetter gave the royal assent to three statutes and probably fathered the future King Edward V before the imposture was detected. Some historians believe that in the subsequent confusion it was in fact the king, not Leadbetter, who was hanged.

Farce, interestingly, is popularly categorized as 'funny'. It is true that the form often involves 'funny' elements in the sense of the strange or uncanny, such as supposedly supernatural phenomena, and behaviour suggestive of demonic possession. But the meaning of 'funny' here is probably also intended to include its secondary sense, 'provocative of laughter.'

This is an interesting perception. It scarcely needs to be said that laughter, involving as it does the loss of self-control and the spasmodic release of breath, a vital bodily fluid, is a metaphorical representation of the sexual act. But it can also occasion the shedding of tears, which suggests that it may in addition be a sublimated form of mourning. Indeed we recognize here a symbolic foretaste of death. If sneezing has been widely feared because it is thought that during a sneeze the soul flies out of the body, and may not be recaptured (whence 'Bless you!' or 'Gesundheit!'), then how much more dangerous is laughter. Not once but over and over again the repeated muscular contraction and expulsions of breath drive the 'soul' forth from the body. The danger of laughter is recognized in such expressions as 'killingly funny' or 'I almost died.' There is a lurking fear that even more spectacular violence may ensue, and that a farce may end with a bloodletting as gruesome as in Oedipus or Medea, if people are induced to 'split their sides' or 'laugh their heads off.'

Fear of the darker undertones of bedroom farce has sometimes in the past led to its dismissal as 'mere entertainment'. As the foregoing hopefully makes clear though, financial support by the Arts Council or a private sponsor for the tour of a bedroom farce would be by no means out of place.

The first item of background information is a theatre programme is believed to have appeared in 1599, for a revival of Two Gentlemen of Verona. It provided a brief history of the rise and fall of the North Italian city states, and an inset panel containing a list of useful Italian phrases for travelers.

Article is courtesy of the South Coast Repertory.

SPECIAL THANKS

Twin City Stage

Minglewood Flowers

The *Nothing* On Tour

Enough clues are provided in Michael Frayn's script to allow us to get at least a general idea of the circuitous journey undertaken by the cast and crew of Robin Housemonger's *Nothing On* as they peddle their farcical wares to the far corners of the kingdom.

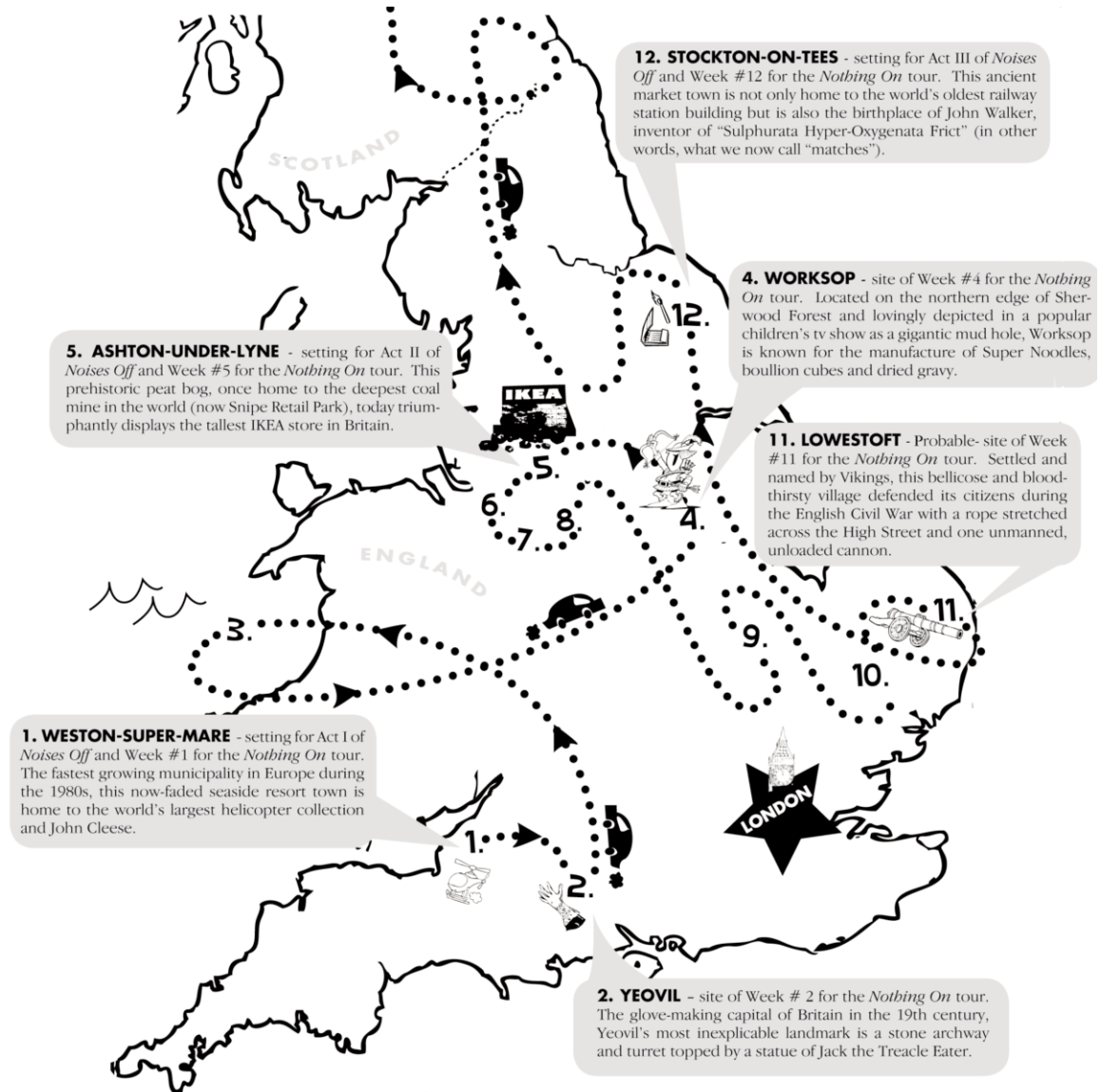


Image and text are courtesy of the South Coast Repertory.

WAKE FOREST UNIVERSITY THEATRE ASSOCIATION

2012-2013 Season

March 28, 2013

Benefactors

Barton & Brenda Baldwin[‡]
Estate of John Arthur Collins III
Claire & John Friedenberg[‡]
Mr. & Mrs. Henry H. Jordan II[‡]
Joel Leander
Sioban Nicole McNamara[‡]
Harold & Josie Tedford
Mary Wayne-Thomas

John J. Casey
Mr. & Mrs. Julius H. Corpening
Caroline Sandlin Fullerton
Denise Koch[‡]
James & Angela McNamara
Margaret Henry Moore
Dr. James & Patricia Toole[‡]
Estate of Robert Parker Wilson

Don & Nancy Wolfe

Contributors

Monty King
Steven & Susan Nedvidek[‡]

Alison McWilliams[‡]
Perry Patterson

Office of Student Life

Sustainers

Barton & Brenda Baldwin
Brook Davis[‡] & Michael Huie[‡]
Cindy Gendrich & Woody Hood

Jonathan Christman
Gary A. Flower
Edwin[‡] & Emily Wilson[‡]

Jane Bess Wooten[‡]

Patrons

Susan Bray
Jill Carraway & Debora Horning
Philip & Laurie Dodson
Louise Y. Gossett
Ellen E. Kirkman
Michael Pizzalato[‡]
Elizabeth Rief[‡] and Shawn Hooper

Bobbi & Bill Caldwell
Anne E. Davenport
Jennifer George
Sandria & William Kerr
Dr. & Mrs. Byron Moore[‡]
David & Anne Singer
Lawrence Webb

Sponsors

Rebecca Leonard[‡]

Meyressa Schoonmaker[‡] & John Carroll

J. Howell and Jeanette Smith

Friends

Victor Angle

Sarah Barbour

[‡] Wake Forest alumni

WFU Dance Company

2013 Spring Student Choreography Concert

April 25 - 27 at 7:30pm | April 28 at 2pm

Scales Fine Arts Center
Mainstage Theatre

General Admission \$10
Students & Seniors \$5



Box Office: 336.758.5295 | www.wfu.edu/theatre

Elise Pacico & Emily James in Joel Lane's *Order* | Photo by Bill Ray III

Don't Miss the Drama!

The Wake Forest University Theatre is pleased to announce its 2013-2014 Subscription Season.

The Laramie Project
directed by Brook Davis
September 20-29, 2013

Hairspray
directed by J.K. Curry
November 1-10, 2013

Petr Ginz
directed by Cindy Gendrich
February 14-23, 2014

Our Country's Good
directed by Sharon Andrews
April 4-13, 2014



UPCOMING IPLACe EVENTS

Wake Up to Poetry, Celebration and
Reading with open music session
Community Arts Café
411 West Fourth Street, W-S
April 6 at 5:30 PM

Tango and More!
Latin American music for
string quartet, piano, and voice
Brendle Recital Hall
April 7 at 7:30 PM

Let's Misbehave
a Cole Porter Revue
Magnolia Room, Reynolda Hall
April 9 at 7:30 PM

Music of Difference: Exploring the
Beauty in Disability and Diversity with
Catherine Branch and Robert
Bradshaw
Brendle Recital Hall
April 10 at 7:30 PM

Concert by WFU Concert Choir and
Brian Gorelick with special guest
Zenaida Romeu, Cuban musician and
director of the internationally
acclaimed, all-woman string orchestra,
Camerata Romeu
Brendle Recital Hall
April 25

Winston-Salem Youth Symphony
Orchestra concert with co-conductors
Matt Troy and Zenaida Romeu,
Stevens Center
May 13

