Noises Off

A comedy by Michael Frayn
Directed by Stan Denman
Baylor University Theatre
Presents

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April 25-29 at 7:30 pm
April 29-30 at 2:00 pm
Jones Theatre

There will be two 10-minute intermissions.
Concessions will be available in the lobby.

Noises Off is presented
by special arrangement with SAMUEL FRENCH, INC.

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Cast

Tiffany Navarro ........................................ Dotty/Mrs. Clackett
Kolby Jacobs ........................................ Brooke/Vicki
Rachel Cendrick ..................................... Belinda/Flavia
Meagan Reese ......................................... Poppy
Noah Alderfer ......................................... Lloyd
Lucas McCutchen .................................... Garry/Roger
Jack McAfee .......................................... Frederick/Philip/Sheikh
Gabe Lipton .......................................... Selsdon/Burglar
Brody Volpe .......................................... Tim

Artistic and Production Staff

Stan Denman ........................................ Director
Aaron Brown* ...................................... Assistant Director

Michael Sullivan .................................... Scenic Designer
Nikki Claros .......................................... Costume Designer
JoJo Percy ............................................. Lighting Designer
Ryan Joyner .......................................... Sound Designer
Hanna Hunt* .......................................... Hair/Makeup Designer

Kallin Constable* ................................... Stage Manager
Jordan Rousseau .................................... Technical Director
Caroline Gharis* ................................... Properties Master
James Cobb* .......................................... Scenic Artist
Josh Decker .......................................... Master Carpenter
Josh Wilson .......................................... Master Electrician
Sue Ainsworth ....................................... Costume Shop Technician
Cooper Sivara* ...................................... House Manager
Merritt Denman* .................................. House Manager

Andrew Davis* ...................................... Assistant Stage Manager
Emma Hansen* .................................... Assistant Stage Manager
Talbot Jenkins* .................................... Assistant Costume Designer
Josiah Bender* ...................................... Assistant Lighting Designer
Graham Bryant* .................................... Assistant Sound Designer
Caroline Gharis* .................................. Scenic Model Assistant
Cody Beseda ........................................ Scenic Model Assistant
Heidi Keck* .......................................... Assistant Scenic Artist

* Denotes Undergraduate Student
* Denotes Graduate Student
Noises Off is hilarious! But to what end? Is there a message in all this madness? Like ferreting out meaning in a crazy dream—“Maybe I had that dream because I watched that television program” or “I’ve been so worried about this problem, I had terrible dreams all night”—I ask myself, “Why did I choose Noises Off to direct...again?”

As one scholar has written, “The burden of social correction has traditionally been laid upon comedy.” I believe this is true. While tragedy causes us to reflect upon our deepest values, comedy corrects our aberrant social behaviors. I chose to direct this play as 2015 was coming to an end and 2016 was just on the horizon. I was already sick to death of politics, appalled at some of the behaviors displayed, but with morbid curiosity and fascination, was unable to turn away. Little did I know what a farce 2016 would become—an aberrant year in American history if there ever was one. Is it any wonder then that after a steady diet of presidential politics, doomsday predictions, “fake news,” social media cannibalism, and outrageous behavior at every turn that Frayn’s farce would resonate so deeply?

While the play within the play (Nothing On) contains many of the tip-toeing trysts and slamming doors of a traditional English sex farce, its setting amidst the hubris, false humility, and ham-handed acting of a troupe of unquestionably-talented thespians causes Michael Frayn’s play Noises Off to evolve into something more. It is about ego, infidelity, selfishness, jealousy, revenge, and narcissism, as well as what happens when these traits run amok. It is not just that all of the characters in this comedy have their own individual sets of “alternative facts,” but that because of their own pettiness, they are unable to trust their own judgment or what they see right in front of them. The play becomes increasingly farcical as the memorized lines and rehearsed blocking can no longer cover what is really happening behind the scenes. Bad decision upon bad decision causes their world, quite literally, to come crashing down on top of them. (It also brings enough laughter to bring the house down as well.)

Fortunately for us, such ridiculous behavior only happens in plays. Or does it?

Stan Denman, Director

Baylor University is accredited by the National Association of Schools of Theatre.

The Mission of Baylor University is to educate men and women for worldwide leadership and service by integrating academic excellence and Christian commitment within a caring community.

The Mission of the Department of Theatre Arts is to nurture a close-knit community of intellectually-curious and artistically-daring theatre practitioners while preparing students for future success through liberal arts education and professional training.
Audio
Sound Board Operator: Parker Rawlings
Sound Crew: Andrew Davis, Laura Pound, Maddy Price

Costume
Wardrobe Crew Head: Ricki Franklin
Wardrobe/Maintenance Crew: Chioma Aladume, Griffin De Claire, Olivia Flynn,
Jenny Harms, Alissa Klusky
Costume Build Crew: Chioma Aladume, Jessica Bean, Meredith Bennett,
Paige Bradbury, Kalyn Constable, Griffin DeClaire, Christopher Dorf, Olivia Flynn,
Emma Hansen, Jenny Harms, Bailey Harris, Autumn Hodge, Lily Howard, Kolby Jacobs,
Rebecca Janney, Kylie Keele, Alissa Klusky, Nicole McBee, Ashlyn McCowan Perez,
Lucas McCutchen, Hannah Rosenkrantz, Rebecca Schilling, Christina Seberino,
Reagan Seiler, Rebekah Skelton, Allison Smith, Kelsey Ward

Front of House
Marketing: Graham Bryant, Lauren Emiliani, Jenna Itani, Halley Platz, Carson Shofner
Recruitment: Haley Evans, Andrew Sabonis-Chafee

Hair/Makeup
Makeup Crew Head: Hanna Hunt
Makeup Crew: Chase Ellsworth, Lauren Emiliani, Ricki Franklin, Lily Howard, Heidi Keck,
Kaelyn Matthews, Ashlyn McGowan Perez, Kelsey Ward, Juliana Zepeda

Lighting
Light Board Operator: Evie Kunch
Lighting Crew: Allison Adams, Noah Alderfer, Christina Austin, Josiah Bender,
Christian Boulter, Paige Breeze, Megan Buetow, Ryan Burkle, Hunter Diciana,
Keele Halbert, Hanna Hunt, Talbot Jenkins, Nicole Johnson, Scott Jones, Evie Kunch,
Jayla Lane, Alex Marino, Ashton Martin, Kiersten Mathis, Caroline May, Lexie Rains,
Elizabeth Ramsey, Parker Rawlings, Matthew Smith, Jacob Stucki, Jordan Tannous,
Taylor Vasek, Brody Volpe, Ellen Walker, Charity Whitfield

Scenery/Props
Scenic Run Crew: Andrew Acton, Dan Bailey, Kristopher Cocker-Burrell,
AnnaMae Durham, Jared Fleming, Kasey Johnson, Damian Lasseter, Daniel Seavers
Build Crew: Andrew Acton, Daniel Bailey, Caroline Bowman, Nicholas Carlin,
Rachel Cendrick, Kristopher Coker-Burrell, Joy Cosby, Kelli Jo Crosby,
Hunter Diciana, AnnaMae Durham, Chase Ellsworth, Jared Fleming, Ricki Franklin,
Payton Heidenreiter, Christopher Hergert, Victoria Holloway, Kasey Johnson,
Damian Lasseter, John Lumpkin, Kaelyn Matthews, Morgan Maxey, Jack McAfee,
Garrett McPherson, Susannah Metzger, Josh Monhollon, Lily Myatt, Noah Patten,
Katherine Phillips, Annie Saun, Daniel Seavers, Trevor Smith, Katie Trexler,
Juliana Zepeda
Paint Crew: James Cobb, Heidi Keck
Props Crew: AnnaMae Durham, Caroline Gharis, Ramzi Kelley

Faculty
Stan Denman, PhD, Chair, Directing, Playwriting
DeAnna Toten Beard, MFA, PhD, Associate Chair, History, Dramaturgy
Guilherme Almeida, MM, Musical Theatre
Sally Lynn Askins, MFA, Costume & Makeup Design
Marion Castleberry, PhD, Directing, Dramatic Theory
Lisa Denman, MFA, Directing, Acting, Undergraduate Program Director
Nikki Glaros, MFA, Costume Design
Sam Henderson, MFA, Acting, Theatre Generalist
Melissa Johnson, MA, Musical Theatre Voice
David Jortner, PhD, History, Theory, Directing, Graduate Program Director
Ryan Swift Joyner, MFA, Sound Design
Amanda Slamcik Lasserter, MA, Production & Stage Management
John-Michael Marrs, MFA, Acting
JoJo Percy, MFA, Lighting Design
Steven Pounders, MFA, Acting
Adam Redmer, MFA, Technical Direction
Jordan Rousseau, MFA, Technical Direction
Michael Sullivan, MFA, Scene Design
Meredith Sutton, MFA, Dance & Choreography
Lauren Weber, MFA, MM, Musical Theatre Voice

Staff
Sue Ainsworth, AA, Costume Shop Technician
Renee Cluke, Administrative Associate
Josh Decker, BA, Shop Foreman & Master Carpenter
Jeanne Dittmann, MS, Box Office & Marketing Manager
Jonathan Jolly, BA, Assistant Technical Director
Sue Koehler, BA, Budget Coordinator
Sylvia Marrs, BFA, Costume Shop Manager
Tenina Stallings, MA, Box Office Assistant Manager
Josh Wilson, MFA, Master Electrician
NOTHING ON

by
BRIAN STRAKA

Grand Theatre
PITTSBURGH, PA
NOTHING ON
by BRIAN STRAKA

Cast in order of appearance:

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

The action takes place in the living room of the Brents' country home in the English countryside, on a Wednesday afternoon, 1976.

for OTSTAR PRODUCTIONS LTD

Company & Stage Manager ......................... TIM ALLGOOD
Assistant Stage Manager ....................... POPPY TAYLOR
Production Photographer ................... MARTHA NORCHEESIE

Production credits
Sardines by Old Salt Sardines.
Antique silverware and cardboard boxes
by Mrs. Elizabeth Franklin Simmons.
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
Camelia Market at the Graineries in sponsoring this production.
Behind the Dressing Room Doors

Tim Allgood (Assistant Stage Manager/Technical Director/Understudy) is happy to be involved with this production of Nothing On and this professional cast. When not in the theatre, Tim spends his time managing his MySpace account, kilt modeling, and promoting his startup business (Manly Mane) specializing in homemade hair care products for men. In his spare time, Tim enjoys being a key member of America’s one and only kilt-wearing team of trapeze artists—the Breezies. This group of free spirited young men have been surprising and delighting largely female audiences since 2014. Tim thanks 7-Hour Energy for sponsoring the group’s latest breathtaking and gasp-inducing tour which will resume after the run of Nothing On.

Brooke Ashton (Vicki) started her acting career at a young age, cast as Mary-Kate and Ashley Olsen’s understudy for their role on the popular TV series Full House. Subsequently, she was spotted by a “talent agent” in the bus station in Reno, Nevada, leading to starring roles in short films such as Hey Lady I’ve Got Your Pizza, The Pizza Guy is Back, The Pizza Man Always Rings Three Times, Sweet and Shower, and other titles which may not be printed in this program. Following her “film career,” Ms. Ashton turned her attention to “serious theatre” in Reno and Las Vegas in the roles of Show Girl in Green Feathers, Show Girl in Silver Sequins, Show Girl third from the left, and Show Girl to the left of Wayne Newton. In Nothing On, Brooke is proud to be making her “top-wearing and word-speaking” debut. She sends out love to her family and says “Nana, you can come see this one!”

Belinda Blair (Flavia Brent) has been gracing the stage since the age of four, when she made her debut in CATS: THE SEQUEL at Newark Repertory Theatre as Spunk the Kitten. She made a name for herself as dance captain and company member in touring productions of PLEATHER DREAMS and the new tap musical ROUTE 67, travelling across the US, Canada, and Iceland. Her most recent success was the highly anticipated Off-Off-Broadway premiere of SCAM! for which she received critical acclaim in the Subway Free Times and the Thrifty Nickel. Though rarely seen together “because of their busy schedules,” she is still married to Swedish choreographer Gaylord Manix, known for his work on the French television gameshow NAKED ATTRACTION, and almost choreographing tours for Madonna and Cher. They are the proud parents of two Persian cats, Liberace and Judy.

Lloyd Dallas (Director) studied English at NYU while making a name for himself as a director in the Off-Off-Broadway circuit. He has directed plays in most parts of the eastern United States, tying for the New England Critics’ Choice Award in 2012 for his inventive staging of Tolstoy’s War and Peace in Boston’s Ten Minute Play Festival. In 2014 he directed a highly successful production of PICKLE ME SILLY at the Romanian National Theatre. Most recently, his career took an unexpected turn as he stepped in to save a production he was directing by standing in for the leading actor, portraying the titular role of Cliff in Cliff’s Notes on War and Peace by Leo Tolstoy. In recent years he has become known for directing acclaimed Twin Shakespeare Festivals in St. Louis and St. Martins. Following his direction of Nothing On, Mr. Dallas looks forward to getting back to his roots with the Bard by staging Hamlet in early 19th Century Russia.

Frederick Fellowes (Philip Brent) makes his Otstar Productions debut in Nothing On. Freddie, believe it or not, first stumbled into the acting profession after “fainting out” of medical school. Since this inauspicious beginning, he has experienced adequate success in the world of cable television, appeared in a number of fleeting recognizable roles, such as Skinny Dipper #2 in Please Stop Skinny Dipping, Yak #3 in Planet Earth, and Dr. Edward K. Graham, a cardiologist turned beef farmer, in the ill-fated ABC Family series Heart Beet. Most recently, Mr. Fellowes may be seen on stage in the five-hour, non-musical, Kabuki version of Les Miserables. He lives in Portland, Oregon with his loving wife, Wendy, in a small cottage she describes as “cramped” with their two gerbils, Mr. Tickles and Jaws.

Garry Lejeune (Roger Tramplemain) was born as the youngest out of 10 children to glue manufacturing tycoon Larry Lejeune and award-winning linguist Lyla Mae Larquest-Lejeune, both prominent members of Mensa International. As the Lejeune family’s “special son,” Garry has moved beyond his admitted troubled youth and glue sniffing days to make a name for himself in his own right. His first notable national appearance was on Late Night with David Letterman where he performed a “stupid human trick” by bending over backwards, crossing his feet in front of his throat and interlacing his toes in front of his prominent Adam’s apple. Subsequently, he has gained some success in the highly-sought-after field of “extra” work. You may catch a glimpse of Garry (or a portion of Garry) in award-winning films such as Troy, Pearl Harbor, and World War Z, with a special glimpse of his left shoulder and buttock in last season’s hit HBO series West World. Garry sends a shout out to all his international Twister competition buddies and the other members of Contortionists International.
Selsdon Mowbray (Burglar) is happy to make his adult theatrical debut in *Nothing On*. This is actually a return to the "serious theatre" for Mr. Mowbray who first appeared on stage at the age of 4 as the changeling child in Peter Brooke's famous production of Shakespeare's *Midsummer Night's Dream* at Stratford-Upon-Avon's Royal Shakespeare Company. Certainly, Selsdon is better known today for his work with his alternatively successful rock band, Wet Fish, a three time almost Grammy nominee, according to the rocker himself. He is responsible for creating such enigmatic songs as *This Is As Good As It Gets, Remember Hearing*, and *What's Another Tattoo*. An avid supporter, advocate, and patient of the Betty Ford Clinic, Mr. Mowbray is happy to be back on the boards, standing and somewhat sober, after being hospitalized for "extreme exhaustion." Selsdon dedicates his performance to his good natured rival Celine Dion—"This is one you didn't get ol' girl!"

Dotty Otley (Mrs. Clackett) makes her welcome return to the stage to create the timeless role of Mrs. Clackett, reminding the audience she must undergo an extensive transformation through makeup and prosthetics to achieve her character's aged and dowdy appearance—"Appearing ugly in a role is the mark of a serious actress." Previous works include, "all the major roles and too many to name." Most recently, Ms. Otley has been seen as Aunt Eller in *Oklahoma!,* Frau Blucher in *Young Frankenstein,* Norma Desmond in *Sunset Boulevard* (spoken lyric version), Sarah's Auntie in *Law and Order SVU* (S.3, ep.10), and a tough but funny Pageant Judge in *Toddlers in Tiaras* (S.6). Ms. Otley would like to dedicate this production to her plastic surgeon and longtime partner Tuck Granger — "Thank you, darling, for making me look consistently surprised, even when I'm sad."

Poppy Taylor (Stage Manager) recently graduated from the University of the Midwest with a BS in taxidermy, but is so grateful to have this unpaid internship for the coming year. Though she stumbled upon this theatre company by chance, she is thrilled to be stage managing for the very first time, even without being paid. She grew up in her hometown of Paris, Texas where she played Annie in *Annie Jr.* at her community theatre for 5 consecutive years, without being paid. She has been invited back to Paris to revive her role of Ann e for the tenth anniversary of that production. This will also be unpaid. Ever since then, she's been more behind the scenes, which is more her speed. She hopes to one day get paid.
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Book by Tolstoy

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Directed by DeAnna Toten Beard
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