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**NOISES
OFF**

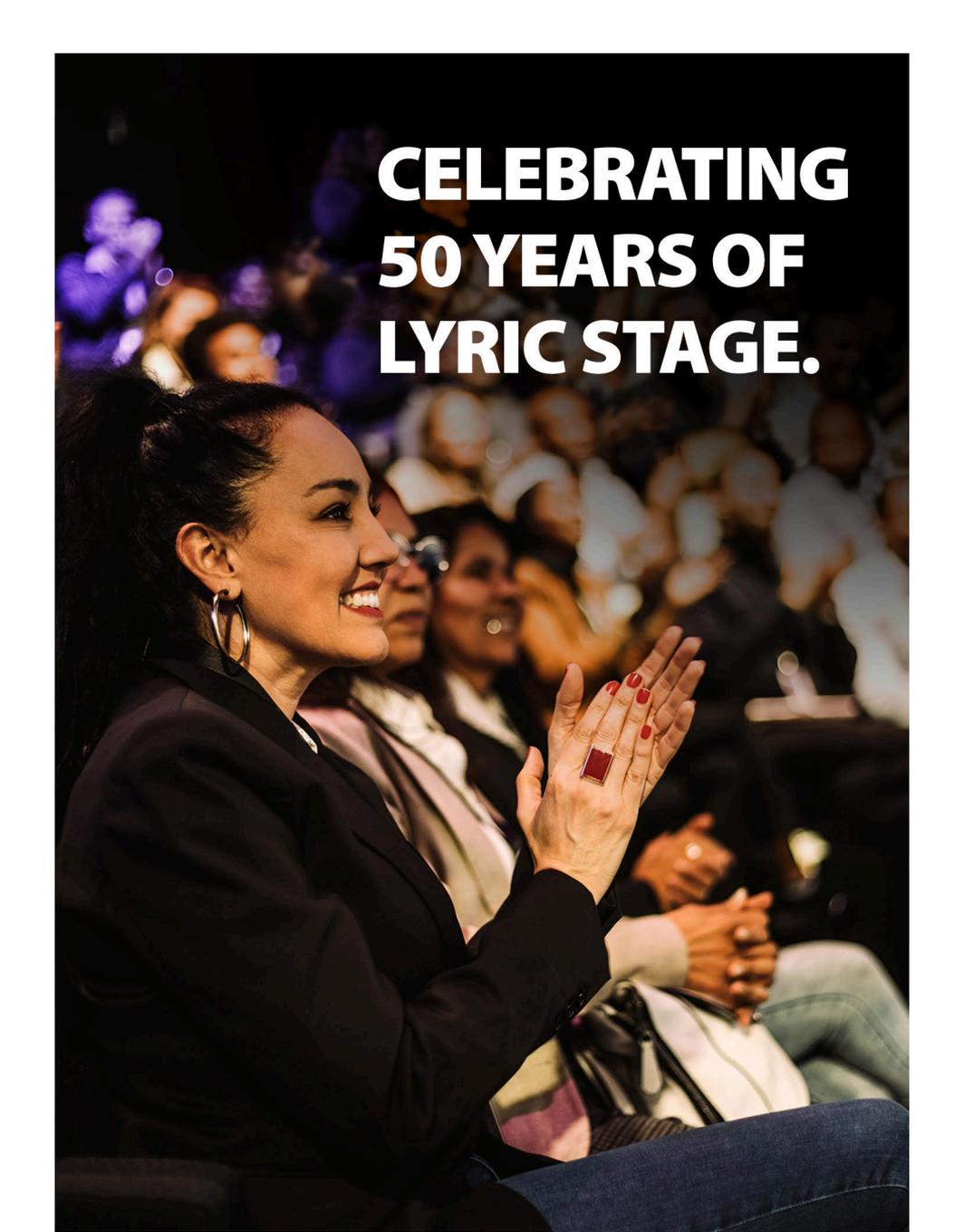


BY
**MICHAEL
FRAYN**

DIRECTOR
**ILYSE
ROBBINS**

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A woman with dark hair in a ponytail, wearing a dark blazer and large hoop earrings, is shown in profile, smiling and clapping her hands. She is wearing a red ring on her left hand. The background is a blurred audience of people in a theater or concert hall, with some purple stage lighting visible.

CELEBRATING 50 YEARS OF LYRIC STAGE.

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The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

NOISES OFF

BY

MICHAEL FRAYN

DIRECTOR

ILYSE ROBBINS^o

Scenic Design, **Erik D. Diaz****

Costume Design, **Seth Bodie****

Lighting Design, **SeifAllah Salotto-Cristobal****

Sound Designer, **Andrew Duncan Will**

Props Artisan, **Emily Allinson**

Production Stage Manager, **Shauwna Dias Grillo***

Assistant Stage Manager, **Hazel J. Peters***

Voice & Dialect Coach, **Allison Beauregard**

Assistant to the Director, **Dori A. Robinson**

FEATURING

Amy Barker*, **Grace Experience***, **Dan Garcia**, **Eliza Fichter**, **Michael Jennings Mahoney***,
Joseph Marrella*, **Chip Phillips***, **Samantha Richert***, **Lewis D. Wheeler***

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The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

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

The Lyric Stage Company of Boston operates under the NEAT Agreement with Actors' Equity Association and is a member of NEAT (The Producers' Association of New England Area Theaters).

The Lyric Stage Company of Boston is supported in part by a grant from The Massachusetts Cultural Council, a state agency, and The Boston Cultural Council, a local agency which is funded by The Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

*Member of Actors' Equity Association (AEA) | ** Member of United Scenic Artists, Local USA 829 | ^oMember of Stage Directors & Choreographers Society (SDC)



FROM THE PRODUCING ARTISTIC DIRECTOR



Dear friends,

I love this time of year. The colder, darker nights give permission for coziness and joy in the air — but most especially, spending time with my dearest friends and family. And *Noises Off* certainly is an old friend.

This classic side-splitting comedy closes out our 50th birthday year with style and sardines. We've loved all our moments of celebration with you — from audience surprise parties to sharing cherished memories about favorite Lyric Stage moments. We're so grateful to you for being with us — whether you've been here all year (or all 50) or you're joining us for the first time. And you never know — we might not be quite done with the surprises quite yet...

From the entire Lyric Stage Boston family, we wish you a happy holiday season and a wonderful new year. And I'll see you in 2025 for more laughter, connection, and joy.

A handwritten signature in black ink that reads "Courtney O'Connor". The signature is fluid and cursive.

Courtney O'Connor

Lyric Stage Producing Artistic Director

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CAST

| | | |
|---------------------------|-------|---------------------|
| Amy Barker* | | Dotty Otley |
| Grace Experience* | | Brooke Ashton |
| Dan Garcia | | Tim Allgood |
| Eliza Fichter | | Poppy Norton-Taylor |
| Michael Jennings Mahoney* | | Frederick Fellows |
| Joseph Marrella* | | Garry Lejeune |
| Chip Phillips* | | Selsdon Mowbray |
| Samantha Richert* | | Belinda Blair |
| Lewis D. Wheeler* | | Lloyd Dallas |

**Denotes member of Actors' Equity Association*

CONTENT ADVISORY

The shenanigans of *Noises Off* include a bit of salty language, some sexual situations, and slapstick humor.

INTERMISSION

There will be one 15-minute intermission between Act I and Act II.
There will be a brief pause between Act II and Act III.

LYRIC STAGE
BOSTON
CELEBRATING 50 YEARS

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Kenny Lee and Elliana Karris in
Urinetown: The Musical (2024).

NIKE HANWYER

FROM THE DIRECTOR



Welcome, friends, to our dear old house, our home, sweet home.

When Courtney offered me the chance to direct *Noises Off* — the OG play that goes wrong — I could not say yes fast enough. So many actors, designers, stage managers, and theater goers have told me that this is their very favorite play. Why this play? Because Michael Frayn has written a charming, witty, fantastic farce that keeps you leaning forward in your seat, cheeks sore from smiling. I am a strong believer in plays that bring us joy and laughter and none do it better than this one.

The cast, crew, and design team for this show are truly an embarrassment of riches. You'll see faces both familiar and new on stage, and I'm thrilled to be working with all of them. This show needs a magician of a stage manager and I'm so thankful to Shauwna Dias Grillo for saying yes to this project. She and her team make magic happen with Erik D. Diaz's set. You may not want to leave your seats during intermission.

The only time — before now — that I had seen *Noises Off* live was twenty years ago here in this very theater. My theater mentor and friend, Spiro Veloudos directed it and it starred my life mentor and friend, Sarah deLima. This is for them. I hope they are watching somewhere having a good laugh together.

Doors and sardines!

Ilyse Robbins, Director, *Noises Off*



Front: David Krinitt and Jessica Healy; Back, from left: Kristen Sergeant, Bob Jolly, Jeremiah Kissel, Sarah deLima, Maryann Zschau, Barlow Adamson, and Neil A. Casey in Lyric Stage's 2004 production of *Noises Off*.



Amy Barker* (Dotty Otley) – Lyric Stage: Debut. SpeakEasy Stage Company: *The Prom*, [title of show]. Greater Boston Stage Company: *Little Women*, *The Full Monty*, *Incident at Our Lady of Perpetual Help*. The Huntington: *A Little Night Music*, *Sunday in the Park with George*, *Merrily We Roll Along*. Wheelock Family Theatre: *Shrek: The Musical*, *James and the Giant Peach*. Westchester Broadway Dinner Theatre: *Hello, Dolly!*, *The Full Monty*. North Shore Music Theatre: *Nine*. Special shout out to her family for their love and support!



Grace Experience* (Brooke Ashton) – Lyric Stage: *The Book of Will*, *The Thanksgiving Play*, *The Wolves*. Greater Boston Stage Company: *The 39 Steps*. The Windhover: *The Jump Shot*. Berkshire Theatre Group: *Beauty and the Beast*. Penguin Rep Theatre: *Centennial Casting*. Capital Repertory Theatre: *Some People Hear Thunder*. The George Street Playhouse: *The Club*, *Midwives*. 59E59th: *Grounded*. Pipeline Theatre Company: *Beardo*. Middlebury Acting Company: *The Turn of the Screw*, *Constellations*, *Hundred Days*. The Millbrook Playhouse: *Dial M for Murder*, *Leading Ladies*. Grace tours with multiple ABBA Tribute Bands and is an award-winning audiobook narrator. She has been called “One of our Finest Young Actresses” by the Armenian Weekly. Grace is delighted and honored to be back at The Lyric with this amazing cast and crew! For Stephen. | GraceExperience.com



Dan Garcia (Tim Allgood) – Lyric Stage: *Ken Ludwig's The Game's Afoot* (Simon Bright), *The Play That Goes Wrong* (Jonathan). Moonbox Productions: *The House of Ramon Iglesia* (Julio Iglesia). The Gamm Theatre: *Describe the Night* (Feliks), *A Midsummer Night's Dream* (Philostrate/Cobweb), *A Lie Agreed Upon* (Townsperson). Boston Theatre Marathon XXV: *Tommy and Mary Spell Canajoharie* (Tommy). Out Loud Theatre: *Tartuffe* (Damis/Cleante). Seed and Ivy Theatre: *Bedtime Stories* (Rudy). Dan is a proud alumnus of The Gamm Theatre's fellowship program. All my love to Elizabeth, who gives me endless support.



Eliza Fichter (Poppy Norton-Taylor) – Eliza was last seen at Lyric Stage about 20 years ago in *The Miracle Worker*, directed by Courtney O'Connor. More recent credits include Lanes Coven Theater: *A Midsummer Night's Dream*, *The Servant of Two Masters*. Company One: *Morning, Noon and Night*. Umbrella Stage Company: *The Minutes*. Boston Playwrights' Theatre: *Kill the Magistrate*. The Huntington's Summer Workshop Series:

Oxbow. The Nora Theatre/BEDLAM: *The Crucible*. Central Square Theater: *The Revolutionists*. Underground Railway Theater: *Matchless & The Happy Prince*. A multidisciplinary artist from Massachusetts, Eliza also works as a printmaker. BFA in Acting from Boston University, Masters in Education from Harvard University. elizafichter.com



Michael Jennings Mahoney* (Frederick Fellows) – Lyric Stage: Debut. Broadway: *Camelot* (concert) *Oliver!* (concert) *Brigadoon* (concert), *Something Wonderful*, (concert). Off Broadway/NYC Theatre: Chernuchin Theatre: *College: The Musical*. APAC: *The Secret Garden*. Theatre Row: *Equity*. Anti-matter Collective: *Pericles*. Gorilla Rep: *Hamlet*, *Joan of Arc*. Musicals Tonight!: *Ernest in Love*, *Naughty Marietta*, *Roberta*, *Half a Sixpence*. Regional: The Guthrie Theater, Trinity Repertory Company, Martha's Vineyard Playhouse, Hudson Stage Company, Central Square Theater, Savannah Repertory Theatre, Greater Boston Stage Company, Ocean State Theatre Company, White Heron Theatre Company, Kentucky Repertory Theatre, Tennessee Williams Festival, Wheelock Family Theatre, The Here And Now, Media Theatre. Film/TV: *The Invisible Girl* (Feature, Director: Jaclyn Bethany), *Richard III* (Feature, Director: Christopher Carter Sanderson). *Love In NY* (Web Series, Recurring). BFA: Musical Theatre, University of Michigan, MFA: Acting, Brown University/Trinity Rep (Stephen Sondheim Fellow). Special thanks and love to Mom, Dad, Grandma, and Carson.



Joseph Marrella* (Garry Lejeune) – Lyric Stage: *Mr. Burns, a Post-Electric Play* (Matt), *Death of Salesman* (Happy Loman), *Big River* (Silas Phelps), *The Life and Adventures of Nicholas Nickleby* (Ned Cheeryble, et al). Charles Playhouse: *Shear Madness* (Nick, Tony, Eddie, Mikey). The Huntington: *The Who and The What* (Eli). Peterborough Players: *Grand Horizons* (Ben). Kitchen Theatre Company: *Proof* (Hal). Film: *American Fiction* (Matthew Wilson), *Salem's Lot* (Tony Glick). Joseph is a monologue coach for My College Audition (mycollegeaudition.com). BA Theatre Education from Emerson College. Love and thanks to Lily and Mandy. | josephmarrella.com



Chip Phillips* (Selsdon Mowbray) – Lyric Stage: *The Gig* (Marty), *She Loves Me* (Georg), *Red, Hot, and Cole*. Greater Boston Stage Company: *Guys and Dolls* (Arvide), *Titanish* (Captain). Merrimack Repertory Theatre: *The Front Page* (Hildy). Wheelock Family Theatre: *Beauty and the Beast* (Cogsworth), *The Phantom Tollbooth* (Azaz). New Repertory Theatre: *Das Barbecu* (Woton et al). The Nora Theatre: *Bed and Sofa*

(Kolya), *The Dresser* (Norman). Gloucester Stage Company: *Off-Season* (Terry/Dubbah), *Berlin to Broadway with Kurt Weill*. Off-Broadway - Arclight Theatre: *Machiavelli* (Giuliano). Westside Theatre: *I Love You, You're Perfect, Now Change*. Snapple Theatre: *Perfect Crime* (Understudy).



Samantha Richert* (Belinda Blair) – Lyric Stage: *Be Here Now* (Bari), *Hold These Truths* (Kurogo), *City of Angels* (Alaura/Carla), *Becky's New Car* (Kenni). Actor's Shakespeare Project: *Twelfth Night* (Olivia), *The Tempest* (Ariel). The Huntington: *The Art of Burning* (Katya/Charlene Understudy-performed), *Ryan Landry's 'M'* (Olga). Gloucester Stage Company: *Home for the Holidays Special* (host), *Dancing at Lughnasa* (Rose). Boston Playwrights' Theatre: *Elemeno Pea* (Michaela). New Repertory Theatre: *Ripe Frenzy* (Felicja). Greater Boston Stage Company: *Lucky Stiff* (Landlady). Wheelock Family Theatre: *Gooney Bird Greene* (Gooney's Mom). Central Square Theater: *The How and the Why* (Rachel). Gold Dust Orphans: *Jesus Christ! It's Christmas!*. Berkshire Theatre Group: *Moonchildren*, *Candide*, *Babes in Arms*, *A Christmas Carol*. Film/TV: *Castle Rock* (Season 2 Episode 2). Associate Teaching Professor at Northeastern University, MFA in Acting from Brandeis University. | samantharichert.com



Lewis D. Wheeler* (Lloyd Dallas) – Lyric Stage: *The Book of Will*, *The Importance of Being Earnest*, *The Underpants*, *A Number*, *The Glass Menagerie*. The Huntington: *Joe Turner's Come and Gone*. SpeakEasy Stage Company: *Cost of Living*, *Pass Over*. Merrimack Repertory Theatre: *The Wickhams: Christmas at Pemberley*. New Repertory Theatre: *Long Day's Journey Into Night*. Gloucester Stage: *The 39 Steps*. Over 70 productions at American Repertory Theatre, Actors' Shakespeare Project, Commonwealth Shakespeare Company, Central Square Theatre, Boston Playwrights' Theatre, Greater Boston Stage Company, Cape Rep, Vineyard Playhouse, Wellfleet Harbor Actors Theatre, founding member of Harbor Stage Company. Film/TV: *Don't Look Up*, *Little Women*, *Manchester by the Sea*, *Black Mass*, *Pink Panther 2*, *The Company Men*, *Louisa May Alcott*, *Brotherhood*, *City on a Hill*, *NOS4A2*. BA Cornell University, MFA American Film Institute. | lewisdwheeler.com

Michael Frayn (Playwright) – Michael Frayn was born in London in 1933. He began his career as a reporter for the Guardian and later the Observer. After leaving the Observer he continued to write as a columnist as well as publishing novels and plays for television and stage. His plays for stage include *Copenhagen*, *After Life*, *The Two of Us*, *Alphabetical Order*, *Donkeys' Years*, *Clouds*, *Balmoral*

(*Liberty Hall*), *Make and Break*, *Noises Off*, *Benefactors*, *Alarms and Excursions*, *Look Look*, *Here and Make and Break*. Other translations include four full-length Chekhov plays (*The Cherry Orchard*, *Three Sisters*, *The Seagull* and *Uncle Vanya*) and four one-act plays (*The Evils of Tobacco*, *Swan Song*, *The Bear* and *The Proposal*).

Ilyse Robbins (Director) – Lyric Stage: (Director): *Road Show*, *Working*. Choreographer: (selected) *Avenue Q*, *Kiss Me Kate*, *Grey Gardens*, *Speech & Debate*. Actor: (selected): *The Drowsy Chaperone* (Gangster #2), *Urinetown* (Little Becky/Mrs. Millennium), *Shakespeare in Hollywood* (Puck), *Comedy of Errors* (Dromio of Ephesus), *Lost in Yonkers* (Gert). Other Directing Credits: United Solo Festival NYC: *Move on the Cha Cha's*; Umbrella Stage: *Lizzie: The Musical*; Peterborough Players: *Tell Me on a Sunday*, *Beehive: The 60's Musical*; Wheelock Family Theatre: *Mr. Popper's Penguins*; Hub Theatre: *46 Plays for America's First Ladies*; Greater Boston Stage Company: (selected) *All is Calm*, *The 39 Steps*, *Swan Lake in Blue*, *Thoroughly Modern Millie*; New Repertory Theatre: *Marry Me a Little*, *Little Prince*. Ilyse is the recipient of multiple Elliot Norton Awards for direction, choreography, and production. BS in Communication/Theater – Northwestern; Theater certification – BADA; Ed.M. – Harvard. Love, as always, to Glen and the kids. | ilyserobbins.com

Erik D. Diaz (Scenic Design)** – Lyric Stage: Debut. SpeakEasy Stage Company: *Laughs in Spanish*. Umbrella Stage Company: *Lizzie: The Musical*. Front Porch Arts Collective/Central Square Theatre: *Next to Normal*. Central Square Theatre: *Alma*. Skylight Music Theatre: *Evita*. Colorado Springs Fine Arts Center: *Mary Poppins*. Greater Boston Stage Company: *All Is Calm*. TV: HGTV's *Designed to Sell*. Erik's work has been seen nationally at Skylight Music Theatre, Kingsman Shakespeare, Omaha Playhouse, Sierra Rep, Playhouse on the Square, and TheatreWorks. Erik lives in Dedham with his wife, Holly, and sons, Ezra and Zander, where he is the Director of Technical Theatre and Design at the Noble and Greenough School. Proud Member USA 829. | designbydiaz.com

Seth Bodie (Costume Design)** – Lyric Stage: *The Drowsy Chaperone*, *The Great Leap*, *November*. Seth is currently a Boston-based theater maker. He works primarily as a Costume Designer, with forays into the milieu of wig and makeup design. He has worked on numerous projects as varied as Baroque opera to absurdist clown shows. His work has been called “photogenically eye catching” and “exuberant” by *The New York Times*. Seth holds an MFA in design from Yale School of Drama. Other recent work: Peregrine Theater Ensemble: *Hedwig and the Angry Inch*. Boston Conservatory: *Three Sisters*. Boston Early Music: *The Dragon of Wantley*, *Cephale and Procris*. | sethbodie.com

SeifAllah Salotto-Cristobal (Lighting Design)** – Lyric Stage: Debut. SeifAllah is a father, husband, educator, and storyteller who travels across the country designing lighting and digital media for theatre, opera, dance, concerts, and live events. He holds a Master of Fine Arts in Design from the University of Missouri-Kansas City and is the Assistant Professor of Lighting Design at the University of Southern Maine where he brings his knowledge and experience to help shape the next generation of holistic storytellers and create a more equitable industry. | seif.design

Andrew Duncan Will (Sound Design) – Lyric Stage: *Ken Ludwig's The Game's Afoot, Rooted, Preludes, A Gentleman's Guide to Love & Murder, The Last Five Years, Pacific Overtures, Gypsy, Murder for Two, Company, Sondheim on Sondheim, Dear Elizabeth, Sweeney Todd, Into the Woods, and One Man, Two Guvnors*. Recent local sound designs include productions for Boston Public Works, Greater Boston Stage Company, Fresh Ink, Hasty Pudding, SpeakEasy Stage Company, Bad Habit Productions, Flotsam Productions, Gloucester Stage Company, Puppet Showplace Theater, Company One, New Repertory Theatre, Commonwealth Shakespeare Company, The Poets' Theatre, and the A.R.T.

Institute. Andrew received an MFA in Sound Design from Boston University, and an IRNE Award for Best Sound Design in 2014 for *Someone Who'll Watch Over Me* with Bad Habit Productions.

Emily Allinson (Props Artisan) – Lyric Stage: Debut. Merri-mack Repertory Theatre: *A Christmas Carol, The Porch on Windy Hill, The Search for Signs of Intelligent Life in the Universe*. Peterborough Players: *Noises Off, Deathtrap, Man of La Mancha*, and all other productions since 2018. Greater Boston Stage Company: *Clue, Dial M for Murder, Guys and Dolls*. Emily has been working as a Props supervisor/designer and theatre technician in New England since 2017.

Shawwna Dias Grillo* (Production Stage Manager) – Lyric Stage: Debut. The Barnstormers: *Pride and Prejudice, Into the Breeches!* Wheelock Family Theatre: *Mr. Popper's Penguins, A Wrinkle in Time, Make Way for Ducklings*. Greater Boston Stage Company: *Guys and Dolls, Clue, Beehive, Little Women, The Legend of Sleepy Hollow, Popcorn Falls, Ain't Misbehavin, Miss Holmes Returns, All Is Calm, The 39 Steps*. Reagle Music Theatre: *The Little Mermaid, West Side Story*. Umbrella Stage Company: *Lizzie: The Musical, White Rabbit Red Rabbit*. Thank you as always to Ilyse for bringing me along on so many amazing journeys!

LOWELL'S HOLIDAY TRADITION



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A CHRISTMAS CAROL

BY CHARLES DICKENS WRITTEN AND DIRECTED BY COURTNEY SALE

DEC 11-29

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Hazel J. Peters* (Assistant Stage Manager) – Lyric Stage: Ken Ludwig's *The Game's Afoot*, *Assassins* (Assistant Director), *The Great Leap*, *The Play That Goes Wrong* (Run Crew). Lyric Back Stage (Props Artisan): *Party Bots*, *Made You Look*. Greater Boston Stage Company (Props Master): *Dinner for One*, *Young Company Summer Festival 2024*. Hub Theatre: *Burn This*. Studio Theatre Worcester: *The Thanksgiving Play* (Scenic & Props Designer), *The Mad Ones*. Enter Stage Left: *Finding Nemo Jr*, *Legally Blonde*. Hazel is a graduate of Bennington College where they were the recipient of the Nicky Martin Scholarship for the Performing Arts. | hazelpeters.com

Allison Beauregard (Voice & Dialect Coach) – Lyric Stage: *Trouble in Mind* (Judy Sears), *Preludes* (u/s Natalya/Dahl). Other performance credits include: *Henry VI Part III* (Warwick), *Uncle Vanya* (Yelena), *Cabaret* (Fraulein Kost), *Sunday in the Park with George* (Mrs.), and *Go Back for Murder* (Angela). Allison received her BFA in Acting at Point Park University and her MFA in Theatre Education + Applied Theatre at Emerson College, and is currently teaching voice and speech at the Boston University School of Theatre. They are also a certified coach of the Denise Woods Voice and Dialect Coaching Method and are training to become a Designated Linklater Teacher. | allisonbeauregard.com

Dori A. Robinson (Assistant to the Director) – The Huntington: *Leopoldstadt*, *Prayer for the French Republic*, *The Band's Visit* (Associate Director). The Barnstormers Theatre: *Silent Sky*, *Fully Committed*, *Educating Rita*. Flat Earth: *A Bright Room Called Day*, *Silent Sky* (IRNE Award, Best Production). Greater Boston Stage Company: *Julius Caesar*, *James and the Giant Peach*, *Peter and the Starcatcher*. JArts Collaborative: *A Bintel Brief*, *The Wise Folks of Chelm*. Her original plays have been produced in New York, Chicago, and Boston, most recently with her company, Alight Theater Guild. An avid teaching artist, she shares her love of Shakespeare, new play development, political theatre, puppetry, gender in performance at theatres and universities throughout Boston. Education: New York University. Abundant gratitude to llyse. | dorirobinson.com

***Actors' Equity Association (AEA)** founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. | actorsequity.org

°**Stage Directors & Choreographers Society (SDC)** is the theatrical union that unites, empowers, and protects Members throughout the United States. Our mission is to

foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions; facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | sdccweb.org

****United Scenic Artists (USA-Local 829)** is a labor union and professional association of Designers, Artists, Craftspersons, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members work in film, theatre, opera, ballet, television, industrial shows, commercials, and exhibitions. The current active membership totals over 5,000. | usa829.org

ADDITIONAL PRODUCTION STAFF

- Sean Doyle, Audio Supervisor
- Gabriel Goldman, Head Electrician
- Ted Hewlett*, Fight Consultant
- Alan Jussome, Production Assistant/Run Crew
- Eleni Kinney, Assistant Scenic Designer
- Leanna Niesen, Production Assistant/Run Crew
- Micah Pflaum, Production Assistant/Run Crew
- Katherine Scott, Wardrobe

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Musical Arrangements by
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Directed by
Steven Maler

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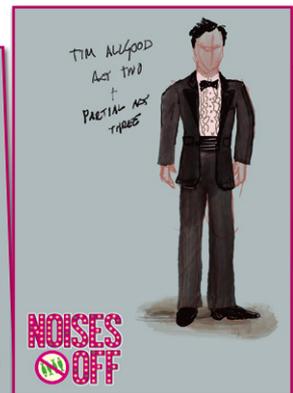
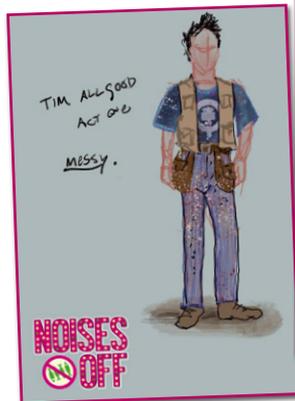
HANDEL+HAYDN SOCIETY

handelandhaydn.org 617.262.1815

**Have you booked a plane or train ticket recently?
Packed a bag not being sure of what you'll wear?
Travel can be expensive and time consuming.**

At Lyric Stage, our six-show season may just be one of the most exciting travel packages around. Think about it — our creative teams collaborate to take us to exciting new places with every production.

During today's performance, we hope you get a sense of how Seth Bodie's costume designs have made the leap from his sketch book to the stage. And how Erik D. Diaz's vision has realized the "performance" and "backstage" worlds of this madcap story.



Exciting Places

Production and design sponsors support the incredible work of our creative teams. We are grateful for their longstanding commitment.

But, with each trip we take, there are many “incidentals” to cover.

Did you know our annual dry-cleaning costs approach \$3,000?

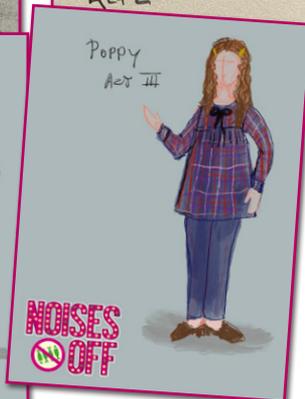
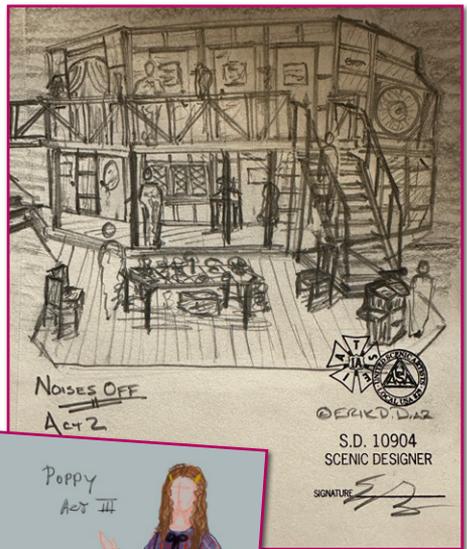
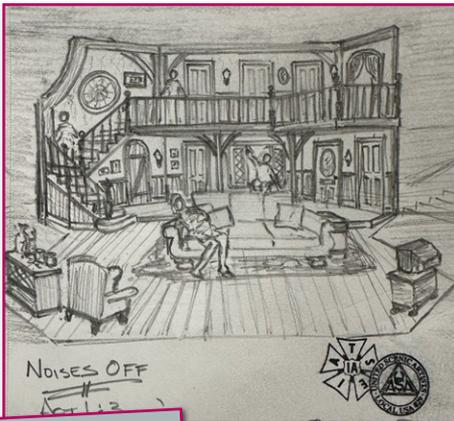
Or that painting the floor of the stage can cost up to \$2,000 per production?

Not surprising to those who saw *The Drowsy Chaperone*, the airplane alone cost \$1,000.

As with any trip, these little expenses add up. Please help us cover some of the “little stuff.”

We hope you'll consider making a gift to support our shared adventures! Every donation directly supports what you see when we travel to new and exciting places together.

Thank you for being part of the fun!

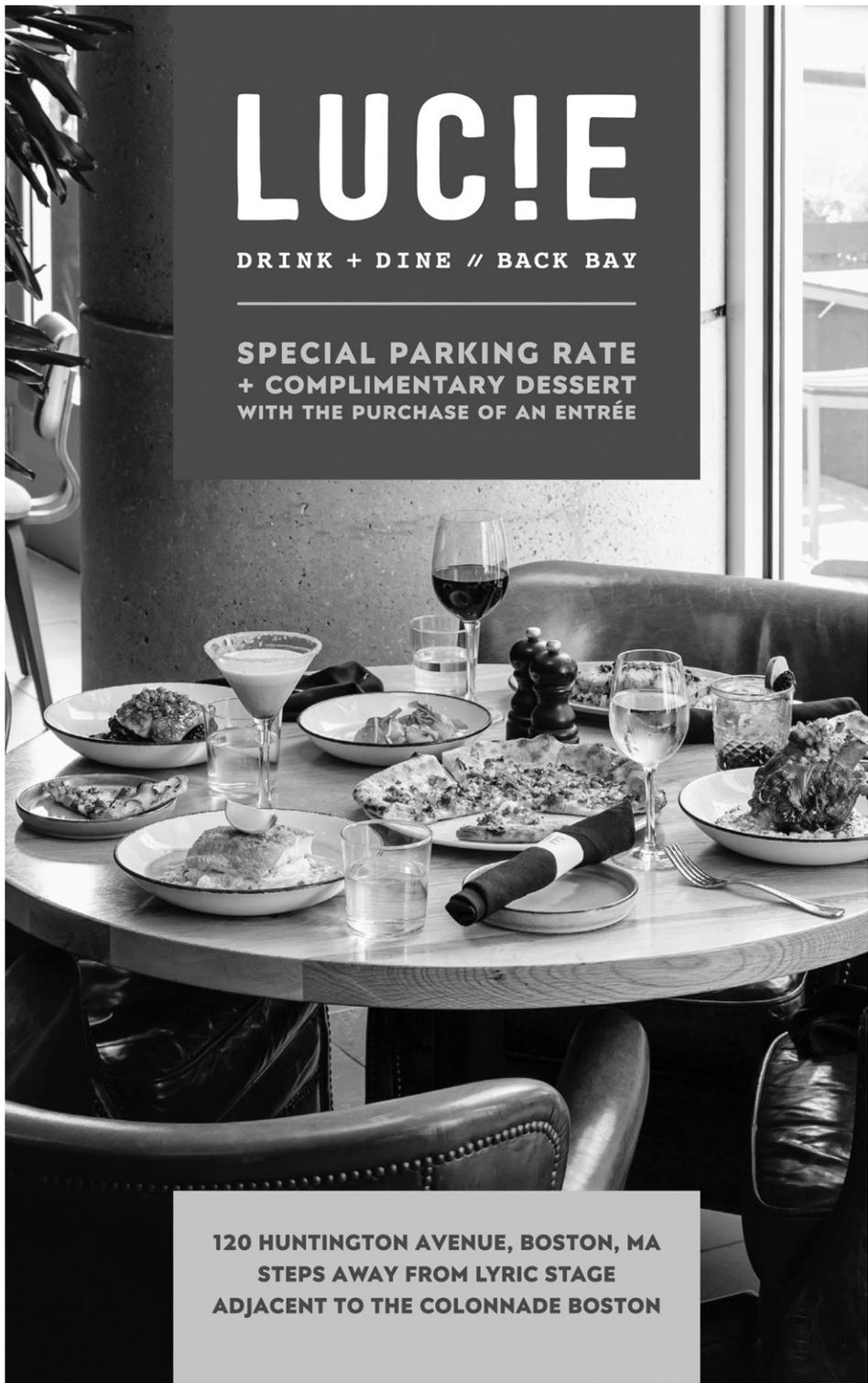


Costume sketches for *Noises Off* characters Tim and Poppy are courtesy of designer Seth Bodie, © 2024. *Noises Off* set design sketches are courtesy of designer Erik D. Diaz, © 2024.

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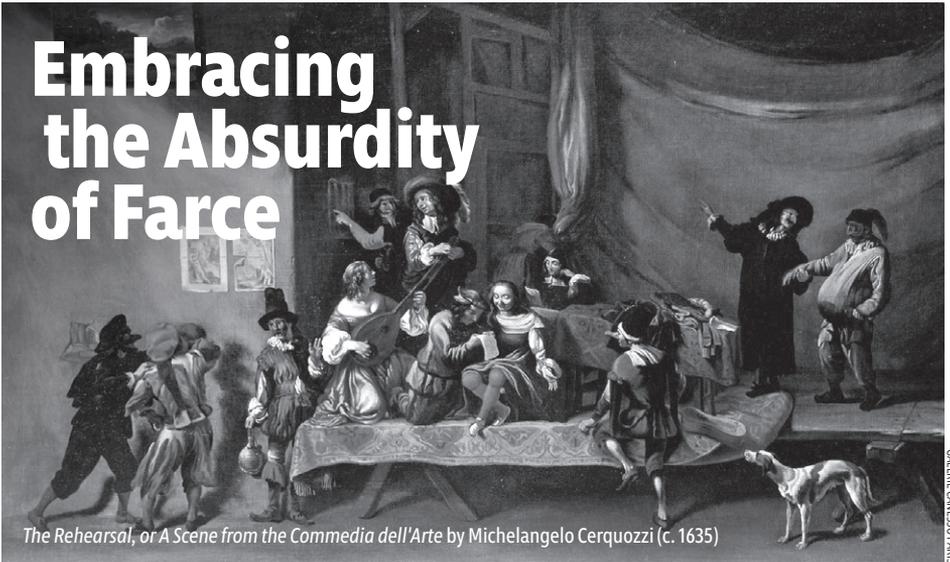
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Embracing the Absurdity of Farce



The Rehearsal, or A Scene from the Commedia dell'Arte by Michelangelo Cerquozzi (c. 1635)

GALERIE CAJESSO PARIS

In *Noises Off*, we dive headfirst into the delightful chaos of farce, a genre inviting us to relish the improbable and the outrageous. The term “farce” derives from the Latin “*farvere*,” meaning “to stuff;” this theatrical form is indeed stuffed with larger-than-life characters, physical comedy, and zany scenarios.

Rooted in Ancient Greece and blossoming through the Italian Renaissance with *Commedia dell'Arte*, farce thrives on archetypal characters and familiar plots — misunderstandings, role reversals, and comedic chases. These outlandish antics are evident in today’s sitcoms, where, much like classic cartoons that depict a frying pan to the face without any lasting damage, the farce is meant to be improbable and silly, not taken too seriously. In farce, the audience is asked to accept the convention that no real harm results from such mock violence, bawdy gestures, or rude words. And that no harm is meant through mistaken identities, losing one’s trousers, or running around scantily clad.

Director Ilyse Robbins aptly states that theatre should be “a safe space to be bold.” Farce is nothing without its boldness. Distinct from intellectual or verbal comedies, farce uses broad strokes and circumstances of enormous magnitude to create heightened experiences. Farce, with its bawdy humor, drunken behavior, and sexual jokes, mocks our social code. We laugh despite ourselves. In *Noises Off*, logic and probability have already been thrown out the window; all that’s left to do is laugh at the absurdity of it all.

This is the magic of *Noises Off*, the brilliant metadrama which, the character Lloyd reminds us is 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.*”

-Dori Robinson, Assistant to the Director

Generous friends like you advance our mission to produce and present live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live theatre and theatre education into the lives of all residents of greater Boston. We extend our sincere thanks to those who make our work possible. Together we can.

This list has been updated to reflect gifts through November 1, 2024. For questions, concerns, or details, please contact Elizabeth_Carsley@lyricstage.com.

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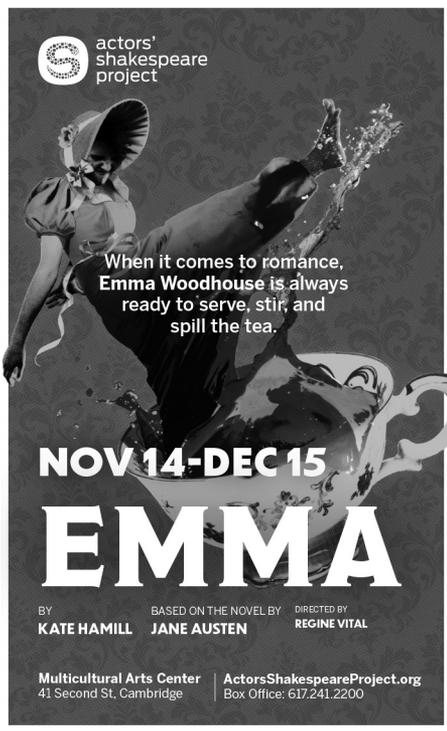
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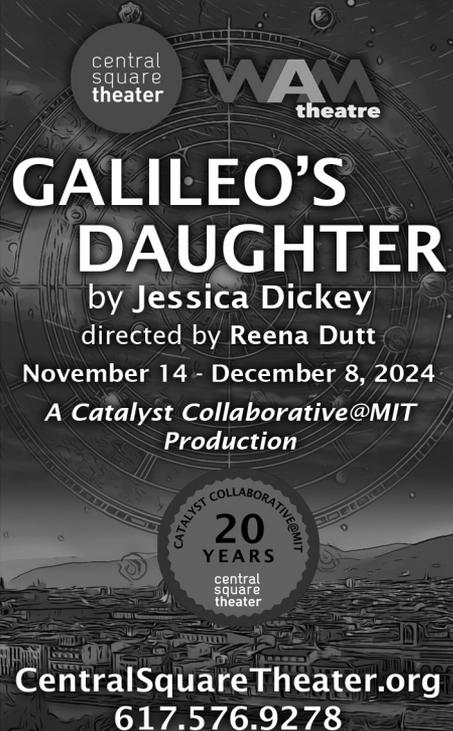
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ABOUT YOUR THEATRICAL HOME:

140 CLARENDON STREET



The Lyric Stage Company of Boston produces its work at 140 Clarendon Street, the historic YWCA Building, which resides on the land of the Massachusetts and Pawtucket Peoples.

The Massachusetts Peoples are the descendants of the original people that the English first encountered in what is now the Commonwealth of Massachusetts. The Pennacook tribe, sometimes called Pawtucket and Merrimack Indians, lived in northeastern Massachusetts and southern New Hampshire. The Nipmuc Peoples occupied the interior portion of what is now Massachusetts and parts of Rhode Island and Connecticut. The Mashpee Wampanoag Tribe has inhabited present day Massachusetts and Eastern Rhode Island for more than 12,000 years.

140 Clarendon Street is also the home of YW Boston, formerly known as the YWCA Boston, an organization that was at the forefront of

many social movements throughout the history of the city of Boston. YWCA Boston was first established in 1866, and began operating out of 140 Clarendon Street in 1927. YWCA helped propel many programs and initiatives for young women across the country, such as sex education, women's suffrage advocacy, bilingual instruction for immigrant women, the International Conference of Women Physicians, and the Interracial Seminar. Today, YW Boston's work focuses on addressing racial and gender inequities through a variety of diversity, equity, and inclusion services, youth programming, advocacy, and more.

In 1991, the Lyric Stage moved to 140 Clarendon Street from its former home on Charles Street. The current theater and adjacent offices were constructed on the second floor of the building, and a fourth floor rehearsal hall was added in 2016.

In 2021, YW Boston and its investment partners sold the building to Beacon Communities, who rehabilitated approximately 50,000 square feet of existing hotel and residential spaces into affordable housing units, health and wellness amenities, and offices for building management staff operated in partnership with the Pine Street Inn. The building contains 210 apartments (an increase of 92 housing units), all of which are income-restricted to households with incomes at or below 60% of the Area Median Income.

As a part of the sale, Beacon Communities and Lyric Stage negotiated a new 19-year lease, ensuring that 140 Clarendon Street will be the Lyric Stage's forever home.

For more on your visit and how to contact us, box office hours, ticketing & performance policies, and other FAQs go to lyricstage.com & click on YOUR VISIT.

The **Lyric Stage Company of Boston** produces and presents live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live theater and theater education into the lives of all residents of Greater Boston.

Founded in 1974 by **Ron Ritchell** and **Polly Hogan**, the Lyric Stage is Boston's oldest resident theatre company. After establishing a loyal following on Charles Street, Ron and Polly led a successful 1991 campaign to create the Lyric Stage's current home on Clarendon Street. Polly was the chief negotiator for the NEAT (New England Area Theatres) contract, which made it easier for local producers to hire members of Actors Equity Association, the union for actors and stage managers.

In 1998, **Spiro Veloudos** was appointed Producing Artistic Director. During his tenure, he continued Ron and Polly's commitment to local artists; with few exceptions, the theatrical artists that work at the Lyric Stage live in the Greater Boston area. Spiro also established a reputation for staging large musicals in the Lyric Stage's modest playing space, including a signature Sondheim Initiative, which covered ten musicals over twenty years.

In 2016, the Lyric Stage opened Clarendon Hall, a year-round rehearsal space. Clarendon Hall is available at a subsidized rate to members of the Boston Dance Alliance and other arts organizations and individuals.

Theatre-based education has been a core of the Lyric Stage's mission since its founding. In 2019, the Lyric Stage merged with City Stage Co. and its expanded education programs include Lyric City Stage, teaching artists working in classrooms in the Boston Public Schools, the Lyric First Page playwriting festival for students, and the new Lyric Back Stage.

Following Spiro's retirement in 2019, the board appointed **Matt Chapuran** as Executive Director, and shortly after, **Courtney O'Connor** was named Artistic Director. In the fall of 2023, Courtney was appointed Producing Artistic Director, continuing the work centering Lyric Stage in Boston's theatrical community, introducing live theatre to new audiences, and promoting new theatrical voices in Boston and nationwide.

LYRIC STAGE COMPANY OF BOSTON STAFF

Courtney O'Connor, Producing Artistic Director

Elizabeth Carsley, Audience Engagement Manager

Alex Chisholm, Director of Philanthropy

David D'Agostino, Production Manager

Marita Gattone, Guest Experience Manager

Heather Darrow, Director of Marketing

Adele Nadine Traub, General Manager

Chandra Pieragostini, Associate Director of Education

Katherine Shaver, Operations Associate

Alexandra Smith, Community & Artistic Programs Manager

Kandyce Whittingham, Marketing & Digital Content Associate

Yvonne Murphy, Eva Murray, Michele Proude,
Lyric City Stage Teaching Artists

Box Office & Front of House:

Maddie Finkelman, Sid Jepsen, Mitch Kiliulis,

Jacob Less, Caleb Palmer, Lindsey Weaver,

Box Office & House Managers

Anjali Bakhru, Jazlyn Compton, Skylar Cuminotto-Reis,

Angelina DeMonte, Shell Garcia, Chloe Hein,

Tess Henedy, Kim MacCormack, Alyssa Monteiro,

Afton Myers, Carlisle Robbins, Jillian Sullivan,

Box Office & Front of House Assistants

Amanda Li, Jillian Sullivan, Community Engagement/
Marketing Assistants

Angelina DeMonte, Administrative Associate

Regina Ashley, Development Assistant

Stage Managers 2024/25 Season:

Charlie Berry*, **Lisette van den Boogaard**,

Lucas Bryce Dixon*, **Shawna Dias Grillo***,

Polly Feliciano*, **Thomas M. Kauffman***,

Hazel J. Peters*, **Nerys Powell***

Set Construction:

The scenery for this production was constructed by
Wooden Kiwi Productions, LLC.

Additional Staff:

Melissa Wagner-O'Malley, Graphic Design

Belinda Thresher, Abella Publishing Services

Leslie Holmquist, Bookkeeping

*Denotes member of Actors' Equity Association



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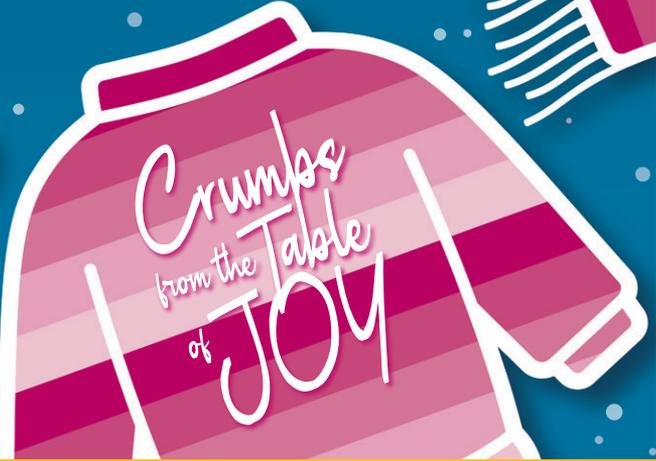
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