



For  
Peter  
Pan

on her **70<sup>th</sup>**  
Birthday

by  
Sarah Ruhl

PLAYING  
FEB 9  
- MAR 3

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## ARTISTIC NOTE

Sarah Ruhl's *For Peter Pan on her 70th Birthday* (2016) is structured like a musical composition. It isn't driven as much by conflicts as it is by themes which interact with and reply to each other, the central theme being, in Ruhl's words, "the refusal to grow up" in confrontation with "the inevitability of growing old." The brothers and sisters in *For Peter Pan* who find themselves forced to cope with older adulthood and death are drawn from Ruhl's mother and her siblings, and the title identifies the play as a birthday gift to Ruhl's mother, who played Peter Pan in a children's theatre as a teenager. As we all know, Peter Pan refuses to grow up, but the Darling children he takes to Neverland must return home and become adults. The same conflict, between trying to remain a child and needing to fulfill an adult role, is facing Ann, the character inspired by Ruhl's mother, as well as her brothers and sister.

This play is nostalgic in several ways. Ruhl has set the action in the 1990s, a time when political and cultural divisions could still be discussed rather than avoided. The brothers and sisters love each other and have fond memories of their childhood in Davenport, Iowa, in a stable and loving traditional Catholic family. They disagree, argue, tease, but even when they disagree they respect and care about each other, and they love their dying father in spite of his emotional remoteness. Their very vision of Peter Pan is nostalgic, being inspired by the 1950s musical *Peter Pan*, which in turn is derived from J. M. Barrie's 1904 stage play *Peter Pan, or The Boy Who Wouldn't Grow Up*.

Ruhl says that her play's three movements—not acts—are based on Japanese Noh drama in which a character meets, recognizes, and then dances with a ghost. Perhaps this means that the character has to see, identify, and finally accept a reality. The first movement, the most realistic, is about the loss of the father and the inevitability of growing old and dying. In the second movement, we see the dead father, who has left a stamp on each of his children even though he seems to ignore them. Is he really there, or is his memory merely strongly present in their minds so they can continue to feel like children? In the third movement, a fantasy, the siblings are on their own, playing children's roles but discovering that they must acknowledge their older selves and older bodies. This is dancing with the ghost, finding happiness in the midst of grief and fear. Loss and joy unite in the Epilogue, when Ann has a special moment with her father. The play is gentle, elegiac, tender, and whimsical as it confronts the need to accept the responsibilities of maturity, the indignities of old age, and the inevitability of death, tempered by the compensation of finding happiness in older age through family, faith, and accomplishments. It is a tribute not merely to Ruhl's mother but to everyone who wants to stay young but accepts the realities of age and loss.

—Susan Petit



*Sarah Ruhl*

## ABOUT THE PLAYWRIGHT

**SARAH RUHL** is an award-winning American playwright, author, essayist, and professor. Her plays include *The Oldest Boy*, *Dear Elizabeth*, *Stage Kiss*, *In the Next Room, or the vibrator play* (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*, *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced on Broadway and across the country as well as internationally, and translated into fourteen languages.

Originally from Chicago, Ms. Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award for mid-career playwrights, a Steinberg Distinguished Playwright Award, and a Lilly award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family.

*For Peter Pan on her 70th Birthday* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.  
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## PRODUCTION TEAM

### Director

Austin Edgington

### Stage & Production Manager

Kelly Weber Barraza

### Assistant Stage Manager

Catherine Porter, Skyler  
Riordan

### Costume Designer

Greet Jaspaert

### Set Designer

Louis Stone-Collonge

### Lighting Designer

Carsten Koester

### Sound Designer

Dan Holland

### Fight Choreographer

Dexter Fidler

## SHOW RUNTIME

approx. 90 min.

with no intermission

# For Peter Pan on her 70th Birthday

by Sarah Ruhl

## CAST

Monica Cappuccini... *Ann*

Bill Davidovich... *John*

Ronald Feichtmeir... *Michael*

Tannis Hanson... *Wendy*

John Mannion... *Jim*

Ray Renati... *The Father*

Nancy Martin... *Understudy*

*Special thank you to:*

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# CAST



**Monica Cappuccini's** (ANN) Bay Area credits include: *Over the River and through the Woods* (Jewel Theatre), *Cyrano* (TheatreWorks), *Born Yesterday* (Center Rep), *Show People* (Dragon Theatre), *The Coast of Utopia* (Shotgun Players), *Arcadia* (The Pear Avenue Theatre), *Cinderella and Romeo & Juliet* (African American Shakespeare Co.), *Master Class*, *Lettice & Lovage and Leading Ladies* (Hillbarn Theatre), *The Play about the Naked Guy* (Impact Theatre), *Eurydice* (Palo Alto Players), *The Diary of Ann Frank*, *Top Girls* (CustomMade Theatre), *Equus* (City Lights Theater Co), and *Lend Me a Tenor* (Livermore Shakes).



**Bill Davidovich** (JOHN) is thrilled to be working with the Pear Theatre again, where he performed in *The Illusion* and *Pear Slices*. He has performed throughout the San Francisco Bay Area with various theatre groups, among them City Lights Theatre Company, the Dragon Theatre, Arclight Repertory Theatre, Berkeley Players, Hillbarn Theatre, Los Altos Conservatory Theatre and Bus Barn Stage Company. Among his favorite roles have been as the Judge/Caiaphas in *The Last Days of Judas Iscariot*, Iago in *Othello*, Oberon in *A Midsummer Night's Dream*, David Kahn in *Social Security*, Ken Gorman in *Rumors*, Bill in *Making God Laugh* and Jerry in *Show People*. Bill has appeared in industrial films and has trained at the American Conservatory Theatre and with Voicetrax. He earned his BA in Drama at San Francisco State University.

# CAST



**Ronald Feichtmeir** (MICHAEL) is pleased to return to the Pear again, after a pandemic enforced hiatus. Ronald is a Mountain View native. He is proudly a recent graduate of American Conservatory Theater's (ACT) Summer Training Congress, up in San Francisco. When he's not doing plays he very much enjoys taking acting classes through ACT, and Berkeley Rep Theatre School. Recently he played Edward Markley in *Radium Girls*, at Foothill College. Credits at the Pear Ave. Theatre include *The Curious Incident of the Dog in the Night-Time*, *A Millionth Production of a Christmas Carol*, *The Tempest*, *The Cherry Orchard*, and *Super-Villain!*



**Tannis Hanson** (WENDY) is delighted to be making her return to The Pear Theatre, having last performed as Belinda in *Noises Off*. 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: 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*. Commercial work: Chevy, Progressive, Dairy Queen, Kaiser Permanente, La Quinta Hotels, Time Warner Cable. Tannis earned her MFA in Acting from California State University, Long Beach. Currently, she teaches and directs Theatre at Castilleja and is grateful for her amazingly curious students as well as her dedicated and collaborative colleagues.

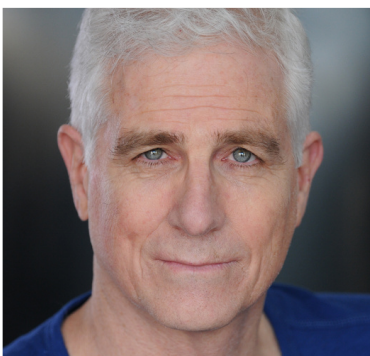
# CAST



**John Mannion** (JIM) is thrilled to perform his debut at The Pear Theatre in this uniquely sentimental piece, while still technically retaining his run of playing villains. John emerged in 2020 from a 20-year off-stage hiatus (toiling away as a B2B advertising/marketing executive and proud, supportive Dad). Since resurfacing, he's gotten even busier – *Sweeney Todd*, *Big Fish* (Sunnyvale), *The Producers*, *Perfect Arrangement*, *Gypsy* (Hillbarn), *Rumors*, *Bright Star* (Coastal Rep), *Drood*, *Roe*, *The Diary of Anne Frank* (Foothill), *The Odd Couple* (Tabard), *Shoshana in December* (Custom Made + Z Space), *All Together Now* (Palo Alto Players). Decades ago, John was a musical theater director (Stanford), improv/sketch performer (Mumblypeg, ComedySportz), and rock musician/vocalist. Huge thanks to his talented wife and daughters, mother, in-laws, Studio A.C.T., and treasured friends for their encouragement. Next up, *Something Rotten!* at Hillbarn.



**Nancy Martin-Kern** (UNDERSTUDY) is thrilled to be involved with this incredible production and working at the Pear for the first time. Her last performance was at Pacifica Spindrift Players in *Vanya, Sonia, Masha and Spike* as Sonia. Other favorite credits include *Lady MacBeth*, *Madame Ranevskya* in *The Cherry Orchard*, *Ruth* in *Blithe Spirit*, *Lady Bracknell* in *The Importance of Being Earnest*, *Lorinda* in *It Can't Happen Here*, *Dotty* in *Noises Of* and *Sister Aloysius* in *Doubt*. Over the holidays, Nancy had great fun co-directing *White Christmas* with her daughter Emily at Coastal Repertory. She received her education at UCSB with majors in English and Theater and has an MA in Drama Therapy. She is currently teaching 5th and 6th graders at a small Special Ed school in San Carlos and just retired from teaching Drama for 19 years at Carlmont High School in Belmont.



As one of the founders of the Pear Theatre, **Ray Renati** (THE FATHER) is thrilled to be back on the Pear stage after a seven-year hiatus. His last appearance was in Anne Nelson's *The Guys* with Pear founder Diane Tasca. Other Pear appearances include *Lee* in *True West*, *Henry Higgins* in *Pygmalion*, *Neil* in *Quality of Life*, *Gus* in *CTRL + ALT + DELETE*, *Arthur* in *Superior Donuts*, as well as several other roles. He also directed award-winning productions at the Pear, including *Death of a Salesman*, *Pick Up Ax*, *The Baltimore Waltz*, and *Mrs. Warren's Profession*, among many others. Ray attended the Royal Academy of Dramatic Art, where he received the certificate for "Acting Shakespeare" and portrayed Antonio in *The Merchant of Venice* on the RADA stage. In addition to his acting career, Ray is also the host of the Green Room On Air podcast, which you can explore further at [greenroomonair.com](http://greenroomonair.com) or [rayrenati.com](http://rayrenati.com).

# PRODUCTION TEAM

**Austin Edgington** (Director) Austin Edgington is an actor, director, and writer whose work spans radio, stage, and screen in Australia and the United States. Directing credits include *True West*, *Translations*, *The Mad Dog Blues*, *Show People*, *The American Dream* and more. Acting credits include *Hair*, *You Can't Take It With You*, *Romeo & Juliet*, *The Three Sisters*, *Confessions*, *Gravedigger*, *Mother Goose*, *Phar Lap*, *Bus Stop*, *The Taming of the Shrew* and more. Writing credits include *The Pulse of the Planet*, and *Will*, an original screenplay.

**Dan Holland** (Sound Designer) (he/him) is a sound designer, production manager, and audio technician based in San Jose. He holds a B.A. in Theatre & Performance Studies from Stanford University and serves as Assistant Production Manager & A/V Technician at City Lights Theater Company and as Sound Supervisor at TheatreWorks Silicon Valley. Recent credits include *ReOrient Festival* (Production Manager, Golden Thread Productions), *The 25th Annual Putnam County Spelling Bee* (A1/Sound Supervisor, TheatreWorks Silicon Valley), and *Clue* (Sound Designer, San Francisco Playhouse). Hear his work next in San Francisco Playhouse's production of *The 39 Steps*. [www.dan-holland.com](http://www.dan-holland.com)

**Greet Jaspaert** (Costume Designer) loved working at The Pear for the first time. In the past year, Greet was production manager for *As You Like It* (Tri-School Productions), stage manager for *Rumors* (Coastal Rep), costumer for *Misery*, *Matilda* and *Seussical* (Palo Alto Players, Woodside Musical Theatre) and scenic painter/props designer for *Significant Other* and *Heroes of the Fourth Turning* (Los Altos Stage Company). She really enjoyed performing in *White Christmas* at Coastal Rep in December and hopes you will go see *Boeing Boeing* (playing at Coastal Rep until 2/17). Many thanks to her family and friends for putting up with her theater absences and to the audience for supporting live theater!

**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.



# PRODUCTION TEAM

**Carsten Koester** (Lighting Designer) became involved in producing theater in Brussels, Belgium a little over 20 years ago. He has worked backstage in many capacities that involve climbing up ladders in dark corners with electric cables in hand – sound, lights, projections, and set building. After relocating to the Bay Area in 2015, Carsten has worked with Tabard Theatre, where he was resident lighting designer and technical director, and more recently with the Pear Theatre, Palo Alto Players, Silicon Valley Shakespeare, Sunnyvale Community Players, and City Lights. He is excited to return to Pear Theater for this production of *For Peter Pan*.

**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.

**Kelly Weber Barraza** (Stage & Production Manager) is ecstatic to be in her 10th season here at The Pear Theatre. Some of her favorite Pear productions are *Noises Off*, *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, and Baxter.

**Catherine Porter** (Assistant Stage Manager) is thrilled to be returning to The Pear in her first ASM role. Catherine directed *The Last Five Years* as part of The Pear and SCP's first inaugural Studio Series. Catherine has also performed as a vocalist in the Pear Pressure Cabaret series and read for the Queen in a staged reading of *Unclaimable*. Catherine's other credits include Nicola in *Kinky Boots* (RCCT, ROLT u/s, CLTC u/s), *Urinetown*, *The Little Mermaid*, *Sweeney Todd* (SCP), *The SpongeBob Musical* (PAP), and *Into the Woods* (FMT). By day, Catherine manages a team of Electrical Engineers at Intuitive (maker of the da Vinci surgical system).

**Skyler Riordan** (Assistant Stage Manager) is thrilled to be back as in-house crew member 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.

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David Falconer

Joyce Farnsworth & Cliff Young

Richard Feldman

Jake Fong

Matthew Fyffe

Lisa Guevara

Eleanor Hansen

Barry Hayes

David Heine & Chrisula Bloore

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Mildred Jones

Jeff Kellem

Ellen King

Luba Kipnis

Shirley Kynn

Jason Lai

Patricia Levinson

Joe Margevicius

Pamela McKee

Andrew Mendelsohn

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