

director's notes

Winston Churchill was once asked whom he would like to meet and talk with in the afterlife, and he replied, without hesitation, "Oscar Wilde."

Oscar Wilde was born on October 10, 1854, and was given the names Oscar Fingal O'Flahertie Wills Wilde. He was educated at Trinity College, Dublin and Magdalen College, Oxford. He distinguished himself at Oxford and true to his doctrine of beauty, established himself as the "Apostle of Aestheticism." Oscar drew attention to himself by the eccentricity of his dress. The sight of him in a velvet coat edged with braid, knee-breeches, black silk stockings, a soft loose shirt and a large flowing tie, was bound to arouse indignant curiosity.

In 1881 his collected poems were published, and in 1882, being short of money, he was persuaded to go on a lecture tour of America (which did include Omaha). This proved to be a brilliant success and he returned to England in 1883, covered if not with glory, at least considerable notoriety. In 1891, Wilde's only novel, *The Picture of Dorian Gray*, was published. That same year, he wrote his first dramatic success, *Lady Windermere's Fan*, which he described as "one of those modern drawing-room plays with pink lampshades." It was produced at the St. James Theatre in 1892 and there were loud cries of "Author!" at the play's end. Wilde came to the stage and said: "Ladies and gentlemen, I have enjoyed this evening immensely. The actors have given us a charming rendering of a delightful play, and your appreciation has been most intelligent." He followed this success with *A Woman of No Importance* in 1893 and the pinnacle of his success, *The Importance of Being Earnest*, on February 14, 1895. At this time two plays of his were drawing crowded audiences, and actor/managers were begging him to write for them.

One of Wilde's most interesting and entertaining books is *Intentions* which includes the essay, *The Critic as Artist*. Its subtitle, "Some remarks upon the importance of doing nothing" shows the curious charm the word "importance" had for him; it occurs in the titles of two of his plays, and is constantly cropping up in his essays. It is almost as though the word held a strange sonorousness for him and that he liked to roll it, if not round his tongue, then round his mind. We hope that his wonderful words will continue with you as well, long after tonight's performance.

- Dr Bill Hutson
Director



Department of Fine & Performing Arts

Roger Aikin - art history - *Department Chair*
Bill Hutson - theatre - *Associate Chair - Performing Arts*
Michael Flecky, S.J. - photography - *Associate Chair - Visual Arts*

Theatre

Alan Klem - *Theatre Coordinator*
Timothy M. Combs - *Technical Director*
Michael J. McCandless - *Building Operations Director*
Wendy Stark - *Costume Designer*
Bill Van Deest - *Scenic Designer*

Music

Carole Seitz - *Music Coordinator*
Fred Hanna
Marilyn Kielniarz
Adjunct Music
Katrina Ahl - flute/piccolo
John Bennett - chorus/piano
Craig Bircher - trumpet
Mary Bircher - harp
Margaret Carpenter - violin/viola
Ron Cooley - guitar
Ken Kielniarz - euphonium/tuba
Paul Koenig - voice
Elaine Majors - piano
David Moore - music education
Margo Romig-Motycka - violin/viola
Louis Stout - horn
William Ritchie - string bass
Claudette Valentine - chorus/piano
Luigi Waites - percussion
Eugene Williams - clarinet/saxophone
Margaret Wilmeth - cello
Jay Wise - trombone

Dance

Valerie Roche - *Dance Coordinator*
Adjunct Dance
Lynn Nevin
Patrick Roddy

Visual Art

Littleton Alston - sculpture
G. Ted Bohr, S.J. - art history - *Gallery Director*
Bob Bosco - painting
Don Doll, S.J. - photography - *Charles & Mary Heider Endowed Jesuit Faculty Chair*
Jerome K Horning - ceramics
John Thein - printmaking

Staff

Robert Caudillo - *Promotions Coordinator*
Elaine Witt - *Department Secretary*

The Importance of Being Earnest



Oct 15-18 and Oct 29 - Nov 1, 1997

all performances at 8pm

Main Stage

Lied Education Center for the Arts
24th & Cass Streets on the
Creighton University Campus

The **Importance** of **Being Earnest**

a comedy by
Oscar Wilde

Bill Hutson

Director

Bill Van Deest

Scene/Lighting Designer

Wendy Stark

Costume Designer

NOTICE

**the use of cameras or other
recording devices is strictly
prohibited during performances.**

**The Importance of Being Earnest
is produced in cooperation with
Samual French, Inc.**

cast

John Worthing **Brent Tierney**

Algernon Moncrieff **Andrew Brooks**

Rev. Canon Chasuble **J. Matthew Kelehan**

Merriman **Robert Valenta**

Lane **Luke Harrison**

Lady Bracknell **Wendy Stark**

Gwendolen Fairfax **Danielle Young**

Cecily Cardew **Mary Beth Penisten**

Miss Prism **Nicole Cannon**

Scenes of the Play

Act I

**Algernon Moncrieff's flat in Half Moon
Street, W., London**

Act II

The garden at the Manor House, Woolton

Act III

**The garden and drawing room of the
Manor House, Woolton.**

Time: 1895 Place: London

**There will be two
10 minute intermissions between Acts.**

production staff

Technical Director Timothy M. Combs

Charge Scenic Artist Bill Van Deest

Assistant Lighting Design Krystal Anne Kremla

Scenic Artists Brian Jude Beacom,
Krystal Anne Kremla

Stage Manager Helen Stunkard

Sound Design Jerilyn Marie Buresh

Props Master Jerilyn Marie Buresh

Light Operator Rick Silva

Sound Operator Denise Chapman

Costume Construction Tammy Krumland, Dena Smith,
Erin Dunn, Jerilyn Marie Buresh,
Erin Cavanaugh, Sharee Eggleston,
Paula Clowers, Mary Applegate,
Ann Combs, Tom Colling

Costume Running Crew Jenni Taylor, Erin Dunn,
Tammy Krumland

Wigs Wendy Stark

Millinery Donna Perry

Makeup Design Jenni Taylor

Butterfly Design Krystal Anne Kremla

Running Crew Tom Colling, Tammy Krumland,
Erin Dunn, Hafeez Mohd Izzuddin

Set & Lighting Crew Joe Freund, Jerilyn Marie Buresh,
Travis Ansen, Pat Fay,
Lance Biel, Rick Silva

Box Office Kelly Goodall

House Manager Elizabeth Mangrich

special thanks

Historical Society of Douglas County

Omaha Community Playhouse