

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

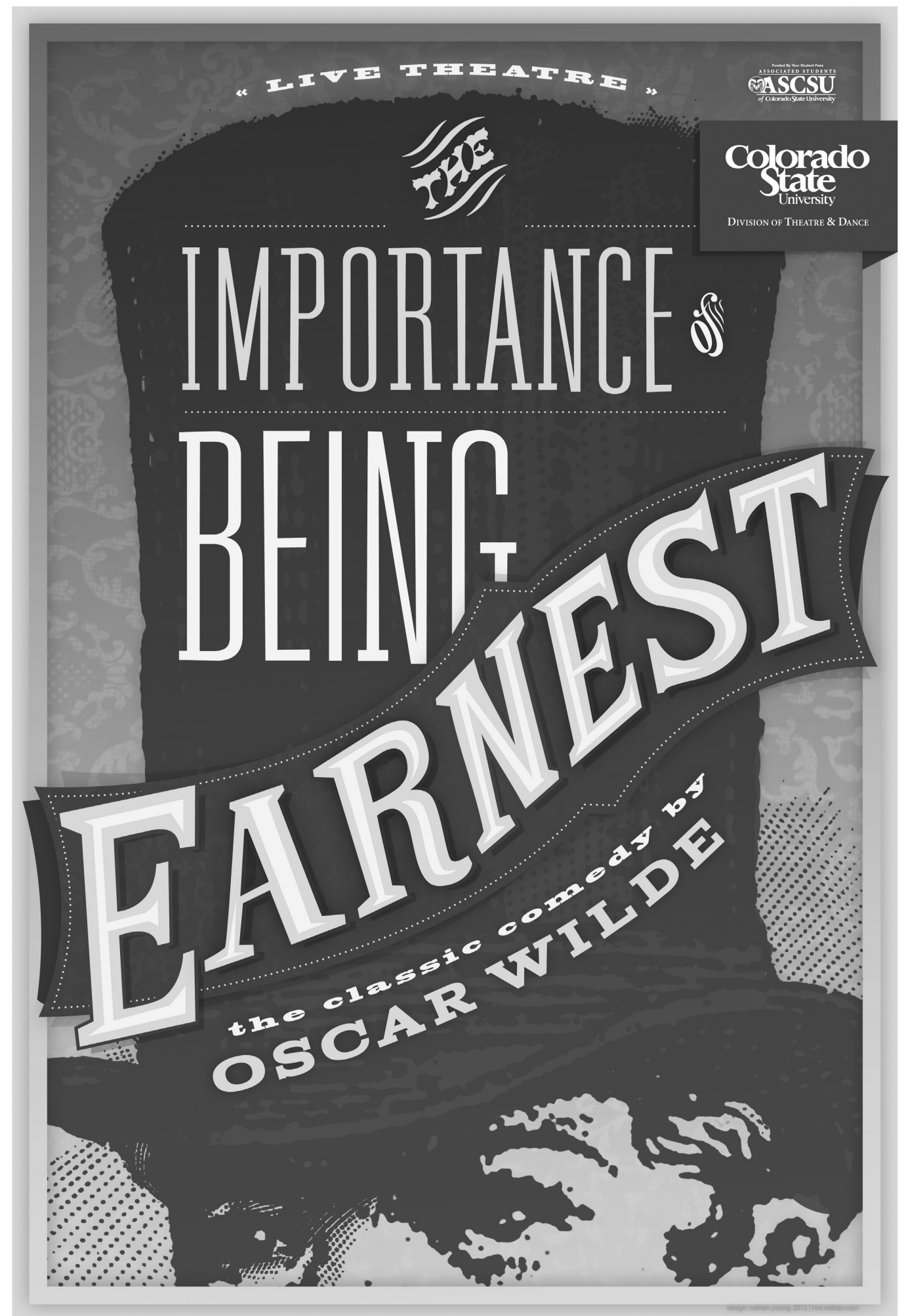
**The Kennedy Center American College Theater Festival™ 44,
part of the Rubenstein Arts Access Program,
is generously funded by David and Alice Rubenstein.**

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the Dr. Gerald and Paula McNichols Foundation,
The Honorable Stuart Bernstein and Wilma E. Bernstein, and
the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



Colorado State University Theatre



The Importance of Being Earnest



A TRIVIAL COMEDY FOR SERIOUS PEOPLE

BY OSCAR WILDE

John Worthing, J.P., <i>of the Manor House, Woolton, Hertfordshire</i>	Mr. KIERNAN ANGLELY
Algernon Moncrieffe, <i>his friend</i>	Mr. SETH KLUSMIRE
Rev. Canon Chasuble, <i>D.D., Rector of Woolton</i>	Mr. REECE ALBRECHT
Merriman, <i>Butler to Mr. Worthing</i>	Mr. MATTHEW DISHMAN
Lane, <i>Mr. Moncrieffe's manservant</i>	Mr. JACOB KNOWLES
Lady Bracknell	Mr. TIM GARRITY
Hon. Gwendolen Fairfax	Miss JACQUELYN WOOD
Cecily Cardew, <i>John Worthing's Ward</i>	Miss BRENNA OTTS
Miss Prism, <i>her Governess</i>	Miss MARGOT GIRERD-BARCLAY

Act I	Algernon Moncrieffe's Flat in Half Moon Street, W. (intermission – 10 minutes)
Act II	The Garden at the Manor House, Woolton (intermission – 10 minutes)
Act III	Morning-Room at the Manor House, Woolton

Every Evening at 7.30pm April 12, 13, 14, 19, 20, 21, and 22 in the UNIVERSITY THEATRE

THE LAY OUT FOR THIS CAST LIST IS MODELLED ON THE ORIGINAL PREMIER PRODUCTION OF THE PLAY AT THE ST. JAMES'S THEATRE, LONDON, ON VALENTINE'S DAY, THURSDAY FEBRUARY 14TH IN 1895.



Production Team Profiles (continued)

BRITTANY LEALMAN (*Properties Designer*) - Brittany Lealman is a junior technical theatre major. Brittany has worked on nine mainstage productions at CSU. Her prop background includes: *Dog Sees God*, *All My Sons*, and *The Kafka Project*. This summer she will be working as a properties intern with the Berkshire Theatre Festival in Massachusetts.

SANDRA FRYE (*Costume Designer*) - Sandra Frye is a member of the faculty at Colorado State University where she teaches Costume Design and Construction and also serves as the Costume Shop Manager. At CSU, Sandra has designed costumes for twelve Theatre and Opera productions for the last four years. Concurrently has designed for two local production companies, Bas Bleu's Theatre and Opera Fort Collins. Sandra comes to CSU with extensive professional experience; in Los Angeles she worked in the entertainment industry for almost a decade designing costumes for both film and television. Among the actors she has styled and costumed are George Kennedy, Stella Steven, Steve Guttenberg, Jay Mohr, Cindy Williams, Ed Begley Jr., Russell Wong, C. Thomas Howell, Lee Arenberg, Kevin McCorkle, Joan Chen, Crystal Bernard, and Kelly Hu. Her additional professional experience consists of thirteen years in the Apparel industry in Fashion design and construction. Sandra is a member of the Colorado film commission.

PRICE JOHNSTON (*Sound Design*) Price Johnston's career in design has spanned theatre, dance and opera in both the U.S. and abroad. With work in cities such as New York, Chicago, Los Angeles, Moscow, Athens (Greece), London, Atlanta, St. Petersburg (Russia) and Denver, he has designed over 130 productions. His credits include the World Premiere of Jomandi Productions - *Lavender Lizards Lilac Landmines: Layla's Dream* by Tony nominated playwright Ntozake Shange (14th Street Playhouse – Atlanta, GA and the 2004 National Black Theatre Festival), the Off-Broadway production of *Two Rooms* (Trilogy Theatre & New York), *Guys & Dolls* (2000 British Tour), and the World Premieres of *Huckleberry Finn: The Musical*, and *A Southern Christmas Carol* (Cotton Hall Theatre), written by award winning playwright/director Rob Lauer. Johnston's recent work includes Janis Brenner's *Lost/Found/Lost* (Isadora Duncan International Dance Festival – Kransnoyarsk - Russia), The 2008 Jeff Award Winning Production of *1776* (Chopin Theatre – Chicago), *Passiones* (Athenaeum Theatre – Chicago), *Angels in America* (Moss Performing Arts Center – Grand Junction), Lighting Supervisor for the International Touring Company - David Dorfman Dance: *Underground* and *The Pee-Wee Herman Show* (Club Nokia Theatre – Los Angeles). Johnston holds a Masters of Fine Arts in Lighting Design from the University of Florida and a Bachelors Degree in Theatrical Design from Mesa State College in Colorado.

BEKAH MUSTAIN (*Stage Manager*) - Bekah Mustain is a senior Theatre major graduating in the not so distant future. In her three years at CSU she has enjoyed performing and working behind the scenes on many a show. This is also her senior thesis and she is very grateful to have gotten to work with such classy folk.

DR. ERIC PRINCE (*Artistic Director*) - Professor in Theatre and Director of CSU's Center for Studies in Beckett and Performance, a former director of the British National Student Theatre Company and a Kennedy Center regional playwriting chair. Eric has directed extensively in the UK and in Europe – his CSU productions include: *Hamlet*, *Much Ado About Nothing*, *Romeo and Juliet*, *Waiting For Godot*, *Endgame*, *The Caucasian Chalk Circle*, *Oh What A Lovely War*, *Little Shop of Horrors*, *The Pirates of Penzance*, *Private Lives*, *The Birthday Party*, *Every Good Boy Deserves Favor* and his own work *The Vision of the Pilgrims of San Isidro*.

JANELLE SUTTON (*Hair/Make-Up Design*) - Janelle Sutton is delighted to be employed by her alma mater Colorado State University (CSU) in the Music, Theatre, and Dance Department serving as the Costume Shop Technician. She recently received the award, "Outstanding Costume Design Achievement" for her work in *The Kafka Project* which is selected to perform at this year's KCACTF regional festival. In 2011 she received her Masters of Science in Apparel and Merchandising concentrating in Psychology of Dress and Historic Costume from CSU. In 2008 she received her Bachelor of Arts in Technical Theatre Design with a concentration in Costume Design from CSU as well. She has designed the costumes for *The Kafka Project* (CSU) *Sweeney Todd* (CSU Opera Theatre), *Lend Me a Tenor* (Bas Bleu Theatre Co.), *Vaughn*, *New Mexico Christmas Eve 1956* (Bas Bleu Theatre Co.), *A Midsummer Nights Dream* (CSU) *As You Like It* (OpenStage Theatre Co.), *Catastrophe* (CSU Center for Studies in Beckett and Performance), *A Year of Frog and Toad* (Children's Theatre Company of Sioux Falls, SD).

DEIDRE RAPH (*Lighting Designer*) - Deidre Raph is a recent graduate of the theatre department. She now serves as the Master Electrician for the University Center of the Arts. Her previous designs include projections design for *Sweeney Todd* and *A Few Good Men*, lighting design for *Fall Student Dance Concert* and *Twelfth Night*. She feels very honored to be a part of a wonderful department and looks forward to what her future has in store for her.



Cast Profiles

REECE ALBRECHT (*Dr. Chasuble*) - Reece Albrecht is a sophomore and a double major in Theatre and Business at CSU. Acting at CSU includes *A Few Good Men*, *The Little Prince*, *The Gondoliers*, and *Zombies from the Beyond*. Reece also works at Colorado State University as a mascot and would like to thank his family and friends for all their help over the years.

KIERNAN ANGLE (*Jack Worthing*) - Kiernan Angley is a Business Major/Theatre Lieutenant coming around the track one last time on his victory lap at CSU. Acting includes Paris in *Romeo and Juliet*, Matt in *Dog Sees God*, and Daniel Kaffee in *A Few Good Men*. Kiernan cannot wait to graduate and take on the real world, punching it in the face until it makes him famous.

MATT DISHMANN (*Merriman*) - Matt Dishmann is a sophomore Human Development and Family Studies major. This is his first performance since middle school although he has enjoyed working in various theater classes since arriving at Colorado State University. Matt loves sports, theater, and taking nice long romantic walks with his fellow RAs through Westfall Hall.

TIM GARRITY (*Lady Bracknell*) - Tim Garrity is a sophomore Theatre major. Acting at CSU includes: *Major Malone*, *Zombies from the Beyond*; *Annibale*, *The Gondoliers* and Hamm in *Endgame*. Tim is excited to be a part of this production - a lady's touch was needed.

MARGOT GIRERD-BARCLAY (*Miss Prism*) - Margot Girerd-Barclay is a French/American student who has spent her childhood and youth living in eight different countries. She is working for a degree in Performing Arts, Speech Education and French at Colorado State University. Margot has had the pleasure of being in CSU's Gala performance of *All in the Timing*, as well as the Summer Shakespeare performance

of *Twelfth Night*, where she happily played two men. Margot wants to thank all of the members of her Colorado family and her wonderfully "Awkward Westfall" staff for being supportive of her craziness all year.

SETH KLUSMIRE (*Algernon Moncrieff*) - Seth Klusmire is a sophomore History/Theatre major. Seth has appeared in the YPO produced musical, *Zombies From the Beyond*, as Trebton Corbett and in the CSU Opera *Sweeney Todd* as Jonas Fogg. Seth modestly considers himself to be a street walking cheetah with a heart full of napalm but he likes Oscar Wilde.

JACOB KNOWLES (*Lane*) - Jake Knowles has performed in a handful of theatrical productions before college and has wide experience in the National Forensics League for interpretative humorous and dramatic acting. He qualified for the National tournament in the summer of 2011. Apart from the NFL (not the National Football league), acting includes: *Dead Man Walking*, *To See the Stars*, and *Canned Hamlet*. This role is his first for the CSU Theatre

BRENNA OTTS (*Cecily Cardew*) - Brenna Otts is a freshman Theatre major at Colorado State University. Acting, before CSU, includes the lead as Alice in *Go Ask Alice*, Mary Hatch in *It's A Wonderful Life* and Bet in The Magic Circle Players' production of *Oliver*. This is Brenna's first main stage role for CSU, and hopes for many more shows to come.

JACQUELYN WOOD (*Hon. Gwendolen Fairfax*) - Jacquelyn Wood is an English education major and theatre minor in her sophomore year at CSU. Acting includes roles for *All in the Timing*, *Le Petit Prince*, and *Twelfth Night*. Jacqueline has been head over heels for theatre ever since she can remember and hopes someday to pursue teaching both English and theatre after college. This experience has been incredible and she would like to thank everyone who has encouraged her with their love and support.



Production Team Profiles

SUSAN CRABTREE (*Scenic Design*) - Susan Crabtree teaches Scenic Design and Scenic Painting at Colorado State University. She has been working in the theatre as a scenic designer, scenic artist, and author, Scenic Art for The Theatre, for twenty-five years. In Denver she is the proprietor of Crabtree Scenic and Specialty Painting and works on her studies in the Ph. D. in general Theatre at the University of Colorado.

ROBYN DULYE (*Dramaturg*) - Robyn Dulye is a senior Theatre major and has spent her time at CSU studying, performing and working creatively for the department. Some favorite moments include: performing as Margaret in *Much Ado About Nothing*, studying abroad in London with Dr. Prince, and directing for the YPO. She hopes to someday teach theatre at a University level and forever be involved in the crazy wonderful world of theatre.

Directed by Eric Prince

Scenic Design by Susan Crabtree

Lighting Design by Deidre Raph

Sound Design by Price Johnston

Costume Design by Sandra Frye

Hair/Make-Up Design by Janelle Sutton

Properties Design by Brittany Lealman

Production Stage Manager, Bekah Mustain

Assistant Stage Manager, Melissa Michelson

Dramaturg, Robyn Dulye

Production Team

Producing Technical Director . . . Nathan "Cory" Seymour	Costume Shop Technician Janelle Sutton
Assistant Technical Director/. Brandon Ingold	Assistant Lighting Designer Tory Sheppard
Shop Foreman	Associate Sound Designer David Culp
Production Administrator/. Maggie Seymour	Assistant Sound Designer. Parker Stegmaier
Paint Shop Supervisor	Assistant Costume Designer Siobhan Gleason
Costume Shop Supervisor Sandra Frye	Assistant to the Properties Designer. . . . Trevor Grattan
Master Electrician Alex Ostwald	Director of Marketing & Publicity Jennifer Clary
Charge Artist Evan Johnson	Events Manager Eileen May Krebs
Master Carpenter Seth Walter	Lobby Display Robyn Dulye
Master Rigger Brandon Ingold	Poster Design. Nathan Young
Scene Shop Technician/. Annaleigh Timmerman	
Props/Scenic Painting	

Technical Crew

Light Board Operator Keili Elliott	Electricians Mabelle Selken, Tim Werth,
Sound Board Operator Ashley Longhill	Bryan Hudson, Tony Vessels, Bre Haner,
Victorian Stage Crew Kailey Buttrick, Susan Downing,	Richie Muller, Chelsea Case, Kryssi Miller,
Keili Elliott, Ashley Longhill,	David Culp, Analie Foland, Melissa Michelson,
Melissa Michelson, Trevor Grattan	Andrew Killion, Ashley Longhill, Siobhan Gleason,
Wardrobe/Hair and Make-up Crew . . . Noelle Dingman,	Nichole Andrus, Amy Garland, Tucker Lehman,
Jessica Galvan, Siobhan Gleason	Aron Villanyi, Keili Elliot, Hannah Baldus
Carpenters Reece Albrecht, William Bundy,	Scenic Artists. Mackenzie Mulligan, Graham Lier,
Kailey Buttrick, Trevor Grattan, Kaylen Higgins,	Jen Stone, Michelle Singh, Kortney Hanson,
Bekah Mustain, Karl Perry, Alex Pierce,	Sophia Guerrero-Murphey, Bailee Baxter,
Stephanie Roberts, Ali Scordato	Bonnie Prewitt, Kira Mazzola, Susan Downing
	Costume Construction Noelle Dingman,
	Rachel Edrich, Ally Fletcher, Siobhan Gleason,
	Allison King, Katie Kramer, Kayla Morehead



Special Acknowledgement

Tamara Meneghini, Assistant Professor, CU Boulder; Men's Wearhouse, Fort Collins; Bas Bleu Theatre, Fort Collins; CU Boulder Theatre Department; Gina and Gene at the Lincoln Center; Silvana Santinelli, CSU Music Faculty.

All posters and advertisements for Theatre & Dance are designed by Nathan Young.



Oscar Fingal O'Flahertie Wills Wilde: his life

- 1856 Born in Dublin on 15th October
- 1873-4 At Trinity College, Dublin
- 1874-9 At Oxford University
- 1884 Married Miss Constance Lloyd
- 1888 *The Happy Prince and other Tales* published
- 1891 *Lord Arthur Savile's Crime and other Stories* and *The Picture of Dorian Gray* published
- 1892 *Lady Windermere's Fan* produced in London
- 1893 *A Woman of No Importance* produced in London
- 1894 *Salomé* produced in Paris, and translated into English by Lord Alfred Douglas
- 1895 *An Ideal Husband* produced in London in January
The Importance of Being Earnest produced in London in February

Unsuccessful action for libel against the Marquis of Queensbury in March

Arrested, charged with homosexual behavior, tried, found guilty, and sentenced to two years imprisonment with hard labor
- 1897 Released from prison
- 1898 Settled in Paris, *The Ballad of Reading Gaol*, a poem about his experiences in prison, published in London
- 1900 Died in Paris on 30th November



Oscar Wilde was a flamboyant figure in London society. Over six feet in height, he enjoyed appearing in striking and what was for those days, shocking fashions. For example, he actually dared to wear a velvet jacket! Or a pale green tie!

He had been actively homosexual for several years when, in 1891, he met Lord Alfred Douglas. Wilde was attracted by his youth and good looks. The friendship between the two men infuriated Douglas's father, the Marquis of Queensberry, who tried unsuccessfully to interrupt the

first performance of *The Importance of Being Earnest*. Soon after this, he wrote an accusation that Wilde was homosexual on a visiting card and left it at Wilde's London club. Wilde prosecuted Queensberry for libel, lost the case and was then himself charged with having had homosexual relations with various men.

Even between 'consenting' adults, homosexuality was in those days a crime. Wilde was found guilty and sent to prison.

Traditionally English theatres had been small, intimate buildings, but by Victorian times they had begun to grow in size. For example, when, Drury Lane was rebuilt in 1812, it had a seating capacity of 3200. The size of such theatres made it difficult for the audience to hear the actors' speeches or to appreciate subtle acting. Consequently, spectacles became popular, including pantomime, melodrama and music-hall.

1850 saw the first performance of a play by Henrik Ibsen. This Norwegian writer is often called the father of modern theatre. Both his plays and those of the Russian writer, Chekhov, were very much more realistic than anything that had been seen earlier in the century. This new social realism quickly became popular and began to replace the more elaborate and less naturalistic spectacles.

Towards the end of the century, two new theatrical traditions began to develop. Writers like George Bernard Shaw regarded the theatre as a secular pulpit, while what became known as 'society drama' began filling the popular West End theatres. In particular, light comedy became a fashionable after-dinner entertainment for the middle and upper classes.

In 1891, Oscar Wilde wrote *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's Theatre in February, 1892 by George Alexander. There were loud cries of "Author!" at the end of the play and Wilde came on to the stage with a cigarette in his gloved hand and said 'Ladies and Gentlemen, I have enjoyed the evening immensely. The actors have given us a charming rendering of a delightful play, and your appreciation has been most intelligent. I congratulate you on the great success of your performance, which persuades me that you think almost as highly of the play as I do.'

In 1893 he had a similar success with *A Woman of No Importance*. His third major play, *An Ideal Husband*, had its first night on January 3 1895, and his last and most brilliant play, *The Importance of Being Earnest*, opened six weeks later. This was the pinnacle of Wilde's success. Two of his plays were filling West End theatres and managers were begging him to write new plays for their theatres. But before the year was over, Wilde was in prison and his career was in ruins.

The Importance of Being Earnest is a beautifully written and neatly constructed comedy. It is not a satire but a celebration of a way of life designed entirely for amusement. Since its first performance it has been unfailingly successful on stage and it is a tribute to its excellence that it is so frequently revived.



A Note from the Director

It is such a pleasure to direct my first play by the brilliant Irishman Oscar Wilde – and to see it staged so effectively by our wonderful team of faculty and students here at CSU. Those who know me, know that, although an Englishman, I am very close to the Irish, being a child of Liverpool, with an Irish heritage on my mother's side of the family (thank you Patricia Barbara Quinn), and a life-long artistic affair with Samuel Beckett (also Dublin born) as well as undying admiration for Dubliners James Joyce and W.B Yeats. Work on this play has opened my eyes and sensibilities to the remarkable genius of this man, his poetry, his individuality, and his sincerity and truth in art. Perhaps a strange thing to say when I have drilled it into our cast that "style not sincerity" is the thing as the honorable Gwendolen Fairfax puts it. Behind the mask of all Wilde's famous social posturing, and wit and celebrity, there was a man of the utmost sincerity. The tragic end to his life is well known – a victim to the hypocrisy, cant, and double standards of Victo-

rian society, and a victim of his own forbidden love for a younger man. At the time he was writing his best and *The Importance of Earnest* had crowned his career he was sentenced to two years of hard labor for indecent behavior. After his time in prison, a broken man, he wrote *The Ballad of Reading Gaol* (the prison to which he was condemned) and then wrote nothing more. In 1900 he died in a Paris hotel.

Some love too little, some too long,
Some sell, and others buy;
Some do the deed with many tears,
And some without a sigh:
For each man kills the thing he loves,
Yet each man does not die.

-- from *The Ballad of Reading Gaol*