PLEASE KEEP ALL CELL PHONES AND PAGERS TURNED OFF WHEN IN THE THEATRE. THANK YOU.

Please Note

Food and drink must not be brought into the theatre
The use of cameras or recording devices is strictly prohibited
Smoking is not permitted in the Noel Fine Arts Center
In the case of an emergency, ushers will assist audience members at each exit

Theatre & Dance Department productions are partially funded by the Student Government Association

The UWSP Department of Theatre & Dance is fully accredited by the National Association of Schools of Theatre and the National Association of Schools of Dance.

2012-2013 Theatre & Dance Faculty and Staff

Jim Carpenter Alan Patrick Kenny Associate Lecturer, Theatre Assistant Professor of Theatre

Sandy Childers Pamela Luedtke
Assistant Professor of Theatre Lecturer, Dance

Barbara Cirmo Tyler Marchant
Cutter/Draper, Theatre Assistant Professor of Theatre

Ruth Daniels Gary G. Olsen
Academic Department Associate Professor of Theatre
Wondy Dolan Theatre & Dance Department Chair

Wendy Dolan

Costume Shop Manager

Associate Instruction Specialist

Theatre & Dance Department Chair
BFA Design/Tech Program Coordinator
Stephen Trovillion Smith

Michael Estanich
Assistant Professor of Dance

Professor of Theatre
BFA Acting Program Coordinator

Jared Hanlin
Assistant Professor of Theatre
BA/BS Drama Program Coordinator

Jeannie Hill John Strassburg
Assistant Professor of Dance Dance Program Accompanist

Joan Karlen
Professor of Dance
Dance Program Coordinator

Michael Trudeau
Technical Director/Scene Shop Manager

Gregory Kaye Assistant Professor of Theatre

BFA Musical Theatre Program Coordinator



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.

Additional support is provided by the U.S. Department of Education, 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.

DIRECTOR'S NOTES

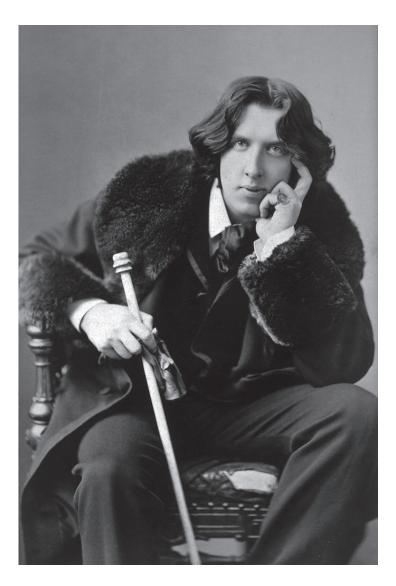
My three favorite comic playwrights are Oscar Wilde, Joe Orton and Martin McDonagh. All three revel in language, wit and taunting those in power. The latter two owe a great debt to Wilde, as they would freely admit, and while their work approaches his in style and hilarity, there may never be a play more absolutely delicious than the one you are going to see tonight.

What does Wilde satirize? Victorian society, in the person of Lady Bracknell, who makes a great deal of noise about family position but is willing to compromise if the price is right; Victorian morality, personified by the judgmental Miss Prism, who has a secret to hide; and even Victorian (melo)drama itself, which Wilde had written successfully but now made fun of with its secret identities and shocking third act revelations. He also makes fun of religion, the Victorian ideal of the fragile female and heroic male and – well, he makes fun of everyone, with fun as the operative word.

When I started researching the Victorian period in preparation for directing this play, I was struck by the fact that the tiny 1% of the population that lived in fashionable townhouses and on beautiful country estates were supported by the other 99% - including children - that labored in factories and led a very different life. While I could see some contemporary parallels, I didn't really want to lay a heavy social message on a play this frothy. Instead, I used the Industrial Revolution that began in England in the 19th century as a visual context for the world of the play: beautiful settings placed on an industrial base. Gregory Kaye, our new scenic designer, came up with a period engraving of a train station and a series of arched units complete with rivets that frame our three locations. Since London has always been famous for her massive train stations, and since one of those stations plays a specific role in the play itself, the choice seemed a good one. I added the idea that the Victorians travelled a lot and were fascinated by foreign architecture and design, which they often brought home in the form of souvenirs. Greg added that color to his design and came up with the beautiful set you see in front of you.

Greg and I are the only two faculty members involved in this production. EARNEST is UWSP's American College Theatre Festival entry and all the other actors, designers, and stage managers are students. Together they have created gorgeous costumes, wonderful lights, funny sounds, a lot of beautifully detailed period props and some hilarious performances. They have all worked very hard on this production and I am proud of all of them.

I hope you have a good time tonight. I know I will.



Oscar Wilde 1854-1900

The University of Wisconsin-Stevens Point Department of Theatre & Dance

Presents

The Importance of Being Earnest

by

Oscar Wilde

Director Stephen Trovillion Smith*

Stage Manager Emily Lowney

Sound DesignerCostume DesignerBrandon MixEmily Billington

Properties DesignerKyla Kinnamon

Lighting Designer
Oriana Dentici

Scenic & Projections Designer
Gregory T. Kaye*

Makeup/Hair Designer
Christy Siebers

Assistant DirectorTechnical DirectorPeter HargartenMichael Trudeau*

The Importance of Being Earnest

Cast

| Algernon Moncrieff | Blair Bowman |
|--------------------|---------------------------|
| Lane | Calum Bedborough |
| Jack Worthing | John Ford-Dunker |
| Lady Bracknell | Stephen Trovillion Smith* |
| Gwendolen Fairfax | Mona Maclay |
| Miss Prism | Molly Adams |
| Cecily Cardew | Ameara Wahhab |
| Dr. Chasuble | Nick Wheeler |
| Merriman | Stephen Campbell |

Setting:

<u>Prologue</u> Victoria Station, London 1867

Act One Algernon's Flat, London 1895

Act Two
Jack Worthing's Country House, Hertfordshire
The next day

Act Three The Same Later

There will be two ten-minute Intermissions.

* Denotes Faculty/Staff

Production Staff

| Dialect CoachJared Hanlin* |
|---|
| Assistant Stage ManagerMarisa Abbott, Christina Newby |
| Assistant Lighting DesignersTyler Turinske, Christopher Warren |
| Scenic Charge ArtistCecelia Hill |
| Properties TechniciansJohn Laedtke, Taylor Oleson |
| Costume Run CrewAlyssa Berube, Candace Buck Alison Moerke, Daniel Rigamer, Kellen Skidmore |
| Deck Run CrewNeal Javenkoski, Josie Kirsch, Niki Leinweber Emily Reeves, Tyler Sandblom, Marielle Schuchardt Ashley Stock, Carl Swanson |
| Costume Shop ManagerWendy Dolan* |
| Cutter/DraperBarbara Cirmo* |
| Scene Shop ManagerMichael Trudeau* |
| Costume Shop AssistantsMolly Adams, Emily Billington Grace Coyne, Hanna Gaffney, Cecelia Hill, Amanda Martin Daniel Rigamer, Christy Siebers, Micah Wallace |
| Scene Shop AssistantsTom Bebeau, Oriana Dentici, Ryan Eggers John Ford-Dunker, Alex Gudding, Abbey Immer, Hayden Kraus Jordan Krsnak, Brandon Mix, Ashley Stock, Carl Swanson, Joseph Tufte |
| Scene & Costume ShopTheatre & Dance Practicum Students |
| Academic Department AssociateRuth Daniels* |
| Theatre & Dance Office Student AssistantsAllegra Berglund Kailey Field and Tori Mittelman |
| House ManagersCourtney Groves, Kyle Martin Megan Schlefke, Lee St. Martin |
| Public Relations AssistantsTheatre & Dance Practicum Students |

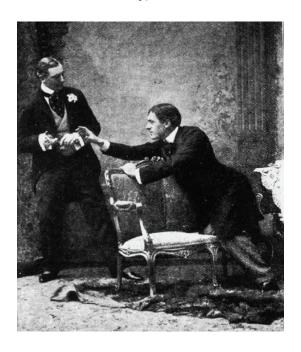
* Denotes Faculty/Staff

Acknowledgements

Kurtzweil's Antiques
Nicole Card



The Original Production of THE IMPORTANCE OF BEING EARNEST 1895



Meet the Company

- **Abbott, Marisa** (Assistant Stage Manager) Freshman BFA Design Technology major from Oconomowoc, WI.
- Adams, Molly (Miss Prism) Junior BFA Acting major from St. Louis Park, MN. Recipient of the Peet-Faust Scholarship.
- **Bedborough, Calum** (*Lane*) Freshman BFA Acting major from Oconomowoc, WI.
- **Billington, Emily** (Costume Designer) Junior BFA Design Technology major from Waupaca, WI.
- **Bowman, Blair** (Algernon Moncrieff) Freshman BFA Musical Theatre major from Cincinnati, OH.
- **Campbell, Stephen** (*Merriman*) Freshman BFA Musical Theatre major from Cedarburg, WI. Recipient of the Theatre & Dance Incoming Freshman in Musical Theatre Scholarship.
- **Dentici, Oriana** (*Lighting Designer*) Senior BFA Design Technology major from Milwaukee, WI.
- **Ford-Dunker, John** (*Jack Worthing*) Junior BFA Musical Theatre major from Fargo, ND. Recipient of the Theatre and Dance Incoming Freshman in Musical Theatre Scholarship.
- **Groves, Courtney** (House Manager) Senior BFA Musical Theatre major from Coon Rapids, MN.
- **Hargarten, Peter** (Assistant Director) Senior BFA Acting major from Sherwood, WI.
- **Hill, Cecelia** (*Scenic Charge*) Senior BFA Design Technology major from Mequon, WI. Recipient of the Anne Gilfry Schierl Fine Arts Award In Design Technology and the James Vorland Technical Theatre Scholarship.
- **Kinnamon Kyla** (*Properties Designer*) Senior BFA Design Technology major from De Forest, WI.
- **Laedtke, John** (*Properties Technician*) Senior BA Drama major from Waupaca, WI.

Meet the Company (continued)

- **Lowney, Emily** (Stage Manager) Sophomore BFA Design Technology major from Neenah, WI. Recipient of the Anne Gilfry Schierl Award for Incoming Freshman in Design Technology.
- **Maclay, Mona** (Gwendolen Fairfax) Junior BFA Acting major from Richland Center, WI. Recipient of the Theatre in London Scholarship.
- **Martin, Kyle** (House Manager) Senior BFA Musical Theatre major from Slinger, WI.
- **Mix, Brandon** (Sound Designer) Sophomore BFA Design Technology major from Manitowoc, WI.
- **Newby, Christina** (Assistant Stage Manager) Sophomore BFA Design Technology major from Cable, WI.
- **Oleson, Taylor** (*Properties Technician*) Sophomore BFA Design Technology major from Wisconsin Rapids, WI.
- **Schlefke, Megan** (House Manager) Sophomore BA Arts Management major from West Bend, WI.
- **Siebers, Christy** (Hair and Make-up Designer) Junior BFA Design Technology major from Milwaukee, WI.
- **St. Martin, Lee** (House Manager) Sophomore BA Drama major and Music minor from Stevens Point, WI.
- **Turinske, Tyler** (Assistant Lighting Designer) Junior BFA Design Technology major from Waukesha, WI.
- **Wahhab, Ameara** (*Cecily Cardew*) Freshman BFA Musical Theatre major from Greendale, WI.
- **Warren, Christopher** (Assistant Lighting Designer) Freshman BFA Design Technology major from Milwaukee, WI.
- Wheeler, Nick (Dr. Chasuble) Junior BFA Musical Theatre major from Moorhead, MN. Recipient of the Anne Gilfry Schierl Musical Theatre Scholarship.

BACKSTAGE

The Department of Theatre & Dance welcomes support for our educational and artistic activities through a variety of programs, including existing scholarships and endowments, special projects support, bequests and planned gifts. For more information about contributing to the Department of Theatre & Dance, please refer to the enclosed Backstage envelope, or contact

Tricia Lee at 715-346-3056

A special thank you to our Backstage supporters!

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