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 in notoriety, 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 sonorosity 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
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.

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cast

John Worthing ...................... Brent Tierney
Algeron 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

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Scenes of the Play

Act I
Algeron 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.

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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, Denae Smith, Erin Dunn, Jerilyn Marie Buresh, Erin Cavanaugh, Sharee Eggleston, Paula Clay, Mary Applegate, Ann Combs, Tom Collins
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 Collings, 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