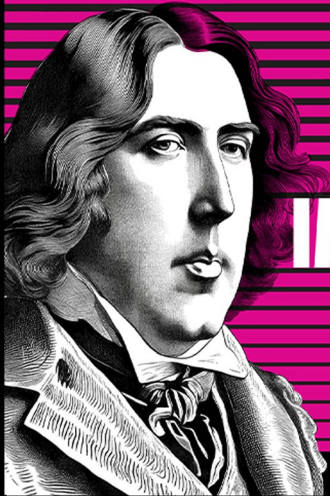


GIRLS NEVER
MARRY
THE MEN

THEY

FLIRT WITH

--- OSCAR WILDE



The
IMPORTANCE
of Being
EARNEST

DIRECTED BY MEREDITH MELVILLE



TEXAS A&M
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CHRISTI

DEPARTMENT OF
THEATRE & DANCE



**We thank the H-E-B Foundation for
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The Importance of Being Earnest

by Oscar Wilde

Between Acts 1 & 2, there is a 10-minute intermission.
Between Acts 2 & 3, there is a 5-minute intermission.
Total run time: 2 hours and 15 minutes.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO
AND/OR VISUAL RECORDINGS OF THIS PRODUCTION IS STRICTLY
PROHIBITED.

A NOTE FROM THE DRAMATURG

Oscar Wilde's subtitle for his play *The Importance of Being Earnest* is "A Trivial Comedy for Serious People." And, indeed, initially some critics found it empty of meaning when it premiered in 1895. Instead of his contemporary Bernard Shaw (whose plays like *Mrs. Warren's Profession* and *Pygmalion* stated their political philosophy quite plainly), Wilde had written a play that seemed to be full of cucumber sandwiches, witty dialogue, and not much else.

Even Wilde's earlier comedy *An Ideal Husband* (which was a hit, still playing in London when *Earnest* opened) featured a relatively weighty plot about blackmail and corruption. Was his new play merely a trivial romp, soon to be forgotten? The fact that we are still doing it today should tell you otherwise.

First, do not discount the power of that witty dialogue. One writer has estimated that *The Importance of Being Earnest* is the second most quoted English play of all time (after Shakespeare's *Hamlet*). Under all the jokes, though, the laughter hits its targets more slyly than it first appears. Mocking the plot manipulations of melodrama, the tidy resolutions of romantic comedies, and the propriety of the upper class's obsession with appearances, *Earnest* leaves virtually no aspect of Victorian society unscathed. With its hysterically funny epigrams and clever phrasing that turns expectations upside down ("Now produce your explanation and pray make it improbable"), the play seems to be subverting language itself.

All of this takes on additional meaning in light of what happened next. Shortly after *Earnest's* opening, both it and *An Ideal Husband* were forced to close unceremoniously after Wilde's arrest for 'gross indecency' (a term for homosexual activity). He was sentenced to two years' hard labor and emerged from prison a shell of his former cosmopolitan self. He died, aged 46, never writing another play.



The ultimate outsider (I neglected to mention he was an Irishman living in England), Wilde gave us this remarkable play as a life-giving force for laughter. Hopefully, no matter what problems you are facing, this is a reminder that it can refresh the soul to take the serious things trivially and to take the trivial things seriously.

A handwritten signature in cursive script, reading "Thomas A. Oldham".

Thomas A. Oldham, Ph.D.

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The Importance of Being Earnest

THE CAST
(in order of appearance)

| | |
|---------------------------|-------------------|
| Lane, Manservant | Durand Carson |
| Algernon Moncrieff | Nex Richard |
| John Worthing, J.P. | Justin Taylor |
| Lady Bracknell | Aniya Mosley |
| Hon. Gwendolen Fairfax | Angela Presser |
| Miss Prism, Governess | Kate Peveto |
| Cecily Cardew | Emilie Vanderford |
| Rev. Canon Chasuble, D.D. | Beau Laviolette |
| Merriman, Butler | Sean Murray |

THE SCENES OF THE PLAY

ACT I. Algernon Moncrieff's Flat in Half-Moon Street, W.

ACT II. The Garden at the Manor House, Woolton.

ACT III. Drawing-Room at the Manor House, Woolton.

PRODUCTION STAFF

| | |
|---|--|
| Director | Meredith Melville |
| Asst. Director | Noah Smith |
| Scenic Designer | Summer Laich |
| Costume Designer | Rosa M. Lazaro |
| Lighting Designer | Elba Emicente |
| Sound Designer | Rozlin Haynie |
| Hair & Makeup Designer | Jamie Grime |
| Wig Master | Maddie Clark |
| Intimacy Director | Meredith Melville |
| Dramaturg | Thomas A. Oldham |
| Stage Manager | Miranda Glidewell |
| Asst. Stage Manager | Ava Zabel |
| Properties Lead | Syd Urias |
| Asst. Costume Designer | Lisette Vargas |
| Asst. Dramaturg | Kye Bates |
| Technical Director/Scene Shop Supervisor | Jordan Bohl |
| Costume Shop Supervisor | Alexandra Shaw |
| Costume Crafts | Rosa M. Lazaro, Ryan Martin |
| Scenic Run Crew | Jude Rangel |
| Properties Run Crew | Anisah Ali |
| Wardrobe Run Crew Head | Tara Young, Sawyer Telford (second) |
| Wardrobe Run Crew | Sophia Arthurs, Cassy Castillo, Emma Pullin, Allyson Ripple |
| Hair & Makeup Run Crew Head | Maddie Clark |
| Hair & Makeup Crew | Izzy Cantu |
| Electrics Crew | Gabriella Gonzalez, Tyler McCoy, Ryan Perez-Castañeda |
| Light Board Operator | Ryan Perez-Castañeda |
| Sound Board Operator | Deandre Washington |

PRODUCTION STAFF (CONTINUED)

| | |
|---------------------------------|---|
| Scenic Construction Crew | Anisah Ali, Nathaniel Dawson, Alex Dore, Teodoro Garza, Zachary Harrison, Mackenzie Joshua, Karis Lemmons, Jhace Malone, Ryan Martin, Kamara Matthews, Drake McElyea, Marvin Molina, Sean Murray, Zoey Myers, Falin Parson, Jude Rangel, Ruby Rees, Marcus Sorto Diaz, Rhianna Torres, Emilie Vanderford, Deandre Washington, Rabekah White, Aleeyah Ybarra |
| Scenic Paint Crew | Morgan Busanet, Summer Laich, Angela Presser, Kailey Smith |
| Lead Stitchers | Cassy Castillo, Beau Laviolette, Ryan Martin, Alex Shaw, Marcus Sorto Diaz, Emily Soto, Lisette Vargas |
| Stitchers | Rylee Aguilar, Sophia Arthurs, Nathan Berman, Madi Coleman, Mark Gonzalez, Jamie Grime, Troy Haug, Dayanara Moreno, Kate Peveto, Emma Pullin, Sydney Rea, Nex Richard, Seth Riojas, Allyson Ripple, Lourdes Sosa, Emma Syrdal, Sawyer Telford |

The pre-show announcement was recorded by Aniya Mosley

| | |
|--------------------------------------|--|
| Marketing / Graphics Designer | Alison Frost |
| Production Photographer | Rosa M. Lazaro |
| Box Office | Dick DeLeon, Bella Carrillo, Meredith Melville |
| House Manager | Meredith Melville, Dick DeLeon |
| Front of House | Kye Bates, Sully Blanco, Juan Borrero, Michael Flores, Salem Herrera-Vela, Rynna Miori, Sai Nicholson, Finn Pool, Haley Sturgeon |

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Alison Frost, Department Chair of Theatre & Dance

Kevin Loeffler, Director of Theatre

Jilissa Cotten, Director of Dance

Rosa M. Lazaro, Professor of Theatre

Kelly Russell, Professor of Theatre

Meredith Melville, Associate Professor of Theatre

Marco Muñoz, Associate Professor of Theatre

Thomas A. Oldham, Associate Professor of Theatre

Sarah Gonzalez, Assistant Professor of Dance

Elba Emicente, Visiting Assistant Professor of Theatre

Jason Tate, Adjunct Professor of Fight Direction

J. Don Luna, Professor Emeritus of Theatre

Jordan Bohl, Technical Director

Alexandra Shaw, Costume Shop Supervisor

Dick DeLeon, Administrative Assistant

Bella Carrillo, Student Office Assistant

Aniya Mosley, Student Office Assistant

Mark Gonzalez, Student Shop Assistant

Karis Lemmons, Student Shop Assistant

Ryan Martin, Student Shop Assistant

Tyler McCoy, Student Shop Assistant

Ryan Perez-Castañeda, Student Shop Assistant

Emily Soto, Student Shop Assistant

Marcus Sorto Diaz, Student Shop Assistant

ACKNOWLEDGEMENTS

Dr. Kelly Miller, President and CEO of TAMU-CC

Dr. Catherine Rudowsky, Provost and Vice President of Academic Affairs

Dr. Diana Sipes, Director of SAMC

Dr. David Gurney, Associate Director of SAMC

The Marketing and Communications Department of TAMU-CC

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