Theatre South Carolina presents

OCTOBER 5-13, 2012

LONGSTREET THEATRE
1300 Greene St.

the importance of being earnest

the classic comedy by
OSCAR WILDE

directed by
ROBERT RICHMOND
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List compiled from donations received at time of printing, September, 2012.
Theatre South Carolina presents

the importance of being earnest

the classic comedy by OSCAR WILDE

directed by ROBERT RICHMOND

SCENIC DESIGN................................................................. KIMI MAEDA
COSTUME DESIGN.......................................................... ELIABETH COFFIN
LIGHTING DESIGN......................................................... CHARLES A. POGUE
SOUND DESIGN.............................................................. DANIEL BUMGARDNER
HAIR/WIG/MAKE-UP DESIGN................................. VALERIE PRUETT
CHOREOGRAPHER........................................................ EMILY GONZALEZ
STAGE MANAGER............................................................. JANE HEARN
PRODUCTION MANAGER.................................................. K. DALE WHITE*

CAST

ALGERNON MONCRIEFF................................................ LIAM MACDOUGALL
JOHN WORTHING........................................................ WILLIAM VAUGHAN
MERRIMAN................................................................. CHANDLER WALPOLE
MISS PRISM................................................................. KATIE ATKINSON
CECILY CARDEW.......................................................... EMILY GONZALEZ
GWENDOLEN FAIRFAX................................................. DANIELLE PETERSON
LANE................................................................................ DILLON INGRAM
CANON CHASUBLE....................................................... ANDREA WURZBURGER
LADY BRACKNELL........................................................ ROCCO THOMPSON
ENSEMBLE........................................................................ KATIE FOSHEE
ENSEMBLE........................................................................ GRACE ANN ROBERTS
ENSEMBLE........................................................................ EMILY OLYARCHUK
ENSEMBLE........................................................................ KATIE COLE
ENSEMBLE........................................................................ JOHN FLOYD

*Member of Actors’ Equity Association. This theatre operates under an agreement between the University Resident Theatre management program and Actors Equity, the union of professional actors and stage managers in the United States.

There will be one intermission. Running time is approximately 2 hours.
In his Pulitzer Prize winning biography of Oscar Wilde, the great biographer Richard Ellmann calls *The Importance of Being Earnest* Oscar Wilde’s masterpiece and “the most sublime stage farce ever written.” We hope you will find tonight’s performance, presented with a take that is not exactly your grandfather’s Oscar Wilde, a delightful kick-off to our main stage season.

Rehearsals are already underway for our next main stage offering, *Compleat Female Stage Beauty*, directed by guest artist Gary Logan from the Shakespeare Theater Company in Washington, DC. *Compleat Female Stage Beauty* opens on November 9th right here in Longstreet. Down on Wheat Street, the Lab Theatre season opens on October 11th with *August Snow*, directed by guest artist Patti Walker. The dance program starts off the year at the Koger Center on October 5th with the *SC Festival of Dance: 2012 Jubilee*. Our performance seasons are up and running…. the action is just starting to heat up!

Using the intellectual and creative expertise of the University, theatre and dance, along with all of the USC arts programs, continues the long tradition of service as an engine for education, discourse and understanding in the state.

Thank you for your support and we look forward to seeing you at the theatre.

**Jim Hunter**
Chair, Department of Theatre and Dance
Artistic Director, Theatre South Carolina
‘...a confirmed and secret Bunburyist’

The genius of Oscar Wilde has afforded the undergraduate cast and creative team of this production an opportunity to work on one of the most carefully constructed pieces of dramatic literature in the classical cannon. It is simply a masterpiece.

It was our intention to make this play resonate in the same way it might have when it opened on February 14th, 1895 and to create a world that reflects our own. For this reason we decided to update the play to England in the 1960s.

Seen through this lens, we intend to highlight the parallels between the end of the great British Empire and the momentous social, economic and political changes of 1960s Britain. In this production, the upper classes still clinging to the status quo amid the explosion of sex, drugs and rock and roll, mini skirts and drainpipe trousers have hit the high streets, Mick Jagger is strutting his stuff and the Beatles’ songs hang upon everyone’s lips.

However, it must be said that despite this age of liberal abandonment there are still many taboos and limitations within aristocratic life. Marriage among the rich is still arranged for business rather than affection, wealth is something that you inherit rather than earn, gang violence among the working classes is common, and vacations to southern seaside resorts are very popular. It is in this world that we set Jack and Algernon and see how they might amuse themselves. What does it mean to be a Bunburyist in 1960s? What are the rules?

With duality as the central theme of this production we ask you to consider: is the need for a double life still necessary today? Has a trip to Las Vegas, or Mardi Gras in New Orleans or spring break in Cancun become the Bunburying of our time? What are the lengths to which one has to go to experience the freedom of truly being oneself in today’s society? Are we, perhaps, just as Wilde needed to be, all Bunburyists, still wearing the shallow mask of manners?

Robert Richmond
Director
What’s in a name? Clearly for the leading ladies in Oscar Wilde’s *The Importance of Being Earnest*, that which we call a rose by any other name would not smell as sweet: it is of vital importance that their Ernest not be a Jack or an Algy or—heaven forefend—a John. If Wilde gives trivial matters—names, cigarette cases, and cucumber sandwiches—immense weight in this play, he does so in large part to show how Victorian society has become obsessed with minor issues, how readily Victorians will merely pay a shallow lip service to the more important things in life—love, social injustice, or even death—and invest enormous amounts of energy in the trifling. In an 1895 interview he described his much anticipated new play’s “philosophy: that we should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality”; and to emphasize the importance of this topsy-turvy viewpoint he gave his play its now rarely-used subtitle, *A Trivial Comedy for Serious People*. The play is often accused of being nothing more than a piece of witty fluff; Wilde might retort that this is right, it is a “delicate bubble of fancy” that will quite explode as soon as we reach out to investigate what stuff it is made of. But he would also argue that this is precisely why we should take it seriously: “The way of paradoxes is the way of truth,” we are told in *The Picture of Dorian Gray*: “To test reality we must see it on the tight-rope. When the Verities become acrobats we can judge them.”

The acrobatics in *Earnest* remind us of that the relationship between Truth and Fiction is complicated. Kerry Powell has argued that Wilde’s life and works all point to the fact that reality “is a mode of performance” for the author; nowhere is this clearer than in *Earnest*. Take the diaries: they bring a truth into being performatively, that is, merely by insisting that something is so. Algy comes to
accept that he has a long history with Cecily, even if he knows that it never really happened; the sharing of the story makes it a shared memory, and effectively binds the two lovers closer together. When Cecily proclaims that “memory... chronicles the things that have never happened, and couldn’t possibly have happened” it seems counterintuitive; but if we are honest, we can recognize that we reconstruct our past all the time, imposing a narrative (a beginning, a middle, an end) on what we have experienced, so that what seems like a “real” thing is in fact highly polished and rehearsed. Wilde pushes this idea to its utter limits first by making Algy appear to be Ernest and then by making Jack really Ernest. Gwendolyn has imagined an Ernest into being, and so of course he becomes real. In this sense, Earnest is a dramatic restatement of the case made in Wilde’s early essay “The Decay of Lying”: that life imitates art and not vice versa. Just as London’s famous fogs came into being only after the impressionists began painting them, Cecily’s engagement to Ernest is born on the pages of Cecily’s diary and Ernest himself is the product of Gwendolyn’s imagination. The truth is rarely pure, and never simple, Lady Bracknell informs us; her words are not merely a clever retort but a key to the very earnest insight that is at the heart of Wilde’s last play. The Importance of Being Earnest remains the most successful and best-loved of Wilde’s “society plays,” a series of works set in contemporary England written between 1892 and 1895. In Lady Windermere’s Fan, A Woman of No Importance, and An Ideal Husband, Wilde’s critique of Victorian mores and hypocrisy is more direct than in Earnest; but Earnest’s fast-paced comic style makes its critique of Victorian values palatable to the very audience it is skewering. Wilde wrote the play in the fall of 1894 in the seaside resort of Worthing. George Alexander, the play’s producer and the first actor to play Jack Worthing, thought Wilde’s four-act play too unwieldy. Wilde shortened it, and the three-act version you see this evening premiered on February 14, 1895. It was a triumph. The actor playing Algy said that in all the years he had spent on stage, he had never seen a more enthusiastic response from an audience. The critic of the Westminster Gazette claimed not to like the humor, but it is clear that what he really did not like was the play’s critique of the upper classes: “Last night showed that Mr. Oscar Wilde has succeeded in catching the taste of the pit and gallery [i.e., the cheaper seats]—what the subtle link of sympathy between him and the lower middle class actually is one can hardly guess.” But other critics were charmed, and the play was a box-office smash.
CAST

Katie Atkinson  
Miss Prism  
Katie Atkinson is a Junior, last seen on the main stage as Luciana in *The Comedy of Errors*. She also enjoyed performing at the USC Lab Theatre as Viola in *Twelfth Night* and Sally in *Up 2 Date*. She could not be more grateful for this opportunity and hopes that everyone is all smiles and laughter tonight!

Katie Cole  
Ensemble  
Katie Cole is a sophomore business and marketing major at USC. This is her first main stage production; she has previously played Dakota in *Good Mourning*, and has stage managed *Topdog/Underdog*. She has enjoyed this experience immensely and wants to thank everyone involved for being so welcoming to her!

John Floyd  
Ensemble  
John Floyd is a sophomore theatre major from Loris, SC. John’s previous acting credits include Greenroom Production’s *Gallery Piece* and *The Grindhouse*. He was also Assistant Stage Manager for *Macbeth* on USC’s main stage. John is thrilled to be in this main stage performance, and would like to thank the cast, crew, friends, and family!

Katie Foshee  
Ensemble  
Katie Foshee is a senior theatre major at USC. She was last seen on USC’s stage last spring as Witch in *Macbeth*. Recent acting credits include: Mitchie in *Camp Rock* (Workshop), Lady Montague in *Romeo & Juliet* (USC’s Lab Theatre), Virtue in *Anything Goes* (Workshop), Tammy in *Hairspray* (Workshop), Gina in *Up2D8* (USC’s Lab Theatre), Mayzie in *Seussical!* (Greenwood), and ensemble in both *High School Musical 1 & 2* (Workshop). Much love to her family, friends & Pa, who will always have the best seat in the house.

Emily Gonzalez  
Cecily Cardew/ Choreographer  
Emily Gonzalez is a senior theatre and Spanish major at USC. Favorite past USC shows include *Cyrano de Bergerac*, *Lorca: Alone in a Dream*, *Proof*, *The Last Days of Judas Iscariot*, and *The Comedy of Errors*. She is both sad and excited to be performing in Longstreet Theatre for probably the last time but couldn’t imagine a better show to say goodbye with! Emily is so grateful to everyone who helped get her here, especially her Mom, Dad, Sarah, and her fiancé Ned for their unconditional love and support. She would like to thank Robert for this opportunity to grow, learn, and play, the wonderful cast and crew for making this show what it is, and this amazing group of undergraduates for making these past three years such an unbelievable joy. Unity! Enjoy the show!
Dillon Ingram
Lane

Dillon Ingram is a senior theatre major in USC's honors college. This will be the third time Dillon has appeared in a main stage production, the others being *Cyrano de Bergerac* and *The Arabian Nights*. He has also appeared in numerous other productions and films on campus, and has worked with several other theatre companies, including the SC Shakespeare Company, High Voltage Theatre, and Bedlam Theatre in Scotland. Dillon has enjoyed having the opportunity to work with so many talented actors and directors, both in this production and over the last four years, and is looking forward to graduating and making his way in the world.

Liam Macdougall
Algernon Moncrieff

This is Liam’s seventh show at USC. He is a junior theatre major at USC and is very excited for the opportunity to work on another main stage show. He began acting as a senior in the high school play *The Sound of Music* as Captain Vonn Trapp and this ignited his passion for acting. He has gone on to play in four main stage shows and two lab shows here at USC in his freshman year and sophomore year. He would like to thank his extended family and especially his Mom, Dad and sister for their love and continued support.

Emily Olyarchuk
Ensemble

Emily is in her second year at the University of South Carolina. She is pleased to have performed in previous productions at USC’s lab theatre; however, this is her first time on the Main stage. She is incredibly excited and thankful for this opportunity. The 60’s dance moves have certainly improved both her theatre and party repertoire, as her friends can attest. She wishes everyone in the production, “break a leg!” It was such a pleasure to work with everyone, including the designers and tech crew.

Danielle Peterson
Gwendolen Fairfax

Danielle Peterson is a senior theatre major/psychology minor here at USC. Her USC credits include *The History of Queen Elizabeth* (Mary), *Broken Glass* (Margaret), *Romeo and Juliet* (Juliet), *Dead Man’s Cell Phone* (Hermia), *Big Love*, *The Winter’s Tale*, and *The Arabian Nights*. She has also performed in *The Clean House* (Virginia) and *Gruesome Playground Injuries* (Kayleen), produced by Greenroom Productions. Over the past summer, she had the opportunity to train at the British American Drama Academy in Oxford.

Grace Ann Roberts
Ensemble

Grace Ann Roberts is a freshman Theatre major
this year who is so thankful to be on
the main stage this season. Some of
her high school experience includes
The Tempest (Miranda) and Doubt
(Sister James) at The South Carolina
Governor’s School for the Arts and
Humanities, and High School Musical
(Kelsi) at A.C. Flora High School in
Columbia. Though this is her first
show with Theatre South Carolina, she
is excited for so many more! Grace
Ann would like to thank the director,
designers, assistants and the cast for
making this show possible and such a
great experience.

Rocco Thompson
Lady Bracknell

Rocco Thompson is
thrilled to be playing
one of his favorite
characters in this produc-
tion. Rocco is a senior theatre major who hopes
to pursue a career in directing after
he graduates. Last year, he played
Benvolio in Romeo and Juliet and
Philip Gellburg in Broken Glass. He
also directed Gruesome Playground
Injuries and The Clean House, both of
which were funded by Greenroom
Productions. This past summer he
was part of the Directing Assistantship
Program with Berkshire Theatre
Group in Stockbridge, Massachusetts.
Later this semester he will be directing
a production of Tennessee Williams’
The Rose Tattoo in The Lab Theatre.

William Vaughan
John Worthing

William Vaughan is a
senior theatre major at
USC, and is excited to
be appearing on the
main stage for the sixth time. His USC
credits include Macbeth, This Property
is Condemned, The Comedy of Errors,
Our Country’s Good, The Winter’s
Tale, Good Mourning, Romeo & Juliet,
The Last Days of Judas Iscariot, Bent,
Spinning Into Butter, and Language
of Angels. He was most recently seen
performing in Paul Green’s The Lost
Colony, America’s longest running
outdoor drama.

Chandler Walpole
Merriman

Chandler Walpole is a
Senior Theatre Major.
Originally from Boone,
North Carolina, he
trained at the Blowing Rock Stage
Company, working in sound, lighting,
stage design, and acting. He was last
seen as a murderer in Shakespeare’s
Macbeth, at USC last year. He has
always been a fan of Oscar Wilde,
and is very excited to be part of such
a unique performance of Wilde’s best
known play. In his time here, he has
had many wonderful experiences,
and looks forward to his last year with
a stellar staff.

Andrea Wurzburger
Canon Chasuble

Andrea Wurzburger is
a sophomore English
Major, Theatre Minor.
She is thrilled to be making her debut
on the main stage. She was most
recently cast as Maria in the USC Lab
Theatre’s Twelfth Night. She would
like to thank her crazy and amazing
family and friends for their constant
love and support. She hopes you
enjoy the show!
Robert Richmond
Director

Robert Richmond is an Associate Professor and Head of Undergraduate Performance in the Department of Theatre & Dance at the University of SC. He teaches acting and directing in the Theatre program, the SC Honors College and Media Arts program and hopes to inspire his students to become imaginators. Recent directing projects include: Othello, Henry VIII at the Folger Shakespeare Theatre, DC (nominated for 10 Helen Hayes Awards) and the Alabama Shakespeare Theatre, Romeo & Juliet in the Lab Theatre at USC. He was the winner of the South Carolina Film Commissions Production grant and in collaboration with the College of Arts and Science, USC and Trident Technical College, he directed the short film Dreadful Sorry, written by Dionne O’Dell. This summer Robert once again directed The Lost Colony in Manteo, NC for its 75th Anniversary season. For more information visit: www.robertrichmond.com and dreadfulsorrymovie.com.

Kimi Maeda
Scenic Designer

Kimi Maeda is a theatre artist whose work crosses disciplines and pushes boundaries. Her shadow-puppet performances The Crane Wife and The Homecoming are original adaptations of traditional Japanese folktales interwoven with her own bi-cultural experience growing up as a Japanese-American. Kimi received her MFA in scenic design from the University of South Carolina under the mentorship of Nic Ularu, her MA in Scenography from Central Saint Martins College of Art and Design in London, and her BA in studio art from Williams College. She was the recipient of the 2005 Rose Brand Award from the United States Institute of Theatre Technology and her costume design for Polaroid Stories was chosen for display in the 2007 Prague Quadrennial. She has designed sets and costumes in Columbia, Atlanta, Philadelphia, Boston, New York, Baltimore, Norfolk, London, and Sevilla.

Elizabeth Coffin
Costume Designer

Elizabeth is a senior theatre major. She is constantly involved in shows at USC in some capacity or another, but her focus is in costumes. Her design works have been seen regularly in USC’s Lab Theatre; among them was last year’s sell-out production of Romeo and Juliet. She is ecstatic about designing a main stage show as an undergraduate, and would like to send this shout-out to the faculty and staff who helped make it a reality!

Charles A. Pogue
Lighting Designer

“Charley” is happy to be returning to South Carolina to design
again for the University after 10+ years away. A graduate of the MFA Program (2001), he now is based in Orlando, Florida where he is a Lighting Designer for Walt Disney Imagineering’s Creative Entertainment Division. In his 11 years at Disney, he has designed lighting for a number of shows, events, parades, “Nighttime Spectaculars” and facilities. He has recently returned from Germany where he served as Principal Lighting Designer for the Disney Dream and Disney Fantasy cruise ships. Recent designs include Disney’s Buccaneer Blast, Disney Dreams, Holiday Wishes and HalloWISHES. Charley would like to thank the University and Jim for the opportunity to come back and play in Columbia.

Daniel Bumgardner
Sound Designer

Daniel Bumgardner holds a BA in Theatre from the University of South Carolina. His directing credits include: Pine: A Staged Reading, Almost an Evening, A Behanding in Spokane, Kitty Kitty Kitty (Trustus Theatre), The Pavilion, and The Last Days of Judas Iscariot (LAB Theatre). Sound Design: In The Next Room (or The Vibrator Play), Bent, Interruptions, and The Violet Hour. His next project will be serving as Assistant Director for the Folger Theatre’s production of Henry V in Washington, DC.

Valerie Pruett
Hair/Wigs/Makeup

Valerie has been working as a professional hair and makeup artist for over fourteen years. Before returning to the University of South Carolina ten years ago, she free-lanced and designed for regional theatres across the country, including: Milwaukee Repertory Theatre, Utah Shakespeare Festival, American Players Theatre, New American Theatre, Dallas Theatre Center, American Folklore Theatre and the Madison Repertory Theatre. Valerie also worked as a guest lecturer and adjunct faculty at Lawrence University in Appleton, WI and the Professional Theatre Training Program at the University of Wisconsin-Milwaukee. In addition to teaching and designing at Theatre SC, Valerie maintains an active professional career as a Hair and Makeup artist in the tri-state areas with film and media productions. She firmly believes that a successful portrayal of any character must include the complete visual transformation of that character in order to have a true balance and silhouette.

Jane Hearn
Stage Manager

Jane is a senior in the Honors College who has been stage managing since high school. This is her 12th production at USC, and she couldn’t be more excited. Favorite past USC credits include Romeo and Juliet, The Comedy of Errors, The Last Days of Judas Iscariot, John and Jen, and Cyrano de Bergerac. Jane
served as Props Assistant for the 2010 season of The Lost Colony, and this past summer she interned in the stage management department of the Chicago Shakespeare Theatre. Many thanks to Robert for all the opportunities, as well as to the faculty, staff, fellow students, and family who have supported her through all the years.

K. Dale White
Production Manager/
Stage Manager Advisor

K. Dale is a proud member of Actors’ Equity. He has worked on Broadway, Off Broadway, regionally and has toured. He has worked with David Rabe, Richard Greenberg, Anna Deavere Smith, George C. Wolfe, Tony Kushner and John Rando, among others. Other credits include: The Berkshire Theatre Festival, Shakespeare and Company, Playwrights Horizons, The Public Theatre, Manhattan Theatre Club, La Mama, Cambridge Theatre Company, Available Light, Opera Theatre St. Louis, the Repertory Theatre of St. Louis and The Alley Theatre. He teaches Stage Management at the University of South Carolina. He has taught at Emerson College, Boston, Old Dominion University, Norfolk, VA and Bard College at Simon’s Rock, Great Barrington, MA. K. Dale is a graduate of the Conservatory of Theatre Arts, Webster University, St. Louis, MO.

Heather Abraham
Properties Master

Heather Abraham is a recent alum of the MFA Scenic Design program. During her first year, her Scenic Design for The Arabian Nights was chosen to be published in TD&T and presented in 2011 at the Prague Quadrennial. Recent credits include Scenic Design for Hieronymus at La Mama Theatre NYC, Les Sylphides at the Hong Kong Academy for Performing Arts, Macbeth, The Comedy of Errors and Our Country’s Good at the University of South Carolina, assistant Scenic Design for The Suicide at USC, New Island Archipelago at Three Legged Dog NYC, August Osage County at the Florida Repertory Theatre and costume workshop assistant in Sibiu, Romania. She is a graduate from the University of Evansville and received and honorable mention from ACTF for her scenic design for Dr. Faustus and first place for her props design for Into the Woods.

Amanda Alston
Assistant Stage Manager

Amanda Alston is a freshman Theatre major in the Capstone Scholars program. She is from Richmond, Virginia where she was active in her high school theatre and in the local theatre community, stage managing Anything Goes and Steel Magnolias, amongst others. She would like to thank her family, friends, and the theatre faculty for their help and support!
Sam Gross
Assistant Technical Director
Sam Gross is a graduate of Indiana University where he earned an MFA in Theatre Technology. He specializes in mechanized scenery, computer-controlled systems, electronics, set construction, and rigging. He has overseen the construction of USC productions since 2005. Mr. Gross received his Bachelor of Science degree from the University of North Alabama where he also worked as a sound designer, lighting designer, sound engineer, carpenter, and actor. In his position as Assistant Technical Director, Sam supervises graduate and undergraduate students in the construction of scenery and props for USC Theatre and Dance productions.

Spencer Henderson
Costume Studio Supervisor
M. Spencer Henderson is a graduate of the University of North Carolina at Chapel Hill where he received an MFA in Costume Shop Management and Costume Technology. He received his BA in theatre from Florida State University. His costuming credits include Playmakers Repertory Company, The Utah Shakespearean Festival, and Glimmerglass Opera. Recently, he spent the three summers (‘09-‘11) at the Williamstown Theatre Festival as the Costume Shop Manager. Spencer supervises the USC costume shop, assists with the patternmaking and construction of costumes, and teaches costume construction classes.

Jim Hunter
Chair/Artistic Director/Lighting Designer Advisor
Jim’s scene and lighting designs have been seen at such theatres as Florida Stage, Arkansas Rep, Charlotte Rep, Playhouse on the Square, Drury Lane Theatre, Theatre Virginia, the World Stage Exposition in Toronto, Heritage Rep, Orlando Shakespeare Theatre, Flat Rock Playhouse, Veggie Tales Live! National Tour, Wall Street Danceworks and others. Recent projects include the scene designs for A Christmas Story at Phoenix Theatre in Arizona and Rumors at Florida Rep. Jim is a member of the national designers union, United Scenic Artists, Local 829, in scene and lighting design. He serves as an accreditation team leader for the National Association of Schools of Theatre and was recently elected for his second term on the NAST Commission for Accreditation. Visit his website at www.jimhunterdesigns.com.

Yvonne Ivory
Production Dramaturg
Yvonne Ivory is Associate Professor of German and Comparative Literature at USC, where she researches literary and cultural interactions between Germany and Britain. She has published a number of articles on Oscar Wilde, with topics ranging from his obsession with the Italian Renaissance to his status as a cult figure among German gay activists. She is currently working on a study of Wilde’s afterlives in
Austria and Germany, focusing on how his plays and fairy tales inspired modernist theatrical stagings, dances, operas, and other works of art between 1900 and 1918. While she has been steeped in dramaturgical history and theories of staging for some time, *The Importance of Being Earnest* is her first hands-on experience as a dramaturg.

**Christine Jacky**  
*Assistant Technical Director*

Christine Jacky received her MFA from Southern Illinois University in Theater with emphasis in lighting design and theatrical management. She specializes in stage electrics, sound technology, production management, and photography for the stage. She has worked at Central Piedmont Summer Theater, Long Lake Camp for the Arts, McLeod Summer Playhouse, New York City International Fringe Festival, and Lookingglass Theater in Chicago.

**Lisa Martin-Stuart**  
*Costume Design Advisor*

Professor Martin-Stuart has served as the Head of the Costume Design Program at the University of South Carolina for the past 17 years. Her training is in costume design, historical costume research, and costume technology. She has contributed on over 60 productions for Theatre South Carolina, including the recent *Cyrano de Bergerac* and *Gravity*, which performed in 2008 at the Connelly Theatre in New York City and the 2008 production of *The Violet Hour*. Design credits in film include: *Ruby in Paradise*, winner of the 1993 Sundance Film Festival starring Ashley Judd; *Ulee’s Gold* (1997) starring Peter Fonda, winner of the Best Actor Golden Globe Award; and, *Coastlines* (2002) starring Josh Brolin and Timothy Olyphant. She has designed costumes for several regional theatres including American Folklore Theatre, Asolo State Theatre, Aquila Theatre Company of London, Charlotte Repertory Theatre and Hippodrome State Theatre. Lisa continues to work as the wardrobe stylist for Mad Monkey, a nationally recognized media production company, and has collaborated on numerous national and regional award winning television commercials including University of South Carolina’s Bicentennial Campaign and *Cheerleader* from the USC 2004 recruitment campaign. Professor Martin-Stuart also serves as the Director of Undergraduate Studies for the Department of Theatre and Dance.

**Andy Mills**  
*Technical Director*

Andy has designed professionally at Shakespeare Theatre’s Young Company (Washington, DC), Charlotte Repertory Theatre, Carolina Opera, USC Opera, and Trustus. Andy currently teaches Intro to Theatre Design and Theatre Laboratory. He specializes in the area of properties, finding or building the most obscure of items. Andy is a Member of USITT.
Lacey Taylor
Assistant Stage Manager

Lacey Taylor is a fourth-year undergraduate Theatre major and Psychology minor at USC. This is the second show she has served as assistant stage manager. The first show she had the pleasure of working on was *Looking Over the President’s Shoulder*. She is very excited about this experience and the training she is receiving. She would like to thank her professors, her family, and David for being supportive and keeping her laughing while she happily spent all of her free time at the Theatre.

Nic Ularu
Scenic Design Advisor

Professor Ularu has extensive design credits in USA and Europe, including theatres in Sweden, Northern Ireland and Romania. Nic Ularu was the head of scenography at the National Theatre of Bucharest - Romania, and served for four years as a board member of The European League of the Institutes of the Arts (ELIA), Amsterdam, The Netherlands. He has taught scene and/or costume design in Romania, Germany, Sweden, UK, Italy, Denmark and Hong Kong. Prior to USC, he taught at Smith College, National Theatre School of Denmark and The University of Theatre and Film, Romania. In 2003, Professor Ularu received an OBIE award for outstanding achievement in Off-Broadway theater. Ularu’s designs appeared in the USA entries at the Prague Quadrennial International Exhibitions of scenography in 2007, 2003 and 1998. In 2005, Nic co-designed the exhibit and designed the poster of the World Stage Design Exhibition, Toronto - Canada, and was appointed by the United States Institute of Theatre Technology as the leading designer and curator of the USA National Exhibit at the Prague Quadrennial International Exhibition of 2007. Besides his national and international design activity Nic Ularu is a playwright and director. His recent freelance work as playwright and director includes several acclaimed productions at LaMaMa ETC - New York, Sibiu International Theatre Festival - Romania, Teatrul Foarte Mic, Bucharest - Romania, “O” Teatret - Sweden, National Theatre of Constanta - Romania, and National Theatre of Cluj - Romania.
Earnest brought Wilde to the pinnacle of his career in Spring of 1895. An Ideal Husband was also playing to full houses, and the plays were making their author between $10,000 and $20,000 weekly in today’s money. But the Irishman’s soaring success was followed by a stunning and very public fall from grace. Wilde had been romantically involved with Lord Alfred Douglas since 1891, and Douglas’ eccentric and violent father, the Marquess of Queensberry, had been attempting to put an end to the relationship without success. He decided to force the issue by interrupting the premiere of The Importance of Being Earnest: he would throw bouquets of rotten vegetables at the stage during the first act. Acting on a tip-off, Wilde had the police bar Queensberry’s entry to the theater. Four days later Queensberry left a note at Wilde’s club in which he accused Wilde of sodomy. Wilde had Queensberry arrested and tried for libel; when Queensberry’s defense team began to produce evidence (including engraved cigarette cases) of the author’s many dalliances with other men, Wilde had to drop his case. He himself was arrested in April 1895 for what was termed “gross indecency.” Wilde was tried twice, found guilty, and sentenced to two years’ hard labor.

The Importance of Being Earnest continued to run while the Wilde case was being heard, though without his name in the program; once Wilde was sentenced to prison, the run ended. The scandal left him bankrupt, divorced, and without any rights ever to see his children again. He spent most of his final years in France, writing very little, borrowing money from friends, and trying to make ends meet. Like the fictional Ernest Worthing, he died in a hotel and was buried in Paris. His grave in Père Lachaise cemetery is a place of pilgrimage for many; indeed, Parisian and Irish authorities put a glass barrier around it in 2011 to stop fans from leaving red lipstick kisses all over it. Debates about the limits of the trivial and the propriety of the serious, it seems, continue to swirl around Wilde even 112 years after his death.

Yvonne Ivory is an Associate Professor of German and Comparative Literature at USC, where she researches literary and cultural interactions between Germany and Britain. She has published a number of articles on Oscar Wilde, with topics ranging from his obsession with the Italian Renaissance to his status as a cult figure among German gay activists.
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Assistant Stage Manager
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Scenic Artists
Meredith Paysinger, Billy Love

Scenic Undergraduate Assistants
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Gene Reed, Audrey Jewell,
Derek Frentzen

Sound Engineer
Derek Frentzen

Assistant to the Lighting Director
Ashley Pittman

Lighting Assistants
Jack Wood, Shirley Bell, Dave Stancik

Electric Crew
Seth Kahn

Light Board Operator
Justine Shelton

Sound Board Operator
Curry Stone

Running Crew
Stephanie Simpson

Costume Graduate Students
April Andrew, Vera DuBose,
Caitlin Moraska, Sean Smith

Undergraduate Assistants
Elizabeth Coffin, Carrina LaCorata,
Justine Shelton-Poole, and the
students of the Theatre Lab Program

Dressers
Kamile Hayes, Jalissa Fulton

Costume Studio Supervisor
M. Spencer Henderson

Artistic Director/Chair
Jim Hunter

Production Manager
K. Dale White

Financial Manager
Ray Jones

Administrative Assistants
Charlotte Denniston, Leigh Cowart

Student Coordinator
Lakesha Campbell

Marketing/Promotions
Kevin Bush

Promotions Assistants
Ashley Bruner, Bakari Lebby,
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Upcoming Events

October 11-14
August Snow
Lab Theatre
1400 Wheat St.
A play by Reynolds Price
Directed by Patti Walker

November 2-3
USC Dance Company Presents
Voices of Choreography
Koger Center for the Arts
1051 Greene St.
Featuring a performance of Alwin Nikolais' Tensile Involvement, as seen in the film The Company

Up Next on the Main Stage
Compleat Female
Stage Beauty
Longstreet Theatre
November 9-17
Written by Jeffrey Hatcher
Directed by Gary Logan