

Bucknell

# A MUSICAL COMEDY NOBODY'S EARNEST

TICKETS: \$6  
CAMPUS BOX  
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8PM  
HARVEY  
M. POWERS  
THEATRE

*Based on Oscar Wilde's  
The Importance of Being Earnest*

FRIDAY, SATURDAY, SUNDAY & MONDAY  
APRIL 7, 8, 9 & 10, 2006



DEPARTMENT OF THEATRE AND DANCE

*proudly presents*

***Nobody's Earnest***

A Comedy with Music

*music by* Alec Wilder

*lyrics by* Ethan Ayer

*adapted by* Arnold Sundgaard

*from "The Importance of Being Earnest"*

by OSCAR WILDE

Directed by Bob Gainer

Musical Direction and Arrangements: William Boswell

Set Design: F. Elaine Williams

Costume Design: Paula Davis-Larson

Lighting Design: Heath Hansum

Assistant Costume Design: Emily Senko

Assistant Scene Design: Kris Graney & Brittany Durbin

Dialect Coaching: Barry Kur

Technical Direction: Alex Tracy

Stage Management: Rachel Sherbill

**CAST** (In order of appearance)

Lane .....	Joshua M. Galligan
Algernon Moncrieff .....	Jon Ginn
Jack Worthing .....	Alan Johnson-McNutt
Lady Bracknell .....	Robin Koob
Gwendolen Fairfax .....	Reanna Trunk
Cecily Cardew .....	Courtney Shanney
Miss Prism .....	Janine Merolla
Reverend Canon Chasuble, O.D. ....	Zubin Mehta
Merriman .....	Will Winner
House Servant .....	Joseph De Metro

**MUSICIANS**

Keyboards .....	William Boswell
Flute .....	Mary Hannigan
Viola .....	Barbara Bowns

The action of play takes place in Algernon's town house in London, and the gardens of Jack's country house in Hertfordshire.

— *There will be a ten-minute intermission between Acts I and II* —



## MUSICAL NUMBERS

### ACT ONE: Algernon's flat in London

#### Overture

In This Delicious World .....	ALGERNON & LANE
Jack in the Country .....	JACK & ALGERNON
Pray Don't Talk About the Weather .....	GWENDOLEN
Miss Fairfax, Ever Since I Met You .....	JACK
A Girl Brought Up with the Utmost Care .....	LADY BRACKNELL
Ernest Beware .....	GWEDOLEN

### INTERMISSION

### ACT TWO: The garden behind Jack's Manor House in the country

I Worship The Lily .....	CECILY
On The Day I Lost My Novel .....	MISS PRISM
Cecily .....	ALGERNON & CECILY
How Wonderfully Blue Your Eyes .....	ALGERNON & CECILY
Reprise: Cecily .....	ALGERNON & CECILY

### ACT THREE: Another part of Jack's garden

Well, To Speak With Perfect Candor .....	GWENDOLEN & CECILY
Reprise: How Wonderfully Blue Your Eyes .....	ALGERNON & JACK
The Most Important Thing .....	ALGERNON, JACK, CECILY, GWENDOLEN
Guardians of The Nation .....	LADY BRACKNELL, REV. CHAUSABLE, MISS PRISM, MERRIMAN
At Last .....	THE COMPANY

## WILDE & WILDER !

### Chronology of Oscar Wilde (1854-1900)

- 1854: Oscar Fingal O'Flahertie Wills Wilde born in Dublin
  - 1871: began studying classics at Trinity College Dublin
  - 1874: began studies at Magdalen College, Oxford (UK)
  - 1878: won Newdigate Prize for his poem *Ravenna*; takes degree
  - 1879: settled in London
  - 1881: Poems published
  - 1882: began one year lecture tour of North America
  - 1883: *Duchess of Padua* (play) written
  - 1884: married Constance Lloyd and lived in Chelsea (London)
  - 1885: elder son, Cyril, born; writes reviews for *Pall Mall Gazette*
  - 1886: younger son, Vyvyan, born
  - 1887: became editor of *Woman's World*; *The Canterville Ghost* written
  - 1888: *The Happy Prince and Other Tales*
  - 1889: *The Portrait of Mr. W. H.*
  - 1891: *A House of Pomegranates*, *The Picture of Dorian Gray*, *Lord Arthur Savile's Crime*, *Intentions* (essays); meets Lord Alfred Douglas ("Bosie")
  - 1892: *Lady Windermere's Fan* produced; *Salomé* (written in French) banned
  - 1893: *A Woman of No Importance* produced; *The Sphinx* written
  - 1894: *Salomé* published
  - 1895: *An Ideal Husband* and *The Importance of Being Earnest* produced
  - 1895: sued Marquess of Queensbury for libel; sued by Marquess of Queensbury; found guilty of "unnatural practices"; sent to Reading Gaol (Berkshire)
  - 1897: *De Profundis* written; released from prison; lived in France, Italy and Switzerland; adopted name of Sebastian Melmoth
  - 1898: *Ballad of Reading Gaol* published; death of wife, Constance
  - 1900: November 30: died in France; buried at Père Lachaise cemetery, Paris
- Richard Ellmann, *Oscar Wilde*



### On Oscar Wilde's *The Importance of Being Earnest*

"Wilde calls *The Importance of Being Earnest* a 'trivial comedy for serious people' meaning, in the first place, a comedy which will be thought negligible for the earnest and, in the second, a comedy of surface for connoisseurs. The latter will perceive that Wilde is as much a moralist as Bernard Shaw but that, instead of presenting the problems of modern society directly, he flits around them, teasing them, declining to grapple with them. His wit is a searchlight into the darkness of modern life. It is a flickering, a coruscation, intermittently revealing the upper class of England in a harsh bizarre light...

The plot is one of those Gilbertian absurdities of lost infants and recovered brothers which can only be thought of to be laughed at. Yet the dialogue which sustains the plot, or is sustained by it, is an unbroken stream of comment on all the themes of life... Wildean 'comment' is a pseudo-irresponsible jabbing at all the great problems... Flippancies repeated, developed, and, so to say, elaborated almost into a system amount to something in the end — and thereby cease to be flippant. What begins as a prank ends as a criticism of life. What begins as intellectual high-kicking ends as intellectual sharp-hooting

Oscar Wilde's procedure... He has no serious plot, no credible characters. His witticisms are not comic, but serious relief. They are in ironic counterpoint with the absurdities of the action. This counterpoint is Wilde's method. It is what gives him his particular voice and triumph... The counterpoint or irony of Wilde's play expresses itself theatrically in contrast between the elegance and *savoir-faire* of the actors and the absurdity of what they actually do... The contrast between smooth, assured appearances and inner emptiness is, moreover, nothing more or less than a fact of sociology and history. Wilde knew his England."

— Eric Bentley, *The Playwright As Thinker*

### Alec Wilder (1907-1980)

Alec Wilder was born Alexander Lafayette Chew Wilder, in Rochester, New York, on February 16, 1907. He studied briefly at the Eastman School of Music, but as a composer was largely self-taught. As a young man he moved to New York City and made the Algonquin Hotel — that remarkable enclave of American literati and artistic intelligentsia — his permanent home, although he travelled widely and often.

Mitch Miller and Frank Sinatra were initially responsible for getting Wilder's music to the public. It was Miller who organized the historic recordings of Wilder's octets beginning in 1939. Combining elements of classical chamber music, popular melodies, and a jazz rhythm section, the octets became popular and eventually legendary — through these recordings. Wilder wrote over twenty octets, giving them whimsical titles such as "Neurotic Goldfish," "The Amorous Poltergeist," and "Sea Fugue, Mama." It is a relative rarity for a composer to enjoy a close musical kinship with classical musicians, jazz musicians, and popular singers. Wilder was such a composer, endearing himself to a relatively small but very loyal coterie of performers, and successfully appealing to their diverse styles and conceptions.

Alec Wilder's music is a unique blend of American musical traditions — among them jazz and the American popular song — and basic "classical" European forms and techniques. As such it fiercely resists all labeling. Although it often pained Alec that his music was not more widely accepted by either jazz or classical performers, undeterred he wrote a great deal of music of remarkable originality in many forms: sonatas, suites, concertos, operas, ballets, art songs, woodwind quintets, brass quintets, jazz suites — and hundreds of popular songs.

In essence, Wilder's music was so unique in its originality that it didn't fit in any of the preordained musical slots and stylistic pigeonholes. Wilder, at his best, represents a fascinating amalgam of three quite different composer-archetypes, here all rolled into one: Gershwin, Poulenc, Villa-Lôbos.

Alec Wilder wrote music because he said it was the only thing that could content his spirit. In 1983, he was posthumously inducted into the Songwriter's Hall of Fame and, in 1991, the Alec Wilder Reading Room was dedicated in the Music Library of the Eastman School of Music.

— From biography written by Gunther Schuller, Loonis McGlohon & Robert Levy



**Barry Kur** – guest dialect coach, is a professor and master teacher of voice in the School of Theatre Arts at Penn State University. His participation is made possible by the support of the Bucknell Association for the Arts.

**Special Thanks**

The Department of Theatre and Dance remains grateful for the generous and continuous support by the Bucknell Association for the Arts, which has made this and other theatre and dance events in our department's 2005-2006 artistic season possible.

We also express our gratitude to Catherine Payn, Professor of Voice in the Department of Music for coaching and working with some of the cast. Thanks also to Professor Kelly Knox for movement coaching, and support from Lois Svard, Bloomsburg Theatre Ensemble, Dale Hourlland, Iris Rifkin-Gainer, Sue Beckley, and Martha Hill.

A special note of appreciation to Bill Boswell for sharing of his expertise and passion for musical theatre with our department and students.

**DEPARTMENT OF THEATRE AND DANCE**

Paula Davis-Larson, costume design and costume history  
Christine Fry, academic assistant  
Robert Gainer, chair, acting and directing  
Gary Grant, theatre history, theory and directing  
Heath Hansum, technical direction and lighting  
Er-Dong Hu, director of dance, technique and theory  
Kelly Knox, dance technique and theory  
Pam Miller, costumer  
F. Elaine Williams, scene and costume design  
Alex Tracy, technical direction intern  
Joshua M. Galligan, costume design intern

**PRODUCTION STAFF**

Production Supervisor ..... Heath Hansum  
Technical Director ..... Alex Tracy  
Assistant Technical Director ..... R. Christopher Stokes  
Stage Manager ..... Rachel Sherbill  
Assistant Stage Managers ..... Megan McShea, Joe De Metro, Jordanna Snyder  
Lightboard Operator ..... Amber Lemieux  
Assistant to Director ..... Jon Ginn  
Running Crew ..... Robertoa Reed, Jeremiah O'Sullivan, Shannon Melligan  
Set Construction and Electrics .... Jon Bachaus, Ben Hatcher, Shannon Melligan  
Ben Rimai, Hazel Ruiz, Joe Rusiewicz, R. Christopher Stokes  
Dan Himes, Jeff Riling, Chris Shake  
Scene Painting and Properties ..... Emily Aloiz, Melissa Duceman,  
Chris North, Brittany Durbin, Jon Ginn, Kris Graney, Nicole Williams,  
Erin Curatola, Andrew Raocourt, Rachel Sherbill  
Costume Shop Manager ..... Pam Miller  
Costume Crafts Design ..... Joshua M. Galligan  
Costume Construction ..... Ruth Dowe, Gloria Clendaniel, Patricia Hughes  
Shawna Rowan, Emily Senko, Vita Lamberson  
Makeup and Hair ..... Members of THEA 249: *Mask and Makeup Design*  
Dressers ..... Meghan Radelet, Tori Gersuk  
Publicity ..... Kris Graney, Chu Yi Lu  
Presidential Fellows ..... Jon Backhaus, Ruth Dowe, Joe Rusiewicz  
House Manager ..... Emily Penick  
Poster Design and Program Cover ..... Kris Graney  
Ushers provided by Cap & Dagger

THEA 101 Crews — At the time that this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.



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