

↪ : Ann Arbor Civic Theatre Presents: ↩

THE · IMPORTANCE · OF · BEING EARNEST

"A trivial comedy for serious people"

By OSCAR WILDE

Directed by Richard Burgwin

MAY 1-4, 1985

AT 8:00 PM

SATURDAY MATINEE

AT 2:00 PM

FOR TICKET INFORMATION—662-7282.

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PERFORMANCE MAY 5 AT

2 PM FOLLOWED BY A TEA &

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The Importance Of Being EARNEST

A TRIVIAL COMEDY FOR SERIOUS PEOPLE

By
OSCAR WILDE

Directed by Richard Burgwin

*Played for the first time at the St. James's Theatre'
on Thursday, February 14th, 1895*

May 1, 2, 3, 4 — 8:00 p.m.
Saturday Matinee — 2:00 p.m.

AT THE LYDIA MENDELSSOHN THEATRE

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Tickets available at the Power Center box office week of the show—
Phone: 763-3333 Tickets also available at AACT office M-F 1-4
p.m. until June 7—Phone: 662-7282.

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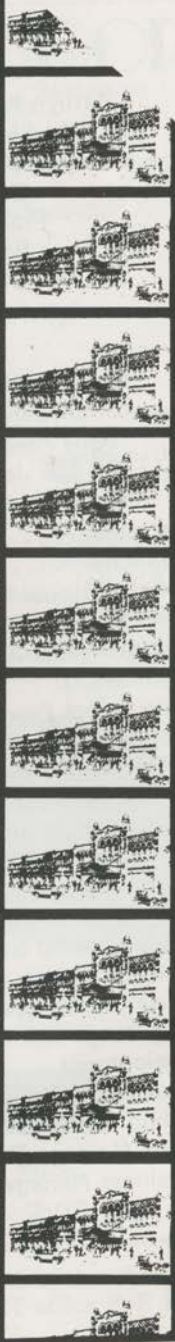
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The President's Message

— BY PROCLAMATION OF THE MAYOR —
APRIL 28 - MAY 5 IS
ANN ARBOR CIVIC THEATRE WEEK

The Importance of Being—Ann Arbor Civic Theatre

Ann Arbor Civic Theatre has brought so much enjoyment to so many of you that you do not need to be persuaded of its importance. Community theatre is, indeed, an activity that binds together a wonderfully diverse (and happily, still growing) company of people who share an interest in good theatre from in front and in back of the curtain.

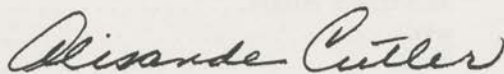
We celebrate during this Ann Arbor Civic Theatre Week our more than five decades of life in the theatre in Ann Arbor. *We are profoundly grateful for your unwavering loyalty and continuing support.*

Whether AACT continues to be the significant community resource it has been for so many years depends on what we do to ensure that future. We are "alive and well" and ready to launch new ventures, perhaps translate the dream of our own theatre space into reality. It is a moment of great promise and possibility. Please express your conviction that community theatre—your community theatre—is important **by contributing as generously and regularly as possible.** (Simply phrased, we must increase our income!)

AACT will be as strong, vital, and relevant as we choose to make it. **MAY WE COUNT ON YOUR SUPPORT?**

Your pledges and/or checks can be sent, payable to Ann Arbor Civic Theatre, to AACT, 338 S. Main Street, Ann Arbor 48104.

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ABOUT THE STAFF

RICHARD BURGWIN (Director) has been a director for 40 years and has directed over 100 shows, including all of Shakespeare, and MOST HAPPY FELLOW with Ralph Herbert. This is his second production of THE IMPORTANCE OF BEING EARNEST, his first being for the University of Detroit in 1957. He is a professor of theatre at U of M, and is interested in classical music.

CAROLYN CALDWELL (Assistant Director) has assistant directed COMPANY and GODSPELL, as well as directed SWAN SONG, STEP ON A CRACK (for YPT). Her acting experience includes Mrs. Mozart in CHAMBER MUSIC, Pert in LONDON ASSURANCE, and a millworker in WORKING (AACT Main Street), while assistant directing the same play. Her Central Michigan credits include Clara in HAYFEVER, the Narrator in VELVET BURDENS, AND Essie in AH! WILDERNESS. She has also taught classes in Introduction to Theatre, Oral Interpretation and Public Speaking. Carolyn is a Ph.D student in theatre at U of M, where she is a teaching assistant in the Theatre and Communications Dept., and "takes very good care of two parakeets named Monet and August.

SOPHIA FARAH (Makeup Designer) has worked as Makeup Designer for several companies and schools including Comic Opera Guild, Gilbert & Sullivan, The Young People's Theatre, and the School of Music Opera Department. Sophia is now approaching her 100 mark in the number of plays she has designed and worked as Makeup Designer for Ann Arbor Civic Theatre.

MARY GAYNOR (Assistant Costume Designer) This is Marys first production with Ann Arbor Civic Theatre.

MARILYN KENNEDY (Producer) began her AACT career on stage in productions such as CAROUSEL, CAMELOT, and THE SOUND OF MUSIC. She has expanded her theatrical interests in the past few years to include set dressing, props and producing. She has also performed and produced for Comic Opera Guild in shows which include DESERT SONG, NAUGHTY MARIETTA and THE MERRY WIDOW. She is on the Board of Directors of both organizations and works in advertising in "real life."

JEANNE KNUTSEN (Stage Manager) has stage-managed the productions of HOW THE OTHER HALF LOVES, THE DIVINERS and HELLO DOLLY! She first worked behind the scenes on PIPPIN and continued working on A MIDSUMMER NIGHT'S DREAM, BUTTERFLIES ARE FREE, CABARET and THE LATE CHRISTOPHER BEAN. She is Clinical Supervisor at Community Mental Health Clinic.

MIKE LIMMER (Sound Design) Mike has worked lights for many AACT shows as well as lending a hand on costumes and sets. he is currently Vice President on the AACT Board of Directors. In addition to the many Civic Theatre shows he has been involved with, Mike has also helped several Toledo-based community theatre organizations. Mike's most recent work was as sound designer for THE SHADOW BOX.

MARY LEYENDECKER (Costume Designer) last designed costumes for AACT's FIDDLER ON THE ROOF. Mary has an M.F.A. from Ohio University.

GENE MACARIO (Set Builder) This is Gene's first production with AACT, although he has had theatre experience with Civic Opera and Port City Playhouse—both of Muskegon. He has also worked on the Miss Michigan and Muskegon talent pageants. Gene is a production assistant for biomedical communications at U of M hospitals.

SHIRLEY MALLETTE (Props) AACT audiences last saw Shirley's work in THE LATE CHRISTOPHER BEAN. Over the years she has contributed many of her talents in the area of production work for the theater. This includes costumes, lights and set work. Shirley has also worked with the Comic Opera Guild.

THOMAS MARTONE (Set Designer) was set designer for the AACT production of HELLO DOLLY! (for which he won the Best Set Award of 1983-84) and for the AACT Main Street productions of APPLE TREE, KEY EXCHANGE, DINING ROOM, GOING UP and OFF AND RUNNING. Tom has also designed sets for the U-M Gilbert and Sullivan Society productions of HMS PINAFORE and PRINCESS IDA. He is the architect for AACT's new theater at 338 S. Main St.

ROBERTA RIZZARDI (Makeup) is again serving as Makeup Chair for AACT. Between the time she worked on her first performance (FIORELLO!) in 1975, and her most recent performance (THE LATE CHRISTOPHER BEAN), Roberta has worked and/or designed makeup for over thirty AACT shows, including the recent FIDDLER ON THE ROOF. Roberta has done makeup for many University of Michigan Opera Theater productions, the Dexter Players and several area high schools. She is an art teacher in the Dexter Community School District.

MAC NEIL SMITH (Set Builder) Did set construction for HELLO DOLLY! as well as for the Main Street productions of KEY EXCHANGE, GOING UP and OFF AND RUNNING.

THE STAFF

Richard Burgwin	Director
Carolyn Caldwell	Assistant Director
Jeanne Knutson	Stage Manager
Marlyn Kennedy	Producer
Mike Limmer	Sound Designer
Thomas Martone	Set Construction Coordinator
Sophia Farah	Makeup Designer
Roberta Rizzardi	Makeup Designer
Andrea Houston	Set Dresser
Gene Macario	Set Builder
Mac Neil Smith	Set Builder
George Brandenburg	Set Carpenter
Shirley Mallette	Props
Mary Leyendecker	Costume Designer
Mary Gaynor	Assistant Costume Designer

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Hair by: Brenda, at Charisma

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THE CAST

all good to eye.

↳ good

John Worthing, J.P., of the Manor House, Woolton, Hertfordshire	Jon Hallquist
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Lane, Mr. Moncrieff's man-servant	David Hunsberger
Lady Bracknell	Burnette Staebler
Hon. Gwendoline Fairfax, her daughter	Terryl Halquist
Cecily Cardew, John Worthing's ward	Wendy Hiller
Miss Prism	Susan Morris

eye

SYNOPSIS OF SCENES

SCENES

- Actr I.** Algernon Moncrieff's Rooms in Half Moon Street, W.
- Act II.** The Garden at the Manor House, Woolton.
- Act III.** Morning-room at the Manor House, Woolton.

(There will be a brief intermission between acts)

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ABOUT THE CAST

JON HALLQUIST (John Worthing, J.P.) comes to AACT with considerable theatre experience. As an actor he has been Orgon in *TARTUFFE*, Mercutio in *ROMEO AND JULIET*, Solness in *THE MASTER BUILDER*, Clarence in *RICHARD III* (all for U-M mainstage). His work in Michigan Summer Repertory Theatre include the role of Charles in *BLITHE SPIRIT*, Wintergreen in *OF THEE I SING*, Leonato in *MUCH ADO ABOUT NOTHING*, and David in *HAY FEVER*. He has also appeared at Nebraska Wesleyan University as Chasuble in *THE IMPORTANCE OF BEING EARNEST*, Tevye in *FIDDLER ON THE ROOF*, and Danforth in *THE CRUCIBLE*. His directing experience include *TABLE MANNERS* (Showcase production at U of M) and *THE MEMBER OF THE WEDDING* (Michigan Summer Repertory Theatre). Jon has taught introduction to theatre classes and acting courses at U of M, where he has just finished a Ph.D. in Theatre (acting/Directing), and enjoys gardening, woodworking, pottery and training budgies.

WENDY HILLER (Cecily Cardew) Brings considerable experience in stage, TV and film to her role with AACT. Having played widely diverse roles both in Michigan and California (Anne in *DIARY OF ANNE FRANK*, Millie in *PICNIC*, Betty in *THE CRUCIBLE*, Lucy in *YOUR A GOOD MAN CHARLIE BROWN* and Maja in Suspension Theatre's *WHEN WE DEAD AWAKEN*), she won Best Actress in 1978 and 1979 for her work in *FAMILY TREE* and *IN THE MIRROR*, respectively. She has studied at the National Shakespeare Conservatory, New York. In 1984 Wendy graduated from U.C.L.A. in English Literature, and was married in December to Steve Hiller, an Ann Arbor attorney.

DAVID HUNSBERGER (Lane) has been a director/actor for The Performance Network, most recently in *FOUR BY BECKETT* and *AMERICAN BUFFALO*. He will direct *DEATH OF A SALESMAN* this coming July. He has also taught and directed with the Young Peoples Theatre as well as being a founding member of The Black Sheep Theatre, where he played Lane in the 1980 production of *THE IMPORTANCE OF BEING EARNEST*. An interest is being "abundantly curious" in finding a way to exchange AACT's actors, interest and audience with the Performance Network and vice-versa.

TERRYL W. HALLQUIST (Gwendoline) has participated actively in U of M mainstage, most notably as Dorine in *TARTUFFE* and Juliet in *ROMEO AND JULIET*. She has performed in two Michigan Repertoire seasons, playing such roles as Ruth in *BLITHE SPIRIT*, Hermina in *A MIDSUMMER NIGHT'S DERAM*, Sorel in *HAY FEVER* and Hero in *MUCH ADO ABOUT NOTHING*. She has performed professionally at the Attic Theatre in Detroit

as Maire in TRANSLATIONS and as Dejanira in the Michigan Ensemble Theatre's production of MIRANDOLINA. As an undergraduate at Nebraska Wesleyan University, she was Cecily in THE IMPORTANCE OF BEING EARNEST, Miss Alma in SUMMER AND SMOKE, and Mary Warren in THE CRUCIBLE. Her directing credits include a Showcase production of ALL THE WAY HOME and in the Summer Repertoire Season, LOOSE ENDS, produced on the Power Center stage. THE IMPORTANCE OF BEING EARNEST marks her first production with the Ann Arbor Civic Theatre. Terryl is a recent Ph.D. graduate from the U of M, and while finishing her degree taught acting and movement. Her interests include dance (jazz, modern, and ballet), pottery, watercolor and sewing.

ALEX MILLER (Canon Chasuble) A canon in real life as well as in EARNEST, Canon Miller, a "retired" Priest of the Episcopal Church, now serves part-time in a voluntary capacity at St. Andrew's Church in Ann Arbor. Since his retirement nine yeears ago, he has appeared in Civic Theatre productions of LITTLE MARY SUNSHINE, BRAGADOON, YOU NEVER CAN TELL, THE GOOD PERSON OF SZECHWAN, THE MADWOMAN OF CHAILLOT, FOLLIES, KISS ME KATE, GUYS AND DOLLS, LOOK HOMEWARD ANGEL, and A MIDSUMMER NIGHT'S DREAM. In addition he has appeared with the St. Andrew's Players, the Dexter Community Players, the U of M Drama Department, and the School of Music in a variety of parts. He says that he has "always enjoyed acting" and is glad that now that he is retired he can act on stage. He lives now with his dear wife, Dorothy, in an old red Country Schoolhouse near Whitmore Lake, with their two dogs, Gypsy and Ginger, who was Moon's dog in A MIDSUMMER NIGHT'S DREAM.

SUSANNAH MORRIS (Miss Prism) has been very active with both the AACT and the Gilbert & Sullivan Society, combining her many talents for the AACT as director for the productions of THE RAINMAKER, STEAMBATH and THE BELL OF AMHEARST in which she also starred, playing the part of Emily Dickinson. In 1984 she was awarded best actress for the AACT. She has appeared in MAJOR BARBARA and OUR TOWN, to name just a few. She served as a member of the board of Directors in 1975-1978 and was president in 1977-1978. This just skims the surface of this lady's many talents and contributions.

DANIEL MONTGOMERY (Algernon Moncrieff) has acted in such diverse productions as THE CRUCIBLE (1985), AS YOU LIKE IT (1984), both University productions. For two years he has worked as writer, actor, and director for the Sunday Funnies Comedy Troupe, and earlier on had been in many high school productions. This is Dan's first production with AACT. His interests include English literature, especially poetry and drama of the Renaissance (He has just completed an honors concentration in English at U of M. Classical Music is "an obsession". He loves theatre and plans to make a career out of acting.

BURNETTE STAEBLER (Lady Bracknell) is certainly no stranger to AACT audiences. A few of her credits include Mrs. Higgins in MY FAIR LADY, as well as parts in MAME, MISALLIANCE, and TARTUFFE. She has directed BUTTERFLIES ARE FREE, THE LION IN WINTER, and EARNEST IN LOVE (the musical version of THE IMPORTANCE OF BEING EARNEST), and has acted with the Black Sheep Theatre, University Players, etc., etc., etc. She was formerly a Board member, as well as president of the Board, Office Manager. Presently she is Season Ticket Chairman. Along with being a homemaker, musician and all-around theatre person, she has started a new 'career' as her husband's "part-time secretary."

CHARLES SUTHERLAND (Merriman) is something of a specialist in Late Victorian Theatre, having begun in theatre with Gilbert & Sullivan Operettas. He has appeared in and worked in over 25 productions with the U of M Gilbert & Sullivan Society. He also feels at home in the works of Wilde and Shaw, having appeared in Shaw's ST. JOAN, MISALLIANCE, HOW SHE LIED TO HER HUSBAND, and THE DEVIL'S DISCIPLE, and has directed YOU NEVER CAN TELL. He has a long history with the present play, having almost played Algernon twice: once in a production unfortunately cancelled, and once in the musical version, EARNEST IN LOVE. He similarly was "sort of in" PYGMALION having appeared as Doolittle in MY FAIR LADY. This season he has appeared in THE SHADOW BOX and directed THE LATE CHRISTOPHER BEAN. He is proud to be participating in AACT's fund-raising effort, having appeared in HELLO DOLLY! and co-directed FOLLIES. He has been very involved in the development of a theatre space and an alternate season at AACT Main Street. In real life he teaches third grade in Detroit, and tries to keep his house from tumbling down about him.

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