School of Drama

Executive Director
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Faculty
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Associate Professors Robyn Hunt, Steve Pearson,
William Forrester
Assistant Professors Sarah Bryant-Bertall, M.L. Gelger,
Sara K. Schneider, Jack Wolcott
Senior Lecturer M. Burke Walker, and Lecturers Tom Burke,
Judith Shahn, Deborah Trout

Part-time Faculty
David Boushey, Jeff Caldwell, Bob Davidson, Mark Jenkins, Jeffrey Eric
Jenkins, Richard Jessup, Laurie Kurutz,
Catherine Madden, Scott Weldin

Retired, emeritus faculty
and former program heads
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B. Davis, Gregory Falls, Vanick Galstaua, Robert Gray, Agnes Haaga,
Donal (Don) Harrington, Robert Hobbs, Paul Hosteller, Glenn Hughes,
Robert Loper, Warren Lounsbury, Duncan Ross, Geraldine Skils, Jack
Sydow, Aurora Valentiniti

Staff
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Denise Jarrett, Publicist
Dorothy Kerst, graduate programs
Sue Bruns, office assistant
Paula Freeman, secretary
Charles Ogunyemi, fiscal technician
Cecile Kummerer, computer technician
Anne Stewart, Production Manager
Josie Gardner, costume shop manager
Alan Weldin, scene shop manager
Merl Wada, costumer
Laurie L. Kurutz, costumer
Bob Boehler, stage technician
Malcolm Brown, stage technician
Alex Danilichik, stage technician

An Ideal Husband
by Oscar Wilde

The Penthouse Theatre
56th Season
408th Production
Oct 25 - Nov 5
THE PERSONS OF THE PLAY

An Ideal Husband
By Oscar Wilde
Directed by Victor Pappas

Set Designer: EVAN M. ALEXANDER
Costume Designer: SUSAN EDIE
Lighting Designer: KYLE A. LEMO
Technical Director: MALCOLM BROWN
Stage Manager: ANGELA T. VOKOLEK
Asst. Director: RACHEL S. KATZ
Prop Master: ALEX DANILOCH
Dialect Coach: JUDITH SHAHN

DIRECTOR’S NOTES
Mention the name Oscar Wilde and most of us automatically think of the importance of being earnest. As if that were the only thing he ever wrote. Add to that the titles Salome and The Picture of Dorian Gray and most people will have some recognition and leave it at that. He wrote a great deal more than that, of course, essays, stories, poems, and dramas, culminating in the four society plays: Lady Windemere’s Fan, A Woman of No Importance, An Ideal Husband and Earnest. An Ideal Husband was first produced a hundred years ago. In the same season as Earnest, and both were shut down when the scandal broke about Wilde’s private life. The play can be seen as melodrama, but it is melodrama that contains many truths, and strikes me as a distant cousin to plays like Ibsen’s Pillars of the Community, that mark the transition between the age of melodrama and the age of modern realism. Certainly the issues in the play are still relevant in this age of Watergate and Whitewater, and its ultimate theme of realistic partnerships between the sexes rather than idealized role playing is one from which we can still learn much. It has been a fascinating exploration to work with his talented group on this piece, testing the limits of the melodrama, finding the places in which we can temper what might otherwise read as false with our own sense of the simple truth of the story. I hope it will ring true for our audience as well.

ACKNOWLEDGMENTS
Cobbler to the School of Drama
Swanson Shoe Repair
2305 North 45th St
Seattle Opera, Seattle Repertory Theatre, Intiman Theatre Company, A Contemporary Theatre

PRODUCTION CREDITS
Assistant Stage Manager: Mykel Ann Pennington
Assistant Set Designer: Valerie Green
Assistant Costume Designer: Kira Knight
Assistant Lighting Designer: Jason Meininger
Music Research: Michael Ganzy
Prop Assistant: Margaret Lambiyi-Navarro
Master Electrician: Nacho Bravo
Production Electrician: David Floyd
Scenic Artists: Andrew Lieberman
Recording Engineer: David Floyd
Set Construction Crew: Evan Alexander, Anthony Balducci, Chris Balducci, Chris Delano, Daniel Gonzalez, Sanjeev Has, Ling-Tai Hu, Margaret Lambiyi-Navarro, Jeb Lewis, Joel Peterson, Don Taylor, Drama 211 students

Costume Construction Crew: Katie Harter, Heidi Hennig, Veronica Lavenz, Ginny Mckeever, Chisty Scoogan, Drama 211 students

Running Crew: Evelyn Anthoney, Heidi Eng, Bonnie Francis, Catherine Gainey, Tavio Lin Gilbert, Brigitte Graf, Dale Hylton, Henry Lubaff, Sean O’Leary, Jennifer Prange, Linda Reedy

House Management: Snoh Brown, Maria Cason, Luna Rosa Perales
Production Office Staff: Charles Harper, Kerry Skalsky

ABOUT THE PLAYWRIGHT
Oscar Fingal O’Flahertie Wills Wilde (1854—1900) was the most scandalous personality of his time as well as one of the great conversationalists in British literary history. Both of his parents were writers and he showed early promise as a classical scholar and poet. Wilde gained some reknown during the early 1880’s as a minor pre-Raphaelite poet but it was as a social critic ("The Critic as Artist" and "The Soul of Man under Socialism") and dramatist (Lady Windemere’s Fan, An Ideal Husband and The Importance of Being Earnest) that Wilde truly captured the public imagination. Wilde was at the height of his career when the marquess of Queenberry—provoked by Wilde’s affair with his son, Lord Douglas—accused him of "posing as a sodomite. Wilde sued for libel and lost; then the government prosecuted Wilde for indecent acts and won. He was sentenced to 2 years at hard labor. Broken in health and spirit, Wilde was released from prison in 1897 and spent the final three years of his life traveling through Europe.

RECOMMENDED READING

TIME:
July 1895
PLACE:
London

Act I - The Octagon Room in Sir Robert Chiltern’s house in Grosvenor Square
Act II - Morning-room in Sir Robert Chiltern’s house
Act III - The Library of Lord Goring’s house in Curzon Street
Act IV - Same as Act II

There will be one intermission between Acts Two and Three