

UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA

IN PERPETUITY THROUGHOUT
THE UNIVERSE

By Eric Overmyer
The Playhouse Theatre
Nov 15 - 26

TOAD OF TOAD HALL

The Penthouse Theatre
By A. A. Milne
Nov 29 - Dec 10

PLATONOV

By Anton Chekhov
The Studio Theatre
Jan 24 - Feb 4

School of Drama

Executive Director
Sarah Nash Gates

Faculty

Professors Robert Dahlstrom, Barry Witham,
Associate Professors Robyn Hunt, Steve Pearson,
William Forrester
Assistant Professors Sarah Bryant-Bertail, M.L. Geiger,
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

John Ashby Conway, Jack Clay, Betty Comtois, James Crider, Alanson
B. Davis, Gregory Falls, Vanick Galstaun, Robert Gray, Agnes Haaga,
Donal (Dan) Harrington, Robert Hobbs, Paul Hostetter, Glenn Hughes,
Robert Loper, Warren Lounsbury, Duncan Ross, Geraldine Siks, Jack
Sydow, Aurora Valentineti

Staff

Arlene Hamilton, administrator
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 Danilchik, stage technician

*An
Ideal
Husband*



by
Oscar Wilde



UNIVERSITY OF
WASHINGTON
SCHOOL OF
DRAMA

The Penthouse Theatre
56th Season
408th Production
Oct 25 - Nov 5

THE PERSONS OF THE PLAY

<i>The Earl of Caversham, K.G.</i>	DANIEL ARMAND COLES*
<i>Viscount Goring</i>	MARK SCHWÖTZER*
<i>Sir Robert Chiltern</i>	JOHN ABRAMSON*
<i>Vicomte de Nanjac</i>	DOUG LOCKWOOD*
<i>Mr Montford</i>	JOHN F. HAZLEWOOD*
<i>Mason</i>	DEAN PURVIS*
<i>Phipps</i>	JOHN F. HAZLEWOOD*
<i>James (footman at Sir Robert's)</i>	DOUG LOCKWOOD*
<i>Harold (footman at Lord Goring's)</i>	HENRY LUBATTI
<i>Lady Chiltern</i>	ERIN NEILL*
<i>Lady Markby</i>	MICHELLE SPRINKLES*
<i>The Countess of Basildon</i>	ANNIE McADAMS*
<i>Mrs Marchmont</i>	NAHO SHIOYA*
<i>Miss Mabel Chiltern</i>	CAROLINA McNEELY*
<i>Mrs Cheveley</i>	CHRISTINE BARLEY*

*Member of the Professional Actor Training Program

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

An Ideal Husband

By Oscar Wilde

Directed by Victor Pappas

Set Designer	EVAN M. ALEXANDER
Costume Designer	SUSAN EDIE
Lighting Designer	KYLE A. LEMOI
Technical Director	MALCOLM BROWN
Stage Manager	ANGELA T. VOKOLEK
Asst. Director	RACHEL S. KATZ
Prop Master	ALEX DANILCHIK
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 Windermere'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 this 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 Ganyo
Properties Assistant	Margaret Landry-Navarro
Master Electrician	Nacho Bravo
Production Electrician	David Flood
Scenic Artists	Andrew Lieberman
Recording Engineer	David Flood
Set Construction Crew	Evan Alexander, Anthony Balducci, Chris Balducci, Chris Delano, Daniel Gonzalez, Sanjeev Hass, Ling-Fei Hu, Margaret Landry-Navarro, Jeb Lewis, Joel Peterson, Don Taylor, Drama 210 students
Costume Construction Crew	Katie Harrold, Heidi Hermiller, Veronica Lavenz, Ginny McKeever, Christy Scoggins, Drama 211 students
Running Crew	Evelyn Anthony, Heidi Eng, Bonnie Francis, Catherine Gaaney, Tavia Lin Gilbert, Brigitte Graf, Dale Hyton, Henry Lubatti, 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 renown 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 Windermere'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 Queensberry - 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

Ellman, Richard *Oscar Wilde*. New York: Knopf (1988)
Evans, Joan *The Victorians*. London: Cambridge University Press (1966)
Perry, George C. *Victorians: a world built to last*. New York: Viking Press (1974)