Baylor Theatre

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde
directed by Steven Pounders

April 24-28 at 7:30 p.m.
April 29 at 2:00 p.m.

Mabee Theatre

Photo: Stan Cranmer  Poster: Tracy Riley

Baylor University
CAST

Lane........................................Michael Summers
Algernon Moncrieff..................Austin Terrell
John "Jack" Worthing.................Justin Locklear
Lady Bracknell.......................Haley Phillips
Gwendolen Fairfax........................Meredith Owens
Cecily Cardew..........................Mary Laws
Miss Prism...............................Brittany Howard
Rev. Canon Chasuble....................Clay Wheeler
Merriman..................................Joey Melcher

England, 1895

Act I
An elegant flat in London

Act II
The garden of a country Manor House

Act III
The drawing room of the Manor House

There will be two 10-minute intermissions

Concessions will be sold during each intermission.
Proceeds support the Baylor University Theatre Student Society.

Scene Design by
*Brandon Daughtry

Costume Design by
Sally Askins

Lighting Design by
*Amanda Wray

Sound Design by
*John Murdock

Makeup Design by
*Michelle James

Technical Direction by
*Cody Redding

Assistant Director
*Beki Baker

Stage Manager
*Deborah Benesh

Production Manager
Michael Schmalz

*denotes student fulfilling course requirements
Production Crew

Assistant Stage Managers  Lisa Chapa, Kirstin Hodges
Dialect Assistant  Victoria Eisele
Assistant Costume Designer  Carl Booker
Assistant Light Designer  Nic McMinn
Master Carpenter  Joe Shovak
Master Electrician  Stephanie Formas
Assistant Master Electrician  Michael Herbert
Properties Master  Joshua Sellers
Paint Charge  Brandon Daughtry
Sound Engineer  Dustin Chaffin
Light Board Operator  Patrick Matzig
Sound Board Operator  Dallas Olsen

Costumes
Carl Booker, Noel Collins, Cassie Bann-Kelty, Jean McCarthy, Blair Womble, Brigitte Aulbaugh, Natalie Baker, Sarah Chanis, Lisa Chapa, Elizabeth Conly, Erica Ferguson, Jordan Frankenberry, Anna Grimm, Valerie Huston, Michelle James, Kara Killmer, Jenny King, Adria McCauley, Hayley Rainer, Bethany Salminen, Sarah Sharaa, Maggie Talley, Emily VanWagenen, Brandon Woolley

Makeup
*Amanda Sasser, Elizabeth Conly, Lindsey Ehrhardt, Emmie Rothenbach

Scenery
Sky Bennett, Tyler Cloud, Richard Fields, Stephanie Formas, Chad Girmdt, Micah Gray, Jon Mark Howeth, Zach Krohn, Elizabeth Krudewig, Eller Miller, Tyson Miller, Kelly Nobles, Dallas Olsen, Shaun Patterson, Meredith Price, Emmie Rothenbach, Joshua Sellers, Joe Shovak, Trent Weaver

Lights
*Tyler Lea, Kirstin Hodges, Nic McMinn, Amanda Wray, Marylee Carney, Ryan Durr, Kendall Foote, Adam Garst, Trey Henry, Michael Herbert, Sam Hough, Trey Jackson, Rebecca Johnson, Patrick Matzig, Callen McLaughlin, Shelly Rodriguez, Phillip Rudy, Suzanne Tarta

Publicity/House
*Elizabeth Dunlap, Clayton Ellis, Mary Laws, Lindsay Ehrhardt, Lindsey Ferguson, Heather Hampton, Michael Summers, Clay Wheeler, Danielle Williams, Laura Youngkin

Running Crew
Anna Grimm, Valerie Huston, Kara Killmer, Courtney Pope, Maggie Talley, Blair Womble
LaLa Babin, Tyler Cloud, Richard Fields, Elizabeth Krudewig

Paint
LaLa Babin, Elizabeth Krudewig, Ellen Miller, Dallas Olsen, Meredith Price, Micah Gray

Properties
Joshua Sellers, Melissa Flowers

*Denotes crew head
The Mission of Baylor University is to educate men and women for worldwide leadership and service by integrating academic excellence and Christian commitment within a caring community.

The Mission of the Department of Theatre Arts is to prepare students for theatre arts related fields by integrating excellence in traditional scholarship and artistic creativity with a Christian worldview. The mission of the Baylor Theatre is to act as a cultural laboratory which engages the university, the larger community of artist scholars, and the world.

FACULTY AND STAFF

Stan Denman, Ph.D., Chair, Directing
Sally Lynn Askins, M.F.A., Costume Design
Marion Castleberry, Ph.D., Graduate Director; Directing
Lisa Denman, M.F.A., Acting
Melissa Johnson, M.A., Musical Theatre Voice
Steven Pounders, M.F.A., Acting
Jessica Rapier, M.F.A., Lighting Design
Adam Redmer, M.F.A., Technical Theatre
Carolyn D. Roark, Ph.D., Theory & Criticism
Michael Schmalz, M.F.A., Technical Theatre
William T. Sherry, M.F.A., Scene Design
Meredith Sutton, M.F.A., Dance & Choreography
DeAnna Toten Beard, Ph.D., Theatre History & Dramaturgy
Thomas Ward, M.F.A., Acting, Stage Combat
Renee Cluke, Administrative Assistant
Zac Goodwin, B.F.A., Assistant Technical Director
Susan Hill, M.F.A., Master Electrician
Dawn Kane, Stitcher
Sue Koehler, B.A., Office Coordinator
Ernest Petru, Scene Shop Foreman
Christy Riel, Box Office Manager
Sherry Ward, M.F.A., Arts Management, Box Office

The Baylor University Department of Theatre Arts is accredited by the National Association of Schools of Theatre.

2007-2008 Season Tickets available at the Box Office during the first intermission
**Ars Gratia Artis**

If you are a movie lover, you have probably noticed the words *ars gratia artis* around the head of the roaring lion at the beginning of MGM films. The phrase means “art for art’s sake” and it is rooted in the aesthetic movement of the nineteenth century.

Aestheticism in Europe took a radical philosophical and cultural stand. Art, according to the movement, needed no higher justification than the pursuit of beauty. This meant that the artistic agenda—what an artist makes and how it is made—could be seen as a personal rather than a public matter. A landscape is painted because the artist desires it, not because a prince commissions it. A poem is created to bring pleasure, not to deliver moral education.

Irish-born writer Oscar Wilde enthusiastically embraced aestheticism. “Art never expresses anything but itself,” wrote Wilde in his 1889 essay “The Decay of Lying.” “It has an independent life, just as Thought has, and develops on its own lines.” His most enduring and triumphant work for the theatre, *The Importance of Being Earnest*, certainly carries the imprint of the aesthetic philosophy. If we consider Wilde’s devotion to *ars gratia artis*, we can see that this most famous English comedy of manners is not simply a satire of the wealthy society Wilde saw around him when he moved from Dublin to London.

*The Importance of Being Earnest* has been called a perfect comedy. Rather than feeling intimidated by such strong praise, we are wise to remember that the word perfect means not only “flawless” but also “complete.” The play is perfect in that it answers to itself alone, not to social agendas or moralizing. The play delights in its very existence and in doing so it involves the audience in an independent, self-sustaining world of comedy.

Here is comedy for comedy’s sake.

DeAnna Toten Beard  
Dramaturg