

The M.I.T. Community Players
present

The
IMPORTANCE

of being

EARNEST

by

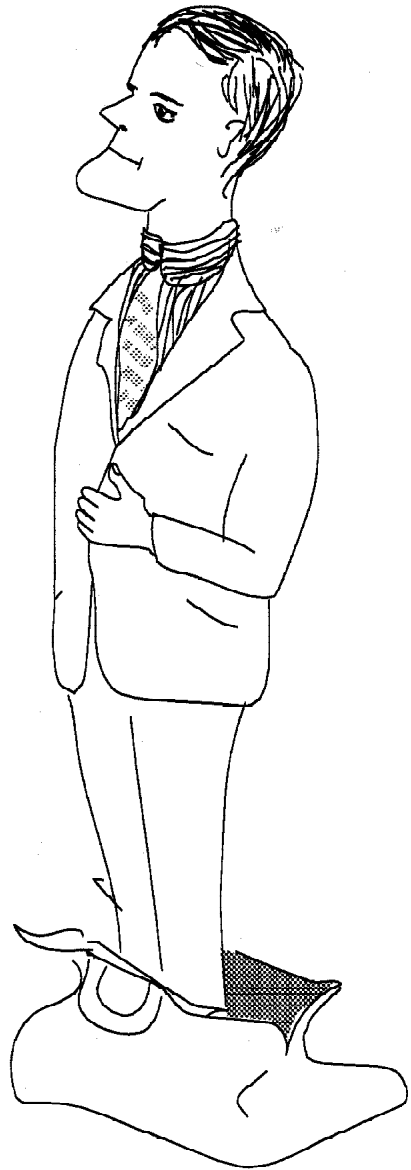
Oscar Wilde

directed by

Peter Floyd

Produced by

Alice Waugh



Kresge Little Theater

December 18,19,20, 21, 1996

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde

The Persons of the Play

Lane, manservant	Ben Dubrovsky (A)
Algernon Moncrieff	Matt Norwood ('99)
John Worthing, J.P.	Ian Dowell (A)
Lady Bracknell	Alice Waugh (S)
Hon. Gwendolen Fairfax	Claire Hoult
Cecily Cardew	Erica Klempner (G)
Miss Prism, governess	Mary Finn (A)
Rev. Canon Chasuble, D.D.	Steve Dubin
Merriman, butler	Greg Bryan (S)

The Scenes of the Play

Act I: Algernon Moncrieff's Flat in Half-Moon Street, W.

— *ten minute intermission* —

Act II: The Garden at the Manor House, Woolton.

— *ten minute intermission* —

Act III: Drawing-Room at the Manor House, Woolton.

Behind the Scenes

Director.....	Peter Floyd (A/S)
Producer.....	Alice Waugh (S)
Stage Manager.....	Kelly J. Marold (A)
Set Designer	Leslie Bondaryk (affil)
Costume Designer	Melissa Manolis (S)
Lighting Designer	Mike Bromberg (A)
Sound Designer	Ben Dubrovsky (A)
Props Coordinator	Karen Mueller-Harder (S)
Makeup/Hair Designer	Anna Socrates
Sound Assistants	James Carroll (A) Greg Bryan (S)
Master Electricians	Michael Schneider (G) John van der Meer (A)
Costume Assistant	Anna Socrates
Poster Design.....	Aaron Seidman (A/affil)
Drop Poster	Beth Jobes (S) Todd DeMelle
Program	Kevin Cunningham (A/S)
House Manager.....	Anna Socrates
Set/Lighting Crew	Todd DeMelle Melissa Manolis (S) Christine Manolis (affil) Janni Moselsky-Hansen (S) Karen Mueller-Harder (S) James Carroll (A) Alice Waugh (S) Peter Floyd (A/S) Mark Simonoff John van der Meer (A) Joe Bondaryk (A) <i>and the cast</i>
Run Crew	James Carroll (A) Christine Manolis (affil)

(“S” indicates MIT staff member, “G” indicates graduate student, “A” indicates alumnus, and “affil” indicates affiliated with a member of the MIT community).

Oscar Fingal O'Flahertie Wills Wilde

(1854-1900)

The only way to get rid of a temptation is to yield to it.

We are all in the gutter, but some of us are looking at the stars.

There is only one thing in the world worse than being talked about and that is not being talked about.

I can resist everything except temptation.

One should always be in love. That is the reason why one should never marry.

The only charm of marriage is that it makes a life of deception absolutely necessary for both parties.

When one is in love one begins by deceiving oneself. And one ends by deceiving others. That is what the world calls a romance.

There is nothing in the world like the devotion of a married woman. It's a thing no married man knows anything about.

When a woman marries again it is because she detested her first husband. When a man marries again, it is because he adored his first wife. Women try their luck; men risk theirs.

Bigamy is having one wife too many. Monogamy is the same.

When a man has once loved a woman he will do anything for her except continue to love her.

He has nothing. He looks everything. What more can one desire.

I always choose my friends for their good looks and my enemies for their good intellects. Man cannot be too careful in his choice of enemies.

A sentimentalist is simply one who desires to have the luxury of an emotion without paying for it.

I sometimes think that God, in creating man, somewhat overestimated his ability.

Wickedness is a myth invented by good people to account for the curious attractiveness of others.

There is no sin except for stupidity.

Morality is simply the attitude we adopt to people whom we personally dislike.

It is absurd to divide people into good and bad. People are either charming or tedious.

A man who moralises is usually a hypocrite and a woman who moralises is invariably plain.

A man who does not think for himself does not think at all.

An idea that is not dangerous is unworthy of being called an idea at all.

The only thing that consoles man for the stupid things he does is the praise he always gives himself for doing them.

I always pass on good advice. It is the only thing to do with it. It is never any good to oneself.

Always forgive your enemies; nothing annoys them so much.

Arguments are to be avoided; they are always vulgar and often convincing.

Questions are never indiscreet. Answers sometimes are.

There is a good deal to be said for blushing, if one can do it at the proper moment.

When the gods wish to punish us they answer our prayers.

Those whom the gods love grow young.

A cynic is a man who knows the price of everything, and the value of nothing.

The Importance of Being Earnest online:

<http://nspage.cts.com/html/FireBlade/Wilde/earnest/zero.html>

One knows so well the popular idea of health. The English country gentleman galloping after a fox. The unspeakable in full pursuit of the uneatable.

Experience is one thing you can't get for nothing.

Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught.

To be natural is such a very difficult pose to keep up.

Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation.

Experience is the name everyone gives to their mistakes.

Young people, nowadays, imagine that money is everything, and when they grow older, they know it.

Life is much too important a thing to talk seriously about.

In this world, there are two tragedies. One is not getting what one wants, and the other is getting it.

The youth of America is their oldest tradition. It has been going on now for three hundred years.

America is the only country that went from barbarism to decadence without civilization in between.

As long as war is regarded as wicked it will always have its fascinations. When it is looked upon as vulgar, it will cease to be popular.

Public opinion exists only where there are no ideas.

Fashion is a form of ugliness so intolerable that we have to alter it every six months.

All art is quite useless.

A poet can survive everything but a misprint.

Paradoxically though it may seem, it is none the less true that life imitates art far more than art imitates life.

Bad artists always admire each others' work.

There is no such thing as a moral book or an immoral book. Books are well written or badly written. That is all.

One should be a work of art, or wear a work of art.

I have put my genius into my life; all I've put into my works is my talent.

Each time that one loves is the only time one has ever loved. Difference of object does not alter singleness of passion. It merely intensifies it. We can have but one great experience at best, and the secret of life is to reproduce that experience as often as possible.

I am in a duel to the death with this wallpaper, one of us has got to go.
— *one month before he died*

Alas, I am dying beyond my means.
— *sipping champagne on his deathbed*

Ah, well, then I suppose I shall have to die beyond my means...
— *last words*



About the Cast and Crew

Leslie Bondaryk (set designer) is a veteran Community Players scenic designer; recently designed shows include *Bad Girls*, *Holiday*, and the current production of *Earnest*. She's also been active with other groups in the area, designing or scenic painting shows including *Assassins*, *Dancing at Lughnasa*, *A Day in Hollywood/A Night in the Ukraine*, *One-Act Cafe*, and *Aesop's Fables* (mask designer). Have paintbrush, will travel.

Mike Bromberg (lighting designer) thinks lighting is exciting, which is why he is back in the Little Theatre after 25 years. Meanwhile, he has been a Professional Engineer, mountaineer, peakbagger, cartographer, magazine writer, pianist, and gay hippie motorcyclist. Mike has designed lights for 28 Gilbert & Sullivan productions, and was last seen on stage as Dick Deadeye in MIT G&S Players' *HMS Pinafore*.

Greg Bryan (Merriman) is a newcomer to MITCP. This is his first time as a butler and he is honoured to be given the opportunity to serve.

Ian Dowell (Jack) is serious about everything and adopts a very high moral tone on all subjects. He loathes listening, hates talking, and can't bear looking at things but he does enjoy performing. He has appeared in numerous productions at MIT & Wellesley over the years, most notably *A Midsummer Night's Dream* (Demetrius), *The Clandestine Marriage* (Lovewell), *Extremities* (Raul), *Phedre* (Hippolyte), and most recently, *Crossing Delancey* (Sam). Though it may seem absurd, this is the first time he has appeared with the Community Players. He hopes to someday live in the country with a sensible, intellectual girl. Although he could deny it, he has a brother.

Steve Dubin (Chasuble), after appearances (and occasional disappearances) in MITCP productions of *The Real Inspector Hound*, *Travesties*, and *Holiday*, has found a higher calling. In *Holiday*, he served the Seton family; now he plays a servant of the Lord. (No, Peter, not you.)

Ben Dubrovsky (Lane) finally joins the esteemed ranks of company members who have butted on stage. There is also no obvious way to include dada in this bio.

Mary A. Finn (Miss Prism) frequently wishes she was somebody else.

Peter Floyd (director) has been involved with the MIT Community Players for longer than he cares to think about, having appeared in such productions as *Holiday*, *Travesties*, *Hay Fever*, *The Actor's Nightmare*, *Twelfth Night*, and *Once Upon a Mattress*. He last appeared on stage in November as Alfred Doolittle in *Pygmalion* at the Old South Church. This is his first stab at directing a full-length play, after making his directorial debut with David Ives's *Words, Words, Words* for the MIT CPs this past summer. He never writes ridiculous bios.

Claire Hout (Gwendolyn) lives in a lovely apartment and has a fab job. She acts with MITCP for fun and because she likes to keep busy. They let her because they need her teapot.

Erica Klempner (Cecily) is obviously excessively pretty and only just eighteen and is pleased finally to be in a show where this is made abundantly clear.

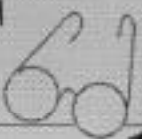
Karen Mueller-Harder (props, set crew) has been producer, director, or tech director (usually 2 at a time) for the past 4 shows, and has been taking it easy (well, comparatively) for this show due to her upcoming long-term engagement playing the role of a mother, beginning in about 2 months. She only does props for shows with tea sets in them.

Matt Norwood (Algernon) is a sophomore at MIT—Matt's tender age of 19 has been the butt of a few jokes too many over the course of the production. This is his first show with the Community Players; he has shown up in Musical Theater Guild shows in the past, however, and will grace the stage again this coming February in *On The Town*. Hi Mom!

Aaron Seidman (graphic designer) carries an MIT alumnus card and also has been carrying on a long-standing love affair with an MIT librarian. When not designing programs and painting props for MITCP, he runs Imaginative Illustration (<http://www.imaginillus.com/>), which builds web sites, does technical illustration, and humorous training materials.

Alice Waugh (producer, Lady Bracknell) is playing a rather bombastic English woman in an MITCP production for the second time—she was Judith in *Hay Fever* (1995). Last summer she directed one of MITCP's "Quintessential Comedies" and made a cameo appearance in a French maid outfit.



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Special Thanks



James Carroll and Marion Leeds Carroll
Michael McConnell, Tina Trager and the
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Mike McCarthy and the Property Office
Diane Brainerd and the MIT Costume Shop
Carolyn Smith and the MIT Gilbert and
Sullivan Players
Dave and Ruth Jedlinsky
Randy Weinstein
Aaron Seidman

About the Community Players

The MIT Community Players is a group of MIT staff, students, alumni/ae, and other interested people who produce a fall and spring show at MIT each year, as well as summer events. We're always looking for people interested in participating on stage and in positions including director, producer, designer, publicity and house management staff, technical staff and stage crew. We're happy to have experienced people looking for a good opportunity to use their creative and technical skills, and we also welcome people with little or no experience, both those interested in being an apprentice or assistant to a certain position, or just helping out for a few hours.

If you'd like to get involved with MITCP, receive e-mail mailings, or send us a comment or question, send e-mail to mitcp-info@mit.edu or call 253-2530 and leave a message.

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·WHEN 999 WORDS ARE NOT ENOUGH·