

The background features a large, soft pink watercolor wash. In the top right and bottom left corners, there are intricate black lace patterns with a stippled or dotted texture, resembling floral or scalloped designs.

The Importance of Being Earnest

by Oscar Wilde

26th May - 30th June

Director's Note

When I received the call that my application to direct *The Importance of Being Earnest* was accepted, I was beyond thrilled for two very important reasons. The first being that the Genesian Board had chosen to support an aspiring young female director (and had also confirmed Jess Davis as director of the upcoming Agatha Christie). Supporting two young female directors in the same season is just one example of how wonderful this little theatre of ours is.

Secondly, what an amazing text to work with. We are all captivated by the beauty and elegance of period plays, but what I love about Wilde is his daring to challenge the society in which he lived and expose its hypocrisies. His insightfulness was well beyond his time and themes he highlights in this text are still very relevant today. Listen out for some great one liners.

Hundreds of hours of hard work have gone into bringing this production to stage. I have been blessed with an extraordinary cast of talented actors, and I have chosen my dream team creatives to work with on this show. I thank each and every one of them for their commitment, support, and humour! We truly hope you enjoy the show, laugh your hearts out, applause loudly at curtain call, and leave the theatre tonight knowing how much we appreciate our audience and to have shared this very special show with you.

Yours in Earnest
Trudy Ritchie
Director

Scene Synopsis

Act 1 Scene 1: London apartment of Algernon Moncrieff

Act 1 Scene 2: Garden/grounds of Jack Worthing's Manor House, Woolton

Act 2 Scene 3: Garden/grounds of Jack Worthing's Manor House, Woolton

Act 2 Scene 4: Garden/grounds of Jack Worthing's Manor House, Woolton

TRUDY RITCHIE - Director Trudy found her love for the theatre at a very early age, appearing in several musicals as a young adult before moving on to other roles including *Bittersweet* (SPAT), *Polar Bears*, *Mountain Language*, *Blue Window*, *Baby with the Bathwater* (all Darlo Drama), and *Pride and Prejudice* (Genesian Theatre). More recently, Trudy has pursued her interest in Directing, working as Assistant Director for the Genesian Theatre's production of *Emma* (July 2017), *Bloody Murder* (October 2017), and ending the year directing her first workshop of *The Cripple of Inishmaan* (December 2017). For *The Importance of Being Earnest* Trudy gathered together her "dream team" creative team and is delighted to be directing her first major production for the Genesian Theatre Company.

BARRY NIELSEN - Assistant Director Barry Nielsen has translated and directed Lorca's tragedies *Blood Wedding* and *The House of Bernarda Alba* at the Genesian and also directed the smash hit of *Mousetrap*. He has appeared in the usual commercials and short films and has appeared in numerous plays, the most recent being *The Complete Works of William Shakespeare* on this stage. Most recently, he directed Jane Austen's *Emma* for the Genesian Theatre (2017).

OWEN GIMBLETT - Set Design Owen has over 25 mainstage Set Design credits to his name at the Genesian alone and countless more in his native New Zealand. Over a 50 year career he has worked on plays, ballet, and major musicals, and enjoys the challenges of Genesian's intimate stage with *The Tempest* and *Great Expectations* being particularly memorable designs. In a change of hat, Owen directed *Pygmalion* and *Pride and Prejudice* for the company.

PETER HENSON - Costume Design Peter is a freelance set and costume designer and maker whose training includes an M.A. in Theatre Studies, and a B.A Honours in Fine Arts with an emphasis on historical costume on stage and in film. He has worked extensively with the New Theatre, the Zenith Theatre, and the Guild Theatre, as well as with the Genesians. Recent productions include *Amadeus*, *Pride and Prejudice*, *The Winslow Boy*, and *Three Sisters*.

MICHAEL SCHELL - Lighting and Sound Design Michael has been a member of the Genesian Theatre for over 40 years. A professional Sound and Lighting Designer, his Genesian credits include *Great Expectations*, *St Joan*, *The 39 Steps*, *Terra Nova*, *Frankenstein*, and *Sherlock Holmes: The Final Adventure*. Other recent Genesian sound design credits include *Pride and Prejudice*, *The Mousetrap*, *Crown Matrimonial*, *Spider's Web*, *Three Sisters*, *Our House*, *Dracula*, and *Sherlock Holmes and the Speckled Band*.



TED CROSBY - Jack Ted is an actor and filmmaker and he is also part of the sketch comedy group The Darrens which you can find on Instagram @thedarrens_ or on YouTube: <http://bit.ly/theDarrens>. His theatre credits include *Figaro* by Charles Morey after Beaumarchais, *Much Ado About Nothing* by William Shakespeare, *Nothing Personal* by David Williamson, *Three Sisters* by Anton Chekhov, *Joan, Again* by Paul Gilchrist, *King Lear* by William Shakespeare, *Taming of the Shrew* by William Shakespeare, *Blood Moon* by Nicholas Kazan, and *Cosi* by Louis Nowra.

EMMA WRIGHT - Gwendolen Emma Wright, a Bond University graduate, played Lena Penn in ABC's *Harrow* and Hannah in *Mako Mermaids*. She is also an aspiring writer/director. Theatre credits include: Genesian Theatre - *Bloody Murder*, *Emma*, *A Murder is Announced*, *Much Ado About Nothing*, *The Importance of Being Earnest*, New Theatre - *Consensual*, *That Eye The Sky*, Depot Theatre - *Troilus and Cressida*, *The Winter's Tale*, Other - *Deuce Cooper: The Bloomfield Case* (Tom Mann Theatre), *The Shrew* (NIDA), *Orbit* (QTC/Grin and Tonic), *Eyes to the Floor*. Training includes: NIDA, ACA, The Hub, ATYP, 16th Street, The Warehouse Workshop. Emma is a proud member of MEAA.



CAMERON HUTT - Algernon A graduate from Sydney University with a BA majoring in Performance Studies, his recent performances include multiple works with the Convict Footprints team, including *Convict Footprints on the Old Great North Road*, *Convict Footprints at the Farm*, and *Convict Footprints: Through The Years*, as well as *Dimboola* at the King Street Theatre, *Pride and Prejudice* and *4000 Miles* at the Castle Hill Theatre, *Under Milkwood* at New Theatre, *The Proposal* at Genesian Theatre, *Hamlet* at Casula Powerhouse, *Black Hands/Dead Section* and *Romeo and Juliet* performed at PACT Theatre.

ROSANNA HURLEY - Cecily Rosanna is very pleased to make her debut at the Genesian as Cecily. She has been seen in various leading, supporting and cameo roles, most of which were in her hometown of Canberra. Her past credits include *Legally Blonde* (Elle Woods), *Grease* (Sandy), *Kismet* (Marsinah), and *The Phantom of the Opera* (The Princess in Hannibal/Fop in Il Muto). Her other favourite credits include roles in *La Cage Aux Folles*, *My Fair Lady*, *Les Misérables*, and *Sunset Boulevard*. In 2015, Rosanna placed in the Top 15 at the Miss World Australia pageant and was crowned Miss ACT, raising money and support for Variety (the Children's Charity) in the process.



MELANIE ROBINSON - Lady Bracknell Melanie is a familiar face on the Genesian Theatre stage, having appeared in 16 productions since 2005. Her recent roles include *Figaro*, *Our House*, *A Midsummer Night's Dream*, *Hotel Sorrento*, and *An Ideal Husband* as well as roles in *Parramatta Girls* for Rough Hewn Theatre Troupe, *Over the Moon and Far Away* and *Transparency* with the Theatre on Chester, and *The Female of the Species* for Castle Hills Players. She also serves on the Genesian Theatre Board of Directors.



LOIS MARSH - Miss Prism Lois is delighted to be appearing in this classic British comedy where "The truth is rarely pure and never simple" (Algernon). Oscar Wilde fully understood the power of comedy for as he said "If you want to tell people the truth, make them laugh, otherwise they'll kill you." In recent years at the Genesian Theatre, Lois has appeared mostly in murder-mysteries, namely Agatha Christie's *A Murder is Announced* and *Appointment with Death*, and the hilariously funny American send up of the genre *Bloody Murder*. Other classic period plays she has appeared in include *The Winslow Boy* and *Pride & Prejudice*.

JOHN GRINSTON - Dr Chasuble As an actor John has worked with New England Theatre Co; Kinetic Energy Co; with Olivia Brown Theatre in Education Co; at New Theatre; at the Stables, Old Fitz and Genesian Theatres; at Theatre Royal; with Pop Up Theatre (Sydney and Melbourne seasons) and with Sport for Jove. Television work includes *A Place to Call Home* and *Michael Willessee's Australians*. For Genesian theatre he has directed *Three People*, *A Murder Is Announced*, *Thermidor*, and three short plays by Noel Hodda. In 2012 his performance in the short film *Magnum Opus* won the Sydney Film School Best Actor of the Year award.



ROD STEWART - Merriman Rod joined the Genesians in 2008. This is Rod's tenth play for this theatre. His last role was the Judge in *Figaro* last year. He became a member of the Lane Cove Theatre Company in 2005 and has appeared in nine of their plays, the last as Baloo in *The Jungle Book*. Rod also writes musical plays. His *Devil May Care* was workshopped by this theatre in 2011 and directed by Shane Bates. His latest, *Vicki*, was workshopped by this theatre in 2013. *Vicki* was performed by the Lane Cove Theatre in February this year. Shane Bates directed.

CHRIS DUNWELL - Lane Chris has been a member of the Genesian for several years and has worked behind the scenes with sound and lighting on *The Winslow Boy*, but this is his first venture beyond the curtain. His stage works go back to his younger days in the UK when he appeared in the chorus of musical theatre productions. He is excited therefore to make his debut on the Australian stage for the Genesian.



Production

Director

Trudy Ritchie

Assistant Director

Barry Nielsen

Set Design

Owen Gimblett

Costume Design

Peter Henson

Lighting and Sound Design

Michael Schell

Production Manager

Debbie Smith

Set Construction

**Roger Gimblett, Garry Bates, Tom Fahy,
Paul Gilbert, Debbie Smith, Steve Holland,
Members of the Company**

Photography

Craig O'Regan

Graphic Design

Patrick Magee, Tom Massey

Ticketing

Shane Bates

Transport

Debbie Smith

Acknowledgements

**Aimee Lodge, Jess Davis, Shane Bates,
Timothy Bennett, Nathan Bennett**

Crew

Stage Manager

Danielle Brown

Lighting and Sound Operation

Ian Whalan

Cast

Jack

Ted Crosby

Gwendolen

Emma Wright

Algernon

Cameron Hutt

Cecily

Rosanna Hurley

Lady Bracknell

Melanie Robinson

Miss Prism

Lois Marsh

Dr Chasuble

John Grinston

Merriman

Rod Stewart

Lane

Chris Dunwell

About the Genesian Theatre

The Genesian Theatre Company celebrated our 70th year as a company in 2014. For over 60 years we have been operating from our home at 420 Kent St in the Sydney CBD. We boast among our alumni numerous household names in Australian theatre and film such as Angela Punch, Bryan Brown, Baz Luhrmann, Coral Lansbury, Judi Farr, John Bell, Peter Carroll, and Nick Enright. We are also just as proud of the hundreds of other talented actors, directors, stage managers, set and costume designers, lighting and sound specialists, stage and production staff who have contributed to Sydney's unique little theatre. We are particularly proud of all our members who volunteer their time to work Front of House to help you enjoy your visit to the Genesian Theatre.

Over the years the company has developed into a theatre providing a training ground for young theatre professionals and a place where those who love the theatre can meet, share, and extend their knowledge of the performing arts. The Genesian Theatre Company is one of Sydney's most active theatre companies. In addition to six main stage productions each year we run classes, workshops, and many other activities.

The building which houses the Genesian Theatre Company was originally St John's Church, and dates from 1868. It served as both a church and a poor school until 1932 when it became the Kursaal Theatre, housing the Sydney Repertory Company. In 1938 it became the first Matthew Talbot Hostel. Since 1954 it has been the home of the Genesian Theatre Company which was formed in 1944.

The Genesian Theatre Company acknowledges the Gadigal people of the Eora Nation as the traditional custodians of the land our theatre stands on.

Membership

If you're interested in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our web site for further information.



Coming next to
the *Genesisian*...

The Unexpected Guest

by Agatha Christie

by arrangement with ORiGiN Theatrical
on behalf of Samuel French Ltd

14th July - 1st September