



College of  
Arts & Sciences  
Theatre and Dance

Marian Gallaway Theatre



THE  
IMPORTANCE  
OF BEING  
EARNEST

BY OSCAR WILDE

# MARIAN GALLAWAY THEATRE

November 19 - 22, 24 2019

## THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

### DIRECTOR

Seth Panitch†

### STAGE MANAGER

Rachel Bagley

### SCENIC DESIGNER

David Harwell\*

### LIGHTING DESIGNER

Therrin J. Eber

### SOUND DESIGNER

Matt Reynolds

### COSTUME DESIGNER

Jennifer Raineri

### HAIR/WIG/MAKEUP DESIGNER

Angelica Martinez-Gamboa

### PROPS MASTER

Teila Vochatzer

### PROJECTIONS DESIGNER

Valentine Callais

### TECHNICAL DIRECTOR

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### PERIOD MOVEMENT COACH

Kelley Schoger

### DIALECT COACH

Allison Hetzel

### PERIOD DANCE COACH

Maggie McCown

Rita Snyder



† The Director is a member of the  
STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY, a national theatrical labor union.



## THEATRE POLICIES

Refunds & Exchanges:

No refunds or exchanges.

Photography/Recording:

The video and/or audio recording of this performance by any means is strictly prohibited.

Cell Phones:

Please turn off all electronic devices.

Snacks:

No food or drink allowed in the theatre.

# DIRECTOR'S NOTES



*“I’ve now realized, for the first time in my life, the vital Importance of Being Earnest.”*

The title page of this most celebrated of classical comedies teases us with the subtitle “a trivial comedy for serious people.” Like most Wildean phrasal gymnastics, his true meanings and intentions are usually well disguised between a quip and a hard place. The final choral catharsis of this play is certainly not trivial for us or the characters before us, and neither must we be serious

to enjoy it, although we must certainly be serious about LOVE, which is what we have focused on for the purposes of this production.

If this play is about the importance of being *earnest*, every production must personally interpret that “earnestness.” For us, it is the importance of being earnestly fascinated in the thrill of the *other*, not the *self*, of playing every serve of life’s volley at 100%- loving, living, eating, drinking, quipping, arguing- and through that, being honest to our true self, and therefore fortified to fight tooth and nail for what that true self needs- *Love*. The climax of this play is not a Deus Ex Machina, it is a vindication of love at first sight. The seeming coincidences that spin out with maddening speed do not occur because they *happen* to occur, but because they *must* occur when we follow the instincts that only a free ranging soul in love can provide.

For a modern audience, this play is also about lost music. As we revel in the stunning eloquence of Wilde’s world, we cannot avoid the creeping parallel melancholy that arises from hearing the lost music that echoes within his sparkling dialogue. Perhaps, in this information (overload) age, when one click can tell us all there is to know about someone (and perhaps more than we need or wish to know), there is also “lost music” in the way these characters give in with such unabashed abandonment to their first impressions when it comes to Love.

We have therefore used music itself as our guide- in the set, the staging, the movement, the entire world of the production itself. Even during the development of the characterizations, we have endeavored to identify and master the “instruments” each role plays in the symphony you see before you this evening. We invite you to join us in this rediscovery of this “lost music” tonight: the music of eloquence of expression, of passionate intellect, and most importantly, the music of outer-directed love (“S.S.S.” or Sans Selfie Stick).

It is, of course, no coincidence that this play premiered on Valentines Day in 1895, and as we are all participants in the continued vitality of this great work, and the artist behind it, we watch the play well aware that Wilde himself was arrested for love, or “Gross Indecency,” as it was then called, less than two months later, and imprisoned one month after that. *The Importance of Being Earnest* was to be his last play.

“Lost Music, “ indeed...

-Seth Panitch, Director<sup>†</sup>

# CAST

**Jack**

CHRISTIAN TRIPP

**Gwendolyn**

MALLORY WINTZ

**Algernon**

EVAN HART

**Cecily**

GRACE ARNOLD

**Aunt Augusta**

ANNA FANNING

**Miss Prism**

MADDIE SCHMIDT

**Chasuble**

ALARIC ROHL

**Lane/Merriman**

SAUNDERS FITZGERALD

CHRISTIAN BENDER

CAITLIN BRIANNA HICKS

DR. KEVIN WHITAKER

**Footmen**

DANIEL BASKINS

NOLAN MCKINNEY

# UNDERSTUDIES

**Jack U/S**

SAUNDERS FITZGERALD

**Gwendolyn U/S**

CAITLIN BRIANNA HICKS

**Algernon U/S**

CHRISTIAN BENDER

**Cecily U/S**

ANNE DILLON LOFLIN

**Aunt Augusta U/S**

HANNAH VILLINES

**Miss Prism U/S**

MADLINE PLUNKETT

**Chasuble U/S**

DANIEL BASKINS

# CAST



**CHRISTIAN TRIPP (Jack)** is a second year MFA Theatre Candidate with a Concentration in Acting from Richmond, VA. Previous UA credits include: *The Christians* (Pastor Paul), *The Merry Wives of Windsor* (Master Page), *Bahkkai* (Dionysos). Other credits include: Flagstaff Shakespeare Festival 2018/2019 & Camden Shakespeare Festival 2019. [www.christiantripp.com](http://www.christiantripp.com)

**MALLORY WINTZ (Gwendolyn)** is a first year MFA Theatre Candidate with a Concentration in Acting. This is her UA acting debut! Previous credits include: *Cabaret* (Sally Bowles), *Violet* (Violet), *Company* (Amy), *The Seagull* (Arkadina), & *Spring Awakening* (Ilse). She thanks her Mom, Dad, sisters, friends & mentors for all their love & support over the years.



**EVAN HART (Algernon)** is a second year MFA Theatre Candidate with a Concentration in Acting from Indianapolis, IN. Previous UA credits include: *The Drowsy Chaperone* (Underling/Man in Chair u/s) and *Little Women* (Professor Bhaer). Other credits include: *Othello*, *As You Like It*, *Into the Woods*, *Cabaret*, *Merrily We Roll Along*, *King John*, *Twelfth Night* and *Much Ado About Nothing*. He is a proud Equity Membership Candidate.

**GRACE ARNOLD (Cecily)** is a Senior BA Dance Major and BA Theatre Major with a Concentration in Musical Theatre from Marietta, GA. Previous UA credits include: *The Drowsy Chaperone* (Kitty), *The Merry Wives of Windsor* (Anne Page) and *A Chorus Line* (Val). She thanks the wonderful cast and production team!



**ANNA FANNING (Aunt Augusta)** is a Junior Secondary Education Language Arts Major with a Minor in Theatre from Huntsville, AL. Previous UA credits include: *Sense and Sensibility* (Mrs. Jennings), *Vinegar Tom* (Susan) and *The Caucasian Chalk Circle* (Ensemble). She thanks her family and friends for their love and support, and she hopes you enjoy the show!

**MADDIE SCHMIDT (Miss Prism)** is a Senior BA Theatre Major from Mandeville, LA. Previous UA credits include: *We Are Proud To Present...* (Actor 5/Sarah U/S) and *Gnit* (Stranger 3, Bridesmaid, Groupie, Hunter, Caseworker, Bremer, Pastor, Anna). Other credits include: *How To Succeed In Business...* (Smitty) and *The Imaginary Invalid* (Toinette). She sends her love to her friends and family.



# CAST



**ALARIC ROHL (Chasuble)** is a Senior Mathematics Major and BA Theatre Major from Castle Rock, CO. Previous UA credits include: *Bakkhai* (Pentheus), *The Merry Wives of Windsor* (Rugby/Fight Captain), *Arcadia* (Gus/Augustus), *La Ronde* (Young Gentleman), *Equivocation* (Armin), *The Caucasian Chalk Circle* (Expert), and *Vinegar Tom* (Jack). Other credits include: *Tree Army* (CCC 6). Alaric thanks his parents and his cat Miss Kitty. Rohl Tide!

**SAUNDERS FITZGERALD (Lane 1/Jack U/S)** is a Junior BFA Theatre Major with a concentration in Acting from Fairhope, AL. Previous UA credits include: *Suddenly Last Summer* (Dr. Cukrowicz) and *Sense and Sensibility* (Male U/S). He is immensely appreciative of his friends and family who always remind him of the importance of telling stories.



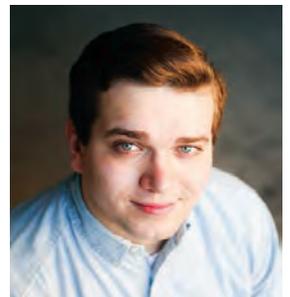
**CHRISTIAN BENDER (Lane 2/Algernon U/S)** is a Senior International Studies Major and BA Theatre Major from Pittsburgh, PA. Previous UA credits include: *Sense and Sensibility* (Male U/S) and *Vinegar Tom* (Bell Ringer). He is grateful for his family's unconditional support and to be a part of this exciting production!

**CAITLIN BRIANNA HICKS (Lane 3/Gwendolyn U/S)** is a first year MFA Theatre Candidate with a Concentration in Acting from Troy, AL. Previous UA credits include: *The River* (The Woman). Other credits include: *Cabaret* (Kost), *Company* (Kathy) and *The Taming of the Shrew* (Katherina). She is thrilled to be a part of this production and thanks her friends and family for their constant support.



**DR. KEVIN WHITAKER (Lane 4)** is a long-time resident of Tuscaloosa living vicariously through productions of the UA Theatre and Dance Department. Previous UA credits include the 2016 production of *Hamlet*, and the 2018 productions of *Sweeney Todd* and *The Merry Wives of Windsor*. He would like to thank all his cast member friends and the entire production staff for a wonderful show!

**DANIEL BASKINS (Footman/Chasuble U/S)** is a Senior BA Theatre Major with a Concentration in Musical Theatre. Previous UA credits: *The 25th Annual Putnam County Spelling Bee* (Swing), *Sweeney Todd* (Toby U/S), and *Our Tuscaloosa* (Swing). He thanks Seth for this amazing opportunity and his parents for their love and support. John 1:5. @daniel\_baskins



# CAST



**NOLAN MCKINNEY (Footman)** is a sophomore BFA Theatre Major with a Concentration in Musical Theatre. This is Nolan's UA Acting debut! Other credits include: *Grease* (Danny), *West Side Story* (Big Deal) and *Les Misérables* (Enjolras). He thanks Seth Panitch and Rachel Bagley for this opportunity.

**ANNE DILLON LOFLIN (Cecily U/S)** is a Senior BA Theatre Major with a Concentration in Musical Theatre from Huntsville, AL. Previous UA Credits include: *Smoke on the Mountain* (June), *The Drowsy Chaperone* (Mrs. Tottendale U/S), *Little Women* (Beth), *Vinegar Tom* (Singer), *We are Proud...* (Sarah, Actor 5), *The Philadelphia Story* (Tracy U/S). Many thanks to Seth for this opportunity, and to her sister Lucy for her love and support.



**HANNAH VILLINES (Aunt Augusta U/S)** is a Senior BA Theatre Major from Fayetteville, AR. Previous UA credits include: *Fried Green Tomatoes*. Other credits include: *Grease* (Marty). She thanks Seth for giving her this opportunity.

**MADELINE PLUNKETT (Miss Prism U/S)** is a Junior BA Theatre Major with a Concentration in Musical Theatre and BS Chemistry Major from Slidell, LA. Previous UA credits include: *Bakkhai* (Bakkhai). Other credits include: *Cabaret* (Frenchie/Gorilla) *Love, Loss, and What I Wore* (Various). She thanks the cast and production team for a wonderful experience.



# TALKBACK

Please join us directly following the Friday, November 21 performance for a special talkback with members of the cast and creative team about this production of *The Importance of Being Earnest*.

# PRODUCTION STAFF

**SETH PANITCH** † (**Director**) is Professor of Acting and heads the MFA and BFA Acting programs at The University of Alabama. A professional Director, Actor, Playwright and Filmmaker, Seth has worked internationally in Havana, Cuba; at numerous Off-Broadway theatres, including the Drama Desk Award Winning 59E59 Theatres; regionally at the Colorado, Utah, and Texas Shakespeare Festivals; and in Los Angeles at the Globe Playhouse, Ventura Court Theatre, and the Hillside Repertory Company. His plays *Separate and Equal*, *Hell: Paradise Found*, *Alcestis Ascending* and *Dammit, Shakespeare!* have received critical success in both New York and Los Angeles productions. Seth's feature film *Service to Man*, was awarded Best Picture at eight national and international film festivals, and is distributed by Freestyle Entertainment Pictures. Seth has been awarded the Southeastern Conference (SEC) Faculty Achievement Award, the University of Alabama's Blackmon-Moody Outstanding Professor Award, the Burnum Distinguished Faculty Award, the Alabama National Alumni Association's Outstanding Commitment to Teaching Award, and was named the 2010 Druid Arts Educator of the Year. Seth received his MFA in Classical Acting at the University of Washington's Professional Actor's Training Program and is a member of both the *Society of Stage Directors and Choreographers* and the *Dramatists Guild of America*. [www.sethpanitch.com](http://www.sethpanitch.com)

**RACHEL BAGLEY** (**Stage Manager**) is a first year MFA Theatre Candidate with a Concentration in Stage Management, from Huntsville, AL. This is her second production with UA, including *Intimate Apparel*. Some previous SM credits include: *Twelfth Night*, *Threepenny Opera*, *Dr. Faustus* and *Sweeney Todd*.

**DAVID HARWELL**\* (**Scenic Designer**) is happy to be working again with the innovative and inspiring Seth Panitch and amazing Theatre & Dance Department production team at UA. Currently, he serves as the Theatre Program Director at UA Huntsville. He holds a BFA in Theatre from Montevallo and an MFA from the University of Illinois, Champaign/Urbana in Production Design and Technology.

**THERRIN J. EBER** (**Lighting Designer**) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production. Previous UA credits include: *The River* (Scenic Design), *The Drowsy Chaperone* (Lighting Design), *Gnit* (Scenic Design), *Little Women* (Lighting Design), *West Side Story* (Production Design), *We are Proud to Present...* (Lighting Design), *A Bright Room Called Day* (Projection Design) and *Sweeney Todd* (Lighting Design.) Other credits include: *Merrily We Roll Along* (Lighting Design), *Bernstein's Mass* (Lighting Design) and more. [www.therrinjeber.com](http://www.therrinjeber.com)

**MATT REYNOLDS** (**Sound Designer**) is an Assistant Professor of Lighting, Sound & Digital Design. In addition to his academic work at UA, New Mexico State, Michigan State (MFA '12), and Indiana University (BA '08), his work has been enjoyed at 59E59 Theatre (Off-Broadway), Edinburgh Fringe Festival, Horizon Theatre (Atlanta), and Phoenix Theatre (Indianapolis), among others. Matt dedicates his life to his wife Mollie and his kids Lucy and Hugo.

**JENNIFER RAINERI** (**Costume Designer**) is a second year MFA Theatre Candidate with a Concentration in Costume Design and Production from Smithtown, NY. Previous UA credits include: *Gnit* (Costume Designer) and *Intimate Apparel* (Draper).

**ANGELICA MARTINEZ-GAMBOA** (**Hair/Wig/Makeup Designer**) is a Third year MFA Theatre Candidate with a Concentration in Costume Design and Production. Previous UA credits include: *Intimate Apparel*, *Little Women*, *A Bright Room Called Day* and *Spring 2016 ARDT*, as well as multiple shows with the UA Opera Department. Other credits include multiple shows at



† The Director is a member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.



# PRODUCTION STAFF

**VALENTINE CALLAIS (Projections Designer)** is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Louisiana. Previous UA credits include: *Intimate Apparel* (Scenic Designer), *Sense and Sensibility* (Scenic Designer), *I Gelosi* (Scenic Designer/Charge Artist), and *The Caucasian Chalk Circle* (Props Master/Charge Artist). Other credits include: *Mary Poppins Jr.* (Tuscaloosa Children's Theatre) and *Annie Jr.* (Tuscaloosa Children's Theatre)

**GARRETT RHODES (Technical Director)** is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production. Previous UA credits include: *The Merry Wives of Windsor* (Technical Director), *The Christians* (Technical Director) and *Gnit* (Technical Director).

**TEILA VOCHATZER (Props Master)** is a first year MFA Theatre Candidate with a Concentration in Design and Technical Production from Pinehurst, NC. Previous UA credits include: *Intimate Apparel* (Scenic Charge).

**KELLEY SCHOGER (Period Movement Director)** is Assistant Professor of Movement and Acting at The University of Alabama. She is an actor, movement specialist, and nationally certified teacher of the Alexander Technique. She performed professionally in New York City, including MCC Theater, La Mama E.T.C., and Mabou Mines. As a movement specialist, she has coached and created movement for productions at UA, Arena Stage in DC, various theatres on the east coast. Kelley has created two original works of physical theatre, *Her Destined Port* and *Beauty, Identity, Release* which have been performed nationally and internationally, including the Edinburgh International Fringe Festival in 2019. She has offered numerous workshops and presented research in Alexander Technique and acting throughout the country and abroad. Kelley holds an MFA in Theatre/Movement Pedagogy from Virginia Commonwealth University and a BA in Theatre from Virginia Tech, and has training from Circle in the Square in NYC and Gaiety School of Acting in Dublin, Ireland.

**ALLISON HETZEL (Dialect Coach)** is an Associate Professor of Voice and Acting. She performed her latest one-woman show *Step Mama Drama!* at the 2018 Edinburgh Festival Fringe, and off-Broadway at the 2019 United Solo Festival in New York City. She has vocal coached a variety of productions at UA since 2006.

**MAGGIE MCCOWN (Period Dance Coach)** is a Senior BA Theatre Major with a Concentration in Musical Theatre and BA Dance Major from Kennesaw, GA. Previous UA credits include: *The Merry Wives of Windsor* (Choreographer/Mistress Quickly), *The 25th Annual Putnam County Spelling Bee* (Marcy Park), *A Chorus Line* (Swing), *Sweeney Todd* (Dance Captain), *Sense and Sensibility* (Lucy Steele and Dance Captain), *ARDT*, and *Dance Alabama*. Other credits include: *West Side Story*, *Newsies*, and *Mamma Mia* (Shenandoah Summer Music Theatre), *A Chorus Line* (Virginia Samford Theatre), *Memphis* (Red Mountain Theatre Company) and *Hairspray* (City Springs Theatre Company). She is thrilled to be choreographing for Seth again! Roll Tide!

**RITA SNYDER (Period Dance Coach)** is an Associate Professor of Dance and teaches ballet, modern dance technique, anatomy/kinesiology for dance and dance history. Ms. Snyder began her academic life as a music major (violin), and played professionally before switching to dance. She received her MFA from the University of Utah in ballet pedagogy and choreography as well as a BFA in modern dance performance. Prior to teaching at The University of Alabama, Ms. Snyder performed professionally with ballet companies, modern dance companies and musical theatre venues. She stages classical ballet repertoire and choreographs original ballets and modern works for *ARDT*. Recent staging for *ARDT* includes Agrippina Vaganova's *Diane and Acteon*, Grand Pas de Deux (with ensemble) from *La Esmeralda* and Marius Petipa's Grand Pas Classique from *Paquita*. She presented her contemporary ballet pas de deux, *Twenty-twenty*, in Italy (2015) and at the CORPS de Ballet International conference in Sarasota, Florida (2016).

# PRODUCTION ASSTS. AND CREW

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KATHLEEN STEIN

**Asst. Scenic Designer/Scenic Charge**

VALENTINE CALLAIS

**Asst. Lighting Designer/Master Electrician**

JACOB OLSON

**Asst. Sound Designer**

CHRISTIANNA MILLS

**Asst. Technical Director**

JAKE GOODMAN

**Hair/Makeup Maintenance**

SARAH GREENE

**Asst. Costume Designer**

SARAH GREENE

**Wardrobe Supervisor**

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JOHN MAHONEY

**Soundboard Operator**

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KENNEDI GRANT

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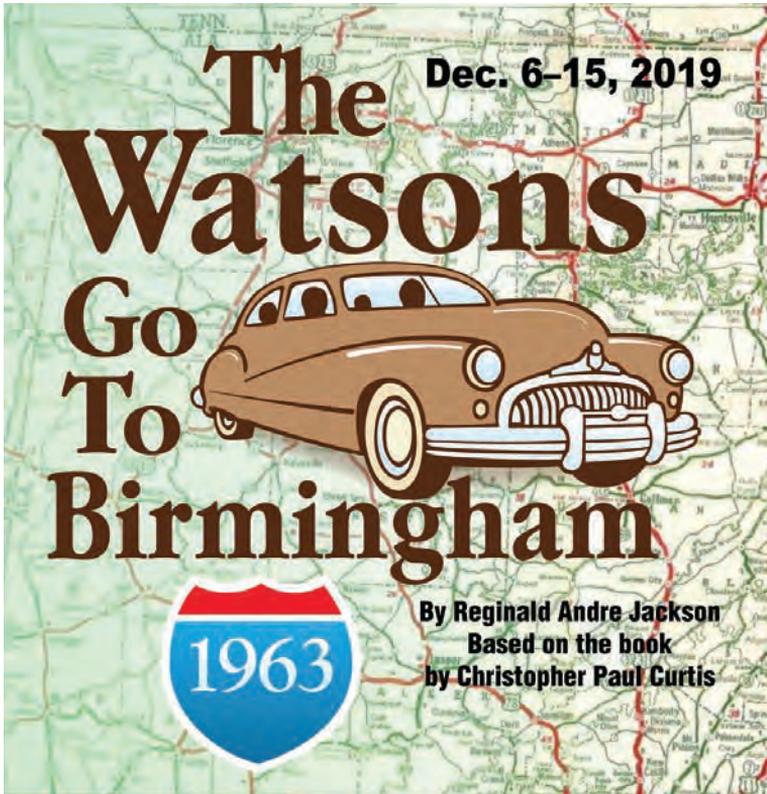
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*Mr. Universe*  
*Hand to God*

Feb 10-16  
Apr 6-12

### Marian Gallaway Theatre

*The Servant of Two Masters*  
*Legally Blonde*

Feb 18-23  
Apr 14-19

### Morgan Auditorium

*ARDT Spring*  
*Dance Alabama! Spring*  
*Dance Collection*

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Apr 7-11  
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