



THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde

Directed by Finola Hughes

Boston Court Pasadena

January 26–30, 2024

USC School of Dramatic Arts 23/24

USC School of Dramatic Arts presents

THE IMPORTANCE OF BEING EARNEST

by **Oscar Wilde**

With

Alcides B. Costa Jr.

Devin Craig

Deniz Himmetoglu

Beryl Liu

Krosby João Roza

Megan Tomei

Gabriella Weltman

Kai Zhang

Costume Design

Morgan Whittam

BFA Theatrical Design, Senior

Lighting Design

Brandon Baruch

Technical Director

Jesse Soto

Stage Manager

Lisa Toudic *She/Her,*

BA Theatre, ME Education, Senior

Directed by **Finola Hughes**

Boston Court Pasadena

January 26–30, 2024

CAST (In alphabetical order)



Alcides B. Costa Jr.
He/Him, Canon Frederick Chasuble
• MFA Acting Year 3



Devin Craig *He/Him, Lane/Merriman*
• MFA Acting Year 3



Deniz Himmetoglu
He/Him, Algernon Moncrieff
• MFA Acting Year 3



Beryl Liu *She/Her, Miss Laetitia Prism*
• MFA Acting Year 3



Krosby João Roza
He/Him, Jack Worthing
• MFA Acting Year 3



Megan Tomei *She/Her, Gwendolen Fairfax*
• MFA Acting Year 3



Gabriella Weltman
She/Her, Cecily Cardew
• MFA Acting Year 3



Kai Zhang *He/Him, Lady Augusta Fairnell*
• MFA Acting Year 3

This performance contains a 15-minute intermission.

CONTENT WARNING

Please be advised this production contains outdated expectations of gender roles and classist statements.

LAND ACKNOWLEDGMENT

USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.

THE IMPORTANCE OF BEING EARNEST

NOTE FROM THE ARTISTIC TEAM

IN A LETTER to his good friend Ada Levenson, Oscar Wilde wrote: “I hope you enjoy my ‘trivial’ play. It is written by a butterfly for butterflies.”

Hidden among the many paradoxes and parodies within *Earnest* are satirical truths and longing for a world free of sexual boundaries. Wilde dresses up his genuine search for idealized love within upper class British rigidity by utilizing Shakespearean star-crossed lovers and rapid-paced, witty dialogue. His bravery to touch on social convention and gender roles in plain sight, skewering the very audience the play was written for, shows guts and daring. His style is at once silly and stinging, exposing the skin-deep triviality of the “ruling class.” Playing with versions of British snobbery onstage, perhaps Wilde found a better interpretation of the illusion that was Victorian society, the “earnest” world on the outside, full of sham and falsities.

ADDITIONAL *THE IMPORTANCE OF BEING EARNEST* PRODUCTION STAFF

Vocal/Dialect Coach Louis Colaianni | *Intimacy Director* Jaclyn Chantel
Production Deputy Megan Tomei | *Assistant Stage Manager* Trevor Williams
Production Manager Leia Crawford | *Stage Management Mentor* Jenn Sarvas
Hair & Makeup Consultant Juliet Black | *Costume Assistant* Maya Reddy
Wardrobe Supervisors Allie Rones, Kale Hinthorn | *Costume Mentor* Samantha Jones | *Technical Crew* Ali-Moosa Mirza, Chelsea Allison, Christian Johnson, Colum Goebelbecker, Hannah Harding, Montserrat Videla Samper, Phillips Payton, Toni Willis

SPECIAL THANKS

David Warshofsky, Natsuko Ohama, Emily Roxworthy, Manny Prieto, EmmaJo Spencer

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(*Technical Director*)

Natsuko Ohama

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(*Director of MFA Acting, McKinlay Chair*)

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