

**The Theatre of
Western Springs
Presents**

Lady Windermere's Fan

By Oscar Wilde

Directed by Jim Schneider

Cast

(in order of appearance)

Lady Windermere

.....Julie Knoch
Parker

.....Philip Conway
Lord Darlington

.....Jim Hannigan
Duchess of Berwick

.....Linda Roberts
Lady Agatha Carlisle

.....Natalie Jones*
Lord Windermere

.....Rob Cramer
Rosalie

.....Amany Ezedlin
Mr. Dumby

.....Joseph S. Jovanovich
Lady Plymdale

.....Carolyn Redding
Mrs. Cowper-Cowper

.....Danna Durkin*
Lady Stutfield

.....Judy DiVita
Sir James Royston

.....Bill Wilson
Mr. Guy Berkley

.....Larry Horn
Mr. Rufford

.....Marion J. Reis
Lady Jedburgh

.....Mary Pavia
Miss Graham

.....Rhonda Telfer*
Mr. Hopper

.....Tim Feeney
Lord Augustus Lorton

.....Jack Calvert
Lord Paisley

.....Tom Schutt

Lady Paisley

.....Mary Ellen Schutt
Mr. Cecil Graham

.....Dave Bremer
Mrs. Erlynnne

.....Bonnie Hilton

*new to our stage

Setting

The action of the play takes place within twenty-four hours, beginning on a Tuesday afternoon at 5:00 and ending the next day at 1:30 p.m.

Time

1892

ACT I Lord Windermere's house

ACT II Lord Windermere's house

Act III Lord Darlington's rooms

Act IV Lord Windermere's house

There will be one fifteen minute intermission.

Acknowledgments

Produced with special permission from Quill Pen

Special thanks to:

The Fruit Store, Western Springs and Hinsdale, for providing apple cider at cost with free delivery.

Starbucks, Western Springs, for providing decaf coffee for the Thursday performances.

Dick and Charron Traut for generously sharing personal possessions as properties.

Circle Theatre

The photographs illustrating this program are from The Theatre of Western Springs' archives.



his program is partially
ponsored by a grant from the

Director's Corner

By Jim Schneider

Written and first produced in 1892, Oscar Wilde's *Lady Windermere's Fan* was a tremendous success with the public and established the playwright as one of England's greatest since Shakespeare. Today it is hard for us to imagine the impact of his witty comedies at a time when comedies were either rarely done (as the taste was for torrid, second-rate melodramas) and Shakespearean tragedies ruled the stage.

Wilde was heavily influenced by the Norwegian playwright Henrik Ibsen and wanted to replicate the serious moral issues of the middle classes presented in Ibsen's works while infusing his own comic genius and wit and targeting England's aristocratic ruling class. Needless to say, he was greatly frustrated, being dismissed by his critics as only rehashing what had already been done while being compared to Richard Sheridan, a playwright that he did not hold in very high regard. The critics did not understand what he was trying to accomplish.

Lady Windermere's Fan, on the surface, seems to be a play about a woman who thinks her husband is cheating -- a subject that numerous Victorian melodramas utilized for their plots. Victorians were interested in good people and bad people and divided them into two separate classes of black and white. Oscar Wilde took this premise and blended black and white into gray and focused on the duplicity of people and the masks they wear.

Using the image of a fan as a

metaphor, Wilde's characters hide much of the time as someone does behind an actual fan and, just as the folds of a fan, their true characters are revealed a little at a time until we see who they really are. Nothing is quite what it seems in the world of Oscar Wilde which is why, in my opinion, his plays are so relevant, timeless and universal.

Regarding the acting style within his plays, Wilde was the first playwright to veer away from the highly theatrical and false elocutionist school of acting and have his characters speak and act naturally -- a shocking and revolutionary thing for the actors and audiences of his time. He created the modern school of acting, (others like Stanislavsky would teach several years later at the Moscow Art Theatre) and paved the way for future playwrights such as Noel Coward, Somerset Maugham, Evelyn Waugh, Edward Albee and Neil Simon.

So as you watch *Lady Windermere's Fan* delve beneath the wit and language and take a good look at what lies beneath. You will see many of the flaws, foibles and masks that we still wear today.

About the Director

JIM SCHNEIDER has of late achieved laudatory recognition for his work as an outstanding director with Circle Theatre, most recently for its critically acclaimed production of



Tennessee William's *Cat on a Hot Tin Roof*. In 2008 he directed the Jeff-



The TWS Foundation was created to promote planned giving and endowment gifts to continue the legacy Mary Cattell started 81 years ago.

The following individuals are members of the
MARY CATTELL SOCIETY:

Vicki Blair, Carol Clarke, Carol J. Dapogny, Patricia Giesler, Marjorie Heffernan, Peter S. Hilton, Bonnie DuBois Hilton, Michael Huth, Patricia Huth, Andrea Imes, Roland Imes, Jan Mahlstedt, Craig Mahlstedt, Kevin McGrath, Jack Phillips, Louis Schauer, Noel I. & Ruth E. Smith, Charron Traut, Richard Traut

ENDOWMENT PARTNERS

Gifts received during the period of August, 2006 through June 20, 2009:

Marilyn Darnell and Donald Strueber, Jennette Gottlieb, Kevin McGrath, John F. Podliska, Louis Schauer, Bunny Smith, Charron Traut, Richard Traut, The Follett Corporation, Phyllis Dutton, Martha Kirchman, Marion Kavan, Andrew Hoskins, Christopher Traut, Patricia A. Giesler, Emerson B. Mason, Madeline A. Smith, Katten Muchen Rosenman, LLP.

For information about The TWS Foundation, pick up a brochure in the lobby or call the theatre office at 708-246-4043.

recommended and award-winning (for costumes) production of Noel Coward's *Hay Fever*. In 2007 his Jeff-recommended production of Circle Theatre's *An Ideal Husband*, received unanimous praise from the critics, played to sold out houses and was selected by critic Kerri Reid of the *Chicago Tribune* as one of the best five productions for 2007 and by Hedy Weiss of the *Sun Times* as one of the best ten. It garnered six Jeff Nominations including Best Director and Best Production and won for Best Costume Design. Jim's 2005 production of Noel Coward's *Design for Living* not only received a Jeff recommendation and two nominations, but was also selected by the *Sun Time's* theatre critic Hedy Weiss as one of the best top ten productions in Chicago for that year.

Jim's other noteworthy Chicago directing credits include the 1996 Chicago premiere of the three Edward Albee's beach-themed one-acts under the banner of *Sand*. He enjoyed the assistance of Mr. Albee in 1995 at the Theatre Building. Jim also directed the Chicago premiere of Paul Prince's *In Apartment 3D* at Café Voltaire, the professional world premiere of Neil Labute's dark comedy *Lepers* (later to become the movie *Your Friends and Neighbors*), and the Chicago premiere of Harold Arlen's musical review *Sweet And Hot* in Hyde Park.

Originally from Houston, Texas, Jim founded Horizon's Showcase Theatre where he premiered Horton Foote's *Courtship* with the assistance of Mr. Foote, produced and directed *The Zoo Story* and *The American Dream*

with the assistance of Mr. Albee, and Neil Simon's female version of *The Odd Couple* among others.

Jim extends his heartfelt thanks to Bonnie Hilton for all of her support, encouragement and dedication to the production, and also to Bob Douglas for all of his love and support and help with the fantastic floral arrangements.

Dramaturg's Diary

By Art Kelly

There are moments when one has to choose between living one's own life, fully, entirely, completely — or dragging out some false, shallow degrading existence that the world in its hypocrisy demands. — Lady Windermere's Fan

When he was at Oxford, Oscar Wilde was known for his collection of blue and white china and winning the Newdigate Prize for poetry even though he had turned truant and left school for Italy for two months. He always insisted that his life was his art, and his audiences are fortunate that he bothered to write any plays at all. Wilde's contemporaries accused him of writing the play only as a vehicle for his epigrams. If this is true, so much the better, or we may have lost the epigrams.

Oscar Fingal O'Flahertie Wills Wilde was born in 1854 in Dublin to brilliant and eccentric bohemian characters. His mother was an accomplished Irish revolutionary poet and author and famous for her cultural salons. His father was not only an eye and ear surgeon, but also the author

of significant works on medicine, archaeology and Irish folklore. Oscar was educated at Trinity College, Dublin and Magdalen College, Oxford.

Wilde illuminated the Aesthetic Movement; and he taught that style, not sincerity, is what matters. His countercultural self-indulgent hedonism along with Aubrey Beardsley's potent and alluring imagery seems to mirror the Hippie Movement of half a century after his death. Many modern writers, poets and dramatists owe much to Wilde and his attacks on the tedium of an average life.

Oscar was indeed above his contemporaries and a true genius with a wicked wit. Though his wit was cruelly accurate, it was rarely cruel; for behind it was a warmth, a generosity of spirit, and a profound understanding of human vanities. *Lady Windermere's Fan: A Play About a Good Woman* was produced in 1892 at the St James Theatre in London. Its 1893 American debut was in Boston, with Maurice Barrymore, patriarch of the acting dynasty, in the role of Lord Darlington.

The first acts set the little traps to be very expertly sprung in the meatier Acts III and IV. Wilde's play stands up very well even in the light of the social and sexual revolutions of the last hundred years. Scandals of sexual indiscretion, secrecy and hypocrisy remain with us, providing fodder for the dramas and comedies of today. It is rare that a playwright can match Wilde's brilliance, however, and few will remain as timeless.

Production Credits

Director

Jim Schneider

Technical Director

Thad Hallstein

Stage Manager

Angelee Johns

Assistant Stage Manager

Carole Borg

Box Office Crew

Ed Barrow, Linda Bremer, Gary Davidoff, Lori B. Proksa, Susan Valenta, Marilyn Wilson

Costume Designers

Cindy Blaszak, Patti Roeder

Costume Crew

Mary Ellen Druyan, Sarah Heydorn, Diane Lenihan, Martha Niles, Bonnie Walk

Dialect Coach / Choreographer

Rani Blair O'Brien

Dramaturg

Art Kelly

Drapery Sewing Crew

Jennifer Collins, Lori D'Asta, Patricia Huth, Nancy McGregor, Martha Niles, Patricia Politano, Fred Sauers

Hospitality Chairs

Donna Kanak, Mary Smith

Hospitality Crew

Dorothy Attermeyer, Rosemary Beale, Jan Benedict, Hedy Bosch, Ruth Cekal, Brian Centers, Carol Clarke, Jennifer Collins, Eileen Crow, Newenka Du Mont, Tom Frohnappel, Janet Gassman, Bonnie Hilton, Karen Holbert, Mike Huth, Patricia Huth, Andrea Imes, Roland Imes, Charles Lankton, Joyce Lankton, Paul McCaffrey, Peggy McCaffrey, Jeff Miklos, Debby Mills, Jon Mills, Joan Roeder, Pat Rotz, Debbie Sampson, Donna Sauers, Margaret Schlegel, Jeff Siddall, Carol Suda, Charron Traut, Dick Traut, Susan Waldschmidt, Bonnie Walk, Eric Weiher, Gini Welch

House Managers

Susan Cardamone, Peggy Carlson, Kathy Cawthon, Penny Choice, Joe Delaloye, George Dempsey, Marcia Faye, Karen Holbert, Harry Hultgren, Bill Hurley, Mike Janke, Mike Mallon Stacy McCargo, Nancy Molitor, Rick Pavia,

Patricia Politano, James Pusztay, Sue Wistuff, Marilyn Weiher, Denny Wise

Lighting Designer

Linda Bugielski

Lighting Crew

Karla Hudson, Jim McBride, Paul Roach, Amy Turner, Susan Valenta

Makeup Designers

Bridget Bittman, Cheryle McKay

Makeup Crew

Diane Dean, Darla Goudeau, Jennifer Jermano-Miller, Peggy McCaffray, Stacy McCargo, Nancy Molitor, Kourtney Peneschi, Amanda Ragan, Ginny Richardson, Mallory Whitlock, Bonnie Walk, Stephanie Williams

Production Coordinator

Ginny Richardson

Program Production

Marion J. Reis

Properties Designer

Arlene Page

Properties Crew

Brian Centers, Susan Cardamone, Linda Cunningham, Mark Cunningham, Adele Davis, Mark Favoino,

William FitzGerald, Jim Gary, Tom Gess, Susan Hannigan, Peter Hilton, Dennis Hudson, Andrea Imes, Mike Mallon, Lori Proksa, Dorothy Tressler, Mary Van Nest

Publicity Chair

Bonnie Hilton

Sandwich Sunday Crew

Patricia Huth, Pat Rotz

Set Construction Chair

Bob Baker

Set Construction Crew

Grace Abrahamson, Joe Baker, Anne Cahill, Larry Cima, Tony Dina, Mark Favoino, Mike Huth, Jim McBride, Nancy McGregor,

Jon Mills, John Mueller, Maria Perez, Paul Roach, Rob Snyder, Peter Sonnenberg

Set Designer

Thad Hallstein

Set Dresser

Mary O'Dowd

Set Painting Chair

Cindy Blaszak

TWS Set Painting Crew

Linda Auer, Tom Frohnepfel

CTWS Set Painting Crew

Audrey Ashburn, Nancy Ashburn, Helena Bassmann, Juliana Bassmann,

David Bielshi, Dennis Canfield, Elizabeth Canfield, Ben Dusza, Ben Fallon, Owen Goetter, Haley Gorman, Charlotte Hank, Maddie Hart, Courtney Irwin, David Knake, Madison Lukowski, Ellie McCarthy, Annika Murrall, Marie Murrell, Tegan Murrell, Lilly O'Neill, Jessica Pritz, Clair Repicky, Claudia Schaber, Theresa Schaber, Grace Toriello, Brian Zach

Sound Designer

Bill Hammack

Sound Crew

Ed Barrow, Martha Niles, Betsy Stiles



Join us in Applauding



100 West Burlington avenue, LaGrange
708 482-9570

Chequers of LaGrange is everything a British pub should be – warm and inviting with an exhaustive assortment of beers and spirits. There's great food, too. Daily specials and traditional favorites like shepherd's pie enhance an enticing menu that ranges from snacks and lighter fare to hearty dinners.

Chequers of LaGrange was one of 15 members of our 2009 *Taste of the Arts* food court and helped make this annual fundraiser our most successful yet. When you dine at Chequers of LaGrange, please let them know we appreciate their support of The Theatre of Western Springs.