



kickstartmarketing

**Marketing and Media Relations for
Non-Profits, Arts and Small Businesses.**

FOR IMMEDIATE RELEASE
Nov. 5, 2010

CONTACT: Stephanie Kulke
Kick Start Marketing Chicago / 773-501-4360
Stephanie@kickstartmarketingchicago.com

**REMY BUMPPPO MAKES THE HOLIDAYS MERRY WITH
WILDE'S *THE IMPORTANCE OF BEING EARNEST*
Previews Begin Nov. 24 with Opening/Press Night Nov. 29 at 7:00 p.m.**

CHICAGO--Remy Bumppo Theatre Company celebrates the winter holidays with Oscar Wilde's *The Importance of Being Earnest*, Nov. 24, 2010 through Jan. 9, 2011 at the Greenhouse Theater Center, located at 2257 N. Lincoln Ave. Single tickets are on sale now at www.remybumppo.org or by calling the box office at 773-404-7336 (773-40-GREEN).

“My dear fellow, the truth isn't quite the sort of thing one tells to a nice, sweet, refined girl. What extraordinary ideas you have about the way to behave to a woman!” - *The Importance of Being Earnest*

Why not tell a little lie for love? Charming bachelors Jack and Algernon lead double lives, each pretending to be someone else when they are away from home. Clever lies let them wiggle out of unwanted obligations, but get them into hot water when the girls they are chasing catch on to their tricks. Just before revelation of Wilde's own private life would unravel his career, he gave us his most popular comedy. Wilde dishes up delicious criticisms of identity, manners and the customs of courtship, with more outrageous witticisms and stinging send-ups per page than one could ever fit into today's romantic comedies. The cast features Artistic Associates **Greg Matthew Anderson, Annabel Armour, David Darlow** (as Lady Bracknell), and **Linda Gillum** and guest artists **Kelsey Brennan, Ted Hoerl, Paul Hurley, and William J. Watt**.

The Importance of Being Earnest is directed by Remy Bumppo Artistic Associate **Shawn Douglass** with scenic design by **Jacqueline and Richard Penrod**, lighting by **J.R. Lederle**, costumes by **Melissa Torchia**, props by **Nick Heggstad** and sound design by **Jason Knox**. Stage Management is provided by **Amy Bertacini**.

Remy Bumppo's 2010/2011 Season is made possible in part by The Elizabeth F. Cheney Foundation, Prince Charitable Trusts, The Jane Ellen Murray Foundation, The Illinois Arts Council and by a City Arts Program 3 grant from the City of Chicago Department of Cultural Affairs.

(more)

Special Events:

All events are at the Greenhouse Theater Center, 2257 N. Lincoln Ave.

Monday, Sept. 29 at 7:00 p.m. *The Importance of Being Earnest* Opening/Press Night. Tickets are \$50 and include a post-show artist reception in the lobby.

Saturday, Dec. 11 at 1:30 p.m. Between the Lines program with Newberry Library instructor and playwright **Todd Bauer** who will introduce the themes of *The Importance of Being Earnest* with a 30-minute conversation. Tickets are \$60 and includes a pre-show reception, a ticket to the 2:30 p.m. performance of *The Importance of Being Earnest* and a post-show discussion.

Friday, Dec. 31 at 7:30 p.m. Special New Year's Eve performance. Tickets are \$75 and include post-show champagne and dessert with the cast.

Bios:

Greg Matthew Anderson (Algernon Moncrieff) is an Artistic Associate with Remy Bumppo where he has performed in *Night and Day*, *Les Liaisons Dangereuses*, *The Marriage of Figaro*, *On the Verge*, *Brontë*, *The Philadelphia Story*, *The Best Man* and *Power*. Other Chicago credits include Tom Stoppard's *Rock and Roll* at the Goodman Theatre, Tom Stoppard's *Arcadia* at Court Theatre, *Oklahoma!* at American Theater Company, and *Without Intermission* and *A Moment Alone* at Improv Olympic. He is a graduate of Duke University's Department of Biological Anthropology and Anatomy and its Department of Theater Studies.

Annabel Armour (Miss Prism) is the recipient of two Joseph Jefferson Awards and two After Dark Awards. She most recently appeared at Victory Gardens in *At Home at the Zoo*. Some favorite include *Picnic* (Writers' Theatre), *Pride and Prejudice* (Cleveland Playhouse), *Sunday in the Park with George* (Chicago Shakespeare), *Long Day's Journey Into Night* (Irish Rep & Galway Arts Festival), *Before My Eyes* (Victory Gardens), *Angels in America I & II* (Journeyman), *Grapes of Wrath* (Ford's Theatre D.C.) and *The First Look Series* (Steppenwolf). She can be seen in the films: *Amityville Horror*, *Were the World Mine*, and the recently released *Conviction* with Hillary Swank.

Kelsey Brennan (Cecily Cardew) makes her Remy Bumppo debut. Previously, she has appeared at Chicago Shakespeare Theatre, Next Act Theatre (*The Value of Names*), Milwaukee Repertory Theatre (*Trouble in Mind*, *A Christmas Carol*, *Cyrano de Bergerac*), and American Players Theatre (*Ah, Wilderness!*, *Henry IV*, *The Belle's Stratagem*). Kelsey is a graduate of Ohio University.

David Darlow (Lady Bracknell) is an Artistic Associate at Remy Bumppo Theatre, David has been seen in *Night and Day*, *Heroes*, *The Voyage Inheritance*, *The Best Man*, *Power*, *Humble Boy*, *Hidden Laughter*, *No Man's Land*, *Hapgood*, *Road to Mecca*, *Man and Superman*, *Money*, and *Major Barbara* (After Dark Award). Goodman Theatre acting credits include *A Life in the Theatre*, *As You Like it*, *A Midsummer Night's Dream*,

(more)

Passion and The Misanthrope. He has been seen in Chicago Shakespeare Theater's productions of *Othello*, *Timon of Athens* and *As You Like It*, and in Northlight Theatre's *The Real Thing* and *Betrayal*. Other Chicago credits include *Nathan the Wise* at Chicago Festival of the Arts; Stephen Sondheim's *Passion* with Patty Lupone and Audra McDonald at Ravinia Festival, and *Endgame* at American Theater Company (Joseph Jefferson Award). His films include *Were the World Mine*, *The Weatherman*, *Road to Perdition*, *The Fugitive*, *Hoodlum*, *Miller's Crossing*, and *Ride with the Devil*. On television he has been seen in "Barney Miller", "Barnaby Jones", "Early Edition" and "Prison Break." He has directed *Mrs. Warren's Profession* and *Les Liaisons Dangereuses* for Remy Bumppo and *As You Like it* at the Utah Shakespearean Festival.

Shawn Douglass (*Director*) is an Artistic Associate with Remy Bumppo where his previous directing work includes *The Philadelphia Story* and *Public Enemy* (with Usman Ally). Other credits include *Love's Labour's Lost* and *Romeo and Juliet* with Montana Shakespeare in the Parks; *Julius Caesar* and *The Diary of Anne Frank* at Theatre at the Center; and *Holiday* at Northwestern University. Shawn is also an actor with Remy Bumppo, as well as the past Associate Artistic Director and producer of thinkTank. As a writer he has adapted *The Immigrant Class*, *A Connecticut Yankee in King Arthur's Court*, and *Martin Eden* for the stage. Shawn teaches acting at Northwestern University.

Linda Gillum (Gwendolyn Fairfax) is an artistic associate with Remy Bumppo where she has performed in *Night and Day*, *Les Liaisons Dangereuses*, *Old Times*, *Brontë*, *The Real Thing*, *The Best Man*, *Tartuffe*, *A Delicate Balance*, *Some Americans Abroad*, *Holiday*, *Top Girls* and *Man and Superman*. She has also worked with A Red Orchid Theatre, Court Theatre, Defiant Theatre, Northlight Theatre, Roadworks Theatre, ShawChicago Theater Company, Steppenwolf Theatre Company and Theatre at the Center. Film and TV credits include: *The Haunting Hour*, *Casting About*, *Bruised Orange*, *The Shadow*, "Prison Break" and "Early Edition."

Ted Hoerl (Rev. Canon Chasuble) is delighted to return to Remy Bumppo where has appeared in *Major Barbara* and *Arcadia*. On other stages, he's appeared in *Sandbox* and *Ma Rainey's Black Bottom* (Goodman); *The Little Foxes* and *Buried Child* (Shattered Globe); *The Weir*; Jeff nomination for Best Ensemble and *1776*, Jeff Award for Best Musical (Signal); *A Doll's House*, *The Millionairess*, *Voices from Jerusalem*, *Are You Now or Have You Ever Been...* Jeff Award for Best Ensemble (Next); *Captain Brassbound's Conversion*, *Devil's Disciple*, and *Geneva* (Shaw Chicago); *Incident at Vichy* AfterDark Award for Best Ensemble (Writers'); *Love! Valour! Compassion!* (Organic); *Fascination* and *Dreamboy*, Jeff nomination for Best Ensemble (About Face), and almost 100 other roles at theaters around the country. Film: *Hunter*, *Gone to Sea*, *Dancer*, *The Hills Are Like Elephants*, *Betsey Wetsey Timebomb Effect* (seen at a dozen film festivals worldwide). Ted directs the Meisner program at Act One Studios.

Paul Hurley (John "Jack" Worthing) is thrilled to make his official debut with Remy

(more)

Bumppo after covering the role of Danceny for a few weeks in last spring's *Les Liaisons Dangereuses*. He has also been seen on stage in *Othello* at the Chicago Shakespeare Theater. Regional credits include work with Milwaukee Repertory Theater (*A Christmas Carol*, *Anna Christie*); Madison Repertory Theatre (*The Laramie Project*); Delaware Theatre Company (*Henry V*, *All the Great Books Abridged*); Renaissance Theaterworks (world premiere of *The Dig*); Utah Shakespearean Festival (*Romeo and Juliet*, *Doctor Faustus*); and six seasons with American Players Theatre (including *The Circle*, *The Belle's Stratagem*, *The Merchant of Venice*, *Timon of Athens*, *The Cherry Orchard*, *Hamlet*, *Love's Labour's Lost*). Paul holds an MFA from the University of Delaware's Professional Theatre Training Program.

William J. Watt (Merriman/Lane) is excited to be opening his first Remy Bumppo production, having previously stepped into the role of Antoine during the final week of *The Marriage of Figaro*. Other Chicago credits include *The Flu Season* (Black Sheep); *Blithe Spirit* (The Gift); *An American Clock*, *Broken Glass*, *Abandonment*, *Praying Small* (AWT/Redtwist); and *Under America* (Mortar). Bill has a 19 year association with The Iowa Summer Rep. Regional credits include *Talley's Folly*, *Taming of the Shrew*, *Mass Appeal*, *An Empty Plate at the Cafe du Grand Beouf*, *The Kentucky Cycle*, *Fuddy Meers*, and *Lonely Planet* opposite Ty Burrell of T.V.'s "Modern Family."

Listing Information

THE IMPORTANCE OF BEING EARNEST

By Oscar Wilde

Directed by Shawn Douglass

Nov. 24, 2010 - Jan. 9, 2011

at the Greenhouse Theater Center – Upstairs Mainstage
2257 N. Lincoln Ave.
Chicago, IL 60614

Performance Times:

Opening/Press Night: Monday, Nov. 29 at 7:00 p.m.

Previews and regular run: Wednesday to Saturday at 7:30 p.m., Sunday at 2:30 p.m.

Additional performances:

(No performance, Thursday, Nov. 25)

Friday, Nov. 26 at 2:00 p.m.

Thursday, Dec. 2 at 2:00 p.m.

Saturday, Dec. 11 at 1:30 p.m. Between the Lines program

Thursday, Dec. 16 at 2:00 p.m.

(No performances Friday, Dec. 24 or Saturday, Dec. 25)

Friday, Dec. 31 at 2:00 p.m.

Saturday, Jan. 8 at 2:00 p.m.

(more)

Cast:

The cast features Artistic Associates Greg Matthew Anderson, Annabel Armour, David Darlow and Linda Gillum and guest artists Kelsey Brennan, Ted Hoerl, Paul Hurley, and William J. Watt.

Production Team:

The Importance of Being Earnest is directed by Remy Bumppo Artistic Director Shawn Douglass with scenic design by Jacqueline and Richard Penrod, lighting by J.R. Lederle, costumes by Melissa Torchia, props by Nick Heggstad and sound design by Jason Knox. Stage Management is provided by Amy Bertacini.

Tickets:

773-404-7336 (773-40-GREEN)
or online at www.remybumppo.org

Previews: Wednesday, Thursday and Friday \$35; Saturday and Sunday \$40

Regular Run: Wednesday, Thursday and Friday \$40 - \$45; Saturday and Sunday \$50 - \$55.

Student Tickets: \$20 in advance for all performances by phone and in person. \$15 student rush tickets are subject to availability and may be purchased one hour prior to curtain in person only. Students must have valid student I.D.

Group discounts of 20% are available for parties of 10 or more. For group information and reservations call 773-244-8119.

Parking:

Discounted parking is available for \$6 on weekends and weekdays after 5:00 p.m. at the Children's Memorial Hospital Garage located ½ block north of the theater on Lincoln Ave.

#

REMY BUMPPPO THEATRE COMPANY delights and engages audiences with the emotional and ethical complexities of society through the provocative power of great theatrical language.