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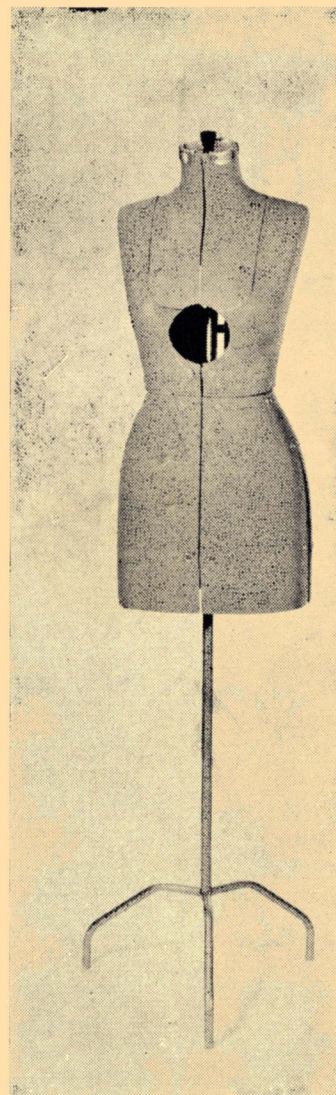
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Your presence in the Theatre has demonstrated your interest in the activities of our Society. Do you realise all the advantages offered Subscribing members? First and foremost the annual subscription of 30/- entitles members of the Napier Repertory Players to two complimentary seats at each of our three productions — therefore tickets are assured — and at a reduced rate. Members also qualify for preferential bookings for all our shows, and receive regular advice of all Repertory activities, such as auditions, one-act play presentations, and our friendly Studio Evenings, through our newsletters. A reduced rate of 10/- applies for the remainder of the year; anyone wishing to join from the beginning of the next financial year should indicate this on the membership form. Application forms are enclosed in programmes, and may also be obtained from the theatre office, or at any time from Faircloughs Radio Ltd.

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A Woman of DEFINITE Importance

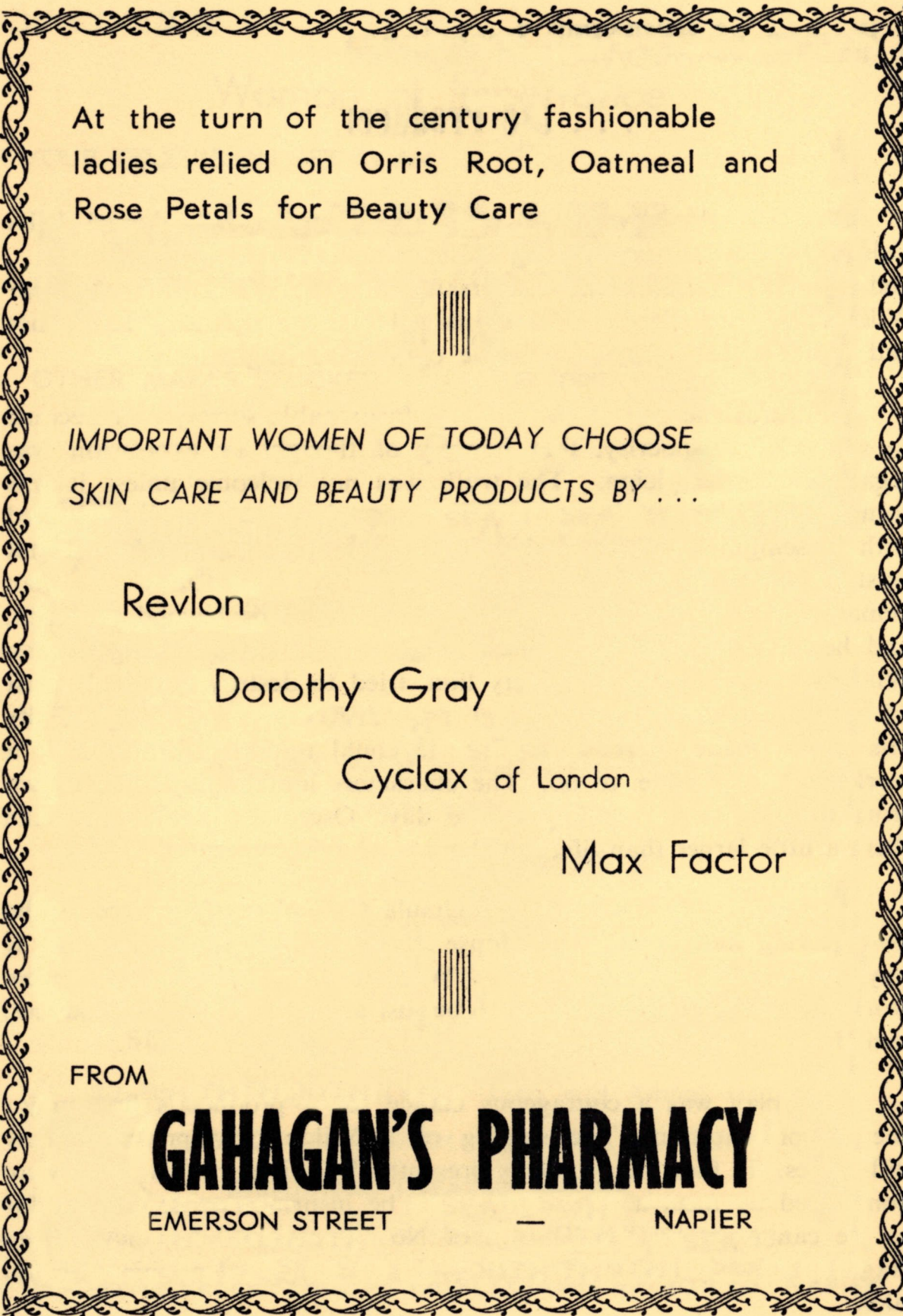
. . . the Producer

Oh, they don't want to read about me . . .", denied Miss Calson, when we requested biographical details for this programme . . . and she neatly steered the conversation on to a discussion of Oscar Wilde's life and times. She explained that a repertory researcher had provided her with this picture of Wilde's England.

"Towards the end of the century, fashionable society had become so steeped in hypocrisy, that honesty of thought or expression was regarded with suspicion. The truth was not welcome unless it was compatible with mental comfort. Even marriage was heavily coloured with dissembling. Comradeship between husband and wife did not exist, because neither party dared relax and be natural. A man demanded that the woman he chose for his wife be beyond reproach, and he in turn presented himself to her as the essence of godliness. Wilde from his throne as society lion, tried to destroy the thick crust of hypocrisy which was wrapped around the Victorian way of life. His vanity made him believe that he could achieve what it took a world war, and more, to do. The characters in this play were drawn from the fashionable society of the day. Oscar used satire to make them a little larger than life, but there is no misrepresentation."

You will probably remember Ursula Calson's performance as the domineering mother in "The House of Bernarda Alba" last year. If any members of the cast of "A Woman of No Importance" were worried that she would turn out to be just as formidable as a producer, their fears were soon proven groundless.

This play was a courageous choice for a producer's first major theatre presentation. The staging of a Wilde play presents many difficulties. In fact the problems presented by this particular play were considered by most amateur groups to be insurmountable, and as far as we can ascertain "A Woman of No Importance" has never been staged previously in New Zealand — this is a national premiere, if you like!



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NAPIER

The Importance of Being . . . Oscar

OSCAR FINGALL O'FLAHERTIE WILLS WILDE, whose very name symbolises his outrageous ostentatiousness, was probably the chief English literary force in the early 1890's. Certainly he was the most successful, most popular producer of comedies — comedies which have lost none of their slighting biting wit even today. True he did write in recognition of failings in his own society, but his chief appeal has always lain in his ability to extract laugh after laugh with an assured sophistication of wit, seldom seen on the stage today.

His first dramatic success, "Lady Windermere's Fan", was a brilliant social comedy, written while on holiday (as were all his plays) in the late summer of 1891. As was to be his habit he named his leading lady after the district in which he stayed; Lake Windermere. None of his plays took more than 3 or 4 weeks of actual work, and as each was partly a glossary of his own clever conversation, it presented no difficulty to him to fling in the finishing touches of wit that made him the biggest box-office draw of his period.

"A Woman of No Importance" repeated his previous success. The first act was written in reply to the critics' complaints that the early action of "Lady Windermere's Fan" lacked speed. Thunderous applause greeted the final curtain if this production — cries of "Author" came from all over the house, until a large man who was sitting in a box in full view of the audience rose to his feet and announced: "Ladies and Gentlemen, I regret to inform you that Mr Oscar Wilde is not in the house." As the speaker was Mr Wilde himself, he was in a position to know.

"An Ideal Husband" and "The Importance of Being Earnest", both highly successful comedies, followed, and established for him a reputation as a dandy and wit that has yet to be paralleled. His detractors charged him with plagiarism (which he did not deny) a charge amply illustrated by Whistler, who, having made an amusing remark to which Wilde said, "I wish I had said that," replied, "You will, Oscar, you will".

Oscar Wilde's entire career was ruined when he foolishly brought a libel charge against the most unpleasant Marquess of Queensberry. He lost his case, was immediately arrested on a morals charge, tried and sentenced to two years penal servitude. He continued to write, and after his release published an expose of H. M. Prisons, signed C33 (his convict number). He lived his last years abroad, and died in Paris at 46, penniless but penitent.

Many scholars debate whether Wilde was a major literary influence; but whatever he may have been, his wonderful, witty plays will not easily be forgotten — nor will his flamboyant, foppish self.

“A Woman of No Importance”

by OSCAR WILDE

THE CAST in order of appearance

LADY CAROLINE PONTEFRACT	RUTH CALSON
SIR JOHN PONTEFRACT	HAROLD REES
HESTER WORSLEY	MARIANA MAGDALINOS
LADY HUNSTANTON	PATRICIA CUMMINS
FRANCIS THE FOOTMAN	TONY YATES
GERALD ARBUTHNOT	JOE CORRY
LADY STUTFIELD	PRISCILLA BALL
MRS ALLONBY	IVY WINTERBOTTOM
LORD ILLINGWORTH	DON ANDERSEN
Mr KELVIL, M.P.	RICHARD HEATH
LORD ALFRED RUFFORD	NEVILLE BAKER
GUNSON	KEVIN BADDELEY
MRS ARBUTHNOT	JACQUE THOMAS
THE VEN. JAMES DAUBENY, D.D.	TREVOR CARDO
FARQUHAR THE BUTLER	BILL de GARIS
ALICE THE MAID	DELIA CARLYON

THE SCENE

ACT I

The Terrace at Hunstanton Chase

ACT II

The Drawing-room at Hunstanton Chase

ACT III

The Hall at Hunstanton Chase

ACT IV

The Sitting-room in Mrs Arbuthnot's House at Wrockley

THE TIME: 1893

THE PLACE: The Shires

Produced by **URSULA CALSON**
for the Napier Repertory Players

The action of the play takes place within 24 hours

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PRODUCTION PERSONNEL

STAGE MANAGEMENT	BILL de GARIS GRAHAME MURRAY, DOUG. HARDGRAVE
PROMPT	GILLIAN DAVIES
PROPERTIES	BERENICE O'BRIEN and assistants
MAKE UP	FRANCES READE and assistants
COSTUMES	URSULA and RUTH CALSON
WARDROBE ASSISTANTS	LINDA KING, JO WHITE MOIRA CROZIER, GLORIA WARE ROSALIE SPENCE
SET REALISATION AND LIGHTING	GWYN ACE
SET CONSTRUCTION	Members of the Society
ADDITIONAL CONSTRUCTION	TIM McCARTHY
LIASON OFFICER	JOHN C. THOMAS
PHOTOGRAPHY	PHIL MOORE
PROGRAMME and PUBLICITY	BILL CORFIELD, JANICE MACDONALD, JOHN MATTHEWS JOHN MACDONALD
HOUSE MANAGEMENT	JOHN FAIRCLOUGH

Also a special credit to those who have the rather unrewarding task of understudying and appearing briefly — Gillian Davies, Delia Carlyon, Tony Yates, Neville Baker, Judy Blathwayt.

We wish to record our gratitude to all those whose, interest, generous help and untiring efforts have made this production possible, particularly:

The New Zealand Drama Council for the assistance given our Society in arranging for the visit to Napier of Mr Raymond Boyce, one of New Zealand's foremost stage designers, to advise on set design. His contribution to the staging of this production will undoubtedly add to the pleasure of your evening with Oscar Wilde, and we join you in thanking Raymond personally.

Olive and Reg Kilbey for their much appreciated assistance given this Society in the past and in connection with the present production. We are deeply indebted to these good people of "RAPHAEL STUDIOS".

The New Zealand Opera Company for the loan of drapes.

King Charles Spaniel by courtesy of Elizabeth Turner.

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NAPIER

The Cast takes a bow . . .

What a wealth of experience **DON ANDERSEN** brings to this production: Twenty years in repertory throughout New Zealand; professional radio work in N.Z.B.C. drama productions; Shakespearean drama in New Zealand, Australia and England.

Auckland's loss has indeed been Napier's gain. **JACQUE THOMAS** is still remembered for her performances for Auckland Repertory and the Community Players. Napier audiences will remember her appearances in "Bonaventure" and "The Shifting Heart".

Writing for the stage is a further string to the theatrical bow of **IVY WINTERBOTTOM** who comes to Napier Repertory with many years experience in acting and producing for Whakatane Repertory. Ivy has also been associated with the theatre overseas.

Matters musical feature prominently in **RUTH CALSON'S** background. She's been in Light Operettas and appeared with the N.Z. Opera Company. Ruth was seen most recently in "House of Bernarda Alba" and "House by the Lake".

The voice of **PATRICIA CUMMINS** is well known to radio listeners in Hawke's Bay. Patricia produced "Sweeney Todd" (the demon barber) Napier's first glimpse of "Olde Time Theatre" for many years.

Cast your mind back over the widely differing roles played by **PRISCILLA BALL** in "Hotel Paradiso", "Both Ends Meet", "A Phoenix too Frequent", and "Sweeney Todd" and you'll realise just how versatile an actress Priscilla is.

Well known to Napier audiences as an actor of considerable experience, and producer of many successful major productions . . . ladies and gentlemen it is with pleasure we announce the return to the boards of **Mr HAROLD REES**.

Either before or behind the backdrop, as an actor, or acting in a backstage capacity . . . there's hardly a repertory production which does not call upon the talents of **TREVOR CARDO**.

As the maid in "Hotel Paradiso" **MARIANA MAGDALINOS** created a very favourable impression in her first Repertory role. Here she gets an opportunity to show what she can do in a "big" part.

Did you realise that **NEVILLE BAKER** was making his first-ever appearance behind the footlights when he took the principle role as the psychiatrist in "The House by the Lake"?

A dual role is played by Bill de Garis. Bill takes an active part both on stage and behind scenes.

Where would we be without our younger, up and coming performers? It is pleasing to see newcomers **JOE CORRY, TONY YATES, RICHARD HEATH** and **DELIA CARLYON** taking such an interest in repertory work.

In striking contrast to the present production, Napier Repertory Players proudly announce that their third major play presentation of 1963 will be Arthur Miller's powerful:

"THE CRUCIBLE"

This tense drama by the noted author of "Death of a Salesman" has created immense interest wherever it has been performed. If you are interested in being associated with the production in any capacity, note now the audition date: August 15th.

John C. Thomas will produce "The Crucible" for the Napier Players. Since his arrival from Auckland, where he had already established an enviable reputation as an actor and producer, John has appeared as a principle in "Bonaventure", and has not only produced, but also taken the leading role in last year's exceedingly successful presentation of "Hotel Paradiso".

You will see "The Crucible" in the comfortable surroundings of Repertory's newly renovated Little Theatre in McGrath Street. The floor of the auditorium has been raked in steps from the front to the rear of the Theatre, so that every seat offers an uninterrupted view of the stage, and in addition, the Theatre is decorated to a plan prepared by Raymond Boyce.

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