

COMPANY THEATRE PRESENTS OSCAR WILDE'S *The IMPORTANCE of being EARNEST*

The Rose Centre, School Road, Belmont
 Tickets \$27 Concessions \$22 plus booking fees

Book at www.ticket.co.nz
 or phone (09) 361 1000



WELCOME
 from Linda Camplin

President of Company Theatre

It seems like only yesterday that the final curtain closed for our first play for 2018: *Popcorn*. We now transport you from Hollywood to Victorian England and bring you this witty and charming play by Oscar Wilde. *Company Theatre* and Director Anne Rimmer have brought together a fabulous cast and crew - a group which becomes a family during the 4 months of rehearsals and performances. Once again we welcome some new faces to *Company Theatre*. Sit back and enjoy this hilarious play and thank you for supporting our *Company Theatre* family.



ROWLEY FUNERALS
 Call us any time
 09 445 9800

16 Anne Street Devonport Auckland 0624 Email: info@rowleyfunerals.co.nz www.rowleyfunerals.co.nz

CAST

Lane, The Manservant
Tony Nettleton

Algernon Moncrieff
Adam Pomeroy

John Worthing, J.P.
Jonathan Capel-Baker

Lady Bracknell
Lynette Wrigley-Brown

Hon. Gwendolen Fairfax
Kelsey McEwan

Miss Prism, The Governess
Trudy Thumath

Miss Cecily Cardew
Rebekah Talsma

Rev. Canon Chasuble, D.D.
John Burton

Merriman, The Butler
Max Crean

Milly, The Maid
Abigail Cerecke

THE SCENES

ACT 1. Algernon Moncrieff's flat in London. A summer afternoon.

ACT 2. The garden at Jack's country house, The Manor House, Hertfordshire. The following afternoon.

ACT 3. The conservatory of the Manor House. Later the same afternoon.

The play is set in 1895



Anne Rimmer

Director of The Importance of Being Earnest

Anne Rimmer has spent her life in the theatre. She trained as a ballet dancer, and first danced onto the Wellington Opera House stage at the age of six. After growing up with musicals and pantomimes in Wellington, she moved to Canada where she appeared as Cecily in *The Importance of Being Earnest* and directed or choreographed many shows including *The Gondoliers*, *The Boyfriend*, and *Oh What a Lovely War*. Now she has hung up her point shoes to focus on directing and set design.



Anne loves to make the audience laugh. She has directed pantomimes, and many of Alan Ayckbourn's comedies including *Woman in Mind* and *The Norman Conquests*. Recently she won awards for her production and set design for *Humble Boy* at Torbay Theatre, a play in which she took over a major comic role at four days' notice after a cast member fell ill. Last year Anne directed another great classic, Noel Coward's *Private Lives*, also at Torbay.

Director Anne Rimmer in the 1970s, performing as Cecily Cardew in the same play she is now directing for Company Theatre.

THE PLAY

Loved by theatregoers the world over, **'The Importance of Being Earnest'** was Oscar Wilde's last comedy and his most brilliant. The play has been revived many times since it was first performed in 1895 and its most famous lines have entered our language.

Two friends, Jack and Algernon, both adopt the pseudonym of Ernest to hide an alter ego. Jack (as Ernest) comes up to town to propose to Algy's smart cousin, Gwendolen, while Algy (as Ernest) ventures into the country to seek out Jack's young ward, Cecily. Gwendolen's mother, the overbearing Lady Bracknell, thwarts the young people's desires at every turn. Meanwhile Cecily's elderly governess, Miss Prism, is drawn to the local cleric, Canon Chasuble. Hilarity ensues.

The play is a sparkling satire, highlighting the triviality with which Victorian society treated serious institutions such as marriage. The surface propriety of the English upper classes hid a deep layer of dishonesty. However, this is a frothy piece which carries its message lightly. Everyone, even the servants, spouts seeming nonsense – which nevertheless holds a grain of truth. The absurdity all ends happily for everyone when Jack discovers who he really is.



Tony Nettleton

Lane

Singing and/or acting have been an essential part of Tony's life for over seven decades. From his native Pontefract, Yorkshire, via Christchurch to Auckland, he has revelled in Church choirs, pantomime, drama and amateur operatics. He recently retired after twenty-two years with the New Zealand Opera Chorus and has returned to his roots in community theatre with Torbay Theatre; this is his first production with Company Theatre. Leading roles, chorus work or bit-parts all provide the same thrill and multiple opportunities for laughter. Lane the manservant is a cynic with few lines - Tony is a cynic with a fading memory - a match made in thespian heaven. Hopefully!

Abigail Gerecke

Milly the Maid

'Hi I'm Abigail, a young working woman. I did productions as a child including playing Lady Anne Neville (*Richard III*, 2014) and as part of the Chorus for *Joseph and the Technicolour Dream Coat*. In 2016, I started directing and writing my own plays, both Narnian themed and Christmas themed, which were performed in my church. I also dabbled in commercials and TV shows where I was an extra for *Ash vs Evil Dead* (2017) and in a New Zealand show called *Ahikora* (2018). I'm now getting back into acting after taking a break to travel, and doing it with *The Importance of Being Earnest*, which is a personal favourite of mine, has been amazing.'



Rebekah Talsma

Cecily Cardew

Rebekah is a drama and screen production graduate who has been performing on stage since a young age. This is her first show with Company after recently appearing in roles with other North Shore theatres such as Helen in *The Iliad* (2018), Lucy in *Dracula* (2017) and Lady Windermere in *Lady Windermere's Fan* (2017). Rebekah feels she can relate to her character Cecily as she too wouldn't know what to say to a sensible man - luckily she doesn't know many of those!



Adam Pomeroy

Algernon Moncrieff

Adam has been involved in theatre for the better part of a decade. Having received training at *Devonport Drama* at a young age he discovered a passion for performance and he loves nothing more than to entertain. He has played a variety of different roles across the years from the comedic Antipholus (*Comedy of Errors*): Jack (*Charlie's Aunt*) Hamlet (*Rosencrantz and Guildenstern Are Dead*) to more dramatic Clifford (*Deathtrap*); Gregor Samsa (*Metamorphosis*). He has had a hand in almost every element of theatre at some point in the last few years. He had already been in a production of *The Importance of Being Earnest* previously playing the role of Jack; so, when he was cast as Algernon he was thrilled to get the chance to bring this witty and eccentric character to life.

Lynette Wrigley-Brown

Lady Bracknell

Some of Lynette's favourite rôles include Mrs Hardcastle (*She Stoops to Conquer*, Phoenix), Ruth (*Pirates of Penzance*), Wicked Stepmother (*Cinderella*), Inez (*The Gondoliers*) (all Torbay), Shprintz and Yente (*Fiddler on the Roof*, Otamatea & Centrestage), rôles at Auckland University, one of The Two Fat Ladies (*Macbeth: the Scottish Panto*), and the eponymous Singing Hamburger Machine spaceship (*Minstead*, UK), with some writing, directing, dance and chorus parts. Her few professional rôles have included dancing on *The Topp Twins* TV series, Herald and "Corner" in *Othello*. She also home-schools, runs French theatre classes and translates. She is delighted and terrified in equal measure to be playing one of her favourite characters, and in such good company, and grateful to husband Niven and sons for putting up with so much.



Trudy Thumath

Miss Prism

Trudy has appeared in many plays over the last 15 years with Company Theatre, her latest role being Pearl (*Ladies Day* 2017). She really enjoys the team work involved in bringing a play to life and would like to thank Anne for her talented guidance and support. She invites you to relax and enjoy the "idle merriment" that is *The Importance of Being Earnest*.

Max Grean

Merriman

Max is an excellent student at Westlake Boys High School, doing well both academically and professionally, taking Drama as his lead subject. He has played Beast (*Beauty and the Beast*), and Thenardier (*Les Misérables*). He is excited to perform Merriman for *The Importance of Being Earnest*, and this is his first Company Theatre production and out-of-school play.



Jonathan Capel-Baker

John Worthing (Jack)

Playing John Worthing is such a fantastic experience. Oscar Wilde's wit is incomparable and the humour in this play has so many layers, from outright slapstick jokes to incredibly subtle nuances in the language that correlate directly into so many layers of enjoyment! Whilst I am still relatively new to the stage, it comes as a contrast to my previous roles, like Tybalt (*Romeo and Juliet* for the 2018 Shakespeare in the Park season) and Detective Tupolski (*The Pillowman* by Marin MacDonagh May 2018). Jack is such a fun character because at first glance he seems very upright and rigid, yet he is actually very cheeky and intelligent which allows for lots of opportunity to have fun with how we play him.

John Burton

Dr Chasuble

Full circle – My first introduction with Company Theatre was as The Dean of Paddington (*Lord Arthur Savile's Crime* by Oscar Wilde, Company 1996) and later, as The Reverend Arthur Humphrey (*See How They Run* by Phillip King, Company 1999) and here I am again as the Reverend Canon Chasuble. Is this what they call type casting!!

I've directed and acted in other shows outside Auckland, in the intervening years, but it is wonderful to be back here. It's like coming home, with so many familiar faces. Thank you, Anne Rimmer, for considering me for this part. It's been a while since we worked together in "King Arthur" (*King Arthur* by Paul Reakes, Company, 2001)



Kelsey McEwan

Gwendolen Fairfax

Kelsey McEwan first discovered TIOBE ten years ago and is thrilled to finally bring Gwendolen to life. Born and raised in New Plymouth, Kelsey was a long-time member of the New Plymouth Operatic Society before moving to Auckland mid-2017. Her previous credits include Emma Carew in *Jekyll & Hyde*, Winifred Banks in *Mary Poppins*, Sophie in *Mamma Mia*, Julia in *The Wedding Singer*, as well as ensemble roles in *Sister Act the Musical*, *Grease*, *Miss Saigon*, *Beyond the Blue Horizon*, and Playhouse Theatre's upcoming season of *Rent*. Kelsey credits her mentor Warren Bates as a constant inspiration and benchmark of great theatre, and would also like to thank her partner Keith for all of his support. By day, Kelsey works in the corporate team of Harcourts New Zealand.



THE COMPANY

Company Theatre is the Resident Theatre group at The Rose Centre. We started in St Michael's Hall, Belmont in 1980 and moved to The Rose Centre in 1992.

2010 - Our 30th Year (1980-2010)

Who Wants to be 100? (Anyone who's 99) by Roger Hall. Directed by Sian Davis
Brassed Off by Paul Allen. Directed by Kathy Gent
Music Hall 2010 Devised and Directed by Ruth Chapman & Sherry Ede

2011 *Pride and Prejudice* by Jane Kendall. Directed by Karl Buckley
Four Flat Whites in Italy by Roger Hall. Directed by Richard Parmee
Improbable Fiction by Alan Ayckbourn. Directed by Lynne Davis

2012 *Fawlty Towers* by John Cleese and Connie Booth. Directed by Kathy Gent
The Mousetrap by Agatha Christie. Directed by Sian Davis

2013 *Calendar Girls* by Tim Firth. Directed by Kathy Gent
It's Just Sex by Jeff Gould. Directed by Richard Parmee
Little Gem by Elaine Murphy. Directed by Des Smith

2014 *An Ideal Husband* by Oscar Wilde. Directed by Steven Arnold
A Shortcut to Happiness by Roger Hall. Directed by Sian Davis
MORE Fawlty Towers by John Cleese and Connie Booth. Directed by Kathy Gent

2015 *Peace Plays* by Kathleen Gallagher. Directed by Steven Arnold
Hay Fever by Noel Coward. Directed by Julian Harrison
Don't Dress For Dinner by Marc Camoletti. Directed by Elena Stejko

2016 *When Dad Married Fury* by David Williamson. Directed by Max Golding
All My Sons by Arthur Miller. Directed by Sian Davis
One Man Two Guvvornors by Richard Bean. Directed by Kathy Gent

2017 *Weed* by Anthony McCarten. Directed by Mark Jensen
Ladies' Day by Amanda Whittington. Directed by Kathy Gent
Deathtrap by Ira Levin. Directed by Kate Birch

2018 *Popcorn* by Ben Elton. Directed by Suzy Sampson
The Importance of Being Earnest by Oscar Wilde. Directed by Anne Rimmer
Last Legs by Roger Hall. Directed by Sian Davis

CREW

Production Manager	Stephen Hood
Director	Anne Rimmer
Set Design	Anne Rimmer
Stage Manager	Mags Delaney
Rehearsal PA	Sarah Dettwiler
Props	Sofia Miernik, Linda Camplin
Costume Lead	Cathie Sandy
Wardrobe Assistants	Daphne Abbott, Gail Carran
Hair	Sofia Miernik, Cathie Sandy
Publicity Social Media	Katie Vincent
Publicity Print Media	Kathy Gent
Website/Billboards	Sherry Ede, Alastair Fletcher
Set Building	Phil Davis, James Carrick
Set Painting	Tony Sandy, Caroline Parker
Lighting & Sound Design	Scott Thomas
Lighting Assistants	Phil Searle, Maureen Kenny
Lighting & Sound Operator	Stephen Hood
Plants/Set Dressing	Virginia Waters
Set Dressing	Caroline Parker, Marigold Morphy, Sarah Dettwiler
Photography	Mags Delaney, Sofia Miernik
Graphic Design & Programme	Hayley Atkins, Sherry Ede
Box Office	Kathy Gent
FOH Manager	Lesley Hawkey
Bar Manager	Alastair Fletcher
Incidental Music	Gilbert & Sullivan

NEXT WITH COMPANY THEATRE

Our upcoming show for November
See companytheatre.co.nz for details



THANKS TO

A special thank you to the volunteers who look after front of house, **Torbay Theatre** and **Devonport Drycleaners**. Thank you also to our major sponsors **Barfoot & Thompson Devonport**, and **Rowley Funerals**. Thank you to **The Rose Centre**.



There will be
TWO INTERVALS
of 15 minutes
Refreshments, Ice Creams,
Chocolates and a variety of drinks
will be available



LOCAL EXPERIENCE LOCAL KNOWLEDGE

Over 25 years combined experience selling property in Devonport and surrounding areas.



Barfoot & Thompson
barfoot.co.nz

Carol Wetzell
0800 248 257
c.wetzell@barfoot.co.nz

Ian Cunliffe
0800 248 521
i.cunliffe@barfoot.co.nz





