

The comedy has been successful even when performed in translation. The title can be translated into only a few languages, as it relies on Ernest and 'earnest' being homophones in English. In some languages, attempts have been made to keep the pun, using different names.

Norwegian	Hvem er Ernest? Or 'Who is Ernest?'
Spanish	La importancia de llamarse Ernesto, 'The Importance Of Calling Yourself Ernest'
German	Ernst sein ist alles, 'Being Earnest is everything' (Ernst being both a first name and a German word for serious.
French	De l'importance d'être Constant, (Constant being an uncommon first name, and the quality of steadfastness.
Italian	L'importanza di essere Ernesto, or L'importanza di essere Franco, 'The Importance of being Frank.'
Basque	Fidel izan beharraz, 'On the need to be Fidel', fidel being both the Basque word for "faithful" and a first name.

BHADS Marquee

We invested in a new large tent/small marquee as a changing room, whilst we waited for the rebuilding of the Village Hall. The marquee is 4.5m x 5.8m, is 3.2m tall in the centre and is available to hire for a modest charge. For more information please contact Liz on 731241

Hire Our Hall!!

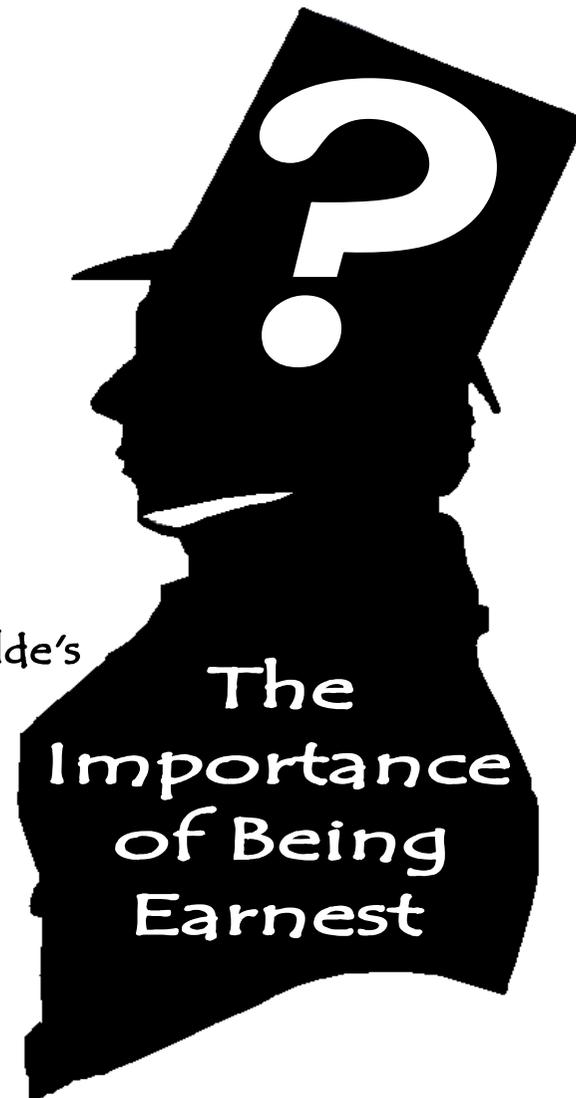
As you can see, since you are sitting in it, Broad Hinton has a wonderful new hall, and we are incredibly proud of it. The culmination of much time and effort by many people in the community, the finished result has exceeded all our expectations. This gorgeous new hall and meeting room are available to rent, together or separately, for parties, business meetings, sports events or plays!

Should you be interested please contact Marilyn Martin on 731521, or look us up on the hall pages of the village website www.broadhinton.org.uk



To celebrate the opening of Broad Hinton's New Village Hall

BHADS
Proudly Presents



Oscar Wilde's

**The
Importance
of Being
Earnest**

Thursday 2nd, Friday 3rd & Saturday 4th July 2009
7.30pm Broad Hinton Village Hall

The Importance of Being Earnest

'Inside' information

At the time the play was written, Victoria Station in London was actually two adjacent terminal stations sharing the same name. To the east was the decidedly ramshackle London, Chatham and Dover Railway and to the west, the much more fashionable London, Brighton and South Coast Railway—the Brighton Line. Jack explains that he was found in a handbag in the cloakroom at Victoria Station and tries to mitigate the circumstance by assuring Lady Bracknell that it was the more socially acceptable "Brighton line".

Wilde used place names as the names for many of the characters in his plays. Seaside towns were a favourite, and as much of this play was written in Worthing it is not surprising that Worthing found its way in as the name of the play's lead character.

Lady Queensberry, Lord Alfred Douglas' mother, whom Wilde and his wife visited, lived in Bracknell. One has to wonder if her character was also similar to Lady Bracknell's.

Some have implied that Wilde's use of the name *Ernest* might possibly be an inside joke. John Gambril Nicholson in his poem *"Of Boy's Names"* (*Love in Earnest: Sonnets, Ballades, and Lyrics* (1892)) contains the lines: "Though Frank may ring like silver bell, And Cecil softer music claim, They cannot work the miracle, -'Tis Ernest sets my heart a-flame." It has been suggested that the word "earnest" became a code-word for homosexual, as in: "Is he earnest?", in the same way that "Is he so?" and "Is he musical?" were also employed.

Contrary to claims of homosexual terminology, the actor Sir Donald Sinden, who in the 1940s had met two of the play's original participants, as well as Wilde's lover Lord Alfred Douglas, wrote to *The Times* to dispute suggestions that 'Earnest' held any sexual connotations: "Although they had ample opportunity, at no time did any of them even hint that Earnest was a synonym for homosexual, or that Bunburying may have implied homosexual sex. The first time it was heard mentioned was in the 1980s and Sir John Gielgud was immediately consulted. Gielgud's own performance of Jack Worthing in the same play was legendary and his knowledge of theatrical lore was encyclopaedic. He replied in his ringing tones: "No-No! Nonsense, absolute nonsense: I would have known." The latter remark gains additional salience from the fact that Gielgud himself was well-known in theatrical circles to be gay.

"I can resist everything except temptation." (*Lady Windermere's Fan*)

"The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply washing one's clean linen in public." (*The Importance of Being Earnest*)

"The only way to get rid of temptation is to yield to it."

"Experience is the name everyone gives to their mistakes." (*Lady Windermere's Fan*)

"The old believe everything, the middle aged suspect everything, the young know everything." (*Phrases, Philosophies for the Use of the Young*)



"It is better to have loved and lost, than never to have loved at all."

"Always forgive your enemies. Nothing annoys them so much."

"I never travel without my diary, one should always have something sensational to read on the train." (*The Importance of Being Earnest*)

"There is only one thing worse than being talked about and that is not being talked about." (*The Picture of Dorian Gray*)

"Women are meant to be loved not understood." (*The Sphinx Without a Secret*)

"All women become like their mothers. That is their tragedy. No man does, that is his." (*A Woman of No Importance*)

"Young men want to be faithful and are not, old men want to be faithless and cannot."

"I must decline your invitation due to a subsequent engagement."

"I have nothing to declare except my genius." (*At customs*)

"Men marry because they are tired; women because they are curious; both are disappointed."

"I am fighting a duel to the death with the wallpaper, one or other of us has to go." (*On his deathbed*)

"Moderation is a fatal thing. Nothing succeeds like excess."

"She who hesitates is

For many years Wilde's name bore the stigma attached to it from the trial. He is now, however, recognised as a brilliant social commentator, novelist, playwright, poet and critic. His society plays are now considered to be some of the best comic writing in the English language.

After his release from prison in 1897, bankrupt, Wilde went to France hoping to rekindle his writing career. His health was poor however, and his only remaining work was *'The Ballad of Reading Gaol'*. He died suddenly in November 1900 of meningitis following an ear infection.

Robert Ross, his long time friend, remained loyal to Wilde and was with him when he died. Ross became his mentor's literary executor. This was not an easy task. It meant tracking down and purchasing the rights to all of Wilde's texts, which had been sold off along with all of Wilde's possessions when the playwright was declared bankrupt. The rights to all of Oscar's works, along with the money earned from their printing and performance while he was executor, was given by Ross to Wilde's sons. Oscar Wilde was buried in the Cimetière de Bagneux outside Paris but was later moved to Père Lachaise Cemetery in Paris. His tomb in Père Lachaise was designed by sculptor Sir Jacob Epstein, at the request of Robert Ross, who also asked for a small compartment to be made for

his own ashes. Ross's ashes were transferred to the tomb in 1950.



Visitors to the grave now leave lipstick kisses; flamboyant gestures which I am sure Wilde would have appreciated. One Italian visitor has left the inscription 'L'importanza di essere Oscar' — which means "The Importance of Being Oscar"

Act I

Algernon Moncrieff's Flat in Half-Moon Street W.

Act II

The Garden at the Manor House, Woolton

Act III

The Drawing-Room at the Manor House, Woolton

There will be two intervals of approximately 15 minutes to allow you to recharge your glasses.

Listen out for a reference to money. Oscar Wilde set the play in the present, and it premiered in 1895. To put the money mentioned in context; based on movements in the RPI, £7-8,000 in 1895 is now worth £579-662k and £130,000 in 1895 is now worth £10.76m

Cast

In order of appearance

Lane	Chris O'Neill
Algernon Moncrieff	Jerry Marshall
Ernest (Jack) Worthing	Nick Moakes
Lady Bracknell	Jenni Moseling
Gwendolen Fairfax	Alex Laroche
Miss Prism	Sally Cartwright
Cecily Cardew	Rose Aves
Rev. Canon Chasuble	Dave Foster
Merriman	Nick Sharpe

Our thanks to the following for helping out with Front of House and Bar

Des Clarke, Kirsty Crammond, Angela Cutler, Barbara Dodds, Kim Eagle, Sue Foster, John Hutchings, Sarah Kromer, Kate Marshall, Mark Miller, Chris Moakes, Liz Moakes, Libby New, John O'Neill, Dave Wong

After his tour of America, Oscar returned to London and in 1884 married a wealthy Irish woman, Constance Lloyd, who bore him two sons. With a young family to support, Wilde accepted a position for two years revitalising *Woman's World* magazine and subsequently devoted himself almost entirely to his writing, creating the best of his works over the following few years. Oscar's first play was *'Lady Windermere's Fan'*, which opened in 1892, and was a financial and critical success, prompting him to write more plays. *'A Woman of No Importance'*, *'An Ideal Husband'*, and his last play *'The Importance of Being Earnest'* followed and were all highly acclaimed and firmly established Wilde as a playwright.



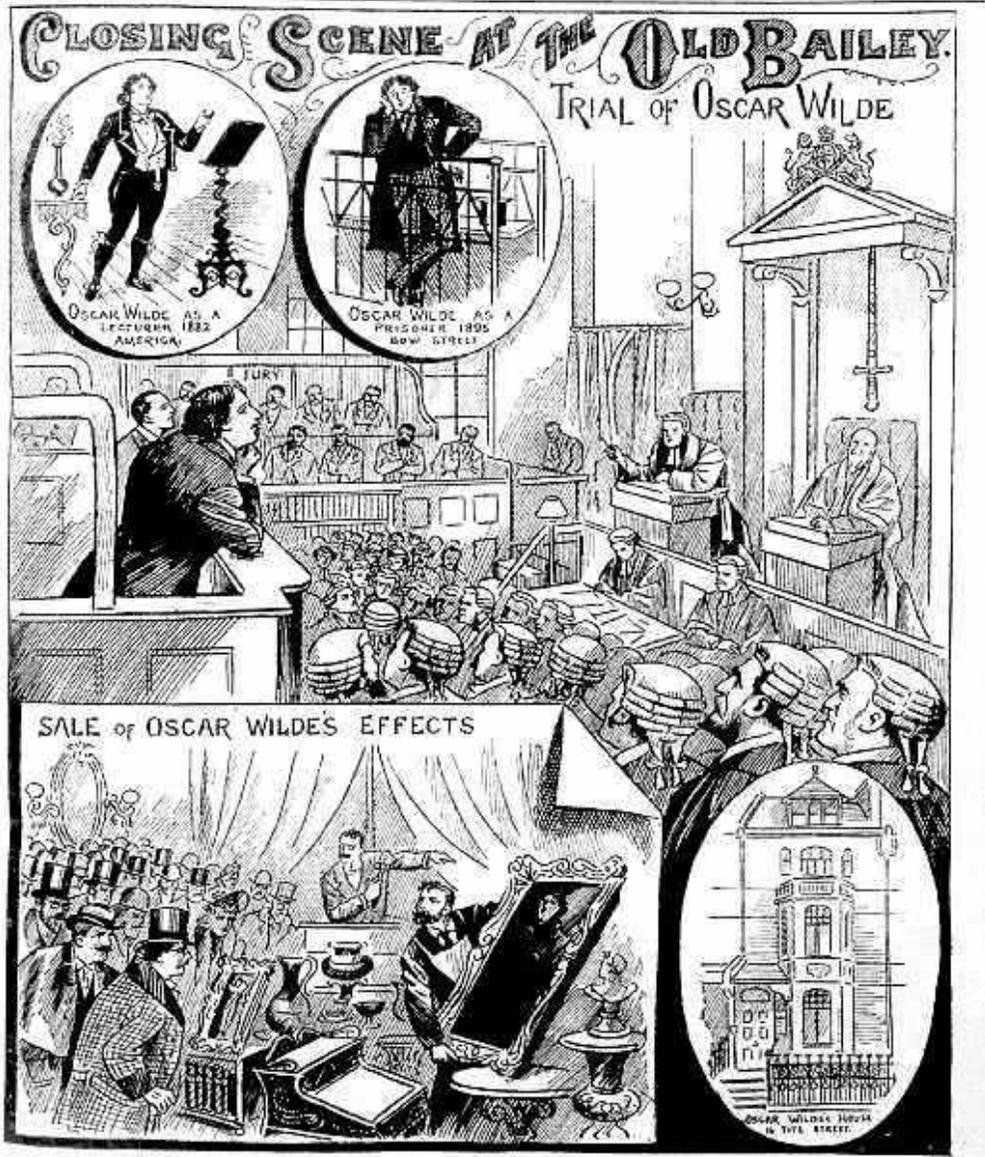
Around 1885, Wilde met Robert Ross, a Canadian journalist and art critic, who remained a close friend up to the time of his death. Whether or not Wilde was still naïve when he first met Ross, the latter did play an important role in the development of Wilde's understanding of his own sexuality, and soon after this Wilde began frequenting homosexual bars and brothels.



In 1891 Wilde was introduced to Lord Alfred Douglas, and for a few years they lived together more or less openly. Douglas's father, the Marquess of Queensbury, however resented the friendship and Wilde's influence over his son and accused him of sodomy, which was illegal at the time. Douglas encouraged Wilde to sue for libel, but the case turned against him, and Oscar soon found himself in court answering the charge levelled by the Marquess. The trial became one of the most sensational of the nineteenth century, with Wilde testifying in his own defence. The jury was divided in the first trial, but in the second he was convicted and sentenced to two years hard labour. Constance took the old family name of Holland, and went to Switzerland with the children.



Crew



- Director Jane O'Neill
- Stage Manager Dave Eagle
- Assistant Stage Managers Marilyn Martin, Jo McCombe, Nick Snow
- Lighting Mark Cooper
- Sound Steve Cutler
- Set Design Alex Laroche, Jane O'Neill
- Set Build & Decoration Chris O'Neill, Dave Eagle, Mark Cooper, Members & Friends of BHADS
- Costumes Sally Cartwright
- Prompt Grainne Jones
- Front Of House Jenny Clarke
- Cheese and Wine Marilyn Hanratty
- Programmes Liz Moakes

After a foray into acting for Broad Hinton's Millennium celebrations, staging a comedy version of *The Sound of Music*, so much enjoyment was had by both audience and cast that Broad Hinton Amateur Dramatic Society (BHADS) was formed to continue the fun. Productions since then have been:

Winter	2000	Cinderella
Summer	2001	Hay Fever
Winter	2001	Snow White
Summer	2002	A Murder Is Announced
Winter	2002	Ali Baba
Summer	2003	Lord Arthur Savile's Crime
Winter	2003	Pinocchio
Summer	2004	Bonaventure
Winter	2004	The Three Musketeers
Summer	2005	Farndale Avenue Murder Mystery
Winter	2005	Aladdin
Summer	2006	The Drunkard
Winter	2006	Jack and the Beanstalk
Summer	2007	Chase Me Up Farndale Avenue, S'il Vous Plait
Winter	2007	Treasure Island
Summer	2008	A Letter From the General
Winter	2008	Everyman

We are always interested in recruiting new members, for roles both on and off stage. Please contact Sally Cartwright on 731050, or Marilyn Martin on 731521 for more information about how to become involved.

Costume Hire

BHADS now has quite a large stock of costumes, for both adults and children. If you find yourself having to dress up for an occasion, please remember to give us a call first. We have lots of period costumes, many pantomime outfits, and several nun's habits. Even a rabbit, a bear and a small dragon! Costumes generally cost £10 a time to rent. If you want to know more, call Sally Cartwright on 731050.



Oscar Wilde

Born Oscar Fingal O'Flahertie Wills Wilde on October 16th, 1854 in Dublin, Ireland, his father was William Wilde, a leading ear and eye surgeon and an author in his spare time. His mother was a revolutionary poet, gifted linguist and was very knowledgeable in Celtic myth. With that kind of background, Wilde was inevitably exposed to the literary world from a

very young age indeed. He went to school in Enniskillen, and went on to Trinity College, Dublin, and Magdalen College, Oxford, where he distinguished himself as a poet and a scholar. While at Magdalen College, Wilde also became particularly well known for his role in the aesthetic and decadent movements. He began wearing his hair long and openly scorning so-called "manly" sports, and began decorating his rooms with peacock feathers, lilies, sunflowers, blue china and other objets d'art.

While his attitude and manners were becoming the subject of criticism, his wit and brilliance were winning him fans. Wilde established himself in the social and artistic circles of London and in 1881 published his first book 'Poems' which was highly acclaimed.

Soon after this he went on a lecture tour of the US and Canada. His attitude and dress were not well received in the polite circles of unsophisticated nineteenth century America, but went down better in the rough and tumble of mining towns.

