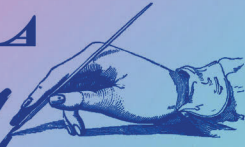


Pentacle Theatre presents

AN IDEAL *Husband*



Written by Oscar Wilde
Adapted and Directed by Emily Adela Loberg



Many thanks to our generous donors and the following funders who have enabled Pentacle Theatre to survive these strange times:



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An Ideal Husband

By Oscar Wilde, Adapted by Emily Adela Loberg

CAST

in order of appearance

Gertrude Chiltern.....	Julie Rector
Olivia Basildon.....	Abigaile Gagnon
Maurice Marchmont	Kevin Hamler-Dupras
Colonel Caversham.....	Julianna Gibbons
Mabel Chiltern	Deb Logan
Mrs. Markby	Gerie Voss
Laura Cheveley.....	Kimberly Maione
Roberta Chiltern.....	<i>Lauren Scher</i>
Arden Goring.....	Farrell McLaughlin
.....	

TIME: The Present

PLACE: Washington, D.C.

ACT I: Reception room in the Chilterns' house.

ACT II: Living room in the Chilterns' house.

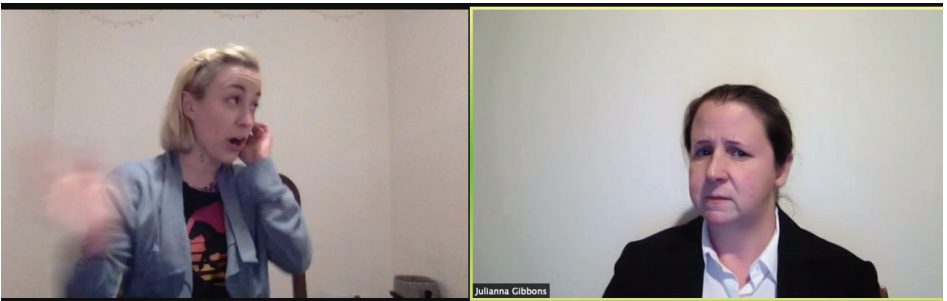
ACT III: Library in Arden Goring's house.

ACT IV: Same as Act II (Living room in the Chilterns' house).

The show runs two hours.

There will be a 10-minute intermission between Acts II and III.

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Production Staff

Director.....	Emily Adela Loberg
Assistant Director	Elizabeth Ming
Light and Sound Consultant	Jeff Hart
Live Captioning	Sarah Landstrom
Costume Consultant	Katie Lindbeck
Hair and Makeup Consultant.....	Sarah Landstrom
Music Design.....	Lizabeth Rogers
Zoom Technician	Bethany Renata Loberg
Poster Design.....	Lizabeth Rogers
Board Liaison	Emma Thurston
Program Editor.....	Emily Adela Loberg
Program Layout.....	Lisa Joyce

2021 Pentacle Theatre Governing Board and Staff

President.....	Chris Fletcher
Vice President.....	Patrick Moser
Secretary	Emma Thurston
Treasurer	Erik Davis
Members-at-Large	Holly Giesbrecht, Todd Logan, Debbie Neel, Lizabeth Rogers
Executive Director	Lisa Joyce
Technical Director.....	Chris Benham
Box Office Management Assistant	Julia Sargent

Pentacle Theatre, PO Box 8271, Salem, OR 97303

<http://pentacletheatre.org>

Emily Adela Loberg (*she/her & they/them*)

Director



Emily is delighted to make her Pentacle directorial debut with *An Ideal Husband*. Most recently at Pentacle, she was the Assistant Director for *Dashing Through the Snow* and played Julia in *1984*. Her other Pentacle acting credits include *A Christmas Carol*, *Jesus Christ Superstar*, *Urinetown the Musical*, *Dorian the Remarkable Mister Gray* and *Gypsy*. At Struts & Frets Theatre Company, she played Hippolyta in *A Midsummer Night's Dream* and understudied the masculine roles in *Dear Brutus*. She has also performed in various productions for The

Verona Studio, Macalester College and North Salem High School. During her senior year at North, she wrote and directed a puppet show about the effects of US foreign and economic policy on Nicaragua. Emily lives in Salem and works as a bicycle mechanic at The Northwest Hub, Safe Routes to School Program Assistant for Salem-Keizer and bicycle tour leader for Adventure Cycling Association.

Elizabeth Ming (*she/her*)

Assistant Director



At Pentacle, Elizabeth performed in *Dracula* and *1984*, worked backstage in *The Diary of Anne Frank* and was the sound technician for *Noises Off*. Her other stage credits include Philostrate in *A Midsummer Night's Dream* at Struts & Frets Theatre Company; Theresa in *Circle Mirror Transformation* at The Verona Studio; Mary Bennet in *Pride and Prejudice* at Albany Civic Theater and Bette in *Heaven Can Wait*, Gregory in *Romeo and Juliet* and Nina in *Hearts Like Fists* at Keizer Homegrown Theatre.

Pentacle Theatre affirms, promotes and celebrates the participation of all, without regard to race, color, sex, disability, affectional or sexual orientation, gender identity, ethnicity, national origin, age, religion or socioeconomic status.

Abigaile Gagnon (*she/her*)

Olivia Basildon



This is Abigaile's first production with Pentacle Theatre and she is thrilled to have the opportunity to work with these talented people! Abigaile is currently going into her third year at the University of Windsor for a BFA in Acting. Some of her previous credits include *Box and Cox Complete* (Full Circle Theatre), *Charley's Aunt* (Full Circle Theatre), *Anne of Green Gables* (RAPA), *The People of the Dickinson House* (Watson's Mill and ITR) and more. You can also see her playing Gail this month in ITR's production of *The Rooftop Guy*.

Julianna Gibbons (*she/her*)

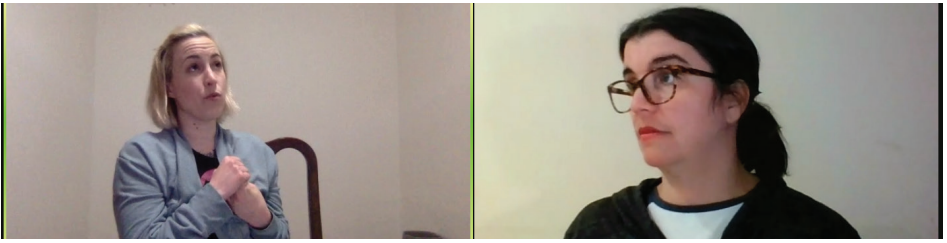
Colonel Caversham



At Pentacle, Julianna has appeared in roles such as Princess Dragomiroff in *Murder on the Orient Express*, Dr. Zavala/Waitress in *Distracted*, Rose in *Dancing at Lughnasa*, Poppy in *Noises Off*, Sonia in *Vanya and Sonia and Masha and Spike*, Lenny in *Crimes of the Heart* and Quince in *A Midsummer Night's Dream*. She has also portrayed Ruth in *Blithe Spirit* for Aumsville Community Theater and Kate in *Sylvia* at Gallery Theater. Julianna has a rewarding job as a high school theater teacher. When not being dramatic, she enjoys fishing, cats and all

humanity.





Kevin Hamler-Dupras (*he/him*)

Maurice Marchmont



Kevin has been in various productions at Pentacle since 2007, with performances at Gallery Theater scattered in between. His favorite role was Lurch in *The Addams Family Musical*, which he performed at both Pentacle and Gallery. A close second was Herod in *Jesus Christ Superstar* at Pentacle. Other productions include *HMS Pinafore*, *You Can't Take It With You* and *Imaginary Invalid* at Pentacle and *Beauty and the Beast*, *It's a Wonderful Life*, *To Kill a Mockingbird* and *Much Ado About Nothing* at Gallery. He is a research analyst close to

retirement and loves playing guitar, kayaking with his wife Libby and hanging out with his granddaughter.

Deb Logan (*she/her & they/them*)

Mabel Chiltern



At Pentacle, Deb operated the light board for *The Great American Trailer Park Musical*, ran lights and sound for *Fools* and stage managed *Little Shop of Horrors*. Her acting credits at South Salem High School include Alphasia in *The Clumsy Custard Horror Show*, Desi in *The Bomb-itty of Errors*, Luella Bennett in *The Diviners* and *The Ghost of Christmas Present* in *A Christmas Carol*. She also performed in *Too Much Light Makes the Baby Go Blind* at Chemeketa Community College. She has been the assistant director and costume

designer for several productions at South Salem High School and Brush Creek Playhouse and was the stage manager for *Enchanted April* at Keizer Homegrown Theatre.

Kimberly Maione (*she/her*)

Laura Cheveley



Kimberly is making her Pentacle Theatre debut with this production. Her previous roles include Sally Brown in *You're a Good Man, Charlie Brown*, Drizella in *Cinderella*, Mother Rose in *Cinderella* and Rachel in *How to Eat Like a Child*. Kimberly enjoys reading, writing, watching dramas and playing with her three kiddos Mila, Aiden and Dominic. Kimberly would like to thank her family—her mother, husband and children for all of their encouragement

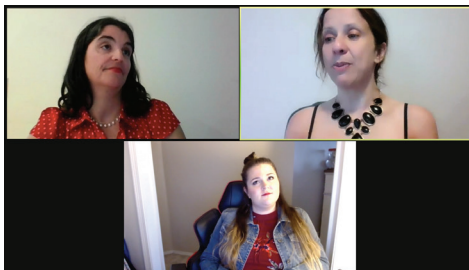
in returning to theater. She is also thankful for her fellow cast members, as well as the director Emily Loberg and the assistant director Elizabeth Ming for their faith and support in casting her as Laura Cheveley.

Farrell McLaughlin (*she/her*)

Arden Goring



Farrell has performed in many shows, including *The Miracle Worker*, *A Cry of Players*, *Bells Are Ringing* and *A Midsummer Night's Dream*. She is super excited to have her first opportunity to perform with the Pentacle family. When she's not performing, some of her hobbies include swing dancing, knitting and singing in her jazz band. She's the proud mother of an amazing six-year-old.





Julie Rector (*she/her*)

Gertrude Chiltern



Julie performed in Pentacle’s productions of *Moon Over Buffalo* (2000) and *Proposals* (2003). She was also the Assistant Director for *Equus* (2002), *Romeo and Juliet* (2004), *The Crucible* (2005) and *Miss Julie* (2007) and served on the Governing Board from 2004-2007. Julie is married to her “ideal husband” and has two daughters (ages 8 and 10). She took a break from Pentacle productions to focus on family life, but is excited to be back “onstage” for this

production. Julie is a high school English Language Arts teacher in the Salem-Keizer School District, and her hobbies include reading, yoga, cross stitch and jigsaw puzzles.

Lauren Scher (*she/her*)

Roberta Chiltern



Lauren is excited to be in her first production at Pentacle. Favorite past roles include Betty Jean in *The Marvelous Wonderettes*, Gloria in *Boeing Boeing* and Peg in *Rose Colored Glass*. Lauren is also a member of a local a cappella group, The Honeybees.

Gerie Voss (*she/her*)

Mrs. Markby



Gerie acted in various community theater roles in Portland and in Maryland. She also has several years of improv experience and participated in improv shows and comedy showcases. She loves to spend time with her husband, Chris, and their two dogs. In pre-covid times, Chris and Gerie loved to travel the world and take photos of animals in their native habitats like Botswana, Borneo and the Galápagos Islands, and they plan to head to Kenya in August.

A message from the director

An Ideal Husband: a title that at first suggests a trivial romance story, only to reveal a play that also deals with societal power structures and money in politics. The title is both apt—for the play deals with ideals and relationships—and entirely tongue-in-cheek, for there are no ideal husbands to be found in the script. It is telling that the play opens with two characters who complain that their partners are too perfect. This is a common theme in Wilde's works: characters become deeply invested in ideals woven of their own desires and ethics that they then project onto people and things that don't really reflect them. In changing the titular ideal husband character, Sir Robert Chiltern, to a woman, I felt I was playing into the tongue-in-cheek nature of the title: Gertrude Chiltern's ideal husband isn't a husband at all, but a wife.

In his original script, Wilde lists the time of the play as 'The Present.' I felt it was fitting to continue to set the play in the present. By setting the play in the time and place where he lived, Wilde critiqued and satirized his own society with his work. Bringing this play into the present-day and the political center of the society where I live allows it to live on in that same spirit. Furthermore, I wanted to highlight the relevance of the play's subject matter and themes. Insider trading remains only too relevant today. As I delved into research for the adaptation,

I found myself listening to a report about members of Congress investing in video conferencing and PPE stock in January of 2020 and reading about pipelines being built across stolen indigenous land.

This play is about much more than the morality of individuals and whether a person's past actions define their present character. Rather, it is about the power structures in our society and how these structures dictate access to resources. It is about the ways of getting money that are sanctioned by society and the ways that are not, and who gets shut out in that process. It is a play that questions the societal goal of getting money in the first place, while remaining conscious of the difficulty of escaping society's expectations. Underneath the silly quips about education and philanthropy, the play asks larger questions about the way these institutions are used to grant, deny, and control access to resources. The ideals in *An Ideal Husband* are not just about romantic partners, but also the roles society expects us to play.

Indeed, the romantic relationships in the play are tied up in the dynamics of power, money, and social status. In much of Wilde's work, marriage is more of an economic arrangement than a romantic partnership. Even when romance is present, marriage is still fundamentally tied to property and financial systems. There is still truth in that today, as marriage remains inseparable from financial questions and access to financial benefits—or the loss of such benefits, as evidenced by the struggle for marriage equality for people with disabilities.

Gender politics are also at the heart of this play, and I wanted to play with that by challenging expectations about gender roles in society and in theatre. Several of the characters who were originally men are now women, including the politician and the dandy, and the ingénue character is now non-binary. Additionally, this adaptation celebrates queer relationships. Producing public domain plays gives us a unique opportunity to play with gender and contribute to normalizing queer representation onstage, and I am delighted to have that opportunity with this production.

An Ideal Husband is a play that laughs at itself the whole way through, and for that I enjoy it immensely. I hope you will too.