Gross Indecency: The Three Trials of Oscar Wilde

By Moises Kaufman

Directed by Ricky Kimball

Livestreamed Performances
April 23-May 2, 2021
University of Idaho

For mature audiences. Contains adult language and situations.

Gross Indecency: The Three Trials of Oscar Wilde is presented by special arrangement with DRAMATISTS PLAY SERVICE, INC. New York

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"There is not a single wretched man in this wretched place who does not stand in symbolic relation to the very secret of life. For the secret of life is suffering." So wrote Oscar Wilde in De Profundis, his long letter from Reading Goal, where he was sentenced to hard labor under the charge of "gross indecency."

Moisés Kaufman’s stunning play brings Wilde’s three trials into vivid focus, plumbing the depths of art, authenticity, and social norms — recreating the courtroom drama through careful historical research and eyewitness testimonials.

Directed by Ricky Kimball, the play boasts a panoply of Victorian celebrities and underscores the theme of individual autonomy against social and moral coercion. It speaks deeply to the power of theatre to address the most pressing issues in today’s world and substantiate the themes of suffering and transcendence.

Thank you for supporting the fine arts on our campus, and I hope you enjoy the stellar cast and performance.

Very truly yours,

Sean M. Quinlan,
Dean, College of Letters, Arts and Social Sciences
University of Idaho
GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE

BY MOISES KAUFMAN

Originally Produced on the New York Stage by The Tectonic Theater Project, 1997
Produced Off-Broadway by Leonard Soloway and Chase Mishkin
The Author gratefully acknowledges the cooperation of the Estate of Oscar Wilde.
Stephen Wangh — Dramaturg to the Author

SPECIAL NOTE ON USE OF MATERIAL BY OSCAR WILDE
Extracts from “De Profundis” and from Oscar Wilde's letters still in copyright © 1962, by The Estate of Oscar Wilde.

CAST

Oscar Wilde
LUKE HOLT

Lord Alfred Douglas
ANGEL KALASZ

Sir Edward Clarke/Narrator 6
BRIAN TIBAYAN

Narrator 1 and 5/Prostitute
RACHAEL FORNAROTTO

Charles Gill/Narrator 2/Sidney Wright
SCOUT CHRISTENSEN

Alfred Wood/Sidney Mavor/Narrator 3/Foreman Act 2
ELI BAKER

Lockwood/Narrator 4/Landlord/Willie/George Claridge
SHAWN HUNT

Marquess of Queensberry, Marvin Taylor, Clerk of Arraigns
NICK HANSEN

Moises Kaufman/George Bernard-Shaw/Judge/Charles Richards/Charles Parker/William Parker/Thomas Price/Hotel Manager
BLAKE PRESNELL

Frank Harris/Queen Victoria/Auctioneer/Foreman Act 1/Narrator 8/Constance Wilde
LAUREN WELCH

Edward Carson/Fred Atkins/Narrator 7/Ellen Grant/Mary Applegate/Speranza
TERESA DAILY

Understudy
PRINCESS KANNAH
ARTISTIC TEAM

Director.......................................................... RICKY KIMBALL*
Scenic Designer................................................. RICH BRYANT*
Costume Designer............................................. CAROLINE FRIAS*
Lighting Designer................................................ CHIAN-ANN LU**
Sound Designer.................................................. LUKE MCGREEVEY
Prop Master/Designer .................................... TAYLOR TELFORD
Stage Manager................................................... VICTORIA ZENNER
Dramaturg.......................................................... EMMA PACE*
Dialect Coach...................................................... JENNIFER WILSON*
Assistant Director........................................... CHRISTIAN PANKOPF***
Assistant Stage Manager.............................. PRINCESS KANNAH
Assistant Stage Manager................................. DESIREE HASTINGS
Assistant Stage Manager................................. KEVIN RUSSELL
Assistant Scenic Design..................................... QUINN BARTON
Assistant Costume Designer.......................... JILLY STANLEY
Assistant Costume Designer........................... VALERIE DEMEERLEER
Assistant Props................................................... NICHOLAS HANSEN
Technical Director........................................... MASON CHADD
Technical Advisor............................................ MICHAEL BRANDT****
Costume Director............................................... GINGER SORENSEN****
Major Professor............................................... DAVID LEE-PAINTER****
Production Manager....................................... JESSE DREIKOSEN****

First Hands
LAUREL JOY, ANTHONY JONES

Stitchers
JAY ANDERSON, HADLEY CABBITO, DESIREE HASTINGS,
CYNTHIA BALL, ERIN HENKHAUS

Knitters/Crochet
ERIN HENKHAUS, LYNSAY SLANINA, CYNDI MCOY

Carpenters
KYLIE MORRIS, KARI WILSEY, HALEY ALFORD,
EMMA BLONDA, EMILY ROMANOWSKI, EMMA RIACH,
TUCKER HOLLAND, ATHENA NOLTA, ASHLEY GREEN,
DESIREE HASTINGS

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THE SHOW?

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JENNIFER ARBOGAST WILSON (Dialect Coach) is a first-year student in the distance learning Master of Fine Arts directing program at U of I. Jennifer is a professor of music and theatre at Chattanooga State Community College, where she teaches private voice lessons to music and theatre majors, teaches voice and speech in the acting program, and directs musical theatre productions. She holds a Doctor of Arts degree in vocal performance with a secondary emphasis in speech-language pathology from Ball State University in Munice, Indiana.

ELI BAKER (Alfred Wood & Others) is a second-year Bachelor of Fine Arts candidate in performance and making his second appearance at U of I with the first being “A Christmas Carol” (Carol boy, Caroler 12, and Father). From Boise, Eli wants to give back to his theatre community and thanks the department for continuing his love of storytelling.

QUINN BARTON (Assistant Scenic Designer) is the from Trout Lake, Washington and is a fourth-year mechanical engineering student minoring in theater technology and design at U of I. She also is a member of Delta Zeta sorority and a candidate in the United States Marine Corps Platoon Leaders Command. Quinn has been involved in scenic design for the last seven years and has designed or assisted on eleven productions.

RICHARD (RICH) BRYANT (Scenic Designer) is a first-year Master of Fine Arts candidate in the U of I Distance program. Rich recently spent the last eight years on the twin island nation of Trinidad and Tobago as an assistant professor in theatre design and production at the National Academy for the Performing Arts. He has been both a technician and designer for a variety of stage and television productions over the years as well as a writer, presenter and online content producer for the Facebook group, Archiving Technical Theater History. Rich is a proud member representative for both USITT and OISTAT and from Prospect Heights, Illinois.

SCOUTEN CHRISTENSEN (Charles Gill & Others) is a sophomore transfer student from Portland, Oregon, in her first year at U of I, pursuing a Bachelor of Fine Arts degree in performance. She has appeared in “These Shining Lives” and “Noises Off” at North Idaho College. She wants to acknowledge and thank the MANY teachers, coaches and mentors that have assisted her along her life journey, as well as her beautiful family to whom she owes her madness, compassion, and artistic drive. Scout is ecstatic to be a part of a show that honors the genius, beauty, tragedy, and social relevance that is the story of Oscar Wilde. She would like to thank the cast and crew and Ricky Kimball for his passion, patience, and drive. In the immortal words of Mr. Wilde “The truth is rarely pure and never simple.”

TERESA DAILY (Edward Carson & Others) is a third-year Bachelor of Fine Arts performance candidate from Hagerman. Before U of I, she attended College of Southern Idaho where she received her Associate of Arts degree in liberal arts and theatre arts. She has appeared in multiple productions, including “A Christmas Carol” at U of I and “Legally Blonde the Musical” and “The Hunchback of Notre Dame” at College of Southern Idaho. CSI.

VALERIE DEMEERLEER (Assistant Costume Designer) is thrilled to be assisting the costume director for Gross Indecency. She is a transfer student from Savannah, Georgia, who is currently applying to join U of I Theatre’s Bachelor of Fine Arts program. This is her first show.

RACHAEL FORNAROTTO (Narrator 1 and others) was raised in Idaho and currently calls Pocatello home. She has studied music and theatre extensively at Interlochen Arts Academy, Idaho State University, and Hope College where she earned her undergraduate degree. She is currently an MFA candidate at U of I and is grateful and excited to participate in the telling of this story.

NICHOLAS HANSEN (Queensberry and others) was born in Oregon and grew up in Maine where he began acting at Ellsworth Middle School after quitting cross country. He worked in various theatre productions in Maine with many different directors and used his acting skills to work in the Maine anti-bullying commercial for Acadia Hospital Cares. Nick’s theatre roles include Charlie Brown in “A Charlie Brown Christmas,” King Triton in “The Little Mermaid,” Bert Healy in “Annie” and Black Stache in “Peter and the Starcatcher.” At University of Idaho, Nicholas appeared as Peter Cratchit in “A Christmas Carol” and is an avid theatre enthusiast who incorporates voice, martial arts, and physical fitness training into his theatrical skills.

DESIREE HASTINGS is a theatre major and a third year transfer student from Sunburst, Montana. Her previous productions include “The Foreigner,” “A Midsummer Night's Dream,” “Guys and Dolls,” “Noises Off” and “Man of La Mancha.” She recently appeared in U of I’s “A Christmas Carol.” She’s excited to learn from the crew and cast and is grateful to those who helped grow her love of theatre.

LUKE HOLT (Oscar Wilde) is a second-year Master of Fine Arts Performance candidate, originally from Columbia, South Carolina. He has appeared in a wide range of shows including “9to5” as Franklin Hart, “Peter and the Starcatcher” as Blackstache, and “Little Women -The Musical” as Laurie. He is excited to bring life to this literary legend and hopes you enjoy.
SHAWN HUNT (Lockwood, Narrator, Others) is a senior Bachelor of Fine Arts performance candidate and a graduate of The Circle in the Square Theatre School. His most recent work with U of I was “Jack” in Ian Paul Messersmith’s “The Haven” and in “Everybody” as a dancer. He will make an appearance in the short film “Metamorphosis” written and directed by Richard Pathomsiri. Thank you for supporting the arts!

ANGEL KALASZ (Lord Alfred Douglas) is a third-year student, majoring in creative writing and theatre arts. This is his first acting appearance at U of I. He’s previous roles as Finch in “Newsies” and Mendel in “Fiddler on the Roof” (Regional Theatre of the Palouse). He hopes you enjoy the show!

PRINCESS KANNAH (Assistant Stage Manager & Understudy) is currently pursuing her Bachelor of Fine Arts degree in performance at U of I. Originally from Pasco, Washington, Princess is a junior transfer student who has appeared in “The Revolutionists” and “The Haven” at U of I. She is very excited to work behind the scenes to help tell this story.

RICKY KIMBALL (Director) is a Master of Fine Arts candidate in directing at the University of Idaho and this production is his final in the program. His most recent directing credits in the areas have been “A Kind of Alaska,” “Pillowman” and “Little Women-The Musical.” He received meritorious achievement in directing in 2019 through KCACTF and received the Musical Legacy Award in 2013 from Utah Festival Opera. He has been directing since 2008 and some of his favorite shows have been “Mother Courage,” “The Addams Family,” “Sweeney Todd,” “Falling” and “Titus Andronicus.” He thank the entire faculty and students at the U of I theatre department for helping him create great theatre while being in Moscow.

LUKE McGREEVY (Sound Designer) of Moscow, is following a McGreevy tradition by studying theatre at the University of Idaho. Luke most recently appeared in the U of I productions of “Everybody” and “A Christmas Carol.”

CHRISTIAN PANKOPF (Assistant Director) is a graduate of U of I’s Department of Film and Television Studies as well as the Department of Theatre Arts. His previous work includes an assistant director position for “The Revolutionists” as well as videography for “Everybody” and “A Christmas Carol.”

BLAKE PRESNELL (Judge and Others) is a second-year Bachelor of Fine Arts performance candidate from Hayden. In his first year at U of I he had the amazing opportunity to be an understudy in the production of “Drowning Ophelia” and travel to Seattle to perform in the North-NorthWest Play Readings. In his sophomore year he played the Ghost of Christmas Yet to Come and Fezziwig in the Zoom production of “A Christmas Carol.” He also worked as assistant stage manager for “The Haven” earlier this semester. He is excited to work on the wonderful play and thanks his family and his friends.

KEVIN RUSSELL (Assistant Stage Manager) is a third-year electrical engineering student minoring in theatre design and technology. This is his debut production as stage manager with the U of I theatre department. In the past Kevin was technical director for Creative Theatre Experience in Olympia, WA as well as sound, lighting and film support for the U of I dance.

TAYLOR TELFORD (Prop Master/Designer) is in her second year at U of I pursuing her Bachelor of Fine Arts degree. Originally from Hailey, Idaho, she has appeared in the U of I productions “Everybody,” “This Random World,” “Deep Calls,” “The Revolutionists” and “A Christmas Carol.”

BRIAN TIBAYAN (Sir Edward Clarke) is an Master’s of Fine Arts Theatre Arts alumni from the U of I. He hails from Las Pinas City, Philippines and has worked for various theatre companies including Montana Repertory Theatre, and Dulaang Universidad ng Pilipinas. Recent appearances include “Little Women-The Musical,” “The Pillowman,” “The Three Keys of Captain Hellfire,” staged readings of “Bakunawa” and “Sanctuary City” with Pulitzer-winning playwright Martyna Majok, “King Lear” and “Duchess of Malfi.”
CAROLINE FRIAS (Costume Designer) is a Master of Fine Arts candidate in costume design. From Miami, Florida, she’s been involved in several U of I productions including “The Revolutionists,” “The Moors,” and “Drowning Ophelia.” Other credits include “West Side Story,” “Present Laughter,” “La Nona” and many more.

LAUREN WELCH (Queen Victoria and others) hails from Palouse, and is a first-year theatre and English major. She recently appeared in “Her Sister” and “A Christmas Carol” at U of I. She is so happy you came to see the show and hopes you thoroughly enjoy it!

VICEORIA ZENNER (Stage Manager) is from Meridian, and a senior graduating in May with a Bachelor of Fine Arts degree in theatre performance. Her acting credits include “Everybody,” “Little Women,” “Deep Calls,” “A Christmas Carol” and “Her Sister.”

The existence of a man like Oscar Wilde is, in itself, a wonder. A true Victorian dandy at heart and leader of the aesthetic movement, Wilde took the world by storm during a seven year period in which he published almost all of his most well-known works. For the better part of a decade, Wilde moved through the upper echelons of Victorian society - until a single calling card tore his life apart.

Moisés Kaufman crafted “Gross Indecency: The Three Trials of Oscar Wilde” with the Tectonic Theatre Project as an effort to examine the social workings of a community that would exile one of their most celebrated members over acts of “gross indecency.”

The crime itself was truly Victorian: signed into law by Queen Victoria, it was kept intentionally vague which had the unintentional consequence of turning the law into a blackmailer’s dream. Because it was so hard to nail down what exactly constituted “gross indecency,” people could threaten to expose men for simply having a relationship with another man that could be interpreted by the public as romantic or sexual.

If someone was convicted of committing gross indecency, they faced up to two years in prison and almost complete social alienation. It’s important to note that the gross indecency laws only applied to men - Queen Victoria did not believe that women were capable of engaging in same sex relationships.

Director Ricky Kimball notes that his opinion of Oscar Wilde has shifted throughout the rehearsal process. Kimball feels that there is an unstated reason that Wilde in “Gross Indecency” decides to maintain a distance between himself and everyone around him.

By maintaining this bubble, Wilde is able to keep up the appearance of a true aesthetic artist, almost god-like through his impermeable walls of self-opinion. Once the walls begin to crumble, however, only the man is left standing and we can see him for who he actually is: a remarkably talented writer who is also remarkably human.

By Emma Pace, MFA Candidate Dramaturgy
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