

# A Man of No Importance

Book by Terrence McNally

Music by Stephen Flaherty, Lyrics by Lynn Ahrens

Based on a Film “A Man of No Importance”

**Lusie Cuskey** director

**Ryan McCall** musical director

**Gabrielle Smith & Sarah Stowell** choreographers

**Mark Reaney** scenic designer

**Taylor Zimmerman** lighting & costume designer

**Joseph Carr** voice & dialect coach

**Jenny Sledge** dramaturg

**Emma Genevieve Dodge** stage manager

## Cast

Alfie Byrne **Jakob Reitz**

Lily Byrne **Kaia Minter**

Robbie Fay **Matthew O’Brien**

Adele Rice **Noelle McDonald**

Father Kenny/Rasher Flynn/Mate #2 **Jeremy Ragland**

Mrs. Patrick/Ensemble **Sarah Stowell**

William Carney/Mate #3 **Jake Gillespie**

Oona Crowe/Ensemble **Becky Phelps**

Baldy O’Shea/Mate #1/New Driver **Christian Boudreaux**

Maureen Curtin **Stella Garibaldi**

Ernie Lally/Oscar Wilde/Ensemble **Paul-Michael A. Johnson**

Maggie Grace/Ensemble **Chelsea Pitts**

Carson/Breton Beret **Garrett Claud**

Kitty Farelly/Customer **Maggie Puderbaugh**

Peter Sully/Police Officer/Ensemble **Brandon Davidson**

Frankie Donaghue/Bystander **Hannah Finch**

## Musicians

**Ryan McCall** Conductor/Piano **Andrew Bonci** Guitar

**Julia Davis** Violin **Kaytee Dietrich** Reed

**Audrey Herren** Cello

## Time & Setting:

1964 Dublin, Ireland

## Intermission:

This performance is presented with a 15-minute intermission.

## Acknowledgments

Faculty advisor Peter Zazzali, Paul Meier Dialect Services

*A Man of No Importance* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. [www.MTIShows.com](http://www.MTIShows.com)

## Musical Numbers

### Act I

*A Man of No Importance*, Alfie & Company

*The Burden of Life*, Lily

*Going Up*, Carney, The St. Imelda’s Players

*Princess*, Adele

*First Rehearsal*, Alfie & The St. Imelda’s Players

*The Streets of Dublin*, Robbie & Company

*Books*, Carney, Lily

*Man in the Mirror*, Alfie & Oscar Wilde

*Love Who You Love*, Alfie

### Act II

*Our Father*, Mrs. Patrick & Company

*Confession*, Alfie, Robbie & Father Kenny

*The Cuddles Mary Gave*, Baldy

*Art*, Alfie & St. Imelda’s Players

*A Man of No Importance* (Reprise), Mrs. Patrick, Breton Beret & Sully

*Confusing Times*, Carney

*A Man of No Importance* (Reprise), Monsignor, Breton Beret & Sully

*Love Who You Love* (Reprise), Robbie

*Man in the Mirror* (Reprise), Oscar Wilde & Company

*Tell Me Why*, Lily

*A Man of No Importance* (Reprise), Company

*Love Who You Love* (Reprise), Adele

*Welcome to the World*, Alfie

## Production Staff & Crew

assistant scenic designer **Tinashe Mukoyi**

assistant lighting designer **Emily Hunsucker**

assistant stage manager **Brandon Hedger**

graphic designer **Chris Millsbaugh Design**

photographer **Luke Jordan**

scenic & properties crew supervisor **Taylor Zimmerman**

lighting crew supervisor **Lexey Jost**

costumes crew supervisor **Chelsea Pitts**

makeup crew supervisor **Kate Smeltzer**

costumes & makeup crew **Abagale Brown • Rachael Bundstein • Hanah Glimpse • Ty Skillman**

lighting & projection crew **Elsa Bernauer • Venus Leung • Michael Morgen**

scenery & properties crew **Chaela Herron • Ahshaiyonan Jones • Chloe Ryan**

sound crew **Kalen Stockton • Kayleigh Shaffer**

## For Your Information

In accordance with Kansas State Fire Marshal regulations, we request that you take a moment to identify the two emergency exits closest to you. We have checked these exits and the other emergency equipment in this building and verify they are available for use in case of emergency. In case of an emergency, pay close attention to the house manager or your usher for important life-saving information.

No food is allowed in the Crafton-Preyer Theatre, please keep food in the outer lobby. Bottled and lidded drinks are allowed in the theatre. KU campus buildings are smoke-free.

In consideration of our actors and other audience members, children under age five are not allowed to attend performances. All patrons, even children, must have a ticket to attend performances.

As a courtesy to our other guests and to the actors on stage, please refrain from talking during the performance. Patrons who create disturbances will be asked to leave the theatre.

All cell phones and other electronic devices must be turned off during performances. Texting is not allowed during performances.

Lost items should be reported by calling the University Production Office at 785-864-3381.

## From the Director...

In the Roman Catholic tradition – the faith tradition that looms large over the Dublin of *A Man of No Importance* – the Confiteor begins: “I confess to almighty God and to you, my brothers and sisters, that I have greatly sinned in my thoughts and in my words, in what I have done and in what I have failed to do...” It is an admission of failure, publicly revealing one’s inability to be the person one wishes one could be. *A Man of No Importance* is full of characters and communities with imperfect thoughts and imperfect words, characters and communities who hurt each other by what they have done and what they have failed to do in spite of their very best intentions. 1964 Dublin is a culture with specific expectations for performances of faith, gender, and sexuality and high penalties for failing to meet them, penalties Alfie Byrne – the protagonist – feels fully at the musical’s beginning.

Alfie creates pockets of community wherever he goes. He’s a faithful parishioner at St. Imelda’s, cultivates a space of poetry and light on the bus he conducts with his long-time driving partner, and runs the St. Imelda’s Players. The community theatre troupe is a safe haven from the world outside, a place Dubliners take refuge from hectic households, ill spouses, and deep grief. There is, however, a deep cost to curating spaces that try to keep all the hard parts of life outside – they exist at the cost of letting the people within them be truly known and, inevitably, the careful compartmentalization crumbles. Such is the case when a new play, a new face in town, and a resulting scandal test the strength of the bonds of Alfie’s little communities, both by revealing his secrets and challenging him to reckon with the secrets of others.

The utopic community musicals often seem to create is an attractive fiction, just like the pretty idea that people in 1964 Dublin might not have internalized their culture’s expectations for the way others should live their lives...or that people in the 2018 United States might not have done the same. The reality is more complicated, full of mess and unlearning and hard personal and communal reflection.

The Confiteor begins with failure, but it ends with hope, with the act of reaching out for communal support to seek a brighter future together. “I ask blessed Mary ever-Virgin, all the Angels and Saints, and you, my brothers and sisters, to pray for me to the Lord our God.” There is no promise that there won’t be further mistakes, no assurance that being vulnerable with one’s community will have a happy ending...but, oh, there’s hope. “The future of [Alfie’s] little troupe is uncertain,” but it’s a future they’re better equipped to face as people who know each other truly and are willing to do the hard work of moving towards it together.

Our theatre community isn’t in Dublin or the 1960s, we don’t all share a faith community, and we can’t all fit on a bus. We can, however, work together to make artistic spaces that invite a vulnerability made possible not just through escapism, but through a willingness to share our hard truths, our words and thoughts, the things we have done and the things we have failed to do. Then we can sing about it.

– Lusie Cuskey

**Please Note: The use of photographic, video, or recording equipment during performances is strictly prohibited.**

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The University of Kansas Theatre is an organizational member of the Association for Theatre in Higher Education and the United States Institute for Theatre Technology.

#### Next Up

The University Theatre presents Sophocles' *Electra*,  
directed and adapted by Nathan Bowman  
October 26, 27, 28, 30, 31 | William Inge Memorial Theatre



The Kennedy Center

This production is an associate entry in the Kennedy Center

American College Theater Festival (KCACTF).

The Kennedy Center American College Theater Festival 51<sup>®</sup>,  
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Special thanks to The Harold and Mimi Steinberg Charitable Trust for  
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Additional support is provided by The Honorable Stuart Bernstein and Wilma  
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the President's Advisory Committee on the Arts.

Last year more than 1,300 productions were entered in the KCACTF involving  
more than 200,000 students nationwide. By entering this production, our  
theater department is sharing in the KCACTF goals to recognize, reward and  
celebrate the exemplary work produced in college and university theaters  
across the nation.

## Friends of the Theatre

If you would like to become more involved with the University Theatre, **Friends Of the Theatre** may be just the organization for you. FROTH members are active in supporting and assisting the University Theatre program and its students, faculty, and staff. If you are interested in learning more about FROTH and how you can join this lively group, please contact Kim Bohmann, the FROTH administrative associate at the University Theatre, 785-864-3381, or visit kutheatre.com/froth.

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