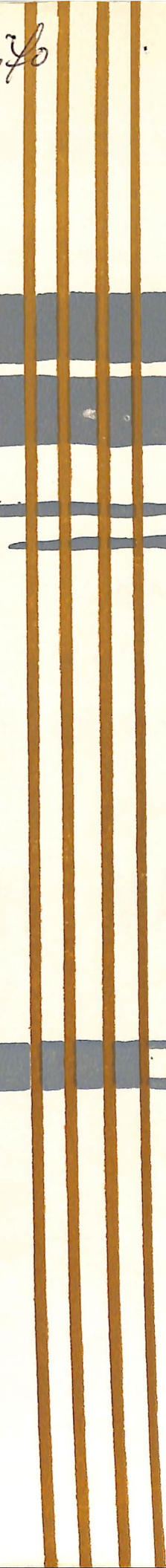


The Importance of  
Being Oscar. by  
Michael MacLean  
6th, 7th April 1970



1732 1960



Manoel  
Theatre

CREMONA

278

# MALTA ARTS FESTIVAL 1970

THE MANOEL THEATRE MANAGEMENT COMMITTEE

in association with

THE MINISTRY OF EDUCATION, CULTURE & TOURISM

*Patrons:*

THEIR EXCELLENCIES THE GOVERNOR GENERAL & LADY DORMAN

THE HONOURABLE THE PRIME MINISTER

HIS HONOUR PROF. SIR ANTHONY AND LADY MAMO

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THE MANOEL THEATRE MANAGEMENT  
COMMITTEE

*in association with*

THE BRITISH COUNCIL

*Presents*

**MICHEAL MAC LIAMMOIR**

in

**THE IMPORTANCE OF BEING OSCAR**

at the

**MANOEL THEATRE**

*6th and 7th APRIL 1970 at 8.30 p.m.*

MICHEAL MAC LIAMMOIR  
IN  
THE IMPORTANCE OF BEING OSCAR

PART ONE

THE HAPPY PRINCE & THE GREEN CARNATION

HELAS

INTRODUCTION TO AN AESTHETE

LILY LANGTRY

ART IN LEADVILLE

THE GREEN CARNATION

LORD GORING AND A BUTTONHOLE

THE HARLOT'S HOUSE

THE PICTURE OF DORIAN GRAY

LORD ALFRED

ART OF LIFE

THE JEWELS OF HEROD

A TELEGRAM TO THE SPHINX

LADY BRACKNELL SAYS "NO"

THE LAST FIRST NIGHT

A BOUQUET FROM THE MARQUIS

A LETTER TO ROBERT ROSS

PART TWO

DE PROFUNDIS

THE SENTENCE

CONJECTURE

ROSS RECEIVES INSTRUCTIONS

DE PROFUNDIS

LITERATURE AND THE WARDER

A WELCOME FROM THE SPHINX

WITH ANDRE GIDE AT BERNEVAL

RETURN TO LORD ALFRED

THE BALLAD OF READING GAOL

AFTERMATH

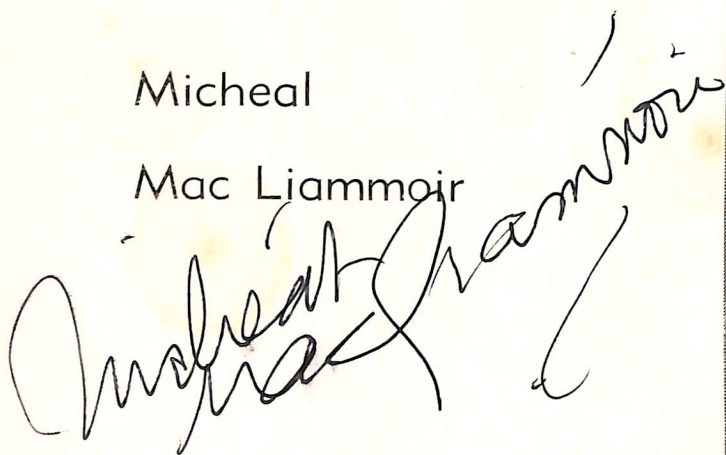
THE RUE DES BEAUX ARTS

PROSE POEM ON THE BOULEVARD DES ITALIENS

THE CURTAIN FALLS IN THE HOTEL D'ALSACE

Micheal

Mac Liammoir

A large, stylized handwritten signature in black ink that reads "Micheal Mac Liammoir". The signature is written in a cursive, flowing style with some loops and flourishes.

As a child Micheal Mac Liammoir was undecided whether he wanted to be a painter or an actor, besides a few other things. But what he did was to act all day long for his own pleasure or that of other children who would listen to him.

At the age of ten he was taken by his father to give an audition to Sir Herbert Tree at Her Majesty's Theatre. Some time after he appeared in a production of *Macbeth* as the Bloody Child and Macduff's son. He then went into *Peter Pan* for three consecutive seasons, and in 1912 he played the title role in Tree's revival of *Oliver Twist*.

In 1914 he came under the influence of Yeats and the Irish Literary and Revolutionary movement. This led him back, a couple of years later, to his own country, where he has lived ever since. He now wanted to be a painter and the only connection with the Theatre that he imagined for himself was in the role of stage designer. He travelled extensively in Europe, giving exhibitions of his paintings in many cities and acquiring "almost as many languages as a head waiter" . . . .

By 1927 he was back in the theatre, in the company of his brother-in-law Anew McMaster, the Irish Shakespearian actor. Here he met Hilton Edwards, newly arrived in Ireland from the Old Vic of Lilian Baylis days. Within a short time the two young men had formed a partnership, and in the summer of 1928 they had opened in Galway the only Gaelic-speaking theatre in the world, their first production being Mac Liammoir's own "*Diarmuid agus Grainne*". In the autumn of the same year they founded the Dublin Gate Theatre which they opened on October 14th, 1928, with Ibsen's "*Peer Gynt*." For thirty years they have developed their theatre together and have produced over 350 plays there, nine of which have been by Mac Liammoir; and they have toured extensively in Europe, America, North and South Africa.

Mac Liammoir's autobiography, *ALL FOR HECUBA*, was published in 1946 and, in 1954, appeared his diary of the making of Orson Welles' film *OTHELLO*, in which he played Iago. Among his recent publications are *IRELAND*, an elaborately illustrated study of the country and its people; *EACH ACTOR ON HIS ASS*, in which are recorded his experiences of an acting tour to Egypt and Malta and in which he recalls his second visit to our Island in 1956 extolling the friendliness and hospitality of the Maltese people; and one on his adventures with the Oscar Wilde entertainment, *THE IMPORTANCE OF BEING OSCAR*. This has been televised by the Granada Network and recorded by the Columbia Company of America.

In 1957 Micheal Mac Liammoir won the Douglas Hyde Award for his Gaelic writings; in 1960 the Lady Gregory Medal for Literature and in 1963 Trinity College, Dublin honoured him with the Degree of Doctor in Laws.

