

AS YOU PREPARE TO SEE THIS PRODUCTION

A modern audience can be puzzled by Restoration plays because both their society and theatre were very different from our own. In the theatre, musics and scene shifts were openly signalled by the stage manager with a whistle. Lighting could not change for a night scene as we take for granted today. There were no curtain calls. Only the furniture required for the scene was actually used, other furniture and decorations simply being painted on the scenery. All of this was because no one yet assumed that the theatre should be a duplication of real life. Rather, it was accepted as a performance, much as we consider a concert or a stand-up comedian today.

The costumes and customs which we consider artificial and overdecorated were modelled directly on the upper classes of the time. Mores and morals which seem liberal at best to us were norms both on the stage and in the city. The verbal brilliance which the finest authors wrote, they learned in the court and the drawing rooms of their time because the coming Age of Reason placed a premium on control of emotion and quickness of mind.

Some words and phrases which are uncommon to us:
chirurgion--surgeon, physician, practicing a less exact science than today
cuckold--a man whose wife has been unfaithful. "Horns," the traditional sign of the cuckold, give Horner his name--someone who cuckolds (puts horns on) other men.

the eighteen-penny place--the middle gallery of the theatre where sat those who did not wish to be noticed

fop--one of the overdressed, overchic, underwitted members of the entourage which enthusiastically pursued the King's favors and the approval of their friends in upper class society

frank--liberal, generous

to make love--to declare love, rather than the considerably more graphic meaning of today

vizard-mask--a half-mask worn by ladies to shield both their complexions and their identities in public

Whitehall--the King's residence where the most important members of society congregated to outsparkle their peers

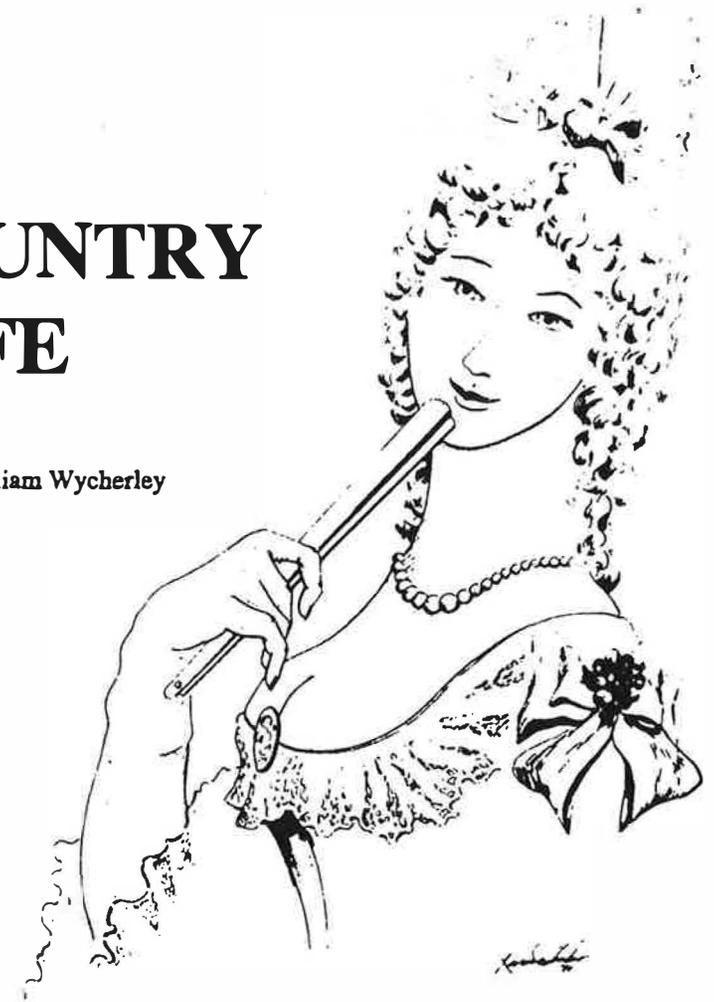
Finally, a presumption of this play is that someone back from France likely had fallen to the "French disease"--venereal disease, sometimes cured with mercury at the accidental price of impotence--reflecting the heartfelt English attitude about the French which every Restoration audience would enthusiastically embrace.

Ward Haarbauer

UAB
SOUTHSIDE REPERTORY THEATRE
presents

the COUNTRY WIFE

by
William Wycherley



April 23-25 and April 30-May 2
8:00 p.m.
BELL THEATRE

sponsored by
UAB Department of Theatre and Dance
UAB Cultural Activities Committee

THE COUNTRY WIFE

by
William Wycherley

DIRECTION
COSTUME DESIGN
LIGHTING DESIGN
SCENIC DESIGN

Mr. Haarbauer
Mrs. Schnormeier
Mr. Reynolds
Mr. Laeger

The Persons

MR. HORNER
MR. HARCOURT
MR. PINCHWIFE
MR. SPARKISH
SIR JASPER FIDGET
MRS. MARGERY PINCHWIFE
MRS. ALITHEA
MY LADY FIDGET
MRS. DAINTY FIDGET
MRS. SQUEAMISH
OLD LADY SQUEAMISH
A BOY
A QUACK
LUCY, ALITHEA'S MAID
A GIRL

Mr. McLaughlin*
Mr. Miller
Mr. James*
Mr. Boswell
Mr. Landman
Mrs. Naramore
Mrs. Daniels*
Mrs. Eyre-Young
Mrs. Simon*
Mrs. Brooks*
Mrs. Stone
Mr. Rodenbach
Mr. Long
Mrs. Dameron
Mrs. Pearce

The Scene: London, 1675

The play will be performed with one ten-minute interval.

*Denotes membership in Alpha Psi Omega, national theatre honorary.

BIOGRAPHIES

KEN BOSWELL . . . a native of North Carolina, moved to Birmingham a year ago to pursue a B.A. in Theatre here at UAB. Ken made his debut on the UAB stage as Ghee in Safe Sex. Birmingham theatregoers may remember him from the UAB production of Darkside in which he played Capt. Ed Stone. Ken also performed in Summerfest '91 as Parhester in Me & My Girl and Duke in Big River. While studying at UNC-Greensboro, he also played Lloyd Dallas in Noises Off. Ken is a member of the UAB Shakespeare Ensemble, touring to local schools in Macbeth.

MELISSA DAMERON . . . is an 18-year-old freshman at UAB and a native of Birmingham. She attended Homewood High School where she held roles in all the theatre productions. In December, she performed in A Christmas Carol at Birmingham Children's Theatre. At UAB, Melissa works at Sterne Library and is a member of the UAB Bookends touring group. She is working on an English major with a Theatre minor and plans to become a high school English teacher. The Country Wife is her Bell Theatre debut.

MICHELLE VICTORIA DANIELS . . . is a native of Montgomery, Alabama. She is pursuing a B.A. in Theatre at UAB where she has appeared in several productions. Her favorite roles are Evelyn Jackson in The Rimers of Eldritch and Barbara Hughes in Darkside. Michelle has been a member of the UAB Bookends and Shakespeare Ensemble touring groups.

JACQUIE EYRE-YOUNG . . . is a native of Crawley, England, and was the recipient of the David Lloyd Memorial Scholarship which brought her to UAB. Jacquie is at present playing Lady Macbeth with UAB's Shakespeare Ensemble and has most recently performed in No Exit, Darkside and Women and the War 1861-1865. As a final note, Jacquie would like to point out that all complaints about her inaccurate British dialect should be sent to her parents in Great Britain!!

DAVID P. JAMES, III . . . is a junior originally from Huntsville, Alabama. He is pursuing a B.A. at UAB. David was last seen in UAB's production of Darkside which competed at the American College Theatre Festival and earned him an Irene Ryan nomination for his role of Gunner. David has performed in the UAB Shakespeare Ensemble and served as Bookends Company Manager for the international touring group. Favorite roles include Frank in Abingdon Square, Booger in A Place on the Magdalena Flats, and Tim Allgood in Noises Off.

SAM L. LANDMAN . . . is an English major here at UAB. The Country Wife is Sam's first college play, although he acted in a few plays during four years at Huffman High School. He currently resides in Roebuck, and his only other acting, as well as writing and directing work, has been with a public access

comedy show called "Episodes" which airs on Wednesday nights on Birmingham Cable Channel 4. Sir Jasper has turned out to be the most work he has ever done, and also the funniest role he has ever had (so far).

CHRISTOPHER LONG . . is a graduate of John Carroll High School in his native Birmingham. While at John Carroll, he was involved in both backstage and onstage work. During his junior year he was named to the J.C. Players, an honorary drama group. He received a technical stipend in September, 1991 and has since been active in UAB Theatre. The Country Wife is his mainstage premiere.

JASON P. MCLAUGHLIN . . is a senior Theatre major and has every hope of receiving his B.A. at the end of spring, 1992--pray for him. His future aspirations include traveling Europe this summer (putting his French minor to good use) and earning enough to enter Cornell University's doctorate program by fall, 1993. Eventually he plans to settle as a professor of Theatre for a small, well-funded university. Jason dedicates this performance in loving memory to his grandfather, Joseph T. Pierce (1909-1992).

PAULA MARIE NARAMORE . . graduated from the Alabama School of Fine Arts, where she appeared in several productions including Steel Magnolias and Two Gentlemen of Verona. Other credits include graduating with the Norris Theatre Service Award, and participating as one of thirteen students chosen nationally in the National Theatre Satellite Auditions, 1990. This is her first production with UAB. Oh, and she's a freshman.

WILLIAM J. RODENBACH . . was born in Memphis, Tennessee, and attended the Alabama School of Fine Arts. He entered UAB last winter quarter.

CHRISTEN SIMON . . born in Plattsburg, New York, Christen was an "air force brat" prior to her enrollment at UAB. A junior, she has enjoyed a variety of roles including Dr. Martha Livingstone in Agnes of God, Ruth Condomine in Blithe Spirit and Juliet from the UAB Shakespeare Ensemble's touring production of Romeo and Juliet.

PATTI STONE . . is originally from Gadsden, where she attended Emma Sansom High School. While at Gadsden State Community College on a dance scholarship she studied Theatre and Dance and was a member of the Southern Belles dance team. She played the title role in Gadsden State's dinner theatre production of Natalie Needs a Nightie. After moving to Birmingham in January, 1990, she became a Theatre major at UAB, where she is now a junior. Her favorite and most recent role was Carnelle Scott in Southside Repertory Theatre's The Miss Firecracker Contest.

PRODUCTION STAFF

Technical Director	Kel Laeger
Assistant Technical Director	Adam Lipscomb*
Costume Shop Supervisor	Helen Robbins
Stage Management	Kathleen Crowder
Stage Management Assistance	William Rodenbach & Lillian Pearce
Master Carpenter	Adam Lipscomb*
Master Electrician	Cricket Brendel
Properties Construction	Mindy Staples*, Paula True
Light Board Operator	Laura Fitzgibbon
Sound Board Operator	Dana Gilliland
Sound Selection	Lysa Carter*
Costume Master	Tommy Macon*
Costume Running Crew	Tanya Duff, Alicia Vaughn
Costume Construction Crew	Tommy Macon, Lee Harrell, Minouche Kaufman Perry, THR/DAN 100 Students
Dialect Instruction	Jacque Eyre-Young
Poster and Program Art	Raymond F. Hawkins

SPECIAL THANKS TO NORTHWESTERN UNIVERSITY.

UPCOMING PRODUCTIONS

DANCE UAB'S SPRING PERFORMANCE
May 29 & 30 at 8:00 p.m. and May 31 at 2:00 p.m.
UAB YOUTH BALLET'S ANNUAL SPRING PERFORMANCE
May 30 at 12:00 noon
Bell Theatre

-- FAT MAGIC CHILDREN'S THEATRE SERIES --
THIRGILL THE WORLD'S SMALLEST GIANT
June 29 through July 10 at 10:00 a.m.
&
JUNGALBOOK
July 20 through July 31 at 10:00 a.m.
Bell Theatre