

What We Aren't (con't.)

part of commedia. The company has had a wonderful time doing this show. We hope you share in that.

Ward Haarbauer

Our Special Thanks to: Chris Clark, Bill Marlowe, UAB Chemistry Department and the Independent Living Center who co-ordinated the interpreters.

Special Note - The February 19th performance will be signed for the hearing impaired,

The Three Cuckolds is produced by special arrangement with Samuel French.

#### UPCOMING EVENTS

##### UAB DANCE PERFORMANCE

March 2 & 3 at 8:00 at the Bell Theatre

##### Hold Me! Auditions

February 24 & 25 at 7:00 p.m. in Studio 311  
Hulsey Center

##### Bent Auditions

Coming in March

Contact Rick Plummer for more information, 934-3236.

##### Friends of Ballet UAB Ballet Scholarships

Contact Melanie Grebel for more information, 934-3236.

##### Ballet UAB Flea Market

March 24 & 25 at the Arts Annex

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The members of the cast offer their sincere appreciation to Johnny Armstrong for his hard work and good spirits during the rehearsal period before injury forced him to give up his role.



**Feb. 14-18 at 8pm and Feb. 19 at 2pm**

**Bell Theatre**

FOR INFORMATION CALL 934-3236

**Tickets \$4.00**

**Co-sponsored by** 

**UAB Students Free**

# The Three Cuckolds

An anonymous scenario of the commedia dell'arte converted  
into a play by Leon Katz.

*Hard Haarbauer*  
Director

*Kate Nuernberg*  
Scenic and Mask Design

*Morgan Billingsley*  
Lighting Design

*Jeffrey Schmitz*  
Costume Design

# *Hitchcock*  
Arlecchino

*Susan Faust*  
Flaminia

*Walter Harrison*  
Coviello

*Joe Ray*  
Pantalone

*Johnnie Sprague*  
Zanni

*Terlene "Frankie" Horner*  
Franceschina

*AKLama*  
Leandro

*Margaret E. Arnold*  
Cintia

*David Shapiro*  
Musician

*Sabina Cannon*  
Servant

There will be one 10 minute intermission.

The taking of photographs and/or the recording of this  
performance are strickly prohibited. Your cooperation  
will be appreciated.

# Production Staff

Technical Director . . . . . Morgan Billingsley  
Assistant Director . . . . . Caroline Marx  
Stage Manager. . . . . Johnny Armstrong  
Master Electrician . . . . . Doug deVille  
Master Carpenter . . . . . Lee Dawson  
Costume Shop Supervisor. . . . . Helen Robbins  
Costume Shop Assistant . . . . . Jacky Long  
Mask Execution . . . . . Kate Nuernberg  
Light Crew . . . . . Susan Fisher, Caroline Marx  
Interpreter for Miss Arnold. . . . . Bonnie Mendleson  
Costume and Prop Mistress. . . . . Tracy Smith  
Poster Artwork . . . . . Wayne Lyles  
Costume Crew . . . . . Chris Clark, Donna Edwards,  
Shay George, Gena James, John Parker,  
Lori Watkins, Donna Willis

## What We Aren't

The commedia dell'arte, of which this play is an example,  
developed in the Italian Renaissance and entertained gen-  
erations of Western Europeans as the itinerant companies  
spread across the continent. Molière saw them at the fairs  
outside Paris and used their characters and situations in  
many of his plays. Arlecchina became Harlequin, and the  
Harlequinade became a popular form of entertainment. The  
Punch and Judy show - no longer something most of us  
remember - traces directly to Arlecchino's colleague  
Pulchinello.

We have tried here to give you the spirit of commedia. What  
we are is a company of players which offers you a good time  
and maybe the barest hint of edification. What we aren't is  
a museum production. The original commedia played on street-  
corners and in town squares. The original commedia improvised  
from scenarios with which all the players were familiar.  
We're in a theatre with you, and we have a script. But we  
have costumes which are as close as we can come to those  
worn by the players.

While there are many illustrations of commedia companies in  
performances, we don't know literally what a performance  
looked like. We know, though, that both the audience and the  
company had a wonderful time. While we haven't tried to be  
authentic in every respect we have tried to be true to that