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

There will be one 10 minute intermission.

The taking of photographs and/or the recording of this performance are strictly 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 Nueenberg
Light Crew ••••••••• Susan Fisher, Caroline Marx
Interpreter for Miss Arnold ••••••••• Bonnie Mendelson
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 generations of Western Europeans as the itinerant companies spread across the continent. Moliere 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 Pulcinello.

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 streetcorners 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