

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS  
DEPARTMENT OF THEATRE AND MEDIA ARTS

JOHN FLECHER'S  
**RULE A WIFE  
HAVE A WIFE**  
ADAPTED AND DIRECTED BY ERIC SAMUELSEN



MAY 14 - 31, 2003  
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## CAST (IN ORDER OF APPEARANCE)

Don Juan de Castro ..... MATTHEW CARLIN  
Miguel Perez ..... DARYL A. BALL  
Duke of Vasco/Medina ..... COLLIN SMITH  
Lorenzo ..... DAVID JOHANSEN  
Estefania ..... HEIDI D. REED  
Clara/Old Woman ..... RENNY RICHMOND  
Althea ..... CELESTE BARRAND  
Victoria ..... SHELBY PINNEY  
Leon ..... MATTHEW FLYNN BELLOWS  
Alonzo ..... RYAN T. MEYERS  
Cacafogo ..... CARL SCHMEIL  
Margarita ..... JENNIFER LEIGH

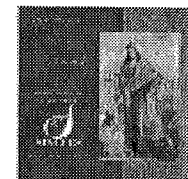
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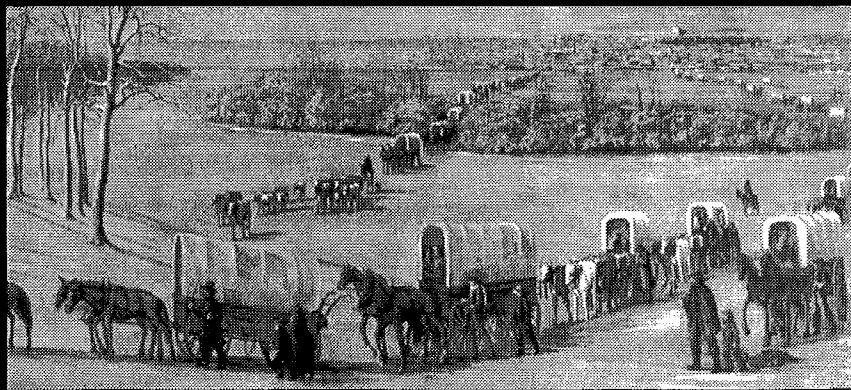
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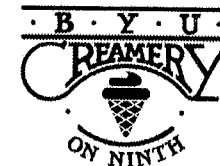
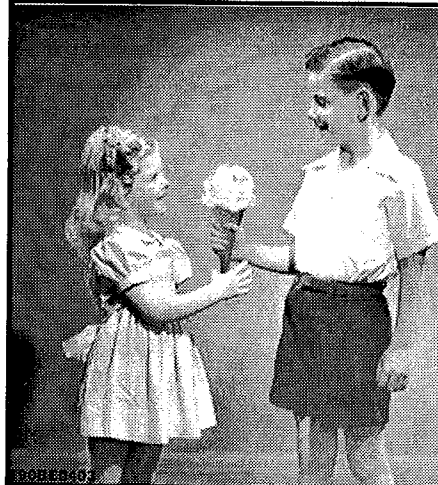


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## PRODUCTION STAFF

Director ..... ERIC SAMUELSEN  
 Fight Choreographer ..... DARYL A. BALL  
 Dramaturg ..... WENDY SIMMERMAN  
 Production Stage Manager ..... BEN A. MEYERS  
 Scenic Designer ..... HEIDI HICKEN  
 Costume Designer ..... TARA DEGREY  
 Make-up and Hair Designer ..... LUCY D. BARBER  
 Lighting Designer ..... MONIKA GRAY  
 Sound Designer ..... LEISHA FASTABAND  
 Assistant Stage Managers ..... BOB BAUER, MONIKA GRAY  
 Sound Engineer ..... SARA LARSON

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## CHANGING THE RULES

BY ERIC SAMUELSEN

*Rule a Wife and Have a Wife*: the very title makes one shiver. How many married men today would ever want to claim that they "rule" their wives? The very phrase suggests unrighteous dominion: "if you want to have a wife, you have to keep her in her place." The title, at least, doesn't suggest much of a basis for real marriage--a genuine partnership of equals.

In addition to the play's questionable gender politics, however, is a layer of equally challenging cultural politics. John Fletcher (1579-1625) an English playwright, set the play in Spain. But the play offers no evidence of any sort of genuine understanding of Spanish culture. Instead he offers a relatively clichéd, superficial, image of Spain, with heroic dons defending their precious honor against uxorious pawnbrokers and licentious aristocrats.

So as dramaturg Wendy Simmerman and I began thinking about this piece, we wondered what production approach might highlight the play's real strengths, particularly its sharpwitted comedy--while giving us some distance from some of its more troubling implications. And the answer came to us while reading a terrific essay by the great Chicano playwright and director Luis Valdez. What if we set the play in a mythologized, pop-culture-derived Spanish past that might be more accessible to our audience? What if, in fact, we turned it into "Zorro"?

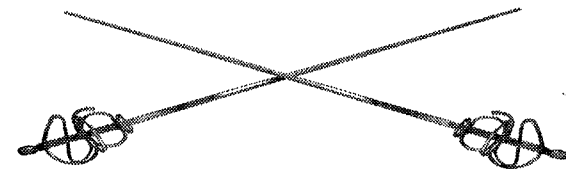
So we did. We reset the play in early California, and we updated lines of dialogue to accommodate the new setting. And we raised the stakes in terms of swordplay.

We think that this approach does for us, we think, is helps defuse the gender issues. A conversation between a man and his wife that could be construed as supporting unacceptable domination has a very different flavor if they both have swords and can use them. At the same time,

"Zorro-izing" the play places it not in any actual California (or, for that matter, Spain), but in a provocative deconstruction of both.

Plus, we think it's a heck of a lot of fun. And amidst the fun, a different message has emerged from this text than the uncomfortable one suggested by its title. "A wife is a servant," says Don Leon at one point early in the play. But that's early when he's exasperated by Margarita. Later he comes to a truer perspective. "I'll be your servant," he says. The play revolves around two marriages, one of them based, finally, on trust and mutual service. And the second marriage evokes a different kind of equality: Estifania and Don Miguel may have no reason to trust each other, but at least, in the meantime, they're both armed.

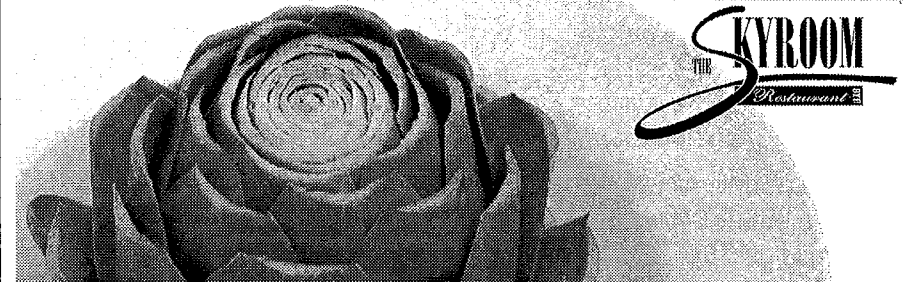
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## MEET THE COMPANY

DARYL A. BALL (*Don Miguel Perez: Fight Choreographer*), Newport News, VA, received a BA in acting from BYU. Recent credits include *The Crucible*, *Yellow China Bell*, and *Death of a Salesman*.

LUCY D. BARBER (*Make-up and Hair Designer*), is a senior majoring in theatre arts studies. Recent credits include *Lady in Waiting*, *Archipelago*, and *The Trojan Women*.

CELESTE BARRAND (*Althea*), Highland Ranch, CO, is a junior majoring in music dance theatre. Recent credits include *The Trojan Women*, *An Ideal Husband*, and *The Merchant of Venice*.

BOB BAUER (*Assistant Stage Manager*), Midland, TX, is a senior majoring in theatre education. Recent credits include *Los Stameses*, *Our Town*, and *Woyczek*.

MATTHEW FLYNN BELLOWS (*Leon*), South Jordan, UT, is a freshman applying to the theatre major. Recent credits include *Enduring Darkness*, *The Forced Marriage*, and *Crazy for You*.

MATTHW CARLIN (*Don Juan de Castro*), Yerrington, NV, is a junior majoring in acting. Recent acting credits include *Crazy for You*, *W;t*, and *Scarlet Pimpernel*.

LEISHA FASTABEND (*Sound Designer*), Boise, ID, is a junior majoring in zoology. Recent sound design credits include *The Trojan Women* and *Ladyhouse Blues*.

MONIKA GRAY (*Lighting Designer*), Fullerton, CA, is a junior majoring in theatre arts studies. Recent credits include *Crazy for You*, *The Glass Menagerie*, and *Blood Brothers*.

HEIDI HICKEN (*Set Designer*), South Jordan, UT, is a senior majoring in theatre arts studies. Recent credits include *You Can't Take It with You*, *Kiss Me Kate*, and *Dancing at Lughnasa*.

DAVID JOHANSEN (*Lorenzo*), Japan, is a sophomore majoring in acting and minoring in chemistry. Recent credits include *The Trojan Women* and *The Shadow Box*.

JENNIFER LEIGH (*Margarita*), Springville, UT, is a senior majoring in music dance theatre. Recent credits include *The Trojan Women*, *Seven Brides for Seven Brothers*, and BYU's Dancensemble.

BEN A. MEYERS (*Stage Manager*), Payson, UT, received a BA in directing from BYU. Recent credits include *Footloose*, *Ladyhouse Blues*, and *Yellow China Bell*.

RYAN T. MEYERS (*Alonzo*), Norristown, PA, is a sophomore applying to the theatre major. Recent credits include *The Shadow Box*, *The Servant of Two Masters*, *The Brute*, *Trifles*, and *The Voice of the Prairie*.

SHELBY PINNEY (*Victoria*), Granite Bay, CA, is a sophomore majoring in theatre. Recent credits include *Grimm Tales*, *Get Thee a Wife*, and *Small Courage*.

HEIDI D. REED (*Estafania*), Sierra Vista, AZ, received a BA in theatre arts Studies from BYU. Recent credits include *The Crucible*, *Hello, Dolly!*, and *Rumors*.

RENNY RICHMOND (*Clara: Old Woman*), Princeton, NJ, is a junior majoring in acting and minoring in music. Recent credits include *Little Shop of Witches*.

ERIC SAMUELSEN (*Director*), Bloomington, IN, received a PhD from Indiana University. Recent directing credits include *Great Expectations*, *The Way We're Wired*, and *Peculiarities*.

CARL SCHMEIL (*Cacafogo*), Tacoma, WA, is a junior majoring in psychology. Recent credits include *The Three Sisters*, *King Lear*, and *The Trojan Women*.

WENDY SIMMERMAN (*Dramaturg*), is a graduate student working towards a degree in theatre critical studies. Recent credits include *The Odd Couple*, *Enemy of the People*, *Lady in Waiting*, *The Trial of God*, *The Lion in Winter*, and *Wait Until Dark*.

COLLIN H. SMITH (*Duke of Medina Vasco*), Lakeland, FL, is a sophomore majoring in music dance theatre. Recent credits include *Carmen*, *Much Ado About Nothing*, and *Gypsy*.