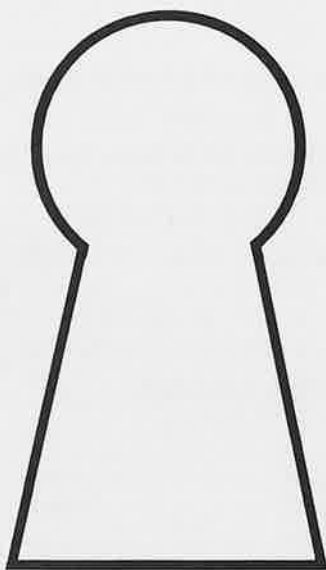




PRIVATE LIVES

by Noel Coward



Bucknell University Theatre
October 17, 18, 19, 20 8:00 pm

UNIVERSITY THEATRE PRESENTS

PRIVATE LIVES

by Noel Coward

DIRECTOR.....Robert Gainer
SCENE & COSTUME DESIGNF. Elaine Williams
LIGHTING DESIGNJoanna S. Schneiderman

THE CAST

ELYOT DOUGLAS MONTGOMERY
AMANDA ALISON MILLER
VICTORTIMOTHY WILLIAMS
SIBYL CAROL DURNER
LOUISE..... EILEEN MARKS

ACT I - The terrace of a hotel in France, 8:00 P.M.

-INTERMISSION

ACT II - Amanda's flat in Paris. A few days later
(About 10:00 P.M.)

-INTERMISSION

ACT III - The same. About 8:30 the next morning.

NOTES

(A Philosophical Skirmish)

Let's live turbulently, turbulently, turbulently
Let's add something to the history of man,
Come what may
We'll be spectacular
And say "Hey! Hey!"
In the vernacular. . .
Let's live boisterously, roisterously,
Let's lead moralists the devil of a dance.

-Noel Coward's song
"Let's Live Dangerously"
Words and Music, 1932

. . .the modern young jazzy and high-brow person. . .treats. .(the body) as a toy to be played with, a slightly nasty toy, but still you can get some fun out of it, before it lets you down. These young people scoff at the importance of sex, take it like a cocktail. . .the young cocktaily person. . .has no respect for anything and. . .(his/her) mind has nothing to do but play with the toys of life, sex being one of the chief toys. . .

...in our present century. . .the higher emotions are strictly dead. They have to be faked. And by higher emotions we mean love in all its manifestations, from genuine desire to tender love, love of our fellow man, and love of God: we mean love, joy, delight, hope, true indignant anger, passionate sense of justice and injustice, truth and untruth, honor and dishonor, and real belief in anything: for belief is a profound emotion that has the mind's connivance. All these things, today are more or less dead. We have in their place the loud and sentimental counterfeit of all such emotion.

Never was an age more sentimental, more devoid of real feeling, more exaggerated in false feeling, than our own. Sentimentality and counterfeit feeling have become a sort of game, everybody trying to outdo his neighbor.

A young couple fall in counterfeit love, and fool themselves and each other completely. But, alas, counterfeit love is good cake but bad bread. It produces fearful emotional indigestion. Then you get a modern marriage, and a still more modern separation.

-D. H. Lawrence,
A Propos of Lady Chatterley's Lover, 1929.

ELYOT (seriously): You mustn't be serious, my dear one, it's just what they want.

AMANDA: Who's they?

ELYOT: All the futile moralists who try to make life unbearable. Laugh at them. Be flippant. Laugh at everything, all their sacred shibboleths. Flippancy brings out the acid in their damned sweetness and light.

AMANDA: If I laugh at everything, I must laugh at us too.

ELYOT: Certainly you must. We're figures of fun all right.

-Noel Coward
Private Lives, 1930

Narcissism appears realistically to represent the best way of coping with the tensions and anxieties of modern life, and the prevailing social conditions therefore tend to bring out narcissistic traits that are present, in varying degrees, in everyone. . . A society that fears it has no future is not likely to give much attention to the needs of the next generation. . .

The narcissist feels consumed by his own appetites. The intensity of his oral hunger leads him to make inordinate demands on his friends and sexual partners; yet in the same breath he repudiates those demands and asks only a casual connection without promise of permanence on either side. He longs to free himself from his own hunger and rage, to achieve a calm detachment beyond emotion, and to outgrow his dependence on others. He longs for the indifference to human relationships and to life itself. . .

-Christopher Lasch,
The Culture of Narcissism, 1979

AMANDA: Darling, I believe you're talking nonsense.

ELYOT: So is everyone else in the long run. Let's blow trumpets and squeakers, and enjoy the party as much as we can, like very small, quite idiotic school children. Let's savour the delight of the moment. Come and kiss me, darling, before your body rots. . .

-Noel Coward,
Private Lives, 1930

PRODUCTION STAFF

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STAGE MANAGER.....VALERIE DZIUBAK*
ASSISTANT STAGE MANAGER.....WILLIAM MAGOD

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Peter Bandarenko, Bill Magod, Grant Tormey, Sara Carty, Dawn Albert
SOUND.....MARYBETH SODINI
PROPERTIES.....DEBRA WILSON*
Rochelle Peterson

COSTUMES.....EILEEN MARKS*
Nang Cao, Nancy Horney, Alison Abels

MAKE-UP.....EILEEN MARKS*
Alison Abels

POSTER DESIGN.....ARNALDO LOPEZ
HOUSE MANAGER.....KAREN REABUCK*

*member of Cap and Dagger

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DESIGN & TECHNICAL DIRECTOR.....F. ELAINE WILLIAMS
ASSOCIATE IN ACTING & DIRECTING.....ROBERT GAINER
ASSOCIATE TECHNICAL DIRECTOR.....STEPHEN CHENÉ
SECRETARY.....CHRIS FRY
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HIMMELREICH

TECHNICAL ASSISTANTS:

Dawn Albert, Carolyn E. Ball, Peter Bandarenko, Nang Cao, David Himmelreich, Eileen Marks, Joanna Schneiderman, John Shinske, Douglas Montgomery, Rochelle Peterson.

*Smoking, the taking of flash photographs,
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1986-87 SEASON:

Wine in the Wilderness: November 13 & 14
8:00 P.M., U.C. Cave

The Bacchae: November 21, 22, 23, & 24
8:00 P.M., The New Tustin Studio Theatre

Terra Nova: March 13, 14, 15, & 16
8:00 P.M., University Theatre

The Pirates of Penzance: May 1, 2, 3, & 4
8:00 P.M., University Theatre

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