



Dramatis Personae:

<i>Don Lopez</i> , a Grandee of Portugal	Miguel Trejo
<i>Don Felix</i> , Son of Don Lopez, in love with Violante	Michael Silver
<i>Lissardo</i> , Servant to Don Felix	Mark Gardiner
<i>Colonel Britton</i> , A Scotchman	Kyle Schmidt
<i>Gibby</i> , His Footman	Brian Fritsch
<i>Frederick</i> , A Merchant	Gregory Schneider
<i>Donna Pedro</i> , Mother to Violante	Gina Tarullo
<i>Donna Violante</i> , in Love with Felix	Jennie Mescon
<i>Flora</i> , Her Maid	Johanna Marvel
<i>Donna Isabella</i> , Sister to Felix	Hannah Phelps
<i>Inis</i> , Maid to Isabella	Cate Bardelson
<i>Servant / Woman on Street</i>	Neha Govil
<i>Alguzil</i>	Brian Fritsch

Scene: Lisbon, Portugal, 1714

Act I: A Street in Lisbon, Portugal
 Act II: The Lodgings of Donna Violante
 Act III, Scenes 1 and 2: A Street in Lisbon
 Act III, Scene 3: The Lodgings of Frederick
 Act III, Scene 4: The Terriero de Passa
 Act IV: The Lodgings of Donna Violante
 Act V, Scene 1: The Lodgings of Frederick
 Act V, Scene 2: The Lodgings of Donna Violante
 Act V, Scene 3: A Street in Lisbon

Shortly before arriving in Grinnell this fall, I had a meeting with Dr. Howard Jensen, my acting/directing mentor at Indiana University. I sat down and told him that I had chosen to direct Centlivre's *The Wonder: A Woman Keeps a Secret* and asked for his thoughts on how to approach late-Restoration/early-Sentimental comedy. He smiled and told me that he had never had the nerve to direct Restoration comedy – I was shocked and immediately terrified. If the man whose most recent professional credit was a production of *Othello* for the Utah Shakespeare Festival was hesitant to try his hand at this period, who was I to give it a whirl? I do not presume that I have the skill to pull it off, but I am grateful that I have had the chance to play in this period.

There are certainly many challenges to producing Restoration plays. More so than almost any other period I can think of, Restoration plays are the creation of their time. Maybe it would be more accurate to say that the challenge of producing plays from the Restoration is that the period was a time of so many contradictory impulses that the literature is filled with a spirit largely alien to contemporary culture. Charles' restoration to the throne in England in 1662, from whence the period derives its name, opened the gates to sexual exploration, creative expression, and the exhibition of women on stage for the first time in professional theatres. At the same time, Restoration England was a world in which proper social behavior was proscribed and monitored. As a result, people in the upper classes found both new freedoms and new restrictions. Perhaps the best way to understand the impulses of the Restoration is through the clothing: elaborate flounces, bright colors, and long lines required the wearer to be adept at performance, as sloppy or half-hearted movements get lost in this clothing; the use of décolletage and tights drew attention to the sexuality of the wearers; at the same time, however, the immense number of layers and ties impeded immediate sexual access and made foreplay a necessary part of the game.