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Audition!

When: Monday & Tuesday, April 27 & 28 at 7pm
Where: Todd Theatre
What: Prepare/Perform an ANY poem of your choice

The first show of the fall '15 semester, Under Milk Wood, is auditioning this semester!

Under Milk Wood
By Dylan Thomas
Directed by Nigel Maister
Opening October 2015

Yerma
By Federico Garcia Lorca
Directed by Gisela Cardenas
Opening December 2015

Courage!*
A new pop-rock music-theatre work based on Bertolt Brecht's Mother Courage and Her Children
Adapted and directed by Nigel Maister
Original music by Matt Marks
Opening April 2016

* Working Title
The UR International Theatre Program continually brings new, challenging, and exciting theatre to Rochester. We can't do it without your support. Become a patron of the arts and a supporter of original work and fresh talent, by making a donation to the Program today. Even the smallest amount can make a difference. Call 273-5159 to find out how you can contribute... (and every donation is tax-deductible to the fullest extent of the law.)

Hameed Ahmed ('11) - Walter Monteith Aikman - Christopher David & Melissa Apple ('92)
Leah Barish ('12) - Stuart Jay Barish - Judith Bernstein - Stephen M. Bertetti - Thomas M. Bohrer ('85)
Daniel Braden & Natalie Hurst - Leslie Braun - Kevin Brice ('12) - Kelsey A. Burritt ('13)
Alan Carmasin ('67) - Lisa G. Chanzit - Donald Chew - Jessica Chinelli ('12) - Jill M. Cohen
Lisa J. Cohen ('84) & Neil Halin - Timothy J. & Shelley M. Connell - Montoya Davis ('10) - Alison DeSantis
Nina DeSoto ('12) - Margaret Wada & Michael Dumouchel - Lindsay Rae Dussing
Eleanor Leba Eines - Andrew Eisman - Diane Fässler
Randall Fippinger & the Frances Alexander Family Fund of the Fidelity Charitable Gift Fund
Charles Flowers - Bethany Gilboard ('80) - Gwen M. Greene - Edmund A. Hajim
Christopher & Alissa Harrington - Frank A. & Linda E. Interlichia - Lydia Jimenez ('13)
Christopher Justus - Jonathan & Marcie Kammel - Steven & Heidi Kasper - Karen E. Kennedy
Zack Kimball - Taryn McKenna Kimel - Sheila Knopke - Adam Konowe ('90) - Sylvia B. Lee
Jeffery Mantel - Daniel Mauro - Elizabeth McMaster (in memory of Katie McManus) - Mark R. Milner
Karen Celeste Moculeski - Chandler Moran - Julia Nathan & Joel Loveless - Mitch Nelson
Lawrence Nehring - David Paul Dominic Pascoe - Russell & Ruth Peck
Diane Waldgeir Perlberg ('77) & Mark C. Perlberg ('78) - Giulia Perucchio ('13) - Renato Perucchio
James Phillips - Paul I. Pilorz - Laura J. Platt - Peter Plummer
The family and friends of Nicholas S. Priore '83
Ronald Rettner - Mike Riffle - Matt Rodano - Kathleen Rose - Penina Rubin - Seth A. Rubinstein
Andrew Ruffner - Mariko Sakita-Mozeno - James Schwartz - Dr. Rene, Iris & Robert Revseviny
Kay Shames - Aadika Singh - May T. Skinner - Robert & Roberta Sokol - Linda & Tom Sloan
Joan Ross Sorkin - Nancy Rademan Stilwell - Evelyn Stock - Bruce Stockton ('11) - Jean Marie Sullivan - Carl Talbot - Marian Todd - Eugene Vaynberg ('08) - Janice Willett - Cyd Rosenberg
West Family Trust - Peter Winkelstein - Mark & Robin Young - Martin P. Zemel & Laura L. Fulton

we urge you to join their ranks!

Fill out the pledge form included in your program or visit us at www.rochester.edu/theatre/support.php
This production has been made possible through the combined efforts of ENG 171 & 271 (Technical & Advanced Technical Theatre), ENG 173 (Intro to Stage Lighting and Sound), ENG 291 (Plays in Production) & ENG 360 (Special Projects: Theatre).


The UR International Theatre Program wishes the following students who have contributed to the Theatre Program over the course of their academic careers and who are now graduating:


**special thanks**

Applied Audio & Theater Supplies - Jim and Rita DeLucia - Tom and Peggy Lawlor

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**THE TAMING OF THE SHREW**

by William Shakespeare

**Directed by Matthew Earnest**

**Set & Costume Design by Will Bezek**

**Lighting Design by Kyle Grant**

**Sound Design by Anthony Narciso**

**Voice & Acting Coaching by Alexa Scott-Flaherty**

**Production Staff**

Production Stage Manager ............................................................................................................ Nick Potter
Assistant PSM .......................................................................................................................... Justina Hauss
Assistant Stage Manager  .............................................................................................. Matt Ervin/Run crew (Rigging)
Assistant Stage Manager  .............................................................................................. Abdelrahman Hassan/Spot Operator
Assistant Stage Manager  .............................................................................................. Emily Ivey/Lights
Assistant Stage Manager  .............................................................................................. Thomas Marone/Run crew (Rigging)
Assistant Stage Manager  .............................................................................................. Brian Miers/Spot Operator
Assistant Stage Manager  .............................................................................................. Yasaman Khademi Rad/Costumes
Assistant Stage Manager  .............................................................................................. Jay Shim/Sound
Assistant Stage Manager  .............................................................................................. Katie Stevens/Props
Master Electrician .............................................................................................................. Melissa Becker
Assistant Master Electricians .......................................................................................... Andrew Jones & Dan Parker
Audiovisual Engineer ...................................................................................................... Kyle Meyers
Assistant Audiovisual Engineer ........................................................................................... Adam Parker
Assistant Director .................................................................................................................. Kat McCormick

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The taming of the shrew runs approximately 2 hours and 30 minutes with one 15 minute intermission

Please be advised that this production uses theatrical gunshots.

The taking of photographs, video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

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special thanks

Applied Audio & Theater Supplies - Jim and Rita DeLucia - Tom and Peggy Lawlor
William Shakespeare is arguably the best-known and most frequently performed playwright. Despite Shakespeare's ubiquitous presence in high school curricula, college literature courses, and both professional and amateur theatres around the world, much of his life remains shrouded in mystery. What do we know comes from the few records left at the time of his birth and professional work.

Shakespeare was born in Stratford-upon-Avon, Warwickshire, England. Though the exact date of his birth is unknown, the church in Stratford-upon-Avon records a William Shakespeare born to John Shakespeare and Mary Arden, baptized on 26 April 1564. Scholars generally agree that he would have been born about three days earlier, and his birth is customarily celebrated on 23 April (the date, coincidentally, of his death in 1616). Shakespeare would have been surrounded by the music of life in the grammar school in Stratford, where (true to the fashion of the time) he would have found a curriculum heavy in Latin literature, learned through memorization, translation, and performance. At eighteen, Shakespeare married Anne Hathaway, and the couple had a daughter, Susanna, followed by twins, Judith and Hamnet two years later.

Shakespeare then disappears from the public record until 1592, when he is recorded as living in London, working as an actor and playwright. Shakespeare, it seems, was a modestly talented actor, but his playwriting drew the most attention—and royal patronage. Shakespeare, like many poets of his day, sought wealthy sponsors from among the upper class to fund his writing. In return, poets would dedicate works to their patrons, granting them elevated status among the nobility during England’s Renaissance. Shakespeare’s first major patron was the Earl of Southampton, a wealthy young nobleman. Shakespeare dedicated both Venus and Adonis and The Rape of Lucrece to Southampton. Additionally, many Shakespearean scholars believe that Southampton is the subject of Shakespeare’s sonnets.

Shakespeare later gained favor with both Queen Elizabeth and King James I. Queen Elizabeth allowed professional theatres to operate in London, and King James became a patron of Shakespeare and his theatre company, The Lord Chamberlain’s Men, which was renamed The King’s Men in 1603 in honor of James. Shakespeare continued to write until his death in 1616, on what could have been his 52nd birthday. Though the historical record of Shakespeare’s personal life is slim, we do know that he was well-regarded during his lifetime. As his friend and occasional rival Ben Jonson had it:

“Thou art a monument without a tomb
And art alive still while thy book doth live.
And we have wits to read and praise to give.”

Ben Jonson, “To the Memory of My Beloved the Author, Mr. William Shakespeare”
Halle Burns .................................. Sly, Vincentio
Ron Aulakh .................................. Hostess, Petruchio
Lydia Jimenez ................................. Lord, Baptista, Servant, Haberdasher
Devin Goodman ............................. Huntsman, Lucentio (later disguised as Cambio), Tranio, Servant
Ian Von Fange ............................... Kate
Alberto Carrillo Casas ....................... Bianca, Grumio
Kevin Bodhipaksha .......................... Gremio, Servant, Tailor, Widow
Jonathan Wetherbee ....................... Hortensio (later disguised as Licio), Curtis
Elizabeth Scheuerman ....................... Servant, Biondello, Merchant
Marriage in Shakespeare’s day was often seen as a business deal. Marriages could often improve a family’s social standing, and a woman from a wealthy family often brought a large dowry to the marriage. Men and women both had rigidly defined gender roles that influenced their role in the courtship process and the marital relationship.

In a marriage, men were seen as the providers, while women were in charge of the children and servants. The Elizabethan courtship process was a long one, and a marriage was typically a public ceremony followed by a more private feast for the families of the couple. Before the couple could be married, they would need to be publicly promised to one another. First, they would hold hands in front of witnesses as their betrothal was announced, as Katherina and Petruchio do in Act II, Scene I. Then, a proclamation, called the “banns” — from the Middle English word for proclamation—would be read in the couple’s home parish church on three consecutive Sundays (or other holy days, if applicable) prior to the wedding. Reading the banns was a chance for anyone with legal objections to the marriage, such as knowledge of a pre-existing marriage contract or a vow of celibacy to “speak now or forever hold their peace”; otherwise, the marriage would continue as planned.

In some cases, however, couples needed a more expedited marriage, and for a significant fee a marriage license and exemption from the banns could be provided. Shakespeare himself married Anne Hathaway in a more hurried fashion, as she was three months pregnant and he was a minor and needed his father’s consent. Though frowned upon, marriages like Will and Anne’s weren’t uncommon. Many couples engaged in sex once they were betrothed (or even before) and many brides were pregnant when married. Thus, the marriages between Katherina and Petruchio, and even more so Bianca and Lucentio, though not typical, would not have been unheard of in Shakespeare’s time.

Women in Shakespeare’s time did not have the same access to formal education as their male counterparts. Lower-class women would have very little, if any, schooling. Upper-class women, like Bianca and Katherina, would be educated by tutors in their home or the home of a friend of the family. A woman’s primary duty was to care for her husband and children and manage the home, so her education would usually focus on music, dancing, keeping the household accounts up to date, and some Latin and Greek.

Padua is a city located in Northern Italy. Traditionally, its founding is dated at 1183 BCE. During Shakespeare’s lifetime, Padua was ruled by the Venetians, and was noted for its university.
Humoral theory was an important part of medical philosophy during Shakespeare's time. Hippocrates and his contemporaries in Ancient Greece theorized that the human body was composed of four substances called humors. These were black bile, yellow bile, blood, and phlegm. When their humors were balanced, a person was mentally and physically healthy. However, excesses of one or more humors would negatively affect a person's health and temperament. Diet and lifestyle could also affect the balance of humors in the body. Grumio refuses to give Kate meat because red meat could also affect the balance of humors in the body. When their humors were balanced, a person was mentally and physically healthy. However, excesses of one or more humors would negatively affect a person's health and temperament. Diet and lifestyle could also affect the balance of humors in the body. Grumio refuses to give Kate meat because red meat could also affect the balance of humors in the body. Shakespeare is well known not only for his plays, but for his clever use of language. The Bard is not an undeserved title, as Shakespeare coined a number of phrases that we still use today, and many English words were first written in Shakespeare's scripts. Some noteworthy quips from Shakespeare's plays, but the Bard did his fair share of borrowing from other stories as well. “Taming” folktales—when a headstrong, argumentative woman is subdued by her husband—are common in many traditions, and the motif of tame marriage is even more ubiquitous.

Shrews in Greek history, such as Socrates’ nagging wife, Xanithippe, would have been familiar to Shakespeare. Fast forward a few thousand years, and an English ballad called A Merry Jest of a Shrewd and Carit Wife Lapped in Morel’s Skin for Her Good Behavior becomes quite popular. This folksong describes a quarrelsome woman whose husband punishes her by beating her and then wrapping her in the salted skin of his horse, Morel. Shakespeare would most likely have been familiar with the ballad, and though the coercion of Kate in Taming is much more psychological and considerably less physically violent, the pattern is similar, leading many scholars to believe that Shakespeare could have at least partly been inspired by A Merry Jest.

The subplot of Bianca and her lovers most likely is a reference to George Gascoigne's play, Supposes, where a woman is wooed by three suitors and must choose one. The pranks played on Sly could have at least partly been inspired by George Gascoigne's play, Supposes. The gags being elevated to higher social status, either through mistake or trickery. The Arabian Nights features such a story, and some scholars believe that Shakespeare may have been familiar, at least by word of mouth, with those tales.

The Taming of the Shrew itself has also been the basis of numerous adaptations, the most famous of which is Cole Porter’s musical, Kiss Me, Kate. Kiss Me, Kate is also a play-within-a-play, and follows the story of the backstage intrigues of four actors as they sing, dance, flirt, and fight their way through a musical adaptation of The Taming of the Shrew. Songs such as “I’ve Come to Wive it Wealthily in Padua”, “Where is the Life That Late I Led?”, and “I Am Ashamed That Women Are So Vain” are direct references to the text of The Taming of the Shrew. We love. Of the many film adaptations, two of the most famous are the version starring Elizabeth Taylor (and her then husband, Richard Burton, directed by Franco Zeffirelli) and the more recent 10 Things I Hate About You (starring Heath Ledger, Julia Stiles, and Joseph Gordon-Levitt).
a conversation with director matthew earnest

Kat McCorrie: You’ve acted in and directed a number of Shakespeare’s plays. What drew you to *The Taming of the Shrew*?

Matthew Earnest: I’ve always loved Kate, her intelligence, her anger, her dissatisfaction with the status quo. She’s always seemed like someone I would know, a very contemporary figure flating about in an old, conservative world. Her brilliance is that she realizes, through the mentorship of the only person who has ever really loved her, Petruccio, that it is possible to reimagine herself and find happiness, and that the violence she has always used to get what she wants is not necessary.

Kat: What do you think are the biggest takeaways for a modern audience experiencing *Taming of the Shrew*?

Matthew Earnest: Primarily, that one can create the world in which one wants to live. That world won’t be perfect, nothing ever can be, but you don’t have to be a rebel all your life, or a victim. You can be the protagonist in your own story.

Kat: *The Taming of the Shrew* can rub some people the wrong way, to put it lightly. What has been most challenging about working on this production?

Matthew Earnest: The same thing that’s hard about doing any Shakespeare play—that most people already know it and think of it as holy writ, or worse, that their own interpretation of it is definitive, and the only possible way to read definitive and the only the play. My job as a theater maker is to respond, very personally, to what the audience experiences and provokes thought and empathy—but it isn’t possible if the audience isn’t willing to have their assumptions challenged, or if they’re not willing to let someone else control the narrative for a few hours. This is increasingly difficult in our era of reality TV, DVRs, smartphones, Google Earth, etc.

Kat: If you could pick William Shakespeare’s brain for an hour over lunch, what are some questions you’d love to ask him?

Matthew Earnest: They’re quite gossipy, I’m afraid! Do you feel like you succeeded? Do you ever regret leaving your marriage and kids, or anything else? Did you ever love another man?

Kat: Do you have any advice for young actors or directors approaching a Shakespeare production?

Matthew Earnest: Lesson #1: Make it about you. Lesson #2: Make it about you. Lesson #3: Make it about you.

Shakespeare, like most playwrights of his day, would have been familiar with *commedia dell’arte*, a type of physical, improvisation-based theatre that originated in Italy during the late fifteenth century, and which later gained popularity throughout England and France. *Commedia dell’arte* troupes are considered some of the first professional theatre companies, and many went on to considerable fame in Italy, France, and England. In Winifred Smith’s *The Commedia Dell’Arte: A Study in Italian Popular Comedy*, she notes that “a *commedia* was always in part the transitory creation of the individual actors who played it”. Professional improvisational actors would work within a specific scenario or plot outline and add their own personal touches, dialogue, and slapstick humor. The scenarios often centered on a pair of young lovers opposed by some twist of fate. They would be helped, in comic fashion, by a troop of servants, called the Zanni, who provided the bulk of the jokes and commentary. Other scenarios would draw on folktales or Greek drama, but the actors would often add in snide remarks based on local politics or recent events.

Most actors would be masked, and wear elaborate costumes to fit the stereotypical characters they embodied. Actors would also practice improvising small bits of comic action or dialogue, or *lazzucci* (from the Italian for joke or witticism), and add them into the scenario to fill time or get more laughs out of the audience. Some actors would become famous for being able to perform a particular *alessa*, which their audiences would expect from them even though it often had nothing to do with the plot or the scenario.

In *Taming of the Shrew*, many of the characters are based upon stock characters from the *commedia*. Gremio, Bianca’s elderly suitor, is a perfect example of the stock character, Pantaloon—a rich yet foolish old man who is hoodwinked by the young lovers (Nanamore or The Straights) and their servants. Shakespeare drew upon the *commedia dell’arte* for inspiration for many of his other comedies, including *Twelfth Night* and *A Midsummer Night’s Dream*. Unlike in Shakespeare’s theatre, women would occasionally take the stage in commedia troupes, as a maid or noble lady.

Another off-shoot of the *commedia dell’arte* that is still alive and well today, especially in England, is the Punch and Judy puppet show. Punch’s character is based upon one of the Zanni, Pulcinello—a thuggish and belligerent character. These *commedia*-inspired puppet shows arrived in England in the early 17th century, and quickly became a popular street entertainment.

Punch and Judy continue to be well-known characters to this day, just as the shrewish Kate, the Pantaloons, and the Harlequins make their entrances in theatres the world over, loudly making their voices heard.