THEATRE CORNELL

PRESENTS WILLIAM SHAKESPEARE'S

THE TAMING OF THE SHREW
THEATRE CORNELL
1980 - 1981 Season

CHARLOTTE
by Peter Hacks
a monodrama starring Uta Hagen
directed by Herbert Berghof
September 20-23, 1980

PLAY STRINDBERG
by Friedrich Dürrenmatt
directed by Kevin Cotter, designed by Ralph Dressler
October 2-5, 9-11, 16-18, 1980

ONE FLEW OVER
THE CUCKOO'S NEST
by Dale Wasserman
directed by Richard Shank, designed by Victor Becker & Donato Moreno
October 23-25, 30-November 2, 6-8, 1980

MY SISTER, MY SISTER
by Ray Arana
with David Downing, directed by Gilbert Moses
designed by Wynn Thomas, Donato Moreno & Ralph Dressler
November 20-22, December 4-7, 10-12, 1980

THE TAMING OF THE SHERW
by William Shakespeare
directed by Stephen Cole, designed by Donato Moreno & Ralph Dressler
March 5-7, 12-15, 19-21, 1981

IN THE BOOM BOOM ROOM
by David Rabe
directed by William Ted Rattray
March 12-14, 19-22, 26-28, 1981

MEDEA
by Euripides, adapted by Robinson Jeffers
with Evamarie Johnson, directed by Richard Shank
designed by Victor Becker, Donato Moreno & Ralph Dressler
April 16-18, 23-25, 30-May 2, 1981

CORNELL DANCE CONCERT
May 15-18, 1981
also WORKSHOP PRODUCTIONS of

WOMEN BEHIND BARS
by Tom Eyen
November 6-8, 13-15, 1980

GETTING OUT
by Marsha Norman
December 4-6, 10-12, 1980

a new RONALD TAVEL play
April 17-19, 23-25, 1981
ZELDA FICHLANDER, A.B. '45

Theatre Cornell dedicates this 71st season to alumna Zelda Fichandler, Phi Beta Kappa, A.B. '45, in recognition of her 30th year as Producing Director for the Arena Stage in Washington, D.C.

Zelda founded a modest company in 1950, when the nation's capitol was bereft of professional theatre, and has since guided it to a three-theatre complex, remarkable for its growth from inauspicious beginnings to an institution of international acclaim. The Arena Stage remains one of the leaders in a movement that three decades later has inspired the creation of over 160 professional theatres in 85 cities across America. Her theatre has produced over 170 plays, including many of the classics of world drama and many Broadway successes which had their start at the Arena. Since the beginning, Zelda has been attracted to plays with a conscience and a sense of humor, and has striven to create a vital tension between new works and works from earlier generations which speak to her own times. Her success can be seen in consistently strong audience response, unrelenting critical acclaim, premiere theatre artists who participate in her company as well as the numerous awards, honorary degrees and a presidential designation, citing her achievements.

Cornell is proud of Zelda Fichandler's accomplishments and takes great pleasure in recognizing her 30th anniversary. It seems most appropriate to dedicate a season of theatre at her alma mater to this woman who has done so much for the art. Theatre Cornell, the Department of Theatre Arts' producing organization, serves as its principal laboratory for the training and development of young actors, directors, designers, playwrights, technicians and managers, who will continue to nourish a movement that she helped begin thirty years ago.

When the theatre speaks, it uses a bold tongue, requiring its viewers to confront profound personal and public questions. May the efforts of this season be sufficiently deep-felt to provide a meaningful tribute to this outstanding woman of the American Theatre.

Richard Shank
Chairman, Theatre Arts
THE AUTHOR AND THE PLAY

Just seven years after Shakespeare's death, Ben Jonson, in lines that might have been worthy of the great master himself, described the departed giant as "The applause, delight, the wonder of our stage," and prophesied that "He was not of an age, but for all time."

These lines appeared with other superlative tributes to "the Swan of Avon" (Jonson's phrase) as a prefix to the monumentally-important First Folio edition, the first collection of all of Shakespeare's plays in one volume. Published in 1623, it was a book for which one eulogist accurately prophesied "This book, when brass and marble fade, shall make thee live fresh to all ages."

Such superlatives have proved to be without exaggeration. Not merely a poet and playwright, Shakespeare is simply The Bard, a figure in literature beyond compare. His influence in the formation of the English language and western culture is matched only by the Bible.

In this century the undiminished appreciation of his plays has led to the establishment of numerous festival theatres dedicated almost entirely to presenting Shakespeare's works. No actor who aspires to greatness can consider his career complete until he has played one or more of Shakespeare's great roles. He is the most intensively studied writer in world history.

The mists of uncertainty surrounding the exact dates of the first performance of many of the plays are somewhat thick; they are perhaps a little more so for The Taming of the Shrew. It appeared in the First Folio and it is believed it was written in 1594, following after The Merchant of Venice. History records that it has been and still is produced in a great variety of versions. One placing its action in England and with emphasis on the role of Grumio is referred to by Samuel Pepys in his Diary for 1667—a version popular for almost a century. A French version, introduced by the great actor Coquelin, is still often presented in France. There have been many others, including a modern dress version in New York in 1927 with Petruchio in golf knickers, taking Katharine back to Padua in a jolting second-hand car. Not to be forgotten, of course, is the very successful musical comedy version—Kiss Me, Kate—with its wonderful Cole Porter songs.

In this tradition, Theatre Cornell's production of the popular comedy finds the bold Petruchio claiming his reluctant bride in Mexico, on the eve of that country's revolution—a time of social, cultural and economic upheaval—rather than Renaissance Italy. Other than to give names and certain expressions a Mexican rather than Italian coloring, however, few changes have been made in the script.

Director Cole believes that while Elizabethan audiences could identify with and understand, in terms of their own culture, the tempestuous relationship between Petruchio and Kate, modern audiences too often see Kate's final acceptance of her husband as a total submission to him. By allowing the two to play out their feelings for each other in a period and culture which he sees as perhaps the modern equivalent to the Italian in spirit, fire and passion, he hopes to give their relationship a reality so that it will touch and have greater meaning to today's playgoer.
THE TAMING
OF THE
SHREW

by
WILLIAM
SHAKESPEARE

directed by STEPHEN COLE

set and costume design by DONATO MORENO
lighting design by RALPH DRESSLER
sound design by KEN GOLDEN
fights directed by MARK BOYAN

Willard Straight Theatre
March 5-7, 12-14, 19-21 at 8:15 p.m.
March 15 at 2:30 p.m.
1981
THE CAST

PETRUQUIO ..................................... Jimmy Smits
CATERINA ....................................... Margaret Reed
BLANCA .......................................... Judy Dewey
LUCHO ........................................... Stephen Legawiec
TOCAYO ......................................... Tom Simmons
HORTENSIO ...................................... Michael Walker
PEPETONO ....................................... Barnaby Spring
BATISTA .......................................... Ivor Francis
GREMIO .......................................... Myles MacVane
PANCHO .......................................... Drew Kraus
DON VICENTE ..................................... Michael Hillyer
PROSPECTOR .................................... David Nackman
CORTEZ .......................................... Peter Jucha
WIDOW ........................................... Jane Blumberg
TAILOR ........................................... Mark Boyan
NACHO ........................................... Jeff Green
JULIO ............................................. Eric Leventhal
FELIPE ........................................... Kenneth Abbot
BATISTA'S SERVANT ......................... Diane Gnagnarelli
FEDERAL OFFICER ......................... Peter Seidman
WEDDING GUESTS, WOMEN .............. Lísbeth Herer
................................................. Alicia Silva
................................................. Nausica Stergiou
WEDDING GUESTS, MEN ....................... Peter Seidman
................................................. Michael Kantor
................................................. John Walker
PETRUQUIO'S BAND ....................... Mike Hogan
................................................. Hooman Darabian
................................................. Greg Delaney
................................................. Mark Nackman
................................................. Jeff Green
................................................. Eric Leventhal
................................................. Kenneth Abbot

Time: About 1910
Place: Mexico

There will be one fifteen-minute intermission.
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CREATION*
103 The Commons & Triphammer Mall

PRODUCTION STAFF
Technical Director .......... Richard Archer
Stage Manager ............. Vicki Hunter
Assistant Directors ...... Brian Viola, Shawn Watson
Dramaturg .................. Shawn Watson
Assistant Lighting Designer . Rod Davis
Assistant Stage Managers . Lisa Trell, Nat Bowditch
Production Manager ...... William Ted Rattray
Shop Foreman .............. Bill Ashdown
Chief Theatre Technician . Greg Tune
Properties .................. Patrick Bennett
Special Properties ........ John King
Assistants/Special Properties . Lisa Maynes, Lorisa Seibel
Costume Shop Manager .... Susan Perkins
Assistant Costume Shop Manager . David Fletcher
Wardrobe Mistress ......... Rachael Burkowitz
General Manager .......... Zan Sawyer-Dailey
Publicity Director ......... Lisa G. LaVigne
Group Sales ............... Katie Solow
Graphics ................... Craig Nealy
Photographer ............. Jon Crispin
Box Office Manager ...... John Raposa

PRODUCTION CREWS
Light Board Operator ...... Judith Przybek
Sound Board Operator .... Tami Weaver
Properties Run Crew ...... Patrick Morris
Make-Up ................. Barbara Wong
Scenery Run Crew ..... Petruquio's Men, Lyle Herman,
                      Nancy Rosenblum, Margaret Purcell
Set Construction: T.A. 151 Production Lab.
Costume Construction: Lisbeth Herer, Kris Gursalus,
                      Usamo Vehara, Gary Harrington, Debbie
                      Weidner, Joe Susnek, Tom Roth, James
                      Busco, Valerie Talbot, Linda Leonard, Peggy
                      Kimieck, Celinda English, Celine Scanlan,
                      Helen Yen-Hwa Cheng, Beth Frederick and
                      Ellen Macevy
Box Office Treasurers/House Managers: Steve Sutton,
                                       Michael Gruver, Hoi-Shan Luk, George
                                       Fulton

A Special Thanks to:
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CAYUGA CHAMBER ORCHESTRA
1980-1981 SEASON
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Willard Straight

Sunday, September 14, 8:15 PM
Ford Auditorium, Ithaca College
A Mozart Festival

Sunday, November 2, 8:15 PM
Ford Auditorium, Ithaca College
Rodrigo, Vivaldi, and Stravinsky

Friday, December 5, 8:15 PM
Bailey Hall, Cornell University
Handel’s “Messiah”

Sunday, February 8, 8:15 PM
Ford Auditorium, Ithaca College
Strings and Winds

Sunday, April 26, 3 PM
(place to be announced)
Youth Concert

Sunday, June 21, 8:15 PM
(place to be announced)
Light Classics Cabaret

DEPARTMENT OF THEATRE ARTS
FACULTY/STAFF 1980-1981

Richard Archer, theatre technology
Victor Becker, theatre design
David Borden, music for dance
Mark Boyan, fencing, aikido
Stephen Cole, acting, directing
Kevin Cotter, acting, directing
Paul Curtis, mime
Jane Desmond, modern dance, stage movement
David Downing, acting
Ralph Dressler, theatre design
Donald Fredericksen, cinema studies (on leave)
Kenneth Golden, theatre technology
Jennifer Haarstick, theatre history, theory
Evanamii Johnson, voice, acting
Alix Keast, modern dance
Janice Kovar, Tai Chi Chuan
Peggy Lawler, modern and period dance (on leave)
Donato Moreno, theatre design
Joyce Morgenroth, modern dance
Gilbert Moses, directing, acting
Susan Perkins, costume technology
Marilyn Richin, filmmaking
Zan Sawyer-Dailey, theatre management
Peter Saul, ballet
Richard Shank, directing, acting, Chairman
Ronald Tavel, playwright-in-residence
Alison Van Dyke, stage speech, acting
Simon Williams, theatre history, dramatic literature

William Ashdown, scene shop foreman
Lillian Dietz, administrative aide
Janice Larsen, academic secretary
Lisa LaVigne, publicity, public relations
Sue Penney, dance secretary
Donna Smith, receptionist, clerk
Gregory Tune, theatre technician