

THEATRE CORNELL



PRESENTS WILLIAM SHAKESPEARE'S

THE  
TAMING OF  
THE  
*shrew*

Cornell University

**BAILEY**

National Opera Touring Company,  
Thursday, October 9, 1980

\$13.50, 12.50, 11.50, 10.00

Julian Bream, Monday, November 17, 1980

\$9.00, 8.00, 7.00, 5.50

Pinchas Zukerman, Thursday,  
February 5, 1981

\$9.00, 8.00, 7.00, 5.50

Wuerttemberg Chamber Orchestra with

Maurice André, Friday, February 20, 1981

\$11.00, 10.00, 9.00, 7.50

Czech Philharmonic, Monday, March 9, 1981

\$12.50, 11.50, 10.50, 9.00

Alfred Brendel, Monday, May 4, 1981

\$9.00, 8.00, 7.00, 5.50

*Concert Series*

**STATLER**

Juliard Quartet, Thursday, September 25,  
1980

\$8.00, 7.00, 6.00

Anton Kuerti, Thursday, October 23, 1980

\$6.50, 5.50, 4.50

I Musici, Tuesday, November 11, 1980

\$9.00, 8.00, 7.00

Festival Trio, Monday, March 23, 1981

\$4.50, 4.00, 3.50

Alard Quartet, Tuesday, April 21, 1981

\$6.50, 5.50, 4.50

LINCOLN HALL ticket office 256-5144, M-F, 9-1

# THEATRE CORNELL

1980 - 1981 Season

## CHARLOTTE

by Peter Hacks  
a monodrama starring Uta Hagen  
directed by Herbert Berghof  
September 20 1980 only

## 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 Aranha  
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 SHREW

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, 23-26, 30-May 2, 1981

## CORNELL DANCE CONCERT

May 15-18, 1981

also WORKSHOP PRODUCTIONS of

## WOMEN BEHIND BARS

by Tom Eyan  
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

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## Danny's Place



## ZELDA FICHANDLER, 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, unremitting 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



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## 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 look  
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.

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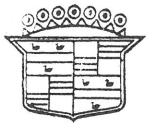
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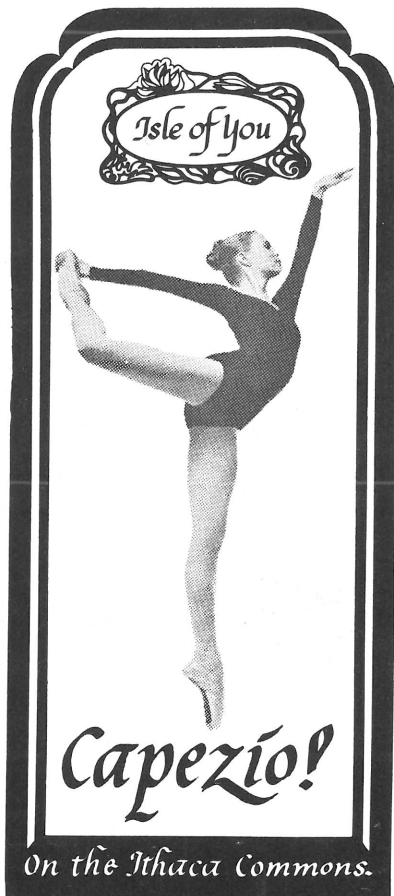


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**FOR YOUR INFORMATION:**

Smoking, refreshments, taking of photographs with or without flashbulbs, and the use of recording devices are not permitted in the Theatre.

Restroom facilities are located for ladies at the top of the stairs at the rear of the Theatre, and for gentlemen, off the lobby.

Cornell University  
College of Arts and Sciences  
The Department of Theatre Arts

*presents*

# 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**

*fight 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



## Sew with Susan

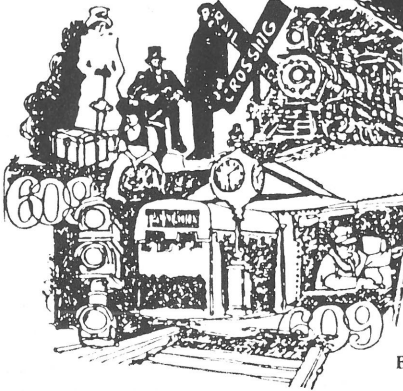
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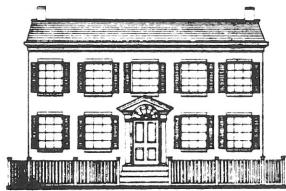
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## THE CAST

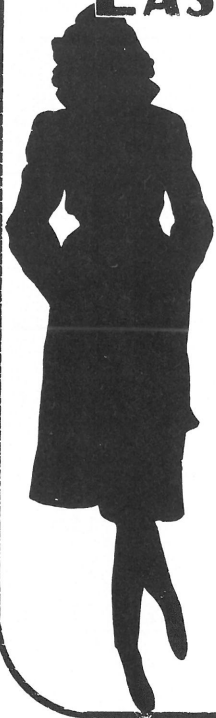
PETRUQUIO .....	Jimmy Smits
CATERINA .....	Margaret Reed
BLANCA .....	Judy Dewey
LUCHO .....	Stephen Legawiec
TOCAYO .....	Tom Simmons
HORTENSIO .....	Michael Walker
PEPETONO .....	Barnaby Spring
BATISTA .....	Ivor Francis
GREMIO .....	Myles MacVane
PANCHO .....	Drew Kraus
DON VICENTE .....	Michael Hillyer
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 .....	Lisbeth 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 & Tripphammer 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 Trel, 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  
Kimiecik, Celinda English, Celine Scanlin,  
Helen Yen-Hwa Cheng, Beth Frederick and  
Ellen Macey

Box Office Treasurers/House Managers: Steve Sut-  
ton, Michael Gruver, Hoi-Shan Luk, George  
Fulton

A Special Thanks to:

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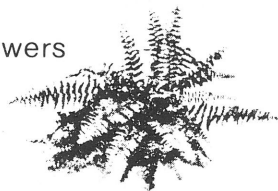
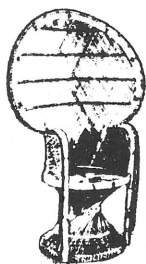


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Sunday, September 14, 8:15 PM  
Ford Auditorium, Ithaca College  
A Mozart Festival

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*  
Evamarii 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*

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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*