

UAB BELL THEATRE APRIL 23 - 27 8:00p.m.

This production funded in part by the UAB Cultural Activities Committee



WILLIAM SHAKESPEARE
BY
THE TAMING OF THE SHREW

PRODUCTION STAFF

- Assistant Director.....CYNTHIA EVANS
- Stage Manager.....KIERSTEN A. MOORE
- Assistant Stage Manager.....RACHAEL A. HOOD
- Technical Director.....RUSS FRIEDRIKIS
- Costume Shop Supervisor.....JANE KLEMENS
- Master Carpenter.....CHRIS LONG
- Master Electrician.....MICHAEL RAWLINS
- Properties Master.....RASHI BUNNY, ALICIA VAUGHAN
- Properties Assistant.....JAMES JONES
- Lightboard Operator.....LATONYA FLORENCE HUBBARD
- Soundboard Operator.....CYNTHIA DUGGER
- Construction Crew.....ERIC FREEMAN, NANCY DEAN, JOHN HALL
JOHN CLARK, CATINA PASSMORE
- Costume Construction.....LISA NICHOLS, KIM HENDERSON, ROAN GANNON
REEMA PURI, THEATRE 222 CLASS
- Wardrobe.....MELISSA BATUM
- Cutter-Draper.....JEFF SANFORD
- House Manager.....DANA DICHARA
- Box Office Manager.....KATHLEEN CROWDER
- Administrative Assistants.....BILLIE SHELDON
DANA DICHARA
- Student Assistants.....CHRIS HARDIN, LISA WOOLEY
SHERMETRA DELAINE

Kennedy Center American College Theater Festival XXVIII

Presented and Produced by
The John F. Kennedy Center for the Performing Arts

Supported in Part by
The Kennedy Center Corporate Fund
The U.S. Department of Education
The National Committee for the Performing Arts

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CELEBRATING 18 YEARS OF SUPPORT TO KCTAF

This production is entered in the Kennedy Center American College Theater Festival (KCTAF). The goal of this annual theater education program is to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional KCTAF representative, and certain students are selected to participate in KCTAF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and artists at both the regional and national levels. Productions that meet the participating level are eligible for evaluation at the KCTAF regional festival and/or the national festival. For information on the non-competitive KCTAF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1996. Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KCTAF's goal to help college theater grow and to focus attention on the exceptional work produced

THE UNIVERSITY OF ALABAMA AT BIRMINGHAM
DEPARTMENT OF THEATRE AND DANCE
presents

THE TAMING OF THE SHREW

by William Shakespeare

DIRECTED BY
KARMA IBSEN

CHOREOGRAPHY BY
MELANIE GREBEL

SET DESIGN BY
KEL LAEGER

COSTUME DESIGN BY
KIM SCHNORMEIER

LIGHTING DESIGN BY
RUSS FRIEDRIKIS

THE CAST

Baptista.....	Sterling Brewer
Vincencio.....	Joel Helm
Lucentio.....	Steven Varnes
Petruchio.....	Jason C. Kennah
Kathrina(daughter of Baptista).....	Paula Naramore
Bianca(daughter of Baptista).....	Andrea Frankle
Gremio(suitor to Bianca).....	Mark Mazur
Hortensio(suitor to Bianca).....	Ryan Underhill
Tranio(servant to Lucentio).....	Michael Scialabba
Biondello(servant to Lucentio).....	Michka Grant
Grumio(servant to Petruchio).....	Mark Brown
Widow.....	Cynthia Evans
Tailor.....	Rashi Bhatnagar
Pendant.....	Robert Oliver
Peter.....	Chris Long
Sophia(bartender).....	Tennille Lambert
Bodyguard.....	Roan Gannon
Flappers.....	Amy Rosato, Sarah Correro-Whatley, Janis A. Oliver, Paige Waldrop, Armina Manning

DIRECTOR'S NOTE:

Shakespeare's "The Taming of the Shrew," was based on a variety of texts. Certainly, the ancient comic inversions can be dated back to Terence and Plautus in ancient Rome. Evident also is Shakespeare's familiarity with a 1550's ballad called a "A Merry Jest of a Shrew and Curste Wyfe, Lapped in Moreelles Skin," about a husband who tames his shrewish spouse by flogging her bloody with birch rods and then wrapping her in the freshly salted skin of a plough horse named Morel. Other features in the play such as the three husbands' wager on their wives' obedience can be dated back to "The Book of the Knight of La Tour-Landry," printed in 1484, and a wife's agreement with her husband's assertion of some patent falsehood dating back to Juan Manuel's "EL Conde Lucanor," in 1350. Shakespeare found artistic cause to update these materials for his renaissance audience. I too have updated his materials into the roaring 20's for my 1996 Birmingham audience. Why? Perhaps because I am fascinated with

the timeless theme of truth and illusion.

With profound clarity, I remember when I was five years old, sitting on the brown linoleum floor of our kitchen giggling at my mother, the wife of a rather stoic Lutheran minister, as she launched into the Charleston with wild abandon; vivid are the bedtime stories about the Bible, ugly ducklings, and Al Capone. The roaring 20's was a time when the Great Depression was about to come crashing down on America, when women were fighting for the vote, when gangsters ran our cities, when style was stylish, and when there was another chapter in the

battle of the sexes.

THERE WILL BE ONE TEN MINUTE INTERMISSION

THIS EVENT IS SPONSORED IN PART BY UAB'S CULTURAL ACTIVITIES COMMITTEES