THE TAMING OF THE SHREW

PRODUCTION STAFF

Assistant Director.................................................................CYNTHIA EVANS
Stage Manager.................................................................KIERSTEN A. MOORE
Assistant Stage Manager..................................................RACHAEL A. HODD
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..............................................................RUSS FRIEDRIKIS
Costume Construction ..........................................................EUGENE BUN, NANCY HALL
House Manager........................................................................DANA DICHIARA
Box Office Manager.............................................................KATHLEEN CROWDER
Administrative Assistants......................................................BILLIE SHELDON
Student Assistants.............................................................CHRIS HARDIN, LISA WOOLEY

Kennedy Center American College Theater Festival XXVIII
Presented and Produced by
The John F. Kennedy Center for the Performing Arts
Supported in part by
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The U.S. Department of Education
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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 SCHNORMEBER

LIGHTING DESIGN BY
RUSS FRIEDRIKIS

THE CAST

Baptista .............................................................. Sterling Brewer
Vincentio .............................................................. 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 Cannon
Flappers .......................................................... Amy Rosato, Sarah Correro-Whatley,
Janis A. Oliver, Paige Waldrop,
Arminda 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 Merry Jest of a Shrew and Curst Wyfe, Lapped in Moreelles Skin,” about a husband who tames his shrewish spouse
by flaying 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
cran 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

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