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- The use of cameras or recording devices is strictly prohibited
- Smoking is not permitted in the Noel Fine Arts Center
- In the case of an emergency, ushers will assist audience members at each exit

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2010-2011 Theatre & Dance Faculty and Staff

Jim Carpenter Associate Lecturer, Theatre	Pamela Luedtke Lecturer, Dance
Barbara Cirmo Cutter/Draper, Theatre	Tyler Marchant Assistant Professor of Theatre
Matthew Crider Assistant Professor of Theatre	Roger L. Nelson Professor of Theatre
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The Taming of the Shrew ~ Directors Notes

Shakespeare has always held a special place in theatre. For 400 years, Shakespeare has reigned supreme among Western playwrights, despite our knowing relatively little about him. Debates rage time and again on all facets of the man and his work, from the largest to the most mundane. Did he exist? (Almost certainly, I think). Did he actually write these plays? (I rather think so). When was his birthday? (April 23rd, but that's just an educated guess). How did he spell his name? (For the record, he himself was inconsistent in spelling his name). There are even debates about the debates: What does this particular view about the authorship debate say about the person debating? It can get very extreme, and sometimes quite heated.

With all this fervor and interest in William Shakespeare (or Shakspeare, or Shak-spear, whichever), I always find a point of celebration in staging or performing one of his works. Outside of the debate and the analysis and the constant hunt for a "new interpretation", we all share one thing in common: for 400 years, actors, directors, and designers have stepped into the same roles and worked on the same questions. The Kate and Petruchio you see tonight are joining in an historical line. 400 years of Petruchios, from the grandest Royal Shakespeare Company production to the humblest middle school English class project, have said these words. 400 years of Kates have had to ask the same questions of what happens here. These characters live anew with each telling, and I find a great joy in thinking that we are joined with that 400 year line, and will be linked with them and all the retellings in the 400 years that follow.

Our Shrew takes place in the location Shakespeare gives us. Well, almost. Padua (the location of the bulk of the action of the show) is sometimes considered as a part of the greater Venice area, and I thought that Venice provided a more iconic Italian look. We've also fast-forwarded the clock a few hundred years. Influenced highly by the movies of Federico Fellini, my instruction to the designers was to create a "love song to Italy". The text is filled with Italian imagery and themes, so I wanted the show to feel recognizably Italian. As for taking it to a more modern look, well, in my defense Italy looks very much the same architecturally today as it did way back when. Our designers have outdone themselves in creating a gorgeous look that could have stepped right out of *La Dolce Vita* or *Roman Holiday*. It's a celebration of Italy, and love, and life.

I find this level of celebration and fun entirely appropriate to Shrew. It's silly, fast, physical, and above all FUNNY. It's not meant to be stuffy or elitist. Shakespeare's theatre was not too far away from another major source of entertainment in the city, and one of his chief competitors for audience: the bear pits. If the people that Shakespeare was playing to in many of his productions got bored, they'd go down the street and watch packs of dogs get into a fight to the death with bears. I'm not trying to belittle Shakespeare in that comparison, but I am saying that he wrote plays for everybody.

So please, let yourself embrace the silliness of this play, and feel free, nay, welcome to laugh. Oh, and speaking of you, the audience. Shakespeare didn't have the fancy lighting systems and theatrical tricks we have today. The Globe Theatre used sunlight to light its performances, and sunlight is notoriously difficult to switch off or dim. The actors could see the audience, and often spoke right to them, and used them in performance. The audience could see the rest of the audience, and enjoy not just the play, but seeing others enjoy the play. The "fourth wall" wouldn't really be solidified for a few hundred years, so I like keeping the houselights up. Speeches and asides are written to be directed to audience members, so I'm giving the actors the chance to do so, and we're keeping the houselights on.

Regardless of interpretation, though, there is one question, or variant on it, that you can reliably expect to have to answer many, many times upon beginning work on *Shrew*.

"So what about the sexism?"

With the exception of *The Merchant of Venice*, and possibly *Othello*, no Shakespeare play resonates with such a different chord to a modern audience as *Shrew*. With *Merchant*, it's anti-Semitism. With *Othello* it's racism. With *Shrew*, it's sexism, and my word do people make a fuss over it. First things first, I personally don't believe that the play is sexist. I believe it has sexist elements, but the play isn't about sexism. It's a love story. And apologies to *Romeo and Juliet*, but I've grown to think that *Shrew* is Shakespeare's greatest love story, or at least contains his greatest lovers.

Just as I had a simple instruction for the designers ("a love song to Italy"), I began with a simple instruction for the actors in describing the taming itself: "Come play!" Petruchio gleefully does and says whatever he wants, often relishing in his ability to twist words or tell flat lies openly with a twinkle in his eye and in full awareness of everybody. When he arrives, he declares that his goal is to find a wealthy wife to enhance his fortune. What he finds, though, is true love.

The "taming", to me, is simply the process by which Petruchio gets Katherine to play with him, to understand that the game is more fun if they play it together. Does Kate become nothing but a pliant, submissive wife? I don't think so at all, and I don't think he would love her so much if that were the case. I think they grow to understand each other, and Kate finally realizes that the fight is a game they both enjoy, and so, together, they turn on the world as a delighted couple. The love is real, and they have found their perfect match.

So please, sit back, enjoy the show, and let this little piece of comedy, family, and love rekindle your spirit and put a smile on your face, as it consistently has mine.

~MatthewCrider

The University of Wisconsin-Stevens Point
Department of Theatre & Dance

Presents

The Taming of the Shrew

by

William Shakespeare

Director
Matthew Crider*

Stage Manager
Bri Collins

Costume Designer
Cecelia Hill

Sound Designer
Nathan Freberg

Lighting Designer
Kyle Coyer

Properties Designer
Mercer Aplin

Scenic Designer
Hilary Landowski

*Denotes Faculty/Staff

The Taming of the Shrew

Cast

<i>Katherine</i>	Kate Vander Velden
<i>Baptista</i>	Zach Woods
<i>Petruchio</i>	Peter Hargarten
<i>Gremio</i>	Matt Briggs
<i>Bianca</i>	Brynn Sicard
<i>Hortensio</i>	Dan Olson
<i>Lucentio</i>	Drew Willers
<i>Vincentio</i>	Nick Wheeler
<i>Tranio</i>	Emma Kennedy
<i>Biondello</i>	Katie Bates
<i>Grumio</i>	Carl Swanson
<i>Merchant</i>	Ali Daniels
<i>Widow</i>	Erica Figurin
<i>Tailor</i>	Aristotle Leonhard
<i>Courtney</i>	Krystina Hawkinson
<i>Haberdasher</i>	Luke Bradt

ENSEMBLE

Tricia Collenburg
Hanna Gaffney
Courtney Groves
Lauren Kacere
Sadie Langemo
Mona Maclay
Andrew McCann
Tori Mittelman
Grace Wales
Meagan Wells

Production Staff

Assistant Stage Manager.....	TJ Searl, Christy Siebers
Assistant Lighting Designers.....	Wesley Haas, Michael Trudeau
Properties Technician.....	Ashley Stock
Costume Run Crew.....	Matt Cook, Kristy Doyle, Emma Fitzsimmons Cassandra Jensen, Lizzy Joanis
Deck Run Crew.....	Nicole Card, Emily Janik Suzanne LaFond, Emilee Morton
Costume Shop Manager.....	Wendy Dolan*
Cutter/Draper.....	Barbara Cirmo*
Scene Shop Manager.....	Christopher Pheiffer*
Costume Shop Assistants.....	Emily Billington, Grace Coyne Brenda Dewaters, Hanna Gaffney, Cecelia Hill, Maria Hintz Kyle Martin, Daniel Rigamer, Christy Siebers, Kate Vander Velden Leanna Vannaron, Shannon Ward, Kaitlin Younger VORLAND SCHOLARSHIP INTERNS: Scott Frost, Lizzy Joanis
Scene Shop Assistants.....	Mercer Aplin, Andy Broomell John Ford-Dunker, Jordan Krysnak, Derek Kucksdorf, Hilary Landowski Nicholas Reising, Creg Sclavi, Christopher Walls VORLAND SCHOLARSHIP INTERNS: Kyle Coyer, Michael Trudeau
Scene & Costume Shop.....	Theatre & Dance Practicum Students
Academic Department Associate.....	Ruth Daniels*
Theatre & Dance Office Student Assistants.....	Alison Dwyer Sarah Godlewski, David LaRose, Grace Wales
Box Office Supervisor.....	Chris Seefeldt*
House Managers.....	Stephanie Hansen, Kyle Martin Larissa Petersen, Zach Spooner, Bailey Traxler
Public Relations Assistants.....	Theatre & Dance Practicum Students

* Denotes Faculty/Staff

Acknowledgements

Eleonora Redaelli

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Meet the Company

Aplin, Mercer (*Properties Designer*) Senior BFA Design Technology Major from Madison, WI. Recipient of the UWSP Theatre & Dance Scholarship in Design Technology and Kennedy Center American College Theatre Festival Regional Award for Design Excellence in Sound Design.

Bates, Katie (*Biondello*) Sophomore BFA Musical Theatre Major from Mequon, WI.

Bradt, Luke (*Haberdasher*) Freshman BFA Musical Theatre Major from Maplewood, MN.

Briggs, Matt (*Gremio*) Senior BFA Acting Major from Cottage Grove, MN.

Collenburg, Tricia (*Natalie*) Senior BFA Acting Major from Milwaukee, WI. Recipient of the Theatre Arts Scholarship.

Collins, Bri (*Stage Manager*) Senior BFA Design Technology and Psychology Minor from Blue Mounds, WI.

Coyer, Kyle (*Lighting Designer*) Senior BFA Design Technology Major from Medford, WI.

Daniels, Ali (*Merchant*) Senior BFA Musical Theatre Major from Plover, WI.

Figurin, Erica (*Widow*) Junior BFA Musical Theatre Major from Rockford, IL.

Freberg, Nathan (*Sound Design*) Senior BFA Design Technology Major from Menomonie, WI.

Gaffney, Hanna (*Janey*) Freshman BFA Acting Major from Oconomowoc, WI.

Groves, Courtney (*Rene'*) Sophomore BFA Musical Theatre Major from Coon Rapids, MN.

Hansen, Stephanie (*House Manager*) Junior BFA Musical Theatre Major from Hartford, WI. Anne Gilfrey Schierl Fine Arts Award in Musical Theatre.

Haas, Wesley (*Assistant Lighting Designer*) Freshman BFA Design Technology Major from Milwaukee, WI.

Meet the Company (continued)

- Hargarten, Peter** (*Petruchio*) Sophomore BFA Acting Major from Appleton, WI.
- Hawkinson, Krystina** (*Courtney*) Freshman BFA Musical Theatre Major from Sun Prairie, WI.
- Hill, Cecelia** (*Costume Designer*) Sophomore BFA Design Technology Major from Mequon, WI.
- Kacere, Lauren** (*Georgie*) Junior BFA Acting Major from Johnston, IA. Recipient of the UWSP Academic Scholarship.
- Kennedy, Emma** (*Tranio*) Junior BFA Acting Major from Waunakee, WI.
- Landowski, Hilary** (*Scenic Designer*) Senior BFA Design Technology Major from Plover, WI. Two time recipient of the Crosby Scholarship in Technical Theatre.
- Langemo, Sadie** (*Phyllis*) Senior BFA Musical Theatre Major from Moorhead, MN. Recipient of the UWSP Theatre Arts Incoming Freshman Scholarship.
- Leonhard, Aristotle** (*Tailor*) Freshman BA Drama Major from Sheboygan, WI. Recipient of the UWSP Freshman Alumni Honors Scholarship.
- Maclay, Mona** (*Gabrielle, Servant*) Freshman BFA Acting Major from Richland Center, WI.
- Martin, Kyle** (*House Manager*) Sophomore BFA Musical Theatre Major from Hartford, WI.
- McCann, Andrew** (*Walter/officer and servant*) Freshman BFA Acting Major from Oconomowoc, WI.
- Mittelman, Tori** (*Patty*) Freshman BFA Acting Major from Burke, VA.
- Olson, Dan** (*Hortensio*) Senior BFA Acting Major from Ripon, WI.
- Petersen, Larissa** (*House Manager*) Sophomore BA Arts Management Major from Neenah, WI.
- Sicard, Brynn** (*Bianca*) Junior BFA Acting Major from Neenah, WI.

Meet the Company (continued)

- Siebers, Christy** (*Assistant Stage Manager*) Freshman BFA Design Technology Major from Whitefish Bay, WI.
- Spooner, Zachary** (*House Manager*) Senior BA Drama Major from Conrath, WI. Recipient of the Theatre Arts Scholarship in Drama.
- Stock, Ashley** (*Assistant Properties Designer*) Freshman BFA Design Technology and German Major from Appleton, WI.
- Swanson, Carl** (*Grumio*) Freshman BFA Acting Major from Hawley, MN.
- Traxler, Bailey** (*House Manager*) Junior BA Arts Management Major and Accounting Minor from Appleton, WI.
- Trudeau, Michael** (*Assistant Lighting Designer*) Senior BFA Design Technology Major and Psychology Minor from West Bend, WI.
- Vander Velden, Kate** (*Katherine*) Sophomore BFA Acting and Psychology Major from Random Lake, WI. Recipient of the Anne Gilfrey Schierl Scholarship in Acting.
- Wales, Grace** (*Andy, Servant*) Junior BFA Musical Theatre Major and Business Minor from Elkhorn, WI. Recipient of the UWSP Academic Scholarship.
- Wells, Meagan** (*Nikki*) Senior BFA Musical Theatre Major from Middleton, WI. Recipient of the Anne Gilfrey Schierl Award in Musical Theatre.
- Wheeler, Nick** (*Vincentio*) Freshman BFA Musical Theatre Major from Moorhead, MN.
- Willers, Drew** (*Lucentio*) Junior BFA Acting Major from La Crescent MN.
- Woods, Zachary** (*Baptista*) Junior BFA Acting Major from Oconomowoc, WI. Recipient of the Anne Gilfrey Schierl Fine Arts Award in Acting.



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