

THE CITY THEATRE COMPANY

presents

William Shakespeare's

THE TAMING OF THE SHREW

The Players.

Kate/Petruchio - Brittany Flurry / Shelby Miller

Bianca - Angelica Elliot

Baptista - Kevin Smith

Gremio - Lamar Bennett

Lucentio - Doug Costello

Hortensio - Nick Gollihugh

Grumio/Curtis - Rory Roberts

Tranio - Levi Gore

Biondello - Tracy Hurd

Vincentio - Daniel Norton

Pedant - Chris Casey

Widow - Krystal Clark

Tailor - Mikayla McIntyre

The Scene is Set.

The dream of one Christopher Sly. Italy.

Lord, what fools these mortals be!

Act I is one hour and twenty minutes. Act II is one hour.

There will be a fifteen-minute intermission between acts.

Special thanks to.

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2016 – 2017 Season Tickets.

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Anything to donate? City Theatre is always
looking for costumes, props, furniture, shelving,
and bar and concessions items.

Want to join the City Theatre team?
Designers, Production Team Members, Stage Crew
Volunteers needed for the summer season.

The cast and crew of The Taming of the Shrew

Brittany Flurry is a graduate of the BFA Acting program at Texas State University, the two-year Meisner intensive with Richard Robichaux, and studied abroad with the Royal Shakespeare Company. She teaches at The Actor's School through ACC's Continuing Education. She is currently working on several projects as one of the co-founders of Team Teamwork Productions and performs improv, original songs, and stand-up comedy. Huge thanks to Kevin Gates for this opportunity- it was an offer she couldn't refuse!

Shelby Miller is a drama graduate of Texas State University. Recent credits include: Bella Kurmitz in *Lost in Yonkers*, Brooke Wyeth in *Other Desert Cities*, and Sister Aloysius Beauvier in *Doubt: A Parable*. She studied with the Royal Shakespeare Company in Stratford-Upon-Avon in 2012, where she played Lady Capulet in *Romeo and Juliet*, as part of the World Shakespeare Festival. She would like to thank her Mother, friends, and boyfriend for their unwavering love and support, as well as you, the audience for supporting the love of live theater.

Lamar Bennett has an MA in International Theatre Studies from the University of Kansas and has appeared extensively outside the United States. Favorite roles have been the mad priest Jacques Roux in *Marat/Sade*, the title role in Ben Jonson's *The Alchemist*, the irascible Horace Vandergelder in Wilder's *The Matchmaker*, President William McKinley in Philip Kreyche's *Freedom Fighter*, and Ebenezer Scrooge (do we perceive a pattern here?). Thanks to K: 'Tis old age that nourisheth. In honor of Steve.

J. Kevin Smith spends his days as an award-winning film and video producer, then spends his nights stalking directors at City Theatre. He's not saying anything bad will happen if Kevin doesn't get a part in their play, but it would be a shame if their pretty new car got damaged in an "accident." Shrew marks Kevin's fourth play at City Theatre in the past year, following *Arden of Faversham*, *Midsummer Night's Dream*, and *Glengarry Glen Ross*. Less recently, Kevin's threats and/or bribery have resulted in roles in *1776*, *Children of a Lesser God*, *Rosencrantz & Guildenstern Are Dead*, and *Noises Off*. He looks forward to his next show at City, as soon as the court injunction is lifted.

Doug Costello moved from New England to Austin in 2002, pursuing the warm experiences in the Texas film and theatre communities. Since that time, he has been involved in short and independent films, commercials, and a wide variety of theatre productions, including a recurring collaboration with the Exchange Artists theatre company. Some highlights have included roles in *The Bear*, *Our Town*, *Camino Real*, and *Much Ado About Nothing*. He is thrilled to be making his debut at City Theatre with this production.

Levi Gore is from Amarillo; and is pleased to be back on the City Theatre Stage for his 11th show. A graduate of WTAMU with a Bachelor of Arts; Levi has trained at The Shakespeare Theatre of New Jersey. He moved to Austin and has appeared on stages in and around the Austin area including: Valere in *Tartuffe* and Horatio in *Hamlet/Rosencrantz and Guildenstern are dead* (City Theatre), Bottom; *A Midsummer Night's Dream*, Thomas Wyatt, *Wolf Hall Part 1* (Austin Shakespeare), Henry VIII; *A Man for All Seasons* (City Theatre), Borachio; *Much Ado About Nothing* (The Baron's Men), Antonio; *Twelfth Night* (City Theatre), Achilles; *Iphigenia 2.0* (WTAMU).

Angelica Elliott is a recent graduate of Texas State University's Performance & Production program. She is thrilled to be making her City Theatre debut in *Taming of the Shrew*. Prior acting credits include Agnes in *Bug* and Betty/Simone/Shikigami 1 in *Very Still and Hard to See* through Texas State's Directing 2 Festivals. Special thanks to her fiancé, Ryan; all the strong women in her life; and Jeremy Torres. Love!

Tracy Hurd is enjoying the fun of a light comedy after her last show at City Theatre, *Three Tall Women*. She has acted and directed at various theaters in Dallas, Phoenix, Brussels, and Connecticut and has now, happily, landed here in Austin. Some favorite roles include: Titania in *Midsummer Night's Dream*, Mrs. Robinson in *The Graduate*, and both Miss Clairee and MLynn in *Steel Magnolias*. Thanks to Kevin and the wonderful cast of Shrew for encouraging me to release my inner Stooze for this delightfully silly show.

Nick Gollighugh is a recent graduate of Texas State University. This is his second show with City, having previously appeared in *A Funny Thing Happened on the Way to the Forum*, and his third Shakespeare play after *Richard III* and *As You Like It*. He would like to thank you for coming and hopes you have as much fun watching the show as we have making it.

Rory Roberts holds a BFA in Theatre from Texas State Univ. and is thrilled to be a part of *Shrew*. Past roles include Emilia in *Desdemona: A Play About a Handkerchief*, Marie in *Incorruptible*, and Sonia in *Godspell*. Rory would like to thank Kevin for the opportunity to play one of her favorite Shakespearean clowns, the cast and crew for a supportive and fun environment, and her family and friends-especially Mom and Dad-for being made of awesome. SSDGM.

Chris Casey is a native Austinite and has appeared in *The Alchemist*, *Medieval Macabre*, *Coriolanus*, *Merchant of Venice*, *Cymbeline*, *Romeo & Juliet*, *Lysistrata*, *Measure for Measure*, *Richard III*, and *The Lark*. He is also a member of the comedy improv duo Too Shy Guys and the musical improv ensemble Human People. Chris would like to thank his wife, Carrie, and all of his family and friends for supporting his later-in-life creative pursuits.

Krystal Clark has starred in the original production of *Borinki Soy* with the Puerto Rican Cultural in Austin, Texas, and with Northwest Vista College, has been featured in *Cabaret the Musical*, *Love's Labour's Lost*, and *Oedipus Tyrannous*. For film, she starred in the student short film *The Cellular Breakdown*, LG V20 phone commercial *Everyday*, *Spectacular*, Bert I. Gordon's *Secrets of a Psychopath*, and an upcoming Robert Rodriguez film. Krystal is also active dancer in many genres (flamenco, tango, belly dance, latin dance, etc.), and is a singer and violinist.

Daniel Norton is loving speaking early modern English, again, having last spoken it when performing in *Gallathea* in 2014. He has since been in a couple of more modern comedies, *Bus Stop* and *Marvin's Room* and in the musical *Fiddler on the Roof*. A favorite local lead role was as Mick in Martin McDonagh's *A Skull in Connemara*. His first performance on the City Theatre stage seems long ago, in *The Crucible*, in 2010. Daniel has performed in FronteraFest, in Off-Off-Broadway, has appeared in the National Lampoon College Network and has worked with NYU and UT student filmmakers. Daniel is a computer nerd during working hours.

Mikayla McIntyre is a recent graduate of Texas State University where she majored in Criminal Justice. She has appeared in various shows in Wimberley at the EmilyAnn Theatre including *Grease*, *The Winter's Tale*, *Anne Frank and Me*, *Annie*, *Into the Woods*, *A Midsummer Night's Dream*, *Narnia: The Musical*, and *Beauty and the Beast* which she won the BroadwayWorld- Austin Award for Best Young Adult Actress for her performance as Belle. She is excited to be joining Taming of the Shrew with such a talented cast and would like to thank Kevin for such a fun and exciting opportunity.

Kevin Gates (Production Director) holds an MA in Theatre from Texas State University, where he teaches Theatre History. Kevin will also direct *Twelfth Night* at ZACH this summer. This fall, he will play Leontes in *The Winter's Tale* at The EmilyAnn Theatre, across from his wife, Bridget Farias Gates, who will play Hermione. Their four-year old daughter, Rosalind, will tell you that she "came out of Shakespeare," but honestly, we think she's going to be a musical theatre kid.

**The 2016 – 2017 Season
announced in June!**
Get a great deal on season tickets.

Put a little theatre in your life!

Shaking Up Shakespeare!

Shakespeare lost a play

The play *Cardenio* that has been credited to him and which was performed in his life, has been completely lost to time. Today we have no written record of its story whatsoever.

Nearly missed out

William never published any of his plays. We read his plays today only because his fellow actors John Heminges and Henry Condell, posthumously recorded his work as a dedication to their fellow actor in 1623, publishing 36 of William's plays.

Medieval critics

Even Shakespeare had his critics. One called Robert Greene described the young playwright as an "upstart young crow" or arrogant upstart, accusing him of borrowing ideas from his seniors in the theatre world for his own plays.

The Globe

The Globe Theatre didn't just show plays. It 'acted' as a bear pit, brothel, and a gambling house.

Actors' toil

In Shakespeare's time copyright didn't exist, so the actors got their lines as the play was in progress. They only got to know who else was playing what the day of the performance. Many times, they didn't even get their own lines. They did "cue acting", which meant that there was a person backstage that whispered the lines to the person right before he was going to say them. Actors were not considered trustworthy people, and the market for good plays was large.

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Shakespeare and **THE* Shrew*

Now that we are well into the 21st century, it's difficult for many people to avoid seeing this play as a story of abuse. In fact, it seems that even in the Renaissance, this view of the play was common – so much so that John Fletcher, one of the primary playwrights for Shakespeare's company after his retirement, wrote a sequel to *Taming of The Woman's Prize*, or *The Tamer Tamed*, in which the tables are turned on Petruchio.

The story of a woman who is abused and does not escape or overcome the abuse simply isn't one I wanted to tell. I decided early in the process that I wanted to experiment with casting female actors in the two leading roles. I expected that this would make the play land very differently, but I wasn't sure how. Would this abuse be heightened or muted by the casting choice? I leave it to you to decide.

Of course, I have a completely different take on the play, but one that isn't really translatable to the stage. There is a popular roughly contemporary play called *The Taming of *A* *Shrew*. It's virtually impossible to date plays from this period with any precision. Scholars debate the relationship between the two plays: was **A* *Shrew* a source for **THE* *Shrew*? An early draft? An adaptation? It's my belief that once he joined the Chamberlain's Men, Shakespeare substantially reworked many existing plays that the company owned, and this is one of them. There are several scenes in **THE* *Shrew* that I feel expand on scenes in **A* *Shrew* in pretty hilarious ways – for example, you expect Katharina to threaten a musician with violence (**A* *Shrew*), and instead, you see him enter wearing the pieces of a broken instrument, (**THE* *Shrew*), the two plays are then placed in dialogue with one another. As I mentioned above, that can't really be part of a production, but it added a new dimension to my appreciation of this work.

It's been a blast watching this cast discover the play, and I hope you enjoy it. **Kevin Gates ~ Director**

The City Theatre
Twice Voted "Best Theater Company"
Statesman's austin360 A-List