

2 0 0 7 - 0 8 S E A S O N
NOTRE DAME FILM, TELEVISION, AND THEATRE
PRESENTS



Martin Parr

Nicola Alexis

Andy Greenhalgh

Louise Yates

Victor Gardener

Actors From The London Stage

The Taming of the Shrew

by William Shakespeare



WASHINGTON HALL
JANUARY 23, 24, AND 25, 2008

For most of his working life, William Shakespeare was a sharer in the King's Men, London's leading theatre company. He knew the actors he was writing for and collaborated with them on seeing the plays into performance.

All theatre is a collaboration, of course, and while actors can no longer collaborate directly with Shakespeare, the Actors From The London Stage (AFTLS) company always aims to work with him, respectfully and creatively, throughout the rehearsal process. Our company's aim is to make his words exert their magic and their power in performance, but we do this in a vital, and perhaps unconventional, way. We have no massive sets to tower over the performers and no directorial concept to tower over the text of Shakespeare's play. In fact, AFTLS does not have a director at all; instead, the play has been rehearsed by the actors, working together to create theatre, cooperating with each other in their imaginative engagement with the play's words.

Now the actors ask you, the audience, to perform that same kind of imaginative engagement that Shakespeare was thinking about when, in the Prologue to *Henry V*, he instructed his spectators: "Think, when we talk of horses, that you see them,/Printing their proud hoofs i' the receiving earth/For 'tis your thoughts that now must deck our kings."

Now the actors seek a new collaboration, working with you, the audience, in the way that only live theatre can. It is not a hard job for people to do, even though we are now used to having everything shown us on screen, and even though we usually no longer rely on the powers of the imagination and collaboration to bring a play's world into being. If you share the fun of collaborating with us, then the excitement of the performance will be richly rewarding for you and for the actors, for this special act of working together, actors and audience combined, marks the latest stage of that long journey *Macbeth* has made from Shakespeare's writing the play with and for the actors he knew so well. So, tonight, watch and listen and "let us../On your imaginary forces work."

*Peter Holland, McMeel Family Professor of Shakespeare
Studies and Academic Director of AFTLS*

THE STORY

In the English countryside, a lord, out hunting, finds Christopher Sly, a tinker, dead drunk. The lord has his men take Sly to his house, dress him in rich clothes and convince him that he is really a lord who has recovered from years of delusion. Sly, soon convinced, wants to be left alone with his supposed wife, actually the lord's page, but he agrees to watch a play being presented by a travelling troupe of actors. Their performance makes up the main action.

In Padua, Lucentio, a rich young man, arrives with his servants Tranio and Biondello to attend the local university, but his priorities change the moment he sees the beautiful Bianca, younger daughter of the rich Baptista Minola. There are two problems: Bianca already has two suitors, Gremio and Hortensio, and her father has declared that Bianca may not marry until her older sister Katherine, the shrew, is married. Lucentio disguises himself as Cambio and becomes Bianca's Latin tutor as an excuse to spend time with her. Hortensio disguises himself as her music teacher for the same reason. While Lucentio is disguised,

Tranio dresses up as Lucentio and begins to convince Baptista he should marry Bianca.

Hortensio's friend Petruccio, with his servant Grumio, arrives in Padua from Verona to find a rich wife and agrees to marry Katherine, sight unseen. After his first meeting with Katherine, he claims they have agreed to marry immediately and the wedding is set for the next Sunday. Meanwhile, Lucentio has won Bianca, wooing her while pretending to teach her Latin. Hortensio abandons his suit and marries a wealthy widow. Tranio, disguised as Lucentio, secures Baptista's approval for Lucentio to marry Bianca by outbidding Gremio over the marriage settlement, but Baptista wants confirmation from Lucentio's father before the marriage. Tranio and Lucentio have to find someone to play the role of Lucentio's father, Vincentio, and they trick a visiting schoolmaster into pretending to be Vincentio.

On Sunday, Petruccio is late for his own wedding, arriving in a ridiculous outfit. No sooner is the wedding over than Petruccio forces Katherine to leave for his country house before the wedding feast. Once there, Petruccio continues the process of "taming" Katherine by keeping her from eating or sleeping, pretending that he loves her so much he cannot allow her to eat inferior food or to sleep in the unmade bed.

Katherine and Petruccio head back to Padua to visit Baptista. On the way, they meet the real Vincentio. In Padua, Vincentio is shocked to find Tranio masquerading as Lucentio and Tranio pretends that Vincentio, not the schoolmaster, is the fake father. At last, Bianca and Lucentio arrive and admit to their marriage and both fathers give their consent.

At the banquet, everyone is astonished to see that Katherine seems to have been "tamed." When the three new husbands (Petruccio, Lucentio, and Hortensio) bet on whether their wives will come when summoned, Bianca and the Widow refuse to appear, while Katherine enters at once and speaks at length of the duty a wife owes her husband. The others acknowledge that Petruccio has won the wager, and Katherine and Petruccio leave the banquet to go to bed.

THE CAST

Nicola Alexis Bianca, Tranio, Haberdasher/Tailor, Player, Huntsman 2

Victor Gardener Petruccio, Christopher Sly, Curtis

Andy Greenhalgh Baptista, Grumio, Hortensio, Lord

Martin Parr Lucentio, Gremio, Vincentio, Widow, Page, Huntsman 1

Louise Yates Katherine, Biondello, Hostess/Tapster, Pedant, Servingman

THE PRODUCTION STAFF

Lighting Designer/Technical Director C. Kenneth Cole

Stage Crew James Miller-Marquez

There will be a 15-minute intermission.

The use of cameras and recording devices in this theatre is strictly prohibited.

Please make sure your pagers and cell phones are turned off.

ABOUT THE PLAYERS

Nicola Alexis



Nicola is an experienced actor and dancer. She studied at Mountview Theatre School and graduated with honors from De Montfort University with a degree in both drama and dance. As a professional actor, Nicola has worked in major theatre companies such as the Birmingham Rep, Bristol Old Vic, the Royal National Theatre, and the Orange Tree. Her experience spans modern classics such as Chekhov's *Three Sisters*, Ben Travers' *Rookery Nook*, and Jane Austin's *Emma* to contemporary pieces including James Vollmer's *GI Blues*, August Wilson's *Jitney*, and Kwame Dawes' *One Love*. Nicola also has wide television experience. She has appeared on most major BBC TV dramas and was a regular on the British police drama *The Bill*. Shakespearean roles include Ariel in *The Tempest* at the Edinburgh Festival and Lady Macbeth at the Orange Tree. Nicola has experience with mask work, pantomime, writing for screen, and working with young people.

Victor Gardener



Victor studied at the Webber Douglas Academy of Dramatic Art, London. His Shakespearean credits include twice playing the title role in *Macbeth*, most recently this year at Crumlin Road Prison, Belfast (and Mercury Theatre, Colchester), Quince in *A Midsummer Night's Dream*, Antonio/Sea Captain in *Twelfth Night*, and Paris in *Romeo and Juliet* (all for the Mercury Theatre, Colchester). Other theatre credits include Webb in *Blocked* (Lyric Theatre, Belfast), Mac in *Bollywood Jane* (West Yorkshire Playhouse), Jean in *Miss Julie*, Lennie in *Of Mice and Men*, Boo Radley/Gilmer in *To Kill a Mockingbird* (all for the Mercury Theatre, Colchester) and the one-man show *Doorman* (Theatre Royal, Plymouth). Victor's television credits include *Murphy's Law* (BBC), *Auf Wiedersehen Pet* (BBC), *Emmerdale* (ITV), and *The Bill* (ITV). He has also appeared in the films *The Fourth Dimension* (Ghost Film Company) and *Doctor Surreal* (Cavewall Pictures).

Andy Greenhalgh



Andy graduated with a degree in English from Gonville & Caius College, University of Cambridge, and then trained at Webber-Douglas. Shakespeare roles include Banquo in *Macbeth* (Lancaster Dukes Playhouse), the Porter in *Macbeth* (Liverpool Everyman), Bottom in *A Midsummer Night's Dream* (Beirut), Dull in *Loves Labours Lost*, and Angelo in *A Comedy of Errors* (both at the Manchester Royal Exchange). Other theatre includes Mr. Toad in *The Wind in The Willows* (Sheffield Crucible) and Neville in *Neville's Island* (Library Theatre, Manchester).

During the 1980s Andy worked as a stand-up comic on the London comedy circuit. On television Andy has been a regular character in two series of *The Hello Girls* and two series of *The Belfry Witches*, both for the BBC. Over 60 other TV appearances include *The Vicar of Dibley*, *My Family*, *Master of the Moor*, *The Last Detective*, and *Diamond Geezer*. Films include *The Canterville Ghost* and *Julius Caesar*. Andy also played the second lead in a long-forgotten American feature film called *A Man Called Sarge*.

Martin Parr



Martin Parr recently played Marlow in *She Stoops to Conquer* for the Mercury Theatre. Prior to this, he played Lysander in *A Midsummer Night's Dream* and Algernon in *The Importance of Being Earnest* for the same company. Other recent work includes Francis Davey in the UK tour of *Jamaica Inn*; Gerald in the UK tour of *Time and the Conways*; Stephen Guest in *The Mill on the Floss* for Nottingham Playhouse; Rawden Crawley in *Vanity Fair* at the Northcott Theatre; Jack Absolute in *The Rivals* at the Swan; Camillo in *The White Devil* for the Haymarket Theatre; Mica in *The Belgrade Trilogy* for the Actors Centre; Frederick in *The Tenant of Wildfell Hall* at the New Vic Theatre; Young Al in *Maddie* at the Lyric, Shaftesbury Avenue; Chief Weasel in *The Wind in The Willows* and Freddy in *Pygmalion* at Birmingham Rep; Banquo in *Macbeth* at Stratford; and Valere in *Tartuffe* and Petruccio in *The Taming of the Shrew* in Edinburgh. Martin has also played Cinderella's Prince in *Into The Woods*, Argan in *The Hypochondriac*, and Konstantin in *The Seagull*. Television appearances include guest roles in *Doctors*, *Casualty*, and *Tchaikovsky*, all for the BBC. Martin has also lent his voice to several BBC 4 Radio programs including *The Red Story*, *The Strange Affair of Adelaide Harris*, *The Telltale Heart*, and *The Diary of a Nobody*, all for BBC Radio 4. Martin teaches on the Access Course at the Royal Academy of Dramatic Arts (RADA) as well as for Learning Performance.

Louise Yates



Louise Yates rejoins Actors From The London Stage after last appearing in our spring 2006 production of *The Merchant of Venice*. Louise received her M.A. from Sheffield University and started performing professionally in Manchester, when she was spotted playing Ursula the Pig Woman in Ben Jonson's *Bartholomew Fair* and offered the lead in a musical playing a seven-year-old boy in the premier of *The Red Balloon*, directed by Anthony Clark. From there, she has worked at many regional repertory theatres, including Birmingham, Sheffield, Exeter, Chester, Leicester, Leeds, Bristol, Salisbury Playhouse, and Manchester Royal Exchange. She has also worked widely in London, at the Tricycle Kilburn, the BAC, Southwark Playhouse, and the Orange Tree Richmond, as well as in Neil Bartlett's adaptations of *A Christmas Carol* and *Oliver Twist* at the Lyric Hammersmith and touring throughout

the UK. In television, Louise has worked broadly, playing both serious and comic roles in drama specials like *Wire in the Blood*, *The Stretch*, and *Where There's Smoke; I'm Alan Partridge*; Vic Reeve and Bob Mortimer's *Weekenders*, *Rik Mayall Presents*, and *The Estate Agents*, as well as regular parts in *Brookside*, *The Ward*, *The Bill*, *London Bridge*, *Intergalactic Patrick*, *Coronation Street*, *Family Affairs*, *Doctors*, *Touch of Frost*, and *Lloyd and Hill*. Louise also works as a jazz singer in and around London. When she has nothing else to do, she designs gardens.

ABOUT ACTORS FROM THE LONDON STAGE

The residency at the University of Notre Dame of Actors From The London Stage (five British Shakespearean artists from such companies as the Royal Shakespeare Company, the Royal National Theatre of Great Britain, and Shakespeare's Globe Theatre, among others) is an educational program developed by Homer Swander at the University of California, Santa Barbara. The theatre company is now based in London and at the University of Notre Dame. The artists devote a large part of their time to lectures, workshops, seminars, and informal meetings with students. Their stay provides students and faculty with a unique opportunity both to observe extraordinary performances and to discuss literature and the art of theatre in depth with some of the most talented artists from some of the most important theatre companies in the world. This program is supported by the Office of the Provost; the Department of Film, Television, and Theatre; the Marie P. DeBartolo Center for the Performing Arts; the Department of English; and the Henkels Lecture Series.

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Executive Director

Scott Jackson

Director of Audience Development

Aaron Nichols

Company Manager

Amy Atkinson

Associate Directors

Bruce Alexander

Gareth Armstrong

Caroline Devlin

Tim Hardy

Vivien Heilbron

Stephen Jenn

Matthew Radford

David Rintoul

Eunice Roberts

Alison Skilbeck

Christopher Staines

Lucy Tregear

Founder

Homer Swander

Founding Directors

Tony Church

Lisa Harrow

Bernard Lloyd

Patrick Stewart

*Prof. Holland holds the McMeel Family Chair in Shakespeare Studies.

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If you enjoyed the
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The Taming of the Shrew,
catch *Kiss Me Kate*,
the musical retelling
of the same story.



Pasquerilla East Musical Company presents
Cole Porter's **Kiss Me, Kate**
February 8, 9, 15, and 16
7:30 p.m.
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Tickets: \$6 Students/\$8 General Admission.
Available at the Lafortune Center Box Office

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The Tragical History of Doctor Faustus

by Christopher Marlowe
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April 8–12, 7:30 p.m.; April 13, 2:30 p.m.
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See the DPAC website
for ticket information:
performingarts.nd.edu,
or call (574) 631-2800.

For further information about
the Department of Film, Television,
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