

Regarding ELT

Formed in 1952 to let producers know that a talent pool of actors existed in Chicago, Equity Library Theatre remains the Midwest's only ongoing producer of showcases. ELT is open to any and all members of Actors' Equity Association who are in good standing with that union.

ELT offers performance opportunities to actors in many venues from full performance to staged readings, from scene showcases to various workshops and discussions with visiting artists.

Members are encouraged to bring ideas for new projects to one of four yearly meetings. The Alternative Classic Theatre Project began this way in 1986 and has become one of the most successful ventures ELT has produced.

Another new idea was the establishment of a radio theatre. The first offering was a production of Studs Terkel's *Home Sweet Home*, presented at the Museum of Broadcast Communications in 1991.

In 1993, we became a resident theatre of the Chicago Cultural Center. Each year we provide high quality, low cost Theatricals to the downtown area. Three to four fully produced plays in the Studio Theatre plus six to twelve one hour presentations in the Main Theatre on the second floor. Our last production was Shakespeare's **Macbeth**. Our next production will be Arthur Schnitzler's antic comedy **The Underservants** from April 18 through 28. Tickets are available at (312) 743-0266 or at the door.

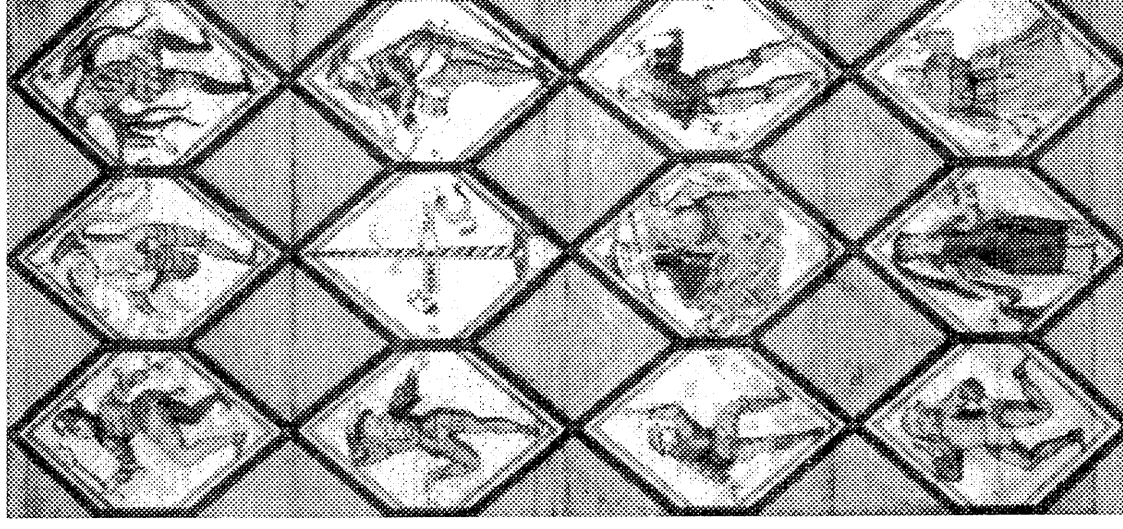
Workshops for children and the elderly have been conducted by ELT Members. These workshops encourage participation from both groups to keep the spirit of the theatre alive and to bring theatre into new areas.

You can also see ELT at work during our summer season at Chicago Dramatists Workshop 1030 W. Chicago. We produce two to four full productions—everything from World Premieres to Shakespeare.

Equity Library Theatre Chicago is a nonprofit organization, and as such, may receive tax-deductible contributions. If you would like to contribute to ELT to help us continue programs such as this, please send any contributions to Treasurer, Equity Library Theatre, 4738 N. Laporte Avenue, Chicago 60630-3801. A confirmation letter for tax purposes, will be sent by return mail.

The Shakespeare Project

Presents



A Theatrical Reading of

The Taming of the Shrew

Direction: Peter Garino

This is a Special Project of Equity Library Theatre Chicago. All of the actors are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers, and are contributing their talents under a Special Agreement between E.L.T. and A.E.A.

Director's Comments -- Considered by many historians to be Shakespeare's first comedy, "The Taming of the Shrew" is also one of his most controversial plays. What is it about this play which produces such polarized feelings and opinions? Shakespeare a Chauvinist pig? I don't think so. No more so than he could be considered to be an anarchist for writing "Julius Caesar" or a sociopath for writing "Macbeth." It's probably true, however, that many people take the "battle of the sexes" more personally than political assassinations and royal homicide. Certainly in the current age of political correctness, equal rights awareness, etc., it might be easy to reach some hasty unfavorable conclusions about Petruchio, Kate and their author. But if we remember that we find "Shrew" under the *comedies* section of the Folio, we will be reminded that Shakespeare was writing a comedy. He wanted his audience to laugh and have fun. And, as if to pay homage to the play's roots which can be found in the early Roman comedies of Plautus, he set his play in Italy where romance blooms, passions thrive and short-fused tempers flare. In Petruchio and Katherine, Shakespeare presents us with two somewhat neurotic, strong-willed, equally headstrong individuals who both desperately crave the love of another. Katherine has lived in the shadow of her fair sister and witnessed the constant parade of suitors to Bianca's window, while Petruchio has emerged from Verona immediately after the death of his father. And while Petruchio might certainly have Kate's dowry on his mind, he also has something else. Both are ripe for relationships. For all her outward protestation to the contrary, Katherine desperately wants a man in her life. Her "shrewishness" is simply an outward manifestation of her inner turmoil. Some might be inclined to view her capitulation as weakness -- as "giving in to the man." I disagree. By the end of the play, Kate has, perhaps for the first time in her life, achieved a sense of inner strength and contentment to the extent that she no longer needs to rant and rave because she is now a complete woman. One whose inner need for love, affection and companionship has been fulfilled. Her "schooling" of Bianca and the Widow is not the act of a defeated person; rather, a demonstration to both the world and herself of her new-found self-confidence -- that her *own* will is not the most important thing in her life anymore. When Petruchio says that he has "won the wager," it's not because he has got the better of the woman. It's because Kate's transformation to self-confidence has given her a new beauty -- one which any man would be proud to be a husband to.

Dramatis Personae

The Minola Family

Katherina, the Shrew
 Bianca, her younger sister
 Baptista Minola, their father

The Suitors

Petruchio
 Lucentio (pretends to be Cambio)
 Hortensio (pretends to be Litio)
 Gremio, a rich old man

The Servants

Grumio, Petruchio's personal servant
 Tranio, Lucentio's personal servant (pretends to be Lucentio)
 Biondello, Lucentio's second servant
 Curtis, Nathaniel, Peter - Petruchio's servants

Other Characters

Vincutio, Lucentio's father
 A Widow in love with Hortensio
 A Merchant (pretends to be Vincutio)
 A Tailor
 A Haberdasher
 Servants attending Baptista

The Shakespeare Project presents *The Taming of the Shrew*

The Players

(in order of appearance)

<i>Narrator</i>	<i>Casey Craig</i>
<i>Lucentio</i>	<i>Rob Bundy</i>
<i>Tranio</i>	<i>Ron Butts</i>
<i>Baptista</i>	<i>Joe Bowen</i>
<i>Katherina</i>	<i>Mara Polster</i>
<i>Bianca</i>	<i>Deborah Staples</i>
<i>Gremio</i>	<i>Fredric Stone</i>
<i>Hortensio</i>	<i>Alan Ball</i>
<i>Biondello</i>	<i>Judy Blue</i>
<i>Petruchio</i>	<i>Gary Houston</i>
<i>Grumio</i>	<i>Maria Santucci</i>
<i>Servant to Baptista</i>	<i>Marcus Vaughn</i>
<i>Curtis</i>	<i>Joe Bowen</i>
<i>Nathaniel</i>	<i>Casey Craig</i>
<i>Peter</i>	<i>Marcus Vaughn</i>
<i>A Merchant</i>	<i>Darwin Apel</i>
<i>A Tailor</i>	<i>Casey Craig</i>
<i>A Haberdasher</i>	<i>Marcus Vaughn</i>
<i>Vincutio</i>	<i>Peter Garino</i>
<i>An Officer</i>	<i>Marcus Vaughn</i>
<i>A Widow</i>	<i>Casey Craig</i>

Setting: Italy: Padua; Verona

There will be one 10 minute intermission.

About *The Shakespeare Project* -- This group of actors, under agreement between Equity Library Theatre and Actors' Equity association, is dedicated to reading the works of William Shakespeare aloud, in a presentation that achieves the clarity that could otherwise only be accomplished by producing the plays. Assembled by project director and producer, Mara Polster, these exceptionally skilled actors have been seen on the stages of Shakespeare Repertory, The Goodman, Steppenwolf and other successful theatres in the Chicago area and around the country.

The Shakespeare Project will present one play per month at The Chicago Cultural Center at 78 East Washington. For the months of June, September and December, there will be second performances at the Berger Park Mansion, 6205 N. Sheridan. Join us on April 21 at the Cultural Center for the Theatrical Reading of *The Tragedy of Romeo and Juliet*. All readings begin at 1:00 p.m. and are free to the public. Donations are accepted. For further information about *The Shakespeare Project* call (312) 252-8544.