

About the Department

Educational theatre is uniquely exciting. It is constantly growing and changing. It can take risks that are not possible for other types of theatres. And it can bring together resources undreamed of in other theatrical contexts.

Educational theatre here at the University of Hawai'i is itself unique among educational theatres nationwide and indeed, internationally. Our curriculum and production season are built upon four remarkably strong and mutually supportive programs: Youth Theatre, Western Theatre, Asian Theatre, and Dance. Our international reputation is such that 25% of our graduate students come from Asian and European countries to participate in and earn degrees from these programs. During this 1997-98 Kennedy Theatre season, our audiences are invited to share with us the fruits of intensive training and creative experimentation in four major productions, each the culmination of our most recent work in one of these program areas.

Elizabeth Wichmann-Walczak
Chair

The **Western Theatre** program at UHM combines the academic disciplines of theatre history and theory (in which both the M.A. and Ph.D. are offered) and the production specialties of Acting and Directing (M.F.A. concentrations). Research faculty in Western Theatre have such diverse interests as Russian theatre, Australian theatre and drama, performance theory, feminism and theatre, and "cyber-theatre". The production program presents varied offerings, from the classics (Shakespeare, Aeschylus, Ibsen, Gogol) to the contemporary (Mamet, Churchill, Overmeyer). In recent years, the Western Theatre program has produced the premieres of exciting new work by Edward Sakamoto, Velina Houston, and the Split Britches company.

Juli Burk, Glenn Cannon, Dennis Carroll,
Terence Knapp, Lurana O'Malley
Western Theatre Faculty

Now Playing LATE NIGHT THEATRE

Mōhala Ka Lehua

Nov 22, 28, 29, & Dec 5, 6 at 11:00 pm

by Tammy Haili'opua Baker
Directed by D. Scott Woods

Late Night Theatre's very first production about pre-contact Hawai'i. Performed in English, the production features Hawaiian language, traditional hula, and chant.

Coming to THE MAINSTAGE

Silang Tan Mu - Love and Loyalty

Feb 6, 7, 12, 13, 14, 18, 19, 20, 21 at 8:00 pm

Feb 8, 22 at 2:00 pm

Directed and translated by Elizabeth Wichmann-Walczak. This production of Beijing opera culminates a year of training for the student performers, including an intensive, six month residency program taught by leading artist from China.

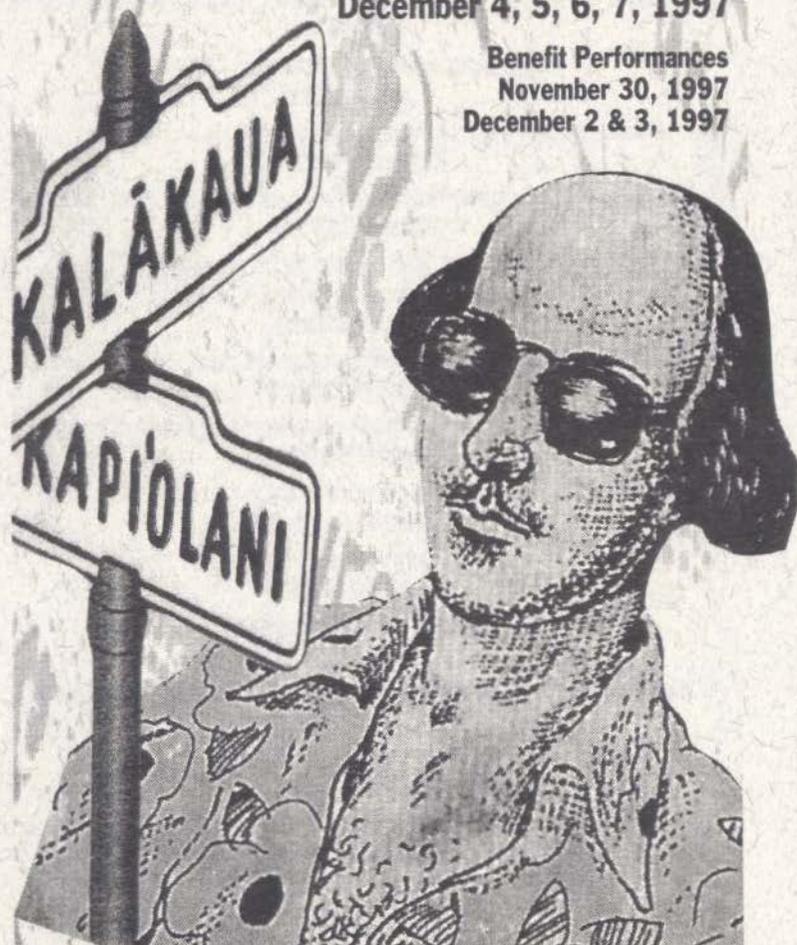
Visit The Kennedy Theatre Website
at www2.hawaii.edu/~theatre

Kennedy Theatre presents...

Da Taming of Da Shrew

November 21, 22, 23, 28, 29 &
December 4, 5, 6, 7, 1997

Benefit Performances
November 30, 1997
December 2 & 3, 1997



Cast

In order of appearance

"Lucky" Lucentio, just arrived from Kona and definitely interested in Bianca
Thomas Isao Morinaka

Tranio Ablan, buddy, compadre, old friend of "Lucky"
James Luna-Hill

Two UH Coeds
Michelle Rabago, Michelle Leckler

Baptista Minola, Sr. Partner - Minola & Richards, Attorneys-at-Law,
and father of Katherine and Bianca
David C. Farmer

Francis L.P. Gremio, known affectionately as "the old fart"; widower, retired broker,
and Kabuki Theatre expert, also interested in Bianca
James R. Brandon

Hortensio "Boing Boing" Salabang, an old friend of Petruchio, very hot for Bianca
Andrew Chow

Katherine, known throughout Manoa as "Da Shrew"
Kyra Poppler

Bianca, "the sweetest thing on the island", according to a lot of local dudes
Cassandra Wormser

Della Biondella, once hot for "Lucky", now one good buddy of Lucentio and Tranio
Donalyn Dela Cruz

"Lightnin' Joe" Petruchio, West Coast haole, former middleweight boxing
champion of San Fernando Valley, L.A., California
Eric Dixon Burns

Grumio "Ding-Dong" Sakamoto, sparring partner and hanger-on to "Lightnin' Joe"
Munson Nakadomari

Michiko Suzuki, Attorney Minola's maid/housekeeper, recently arrived from Tokyo
Jennifer Gongora

Curtis Curtis, Petruchio's cook in Lanikai
Jennifer Gongora

Curtis's assistant
Llewellyn Baldoria

Curtis's assistant assistant
Alan Campo

Bonofacio MacDangDang, importer-exporter, who impersonates Andy Vincentio
Lito Capina

Francisco Delilah, Honolulu's premier fashion designer
Joshua Tegge

Andy Na'ali'wi'ipu'aomaui Kahalewui Vincentio, father of "Lucky" Lucentio,
and head of one of Hawai'i's powerful unions
James Bright

Da Taming of Da Shrew

By *Willy Shakespeare,*
Bruddah Glenn, & da Cast



Willy in his teenage years,
surfing with his "Bruddahs!"



Willy doing research for his next play.

Conceived and Directed by Glenn Cannon
Scenic Design by Joseph D. Dodd
Costume Design by Sandra Finney
Lighting Design by Mark Boyd

Printed on recycled paper ♻️

Cast (continued)

Primo Kamuela, bodyguard to Andy Vincentio
Hanalei Naihe

Andy Vincentio's chauffeur
Llewellyn Baldoria

Special Cops
Alan Campo, Llewellyn Baldoria

IvanaLani Kahaj, recently widowed, interested in Hortensio
Laura Baring

The time is now.

The play takes place in Manoa, Lanikai, and on the Pali Highway.

There will be a 10 minute intermission between parts I and II.

Refreshments will be sold by Friends of Dance on the upstairs lanai during public performances.

Production Staff

Assistant to the Director and
Production Stage Manager Joshua Tegge
Assistant Stage Managers Michaela Whelfing, Keawe Thurston
Light Board Operator Shen Sugai
Sound Board Operator Taaren Samuelson
Staff Sound Engineer Gerald R. Kawaoka
Staff Costume Shop Manager Linda Yara
Costume Shop Assistants Haideh Jamshidian, Hannah Shauer, Alexander
Torres, Sadie Yi, Michelle Acquino, Vicky Cadaoas, Julia Gilman, Teresa
Hinckley, Natalie Mew, Leigh An Oshiro, Michell R. Pascua, Kim Ryan, Lynn
Yoshioka
Dressers Lisa Anne Nielsen, Alan Macaibay
Box Office Supervisors Elizabeth Anderson, Matthew Chang
Box Office Staff Esther L. Izuo, Jennifer Kidó, Mana'o Drose
Publicity Director Maureen Freehill
Publicity Staff Elizabeth Gutermuth, 200E Students
Program Designer Nyssa Kushi
Program Editor Betty Burdick
Staff Theatre Manager Marty Myers
House Manager Betty Burdick
Front of House Staff Nicole Both, Gregg Sonmore, 200E Students

Acknowledgements

Original song (played and sung by "Lucky")
"Is This Real," words and music by Rey B.

Director's Notes

In 1974 I directed a production of *The Taming of the Shrew* which toured throughout Oahu that summer, with Ed Kaahea as Petruchio and Pam Viera as Kate. Some of their dialogue was in pidgin, but all other characters retained the original Shakespeare, and the setting was Renaissance Italy. Audiences enjoyed the production, but a number of people remarked to me at the time that they wished more of the characters would have spoken dialogue more appropriate to Hawai'i and that it could be set in the islands as well. In early 1997, in the midst of choosing the Kennedy Theatre season, my friend and colleague, Terry Knapp, suggested that I do a local version of *Shrew*. Other faculty members thought it was a good idea, and so did I.

While rewriting, retaining the essential plot but now contemporizing characters and situations with Oahu as the setting, I decided that I would workshop the play with the cast so that language and actor-ethnicity would be suitable for the characters and vice-versa. The cast's contribution to language and patois was vital in fashioning the final script with which we began full rehearsals. Indeed, some of the dialogue was still in the process of change up to two weeks before opening.

I was committed to altering the nature of characters depending upon who played them. For example, **Eric Dixon Burns** ("Lightnin' Joe" Petruchio) actually arrived from California only a few days before the Fall semester to begin his education at UH. So, in our *Shrew*, Petruchio becomes a West Coast haole and a former boxer, which Eric knows something about. **Kyra Poppler** (Kate) battles Petruchio in a way that's most effective for the actress and acceptable for her character in current times. Vincentio becomes a powerful Hawaiian because it works for our version and because **James Bright** has it in his blood. Pidgin is spoken by those actors who are at ease with it and where it makes sense for the characters and situations, and the same is true for those who bring a Filipino (or other) dialect into the mix. There is even room for (relatively) pure Shakespeare with some of the roles.

In the final analysis, it's all intended as good fun. As for the especially contemporary problem of Kate appearing to be so under Petruchio's control at play's end, be sure you catch Katherine's very last line . . .

Spak you lata',
Glenn Cannon

Large print programs, program information on audio cassette or alternative forms of program information may be obtained from the House Manager.

Emergency Exits are located on both sides of the auditorium one third of the way up from the stage. Once you have exited through these doors, please follow the emergency exit signs to leave the building.

Recording devices, cameras, food and drink are not allowed inside the auditorium.

Cellular phones and beepers must be turned off when inside the auditorium.

Lost and Found is located at the Box Office.