

The
Taming

OF The

Shrew

The Lyons Shop

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Cap and Dagger

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with the costumes for

The Taming of the Shrew

Shakespeare's message, as any English major can tell you, applies just as much today as to any time, as the contemporary setting of tonight's performance proves. With the right attire, the shrew of 1572 becomes the feminist of 1972. But today's girls have a big advantage over those of Shakespeare's time. They can find the clothes they need for any and every occasion, from the cutest little whites for tennis to the most elegant midi guaranteed to make a splash at the next cocktail party, all at the Lyons Shop, right here in the heart of Lewisburg. A contemporary Kate can find pants and sweaters of every description imaginable that she can mix and match with her own special flair to assert her individuality. Bewitching Bianca's long dresses are currently the height of fashion, but unlike those of Shakespeare's time, they are designed to give her the freedom to move freely even on a jungle gym set—a must for today's fast-paced living. Our lusty young widow dons a knit cut to make the most of her tantalizing figure. At the Lyons Shop you'll find clothing sized to fit any proportions complete with shoes, belts, purses, scarves, and jewelry—everything you need to create the total look. So stop in and look around. The people at the Lyons Shop are always eager and willing to help you choose what's right for you from a wide selection of the latest fashions geared to fit any lifestyle.

CAP AND DAGGER

presents



The Taming of the Shrew

by WILLIAM SHAKESPEARE

Directed by HARVEY M. POWERS, JR.

Designed by S. RIDGWAY KENNEDY

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

October 20, 21, 26, 27, 28; 1972

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Gremio	George Waterman ✓
Hortensio	Richard Humphrey ✓
Biondello	James Hedden ✓
Petruchio	Charles Pollock ✓
Grumio	John Babcock ✓
Baptista's Servant	James Berrie ✓
Curtis	Richard Shoap ✓
Petruchio's Servants	Tom Anderson ✓
	Stephan Kitson ✓
	William Koehler ✓
	Richard Koon ✓
	Jack Sauer ✓
Widow	Mary Humbert ✓
Pedant	Mark Currie ✓
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DIRECTOR'S NOTES

Petruchio's comment on the clothes question:

For 'tis the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honor peereth in the meanest habit.

But, of even more significance, his challenge a moment later:

O, no, good Kate; neither art thou the worse
For this poor furniture and mean array.
If thou accountst it shame, lay it on me.

Does this suggest an invitation to mature compromise? A willingness to meet a partner halfway? Let's look back to Kate's wedding day, when Petruchio reminded Baptista:

To me she's married, not unto my clothes.
Could I repair what she will wear in me
As I can challenge these poor accoutrements,
'Twere well for Kate and better for myself.

On Hugh Richmond's suggestion, let us compare the Kate-Petruchio contract with the understanding reached by the speaker in Shakespeare's Sonnet 138:

When my love swears that she is made of truth
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.

* * * * *

But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O, love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her and she with me,
And in our faults by lies we flatter'd be.

It seems to me that Petruchio, no less than Kate, has found that mutual understanding, acceptance of each other's shortcomings, and a sense of humor are necessary to a successful marriage. They have come to enjoy the ground rules and game plans they have worked out together.

—H. M. P.

THE BAND

Clarinets	-----	Judy Brewin
		Mark Krauss
Trumpets	-----	Michael Gilbert
		Tom Anderson
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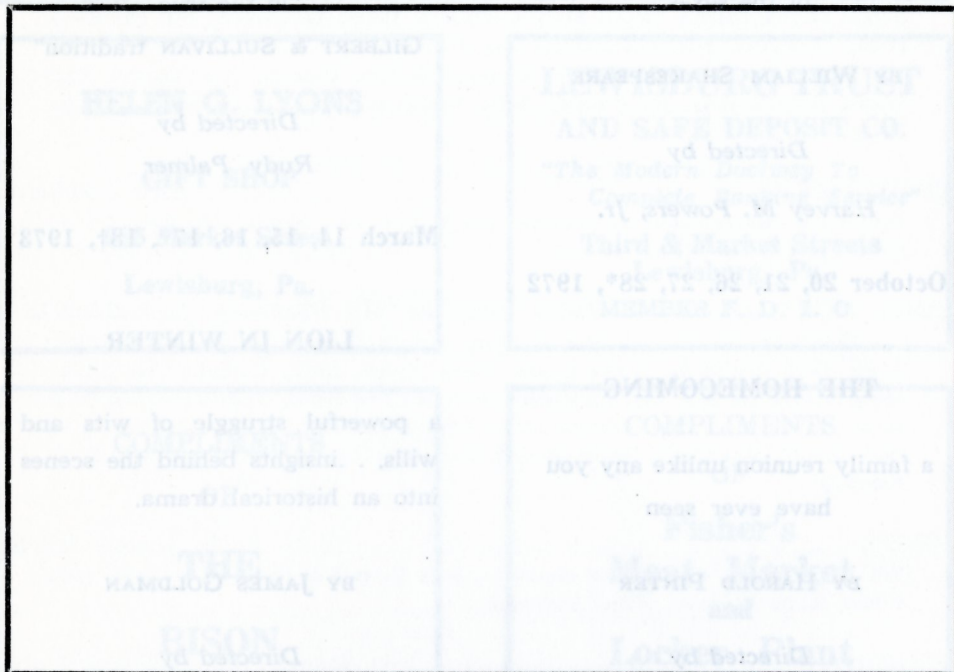
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dots were by Jacques Monnat

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