

THE TAMING OF THE SHREW

DIRECTED BY ISOBEL GROGAN

ASSISTANT DIRECTED BY CATE CAPPELMANN



About the Club

Not-So-Royal Shakespeare Company: Notre Dame's only student-run Shakespeare club has been putting the B.A. back in the Bard since 1997!



Spring 2021 Officers:

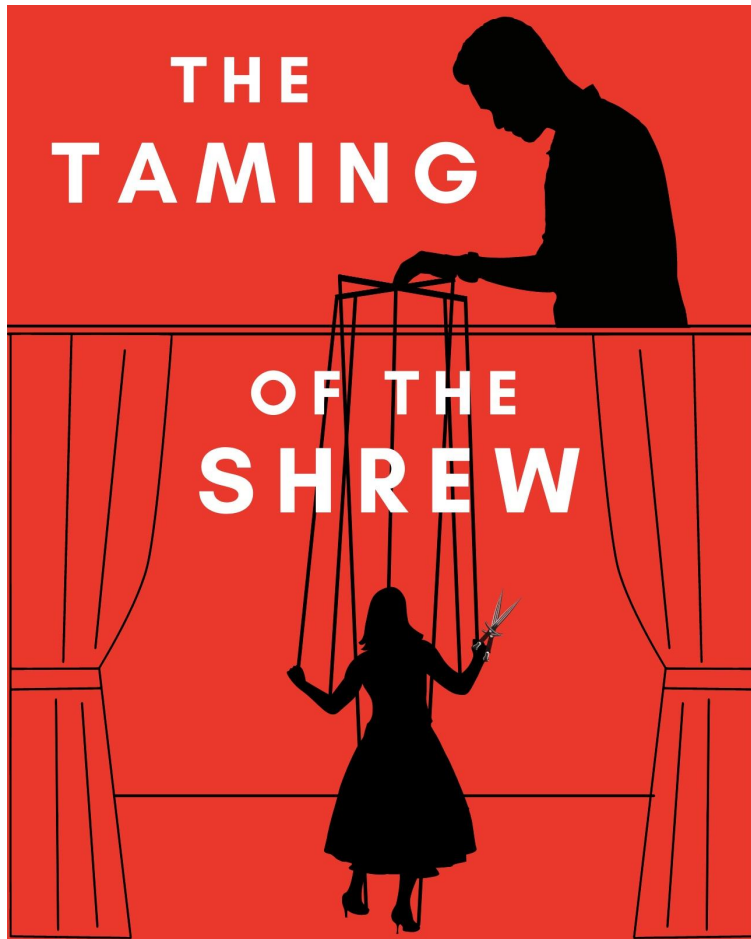
Ballard Powell, Executive Producer
Savannah Miracle and Cate Cappelmann, Producers
Grace Gasper and Christina Randazzo, Marketing
Emily Hannon, Assistant Producer
Alex Ford, Technical Director
Aryan Gupta, Treasurer

Special Thanks:

Shakespeare at ND
Scott Jackson
Grant Mudge
Peter Holland
The Robinson Community Learning Center
Notre Dame Department of Film, Television, and Theatre
Kat Van Vleet and the Washington Hall Staff

Synopsis

In search of money, Petruchio marries Katherina, who has a reputation of being bad-tempered. Through various torments, he succeeds in “taming” her, making her an obedient wife. Due to their father’s rule, Katherina’s younger sister, Bianca, is only able to marry after Katherina does. Bianca, much gentler than her sister, is desired by a number of suitors, but Lucentio manages to woo her. The story is told to Christopher Sly, a girl who is forced to watch the story unfold.



NOTE: This production has been put together following
Notre Dame’s COVID guidelines.
Please continue to socially distance,
wear your mask throughout the performance,
and enjoy the show!

Director's Note

Hello, all, and welcome to the Not-So-Royal Shakespeare Company's production of *The Taming of the Shrew*. This production has arrived to you against all odds— amidst cast quarantines, cancellations, restrictions, reschedulings—and if you are seated in the theater right now, or at home watching us, well then. . . that is nothing short of a miracle.

This interpretation of *The Taming of the Shrew* has been rattling around in my brain since I was 15 years old and saw a clip of Meryl Streep and Raul Julia from 1978, performing the play in Central Park. Their production struck at the core of what makes this play so terrifying: the possibility that all love is subsumed into violence and displays of power, that love does not exist external to these motivations, and (most frighteningly) that it is this vision of love which will always be most attractive to us.

You will notice that our play has a set of eyes on it besides yours and mine. Sophomore Christina Randazzo plays Christopher Sly, a role that exists in the frame narrative of the play, but is rarely taken up by theater practitioners. Shakespeare's Sly is a drunken man, subject to a cruel prank played on him by a wealthy lord and his men. They convince Sly that he is a nobleman, and they perform *The Taming of the Shrew* in his honor. In our production, Sly is an inebriated girl, pressured by our cast into watching their conventional version of *Taming* unfold. Unlike most Slys, ours is rather prone to interaction and interruption.

The importance of this play and its difficult, even harmful, nature is something I cannot stress enough. Equally important to me, however, is the acknowledgement of how hard this cast and crew have worked to bring this production to life. This cast had five weeks total to memorize the text and the blocking and rehearse the show. This cast spent two of those five weeks in zoom rehearsals when the university shut down student activities. They weathered countless threats to in-person performance, were responsive and helpful with Covid blocking, and they carried on without me when I was put in quarantine. Today they showed up with our indomitable crew to the theater, a month after they were originally due to perform, ready and willing to take whatever comes. Like most great artists, they simply want to perform. They did all this with a positive attitude and a talent which stunned me at every rehearsal. I am forever indebted to them.

My most significant thank-you must be to my assistant director Cate Cappelmann who took over rehearsals when I was quarantined and who has had invaluable insight into the play as a whole. Her competency and can-do attitude have kept the whole production afloat. I would like to thank my parents, friends, and boyfriend for assuaging all my fears during this process. Love y'all. Thanks also to Kat and the whole team at Washington Hall who were our saviors when it looked like the show could not go on!

My thanks to you for attending this performance, either virtually or in person. For those of you who have not seen any live performances in the past year, welcome back. We are so happy you are here, and please enjoy the show!

Cast

Christopher Sly.....	Christina Randazzo
Katherina.....	Nandini Sadagopan
Petruchio.....	Dominic Keene
Bianca.....	Hannah Smith
Baptista.....	Aryan Gupta
Lucentio.....	Hayden Adams
Tranio.....	Alex Ford
Hortensio.....	Harrison Larkins
Gremio.....	Savannah Miracle
Vincentio.....	Ballard Powell
Grumio.....	Isabel Olesinski
Merchant/Curtis.....	Corinne Niezgodzki
Biondello.....	Grace Gasper
Tailor/Widow.....	Natalie Allton

Crew

Director.....	Isobel Grogan
Assistant Director.....	Cate Cappelmann
Tech Director.....	Alex Ford
Stage Manager.....	Kay Wani
Assistant Stage Manager.....	Clare Barloon
Assistant Stage Manager.....	Emily Hannon
Lighting Design.....	Connor Reilly
Lighting Assistant.....	Christine Hilario
Sound Design.....	Paul LeVan
Sound Assistant.....	Caroline Melancon
Costume Design.....	Naya Tadavarthy
Costume Assistants.....	Ballard Powell, Grace Gasper
Set Design.....	Jenna Rame

About the Cast and Crew

Hayden Adams (*Lucentio*) feels incredibly bittersweet over this production. *The Taming of the Shrew* is his first and only time acting in a “rehearsed” NSR production (see: Oliver in *As You Like It, Unrehearsed!*). Hayden is a senior majoring in physics and FTT with a minor in JED. He is the former sports editor of The Observer, hails from Lexington, KY, and is a proud Man of Zahm House. Hayden also served as an assistant stage manager (*King Lear*, cancelled spring 2020) and stage manager (*Julius Caesar*, fall 2020) of previous NSR productions. He is ever so thankful that his fellow NSR members put up with him spamming the club GroupMe and talking incessantly IRL. They mean more to him than can possibly be expressed in words.

Natalie Allton (*Tailor/Widow*) is a freshman from Columbus, Ohio. She’s currently studying Neuroscience and Behavioral Studies in the College of Science as well as double majoring in English. Her past roles in theatre include Hannah Mullet in *Little Women*, Socrates in *Godspell*, Dr. Emmett in *The Curious Savage*, Jimmie Wyvette Verdeen in *The Red Velvet Cake War*, and Sister Mary Martin-of-Tours in *Sister Act*. This is her first Shakespeare production. She would like to thank Isobel, Cate, and the incredibly talented cast and crew for making her first production with NSR so memorable!

Clare Barloon (*Assistant Stage Manager*) lives in Howard Hall and listened to Taylor Swift in the Howard Hall kitchen one time. Howard Hall has two kitchens. One is in the basement. She was listening to Taylor Swift in the first floor kitchen, also known as the 24 hour space, also known as the Pond. Because Howard is Ducks.

Cate Cappelmann (*Assistant Director*) has spent most of this rehearsal process wondering if Shakespeare once got his heart broken by a girl named Kate...or maybe it just rhymes with a lot of stuff. She is a junior PLS and American Studies double major from Smithtown, New York, and she has done a lot of NSR stuff in the past couple years. She is so grateful to the cast and crew for their perseverance and enthusiasm, to Isobel for indulging her silly ideas and generally being awesome, and to NSR for being her favorite people at Notre Dame.

Alex Ford (*Tranio/Tech Director*) is a junior majoring in English and Theology, with a concentration in Creative Writing and a minor in Russian Studies. This is her eighth show with NSR; previous shows include: *New Jerusalem* (Director), *Julius Caesar* (Decius Brutus), the lost *King Lear* (Assistant Director), *Compassion Cries the Moon King* (Sophie), *Romeo & Juliet* (Paris), *Midsummer*

Night's Dream (Lysander), and *Cymbeline* (Pisano). When she isn't doing schoolwork or NSR stuff she's almost certainly in church, playing Dungeons & Dragons, or writing novels. She's very grateful to this club and its family of friends for keeping her sane during the surreal year of 2020/1. Ad maiorem dei gloriam, dudes.

Grace Gasper (*Biondello/Costume Assistant*) is thrilled to be playing that one guy who speaks nonsense in *The Taming of the Shrew*. Her previous roles with NSR include that one guy who speaks nonsense in *Romeo and Juliet* and that old man who speaks nonsense in *Julius Caesar*. She is a big fan of nonsense.

Isobel Grogan (*Director*) does not like COVID-19.

Aryan Gupta (*Baptista*)



Emily Hannon (*Assistant Stage Manager*) is a sophomore from Cary, North Carolina studying history. If you're ever interested in a rant about why eastern Carolina barbecue is the best or why Thomas Jefferson is the worst, she's the right person to talk to. This is her third show with NSR, but her first one on the stage managing team. She's had a lot of fun working on the show, and is starting to appreciate Kay's desire to wear a headset. She wants to thank everyone in NSR for bringing so much joy to her life and for being some of the best people she's met at Notre Dame. One of her fondest memories at Notre Dame is eating Cap'n Crunch with Grace while watching the hit movie *Cats* (2019). Mentally she and Grace are still watching *Cats*.

Christine Hilario (*Lighting Assistant*) is a first-year English and FTT major who lives in Cavanaugh Hall. She hails from Cedar Rapids, Iowa: a city only vaguely known about because Hillary Clinton made a Vine there once. You might've passed through Cedar Rapids on the way to somewhere more interesting. Christine's past theater credits include pressing buttons on a light board and pointing spotlights in her high school's theater productions. *The Taming of the Shrew* is her first NSR production, and if some lighting thing gets messed up, it's definitely not her fault.

Huckleberry (*Assistant to the Sound Assistant*) is a dog. Woof.

Dominic Keene (*Petruchio*) is a Freshman from Walla Walla, Washington studying electrical engineering (and considering a dual degree in FTT). He has been in one previous show with NSR as Octavius in *Julius Caesar*. In high school, he played Johnny Cade in *The Outsiders*, Tom Sawyer in *Tom Sawyer*, Fitzwilliam Darcy in *Pride and Prejudice*, and Long John Silver in *Treasure Island*. Along with NSR, Dominic is also involved with the Notre Dame Rocketry Team and is the Vice President of the Wonder Association of Notre Dame. When he's not at rehearsal or studying, Dominic enjoys reading, tinkering with electronics, performing card magic, and playing board games. Enjoy the show!

Harrison Larkins (*Hortensio*) is a junior PLS major from Los Angeles, California currently living in Morrissey Manor. He performed in several plays and musicals throughout middle school and during his junior and senior years of high school, most notably as Karl Lindner in an 11th grade production of *Clybourne Park*. Having transferred to Notre Dame this past year, *The Taming of the Shrew* is Harrison's first show with NSR, and it is also his first performance in a Shakespeare play since before middle school. He is so excited to be a part of this show, and is grateful for the opportunity to perform Shakespeare with such talented and wonderful people. Above all, he hopes you enjoy the show!

If **Paul LeVan (*Sound Design*)** could alter the past in one way, on the sole condition that it is a stupid change, he would rename the local deity Arausio from southern Gaul into Violis. Then, when the Romans settled in Gaul, they would have named the colony after the latter instead of the former. Then, the Latin would have been conflated with Viola instead of Arausio, leading to the French province being named Violet instead of Orange. This would then lead to the title of the Prince/Princess of Violet rather than of Orange, making William III of England into William of Violet. This would then cause Dutch nationalists in the seventeenth century to cultivate purple carrots instead of orange carrots in honor of Prince William and Dutch independence. This would then lead to purple carrots becoming more popular and eventually be the only common color of carrot around.

Caroline Melancon (*Sound Assistant*) is a junior from Memphis, TN. She is an English and Physics double major living in Farley Hall. Last semester, she was sound assistant for NSR's *Julius Caesar* and in high school she was involved in a variety of plays and musicals in a tech role, both as sound and technical director. She is super excited for the show!

Savannah Miracle (*Gremio*) is a junior from Mequon, WI, studying Neuroscience and Behavior and Constitutional Studies. This is her fourth show with NSR, following performances in *Julius Caesar* (Mark Antony), the ill-fated *King Lear* (Goneril), and *A Midsummer Night's Dream* (Hippolyta). She has maintained a 4/4 record of wearing her hair in a low bun for shows performed on the Wash Hall mainstage, following *Caesar*, *The Addams Family*, and *Guys and Dolls*. Outside of class, she serves on the NSR officer board, is an ambassador for McWell, lifeguards for the sailing team, drinks way too much coffee, and enjoys watching ducks with her roommate. She sends the cast and crew her love!

Corinne Niezgodzki (*Merchant/Curtis*) is from Phoenix, AZ. She's a sophomore in Pasquerilla East Hall studying Computer Science. *Julius Caesar* (Fall 2020) was her first show with NSR and her first show since attending Notre Dame. She is super excited to be back on stage with the amazing cast and crew of *The Taming of the Shrew*. Theater has always been one of her biggest passions in life and she's very thankful that NSR has given her the opportunity to explore that passion. Enjoy the show!

Isabel Olesinski (*Grumio*) is so excited to be her second NSRSCO production as Grumio in *The Taming of the Shrew*. She is from Chicago and is a first-year at Notre Dame, double majoring in Political Science and English with a Creative Writing Concentration. Isabel's main theatre credits are Lucius/Cinna the Poet (NSRSCO's *Julius Caesar*), Penelope Pennywise (*Urinetown: The Musical*), Katalin Hunyak (*Chicago*), Young Republicanette (*Heathers: The Musical*), and Lucy (*The Good Times Are Killing Me*). She has also competed in numerous Shakespeare competitions for the last three years, with her favorite past roles being Lavinia (*Titus Andronicus*) and Lady Macbeth (*Macbeth*). Isabel has been doing theatre since improv class in fifth grade (she then vowed to never do improv again) and is very proud to be part of as wonderful a group as NSRSCO so early in her college life. Isabel would like to thank her family and friends for the constant support and for keeping up with her crazy passions (she loves you all very much). Enjoy the show!

Ballardgarn Smoothpaw (*Vincentio/Costume Assistant*) is a Womens' and Genders Study triple major with a minor in post-modern Soviet theater theory. Ballardgarn Smoothpaw comes from the small Island of Svalbard in Norway, where he lived a life of solitude, only pausing from his meditation upon the Aurora to sup upon the finest of moose liver. From a young age, he was spoon-fed the humble vodka of Longyearbyen and grew big and strong and versed in the crafts of the wild.

Mountains he climbed, fish he caught, far he saw, and deep he thought. In Hiorthhamn, he earned his manhood at the age of 11 by besting the great chief Jyorekgarn's cub Jyurebgarn in single combat. This forever cemented his place in the pack and earned him the lifelong friendship of Jyurebgarn Nineclaw. It was among the bears that his love for Shakespearegarn first bloomed. And O, what wonders he saw there! The beauty and comedy of En Midsommernattsdrøm! The great sorrow of Chief Leargarn! The villainy of Richardgarn Therdin and the unequaled political majesty of Juliusgarn Gaulsbane! Yet it was only after seeing Halgarn Troutsbane's legendary performance of Hamletgarn in 2013, that Ballardgarn Smoothpaw knew that he would dedicate his life to the practice of theater. Long he studied, far he traveled, and after the great canoe-wreck of 2015 upon the shores of Jerseygarn, the great acquisition of furs and Laptoppens from WallenMartgarn, and the great Commjin Applikasjon of 2016, he found himself at the splendid Skole of Vår Dame, where he acts today in the practice of his ancestors. Today you shall see him strut as Vincentiogarn Pisapimp, father to Lucentiogarn Latinslaughterer. He hopes you will take pleasure in his performance.

Jenna Rame (*Set Design*) is a third-year architecture student from Le Sueur, MN. She has been acting with NSR since her freshman year, appearing in *Cymbeline*, *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Julius Caesar*. This is her first tech role and she couldn't be more excited to help bring this production to life from behind the stage. She is beyond grateful to be working with such talented actors and crew members, and she wishes all of them to break a leg (instead of a prop)!

Christina Randazzo (*Christopher Sly*) is thrilled to be playing Sly in this incredible production of Shakespeare's *The Taming of The Shrew*! She is a sophomore Psychology major and Sustainability minor living in Welsh Family Hall, originally from Bay Village, Ohio. You may recognize her from her previous NSR performances as Cassius in *Julius Caesar* or Princess Ludovica in *Compassion Cries The Moon King* by Joe Larson! When Christina is not trapped in an alternate Shakespeare dimension or dancing on stage with her NSR friends to Dolly Parton's "9 to 5," she can probably be found in LaFun, plotting a heist with the clarinet section from the ND Marching Band. If not there, you can bet she's at the first floor computers of Hesburgh library conducting a theological analysis of the Disney-Pixar *Cars* universe! She would like to thank her friends and family for all of their love and support, especially her dog Bella for being an absolute icon!

After a little over four years, **Connor Reilly (*Lighting Design*)**'s revels now at last are ended. He has been lucky to be a part of the last eight NSR mainstage shows, two staged readings, two unrehearsed shows, several play readings, and countless game nights and hangouts. He counts himself particularly lucky to have been able to return for this last year for a final season. By chance he has lighted well upon a wonderful group of people. He thanks, in no particular order, Nick, Ellis, Laura, Mary Elsa, Scout, PJ, Gratchi, Grace, Joe Larson, Morgan, Callista, Blakey, Joe Crowley, Anne, Lydia, Hye Sim, Paul,

Michael, Abbey, Caitlin, Anna, Ballard, Isobel, Hayden, Pascal, Meredith, Alex, Jenna, Cate, Nandini, Mary, Aryan, Kathryn, Savannah, Lulu, Luke, Kay, Ray, Emily, Grace, Christina, Delaney, Gabe, Ryan, Hannah, Dominic, Natalie, John, Isabel, Harrison, Cori, Clare, Caroline, Huckleberry, and others perhaps here omitted in name but never in heart, for being his best friends, coworkers, companions, objects of light, and more to him than he can put to words for the last four years. He also thanks Mom, Dad, Nana, Christy, Scott, Grant, Laurisa, Kat, Paige, Amy, Elizabeth, Sean, Prof. Monta, Prof. Holland, Prof. Lander, Prof. Mazurek, and all of the wonderful kids at the Robinson Center for supporting and encouraging his love of Shakespeare and theatre and helping it to grow and flourish into what he has done these past four years. He will hold all of you in his heart as he goes forward. Hereafter, in a better world than this, he shall desire more love and knowledge of all of you.

Nandini Sadagopan (*Katherina*): “If you’re not too disturbed by the possibility of disembodied sentient brains popping into and out of existence, the possibility of rare random fluctuations can, in some sense, drag some order out of the Heat Death’s nihilistic disarray. But even in this most optimistic view, a universe dominated by a cosmological constant unquestionably spells doom for any beings living within it, as absolutely every coherent structure is destined for dark, lonely emptiness and decay. Before dark energy was discovered, physicists like Freeman Dyson came up with speculative proposals that a machine whose computation constantly slows can persist for an arbitrarily long time into the cosmic future. But even this ideal machine would be subject to entropic erosion via the Second Law, and would eventually disintegrate into waste heat in the face of the de Sitter horizon. The timescales for the achievement of maximum entropy—the true and timeless Heat Death—depend on estimates of the decay time of the proton, which are still uncertain. Nonetheless, we probably have a good 10^{1000} years or so before we and all other thinking structures fade from the possibility of memory.” -Katie Mack, *the End of Everything (astrophysically speaking)*

Hannah Smith (*Bianca*) is beyond thrilled to be joining NSR this semester! Her selected previous credits include *Eurydice* (The Nasty Interesting Man), *Romeo and Juliet* (The Nurse), and *Into the Woods* (The Witch). Hannah is proud to be a native Coloradan though she now calls Welsh Family Hall her home (whirl up!). She is a PLS and History double major. She would like to thank Isobel and Cate for this opportunity to nerd out about Shakespeare with some of the best people at Notre Dame, her roommate, Joan, for being the most supportive co-parent to their fish, Alfalfa, as well as her fellow cast and crewmates for their incredibly kind welcome!

Naya Tadavarthy (*Costume Design*) is a junior with a studio art major, German supplementary major, and history minor from snowy St. Paul, Minnesota, currently living in Pasquerilla West Hall.

After being cast as a tree in middle school theater and a brief moment of glory as Lady Macbeth for high-school English class, she realized that she probably belonged behind-the-scenes. Now, she is excited to do costume design for the first time for NSR. Besides lending her too-extensive clothing collection to various members of the cast, she loves sailing, baking, knitting, running, watercolor painting, ice cream, and anything with peanut butter in it.

Kay Wani (*Stage Manager*) has finally achieved her life long dream of wearing a headset and calling cues in her junior year, after the doomed *King Lear* last spring, and her unsuccessful attempts at a coup during *Julius Caesar* last semester. She has also somehow managed to get people to believe that she is capable of scheduling by colour coding stuff but she remains a spaced-out English & Sociology major who is obsessed with fountain pens and postcards. Lowlights on stage are her misfortunes playing a member of "The Happy Club" in Mumbai (her home) and highlights are reading for four people at one time during rehearsal, two of whom were simultaneously fathers and fathers-in-law. Her heart belongs backstage though, and always will. Communicate via comms or carrier pigeon with concerns.