

Thomas Middleton (1580-1627) was a Jacobean dramatist whose plays, such as The Revenger's Tragedy, The Changeling, and the original version of Women Beware Women, are marked by a sardonic wit and a viciously critical view of the social values of seventeenth-century England.

Howard Barker is one of the most controversial playwrights of the English stage today. His Theatre of Catastrophe is revolutionary for its rejection of collective over individual experience in theatre. In writing this version of Women Beware Women, Barker has condensed Middleton's first four acts into one act and then created his own second act in which Middleton's characters enact Barker's plot.

Music for this production of Women Beware Women composed by Michael Nyman and performed by The Michael Nyman Band for the film "The Draughtsman's Contract".

BAR SERVICE WILL BE AVAILABLE IN THE SALON GARIGUE FROM 7:00P.M. TO 8:00P.M., AT THE 20 MINUTE INTERMISSION, AND AFTER THE PERFORMANCE.

Curtain is at 8:00 p.m
Running time is 2 hours 30 minutes

SPECIAL THANKS TO...

Skip Shand
Glendon English Department
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John Wowk
Cari Pecora
The Rider's Habit
York Campus Physical Plant
Fionnuala Donaghy
Dick, for the accessories
Mike Ford
Steve Devine

ART WORK IN THE SALON GARIGUE BY:

Matthew Davies, Jennifer Deschamps, Mike Ford,
Peter Palermo, Keary Scanlon and Melanie Tinken.

Co-ordinator of Drama Studies:
Professor Robert Wallace

Technical Director of Theatre Glendon:
Annabelle Tully-Barr

**THEATRE GLENDON
PRESENTS**

WOMEN

BEWARE

WOMEN

by **HOWARD BARKER**
with **THOMAS MIDDLETON**

March 19 - 23

1991

BARKER ON MIDDLETON

They call me a pessimist, but I only have a sense of impossibility. Middleton's pessimism is a pessimism of the soul.

His lack of hope brought out the humanist in me.

Florence. England. The super-finance economies. And I discover in him the man who knows love also is a commodity.

The body as currency. Innocence pays no dividends. The orgasm is the deal.

Even the lowest clerk is taught to hoard. So Leantio hoards Bianca. The flesh however, cannot be held. It is not stable, anymore than money.

Middleton's world is a sexual stock exchange. And I redeem his lost souls, I, the pessimist, redeem his rotted kindness.

Middleton says the woman marries a fool and fucks her favourite. I say no one is as stupid as they appear.

Middleton says a woman buys her sex. I say even bought sex carries hope.

Middleton says lust leads to the grave. I say desire alters perception.

He saw the comedy in cruelty. He knew women were not better than men, and that we collaborate in our oppression. He knew girls were ruthless also.

The Left has ignored the body. It has yielded sexuality to the reactionaries. Middleton knew the body was the source of politics. He did not know it was also the source of hope.

CAST

LEANTIO a factor
BIANCA his wife
THE WIDOW his mother
GUARDIANO uncle to Ward
FABRITIO father to Isabella
LIVIA his sister
ISABELLA his daughter
HIPPOLITO her uncle
WARD a rich young heir
SORDIDO his man
DUKE OF FLORENCE
LORD CARDINAL
MESSENGER to the Duke

JAMES ANDERSON
JOANNE BEAN
FARIA SHEIKH
KEARY SCANLON
MARK HEMPHILL
KAREN HANCOCK
MARTA BLAZEJEWSKA
FRANK PEDDIE
DAVID KIMURA
PATRICK GARROW
PETE MARSHALL
COLM MAGNER
FRANK PEDDIE 5

The Scene: FLORENCE

DIRECTOR'S NOTE:

Women Beware Women is a play that asks some painful and disturbing questions both of its characters and of the audience. This is particularly true of the questions it raises for women. It has a special relevance to a generation of women for whom the word "feminism", like any other "ism", is in danger of becoming "stale ideology".

In forging a collective female identity, we must not dismiss the need for individual self-realization. Bianca is as much a collaborator in her exploitation as she is a victim of it. Livia, once Bianca's enemy, eventually becomes her salvation, warning us that "we have the same sex, but are not equally women. It's a false sisterhood...".

To interpret Women Beware Women as an expression of anti-feminist sentiment would be facile. It is not a rejection of feminism but a demand for re-evaluation and redefinition. The final act of violence against Bianca is catastrophic not because it is a violation of her self, but because it is self-discovery.

Tara Huda

PRODUCTION TEAM

Director	D.D. Kugler 1
Set & Props Design	David Kimura 2
Costume Design	Amber Wong 3
Lighting Design	Faria Sheikh 4
Sound Design	Tara Huda 5
Assistant Director	Tara Huda 1
Stage Manager	Kay Randewich 6
Asst. Stage Manager	Ingrid Vella 1
Voice Coach	John Plank
Technical Director	Annabelle Tully-Barr 2
Set Assistant	Mark Hemphill 3
Set Crew	4 James Anderson, Patrick Garrow, Mark Hemphill, David Kimura, Colm 6 Magner, Pete Marshall, Kay Randewich, Annabelle Tully-Barr, Kay Randewich, Ingrid Vella, John Wolk James Anderson
Props Assistant	
Costume Assistants	Jennifer Deschamps, 0 Patrick Garrow
Costume Crew	Joanne Bean, Marta 2 Blazejewska, Karen 3 Hancock, Kay Randewich
Lighting Assistants	Colm Magner, Keary 4 Scanlon
Lighting Operator	Annabelle Tully-Barr
Sound Operator	Tara Huda
Publicity	Ingrid Vella
Poster	Marta Blazejewska
Programme	Tara Huda
Front of House	Jennifer Deschamps