



FRANCIS MARION THEATRE
PRESENTS

WILLIAM SHAKESPEARE'S

**THE
TAMING** 
of the
SHREW

THURSDAY, OCTOBER 25 - SATURDAY, OCTOBER 27

AT 8:00 PM

IN THE HYMAN FINE ARTS CENTER
AT FRANCIS MARION UNIVERSITY

The Taming of the Shrew

PRODUCTION STAFF

Director	D.K. Best
Scenic Design	D.C. Granath
Costume Design	A.M. Wurster
Lighting Design	D.C. Granath
Sound Design	D.K. Best
Choreography	Heather Epes
Dramaturg	L.D. Larsen
Stage Manager	Ashley Leamon [†]
Technical Director	D.C. Granath
Assistants to the Director	Katie Kelley
	Ashley Leamon [†]
Master Carpenter	Paullet Weaver [†]
Shop Carpenters	Kyle Gilley
	Melissa Mack [†]
	Jeremiah Redmond
Scenic Artist	D.C. Granath
	Melissa Mack [†]
Paint Chargeman	Melissa Mack [†]
Master Electrician	Stewart Bobbett [*]
Electricians	Kyle Gilley
	Paullet Weaver [†]
Costume Shop Foreman	A.M. Wurster
Cutter/Stitcher	Ashley Leamon [†]
Properties	Aubry Stegall
Wardrobe	Shavonne Clayton
Lighting Operator	Melissa Mack [†]
Sound Engineer	Zach Salyers
Box Office/House Managers	Matt Baker [†]
	Rima Saleeby
	Paullet Weaver [†]
Poster Design/Program Cover	Caroline Sellars

Special Thanks: Paula Cutter, Sue Patel, Greg Fry's Graphic Design class

[†] denotes members of Alpha Psi Omega, National Drama Honorary Society

^{*} denotes guest artist

Because it disturbs the actors and the audience, please refrain from all types of photography during the performance.

You are invited to purchase a Coke during intermission; however, please do not bring the drink into the theatre.

Please turn off all cell phones and pagers for the duration of the performance.

SCENES

Induction

Scene One: Before an alehouse on a heath.
Scene Two: A bedchamber in the Lord's house.

(Latecomers will be seated at this point!)

Act One

Scene One: Padua. A public place.
[Transition: The Lord's house.]
Scene Two: Padua. Before Hortensio's house.

Act Two

Scene One: Padua. A room in Baptista's house.
[Transition: The Lord's house.]

Act Three

Scene One: Padua. Baptista's house.
Scene Two: Padua. Before Baptista's house.

INTERMISSION

(Fifteen Minutes)

(Please do not sit on the chaise or stool during intermission.)

Act Four

Scene One: Petruchio's country house.
Scene Two: Padua. Before Baptista's house.
Scene Three: A room in Petruchio's house.
Scene Four: Padua. Before Baptista's house.
Scene Five: A public road.

Act Five

Scene One: Padua. Before Lucentio's house.
Scene Two: Padua. Lucentio's house.

Epilogue: Scene One

Before an alehouse on a heath.

Curtain Call

The Taming of the Shrew

by William Shakespeare

Directed by
D. Keith Best

Choreographed by
Heather Epes

CAST

Christopher Sly, a Tinker	Joseph Richards
Hostess	Amanda Morales
A Lord	Quentin Caesar
First Huntsman	Michael Brank
Second Huntsman	Dargan Stanton
Page/Messenger	Chelsea Brown
Player One	Julia Baggette
Player Two	Matthew Porter
First Servant	Jessica Cribb
Second Servant	Katie Kelley
Third Servant	Anita S. Fields
Bartholomew, the Lord's page	Blake Gardner†
Lucentio, son to Vincentio, in love with Bianca	Jeremiah Redmond
Tranio, servant to Lucentio	Sarah Moore
Baptista, a rich gentleman of Padua	Damien Ruffner
Katharina, daughter to Baptista	Erin Lamz
Bianca, daughter to Baptista	Rima Saleeby
Hortensio, suitor to Bianca	Ben Miller
Gremio, an old gentleman, suitor to Bianca	Matt Baker†
Biondello, servant to Lucentio	Casey Pier
Petruchio, a gentleman of Verona, suitor to Katharina	John Sweeney
Grumio, servant to Petruchio	Tia Hicks
Servant to Bianca	Katie Kelley
Curtis, servant to Petruchio	Thomas Moye
Nathaniel, servant to Petruchio	Sara Vinson
Philip, servant to Petruchio	Michael Brank
Nicholas, servant to Petruchio	Katelyn Mahan
Gregory, servant to Petruchio	Krisshina Morrow
Peter, servant to Petruchio	Patricia Colclough
The Pedant	Will McNamara†
Tailor	Artisha Mann
Haberdasher	Jervetta Brunson
Vincentio	Lance Butler†
Widow	Michelle McCray
Dancers	Patricia Colclough, Jessica Cribb, Katie Kelley, Katelyn Mahan, Artisha Mann, Michelle McCray, Krisshina Morrow, Sara Vinson

Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre.
Francis Marion University is a member of the South Carolina Theatre Association and the Southeastern Theatre Conference.

† denotes members of Alpha Psi Omega, National Drama Honorary Society

THEATRE ETIQUETTE

1. **ARRIVE PROMPTLY.** Get to your seat before the performance begins. You don't want to be disturbed by a latecomer, so don't disturb others. Avoid getting out of your seat to visit others in the theatre, as the lights may go out before you are able to return to your seat.
2. **DO NOT SPEAK DURING THE PERFORMANCE.** Laughing at jokes or applauding the actors is encouraged, but don't repeat the dialogue or explain the plot to your companion. You don't want to listen to your neighbors, so don't make them listen to you.
3. **LEAVE CHILDREN AT HOME.** It's unfair to your children to bring them to a show that bores them or that has language that disturbs them, and their fidgeting is intrusive on those who are here to enjoy the play.
4. **LEAVE CAMERAS AT HOME.** Copyright laws prohibit photographing a performance, so your camera could be illegal as well as bothersome to those around you. The operating sounds are irritating to your neighbors and the flash is dangerous to the actors, and neither is part of the play.
5. **TURN OFF ALL ELECTRONIC DEVICES.** Beepers, pagers, alarm watches, cell phones (including text messaging), and other noisy or bright electronics have no place in the theatre. If you are concerned about an emergency call, set phones to vibrate and leave the theatre before speaking.
6. **DO NOT EAT OR DRINK IN THE THEATRE.** Our actors do not use microphones. Rattling wrappers or crunching candy may distract the actors and may annoy those around you.
7. **DO NOT PUT THINGS ON THE STAGE.** If sitting on the row nearest the stage, please refrain from placing your feet or any other items on the stage.
8. **THOU SHALT NOT RIFFLE THY PROGRAM.** Programs may have interesting info, but they should be read before or after the performance.
9. **KEEP FEET OFF THE SEATS.**
10. **REMAIN IN YOUR SEAT UNTIL THE END.** The end means the end of the curtain call. If you are ill or bored and must leave before the play is over, leave as quietly as possible. It is extremely discourteous to the actors and your fellow audience members to head for the door before the performance is entirely ended.

University Theatre would also like to thank Latha M. Malaiyandi.

Director's Concept for The Taming of the Shrew

If you have seen a production of *The Taming of the Shrew* in the past, the version you saw probably did not include the first two scenes of Shakespeare's script. The story that is generally presented as *The Taming of the Shrew* is actually a "play-within-a-play-within-a-play." In other words, there is the reality of the play, a false reality within that reality, and another false reality within that false reality.

The actual play is the story of the drunkard Christopher Sly. Sly is thrown out on the street where he passes out. A Lord happens upon him and decides to play a joke on Christopher Sly. This joke requires the Lord's servants and attendants to "take on the roles" of Christopher Sly's wife and servants and, when he wakes up, convince him that he is actually a Lord. This elaborate joke is the first play-within-a-play, though the character of Sly is not aware that he is a part of the play.

While the Lord is setting about this deception, a group of "players" arrive and offer to put on a play. The Lord hires them to put on the play for Christopher Sly, and this play, *The Taming of the Shrew*, becomes a play within the deception within the play. In most modern productions, this play presented by the players is usually presented as Shakespeare's *The Taming of the Shrew* to the exclusion of all of the Christopher Sly material.

The usual reason behind the exclusion of the material is the lack of a closing scene with Christopher Sly in Shakespeare's script. In reality, a closing scene existed during Shakespeare's time, but is not part of the accepted or "good" script in existence today. However, there is another copy of Shakespeare's play titled *The Taming of A Shrew* that is considered a "bad" copy—that is, the script was an attempt to copy Shakespeare's original script or perhaps a script created by an actor that had been part of the original play at some point. This "bad" script is indeed not nearly as good as the accepted version. Though the plot remains basically the same, the character names change, some characters are added, and the language is not as poetic as Shakespeare's.

I chose to use the Christopher Sly material. I think when the "shrew" story is presented as the play, the material seems too serious. When the story is presented as a play-within-a-play, the material is no longer taken so seriously. This extra layer also allows for a shift in style. To strengthen the Sly material, I included the Epilogue and a couple of very small bits from the "bad" version.

To separate the "shrew" play from the Sly storyline, I wanted to create two different worlds. I chose to do this in two ways.

The first is a blatant rip-off from the movie *The Wizard of Oz*. The Sly scenes will be played as traditional Elizabethan but in "black-and-white." That is, costumes and sets will be in blacks, whites, and grays. Color appears when the players appear.

The second is what I call a "Bollywood" twist. Bollywood is a slang term given to a genre of the popular film industry in India. The name originates from a marriage of the words "Bombay" and "Hollywood, California." The movies tend to be lengthy, melodramatic, anachronistic, and contain several musical numbers—usually big dance numbers with elaborate costumes and lots of choreography.

In this production, the basic idea is that the players who arrive at the Lord's house have trained in India and are now traveling through Europe. Costumes will reflect that culture in addition to being very colorful. On a more selfish level, since Bollywood movies are willing to throw out most stylistic conventions for the sake of entertainment, the twist allows me to add dance numbers, anachronisms, and other silly things to the show.

THEATRE STAFF

Professor of Theatre/Curriculum Coordinator	D.C. Granath
Associate Professor of Theatre/Director of Theatre	A.G. Gourley, Jr.
Professor of Theatre	D.K. Best
Associate Professor of Theatre	L.D. Larson
Assistant Professor of Theatre	A.M. Wurster
Student Assistants	Kyle Gilley, Ashley Leamon, Melissa Mack, Jeremiah Redmond, Paullet Weaver

Synopsis of The Taming of the Shrew

The Taming of the Shrew begins with an Induction that introduces Christopher Sly, a tinker and a drunk. As the play begins, Sly is being kicked out of a pub. In his drunken state, he passes out on the street and is discovered by a Lord returning from hunting. The Lord decides to play a trick on Sly by convincing Sly that he is actually a nobleman. He orders servants to take Sly, bathe him, and place him in bed. When Sly awakes, the Lord's servants pretend to be Sly's attendants and, along with the Lord, help convince Sly that he is the lord of the manor. While constructing this falsehood, a troupe of actors appear and the Lord hires them to perform for Sly in the manor.

When Sly awakes, he is unsure of his surroundings and calls for a drink. The drink is brought by three servants (supposedly his). The Lord soon appears and assumes the role of a friend of Sly's. Sly quickly accepts his "nobility", much to the pleasure of the Lord. Sly asks about his wife, and the Lord's page appears dressed as a woman. When he tries to talk her into bed, he is told that such shenanigans may cause a return of his amnesia. Rather than risk the return to his broken-down state, Sly opts to wait and to watch the play put on by the actors.

The story of The Taming of the Shrew really begins with the opening of Act I. Lucentio has traveled to Padua accompanied by his servant Tranio. They overhear a conversation between Baptista Minola, his daughters Katharina and Bianca, and two hopeful suitors to Bianca, Gremio and Hortensio. Minola declares that no one will be allowed to court Bianca until her older sister is married. In the argument, we learn that Kate is so outspoken and "shrewish" that no one in their right mind would want to marry her. Baptista states that he will allow Bianca to see tutors only. After this party leaves, Lucentio reveals to Tranio that he has fallen in love with Bianca. They concoct a plan where Tranio will pretend to be Lucentio and Lucentio will take on the role of a schoolmaster so that he might get in to see Bianca.

Petruchio and his servant Grumio arrive from Verona to visit his friend Hortensio. Petruchio has come looking for a wealthy woman to marry. Hortensio informs Petruchio that he knows a candidate but that there is a drawback—she is a shrew. Petruchio feels he can handle any woman and that, if her dowry is large enough, he'll be up to the challenge. Hortensio then asks Petruchio to introduce him to Baptista as a schoolmaster so he will be able to see Bianca and secretly court her. On their way, they meet Gremio who plans to offer the tutor Cambio (who is really Lucentio) to Baptista (hoping that Cambio will speak of him to Bianca). Tranio, disguised as Lucentio, joins the group and states his desire to become one of Bianca's suitors.

Kate enters at the opening of the second act dragging her sister. Bianca is clearly the spoiled favorite and Kate resents her position. Baptista enters, the girls leave, and the suitors arrive. Baptista welcomes the tutor and sends them in to his daughters. He then discusses Kate's dowry with Petruchio, giving his permission for the marriage when Petruchio has won her love.

When Kate and Petruchio first meet, they immediately challenge one another. After their verbal sparring match, Petruchio remains committed to the idea of marrying Kate and states that the marriage will happen on Sunday. Petruchio tells his friends that Kate is gentle as a lamb whenever they're alone, but they've agreed she will be her usual shrewish self when others are around. Baptista, thinking Kate won over by Petruchio, decides Tranio (Lucentio) is the best choice for Bianca, with the understanding that he can provide proof of his wealth. The disguised Lucentio and Hortensio continue trying to win Bianca's favor while tutoring her. Bianca remains cautious about the situations, though she is clearly favoring Lucentio.

When Kate's wedding day approaches, everything is going as scheduled except the groom is missing. Kate is visibly disappointed. When the groom finally arrives, he is in ridiculous apparel, trying to teach Kate a lesson. After the ceremony, Petruchio drags Kate away immediately so that she is unable to attend the wedding reception. The newlyweds fight the entire way to Petruchio's house, and when they arrive, Kate is not allowed to eat or sleep.

Back in Padua, Hortensio suspects Bianca may be favoring Cambio (Lucentio). Tranio eggs Hortensio on, and he ends up renouncing Bianca then sets off in search of a rich widow to marry. Tranio tells Lucentio and Bianca of Hortensio's decision, but for the marriage to go on, Tranio will have to get someone to act as Lucentio's father, Vincentio, to ease Baptista's mind about Lucentio's position. A Pedant (schoolmaster) happens into town and Tranio convinces him to impersonate Vincentio. He eventually convinces Baptista that all is as Lucentio had promised. Baptista approves the match, and, without Baptista's knowledge, a plan is hatched for the real Lucentio to marry Bianca in secret.

The games continue back at Petruchio's house, and Kate is becoming more frustrated with the way she is being treated by her new husband. Petruchio is trying to "tame" Kate, but she is not giving in easily. When the couple decides to return to Baptista's house, Petruchio begins a new tactic of feeding misinformation to Kate, but Kate corrects him. By the end of the trip, though, Kate is beginning to give in to Petruchio, realizing that the only way to get anything from him is to play along with him. On the road, they run across the real Vincentio, and offer to let him accompany them to Padua.

In Padua, Vincentio quickly discovers that some imposter has taken his place. This discovery quickly unveils all the other masquerades, but after a brief period of astonishment and confusion, all ends well. The play ends with a feast honoring three newlywed couples: Kate and Petruchio, Bianca and Lucentio, and Hortensio and the Widow. During the meal, Kate and the Widow have words, but in spite of being egged on by the men, they settle down and leave the room. At this point, the men begin arguing about who has the most control over their wife. Each man bets 100 crowns that, when called, his wife would be sure to come. Bianca does not come when Lucentio calls, nor does the Widow return for Hortensio, but when Petruchio calls for Kate, she comes immediately. She then gives a long speech about how important it is for a woman to obey her husband. The guests are astonished and the story of the shrew ends with Kate, no longer a shrew, leaving the party happily with her new husband.

The above ending is the ending in the official version of Shakespeare's play, but an epilogue from a "bad" version of The Taming of a Shrew has been tagged on this production wherein Christopher Sly is placed back on the street, awakened by the Hostess to discover he is, indeed, a poor tinker. He is then sent home to his wife, while wondering if the whole thing had been a dream.

UPCOMING EVENTS

Francis Marion University hosts the
Palmetto Dramatic Association High School One-Act Festival
February 22-23, 2008

And Francis Marion University Theatre presents

A Southern wedding goes hilariously off course in

Dearly Beloved

By Nicholas Hope, Jessie Jones, and Jamie Wooten

“Don’t miss it!”

San Francisco Chronicle

“A howling hit...side-splitting comedy!”

Asheville Citizen-Times

“The funniest play to come along in years!

This is the show that blew the top off! ”

Broach Theatre, Greensboro, NC

“Their witty, hilarious script made this comedy a sure winner.”

Wilson Daily Times

Coming April 10-12, 2008, 7:30 pm!!

Don’t miss it!