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How to Tame a Shrew (11 Things I Hate About Her)
An Actor's Method to Characterizing Petruchio in *The Taming of the Shrew*

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
In partial fulfillment of the
Requirements for the degree of

Master of Fine Arts
In
Film & Theatre Arts
Theatre Performance: Acting

By

Robert J. Facio

B.A. University of New Orleans, 2010

May 2014

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To those before me who paved the way.

For those after me who will walk that path.

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Abstract

The Taming of the Shrew is an early comedy that exposes the oddities we take for granted: curious conventions, wild assumptions, gender roles, relationships, social status, fashion, and everything else we know so defectively. The given circumstances of the script and Petruchio are specific in choice, yet broad in interpretation. Petruchio, the catalyst behind Katherine's character arc, needed to not only be believable in his ways, but likeable by the audience.

This thesis examines the process required to successfully develop and bring to life the character of Petruchio to our modern audience. It includes historical background information on William Shakespeare and the origins of the play itself, Sanford Meisner's Techniques (moment-to-moment analysis & actioning) and Konstantin Stanislavski's system are included with the scored actor's script, journals recorded by the actor to verify his victories and defeats during the six-week production process and critiques to support the success of the production.

Keywords: William Shakespeare; The Taming of the Shrew; Petruchio; Katherine; Sanford Meisner; Konstantin Stanislavski

Introduction

The Taming of the Shrew by William Shakespeare was produced by The University of New Orleans, from April 30 through May 5 of 2013. The production was staged in the Robert E. Nims Thrust Theatre and was directed by David W. Hoover who also did sound design, scenic design by Kevin Griffith, lighting design by Diane Baas, costume design by Tony French, managed by Jenny Billot who was assisted by Sarah Chatelain. The cast and running crew are included in Appendix II (Figure 4). *The Taming of the Shrew* was produced as a graduate thesis production to satisfy the partial requirements necessary to obtain a Master of Fine Arts degree from the University of New Orleans. *The Taming of the Shrew* satisfied those requirements for Robert Facio.

This thesis entitled, *How to Tame a Shrew (11 Things I Hate About Her)* is a collection of research, production journals, and documentation to support this actor's journey during the six week rehearsal process and six performance run. It is the actor's aspiration that this thesis will shed light on the choices made and techniques used to make Petruchio a believable and likable character to a modern audience.

Chapter 1: Discovering Shakespeare

"Was All the World a Stage?"

- Unknown

Chapter 1: Discovering Shakespeare

Arguably one of the most prolific writers of the sixteenth and seventeenth century, William Shakespeare wrote 38 plays, 154 sonnets, and 5 narrative poems. Though scholars consider most of the details surrounding Shakespeare's life debatable, what we do know comes from documentation that has been collected and preserved from the Elizabethan times. "This documentation takes the colorless form of entries in parish registers or municipal archives, legal instruments involving property, all too fragmentary theatrical records, and a few business letters to or about him" (Evans 3). In fact, the very first mention of the family name is recorded in Stratford-upon-Avon when William's father, John Shakespeare, was fined for allocating a dunghill just short of the legal distance from their house and shop. This quaint cottage on Henley Street would become the birthplace of William.

Known as a prominent merchant, John Shakespeare moved to Stratford-upon-Avon in the mid-sixteenth century. It was during this time, following the Renaissance, that the size and wealth of the middle class were growing. Ignited by the increasing freedom and ever-growing political presence, John became a spokesman for his fellow countrymen and joined the governmental ranks of the Stratford Council in 1557. The same year he married the then twenty-year-old Mary Arden. " She was the daughter of his father's old Snitterfield landlord, a girl he might have known since childhood." (Wood 25) John's notable political career would continue over the next eleven years with him being elected and holding such offices as Burgesses, Constable, Chamberlain, Alderman, and eventually Bailiff. Though he started as a simple leatherworker, John was now what we consider a modern-day mayor

and was “henceforth to be respectfully addressed as Master Shakespeare” (Schoenbaum 36). It was during his illustrious diplomatic vocation that John and Mary gave birth to a boy named William.

According to town records, or the lack there of, it is believed that William Shakespeare was born on April 23, 1564. This official date never being registered is prompted by legend either due to his registered baptism date just three days later, or his death on April 23, 1616. He was the third child born to John and Mary, and out of eight children he was the eldest surviving sibling. There is little documentation surrounding Shakespeare’s childhood, but it is widely believed he had a decent early education. “Because the sons of Burgesses were specifically entitled to free tuition at the local grammar school, it seems most probable that he studied there (King’s New School)”. His education would be comprised of “rhetoric, Christian ethics, and classical literature” (Evans, 3). With the known fact that Shakespeare did not attend university following his primary education, it is derived that the countless references to classical literature and his use of different languages all came from his exceptional grammar school education.

Following his instruction, little is documented about Shakespeare. Theories of how he spent his adolescent and teenage years vary from William working as an assistant schoolmaster in the countryside, to fleeing and laying low due to a poaching incident on the lands of Sir Thomas Lucy. The next time Shakespeare’s name can be found is on a marriage license obtained on November 27, 1582. He was 18 years old and his bride, Anne Hathaway, was 26 and six months pregnant. Their eldest daughter, Susanna, was christened on May 26, 1583. Two years later they would increase their family again, this time with twins named Hamnet and Judith.

For several years, Shakespeare's name completely disappears from the public record. It is not until 1592 that we discover him in London and find his name under attack from Robert Greene. It is the attack that "makes it quite explicit that Shakespeare had meanwhile become a player and was already emerging as a playwright" (Evans 4). It is not until 1623 in the publication of the *First Folio* that we learn Shakespeare was allegedly writing during this time; in 1589 he wrote *Henry VI, part 1*, which many consider to be his first play. As found in the introduction to *Henry VI, part 1* from the *Riverside Shakespeare*, Herschel Baker claims the question of authorship and date of Part One is further complicated by the subsequent Parts Two and Three. He illustrates his findings by giving three reasons: First, on March 3, 1592, "Harey the vj." was recorded in the presentation records of the Rose theatre before being closed due to an outbreak of the plague. Secondly, on August 8, 1592, Thomas Nashe enters his new piece, *Pierce Penniless,* into the Stationers' Register. In his text, Nashe writes about Talbot and uses an allusion that would fit into *Henry VI, part 1*. And thirdly, in *A Groatsworth of Wit* (Figure I.3), Greene calls Shakespeare an "upstart crow". He writes "with his tiger's heart wrapp'd in a player's hide." The allusion to Shakespeare is reinforced by the parody of a line in *Henry VI, part 3* (I.iv.137)*:* "O tiger's heart wrapt in a woman's hide" (cf. 623 f.).

By 1593, Shakespeare was held as a popular playwright. His works included *Richard III, The Comedy of Errors, Titus Andronicus, The Taming of the Shrew*, and *The Rape of Lucrece*. The latter had proved to be very popular; "the poem belongs to a genre that was very much in vogue in the nineties, both with poets and readers" (Evans 1814). The success and publication of his work that was being staged at the Curtain, and even the Rose, started building his fan base which noticeably included The Earl of Southampton among a plethora

of prominent patrons. This fame may have contributed to Shakespeare's name appearing in records of the Chamberlain's Men and later the King's Men in 1603 with the ascension of James I.

Throughout most of his professional life, Shakespeare worked as an actor in the midst of a troupe. For troupe actors, life followed a pattern: each morning they would learn or relearn their part for the afternoon showing. A company would perform a different play each afternoon of the week, though some plays would be repeated in the weeks ahead. As stated in Shakespeare's Globe Press Pack 2012, "an actor usually had to keep at least 30 parts in his memory and a leading actor such as Edward Alleyn or Richard Burbage must have kept in mind as many as 5,000 lines in a week" (20). It would not have been unusual for a young actor to learn 100 small parts in a season.

After joining the Chamberlain's Men in 1594, he quickly climbed the success ladder and was titled the "Lead Comedian" in 1598, despite the forced closing of many theatres due to the plague. While actively participating as an actor in the troupe, Shakespeare continued to write. By the time he was granted the title of "Lead Tragedian" in 1603, Shakespeare had written *Love's Labor's Lost, The Two Gentlemen of Verona, Richard II, Romeo and Juliet,* Parts Two and Three of *Henry VI, A Midsummer Night's Dream, Julius Caesar, As You Like It,* and *Hamlet* among others.

By 1608, Shakespeare's dramatic productions lessened, with him taking two or three minor parts in a play instead of a major one. It would become custom for him to take one of the more static and elegiac roles in his plays, including Adam in *As You Like It* and the Ghost of Hamlet's father in *Hamlet*. His audience was full of familiar faces that had followed him for years, faces he knew and knew him personally. Honan states that for

Shakespeare's habitual playgoers the theatre experience might have been "a complex, subtle communicative exchange when he appeared in one of his own plays" (143).

Shakespeare may not have given up acting, but by 1613 his writing career had ceased to exist. The following year he left London and returned to Stratford-upon-Avon. On March 25, 1616 Shakespeare wrote his infamous will in which he leaves his wife the "second best bed," and died on April 23rd. He was buried on April 25th at Holy Trinity Church, the same place he was baptized just 52 years earlier. The epitaph on his headstone reads:

"Good Friend, for Jesus' sake forebare
To dig the dust enclosed heare;
Bleste be the man that spares these stones,
And curst be he that moves my bones"

It would be another seven years before many of his plays would be published in the First Folio of 1623. (For a partial chronology see Figure I.1)

Chapter 2: The History of the Shrew

"Words, words, words."

- Hamlet, The Tragedy of Hamlet, Prince of Denmark

(II.ii.192)

Chapter 2: The History of the Shrew

Context & Sources

To little surprise, the term "shrew" has not always been used to describe an ill-mannered woman. First recorded in 1250, The Oxford English Dictionary defines the term as "a wicked, evil-disposed, or malignant man; a mischievous or vexatious person; a rascal, villain". The word later evolved and became connected to the criminal behavior and ignorance, the product of foreignness. In the English romance *Bevis of Hampton* we read: "Between Bowe and Londen ston, / That time stod us never on. / Thar was a Lombard in the toun, / That was scherewed and feloun" (4495-98).

By the 15th century, a cornucopias amount of definitions and ideas existed about "shrews". The term could be used to describe someone who lacked self-governance, someone who used harsh or destructive language, someone who was found to be a false counselor, or simply an unruly person. The phrase "shrewish" was used to describe a child's outlandish and disrespectful behavior towards their father. With the addition of a noun-suffix, the dialogic concept of "shrewishness" was used to label political figures who were unable to display control over their parties or states. It was not until the mid-16th century that the term "shrew" became strictly associated with the female gender. This was due to the household being represented as the land or kingdom of the husband. He was expected to govern everything in his realm, and wives who refused to obey and possessed a sharp tongue for rebukes were labeled as shrews. In *The Cambridge Companion to Shakespeare,* Leonard Barkan writes that "shrewishness was understood as deriving from an imbalance in the four humours – sanguine, choleric, phlegmatic, and melancholy – that

were distributed (more or less evenly) in the composition of man." He continues by saying, "Women were expected to be cold and moist, while men were normally hot and dry. If a woman behaved shrewishly she had disrupted this natural balance of the humours as well as the laws of personal and societal governance" (33-4). We find this theory supported by Shakespeare when Baptista states, "For such an injury would vex a very saint, / Much more a shrew of thy impatient humour" (III. ii. 28-9).

The astonishing number of stories and pamphlets published during this time suggests that the warning of shrews and how they should be controlled was a common topic to be discussed. Due to the popularity of the "water cooler conversation", Shakespeare most likely wrote *The Taming of the Shrew* in response.

The many plots and "wooings" found throughout *The Taming of the Shrew* can be derived from a mixture of folktales and literature. The subplot of Bianca and Lucentio, for example, is believed to be based on George Gascoigne's play *Supposes* (1566), the earliest surviving prose comedy in the English language. Gascoigne, better known as a farmer and a soldier, wrote his piece as a loosely based English translation of Ariosto's Italian play *I Suppositi* (Figure I.4). The Petruchio and Katherine main plotline was born from oral tradition. There are countless ballads, verses, and myths that tell of husbands subjugating their disobedient wives, but these tend to go a lot further than Shakespeare's play. Two notable titles wherein the titles best describe the punishment of the wives are: "A Merry Jest of a Shrewde and Curste Wyfe, Lapped [Wrapped] in Morrelles Skin, for Her Good Behavious" (a "morelle" is a dark-colored horse) and "The Cucking of a Scold" (Figure I.5). Along with poems, numerous sermons and tracts were dedicated to the disciplining of wives by their husbands. One of the most gentle of these comes from "Merry Dialogue,

Declaring the Properties of Shrewed Shrews and Honest Wives" by Desiderius Erasmus. Originally printed in 1523 as the *Colloquies*, it was later anonymously translated and released under its new title in 1557 (Figure I.6). Erasmus' "Merry Dialogue" includes a passage, as Barkan points out, which seems exceptionally close to Shakespeare's text:

> One Condition [Erasmus writes in the person of a woman] is much preferable to theirs: for they, endeavouring to get a Maintenance for their Families, scamper thro' all the Parts of the Earth by Land and by Sea. In times of War they are called up by the Sound of the Trumpet, stand in Armour in the Front of the Battle; while we sit at home in safety (36).

This same response can be found in Katherine's notorious monologue in Shakespeare's text (V. ii. 146-50):

> Thy husband is thy lord, thy life, thy keeper,
> Thy head, thy sovereign; one that cares for thee,
> And for thy maintenance; commits his body,
> To painful labor, both by sea and land;
> To watch the night in storms, the day in cold,
> Whilst thou li'st warm at home, secure and safe.

A Elizabethan and Jacobean religious text found in *A Homily of the State of Matrimony* from 1563, outlines the function of the man and how he must govern to have a successful and profitable kingdom:

> [The husband] ought to be the leader and authour of loue, in cherishing and increasing concord, which then shall take place, if hee will vse moderation and not tyranny, and if he yeelde some thing to the woman. For the woman is a weake creature, not indued [endowed] with like strength and constancie of minde, therefore they [women] be the sooner disquieted, and they be the more prone to all weake affections and dispositions of mind, more then men bee, and lighter they bee, and more vaine in their fantasies and opinions. These things must bee considered of the man, that hee be not too stiffe, so that he ought to winke at some thinges, and must gently expounde all things, and to forbeare. (II:18.1.91-100)

Throughout the text there are references to which the images of Katherine and Petruchio are derived:

> For this folly is euer from our tender age growne vp with vs, to haue a desire to rule, to thinke highly of our selfe, so that none thinketh it meet to giue place to another. That wicked vice of stubborne will and selfe loue, is more meet to breake and to disseuer the loue of heart, then to preserue concor.
>
> (II:18.1.47-51)

Here is a clear allusion to Katherine with the idea that Petruchio needs to break her of her prized ego. The text also states that, "It is instituted of GOD, to the intent that man and woman should liue lawfully in a perpetuall friendship" (4-7). Here the "Sun/Moon" scene and the later "cap underfoot" scene bare the friendship the two discover, the unspoken relationship that marks the character arc in Katherine. The homily concludes with the true objective of Petruchio and Katherine in mind:

> [A] man doe his best endeuour to get him a good wife, endued with all honestie and vertue. […] Euen so, let vs doe all things, that we may haue the fellowship of our wiues, which is the factour of all our doings at home, in great quiet and rest. And by these meanes all things shall prosper quietly, and so shall we passe through the dangers of the troublous sea of this world. For this state of life will bee more honourable and comfortable then our houses, then seruants, then money, then landes and possessions, then all things that can bee told.
>
> (II:18.1.387-8, 394-400)

Petruchio and Katherine aim for a connection deeper than almost any other surviving couple from Shakespeare's work. They share a love that is acquired via Elizabethan and Jacobean ideals, willingly by either partner, and under God. True love, plain and simple.

"A" vs. "The": A Battle of Shrews

The desperately comedic and all too often criticized story of Petruchio and his wooing of Katherine has been a popular and profitable parable for the last four hundred years. Considered one of Shakespeare's earliest plays, *The Taming of the Shrew* is usually coupled with his "First Histories" period that include *Henry VI, part 2* and *Henry VI, part 3*. Its origin and authenticity are only more complicated by the anonymous publication of the play *The Taming of a Shrew*.

The first appearance of *A Shrew* is found in the Stationers' Register on May 2, 1594 and as a showing production on June 11 of the same year by an entry in the theatrical records of Philip Henslowe for the Newington Butts theatre. In spite of this fact, it was not the first literal performance, and indubitably several versions of the play had been staged prior to this date. For the last two years, many theatres in London were frequently closed to aid in the effort of stopping the spread of the plague. Acting troupes were forced to separate, with a handful of them reorganizing under different names. During this time, two troupes performed separate abbreviated versions of the play: *The Taming of the Shrew* (published in the First Folio in 1623), believed to be Shakespeare's original play, and *The Taming of a Shrew* (published in a quarto text in 1594).

A Shrew presents, a by and large, garbled version of the aforementioned play by changing the thematic structure from the traditional five acts to a continuous nineteen scenes as seen in the Peter Short publication, extending the Christopher Sly plotline, moving the setting to Athens, giving Katherina (now called just Kate) two sisters, and condensing the Petruchio (now Fernando) taming story. One of the biggest differences between the two plays can be found in Kate compared to Katherine, when the former gives

an aside as to why she is deciding to marry Fernando, something the audience misses between Katherine's forwardness from their meeting scene (II.i) and her disappointment in Petruchio's absence on their wedding day (III.ii). As quoted in Schafer 2002, Kate reveals: "But yet I will consent and marry him,/ For I methinks have lived too long a maid,/ And match him too, or else his manhood's good" (2). These three simple lines add an understanding to the Folio's Katherine that actors have been trying to communicate to audiences for years: "that [she] does choose to marry Petruchio, whether this is because she has decided she has lived too long as a maid, or because she relishes the battle to come, or because she has […] fallen in loved or lust with him at first sight" (3).

Both *A Shrew* and *The Shrew* share in many important plot points. "The two plots resemble one another closely" says Brian Morris, an editor to the Introduction of *The Taming of the Shrew*. He continues by saying:

> In both plays the husband behaves scandalously at the wedding, starves his wife afterwards, rejects the work of a Haberdasher and a Tailor, and misuses his servants. In both the wife is brought to submission, asserts that the sun is the moon and pretends an old man is a young girl. Each play culminates in a feast at which men wager on their wives' obedience. (Morris 13)

The almost complete abandonment of the Christopher Sly theatrical framework found in *The Shrew* is another major footing in the dating debate surrounding the play. As seen in the Folio, the Sly plotline starts *The Shrew* with two consecutive introductory scenes. Shortly hereafter, Sly begins to nod off and by the end of I.i he becomes an afterthought and never heard from again. In *A Shrew* the same two scenes are found at the beginning of the play, but Sly (now Slie) is kept as an active participant of the play-within-a-play by having him respond to, and even interact with the players. The thematic action of

Slie falling asleep is used at the end of the banquet scene (V.ii) to where he is brought back to the alehouse and awoken by the Tapster. Slie realizes he is no longer a Lord and the events he previously has witnessed was nothing more than a dream. As seen in the Short publication, Slie boasts confidently that because of his dream, he is ready to tame his shrewish wife:

> TAPSTER: What how Slie, Awake for shame.
> SLIE: Sim gis some more wine: what is all the Plaiers gon: am not I a Lord?
> TAPSTER: A Lord with a Murrin: come art thou drunken still?
> SLIE: Whose this? Tapster, oh Lord sirra, I have had
> The bravest dreame to night, that ever thou
> Hardest in all thy life.
> TAPSTER: I marry but you had best get you home,
> For your wife will course you for dreaming here to night.
> SLIE: Will she? I know now how to tame a shrew,
> I dreamt upon it all this night till now […] (Bullough, 108).

In both texts, Sly is the catalyst for the "performance" by the players. *The Shrew* leaves us with Lucentio's closing line of the play, "'Tis a wonder, by your leave, she will be / Tam'd so." The audience has witnessed the successful taming and courting of Katherine and share a respect for Petruchio and his methods. But in *A Shrew*, the ending dialogue between Slie and the Tapster obscures the work of Fernando. It bills the entire taming plotline as a sort of "school lesson" and cheapens the social authenticity of the "lessons" learned there as nothing more than a male fantasy. Slie truly believes he is prepared to tame his wife and that, continuing from the above passage, it is "the best dream / That ever [he] had in [his] life."

The performance of *A Shrew* in its entirety would have required a large company of players. By cutting down the Sly plot to just his nodding off in I.i, companies hoped to reserve savings for use on other expenses. If need be, the Sly framework could be properly told by cutting down to the essential three parts of Slie, the Lord, and the Tapster. But when

a company had the funding for the manpower, Sly excerpts would become much more lively with players moving throughout the crowd and sanding onstage as "audience members" waiting for the fake lord to appear.

Only three theatres had both *A Shrew* and *The Shrew* staged for their audiences: the Newington Butts, the Globe, and the Blackfriars. However, the question of when the premieres of the plays took place and which version was staged first remain a mystery. Luckily, both the Quarto version including the complete Sly story and the Folio version, having more robust dialogue and theatrical structure of "Shrew", are both studied, performed, and enjoyed as independent texts.

Early Responses & Spin-offs

After countless performances and remounts of *The Shrew* and *A Shrew*, it's fair to say the play(s) were a hit. And in the fashion of most critically acclaimed pieces of art, there were and continue to be an outpour of adaptations, spin-offs, and re-makes. The earliest known response to *The Shrew* was written by John Fletcher around 1611. *The Woman's Prize or The Tamer Tamed* tells the continuing story of Petruchio after the death of his overly tamed Katherine. Determined to find a new bride, Petruchio sets off and quickly begins courting Maria. Fletcher instinctively reverses the roles and has Maria become the tamer while Petruchio plays the all too familiar role of the outlandish shrew. Several of Petruchio's tricks are used against him, including Maria publically acting outrageous and even dressing in strange clothes for their wedding day.

During the next twenty years, England saw an incline of social upheavals that halted artistic and literary growth. Frances Dolan explains that, "with the outbreak of civil war […] in 1642, stage plays were forbidden by Parliament's orders." Dolan goes on to quote the Parliament saying that "public Sports do not well agree with Public Calamities, nor Public Stage-plays with the Seasons of Humiliation" (154). It was not until 1660 that the theatres reopened their doors, thus marking the beginning of the Restoration period.

The next spin-off from *The Shrew* came seven years later from John Lacy titled *Sauny the Scot, or The Taming of the Shrew*. Here, Lacy changes the focus from Petruchio to his servant Grumio, now named Sauny, and imbues him with a heavy Scottish accent. Considered to be more of a companion piece to *Woman's Prize*, *Sauny the Scot* finishes its Epilogue by reading: "I've *Tam'ed the Shrew*, but will not be asham'd / If next you see the very *Tamer Tam'd*" (Schafer, 6).

In 1716, two farces were staged in London, both using a combination of the entire Sly plot line found in *The Shrew* and *A Shrew*, and both titled *The Cobler of Preston*. The first *Cobler* production was written by Christopher Bullock only after hearing that a rival dramatist, Charles Johnson, was writing a play for Drury Lane. Bullock stole Johnson's play title and after two days of writing and three days of production, his version of *Cobler* was performed on January 24, 1716 at Lincoln's Inn Fields. Bullock's production focuses on Sly, now named Guzzle, who provides the role of a justice of the peace in a domestic dispute between Dame Hacket (innkeeper) and his very own wife. To "tame" the women, Guzzle orders they both be dunked in the river and whipped. In his writings, Bullock is forward with his open interpretation and use of the taming plot from both *Shrews*. He even writes in the preface of *Cobler* that, "all lines directly borrowed from Shakespeare are prefaced with quotation marks" (ibid. 8).

Johnson's production of *The Cobler of Preston* was first staged on February 3, 1716, ten days after the stolen production. Johnson is a bit more concealed with his use of the original text, but he comments that "its source material was 'the worst Plot that ever was' (Prologue)" (8). Here Sly is called "Kit Sly" and is unsure if he really is a lord or just a Pretender in a play. Johnson strictly spotlights the social politics of that period and only hints to the taming plot via a song performed for Kit Sly. In this tune, the story of a scrap between a cobbler and his wife are played out while Kit Sly is installed as a lord by the cleverly named Sir Charles Briton (King Charles II).

James Worsdale's *Cure for a Scold* from 1735, serves as the next installment in *Shrew* and even *Sauny* inspired literature. This flash in the pan, two-act ballad farce tells the story of Grumio (Archer) Petruchio, and Margaret (Katherina) and their struggles with marriage.

Worsdale instills the conviction that the legal union of two souls is "a fate worse than death for both men and women" (9). It is in the Epilogue of *Scold* that we see something never before revealed about Katherina, that she "disowns the 'mean' part she has just played: 'Thank Heav'n! I'm not the Thing I represented' (Epilogue 2, 4)" (9).

In 1756, David Garrick wrote *Catharine and Petruchio*, one of the most important and influential adaptations of *The Shrew*. Written in the three-act thematic structure, Garrick visualized his play as an "afterpiece" to be viewed following a full-length play. The play cuts out the entire Sly plot line and starts after the marriage of Bianca, with Petruchio (Figure I.7) agreeing upon his wooing plans with Baptista. The ensuing "taming" and most of Petruchio's speeches stay intact, except for his soliloquy from IV.i: "Petruchio's proposal to 'man' his 'haggard' [is changed,] shifting the language of falconry to Catharine instead. Catharine proposes to 'make her husband stoop unto her lure' and to 'tame this haggard' (Dolan 157)." Garrick also does a hefty edit of Katherine's final speech, cutting out any description of women as the lesser gender or placing her hand beneath her husband's foot, and ends the scene after a brief and almost familiar monologue by Petruchio concerning statements of wifely duties. "Contrasting with the layered, ambiguous endings in both *The Shrew* and *A Shrew*, [Katherine's speech in Garrick] does not qualify or comment" (ibid.), Dolan concludes.

Garrick's piece would become the new stepping-stone for reinterpretations and spin-offs. Towards the end of the nineteenth century *Catharine and Petruchio* began to slip from the limelight due to the decreasing interest in "afterpieces." It would not be until the twentieth century that *The Taming of the Shrew* would regain popularity and set about another wave of adaptations and reimaginings. (For a continued list refer to Figure I.2)

Chapter 3: Petruchio – The Man, The Myth, The Legend

"They say best men are molded out of faults, and, for the most, become much more the better for being a little bad."

– William Shakespeare

Chapter 3: Petruchio – The Man, The Myth, The Legend

Introduction to Character Analysis

Harold Clurman said it best in his book *Lies Like Truth* that, "The actor needs sensibility, observation, imagination, as well as an expressive body, a good voice, an ear for language. Insofar as he is different in any of these respects, he is a deficient actor—for all plays" (149). An actor is a professional person watcher, they observe every little characteristic from the way someone walks, to how they blow their nose, or even react to a surprise. They subconsciously absorb these experiences, these least relevant occurrences, and never tap into their sense of use till they stop overlooking the passive placation of society and hold a mirror up to it and make it question its very fiber of existence.

In *An Actor Prepares*, Constantine Stanislavski writes, "Truth on stage is whatever we can believe in with sincerity, whether in ourselves or in our colleagues" (122). The first step to creating any sense of truth on stage is to breath life into a realistic and relatable character by building behavioral patterns and tweaking specific traits of the personality. It is then an actor pulls from their catalogue of human interactions, and allows their character to live in truth wherever they can find it.

In creating Petruchio, I based my work on Eric Morris' theory of characterization, as found in *Acting from the Ultimate Consciousness*:

> 1.) The time-and-place obligation means that the actor must create the sense of a place which will stimulate in him emotional impulses which are similar to what the character in

> the piece feels about the place he is in. He must also deal with the time of day or year.
>
> 2.) The relationship obligation is the actor's obligation to create, through his process, the realities of his character's relationship to the other characters in the play.
>
> 3.) The emotional obligation is the actor's responsibility to create, through the use of his craft, a reality that parallels what the character feels in each scene of the play.
>
> 4.) The character obligation is the responsibility of the actor to stimulate physical, emotional, intellectual, and psychological parallels between himself and the character in the piece.
>
> 5.) The historic obligation relates to accomplishing the fulfillment of attitudes, customs, mores, and specific behaviors that are indigenous to a particular time in history.
>
> 6.) The thematic obligation relates to the statement of the play and the actor's obligation, through his behavior, to promote that statement.
>
> 7.) The subtext obligation is the responsibility to the fabric of the play… the feeling underlying all the relationships and behaviors of the characters. (138)

By fulfilling what he calls the seven main obligations, the character of Petruchio will come across to a modern audience as a realistic and relatable man who breaks the 400-year-old misogynistic stereotype of "the tamer." Mark Winchell argues against this being possible in his book *God, Man & Hollywood*, by saying, "it has become a cliché of Shakespearean criticism that the immortal Bard has remained 'relevant' by meaning something new to each generation." He continues by quoting Gloria Steinem as saying, "a woman without a man is like a fish without a bicycle." (379)

Character Analysis

Constantin Stanislavski was quoted saying

> during every moment we are on the stage, during every moment of the development of the action of the play, we must be aware either of the external circumstances which surround us, (the whole material setting of the production) or of an inner chain of circumstances which we ourselves have imagined in order to illustrate our parts. (55)

When building a characterization, an actor must draw the given information and circumstances provided from the text. These details can be found by what the character does, how the character does it, what the character says, why they say it, what other characters think about the subject character, and in turn what the author thinks.

When approaching the role of Petruchio, it was a challenge to pull given circumstances from the text to support my analysis. He has a relatively small and less notable character arc in the play, and I found it both increasingly difficult and highly liberating to attempt to mold a man with such little information. Who is this man, why is he here, and what does he want? Let's start with the latter question.

The first time we see Petruchio is in I.ii and little is learned about him by the end of the scene. When talking with Hortensio, Petruchio states his intention of leaving home which is what I idolized to be his super objective of the entire play, "And I have thrust myself into this maze, / Happily to wive and thrive, as best I may. / Crowns in my purse I have and good at home, / And so am come abroad to see the world." (56-9) When he learns of Hortensio's affection for Bianca and propositioned to assist with the wooing of her older, rich sister, Petruchio reassures Hortensio of his purpose and restates his immediate objective, "I come to wive it wealthily in Padua; / If wealthily, then happily in Padua." (76-

7) It is not till his soliloquy in IV,ii that a layer is revealed and that Petruchio is not trying to break a woman for her dowry, but help the only other character in the play who is as smart as he is to maintain her dignity and contribute as a citizen of society; “Thus have I politicly begun my reign, / And ‘tis my hope to end successfully. / (…) This is a way to kill a wife with kindness.” (188-208)

But why would Petruchio feel the desire to help a woman whose reputation as a sharp-tongued spinsterish precedes her. The answer is not one that can be found in the line of the text, but rather in between them. Plainly said, Petruchio sees Katherine as his equal and relates to her torment of not fitting in with the societal norms. She is the only other person in the entirety of the play who is on the same intellectual level as Petruchio. After all, she is the one who starts and holds her own in the verbal back and forth between the two. Both Bianca and the Widow, along with several men try throughout the show to equal Petruchio’s wit, but he constantly stops them in their tracks. It is because of this he yearns to open her eyes and teach her how to play, how to laugh, to be an “expert actress” in front of others, to identify her own limitations, and to realize the momentary acceptance of another mans dominance does not disqualify her of her own individuality. (Sileven19-20)

And just who is this man, this Petruchio? Initially, I started my characterization in the reality of our modern society and then tested my build of Petruchio in the context of the script. In no way is the concept of the production a farce, so to make the most impact that a progressive audience could relate to, I worked from the outside in starting with the fact that Petruchio is an outspoken, flashy man who is constantly ridiculed by others because of his quick wit and smart mouth. But there is a fine line between a likeable, intelligent man and a loud mouth, mad-cap ruffian. In his analysis of Shakespeare’s comedies, Robert

Ornstein writes that "wit is often cynical and almost always masculine and contriving; it is the province of sunning servants, con men, and ingenious manipulators of others." (16) To avoid this trap, Petruchio needed to be a man who values honor, believes that perception is reality, and only acts up when forced. To this extent, I envisioned Petruchio as a loosely based version of Russell Brand meets Johnny Depp meets Adam Lambert. Once I had his personality laid out, I brought him to both the Elizabethan and modern setting to see how he would dress and compose himself. The seventeenth century Petruchio dresses in classic Renaissances garments complete with riding boots and crop. He is clean-shaven and properly styles his hair into a clean, crisp look. As he progresses through the story, Petruchio begins stepping into the modern world, in contrast to Katherine, and winds up in Act V wearing a collarless dress shirt, leather jacket with trim, and jeans that half tucked into boots.

The journey of the clothes changing styles is witnessed through the scenes and the progress of learning that Petruchio gives to Katherine and vice versa. After I.ii Petruchio looses the riding gloves and unbuttons the tunic, coming across as a more casual man of the times. (Figure III.4) The next time Petruchio graces the stage is during the wedding scene in Act III. Here Petruchio has one foot in the seventeenth century and one in modern times. Petruchio is described by Biondello as wearing "a new hat and old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another laced (…)" (42-5) To achieve this, Petruchio wears heavy eyeliner, a traditional Scottish kilt, a black suede vest, a ghastly amount of jewelry, a belt with a flask as the buckle, red converse with red baseball socks, an airplane bombers hat, and a fur coat. (Figure III.6) Once at his house in IV.i, Petruchio looses the hat and jacket and dons a lavish smoking

jacket. The biggest change in costume happens in IV.iii after Petruchio delivers his soliloquy: Opening up to the audience and exposing the nucleus of his plan sends Petruchio further into the modern setting. His new costume is similar to the layout of I.ii, but with a white shirt, and grey jeans that go over the boots which are properly worn. Once the traveling party arrives in Padua during V.i, Petruchio is in his final costume complete with leather jacket and styled jeans that are pulled down below the waist and half tucked into the now unzipped boots. (Figure III.9)

Physically, Petruchio is set and ready to go. He holds up in both time settings, and his costumes reflect the journey of his character arc. But what about the text and the given circumstances written into the play? Petruchio's age is unspecified, but assumed and played in his late 20s to early 30s. I chose to set his age at 32 years old. He served in the army, "have I not heard great ordnance in the field / And heaven's artillery thunder in the skies? / Have I not in a pitched battle heard / Loud 'larums, neighing steeds,a nd trumpts clang?" (206-9), and has a reputation of being aggressive as per Grumio's response to Hortensio. (I.ii.108-116) He is the only son of the recently deceased Antonio who has inherited and increased his fathers wealth, "Left solely heir to all his lands and good, / Which I have bettered rather than decreased." (II.i.124-5) Petruchio is confident: "Thou must be married to no man but me. / For I am he am born to tame you, Kate / And bring you from a wild Kate to a Kate / Conformable as other household Kates." (II.i.290-3) He is also an adventurous, money loving man, who by the end of his journey displays a better sense of humility. As seen in the text from I.ii when Petruchio says, "if thou know / One rich enough to be Petruchio's wife / (As wealth is burden of my wooing dance), / Be she as (…) old as Sibyl, and as curst and shrewed / As Socrates' Xanthippe" (67-772) he admits he

loves money more than anything. But by the end of V.ii Petruchio wins a wager and instead of collecting his earning, takes his wife's hand and professes she brings him happiness that nothing else in the world can: ""Come, Kate, we'll to bed. / We three are married, but you two are sped. / 'Twas I won the wager, (…) / [and] Marry, peace it bodes, and love, and quiet life, (…) / And, to be short, what not that's sweet and happy." (200-2, 121-3)

When first creating my characterization of Petruchio, I found it easy to slip into the broad, overly hated tendencies that he usually comes with. Who doesn't want to play a character with nothing to lose, does not fear consequences, and always gets what he wants in the end. But these all too familiar characteristics are exactly the reason why I wanted to start fresh with the character. Give him a chance to be viewed as a compassionate man with layers, and allow the members of our modern audience to judge him by the same laws that govern them. This is similar to the journey Katherine pilots through the text in hopes of reinforcing her individuality. Phyllis Rackin describes the caricature the best by picking out the kink in her armor, "helplessness seems to be an essential component of female virtue in most of Shakespeare's English histories." (49)

I believe this characterization will break the already expected pitfalls the feminist would gain, and the chauvinist would support, and instead would offer another interpretation that hold Petruchio and Katherina as two ardent lovers who are ideally suited to one another. Having finally met their match, Petruchio and Katherine, both former shrews, are willing to play the roles of equals.

Introduction to Script Analysis

In approaching the many ways of how to achieve my thesis goal of characterizing Petruchio to make him a believable and likeable person, I decided to use Sanford Meisner's technique of "actioning." to help build a working "moment-to-moment" reality. It is through breaking down my text into "beats," notating changes in tactics, or "actions," and identifying Petruchio's motivation I can build a roadmap to how I will achieve the objectives laid before me.

According to *A Practical Handbook for the Actor* and Meisner's definition of acting, it is the actor's job to "live truthfully under the imaginary circumstances of the play" (Bruder 5). The book offers a set of nine requirements to help measure if the chosen verb, the action, will work towards accomplishing the objective. It is those actions that pass this checklist that help the actor "forget himself in his role, yet always know that he is playing" (Clurman 246).

The first requirement of an action is that it must be a verb, so it is "physically capable of being done." To test this, Bruder suggests sitting in a chair and trying to perform the action. He draws the example from "pleading for help" versus "perusing the American dream" and explains that at any given moment an actor should be able to stop talking and just physically be able to express the action.

Second, is an action must be "fun to do." One sentence could have several different actions that all work within the beat, but picking the one that is most compelling will allow the actor to have more fun on stage. Bruder emphasizes that actions mean different things to different actors, but picking the one that gets you going is the best choice. After all, the way actors speaks to themselves is the way they will act. The more they target their actions

towards their sense of play, the more fun they will have playing that moment night after night.

Having the action be as "specific" as possible is the third requirement. If the chosen action is general and bland, then everything the actor does on stage will be general and bland. He demonstrates how "extracting a crucial answer" is much more specific and lively than the horribly vague "finding out something." The more specific an action, the clearer our communication for the scene partner and audience to observe.

The fourth requirement is an action must "have a test in the other person." All objectives require an actor to obtain or achieve something from another actor on stage. If the chosen action is not an interactive, physical pursuance of the goal the actor cannot tell by looking at their scene partner how close they are to achieving their objective. For example, if the action is "to humiliate" the actor can look into the eyes of the other actor and check if they are pushing the right buttons. When the partner confesses their secrets or mistakes the action has worked and the scene progresses.

If an action has no test in the other actor it is considered an "errand" and does not qualify as a playable action. An action that is an errand, for instance "to deliver a message," is boring for the actor to play and has nothing to do with anyone else on the stage. The actor does not have to check and see if they are accomplishing anything within their scene partner and the action in its entirety can be completed in just a few words.

Next, the sixth requirement is an action "cannot presuppose any physical or emotional state" because the actor nor the partner have any control over them. Playing an action that requires the actor to be in a specific state is nothing more than playing a lie the entire scene. Instead of living truthfully from moment to moment, the actor will be

uselessly trying to achieve the state and not respond honestly to what is happening within the scene. An actor can "put a jerk into their place," but should never "make a jerk know how mad I am."

An action "cannot be manipulative" according to the seventh requirement. If an actor plays "to make someone cry," then they have already dictated the remainder of the scene and have taken any freedom away from their partner. If the emotional recreation of crying is desired, then the action should be strong enough to build the result from the partner. Instead of "making someone cry," the actor could play "forcing a friend to face the facts" which in turn is stronger and more relatable to the beat.

According to the eighth requirement, as action must "have a cap." The cap is the specific reaction or moment the actor is playing towards, and always knows how close they are to obtaining it by checking in with their partner. "To get a friend's forgiveness" is a measurable action and a better choice than "maintaining someone's interest." Bruder informs the actor that in some scenes the cap may never be reached, but it is important to always have something to work towards on stage.

The ninth and final requirement when picking an action states it must be "in line with the intentions of the playwright." This is only obtainable once the actor has a clear understanding of the scene through analysis. If the playwright intends for a character to show compassion by "showing a loved one support," then the actor clearly cannot play "to put someone in their place." This then deters the cohesiveness of the scene and becomes a manipulative action. (cf. 13-8)

By following the above guidelines, I have dissected the text of *Shrew* into small "beats" with "actions" that are played between Petruchio and other characters. As Cicely

Berry says in *The Actor and his Text*, the character's motives and way of expressing it coincide (18). To achieve the reality of Petruchio within the given circumstances of the play, the actor should "live through the thought as it happens," (19) or as David Hoover would say: "Act on the line."

In the following script analysis, I summarize the moment-to-moment reality for Petruchio's character. I render the character's actions into transitive verbs, marked by quotation marks, and followed by an action reference number (A #). Those action markings can be reviewed in the scored script (Figure II.5).

Script Analysis

Act I.i

The beginning of our production (sans Sly) begins with Lucentio and Tranio in the streets of Padua. Lucentio reveals he is the son of Vincentio and he has traveled from Florence to peruse an education in philosophy. It is here they witness Baptista announce to Gremio and Hortensio that his youngest daughter, Bianca, shall not be married till his eldest daughter, Katherine, finds a husband. As quickly as they leave, Lucentio professes his love for Bianca and devises a plan where he shall pretend to be Tranio and play the part of a schoolmaster, in hopes of getting close to her. They quickly exchange clothes and head towards the house of Baptista Minola.

Act I.ii

A little later, and in a different part of town, Petruchio enters with his servant Grumio. In Beat #1 Petruchio announces his arrival in Padua and "exalting" (A1) the graces of his good friend, Hortensio. He "commands" (A2) Grumio to knock at the house door and announce his arrival to his friend. When Grumio mistakes the term "knock" as in fighting someone, Petruchio "threatens" (A3) Grumio by saying, "(…) knock me at this gate / and rap me well, or I'll knock your knave's pate." (11-2) After another confusion over "knocks", Petruchio "pummels" (A4) Grumio and rides him like a horse (Figure I.9).

Beat #2 begins with the entrance of Hortensio and Petruchio "hailing" (A5) his good friend with Italian. As Grumio tell Hortensio how his master purposelessly beat him, Petruchio responds by discrediting and "disqualifying" (A6) his story. When Grumio tries to

defend himself and blame the confusion on his master, Petruchio responds by "warning" (A7) him to either leave or to stop talking.

Beat #3 encompasses the exposition of how Petruchio came to Padua. He begins by "placating" (A8) Hortensio into the past couple of months. He "updates" (A9) his friend by telling him of the passing of his father, which is also the first Given Circumstance we receive about Petruchio. Here we learn another Given Circumstance: "And I have thrust myself into this maze, / Happily to wive and thrive, as best I may. / Crowns in my purse I have and goods at home," and the Super Objective of his existence: "And so am come abroad to see the world." (56-9)

In Beat #4 Hortensio taunts Petruchio with the idea of marrying a rich woman, but disregards the idea due to her foul nature. Petruchio "spurs" (A10) Hortenio's discontent and "arouses" and "entertains" (A11) his sense of adventure with a boast of confidence. He "weighs" (A12) the potential outcome of such an adventure and, in turn, addresses his immediate and specific objective of the play, "I come to wive it wealthy in Padua; / If wealthily, then happily in Padua." (76-7) It is worth mentioning that this sonnet (66-77) is used as the inspiration to "I've Come to Wive it Wealthy in Padua" from *Kiss Me Kate*.

Beat #5 has Hortensio telling Petruchio of Katherine and how the rumors that surround her are true. After declaring, "[He] would not wed her for a mine of gold," Petruchio "advises" (A13) Hortensio he is more than able and ridicules her "shrewdness" by "knocking" (A14) her down a peg. Hortensio informs Petruchio her father is Baptista Minola and the name of his new target Katherine Minola. Petruchio "bounces" (A15) the beginnings of his new plan off Hortensio. He "declares" (A16) "[he] will not sleep (…) till [he] see[s] her," and tries "to entice" (A17) Hortensio into joining him. (104) Grumio tells

Hortensio of the verbal (and perhaps physical) tricks Petruchio will pull to tame this wild woman, "he will through a / figure in her face and so disfigure her with it that / she shall have no more eyes to see withal than a cat." (114-6)

Following Grumio's forewarning, Hortensio tells Petruchio of Bianca and the decree Baptista has set before all suitors. Shortly after Gremio and Cambio, Lucentio in disguise, appear before the house and Hortensio, Petruchio, and Grumio hide to eavesdrop on the rival's conversation. Beat #6 picks up with Petruchio "commanding" (A18) Grumio to be quiet in fear of being discovered.

In Beat #7, Hortensio presents Petruchio to Gremio as the man who will woo Katherine (Figure I.10). When questioned if he is up for the task, Petruchio assures Gremio he is, by again "demeaning" (A19) Katherine as nothing more than an "irksome, brawling scold." (189) He then "sells" (A20) himself to Gremio by name-dropping his father, and when challenged by Gremio of his courage he "mocks" (A21) the very thought of doing anything else but winning Katherine over.

Petruchio begins Beat #8 by "challenging" (A22) the group's disbelief in his abilities. He proceeds "to invigorate," "to impress," "to intoxicate," and "to release the Kraken" (A23) with his mighty speech which includes the Given Circumstance that Petruchio was (as per our production) a successful soldier who has fought in several battles. He ends his show by "dazzling" (A24) with, "Tush, tush, fear boys with bugs!" (213)

In Beat #9 Tranio, as Lucentio, and Biondello enter the conversation asking for directions to Baptista Minola's house in hopes of wooing his daughter. It is here Petruchio "deters" (A25) the men from possibly wooing Katherine. Hortensio and Gremio then begin to overstep Tranio as a potential suitor, and out measure each other.

Beat #10 starts with Tranio giving a long, drawn out dialogue about Bianca that Petruchio uses to "provoke" (A26) Hortensio to take charge of the situation. When he questions Tranio of his knowledge of the two daughters, he responds that he knows one is as beautiful as one loud mouthed. Petruchio, again, "deters" (A27) the notion of Katherine having any other suitor but himself.

The scene concludes with Beat #11 where Petruchio "educates" (A28) Tranio on the marriage arrangement Baptista has set forth, that Bianca "will not be promised (…) to any man / Until the elder sister first be wed. / The younger then is free, and not before." (268-70) This is the beginning of Petruchio working for Hortensio as his noble wingman. After agreeing to the terms of wooing, the three sets of men exit towards Baptista's house.

Act II.i

At the top of the next scene Katherine abuses Bianca out of jealousy towards how many suitors her sister has compared to herself. Baptista enters just in time to stop the violent act and sends the girls away out of frustration. Beat #1 begins with the entrance of the group of suitors and Petruchio "greeting" (A1) Baptista. He proceeds to question Baptista and "inquires with flattery" (A2) about his daughter Katherine. Grumio accuses Petruchio of being too forward with his advances to which Petruchio "dismisses" (A3) him. He introduces himself as a suitor and "wins" (A4) over Baptista by speaking highly of his least favored daughter.

Beat #2 continues the dialogue with Petruchio "bribing" Baptista for Katherine's hand by offering Hortensio as a schoolmaster to instruct Bianca. He "butters" (A6) Baptista up by talking highly of his youngest and continues "to bribe" (A7) him by formally

introducing Litio of Mantua. He warns Petruchio he is not ready for the challenge of wooing his daughter, to which he "guilts" (A8) Baptista. Sizing up the potential suitor, Baptista asks for Petruchio's name. He "baits" (A9) Baptista with the information that his father was a friend of his, Antonio, and he was "well known throughout all Italy." (72) Impressed by the news, Baptista accepts Petruchio and Litio into his house. Gremio harasses Petruchio, to which he "brushes-off" (A10) the pathetic attempt of mockery. Gremio then presents his gift, Cambio, to Baptista and shuns the abilities of Litio as a good teacher. He welcomes both parties, sends the two schoolmasters to meet with their new students, and invites the men to stay the afternoon for dinner.

Petruchio, in Beat #3, "stalls" (A11) Baptista from heading out and "diddles"—toys—(A12) with the notion of meeting Katherine as soon as possible by "prying" (A13) at her verified dowry. Baptista assures him that half of his capital will be given to Katherine, which Petruchio then "undermines" (A14): "And, for that dowry, I'll assure her of / Her widowhood, be it that she survive me, / In all my lands and leases whatsoever." (130-2) Petruchio "enlists" (A15) Baptista and offers an agreement upon the dowries. Baptista agrees, safeguarding that his daughter's willingness to love is the most important thing in the deal. Petruchio "promotes" (A16) himself as the only man capable of the job and tries "to intrigue" (A17) Baptista by flaunting that he is "rough and woo[s] not like a babe." (144) Petruchio's over confidence is met by a word of warning, to which he quickly "dilutes" (A18).

In Beat #4, Litio enters with a broken lute over his head and describes the horrid creature that is Katherine. Petruchio meets his story with a positive outcry of love and excitement in hopes of "heartening" (A19) the crowd and reassuring their confidence in

him. Baptista offers to send his daughter in, and Petruchio "validates" (A20) that he is more than ready.

Petruchio starts Beat #5 by "orientating" (A21) his student, the audience, to the upcoming situation: "I'll attend her here -- / And woo her with some spirit when she comes!" (176-7) He "educates" (A22) them of his many tactics to keep her interest and always have the upper hand, "say that she rail, why then I'll tell her plain / She sings as sweetly as a nightingale." (179) And then "grooms" (A23) them for the performance they are about to witness.

Beat #6 begins the moment Petruchio and Katherine lock eyes. The stare itself is so powerful it could hold up at its own beat. Once Petruchio regains control and picks his jaw off the floor, he begins the game by "poking" (A24) at Katherine. She informs him she does not like to be called Kate and begins to leave. He stops her in her tracks by "teasing" (A25) her with false titles of "Katedom." He then gets right to business and "sells" (A26) her, the used car, to himself by proclaiming he is her suitor and is "moved to woo [her as his] wife." (202)

The game gets kicked up a notch in Beat #7 by Petruchio meeting every jest of Katherine's with either a "heckle" (A27), a profanely sexual "invite" (A28), a subtle "snub" (A29), or a downright "chaffing" (A30) insult. At this point the wooing becomes a little more physical with Petruchio "satirizing" (A31) Katherine's animal analogy of him being a slow, dull turtle. He "pets" (A32) her hard by patronizingly calling her an angry wasp, and "counters" (A33) any retort she throws his way. Petruchio literally and figuratively "cops a feel" (A34) and "burns" (A35) Katherine, in a joking manner, which leads her to striking him.

In Beat #8, Petruchio makes the "promise" (A36) he will hit her back if she dares strike him again. Katherine threatens that if he were to hit a woman then he is not a gentleman, and if he is not a gentleman then he has no right to bare his coat of arms. Petruchio, in turn, "defames" (A37) her of even being a woman. She retaliates by making by mocking the very idea of his family crest and Petruchio returns the favor by "enslaving" (A38) her as the hen to his rooster. Katherine then gains the upper hand in the verbal tiff to which Petruchio "placates" (39) till the time is right to strike. Finally, he "cuts" (A40) Katherine by saying she is far too old looking even for himself. Offended and defenseless, Katherine tries to leave the conversation, but Petruchio "envelopes" (A41) her and doesn't let go.

Beat #9 starts with him "whittling" (A42) her down even more: "T'was told me you were rough, and coy, and sullen, / And now I find report a very liar." (257-8) He then tries "to appease" (A43) her by "leveling" with Katherine with reverse psychology: "But thou with mildness entertain'st thy wooers, / With gentle conference, soft, and affable." (265-6) Once he has her where he wants, Petruchio delivers a crippling blow by "mocking" (A44) Katherine. It is here in the script Petruchio mentions a limp in Katherine's walk. One explanation, which is most commonly shown in the blocking, is that Petruchio stomps on Katherine's foot causing her to limp across the stage. Another theory is that the limp itself, possibly one of many, is a physical defect that Katherine has been made fun for her entire life which helps explain why she is so cold and sharp tongued. The third belief is that Shakespeare, who was known to have a slight limp, wrote the line in anticipation of playing the part of Katherine himself. Either way, at this point Katherine is losing steam and

Petruchio notices. He “chastises” (A45) her by pulling an ironic word game comparing Katherine to Diana, the huntress-goddess of chastity (Figure I.11).

Secretly impressed, Katherine asks Petruchio: “Where did you study all this goodly speech?” (277) Beat #10 continues with Petruchio playing in to Katherine’s “interest” (A46) by “luring” (A47) her into a false sense of comfort. Petruchio then attacks and “hooks” (A48) Katherine and “dominates” (A49) her physically and psychologically. For a brief moment, Katherine is completely engulfed by Petruchio and is vulnerable. Petruchio also finds himself strangely enthralled in the moment and begins to “titillate,” “seduce,” and inevitable slip a “finger” (A50) into her warm heart. They then hear the men coming back from their walk, Katherine tries to regain her composure and leave while Petruchio “boasts” (A51) about the couple.

Baptista enters at Beat #11 and asks Petruchio how the wooing of Katherine has made out thus far. Petruchio “invigorates” (A52) the men by saying, “It were impossible I should speed amiss.” (299) Astonished by the impossible, Baptista asks Katherine why she is so upset. Katherine tries to discredit the wooing of Petruchio, who then has to “amend” (A53) the perception of the men. He “glorifies” (A54) Katherine as the most timid maid he has ever met and “frames” (A55) her by saying that, “we have ‘greed so well together / That upon Sunday is the wedding day.” (315) Refusing to play along, Katherine sets Petruchio up for complete failure. He then “deposes” (A56) their realities of the couple and “lets them in on the secret” (A57) that Katherine only pretends to be mean in public. He “fluffs” (A58) up the story and brags that “she hung about [his] neck, and kiss on kiss / She vied so fast, protesting oath on oath, / That in a twink she won [him] to her love.” (327-9) Petruchio “coaches” (A59) the men, “beckons” (A60) for Kate’s hand, and “sanctions” (A61) Baptista.

As the men cheer Petruchio's efforts, he "domineers" (A62) Katherine by proclaiming they will be married on Sunday makes a grand exit from the scene.

Satisfied by Petruchio's wooing, Baptista hears the offers that Gremio and Tranio put forth, in hopes of outbidding each other for Bianca's hand. Baptista sides with Tranio to whom he awards Bianca provided that his father, Vincentio, guarantees the promised dowry. The act ends with Tranio hatching the plan to find someone who would be willing to impersonate Vincentio.

Act III.i

While having their lessons planned at the same time, both Lucentio, disguised as Cambio, and Hortensio, disguised as Litio, try to woo Bianca for their own. Through several attempts Hortensio seems to have no luck in winning her love. He notices that Cambio shares in his affection for Bianca and declares if she shows any sign of affection towards him, then he will abandon his attempt at winning her hand. He believes that Cambio is a social inferior and any woman interested in someone of that nature is not for him.

Act III.ii

Everyone is waiting outside the church for the late Petruchio to show up for his own wedding. He eventually shows up in Beat #1 and "unbalances" (A1) the already off-kilter wedding party. When confronted by Baptista on his strange wedding garments, he "reflects" (A2) on the sentiments of the group and "shuns" (A3) them for judging him by his outerwear. He "questions" (A4) several attendants as to the location of his bride and "relieves" (A5) their negative predisposition by assuring them it is still him, the same

Petruchio that won her over not just a week before. When met by Tranio, Petruchio "redirects" (A6) his intentions and refurbishes"—rebuilds—" (A7) his damaged belief in Petruchio's plan. Still with no sign of his bride, Petruchio "chides" (A8) the crowd into giving him the location of Katherine. As he begins to exit towards the church he "brushes off" (A9) Baptista's attempt to stop him and "puts his foot down" (A10) that he will marry Katherine no matter how he looks. He "reassures" (A11) Baptista "to [him] she's married, not unto [his] clothes." (119) He "oversteps" (A12) his soon-to-be father-in-law by blowing by him and exiting to the church.

The entire wedding party, except Tranio and Lucentio, follow to the church for the wedding of their nightmares. The two remaining men confer on their wooing plans of Bianca, which is quickly interrupted by Gremio. He tells them of the tremendous horrors he has witnessed in the church. The wedding party reenters at Beat #2 in anticipation of attending the dinner party. Petruchio "gratifies" (A13) the crowd for baring witness to his marriage, but informs them he cannot stay and that he is taking Katherine with him. When Baptista tries to question his intentions of leaving, Petruchio "nudges" (A14) him and insists he must leave immediately to perform his post-marital husbandly duties. He makes another round of the wedding party where he again "blesses" (A15) them, and attempts to "preoccupy" (A16) them with thoughts of the pending feast.

Beat #3 starts with Tranio and Gremio trying to convince Petruchio to stay, to which Petruchio "dismisses" (A17) their attempts. Katherine plays her hand at getting Petruchio to stay, to which Petruchio "appeases" (A18) her invitation. He tries to get her to play the game by "parrying" (A19) and "disarming" (A20) her attempts at making him feel guilty.

Petruchio then “entreats” (A21) Katherine after she makes a final stand and challenges his bluff of leaving Padua.

Katherine orders the wedding party to start heading to the feast at Beat #4 and forces Petruchio to “provoke” (A22) and “override” (A24) her order. Fed up with distractions, he “molests” (A24) Katherine and the crowd and “confronts” (A25) them by challenging anyone to try and stop him. Unopposed, Petruchio then “orders” (A26) Grumio to defend him as he “heartens’’ (A27) Katherine’s spirits and carries her away (Figure I.12). Completely beside themselves, the wedding party exits to the feast, as Tranio and Baptista talk of the proceedings to Bianca’s wedding.

Act IV.i

Grumio enters cursing the character that Petruchio has assumed during the taming of Katherine and tells of their journey from Padua back to Verona to his fellow servant Curtis. Beat #1 commences with the entrance of the furious Petruchio and the dirt ridden Katherine. He sends a “terrifying” (A1) yell to his absent servants and begins to “assault” (A2) and “interrogate” (A3) them. Once they are all accounted for he “menaces” (A4) their lack of integrity and “interrogates” (A5) again, asking for Grumio. When he finds him hiding among the chaos, Petruchio “intimidates” (A6) Grumio by “cross-examining” (A7) his abilities as the head servant. Tired of the pointless excuses from Grumio, Petruchio “commands” (A8) his servants to bring forth his supper.

In Beat #2 Petruchio “entertains” (A9) Katherine and invites her to sit in hopes of “acquainting” (A10) her with her new surroundings. Immediately, he “badgers” (A11) the servants for his food, and then flips the switch and tries “to sooth” (A12) Katherine. He

"orders" (A13) a servant to remove his boot and "entertains" Katherine with a small song. When the servant pulls the boot and plucks Petruchio's foot, he "curbs" (A14) the ignorant servant by beating him. Again he tries to "calm" (A16) Katherine while continuing to "police" (A17) and "command" (A18) his servants around. Petruchio then "tests" (A19) Katherine by offering her virtue to his cousin by saying he is "[o]ne, Kate, that you must kiss and be acquainted / with." (148-9) Once more he "badgers" (A20) a servant for his slippers and "invites" (A21) Katherine to wash her hands for dinner. When the water dish falls Petruchio proceeds "to strangle" (A22) the servant by "demoralizing" (A23) their very existence.

Petruchio starts Beat #3 by "inviting" (A24) Katherine to sit and eat the delivered food. As she is about to dig right in, he "prevents" (A25) her by asking who will give the blessings. When finished, he halts her attempt to eat again by "grilling" (A26) the cook as to why the meat is burnt. He "insults" (A27) the cook and "terrorizes" (A28) his servants by throwing the entire meal to the floor.

As soon as the dishes are cleared and the servants have left, Katherine starts Beat #4 by correcting Petruchio by saying the meat was not burnt. He "edits" (A29) her and begins "to train" (A30) and "pacify" (A31) her in the error of her ways. He then "exasperates" (A32) the confused Katherine by carrying her off to her bridal chamber. As soon as he exits, Grumio and Curtis talk of how Petruchio "rails and swears and rates" (184) his new bride. Hearing him come back, the two servants run off.

Petruchio reenters the dinning hall at Beat #5 and "declares" (A33) he has begun his reign and taming of his Katherine. He uses a metaphor of falconry when "enlightening" (A34) his class of tamers, the audience, and continues his previous "lecture" (A35) from

before by "instructing" how to break a shrew of her bad habits and strong will (Figure I.13). He "inaugurates" (A37) and "advises" (A38) his position that "all is done in reverent care of her" (204) by "indoctrinating" (A39) the class this is how to "kill a wife with kindness." (208) Feeling the class is not entirely sold on the harshness of his taming, Petruchio "challenges" (A40) their view and asks for a better way of handling things. When nothing is offered, he "validates" (A41) his teachings and exits the scene.

Act IV.ii

Back in Padua, Hortensio, still disguised as Litio, convinces Tranio, as Lucentio, to spy on Bianca and Cambio, the real Lucentio, exchanging their secret love vows. Fed up, Hortensio throws out his disguises, rejects Bianca as a lover, and swears to marry a wealthy and shrewish widow who already loves him. He leaves for Verona to observe Petruchio's taming method. Meanwhile, Biondello and Tranio hire a traveling merchant to play the part of Vincentio, Lucentio's father.

Act IV.iii

At Petruchio's home in Verona, Katherine begs Grumio to bring her nourishment. He promises her food, but torments her by never fulfilling her promise. Petruchio and Hortensio enter at Beat #1 and "disturb" (A1) the already famished Katherine by "rousing" (A2) her spirits with a plate of cooked meats. Petruchio "taunts" (A3) her with food and "disciplines" (A4) her by "ordering" (A5) the servant to take it away when she does not give thanks. When she asks for the dish to stay, he "tests" (A6) her veracity by asking again for thanks. When she delivers this time, Petruchio "counsels" (A7) Hortensio to play along and

claims it is all for her own good. As Katherine and Hortensio prepare to eat, Petruchio "blazons" (A8) their plans to return to Padua decked out in wonderful robes and jewels. Just as Katherine is about to take a bite, Petruchio "impedes" (A9) her progress by ordering the food to be taken away.

Petruchio "summons" (A10) the Haberdasher at Beat #2 and asks to see the cap. Still playing the taming game, Petruchio "discredits" (A11) the work of the Haberdasher and "commands" (A12) that it be taken away (Figure I.14). When Katherine opposes and defends the Haberdasher, Petruchio "patronizes" (A13) her by saying, "When you are gentle, you shall have one too, / And not till then." (75-6) Katherine continues to be headstrong by defending the Haberdasher and warns she will have the cap or loose her temper and express the anger she has been holding in all along. Curious, Petruchio "peeves" (A14) and tries to get under Katherine's skin in hopes of "irritating" (A15) her to see just how far she will go.

In Beat #3 Petruchio "summons" the Tailor to bring forward the gown he had custom made for Katherine. Again he takes the beautiful dress and rants and "undermines" the Tailor as a complete failure at following directions. She the Tailor, unknowing of the game, defends himself, Petruchio "corrects" (A18) him and "reprimands" (A19) him for talking back. He then takes the words of the Katherine, "you mean to make a puppet of me" (109) and turns them into an attack from the Tailor that he must "defend" (A20) her from, "Why, true, he means to make a puppet of thee." (110) The Tailor attempts to correct the misspoken Petruchio which sets him on a rampage where he "thrashes," "castrates," and "intimidates" (A21) him – all for the sake of Katherine.

In Beat #4 the Tailor has been backed in to a corner and blames Grumio for the faults in the gown. The two quarrel over the details of the note with specific instructions regarding the making of the dress. Petruchio "orders" (A22) the Tailor to read the note and "accuses" (A23) Grumio of the errors in the bill. He "corrects" (A24) the situation and "commands" Grumio to take away the gown, then "bids" (A26) Hortensio to pay the Tailor and inform him of the situation at hand. Once settled up, Petruchio "orders" (A27) the Tailor to leave.

Broken and beat in every spar so far, Katherine is completely beside herself with disbelief at Beat #5. Petruchio "bolsters" (A28) her spirits and "enlightens" (A29) her that even in her dirty clothes she is still rich with wealth and love. He "counsels" (A30) her that the physical appearance is nothing to be judged by and "inspires" (A31) her to be proud of who she is and how she looks. Petruchio then "commands" (A32) Grumio to prepare the horses for their travels back to Padua.

Petruchio "tests" (A33) how much of his speech Katherine actually absorbed by claiming it to simply be a different time of the day. Even this Katherine feels she needs to challenge and corrects Petruchio in his mistake. He "reproves" (A34) his efforts and "pleads" (A35) with Katherine to just play the game for only then will she find happiness. He "orders" (A36) for the horses to be returned and "defeats" (A37) Katherine by plainly stating he is always going to be right; "I will not go today, and, ere I do, / It shall be what o'clock I say it is." (201-2)

Act IV.iv

Back in Padua, Tranio, still acting at Lucentio, brings the merchant disguised as Vincentio to meet Baptista. They agree upon Bianca's dowry and make plans to meet back at their lodging in the city to finalize the details of the marriage contract. Biondello tells the real Lucentio everything is falling into place and almost all of the arrangements are set for him and Bianca to elope.

Act IV.v

While traveling between Verona and Padua, Beat #1 shows Petruchio "rallying" (A1) his fellow travelers to pick up the pace towards the house of Baptista Minola. While riding he decides to test the obedience and willingness of Katherine by "instigating" (A2) that the moon shines down on them too brightly. Katherine resultantly corrects Petruchio to which he "reinforces" (A3) that he is correct. She continues to challenge his authority causing him to "threaten" (A4) an ultimatum that if she does not agree with him that they will ride back to his home in Verona. Holding her silence, he "commands" (A5) his servants to turn the caravan around and "dispirits" (A6) the group by blaming Katherine. She, fed up with the relentless insanity, succumbs to the game and sarcastically offers her obedience. Petruchio again "tests" (A7) Katherine by saying that it is the moon that shines so brightly during the day. For the first time in the script Katherine agrees with Petruchio and he, in turn, charges her to be a liar in hopes of "inflaming" (A8) her attitude and catching her off guard. It is here Katherine makes her character arc and begins to change: "What you will have it named, even that it is, / And so it shall be so for Katherine." (24-5) Satisfied, Petruchio

"praises" (A9) her awakening and sets out to continue their travels. They cross paths with a stranger whom Petruchio "inquires" (A10) about.

Seeing the passing company is a man, Petruchio engages Beat #2 with calling the man a mistress to Katherine in hopes of "fazing" (A11) her. He "equips" (A12) her with the guidelines of the game and "beguiles" (A13) the man with several compliments to that of a young, blushing maid. He "decoys" (A14) the man and "tests" Katherine. She plays the game to the tee, which is still not good enough for Petruchio who "pulls the rug from under her feet" (A16) and tells her she is mistaken, that the traveling stranger is in fact a man. Knowing good and well how to sport just as well as Petruchio, Katherine shows humility and apologizes for her mistake.

Beat #3 has Petruchio "affirming" (A17) that the stranger is a man and "inviting" (A18) him to join their group if they happen to be traveling the same direction. As Vincentio introduces himself and informs group that he is traveling to Padua (in Spanish as per our production), the actor "begs" (A18) that this is not happening. When Vincentio responds again in Spanish, the actor "distracts" (A19) the audience from the situation and gives the scene an "overhaul" (A20) to get it back on track. The actor then proceeds to "lead" Vincentio, and the audience, through the conversation by "informing" and "directing" (A21) to action in hopes of progressing to the end as promptly as possible. As they exit, the actor tries "to recapture" (A22) the audience and bring them back into the reality of the play.

Act V.i

Following the secret marriage of Bianca and Lucentio, Petruchio and his company arrive at their lodging by the beginning at Beat #1. As they enter, the actor "instructs" (A1) Vincentio to knock at his son's door in hopes of reuniting them.

Beat # 2 starts with the Merchant, still disguised at Vincentio, rebuffing and discounting Vincentio as being Lucentio's real father. Petruchio "lauds" (A2) the reputation of Lucentio and "briefs" (A3) the man at the door, the actual Merchant, that Vincentio has come to visit his son. The Merchant claims he is the real Vincentio and calls for the police, while Petruchio "forewarns" (A3) the potential Vincentio it is illegal to take the name of another man. Confused and curious as to where this situation will lead in Beat #3, Petruchio "offers" (A5) to Katherine to sit aside with him to see how the controversy will play out.

Enraged at the imposter, Vincentio defrauds the Merchant and Tranio who is still disguised as Lucentio. The officer arrives to arrest Vincentio, but is stopped when the real Lucentio appears with his new bride, Bianca. He begs his father's forgiveness and explains the plot of Tranio's disguise. The group, including Gremio, enter the house of Lucentio to celebrate the newly married weds.

Beat #4 starts with Katherine asking her husband to follow the party and see the resolution, but before she can get too far in he "tests" (A6) her one last time by asking for a kiss. Embarrassed, she clarifies he wants her to display her affection for him, and the symbolism of her chastity, in public. He "tempts" (A7) her by accusing her of being ashamed of him. She assures Petruchio he is not the problem, but that her own mortification is what stops her. He "threatens" (A8) to gather his traveling party and return

home, and even goes as far as to "command" (A9) Grumio to lead the way out of town. Katherine kisses Petruchio in the streets, proving she does love him. He "affirms" (A10) her choice and "champions" (A11) the woman that Katherine has become.

Act V.ii

Beat #1 commences with the three couples attending the wedding banquet for Lucentio and Bianca (Figure I.15). After a warm welcome by their gracious host, Petruchio "enlivens" (A1) the group by "complimenting" (A2) Lucentio on his hospitality. Hortensio comments that Padua not only houses marvelously kind arrangements, but unpleasant ones as well. Petruchio "jests" (A3) that Hortensio is afraid of his widow and continues the joking by "slighting" (A4) and "jabbing" (A5) at his unfortunate circumstances. The Widow takes her turn at adding to the repartee by commenting, "he that is giddy thinks the world turns round." (20) Petruchio "discards" (A6) her remark as nothing more than an uninformed, ill placed jest.

Katherine starts Beat #2 by questioning the Widow on the meaning of her comment. She replies by trying to belittle the inquiry. Petruchio "stirs" (A7) the pot, and Hortensio attempts to mend the misunderstanding as best he can. For his quick wit, Petruchio "encourages" (A8) the Widow to kiss Hortensio. Katherine continues to dig for the meaning of the Widow's slight which is only met by another, this time aimed at her. Hortensio and Petruchio both "incite" (A9) an altercation between the two women. Petruchio "spurs" (A10) Hortensio's interest in the matter by jokingly betting Katherine would take the Widow down. Hortensio agrees and the two celebrate by "fist bumping" (A11) out of satisfaction.

Beat #3 shows the true attitude of Bianca in that she is just as curst if not more than Katherine originally was. She incites a quip on the conversation between Baptista and Gremio and tries to retire without any repercussions. Petruchio "blocks" (A12) her attempt and "ostracizes" (A13) her retreat. She makes a quick blow to Petruchio and leaves with Katherine and the Widow. Petruchio responds by commenting on himself to "humor" (A14) the group.

Petruchio starts Beat #4 by "yanking" (A15) Tranio's chain and comparing his success to that of Hortensio's when it came to wooing Bianca. Tranio responds with a swift kick, but Petruchio "trips" (A16) him of a full forced blow. The banter continues with Petruchio "dishing" (A17) out the snubs just as quickly as he receives them. Baptista comments to Petruchio he "hast the veriest shrew of all." (66) Petruchio is quick "to behead" (A18) the notion.

Beat #5 starts with Petruchio "confronting" (A19) the opinion that Katherine is the most shrewd woman and offers a wager that whoever's wife responds first when requested will win. Lucentio offers twenty crowns as a wager and Petruchio immediately "deflates" (A20) offering, suggesting he would bet that much on his hawk or dog. Again there is a reference to the taming of falconry. Lucentio suggests one hundred crowns, Petruchio "confirms" (A21) the wager, and the three men agree to the terms of the bet.

Beat #6 is the test of Lucentio calling Bianca to meet him in the parlor. Biondello returns with word that Bianca will not come because she is busy. Petruchio "bashes" (A22) Lucentio and "dissuades" (A23) Gremio's attempt at a knock as well.

Beat #7 is Hortensio's test for the Widow. Petruchio "mocks" (A24) Hortensio's use of language when he tells Biondello to "entreat [his] wife / To come to [him] forthwith."

(95-6) When Biondello returns with word the Widow will not come and that Hortensio should go to her, Petruchio "shames" (A25) him for the lack of respect. Petruchio then "commands" (A26) Grumio to tell his wife to meet in the parlor. Hortensio prepares a quick jest that Petruchio "screens" (A27) carefully and then "owns" (A28) up to.

Katherine enters the parlor at the top of Beat #8 and is "interviewed" (A29) by Petruchio for all to see. Petruchio then "schemes" (A30) with Katherine and hatches the plan of getting the other women back into the parlor as well. He "maneuvers" (A31) the deal and sends Katherine out on her way.

Beat #9 has the men beside themselves with disbelief at the spectacle of corporation they just witnessed. Petruchio "dissects" (A32) the complicated question into simple answers. He "confides" (A33) in his friends and then "shows them up" (A34) at how simple life can be when two people can coexist by loving each other, which results in Baptista doubling his winnings out of pure disbelief.

When Katherine reenters at Beat #10, Petruchio "dethrones" (A35) his arrogant friends and begins to "maneuver" (A36) the game by requesting Katherine to remove her hat and throw it to the ground. When the Widow and Bianca comment on her weakness for listening to what a man says, Petruchio "authorizes" (A37) Katherine to "tell these headstrong / women / What duty they do owe their lords and husbands." (144-6) The Widow immediately shuns his request to which he "empowers" (A38) Katherine to speak freely, and then proceeds to "knock a bitch off of her high horse" (A39) and "ignite" (A40) the Widow for her insubordination.

Katherine delivers a long speech to everyone in the room, but mainly focused at Bianca and the Widow. She explains that womanly submission is not a degrading concept,

and for a relationship to succeed it takes both partners to work together in tandem. When she concludes Petruchio expresses his “adoration” (A41) towards her and “unites” (A42) them as two souls.

Beat #11 concludes with Petruchio and Katherine “guacamoling”—to parcel—(A43) as they begin to exit together. Petruchio turns to the group and “tames” (A44) their ideals of how members of the opposite sex should treat each other, and “woos” (A45) them as he and Katherine exit to bed. (Figure I.16)

Chapter 4: Production Manuscripts

"*Oh, set the stage and perform a tragedy."*

- Maria Hinterkörner

Chapter 4: Production Manuscripts

The following is a collection of journal entries cataloged throughout the theatrical production schedule for the University of New Orleans Theatre UNO's *The Taming of the Shrew*. They are separated into two sections, Rehearsal Journals and Performance Journals, and follow the creative process of creating a character and preparing for performance from pre-auditions to the closing show. It covers every great discovery, discouraging self-loathing director-actor therapy session, and moments in between. It is my hope these journals will illustrate the remarkable journey that was my M.F.A. thesis production.

Rehearsal Journals

Journal #1
Friday, March 8, 2013
Pre-Auditions

The Taming of the Shrew is one of my favorite pieces of work from Shakespeare, and a perfect play for our season. All basic selection choices aside (i.e. Cost of rights, size of cast, and accessibility to audience) the play is one of the easiest from the canon to follow, yet hardest to hit the funny bone. There is a definite protagonist (Katherina) and narrative engine (Petruchio), supported by two other sub-plots fueled by a cast that does not just fall to the weigh side. Everyone from Hortensio, to Grumio, and even the Pedant all have strong individual objectives and play their parts.

Even though the role was guaranteed, David assured me I would have to audition. It's funny that I am actually precast as a lead and still have to audition, but I couldn't agree more. Auditioning is a vital and strenuous part of the profession, and after all, "the only way to get better at auditioning is to audition" (Hoover, *Graduate Acting Styles*, 2010).

When preparing for the audition, I was looking for a monologue that was not only relatable to the basic characteristics and objectives of Petruchio, but also followed in similar themes. After comparing several selections, I settled on Berowne's monologue from *Love's Labor's Lost* (Act III; scene i). It is a solid thirty-one line monologue that incorporates a character who addresses the strange infection of love, while constantly trying to justify ones independence. It draws similarities to Benedick's monologue from *Much Ado About Nothing* where he comments on Claudio being a changed man due to love: "I do much wonder that one man, seeing how much another man is a fool, when he dedicates his

behaviors to love, will, after he hath laugh'd at such shallow follies in others, become the argument of his own scorn by falling in love" (II.ii.7-11). Benedick, though, falls victim and cannot help but "look pale with love" when he becomes a "married man" (I.i.245-68). Berowne is also a victim, "it is a plague/ that Cupid will impose for my neglect/ of his almighty dreadful little might" (III.i.201-3), but, unlike Benedick, makes a conscious choice to play the game of love using his own rules, "Well, I will love, write, sigh, pray, sue, and groan:/ Some men must love my lady, and some Joan" (III.i.204-5).

With my monologue prepared, personal schedule drawn-up, and conflicts list organized I am ready for tomorrow!

Journal #2
Saturday, March 9, 2013
Auditions

Today was the big day everyone has been preparing for since the beginning of the semester. With auditions starting at 1:00pm, there were a large number of students who arrived at 12:30pm to assure their spot early in the line. Coincidently, I had rehearsal for another production till 2:00pm, but by the time I arrived there were still over twenty students waiting to audition.

What a great turnout! I haven't seen this many people excited and nervous over an audition in a while. Every student from the 4th year senior actors to the Acting I classes are taking extra steps to nail their auditions. Even Tim O'Neal, a candidate in the Master of Fine Arts directing track, is auditioning because he loves the piece so much.

When I arrived I signed in with the stage manager, Jenny Billot, got my audition form, and was tagged with an audition number. We chatted briefly about the large turnout from acting students, non-acting students, and even non-student actors from the city. It seemed like everyone wants a piece of the *Shrew*.

When I returned with my audition form, Jenny told me that David did not need me to audition. I'm not going to lie and say I wasn't a little disappointed, but never the less I turned in my résumé, headshot, and schedule/conflicts list.

Looking at the amount of students and the time David had left for auditions, I understood his choice. Oh well, at least it won't be too long till we will get a chance to get our feet wet at callbacks!

Journal #3
Friday, March 15, 2013
Cast List & Scripts

Well today started very…interestingly. When I arrived on campus to teach this morning, I was greeted by a couple of upset students. They informed me the cast list had been posted and their names were not on it. I reassured them it wasn't the end of the world, and rushed in to see who was cast as my "fellow Grumio" and my "dainty Kate." Below is what I read:

Baptista Minola……John Neisler
" " Understudy……..Jesse Stephens
Katherina……..Kaitlyn Heckel
Petruchio……..Robert Facio
Grumio……..Matthew Rigdon
Curtis……Peter Smith
Tailor……Justin Guidroz
Haberdasher……..Nick Giardina
Bianca……..Blair Pourciau
Gremio……..Tim O'Neal
Hortensio……..Sam Malone
Lucentio……..Justin Bupp
Tranio……Hunter Christopher
Biondello……Cameron Bradford
Vincentio……TBA
Pedant……..Evan Eyer
Widow……Venita "Vennie" Matthews
Servants/Attendants……..Kayln Hepting, Allison Blaize, Raymond Shall, Marino DeLeon

I am surprised, but not shocked by the cast list. The casting, in my opinion, reflects the sentiment of safe choices. Every one of these actors is more than capable of portraying their respective roles. I am "surprised" due to the fact we did not have a call back before the list was posted. I saw more than a handful of actors that would have been ideal for several of the roles, and having a call back would have been a great opportunity for them to play around with the language and make interesting choices. Ultimately, I was hoping to see more people I did not know on the cast list in hopes of them bringing a new level and style/method of acting to the production.

Later in the day, I passed by the main office and signed out my copy of the script. I will say this…Jenny is a priceless stage manager to have on the project. She is professional, courteous, and fun. When she was handing me the script, she asked if there was any special number I wanted. It's the little things like this that make her EXTRAordinary. Funnily enough I didn't have a lucky number before this production, but now I do. Lucky number 15!

Now a few words on the choice of publication for our script. We are using the Folger edition for *Shrew*. The size of the script is nice and compact, but that does come at a cost. The edition opens with about forty pages of introductory information. Within the script all the right sided pages are packed with the text and the left side is occupied by scene introductions, notes, and translations. The text itself is "reasonably edited, but [may not be] the most helpful […] for actors or directors" (Personal Email, Loomis, March 14, 2013). My two main complaints deal with the quality of the paper and the amount of blank space surrounding the text. The paper this edition is printed on is something similar to the generic mass produced copies of summer reading books I used to read during primary

education. As soon as I tried to highlight my first line, the highlighter bled not only through that page, but through the next four as well. This may be a minor inconvenience, but the fact that the margins of the pages are practically nonexistent, I have little to no room to write notes, pronunciations, or blocking. Luckily, Jenny said she will make a copy of her production script for me. But again, with a limited budget and tight scheduling constraints, I understand and see why this edition was purchased.

Between all the other editions out there (i.e. Arden, Oxford World's Classics, Signet, Penguin, Riverside, etc.) I would love to work with the Riverside. These editions are complete with all edits ever made between the quartos and folios, but the size is horribly large and heavy. For a balance of size, text, and price I would have chosen the Penguin edition. As Dr. Catherine Loomis describes, they are "beautifully edited and have generous margins for the actors' own notes."

All small things aside, I fully trust my director and completely understand his choices. David deals with every aspect of the production and always has his reasons for his choices. And I would be naive to think he makes every piece of the puzzle public. He has a great eye for technical and aesthetic choices, and for putting people in the perfect roles while getting the best possible performance out of them. There is always a method to his madness even if it is not blatantly obvious at first. He truly is one of my favorite directors I have ever had the pleasure of working with.

Let us see what Monday holds with the first read-thru of the script.

Journal #4
Monday, March 18, 2013
1st Read-Thru: CANCELLED

Today our first read-thru was scheduled to begin at 7:00pm in the Thrust theatre. Around 3:30pm we received an email from the stage manager notifying us the rehearsal had been cancelled and the read-thru will be held on Tuesday. No reason was given as to why rehearsal was cancelled.

Something interesting I learned today is that our Dramaturge is Julie VanBrunt. I've had a few classes with her, and she has a great way of verbally expressing her views and findings. I'm excited to get to have her in our "theatre world" as opposed to her native "playwriting" one. But there are two potential problems: First, she is getting married next week and has till this Thursday (21st) to turn in all of her findings. This is great for the cast knowing we will have all the show research in our hands by the first week of rehearsal. I assume though this means she will not be readily available at any following rehearsals to answer any questions if needed. And secondly, when we were talking about her position with the show production team today she asked, "What exactly IS a Dramaturge?"

Oh well, another night for everyone to prepare. Tuesday night can't come quick enough!

Journal #5
Tuesday, March 19, 2013
1st Read-Thru

Tonight we had our first read-thru of *Shrew* at 7:30pm. It didn't hit me till tonight how large our cast actually is. Everyone showed up except for our Widow, Venita Matthews, and the not yet cast role of Vincentio.

Once everyone arrived, David introduced himself as the director and we went around the table stating our names and roles. Even though it is pleasant that all the main characters are actors I have worked with time and time again, it is refreshing to see one or two new faces around the table. After the introductions of cast and crew David talked about his conceptual ideas. He prefaced with, "I don't like concepts that are born out of necessity. I wish I was free to do anything I wanted and make that choice." He went on to explain about mid-year budget cuts and how hard they hit our department. I'm not going to lie, there was a brief gut reaction of a poverty stricken inner-city family on Christmas morning waking up to find there are no presents under the tree. But once David got into the details, we were all pleasantly surprised and had a new injection of excitement running through our veins.

David's concept is inspired by a single idea, "Well, it's Shakespeare. It's supposed to be done on a platform stage. And it's the words that are important. So that's what we are focused on." And so that is what we will do. We will take four five-minute intermissions, be dressed in street clothes with a mixture of basic Elizabethan garments, and perform on a platform thrust stage under standard work lights to imitate the lighting at The Globe. And to nail the atmosphere of having a crowd there to be entertained, David wants to rope off a performance space on the stage and make everything around that seating and laying areas

complete with beanbag chairs, pillows, and rugs. He wants to go as far as having a live DJ on stage to play us in and out of acts instead of minstrels. This truly is an innovative approach and David is embracing it fully. So much that he is even going to encourage the audience to bring FOOD and DRINKS into the theatre. …Jeeezum…Crow! He wants to make this show more accessible to our audience here at UNO, and in the words of Disney, "Plus" the production. He encourages taking pictures with the audience, posting Facebook updates/Tweeting with them, taking food or drinks from them as our own (after all they are free from our concessions), and even calling audience members out who are talking or texting outside of the proposed "Texting Area of the audience" (all within the framework of the controlled situation).

The one thing I love the most about David's concept is the changing of characters and locations. He wants to have a closet or cabinet that houses specific costume pieces, and as we transition from scene to scene, we will just need to pull the assigned piece of garment. So if Katherine is going to her wedding, all she has to do is place a veil over her head and BAM there we go. We will play it honestly to the audience and not try to hide behind the facade of fancy lights and caricatures, but show we are actors just putting on a simple production to appease the townsfolk He ended his talk with the reminder that, "It puts the pressure on us. Cause it's about the text and it's about you and words. There's no frills."

From there we started the reading. Overall, it went pretty well. It became apparent that Shakespeare is not very predominate in some of the casts recent education, but luckily we have about a month to decipher and work with the text. My one concern came from the numerous pronunciations of the characters names. Thankfully, we have Tim (due to the

absence of Julie) who will be working with the IPA to determine a consecutive pronunciation key for us to use.

After the reading we all sat back and just looked at each other; staring in either disbelief, regret to what we just signed up for, or questioning if anyone else felt that same spark they did. I'm stoked that these select people are who we will be working very closely with for the next several weeks and whom I will be sharing my thesis.

With encouragement and a reminder from David to use Spring Break to start getting off book, we parted ways to begin work on what is to be one of the best productions of Shakespeare this university, and even the city, has ever witnessed.

Journal #6
Monday, April 1, 2013
1st Blocking Rehearsal: Act I, sc. ii

Tonight at 7:00pm was our first blocking rehearsal for the production in the Thrust Theatre. We (Sam, Matt, David, and I) started by sitting in a circle, reading the text, and working through the verbiage of the first half of the scene (lines 1-140). It is apparent we are all on different levels with Shakespeare, but through it all we still found each other along with the meaning of the text. After all, as David says, "it's just you and the words." Once our "table work" of the text was done, we got up and blocked the scene.

David continued to explain his ideas for the set saying he wants to use one of our doors on wheels, a clothes rack positioned at USL, and two projector screens showing: our translations, intermission time, and Tweets incorporating a "hashtag" created just for our show. He then pointed out a rough layout of the performing space beginning with a rising platform that will be on the upper "original" part of the stage. It will have stair ways to two separate levels, both leading to the now 'not going to be raised' thrust stage.

Tonight's rehearsal reiterated why I think David is a great director. He comes to rehearsal prepared with what he envisions for the blocking, but allows us to create and find our own organic movements for blocking. And if they don't work he then relies on his original concepts to give us a better sense of motivation to move throughout the scene. David allows us to explore, and frequently reminds us there are no wrong choices…just better ones.

Something interesting that caught my attention is a comment David said when blocking the scuffle between Petruchio and Grumio. He jokingly admitted that Petruchio baffles him because he doesn't like him and can't find any reason why he should. I have to

admit I do see where David is coming from, but surely, I responded, Petruchio is just a "shrew" in his own right who has come to find his way in the world through the hard knocks of life. I will let my character analysis take care of this.

Another interesting thing that came up was between Matt and I. David was trying to explain the character of Grumio to Matt and how he is usually cast as a smaller guy, but not to let his size take over his physicality; for at any moment he could snap and beat the living hell out of Petruchio. "But why doesn't he?" was all Matt could ask. And who could blame him, after all I had just spent the last ten minutes giving him titty-twisters and shoving him around. David led a conversation about the relationship between Petruchio and Grumio and how they are very similar to Robin Hood and Little John, dependent on each other for companionship, love, and entertainment. They give each other hard times but it all comes from a good place…at least for Robin Hood, not always the case for Petruchio.

After we blocked the first half, we took a quick break and met with the rest of the gents to do our "table work" for the second half of the scene (lines 141-288). Again, many different actors all at different levels of understanding with Shakespeare, but still worked our way through and found the meat of the moments. During the blocking things began to get a little cluttered with so many people in such a small performing space, but David worked it all out. I have to say I am very impressed with Sam and his ability to just have fun on stage. He is already almost off book for the scene and really just wants to embrace the language, which he is still getting comfortable with, and explore the moments between Hortensio and Petruchio. I am super stoked to get our secret handshake together! One thing I did take note of were two other actors, who share a relationship very similar to Petruchio and Grumio, making a lot of the same decisions we made. Their choices varied

from identical mannerisms and blocking we previously made, to some outlandish choices that didn't really seem to fit or positively progress the scene. But again, it's only the first rehearsal and I'm sure most of it was them playing around. Plus, it's good to see some actors go that far and need to have David pull them back. In time we will each find our own reason for existing within these words that surround us.

At the end of rehearsal, David thanked us for coming with so many ideas and told us the next time we meet to run this scene we need to be off book. It will be nice to have a few days off from rehearsal as David works scenes without Petruchio, but I'm excited for my next rehearsal and get working with my Katherine.

Journal #7
Saturday, April 6, 2013
Blocking Rehearsal: Act IV, sc. i

Finally after five days away I am back at is again. Due to a previous obligation I have been split between rehearsals for *Shrew* and *Beauty and the Beast* where I am playing Gaston. Its funny…Gaston is a great character to play, but all I can do is think about Petruchio. What can I use from my experience as Gaston in my character development for Petruchio? I believe there definitely is an air of cockiness that Petruchio exudes, but it is more intentional and self-aware…like a well-played chess pawn.

Earlier today we met and worked on IV.i; when Petruchio and Katherine finally make it back to his home in Venice. This is such a fun scene and one of my favorites in *Shrew*. We started at the beginning with Grumio and Curtis (Matt and Peter) bickering and retelling of his travels from Padua. Both actors are fairly new to Shakespeare and scanning and all that, but they have such a fire to do so much more with it! I can't wait till we are all off book and able to just play.

Eventually, we made it to Petruchio's entrance. We marked through the entire dinner scene to the end of the madness, but couldn't really get too detailed in the blocking because two of our five servants, including Katherine, were missing rehearsal due to previously scheduled conflicts.

Overall, without everyone there we couldn't really do too much with the scene. David has some great ideas for the blocking that will really enhance the foolishness of the moment. Guess we will have to wait till next time we run this scene.

I also learned tonight that Jesse, our understudy for Baptista, dropped and has been replaced by Nick. I am not sure who will be playing the Haberdasher, but I did come up with an idea that I will pass by David. Being the role of the Haberdasher has so few lines, maybe we could have one of the servants bring someone on stage from the audience to play the part, with help from the other servants, and present the hat. Considering David's conceptual ideas, I think this may just fit right into his interactive vision.

Journal #8
Monday, April 8, 2013
Blocking Rehearsal: Act II, sc. i

Tonight we were scheduled to tackle Act II, nothing short of a huge task! Not only does it have the longest scene with the most people, but it is when Petruchio meets Katherine for the first time. We broke the scene into three parts; The Katherine/Bianca tiff and introduction of all the suitors to Baptista, The meeting between Petruchio and Katherine, and the announcement of their marriage through the end of the scene.

We started with the first of the three. Blair and Kaitlyn really have a good rapport with each other on stage. They are fun to watch because they are having so much fun. I kind of wish that Petruchio had some sort of "taming" conversation with Bianca, that would be interesting. We finally made it to our entrance, and boy oh boy is it a cluttered stage. Between holding the scripts and still figuring out the actual size of the playing space, this is one of those scenes we will definitely have to revisit.

Speaking of scenes we will have to revisit…SEGWAY…that is exactly what we will be doing for the second part of the act. David wanted to wait and work the Petruchio and Katherine meeting till we were off book. We were a little disappointed, but David gave us an insight to his vision for the scene. He thought it would be a great idea to have pillows placed within the seating area and during the confrontation pull them out and use them against each other. This vision was inspired by a trailer he saw from the Royal Shakespeare Company's 2012 season where, in a dimly lit room feathers were flying around and falling in the frame of the camera shot. David described us hitting each other with the pillows, feathers flying around, us ending the meeting scene in a compromising position while out

of breath, and Baptista along with the other suitors walking in on us. I am sure hilarity will ensue!

After returning from our break, we continued working the remainder of the scene. Again, we found this third portion is something we will have to specifically block once we are off book due to several chunks of speech that will incorporate Katherine trying to continuously fight Petruchio. So we simply marked up to Katherine and Petruchio's exit, and finished the scene. I really do adore working with Kaitlyn. She is always down for whatever crazy things we think of, and having an actress willing to kiss on first rehearsal is more beneficial than I can begin to describe. I hope we can have some meet-ups soon, before or after classes and rehearsals, to talk about our characters and really delve into the moment-to-moment stuff.

Something else worth mentioning is that I learned tonight that Murino is playing Vincentio. And not only that, but he will be planted in the audience and pulled up to play the part, to which he will speak the lines ONLY in Spanish with translations being projected on the screen. As of this writing I can say that I am not a fan of the idea. Sure it's a "bit"…but that is all it is. Murino speaking Spanish the entire time will be more distracting than anything, and making the audience read EVERY line will take them out of the moments we are working so hard to create.

Once we were done, David said he would not be at rehearsal on Tuesday and that it will be used to work with Maria Hinterkoerner on our Latin and Italian pronunciations (another Dramaturge job), and we would have Wednesday off to give us a night to implement and memorize all of our new pronunciations. When we were dismissed for the night, I stayed after and talked with David about my vision of Petruchio. I showed him some

images of stereotypical characters within our society (i.e. Kanye West, Russell Brand, and even Booker DeWitt from *Bioshock Infinite*) that I feel stylistically represent what I am physically and even characteristically envisioning for Petruchio. David commented that these were good starting points!

Journal #9
Tuesday, April 9, 2013
Pronunciation Rehearsal

Tonight was a quick rehearsal to say the least. We were called to meet in the Lab theatre and work on our pronunciations of all the Latin and Italian lines we say in *Shrew*. Out of five actors were called, only two, not including myself, showed up. Needless to say we were done within fifteen minutes of starting. I hope those that didn't show up have been independently working on their foreign language skills. This is scheduled to be our ONLY rehearsal for these issues.

After rehearsal, we walked over to the University Center and registered a team in the SIL "Trivia Night" event. Following two long hours full of poorly written generic questions and laughable wrong answers from the judges, our team "We Almost Didn't Make it Because We Had Rehearsal" made a come back in the final round of questioning and took 1st place! With prize in hand we happily promoted *Shrew* and made our way out to celebrate and bond as a (partial) cast.

Journal #10
Thursday, April 11, 2013
Blocking Rehearsal: Act III, sc. ii

The rehearsal for tonight was focused on the wedding scene. We started from the beginning and worked through Biondello's monologue. Tonight we had Nick step in to play Baptista due to John being out for auditions in Atlanta. I said it once and I'll say it again, Cameron, our Biondello, is the wild card. He would say it himself that he is not an "actor", but his instincts are good. He is one of our performers that has never really been exposed to Shakespeare and does not always know exactly what he is saying. This came through today in several spots. David worked with Cameron and helped him through the translation, and eventually he started getting the hang of things.

Continuing on, Matt and I made our entrance and began playing with the space. There were some good moments found, my favorite being that Petruchio mistakes Bianca as Katherine. David and I are still trying to define Petruchio and his actions so the audience does not leave thinking that this was just another dated rendition of *Shrew* with Petruchio being a macho jerk and Katherine still falling for him in the end…what is this, *Beauty and the Beast*? David and I compared Petruchio's methods to that of Lady Bracknell from *The Improtance of Being Earnest* and how his speech is harsh and forward, but always truthful and correct.

Another person who I find does not give themselves enough credit as an actor is Tim. After my exit to the church, Gremio comes out and talks about the outrageous wedding service. Tim not only understands the text, but uses it at his whim to show the subtext and jokes he has layered within.

Back out on stage, we blocked through to the culmination of the scene. Things get a little crazy towards the end, but David had a great layout plan. We basically turn “tail” (maybe literally?) and kidnap Katherine from her very own wedding. I have an idea of what I would like to be wearing for the scene (i.e. Fur coat and a Kilt) and would love to work in a bit about the kilt around this point. Either way the scene concludes with a threat of “bucklering”, a throw of the woman over the shoulder, and a sword. Yes, I said a sword!

Journal #11
Saturday, April 13, 2013
Blocking Rehearsal: Act II, sc. i; Act IV, sc. iii; Act IV, sc. v

Let me start by saying my rehearsal time today working Act II.i is one of my favorite rehearsals I have ever been a part of. Being in a scene that requires so much from both actors (physically, mentally, trust wise) and being able to do ANYTHING and knowing it will be supported by my partner is pure magic. This must be what TJ Jagodowski and Dave Pasquesi feel like when performing their "close quarters" improvised one-act show.

So this morning we started off with just Kaitlyn and I called for "The Meeting" portion of Act II that we skipped over last week. We ran the scene mostly off book while incorporating David's concept of the pillow fight. I cannot even begin to describe how organic and right everything felt. The director blocked us to hit certain points to make specific pictures he planed out, but everything else that happened came straight from a primal action-reaction between Kaitlyn and I.

After the first run, David and I talked about my monologue leading into the scene (lines 176-89) and then into my first bout with Katherine (lines 190-202). Because we are going for more of the human approach to the scene rather than the traditional "Petruchio pushes all of her buttons right off the bat", I tried something David and I called "surface drilling vs. deep drilling". So when Petruchio says, "Thy virtues spoke of, and thy beauty sounded/ (Yet not so deeply as to thee belongs)" my choice of action needs to be completely honest and forward with her. This allows Katherine to make the choice to either accept my confession or try to outwit and emasculate Petruchio. Of course she choices the latter…but can you imagine what the play would be like if she didn't?

One of my favorite moments from this scene is when Petruchio and Katherine first make eye contact. There is so much subtext and energy flying between the two the audience will need raincoats to protect themselves. I also love the combat piece where Katherine does a crotch hit on Petruchio, followed by an uppercut with the pillow that sends me flying backwards over the bench. Classic. The next moment I really like, and one that exemplifies trust between actors, is when Petruchio drags Katherine by the ankles down to the ground and wraps her legs around his waist (Missionary position) allowing for ventral-to-ventral contact. From here we get into a "tit-for-tat" hitting competition while in said questionable position. This was not something David specifically asked for, but through the progression of the organic fight between us, it just happened and we were both okay with it. Another one of these is when Petruchio is laying on the floor completely out of energy, but still musters up enough strength to try and peek under the skirt (or shorts for today) of Katherine. The last moment I truly adore comes after the fight and the jesting, when Katherine and Petruchio are just sitting on the bench next to each other (lines 282-93). Katherine is in disbelief that her father would just give her away and before she can retort by saying something smart, Petruchio begins kissing her arms, shoulders, and neck. It is not only a dual layered image, but a very pure and honest moment for both character and actor; two sweaty people completely out of breath just kissing each other's bodies. Kaitlyn came up with this great idea that Katherine "hates to love it" and we see that as she looks out towards the audience. Even though our bodies are bruised and battered, we would do it all again just to experience that feeling we had on stage today.

After a well-deserved break, we came back and began blocking IV.iii. From here Katherine is supposed to be famished and exhausted, which came pretty natural to Kaitlyn

at this point in rehearsal. We got to work through the Tailor and Haberdasher scenes with Justin and Nick, respectfully. Each actor brings such a different style of acting and type of energy to the stage. It was nice to inject the scene with some new blood! Again, we had a moment where an actor made a choice on the text and directed the lines to the wrong character. This happened run after run, and finally was corrected towards the end. I wish we had more time for table work, but luckily any confusion we have encountered so far has been minor and worked out during the rehearsal.

The third scene we blocked today was IV.v. All I can say is…STICK HORSES! We actually get to ride on stick horses. This led us to playing around and joking and finding great bits to play with them (i.e. feeding them and Katherine seeing the food or Hortensio knowing that it is a toy and playing too much). This is where we also got to meet Vincentio and see David's idea play out. His idea is that he wants us to say the lines, calling on this stranger in the distance, but the actor never makes it to the stage. After several repeats of the line, the "stage manager" comes to the stage and whispers to me. I explain the actor did not make it to the theatre due to illness or whatnot, and the show must go on. So we call on the audience, and pull a "volunteer" (Morino) to play the part. After stalling to the audience while my other actors fill him in on "what to do" and even going as far as dawning him with a fake beard and a copy of the script, we continue the scene and to our surprise he only speaks in Spanish. Funny, yes. Right off the bat, there were so many great moments between everyone on stage. And it helps that we go into such "on the nose" details when stating our lines to help fill in the audience just incase they are completely lost by the Spanish.

Also today, I had a quick fitting with Tony for our costumes. As of now he does not have much for me, but a white shirt and a cut out of a vest. We are sticking to the idea that Katherine and Petruchio are traveling in opposing directions and visually shown the transition through the amount of Elizabethean/contemporary clothes that are wearing at any given moment.

Today was a VERY productive day. This cast is growing every time we gather to speak the text. I love working with this super cast, especially my Katherine. I adore, trust and love them…truly.

Journal #12
Monday, April 15, 2013
Blocking Rehearsal: Act V, sc. i & ii

Done and done, *Beauty and the Beast* has closed and I can now devote my undivided attention to *Shrew*. It is usual for an actor to be booked in two productions at the same time (though not while in grad school as David constantly reminds me); one in rehearsals while the other is showing. But the sheer amount of time and effort that it took to be *Gaston* one night and *Petruchio* the other has been exhausting. But that is why we do it, the constant work, because we are like sharks and the moment we stop moving (working) is the moment we die. From here on out it is only thesis, thesis, and thesis.

Act V was on the menu for tonight, both scenes i and ii. It seems that Morino is going to continue speaking in Spanish for the remainder of the play. I am not entirely sure how I feel about this (nor does the rest of the cast), but David is sure the audience will be able to follow even without translations being projected on the screen. I feel that by Act V, the "audience member" playing Vincentio would have been told to speak the best English possible, and that could be the bit. But I trust David's choice and embrace it fully. I do want to note that Murino plays the lines well and totally goes for the emotional state of the father who thinks he has truly lost his son.

Again, we were missing a few actors and had to work around them. Two weeks out from opening and I still have not seen everyone in the show.

Kaityln played a great moment at line 153 where she confesses she is embarrassed to kiss in public, but is forced to by Petruchio. As she moves in for the kiss, she looks back at Grumio and makes him look away. Every time we ran the scene she tried a different look to Grumio and we tried a different kiss. Later we had a discussion about the different types

of kisses we share and agreed that every kiss is and should be different. Like the characters, they should show a progression, submission, and congeniality.

In scene ii we got to really dig into the fun jests being played amongst the men. It's great to feel like you are speaking a "secret" language with others and that all know exactly what you are saying. Now because the setting of the party table is set more SR and in the corner between two platforms, the scene becomes a game of countering and using the theater vaums as places to turn our backs. This became painfully apparent when Katherine returns at the end of the scene and goes into her big monologue. But because Kaitlyn is a smart cookie, she used all the different levels on stage to make her way around the dinner party in the corner.

After her monologue, David, Kaitlyn, and I worked on a visual beat that shows the moment she decides to fully commit to Petruchio. At the beginning of the show, Katherine is dressed in contemporary clothes and Petruchio in classic Shakespearean garb. As the play progresses, they travel in opposite directions, so by the end he is in his "honest robes" (jeans, boot, etc.) while she is constrained and formal. Now after her monologue, Petruchio sees what he has done to her and decides to free her from her "chains". He wants the old Katherine, with this newfound humility, and so he frees her from her "dishonest rags". The blocking has me literally untie and unsnap the corset and dress resulting in her being left in her original contemporary outfit. She then jumps in my arms and we have the most passionate moment I have ever experienced on stage followed by the last version of our evolved kiss.

For the rest of the week we run one act a night. On top of that we are required to be off book. I am a little nervous and not exactly sure how I will do that. As of now I am off

book for Act I and II and half of III. I am beginning to doubt my choices and actions and question if there is enough time left to thoroughly get the show and myself where it should be. I met with David after rehearsal to discuss my doubts and he assured me I have done the work and done it well. He guaranteed me this happens to a lot of MFA's around this point in their thesis and the best thing I can do is to just trust not only in my choices, but in my craft.

Journal #13
Tuesday, April 16, 2013
Running Rehearsal (1st Off Book): Act I

Tonight was our first OFF BOOK rehearsal for the week, and boy was it a lot of work. There wasn't any one person walking out the theatre tonight who wasn't half asleep or already half dead.

We began 30 minutes early on running I.i, and started on a good foot. For the most part everyone was off book. But as the scene went on, lines were being called for more and more. By the end several actors had to use their scripts. To be honest I don't think anyone expected to have to be off book this soon in the week, but luckily David made it mandatory. "Once the lines are out of the way we can start playing!" he keeps reminding us. Unfortunately, I did not see much of scene i, so I cannot notate on great discoveries, but I assume there had to be a few since the last rehearsal due to the scene taking over two hours to work and run.

After a quick break, we began running scene ii. Things went fairly well for the most part. Sam and I still need to create a secret handshake for Petruchio and Hortensio. The scene has grown since the last time we ran it. We changed up some of the blocking a bit for easier crossing and delivery of lines, and overall is beginning to mold and find it's meaning within the production. Some actors are still going over the top with everything they are doing, which is funny, but at this point we should start solidifying our choices. Plus, these over the top and reckless choices overshadow and negate the "craziness" Petruchio brings to the meeting scene in II.i. There are even some of the same blocking being taken from that scene and used here (i.e miming fake breasts and motor boating them). Great minds think alike I guess.

I do want to say that before rehearsal, Sam and I had a guy to guy talk about *Shrew* and Shakespeare in general. He told me how he is not comfortable with it and can't wait to "be on my level" and that "he enjoys my work on stage very much." I didn't know what to say, I mean I first saw Sam in *Race* and thought his performance was outstanding. He has great instincts on stage and never, not for one second, drops character. Even when hidden behind a door he is still creating dialogue and moments to continue the scene till he renters again. That is something you will not learn in class, Meisner and craft…sure, but talent and strong instincts…not a chance, and Sam embodies all of these and more.

Also, before rehearsal Kaitlyn and I were called for publicity pictures. We were told to wear "that shirt you wore the other day" and "boots with a plain shirt." We were not exactly sure what to wear so I went as far as going to the Jefferson Performing Arts Society to borrow some costume pieces, along with dragging half of my closet (shirts, vests, boots/shoes, accessories, hats) to the call so David could pick pieces. Needless to say, he told us what we were already wearing was perfect enough for the shoot. Now, I was dressed in what I wore to work (dress shirt, tie, jeans, dress shoes, etc) and sarcastically commented that Petruchio is not a banker to which David responded, "then take off your tie". To which I said, "Touché, good sir. Touché." In less than eight minutes and a few snaps of the shutter we were done. (Figure II.1)

Rehearsal tonight was productive. Even though the lines became a large hindrance towards the end of scene ii, it was good to rip the security blanket out of our hands.
Two weeks and counting till opening…let the games begin!

Journal #14
Wednesday, April 17, 2013
Running Rehearsal (1st Off-Book): Act II

Tonight's rehearsal could have been classified as a flop by most of the cast. David couldn't make it tonight, so Jenny led rehearsal. She laid out the game plan: run the act, break, and then another run. She said that David would get back around to working the moments later on in the week.

Our first run was not very productive other than running lines, which even that became a problem for several actors. For the most part we were unsure of the blocking and just stood around, guessing where we should be. Jenny had a few notes jotted down, but because the first time we ran the scene the blocking was changing every five seconds, it seemed like none of us had concurrent notes.

When we got to the meeting between Katherine and Petruchio, things went fairly smooth. We are both off book for the act and used the run to re-familiarize ourselves with the blocking. There were some moments, again, where we were unsure of the exact picture we created last time and because it was something we were playing with and constantly changing, Jenny nor we had the exact blocking written down. Needless to say we ran the scene full out, adding a stylized twirl into the kiss right before Petruchio exits. Tim and Hunter finished off the act and we took a 10-minute break.

At the beginning of the break John mentioned he brought Oreos and Chips-A-Hoy for the cast to snack on. I swear it's not just a coincidence that his last name is "Neisler!" During this catered break, a select few actors approached Jenny and complained about having to run the act again. To make them happy and try to appease everyone, Jenny said we would just do a line through instead of a second run.

So the line through came and went, and the same actors who complained about having to fully run the act were calling for lines or using their scripts constantly. I understand and empathize if people are still working on their lines (I'm right there with them), but it is a little discouraging to see those same actors running out as soon as they say their last line and not even stick around till the end of the rehearsal. I mean, they can't be going home to work on memorizing lines, right? I'm sad to say there was a severe lack of camaraderie tonight.

One positive note, actually one of three, we finally convinced Nick to take one of the night performances to show his work as Baptista's understudy. I completely agree with John that Nick deserves the stage time and in turn John will play the Haberdasher. Now that will be a fun show! On the second note, I am in the process of getting The New Movement and F.D.R. Improv to change their show times to follow our performance on May 3rd. If all goes well, following our Saturday night performance of *Shrew*, we (F.D.R. Improv) will perform a long-form set and TNM will perform their "Improvised Shakespearean" play set (Don't worry, I already patted myself on the back). Thirdly, Kaitlyn and I ran our meeting scene so hard, that I ripped the crotch in my pants. Classic.

Since rehearsal ended much earlier than usual, Kaitlyn and I stayed after with Jenny, Sarah, and Kayln and marked through our blocking for the act. We both agree that we want to do so much more with what was initially given to us. We want to spice up the bit where we just constantly are flailing on each other with pillows by adding some tumbling and remounting on each other. We also agree that the ending moment and picture do not really suit what we feel is happening with these characters. We want the moment to end with us in a more compromising position so that Katherine has to work harder against the already

tainted mindset of Baptista and the other attendants. This was mentioned in the original concept of the scene, but during the blocking process we both agreed it didn't feel strong enough, that it wasn't the FULL STOP we wanted at the end of the sentence. The five of us spent an additional hour and a half playing each moment differently than we have before, rolling around on stage, playing each other's roles; just trying anything and everything out there came to mind.

I know I have written it several times before, but I adore working with Kaitlyn. It's hard to believe, but this is the first time we have ever really shared the stage together. We have been in several productions together as minor never interacting roles, some underground improv shows, and almost scene partners in a KCACTF scene, but we have never had the chance to really act and react to one another. She is a great partner who is full of compliments and praises. I tell her every night "Thank you for being amazing," but feel my vocabulary can never express how grateful I really am to her for being so open minded, supportive, and trustworthy on stage.

Tomorrow we continue with our regularly scheduled program and work Act III. Now if only I was completely off book for that…

Journal #15
Thursday, April 18, 2013
Running Rehearsal (1st Off-Book): Act III

Tonight was a very fun and interesting rehearsal where a lot of "what if's" were finally challenged and answered. We started rehearsal by working through scene ii. Again, it was one of those scenes where we did not remember our blocking very well and had to reblock portions of scenes. Overall, Act III runs pretty fast. I believe I heard the run time was around 27 minutes with stops for lines.

After scene ii, Sam joined us and they ran and worked scene i with Justin and Blair. I spent this time in the lobby running over lines and missed most of what they were doing on stage, but there were several moments where everyone in the theatre erupted into laughter. What did I miss?! I will have to make sure to watch next time.

Done with scene i, we took a break and came back to run the act from top to bottom. Some interesting things came up during our run that I think we could use. For example, Grumio carrying Petruchio (or riding Grumio like a human horse) to the wedding day, a bit where Petruchio is looking for his bride (not knowing which direction the church is) and notices when the attendants become protective over one direction of the stage which clues him into the proper way to exit, and some sight gags of rapidity running up and down steps while constantly defending myself as to my integrity as a groom.

Following the wedding, Kaitlyn and I kept playing with this idea of Petruchio trying to leave as quickly as possible while all the wedding parishioners keep asking him to stay. This lead to Petruchio to travel in a circle while dragging Katherine. I think we will keep this in our show. It made the struggle even more difficult for both of us to get our objectives.

David and I discovered a moment when Petruchio says, “Grumio, my horse” (line 210) and turned it from just a quick throw away line to one where Petruchio plays a stronger action to Katherine by using the subtext “play the game”. We played with the actions of “To Plead” vs. “To Threaten” vs. “To Hijack” vs. “To Compromise.” This goes along perfectly with my new envisioning of what Petruchio’s super objective is with Katherine. Which leads me to…

Before rehearsal today, Kaitlyn and I met with Dr. Loomis from the English department to talk about our characters and the text. Dr. Loomis is a foremost scholar here at UNO in Shakespearean studies and one of the best teachers I have ever had in my educational career. We met at PJ’s Coffee House down the street from campus, where she insisted she should buy us coffee because “that is the least a faculty can do for students.” We sat and chatted for almost three hours. She completely enlightened us on different aspects of our characters from information gathered not only from the script, but several supporting literary sources she has read during her studies. One thing is that Shakespeare was a frustrated actor and wrote several parts for him to play vicariously through other actors. It is known that Shakespeare might have had a limp, which is why it is written as Petruchio’s line, “Why does the world report that Kate doth limp?” Perhaps this is a role he played at one time? Also, that Katherine could have had a deformity and that is what leads to her shrewd behavior. Deeper and deeper we went down the rabbit hole.

After meeting with Dr. Loomis, Kaitlyn and I went to an early dinner and continued talking about the many “what if’s” surrounding our characters and production. I appreciate these outings. They allow us to talk freely; giving us that extra time to discuss our reasoning behind some choices, and express our fears and inhibitions. It is also where

Kaitlyn ate her first oyster…ever!. I only wish the entire cast had enough free time to really get comfortable with not only each other, but their texts as well.

Following dinner, we went to rehearsal where we ran Act III. Overall, it was a productive rehearsal. We are still defining moments and tweaking those that we have already discovered. We had a good time playing around with the end of scene ii where Petruchio and Grumio challenge the entire wedding party. I am still trying to find a fun thing to do as an entrance and to make them react before we exit. I've been playing with the idea of using a shopping cart as a "wagon" to be pushed in on as Grumio blows a vuvuzela. I may even have him bend over and use him as a step to get out of the basket. And I still have that Kilt idea, which if I can get one…oh the hilarity that will ensue. All of this, in turn, will make Petruchio a much stronger presence in the scene.

Following rehearsal, Kaitlyn and I stayed after and talked more about the rehearsal process, our costume ideas, and delved deeper into the psyche of our characters and even ourselves. Again, any time I spend with her ignites my love for rehearsal and passion for organic discovery. It makes me wish we as a cast had additional time to continue to play and get to know each other better. We stayed and talked for so long outside the theater that as I am writing this, there is sunlight starting to come through my window. Oh well, the life of an actor.

Journal #16
Friday, April 19, 2013
Running Rehearsal (1st Off-Book): Act IV, scenes i, iii

Today Kaitlyn and I met with Tony to try on new pieces of our costumes. Her "Shrew" outfit that she ends up in is beautiful. From head to toe it is magnificent and overwhelming (and even nerve wracking) that I will have to take it all off of her on stage. As for my fitting, Tony wanted to combine his and David's concepts with mine. I showed Tony what I had, few shirts and shoes, and hats, and he didn't seem too impressed. He expressed that he is not exactly sure what David wants for us, and the whole "dress yourself" thing is turning into a free for all with the cast. We continued to discuss modern era dressing and those that would be worn by the "celebrities" that I am basing Petruchio's physicality's on. I built Petruchio, by the end of Act V, as being a mixture of a classical style dragged into a contemporary setting. This "chronistic / anachronistic" style that just bleeds eclecticism. A traditional man with long military hairstyle in Hip-Hop meets New Age clothing. Needless to say, I got the fur coat that I have wanted since the moment I read the wedding scene. Thank you to the Jefferson Performing Arts Society costume shop for letting me borrow it!

Rehearsals are starting to wear down on my brain. I am pretty much off book for the show, but find that towards Act IV and V that I begin losing my place in the script. My goal is to be completely off book by the time we reconvene on Monday. But seriously, my head hurts.

Tonight was the first chance for Kaitlyn to be a part of the dinner scene due to her absence when we originally blocked it all. We also gained a few more servants! Through the run, everyone was playing off of each other and some really fun moments were discovered.

Not sure if they are the best for this production, but nonetheless funny. From Kayln (who is a great sport and constantly playing off of everyone's energy) and I having a bit where I knocked the water bowl out of her hands several times in a row, to Petruchio having "a go" with all the servants one at a time as he orders them to do his bidding, and even a more in-depth discovery of the burned Mutton. It is this moment I would like to talk about.

Usually when Petruchio offers for Katherine to pray over the food and she doesn't, we just continue to the next moment where he finds that it is burnt. Our second run of the scene though, led me to pray over the food and thus stall Katherine from eating. As I prayed she reached over and tried to touch it. I slapped her hand and this continued for two more rounds. Comedy after all comes in threes.

After our break, we came back to run scene iii. It gets a bit discouraging having actors who have lines from only one scene to memorize and still not be off book at this point. Justin and I discovered some funny blocking today where him and I had a good run around the stage, several times, and inevitably ended with him trying to hide under the bench, me dragging him out by his ankles, and me sitting on him as he tried to scurry away. (Appendix III.1)

A learning and bonding moment between Matt and I happened tonight as well. During the scene when Petruchio orders Grumio to "…take it up [the dress] unto thy master's use" (line 162). Matt responded and aimed his responding lines towards the Tailor in an authoritative and angry manner and not to Petruchio. He did this not only for the first run, but all three of them. This was terribly confusing and blatantly goes against the meaning of the text. I understand it being a choice, but Matt obviously did not make any choice because he clearly thought he was challenging the Tailor instead of questioning the

intentions of Petruchio. Eventually I walked over during the final run of the scene, grabbed him, and made him react with Petruchio's line, which he then stopped and said, "Wait…am I supposed to be saying this to you about him? That makes much more sense." To which I replied, "If that's your *choice*." After the scene, Matt and I stayed after rehearsal to talk character relationship and dive into his text. From our conversation he began to discover new and fun things. For example, when he mocks the Tailor and possibly calls him gay, "Though thy little finger be armed in a thimble" (Line 153). I'm glad we finally had the time to sit and work together on our lines and back-story to our characters.

Time to get off book. My head is full, but still two acts of lines to solidify. Tomorrow is our long day. God help us all.

Journal #17
Saturday, April 20, 2013
Running Rehearsal (1st Off-Book): Act IV, scenes ii, iv, v & Act V

What a journey today was, sweet suffering Jesus. We started at 10:00am with the two scenes that were left in Act IV. Because I was not in them I met with Tony and showed him two tubs full of Elizabethan costumes I have acquired over the past several years. After looking through everything, he only pulled out two pieces and said he couldn't use the rest. I also showed him the Gaston gauntlets I borrow from my previous production of *Beauty and the Beast*. These along with the fur coat, bombers cap, and the Kilt I'm still looking for are going to really add to the scene. Later today I will sit down and map out Petruchio's costume and evolution path, parallel to Katherine's, so that every scene we are showing equal change in costumes and characteristics.

After about the three hours it took for the two scenes to get finished being worked, we started on Act IV, scene v. Pretty simple and straight forward. One thing I will include while talking to the audience and stalling for the cast to fill in the "participant" on his role as Vincentio is a line talking about myself and how out of everyone, I should know about missing an entrance. This references a time in *Orestes 2.0* that I missed an entrance due to allowing myself to be distracted and not focusing on my entrance. I hope this "nod" shows a bit of humility and allows Tim and David to both go, "yeah…we know."

Again, while running the scene Kaitlyn and I discovered a moment during her line about the sun being so bright that that is why she mistook Vincentio as a maiden. It is here that she makes her arc and begins to play her part as a member of society. She finally realizes the madness of Petruchio and that all he ever wanted was for her, the smartest person in the play besides himself, to know there is a time and a place for acting out. We

discovered this moment and played it with a different vocal and facial recognition of the sub-textual agreement. Something as simple as a look of acknowledgement is all it takes.

Following scene v, we worked our way through Act V. Jeeezum Crow this became a cluster bomb fast. Again, we have actors who are only in one or two scenes of the entire script and they are still calling line. It really begins to wear down on the spirit. I still believe at this point in the play, the audience will begin to be less forgiving of Morino and the fact that he is speaking nothing but Spanish. Maybe a preview audience will change my mind.

Lastly, right towards the end of the scene, Kaitlyn and I tweaked our final moment with the kiss challenge. We agree this is where she first displays her tamed vulnerability. We agreed it should show through the lines leading up to us about to exit and through the kiss. During the moment where we make Grumio turn around, we played with her giving Petruchio a quick peck on the lips out of embarassment. After a moment of hesitation she comes back in for a real and long one. “Better once than never, for never too late.” (line 156).

During the dinner banquette scene, we finally got to rehearse with our Widow. I was so glad to finally get to meet Vinnie and was looking forward to seeing what she brought to the scene. Fortunately, she came prepared with a ton of choices, but unfortunately they almost all conflicted with the blocking which was already set two weeks prior. I feel she may have spent too much energy on worrying about correcting fellow actors in the scene (i.e. …”I don’t think Katherine would do that. You should change it” and “Your Petruchio needs to interact with me more…say your line like this”) and the director’s choices which inevitably halted the rehearsal process. In hindsight she would have benefited by

concentrating on her own character and calming down her "loud" choices to fit as a puzzle piece in the already existing stage environment.

We still did not use the dress that Kaitlyn will be wearing and I have to take off, but we found three more moments that David even complimented us on after rehearsal. The first comes in right after she is undressed and I back away to take her in and present her to the world reborn as Katherine. She now turns and has a small run into my arms, which is still, followed by a heavy kiss…our heaviest in the show. The second moment came in after I finished my final line of dialogue, "God wish you good night" (line 204). We have it now that Katherine comes and takes Petruchio by the arm and leads him to bed. It really shows the "humanist" side of the relationship and taming, instead of Katherine just being this well trained trophy wife. And the third moment happened off stage in the lobby. "Guacamole" for sure.

This is our last time working the scenes in pieces. It's scary, honestly, because there is still so much textual and moment-to-moment work to be done. I fear it will be overshadowed by the weight of running five acts back to back to back to back to back (see what I did there). I hope that everyone keeps their cool, remembers we are all in this together, and simply take David's notes to the utmost detail.

Tomorrow we have off, but along with lines, I have a ton of things to do. Ironically enough there are also several Shakespearean productions going on in the city right now, including *Much Ado About Nothing* and a one man Bingo style show where, at random, he performs a piece from every one of Shakespeare's plays. Funny how these things come in waves. Oh well, onward and upward!

Journal #18
Monday, April 22, 2013
Designer Run

Tonight was our first run through of the show as a whole. And to top it all off, we had as small audience of designers. Well technically a designer and the cast that wasn't on stage. As we ran the show, we took our five-minute intermission between every act.

Act I went over pretty smoothly. It feels like forever since we ran it, and there was still some confusion on blocking. Tonight, as well as the past few nights, Nick has been standing in as Baptista. He is doing a great job, but should start working without the script in his hands. He knows the lines, we can all see it; I can only imagine how he feels this close to opening. Also, Sam and I tried the Fresh Prince handshake for our scene. It works, but I'm not sold. I think between the two of us it should be something longer and original.

Act II was interesting to say the least. Again, blocking was off for some reason and it seemed more people were calling for lines. Over the past few rehearsals, Kaitlyn and I have been talking about how to raise the end of our "meeting" scene so when the group reenters there is a "compromising" visual gag. Throughout the scene, we added our new bits, discovered from the previous rehearsal, and allowed each other to react honestly to each other. I love working and performing our scenes. I wish I could get the chance to watch it from the audience; two actors just having pure fun and trying to constantly keep the other on their toes. David responded very positively to our ideas and wants us to keep them in the show! Now if only I can keep up my stamina with Kaitlyn's fast pace.

Act III is where the show started to hit massive speed bumps. Several actors began entering from different locations and began calling for lines more frequently. There is still a patch of awkward blocking after we return from the wedding that I hope we will focus on

after our run. I feel there is a comedic sight gag of trying to leave and constantly being called back to the party. This is after all why Petruchio cracks. And not to be forgotten, I entered the wedding scene sitting on Matt's (6'4'') shoulders and had a "flawless" dismount. I wonder if we will keep it.

Act IV is my hardest part in the play. I am off book for scene i, but still unsure of what exactly is going on. The servant scene is supposed to be a controlled chaos, but as of now it is just chaos with no control. And on top of that we added another servant, Kyle Woods, to the mix. Being completely off book will make it easier, but we still need to work the fine details. This is another scene I have a bunch of sight gag ideas, but I doubt David will go for them. Not this late in the game. Added to the list is my soliloquy at the end of the scene. I got the words, but I am not comfortable with my choices yet. As the act continued things became more and more unraveled. For scene iii and v I had to use my script, which did nothing but hinder me from reacting to Kaitlyn. I need to get these lines down. I have been waking up every morning at 6am and staying awake till 2 or sometimes 3 am to try and learn them, but I feel there is no more room in my head. And still, I am not confident in the Morino Spanish speaking bit that David has picked.

Act V was not as bad as I thought it was going to be, especially because Vinnie surprised us all and came in costume. Again, I feel her energy is too focused on making her character as big as the room which is starting to outshine and takeaway from the simplicity of the text. Kaitlyn really is nailing the end of the scene with her monologue. She knows her lines and is still playing with the different possibilities of when to move, who to speak to, and when to just let the text do the work for her. David commented she can still make it a

bit more “still”, but what she has now is great. One of her biggest strengths are her captivating eyes and the amount of emotion and subtext she can deliver just by looking out.

After the run, Daivd said we would begin rehearsal tomorrow night with notes and then only work and run Acts IV and V. Good, the two that need the most work and everyone must be there.

Tonight and tomorrow morning I will work extra hard at getting off book for IV.iii and iv. I am becoming overly frustrated with myself. I feel I know the lines, but not nearly as well as I should. The scenes will not progress until I get that book out of my hands. If we only had one more week…classically said.

Journal #19
Tuesday, April 23, 2013
Work and Run Act IV & V

Today I spoke with Casandra Paine from the Tulane University costume shop and she said that they do have one kilt and that it should fit me. I will stop by tomorrow afternoon and try it on.

We started our rehearsal tonight by getting notes from last night's run. The following are the notes that the entire cast, or just myself received:

- OVERALL: Ad Libs…Do not make ad libs that are not fitting to the time period, action, motivation, character, etc. (i.e. "Mazul Tauv" at the dinner party)
- OVERALL: Make sure that all of our "plans" are being clearly spoken
- OVERALL: Do not miss an entrance. Pay attention. (Several actors were not ready to enter and had to be tracked down)
- OVERALL: Be cautious of scuffing boots and shoes.
- Drag riding crop across back of slaves heads (IV.i)
- Take boot off (or put the thrown one on) after soliloquy (IV.i)
- Bring Hortensio DSL more for secret moment about the Tailor (IV.iii)
- Make the Vincentio is missing moment more realistic for audience.
- Have the kiss further on SL rather than extreme DSL at the end (V.i)
- Loose some of the drama with "Marry, peace it boads…" (V.ii)

Jenny followed David's notes with a reminder about publicity, handing our book marks and magnets, and using the "#UNOShrew" on Twitter as much as possible.

After notes, we started at the beginning of Act IV and worked our way through every scene. I'm doing much better on lines…not perfect, but better. I noticed tonight every time we run a scene in rehearsal some actors are still making different choices. I love the fun and creativity behind their choices, but I feel at this point in the game we should start solidifying blocking. Our original plan was to work each scene and then run them in tandem as Acts. But as the night went on, each scene was taking longer and longer. We were still adding Kyle into the servant mix, and working between Nick and John.

Eventually, David just worked the scenes through and sent us on our way. It wasn't a short night by any means, but a nice break from the RUN, RUN, RUN schedule that is set before us.

Journal #20
Wednesday, April 24, 2013
2nd Rehearsal Run

Today I went to the Tulane University costume shop and had a fitting for a kilt. Casandra Paine, the costume shop supervisor, is a super nice and personable woman. The moment I walked into the shop, the smell brought back all of my memories from the time I worked in the Shakespeare Festival in 2002.

Rehearsal tonight was super weird. There was an overall awkward energy that ran through everyone. It seems like we are getting burned out, or maybe just wanting an audience. But either way, we are nowhere ready.

For me, I am still working at getting all the "Thee's" and "Thou's" in my lines. I'm right there on the cusp of being completely free of my script. On the other hand, Kaitlyn has surpassed everyone in the show. We are all working hard, but she is the only one that is completely off-book, always rehearsing as if she is performing, always on time, always brings high energy, and puts up with the most bruises and scrapes.

During the run today, the boots I borrowed from my previous production of *Beauty and the Beast* completely shattered. One of the caps to the heels has already broken off and was super-glued back on, but while running the meeting scene tonight they completely shattered.

David and Jenny are being super lenient with call times for actors who do not appear till the end of the show, but even with a later call time some actors are still not showing up or even worse just flat out missing their entrances. We need to get our game together. Things happen, I of all people understand this, but in a show like this if one actor is late we all take the hit.

Also to be noted, tonight was supposed to be our off-line night, but some actors still needed to call for line. We started getting our line notes tonight as well, and I got three slips of notes, 30 specific notes to be exact. Not good enough. "Miss None," Robert. "Miss None."

The following are my notes given at the end of our run:

- OVERALL: Volume and Energy
- Connect Verona to the "other" location so the audience isn't confused between that and Pisa (I.ii)
- Use the riding crop in I.ii
- Cut the feeding snacks to Grumio bits
- Be mindful of my "Gits" vs. 'Gets"
- Cut the spitting in my hand for the handshake bit with Baptista (II.i)
- Find more sincerity when speaking with Baptista. Coming across too much as a conman. (II.i; Which is good David noticed this because I was trying something different with it. Glad it read.)
- Plant feet during the "In his tongue" double swing. Just duck, do not avoid sideways.
- Stronger angle in the position of the bench. Place it more SR (II.i)
- Finish touching up the blocking for "She hung about my neck" (II.i)
- Find another entrance for Petruchio and Grumio at the Wedding. "Think Skinny" (III.ii)
- Throw "Slipper line" towards the bedroom (IV.i)
- Be mindful of pausing in between lines. i.e. (To make her come,{PAUSE} and know her keeper's call.) Again, I was trying something different tonight and glad David caught it. (IV.i)
- In IV.iii, Katherine seems broken and defeated. If this is the case, then why do the "teachings" continue with the Tailor? Find the moments of strength for Katherine and resistance for Petruchio.
- Remember that we are honestly trying to startle the audience for the Vincentio bit in IV.v. Invest in the moment and do not give in to the audience that it is planned till Act V.

I hope to get some well-deserved rest tonight and be back on top of my game tomorrow.

Journal #21
Thursday, April 25, 2013
3rd Rehearsal Run (OFF-LINE)

Tonight was rough. The energy still seemed a little off, but at least people were engaged in what we were doing on stage. Tonight was also our official off-line night as well, so it was either sink or swim. And believe it or not, some people still don't know their lines.

During the meeting scene between Katherine and Petruchio, there was bloodshed by me. As we went through the normal blocking of the scene, and we roll off of the bench to greet Baptista, I landed on my knee like I usually do. But as I stood, I felt warm water run down my right leg. I looked down and saw a puddle of blood right next to Kaitlyn who was laying on the ground still and a stream flowing down my leg and into my sock. Once I picked up Kaitlyn so she wouldn't roll into the puddle, we continued the scene and I just held my shorts leg up till I exited. Once I was in the vaum I looked at the wound and saw some wood from the stage sticking out. I pulled it out and got bandaged up thanks to Jenny and Cameron. Kaitlyn and I took pictures of our cuts and bruises and made a small collage. (Figure III.2)

One of the best things about this rehearsal process has been the freedom David has allowed on stage. And in turn, the one thing that is now holding us back, I believe, is the freedom. We are now five days away from opening, and most of the blocking in our large scenes (I.ii, III.ii, IV.i, IV.iii, V.i, V.ii) changes nightly. I understand the art of playing and making choices, and I hate when one has to stop due to scheduling, but it's about time we started picking our best choices and sticking to them. Having something new every night is starting to throw me off with certain actors and taking my focus to decipher their new choices instead of growing my trust in them.

Also, my line notes from tonight were at 25 notes. Down, but still not perfect.

As always, after rehearsal we got our notes. And here they are:

- OVERALL: Don't take the entire play to the groundlings. Remember to look up and find those moments to look down.
- Establish the breasts and *then* motorboat them (II.i)
- On "Best beware my sting" I should turn my back to Katherine so not to see the double pillow/cymbal hit (II.i)
- "Where by I see thy beauty" invest in the text more. Believe it. (II.i)
- DON'T KILL EACH OTHER
- Play "She is my goods, my chattels" to Katherine (III.ii)
- Rework "Where is the foolish knave I sent before" moment with Grumio (IV.i)
- Mark through the Haberdasher exit. Needs cleaning (IV.iii)
- The scene overall needs cleaning with blocking from Tailor (IV.iii)
- Make sure to say "The role of Vincentio" when explaining the missing actor (IV.v)
- OVERALL: Remember that the lights will always be on in the lobby, so do not get a false sense of surroundings. Keep the noise down in the lobby and vaums.
- Clean up the blocking for Grumio at the kiss in V.i
- Quicker on "Katherine off with that bobble" (V.ii)

Rehearsals are only going to get tougher from here on out. Friday is another run, Saturday is Tech rehearsal, and Sunday we will have two runs. The first will be a full tech run and the second will be with costumes. On Monday, we will have our one and only true dress rehearsal and then we open on Tuesday. And here…we…go!

Journal #22
Friday, April 26, 2013
4th Rehearsal Run (OFF-LINE)

Tonight felt much better than the past few runs. People are still playing and making new choices, some which are working, but David made it a point to say that tonight was our last chance to play. And unless he gives a specific note to try something different, then we should start sticking to our best choices and bettering those moments.

My favorite moments tonight came from Kaitlyn. The first came in IV.i when we were working with our trays of food. As I'm yelling at the servants and they are picking up all the food, she sneekingly hid pieces of fruit under her shirt. As we continued our scene, the food began rolling out of her clothes and led to a great reactionary moment not only from Petruchio the character, but also Robert the actor. The second came in IV.iii after Petruchio kicks the Tailor out of the scene. As I turned around, she had the dress clinched within her grasps. I tried to just take it away, but she was not giving it up. This led to a wonderful visual contradiction of Petruchio being the powerful head of his household, but losing at trying to take the dress away from Katherine. Kaitlyn has good instincts, and even told me, "Katherine is tired, hungry, and angry. So why wouldn't I go there." And she did. And it was fun.

During our meeting scene, we are still getting beat up. David suggests very strongly we should use knee and elbow pads, but we are hesitant due to how we think the audience will view the scene. It is about the human side and we think the pads would distract from that…like a good sword fight that ended with Styrofoam blades instead of a kiss.

Also, Sam got hurt at rehearsal tonight. His foot went through a step leading to the USC platform. Nothing serious, but he did bang up his shin a bit. And imagine, I was about to step on that very one. Thank you, Sam.

It is worth mentioning that we do not have all of our props and most of the ones we do have are just placeholders. I have yet to see the real fireplace for Act IV, my riding crop, or the real food in IV.i. I hope that by tomorrow we will have exactly what we will be using so everyone can become accustomed to the weight and feeling before tech.

Line notes were down again to 21.

Notes from after the run were as follows:

- Shorten the initial look moment between Petruchio and Katherine (II.i)
- Throw pillow at feet, better chance of hitting her (II.i)
- Don't work so hard to be out of breath. Last longer through the fight (II.i)
- Still find another way of entering for the wedding (III.ii)
- Summon the energy for the Soliloquy (IV.i)
- Use "How fares my Kate" to wake her up as part of the taming (IV.iii)
- Keep the dress bit that Kaitlyn discovered tonight (IV.iii)
- Use "Actor was delayed" or some other wording so the audience does not worry that the "missing actor" is injured (V.v)
- Need to try something different for the kiss blocking for Grumio (V.i)

Starting tomorrow is tech, which means…MUSIC! I am curious and very excited to hear what contemporary selections David picked. A week ago he asked a select few of us to create song lists of contemporary love songs for him to scour through. I sent him over 40 including the song that Kaitlyn and I deemed the Petrucio and Katherine song for us, "Gone, Gone, Gone" by Phillip Phillips. I hope we can get it in the show. Since it has become increasingly difficult to find a real "DJ" willing to work in the show, David is going to place our soundboard operator on stage and throw big headphones on her. I hope this person is "hip" looking and "down" to get the party started!

Journal #23
Saturday, April 27, 2013
Run with "Tech"

Today we were called at noon and started the run at 1:00pm. Due to unforeseen circumstances, there was no "tech" in our rehearsal today. Instead, David wanted us to run the show while focusing on the moments that were not gelling so well by learning from the ones that were. I have to say there is method to his madness. This rehearsal had a new injection of energy and reminded me of those first rehearsals when everyone was so eager to jump into the text. And today I am finally starting to buy into David's concept of Murino as a plant that only speaks Spanish. I don't know what exact thing happened to push me over the fence, but the fact that we can completely stop the show and just interact with the audience brings such promise. There were still a few line issues, but not nearly as many as previous rehearsals. To be honest, I think it was better that we had a run tonight and not tech. It felt we, as a cast, had a chance to sit back and just start to have fun.

Plus, my line notes are down from 21 to just 7.

As always, here are my notes from David following the run:

- Remember to live up to Grumio's description of Petruchio (I.ii)
- Do not show signs of being tired and out of breath till after the bench flip (II.i)
- When placing the bench, aim more for SR to leave room between the fall space and the groundlings (II.i)
- Review my scan of the meeting dialogue that includes the "Diane" banter (II.i)
- Don't toss the sword to Grumio, just hand it, when going to pick up Katherine over the shoulder (III.ii)
- First moment was good. Be ready to use the audience if necessary (IV.iii)
- "Say thou will't see the Tailor paid" - VOLUME (IV.iii)
- Need a watch with costume for scene (IV.iii)
- OVERALL: Remember to place ALL props in designated areas on prop tables. Do NOT leave them in the Lobby. (IV.v)
- Make sure to dismount horses after adding a halt (IV.v)
- Don't "hate" the Spanish (IV.v)
- Even higher energy overall for the scene (V.ii)

- Reinvest honesty in the undressing moment (V.ii)

Tomorrow we are scheduled to add tech during a working run of the show, then have a break, and have a full run with costumes and tech. With today's renewal of focus and energy I am excited at the idea of an audience being in the seats in just three short days.

Journal #24
Sunday, April 28, 2013
Working Tech Run & Full Dress Rehearsal

Today we were slated for a working run of the show while adding tech, we would then take a break, and finish the afternoon with a full dress rehearsal with lights and sound. Our call was set at 10 am with an 11 am go. We started the run a little after 11, but boy did we fly! Everyone must have been doing their homework over the night because all the bumps and potholes we have been stumbling through were gone. Today we finally saw the culmination of our work and felt we were running the show; that we could use the text at our whim. We were missing two things today: an actor, Kyle, due to a previously scheduled conflict (he really has been putting in the extra time to catch up on the blocking he missed by coming into he production three week after the first rehearsal), and most of our music. We had some tracks, but David was still searching through tracks to fit his exact idea of mood and tone. Hopefully we will have everything in place by the second run today, but definitely by tomorrow.

Following the working run of the show, we took a quick ten-minute break. When we came back we learned there would not be a second run of the show and that instead we would have a full costume parade. This was a great time for all of us to finally see how the show was going to finally fit together. It was great to see the difference in Katilyn's costumes tonight and to show her mine. I think after seeing this we are now on the same page about the journey our characters travel together and how our clothing represents the progression. Plus, there is something about wearing a contemporary leather jacket with

stylish boots that really make me feel that Petruchio is stepping off of the page and into the 21st century.

I have to admit I was happy to know we weren't going to run the show again even though we could all use the rehearsal. I feel I am beginning to question my choices in the show and desire more time to readminister my focus in some scenes and try other actions. I know this is a trap actors tend to fall into once they know their lines and have played the same choices over and over again, but I can't help but lay in bed after rehearsal and think of the many different possibilities or actions and reactions that maybe better than what I have been playing. I need to address this issue with David and see if he has any suggestions.

My notes from tonight's run are as follows:

- OVERALL: Everyone needs to remember to sign in at the callboard in the Green Room
- OVERALL: Everyone needs to look over his or her lines. There are still some people missing entire lines and some people just dropping words or replacing them with something else.
- Still bring the fight and the meeting of Petruchio and Hortensio DS of the door more (I.ii)
- OVERALL: No one should be trying to touch John. Let him show you it's okay to make contact. Baptista = Jesus (II.i)
- Don't bite the nipples of the pillow: "Women are made to bare, and so are you" (II.i)
- Don't smother Katherine: "I swear I'll cuff you if you strike again" (II.i)
- No umbrella, stick with shopping cart and sword and vuvuzela for the wedding entrance (III.ii)
- No chair business in household. Let Katherine sit (IV.i)
- Truck along in soliloquy. Loosing energy at end (IV.i)
- Keep the beating of the Haberdasher with the Styrofoam head (IV.iii)
- Volume for "Love Juice" moments (V.ii)

Tomorrow is our final rehearsal and the last chance to get every piece of the puzzle in place. I know it will all come together, it always does, but I can't help but worry about things I have no control over. That is the worst part. But as a director once told me, "don't

stress over the things out of your control. Just make sure you know your lines and don't bump into the furniture." I think the pressure of the dreaded "thesis" is starting to weigh in on me. I want this to be the best production UNO has put on in a while and I think we have the ability to do so, but only if everyone is bringing their A-game.

Journal #25
Monday, April 29, 2013
Final Dress Rehearsal

Awful. That is the only way I can describe my rehearsal tonight. From the start everything just had an awkward energy about it. Was it me? Was it us as a cast? I over thought and doubted every rehearsed choice I have made for the past month. Hortensio wasn't my brother and Katherine wasn't my lover. Kaitlyn agreed that something felt off, not from me specifically, but in the atmosphere of the theatre. So much for those fireworks I was waiting to see when everything came together so wonderfully.

Tonight's run had everything in place from costumes, to the fireplace, and even the music. David has picked a modern track list to underscore the show. It is to be noted that none of the songs are "Gone, Gone" that Kaitlyn and I requested, but I'm actually OK with that choice. I kind of like having a private song we can listen to before the show to align us. But I do wonder if these tracks (Example being "Oblivion" by Grimes) come from David's personal collection. To be honest, I've never heard of most of the songs we are using.

We also used a new opening to our show. Once we get the "Open House" call from the SM we are to, at our own pace, enter the house and talk to the audience as "Players". Break the fourth wall and let the audience know we are just actors who will be putting on a show for them. (In a way this makes the audience a Sly, right?) Then once we get the "Places" call, we are to huddle up in the center of the stage and have our backstage circle-up time. David also gave me permission to lead the powwow and say whatever words of encouragement I wished. I am not entirely sold on this beginning moment. I do think it is really unique and could be a great way to pump up not only our cast but the crowd as well, but it completely defeats the image I had of Petruchio's reveal in I.ii. Oh well, it is far too

late to even worry about this now. David has been right so far (i.e. the Spanish speaking bit) and I am sure this will work out wonderfully too. I have to say that all together it was exciting to finally have every aspect of the production present for our final rehearsal.

Following rehearsal I talked to David about my performance and the constant feeling of insecurity I have been feeling about the show. He agreed the energy of the show was out of alignment tonight and that it showed on everyone's faces. He told me that Petruchio was "too evil" tonight and I need to take Katherine in more and really observe her reactions. Only then can I respond honestly. He reassured me in my choices of actions and said my instincts will naturally kick in once I am directly engaged within the moments. David is sure all we need is an audience, our "performance was craving one."

I never thought I would make it to this point, but here are my FINAL list of notes from David:

- Enter and walk more SR before saying "Verona, for a while I take my leave"
- Keep clothes rack closer to US steps (I.ii)
- Cut the fight bit with Hortensio (I.ii)
- Lose my outer layer between I.ii and II.i
- Don't allow the energy of the audience to "change" the pillow fight choreography (II.i)
- Use small plastic rapier instead of the longer metal one. Better "Zah" (III.ii)
- Keep bomber hat on for the entire scene (III.ii)
- When Katherine is at the DSC fire she can't see Petruchio. Use this moment to show the audience what Petruchio wants to tell her but can't just yet (IV.i)
- Strike the stick horses to the backstage prop table, not the lobby/stairwell one (IV.v)
- Show my hand more to Katherine during the "sun" exchange (IV.v)

David finished our conversation with three personal notes:

- Let Petruchio love more on stage. Think "Love vs. You feisty bitch moments"
- Never loose the humility of Petruchio.

And most importantly…

- Allow myself to play again and remember what it used to be like at the beginning of rehearsals.

This last piece of advice hit home. As we teach at improv classes, every great scene is built on a game. The trick is finding it and using it to progress the scene. I need to be less focused on the lines and more about the game Petruchio is playing with Katherine and that Robert is playing with Kaitlyn.

I am forever thankful David was my director for *Shrew*. Coming from an acting background, he knows exactly how the actor's psyche works and what it takes to jump-start it…to simply just "be." After all, if I'm not having fun doing the show then what is the point of doing it at all?

Journal # 26
Tuesday, April 30, 2013
Opening Night

"It's opening night!!! It's opening nniiiiiiggggghhhhhhtttt!"

That's right. We finally made it to the big premiere of *The Taming of the Shrew*. Everything we have worked for came together tonight. No more playing with different choices, though I am sure that will still happen, and no more calling for lines. And we finally get to see what works and doesn't work for the audience.

Before I get to the show I have to mention a "flash mob" scene that Kaitlyn and I executed. We have been talking for a while about the best time and place to promote the show. We discussed the possibility of performing during the lunch rush, but quickly shut down the idea after learning we would have to get it approved by the university, plus battle the noise of the crowd and get their attention with just the simple beginning lines of the scene. After several suggestions we decided to do it for Kaitlyn's Shakespearean literature class. It was a blast! I created a few "documents" that I was delivering for my job at the Office of Admissions, and had the teacher sign them. (Figure III.21) While she was preoccupied, I pretended to notice Kaitlyn in her desk and began to talk to her as if her reputation preceded her. We performed the meeting scene from II.i without a hitch. We moved ourselves between the desks, got the other students engaged in the dialogue, and even had a huge exit. It really was a great way to promote the show. Special thanks to Jenny who was also in the class and aided us by being our ace-in-the-hole planted back up.

Now on with the show. I have to admit I was skeptical of David's idea of mingling with the audience before the show and between the acts. I thought, "I don't want anyone to see me before. I'm a diva." But I have to admit it is a great feeling when one gets to talk to

friends as a “player” in the show and then run straight to the huddle.

The huddle. Man, that is some power right there! Tonight I did an honest thank you speech to my cast. I kneeled below them all, ala Drew Brees, and lead them in a “When I say Taming, you say Shrew” chant. It’s great to get the energy up in front of the crowd. We are rock stars! Now what to say for tomorrow night?

From the moment I walked on the stage tonight and said “Verona” it just felt different. The energy of all those eyes watching and listening to your every word is powerful. We are finally getting laughs where they were promised, and it feels good to have that safety net from the audience. After all, they are supporting us and want us to succeed.

Tonight in our Meeting scene, Kaitlyn and I were a little excessive to each other. We both agreed to go all out, and that we did…plus a little extra with the energy from the crowd. Nothing went horribly wrong. We flipped the bench two more times than necessary, but both times we had complete faith in each other that neither would go without the other. After the show David requested that we have a fight call. So now we are scheduled everyday at 6:30pm.

Also during the fight scene, my boots broke again. Are you kidding me?! Another flat tire? And these don’t even belong to me. I hope Tony can fix them somehow.

The show as a whole felt good. In fact, it felt great! Scenes that have been rocky, really anything in Act IV, started melding its way into one cohesive piece. Especially IV.v when we pull a “volunteer” from the audience to come on stage with us. I felt horrible seeing all those hands of people (mostly local theatre people) wanting to get onstage and play with us, knowing that it was all planned and they they had no chance. But through the remainder of the show and even through the curtain call the audience thought that Murino

was an actual volunteer and not a plant. I've got to give it to David, his note of really believing in the moment and not playing it as a joke is a much better choice. Those suckers…every night!

David's note of finding the moments when Kate isn't looking but wanting to tell her something really helped me find the happy Petruchio I have been missing these past few rehearsals.

Tonight I also gave out opening night cards and gifts. A happy "Toi Toi Toi!" to everyone in the show. This was a nice change in pacing since the four hours prior to call Kaitlyn and I were running around the city trying to restock concessions and had no real time to relax and focus.

For tomorrow night's show, I want to make time to look over my lines and relax. Focus. I want to experiment with different huddle cheers. I want to invest more in my moments on stage between Katherine, Hortensio, and Grumio. I am also going to give my cast mates a surprise to look forward to every show. Tonight I worse Superman boxers under the kilt in III.ii. Every performance from here on out, I will change it up as a game between them and me. I won't be that actor that tries to break everyone for their own personal benefit, but just throw in a little something-something extra for them.

Once at a friend of mine's wedding, I pulled him aside and told him to take it all in…to just spend a minute absorbing the moment. Sometimes in life we move so fast that by the time we are done with things, all we remember maybe is blur or just nothing at all. One thing I want to do is note on one or more of my favorite moments from each performance.

My favorite moment of tonight's performance happened at the end of Act V. It came as soon as Kaitlyn and I exited the stage and just held each other, knowing what we just did

out there and the feeling we were sharing in could never be replicated. Then, running back on stage for the curtain call. This truly has been a magical experience and similar to that which I felt doing *Avenue Q*. Granted it's a different type of magic, but incredible how words can bring people, friends and lovers, together.

My least favorite moment was trying to get a pillow from the audience member and having to ask several times while trying to continue the meeting scene. I understand there are not many pillows and people are going to sit on them, but if an actor takes the time to break the fourth wall and as for something specific, then PLEASE do not think twice!

Journal #27
Wednesday, May 1, 2013
Second Performance

In the words of N'Sync, "It's gonna be May!" That's right and as they say with April showers brings May…storms? It has been raining all day.

I do not even know how to begin journaling about tonights show. It was the culmination of every rehearsal, text working, meeting, lecture, kiss, blood spill, sweat stain, and teardrop I have ever shed for *Shrew*. Like a well-oiled machine, everything just fell into place. The audience was super engaged and very vocal about the funny and honest moments.

We are still finding organic moments and reactions to each other on stage, one being when Baptista enters following the meeting scene and Kaitlyn and I roll off the bench and onto the ground. While standing and saying, "I should speed amiss" I pretend to zip my fly back up. It got a very positive reaction from the audience and even my fellow actors on stage. Another moment came in when Sugarsop has to pick up the water dish that Petruchio spills on Katherine. Kayln looks like she is about to break and always makes these hilarious, big-eyed faces to force herself from laughing. In turn, it almost gets me every time. Luckily, I get to rip off her mustache, which takes more than enough focus and stops me from laughing.

My favorite moment from tonight was the standing ovation during he curtain call. I wish I would have led the cast in a third bow, but still two to a standing-O is not bad at all. This is why we do what we do and anyone who disagrees with me is lying.

My least favorite part of the night came from the same moment. I wish we could have stayed there, frozen time, allowing us to have really soaked it in. Thankfully I get the chance to write it all out for this thesis in hopes of preserving them for future readers.

I am not sure how we can top tonight's performance. Not that we need to, but a steady growth would be amazing. I'm not asking for things to change, but tighten a moment here or there and a constant higher energy would be great. Also, tonight's kilt surprise was accompanied a pair of Teenage Mutant Ninja Turtles print briefs.

I'm feeling on top of the world right now!

Journal #28
Thursday, May 2, 2013
Third Performance

Back again, round three! After last night I was skeptical the show could get any better for me. And just as soon as the show started it ended for me. Somehow I lost my voice in the middle of the show. HOW?! I take care of myself and have been resting as much as possible. But by Act IV, my throat was raspy and it took a lot to punch out every word without cracking. This would happen. Classic.

Tonight's huddle was modeled after the New Orleans Saints pre-game huddle. I pumped up the cast and had them chant "Who are we? SHREW! – Are you ready? AAAOOOUUU!" It was awesome. Now how to top that…maybe something from Braveheart?

My favorite moment of the night was during the meeting scene. As Kaitlyn and I were both on the ground wrestling and I pulled her back towards me, she wrapped her legs around me and all you could hear from the audience was "OOOOOOhhhhhhhhhh!!!!!!" We had a quick moment when looking at each other as if to say, "alright audience, this is either going one of two ways…" I know I keep writing about "trust," but it really is special to have someone you trust entirely in a scene with you that requires so much from both parties. Every night we get compliments on our "stage chemistry" and how honest it looks. I know that I could not have achieved this level of intimacy between Petruchio and Katherine without a strong female powerhouse actor like Kaitlyn.

One of my least favorite moments was in Act IV when…go figure…my voice just went out. I wanted to hide away and just cry. I know the audience is forgiving of this, but I want what little time I have left with this show to be amazing and flawless. And to top it off, it only got worse as the play continued. I am unsure of the reasoning behind my voice going

out. I assume it's a culmination of stress and exhaustion, but during the run of a show I always take care of my tool. From warm tea, to vocal warm-ups, and relaxation/meditation, I always take steps to prevent the unthinkable and yet…the unthinkable still happened. The other thing that was not good, but actually worked itself out was when Murino missed his entrance for V.i. We couldn't find him so I told Kaitlyn to hold back and I would take care of it. I entered speaking my lines as usual and when I turned to talk to him I played the moment of "the volunteer is lost" and exited "awkwardly" to get him. Luckily, Matt found him and he was ready for our second try of the entrance. Thank goodness for that improv training.

Tonight's "under-kilt" wear was a pair of Christmas boxers with little penguins holding candy canes.

Tonight and tomorrow all I am going to do is nurse my voice back. Tomorrow night's show is very important. Following our performance of *Shrew* we have an improv show featuring our troupe, F.D.R. Improv, and The New Movement's "Not To Be" who will be performing improvised Shakespeare. There is word going around that the campus will be without power for most of Sunday as per an email the university sent around. Seriously? Did someone not check to see if there were any events planned on campus before making this decision? David said that he will make a few calls tomorrow morning and to if this can be rescheduled. I will also poke around at the Office of Admissions and see if I can what I can find out. Either way tomorrow night should be good times all around!

Journal #29
Friday, May 3, 2013
Fourth Performance

Have you seen my voice? I thought I found it, but just as soon as the show started tonight it was gone. I even had several thermoses of hot tea and whisky hidden at all entrance and exit points just to be safe. No good did that do me.

Even through the voice issue we still had a pretty decent show. There were two actors who were late for their entrances, with one missing half of the scene. Our Stage Manager said their absences were covered well, but that she will hunt them down to find out what happened. A small thing I did notice tonight that I didn't think about mentioning in yesterdays journal is that I believe the actor playing Tranio wore a different costume tonight than last night. I'm not exactly sure, but tonight's shirt and pants were a different color than last nights, and last nights costume was different from the night before that. I wonder if anyone else noticed…or am I just going mad?

The underwear changed again tonight to the most scandalous ones so far. So far they have been getting smaller and smaller, revealing more and more every night. Well, tonight I decided to wear my athletic jock strap, complete with cup, under the kilt. Granted it was from when I played in high school and it did not fit the best, but I have never heard anyone complain about a free peep show. The response on stage during the reveal was one of surprise and terror mixed together with a few cast members even laughing. I'm pretty sure they will have that image burned into their brains forever. You're welcome.

One of my favorite two moments of the night came during the show when I got so fed up with my throat and feeling like congestion was blocking my windpipe that I took an audience members glass of wine and chugged it in the hopes of clearing the way. Sure it

was out of desperation during a horrible moment, but the connection between actor and audience member was strong. I wonder if I could keep the choice, David did mention doing things like that during the show. It's not like they had to pay for anything from the concessions area anyway. The other moment came after *Shrew* finished up and The New Movement performed their long form Shakespearean themed show called "Not To Be." It was a forty-five minute one-act play complete with Introduction and Epilogue. Kaitlyn and I worked the sound for F.D.R and the TNM show from the "DJ" box. It was a nice, free treat for the audience and cast members who stayed.

My obvious least favorite moment was my entire performance tonight. I can't help but hate myself for not having a voice even though I did nothing to loose it and can do nothing to get it back. I feel completely helpless and stuck.

With tomorrow being Saturday I will stay in bed till call time and rest, and not talk at all until I walk on stage. At this point we have two shows left and all I can do is hope for the best.

Journal #30
Saturday, May 4, 2013
Fifth Performance

My voice is back!!! I woke up this morning and it was just there waiting to be used. This was definitely a good way to start the morning and a huge relief come show time. I arrived at the theatre with my usual thermos of Throat Coat and went straight to the dressing room. I did not tell anyone my voice was better, nor did I want them to know. I wanted it to be a surprise for when I walked on stage and they could actually hear a booming voice speak. Needless to say Matt and Sam were both taken aback and overly excited to hear me back at it again.

From what I saw the show went well. A few people felt as though their energy was a little low, but no one missed an entrance and nothing out of the ordinary happened on or off the stage. So overall, a very neutral and successful show tonight.

Tonight's undergarment was a black male thong I wore while filming a "nude" scene in a Sundance Film entry. A little tastier than the athletic strap, better fitted, and the second to last of the run for *Shrew*. Where can I go from here? Completely commando like any good kilt wearing man would and should do? I guess we will have to wait and see.

The memorable moment from tonight's performance came at the beginning of the wedding scene when I jumped out of shopping cart and off of Matt's back. The kilt flew up a bit more tonight in the back and I think the groundlings got a bit more of a show than they were expecting. Of course I wanted the audience to think that I was naked under the kilt, but I didn't expect it to fly up so high in the back. Maybe it always has…I've just always had material blocking the airflow.

The moment of improvement from tonight's show was during the feast scene in Act V. Nothing went wrong with the scene, but with tomorrow being our last time ever being on stage together I want to make sure I can truly have fun and enjoy every second. Not slow down the pace of the scene mind you, but subconsciously allow myself to take in the moments not between characters but between friends.

Tomorrow is our final showing followed by strike and a cookout at the lakefront. It's going to be hard saying goodbye to Petruchio, Katherine, and my amazing cast, but as they say…"All good things must come to an end." My question to the people who say that is, "why?"

Journal #31
Sunday, May 5, 2013
Sixth (Final) Performance

Well, today was it…our final performance of *Shrew*, my final time on stage at UNO, and my last time being a part of the best experience I have ever had on stage. And I honestly mean that. This year specifically I have been a part of many great productions (*The "Quarter" Rat Pack*, *The Good Doctor*, *Beauty and the Beast*, *Avenue Q*), but *The Taming of the Shrew* challenged me beyond expectations mentally, physically, and educationally.

Today started with the cast and crew arriving at the theatre and having no power to the entire building…or campus for that matter. It has been known for about a week that the university would be having a controlled power outage on campus starting at 7:00am and lasting at least eight hours. The only building not affected by this would be the dorms at Pontchartrain Hall. David apparently contacted whoever was in charge of the cycling to see if they could spare the PAC, but never got a call in return. How do these things happen? Or attention or common courtesy to events already scheduled on campus for a whole academic year now?! If we were rendered powerless, the plan was for us to either entertain the audience till the power returned, or move the show outside to either the King Lear statue or the Amphitheatre. Needless to say, the timing couldn't have been better because they power returned around 2:00pm.

There was this looming sense of "dead man walking" among everyone today. Sure it was my last performance in an academic setting, but it was also the last time Kaitlyn would ever be in the UNO stage, along with Tim and Justin. The time from getting ready to our final "powwow" seemed to fly by in a blink of an eye. Once Kyle called us all and we were met on stage, I kneeled down below everyone and thanked them for all they have done over

the past month for *Shrew*. I gave special thanks to those who were leaving, and encouraging words to those who were staying to carry on the TheatreUNO name. The final thing I asked for in the meeting was for us all to have a final cast hug. Of course people started crying…Kaitlyn…but it was to be expected.

The show started just as every other one, but with a much stronger sense of remorse and with special attention towards cherishing every second. Once dressed, Sam and Matt gave me congratulatory hugs and we waited in the wing for our entrance. As always, we danced to our Grimes scene change music and entered. "Verona" rang differently this time. It hit the walls and bounced back at me with a different weight than normal.

Act I went over without a hitch and we moved on to Act II. As we were about to enter several latecomers to the show made their way into the vaum. Did they not realize what they were missing by being late, or what they were about to miss? During my first soliloquy all my mind could do was rush forward and think that we were about to perform our Meeting scene for the final time. I think I subconsciously slowed my pace a bit to relish in the moments leading up to Katherine's entrance. Then, something happened that has never happened to me before on stage. As Kaitlyn entered and we locked eyes, I just didn't want to talk. I didn't want to say a single word and advance the scene. I wanted to live in that moment forever. That first meeting moment has grown to be my favorite one in our entire production. It truly is the moment when Petruchio falls in love with Katherine. It was incredible the amount of energy that was flowing back and forth on stage. The silence felt as if it lasted for hours, even though it was no longer than six seconds and then we started our dialogue. During the scene the bench did tip over, but Kaitlyn allowed me to improv a

few moves during my long rant about Katherine being "rough and coy and sullen" and pick the bench back up so we could sit on it. Kaitlyn and I also discovered another game that we played towards the end of the scene. When Petruchio starts by saying, "Father tis thus…" every time I would take a step towards Katherine, she would take a step away. This happened on every line and became a game about whit and trying to out maneuver the other.

As usual, I had prepared something to keep it lively at the wedding scene. Considering last night I wore a man thong under my kilt, it was expected that I would be complexly naked. All day there were jokes about it and I have to admit, I did nothing to deter the possibility that I may go the Full Monty under the kilt. In all honesty, I would never do that, come right out flash my fellow actors or pull any kind of extreme prank like that during a show. I've had it done to me during a performance and it is not fun, fair, and damages the trust between actors. There is a difference between keeping things fresh and exciting one or two actors, and completely trying to break everyone on stage for your own personal benefit. So what I did was prepare a small sign that said, "Thanks Y'all!" and safety pined it to my under garments. And when the flash moment arrived in Act III, everyone responded as blocked, but secretly had to hide the smiles of joy that the sign brought. During the intermission I was told no one expected it and the sign was the perfect way of ending the scene.

During Act IV, Kaitlyn and I had our final private moment backstage and reflected on the experience as a whole. Neither of us could believe just how quickly the show and the past month have flown by. We never expected to be cast opposite each other, but now that we went through the experience we couldn't see it with anyone else. I honestly am

impressed how much Kaitlyn as grown as an actor during this experience. She would be the first to say she was not ready to tackle the role of Katherine, but through countless hours on and off the stage of rehearsing and research she really did bring Katherine to life; a woman who travels between the societal standards from the seventeenth century to the twenty-first being the cold hearted person she is only because no one has ever really understood her. It was this that allowed Petruchio to come to life, to have a meaning in all the madness, and to find happiness in another soul.

The moment of mention, and perhaps the best moment of all time, comes from the final beat of the entire play. At the end of Act V Kaitlyn delivered her monologue in a way that hit everyone in the heart. Her words bore a heavier meaning and her touch a stronger warmth. She finished by bowing before me and all I could do was think, "if I get her up there is no going back." I kneeled down and gently raised her face, and when her eyes met mine all she saw was me fighting back the tears. We continued the motions of the scene with the undressing and when we were done she jumped into my arms for the final kiss. Not even the Jaws of Life could have broken this embrace. As she took my hand and we began to make our final exit, I turned around to deliver my final line. When I looked at the cast all I saw were tears. From everyone. For that one moment we all were tied to the same emotional cord of endless gratitude, fear of the pending end, and nostalgia of the magic that we created. Even during the curtain call there were some audience members who felt the energy we felt and found themselves crying with us.

My least favorite moment of the show was everything after the final bow. Striking the set, cleaning the dressing rooms, and putting away the props just made everything too final. This is one of those few shows I could have performed eight times a week. Even as I

sit in my office typing this journal entry, it's weird to think the production is over. But that is the beauty of theatres and what separates it from any other art form; the ability to create a piece of work that can only be experienced at that exact moment in time.

Following strike we had a small cookout at the lakefront with the cast and crew. We reminisced over our favorite moments and talked about our plans for the summer. It struck me that this year has been my year for theatre. I have been working on the most demanding pieces I've ever been cast in (*Shrew, Avenue Q, Beauty and the Beast*) and pushing my personal boundaries of what I am usually comfortable doing on a stage (singing, partial to full nudity). I am unsure as to what the future holds for me, but whatever it is I say, "Bring it on!"

Journal # 32
Wednesday, May 8, 2013
Meeting with Phillip Karnell

Today I had the pleasure of sitting with Professor Phillip Karnell to discuss his reception of our production of *The Taming of the Shrew* and to see how it compared to his previously directed production of the same title. Mr. Karnell used to serve as Chair to the Drama and Communications department at The University of New Orleans. During this time he directed several productions, one being *The Taming of the Shrew* in 1990, staring graduate students Amy D. Sileven as Katherine and Sean Souza as Petruchio. (Figure I.24) Karnell set his production in 1919 New York City with an underlying theme of Italian "Mafioso."

One of the most interesting things Karnell and I discussed was how our two productions differed in setting and theme, but still encountered the same problems: overcoming a stereotypical, misogynistic Petruchio and a one-dimensional, subservient Katherine. He also set forth a very similar goal to his two actors that David gave to me, to our characters likeable and believable for the audience. Karnell said that in order to help with this initiative, he focused on softening the overall perspective of the taming. He believes the show exists on two levels, one being in the words and the other in the physical actions. He stated that, "The words are what they are, we can't change them. But we can alter the blocking to balance out the intensity of the dialogue."

Karnell and I found we agreed on a very important moment of the show, the first meeting of Katherine and Petruchio. We agreed the two fall in love at first sight, but cannot explain it to themselves until the end of Act IV. To emphasize this moment, Karnell directed Sileven and Souza to just "simply stare at each other, to take each other in." He said he

wanted this moment to resonate with the audience so he blocked the stare to last sixty seconds. Another comparison he drew from the two productions was Souza's interpretation of Petruchio compared to mine, "You both were full of confidence, fun, and charm." He applauded the choice saying, "That is why the show is a success, at least half of it, because your Petruchio was likeable, relatable, and believable."

Another aspect of the show that Karnell complimented us on was the chemistry between Katherine and Petruchio. He asked if Kaitlyn and I was a couple off of the stage because "only a couple would have that much connective energy in a scene." I informed him we were not in a relationship and that, in fact, we each had our own partners in our private lives. Astounded, Karnell explained that, "An actor could get away with murder as long as they have strong, believable chemistry on stage." He mentioned that Sileven and Souza had the opposite of good chemistry on stage and between that and their numerous tiffs at rehearsal, he needed things like a sixty second silence to aid in their relationship growth.

Overall, Mr. Karnell thoroughly enjoyed and applauded our production. Being a part of the faculty he already knew of the budget cut issues and understood where that left our production. He actually complemented David's aesthetic design and original concept of the show. I told him of my efforts to contact Amy Sileven and Sean Souza in hopes of interviewing them, and inviting themto come out and see our production. He agrees it would have been a nice to get the chance to sit down with actors playing identical parts and compare notes on separate productions that were staged over ten years apart. He said it would have made a nice addition to the thesis and research, and expressed his regret that I could not locate the actors.

Karnell finished our conversation by saying that he believes that it is one of the “best acted productions” he has seen on the Thrust stage “in the past ten years.”

Appendices

Appendix I: Supporting Material

"Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed lie."

- The Phoenix and the Turtle (53-55)

(last line somewhat altered)

Figure I.1

It is strikingly complicated to find several agreeing sources of textual evidence that includes the entirety of Shakespeare's life and work. The following are partial chronologies complied by using *The Cambridge Companion to Shakespeare* and *The Riverside Shakespeare*.

William Shakespeare: A Partial Chronology

26 April 1664	baptized in Stratford-upon-Avon
28 November 1582	marriage license issued for William Shakespeare and Anne Hathaway
26 May 1583	baptism of Susanna, their daughter
2 February 1585	baptism of Hamnet and Judith, their twin son and daughter
1592	Robert Greene refers to Shakespeare as an 'upstart crow'
1593	publication of *Venus and Adonis*
1594	publications of *The Rape of Lucrece*
15 March 1595	Shakespeare named as joint payee of the Lord Chamberlain's Men, founded in 1594
11 August 1596	burial of Hamnet Shakespeare in Stratford-upon-Avon
October 1596	draft of the grants of arms to John Shakespeare
4 May 1597	Shakespeare buys New Place, Stratford-upon-Avon
1598	Shakespeare listed as one of the 'principal comedians' in Johnson's *Every Man in his Humour*
-	mention of Shakespeare in Francis Merces's *Palladis Tamia*
1599	building of the Globe

8 September 1601	burial of John Shakespeare in Stratford-upon-Avon
2 February 1602	John Manningham notes performance of *Twelfth Night* at the Middle Temple
1 May 1602	Shakespeare pays £320 for land in Old Stratford
1603	Shakespeare named among the 'principal tragedians' in Johnson's *Sejanus*
May 1603	Shakespeare named in documents conferring the title of the King's Men on their company
24 July 1605	Shakespeare pays £440 for an interest on the tithes in Stratford
5 June 1607	Susanna Shakespeare marries John Hall
1608	the King's Men take over the indoor Blackfriars theatre
9 September 1608	burial of Mary Shakespeare in Stratford
1609	publication of the Sonnets
1612	Shakespeare testifies in the Belott-Mountjoy case
10 March 1613	Shakespeare buys the Blackfriars Gatehouse
1613	Globe burns down during a performance of *All is True* (*Henry VIII*)
September 1614	Shakespeare involved in enclosure disputes in Stratford
10 February 1616	Judith Shakespeare marries Thomas Quiney
25 March 1616	Shakespeare's will drawn up in Stratford
25 April 1616	Shakespeare buried in Stratford (the monument records that he died on 23 April)
8 August 1623	burial of Anne Shakespeare in Stratford
1623	publication of the First Folio

16 July 1649	burial of Susanna Hall in Stratford
9 February 1662	burial of Judith Quiney in Stratford
1670	death of Shakespeare's last direct descendant, his grand-daughter Elizabeth, who married Thomas Nash in 1626 and John (later Sir John) Bernard in 1649

Figure I.2

It is almost impossible to list every adaptation, reinterpretation, and spin-off based on either *The Shrew* or *A Shrew*. Below is an abbreviated list complied from *The Cambridge Companion to Shakespeare*, *Shakespeare in Production: The Taming of the Shrew*, *The Taming of the Shrew: Texts and Contexts*, and the British Universities Film and Video Council website.

<u>*Shrew* Adaptations & Spin-Offs</u>

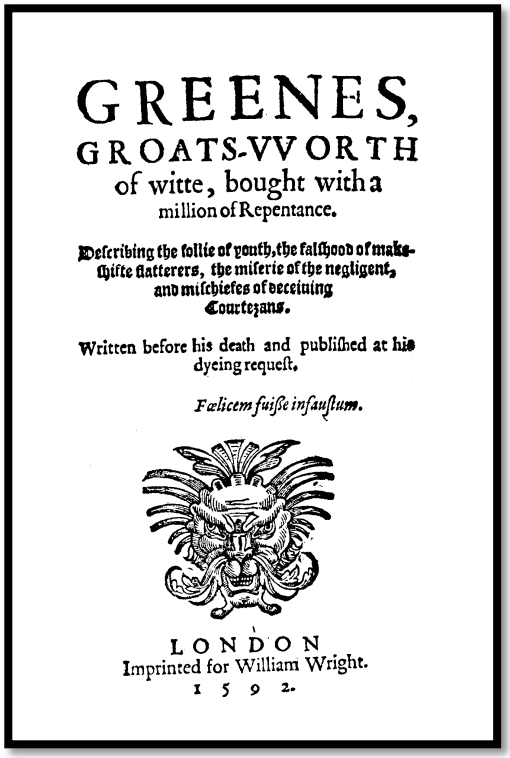
1594	**W. Shakespeare**	***The Taming of a Shrew* ("Bad" Quarto)**
1611	John Fletcher	*The Woman's Prize or The Tamer Tamed* (play)
1623	**W. Shakespeare**	***The Taming of the Shrew (*First Folio)**
1667	John Lacy	*Sauny the Scot, or The Taming of the Shrew* (play)
1716	Christopher Bullock	*The Cobler of Preston* (play)
	Charles Johnson	*The Cobler of Preston* (play / ballad musical)
1735	James Worsdale	*Cure for a Scold* (play)
1756	David Garrick	*Catharine and Petruchio* (play)
1780	Carlo Francesco Badini Ferdinando Bertoni	*Il duca di Atene* (opera)
1795	Vicente Martín y Soler Lorenzo Da Ponte	*La capricciosa corretta* (opera)
1828	Frederic Reynolds	*Catherine and Petruchio* (opera)
1874	Hermann Goetz Joseph Wadmann	*Der Widerspänstigen Zähmung* (opera)
1908	D.W. Griffith	*The Taming of the Shrew* (film)
	Azeglio Pineschi Lamberto Pineschi	*La bisbetica domata* (film)
1911	F.R. Benson	*The Taming of the Shrew* (film)

	Henri Desfontaines	La mégère apprivoisée (film)
1913	Arrigo Frusta	*La bisbetica domata* (film)
1915	Arthur Backner	*The Taming of the Shrew* (film)
	Reginald Barker C. Gardner Sullivan	*The Iron Strain* (film)
1919	John B. O'Brien Frank S. Beresford	*Impossible Catherine* (film)
1923	Edwin J. Collins Eliot Stannard	*Gems of Literature: The Taming of the Shrew* (film)
1924	William Beaudine	*Daring Youth* (film)
	"BBC Regional Programme"	*Shakespeare Night* – *The Taming of the Shrew* (radio)
1925	"BBC Regional Programme"	*Shakespeare: Scene and Story* (radio)
1926	"BBC Regional Programme"	*Shakespeare's Heroines* – *The Taming of the Shrew* (radio)
1927	Ermanno Wolf-Ferrari Giovacchino Forzano	*Sly, or The Legend of the Sleeper Awoken* (opera)
	Dulcima Glasby	*The Taming of the Shrew* (television)
1929	Sam Taylor	*The Taming of the Shrew* (film)
	Arvid E. Gillstrom	*The Framing of the Shrew* (film)
1930	Alfred Hitchcock Adrian Brunel	Elstree Calling: *The Taming of the Shrew* (film)
1932	Dulcima Glasby	*The Taming of the Shrew* (television)
1933	Monty Banks	*You Made Me Love You* (film)
1935	Peter Creswell	*The Witty and pleasant conceited Comedy called* *The Taming of the Shrew* (radio)
1937	John Barrymore	*The Taming of the Shrew* (radio)

	Gilbert Seldes	*The Taming of the Shrew* (radio)
1938	Tom Walls	*Second Best Bed* (film)
1939	Dallas Bower	*BBC 1: Catharine and Petruchio* (television)
1940	Joseph Gottlieb Irvin Graham	*Columbia Workshop:* *The Taming of the Shrew* (radio)
1941	Peter Creswell	*The Witty and pleasant conceited Comedy called* *The Taming of the Shrew* (radio)
	Charles Warburton	*Great Plays - The Taming of the Shrew* (radio)
1942	Ferdinando Maria Poggioli	*La bisbetica domata* (film)
1943	Emil Martonffy	*Makacs Kata* (film) (*Stubborn Kate*)
	Viktor Bánky	*Makrancos hölgy* (film) (*Unruly Lady*)
1947	John Burrell	*The Taming of the Shrew at* *the Edinburgh Festival* (radio)
1948	Cole Porter Samuel Spewack Bella Spewack	*Kiss Me, Kate* (musical)
	René Cardona	*Cartas marcadas* (film)
1949	Homer Fickett	*The Taming of the Shrew* (radio)
1950	Paul Nickell Worthington Miner	*Westinghouse Studio House:* *The Taming of the Shrew* (television)
1952	Desmond Davis	*Sunday Night Theatre:* *The Taming of the Shrew* (television)
1953	Vittorio Giannini	*The Taming of the Shrew* (opera)
	Andrew C. Love	*Oregon Shakespeare Festival:* *The Taming of the Shrew* (radio)
1954	Peter Watts	*The Taming of the Shrew* (radio)

1956	Antonio Román	*La fierecilla domada* (film)
	George Schaefer	*Hallmark Hall of Fame:* *The Taming of the Shrew* (television)
1957	Vissarion Shebalin	*Укрощение строптивой* (opera) (*The Taming of the Shrew*)
1960	Robert Loper	*Oregon Shakespeare Festival:* *The Taming of the Shrew* (radio)
1961	Sergei Kolosov	*Ukroshchenie stroptivoy* (television)
1962	Fatin Abdel Wahab	*Ah min hawaa* (film)
1963	Andrew V. McLaglen	*McLintock!* (film)
1964	Pierre Badel	*La mégère apprivoisée* (television)
1967	Franco Zeffirelli	*The Taming of the Shrew* (film)
1969	John Cranko	*The Taming of the Shrew* (ballet)
1971	Zygmunt Hübner	*Poskromienie złośnicy* (television)
1973	Ian Cotterell	*Monday Night Theatre:* *The Taming of the Shrew* (radio)
1976	William Ball	*Great Performances:* *The Taming of the Shrew* (television)
1980	Jonathan Miller	*BBC Shakespeare:* *The Taming of the Shrew* (television)
1982	Norman Campbell	*Stratford Shakespeare Festival:* *The Taming of the Shrew* (television)
	Michael Bogdanov	*Shakespeare Lives!* (television)
1986	Will Mackenzie	*Moonlighting – "Atomic Shakespeare"* *(S03. E07)* (television)
1989	Richard Monette	*Stratford Shakespeare Festival:* *The Taming of the Shrew* (television)
	Jeremy Mortimer	*The Taming of the Shrew* (radio)

1990	Jeff Hall	*Garfield and Friends – "Much Ado About Landolin" (S03. E07)* (television)
	Michał Kwieciński	*Poskromienie złośnicy* (television)
1991	Berend Boudewijn Dirk Tanghe	*De getemde feeks* (television)
1994	Aida Ziablikova	*Shakespeare: The Animated Tales – "The Taming of a Shrew"* (television)
1999	Gil Junger	*10 Things I Hate About You* (film)
2000	"Rede Globo"	*O Cravo e a Rosa* (television)
	Melanie Harris	*Shakespeare for the New Millennium – "The Taming of the Shrew"* (radio)
2002	Dana De Vally Piazza	*One on One – "Tame me, I'm a Shrew (S01. E13)* (television)
2003	Gary Hardwick	*Deliver Us from Eva* (film)
2004	Roberto Lione	*Kate-La bisbetica domata* (film)
2005	Dave Richards	*ShakespeaRe-Told: "The Taming of the Shrew" (S01. E03)* (television)
2009	Carter Covington	*10 Things I Hate About You* (television)
2010	Vidhi Kasliwal	*Isi Life Mein* (film)



GREENES,
GROATS-VVORTH
of witte, bought with a
million of Repentance.

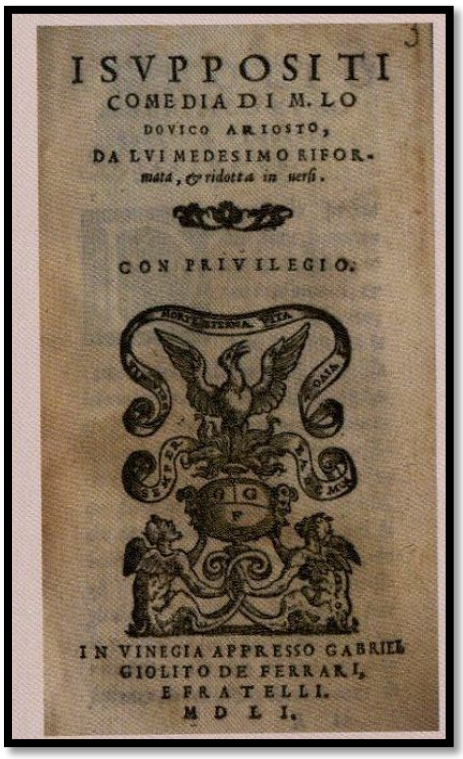
Describing the follie of youth, the falshood of make-shifte flatterers, the miserie of the negligent, and mischieues of beceiuing Courtezans.

Written before his death and published at his dyeing request.

Fœlicem fuisse infaustum.

LONDON
Imprinted for William Wright.
1592.

Figure I.3 *Title Page of Greene's Groatsworth of Wit (http://www2.prestel.co.uk/rey/groats.htm)*



I SVPPOSITI
COMEDIA DI M. LO
DOVICO ARIOSTO,
DA LVI MEDESIMO RIFOR-
mata, & ridotta in uersi.

CON PRIVILEGIO.

IN VINEGIA APPRESSO GABRIEL
GIOLITO DE FERRARI,
E FRATELLI.
M D L I.

Figure I.4 *The title page of Ariosto's* I suppositi*, first performed in Ferrara in 1509 and first published (in verse) in Venice in 1551. George Gascoigne's English translation was published in 1573. (Schafer 60)*

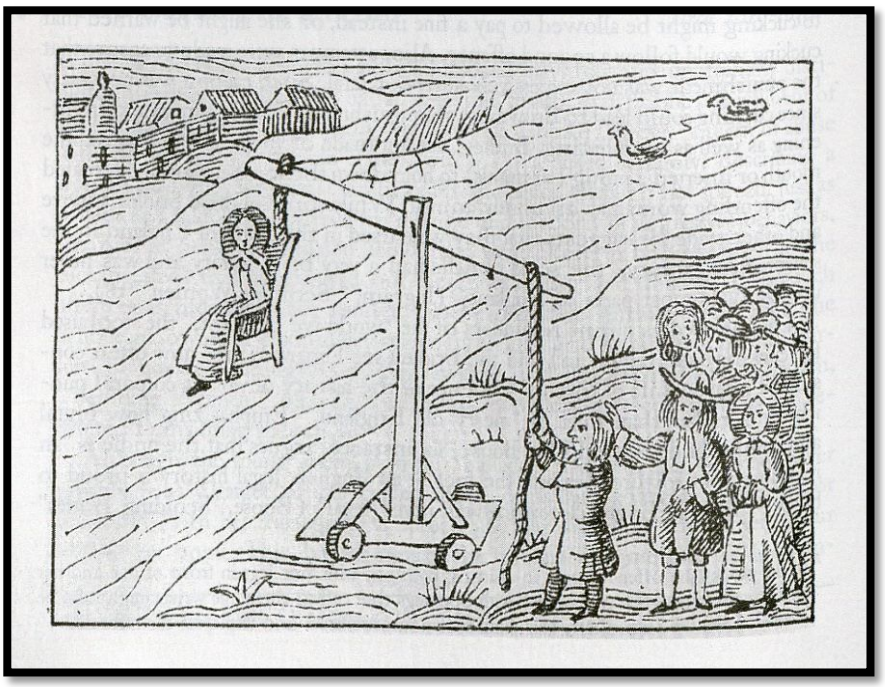


Figure I.5 *The cucking of a scold: a woman on a cucking stool. (Dolan 290)*

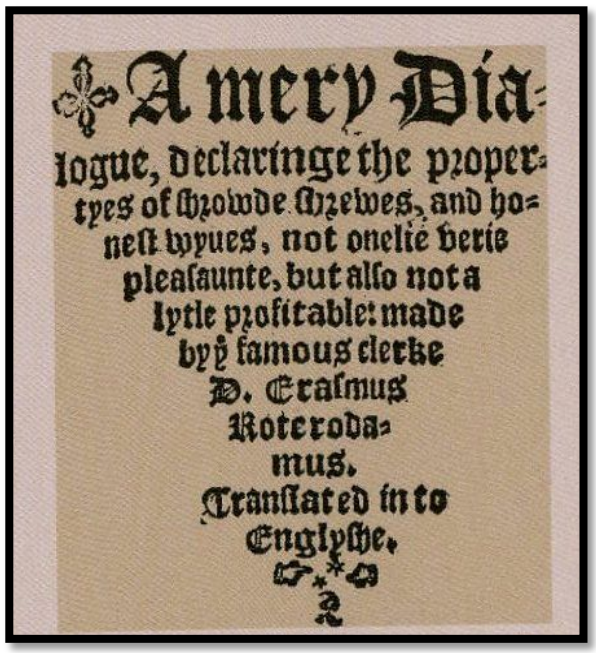


Figure I.6 *The title page of the English translation of Erasmus'* Merry Dialogue *first published in English in 1557. (Schafer 65)*

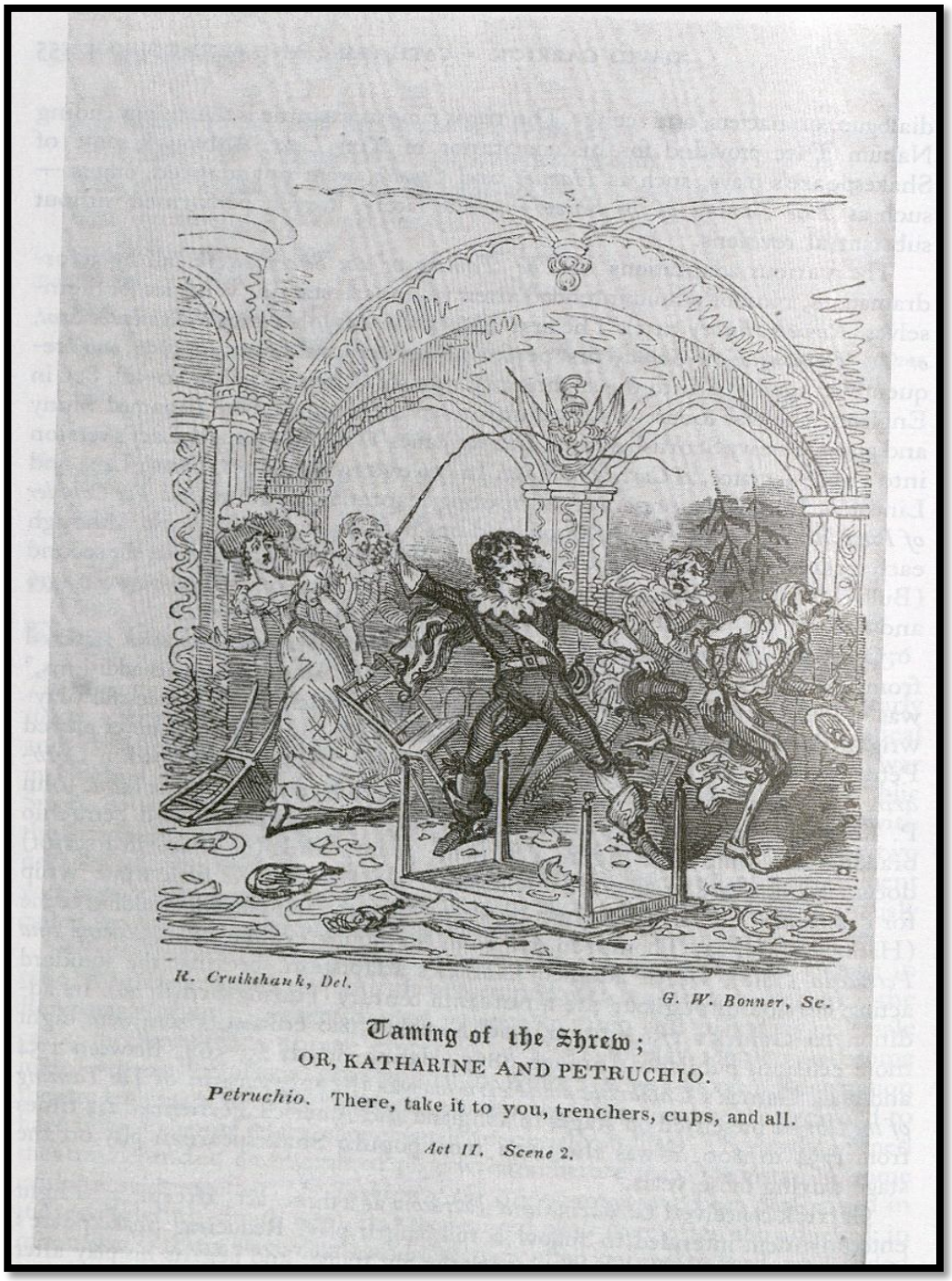


Figure I.7 *Petruchio is cracking a whip, from John Kemble's edition of David Garrick's adaptation (1838). Kemble seems to have initiated the stage tradition of having Petruchio wield a whip. The whip is often used to make Petruchio seem dashing and manly, but it also associates him visually with violence – even if he does not beat Katherine. (Dolan 156)*

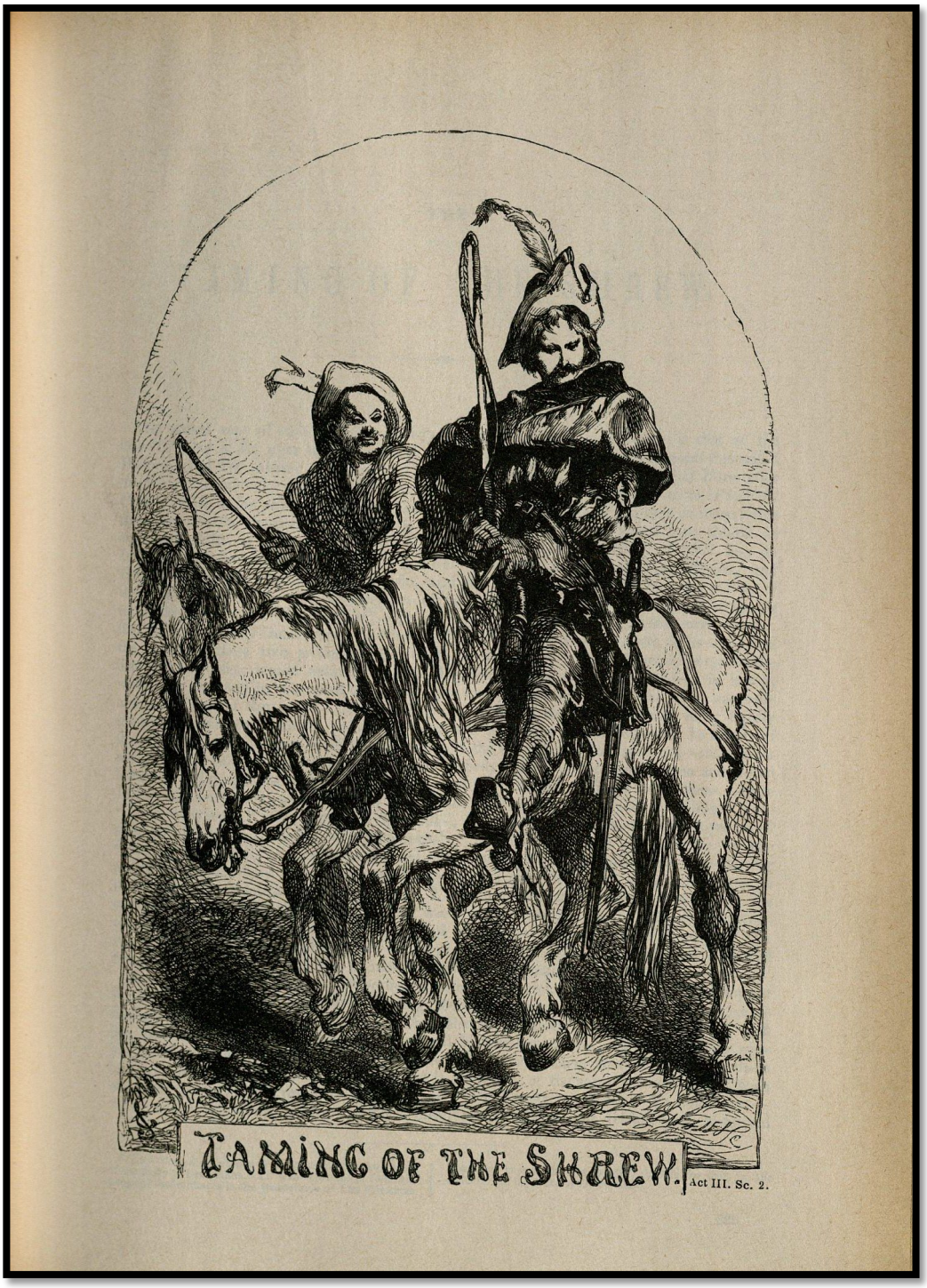


Figure I.8 *The title page of* The Taming of the Shrew *as found in* The Globe Illustrated Shakespeare*. (Staunton 225)*

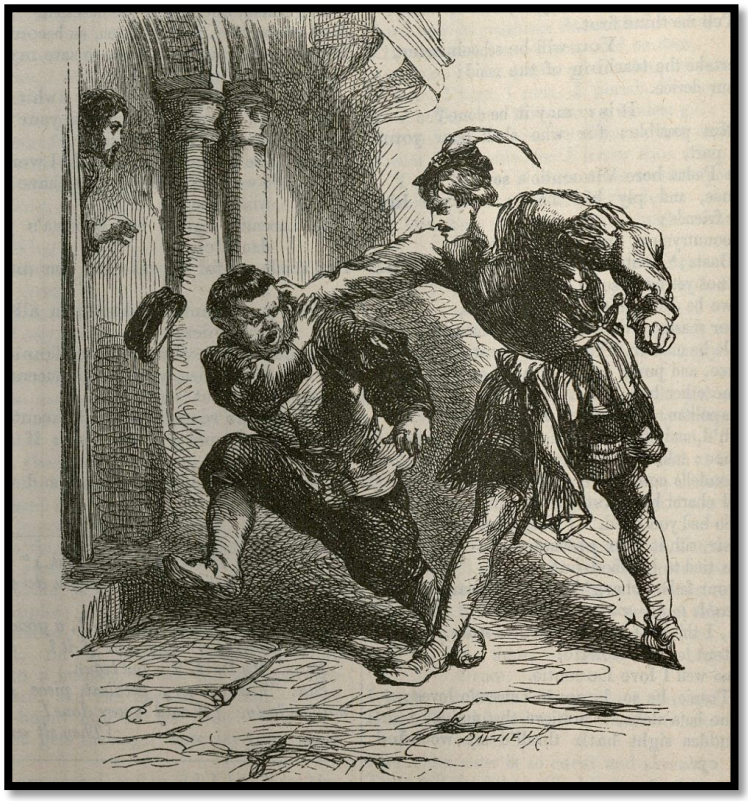


Figure I.9 *Petruchio ordering Grumio to knock upon Hortensio's door; I.ii. (Staunton 236)*

Figure I.10 *Hortensio presenting Petruchio to Gremio and the other suitors. I.ii. (Staunton 240)*

Figure I.11 *Petruchio comparing Katherine to Dian. II.i. (Staunton 245)*

Figure I.12 *Grumio fending off the wedding party as Petruchio escapes with Katherine. III.ii. (Staunton 255)*

Figure I.13 *A gentleman and his hawk, from George Turberville's* The Book of Falconry or Hawking *(London, 1611)*. *(Dolan 307)*

Figure I.14 *Petruchio mocking the hat brought in by the Haberdasher. IV.iii. (Staunton 263)*

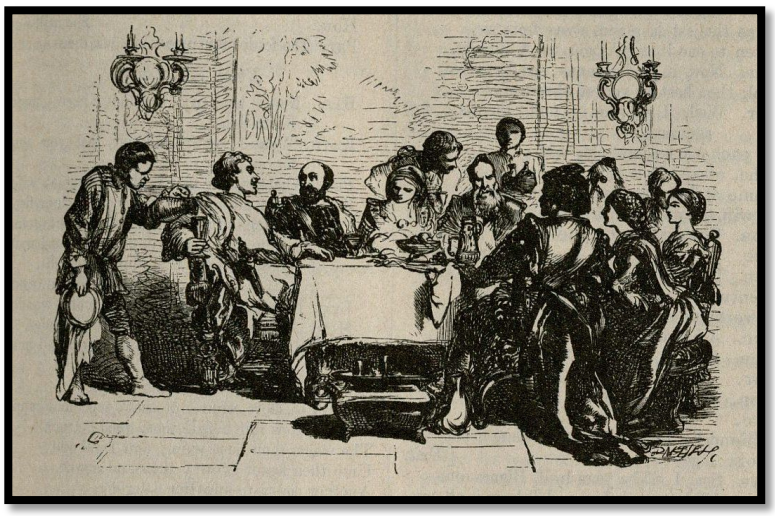


Figure I.15 *The dinner party and attendants at Lucentio's lodging. V.ii. (Staunton 271)*

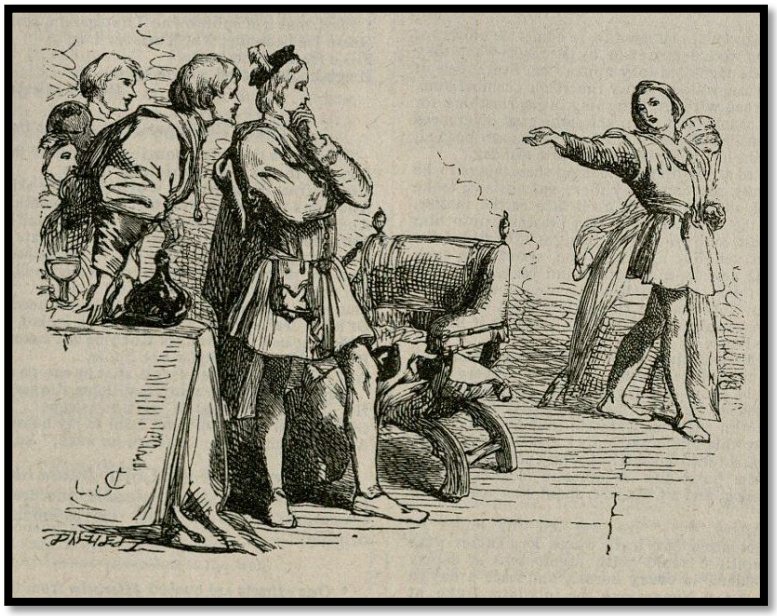


Figure I.16 *Petruchio and Katherine exiting after winning the wager. V.ii. (Staunton 273)*

Figure I.17 *A woman wearing a scold's bridle, from Ralph Gardiner's* England's Grievance Discovered *(London, 1655). (Dolan 291)*

Figure I.18 *Henry Woodward as Petruchio In David Garrick's Catherine and Petruchio (Schafer 10)*

Figure I.19 *Lynn Fontanne and Alfred Lunt in the 1935* The Shrew, *which inspired* Kiss Me, Kate *(Schafer 31)*

Figure I.20 *Mary Ellis and Basil Sydney in the 1927 New York modern-dressed production of* The Shrew. *(Schafer 27)*

Figure I.21 *The final scene in the 1978 RSC* Taming of the Shrew. *(Schafer 47)*

Figure I.22 *Pamela Rabe about to kick Hugo Weaving in the Melbourne Theatre Company's 1991 production of* The Taming of the Shrew. *(Schafer 50)*

Figure I.23 *The 2008 RSC production starring Michelle Gomez and Steven Boxer. (http://www.zuleikahenry.co.uk)*

Figure I.24 The *1990 production of* The Taming of the Shrew *directed By Phillip Karnell with Amy Sileven & Sean Souza. (www.stageclick.com)*

Appendix II: Production Documents

"No profit grows where is no pleasure ta'en."

- Tranio, The Taming of the Shrew (I.i.39)

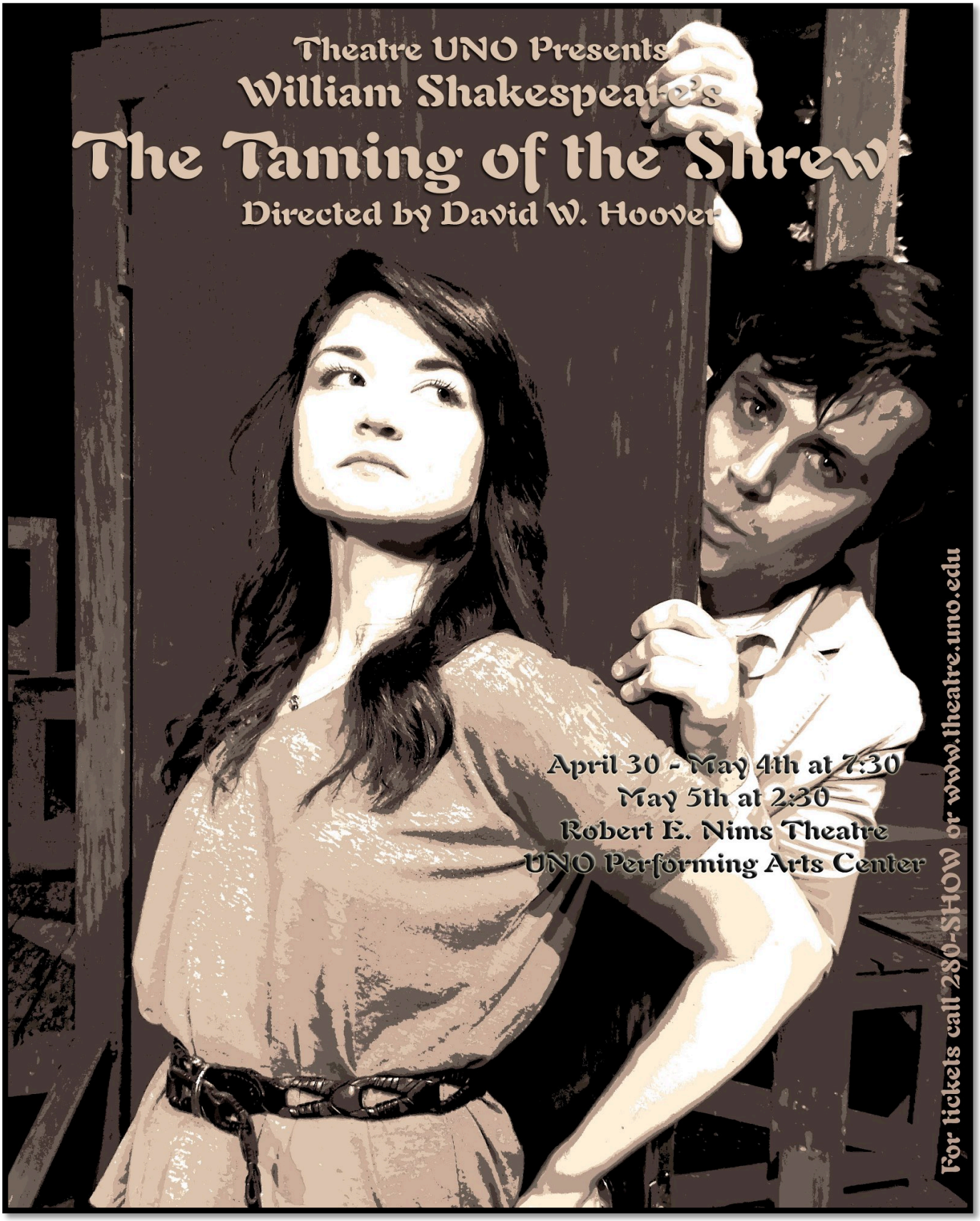
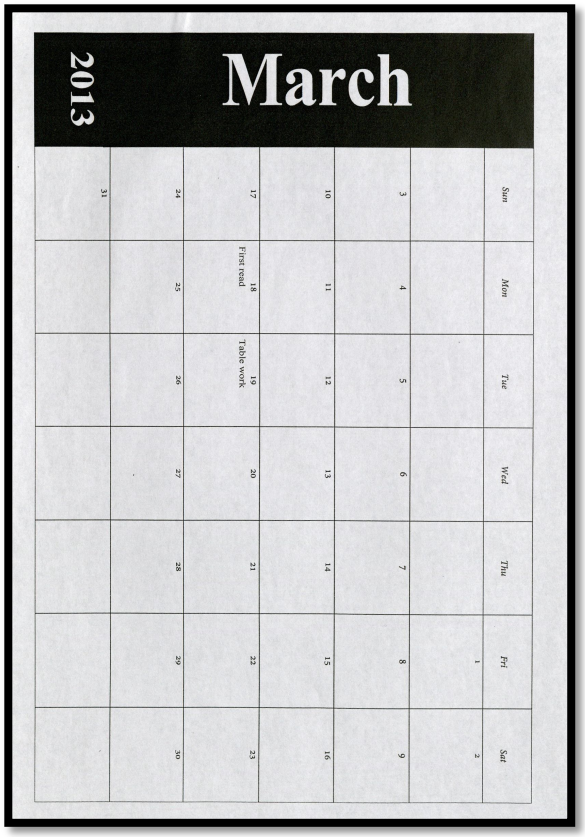


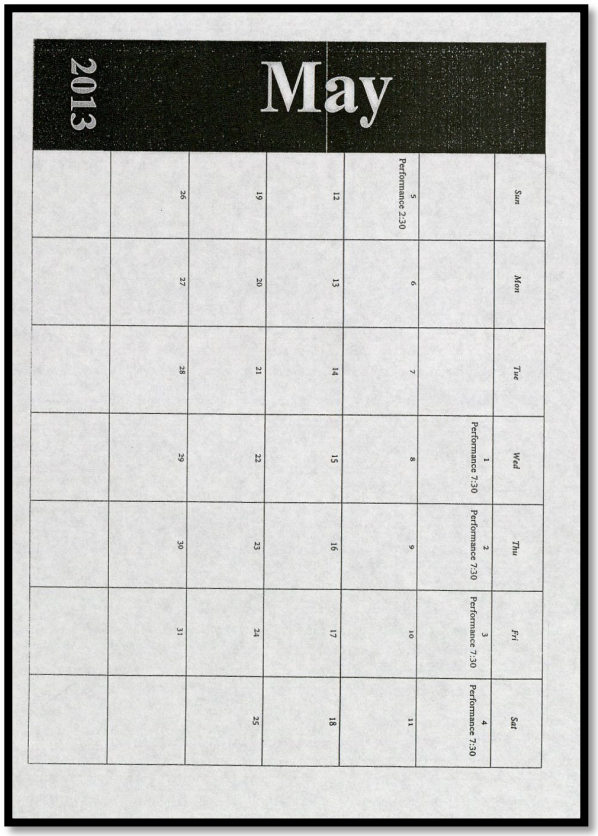
Figure II.1 *Production Poster*



2013

March

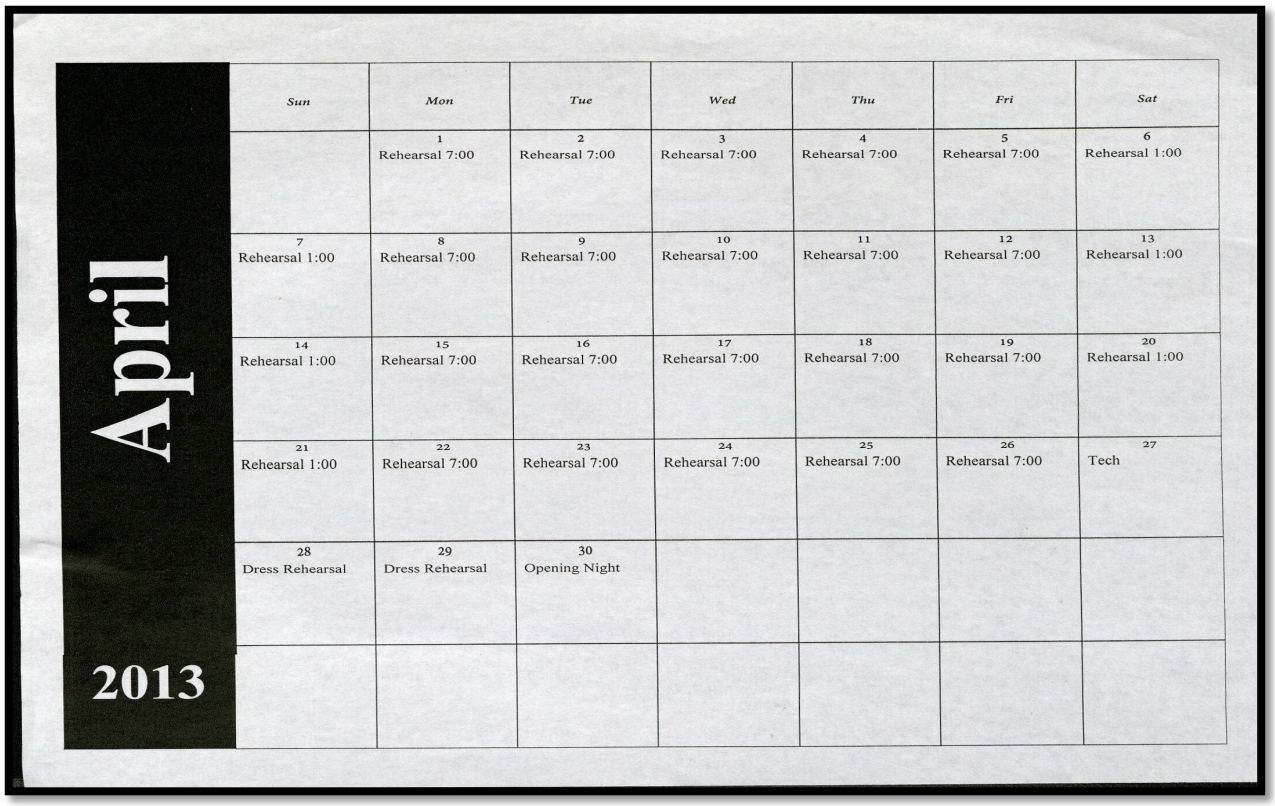
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18 First read	19 Table work	20	21	22	23
24	25	26	27	28	29	30
31						



2013

May

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Performance 7:30	2 Performance 7:30	3 Performance 7:30	4 Performance 7:30
5 Performance 2:30	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

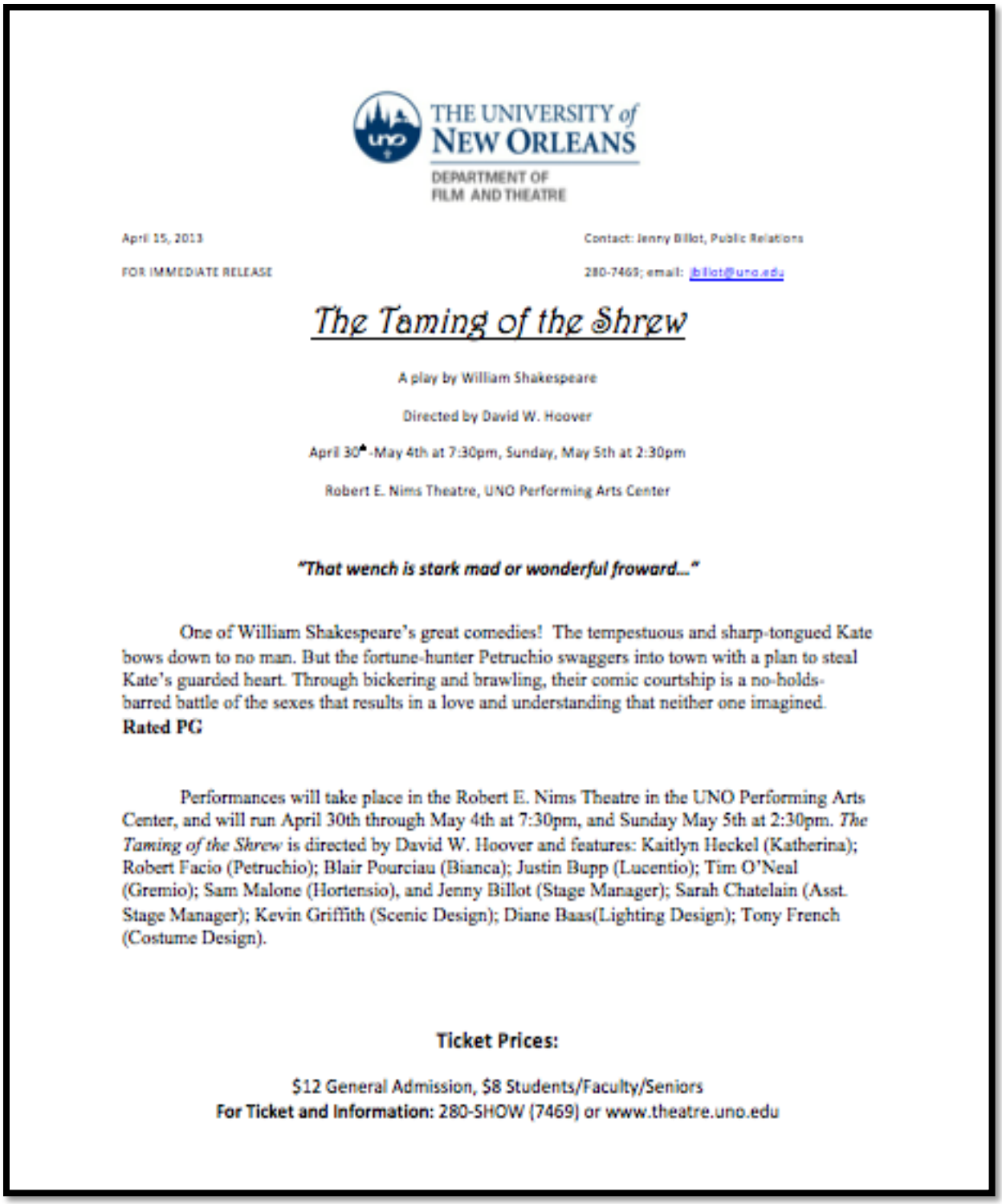


April

2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Rehearsal 7:00	2 Rehearsal 7:00	3 Rehearsal 7:00	4 Rehearsal 7:00	5 Rehearsal 7:00	6 Rehearsal 1:00
7 Rehearsal 1:00	8 Rehearsal 7:00	9 Rehearsal 7:00	10 Rehearsal 7:00	11 Rehearsal 7:00	12 Rehearsal 7:00	13 Rehearsal 1:00
14 Rehearsal 1:00	15 Rehearsal 7:00	16 Rehearsal 7:00	17 Rehearsal 7:00	18 Rehearsal 7:00	19 Rehearsal 7:00	20 Rehearsal 1:00
21 Rehearsal 1:00	22 Rehearsal 7:00	23 Rehearsal 7:00	24 Rehearsal 7:00	25 Rehearsal 7:00	26 Rehearsal 7:00	27 Tech
28 Dress Rehearsal	29 Dress Rehearsal	30 Opening Night				

Figure II.2 *Rehearsal Schedule*



THE UNIVERSITY of NEW ORLEANS
DEPARTMENT OF FILM AND THEATRE

April 15, 2013

FOR IMMEDIATE RELEASE

Contact: Jenny Billot, Public Relations

280-7469; email: jbillot@uno.edu

The Taming of the Shrew

A play by William Shakespeare

Directed by David W. Hoover

April 30th-May 4th at 7:30pm, Sunday, May 5th at 2:30pm

Robert E. Nims Theatre, UNO Performing Arts Center

"That wench is stark mad or wonderful froward..."

One of William Shakespeare's great comedies! The tempestuous and sharp-tongued Kate bows down to no man. But the fortune-hunter Petruchio swaggers into town with a plan to steal Kate's guarded heart. Through bickering and brawling, their comic courtship is a no-holds-barred battle of the sexes that results in a love and understanding that neither one imagined.
Rated PG

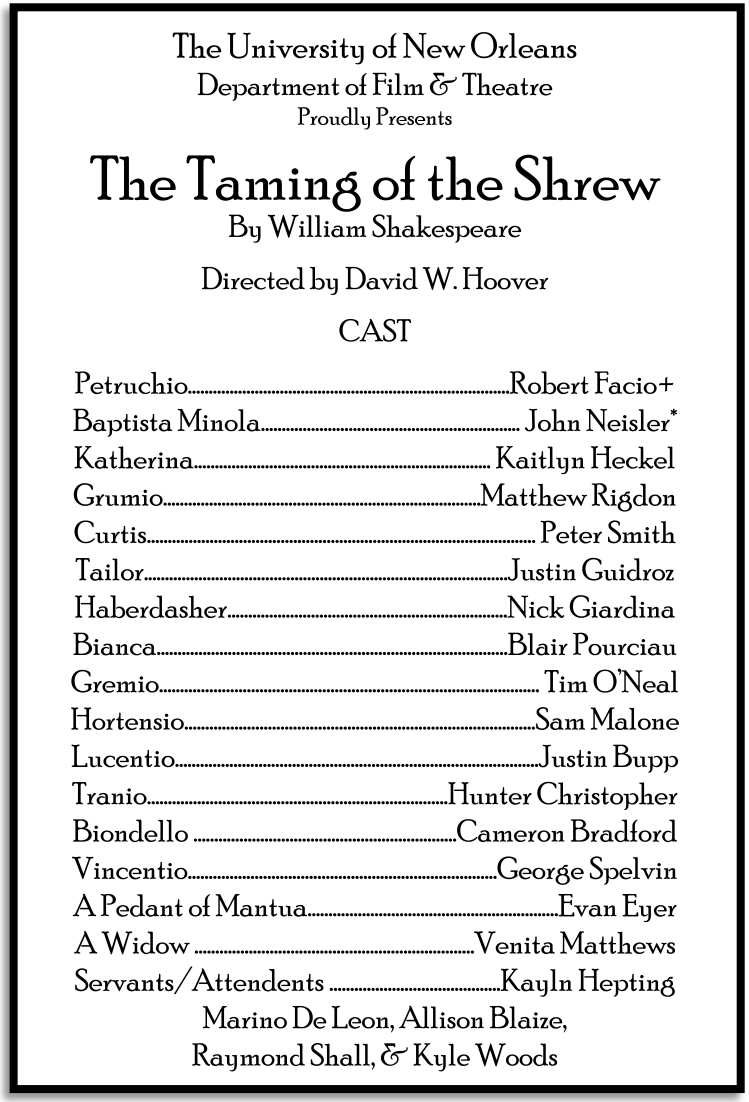
Performances will take place in the Robert E. Nims Theatre in the UNO Performing Arts Center, and will run April 30th through May 4th at 7:30pm, and Sunday May 5th at 2:30pm. *The Taming of the Shrew* is directed by David W. Hoover and features: Kaitlyn Heckel (Katherina); Robert Facio (Petruchio); Blair Pourciau (Bianca); Justin Bupp (Lucentio); Tim O'Neal (Gremio); Sam Malone (Hortensio), and Jenny Billot (Stage Manager); Sarah Chatelain (Asst. Stage Manager); Kevin Griffith (Scenic Design); Diane Baas(Lighting Design); Tony French (Costume Design).

Ticket Prices:

$12 General Admission, $8 Students/Faculty/Seniors
For Ticket and Information: 280-SHOW (7469) or www.theatre.uno.edu

Figure II.3 *Press Release*

Figure II.4 *Program for Display Board*



The University of New Orleans
Department of Film & Theatre
Proudly Presents

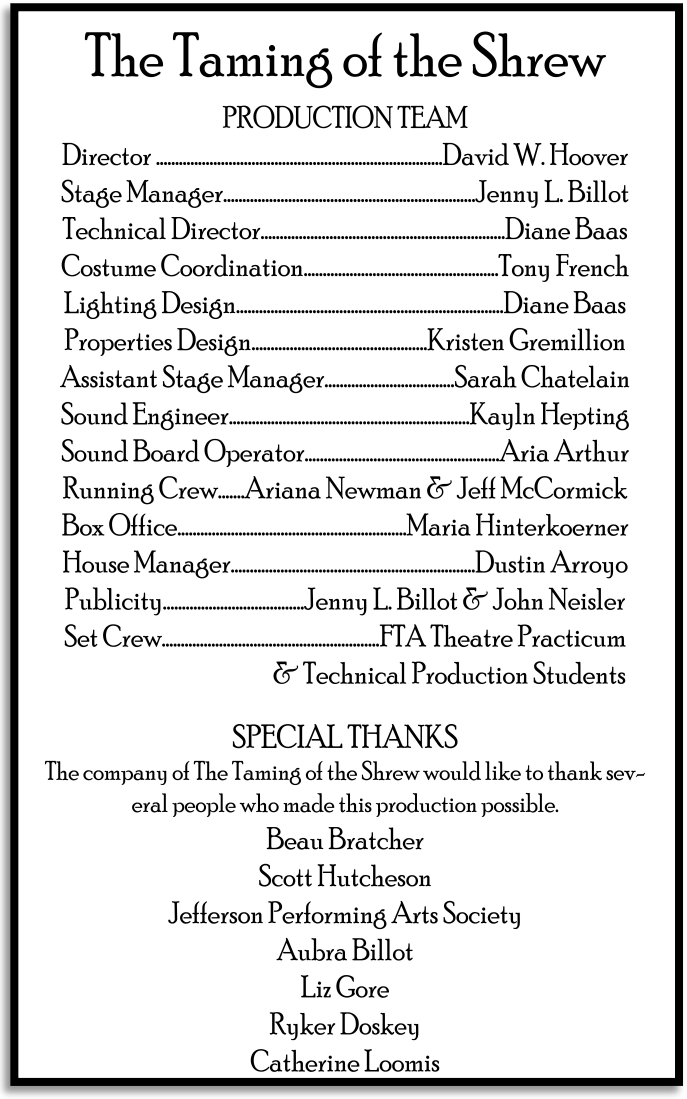
The Taming of the Shrew

By William Shakespeare

Directed by David W. Hoover

CAST

Petruchio.....Robert Facio+
Baptista Minola.....John Neisler*
Katherina.....Kaitlyn Heckel
Grumio.....Matthew Rigdon
Curtis.....Peter Smith
Tailor.....Justin Guidroz
Haberdasher.....Nick Giardina
Bianca.....Blair Pourciau
Gremio.....Tim O'Neal
Hortensio.....Sam Malone
Lucentio.....Justin Bupp
Tranio.....Hunter Christopher
Biondello.....Cameron Bradford
Vincentio.....George Spelvin
A Pedant of Mantua.....Evan Eyer
A Widow.....Venita Matthews
Servants/Attendents.....Kayln Hepting
Marino De Leon, Allison Blaize,
Raymond Shall, & Kyle Woods



The Taming of the Shrew

PRODUCTION TEAM

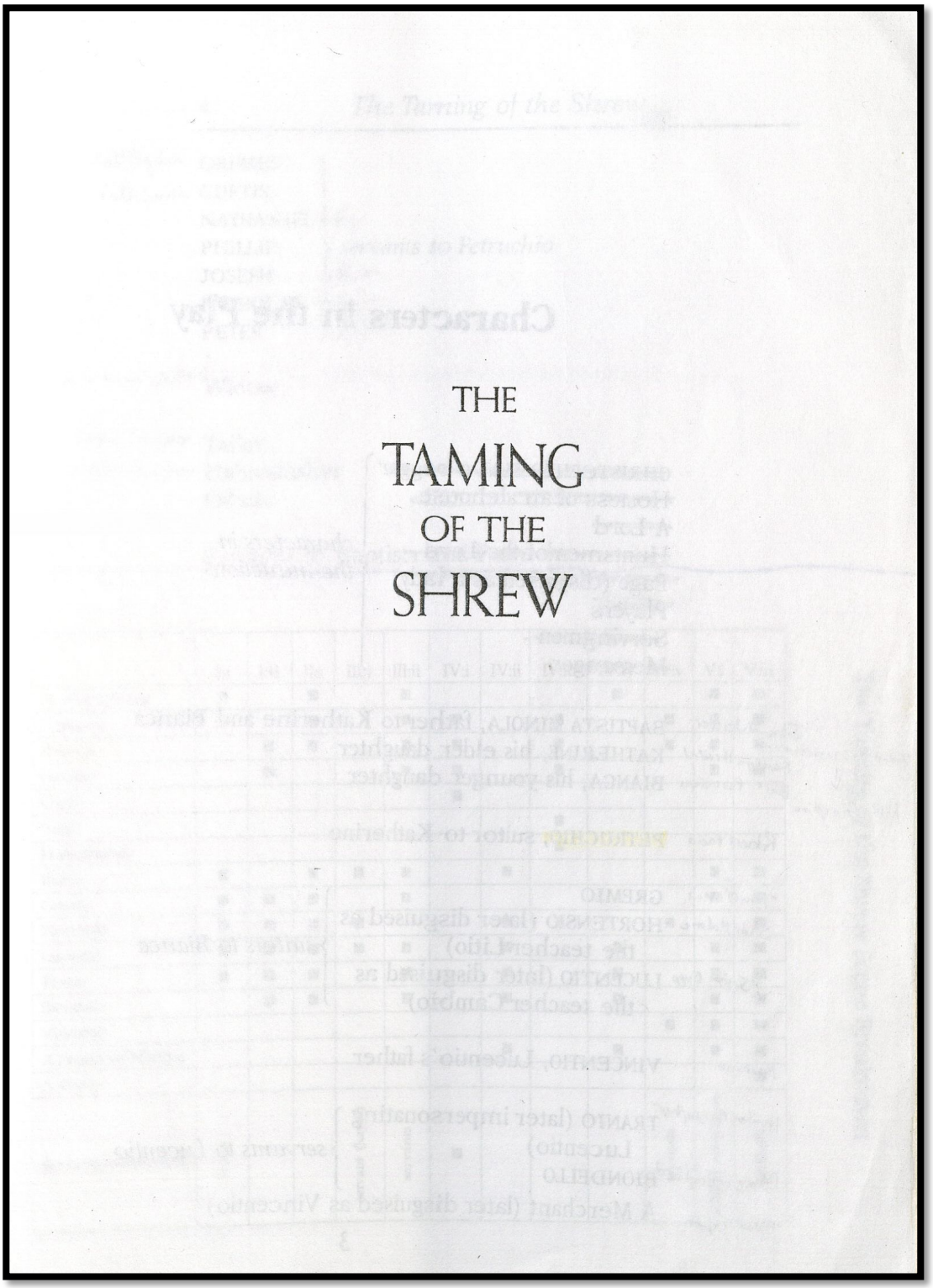
Director.....David W. Hoover
Stage Manager.....Jenny L. Billot
Technical Director.....Diane Baas
Costume Coordination.....Tony French
Lighting Design.....Diane Baas
Properties Design.....Kristen Gremillion
Assistant Stage Manager.....Sarah Chatelain
Sound Engineer.....Kayln Hepting
Sound Board Operator.....Aria Arthur
Running Crew.....Ariana Newman & Jeff McCormick
Box Office.....Maria Hinterkoerner
House Manager.....Dustin Arroyo
Publicity.....Jenny L. Billot & John Neisler
Set Crew.....FTA Theatre Practicum
& Technical Production Students

SPECIAL THANKS

The company of The Taming of the Shrew would like to thank several people who made this production possible.

Beau Bratcher
Scott Hutcheson
Jefferson Performing Arts Society
Aubra Billot
Liz Gore
Ryker Doskey
Catherine Loomis

Figure II.5 *Scored Script with Scene Breakdown*



Characters in the Play

~~CHRISTOPHER SLY, a beggar~~
~~Hostess of an alehouse~~
~~A Lord~~
~~Huntsmen of the Lord~~
~~Page (disguised as a lady)~~
Players
~~Servingmen~~
~~Messenger~~
characters in the Induction

John Neisler — BAPTISTA MINOLA, father to Katherine and Bianca
Industry: Jessestephens
Kaitlyn Heckel — KATHERINE, his elder daughter
↓
Nicole Giordina — Blair Pourciau — BIANCA, his younger daughter

Robert Facio — PETRUCHIO, suitor to Katherine

Tim O'Neal — GREMIO
Sam Malone — HORTENSIO (later disguised as the teacher Litio)
Justin Bupp — LUCENTIO (later disguised as the teacher Cambio)
suitors to Bianca

Murino — VINCENTIO, Lucentio's father

Hunter Christopher — TRANIO (later impersonating Lucentio)
Cameron Bradford — BIONDELLO
servants to Lucentio

Evan Eyer — A Merchant (later disguised as Vincentio)

Matt Rigdon GRUMIO
Peter Smith CURTIS
NATHANIEL – Ray
PHILLIP } *servants to Petruchio*
JOSEPH – Alison
NICHOLAS – Kayln
PETER – Alison

Venita "Vennie" Matthews Widow

Justin Cruidroz Tailor
Nick Giardina Haberdasher
Officer

Servants to Baptista and Petruchio

	I:i	I:ii	II:i	III:i	III:ii	IV:i	IV:ii	IV:iii	IV:iv	IV:v	V:i	V:ii
Baptista Minola	■		■		■				■		■	■
Katherina	■		■		■	■		■		■	■	■
Petruchio		■	■		■	■		■		■	■	■
Grumio		■			■	■		■			■	■
Curtis						■						
Tailor								■				
Haberdasher								■				
Bianca	■		■	■	■		■				■	■
Gremio	■	■	■		■						■	■
Hortensio	■	■	■	■			■	■		■		■
Lucentio	■	■	■	■	■		■		■		■	■
Tranio	■	■	■		■		■		■		■	■
Biondello		■	■		■		■		■		■	■
Vincentio										■	■	■
A Pedant of Mantua							■		■		■	■
A Widow												■
Servants/attendants	suitor			servant (kayln)	servants	■				servants	officer/ attendants	servants

The Taming of the Shrew Scene Breakdown

THE TAMING OF THE SHREW

ACT 1

⌜ACT 1⌝

⌜Scene 1⌝

Flourish. Enter Lucentio, and his man Tranio.

LUCENTIO

Tranio, since for the great desire I had
To see fair Padua, nursery of arts,
I am arrived for fruitful Lombardy,
The pleasant garden of great Italy,
And by my father's love and leave am armed
With his goodwill and thy good company.
My trusty servant well approved in all,
Here let us breathe and haply institute
A course of learning and ingenious studies.
Pisa, renownèd for grave citizens,
Gave me my being, and my father first,
A merchant of great traffic through the world,
⌜Vincentio,⌝ come of the Bentivolii.
Vincentio's son, brought up in Florence,
It shall become to serve all hopes conceived
To deck his fortune with his virtuous deeds.
And therefore, Tranio, for the time I study
Virtue, and that part of philosophy
Will I apply that treats of happiness
By virtue specially to be achieved.
Tell me thy mind, for I have Pisa left
And am to Padua come, as he that leaves

A shallow plash to plunge him in the deep
And with satiety seeks to quench his thirst.

TRANIO

⌜*Mi perdonato,*⌝ gentle master mine.
I am in all affected as yourself,
Glad that you thus continue your resolve
To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue and this moral discipline,
Let's be no stoics nor no stocks, I pray,
Or so devote to Aristotle's checks
As Ovid be an outcast quite abjured.
Balk logic with acquaintance that you have,
And practice rhetoric in your common talk;
Music and poesy use to quicken you;
The mathematics and the metaphysics—
Fall to them as you find your stomach serves you.
No profit grows where is no pleasure ta'en.
In brief, sir, study what you most affect.

LUCENTIO

Gramercies, Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,
We could at once put us in readiness
And take a lodging fit to entertain
Such friends as time in Padua shall beget.

Enter Baptista with his two daughters, Katherine and Bianca; Gremio, a pantaloon, ⌜*and*⌝ *Hortensio,* ⌜*suitors*⌝ *to Bianca.*

But stay awhile! What company is this?

TRANIO

Master, some show to welcome us to town.

Lucentio ⌜*and*⌝ *Tranio stand by.*

BAPTISTA, ⌜*to Gremio and Hortensio*⌝

Gentlemen, importune me no farther,
For how I firmly am resolved you know:

That is, not to bestow my youngest daughter
Before I have a husband for the elder.
If either of you both love Katherine,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.

GREMIO
To cart her, rather. She's too rough for me.—
There, there, Hortensio, will you any wife?

KATHERINE, ⌜*to Baptista*⌝
I pray you, sir, is it your will
To make a stale of me amongst these mates?

HORTENSIO
"Mates," maid? How mean you that? No mates for you,
Unless you were of gentler, milder mold.

KATHERINE
I' faith, sir, you shall never need to fear.
Iwis it is not halfway to her heart.
But if it were, doubt not her care should be
To comb your noddle with a three-legged stool
And paint your face and use you like a fool.

HORTENSIO
From all such devils, good Lord, deliver us!

GREMIO And me too, good Lord.

TRANIO, ⌜*aside to Lucentio*⌝
Husht, master, here's some good pastime toward;
That wench is stark mad or wonderful froward.

LUCENTIO, ⌜*aside to Tranio*⌝
But in the other's silence do I see
Maid's mild behavior and sobriety.
Peace, Tranio.

TRANIO, ⌜*aside to Lucentio*⌝
Well said, master. Mum, and gaze your fill.

BAPTISTA, ⌜*to Gremio and Hortensio*⌝
Gentlemen, that I may soon make good
What I have said—Bianca, get you in,

And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.

KATHERINE
A pretty peat! It is best
Put finger in the eye, an she knew why.

BIANCA
Sister, content you in my discontent.—
Sir, to your pleasure humbly I subscribe.
My books and instruments shall be my company,
On them to look and practice by myself.

LUCENTIO, ⌜*aside to Tranio*⌝
Hark, Tranio, thou mayst hear Minerva speak!

HORTENSIO
Signior Baptista, will you be so strange?
Sorry am I that our goodwill effects
Bianca's grief.

GREMIO Why will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?

BAPTISTA
Gentlemen, content you. I am resolved.—
Go in, Bianca. ⌜*Bianca exits.*⌝
And for I know she taketh most delight
In music, instruments, and poetry,
Schoolmasters will I keep within my house
Fit to instruct her youth. If you, Hortensio,
Or, Signior Gremio, you know any such,
Prefer them hither. For to cunning men
I will be very kind, and liberal
To mine own children in good bringing up.
And so, farewell.—Katherine, you may stay,
For I have more to commune with Bianca. *He exits.*

KATHERINE
Why, and I trust I may go too, may I not?
What, shall I be appointed hours as though, belike,
I knew not what to take and what to leave? Ha!
She exits.

GREMIO You may go to the devil's dam! Your gifts are so good here's none will hold you.—Their love is not so great, Hortensio, but we may blow our nails together and fast it fairly out. Our cake's dough on both sides. Farewell. Yet for the love I bear my sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

HORTENSIO So will I, Signior Gremio. But a word, I pray. Though the nature of our quarrel yet never brooked parle, know now upon advice, it toucheth us both (that we may yet again have access to our fair mistress and be happy rivals in Bianca's love) to labor and effect one thing specially.

GREMIO What's that, I pray?

HORTENSIO Marry, sir, to get a husband for her sister.

GREMIO A husband? A devil!

HORTENSIO I say "a husband."

GREMIO I say "a devil." Think'st thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

HORTENSIO Tush, Gremio. Though it pass your patience and mine to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

GREMIO I cannot tell. But I had as lief take her dowry with this condition: to be whipped at the high cross every morning.

HORTENSIO Faith, as you say, there's small choice in rotten apples. But come, since this bar in law makes us friends, it shall be so far forth friendly maintained till by helping Baptista's eldest daughter to a husband we set his youngest free for a husband, and then have to 't afresh. Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

GREMIO I am agreed, and would I had given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her, and bed her, and rid the house of her. Come on.

⌜Gremio and Hortensio⌝ exit.
Tranio and Lucentio remain onstage.

TRANIO
I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

LUCENTIO
O Tranio, till I found it to be true,
I never thought it possible or likely.
But see, while idly I stood looking on,
I found the effect of love-in-idleness,
And now in plainness do confess to thee
That art to me as secret and as dear
As Anna to the Queen of Carthage was:
Tranio, I burn, I pine! I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst.
Assist me, Tranio, for I know thou wilt.

TRANIO
Master, it is no time to chide you now.
Affection is not rated from the heart.
If love have touched you, naught remains but so:
Redime te ⌜captum⌝ quam queas minimo.

LUCENTIO
Gramercies, lad. Go forward. This contents;
The rest will comfort, for thy counsel's sound.

TRANIO
Master, you looked so longly on the maid,
Perhaps you marked not what's the pith of all.

LUCENTIO
O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand
When with his knees he kissed the Cretan strand.

TRANIO
Saw you no more? Marked you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?
LUCENTIO
Tranio, I saw her coral lips to move,
And with her breath she did perfume the air.
Sacred and sweet was all I saw in her.
TRANIO, ⌜*aside*⌝
Nay, then 'tis time to stir him from his trance.—
I pray, awake, sir! If you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her elder sister is so curst and shrewd
That till the father rid his hands of her,
Master, your love must live a maid at home,
And therefore has he closely mewed her up,
Because she will not be annoyed with suitors.
LUCENTIO
Ah, Tranio, what a cruel father's he!
But art thou not advised he took some care
To get her cunning schoolmasters to instruct her?
TRANIO
Ay, marry, am I, sir—and now 'tis plotted!
LUCENTIO
I have it, Tranio!
TRANIO Master, for my hand,
Both our inventions meet and jump in one.
LUCENTIO
Tell me thine first.
TRANIO You will be schoolmaster
And undertake the teaching of the maid:
That's your device.
LUCENTIO It is. May it be done?
TRANIO
Not possible. For who shall bear your part

And be in Padua here Vincentio's son,
Keep house, and ply his book, welcome his friends,
Visit his countrymen and banquet them?

LUCENTIO

Basta, content thee, for I have it full.
We have not yet been seen in any house,
Nor can we be distinguished by our faces
For man or master. Then it follows thus:
Thou shalt be master, Tranio, in my stead,
Keep house, and port, and servants, as I should.
I will some other be, some Florentine,
Some Neapolitan, or meaner man of Pisa.
'Tis hatched, and shall be so. Tranio, at once
Uncase thee. Take my colored hat and cloak.
They exchange clothes.
When Biondello comes, he waits on thee,
But I will charm him first to keep his tongue.

TRANIO So had you need.
In brief, sir, sith it your pleasure is,
And I am tied to be obedient
(For so your father charged me at our parting:
"Be serviceable to my son," quoth he,
Although I think 'twas in another sense),
I am content to be Lucentio,
Because so well I love Lucentio.

LUCENTIO

Tranio, be so, because Lucentio loves,
And let me be a slave, t' achieve that maid
Whose sudden sight hath thralled my wounded eye.

Enter Biondello.

Here comes the rogue.—Sirrah, where have you been?

BIONDELLO

Where have I been? Nay, how now, where are you?

Master, has my fellow Tranio stolen your clothes?
Or you stolen his? Or both? Pray, what's the news?

LUCENTIO
Sirrah, come hither. 'Tis no time to jest,
And therefore frame your manners to the time.
Your fellow, Tranio here, to save my life,
Puts my apparel and my count'nance on,
And I for my escape have put on his;
For in a quarrel since I came ashore
I killed a man and fear I was descried.
Wait you on him, I charge you, as becomes,
While I make way from hence to save my life.
You understand me?

BIONDELLO Ay, sir. ⌜*Aside.*⌝ Ne'er a whit.

LUCENTIO
And not a jot of "Tranio" in your mouth.
Tranio is changed into Lucentio.

BIONDELLO
The better for him. Would I were so too.

TRANIO
So could I, faith, boy, to have the next wish after,
That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, not for my sake, but your master's, I advise
You use your manners discreetly in all kind of companies.
When I am alone, why then I am Tranio;
But in all places else, ⌜your⌝ master Lucentio.

LUCENTIO Tranio, let's go. One thing more rests, that thyself execute, to make one among these wooers. If thou ask me why, sufficeth my reasons are both good and weighty. *They exit.*

~~*The Presenters above ⌜speak.⌝*~~

~~FIRST SERVINGMAN~~
~~My lord, you nod. You do not mind the play.~~

~~SLY Yes, by Saint Anne, do I. A good matter, surely.~~ 260
~~Comes there any more of it?~~
~~[PAGE, *as*] LADY My lord, 'tis but begun.~~
~~SLY 'Tis a very excellent piece of work, madam lady.~~
~~Would 'twere done.~~

~~*They sit and mark.*~~

[Scene 2]

Enter Petruchio and his man Grumio.

PETRUCHIO
Verona, for a while I take my leave
To see my friends in Padua, but of all
My best belovèd and approvèd friend,
Hortensio. And I trow this is his house.
Here, sirrah Grumio, knock, I say.
GRUMIO Knock, sir? Whom should I knock? Is there any man has rebused your Worship?
PETRUCHIO Villain, I say, knock me here soundly.
GRUMIO Knock you here, sir? Why, sir, what am I, sir, that I should knock you here, sir?
PETRUCHIO
Villain, I say, knock me at this gate
And rap me well, or I'll knock your knave's pate.
GRUMIO
My master is grown quarrelsome. I should knock you first,
And then I know after who comes by the worst.
PETRUCHIO Will it not be?
Faith, sirrah, an you'll not knock, I'll ring it.
I'll try how you can *sol, fa,* and sing it.
He wrings him by the ears. [*Grumio falls.*]
GRUMIO Help, mistress, help! My master is mad.
PETRUCHIO Now knock when I bid you, sirrah villain.

Petruchio + Grumio = Robin Hood + Little John

Hor-ten-shio

Enter USC to Plant

Reminiscing

A1: To Exalt
A2: To Command

Move

Notice Door

Pose on bench

Beat #1

Don

A3: To Threaten

twist this

push to ground

A4: To Pommel

Enter Hortensio.

HORTENSIO How now, what's the matter? My old friend Grumio and my good friend Petruchio? How do you all at Verona?

PETRUCHIO
Signior Hortensio, come you to part the fray?
Con tutto il cuore ben trovato, may I say.

HORTENSIO *Alla nostra casa ben venuto, molto honorato signor mio Petruchio.*—Rise, Grumio, rise. We will compound this quarrel. *Grumio rises.*

GRUMIO Nay, 'tis no matter, sir, what he 'leges in Latin. If this be not a lawful cause for me to leave his service—look you, sir: he bid me knock him and rap him soundly, sir. Well, was it fit for a servant to use his master so, ~~being perhaps, for aught I see, two-and-thirty, a pip out?~~
~~Whom, would to God, I had well knocked at first,~~
~~Then had not Grumio come by the worst.~~

PETRUCHIO
A senseless villain, good Hortensio.
I bade the rascal knock upon your gate
And could not get him for my heart to do it.

GRUMIO Knock at the gate? O, heavens, spake you not these words plain: "Sirrah, knock me here, rap me here, knock me well, and knock me soundly"? And come you now with "knocking at the gate"?

PETRUCHIO
Sirrah, begone, or talk not, I advise you.

HORTENSIO
Petruchio, patience. I am Grumio's pledge.
Why, this' a heavy chance 'twixt him and you,
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

PETRUCHIO
Such wind as scatters young men through the world →

To seek their fortunes farther than at home,
Where small experience grows. But in a few,
Signior Hortensio, thus it stands with me:
Antonio, my father, is deceased,
And I have thrust myself into this maze,
Happily to wive and thrive, as best I may.
Crowns in my purse I have and goods at home,
And so am come abroad to see the world.

HORTENSIO
Petruchio, shall I then come roundly to thee
And wish thee to a shrewd ill-favored wife?
Thou'dst thank me but a little for my counsel—
And yet I'll promise thee she shall be rich,
And very rich. But thou'rt too much my friend,
And I'll not wish thee to her.

PETRUCHIO
Signior Hortensio, 'twixt such friends as we
Few words suffice. And therefore, if thou know
One rich enough to be Petruchio's wife
(As wealth is burden of my wooing dance),
Be she as foul as was Florentius' love,
As old as Sibyl, and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes at least
Affection's edge in me; were she as rough
As are the swelling Adriatic seas.
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

GRUMIO, *to Hortensio* Nay, look you, sir, he tells you flatly what his mind is. Why, give him gold enough and marry him to a puppet or an aglet-baby, or an old trot with ne'er a tooth in her head, though she have as many diseases as two-and-fifty horses. Why, nothing comes amiss, so money comes withal.

HORTENSIO
Petruchio, since we are stepped thus far in,

I will continue that I broached in jest.
I can, Petruchio, help thee to a wife
With wealth enough, and young and beauteous,
Brought up as best becomes a gentlewoman.
Her only fault, and that is faults enough,
Is that she is intolerable curst,
And shrewd, and froward, so beyond all measure
That, were my state far worser than it is,
I would not wed her for a mine of gold.

PETRUCHIO
Hortensio, peace. Thou know'st not gold's effect.
Tell me her father's name, and 'tis enough;
For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.

HORTENSIO
Her father is Baptista Minola,
An affable and courteous gentleman.
Her name is Katherina Minola,
Renowned in Padua for her scolding tongue.

PETRUCHIO
I know her father, though I know not her,
And he knew my deceasèd father well.
I will not sleep, Hortensio, till I see her,
And therefore let me be thus bold with you
To give you over at this first encounter—
Unless you will accompany me thither.

GRUMIO, ⌜*to Hortensio*⌝ I pray you, sir, let him go while the humor lasts. O' my word, an she knew him as well as I do, she would think scolding would do little good upon him. She may perhaps call him half a score knaves or so. Why, that's nothing; an he begin once, he'll rail in his rope tricks. I'll tell you what, sir, an she stand him but a little, he will throw a figure in her face and so disfigure her with it that she shall have no more eyes to see withal than a cat. You know him not, sir.

HORTENSIO
Tarry, Petruchio. I must go with thee,
For in Baptista's keep my treasure is.
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca,
And her withholds from me [and] other more,
Suitors to her and rivals in my love,
Supposing it a thing impossible,
For those defects I have before rehearsed,
That ever Katherina will be wooed.
Therefore this order hath Baptista ta'en,
That none shall have access unto Bianca
Till Katherine the curst have got a husband.
GRUMIO "Katherine the curst,"
A title for a maid, of all titles the worst.
HORTENSIO
Now shall my friend Petruchio do me grace
And offer me disguised in sober robes
To old Baptista as a schoolmaster
Well seen in music, to instruct Bianca,
That so I may, by this device at least,
Have leave and leisure to make love to her
And unsuspected court her by herself.
GRUMIO Here's no knavery! See, to beguile the old folks, how the young folks lay their heads together!

Enter Gremio and Lucentio, disguised [as Cambio, a schoolmaster.]

Master, master, look about you. Who goes there, ha?
HORTENSIO
Peace, Grumio, it is the rival of my love.
Petruchio, stand by awhile.
[Petruchio, Hortensio, and Grumio stand aside.]
GRUMIO, *[aside]*
A proper stripling, and an amorous.

GREMIO, ⌜*to Lucentio*⌝
O, very well, I have perused the note.
Hark you, sir, I'll have them very fairly bound,
All books of love. See that at any hand,
And see you read no other lectures to her.
You understand me. Over and beside
Signior Baptista's liberality,
I'll mend it with a largess. Take your paper too.
And let me have them very well perfumed,
For she is sweeter than perfume itself
To whom they go to. What will you read to her?
LUCENTIO, ⌜*as* CAMBIO⌝
Whate'er I read to her, I'll plead for you
As for my patron, stand you so assured,
As firmly as yourself were still in place,
Yea, and perhaps with more successful words
Than you—unless you were a scholar, sir.
GREMIO
O this learning, what a thing it is!
GRUMIO, ⌜*aside*⌝
O this woodcock, what an ass it is!
PETRUCHIO, ⌜*aside*⌝ Peace, sirrah.
HORTENSIO, ⌜*aside*⌝
Grumio, mum. ⌜*Coming forward.*⌝
God save you, Signior Gremio.
GREMIO
And you are well met, Signior Hortensio.
Trow you whither I am going? To Baptista Minola.
I promised to enquire carefully
About a schoolmaster for the fair Bianca,
And by good fortune I have lighted well
On this young man, for learning and behavior
Fit for her turn, well read in poetry
And other books—good ones, I warrant you.
HORTENSIO
'Tis well. And I have met a gentleman

Hath promised me to help ⌜me⌝ to another,
A fine musician to instruct our mistress.
So shall I no whit be behind in duty
To fair Bianca, so beloved of me.

GREMIO
Beloved of me, and that my deeds shall prove.

GRUMIO, ⌜*aside*⌝ And that his bags shall prove.

HORTENSIO
Gremio, 'tis now no time to vent our love.
Listen to me, and if you speak me fair
I'll tell you news indifferent good for either.
⌜*Presenting Petruchio.*⌝
Here is a gentleman whom by chance I met,
Upon agreement from us to his liking,
Will undertake to woo curst Katherine,
Yea, and to marry her, if her dowry please.

GREMIO So said, so done, is well.
Hortensio, have you told him all her faults?

PETRUCHIO
I know she is an irksome, brawling scold.
If that be all, masters, I hear no harm.

GREMIO
No? Sayst me so, friend? What countryman?

PETRUCHIO
Born in Verona, old Antonio's son.
My father dead, my fortune lives for me,
And I do hope good days and long to see.

GREMIO
Oh, sir, such a life with such a wife were strange.
But if you have a stomach, to 't, i' God's name!
You shall have me assisting you in all.
But will you woo this wildcat?

PETRUCHIO Will I live?

GRUMIO
Will he woo her? Ay, or I'll hang her.

PETRUCHIO
Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puffed up with winds,
Rage like an angry boar chafèd with sweat?
Have I not heard great ordnance in the field
And heaven's artillery thunder in the skies?
Have I not in a pitchèd battle heard
Loud 'larums, neighing steeds, and trumpets clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush, fear boys with bugs!
GRUMIO For he fears none.
GREMIO Hortensio, hark.
This gentleman is happily arrived,
My mind presumes, for his own good and yours.
HORTENSIO
I promised we would be contributors
And bear his charge of wooing whatsoe'er.
GREMIO
And so we will, provided that he win her.
GRUMIO
I would I were as sure of a good dinner.

Enter Tranio, ⌜*disguised as Lucentio,*⌝ *and Biondello.*

TRANIO, ⌜*as* LUCENTIO⌝
Gentlemen, God save you. If I may be bold,
Tell me, I beseech you, which is the readiest way
To the house of Signior Baptista Minola?
BIONDELLO He that has the two fair daughters—is 't he you mean?
TRANIO, ⌜*as* LUCENTIO⌝ Even he, Biondello.
GREMIO
Hark you, sir, you mean not her to—

TRANIO, ⌜*as* LUCENTIO⌝
Perhaps him and her, sir. What have you to do?
PETRUCHIO
Not her that chides, sir, at any hand, I pray.
TRANIO, ⌜*as* LUCENTIO⌝
I love no chiders, sir. Biondello, let's away.
LUCENTIO, ⌜*aside*⌝
Well begun, Tranio.
HORTENSIO Sir, a word ere you go.
Are you a suitor to the maid you talk of, yea or no?
TRANIO, ⌜*as* LUCENTIO⌝
An if I be, sir, is it any offense?
GREMIO
No, if without more words you will get you hence.
TRANIO, ⌜*as* LUCENTIO⌝
Why sir, I pray, are not the streets as free
For me, as for you?
GREMIO But so is not she.
TRANIO, ⌜*as* LUCENTIO⌝
For what reason, I beseech you?
GREMIO
For this reason, if you'll know:
That she's the choice love of Signior Gremio.
HORTENSIO
That she's the chosen of Signior Hortensio.
TRANIO, ⌜*as* LUCENTIO⌝
Softly, my masters. If you be gentlemen,
Do me this right: hear me with patience.
Baptista is a noble gentleman
To whom my father is not all unknown,
And were his daughter fairer than she is,
She may more suitors have, and me for one.
Fair Leda's daughter had a thousand wooers.
Then well one more may fair Bianca have.
And so she shall. Lucentio shall make one,
Though Paris came in hope to speed alone.

GREMIO
What, this gentleman will out-talk us all!
LUCENTIO, ⌜*as* CAMBIO⌝
Sir, give him ~~head~~; I know he'll prove ~~a jade~~.
PETRUCHIO
Hortensio, to what end are all these words?
HORTENSIO, ⌜*to Tranio*⌝
Sir, let me be so bold as ask you,
Did you yet ever see Baptista's daughter?
TRANIO, ⌜*as* LUCENTIO⌝
No, sir, but hear I do that he hath two,
The one as famous for a scolding tongue
As is the other for beauteous modesty.
PETRUCHIO
Sir, sir, the first's for me; let her go by.
GREMIO
Yea, leave that labor to great Hercules,
And let it be more than Alcides' twelve.
PETRUCHIO, ⌜*to Tranio*⌝
Sir, understand you this of me, in sooth:
The youngest daughter, whom you hearken for,
Her father keeps from all access of suitors
And will not promise her to any man
Until the elder sister first be wed.
The younger then is free, and not before.
TRANIO, ⌜*as* LUCENTIO⌝
If it be so, sir, that you are the man
Must stead us all, and me amongst the rest,
And if you break the ice and do this ⌜feat,⌝
Achieve the elder, set the younger free
For our access, whose hap shall be to have her
Will not so graceless be to be ingrate.
HORTENSIO
Sir, you say well, and well you do conceive.
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman,
To whom we all rest generally beholding.

TRANIO, ⌜*as* LUCENTIO⌝
Sir, I shall not be slack; in sign whereof,
Please you we may contrive this afternoon
And quaff carouses to our mistress' health,
And do as adversaries do in law,
Strive mightily, but eat and drink as friends. 285

GRUMIO ⌜*and*⌝ BIONDELLO
O excellent motion! Fellows, let's be gone.

HORTENSIO
The motion's good indeed, and be it so.—
Petruchio, I shall be your ⌜*ben*⌝ *venuto.*

They exit.

THE TAMING OF THE SHREW

ACT 2

⌜ACT 2⌝

⌜Scene 1⌝

Enter Katherine and Bianca ⌜with her hands tied.⌝

BIANCA

Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me.
That I disdain. But for these other goods—
Unbind my hands, I'll pull them off myself,
Yea, all my raiment to my petticoat,
Or what you will command me will I do,
So well I know my duty to my elders.

KATHERINE

Of all thy suitors here I charge ⌜thee⌝ tell
Whom thou lov'st best. See thou dissemble not.

BIANCA

Believe me, sister, of all the men alive
I never yet beheld that special face
Which I could fancy more than any other.

KATHERINE

Minion, thou liest. Is 't not Hortensio?

BIANCA

If you affect him, sister, here I swear
I'll plead for you myself, but you shall have him.

KATHERINE

O, then belike you fancy riches more.
You will have Gremio to keep you fair.

BIANCA
Is it for him you do envy me so?
Nay, then, you jest, and now I well perceive
You have but jested with me all this while.
I prithee, sister Kate, untie my hands.
⌜Katherine⌝ strikes her.

KATHERINE
If that be jest, then all the rest was so.

Enter Baptista.

BAPTISTA
Why, how now, dame, whence grows this insolence?—
Bianca, stand aside.—Poor girl, she weeps!
⌜He unties her hands.⌝
⌜To Bianca.⌝ Go ply thy needle; meddle not with her.
⌜To Katherine.⌝ For shame, thou hilding of a devilish spirit!
Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?

KATHERINE
Her silence flouts me, and I'll be revenged!
⌜She⌝ flies after Bianca.

BAPTISTA
What, in my sight?—Bianca, get thee in.
⌜Bianca⌝ exits.

KATHERINE
What, will you not suffer me? Nay, now I see
She is your treasure, she must have a husband,
I must dance barefoot on her wedding day
And, for your love to her, lead apes in hell.
Talk not to me. I will go sit and weep
Till I can find occasion of revenge. *⌜She exits.⌝*

BAPTISTA
Was ever gentleman thus grieved as I?
But who comes here?

Enter Gremio; Lucentio ⌜disguised as Cambio⌝ in the habit of a mean man; Petruchio with ⌜Hortensio disguised as Litio; and⌝ Tranio ⌜disguised as Lucentio,⌝ with his boy, ⌜Biondello,⌝ bearing a lute and books.

⌜GREMIO Good morrow, neighbor Baptista.

BAPTISTA Good morrow, neighbor Gremio.—God save you, gentlemen.

PETRUCHIO

And you, good sir. Pray, have you not a daughter
Called "Katherina, fair and virtuous?"

BAPTISTA

I have a daughter, sir, called Katherina.

GREMIO, ⌜*to Petruchio*⌝

You are too blunt. Go to it orderly.

PETRUCHIO

You wrong me, Signior Gremio. Give me leave.—
I am a gentleman of Verona, sir,
That hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behavior,
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard,
And, for an entrance to my entertainment,
I do present you with a man of mine,
⌜*Presenting Hortensio, disguised as Litio.*⌝
Cunning in music and the mathematics,
To instruct her fully in those sciences,
Whereof I know she is not ignorant.
Accept of him, or else you do me wrong.
His name is Litio, born in Mantua.

BAPTISTA

You're welcome, sir, and he for your good sake.

But for my daughter Katherine, this I know,
She is not for your turn, the more my grief.

PETRUCHIO
I see you do not mean to part with her,
Or else you like not of my company.

BAPTISTA
Mistake me not. I speak but as I find.
Whence are you, sir? What may I call your name?

PETRUCHIO
Petruchio is my name, Antonio's son,
A man well known throughout all Italy.

BAPTISTA
I know him well. You are welcome for his sake.

GREMIO
Saving your tale, Petruchio, I pray
Let us that are poor petitioners speak too!
Bacare, you are marvelous forward.

PETRUCHIO
O, pardon me, Signior Gremio, I would fain be doing.

GREMIO
I doubt it not, sir. But you will curse your wooing.
⌜*To Baptista.*⌝ ⌜Neighbor,⌝ this is a gift very grateful, I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto ⌜you⌝ this young scholar ⌜*presenting Lucentio, disguised as Cambio*⌝ that hath been long studying at Rheims, as cunning in Greek, Latin, and other languages as the other in music and mathematics. His name is Cambio. Pray accept his service.

BAPTISTA A thousand thanks, Signior Gremio. Welcome, good Cambio. ⌜*To Tranio as Lucentio.*⌝ ⌜But, gentle sir, methinks you walk like a stranger. May I be so bold to know the cause of your coming?

TRANIO, ⌜*as* LUCENTIO⌝
Pardon me, sir, the boldness is mine own,
That being a stranger in this city here
Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous.
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister.
This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo
And free access and favor as the rest.
And toward the education of your daughters
I here bestow a simple instrument
And this small packet of Greek and Latin books.
⌜*Biondello comes forward with the gifts.*⌝
If you accept them, then their worth is great.
BAPTISTA
Lucentio is your name. Of whence, I pray?
TRANIO, ⌜*as* LUCENTIO⌝
Of Pisa, sir, son to Vincentio.
BAPTISTA
A mighty man of Pisa. By report
I know him well. You are very welcome, sir.
⌜*To Hortensio as Litio.*⌝ Take you the lute, ⌜*To Lucentio as Cambio.*⌝ and you the set of books.
You shall go see your pupils presently.
Holla, within!

Enter a Servant

Sirrah, lead these gentlemen
To my daughters, and tell them both
These are their tutors. Bid them use them well.
⌜*Servant exits with Hortensio and Lucentio.*⌝
We will go walk a little in the orchard,
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves.

Brush Up Litio
Small but Powerful
secret handshake
w/ "Litio" as he leaves

XUSL to
stop
Baptista
from leaving.

stand ⓓ of Baptista

BEAT #3

PETRUCHIO
Signior Baptista, my business asketh haste, A11
And every day I cannot come to woo.
You knew my father well, and in him me,
Left solely heir to all his lands and goods, A12
Which I have bettered rather than decreased.
Then tell me, if I get your daughter's love, A13
What dowry shall I have with her to wife?

A11: To Stall

A12: To Diddle

A13: To Pry

BAPTISTA
After my death, the one half of my lands,
And, in possession, twenty thousand crowns.

PETRUCHIO
And, for that dowry, I'll assure her of A14
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever.
Let specialties be therefore drawn between us, A15
That covenants may be kept on either hand.

A14: To Undermine

A15: To Enlist

Offer handshake to Baptista

BAPTISTA
Ay, when the special thing is well obtained,
That is, her love, for that is all in all.

PETRUCHIO
Why, that is nothing. For I tell you, father,
I am as peremptory as she proud-minded;
And where two raging fires meet together, A16
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all.
So I to her and so she yields to me, A17
For I am rough and woo not like a babe.

A16: To Promote

A17: To Intrigue

BAPTISTA
Well mayst thou woo, and happy be thy speed.
But be thou armed for some unhappy words.

PETRUCHIO
Ay, to the proof, as mountains are for winds, A18
That shakes not, though they blow perpetually.

A18: To Dilute

BEAT #4

Enter Hortensio ⌜*as Litio*⌝ *with his head broke.*

BAPTISTA
How now, my friend, why dost thou look so pale?
HORTENSIO, ⌜*as* LITIO⌝
For fear, I promise you, if I look pale.
BAPTISTA
What, will my daughter prove a good musician?
HORTENSIO, ⌜*as* LITIO⌝
I think she'll sooner prove a soldier!
Iron may hold with her, but never lutes.
BAPTISTA
Why, then thou canst not break her to the lute?
HORTENSIO, ⌜*as* LITIO⌝
Why, no, for she hath broke the lute to me.
I did but tell her she mistook her frets,
And bowed her hand to teach her fingering,
When, with a most impatient devilish spirit,
"'Frets' call you these?" quoth she. "I'll fume with them!"
And with that word she struck me on the head,
And through the instrument my pate made way,
And there I stood amazèd for a while,
As on a pillory, looking through the lute,
While she did call me "rascal fiddler,"
And "twangling Jack," with twenty such vile terms,
As had she studied to misuse me so.
PETRUCHIO
(A19) Now, by the world, it is a lusty wench.
I love her ten times more than e'er I did.
O, how I long to have some chat with her!
BAPTISTA, ⌜*to Hortensio as Litio*⌝
Well, go with me, and be not so discomfited.
Proceed in practice with my younger daughter.
She's apt to learn, and thankful for good turns.—
Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?

Respond to Hortensio's Story
Show how the tale excites Petruchio

A19: To Hearten

XSR to Baptista

PETRUCHIO

I pray you do. I'll attend her here—

All but Petruchio exit.

And woo her with some spirit when she comes!
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale.
Say that she frown, I'll say she looks as clear
As morning roses newly washed with dew.
Say she be mute and will not speak a word,
Then I'll commend her volubility
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks
As though she bid me stay by her a week.
If she deny to wed, I'll crave the day
When I shall ask the banns, and when be married.
But here she comes—and now, Petruchio, speak.

Enter Katherine

Good morrow, Kate, for that's your name, I hear.

KATHERINE

Well have you heard, but something hard of hearing.
They call me Katherine that do talk of me.

PETRUCHIO

You lie, in faith, for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst.
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate
(For dainties are all Kates)—and therefore, Kate,
Take this of me, Kate of my consolation:
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded
(Yet not so deeply as to thee belongs),
Myself am moved to woo thee for my wife.

KATHERINE

"Moved," in good time! Let him that moved you hither

Remove you hence. I knew you at the first
You were a movable.
PETRUCHIO
Why, what's a movable?
KATHERINE A joint stool.
PETRUCHIO
Thou hast hit it. Come, sit on me.
KATHERINE
Asses are made to bear, and so are you.
PETRUCHIO
Women are made to bear, and so are you.
KATHERINE
No such jade as you, if me you mean.
PETRUCHIO
Alas, good Kate, I will not burden thee,
For knowing thee to be but young and light—
KATHERINE
Too light for such a swain as you to catch,
And yet as heavy as my weight should be.
PETRUCHIO
"Should be"—should buzz!
KATHERINE Well ta'en, and like a buzzard.
PETRUCHIO
O slow-winged turtle, shall a buzzard take thee?
KATHERINE
Ay, for a turtle, as he takes a buzzard.
PETRUCHIO
Come, come, you wasp! I' faith, you are too angry.
KATHERINE
If I be waspish, best beware my sting.
PETRUCHIO
My remedy is then to pluck it out.
KATHERINE
Ay, if the fool could find it where it lies.

BEAT #7
A27: To Heckle
A28: To Invite
A29: To Snub
A30: To Chafe
A31: To Satirise
A32: To Pet (Hard)
A33: To Counter

PETRUCHIO
Who knows not where a wasp does wear his sting?
In his tail.
KATHERINE In his tongue.
PETRUCHIO Whose tongue?
KATHERINE
Yours, if you talk of tales, and so farewell.
PETRUCHIO What, with my tongue in your tail?
Nay, come again, good Kate. I am a gentleman—
KATHERINE That I'll try. *She strikes him.*
PETRUCHIO
I swear I'll cuff you if you strike again.
KATHERINE So may you lose your arms.
If you strike me, you are no gentleman,
And if no gentleman, why then no arms.
PETRUCHIO
A herald, Kate? O, put me in thy books.
KATHERINE What is your crest? A coxcomb?
PETRUCHIO
A combless cock, so Kate will be my hen.
KATHERINE
No cock of mine. You crow too like a craven.
PETRUCHIO
Nay, come, Kate, come. You must not look so sour.
KATHERINE
It is my fashion when I see a crab.
PETRUCHIO
Why, here's no crab, and therefore look not sour.
KATHERINE There is, there is.
PETRUCHIO
Then show it me.
KATHERINE Had I a glass, I would.
PETRUCHIO What, you mean my face?
KATHERINE Well aimed of such a young one.
PETRUCHIO
Now, by Saint George, I am too young for you.

KATHERINE
Yet you are withered.
PETRUCHIO 'Tis with cares.
KATHERINE I care not.
PETRUCHIO
Nay, hear you, Kate—in sooth, you 'scape not so.
KATHERINE
I chafe you if I tarry. Let me go.
PETRUCHIO
No, not a whit. I find you passing gentle.
'Twas told me you were rough, and coy, and sullen,
And now I find report a very liar.
For thou art pleasant, gamesome, passing
courteous,
But slow in speech, yet sweet as springtime flowers.
Thou canst not frown, thou canst not look askance,
Nor bite the lip as angry wenches will,
Nor hast thou pleasure to be cross in talk.
But thou with mildness entertain'st thy wooers,
With gentle conference, soft, and affable.
Why does the world report that Kate doth limp?
O sland'rous world! Kate like the hazel twig
Is straight, and slender, and as brown in hue
As hazel nuts, and sweeter than the kernels.
O, let me see thee walk! Thou dost not halt.
KATHERINE
Go, fool, and whom thou keep'st command.
PETRUCHIO
Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O, be thou Dian and let her be Kate,
And then let Kate be chaste and Dian sportful.
KATHERINE
Where did you study all this goodly speech?
PETRUCHIO
It is extempore, from my mother wit.

XDSL
Hug Kat from Behind
Pull to Bench on lap
BEAT #9
A41
A41: To Envelope
A42
A42: To Whittle down
Hold Kat on Lap
Get Bitten on (R) Hand
Slow / "Safe" Approach to Kat (SR)
A43
False Approach
STOMP (R)
A43: To Appease
↓
To Level with
A44: To Mock
A44
Coral joke?
Counter (SR)
Present Kate.
A45
A45: To Chastise
BEAT #10
Extempore
Ex- tem- pour- E
Ex- tem- pour- A
A46
A46: To Interest
Sit on (R) bench next to Kat.

KATHERINE
A witty mother, witless else her son.
PETRUCHIO Am I not wise?
KATHERINE Yes, keep you warm.
PETRUCHIO
Marry, so I mean, sweet Katherine, in thy bed.
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife, your dowry 'greed on,
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn,
For by this light, whereby I see thy beauty,
Thy beauty that doth make me like thee well,
Thou must be married to no man but me.
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.

Enter Baptista, Gremio, ⌜and⌝ Tranio ⌜as Lucentio.⌝

Here comes your father. Never make denial.
I must and will have Katherine to my wife.
BAPTISTA
Now, Signior Petruchio, how speed you with my daughter?
PETRUCHIO How but well, sir? How but well?
It were impossible I should speed amiss.
BAPTISTA
Why, how now, daughter Katherine? In your dumps?
KATHERINE
Call you me daughter? Now I promise you
You have showed a tender fatherly regard,
To wish me wed to one half lunatic,
A madcap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.

PETRUCHIO

Father, 'tis thus: yourself and all the world
That talked of her have talked amiss of her.
If she be curst, it is for policy,
For she's not froward, but modest as the dove;
She is not hot, but temperate as the morn.
For patience she will prove a second Grissel,
And Roman Lucrece for her chastity.
And to conclude, we have 'greed so well together
That upon Sunday is the wedding day.

KATHERINE

I'll see thee hanged on Sunday first.

GREMIO Hark, Petruchio, she says she'll see thee hanged first.

TRANIO, ⌜*as* LUCENTIO⌝ Is this your speeding? Nay, then, goodnight our part.

PETRUCHIO

Be patient, gentlemen. I choose her for myself.
If she and I be pleased, what's that to you?
'Tis bargained 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me. O, the kindest Kate!
She hung about my neck, and kiss on kiss
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 'Tis a world to see
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.—
Give me thy hand, Kate. I will unto Venice
To buy apparel 'gainst the wedding day.—
Provide the feast, father, and bid the guests.
I will be sure my Katherine shall be fine.

BAPTISTA

I know not what to say, but give me your hands.
God send you joy, Petruchio. 'Tis a match.

GREMIO and TRANIO, ⌜*as* LUCENTIO⌝
Amen, say we. We will be witnesses.
PETRUCHIO
Father, and wife, and gentlemen, adieu.
I will to Venice. Sunday comes apace.
We will have rings, and things, and fine array,
And kiss me, Kate. We will be married o' Sunday.
Petruchio and Katherine exit ⌜*through different doors.*⌝
GREMIO
Was ever match clapped up so suddenly?
BAPTISTA
Faith, gentlemen, now I play a merchant's part
And venture madly on a desperate mart.
TRANIO, ⌜*as* LUCENTIO⌝
'Twas a commodity lay fretting by you.
'Twill bring you gain, or perish on the seas.
BAPTISTA
The gain I seek, is quiet ⌜in⌝ the match.
GREMIO
No doubt but he hath got a quiet catch.
But now, Baptista, to your younger daughter.
Now is the day we long have lookèd for.
I am your neighbor and was suitor first.
TRANIO, ⌜*as* LUCENTIO⌝
And I am one that love Bianca more
Than words can witness or your thoughts can guess.
GREMIO
Youngling, thou canst not love so dear as I.
TRANIO, ⌜*as* LUCENTIO⌝
Graybeard, thy love doth freeze.
GREMIO But thine doth fry!
Skipper, stand back. 'Tis age that nourisheth.
TRANIO, ⌜*as* LUCENTIO⌝
But youth in ladies' eyes that flourisheth.

BAPTISTA
Content you, gentlemen. I will compound this strife.
'Tis deeds must win the prize, and he of both
That can assure my daughter greatest dower
Shall have my Bianca's love.
Say, Signior Gremio, what can you assure her?

GREMIO
First, as you know, my house within the city
Is richly furnishèd with plate and gold,
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuffed my crowns,
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions bossed with pearl,
Valance of Venice gold in needlework,
Pewter and brass, and all things that belongs
To house or housekeeping. Then, at my farm
I have a hundred milch-kine to the pail,
Six score fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess,
And if I die tomorrow this is hers,
If whilst I live she will be only mine.

TRANIO, ⌜*as* LUCENTIO⌝
That "only" came well in. ⌜*To Baptista.*⌝ Sir, list to me:
I am my father's heir and only son.
If I may have your daughter to my wife,
I'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old Signior Gremio has in Padua,
Besides two thousand ducats by the year
Of fruitful land, all which shall be her jointure.—
What, have I pinched you, Signior Gremio?

GREMIO
Two thousand ducats by the year of land?
⌜*Aside.*⌝ My land amounts not to so much in all.—
That she shall have, besides an argosy
That now is lying in Marcellus' road.
⌜*To Tranio.*⌝ What, have I choked you with an argosy?
TRANIO, ⌜*as* LUCENTIO⌝
Gremio, 'tis known my father hath no less
Than three great argosies, besides two galliasses
And twelve tight galleys. These I will assure her,
And twice as much whate'er thou off'rest next.
GREMIO
Nay, I have offered all. I have no more,
And she can have no more than all I have.
⌜*To Baptista.*⌝ If you like me, she shall have me and mine.
TRANIO, ⌜*as* LUCENTIO⌝
Why, then, the maid is mine from all the world,
By your firm promise. Gremio is outvied.
BAPTISTA
I must confess your offer is the best,
And, let your father make her the assurance,
She is your own; else, you must pardon me.
If you should die before him, where's her dower?
TRANIO, ⌜*as* LUCENTIO⌝
That's but a cavil. He is old, I young.
GREMIO
And may not young men die as well as old?
BAPTISTA
Well, gentlemen, I am thus resolved:
On Sunday next, you know
My daughter Katherine is to be married.
⌜*To Tranio as Lucentio.*⌝ Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance.
If not, to Signior Gremio.
And so I take my leave, and thank you both.

GREMIO
Adieu, good neighbor. ⌜*Baptista*⌝ *exits.*
Now I fear thee not.
Sirrah young gamester, your father were a fool
To give thee all and in his waning age
Set foot under thy table. Tut, a toy!
An old Italian fox is not so kind, my boy.
⌜*Gremio*⌝ *exits.*

TRANIO
A vengeance on your crafty withered hide!—
Yet I have faced it with a card of ten.
'Tis in my head to do my master good.
I see no reason but supposed Lucentio
Must get a father, called "supposed Vincentio"—
And that's a wonder. Fathers commonly
Do get their children. But in this case of wooing,
A child shall get a sire, if I fail not of my cunning.
He exits.

THE TAMING OF THE SHREW

ACT 3

⌜ACT 3⌝

⌜Scene 1⌝

Enter Lucentio ⌜as Cambio,⌝ Hortensio ⌜as Litio,⌝ and Bianca.

LUCENTIO, ⌜*as* CAMBIO⌝
Fiddler, forbear. You grow too forward, sir.
Have you so soon forgot the entertainment
Her sister Katherine welcomed you withal?
HORTENSIO, ⌜*as* LITIO⌝ But, wrangling pedant, this is
The patroness of heavenly harmony.
Then give me leave to have prerogative,
And when in music we have spent an hour,
Your lecture shall have leisure for as much.
LUCENTIO, ⌜*as* CAMBIO⌝
Preposterous ass, that never read so far
To know the cause why music was ordained.
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
HORTENSIO, ⌜*as* LITIO⌝
Sirrah, I will not bear these braves of thine.
BIANCA
Why, gentlemen, you do me double wrong
To strive for that which resteth in my choice.
I am no breeching scholar in the schools.
I'll not be tied to hours, nor 'pointed times,

But learn my lessons as I please myself.
And, to cut off all strife, here sit we down.
⌜*To Hortensio.*⌝ Take you your instrument, play you the whiles;
His lecture will be done ere you have tuned.
HORTENSIO, ⌜*as* LITIO⌝
You'll leave his lecture when I am in tune?
LUCENTIO, ⌜*aside*⌝
That will be never. ⌜*To Hortensio.*⌝ Tune your instrument. ⌜*Hortensio steps aside to tune his lute.*⌝
BIANCA Where left we last?
LUCENTIO, ⌜*as* CAMBIO⌝ Here, madam:
⌜*Showing her a book.*⌝
Hic ibat Simois, hic est ⌜*Sigeia*⌝ *tellus,*
Hic steterat Priami regia celsa senis.
BIANCA Conster them.
LUCENTIO *Hic ibat,* as I told you before, *Simois,* I am Lucentio, *hic est,* son unto Vincentio of Pisa, ⌜*Sigeia*⌝ *tellus,* disguised thus to get your love, *Hic steterat,* and that "Lucentio" that comes a-wooing, *Priami,* is my man Tranio, *regia,* bearing my port, *celsa senis,* that we might beguile the old pantaloon.
HORTENSIO, ⌜*as* LITIO⌝ Madam, my instrument's in tune.
BIANCA Let's hear. ⌜*He plays.*⌝ Oh fie, the treble jars!
LUCENTIO, ⌜*as* CAMBIO⌝ Spit in the hole, man, and tune again. ⌜*Hortensio tunes his lute again.*⌝
BIANCA Now let me see if I can conster it. *Hic ibat Simois,* I know you not; *hic est* ⌜*Sigeia*⌝ *tellus,* I trust you not; *Hic* ⌜*steterat*⌝ *Priami,* take heed he hear us not; *regia,* presume not; *celsa senis,* despair not.
HORTENSIO, ⌜*as* LITIO⌝
Madam, 'tis now in tune. ⌜*He plays again.*⌝
LUCENTIO, ⌜*as* CAMBIO⌝ All but the bass.
HORTENSIO, ⌜*as* LITIO⌝
The bass is right. 'Tis the base knave that jars.

⌜*Aside.*⌝ How fiery and forward our pedant is.
Now for my life the knave doth court my love!
Pedascule, I'll watch you better yet.
⌜BIANCA, *to Lucentio*⌝
In time I may believe, yet I mistrust.
⌜LUCENTIO⌝
Mistrust it not, for sure Aeacides
Was Ajax, called so from his grandfather.
⌜BIANCA⌝
I must believe my master; else, I promise you,
I should be arguing still upon that doubt.
But let it rest.—Now, Litio, to you.
Good master, take it not unkindly, pray,
That I have been thus pleasant with you both.
HORTENSIO, ⌜*as* LITIO, *to Lucentio*⌝
You may go walk, and give me leave awhile.
My lessons make no music in three parts.
LUCENTIO, ⌜*as* CAMBIO⌝
Are you so formal, sir? Well, I must wait
⌜*Aside.*⌝ And watch withal, for, but I be deceived,
Our fine musician groweth amorous.
⌜*He steps aside.*⌝
HORTENSIO, ⌜*as* LITIO⌝
Madam, before you touch the instrument,
To learn the order of my fingering
I must begin with rudiments of art,
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual
Than hath been taught by any of my trade.
And there it is in writing fairly drawn.
BIANCA
Why, I am past my gamut long ago.
HORTENSIO
Yet read the gamut of Hortensio.
⌜*Giving her a paper.*⌝

BIANCA ⌜*reads*⌝
"*Gamut* I am, the ground of all accord:
⌜*A re,*⌝ to plead Hortensio's passion;
⌜*B mi,*⌝ Bianca, take him for thy lord,
⌜*C fa ut,*⌝ that loves with all affection;
D sol re, one clef, two notes have I;
E la mi, show pity or I die."
Call you this "gamut"? Tut, I like it not.
Old fashions please me best. I am not so nice
To ⌜change⌝ true rules for ⌜odd⌝ inventions.

Enter a ⌜*Servant.*⌝

⌜SERVANT⌝
Mistress, your father prays you leave your books
And help to dress your sister's chamber up.
You know tomorrow is the wedding day.

BIANCA
Farewell, sweet masters both. I must be gone.

LUCENTIO
Faith, mistress, then I have no cause to stay.

⌜*Bianca, the Servant, and Lucentio exit.*⌝

HORTENSIO
But I have cause to pry into this pedant.
Methinks he looks as though he were in love.
Yet if thy thoughts, Bianca, be so humble
To cast thy wand'ring eyes on every stale,
Seize thee that list! If once I find thee ranging,
Hortensio will be quit with thee by changing.

He exits.

⌜Scene 2⌝

Enter Baptista, Gremio, Tranio ⌜*as Lucentio,*⌝ *Katherine, Bianca,* ⌜*Lucentio as Cambio,*⌝ *and others, Attendants.*

BAPTISTA, ⌜*to Tranio*⌝
Signior Lucentio, this is the 'pointed day

That Katherine and Petruchio should be married,
And yet we hear not of our son-in-law.
What will be said? What mockery will it be,
To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage?
What says Lucentio to this shame of ours?

KATHERINE
No shame but mine. I must, forsooth, be forced
To give my hand, opposed against my heart,
Unto a mad-brain rudesby, full of spleen,
Who wooed in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behavior,
And, to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
Make friends, invite, and proclaim the banns,
Yet never means to wed where he hath wooed.
Now must the world point at poor Katherine
And say "Lo, there is mad Petruchio's wife,
If it would please him come and marry her."

TRANIO, ⌜*as* LUCENTIO⌝
Patience, good Katherine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word.
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he's honest.

KATHERINE
Would Katherine had never seen him, though!
She exits weeping.

BAPTISTA
Go, girl. I cannot blame thee now to weep,
For such an injury would vex a very saint,
Much more a shrew of ⌜thy⌝ impatient humor.

Enter Biondello.

BIONDELLO Master, master, news! And such ⌜old⌝ news as you never heard of!

BAPTISTA
Is it new and old too? How may that be?
BIONDELLO Why, is it not news to ⌜hear⌝ of Petruchio's coming?
BAPTISTA Is he come?
BIONDELLO Why, no, sir.
BAPTISTA
What then?
BIONDELLO He is coming.
BAPTISTA When will he be here?
BIONDELLO
When he stands where I am, and sees you there.
TRANIO, ⌜*as* LUCENTIO⌝ But say, what to thine old news?
BIONDELLO Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another laced; an old rusty sword ta'en out of the town armory, with a broken hilt, and chapeless; with two broken points; his horse hipped, with an old mothy saddle and stirrups of no kindred, besides possessed with the glanders and like to mose in the chine, troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, ⌜swayed⌝ in the back and shoulder-shotten, near-legged before, and with a half-checked bit and a headstall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst, and now repaired with knots; one girth six times pieced, and a woman's crupper of velour, which hath two letters for her name fairly set down in studs, and here and there pieced with packthread.
BAPTISTA Who comes with him?

BIONDELLO Oh, sir, his lackey, for all the world caparisoned like the horse: with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat, and the humor of forty fancies pricked in 't for a feather. A monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

TRANIO, ⌜*as* LUCENTIO⌝
'Tis some odd humor pricks him to this fashion,
Yet oftentimes he goes but mean-appareled.

BAPTISTA
I am glad he's come, howsoe'er he comes.

BIONDELLO Why, sir, he comes not.

BAPTISTA Didst thou not say he comes?

BIONDELLO Who? That Petruchio came?

BAPTISTA Ay, that Petruchio came!

BIONDELLO No, sir, I say his horse comes with him on his back.

BAPTISTA Why, that's all one.

BIONDELLO
Nay, by Saint Jamy.
I hold you a penny,
A horse and a man
Is more than one,
And yet not many.

Enter Petruchio and Grumio.

⌜PETRUCHIO
Come, where be these gallants? Who's at home?

BAPTISTA You are welcome, sir.

PETRUCHIO And yet I come not well.

BAPTISTA And yet you halt not.

TRANIO, ⌜*as* LUCENTIO⌝ Not so well appareled as I wish you were.

PETRUCHIO
Were it better I should rush in thus—

BEAT #1
V-Horn Blow
pushed out in stepping cart (HRV)

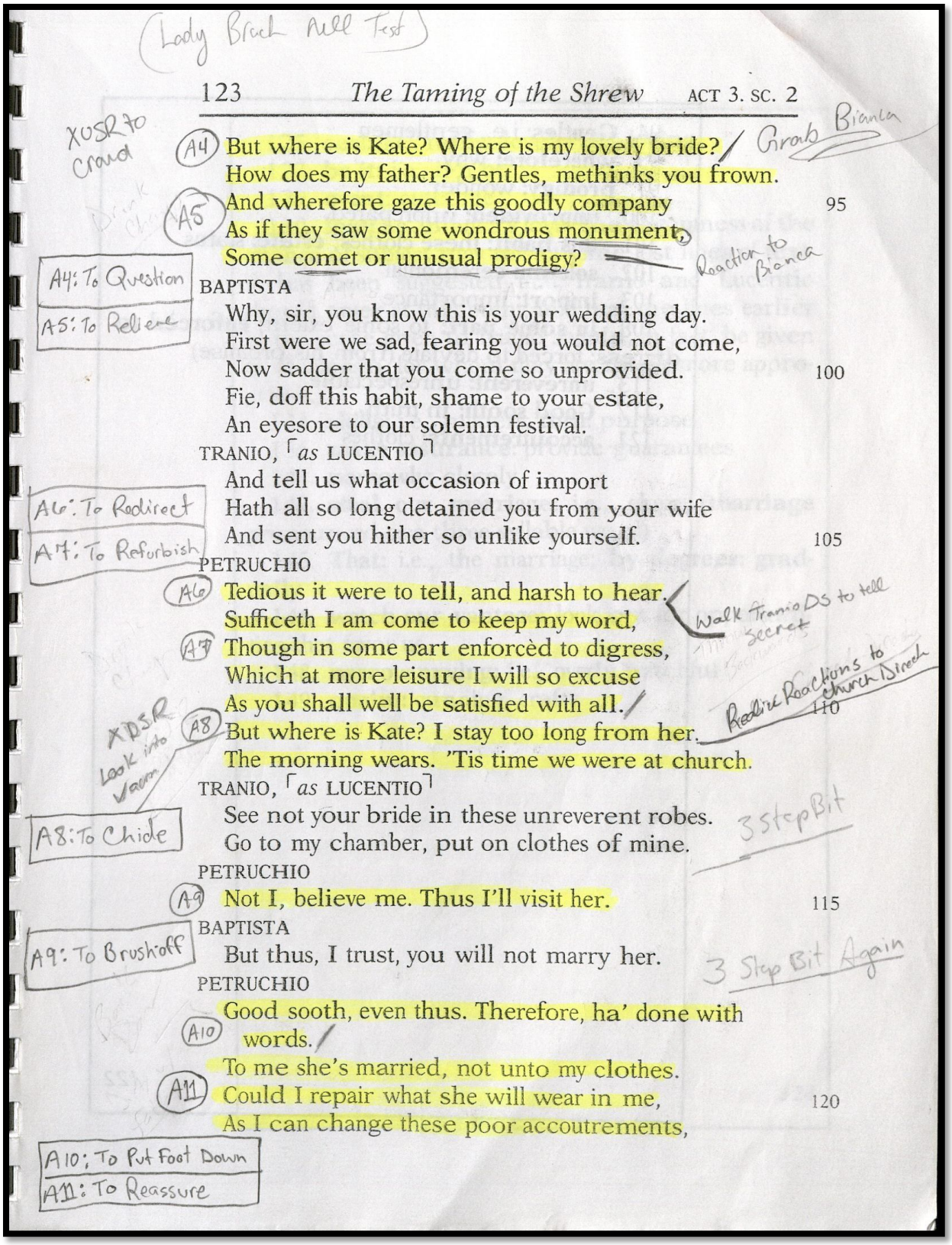
Gallants
Gall-Ants
Grall-yents
Gall-ents
Use Grumio as Stepping Stool out of Basket

"Gall-AUNTS"

A1 To Unbalance

A2 To Reflect

A3 To Shun



Lady Bruch Nell Test

XUSR to Crowd

A4 But where is Kate? Where is my lovely bride? / Grab Bianca
How does my father? Gentles, methinks you frown.
A5 And wherefore gaze this goodly company
As if they saw some wondrous monument,
Some comet or unusual prodigy? — Reaction to Bianca

A4: To Question
A5: To Relieve

BAPTISTA
Why, sir, you know this is your wedding day.
First were we sad, fearing you would not come,
Now sadder that you come so unprovided.
Fie, doff this habit, shame to your estate,
An eyesore to our solemn festival.

TRANIO, ⌜*as* LUCENTIO⌝
And tell us what occasion of import
Hath all so long detained you from your wife
And sent you hither so unlike yourself.

A6: To Redirect
A7: To Refurbish

PETRUCHIO
A6 Tedious it were to tell, and harsh to hear.
Sufficeth I am come to keep my word,
A7 Though in some part enforcèd to digress,
Which at more leisure I will so excuse
As you shall well be satisfied with all. / Realize Reactions to church Dress
XDSR Look into room
A8 But where is Kate? I stay too long from her.
The morning wears. 'Tis time we were at church.

Walk Tranio DS to tell secret

TRANIO, ⌜*as* LUCENTIO⌝
See not your bride in these unreverent robes.
Go to my chamber, put on clothes of mine.

A8: To Chide

3 Step Bit

PETRUCHIO
A9 Not I, believe me. Thus I'll visit her.

BAPTISTA
But thus, I trust, you will not marry her.

A9: To Brushoff

3 Step Bit Again

PETRUCHIO
Good sooth, even thus. Therefore, ha' done with
A10 words. /
To me she's married, not unto my clothes.
A11 Could I repair what she will wear in me,
As I can change these poor accoutrements,

A10: To Put Foot Down
A11: To Reassure

'Twere well for Kate and better for myself.
But what a fool am I to chat with you
When I should bid good morrow to my bride
And seal the title with a lovely kiss!

Petruchio exits, ⌜*with Grumio.*⌝

TRANIO, ⌜*as* LUCENTIO⌝
He hath some meaning in his mad attire.
We will persuade him, be it possible,
To put on better ere he go to church.

BAPTISTA
I'll after him, and see the event of this.

⌜*All except Tranio and Lucentio*⌝ *exit.*

TRANIO
But, sir, ⌜to⌝ love concerneth us to add
Her father's liking, which to bring to pass,
As ⌜I⌝ before imparted to your Worship,
I am to get a man (whate'er he be
It skills not much, we'll fit him to our turn),
And he shall be "Vincentio of Pisa,"
And make assurance here in Padua
Of greater sums than I have promisèd.
So shall you quietly enjoy your hope
And marry sweet Bianca with consent.

LUCENTIO
Were it not that my fellow schoolmaster
Doth watch Bianca's steps so narrowly,
'Twere good, methinks, to steal our marriage,
Which, once performed, let all the world say no,
I'll keep mine own despite of all the world.

TRANIO
That by degrees we mean to look into,
And watch our vantage in this business.
We'll overreach the graybeard, Gremio,
The narrow prying father, Minola,
The quaint musician, amorous Litio,
All for my master's sake, Lucentio.

Enter Gremio.

TRANIO, ⌜*as* LUCENTIO⌝
Signior Gremio, came you from the church?
GREMIO
As willingly as e'er I came from school.
TRANIO, ⌜*as* LUCENTIO⌝
And is the bride and bridegroom coming home?
GREMIO
A bridegroom, say you? 'Tis a groom indeed,
A grumbling groom, and that the girl shall find.
TRANIO, ⌜*as* LUCENTIO⌝
Curster than she? Why, 'tis impossible.
GREMIO
Why, he's a devil, a devil, a very fiend.
TRANIO, ⌜*as* LUCENTIO⌝
Why, she's a devil, a devil, the devil's dam.
GREMIO
Tut, she's a lamb, a dove, a fool to him.
I'll tell you, Sir Lucentio: when the priest
Should ask if Katherine should be his wife,
"Ay, by gog's wouns!" quoth he, and swore so loud
That, all amazed, the priest let fall the book,
And as he stooped again to take it up,
This mad-brained bridegroom took him such a cuff
That down fell priest and book, and book and priest.
"Now, take them up," quoth he, "if any list."
TRANIO, ⌜*as* LUCENTIO⌝
What said the wench when he rose again?
GREMIO
Trembled and shook, for why he stamped and swore
As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine. "A health!" quoth he, as if
He had been aboard, carousing to his mates
After a storm; quaffed off the muscatel

And threw the sops all in the sexton's face,
Having no other reason
But that his beard grew thin and hungerly,
And seemed to ask him sops as he was drinking.
This done, he took the bride about the neck
And kissed her lips with such a clamorous smack
That at the parting all the church did echo.
And I, seeing this, came thence for very shame,
And after me I know the rout is coming.
Such a mad marriage never was before! *Music plays.*
Hark, hark, I hear the minstrels play.

Enter Petruchio, Katherine, Bianca, Hortensio, Baptista, Grumio, and Attendants.

PETRUCHIO
Gentlemen and friends, I thank you for your pains.
I know you think to dine with me today
And have prepared great store of wedding cheer,
But so it is, my haste doth call me hence,
And therefore here I mean to take my leave.

BAPTISTA
Is 't possible you will away tonight?

PETRUCHIO
I must away today, before night come.
Make it no wonder. If you knew my business,
You would entreat me rather go than stay.
And, honest company, I thank you all,
That have beheld me give away myself
To this most patient, sweet, and virtuous wife.
Dine with my father, drink a health to me,
For I must hence, and farewell to you all.

TRANIO, *as* LUCENTIO
Let us entreat you stay till after dinner.

PETRUCHIO It may not be.
GREMIO Let me entreat you.
PETRUCHIO It cannot be.

KATHERINE Let me entreat you.
PETRUCHIO
I am content. A18: To Appease
KATHERINE Are you content to stay?
PETRUCHIO A19: To Parry
I am content you shall entreat me stay.
But yet not stay, entreat me how you can.
KATHERINE A20: To Disarm
Now, if you love me, stay.
PETRUCHIO Grumio, my horse.
GRUMIO Ay, sir, they be ready; the oats have eaten the horses.
KATHERINE Nay, then,
Do what thou canst, I will not go today,
No, nor tomorrow, not till I please myself.
The door is open, sir. There lies your way.
You may be jogging whiles your boots are green.
For me, I'll not be gone till I please myself.
'Tis like you'll prove a jolly surly groom,
That take it on you at the first so roundly.
PETRUCHIO
O Kate, content thee. Prithee, be not angry.
KATHERINE A21: To Entreat
I will be angry. What hast thou to do?—
Father, be quiet. He shall stay my leisure.
GREMIO
Ay, marry, sir, now it begins to work.
KATHERINE
Gentlemen, forward to the bridal dinner.
I see a woman may be made a fool
If she had not a spirit to resist.
PETRUCHIO
They shall go forward, Kate, at thy command.—
Obey the bride, you that attend on her.
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,

A22: To Provoke | A23: To Override

Be mad and merry, or go hang yourselves.
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own.
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my anything.
And here she stands, touch her whoever dare.
I'll bring mine action on the proudest he
That stops my way in Padua.—Grumio,
Draw forth thy weapon. We are beset with thieves.
Rescue thy mistress if thou be a man!—
Fear not, sweet wench, they shall not touch thee,
Kate.
I'll buckler thee against a million.
Petruchio and Katherine exit, ⌜with Grumio.⌝

BAPTISTA
Nay, let them go. A couple of quiet ones!
GREMIO
Went they not quickly, I should die with laughing.
TRANIO, ⌜*as* LUCENTIO⌝
Of all mad matches never was the like.
LUCENTIO, ⌜*as* CAMBIO⌝
Mistress, what's your opinion of your sister?
BIANCA
That being mad herself, she's madly mated.
GREMIO
I warrant him, Petruchio is Kated.
BAPTISTA
Neighbors and friends, though bride and
bridegroom wants
For to supply the places at the table,
You know there wants no junkets at the feast.
⌜*To Tranio.*⌝ Lucentio, you shall supply the
bridegroom's place,
And let Bianca take her sister's room.

TRANIO, ⌜*as* LUCENTIO⌝
Shall sweet Bianca practice how to bride it? 260
BAPTISTA, ⌜*to Tranio*⌝
She shall, Lucentio. Come, gentlemen, let's go.
They exit.

THE TAMING OF THE SHREW

ACT 4

⌜ACT 4⌝

⌜Scene 1⌝

Enter Grumio.

GRUMIO Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? Was ever man so 'rayed? Was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now were not I a little pot and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me. But I with blowing the fire shall warm myself. For, considering the weather, a taller man than I will take cold.—Holla, ho, Curtis!

Enter Curtis.

CURTIS Who is that calls so coldly?

GRUMIO A piece of ice. If thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis!

CURTIS Is my master and his wife coming, Grumio?

GRUMIO Oh, ay, Curtis, ay, and therefore fire, fire! Cast on no water.

CURTIS Is she so hot a shrew as she's reported?

GRUMIO She was, good Curtis, before this frost. But thou know'st winter tames man, woman, and

beast, for it hath tamed my old master and my new mistress and myself, fellow Curtis.

⌜CURTIS⌝ Away, you three-inch fool, I am no beast!

⌜GRUMIO⌝ Am I but three inches? Why, thy horn is a foot, and so long am I, at the least. But wilt thou make a fire? Or shall I complain on thee to our mistress, whose hand (she being now at hand) thou shalt soon feel, to thy cold comfort, for being slow in thy hot office?

CURTIS I prithee, good Grumio, tell me, how goes the world?

GRUMIO A cold world, Curtis, in every office but thine, and therefore fire! Do thy duty, and have thy duty, for my master and mistress are almost frozen to death.

CURTIS There's fire ready. And therefore, good Grumio, the news!

GRUMIO Why, "Jack boy, ho boy!" and as much news as wilt thou.

CURTIS Come, you are so full of cony-catching.

GRUMIO Why, therefore fire, for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the servingmen in their new fustian, ⌜their⌝ white stockings, and every officer his wedding garment on? Be the Jacks fair within, the Jills fair without, the carpets laid, and everything in order?

CURTIS All ready. And therefore, I pray thee, news.

GRUMIO First, know my horse is tired, my master and mistress fallen out.

CURTIS How?

GRUMIO Out of their saddles into the dirt, and thereby hangs a tale.

CURTIS Let's ha' t, good Grumio.

GRUMIO Lend thine ear.

CURTIS Here.

GRUMIO There! ⌜*He slaps Curtis on the ear.*⌝
CURTIS This 'tis to feel a tale, not to hear a tale.
GRUMIO And therefore 'tis called a sensible tale. And this cuff was but to knock at your ear and beseech list'ning. Now I begin: *Imprimis*, we came down a foul hill, my master riding behind my mistress—
CURTIS Both of one horse?
GRUMIO What's that to thee?
CURTIS Why, a horse.
GRUMIO Tell thou the tale! But hadst thou not crossed me, thou shouldst have heard how her horse fell, and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper, with many things of worthy memory which now shall die in oblivion, and thou return unexperienced to thy grave.
CURTIS By this reck'ning, he is more shrew than she.
GRUMIO Ay, and that thou and the proudest of you all shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Phillip, Walter, Sugarsop, and the rest. Let their heads be slickly combed, their blue coats brushed, and their garters of an indifferent knit. Let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?
CURTIS They are.
GRUMIO Call them forth.
CURTIS, ⌜*calling out*⌝ Do you hear, ho? You must meet my master to countenance my mistress.
GRUMIO Why, she hath a face of her own.

CURTIS Who knows not that?
GRUMIO Thou, it seems, that calls for company to countenance her.
CURTIS I call them forth to credit her.
GRUMIO Why, she comes to borrow nothing of them.

Enter four or five Servingmen.

NATHANIEL Welcome home, Grumio.
PHILLIP How now, Grumio?
JOSEPH What, Grumio!
NICHOLAS Fellow Grumio!
NATHANIEL How now, old lad?
GRUMIO Welcome, you!—How now, you?—What, you!—Fellow, you!—And thus much for greeting. Now, my spruce companions, is all ready and all things neat?
NATHANIEL All things is ready. How near is our master?
GRUMIO E'en at hand, alighted by this. And therefore be not—Cock's passion, silence! I hear my master.

BEAT #1

Enter Petruchio and Katherine.

Enter USR Up d Down steps

PETRUCHIO
A1 Where be these knaves? What, no man at door
A2 To hold my stirrup nor to take my horse?
A3 Where is Nathaniel, Gregory, Phillip?
ALL THE SERVANTS Here! Here, sir, here, sir!
PETRUCHIO
A4 "Here, sir! Here, sir! Here, sir! Here, sir!" Drag Ridy crop on backs of Heads
You loggerheaded and unpolished grooms.
What? No attendance? No regard? No duty? Each to diffnt servnt face.
A5 Where is the foolish knave I sent before?
GRUMIO
Here, sir, as foolish as I was before. XSR to clothes rack & pull out Grumio.
PETRUCHIO
You peasant swain, you whoreson malt-horse
A6 drudge!

A1: To Terrify
A2: To Assault
A3: To Interrogate
A4: To Menace
A5: To Interrogate
A6: To Intimidate

A7: To Cross-Examine

(A7) Did I not bid thee meet me in the park
And bring along these rascal knaves with thee?

GRUMIO

Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpinked i' th' heel.
There was no link to color Peter's hat,
And Walter's dagger was not come from sheathing.
There were none fine but Adam, Rafe, and Gregory.
The rest were ragged, old, and beggarly.
Yet, as they are, here are they come to meet you.

PETRUCHIO

A8: To Command

(A8) Go, rascals, go, and fetch my supper in!

The Servants exit.

BEAT #2

「*Sings.*」 (A9) *Where is the life that late I led?*
Where are those—

(A10) Sit down, Kate, and welcome.—

「*They sit at a table.*」

(A11) Food, food, food, food! Soud, soud, soud, soud!

Enter Servants with supper.

A9: To Entertain
A10: To Acquaint
A11: To Badger
A12: To Soothe
A13: To Order
A14: To Entertain
A15: To Curb
A16: To Calm
A17: To Police
A18: To Command

Why, when, I say?—Nay, good sweet Kate, be merry.—

(A12) Off with my boots, you rogues, you villains! When?

(A13) 「*Sings.*」 *It was the friar of orders gray,*
(A14) *As he forth walkèd on his way—*

「*Servant begins to remove Petruchio's boots.*」

Out, you rogue! You pluck my foot awry. - To Roy

(A15) Take that! 「*He hits the Servant.*」

And mend the plucking of the other.—

(A16) Be merry, Kate.—Some water here! What ho!

Enter one with water.

(A17) Where's my spaniel Troilus? Sirrah, get you hence — To Grumio, To Kyle
(A18) And bid my cousin Ferdinand come hither.

「*A Servant exits.*」

A19: To Test
A20: To Badger
A21: To Invite
A22: To Strangle

A19 One, Kate, that you must kiss and be acquainted with.—/
A20 Where are my slippers? Shall I have some water?—/
A21 Come, Kate, and wash, and welcome heartily.—/
A22 You whoreson villain, will you let it fall?
「He hits the Servant.」

KATHERINE
Patience, I pray you, 'twas a fault unwilling.

A23: To Demoralise

PETRUCHIO
A23 A whoreson beetle-headed flap-eared knave!—/
BEAT #3
A24 Come, Kate, sit down. I know you have a stomach./
A25 Will you give thanks, sweet Kate, or else shall I?—/
A26 What's this? Mutton?

FIRST SERVANT Ay.

A24: To Invite
A25: To Prevent
A26: To Grill

PETRUCHIO Who brought it?
PETER I.
PETRUCHIO 'Tis burnt, and so is all the meat./
A27 What dogs are these? ~~Where is~~ Are you the rascal cook?
A28 How durst you, villains, bring it from the dresser
And serve it thus to me that love it not?

A29: To Insult
A28: To Terrorise

There, take it to you, trenchers, cups, and all!
「He throws the food and dishes at them.」
You heedless joltheads and unmannered slaves!
What, do you grumble? I'll be with you straight.
「The Servants exit.」

BEAT #4

KATHERINE
I pray you, husband, be not so disquiet.
The meat was well, if you were so contented.

A29: To Edit
A30: To Train
A31: To Pacify

PETRUCHIO
A29 I tell thee, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it,/
A30 For it engenders choler, planteth anger,
And better 'twere that both of us did fast
(Since of ourselves, ourselves are choleric)
A31 Than feed it with such over-roasted flesh./
Be patient. Tomorrow 't shall be mended,

Drink Water
"unknowingly"
Knock Water Dish over hands.
Motion for Kate to sit
Stop from eating?
Prayer Bit
And Mutton to cook
Hit trays up.
Clear table

And for this night we'll fast for company.
Come, I will bring thee to thy bridal chamber.

They exit.

Enter Servants severally.

NATHANIEL Peter, didst ever see the like?
PETER He kills her in her own humor.

Enter Curtis.

GRUMIO Where is he?
CURTIS In her chamber,
Making a sermon of continency to her,
And rails and swears and rates, that she (poor soul)
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away, for he is coming hither!

The Servants exit.

Enter Petruchio.

PETRUCHIO
Thus have I politicly begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty,
And, till she stoop, she must not be full-gorged,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call.
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She ate no meat today, nor none shall eat.
Last night she slept not, nor tonight she shall not.
As with the meat, some undeservèd fault
I'll find about the making of the bed,
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.
Ay, and amid this hurly I intend

That all is done in reverend care of her.
And, in conclusion, she shall watch all night,
And, if she chance to nod, I'll rail and brawl,
And with the clamor keep her still awake.
This is a way to kill a wife with kindness.
And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak; 'tis charity to shew.

He exits.

「Scene 2」

Enter Tranio 「as Lucentio」 and Hortensio 「as Litio.」

TRANIO, 「*as* LUCENTIO」
Is 't possible, friend Litio, that mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
「HORTENSIO, *as* LITIO」
Sir, to satisfy you in what I have said,
Stand by, and mark the manner of his teaching.
「*They stand aside.*」

Enter Bianca 「and Lucentio as Cambio.」

「LUCENTIO, *as* CAMBIO」
Now mistress, profit you in what you read?
BIANCA
What, master, read you? First resolve me that.
「LUCENTIO, *as* CAMBIO」
I read that I profess, *The Art to Love.*
BIANCA
And may you prove, sir, master of your art.
LUCENTIO, 「*as* CAMBIO」
While you, sweet dear, prove mistress of my heart.
「*They move aside and kiss and talk.*」
HORTENSIO, 「*as* LITIO」
Quick proceeders, marry! Now tell me, I pray,

You that durst swear that your mistress Bianca
Loved ⌜none⌝ in the world so well as Lucentio.

TRANIO, ⌜*as* LUCENTIO⌝
O despiteful love, unconstant womankind!
I tell thee, Litio, this is wonderful!

HORTENSIO
Mistake no more. I am not Litio,
Nor a musician as I seem to be,
But one that scorn to live in this disguise
For such a one as leaves a gentleman
And makes a god of such a cullion.
Know, sir, that I am called Hortensio.

TRANIO, ⌜*as* LUCENTIO⌝
Signior Hortensio, I have often heard
Of your entire affection to Bianca,
And since mine eyes are witness of her lightness,
I will with you, if you be so contented,
Forswear Bianca and her love forever.

HORTENSIO
See how they kiss and court! Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more, but do forswear her
As one unworthy all the former favors
That I have fondly flattered ⌜her⌝ withal.

TRANIO, ⌜*as* LUCENTIO⌝
And here I take the like unfeignèd oath,
Never to marry with her, though she would entreat.
Fie on her, see how beastly she doth court him!

HORTENSIO
Would all the world but he had quite forsworn!
For me, that I may surely keep mine oath,
I will be married to a wealthy widow
Ere three days pass, which hath as long loved me
As I have loved this proud disdainful haggard.
And so farewell, Signior Lucentio.
Kindness in women, not their beauteous looks,

Shall win my love, and so I take my leave,
In resolution as I swore before.

Hortensio exits;
Bianca and Lucentio come forward.

TRANIO
Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessèd case!
Nay, I have ta'en you napping, gentle love,
And have forsworn you with Hortensio.

BIANCA
Tranio, you jest. But have you both forsworn me?

TRANIO
Mistress, we have.

LUCENTIO
Then we are rid of Litio.

TRANIO
I' faith, he'll have a lusty widow now
That shall be wooed and wedded in a day.

BIANCA
God give him joy.

TRANIO
Ay, and he'll tame her.

BIANCA
He says so, Tranio?

TRANIO
Faith, he is gone unto the taming school.

BIANCA
The taming school? What, is there such a place?

TRANIO
Ay, mistress, and Petruchio is the master,
That teacheth tricks eleven and twenty long
To tame a shrew and charm her chattering tongue.

Enter Biondello

BIONDELLO
O master, master, I have watched so long
That I am dog-weary, but at last I spied
An ancient angel coming down the hill
Will serve the turn.

TRANIO What is he, Biondello?
BIONDELLO
Master, a marcantant, or a pedant,
I know not what, but formal in apparel,
In gait and countenance surely like a father.
LUCENTIO And what of him, Tranio?
TRANIO
If he be credulous, and trust my tale,
I'll make him glad to seem Vincentio
And give assurance to Baptista Minola
As if he were the right Vincentio.
Take ⌜in⌝ your love, and then let me alone.
⌜*Lucentio and Bianca exit.*⌝

Enter a ⌜Merchant.⌝

⌜MERCHANT⌝
God save you, sir.
TRANIO, ⌜*as* LUCENTIO⌝ And you, sir. You are welcome.
Travel you far on, or are you at the farthest?
⌜MERCHANT⌝
Sir, at the farthest for a week or two,
But then up farther, and as far as Rome,
And so to Tripoli, if God lend me life.
TRANIO, ⌜*as* LUCENTIO⌝
What countryman, I pray?
⌜MERCHANT⌝ Of Mantua.
TRANIO, ⌜*as* LUCENTIO⌝
Of Mantua, sir? Marry, God forbid!
And come to Padua, careless of your life?
⌜MERCHANT⌝
My life, sir? How, I pray? For that goes hard.
TRANIO, ⌜*as* LUCENTIO⌝
'Tis death for anyone in Mantua
To come to Padua. Know you not the cause?
Your ships are stayed at Venice, and the Duke,
For private quarrel 'twixt your duke and him,

Hath published and proclaimed it openly.
'Tis marvel, but that you are but newly come,
You might have heard it else proclaimed about.
⌜MERCHANT⌝
Alas, sir, it is worse for me than so,
For I have bills for money by exchange
From Florence, and must here deliver them.
TRANIO, ⌜*as* LUCENTIO⌝
Well, sir, to do you courtesy,
This will I do, and this I will advise you.
First tell me, have you ever been at Pisa?
⌜MERCHANT⌝
Ay, sir, in Pisa have I often been,
Pisa renownèd for grave citizens.
TRANIO, ⌜*as* LUCENTIO⌝
Among them know you one Vincentio?
⌜MERCHANT⌝
I know him not, but I have heard of him:
A merchant of incomparable wealth.
TRANIO, ⌜*as* LUCENTIO⌝
He is my father, sir, and sooth to say,
In count'nance somewhat doth resemble you.
BIONDELLO, ⌜*aside*⌝ As much as an apple doth an oyster, and all one.
TRANIO, ⌜*as* LUCENTIO⌝
To save your life in this extremity,
This favor will I do you for his sake
(And think it not the worst of all your fortunes
That you are like to Sir Vincentio):
His name and credit shall you undertake,
And in my house you shall be friendly lodged.
Look that you take upon you as you should.
You understand me, sir. So shall you stay
Till you have done your business in the city.
If this be court'sy, sir, accept of it.

⌜MERCHANT⌝
O sir, I do, and will repute you ever
The patron of my life and liberty.
TRANIO, ⌜*as* LUCENTIO⌝
Then go with me, to make the matter good.
This, by the way, I let you understand:
My father is here looked for every day
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here.
In all these circumstances I'll instruct you.
Go with me to clothe you as becomes you.
They exit.

⌜Scene 3⌝

Enter Katherine and Grumio.

GRUMIO
No, no, forsooth, I dare not for my life.
KATHERINE
The more my wrong, the more his spite appears.
What, did he marry me to famish me?
Beggars that come unto my father's door
Upon entreaty have a present alms.
If not, elsewhere they meet with charity.
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starved for meat, giddy for lack of sleep,
With oaths kept waking and with brawling fed.
And that which spites me more than all these wants,
He does it under name of perfect love,
As who should say, if I should sleep or eat
'Twere deadly sickness or else present death.
I prithee, go, and get me some repast,
I care not what, so it be wholesome food.
GRUMIO What say you to a neat's foot?

KATHERINE
'Tis passing good. I prithee let me have it.
GRUMIO
I fear it is too choleric a meat.
How say you to a fat tripe finely broiled?
KATHERINE
I like it well. Good Grumio, fetch it me.
GRUMIO
I cannot tell. I fear 'tis choleric.
What say you to a piece of beef and mustard?
KATHERINE
A dish that I do love to feed upon.
GRUMIO
Ay, but the mustard is too hot a little.
KATHERINE
Why then, the beef, and let the mustard rest.
GRUMIO
Nay then, I will not. You shall have the mustard
Or else you get no beef of Grumio.
KATHERINE
Then both, or one, or any thing thou wilt.
GRUMIO
Why then, the mustard without the beef.
KATHERINE
Go, get thee gone, thou false deluding slave,
She beats him.
That feed'st me with the very name of meat.
Sorrow on thee, and all the pack of you
That triumph thus upon my misery.
Go, get thee gone, I say.

Enter Petruchio and Hortensio with meat.

PETRUCHIO
How fares my Kate? What, sweeting, all amort?
HORTENSIO
Mistress, what cheer?
KATHERINE
Faith, as cold as can be.

PETRUCHIO

A2: To Rouse
A3: To Taunt
A4: To Discipline
A5: To Order
A6: To Test

(A2) Pluck up thy spirits. Look cheerfully upon me.
Here, love, thou seest how diligent I am,
To dress thy meat myself and bring it thee. / Clap
(A3) I am sure, sweet Kate, this kindness merits thanks. /
What, not a word? Nay then, thou lov'st it not,
(A4) And all my pains is sorted to no proof. / Clap
(A5) Here, take away this dish.

KATHERINE I pray you, let it stand. Clap

PETRUCHIO

(A6) The poorest service is repaid with thanks,
And so shall mine before you touch the meat.

KATHERINE I thank you, sir.

HORTENSIO

A7: To Counsel

Signior Petruchio, fie, you are to blame.
Come, Mistress Kate, I'll bear you company.

PETRUCHIO, ⌜*aside to Hortensio*⌝

(A7) Eat it up all, Hortensio, if thou lovest me.—
Much good do it unto thy gentle heart. /
~~Kate, eat apace.~~

Take tray from Servant + give to Hortensio. Bring DS

⌜*Katherine and Hortensio prepare to eat.*⌝

A8: To Blazon
A9: To Impede

(A8) And now, my honey love,
Will we return unto thy father's house
And revel it as bravely as the best,
With silken coats and caps and golden rings,
With ruffs and cuffs and farthingales and things,
With scarves and fans and double change of brav'ry,
With amber bracelets, beads, and all this knav'ry. /

BEAT #2

(A9) What, hast thou dined? The tailor stays thy leisure
To deck thy body with his ruffling treasure.

Take Turkey Leg + hand off Dish

A10: Summon

Enter Tailor.

Come, tailor, let us see these ornaments.
Lay forth the gown.

Stand up of Bench

(A10) *Enter Haberdasher.*

What news with you, sir?

HABERDASHER
Here is the cap your Worship did bespeak.

PETRUCHIO
Why, this was molded on a porringer!
A velvet dish! Fie, fie, 'tis lewd and filthy.
Why, 'tis a cockle or a walnut shell,
A knack, a toy, a trick, a baby's cap.
Away with it! Come, let me have a bigger.

KATHERINE
I'll have no bigger. This doth fit the time,
And gentlewomen wear such caps as these.

PETRUCHIO
When you are gentle, you shall have one too,
And not till then.

HORTENSIO, *aside* That will not be in haste.

KATHERINE
Why, sir, I trust I may have leave to speak,
And speak I will. I am no child, no babe.
Your betters have endured me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart, concealing it, will break,
And, rather than it shall, I will be free
Even to the uttermost, as I please, in words.

PETRUCHIO
Why, thou sayst true. It is a paltry cap,
A custard-coffin, a bauble, a silken pie.
I love thee well in that thou lik'st it not.

KATHERINE
Love me, or love me not, I like the cap,
And it I will have, or I will have none.

Exit Haberdasher.

PETRUCHIO
Thy gown? Why, ay. Come, tailor, let us see 't.
O mercy God, what masking-stuff is here?

What's this? A sleeve? 'Tis like ⌜a⌝ demi-cannon.
What, up and down carved like an apple tart?
Here's snip and nip and cut and slish and slash,
Like to a censer in a barber's shop.
Why, what a devil's name, tailor, call'st thou this?

HORTENSIO, ⌜*aside*⌝
I see she's like to have neither cap nor gown.

TAILOR
You bid me make it orderly and well,
According to the fashion and the time.

PETRUCHIO
Marry, and did. But if you be remembered,
I did not bid you mar it to the time.
Go, hop me over every kennel home,
For you shall hop without my custom, sir.
I'll none of it. Hence, make your best of it.

KATHERINE
I never saw a better-fashioned gown,
More quaint, more pleasing, nor more commendable.
Belike you mean to make a puppet of me.

PETRUCHIO
Why, true, he means to make a puppet of thee.

TAILOR
She says your Worship means to make a puppet of her.

PETRUCHIO
O monstrous arrogance! Thou liest, thou thread, thou thimble,
Thou yard, three-quarters, half-yard, quarter, nail!
Thou flea, thou nit, thou winter cricket, thou!
Braved in mine own house with a skein of thread?
Away, thou rag, thou quantity, thou remnant,
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou liv'st.
I tell thee, I, that thou hast marred her gown.

BEAT #4

TAILOR
Your Worship is deceived. The gown is made
Just as my master had direction.
Grumio gave order how it should be done.

GRUMIO I gave him no order. I gave him the stuff.

TAILOR
But how did you desire it should be made?

GRUMIO Marry, sir, with needle and thread.

TAILOR
But did you not request to have it cut?

GRUMIO Thou hast faced many things.

TAILOR I have.

Back Behind Tailor

GRUMIO Face not me. Thou hast braved many men; brave not me. I will neither be faced nor braved. I say unto thee, I bid thy master cut out the gown, but I did not bid him cut it to pieces. *Ergo,* thou liest.

TAILOR Why, here is the note of the fashion to testify.
⌜*He shows a paper.*⌝

A22: To Order

PETRUCHIO Read it.

GRUMIO The note lies in 's throat, if he say I said so.

A22

TAILOR ⌜*reads*⌝ "*Imprimis,* a loose-bodied gown—"

GRUMIO Master, if ever I said "loose-bodied gown," sew me in the skirts of it and beat me to death with a bottom of brown thread. I said "a gown."

X US Platform to EL

PETRUCHIO Proceed.

TAILOR ⌜*reads*⌝ "With a small-compassed cape—"

GRUMIO I confess the cape.

Face Stay

TAILOR ⌜*reads*⌝ "With a trunk sleeve—"

Step SR Step

GRUMIO I confess two sleeves.

TAILOR ⌜*reads*⌝ "The sleeves curiously cut."

A23

PETRUCHIO Ay, there's the villainy.

Grab R Ear & Drag ASR

GRUMIO Error i' th' bill, sir, error i' th' bill! I commanded the sleeves should be cut out and sewed up again, and that I'll prove upon thee, though thy little finger be armed in a thimble.

A23: To Accuse

TAILOR This is true that I say. An I had thee in place where, thou shouldst know it.

GRUMIO I am for thee straight. Take thou the bill, give me thy mete-yard, and spare not me.

HORTENSIO God-a-mercy, Grumio, then he shall have no odds.

PETRUCHIO Well, sir, in brief, the gown is not for me.

GRUMIO You are i' th' right, sir, 'tis for my mistress.

PETRUCHIO Go, take it up unto thy master's use.

GRUMIO Villain, not for thy life! Take up my mistress' gown for thy master's use!

PETRUCHIO Why, sir, what's your conceit in that?

GRUMIO O, sir, the conceit is deeper than you think for. Take up my mistress' gown to his master's use! O, fie, fie, fie!

PETRUCHIO, [*aside to Hortensio*] Hortensio, say thou wilt see the tailor paid.

[*To Tailor.*] Go, take it hence. Begone, and say no more.

HORTENSIO, [*aside to Tailor*]
Tailor, I'll pay thee for thy gown tomorrow.
Take no unkindness of his hasty words.
Away, I say. Commend me to thy master.

Tailor exits.

PETRUCHIO
Well, come, my Kate, we will unto your father's,
Even in these honest mean habiliments.
Our purses shall be proud, our garments poor,
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.
What, is the jay more precious than the lark
Because his feathers are more beautiful?
Or is the adder better than the eel

A24: To Correct
A25: To Command
Rip Note
A24
A25
A26: To Bid
A27: To Order
A26
A27
BEAT #5
Sit
B Beat
A28
A29
A28: To Bolster
A29: To Enlighten
A30: To Counsel
A30

A31: To Inspire
A32: To Command

Because his painted skin contents the eye?
O no, good Kate. Neither art thou the worse
For this poor furniture and mean array.
(A31) If thou ⌜account'st⌝ it shame, lay it on me,
And therefore frolic! We will hence forthwith
To feast and sport us at thy father's house.
(A32) ⌜*To Grumio.*⌝ Go, call my men, and let us straight to him,
And bring our horses unto Long-lane end.
There will we mount, and thither walk on foot.
Let's see, I think 'tis now some seven o'clock,
(A33) And well we may come there by dinner time.

BEAT #6

KATHERINE
I dare assure you, sir, 'tis almost two,
And 'twill be supper time ere you come there.

A33: To Test

PETRUCHIO
(A34) It shall be seven ere I go to horse.
Look what I speak, or do, or think to do,
(A35) You are still crossing it. Sirs, let 't alone.
(A36) I will not go today, and, ere I do,
(A37) It shall be what o'clock I say it is.

HORTENSIO, ⌜*aside*⌝
Why, so, this gallant will command the sun!

⌜*They exit.*⌝

A34: To Reprove
A35: To Plead
A36: To Order
A37: To Defeat

⌜Scene 4⌝

Enter Tranio ⌜*as Lucentio,*⌝ *and the* ⌜*Merchant,*⌝ *booted, and dressed like Vincentio.*

TRANIO, ⌜*as* LUCENTIO⌝
⌜Sir,⌝ this is the house. Please it you that I call?

⌜MERCHANT⌝
Ay, what else? And but I be deceived,
Signior Baptista may remember me,
Near twenty years ago, in Genoa,
Where we were lodgers at the Pegasus.

TRANIO, ⌜*as* LUCENTIO⌝
'Tis well. And hold your own in any case
With such austerity as 'longeth to a father.
⌜MERCHANT⌝
I warrant you.

Enter Biondello.

But, sir, here comes your boy.
'Twere good he were schooled.
TRANIO, ⌜*as* LUCENTIO⌝
Fear you not him.—Sirrah Biondello,
Now do your duty throughly, I advise you.
Imagine 'twere the right Vincentio.
BIONDELLO Tut, fear not me.
TRANIO, ⌜*as* LUCENTIO⌝
But hast thou done thy errand to Baptista?
BIONDELLO
I told him that your father was at Venice,
And that you looked for him this day in Padua.
TRANIO, ⌜*as* LUCENTIO⌝
Thou'rt a tall fellow. Hold thee that to drink.
⌜*He gives him money.*⌝

Enter Baptista and Lucentio ⌜*as Cambio.*⌝

Here comes Baptista. Set your countenance, sir.
⌜*Merchant stands*⌝ *bareheaded.*
TRANIO, ⌜*as* LUCENTIO⌝
Signior Baptista, you are happily met.—
Sir, this is the gentleman I told you of.
I pray you stand good father to me now.
Give me Bianca for my patrimony.
⌜MERCHANT, *as* VINCENTIO⌝ Soft, son.—
Sir, by your leave, having come to Padua
To gather in some debts, my son Lucentio
Made me acquainted with a weighty cause
Of love between your daughter and himself.

And, for the good report I hear of you,
And for the love he beareth to your daughter
And she to him, to stay him not too long,
I am content, in a good father's care,
To have him matched. And if you please to like
No worse than I, upon some agreement
Me shall you find ready and willing
With one consent to have her so bestowed,
For curious I cannot be with you,
Signior Baptista, of whom I hear so well.

BAPTISTA
Sir, pardon me in what I have to say.
Your plainness and your shortness please me well.
Right true it is your son Lucentio here
Doth love my daughter, and she loveth him,
Or both dissemble deeply their affections.
And therefore, if you say no more than this,
That like a father you will deal with him
And pass my daughter a sufficient dower,
The match is made, and all is done.
Your son shall have my daughter with consent.

TRANIO, ⌜*as* LUCENTIO⌝
I thank you, sir. Where then do you know best
We be affied and such assurance ta'en
As shall with either part's agreement stand?

BAPTISTA
Not in my house, Lucentio, for you know
Pitchers have ears, and I have many servants.
Besides, old Gremio is heark'ning still,
And happily we might be interrupted.

TRANIO, ⌜*as* LUCENTIO⌝
Then at my lodging, an it like you.
There doth my father lie, and there this night
We'll pass the business privately and well.
Send for your daughter by your servant here.
⌜*He indicates Lucentio, and winks at him.*⌝

My boy shall fetch the scrivener presently.
The worst is this: that at so slender warning
You are like to have a thin and slender pittance.

BAPTISTA
It likes me well.—Cambio, hie you home,
And bid Bianca make her ready straight.
And, if you will, tell what hath happenèd:
Lucentio's father is arrived in Padua,
And how she's like to be Lucentio's wife.
[Lucentio exits.]

BIONDELLO
I pray the gods she may, with all my heart.

TRANIO, *[as]* LUCENTIO
Dally not with the gods, but get thee gone.—
Signior Baptista, shall I lead the way?
Welcome! One mess is like to be your cheer.
Come, sir, we will better it in Pisa.

BAPTISTA I follow you.
[All but Biondello] exit.

Enter Lucentio.

BIONDELLO Cambio.

LUCENTIO What sayst thou, Biondello?

BIONDELLO You saw my master wink and laugh upon you?

LUCENTIO Biondello, what of that?

BIONDELLO Faith, nothing; but 'has left me here behind to expound the meaning or moral of his signs and tokens.

LUCENTIO I pray thee, moralize them.

BIONDELLO Then thus: Baptista is safe, talking with the deceiving father of a deceitful son.

LUCENTIO And what of him?

BIONDELLO His daughter is to be brought by you to the supper.

LUCENTIO And then?
BIONDELLO The old priest at Saint Luke's Church is at your command at all hours.
LUCENTIO And what of all this?
BIONDELLO I cannot tell, ⌜except⌝ they are busied about a counterfeit assurance. Take you assurance of her *cum privilegio ad imprimendum solum*. To th' church take the priest, clerk, and some sufficient honest witnesses.
If this be not that you look for, I have no more to say,
But bid Bianca farewell forever and a day.
LUCENTIO Hear'st thou, Biondello?
BIONDELLO I cannot tarry. I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit, and so may you, sir. And so adieu, sir. My master hath appointed me to go to Saint Luke's to bid the priest be ready to come against you come with your appendix. *He exits.*
LUCENTIO
I may, and will, if she be so contented.
She will be pleased. Then wherefore should I doubt?
Hap what hap may, I'll roundly go about her.
It shall go hard if "Cambio" go without her.
He exits.

Enter USL or Stick Horses

⌜Scene 5⌝

Enter Petruchio, Katherine, Hortensio, ⌜and Servants.⌝

Gallop t Halt Horses

BEAT # 1

PETRUCHIO
(A1) Come on, i' God's name, once more toward our father's.
(A2) Good Lord, how bright and goodly shines the moon!

A1: To Rally
A2: To Instigate

KATHERINE
The moon? The sun! It is not moonlight now.

PETRUCHIO
(A3) I say it is the moon that shines so bright.
KATHERINE
I know it is the sun that shines so bright.
PETRUCHIO
Now, by my mother's son, and that's myself,
(A4) It shall be moon, or star, or what I list,
Or e'er I journey to your father's house. / Dismount Horse
(A5) ⌜*To Servants.*⌝ Go on, and fetch our horses back again.—
(A6) Evermore crossed and crossed, nothing but crossed!
HORTENSIO, ⌜*to Katherine*⌝
Say as he says, or we shall never go.
KATHERINE
Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please.
And if you please to call it a rush candle,
Henceforth I vow it shall be so for me.
(A7) PETRUCHIO I say it is the moon.
KATHERINE I know it is the moon.
PETRUCHIO
(A8) Nay, then you lie. It is the blessèd sun.
KATHERINE
Then God be blest, it ⌜is⌝ the blessèd sun.
But sun it is not, when you say it is not,
And the moon changes even as your mind. / Turn in Character
What you will have it named, even that it is,
And so it shall be so for Katherine.
HORTENSIO
Petruchio, go thy ways, the field is won.
PETRUCHIO
(A9) Well, forward, forward. Thus the bowl should run,
(A10) And not unluckily against the bias. /
But soft! Company is coming here. (x2)
"Me thought I saw some company coming"
Enter Vincentio.

A3: To Reinforce
A4: To Threaten
A5: To Command
A6: To Dispirit
Feed Horses
A7: To Test
A8: To Inflame
Challenge her w/ open mouth
Look HRV
A9: To Praise
A10: To Inquire
~PLANTED ACTOR BIT~

BEAT #2

A11: To Faze
A12: To Equip
A13: To Beguile
A14: To Decoy
A15: To Test

「*To Vincentio.*」 Good morrow, gentle mistress, where away?—/
Tell me, sweet Kate, and tell me truly, too,
Hast thou beheld a fresher gentlewoman?/
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty
As those two eyes become that heavenly face?—/
Fair lovely maid, once more good day to thee.—/
Sweet Kate, embrace her for her beauty's sake.

HORTENSIO, 「*aside*」
He will make the man mad, to make the woman of him.

KATHERINE
Young budding virgin, fair and fresh and sweet,
Whither away, or 「where」 is thy abode?
Happy the parents of so fair a child!
Happier the man whom favorable stars
「Allots」 thee for his lovely bedfellow.

PETRUCHIO
Why, how now, Kate? I hope thou art not mad!
This is a man—old, wrinkled, faded, withered—
And not a maiden, as thou sayst he is.

X SR

A16: To Pull the Rug from Under her Feet.
A17: To Affirm
A18: To Invite

KATHERINE
Pardon, old father, my mistaking eyes
That have been so bedazzled with the sun
That everything I look on seemeth green.
Now I perceive thou art a reverend father.
Pardon, I pray thee, for my mad mistaking.

BEAT # 3

PETRUCHIO
Do, good old grandsire, and withal make known
Which way thou travelest. If along with us,
We shall be joyful of thy company.

X DSC

VINCENTIO
Fair sir, and you, my merry mistress,
That with your strange encounter much amazed me,
My name is called Vincentio, my dwelling Pisa,

React Honestly to Spanish

And bound I am to Padua, there to visit
A son of mine which long I have not seen.

PETRUCHIO
What is his name?

VINCENTIO Lucentio, gentle sir.

PETRUCHIO
Happily met, the happier for thy son.
And now by law as well as reverend age,
I may entitle thee my loving father.
The sister to my wife, this gentlewoman,
Thy son by this hath married. Wonder not,
Nor be not grieved. She is of good esteem,
Her dowry wealthy, and of worthy birth;
Beside, so qualified as may beseem
The spouse of any noble gentleman.
Let me embrace with old Vincentio,
And wander we to see thy honest son,
Who will of thy arrival be full joyous.

VINCENTIO
But is this true, or is it else your pleasure,
Like pleasant travelers, to break a jest
Upon the company you overtake?

HORTENSIO
I do assure thee, father, so it is.

PETRUCHIO
Come, go along and see the truth hereof,
For our first merriment hath made thee jealous.

All but Hortensio exit.

HORTENSIO
Well, Petruchio, this has put me in heart!
Have to my widow, and if she be froward,
Then hast thou taught Hortensio to be untoward.

He exits.

THE TAMING OF THE SHREW

ACT 5

⌜ACT 5⌝

⌜Scene 1⌝

Enter Biondello, Lucentio ⌜as himself,⌝ and Bianca. Gremio is out before ⌜and stands to the side.⌝

BIONDELLO Softly and swiftly, sir, for the priest is ready.

LUCENTIO I fly, Biondello. But they may chance to need thee at home. Therefore leave us.

⌜Lucentio exits with Bianca.⌝

BIONDELLO Nay, faith, I'll see the church a' your back, and then come back to my ⌜master's⌝ as soon as I can. *⌜He exits.⌝*

GREMIO I marvel Cambio comes not all this while.

Enter Petruchio, Katherine, Vincentio, Grumio, with Attendants.

⌜PETRUCHIO
Sir, here's the door. This is Lucentio's house.
My father's bears more toward the marketplace.
Thither must I, and here I leave you, sir.

VINCENTIO
You shall not choose but drink before you go.
I think I shall command your welcome here,
And by all likelihood some cheer is toward.
⌜He⌝ knocks.

BEAT #2

GREMIO, ⌜*coming forward*⌝
They're busy within. You were best knock louder.
⌜*Merchant*⌝ *looks out of the window.*
⌜MERCHANT, *as* VINCENTIO⌝ What's he that knocks as he would beat down the gate?
VINCENTIO Is Signior Lucentio within, sir?
⌜MERCHANT, *as* VINCENTIO⌝ He's within, sir, but not to be spoken withal.
VINCENTIO What if a man bring him a hundred pound or two to make merry withal?
⌜MERCHANT, *as* VINCENTIO⌝ Keep your hundred pounds to yourself. He shall need none so long as I live.
PETRUCHIO, ⌜*to Vincentio*⌝ Nay, I told you your son was well beloved in Padua.—Do you hear, sir? To leave frivolous circumstances, I pray you tell Signior Lucentio that his father is come from Pisa and is here at the door to speak with him.
⌜MERCHANT, *as* VINCENTIO⌝ Thou liest. His father is come from Padua and here looking out at the window.
VINCENTIO Art thou his father?
⌜MERCHANT, *as* VINCENTIO⌝ Ay, sir, so his mother says, ~~if I may believe her~~.
PETRUCHIO, ⌜*to Vincentio*⌝ Why, how now, gentleman! Why, this is flat knavery, to take upon you another man's name.
⌜MERCHANT, *as* VINCENTIO⌝ Lay hands on the villain. I believe he means to cosen somebody in this city under my countenance.

Enter Biondello.

BIONDELLO, ⌜*aside*⌝ I have seen them in the church together. God send 'em good shipping! But who is here? Mine old master Vincentio! Now we are undone and brought to nothing.

A2: To Loud
A3: To Brief
A4: To Forewarn

BEAT #3

VINCENTIO, ⌜*to Biondello*⌝ Come hither, crack-hemp.
BIONDELLO I hope I may choose, sir.
VINCENTIO Come hither, you rogue! What, have you forgot me?
BIONDELLO Forgot you? No, sir. I could not forget you, for I never saw you before in all my life.
VINCENTIO What, you notorious villain, didst thou never see thy ⌜master's⌝ father, Vincentio?
BIONDELLO What, my old worshipful old master? Yes, marry, sir. See where he looks out of the window.
VINCENTIO Is't so indeed? *He beats Biondello.*

AS: To Offer

BIONDELLO Help, help, help! Here's a madman will murder me. ⌜*Biondello exits.*⌝
⌜MERCHANT, *as* VINCENTIO⌝ Help, son! Help, Signior Baptista! ⌜*He exits from window.*⌝

Take Kate sit in HL Audience.

PETRUCHIO Prithee, Kate, let's stand aside and see the (AS) end of this controversy. ⌜*They move aside.*⌝

Enter ⌜*Merchant*⌝ *with Servants,* ⌜*and*⌝ *Baptista* ⌜*and*⌝ *Tranio* ⌜*disguised as Lucentio.*⌝

continue to "live" while in house

TRANIO, ⌜*as* LUCENTIO⌝ Sir, what are you that offer to beat my servant?
VINCENTIO What am I, sir? Nay, what are you, sir! O immortal gods! O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat! O, I am undone, I am undone! While I play the good husband at home, my son and my servant spend all at the university.
TRANIO, ⌜*as* LUCENTIO⌝ How now, what's the matter?
BAPTISTA What, is the man lunatic?
TRANIO, ⌜*as* LUCENTIO⌝ Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, what 'cerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

VINCENTIO Thy father! O villain, he is a sailmaker in Bergamo.

BAPTISTA You mistake, sir, you mistake, sir! Pray, what do you think is his name?

VINCENTIO His name? As if I knew not his name! I have brought him up ever since he was three years old, and his name is Tranio.

⌜MERCHANT, *as* VINCENTIO⌝ Away, away, mad ass! His name is Lucentio and he is mine only son, and heir to the lands of me, Signior Vincentio.

VINCENTIO Lucentio? O, he hath murdered his master! Lay hold on him, I charge you in the Duke's name. O, my son, my son! Tell me, thou villain, where is my son Lucentio?

TRANIO, ⌜*as* LUCENTIO⌝ Call forth an officer.

⌜*Enter an Officer.*⌝

Carry this mad knave to the jail.—Father Baptista, I charge you see that he be forthcoming.

VINCENTIO Carry me to the jail?

GREMIO Stay, officer. He shall not go to prison.

BAPTISTA Talk not, Signior Gremio. I say he shall go to prison.

GREMIO Take heed, Signior Baptista, lest you be cony-catched in this business. I dare swear this is the right Vincentio.

⌜MERCHANT, *as* VINCENTIO⌝ Swear, if thou dar'st.

GREMIO Nay, I dare not swear it.

TRANIO, ⌜*as* LUCENTIO⌝ Then thou wert best say that I am not Lucentio.

GREMIO Yes, I know thee to be Signior Lucentio.

BAPTISTA Away with the dotard, to the jail with him.

VINCENTIO Thus strangers may be haled and abused.—O monstrous villain!

Enter Biondello, Lucentio and Bianca.

BIONDELLO O, we are spoiled, and yonder he is! Deny him, forswear him, or else we are all undone.

Biondello, Tranio, and ⌜*Merchant*⌝ *exit as fast as may be.*

LUCENTIO
Pardon, sweet father. ⌜*Lucentio and Bianca*⌝ *kneel.*

VINCENTIO Lives my sweet son?

BIANCA
Pardon, dear father.

BAPTISTA How hast thou offended?
Where is Lucentio?

LUCENTIO Here's Lucentio,
Right son to the right Vincentio,
That have by marriage made thy daughter mine
While counterfeit supposes bleared thine eyne.

GREMIO
Here's packing, with a witness, to deceive us all!

VINCENTIO
Where is that damnèd villain, Tranio,
That faced and braved me in this matter so?

BAPTISTA
Why, tell me, is not this my Cambio?

BIANCA
Cambio is changed into Lucentio.

LUCENTIO
Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town,
And happily I have arrivèd at the last
Unto the wishèd haven of my bliss.
What Tranio did, myself enforced him to.
Then pardon him, sweet father, for my sake.

VINCENTIO I'll slit the villain's nose that would have sent me to the jail!

BAPTISTA But do you hear, sir, have you married my daughter without asking my goodwill?

VINCENTIO Fear not, Baptista, we will content you. Go to! But I will in to be revenged for this villainy.
He exits.

BAPTISTA And I to sound the depth of this knavery.
He exits.

LUCENTIO Look not pale, Bianca. Thy father will not frown.
They exit.

GREMIO
My cake is dough, but I'll in among the rest,
Out of hope of all but my share of the feast.
He exits.

KATHERINE Husband, let's follow to see the end of this ado.

PETRUCHIO First kiss me, Kate, and we will.

KATHERINE What, in the midst of the street?

PETRUCHIO What, art thou ashamed of me?

KATHERINE No, sir, God forbid, but ashamed to kiss.

PETRUCHIO
Why, then, let's home again. *To Grumio.* Come, sirrah, let's away.

KATHERINE
Nay, I will give thee a kiss. *She kisses him.*
Now pray thee, love, stay.

PETRUCHIO
Is not this well? Come, my sweet Kate.
Better once than never, for never too late.
They exit.

Scene 2

Enter Baptista, Vincentio, Gremio, the Merchant, Lucentio, and Bianca; Hortensio and the Widow, Petruchio and Katherine; Tranio, Biondello, and Grumio, with Servingmen bringing in a banquet.

LUCENTIO
At last, though long, our jarring notes agree,

And time it is when raging war is done
To smile at 'scapes and perils overblown.
My fair Bianca, bid my father welcome,
While I with selfsame kindness welcome thine.
Brother Petruchio, sister Katherina,
And thou, Hortensio, with thy loving widow,
Feast with the best, and welcome to my house.
My banquet is to close our stomachs up
After our great good cheer. Pray you, sit down,
For now we sit to chat as well as eat. *They sit.*

PETRUCHIO
Nothing but sit and sit, and eat and eat!

BAPTISTA
Padua affords this kindness, son Petruchio.

PETRUCHIO
Padua affords nothing but what is kind.

HORTENSIO
For both our sakes I would that word were true.

PETRUCHIO
Now, for my life, Hortensio fears his widow!

WIDOW
Then never trust me if I be afeard.

PETRUCHIO
You are very sensible, and yet you miss my sense:
I mean Hortensio is afeard of you.

WIDOW
He that is giddy thinks the world turns round.

PETRUCHIO
Roundly replied.

KATHERINE Mistress, how mean you that?

WIDOW Thus I conceive by him.

PETRUCHIO
Conceives by me? How likes Hortensio that?

HORTENSIO
My widow says, thus she conceives her tale.

PETRUCHIO
Very well mended. Kiss him for that, good widow.
KATHERINE
"He that is giddy thinks the world turns round"—
I pray you tell me what you meant by that.
WIDOW
Your husband being troubled with a shrew
Measures my husband's sorrow by his woe.
And now you know my meaning.
KATHERINE
A very mean meaning.
WIDOW Right, I mean you.
KATHERINE
And I am mean indeed, respecting you.
PETRUCHIO To her, Kate!
HORTENSIO To her, widow!
PETRUCHIO
A hundred marks, my Kate does put her down.
HORTENSIO That's my office.
PETRUCHIO
Spoke like an officer! Ha' to thee, lad.
⌜He⌝ drinks to Hortensio.
BAPTISTA
How likes Gremio these quick-witted folks?
GREMIO
Believe me, sir, they butt together well.
BIANCA
Head and butt! An hasty-witted body
Would say your head and butt were head and horn.
VINCENTIO
Ay, mistress bride, hath that awakened you?
BIANCA
Ay, but not frighted me. Therefore I'll sleep again.
PETRUCHIO
Nay, that you shall not. Since you have begun,
Have at you for a ⌜bitter⌝ jest or two.

BIANCA
Am I your bird? I mean to shift my bush,
And then pursue me as you draw your bow.—
You are welcome all.
Bianca, ⌜Katherine, and the Widow⌝ exit.

PETRUCHIO
She hath prevented me. ⌜Here, Signior Tranio,
This bird you aimed at, though you hit her not.—
Therefore a health to all that shot and missed.

TRANIO
O, sir, Lucentio slipped me like his greyhound,
Which runs himself and catches for his master.

PETRUCHIO
A good swift simile, but something currish.

TRANIO
'Tis well, sir, that you hunted for yourself.
'Tis thought your deer does hold you at a bay.

BAPTISTA
O, O, Petruchio! Tranio hits you now.

LUCENTIO
I thank thee for that gird, good Tranio.

HORTENSIO
Confess, confess! Hath he not hit you here?

PETRUCHIO
He has a little galled me, I confess.
And as the jest did glance away from me,
'Tis ten to one it maimed you two outright.

BAPTISTA
Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.

PETRUCHIO
Well, I say no. ⌜And therefore,⌝ ⌜for⌝ assurance,
Let's each one send unto his wife,
And he whose wife is most obedient
To come at first when he doth send for her
Shall win the wager which we will propose.

HORTENSIO
Content, what's the wager?
LUCENTIO Twenty crowns.
PETRUCHIO Twenty crowns?
I'll venture so much of my hawk or hound,
But twenty times so much upon my wife.
LUCENTIO
A hundred, then.
HORTENSIO Content.
PETRUCHIO A match! 'Tis done.
HORTENSIO Who shall begin?
LUCENTIO That will I.
Go, Biondello, bid your mistress come to me.
BIONDELLO I go. *He exits.*
BAPTISTA
Son, I'll be your half Bianca comes.
LUCENTIO
I'll have no halves. I'll bear it all myself.

Enter Biondello

How now, what news?
BIONDELLO Sir, my mistress sends you word
That she is busy, and she cannot come.
PETRUCHIO
How? "She's busy, and she cannot come"?
Is that an answer?
GREMIO Ay, and a kind one, too.
Pray God, sir, your wife send you not a worse.
PETRUCHIO I hope better.
HORTENSIO
Sirrah Biondello, go and entreat my wife
To come to me forthwith. *Biondello exits.*
PETRUCHIO O ho, entreat her!
Nay, then, she must needs come.

A20: To Deflate
A21: To Confirm
A20
A21
XUS to L of Vida
3 Hand Shake
XUS to Platter exchange w/ Gremio
BEAT #6
A22
A23
A22: To Bash
A23: To Dissuade
A24: To Mock
A24

HORTENSIO
I am afraid, sir,
Do what you can, yours will not be entreated.

Enter Biondello

Now, where's my wife?

BIONDELLO
She says you have some goodly jest in hand.
She will not come. She bids you come to her.

PETRUCHIO
Worse and worse. She will not come!
O vile, intolerable, not to be endured!—
Sirrah Grumio, go to your mistress,
Say I command her come to me. ⌜*Grumio*⌝ *exits.*

HORTENSIO
I know her answer.

PETRUCHIO
What?

HORTENSIO
She will not.

PETRUCHIO
The fouler fortune mine, and there an end.

Enter Katherine.

BAPTISTA
Now by my holidam, here comes Katherina!

KATHERINE
What is your will, sir, that you send for me?

PETRUCHIO
Where is your sister, and Hortensio's wife?

KATHERINE
They sit conferring by the parlor fire.

PETRUCHIO
Go fetch them hither. If they deny to come,
Swinge me them soundly forth unto their husbands.
Away, I say, and bring them hither straight.
⌜*Katherine exits.*⌝

LUCENTIO
Here is a wonder, if you talk of a wonder.

HORTENSIO
And so it is. I wonder what it bodes.

PETRUCHIO
Marry, peace it bodes, and love, and quiet life,
An awful rule, and right supremacy,
And, to be short, what not that's sweet and happy.

BAPTISTA
Now fair befall thee, good Petruchio!
The wager thou hast won, and I will add
Unto their losses twenty thousand crowns,
Another dowry to another daughter,
For she is changed as she had never been.

PETRUCHIO
Nay, I will win my wager better yet,
And show more sign of her obedience,
Her new-built virtue and obedience.

Enter Katherine, Bianca, and Widow.

See where she comes, and brings your froward wives
As prisoners to her womanly persuasion.
Katherine, that cap of yours becomes you not.
Off with that bauble, throw it underfoot.

「*She obeys.*」

WIDOW
Lord, let me never have a cause to sigh
Till I be brought to such a silly pass.

BIANCA
Fie, what a foolish duty call you this?

LUCENTIO
I would your duty were as foolish too.
The wisdom of your duty, fair Bianca,
Hath cost me 「a」 hundred crowns since suppertime.

BIANCA
The more fool you for laying on my duty.

PETRUCHIO
Katherine, I charge thee tell these headstrong women
What duty they do owe their lords and husbands.

A32: To Dissect
A33: To Confide
A34: To Show Up
A35: To Dethrone
A36: To Maneuver
A37: To Authorize
BEAT #10

WIDOW
Come, come, ⌜you're⌝ mocking. We will have no telling.

PETRUCHIO
Come on, I say, and first begin with her.

WIDOW She shall not.

PETRUCHIO
I say she shall. And first begin with her.

KATHERINE
Fie, fie! Unknit that threat'ning unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor.
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign, one that cares for thee,
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe,
And craves no other tribute at thy hands
But love, fair looks, and true obedience—
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,

A38: To Empower

A39: To Knock a Bitch off other high horse.

A40: To Ignite

Or seek for rule, supremacy, and sway
When they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot;
In token of which duty, if he please,
My hand is ready, may it do him ease.

PETRUCHIO
Why, there's a wench! Come on, and kiss me, Kate.
「They kiss.」

LUCENTIO
Well, go thy ways, old lad, for thou shalt ha 't.

VINCENTIO
'Tis a good hearing when children are toward.

LUCENTIO
But a harsh hearing when women are froward.

PETRUCHIO Come, Kate, we'll to bed.
We three are married, but you two are sped.
「To Lucentio.」 'Twas I won the wager, though you hit the white,
And being a winner, God give you good night.
Petruchio 「and Katherine」 exit.

HORTENSIO
Now, go thy ways, thou hast tamed a curst shrow.

LUCENTIO
'Tis a wonder, by your leave, she will be tamed so.
「They exit.」

A41: To Adore
A42: To Unite
SLOW UNDRESS
BEAT #11
A41
A42
A43: To Civacamole
A44: To Tame
A45: To Woo
A43
A44
A45
Walk DSL led by Kate
Stop on point.
Turn
To Kate
To Coup
To Lucentio
To Hortensio
Kati
EHRV

Appendix III: Lagniappe Material

"To be is to do." – Socrates

"To do is to be" – Sartre

"Do Be Do Be Do" – Sinatra

- Kurt Vonnegut

Figure III.1 *Select Rehearsal Photos (Personal Collection)*

David Hoover explaining his concept at the first read-through.

Matthew Rigdon, Sam Malone, Justin Bupp, and Tim O'Neal (I.ii).

Discovering new and fun moments at rehearsal (IV.iii)

Figure III.2 *Select Rehearsal Photos (Personal Collection)*

Fight choreography for the meeting scene (II.i)

The hardcore love injuries sustained during the meeting scene (II.i)

Figure III.3 *Select Rehearsal Photos (Personal Collection)*

Kaitlyn Heckle as Katherine testing Petruchio's love (III.ii)

Petruchio challenging the wedding party (III.ii)

Select Production Photos

Figure III.4
"Why, what's a moveable?"
(II.i) (Personal Collection)

Figure III.5
"Now, Kate, I am a husband for your turn,
For by this light, whereby I see thy beauty,
Thy beauty that doth make me like thee well,
Thou must be married to no man but me."
(II.i) (Personal Collection)

Figure III.6
"I am content you shall entreat me stay,
But yet not stay, entreat me how you can."
(III.ii) (Personal Collection)

Figure III.7
"And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak; 'tis charity to show."(IV.i) (Personal Collection)

Figure III.8
"Look what I speak, or do, or think to do,
You are still crossing it."
(IV.iii) (Personal Collection)

Figure III.9
"Is this not well? Come, my sweet Kate.
Better once than never, for never too late."
(V.i) (Personal Collection)

Figure III.10 *Select Production Photos (Personal Collection)*

Katherine attacking Petruchio verbally and physically. (II.i)

"We have 'greed so well together That upon Sunday is the wedding day." (II.i)

Figure III.11 *Select Production Photos (Personal Collection)*

Figure III.12 *Select Production Photos (Personal Collection)*

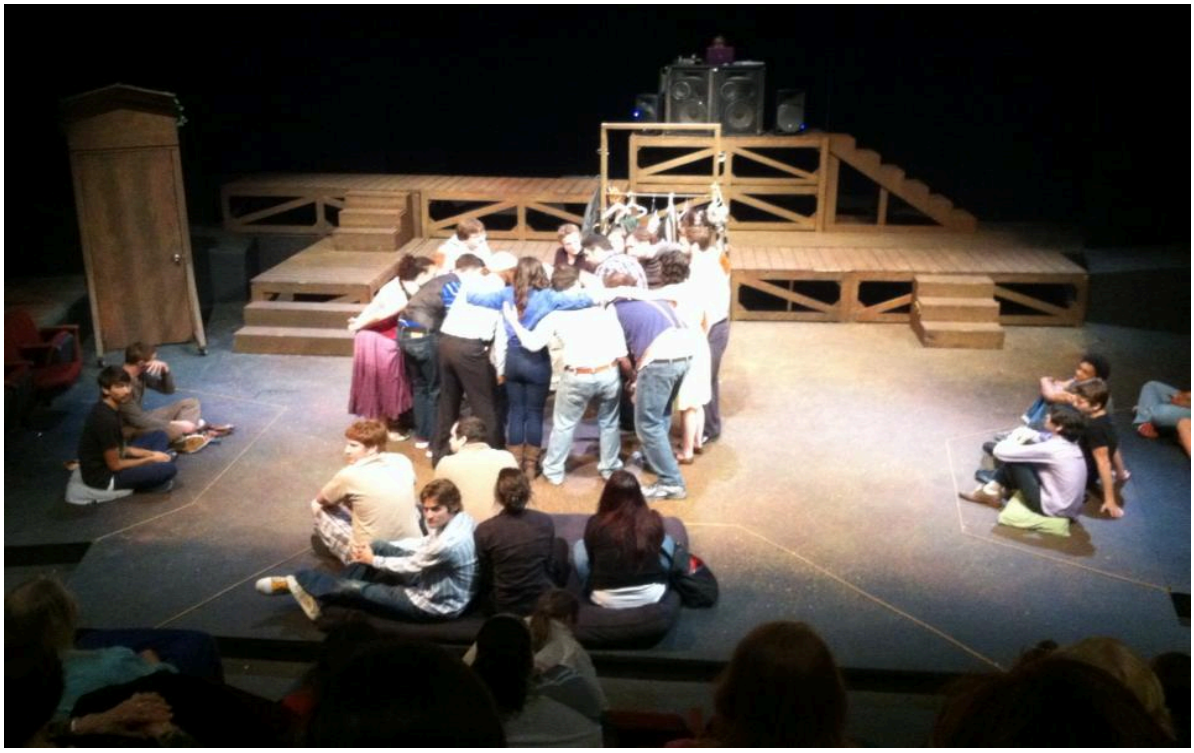
"What's this? Mutton?" (IV.i)

"I say it is the moon that shines so bright" (IV.v)

Figure III.13 *Select Production Photos (Personal Collection)*

"Why, there's a wench!
Come on, and kiss me, Kate."
(V.ii)

Figure III.14 *Select Production Photos (Personal Collection)*



Pre-Show Circle Up

Figure III.15 *Select Production Photos (Personal Collection)*

Some of the fine gentlemen from The Taming of the Shrew.

Justin Bupp, Tim O'Neal, Robert Facio The Taming of the Shrew *marked their last UNO graduate production.*

ENTERTAINMENT

Thursday
April 25, 2013

Students will be dazzled in "The Taming of the Shrew"

By Alex Curole

Layout Editor

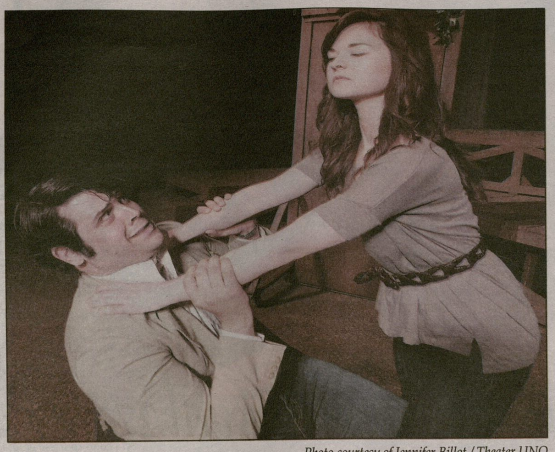


Photo courtesy of Jennifer Billot / Theater UNO

To tame or not to tame a shrew: that is the question for Petruchio (played by Robert Facio). Opposite of Facio (right) is leading lady, Kaitlyn Heckel.

A colliding contrast of classic Shakespeare and contemporary influences, University of New Orleans's play, "The Taming of the Shrew", is sure to gloriously break all conventions ever written by the playwright himself.

The production will take place from April 30 to May 5 at the Performing Arts Center's Robert E. Nims Theater.

The Setting

To put it mildly, the set, the costumes, even the lighting of "The Taming of the Shrew" will be somewhat modest compared to previous sets.

What began as a repercussion of the midyear budget cuts was turned into an absolute inspiration and direction for the play itself.

Like the Globe Theatre, the Robert E. Nims will be a bare stage, and in addition the costumes will be contemporary street clothes, no special lighting, no program, and four five-minute intermissions between all five acts, which no theatre does anymore, aside from the Globe.

David Hoover, director of "The Taming of the Shrew" and Film, Theater, and Communication Arts Department Chair, has literally made something spectacularly innovative out of nothing.

"It was born out of one idea, but is more of an homage to the Globe Theatre. It really is just the actors and words. You have to know by the words and the way these actors react, as oppose to their clothes and the set," said Hoover. "So, I think it's been a challenge and will be really fun, actually."

Staying true to the Globe's roots, there will also be "groundlings," which will allow audience members to practically sit on the stage.

Despite these early Shakespearean influences on the set, there is a severe juxtaposition with the contemporary technology used. For instance, there will be a DJ, who will do the music during the show.

There will also be projections set up behind the actors, one of which will be somewhat of a translator for the play's Italian and Latin words, as well as a screen for live tweeting, so people can tweet during the show: #UNOshrew.

"The hashtag thing is really out of my comfort zone, live tweeting is really out of my comfort zone," said Hoover. "I'm a real purist, so I don't even like letting people bring drinks into the theatre, it goes against every fiber of my existence, but we're doing that with this play. We're just going to try and make it as close to what Shakespeare's audience would've done."

Yes, you have heard correctly, food and beverage will be allowed in the theatre during the performance.

The Players

Playing our untamed shrew, Katharina, is Kaitlyn Heckel, a senior undergraduate theatre major. Since Kaitlyn will be graduating from UNO in May, this will be her last production with the theatre department.

When asked about parting with UNO theatre, she said, "It's bittersweet, but I think it's the best way for me to go, with this play and with this role."

According to Heckel, she has always wanted to play the role of Katharina and though she has faced some challenges, she is happy and thankful to have learned so much.

"Getting off book has definitely been a challenge," said Heckel. "Because of the different beats and specific markings that you have to hit just to keep that rhythm, you want to try to be word for word, which is often near impossible, but with Shakespeare you have to be."

Robert Facio, a theatre graduate student, plays Katharina's suitor, Petruchio.

Though he is graduating in the fall, "The Taming of the Shrew" is Facio's thesis, making this play a sentimental farewell for both he and Heckel.

Like Heckel, Facio has also faced some obstacles of his own when delving into his character.

The performance and script is but another trial, for depending on how lines are delivered and interpreted, "The Taming of the Shrew" can be mistaken for being misogynistic rather than human, and it is in fact, very much the latter.

"One of the more difficult things has been making Petruchio a likable guy," said Facio,"This is something that Kaitlyn and I sat and talked about for hours upon hours, in addition to discussing how do we show the human side Katharina and Petruchio's relationship."

Working on and exploring their characters side by side, Heckel and Facio continue to develop their performance and characters' relationship along with it.

"Everyday we're finding moments of Petruchio always being met by Katharine, just as Robert is always being met by Kaitlyn," said Facio. "It's great, it really is great."

The Story

The Taming of the Shrew depicts human empathy, essentially just a man guiding a woman through society not with intentions to change her, but to relate to her and help her find her way.

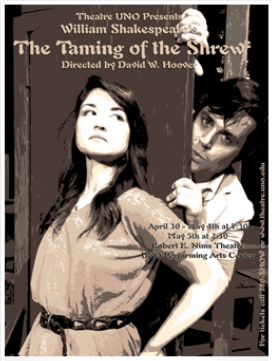
As one of his last statements about his character, Facio said "At the end, there's a wonderful visualization of the tamed shrew, and in that moment, Petruchio says, 'I don't want that, I want Katharina.'"

Going to the show? Tweet your thoughts about the production @ #UNOshrew.

Figure III.16 The UNO Driftwood *from April 25, 2013 (Vol. 24 Issue 26)*

Thursday, May 2, 2013

Theatre UNO Brings a Modern Twist to Shakespeare's *The Taming of the Shrew*



Theatre UNO puts on a modern twist on a 400-year-old play this week with its performance of Shakespeare's *Taming of the Shrew*.

Shakespeare's Petruchio joins the modern age with this week's performances of *Taming of the Shrew* at the University of New Orleans Robert E. Nims Theatre.

"The play is 400 years old so there's obviously a lot to be lost, depending on how you take it," said Master of Fine Arts candidate Robert Facio, who performs the role of Petruchio and contributes to the performance's direction as his thesis project. "I completely get to take Petruchio and make of him what I will," said Facio, noting that, under the direction of UNO Film and Theatre Department Chair David Hoover, the ensemble cast of *Taming of the Shrew* is "trying to take this 400-year-old play and bring it to a current audience."

One of William Shakespeare's great comedies, *The Taming of the Shrew* is a play within a play, UNO theatre students and faculty said. Beautiful Bianca is surrounded by potential suitors, but her father refuses to allow her to marry until her shrewish sister, Katharina, is betrothed. Hopeful husbands persuade "fortune-seeker" Petruchio to court her.

"Petruchio intends to tame Katharina for the purpose of marriage, but he has met his match in this classic battle of the sexes," reads a performance teaser.

The play began its run Tuesday, April 30 and runs nightly at 7:30 p.m. through Saturday, May 4 in the Robert E. Nims Theatre. A matinee is set for 2:30 p.m. Sunday, May 5. Admission is $12 for the general public and $8 for students, faculty and seniors. For ticket and information, call 280-SHOW (7469) or visit www.theatre.uno.edu.

Hoover and his team have designed the play's set so that the audience experience "is as close to Globe Theater as possible," said Facio. Audience members will sometimes be on stage, are allowed to eat and drink throughout play and will have opportunities for audience interaction.

At the same time, Theatre UNO's performance takes a unique twist with modern technology, such as a live DJ and Twitter feed that allows audience members to tweet their thoughts and reactions during the show using the hashtag #UNOShrew.

"I've always been a big fan of Shakespeare," said Facio, who plans to move to London in the future and may pursue a doctorate in Shakepearean studies. The 26-year-old UNO alumnus and New Orleans native recalled his first theatre performance at UNO, in Shakespeare's *A Comedy of Errors* in 2006.

"I had the most fun. I learned the most. I was so excited to learn," said Facio, who is delighting in "giving the undergraduate students the opportunity that I had as a graduate. I love helping them with the text and talking about these characters and discovering moments with them."

When picking his shows for the season, Hoover loves to choose a show with a big ensemble cast for an end-of-the-year grand finale, Facio said. The theatre professor and department chair approached him last spring about his thesis and offered him several roles, including that of Petruchio, and that of an imagined male Katherina.

Facio chose the role of Petruchio and is now working with Hoover and current M.F.A. graduate student of theatre performance John Neisler to work with undergraduate students to determine elements of the performance. Neisler has also studied Shakespeare intensively. Hoover was looking for the humanist side of the Katherina-Petruchio relationship, said Facio, who called the ancient verbage and the pair's witty repartee "a big wrestling match."

Deciphering text and finding special moments to highlight often requires a review of modern translations for undergraduates, said Facio. Only two characters in this rendition of Taming of the Shrew will be in full Shakespearean costume: Petruchio and Katherina.

The characters are the two smartest characters in the play and speak in elevated language, bantering back and forth as they play board games, Facio said. Petruchio begins the play in full Shakespearean costume and slowly loses his costume piece by piece, while Katherina, who begins the play wearing denim jeans, slowly adds Shakespearean elements to her ensemble.

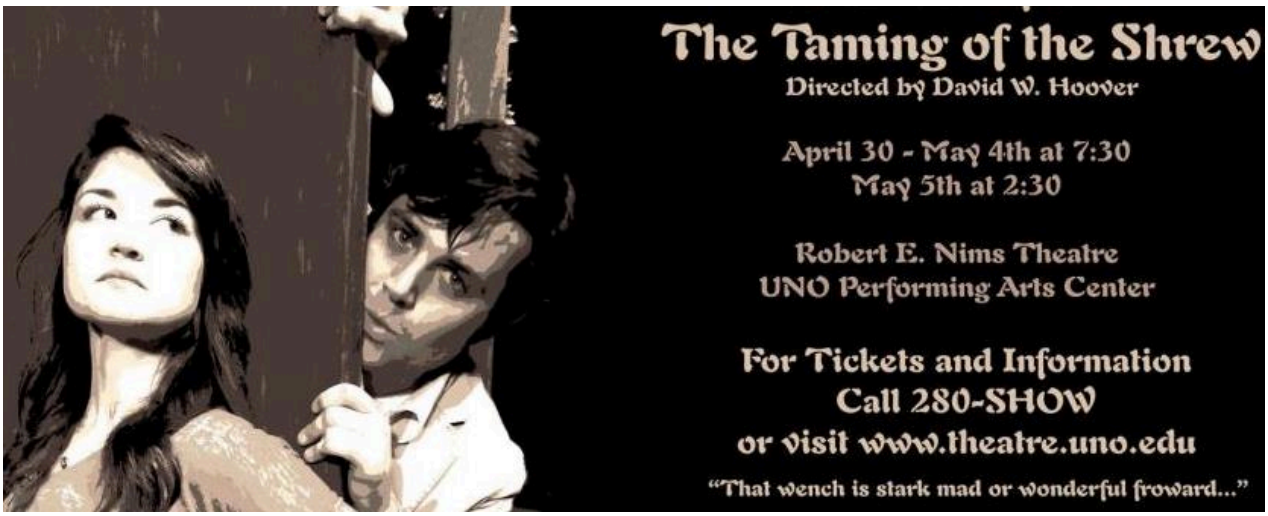
Theatre UNO's rendition of the play spotlights the quandaries of a woman's place in society, Facio said. Petruchio has just learned to fit within the confines of society and is ostensibly hired with the challenge of "taming" a woman. Yet, he does so in a way that allows Katherina to remain herself.

In that way, Petruchio is a modernist, said Facio, who offered up a spoiler alert.

"Petruchio makes the choice to undress her on stage and return her to original outfit — that symbolizes that he loves her the way that she was — her pure self," said Facio. "He doesn't want this tamed, scared woman...He just wants her to fit within the confines of society. It's not a 'I am man, you are woman' thing...She is not a slave to him. They are equal partners. He even bows down to her at one point."

Figure III.17 University of New Orleans Website Article on The Shrew

Figure III.18 Facebook cover photo



2012-2013 SEASON
Race
by David Mamet • Sept. 11-16
Directed by David W. Hoover
Robert E. Nims Theatre
Suicide in the Key of Infomercial
By Jared Gore • Oct. 2-7
Directed by Beau Bratcher
Lab Theatre
The Good Doctor
by Neil Simon • Nov. 13-18
Directed by David W. Hoover
Robert E. Nims Theatre
Orestes 2.0
by Charles Mee • Feb. 19-24
Directed by Timothy O'Neal
Robert E. Nims Theatre
Jumpers:
A Play in One Act
by Jessica Alexander • March 20-23
Directed by Kaitlyn Heckel
Lab Theatre
2012 winner of the Tennessee
Williams One-Act Competition
The Taming
of the Shrew
by William Shakespeare • April 30-May 5
Directed by David W. Hoover
Robert E. Nims Theatre
Evening curtains at 7:30 p.m.
Sunday Matinees at 2:30 p.m.
For More Information
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Figure III.19 Theatre UNO's publicity bookmarks

Figure III.20 Theatre UNO's publicity magnet

Figure III.21 Flash mob performance "Delivery Document"

Figure III.22 Lakefront Players Awards

The Taming of the Shrew Critique

Student Critique #1
Acting II
May 7, 2013

The Taming of the Shrew contained some of the best performances I have ever seen given at a UNO production. It was a tough call, but I believe that the chick who played the Shrew (I don't remember anyone's names, forgive me) put on the best performance. Her character underwent the most change and was literally a completely different character by the end of the play. In the beginning, she was hateful, spiteful, full of rage, and acted like a complete animal. However, in the midst of this aggression, you could almost sympathize with her as she showed that this anger was due to a lack of affection by her father. She did this by going through actions such as 'to insult', 'to provoke', 'to anger', and even at times what seemed like to 'kill', but slipped in actions such as 'to break down', and that's when we were able to see the root of her anger. Her diction was great and I never once struggled to understand a word she said, and she made sure her levels were very hearable at all times.

Robert Facio gave my second favorite performance, as his character showed us two complete different sides. When we meet Robert's character, we see a stuck up young rich man who is dead set on having the bride of his choosing. He is up for the challenge of 'taming' this woman and comes off as if he knows he can woo her off her feet. When Robert's character finally meets the Shrew, we quickly see him going to work with his smooth words trying to woo her, and see this tactic fail even quicker. When the wooing obviously begins to not work, he quickly shifts his actions and portrays what seemed like 'to conquer' her. It is obvious this isn't going to be as easy as he thought it would be, but he continually persists and is dead set on having her and soon reverts to physical abuse.

Once he renders her breathless we soon see his character take another turn. He has forcefully taken her hand against her will, we see his character shift into what appears to be an extremely unloving, abusive, and drunken husband. His consistent neglect and abuse slowly break his wife out of her wild state of being as she has no other choice but to starve. He continues to be persistent in his actions of 'to neglect' and 'to break down' until; he has fully broken his wife's character. Among the many different actions he played, just like his wife, his diction was near perfect and his vocal level was never once too low to hear.

I highly enjoyed the character that Hunter portrayed as well. He and the gentlemen that played his master both worked very well off of each other and gave each character more depth. We see their minds work together when they try to come up with a plan to deceive the father and get the master to become her teacher. Once again, I never had trouble understanding either of these characters as their diction was great, and the level of speaking was always clearly audible.

The gentlemen that played the father of the two daughters portrayed his character quite well. His stubbornness to not let his youngest daughter get married clearly sparked anger in the other actors, yet his belief stood firm. I do believe quite often he played the action 'to ignore', as it was obvious that he ignored the feelings of his oldest daughter and did not give her the love and affection she craved. As with the rest of the cast, his level of speaking was great and his diction was wonderful.

Student Critique #2
FTCA 2330
Acting Analysis
7 May 2013

The Taming of the Shrew

Shakespeare is always a difficult feat for actors to master with its challenging dialogue, yet UNO's take on the Shakespeare classic featured some remarkable performances. Katherina, the "shrew" in the play, and her sister Bianca are two of the highlights. Baptista, father of Bianca and Katherina, as well as Kat's suitor Petruchio are also fantastic in the play.

From the get-go, Katherina plays strong actions, whether it's to insult, infuriate, or belittle, which really gives the play the fuel it needs to be successful comedy. Had Katherina been played with less vitriol, the process of "taming" her would have been far less interesting to watch, and the ultimate goal of finding a suitor for Bianca could have been complete before the end of the first act. Katherina's interaction with her father was fun to watch, with her actions clearly effecting Baptista. Most notable in this regard is when Kat realizes her father wants her to marry solely because he needs to find a suitor for his much more desirable younger daughter. Kat plays multiple actions during this exchange, whether it's to scold, to ignore, or to shock. All of her actions seem logical for her character, which was established from the very beginning.

The undeniable highlight of the play is the courtship between Petruchio and Katherina. While Petruchio's action seems fairly obvious, to tame, there are so many added dimensions to his actions that really liven up their scenes together. Instead of coming off as a misogynist, which would have been the case had the actor played actions such as to belittle or to mock, the actions he decided to play added a sense of compassion to their scenes, making the audience care for

them as people and wanting to see them work out the kinks of their bad romance. The two feed off each other, which goes a long way in strengthening their relationship. Petruchio's calm and cool delivery is a perfect juxtaposition to Katherina's more livid and fiery delivery. Their comic timing is wonderful, too. It also helps that the two listen to each other, even when no words are being spoken. An example of this would be when Petruchio, brutally stomps on Katherina's foot. Throughout the rest of the scene, she hobbles around, clearly affected by his act of violence, and in the process adding to the absurdity of the show.

Marion De Leon's performance was another highlight, providing by far the funniest moment of the performance. He totally sold the performance of being an audience member thrown onto the stage like a fish out of water. His dialogue, all in Spanish, was delivered in the perfect way, a cross between assuredness and total confusion.

Other performances were not as strong, unfortunately. Timothy O'Neal's performance came across as more of a caricature more than anything else. Instead of reacting to the other actors on stage, O'Neal was unquestionably always acting in a vacuum. Every action seemed far too staged, and there was no room for his character to breath. This became increasingly apparent throughout the play, with the actor even flubbing a line halfway through. If he had spent more time feeding off the energy of his fellow actors instead of trying to remember what he had done in rehearsal, I feel like his performance would have been astronomically better. Cameron Bradford also left a lot to be desired, failing for many of the same reasons O'Neal did. From his introduction it's clear that he's engulfed in the performance aspect of the show and not nearly as comfortable interacting with others in a natural way. In his introduction, he comes in from the audience carrying three small suitcases. He plops them down on the stage and then as

he exits he picks them up, but apparently one of the suitcases became one hundred times heavier while it was on stage. Had he struggled as mightily coming onto stage with the suitcases as he did picking them up, the comedy of the scene would have felt far less forced. Instead, his overacting takes the audience completely out of the scene.

Student Critique #3
Essay: Acting in *Taming of the Shrew*
FTCA 1300-001
May 7, 2013

The actress playing Katherine was nothing short of astonishing throughout the entire play. In her opening scene when she ran down the stairs chasing after her father (Baptista Minola) while yelling towards him strongly provoked an emotion of disgust to the audience. She became a very unlikable character on stage in a matter of seconds. The bitchy attitude in which she possessed was clearly seen by Bianca, Baptista, and all of the other characters on stage. It was as if she truly was a bitch and the fellow actors and actresses on stage did not like her in reality. As Grumio and Hortensio argued over Katherine's sister, Bianca, it was made clear that the emotion in which Katherine possessed was jealousy. Later on in the play, after being married to Petruchio, Katherine pleads for food but Petruchio refuses to give it to her unless she is truly thankful. In this scene, Katherine very well portrays an emotion of desperation. But in the point of the play, she hasn't quite been "tamed" yet, and so the actress playing Katherine still displayed her negative qualities while being desperate for food Also, in the aggressive wrestling scene between her and Petruchio, her desperation was seen again. This time, the actress coupled the desperation to get away with an emotion of ferocity as she fought back. The actress playing Katherine again clearly made it known to the audience that she was still an untamed shrew. As well as this actress provokes such negative emotions to fellow actors and actresses on stage along with audience members, she also wonderfully provoked the emotion of love. In the end of the play, the actress playing Katherine clearly provoked the emotion of love to the audience as she showed off her newly acquitted attributes of femininity. The actress now displayed her submissive qualities

toward the actor playing her husband as well as the awesome display affection. It was as if the actor and the actress playing Petruchio and Katherine were an intimate couple in reality.

Alongside the actress playing Katherine was the ever-entertaining actor playing Petruchio. This Actor's opening scene was one full of boisterous qualities, and he provoked them well towards the audience. These boisterous qualities were not only heard by the words he spoke, but were seen in his body language as well. The way he ordered his servant, Tranio [Grumio], to knock on the door of Hortensio was full of pride and dominance. Coupled with such boisterous qualities and emotions in this scene was quick wittiness and eccentricity. The actor did a great job introducing his character to the audience. In a matter of minutes, the audience had a good feel of the character, Petruchio. Later on in the play as Petruchio meets Katherine, the actor clearly provoked the emotion of fearlessness towards the audience. As the other actors on stage showed emotions mainly consisting of timidity, the actor playing Petruchio stood out as a character of courage. It was no secret that Petruchio was not afraid to take on the challenge of taming the shrew. It was through this actor's body language and actions that made this so clear. While the actor playing Petruchio magnificently displayed his boisterous emotions, he also revealed his romantic emotions to the au[d]ience and fellow actors/actresses on stage. As he begins to tame Katherine, the audience can see Petruchio falling in love with her. As the last scene of the play begins, we can see the actor playing Petruchio displaying his delicate emotions toward the actress playing Katherine as she so humbly submits to him. By the ending of the play, when the kissing scene took place, I (and I'm sure the entire audience) was convinced that the actor and actress playing Petruchio and Katherine were engaged in an intimate relationship with

each other in reality. It was though the actor's actions, body language, facial expressions, and vocal variety that made it seem this way

Overall, throughout the entire play, I believe the cast provoked exactly the emotions they were trying to portray. This includes the actors playing Hortensio and Gremio. They both greatly displayed the obvious rivalry towards one another as they competed for Bianca, but it was a friendly/comical type of rivalry that definitely kept the audience engaged in laughter. Along with the comical rivalry between Hortensio and Grumio, Grumio (Petruchio's servant) provided many actions through body language and vocal variety that kept the audience well entertained and brought much comic relief. As the fool of the play, the actor playing Grumio definitely provoked an emotion of confusion to the actor playing Petruchio and the audience. Grumio's misunderstanding of Petruchio at many times led to many ridiculous and comical arguments. It was almost as if the two actors were literally arguing on stage. In contrast to all of the phenomenal acting in this play, the actor playing Lucentio at times looked to be a little lost in his actions. For example, it seemed as though he and the actress playing Bianca had no connection whatsoever. The manner in which they were interacting on stage made me feel as if they were distant from one another.

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Vita

Robert Facio was born in Kenner, Louisiana in 1987 to parents that were both performers; his mother danced with Tony Bevinetto and John Pela while his father toured performing pantomime hits. Robert was a proud member of the Jefferson Academy of Fine Arts from 2001 – 2005 where he served as President to The International Thespian Society. He graduated from the University of New Orleans with his B. A. in Liberal Arts, studying Theatre in 2010.

Robert entered the Graduate School of the University of New Orleans in August of the same year as a candidate for a Master of Fine Arts Degree in Theatre Performance. During his time, he served as Treasurer to the Lakefront Players, teacher of record for several Acting I classes, and Captain/Coach to F.D.R. Improv. He was nominated for a KCACTF Irene Ryan Award for his work in *The Good Doctor,* was a proud recipient of the Freddy Palmisano Memorial Scholarship, and was named Grad Student of the Year in 2013. His interests include acting, directing, and improvisation.

Robert has worked as an actor and director in numerous theatres across the Greater New Orleans area where he was nominated for the Big Easy Best Supporting Actor in a Musical award for his work in *Avenue Q,* and won the Big Easy Best Leading Actor in a Musical award for his work in *Evil Dead: The Musical* in 2014.

As of this writing he is a Theatre teacher for the Talented Arts Program in St. Tammany Parish and come graduation will purse a stage and film career between Los Angeles and Europe.

"Laugh. Touch. Breathe."

- David Hoover