



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

P R E S E N T S

THE UNIVERSITY CLASSIC PLAYERS IN

WILLIAM SHAKESPEARE'S

THE TAMING OF THE SHREW

DIRECTED & DESIGNED BY

JEFFREY STEGALL

*Lighting Design by
Richard Streeter*

*Original Music by
Kenon Renfrow*

CAST OF CHARACTERS

THE MINOLAS: A wealthy family of Padua City, Wyoming

Baptista, <i>the father</i>	Steve Skaggs
Katherina, <i>his elder daughter, the shrew</i>	Annette Pait
Bianca, <i>his younger daughter</i>	Jessica Bowers
Baptista's servant	Stephanie Russell

SUITORS TO BIANCA

Gremio, <i>a rich, old gentleman and suitor to Bianca</i>	Brad Payne
Hortensio, <i>another suitor to Bianca</i>	John Cox

VISITORS FROM PISA

Lucentio, <i>a gentleman of Pisa, in love with Bianca</i>	Luke Hollis
Tranio, <i>his servant</i>	Nathan Young
Biondello, <i>his servant</i>	Sterling Street
Vincentio, <i>Lucentio's father</i>	Layton Talbert

PETRUCHIO'S HOUSEHOLD

Petruchio, <i>suitor to Katherina</i>	Philip Eoute
Grumio, <i>his servant</i>	Colton Beach
Curtis, <i>another servant</i>	Brent Hanson
Other servants	Marcus Blanchard, Nick DelVecchio, Wilbur Mauk Stacey Romig, Margaret Stegall, Emily Weier

OTHERS IN THE STORY

A Widow	Meredith Hamilton
A Pedant	Cameron Smith
A Tailor	Ellis Schoolfield
A Haberdasher	Daniel Dupea

Townspeople & children

Stephen Bartholomew, Marcus Blanchard, Ashley Klaire Darst,
Nick DelVecchio, Daniel Dupea, Brent Hanson, Wilbur Mauk,
Shannon Miller, John Davis McCarty, Stacey Romig,
Margaret Stegall, Emily Weier

SETTING OF THE PLAY

The play takes place in Padua City, Wyoming, circa 1880 and
at Petruchio's country house somewhere on the Yukon Trail.

PRODUCTION STAFF

Producer	<i>Darren Lawson</i>
Choreographer	<i>Rachel Fisher</i>
Assistant to the Director.....	<i>Ellis Schoolfield</i>
Production Manager.....	<i>Rodney McCarty</i>
Costume/Makeup/Hair Manager.....	<i>Dan Sandy</i>
Scenic Artist.....	<i>Jason Waggoner</i>
Assistant Production Manager	<i>Dale Burden</i>
Assistant to the Production Manager.....	<i>Sandy Jaworski</i>
Costume Construction	<i>Ruth Bartholomew, Becky Sandy</i>
Wigmaster.....	<i>Alicia Carr</i>
Props Master.....	<i>C.J. McElhiney</i>
Stage Manager.....	<i>Joshua Wright</i>
Technical Engineer	<i>Micha Moyer</i>
Audio Supervisor.....	<i>Bob Johansen</i>

POSING AND SUPPOSING:

Role-Playing and Reality in *The Taming of the Shrew*

Shakespeare wrote *The Taming of the Shrew* during the period of his early comedies, around 1593–94, a period in which one of his most persistent themes is relationships between men and women. *Shrew* is a rich, witty portrayal of the battle of the sexes, waged between and among well-drawn characters in two plots, the main plot and the subplot. By the end of the play Shakespeare has taken his audience beyond these superficial conflicts to an engaging and timeless consideration of love and happiness.

In all of his comedies and many of his tragedies Shakespeare calls attention to the contrast between what a person or situation may appear to be on the surface and what it is in reality. These contexts seem to suggest that in order to avoid mistaking appearance for true essence, a person must carefully look beyond externals. “Supposing” or presuming that something is true is a risky business in a world in which people and situations have a way of turning out to be the opposite of what we might expect.

Such is the world of *The Taming of the Shrew*. Shakespeare drew several features of this delightful comedy from George Gascoigne’s *Supposes* (1566), an English prose version of an Italian play by Ariosto titled *I Suppositi* (1509). In the play’s prologue Gascoigne defines the title of his comedy of deceit and misunderstanding: “This our ‘Supposes’ is nothing else but a mistaking or imagination of one thing for another.”

As the action of *The Taming of the Shrew* unfolds, various characters pose as or take on the identity of other characters by means of external disguise. Their outward counterfeiting is carried out for the cause of love. Other characters appear in their own clothing but in personality guises that do not reflect their true inner essence.

The wealthy Baptista Minola has two daughters—Katherina, who is reputed to be a quick-tempered woman with a spiteful tongue, and Bianca, who is equally

well-known as Katherina's sweet, soft-spoken younger sibling. All of the physical impostors in *Shrew* appear in Shakespeare's simple subplot, the story of Bianca and her suitors.

Bianca is sought after by a swarm of admirers, but Baptista will not make a match for her until he has found a husband for Katherina. This fatherly prohibition motivates three characters to disguise themselves for the purpose of winning Bianca's hand in marriage. Two of them take on the roles of schoolmasters so they can be near Bianca to woo her in secret. Lucentio, who falls in love with Bianca at first sight, just after arriving in Padua to study at the university, disguises himself as a Latin tutor named Cambio. Hortensio, Lucentio's major rival for Bianca's affections, disguises himself as a music teacher named Litio. Both men also employ a kind of verbal disguise as they express their love to Bianca in flowery, artificial terms.

While Lucentio appears in the external guise of "Cambio," his clever servant Tranio delights to wear his master's clothing and present himself as a man of social rank to Bianca's father. Tranio's intent is to strike a bargain with Baptista for Bianca's betrothal to his master and to distract the other suitors while Lucentio addresses Bianca directly.

The role-playing and disguise in the Bianca subplot perfectly complement the action and characterization of the main plot in *Shrew*—Petruccio's wooing, wedding and taming of Katherina, a woman known for her independent spirit and scolding tongue. Instead of the disguise motif, Shakespeare presents more complex personality masking in the Petruccio-Katherina plot.

In the play's first three acts, Kate appears as an ill-tempered, unreasonable woman. Certainly she is not a good candidate for the quiet life Petruccio professes to want in his marriage. But *Shrew* is an unusual romantic comedy in that its action extends two full acts beyond the wedding of Petruccio and Kate. By the end of this extension, Kate has become an ideal wife in word and deed, so much so that we suspect the irritable, hateful woman of the earlier scenes was merely a role that Kate played well.

The opposite is true of Kate's sister, Bianca. Her father and her suitors suppose from her seemingly compliant nature that she is a meek woman who will make a loyal, submissive wife for the man fortunate enough to win her. Throughout the plot, however, Shakespeare offers the audience clues that foreshadow the revelation of Bianca's true character at the play's conclusion.

Similarly, when Petruchio presents himself to Baptista as a suitor to Kate, he appears to be a fortune hunter rather than a man who will bring joy and fulfillment to Kate as a husband. But Petruchio quickly recognizes that Kate's shrewish behavior belies her true nature and worth. He then constructs a well-calculated plan for leading Kate to see herself as others see her. Shakespeare also gradually minimizes the audience's initial impression of Petruchio as a mercenary ruffian by contrasting his behavior to that of the deceptive suitors who bid for Bianca in an increasingly selfish, ridiculous manner as if she were a commodity.

By the end of the play we see Petruchio as a romantic hero. To the delight of the audience, his blunt, unromantic wooing culminates in the play's witty finale, wherein Kate speaks about marriage as the spouse of the best husband in the house. As we marvel at the transformation of Kate, whose energy and intelligence have not diminished a whit, Shakespeare reminds us that such miracles can be wrought only through the genuine transforming power of love.

Janie Caves McCauley, PhD



Taming of the Shrew
WEBCAST

November 21 at 8 p.m.
bju.edu/live

RODEHEAVER AUDITORIUM
Nov. 20 and 21 at 8 p.m. | Nov. 22 at 2 p.m.

A cowbell will be rung and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the auditorium during any performance. We request that signal watches and all communication devices be turned off during the program.