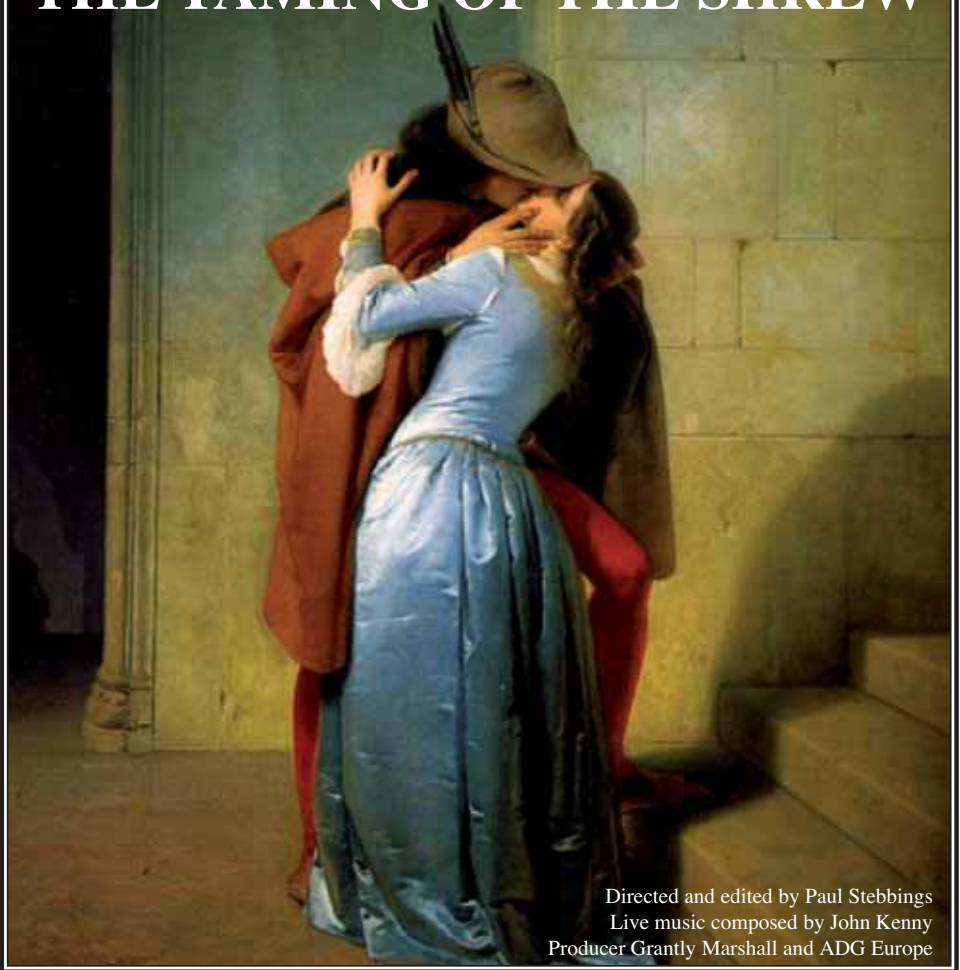


TNT theatre Britain presents William Shakespeare's comic masterpiece:

THE TAMING OF THE SHREW



Directed and edited by Paul Stebbings
Live music composed by John Kenny
Producer Grantly Marshall and ADG Europe

ADG EUROPE PRESENT TNT THEATRE BRITAIN IN:

THE TAMING OF THE SHREW

By William Shakespeare
Directed and edited by Paul Stebbings
Music composed by John Kenny

Kate	Natalia Campbell
Bianca	Joanna Heap
Baptista (their father)	Richard Clodfelter (to 09.2006) or Rufus Graham
Lucentio	Richard Ede
Hortensio	Andrew Hodges
Petruchio	Robin Armstrong (to 14. 09.06)
	Other roles played by the ensemble
Director	Paul Stebbings
Musical Director	John Kenny
Dramaturg	Phil Smith
Costume	Juliane Kasprizk
Stage design	Berndt Gross
Movement director	Eric Tessier-Lavigne
Harpsichord	Rufus Graham
Production assistant	Monika Ondokova
Administration	Christine Hoffmann
Art Promotion	Angelika Martin
Organisation Singapore	Myriam Woker
Organisation Japan	Michiyo Watanabe
Producers	Grantly Marshall & Gunnar Kuehn

CRISTAL CAPITAL

We would like to thank Cristal Capital Group Ltd for their generous support of THE TAMING OF THE SHREW tour.



PAUL STEBBINGS is artistic director of TNT theatre Britain and The American Drama Group Europe. He was born in Nottingham and studied drama at Bristol University, where he received first class honours. He trained in the Grotowski method with TRIPLE ACTION THEATRE in Britain and Poland. Paul founded TNT theatre in 1980 and received regular Arts Council funding for work in the UK. Paul has also acted for NOTTINGHAM PLAYHOUSE and TNT and directed and written for the PARAGON ENSEMBLE Glasgow, TAMS THEATER Munich, the ST PETERSBURG STATE COMEDY THEATRE, the Athens Concert Hall MEGARON and the Russian TEATR

EXPERIMENTA. His productions have toured to over thirty countries worldwide. He was the first western actor to play Stalin in Russia. Festival appearances include WIZARD OF JAZZ at the Munich Biennale (critics prize), the Off Broadway Festival in New York and the Tokyo International Festival, the Tehran Festival (First prize) and recent award winning performances at the Edinburgh Festival (THE MURDER OF SHERLOCK HOLMES, in which he played the title role). His numerous productions for ADGE and TNT include the double award winning HAMLET, ONE FLEW OVER THE CUCKOO'S NEST, BRAVE NEW WORLD, THE CRUCIBLE, A STREETCAR NAMED DESIRE and many of his own scripts such as: GLASNOST HARLEQUIN, CABARET FAUST, HITLER KILLED MY CANARY and THE CHARLIE CHAPLIN PUTSCH. One of Paul's main areas of interest is the integration of music and theatre which culminated in a production of MOBY DICK. In addition to THE TAMING OF THE SHREW this season sees the revivals of his KING LEAR, FRANKENSTEIN, A CHRISTMAS CAROL, OLIVER TWIST and MACBETH as well as new productions of Bradbury's FARENHEIT 451 and a project on Britain's colonial experience.

PHIL SMITH was born in Coventry, England and studied Drama at Bristol University. He is a co-founder of TNT THEATRE with Paul Stebbings. He has written or co-written over 100 professionally produced plays and libretti – including work with physical theatres like PERPETUAL MOTION, community theatres like PROTEUS and community music theatre with OPERA NORTH and DR FOSTERS. More recently he has created site-specific performances with WRIGHTS & SITES and with them has developed an artistic form of exploring familiar places culminating in the publication of AN EXETER MIS-GUIDE (www.mis-guide.com) and his essay A SHORT HISTORY OF THE FUTURE OF WALKING (published at www.rhizomes.net). Most recently he has written a children's play SPROUT for PROTEUS and staged his own outdoor piece TIME AND LIGHT in celebration of the centenary of the publication of Einstein's Theory of Special Relativity. Following the success of THE CRAB WALKS - an account of a walk re-visiting childhood holiday destinations - he will be performing a sequel CRAB STEPS ASIDE this summer. Phil also lectures at the Universities of Exeter and Plymouth and at Dartington College of Arts. Since 1993 TNT have collaborated on numerous productions with the AMERICAN DRAMA GROUP EUROPE, Phil working on these as co-writer and/or dramaturg, including MOON PALACE, OLIVER TWIST, HAMLET and FRANKENSTEIN.



Director's notes.

What is this play about and why do we care? On the surface THE TAMING OF THE SHREW seems to be a straightforward comedy about men and women, well observed but hardly contemporary in its conclusions. Kate's passion, energy and independence have thrilled audiences and actresses for centuries, but her cruel humiliations and abject surrender have puzzled and even angered in equal measure. Most modern productions try to undercut or even reverse the sexism and misogyny that runs through the piece. This seems to us to be a mistake. The play is what it is, it expresses an idea of a society where men and women are not equal, and where order is achieved through hierarchy. Our aim has been to show what happens when that sort of society exists, to play the misogyny and cruel comedy to the hilt. We have noted the idea of Petruchio as a soldier:

Have I not heard the sea puff'd up with winds
Rage like an angry boar?
Have I not heard great canon in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched 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?

Petruchio then is a warrior, (and perhaps one that fights at sea). In the late sixteenth century the Italians and Turks were at constant war, indeed in the Quarto version one character is kidnapped by the Turks in a sea raid. It seems to us that the context of perpetual war, is proper; also a war fought as much for gold as land or religion. In this we may mirror our own times. The Italy of TAMING OF THE SHREW (and its earlier version TAMING OF A SHREW) is violent, corrupt and peopled by selfish, vain men and women. Shakespeare, as usual, takes both sides. He suggests that a hierarchy is beneficial and natural, but he also mercilessly satirises human folly and greed. So our approach has been to pick up on Shakespeare's satire but distance ourselves from his misogyny not by undermining it but by playing it to the full and suggesting what type of world you get when a woman "stands by her man".

Petruchio is also Capitano, the Italian Commedia dell'arte stock figure, the braggart Captain. Shakespeare alerts us to the importance of the Italian comedy in the play by openly calling Gremio a "Pantalon" – another stock character. Does this reference help us discover the rough and stylised production that Shakespeare produced in sixteenth century London? We like to think so, and our use of masks and bold physicality is inspired by the Commedia dell'arte that fascinated Shakespeare.

But TAMING OF THE SHREW is not just about Kate and Petruchio. It is a complex text where the young Shakespeare is experimenting with form as well as

theme. It is the first occurrence of a triple plotted play in English. The subplots vary wildly from the source (an Italian poem translated usefully as PRETENCES) and the first quarto (or “bad quarto”) TAMING OF A SHREW. Modern productions often pare down or even cut the subplots of Lucentio and Sly – as in the otherwise excellent Zefirelli film with Burton and Taylor. We reworked the material (see below for our textual reasons) to both frame the main story as Shakespeare intended and to illuminate the themes we consider important. Some characters are cut, as are some complex “pretences” but we hope that overall we have a more focussed comedy of identity and pretence. Certainly the Sly frame is important and provides a satirical framework for the play. The Sly scenes are often labelled as “induction or introduction” in modern texts. This is an example of modern editing at its worst. In all the original texts the Sly scenes are included in Act One – they simply start the play. In TAMING OF A SHREW they also end the play. We guess this is what Shakespeare intended. Sly “awakes” from his dream and places the story of Kate, Petruchio, Lucentio et al in context:

SLY: Who’s this? Tapster! Oh Lord, dear Sir, I have had the bravest dream tonight that ever thou heard in all thy life.

HOSTESS: Ay, surely, but you had best go home, or your wife will thrash you for dreaming here tonight.

Without this balance, without this dream-like context, the play is diminished and its themes turned upside down. We have set the Sly scenes in a modern English pub because that reflects the homely Warwickshire setting of the original – Shakespeare’s deliberate contrast to the glories of Renaissance Padua. The TAMING OF THE SHREW is a play within a play, a dream dreamt by a drunken man, a fantasy world and a big belly laugh at human folly. The play casts its spell even today because we have learnt nothing.



SLY WAKES

Commedia dell'arte and The Taming of the Shrew

Shakespeare was fascinated by this form of Italian theatre, which he may have known from travelling groups of players as well as by report. (There is no evidence that Shakespeare ever visited Italy). In SHREW he actually uses the word “Pantalon” to describe character. We have chosen to explore the elements of Petruchio that suggest, rather strongly, a Capitano figure. Below are descriptions of how these stock characters operate in traditional Commedia dell'arte. The influence of Commedia is not confined to the characters in the play but also situations that are recognisable from the classic routines or “Lazzi” of Commedia.



Capitano

Il' Capitano Salvador de los Virgenes Burraches (Captain, Savior of the drunken virgins- in Spanish, it is pronounced “Cap-ee-tan”). His rank is self-appointed: if he ever held the rank of captain, he was long since stripped of it. Various names are Coccodrillo, Fanfarone, Matamoros, Spavento, Meo Squasquara (little shit) and many more. One of an actor's first duties as a Capitano is to invent a new name and family line, preferably long.

Capitano is a loner. Il'Capitano is never a native of the town where the scenario is set and is able to pretend to high status as a result. His costume was a satire on military profession, therefore dress follows period changes of uniform. Feathered helmet or hat (mon panache). Huge boots (not necessarily a matching pair) with exaggerated garters. But whatever the style, close scrutiny reveals the truth: ‘Magnificent in words, but his purse is always empty and under his rich armour or flowing cloak he wears nothing but a frayed and tattered leather jacket. But Il Capitano always claims that his tattered undergarments are caused by the amazing virility of his body hair bursting through whenever he gets angry. Indeed, for this reason he used to wear no shirt at all ‘but now that I have calmed down I wear linen like any other man’.

As the chronicler Ducharte notes: Each one (Capitano) wears a splendid uniform embellished with the turbans of infidels who have fallen by his sword. And each is also a gallant slayer of hearts.

Capitano is one of the very first stock characters of the *Commedia dell'arte* and *Commedia erudita* that can be traced back to the Roman theater. Superimposed as it were on to the Italian comedy was the type of military adventurer, of the Spanish *hildago*, violent, tyrannical, overbearing and rapacious; a mixture of Don Juan, Pizarro and Don Quixote; at first terrible rather than ridiculous, and growing into a bona fide comic figure, into a threadbare and hungry adventurer, a cowardly sonorous fire eater, a Captain Fracassa or Matamoros, only in proportion as the redoubtable kingdom of Phillip II, odious but dignified, turned into the tattered Spain of the 17th century, execrable, but ludicrous. – (Rudlin)

The type (of the Captain) becomes much plausible when one recalls the blood-curdling combats of the *condottieri*, (Mercenary soldiers that plagued Renaissance Italy) in which, according to Machiavelli, the unexpected wheeling of a horse was sometimes enough to decide the issue of a struggle. It is obnoxious that these mercenary leaders, in fighting first for one party and then another, had no financial or patriotic motive for annihilating their “human material”, as it was called later on. In this condition of affairs it was only natural that the civil populace of the time should have created an extravagant caricature of the *condottiere*, whom they had quickly learned to hate. For he was always their enemy, whether he was fighting for or against them. He lived by ravaging the country indiscriminately, pillaging to right and left, and roasting his prisoners to make them speak. And, since they were unable to revenge themselves upon him, they invented the character of the Captain as a substitute. His braggadocio was, therefore, never too outrageous to please them, nor were his fears too contemptible, nor the blows he received ever too numerous or too hard.

Physical Appearance Large, whether physically or egotistically, he is a large presence on stage. Designed to attract attention from women and intimidate men. The mask of the earliest Captains was flesh-colored, and had a great menacing nose which served as the keynote to their character. It was also provided with fierce, bristling moustaches, which seemed like veritable iron spikes defending the entrance to a citadel only too ready to capitulate. The mask, in its general aspect, was intended to emphasize the contrast between a brave appearance and a cowardly nature.

His movements were slow, his gestures were extravagant and sustained. – his speech a loud basso profundo, turning to castrato squeak when frightened. The whole world is his audience. Stops whenever he sees the actual audience and makes a salutation so that he can be admired. Initially his bravura may take in the other characters, but never the audience: something in his very first entrance (a trip for example) should give him away.



Pantalone

Top of pecking order. Wealthy. Controls finance in the character world of Commedia is therefore his orders are usually obeyed. Employer, Father, Godfather. Costume: Dark colors of black, grey and red. Dynamic Pantaloons, red tights and yellow Turkish slippers. He always preserved the ancient Venetian costume; the black dress and woollen bonnet are still worn in Venice; and the red underwaist and breeches, cut out like drawers, with red stockings and slippers, are a most exact representation of the equipment of the first inhabitants of the Adriatic marshes. – (Goldoni). Pantalone's physical Appearance was lean and scrawny, often short in stature and often has a phallic codpiece.

He wore a brown mask with a prominent hooked nose, and, occasionally, round spectacles. The moustache was grey and sparse. A white beard stretched from ear to ear, and came to one or two points well in advance of the chin, so that the tufts shook ludicrously as soon as Pantalone began to talk. Carried a ubiquitous handkerchief and a money pouch slung before his genitals. His back bends the other way to the zannis, giving him an old man's stoop, protecting his purse and his penis and effectively restricting the motion of his legs. The feet are together, toes apart, knees well bent and facing apart creating a focus on the crutch. Bullying, aggressively, mean-minded, all trace of his forebears had vanished, leaving only a pauper who had squandered his dignity along with his cash. Always on the prowl, he could be termed a Beelzebub of sex. Any woman who happens to cross his path becomes at once an object of winks, leers and nudges... Puts on the mask and parades up and down in a series of showily self-important struts, trips, trots and sudden halts. – Dario Fo (Perfect description of Gremio!).

Crotchity, supporting the upper body either in front or behind the legs with the cane. Head leaning upward, like the bird-like creatures (skeksis) from *The Dark Crystal*. – Tim Shane

He is a crutch (upside down "U") bow-legged, and toes pointing out and upper body leaning forward. When he is talking to someone, he leans forward, when he is listening to something, or getting bad news, he leans back.

Movements

Can mimic those of any other character, but only in a form diminished by age. Sometimes falls flat on his back on hearing bad news (usually financial). Like a beetle, he cannot then right himself. Head is very quick like a bird, but the rest of the body is very lethargic as if moving through water. Gestures :Old in body, but his head, feet and hands are still active. The hands (which he can't keep to himself) flutter continuously, gesticulating each thought as it comes into his head. The only way he can stop this is to hold them behind his back, underneath his cloak. –

Speech:

His youthful hose, well sav'd, a world too wide. For his shrunk shank, and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. – (As You Like It. Shakespeare).

Pantalone gives voice to the darker side of the male consciousness, a secret hero to the unenlightened men in the audience. His frequent Plot Function: An impediment to the action. For example, he typically wants to marry the same woman as his son Flavio, or is too mean to provide a dowry for his daughter, Isobella. Characteristics: Old Man. A cheap and ridiculously gullible merchant from Venice. A foolish authoritarian figure who attempted to disguise his old age through his tight-fitting Turkish outfit. Although married to a beautiful woman, who often cuckolded him, he chased other women. Rarely successful, he never gave up hope. His personality is as old as mankind, but it was Venice who individualized him with the stamp of her own particular color and pirturesqueness. He is always old and as a rule retired from active business. Sometimes he is rich, sometimes poor, sometimes the father of a family, and again, an old bachelor. He should be able to play a decrepit old man who tries to pass himself off as a youth. -Ducharte

(for further information see: *Commedia dell'Arte: An Actor's Handbook* by John Rudlin).



Paris Bordone - Allegory with Lovers

- The Taming Of The Shrew - synopsis of TNT version.

Induction scene: outside “The Shakespeare” a modern English pub, Sly, a poor drunk, argues with the pub’s landlady and then passes out. Spotted in his drunken state of unconsciousness, a passing group of modern day hunters decide to play a joke on him. Back in the smart home of one of the wealthy hunters, Sly has been dressed in fashionable clothes and is convinced by the hunters’ grooms that he is a wealthy man recovering from a period of madness where he believed himself to be Sly, a poor drunk. Sly becomes convinced, even by one of the male grooms dressed up as his wife. Overcome by this discovery, Sly is told he must rest.. He once more falls into a drunken sleep and begins to dream. The dream:

Act 1, scene 1:

In a magical, colourful Renaissance Padua, a student, Lucentio, complains of the time he is wasting in his studies and how he wants to practice the philosophy of pleasure. Through his study window, he sees a beautiful young woman, Bianca, and falls in love. Bianca is with her father, Baptista, and two suitors – an old man Gremio and a young man Hortensio. The hopes of the two suitors are seemingly dashed when Baptista announces that one of them can marry Bianca only when they have secured a husband for his other daughter, Katherina, who is a “shrew”, combative, strong-willed and argumentative. Katherina is furious that a marriage of any kind might be

arranged for her, so any wedding to Bianca is off until Katherina can be persuaded to change her mind. Bianca is to return to her musical and other studies. Gremio and Hortensio agree to join forces to get Katherina a husband. Lucentio vows to disguise himself as a music teacher and gain access to Bianca in order to secretly woo her.

Scene 2:

A flashback in which we see a great sea battle (piracy pretending to be war) between Italian troops led by Petruchio , (an overblown and self-exaggerating soldier), and Turks. In the battle Petruchio and his men defeat the Turks, but then accidentally drop the Turks' gold into the sea. Petruchio horrified and impoverished. (Sly appears in his own dream as Petruchio .)

Petruchio arrives in Padua with his servant, Grumio – arguing furiously and nonsensically with Grumio. Petruchio is met by Hortensio, who explains to him the opportunity to woo Katherina and win her dowry (a gift of money promised by Baptista to whoever will be Katherina's husband) . Petruchio is ready for the challenge, not put off by Katherina's reputation, and interested in the money. They exit.

Gremio and Lucentio, Lucentio now as a schoolmaster (unbeknown to Gremio), to gain access to Bianca. Hortensio explains to Gremio that he has found someone who will woo Katherina. Petruchio is introduced to Gremio and is contemptuous of the problems Gremio suggests he might have with Katherina.

Act 2, scene 1:

In Baptista's house, Katherina is spitefully bullying her sister Bianca, blaming Bianca for the men's efforts to find a husband for Katherina. Baptista enters and chastises Katherina and sends Bianca to her studies.

Old Gremio enters with Lucentio, disguised as a Latin teacher. Petruchio enters with his friend Hortensio, also disguised as a music teacher and is introduced to Baptista. Petruchio explains his interest in Katherina. Baptista welcomes Petruchio , recognising his family. Baptista sends Lucentio and Hortensio (both disguised) off to teach his daughters, but soon Hortensio is back – Katherina has broken a lute over his head. Petruchio is all the more determined.

Petruchio is left alone and Katherina enters. Immediately he engages her in a battle of words, seeking to better her in everything she says. There's a verbal combat of wordplay, Petruchio making fun of Katherina's reputation and saying she is not half the shrew she was supposed to be, but "passing gentle".

Baptista and Gremio re-enter to see how Petruchio is getting on. Katherina's spirit has not been broken, but Petruchio tells the men to be patient, for while in public may be shrewish in private she has declared her love for him and they will be married shortly – and sets the date!! Katherina storms off. Hortensio (out of disguise) argues with Gremio over who is to have Bianca for a wife – Baptista says he will choose whoever offers the most money for her (“greatest dower”).

Act 3, scene 1:

In Baptista's house Hortensio and Lucentio attempt to woo Bianca (while both in disguise as teachers). Lucentio is much the more successful of the two, managing to express his love between his teaching. Bianca is attracted to him, and echoes his feelings. Hortensio's wooing is rebuffed. Hortensio is very suspicious of the disguised Lucentio.

Scene 2:

This is the day when Petruchio and Katherina are due to be wed. Baptista enters with Katherina, Gremio, Bianca, and Lucretio (in disguise) – but there is no sign of Petruchio, humiliating Katherina even more than before - publicly. Hortensio arrives to announce that Petruchio is on his way, but dressed for his wedding in eccentric and provocative rags, his servant Grumio dressed like a horse. Petruchio enters, as if on horseback, carried by Grumio. Despite this Baptista still welcome him as Katherina's bridegroom. Petruchio insists that this is how he will be married. All set off to the wedding.

The wedding is performed – Petruchio behaving scandalously - hitting the priest and passionately kissing Katherina. The wedding party emerges, but rather than celebrate Petruchio announces that he is leaving. At first Katherina refuses to accompany him. But with drawn sword Grumio, and Petruchio, take Katherina away.

Bianca believes 'mad' Katherina is well suited to a 'mad' Petruchio. Not realising that Bianca's affections lie elsewhere, Baptista suggests that Hortensio and Bianca replace the real bridegroom and bride at the wedding feast.

Act 4, scene 1:

Petruchio's military camp. Grumio is found complaining to another servant, Curtis, of the woes of serving Petruchio. We see, acted out, Grumio's tale of how Katherina has fallen from her horse, fought with Petruchio, Grumio has been beaten, and how all their horses ran away.

Petruchio enters, shouting at his servants. Katherina tries to defend the servants. Petruchio refuses the dinner and calls Katherina to bed, hungry. We see Petruchio taking Katherina to bed, where he is bad tempered and

unreasonable until she falls asleep from exhaustion. Petruchio confides in the audience that this is all part of his plan.

Scene 2:

Gremio and Hortensio (in disguise) enter. Gremio is surprised to hear that Bianca has fallen for someone else. They observe Bianca enter with the disguised Lucentio - clearly infatuated, in love with each other. Hortensio reveals his true identity to Gremio - and he and Gremio swear to abandon any interest in Bianca, Hortensio saying that he will now marry a wealthy widow who has been pursuing him. Lucentio - who has been eavesdropping on Gremio and Hortensio - reveals this to Bianca, and now they can wed, thanks to Petruchio. But Bianca reacts badly at Lucentio's apparent admiration of Petruchio's 'taming' of Katherina. Bianca reveals that she does not approve of such behaviour and shows the first signs that she may have some of her sister's temperament. Lucentio tells Bianca that now he must disguise himself as his own father (Vincentio) in order to let Baptista know that he, Lucentio, is wealthy, and thus get Baptista to give permission for him to marry Bianca. He sends Bianca away, but she is not very happy about her dismissal. After a moment's uncertainty (about his own legitimacy! - he does not resemble his father), Lucentio sets off to make his disguise.

Scene 3:

In a military camp. Katherina is being kept without food - treated worse than a beggar, she says - and even deprived of sleep. Grumio has been sent by Petruchio to bait Katherina, seeming to offer her food and then withdraw the offer. Petruchio enters with food, he forces Katherina to thank him humbly before giving her the food, but when she does he gives it to Grumio instead. A tailor enters with hat and gown for Katherina, dressing Katherina according to Petruchio's orders, but Petruchio even terrorises the tailor. Once he has dressed her - most eccentrically, Petruchio declares that it is time to take Katherina to her father's.

Back in Padua, Lucentio, undisguised, enters and approaches the passing Baptista. He asks for Bianca's hand in marriage and assures Baptista that he comes from a wealthy family. Baptista recognises the name of Vincentio, Lucentio's father, as that of a wealthy man, but he wants a direct assurance that he can secure a large payment to Baptista (a "dower") for Bianca. Lucentio outbids Gremio's offer, but Baptista still requires Lucentio's father's assurance before he will give his permission, leaving Lucentio with his demand. Lucentio is downhearted, but he still has a chance if he will disguise himself.

Scene 4:

Baptista re-enters, shortly pursued by Lucentio now in disguise as his father, Vincentio. He offers to make the assurance of a large dowry in exchange for Bianca. They arrange to sign the necessary documents at Baptista's house. When Baptista goes Lucentio removes his disguise – he has arranged to have a priest waiting at the church so he and Bianca can be married before anyone discovers his deceptions. Lucentio leaves, a doubt about his actions has entered his mind.

Scene 5:

On the road to Padua, Petruchio, Katherina and Grumio have stopped. Petruchio forces Katherina to call the sun the moon, and when she does he rebukes her and demands she see it is the sun. Katherina has been broken. She will agree whatever Petruchio asks. Now even Grumio calls on his master to stop: "The field is won." They are about to continue for Padua when along the road, heading for Padua, comes the real Vincentio, Lucentio's father. At first Petruchio, in his usually perverse way, greets Vincentio as if he were a young woman. And Katherina joins in the sport. Petruchio then rebukes her for not recognising that this is an old man. Vincentio is rather baffled by all this – but explains that he is going to Padua to find his son, Lucentio. Petruchio offers to take Vincentio to his son and they all set off for Padua together.

Act 5, scene 1:

Petruchio, Katherina, Vincentio and Grumio arrive at Lucentio's lodgings. Lucentio and Bianca are seen by the audience at an upper window, half undressed. They have just been married and have been caught in bed. Lucentio sees Vincentio and realises that he will be caught out unless he does something – so he puts on his disguise as Vincentio and appears. The two men are now dressed identically. And when Lucentio, in disguise, declares that he, not Vincentio, is Lucentio's father, Petruchio jumps to the wrong conclusion and accuses Vincentio of being an impersonator! Lucentio, in disguise, joins in the accusations against the unfortunate Vincentio. Chaos ensues and Petruchio and Katherina withdraw to a vantage point where they watch how this plays out. Baptista enters, attracted by the uproar. At first Lucentio tries to keep up his deception, but realises that he is only getting himself into deeper and deeper trouble – as Baptista is on the point of sending Vincentio to jail on evidence from Petruchio, Lucentio is forced to reveal his true identity. Vincentio misunderstands what has happened, thinking that Lucentio has just arrived, and searches for the impersonator. Baptista is also shocked, realising that Lucentio was the music tutor. Lucentio attempts to pass this off as "miracles", but Baptista has guessed that Lucentio has married Bianca secretly and now takes Lucentio off, preparing to explain to Vincentio what has happened and to punish Lucentio. Lucentio, unconfidently, assures Bianca that her father will not be angry. Katherina and Petruchio, amused and brought

together by these events, resolve to follow and observe how things work out. But not before they kiss – Katherina, for the first time, showing real affection for Petruchio .

Scene 2:

Lucentio enters with a black eye and his arm in a sling and bandages after being beaten by Baptista and Vincentio – the last part of this beating is still in progress as they all enter. Baptista and Vincentio then start to fight each other and have to be separated – the two exit still fighting. Bianca, Petruchio and Katherina enter. Hortensio enters with a Widow – who is bad-tempered - the two just married. Lucentio makes the wedding speech, doing his best to sound happy. Petruchio heckles. Katherina and the Widow clash, Katherina urged on by Petruchio . Bianca, Katherina and the Widow exit together. Petruchio laughs at Hortensio for failing to win Bianca, but Hortensio laughs at Petruchio only getting a “shrew”. Petruchio bets both Hortensio and Lucentio that he has the most obedient wife. And, sure enough, when a servant is sent to fetch the women, the Widow and Bianca send excuses, but Katherina comes immediately, saying that the other two are sitting, talking, by the fire. Katherina fetches Bianca and the Widow and, at Petruchio ’s request, Katherina lectures the other two women on their obligations as a wife – to serve and not to rule, to be “soft” and not to imitate men – husbands are the kings of their families, each family an image of the wider social order. But she offers her hand to tread on by Petruchio this is enough and he raises her to kiss her and they go “to the marriage bed”. But we also see that Katharina has been arming Petruchio for a return to war. This is the type of society that emerges when women “stand by their man” in any circumstances.

Finale:

Sly awakes from his dream and finds himself, dumped in the road, outside the pub. He is found by the pub’s landlady, just as he awakes. Sly realises that it has all been a dream. But tells the landlady he has nothing to fear when he gets home to his wife, for his dream has taught him how to ‘tame a shrew’. But his wife appears, a terrifying figure with a rolling pin, roaring “Sly!”

Note: Text for finale from the quarto TAMING OF A SHREW

This synopsis written before rehearsals and the final production may include some changes.



ROBIN ARMSTRONG is originally from Sheffield in the north of England. He trained at The National Theater Institute, USA, and then at LAMDA. He joined TNT to play the role of Edgar in KING LEAR in 2005. Other theatre credits include: A CHRISTMAS CAROL (BAC, London); WHEN MAISIE CAME TO TEA and CINDERELLA (Polka Theatre, London); ROMEO AND JULIET (German Tour); THE SOUND OF MUSIC and CAROUSEL (Perth Rep.); BARNUM (Devonshire Park Theatre, Eastbourne); SCROOGE (UK Tour and Palace Theatre, Manchester); SNOOPY! THE MUSICAL (New Players Theatre, London); and WILDE TALES (Southwark Playhouse, London).

JOANNA HEAP was born and raised in Cardiff, South Wales. She moved to London to study English Literature at University College, after which she trained at the Webber Douglas Academy of Dramatic Arts on the postgraduate course. Since graduating Joanna has appeared in THE CANTERVILLE GHOST at The Haymarket Theatre in Basingstoke, as Jane Bennet in a national tour of PRIDE & PREJUDICE, in DRACULA & THE VOYAGE OF THE DEMETER, a devised piece at the Arcola Theatre in London and in MIKEY THE PIKEY, a new musical, at the Edinburgh Fringe Festival. Her screen experience includes HOLLYOAKS, DEAD SPACE and VENGEANCE BY PROXY. Joanna is delighted to be performing in her first professional Shakespeare production and to have the opportunity to see the world at the same time.



RICHARD EDE has been acting professionally since 1995. In 2005 he joined TNT to perform the role of MS in MOON PALACE. Richard has portrayed an eclectic mix of characters over the years, including The Tinman in THE WIZARD OF OZ (Epsom Playhouse), Sandy in Ben Elton's GASPING (Cragrats Theatre), and Stanley and The Mask in a new musical entitled THE MASK (National Tour.) He has also gained roles in a number of other new musicals – as Dr. Steerforth in PARLOUR GAMES (Cragrats Theatre), and most recently as Frank Schwartz in NOTHING BUT DREAMS (Greenwich Theatre) for which he also wrote the score. Richard loves to travel, and has been lucky enough to perform in Dubai (as Gaston in BEAUTY AND THE BEAST), Thailand (as Captain Hook in PETER PAN), and has just returned from Oman where he played Bagheera in THE JUNGLE BOOK. His recent television work in includes the BBC show MODERN MANNERS.





NATALIA CAMPBELL Though Natalia was born in London, her stage is Greek, Dutch & Scottish! She trained at Middlesex University & Lee Strasburg Studio. She has worked in a wide variety of theatre: comedy, new writing, musical, multi media and dance. Theatre includes THE FORTUNE CLUB, THE WIND & THE WASH TUB, PALACE OF FEAR & BOLLYWOOD JANE(Leicester Haymarket), ALI BABA & THE JUNGLE BOOK (Muscat Festival, Oman) TAJ (Big Picture Company), STARFISH (Theatre mongers), HUNCHBACK OF NOTRE DAME & ARABIAN NIGHTS (OTC) TEN TINY FINGERS, NINE TINY TOES (Firefly Productions) TANGO ARGUMENTINO (The Flying Gorillas) She has dabbled in TV too including: EASTENDERS, CASUALTY, DISCOVERY CHANNEL, GMTV, SKY and TALKBACK. Natalia makes her first appearance with TNT and is over the moon to be in this production.

RICHARD CLODFELTER is managing director of ADG Europe. He studied English literature and theatre at universities in Colorado and in his native state of North Carolina and acted in theatres from Florida to New York before beginning work with ADG Europe in 1986. He has directed over 20 productions in Europe, many of which he also acted in and served as manager. Recent projects include managing and acting the role of Gloucester for the acclaimed TNT Theatre/ADG Europe production of KING LEAR and director/actor/manager for ADG Europe's longest running show: A CHRISTMAS CAROL. He now makes his home in Munich and keeps New York always close to his heart.



ANDREW HODGES became an actor after it became clear to him that he had wasted four years studying Biology in Cardiff. Having realised that this was what he really wanted to do, he trained at the Royal Welsh College and left in 2003 with a diploma, a naive belief that he would be famous and an enormous amount of debt. After college Andrew performed in the musical Speakeasy before working on several schools tours. In 2004 he played his first Shakespearian role appearing as Bottom in Chapterhouse Theatre's production of A Midsummer Night's Dream. Subsequently, Andrew has played Bottom for a second time and last summer he played Falstaff in a UK open-air tour of The Merry Wives of Windsor. Andrew's other roles have included playing a US soldier in a recent Channel Four promotion, Mark in Mother Theresa is Dead, and various roles in short and low budget films. When not acting Andrew is a keen rugby player having represented his county, university and province at many levels. This is his first season with TNT theatre.





JOHN KENNY was born in 1957 in Birmingham. Internationally recognised for his interpretation of contemporary music, he also performs jazz and early music. As a composer, he is particularly active in collaborations with dance and theatre, and this love of theatre is often an important feature of his recital output. His past commissions have included the London Contemporary Dance Theatre, Huddersfield Contemporary Music Festival, the International Trombone Association, Scottish Chamber Orchestra, Edinburgh Contemporary Arts Trust, Chamber Group of Scotland, Dance Umbrella, American Drama Group Europe, The New Haven

International Festival of Arts and Ideas (USA) and the Festival d' Angers, France. Commissions in 2005 included a sonata for contra-bass trombone for the American virtuoso David Bobroff, premiered at the Glasgow Brass explosion Festival; HeadSpace for trumpet, trombone, sound designer, and the new Head=Space device for quadriplegic musician Clarence Adoo, designed by Rolf Gehlhaar, premiered at the St. Magnus Festival in June. In autumn 2005, Kenny collaborated with Welsh Artist Sean Harris to create an animated film, Hela'r Twyrch Trwyth and recorded a CD of music and poetry, with the American poet Grantly Marshall. In December Kenny acted as narrator in the premier of his own dramatic setting of the Book of Revelation in modern German translation, "Das A und Das O" for trombone, organ, and actor for the Landshut Festival, Germany, premiered in December. Projects for 2006 include a cantata for solo trombone and choir for Vokal Nord, Norway, music for The American Drama Group of Europe's new production of Shakespeare's The Taming of The Shrew, and the release of a CD album in collaboration with the American poet Grantly Marshall. In 1984 he was a founder member of the TNT Music Theatre Company, collaborating with playwright Paul Stebbings in productions which continue to tour hundreds of venues throughout Europe, Russia and Japan, and Korea. (Including the recent MOON PALACE).

In 1993 John Kenny was elected an Associate of the Royal Academy of Music, and is currently a professor at both the Guildhall School of Music and Drama in London, where he specialises in the interpretation of contemporary music and The Royal Scottish Academy of Music and Drama, where he concentrates on sackbut and the interpretation of early music. In 1992 John Kenny was invited to join a team of specialists at the National Museum of Scotland committed to reconstruct the Deskford Carnyx. Discovered in Northeast Scotland, this is the finest example so far discovered of an Iron Age Celtic war horn which was the most splendid and powerful wind instrument of the ancient world. In 1993 he became the first person to play the carnyx for 2000 years, and has since lectured and performed on the instrument internationally, in the concert hall, and on radio, television, and film. There are now numerous compositions for the carnyx, and it features on seven CD's, and on March 15 2003 he performed solo to an audience of 65000 in the Stade De France, Paris. John Kenny lives in Edinburgh with his wife and two sons.

Composer's Note

In addition to composing my own music for this production, it has been my great pleasure to dip into, transcribe, and arrange music from the Renaissance and Enlightenment periods, which were a veritable Golden Age in English music. I wish therefore to extend my thanks and admiration to William Byrd, Giles Farnaby, Thomas Morley, Henry Purcell, and many others whom we now know only as "Anonymous" but whose wonderful music continue to inspire and enchant us.

John Kenny



RUFUS GRAHAM marked the millennium by deciding to become an actor and moved from his native Scotland to London to train at The Central School of Speech and Drama, taking degrees in Advanced Theatre Practice and in Classical Acting. Prior to this he had studied Zoology at Oxford, harpsichord with Rafael Puyana in Paris and worked as a stringer for 'Fortune' magazine before working for a French bank to finance a classical singing career. Recent stage credits include: Arnold in *THE ENGLISH MOOR* (Shakespeare's Globe, Red Not Dead series), King Amyclas in *THE BROKEN HEART* (White Bear, London), Monticelso in *THE WHITE DEVIL* (Questor's Theatre, London), Mallory in *THE WALLACE* (Theatre Alba, Edinburgh Festival Fringe), Prometheus in *THE PROMETHEUS PROJECT* (Hellenic Centre, London), Ugone (acted role) in Handel's *FLAVIO* (Queen Elizabeth Hall, London), *TWELFTH NIGHT* (Broadway Studio, London), *MEGAPHONE DANCE* (Holyrood Palace, Edinburgh). Film and TV credits include: James Bullock in *GUIANA 1838* (RBC Radio Films, New York), the English Solicitor in *IN THE NAME OF GOD* (Shoaib Mansoor, Pakistan), Mr Bumble in *SCANDAL IN BOHEMIA* (Hungarian State Television), Dr Thomas Monro in *SIMON SCHAMA'S POWER OF ART – TURNER* (BBC2).

BERNHARD GROSS was raised in Munich, where he studied architecture and design at the academy of fine arts. Since graduating he has worked as a freelance designer, creating furniture, exhibitions and performances. His first theatre work was for Tams Theatre Munich, one of the oldest independent theatre. Since then he has worked for over 25 theatre productions in Germany. He has designed sets for TNT and ADGE productions of *MACBETH*, *MOON PALACE*, *HAMLET* and *A MIDSUMMER NIGHT'S DREAM*, *ROMEO & JULIET*, *KING LEAR*, *LORD OF THE FLIES* and *FRANKENSTEIN*. And this season designs for *TAMING OF THE SHREW* and *FARENHEIT 451*.



JULIANNE KASPRIZK was born in north Germany. She studied design in Hamburg. She has worked extensively in German theatre, designing or assisting for the Hamburg Schauspielhaus and the city theatres in Kassel, Darmstadt as well as the Residenz theatre in Munich and many theatres on the "Free" or alternative scene in Germany's theatre capital such as ETA and Theaterzelt. She has designed costumes for the all recent TNT and ADGE productions including *FRANKENSTEIN*, *THE CRUCIBLE*, *HAMLET*, *THE GRAPES OF WRATH*, *CHRISTMAS CAROL* and *KING LEAR*.



ERIC TESSIER LAVIGNE was born in Montreal and lives near Cawdor, Scotland. After years of street-theatre he returned to Canada to take a degree in Drama and inadvertently stumbled into dance. He performed for Desrosiers Dance Theatre and The National Ballet of Canada, Pearl Lang (NYC), Toronto Dance Theatre as well as in mainstream theatre as an actor. In 1987 he joined the celebrated Lindsay Kemp Company with whom he toured the world in leading roles. In Scotland Eric has danced and choreographed for Scottish Ballet and the Paragon Ensemble, The Scottish Early Music Consort and Grey Coast Theatre. In 1992 he began

working with TNT Music Theatre, ADGE and Paul Stebbings. Productions include: OLIVER TWIST, MOBY DICK, GULLIVER'S TRAVELS and LORD OF THE FLIES, LES CHAISES, CANTERVILLE GHOST and BRAVE NEW WORLD, MACBETH and MOON PALACE, often taking leading roles. Eric's most recent devised show, THE COMIC, won a Herald Angel award at the Edinburgh Festival. Eric is the artistic director of Tartan Chameleon which in 1998 premiered Mahler's SONGS OF A WAYFARER, MOBY DICK in Scotland as well as a new music/dance-theatre creation THE SECRET HOUSE . His most recent project was a version of Shostokovitch's music theatre piece HYPOTHETICALLY MURDERED. Eric recently shared the role of Dad in Paul Stebbings' Music hall nightmare AN ENGLISH TEA PARTY, performing in Germany and Scotland, including the Edinburgh Festival.

Myriam Woker was born in Fribourg, Switzerland. In 1982 she joined the Swiss Ministry of Foreign Affairs and was posted to New York in the Swiss Mission to the United Nations. After four years in New York she left the Ministry of Foreign Affairs and married the Swiss diplomat Daniel Woker. She has lived in Stockholm, Bern, Paris, Geneva, Kuwait, Bahrain, Qatar and now Singapore-Brunei where her husband, Daniel, is the Swiss ambassador. She has been associated with TNT theatre and THE AMERICAN DRAMA GROUP EUROPE since 1988 and since 1996 has actively produced their plays in the Middle East and Asia. Plays she has produced include: MACBETH, A MIDSUMMER NIGHT'S DREAM, HAMLET, ROMEO AND JULIET, THE MURDER OF SHERLOCK HOLMES, PYGMALION, EDUCATING RITA and THE IMPORTANCE OF BEING EARNEST. Her goals for the future include expansion to China and India.



EXTRACTS FROM THE TNT TEXT:

SCENE II. Padua.

LUCENTIO'S house.

HORTENSIO, with WIDOW who is playing up, swatting HORTENSIO's hands off her, LUCENTIO, BIANCA, PETRUCHIO , KATHARINA. LUCENTIO has his arm in a sling and two black eyes. As they enter Baptista and Vincentio are still in the final stages of beating him and each other and have to be separated. It's the archetypal dreadful wedding.

LUCENTIO

At last, though long, our jarring notes agree:
And time it is, when raging war is done,
(but only just finished!)
To smile at scapes and perils overblown.
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine.
Brother Petruchio, sister Katharina,
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.

PETRUCHIO

Nothing but sit and sit, and eat and eat!

HORTENSIO

Padua affords this kindness, son Petruchio.

PETRUCHIO

Padua affords nothing but what is kind.

(Hortensio is walloped by the Widow for trying to fondle her.)

LUCENTIO (to Bianca)

For both our sakes, I would that word were true.

PETRUCHIO

Now, for my life, Gremio 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, Gremio is afeard of you.

WIDOW

He that is giddy thinks the world turns round.

PETRUCHIO

Roundly replied.

KATHARINA

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.

KATHARINA

'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,

KATHARINA

A very mean meaning.

WIDOW

Right, I mean you.

KATHARINA

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!

Drinks to him

BAPTISTA

How likes Hortensio these quick-witted folks?

HORTENSIO

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 awaken'd 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.

Exeunt BIANCA, KATHARINA, and WIDOW

PETRUCHIO

She hath prevented me. Here, Hortensio.
This bird you aim'd at, though you hit her not;
Therefore a health to all that shot and miss'd.

HORTENSIO

O, sir, Lucentio slipp'd me like his greyhound,
Which runs himself and catches for his master.

PETRUCHIO

A good swift simile, but something currish.

HORTENSIO

'Tis well, sir, that you hunted for yourself:
'Tis thought your deer does hold you at a bay.

LUCENTIO

O ho, Petruchio ! Hortensio hits you now.
I thank thee for that jest, Hortensio
Confess, confess, hath he not hit you here?

PETRUCHIO

He has a little gall'd me, I confess;
And, as the jest did glance away from me,
'Tis ten to one it maim'd you two outright.

HORTENSIO

Now, in good sadness, dear 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 is 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, that servant there, bid your mistress come to me.

SERVANT (played by the WIDOW actor)

I go.

Exit

HORTENSIO

Friend, I'll bet your half, Bianca comes.

LUCENTIO

I'll have no halves; I'll bear it all myself.

Re-enter SERVANT

How now! what news?

SERVANT

Sir, my mistress sends you word

That she is busy and she cannot come.

PETRUCHIO

How! she is busy and she cannot come!

Is that an answer?

HORTENSIO

Ay, and a kind one too: (ie: "and I bet that's the polite version!")

Pray God, sir, your wife send you not a worse.

PETRUCHIO

I hope better.

HORTENSIO

You, servant, there, go and request my wife

To come to me and now.

Exit SERVANT

PETRUCHIO

O, ho! request her!

Nay, then she must come.

LUCENTIO

I am afraid, sir,

Do what you can, yours will not grant a request.

Re-enter SERVANT

HORTENSIO

Now, where's my wife?

SERVANT

She says you have some foolish joke 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!
I say, servant, go to mistress Kate;
Say, I command her to come to me.
Exit servant
HORTENSIO
I know her answer.
PETRUCHIO
What?
HORTENSIO
She will not.
PETRUCHIO
The fouler fortune mine, and there an end.
LUCENTIO
Now here comes Katharina!
Re-enter KATHARINA
KATHARINA
What is your will, sir, that you send for me?
PETRUCHIO
Where is your sister, and Hortensio's wife?
KATHARINA
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.
Exit KATHARINA
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,
And awful rule and right supremacy;
And, to be short, what not, that's sweet and happy?
LUCENTIO
Now, fair befall thee, good Petruchio !
The wager thou hast won
For she is changed, as she had never been.
PETRUCHIO
Nay, I will win my bet and better yet
And show more sign of her obedience,
Her new-built virtue and obedience.
See where she comes and brings your forward wives

As prisoners to her womanly persuasion.

Re-enter KATHARINA, with BIANCA and WIDOW

Katharina, that cap of yours becomes you not:

Off with that bauble, throw it under-foot.

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 an hundred crowns since supper-time.

BIANCA

The more fool you, for laying on my duty.

PETRUCHIO

Katharina, I charge thee, tell these headstrong women

What duty they do owe their lords and husbands.

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.

(maybe M during this sequence as Kate encourages crestfallen men to reassert their macho song but in a threatening manner?)

KATHARINA

(During this speech Katherina dresses Petruchio in his soldiering gear.)

Fie, fie! unknit that threatening 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 fields.

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 labour 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 must give to her husband;
And when she is forward, 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;
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 forward 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,
(she tramples some token of her previous argumentativeness)
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then 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.
(This is far enough for Petruchio and he stops her placing her hand on the ground.)

PETRUCHIO

Why, there's a wench! Come on, and kiss me, Kate.

LUCENTIO

Well, go thy ways, old lad; for thou shalt ha't.

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!

Exeunt PETRUCHIO and KATHARINA – him lifting a standard, as if going off to new battles.

HORTENSIO

Now, go thy ways; thou hast tamed a curst shrew.

LUCENTIO

'Tis a wonder, by your leave, she will be tamed so.
Exeunt

Finale

HOSTESS: Now that the darksome night is overpast
And dawning day appears in crystal sky,
Now must I haste abroad. But soft, who's this?
What, Sly? O wondrous! Hath he lain here all night?
I'll wake him I think he's starved by t his,
But that his belly was so stuffed with beer.
What ho, Sly! Awake for shame!

SLY Sim, gi's some more wine. What's all the lovers gone?
Am I not a Lord?

HOSTESS: A Lord? Come, are you drunken still?

SLY: Who's this? Tapster! Oh Lord, dear Sir, I have had the bravest dream tonight
that ever thou heard in all thy life.

HOSTESS: Ay, surely, but you had best go home, or your wife will thrash you for
dreaming here tonight.

SLY: Will she? I know now how to tame a shrew. I dreamt upon it all this night till
now and thou hast waked me out of the best dream I ever had. But I'll home to my
wife now and tame her too if she anger me.

HOSTESS: Ah, your lady wife.

(A rough woman -in drag -with rolled up sleeves and a rolling pin emerges and
grabs Sly).

WIFE: Sly! (Blackout)

THE END

copyright Paul Stebbings & Phil Smith February 2006
paul@tnt-theatre.net

TNT THEATRE

The company was founded in 1980 by Paul Stebbings and other actors trained in the Grotowski method in Britain and Poland. While valuing the imaginative and physical techniques of the Polish director they wanted to extend their work into comic and popular forms with greater contemporary relevance. Their first production, HARLEQUIN, was a commedia dell'arte based on the life of the Russian artist Meyerhold and his struggles with Stalin. (The play was revived in 1989 and became the first play about Stalinism to be performed throughout Eastern Europe after the fall of the Berlin Wall). Other productions took popular forms and explored serious themes; such as finance and fairy tales in FUNNY MONEY, vaudeville and war in ENGLISH TEA PARTY and the detective thriller and violence in THE MURDER OF SHERLOCK HOLMES. Since its foundation all TNT productions have been written or edited by Paul Stebbings and Phil Smith. The company's approach to the classics is to critically examine the themes of the original rather than slavishly present a hallowed text. Since 2000 the company has extended this approach to interpretations of Shakespeare with considerable international success.

Music plays an important role in the company's work, and most productions include a newly commissioned score. Notable music theatre productions include CABARET FAUST (inspired by Klaus Mann's MEPHISTO) and the WIZARD OF JAZZ (prize winner at the Munich Biennale) both scored by the well known composer, John Kenny. TNT's most ambitious production to date was the integrated drama, dance and music version of Melville's MOBY DICK, with a score by John Kenny and Paul Flush. Other long term members of TNT are the choreographer Eric Tessier Lavigne and composer Thomas Johnson.

TNT began its collaboration with The American Drama Group Europe and producer Grantly Marshall in 1993. Notable productions include BRAVE NEW WORLD, LORD OF THE FLIES, THE GRAPES OF WRATH, THE CRUCIBLE, OLIVER TWIST and the multi award winning HAMLET. TNT has received regular funding from the British Council and the UK Arts Council and collaborated or co-produced with organisations such as the Athens Concert Hall (Megaron), The St Petersburg State Comedy Theatre (Akimov), Tams Theatre Munich and St Donats Arts Centre (Wales). The company has toured from the London to Shanghai, from Barcelona to Tokyo, from Atlanta to St Petersburg and Tehran to Oslo in venues that range from village halls to opera houses and from Royal palaces to National theatres. We borrow our motto from the great Soviet theatre director Meyerhold:

“TRAGEDY WITH A SMILE ON ITS LIPS”.

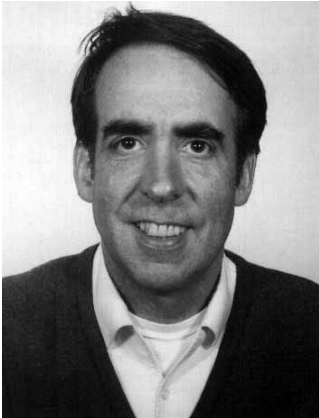
Repertoire 2006/7

KING LEAR, MACBETH, TAMING OF THE SHREW by William Shakespeare, A CHRISTMAS CAROL Charles Dickens, MOON PALACE (based on the novel by Paul Auster), FRANKENSTEIN Paul Stebbings & Phil Smith, OLIVER TWIST by Charles Dickens, FARENHEIT 451 by Ray Bradbury plus a multi-cultural project MANY VOICES based on Britain's colonial experience.

Details: casting@tnt-theatre.net
or on the producer's website:
[www: adg-europe.com](http://www.adg-europe.com)
or TNT, 28 Danes Rd,
Exeter EX4 4LS, Britain.



Frankenstein



GRANTLY MARSHALL, actor, producer, founder of THE AMERICAN DRAMA GROUP EUROPE, begins his 30th season. This is his 184th production.



GUNNAR FRED KUEHN Canadian actor, director, and producer has been with the company for 20 years. He is especially interested in producing Holland and Italy.



CHRISTINE HOFFMANN is currently working on her degree as a certified translator for English in Munich. Born in Romania, she speaks five languages: German, English, Romanian, French and Spanish. After spending a year in the US, she studied at the FIM and has joined the American Drama Group in the summer of 2005.



ANGELIKA MARTIN has been involved in cultural management since the 1980's. After completing assignments with various city governments in Germany, she became free lance and has worked with THE AMERICAN DRAMA GROUP EUROPE for the past 16 seasons.

THE AMERICAN DRAMA GROUP EUROPE - HISTORY

THE AMERICAN DRAMA GROUP EUROPE was formed by Ohio native Grantly Marshall in 1978 in the city of Munich. It was linked in the beginning to the University of Munich where the first performances were held. It expanded quickly to other theatres in Munich and also began to give guest performances in other German cities. The expansion was continued to include many countries in Europe and Asia.

The actors come from New York, London, and Paris (in 1985 French theatre performances were added to our repertoire) where the productions are cast and directed. The plays performed include American, British, and French classic and modern dramas such as DEATH OF A SALESMAN, A STREETCAR NAMED DESIRE, OUR TOWN, WHO'S AFRAID OF VIRGINIA WOOLF?, ARSENIC AND OLD LACE, HAROLD AND MAUDE, OF MICE AND MEN, EDUCATING RITA, KING LEAR, THE CANTERVILLE GHOST, AMADEUS, SLEUTH, A CHRISTMAS CAROL, ANIMAL FARM, THE PICTURE OF DORIAN GRAY, OLIVER TWIST, THE BEGGAR'S OPERA, THE IMPORTANCE OF BEING EARNEST, THE GLASS MENAGERIE, LE PETIT PRINCE, EDUCATING RITA, RHINOCEROS, HUIS CLOS, LE BOURGEOIS GENTILHOMME, ANTIGONE, FABLES, EXERCICES DE STYLE, CAT ON A HOT TIN ROOF, DAVID COPPERFIELD, THE GREAT GATSBY, MOBY DICK, PYGMALION, THE GRAPES OF WRATH, MAUPASSANT, DR JEKYLL AND MR HYDE, MACBETH, THE GHOSTS OF POE, DINNER FOR ONE, CANDIDE.

The goal of THE AMERICAN DRAMA GROUP EUROPE as a foreign language theatre organisation is to perform high quality theatre in as many countries in the world as possible. Our 2005-2006 schedule, May 2005-May 2006, includes the following productions:

KING LEAR, LE PETIT PRINCE, A CHRISTMAS CAROL (2 productions), LORD OF THE FLIES, EDUCATING RITA, MACBETH, FRANKENSTEIN, MOON PALACE, L'ETRANGER.

In 1994 THE AMERICAN DRAMA GROUP EUROPE began touring European Castles. CASTLE TOUR 2006 TAMING OF THE SHREW features many illustrious places and surprises. We are hoping to make it a pan-European tour. Wish us luck with the weather.

We hope that you will be able to attend and enjoy our performances and wish you all the best for the coming theatre season.



Grantly Marshall
THE AMERICAN DRAMA GROUP EUROPE

Munich, April 2006



E U R O P E

Presents
THEATRE SEASON 2006/2007

CASTLE TOUR 2006 - TAMING OF THE SHREW - William Shakespeare

ANIMAL FARM - George Orwell

HUIS CLOS - Jean-Paul Sartre (French Language)

FRANKENSTEIN - Mary Shelley (Smith/Stebbing)

EDUCATING RITA - Willy Russell

A CHRISTMAS CAROL - Charles Dickens (2 versions)

KING LEAR - William Shakespeare

FAHRENHEIT 451 - Ray Bradbury

MACBETH - William Shakespeare

SHORT STORIES - Joseph Conrad, William Somerset Maugham, Salman Rushdie

L'ETRANGER - Albert Camus (French Language)

CASTLE TOUR 2007 - THE TEMPEST - William Shakespeare

THE AMERICAN DRAMA GROUP EUROPE

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