



Taming of the Shrew

Shakespeare in the Gardens
February & March 2019



Auditions

Friday 14, Saturday 15 & Sunday 16 September 2018

Thurgoona Community Centre
10 Kosciusko Road, Thurgoona

theothertheatrecompany.com.au

Production Information:

Performance Dates – 22 & 23 February, 1 & 2 March 2019

Rehearsals – Thursday evenings, 7-9.30pm and Sunday afternoons, 2-5pm

The Taming of the Shrew is more than a battle of the sexes, it comments on how society treats women like Katherina more harshly than men like Petruchio.

Because she is outspoken and independent, Katherina will be called a “shrew”. Petruchio, who is also outspoken, will muddle his way through winning her love, completely accepted by society, despite his ludicrous actions. After testing each other’s boundaries, they will negotiate peace in their marriage because neither of them care about fitting in.

Luca and Trania will scheme to win Bianca’s love. Hortensio and Giuseppe will show exactly how little men know about impressing women. Baptista, Vincent and the Merchant will get muddled up in the plan of mistaken identity. While Maria and Bella will watch the story unfold with amusement, sometimes adding in their own mischief.

This production is a retelling of Shakespeare’s play – the language, characters and setting have been updated. The performance will be staged in-the-round, will be set in the 1950s and explore the theme of fitting in and fulfilling society’s expectations.

Director: Pieta Swann – 0425 291 784

Characters:

Katherina

Female: 20s-40s

Katherina is independent and outspoken. She refuses to change who she is to fit in with society’s rules and expectations, but she is starting to realise that if she doesn’t marry soon, she will become even more of an outcast.

Petruchio

Male: 20s-40s

Petruchio is all talk. He can boast and brag and put on a show, but deep down he is insecure about ever finding a suitable wife and true love. “Taming” and marrying Katherina will save him from being alone.

Trania

Female: late teens-50s

Trania is a doer. She is efficient at helping Luca to get what he wants by manipulating others. The schemes she creates challenge her to be quick-thinking and well spoken. Throughout the play she disguises herself as Luca.

Luca

Male: late teens-30s

Luca is a dreamer. He values art and books and learning. He falls in love instantly and never doubts that he will end up with the girl. After all he has lots of money and Trania to help. Throughout the play he disguises himself as Cam a teacher of languages and poetry.

Baptista

Female: 40s-70s

Baptista is rich and powerful, and a force to be reckoned with in Padua. She wants what is best for both her daughters, but despairs at Katherina's reputation as a shrew.

Bianca

Female: late teens-30s

Bianca is a manipulative flirt. She dresses and acts the way society dictates but is not afraid to bat her eyelashes to get what she wants.

Hortensio

Male: late teens-40s

Hortensio is a man about town. He is wealthy and likes the sound of his own voice. He is used to getting his own way and relentlessly pursues Bianca, so that he does not lose her to Giuseppe. Throughout the play he disguises himself as Tio, a music teacher.

Giuseppe

Male: 40s-70s

Giuseppe is slightly doddering and everyone puts up with him because he is "old money and power" in Padua. The actor playing Giuseppe will also play the Merchant.

Maria

Female: 30s-60s

Maria is strong and outspoken. She calls it like she sees it and isn't beyond a bit of gossip from time to time. Possibly she is how Katherina could turn out if she doesn't marry Petruchio.

Bella

Female: a child, 10-15

Bella is innocent, but worldly wise. She takes in all that is going on around her and is not fazed. She does what she is asked to do, but with a little sass. Possibly she is how Katherina was as a child or a comment on the future of women.

Vincent

Male: 40s-70s

Vincent is rich and powerful and used to being obeyed. He appears in three scenes only.

Audition Pieces:

Auditionees are asked to prepare **2** of the following audition pieces **and** be prepared to read additional pieces as requested.

KATHERINA

You mean you don't even want to hear my side? Don't you even care that I want to be more than someone's wife? Of course not! Bianca's your treasure because she'll do whatever you want! At least in public. So she must have a worthy husband, but I must be married off quickly to whoever comes along, so I don't make a fuss! Admit it! You like her best. No! Don't talk to me. I'll just go inside and think of a way to get back at you all.

KATHERINA

Petruchio, since we've come this far, please—let's continue on. And whatever it is—moon or sun or anything you like—if you want to call it a candle, that's what it is as far as I'm concerned. *(to him alone)* From now on, I promise, husband. We are a team, a united front. I will not question you. And you will let me speak my mind. I don't want to spend my life fighting with you. A marriage should be filled with fun and laughter, not yelling and spite. What do you say?

PETRUCHIO

Hortensio, good friend, if you can find a woman rich enough for me—because money is all I look for in a wife—let her be as ugly as sin, as old as time and as bad-tempered as Maria, here. It wouldn't matter to me. I've come here in search of a rich wife. If I find a *rich* wife in Padua, I'll have found a *good* wife in Padua.

PETRUCHIO

Oh, come, Kate. Don't look so sour. *(pause)* Listen, I want a wife. A beautiful, smart and independent wife. Kate, I know it's not the current fashion, but I don't want a wife who needs me to entertain her and tell her what to do. I want someone to share my life with, who's company I can enjoy. *(changing tack, flirting)* And as for your scolding tongue--

TRANIA

As usual, I agree with you. But let's not forget to live and enjoy life's pleasures. Here's my thought: practice logic in conversation with friends, play music and read poetry to excite your senses, and forget about Maths and metaphysics. There's nothing to be gained from studying things we take no pleasure in. In Padua, we should do what we love.

TRANIA

(as LUCA) Pardon me, Signora, I seek to court your fair and virtuous daughter, Bianca. My name is Luca. I'm aware of your decision regarding her older sister. I only ask that I may be made as welcome as her other suitors and given the same freedom and favour.

BAPTISTA

Gentlemen, I am resolved. That's all there is to it. Go inside, Bianca. And because she takes delight in music and poetry, I will invite school masters into my house to instruct her. If you, Hortensio or Signor Giuseppe, know anyone who would be suitable for the job, send them to me. I'll pay well for good teachers to educate my children. Now, farewell, gentlemen. Katherina, you may stay. *(Aside)* Although, I suspect that as usual you will do exactly as you wish, despite my instructions!

LUCA

Oh, Trania, I never thought it possible. But after seeing the face of an angel, I know love is possible in an instant. Trania, I burn, I pine, I'll perish if I can't have that modest young girl, Bianca, for my wife. Advise me, help me, Trania—I know you can and will.

LUCA

(as CAM) Ridiculous ass! You're not even educated enough to know why music was created. Wasn't it to refresh the mind of man *after* his studies and daily toil? Therefore, allow me to read with her, and then, when I am finished, indulge in your harmony.

BIANCA

Happy? I'm already happy Kate. I'm young, rich, beautiful. I have men falling over themselves to spend time with me. Unlike you! I swear Kate, I do not yet love one above the others.

HORTENSIO

Giuseppe, this is no time to compete over how deeply we love Bianca. Be nice and listen to me a moment, and I'll give you a piece of news that's equally good for both of us. (*presenting* PETRUCHIO) Here is a gentleman I happened to meet, who, if we can come to an arrangement, to his liking, is willing to undertake to woo fierce Katherina—he's even willing to marry her. If the price is right.

HORTENSIO

(as *TIO*) No! All I said was that she was using the wrong frets. And she jumps up and says, "Frets? I'll give you frets!" then clobbers me, and there I am, dazed, strings around my neck, while she calls me "worthless fiddler," "twanging twerp," and twenty more hateful names, as though she'd prepared for me by composing a long list of insults to use on my behalf.

GIUSEPPE

First of all, my house in the city, as you know, is richly furnished with china, gold and artworks. It's filled with elegant rugs, expensive clothing, fine linens and Turkish cushions trimmed with pearls, Venetian draperies, pewter and brass, and everything else a household could possibly want. Then, at my farm I have a hundred milk cows, a hundred and twenty fat oxen standing in my stalls, and all the equipment necessary to maintain them. I must confess, I'm getting on in years, and if I died tomorrow, all this is hers—if only while I live shall she'll be mine

MARIA

To hell with all crazy masters and long journeys. Was a servant ever sworn at as much as me? Was a servant ever as dirty as me? Was a servant ever so tired? I have been sent on ahead to make 'preparations'. And they'll come after and make good use of my 'preparations'. It's a good thing I'm always prepared, otherwise I might like to sit and rest after such a long journey. A lazier servant than me might complain about all of these endless 'preparations' over a nice cup of tea. (*sighing*) But not me.

BELLA

Where have *I* been? Where were *you*? I searched everywh--- Master, has Trania stolen your clothes? Or have you stolen hers? Or both? What's going on?

VINCENT

I think it is you who is mistaken. (*he finally removes* *TRANIA's hat and jacket*) This is Trania. She has been *my son's* personal assistant for the past 5 years. Tell me, Trania, what mischief are you up to? And *where* is my son?

Production Schedule

The production schedule will run from October 2018 to March 2019.

Cast members are expected to attend all scheduled rehearsals, be on time and act courteously to all members of the cast and production team.

Date	Time	Event	Venue
Thursday 18 October	7-9pm	Cast Meeting and First Read Through	TBC
Sunday 28 October	2-5pm	Scene by Scene discussion, outline and read through	TBC
Thursday 1 November	7-9pm	Blocking – Act 1	TCC
Sunday 4 November	2-5pm	Blocking – Act 2	TCC
Thursday 8 November	7-9pm	Blocking – Act 3	TCC
Sunday 11 November	2-5pm	Blocking – Act 4	TCC
Thursday 15 November	7-9pm	Blocking – Act 5	TCC
Sunday 18 November	2-5pm	Act 1	TCC
Thursday 22 November	7-9pm	Act 2	TCC
Sunday 25 November	2-5pm	Act 3	TCC
Thursday 29 November	7-9pm	Act 4	TCC
Sunday 2 December	2-5pm	Act 5 Off Book!	TCC
Thursday 6 December	7-9pm	Act 1, 2	TCC
Sunday 9 December	2-5pm	Act 3	TCC
Thursday 13 December	7-9pm	Act 4, 5	TCC
Sunday 16 December	2-5pm	Act 1, 2, 3	TCC
Thursday 20 December	7-9pm	Act 4, 5	TCC
Christmas Break			
Thursday 10 January	7-9pm	Act 1, 2, 3	TCC
Sunday 13 January	2-5pm	Act 4, 5	TCC
Thursday 17 January	7-9pm	Troubleshooting	TCC
Sunday 20 January	2-5pm	Act 1, 2, 3	TCC
Thursday 24 January	7-9pm	Act 4, 5	TCC
January Long Weekend			
Thursday 31 January	7-9pm	Troubleshooting	TCC
Sunday 3 February	2-5pm	Full Run	TCC
Thursday 7 February	7-9pm	Troubleshooting	TCC
Sunday 10 February	2-5pm	Dress Run	TCC
Thursday 14 February	7-9pm	Troubleshooting	TCC
Sunday 17 February	2-6 pm	Full run	Albury Botanic Gardens
Wednesday 20 February	5-10pm	Tech Run - Crew (Actors will be advised of times required)	Albury Botanic Gardens
Thursday 21 February	5-10pm	Full Run/Dress/Tech	Albury Botanic Gardens
Friday 22 February	6-11pm	Performance No 1	Albury Botanic Gardens
Saturday 23 February	6-11pm	Performance No 2	Albury Botanic Gardens
Thursday 28 February	7-9pm	Line Run	
Friday 1 March	6-11pm	Performance No 3	Albury Botanic Gardens
Saturday 2 March	6-11pm	Performance No 4	Albury Botanic Gardens
		Cast & Crew Party	TBC