THE DESIGNING AND STAGING OF A HIGH SCHOOL PRODUCTION OF THE TAMING OF THE SHREW

Thesis for the Degree of M. A.

MICHIGAN STATE COLLEGE

Ernest John Mauer

1954

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Donald O. Bull
Major professor

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A Thesis

Presented to

the Faculty of the Department of Speech

Michigan State College

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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by

Ernest John Mauer

August 1954

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FRONTISPIECE

338659

Frontispiece

"Come sit on me." Act II Sc 1.



Katherine - Petruchio

ACKNOWLEDGMENTS

In preparing this thesis and staging the production of The Taming of the Shrew, the author has had the assistance and encouragement of many individuals who deserve heartfelt thanks. To the students and staff who spent so many hours aiding the production in many ways an added word of commendation is here given.

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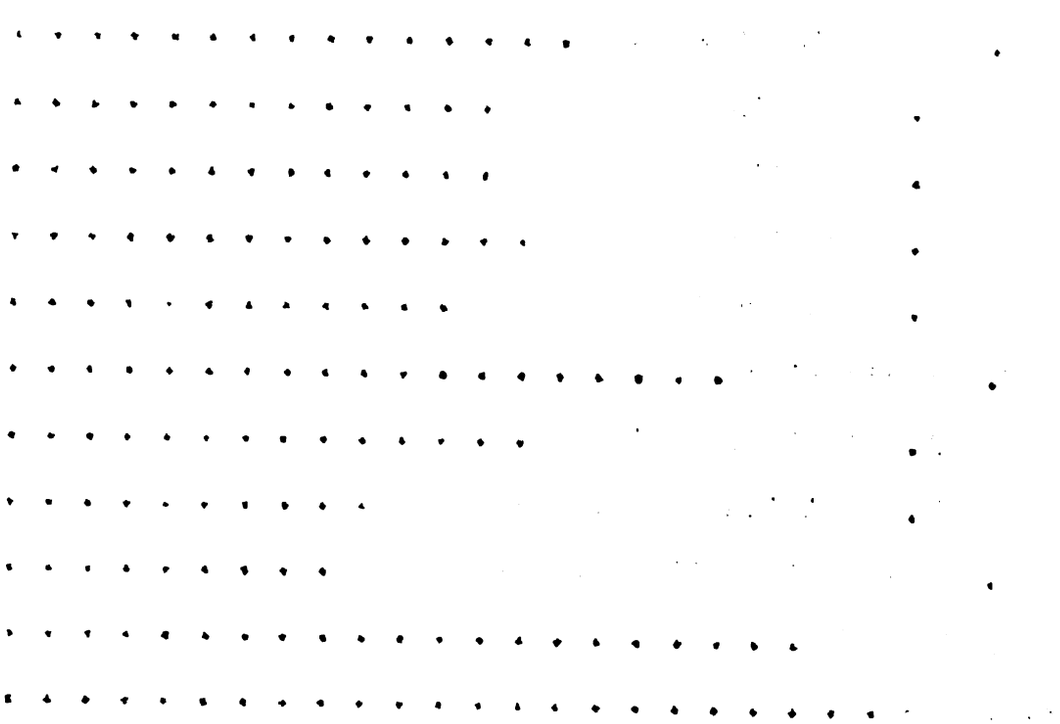

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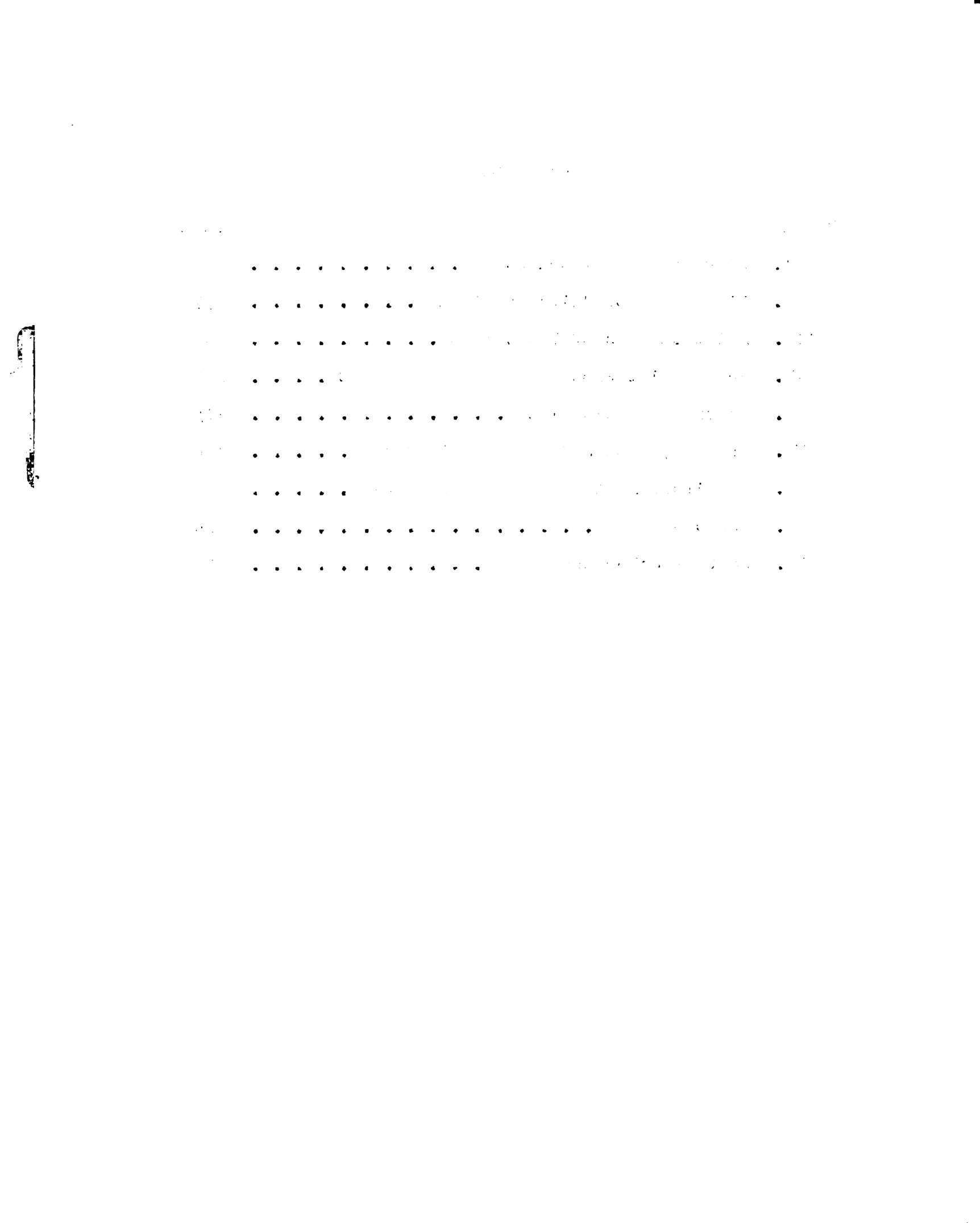

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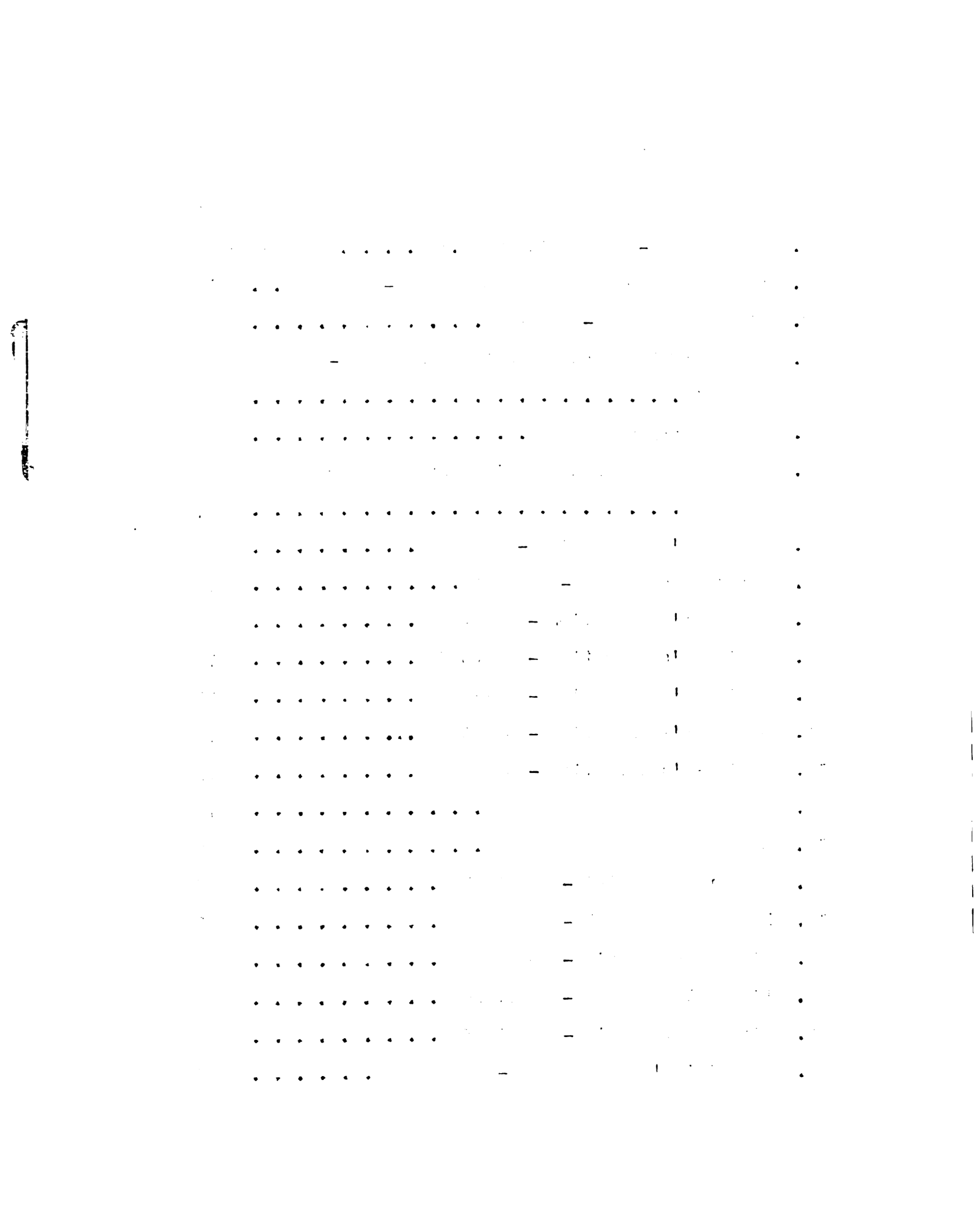

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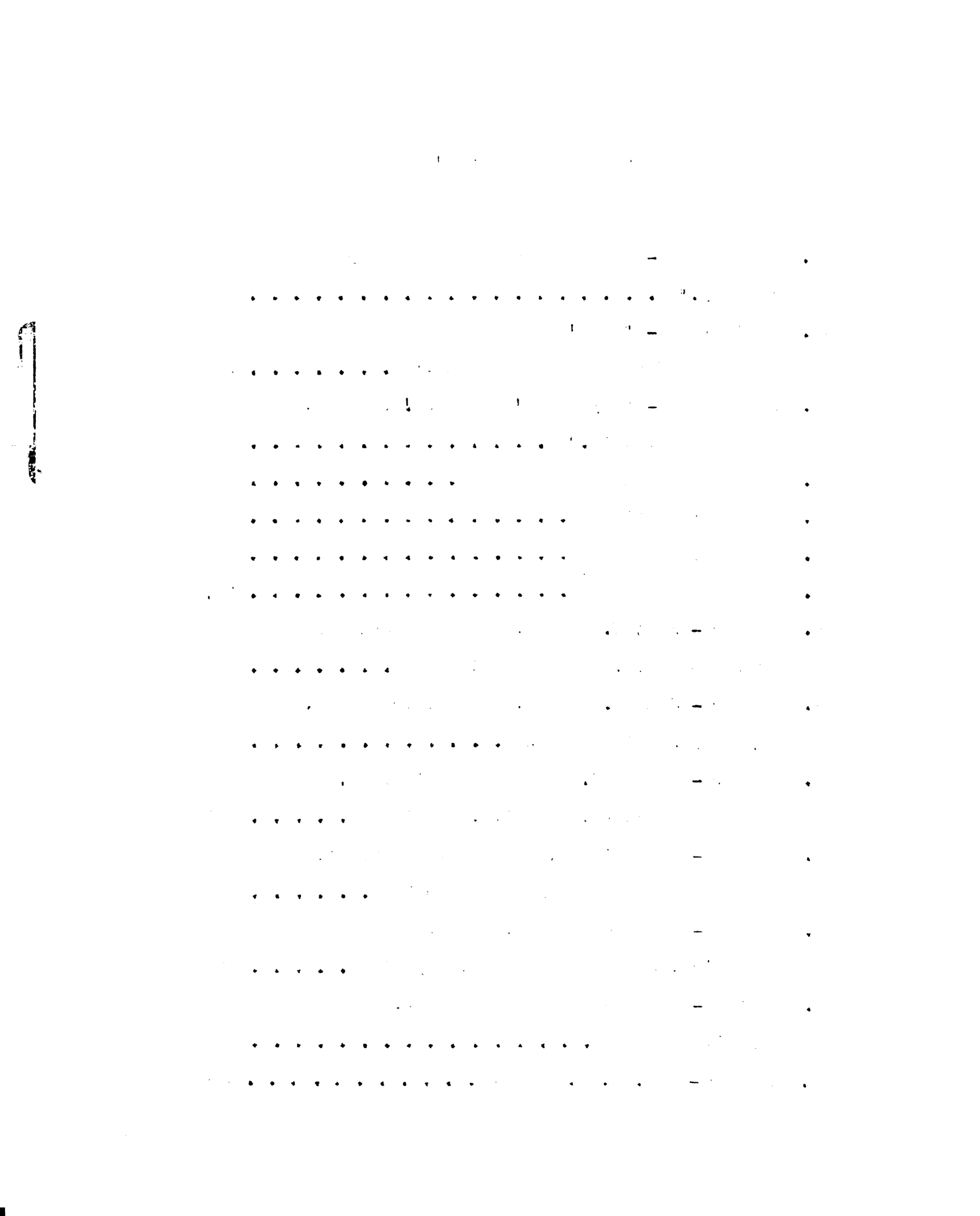

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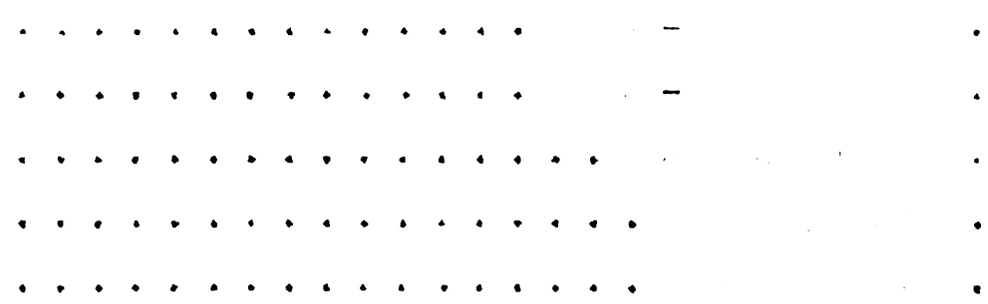


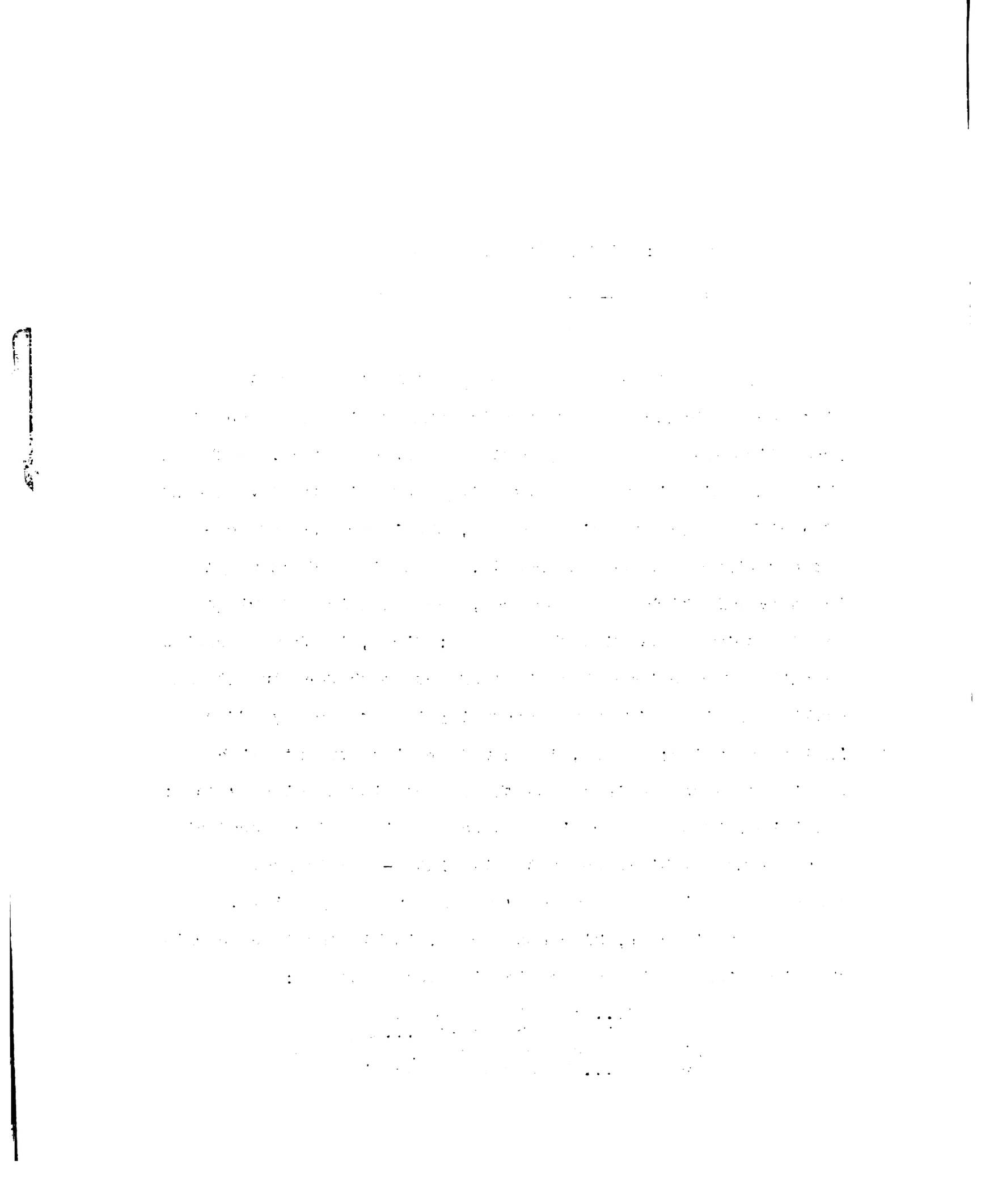
CHAPTER I

PART A: THE PURPOSE OF PRODUCING THE TAMING OF THE SHREW IN HIGH SCHOOL THEATRE

Competent productions are possible in the field of high school theatre even though the undertaking and plan of production may be of a comparatively complex nature. Although this contention is not the governing factor in the development of a high school dramatics program, the importance of competency figures in the end result. To claim a rightful place in an overall high school program, the dramatics offerings should strive to fulfill three needs: first, it should provide an outlet for serious theatrical efforts both for students and adults especially if such opportunity is not already offered in the community; second, it should provide students with special talents and interests the opportunity to display them; and third, it should provide the school with a large project to serve as a vehicle for extensive inter-departmental collaboration involving as many departments as possible.

The director, Clarence Murphy, in his thesis concerning the direction of Shakespeare in high school states:

> "...there is a need to perform the classics in the theatre...the writers of the drama wrote [them] to be performed...there was an educational



> need of the students not being met... Shakespeare seemed to be a logical choice."[1]

The director, therefore, inaugurated the use of the Shakespearean drama as a yearly project of the Thespian organization with a production of Macbeth in 1953. The production of Shakespeare was filling a need for the students and for the community, as previous to Macbeth, no dramatic group had presented a play which could be termed a classic. These groups include the nine high schools in the city (two public and seven parochial), and the Bay City Players, Inc. (the community little theatre). Audience response was gratifying as indicated by the fact that a total of twelve hundred people attended the two performances and the play was well received.

In view of this response, the director and the designer decided upon The Taming of the Shrew as the second Shakespearean production. They felt that this comedy would make an effective contrast with the tragedy of Macbeth. The designer believed that this play, with its challenge of many locales of action, its need for a swiftly paced plan of production and its setting in a different period and place was of sufficient merit to expend the efforts and energy of a thesis production. He further believed the numerous locales of action of the show would call for a complicated plan of production thereby challenging his talent as a designer. The high school cast and

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[1]Clarence Murphy, "The Adaptation and Direction of Shakespeare's Macbeth for Bay City Handy High School." Unpublished Master's Thesis, Michigan State College, East Lansing, 1954, p. 4.

crews would also be challenged to their utmost, yet the show could be designed so as not to exceed their limit of achievement.

The subsequent production of The Taming of the Schrew did present an opportunity for many departments of the school to work toward a common goal. The English, art and dramatics departments were concerned most directly in this project.

In the English department, the teachers discussed the play under consideration and in so doing helped create an appreciation of the play prior to the production. All students have the experience of reading Shakespeare in the eleventh grade when they study either Macbeth or Julius Caesar. In the twelfth grade, some students also study Hamlet. The English teachers try to familiarize the student with the Shakespearean idiom; but, as Marchetta Chute points out, mere reading of Shakespeare cannot begin to give the student an appreciation of the power and vibrancy of the plays which can be projected by means of a live production.[2] Since all three plays studied are tragedies, the presentation of the comedy, The Taming of the Shrew, served to enrich the students' experience by giving them a fuller appreciation of the wide scope of Shakespeare's plays.

The art department used the production as a motivating factor to study architectural and decorative schemes of the period of the play, create costume designs, and design and construct the various props and set decorations needed in the staging. This project also stimulated some students to an

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[2]Marchette Chute, "From Shakespeare To Shakespeare", Seventeen, July, 1954, p. 70.

interest in the painting of stage settings, and this interest has carried over to other productions. The choice of play also gave the students an opportunity to explore possibilities in the realm of advertising in which designs for posters, both flat and mobile, mailing brochures, and play programs were needed.

As already pointed out, the dramatics department received the most direct benefits from the production of Shakespeare. The student actors were confronted with a challenging array of difficult roles to portray, and the crews were faced with complex problems in painting, mounting, lighting, properties, make-up and running the show. The addition of a Shakespearean play added a new dimension to the dramatics program which had included one-act plays, one children's show, two full length plays and skits for the annual musical show.

Other departments which contributed to the overall success of the project included the print shop which was responsible for printing the tickets and the play program; the wood shop which constructed all necessary stools and tables and offered technical advice to the crews when problems arose during the construction of the set; the metal shop which helped crews fit hardware and metal fittings and repaired metal clamps on faulty lighting equipment; the speech department which aided in the publicity by sending students to classes throughout the building to speak about the play; the music department which provided suitable vocal and instrumental selections before and during the performance to help establish and maintain the mood

of the show; the journalism department which provided news coverage with articles about the play which were printed in the school newspaper, THE HANDY PEP, and also disseminated information to the city newspaper, THE BAY CITY TIMES; and finally the homemaking department which undertook the enormous task of sewing and fitting the great number of costumes demanded by the play. Even the school office help were recruited to help by typing and mimeographing brochures which were mailed to many schools in the surrounding area for publicity purposes.

In summary, the cooperative attitude which the all school production helped to foster encouraged a more democratic spirit among the students. This spirit of democracy was one of the goals set up as part of the educational philosophy of Handy High School by the principal, Mr. Arthur H. Cansfield, and the faculty.[3]

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[3] _____, "Handbook of Information, Procedures & Regulations," (a statement of philosophy of education, T.L. Handy High School, Bay City, Michigan, September, 1950).

PART B: THE ROLE OF THE SCENE DESIGNER IN THE PRODUCTION

The designer must contribute to the overall production an appropriate environment which will establish the mood of the play and yet in no way detract from the action and dialogue occurring in and around it. Settings are not an end in themselves, but one of the many facets of the production which impinge upon the consciousness of the audience. The dramatic element is of foremost importance in the theatre. According to Victor D'Amico, eminent art educator:

> "...we must remember that our motive is to intensify the drama, and that the design or the setting is subservient to the play." [4]

The designer is faced with the problem of creating a setting for the stage on one hand, but limited to keeping his art from becoming too obtrusive on the other. Within this limitation the designer must in some manner reflect the spirit of the play and also establish with the audience an accurate emotional rapport which will prepare them to be suitably receptive to the play. Another important factor a designer must bear in mind is to uphold the integrity of the author's original intent. In most cases, the author has definite reasons for specifying a particular mood, atmosphere, or locale. If the designer disregards the author's intentions and designs the show

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[4] Victor D'Amico, Theater Art. (Peoria, Illinois: The Manual Arts Press, 1931), p. 42.

with no regard to agreement in the style of the design and the writing, the production is certain to be non-integrated.

The trend in playwriting has more and more demanded that the designer tell portions of the plot in terms of the setting. A perceptive designer can picture for the audience many factors about the type of people the characters are; their tastes, interests, approximate income, and social position. The setting can also establish a certain mood, or atmosphere, or even a specific locale. During the course of the play, even the success or failure of the characters can be indicated. Lee Simonson, noted designer, states:

> "...the increasing emphasis placed upon stage scenery is due to the fact that playwrights themselves use it more and more as a prop to playwriting and depend on the details of the stage setting to do the work they formerly had to do with words." [5]

The demands of the playwrights in the modern American theatre have brought into being this unique hybrid art known as scene design. Prior to this time, scenery was generally conceived of in terms of flat wings and drops and was painted and created by people who were primarily easel painters. The stage picture was generally thought of as a flat picture plane and depth was achieved by painted illusion and not actuality. Now the designer not only must be an artist, he must also be schooled in the theatre, thereby becoming an artist of the

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[5]Lee Simonson, The Stage Is Set. (New York: Harcourt, Brace and Company, Inc., 1932), p. 109.

theatre. In this respect his importance in the production has grown. Shelden Cheney writes of this development:

> "In the twentieth century theatre, indeed, the playwright and the author have become less conspicuous, less talked about, than the scene designer. He has extraordinarily widened the capabilities of the stage for a purely theatric - not painted - visual beauty." [6]

The allusion to 'not painted' in the above quotation indicates very pointedly that scenery was being thought of as plastic rather than in terms of the drop and wing. The stage area began to be treated in terms of spatial relationships established by means of scenery and light. This space conception provided a three-dimensional environment in which the three-dimensional actor could relate himself convincingly.

The designer must at all times be aware of the mechanics involved in staging. He must not let the attention of the audience wander because of too many lengthy pauses for set changes. Also he must not let the ponderousness of an overly designed and executed production overcome the audience with its cleverness and virtuosity; thereby obscuring the primary objective of the spoken word. Sheldon Cheney in speaking of the trend away from this elaboration in theatre design and stage plants has written:

> "the entire edifices of engines, wagons (mechanized), turnstiles, rockers, etc., etc., has been discarded..." [7]

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[6] Sheldon Cheney, The Theatre. (New York: Tudor Publishing Company, 1935), p. 495.

[7] Ibid., p. 497.

And he has also stated in reference to modern production methods:

> "the new methods have the immense advantage of doing away with the long waits between acts which are inevitable with the old-fashioned picture-settings... [8]

Now a situation exists where the audience is educated to a smooth running, fast paced show; yet, the machinery generally accepted to accomplish this result has been gradually fading from popular use. The problems to the designer are thereby increased.

In staging a play calling for more than one locale two distinct methods have evolved to effect the required changes. First, the actual change of setting by some device; and, second, the unit setting. In the words of Lee Simonson:

> "In scene shifting, two different trends continued to develop. On the one hand, part of the glamour and excitement of a performance was watching settings change, often without the lowering of a curtain. On the other hand in unit settings or 'simultaneous' settings used today...actors move from place to place as the play progressed." [9]

With the use of the unit setting there is a possibility that the audience could become weary of the same set arrangement during the course of the show. Avoidance of this possibility could be accomplished with the judicious use of small set pieces to provide variety in the setting, and imaginative lighting to alter the visual impression of the set for the

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[8] Ibid., p. 531.

[9] Lee Simonson, The Art Of Scenic Design. (New York: Harper and Brothers, Publishers, 1950), p. 48.

audience. The method of scene changing to divert the audience also has its advantages and drawback. If the audience can see what is going on from scene to scene, they can be drawn into a closer association with and emotional response to the play and the players. This method can be employed if these changes appear to stem naturally from the action of the play. The disadvantage, again is that the audience may consider these changes not as a furthering of the action, but as intriguing engineering feats in their own right. This outcome, of course, will destroy any illusion the director, author, and actor have managed to build up, and prevent the audience from making any identification with the play.

In order to achieve his effects, the designer has at his disposal the 'tools' of theatre design. These are line, space, color, texture, balance, mass, light and the apparent movement imparted to a set by means of changing light patterns. There are no set rules for the use of these elements to meet the requirements of a script, although there are generalities which are prevalent and generally accepted theatre practice.

Lines running vertically can give the impression of exaltation and stability, while horizontal lines can be restful or depressing. Jagged lines are exciting; curved or arched lines may be graceful or romantic. Formal balance is restful, static and regal as contrasted with informal balance which can suggest unrest or conflict. A great deal of light and less mass would be more suitable for a comedy than little light and

great mass. The reverse is applicable to tragedy. Pacing in a tragedy would tend to be slow and deliberate while pacing in a comedy is apt to be quick and lively. These statements are not to be considered as hard and fast rules the designer must follow, but as suggested approaches to staging of various types of shows.

Within the framework of the above suggestions will range countless variations and combinations each with its own validity. Each script must be treated individually and an attempt made by the designer to convey the essence of that script to the audience. The designer must be aware of the dangers of falling into stereotyped responses to scripts by adhering slavishly to the above generalities. The designer owes this consideration to his audience, and as Lee Simonson states:

> "Stage design is part and parcel of the total effort of interpreting script, an integral factor in overcoming the resistance of an audience to dramatic ideas that transcend its stereotyped expectations." [10]

The recognition of the need of designers has increased as they are no longer to be found exclusively in the professional theatre. Colleges and universities have added full time designers to the theatre staffs and courses in scene design have been added to the curriculum. Some community theatres, in addition to their paid director, now employ trained persons who can design shows as well as build them. The high schools are

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[10] Simonson, The Stage Is Set, p. 98.

now beginning to feel the need for competent designers, although the infiltration of such personnel into the schools has been slow. Wherever plays are produced, in professional, community, college, or high school theatre, the problems of stage design are present and must be solved.

PART C: GENERAL PROBLEMS OF DESIGN AS RELATED TO PRODUCTION IN HIGH SCHOOL

The staging of plays in the high school most often is accomplished in one of three ways; the box set, the drapery set with inserts of needed units such as doors, windows, etc., and the plain drape set. Outdoor sets fall into the category of drops and wings. These methods have been developed because they have the advantage of being inexpensive and quickly mounted. Often the box set is painted a neutral color to be used for all interior settings. The disadvantage of these practices is that the quality of the staging degenerated into monotonous cliches which allow very little or no leeway for distinctive or creative productions. In the publications of the National Thespian Society, "How They Were Staged", out of a total of twelve high school productions discussed, eight were staged with a box set, two were adaptations of the box set, one was done with drapes, and in only one, Moliere's The Doctor In Spite of Himself, was an attempt made to design a series of settings specifically for that particular play.[11]

The reasons for these production shortcuts are numerous. In the first place, due to the pressure of time, the director who must put up the set as well as direct the show cannot do a

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[11] Earl Blank, ed., How They Were Staged, Supplements Number One and Two, (Cincinnati, Ohio: The National Thespian Society, 1947 and 1948), 15 pp.

thorough job on both and is forced to resort to these half way measures. The stage plant at his disposal is, as often as not, inadequate for a satisfactory production as many stages were not built for theatrical purposes. Stages existing on one end of the gymnasium floor or built for the purpose of band concerts are frequently encountered. The lighting equipment and scenery inventory are often inadequate. The working budget for the production is apt to be low, and in many cases the profits realized from the shows are not turned back for the benefit of the dramatics department but used for other general school purposes. This practice deprives students and faculty of any incentive to improve their shows, because they never get back any money with which to add to their facilities or equipment. Therefore, many schools fail to undertake ambitious projects eliminating the possibility of building up experienced actors and crews with a working knowledge of good theatre practice.

The result is that there are few shows produced which would challenge the designer; there are few trained designers in the high school theatre, and therefore, very little original design is done in the field of high school dramatics. Even when elaborate settings are employed, they are apt to be only reproductions of the set design used in the original production.

The author has had the experience which has proved that high school students can undertake and carry out serious productions of merit. Once they are aware of the value of such an undertaking, they will turn their efforts and energy toward

its successful completion and reach the standard of excellence set for them. There is no need for slipshod results from half-hearted attempts. The interest span of the serious student easily extends over the two month period of preparation for the regular plays in the dramatics program, and in the case of The Taming of the Shrew, work was begun in late October and carried over right up until the week of production in early February.

The production situation at Handy High School is unique. The director is one who is not unwilling to undertake productions which will entail a great deal of planning and hard work to complete them successfully. The designer has had specific training in the art of scene design and is interested in creating the best staging possible. The advantage in having a designer in the school is that the staging can be conceived so as to meet the limitations of the budget and the stage, and yet be suited to the capabilities of the high school student who will build, paint, and run the production.

Permanent additions to the stage equipment of Handy High School are purchased from an account known as the stage fund. This fund is derived from five per cent of the profits of the five productions done during the year on the stage for which admission is charged. These productions include the two regular plays, the Thespian play, the childrens' play, and the Musical Merry-Go-Round. The operating budget for each individual production is allotted to the director and designer by the group sponsoring that production.

PART D: GENERAL DISCUSSION OF THE PRODUCTION SITUATION AT HANDY HIGH SCHOOL, BAY CITY, MICHIGAN

In order to fully appreciate the subsequent discussion concerning the method of planning and designing the production of The Taming of the Shrew, a statement of the unique production situation at Handy High School is necessary. This situation will be investigated from the following aspects: the pysical equipment (including the auditorium, the stage, off-stage facilities, lighting equipment, and scenery); the faculty interest (including the particular interests of the director and the designer); the organization of the Thespian Society; and the organization of the Art Club.

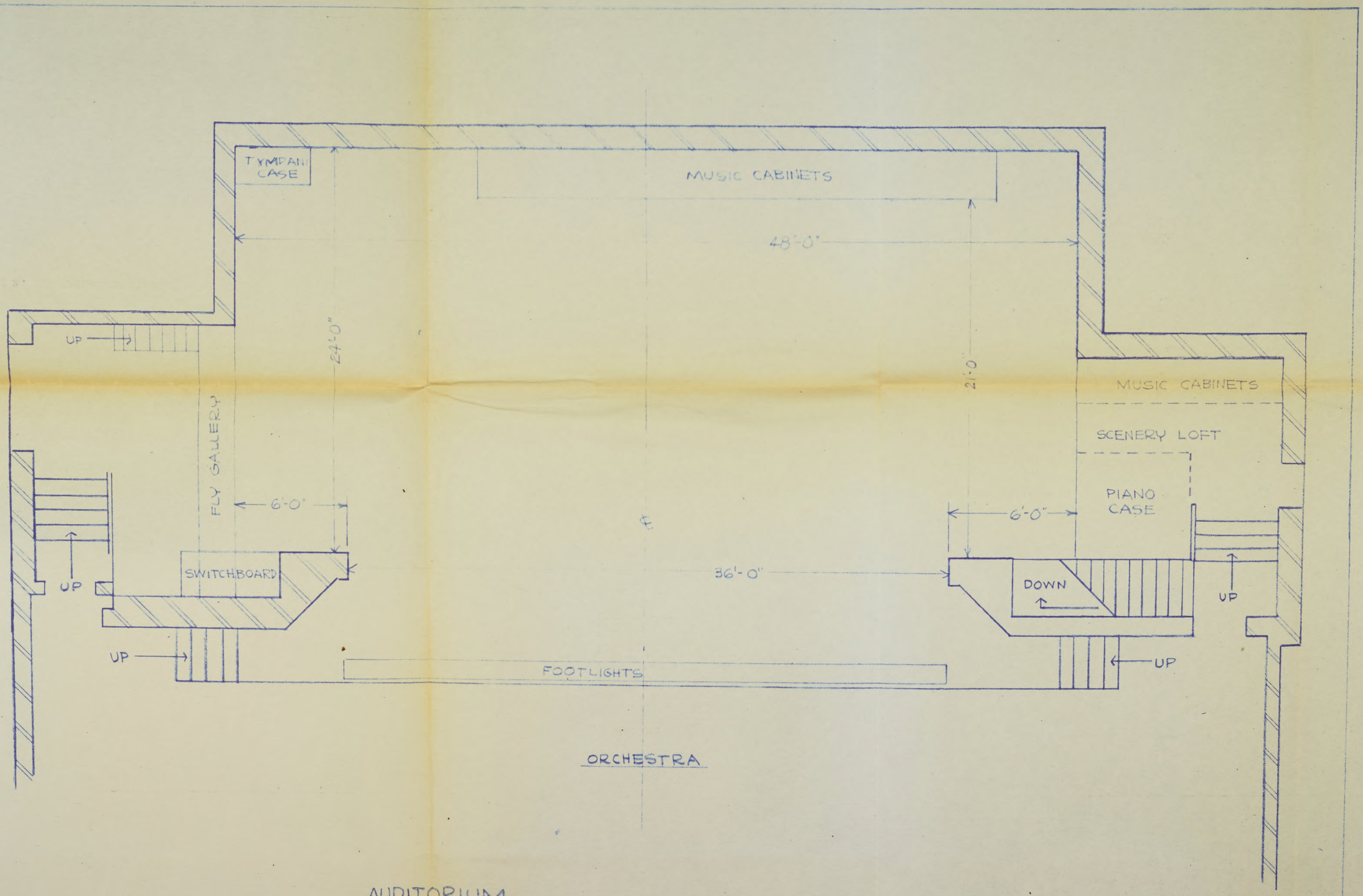
The auditorium seats eight hundred and seventy-five people on its inclined main floor; the seats are divided into three sections with aisles running down the two sides of the auditorium and two aisles flanking the center section. There is no balcony although a projection booth exists at the rear of the auditorium from which it is possible to operate a follow spot. Most of the general school meetings are held in the auditorium as are the noonhour movies, music classes, and evening adult band practice. All major dramatic productions are held in this auditorium.

The proscenium opening is sixteen feet high and thirty-six feet long. A permanently set teaser cuts the height of

the opening down to fourteen feet. The usable stage floor space is fourty-eight feet by twenty-one feet; although the floor extends an additional three feet in the rear this space is unusable because musical instrument storage cabinets extend along most of the length of the back wall. A six foot apron extends in front of the proscenium opening and contains six sections of recessed footlights which are flush with the floor when not in use.

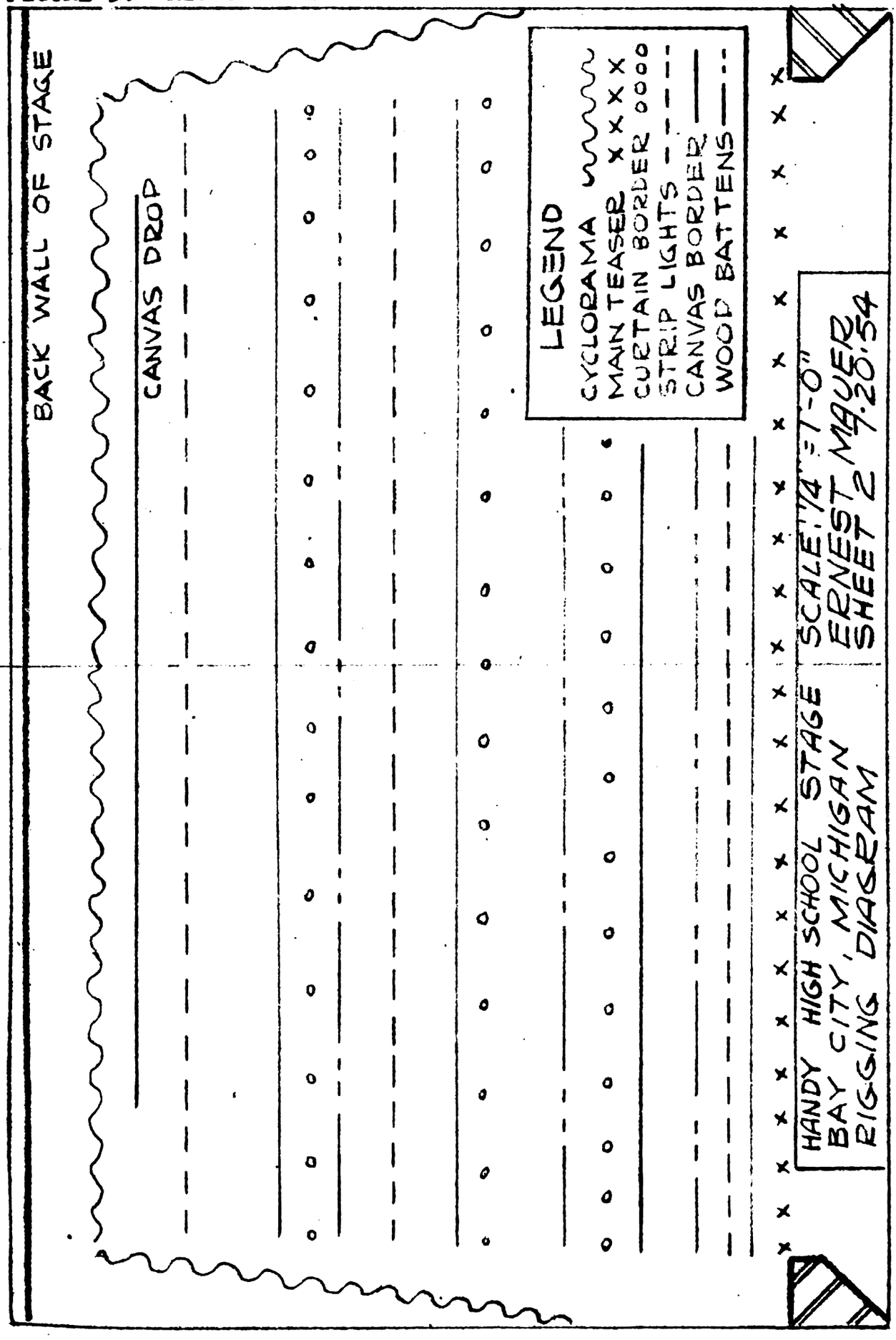
Six feet from the left side of the proscenium opening is a large permanent storage cabinet for a grand piano, and directly above this at a height of eight feet is a scenery storage loft running half the length of the left stage wall. Six feet from the right side of the proscenium opening is a fly gallery running more than half the length of the right stage wall at a height of seven feet. (See Figure 1 for a plan of the stage layout.)

From this gallery most of the rigging is controlled by a counterweight system although there are four lines which are controlled from the stage floor at the rear of the right stage wall. Controlled from this rigging are the back section of a three piece, box-type, beige cyclorama, one canvas back-drop (which is partially tripped), three strips of border lights, three beige borders, three canvas borders, and three wooden battens. The two side sections of the cyclorama are tripped. (See Figure 2 for a diagram of this rigging.) This rigging hangs from the grid which is twenty-four feet high.



THESPIAN PRODUCTION- FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LAYOUT OF STAGE
SCALE: 1/4"=1'-0" SHEET 1
ERNEST MAUER JULY 20, 1954

FIGURE 3. RIGGING DIAGRAM



The act curtain is controlled from a position directly to the right of the right side of the proscenium opening, and adjacent to this is the light control panel. This panel has sixteen induction type dimmers directly connected to permanent circuits. These include four circuits to the beam lights, three circuits to the footlights, and three circuits apiece to each of the three light borders.

Below the stage are the following facilities: one large sectioned room which is used for costume storage and make-up room, the other section has toilet and lavatory facilities and is used as a dressing room for girls; and one room fourteen feet square which contains tables and a large shelved cabinet that is used for storage of lighting equipment, tools, hardware, lumber, nails, upson board, paint, brushes, etc., and is also used as a dressing room for boys.

Equipment which has been accumulated as standard additions include: eleven platforms, eight, sixteen and twenty-four inches in height, most of these platforms are three feet wide by six feet long; four stair sections of varying dimensions; and an adequate supply of stage braces and stage screws. The lighting equipment consists of four seven hundred and fifty watt ellipsoidal spotlights mounted in the beam position, six five hundred watt baby spotlights mounted in the teaser position on wooden battens and a stationary pipe, twelve show case lights each with its own gelatin frame, four three hundred watt scoop-type flood lights with four portable metal uprights

for mounting, and a stock of one hundred sheets of gelatin consisting of a selection of the most used colors, assorted colors for special effects, and frost.

The scenery inventory consists of the following: twenty-two plain flats of one, two, three, four, and six feet widths by fourteen feet high (the fourteen foot height is standard); three window flats of standard height; three French door flats of standard height (one of which is nine feet long); three regular door flats of standard height; twenty-two miscellaneous flats ranging from twelve and one half feet to six feet in height and two to six feet in width; three standard size wooden doors; three large canvas doors; one screen door; one swinging door; and nine various sized plugs ranging from fifteen inches to four feet in size.

The crews do all the construction and set painting on the stage proper as no other suitable space is available for the purpose. A convenient area with adequate working and storage space does not exist. Prior to a show, the scenery being worked on is stacked against the stage walls so that it is not in the way during the school day. The stage is not available during the day due to the noon hour movies which are shown during the three lunch hours and the band and orchestra classes which occupy the stage the remainder of the day. Construction work and lighting set up, which would involve noise and the use of the entire acting area, are done on Saturday mornings, the only time during the week when the stage is not

taken by some group. Evenings during the school week are given over to the painting of flats which can be done with a minimum of noise so as not to interfere with the play rehearsals which are going on at the same time. Painting can be done along the stage walls which does not occupy the acting area needed by the director. All work done on the plays is done by students out of regular class time. (See Table I for schedule of crew work sheet.)

The dramatics program as instituted and carried out by the director is one of unusual scope and quality in the realm of high school dramatics. Students are schooled in the fundamentals in a course entitled Dramatics which may be elected for one or two years and which carries full academic credit. The content of the course includes sections in theatre history, acting, make-up, directing and scene design. Acting experience is received in both proscenium and arena productions giving the student a knowledge of these two contrasting approaches to acting. Students are also required to attend plays to become intelligent playgoers as well.

One act plays presented to the general student body are used as experimental exercises for the inexperienced in acting and backstage work. A culmination of the course activity is a full length childrens' play given in the spring to an audience composed of children from the grade schools and kindergartens of the city.

TABLE I. CREW WORK SHEET SCHEDULE

CREW WORK SCHEDULE FOR TAMING OF THE SHREW

DAY	DATE	PAINTING	CONSTRUCTION
WED	OCT 28	X	
THUR	OCT 29	X	
MON	NOV 2	X	
WED	NOV 4	X	
THUR	NOV 5	X	
WED	NOV 18	X	X
THUR	NOV 19	X	X
SAT	NOV 21		X
MON	NOV 23	X	X
WED	NOV 25	X	X
SAT	NOV 28		X
MON	NOV 30	X	
WED	DEC 2	X	
SAT	DEC 5		X
MON	DEC 7	X	
THUR	DEC 10	X	
SAT	DEC 12		X
MON	DEC 14	X	
THUR	DEC 17	X	
SAT	DEC 19		X
MON	DEC 21	X	
TUES	DEC 22	X	

DAY	DATE	PAINTING CONSTRUCTION
MON	JAN 4	X
TUES	JAN 5	X
WED	JAN 6	X
THUR	JAN 7	X
SAT	JAN 9	X X
MON		
MON	JAN 11	X
TUES	JAN 12	X
WED	JAN 13	X
THUR	JAN 14	X
SAT	JAN 16	X X
TUES	JAN 19	X
WED	JAN 20	X
THUR	JAN 21	X
FRI	JAN 22	MOUNT SET
SAT	JAN 23	MOUNT SET
MON	JAN 25	REHEARSALS
TUES	JAN 26	LIGHTS
WED	JAN 27	PROPS
THUR	JAN 28	FURNITURE
SAT	JAN 30	SCENE SHIFT
MON	FEB 1	DRESS REHEARSAL
TUES	FEB 2	DRESS REHEARSAL
WED	FEB 3	DRESS REHEARSAL
THUR	FEB 4	DRESS REHEARSAL
FRI	FEB 5	PERFORMANCE
SAT	FEB 6	PERFORMANCE

SET WILL BE STRUCK ON MONDAY FEBRUARY 8 AT 7 PM.

ALL WEEKDAY CREW MEETINGS WILL BE FROM 7 TO 9 IN THE EVENING WITH THE EXCEPTION OF WEDNESDAY NOVEMBER 25 WHICH WILL BE FROM 1 TO 3:30 IN THE AFTERNOON.

ALL SATURDAY CREW MEETINGS WILL BE FROM 9 TO 12 IN THE MORNING.

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The regular dramatics program consists of two full length plays cast on an all school basis. In the past these have included such notable and worthwhile plays as All My Sons, The Patriots, Arsenic and Old Lace, Our Town, Kind Lady, My Sister Eileen, and Harvey. However, the director decided to add another dimension to the dramatics program by producing a third play each year, sponsored by the Thespian Society, which would be a production of a classic. Another activity of the dramatics department is the responsibility for the skits and continuity in the Musical-Merry-Go-Round, the annual spring variety show sponsored by the music department and featuring the band, orchestra, and a capella choir. From time to time civic groups call upon the dramatics department to present one-act plays as a portion of their entertainment programs. The students are thereby provided with an opportunity to play to unfamiliar audiences in unfamiliar surroundings. This discussion of the scope of the dramatics program clearly shows that the director has unusual insight and ability in his field. His enthusiasm and drive are vital factors to the success of his program.

Aiding in these major productions is the designer who has a vital interest in the staging aspect of the shows and expends considerable time and energy designing the settings and lighting.

The organization at Handy High School through which these activities are carried out is the Thespian Society,

Troupe #143, who have been affiliated with the National Thespian Society since December of 1949. The group meetings are held every two weeks during the regular club meeting period, although special meetings are called when deemed necessary, in particular, immediately prior to production dates. The nucleus of all crews is drawn from its members. These crews would include make-up, properties, stage, lighting, and costumes. The troupe had had experience with a Shakespearean production (Macbeth, January, 1953), therefore The Taming of the Shrew had the advantage of being carried out by an organization already geared to do that type of drama.

Another organization which contributed much to the end result was the Art Club. This is a group of students who meet every two weeks and are interested in participating in art activities which are not a direct part of the regular art instructional program. This group elected to undertake projects relating to The Taming of the Shrew for which they received twenty-five per cent of the net profit. This money was placed in the account of the Art Department to be used for needed supplies or equipment in the art room.

Since many of the Art Club members were also in the art classes of the designer, most of the properties and all the costume designs were done as class projects. However, all of the scenery construction, painting, and mounting, was done out of school hours, as were the more complicated properties which would have consumed too large a portion of class time.

The costume designs, after being worked out by the art students, were submitted to the homemaking department which undertook the responsibility for sewing and fitting them. The complete costume for the female characters had to be made with the exception of the shoes. Hats, scarfs, dresses, and other types of head dress were included. For the male characters, the main items which had to be made were the tunics and the hats. Tights and shoes were purchased to become a permanent part of the costume wardrobe. An adequate number of cloaks were available from the previous production of Macbeth. These were made from heavy velvet cut extremely full. The interest of the students in this department was stimulated because the styles of the costumes were so different from ordinary wear, and the materials purchased were of good quality and exciting colors.

Handy High School is a class A school with an enrollment of 1500 students, fifty percent of which are from rural areas and the remainder from the city. These students come from average homes of nationality groups with French, Polish, Swedish, and German predominating. There are few students from income groups which could be considered very high or very low. The art program in the rural and county schools, which feed students to Handy High School, is negligible. Only in recent years has a planned art program, under the supervision of trained regular art teachers, been inaugurated in the intermediate grades (fifth through eighth) in the city public schools. Therefore any student entering the high school art class in the ninth grade

has had very little or no art background. The general level of talent, disregarding the factor of lack of training, is average. There are two or three students who demonstrated unusual ability in art just as there are a few exceptional students in any area. Despite this factor of average talent, the quality of the productions which have been presented has risen in quality. Undertaking ambitious projects such as Macbeth and The Taming of the Shrew has served to raise the level of the students' criteria as to the quality and proficiency of a high school dramatic offering. These large projects help to build a large group of students whose interest carries over to the rest of the dramatic activities. Thus, the director and designer are able to maintain the same high level of excellence in other, less ambitious productions, a carryover which is in keeping with the best aspects of educational theatre.

Another factor which helped the production situation has been the unfailing enthusiasm and cooperation on the part of teachers and administrators. This cooperation on the part of the teachers is a direct result of their knowledge that students are not called upon to take class time for any activity concerned with the plays. The music teacher has his students clear the stage of chairs and music racks at the end of each school day, thereby making it readily usable for rehearsals and crew work in the evenings and on Saturday. In the event of any music rehearsals in the evening, he attempts to hold them elsewhere than in the auditorium. The principal has made the

stage available to the director as many evenings as possible considering the demands made upon it by school groups, adult education, and outside groups desiring the use of the auditorium. The designer and the director have at no time felt that their efforts have gone unnoticed or unappreciated.

CHAPTER II

PART A: THE DEMANDS OF THE AUTHOR

The difficulty in staging Shakespeare in the present day theatre is that his plays were written to be played in an entirely different type of theatre from our modern proscenium stages. Most of his plays were written to be played in either James Burbage's The Theatre or The Globe Theatre. Actually the Globe was re-erected in 1599 from the material taken from The Theatre which was dismantled in 1598, therefore there was little change in the basic layout of these two theatres.[1] Since The Taming of the Shrew was written in 1596, it was originally written to be performed in The Theatre.[2] The playing areas, which included the forestage, middle stage, inner stage, balcony stage, window stage, and tarras, were an integral part of the architecture of the theatre.[3]

Shakespeare, in addition to writing, directed most of his plays. His plan of production included no scene designer

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[1]Sir Sidney Lee, A Life Of William Shakespeare. (New York: The MacMillan Company, 1929), p. 62.

[2]George Brandes, William Shakespeare A Critical Study. (New York: The MacMillan Company, 1911), p. 100.

[3]Cecile deBanke, Shakespearean Stage Production: Then & Now. (New York: McGraw-Hill Book Company, Inc., 1953), p. 35.

because "set scenery or 'painted canvas'...was unknown to the Elizabethan theatre."[4] He changed scenes by the simple expedient of having his actors move from one area to another. His reliance on a few simple props plus the imagery created by the characters through the spoken word were enough to effectively set the scene. Of this, Margaret Webster says:

> "The physical sources on which he was able to draw more meagre in the extreme; he used their paucity to stimulate his own dramatic imagination to an overwhelming richness." [5]

The variety of permanent acting areas enabled Shakespeare to write into his plays many changes of locale. With his method of progressing from scene to scene, very little time was consumed. The plays were written to be played continuously and any interruption in their flow detracts from their effectiveness. As Margaret Webster points out:

> "It is important that we should clear our minds of anything which obstructs the unbroken flow of Shakespeare's writing, and that in staging we should eliminate as far as humanly possible the breaks and checks which scene changes impose on it." [6]

The designer who is to undertake a modern staging of a Shakespearean play has to work with a script that must move at high speed on a stage not now designed to cope with this pace. His plays were right and workable in his theatre, but the

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[4] Lee, op. cit., p. 57.

[5] Margaret Webster, Shakespeare Without Tears. (New York: Whittlesey House, 1942), p. 53.

[6] Ibid., p. 58.

present system of the scene change, the proscenium opening, the act curtain, and the intermission add to the problems of the designer. The director also stressed the need for staging The Taming of the Shrew in the manner of the fast Elizabethan approach such as Shakespeare employed.

After the initial production of The Taming of the Shrew in 1596, there is evidence that a revival performance of it was performed as late as 1631. Up until the early eighteen hundreds, the productions of Shakespearean were corrupted plagiarisms very often re-written to suit the whims and ability of a star actor. Colley Cibber's version in 1756, called Catherine and Petruchio, held the stage until The Taming of the Shrew was revived in 1844 at the Haymarket Theatre. By this time the battle to reinstate the original texts was almost won and much of the credit is due Charles Kemble and Charles Kean. However, their productions were hampered by an antiquarian 'correctness' which were as accurate historically as they were dull. The staging became more and more concerned with detail and overpowering pageantry as exemplified by the productions of William Macready, Beerbohm Tree, and Sir Henry Irving.

This type of production flourished until the so-called modern period began to grow in influence roughly starting around eighteen hundred and eighty. Adolph Appia (1862-1928) had an immense influence on the future of styles of staging by suggesting designs for Wagner and Shakespeare marked by an

extreme simplicity and by the use of dramatic lighting. Gordon Craig, in 1912 in his production of Hamlet at the Moscow Art Theatre, used movable screens and stair sections in an attempt to create an imaginative stage picture with no concessions to realism at all. Another significant event which occurred in 1912 was the founding of a Shakespearean repertory company at the Old Vic Theatre whose production aims were simplicity and swiftness and the reestablishment of the playwright on intimate and personal terms.

In Germany, following the First World War, the dominant aesthetic movement was Expressionism and this form is exemplified in the playing of Richard III solely on a flight of blood red stairs. In America, in 1921, Robert Edmond Jones designed Macbeth with lopsided cardboard arches as crazily insecure as the fortunes of the hero whose mood they reflected and emphasized.

The main trend from 1900 onward has been toward the simplification of the background, either by a permanent set, a bare stage, or symbolic settings, and a consequent emphasis on the free flow and importance of the verse, and unhampered action of the plot. Efforts have been made to disentangle Shakespeare from tradition, erudition, and decoration and to get to the heart of the matter. This new approach has been manifest in the modern dress version of Julius Caesar by Orson Welles in the Mercury Theatre, the swiftly paced buffoonery of the Lunts' The Taming of the Shrew, and the productions of Margaret

Webster whose convictions on the staging of Shakespeare have been quoted elsewhere in this chapter.[7]

An interesting comment on a very recent production of The Taming of the Shrew at the Maddermarket Theatre in 1951 is made by Arthur Sprague:

> "...a happy sense of intimacy existed from the beginning. To this was added, especially in The Shrew, an unencumbered speed. The play fairly danced along! Even the epilogue from The Taming of the Shrew included, and with relatively inconspicuous cutting, it was over in less than two hours."[8]

Note: All historical reference as to past performances, players, and production dates were taken from the following reference.

[7]Phyliss Hartnoll, ed., The Oxford Companion To The Theatre. (London: Oxford University Press, 1951), Sections categorized under headings: Scenery, Theatrical, and Shakespeare, Production in English.

[8]Arthur Sprague, Shakespearian Players and Performances. (Cambridge: Harvard University Press, 1953), p. 156.

PART B: THE DEMANDS OF THE SCRIPT

Since an investigation of the problems of staging a Shakespearean play must eventually concern itself with the specific script to be used, an appraisal of the demands of The Taming of the Shrew is in order. The approach to the method of staging of any script should come from its inherent spirit and character. As Margaret Webster indicates:

> "Every play, self-evidently requires a particularized treatment ...its own specific difficulties; settings and costumes must be considered in relation to the mood and emotional pattern of each. [The designer should] ...determine the mood of the play... its atmosphere...pattern, and wholeness of its effect." [9]

In the original form of The Taming of the Shrew, Shakespeare has written an 'induction' which introduces the Katherine-Petruchio plot and the Bianca-Lucentio sub-plot as a play within a play. The characters in the 'induction' do not participate in the action of this plot and sub-plot. The director of the production at Handy High School saw fit to eliminate this 'induction' in his adaptation of the script for two reasons: first, it involves a scene of excessive drunkenness, an action not encouraged on the high school stage; and second, it adds more characters to an already large cast, thereby increasing the staging problems. The adapted script then

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[9] Webster, op. cit., B: 293, 295.

contained only the play within the play which could be interpreted in a variety of ways.

The Taming of the Shrew is a noisy, roistering, and vigorous comedy full of low byplay, thinly veiled intrigues, and heavy handed slapstick. It is by no means the inviolable classic to be treated with awesome reverence. Margaret Webster says this of the play:

> "/Shrew/ is fair game for high spirits..., and Shakespeare would, I am sure, be the last to object to anything they may choose to do with it, using any and every means to beguile the eye and ear." [10]

And Lee Simonson states further:

> "It is only because so much of the fun in The Taming of the Shrew begins to be heavy and meaningless that we send Petruchio and Katherine rattling from Verona to Padua in a Ford." [11]

The designer must, in some way then, indicate this spirit of broad comedy. It is the opinion of the designer that a stage design based on a literal, realistic approach would tend to destroy the tenuous framework on which the intricate plots and counterplots are delicately balanced.

The script indicates in two specific places the presence of large numbers of characters on the stage at the same time; the wedding of Katherine and then Bianca. This situation

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[10] Ibid., p. 139.

[11] Simonson, The Stage Is Set, p. 98.

indicated to the designer that big enough areas would have to be provided to accommodate these large numbers of actors. A variety of entrances and exits must also be provided to facilitate the arrival and departure of these characters. The comedy could not slow down to wait for all these people to file on and off; rapid stage movement is a vital factor in maintaining the tempo of the comedy. These entrances and exits are also necessary to move people from scene to scene, and also for the rapid "ins and outs" of such energetic characters as Biondello, Grumio, Katherine, and Petruchio.

The majority of the scenes occur in Padua; before Baptista's house, inside Baptista's house, before Hortensio's house, before Lucentio's house, and a room in Lucentio's house. Only three scenes occur outside Padua. These are: two scenes in Petruchio's country house, and a country road somewhere between Padua and Petruchio's house. This breakdown of scenes indicated to the designer that the major emphasis should be placed on staging of the Padua area with the remaining scenes receiving secondary importance. The sequence in which the scenes were written demanded that locale changes be indicated to the audience no less than eleven times. Some method would have to be devised to make these changes run smoothly and quickly.

Shakespeare indicated in the 'induction' that the time of the play occurred in contemporary England as denoted by the character of Christopher Sly and his companions in the alehouse. There is no indication as to when the play within the play

occurred, the only definite information being that it takes place in Italy. A possible assumption would seem to indicate that it also was contemporary, placing the action at the height of the Italian Renaissance. (Shakespeare lived from 1564 to 1616.)[12] The spirit of this era seems admirably suited to the spirit of the comedy.

The Renaissance spirit was a strange mixture of lusty enjoyment of life, barbarism and despotism. Yet there was a flowering of the arts and philosophy. Helen Gardner, noted art historian, described this era in these terms:

> "...the discovery and enjoyment of the individual and his world...life was festive...jousts and weddings furnished entertainment for the people..." [13]

The major cities were not united, instead they considered themselves as distinct political entities, often with the haughty name of Republics. Bitter rivalries grew up between these cities and open aggression was not uncommon. Despite this restive political atmosphere, the arts reached magnificient heights. This was the age of Michaelangelo, Raphael, Leonardo and Donatello. Painting and sculpture were appreciated and enjoyed by the people and were customarily displayed publicly in the streets or in public buildings and churches. The air was

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[12] Marchette Chute, Shakespeare of London. (New York: Dutton and Company, Inc., 1949), p. 8.

[13] Helen Gardner, Art Through The Ages. (New York: Harcourt, Brace and Company, 1948), p. 429.

charged with excitement and expectation. Of the atmosphere of the time, Rachel Taylor says:

> "...it /Italy/ was peopled by fiery-natured despots, strange heretical, scholars, daring artists, deliberate exquisite women, and beautiful wanton boys, all intent on exploring themselves and others to the last recesses of pleasure or pain, and living in decorated towns set like a stage..." [14]

Venice was one of the republics isolated somewhat by her position on the Adriatic Sea. This position did not prevent her from exhibiting the same characteristics as the other cities. Rachel Taylor says of Venice:

> "/Venice/...with her broidered palaces frescoed with festival...fights and temporises with the Turks...defeats Genoa her rival...preys uneasily on the inland cities..." [15]

Padua is in close physical proximity to Venice and there was amicable intercourse between the two cities. At one time Venetians were compelled to attend the University of Padua which was held in high scholarly esteem.[16]

This interaction of people and ideas made for a similarity of atmosphere between the two cities and the designer derived many of the decorative motifs for the setting from the

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[14]Rachel Annand Taylor, Invitation To Renaissance Italy. (New York: Harper & Brothers, Publishers, 1930), p. 41.

[15]Ibid., p. 28.

[16]Maud Jerrold, Italy In The Renaissance. (Boston: John W. Luce & Company, Inc., 1927), p. 115.

architectural detail of Venetian buildings. Additional motifs were taken from structures in other cities than Venice as the staging did not attempt to reproduce accurately specific buildings of the era, but rather to suggest their appearance and at the same time reflect the spirit of the Renaissance.

PART C: THE DEMANDS OF THE DIRECTOR

The designer, in addition to meeting the demands of the author and the script, must also work with and satisfy the needs of the director. Since the director is directly responsible for the overall production, an understanding between the director and the designer is essential to a well integrated show. The style of the settings must agree with the acting style; they must provide needed acting areas of suitable size and variety with adequate entrances; and they must provide an indication of the locale and mood of the play.

In analyzing The Taming of the Shrew, the director decided to meet the demands of comedy by employing a light touch in movement, keeping the plan at a fast tempo, and using bright, gay colors. He emphasized the necessity of maintaining the tempo of the comedy by means of a plan of production that would eliminate long stage waits. This quick pace from scene to scene should, if possible, be accomplished without drawing the act curtain, a procedure which would break the continuity of the play. He concurred with the opinion of the designer concerning the period and locale of the play, but suggested a slightly exaggerated stylization in costume and architectural detail. This stylization could suggest the time and the place of the play without tying the designer down to a slavish copy of the ornateness and heaviness of detail characteristic of the

period. Another advantage to this approach was that the designer was allowed great freedom in choice of color, decor, and architectural detail. The material chosen for use could be selected discriminately, and then freely adapted to the needs of the set.

The director also indicated the advisability of establishing a relationship between the colors in the set and the colors in the costumes and properties. Colors could be worn by characters which were similar to the colors in the house with which they were identified. This keying of color should also carry through so that color relationships existed between characters. In this way, harmonious colors would be worn by characters in sympathy with one another. Similarly, characters who were in opposition wore colors of extreme contrast in their costumes. Petruchio wore brilliant reds to set off the flashing turquoise of Katherine. This turquoise also provided an indication of difference in the characters of two sisters when compared with the subdued olive green and dark green of Bianca. The red-orange of the Pedant's tunic differentiated him from the real Vincentio who wore blue.

The designer felt that the houses could indicate the type of character living in them and at the same time provide acting areas of sufficient size. The house of Baptista had to be the largest and most imposing as he was wealthy and a great many scenes occur within or in front of it. Lucentio was also wealthy but he was a gay young blade out for adventure. His

house had to be lavish but more fanciful than Baptista's. The exterior of the house used in several scenes (one requiring a practical window for the Pedant) but the interior was needed only once. However, this was the final scene in the play wherein Bianca and Lucentio hold their wedding celebration and many characters were present. These factors indicated that a large area had to be provided for this scene. The exterior of Hortensio's house was required but not the interior. No specific problem arose in relation to this house in matter of size; however, Hortensio was a youthful dandy of wealth and spirit and his house could be the most ornate of them all and of smaller size. Petruchio was an adventurer of some means and had a country home. This house had to be indicated as apart from the others which were all in Padua. Not more than six characters appeared in this house at any one time so again there was no problem as to size to be considered. The scene on the country road served as a transition from Padua to Petruchio's home and the only requirement was that a feeling of travelling distances be imparted.

The acting areas established for these various scenes needed variety of size and location to keep the attention of the audience. The relative size needed was indicated in the script by the numbers of actors appearing in the scenes and the nature of the action. The location of the areas was up to the discretion of the designer. Another factor decided upon by the director and the designer was the use of levels in some manner

to break the monotony of having the entire playing area the same height.

As indicated in Part D of Chapter II, the designer anticipated that many of the people who normally work on crews would have parts in the production. An agreement was reached with the director that much of the manipulation of scenery and properties normally falling under the duties of the stage crew and property crew would have to be delegated to members of the cast. These duties might conceivably include moving scenery, putting onstage and striking necessary properties and furniture.

PART D: THE DEMANDS OF THE STAGE

After decisions have been made as to the mood, locale, and atmosphere of the play, there still remain the practical considerations as to the exact mechanical means that were to be employed to achieve the desired effects. The mechanics are determined by the lighting equipment, the scenery and platform inventory, the advantages and limitations of the stage, the working budget, and the experience and capabilities of the student crews.

As pointed out by Cecile deBanke, the ideal staging of Shakespeare should be done on a reconstruction of the Elizabethan theatre such as was done by the Illini Theatre Guild of the University of Illinois which reproduced the Globe Theatre.[17] The designer felt that this approach, though valid as an educational venture in theatre history, was not appropriate in a thesis project emphasizing original design. This approach would also be impractical from the point of view of the working budget and size of the stage. The possibility of using a modified Elizabethan stage was also discounted since there is no secondary draw curtain on the Handy High School stage and moving the act curtain into a usable position was deemed impractical. One advantage to using the proscenium stage against the Shakespearean prototype is that the effect of the ending of the play

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[17] deBanke, op. cit., p. 33.

can be greatly enhanced. Closing the curtain on a stirring or pictorially exciting tableau leaves the audience with the memory of that tableau. Margaret Webster states that to end a play in the Shakespearean manner is:

> "...an ineffective and clumsy necessity...if the actors...have to turn their backs on the audience and troop sturdily off." [18]

The equipment at Handy High School and budget for The Taming of the Shrew also ruled out elaborate devices such as revolving stages, large units mounted on wagons, and flying scenery. The lack of offstage storage space was another factor which eliminated the possibility of wagon sets. The grid is low and the counterweight system, which operates from the fly gallery, makes the distance the battens are adjustable very slight. The maximum possible flying distance is approximately six feet. Therefore, the possibility of flying scenery was eliminated.

In the production of Macbeth of the previous year, a modified unit setting was employed with some success. The indications in changing of locations of the scenes was accomplished in the center upstage area by movable units representing walls, arches, towers, castellated borders, etc. The designer felt that the timeless, monumental feeling which this type of staging evoked was certainly not in keeping with the spirit of The Taming of the Shrew. Another deterring factor in this unit

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[18] Webster, op. cit., p. 57.

staging approach, was the difficulty encountered in finding adequate and convenient stacking space for all the movable scenery units, banquet tables, thrones, benches, etc. In Macbeth, the traffic problem was acute.

As indicated in Part D of Chapter I, an adequate supply of flats, platforms, and lighting equipment was at the disposal of the designer so there were no serious problems of limitation in this regard. No practical advantage would be gained by adding to an already adequate scenery stock; therefore, the set was designed so as to call for only those sizes of flats which already existed in the inventory. The designer was aware that the director intended to build up the costume wardrobe, so that a sizable amount of the total working budget would be used for that purpose.

Since the Thespian Troupe was sponsoring the production of The Taming of the Shrew, there was no specific figure set for an operating budget. Items deemed necessary to the show were purchased on account and charged to the Thespian Troupe. Since profits were based on box office receipts, there was no guarantee that any of the money spent would ever be realized. However, the financial success of Macbeth indicated that a return could be expected on the money. A statement of the financial outcome of The Taming of the Shrew follows. Gross receipts are based on ticket sales for two evening performances and one student matinee at which approximately fifteen hundred and fifty people attended.

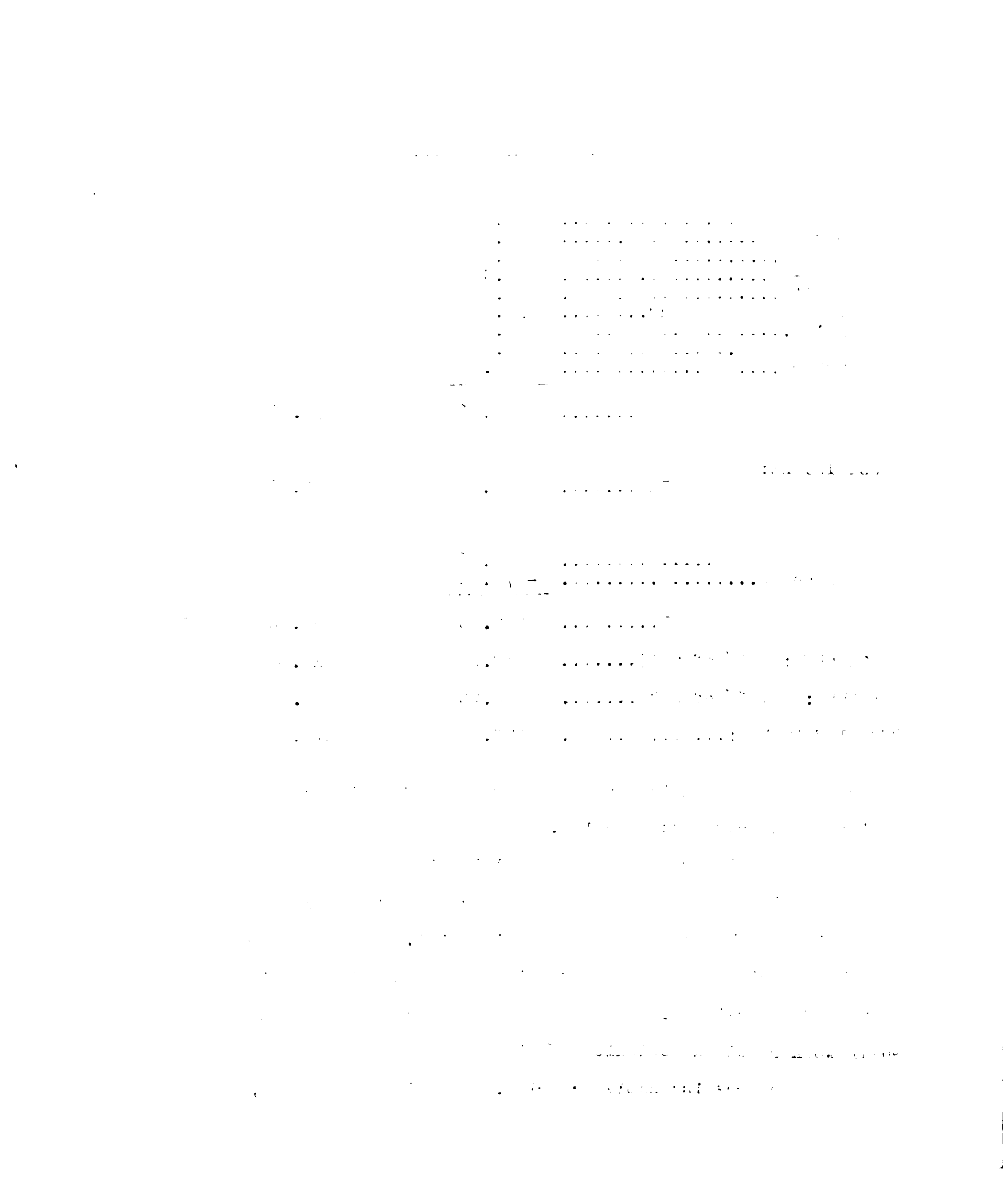
FINANCIAL STATEMENT FOR THE TAMING OF THE SHREW

EXPENSES

Costumes.....	228.94	
Hardware.....	19.74	
Lumber.....	17.62	
Make-up.....	15.00	
Muslin.....	33.22	
Paper and Printing.....	18.40	
Paint.....	44.22	
Properties.....	2.00	
Others.....	91.22	
TOTAL.....	470.36	470.36
GROSS INCOME:		
TOTAL.....	863.96	863.96
NET PROFIT		
Gross Income.....	863.96	
Expenses.....	-470.36	
NET.....	393.60	393.60
STAGE FUND: (5% of net).....	19.68	19.68
ART CLUB: (25% of net).....	98.40	98.40
THESPIAN TROUPE:.....	275.52	275.52

The system of purchasing on account was an effective check on unwise and extravagant spending.

The designer felt that the limitations to the complexity of the staging due to the use of high school student crews were not serious although some problems did exist. The designer has had the experience that students will work well with a fair amount of supervision. They need not be watched constantly but their work required periodic appraisals to ascertain whether they were progressing satisfactorily. In building the set, the



construction problems cannot be exceedingly intricate, although they can accomplish the regular building tasks such as battening flats, rebuilding window flats to different dimensions, adding units to stairs, etc. The painting of the set, though consuming most of the time expended in preparation for the production, required less supervision than the building. Painting was greatly facilitated by constant reference to the detailed scale model which was an invaluable asset in painting and mounting. Once the painters were made aware of the relationship of the various flats to the model, they were able to work with a minimum of supervision. The operation which required the most assistance on the part of the designer was mounting the set, and during this procedure the designer was continually assisting. Students tend to work more slowly than adults and on occasion their animal spirits tend to lead them off onto unproductive tangents, but mostly they are serious minded and industrious. The managerial ability of the student is not markedly high when he is asked to supervise others in work, and he will function more effectively when assigned duties or responsibilities on an individual basis. During the pressure prevailing backstage during a performance, the designer has found that occasionally checking with crew members responsible for various aspects of the production helps to remind them of their duties and gives them some morale support.

As already noted, the nucleus of the crews were drawn from the Thespian Troupe which had had previous success doing

Shakespeare in the production of Macbeth. A group of four boys were regulars on the stage crew, having worked on the shows for the past two years. These boys, experienced in staging procedure, were primarily interested in scenery construction and mounting and lighting. A small group of art students had indicated an interest in painting settings, and with the art club working on the production on properties and costume designs, the designer felt there would be enough interest aroused to have an adequate paint crew with sufficient art background to do a capable job on an involved paint scheme.

Since The Taming of the Shrew has a large cast, the designer anticipated that many of the interested drama people, who normally would assist in some backstage capacity, would have parts in the play. The training of completely new crews, or the pressing into service uninterested students was deemed inadvisable and impractical. A plan of production had to be created to require only a skeleton crew backstage, and in some manner use the actors for assignments which would normally fall into the province of the stage hands or property crews. Another advantage to this plan was that with the stage filled with all the actors and the large set necessary to accommodate the action there would be little room for a large backstage crew. Additional space would have to be used to stack stage furniture when not in use and for property tables. Since the director requested the scene changes be made without closing the act curtain, there was an advantage to having the actors, who were in costume, make the necessary set changes. The show in

operation required only two stage hands who manipulated units which could be handled out of the sight of the audience, and aided in the running of the light board. For the onstage shifts, seven actors were used.

CHAPTER III

PART A: MEETING THE DEMANDS OF THE SCRIPT, AUTHOR, DIRECTOR, AND STAGE

An analysis of the script indicated the major portion of the play occurred in and around houses in Padua. The first major decision made in regard to the staging was to consider the stage area as a city square and group all the necessary houses around this square. The advantage to this approach was that all the necessary scenery (with the exception of the houses' interiors, Petruchio's house and the road) would be onstage at the same time. The designer then further decided to build the houses requiring interior scenes with hinged walls which would open up in book form to reveal the interiors. This device would be necessary in the case of Lucentio's and Baptista's houses. Because lack of storage space made advisable including as much of the set on the stage as possible, the interior of Petruchio's house was hinged to the back of a section representing a wall of the square. This placed Petruchio's house on the stage but in such a way as not to be considered a part of the houses on the square.

At this point the designer had allotted stage space for all scenes with the exception of the road. This scene was played in front of the act curtain which required the pulling

of the curtain. This procedure did not slow down the action of the play as the road scene (Act IV. Scene V) followed immediately on the heels of a scene in Petruchio's house (Act IV, Scene IV). The idea of the road had been established by having Katherine and Petruchio travel in front of the act curtain during a transition scene between Act III, Scene II and Act IV, Scene I. This is the first time in the play that the action shifts away from Padua to Petruchio's house. The drawing of the curtain for this transition gave a forty-five second interim in which the most complicated scene change could be effected by the actors and the stage hands. This change involved switching from the interior of Baptista's house to the interior of Petruchio's house.

All scene changes, with the exception of the one noted above were done in full view of the audience. The servants belonging to specific houses performed the necessary duties for that house to change the scene. Baptista's servant opened up the walls showing the interior of his house and brought out stools needed in the scene. This servant and Biondello carried on the wedding cake for Katherine and Petruchio's wedding. Grumio, the cook, and the two servants of Petruchio changed the scenery and furniture in his house. This same plan was followed throughout the production and served the following purposes: the changes could be made in a minimum of time, holding the interest of the audience which normally would be lost if scene changes occurred behind the act curtain; the curtain would not

have to be drawn thereby interrupting the flow of the production; the servants doing the changes were characters in the show, had appropriate costumes and the audience could consider the changes as an integral portion of the show; scene changes would not have to depend on complicated stage machinery impractical in this high school production situation; the scene changes, in their rapid sequence, would maintain the comic spirit by fast tempo; and, the utilization of actors for these assignments decreased the number of crew members needed backstage.

The general location of the acting areas consisted of having Baptista's house occupy most of the stage left area with the interior wall, when swung out, pulling the action slightly left of center. (See Figure 3 for indications of the location of these areas.) Hortensio's house was upstage center. Lucentio's was in midstage and right of center, and when the interior was swung open, the scene was pulled downstage right. The wall in front of Petruchio's house occupied the downstage right area. The interior of Petruchio's house, when in use, occupied the downstage right area and this unit was swung almost completely offstage when the interior of Lucentio's house was used. Because as many scenes occur in Baptista's house as in Petruchio's and Lucentio's combined, there was an equal balance of scenes on both stage left and stage right.

To add further variety to the acting areas, a series of platforms was arranged along the back of the set to break

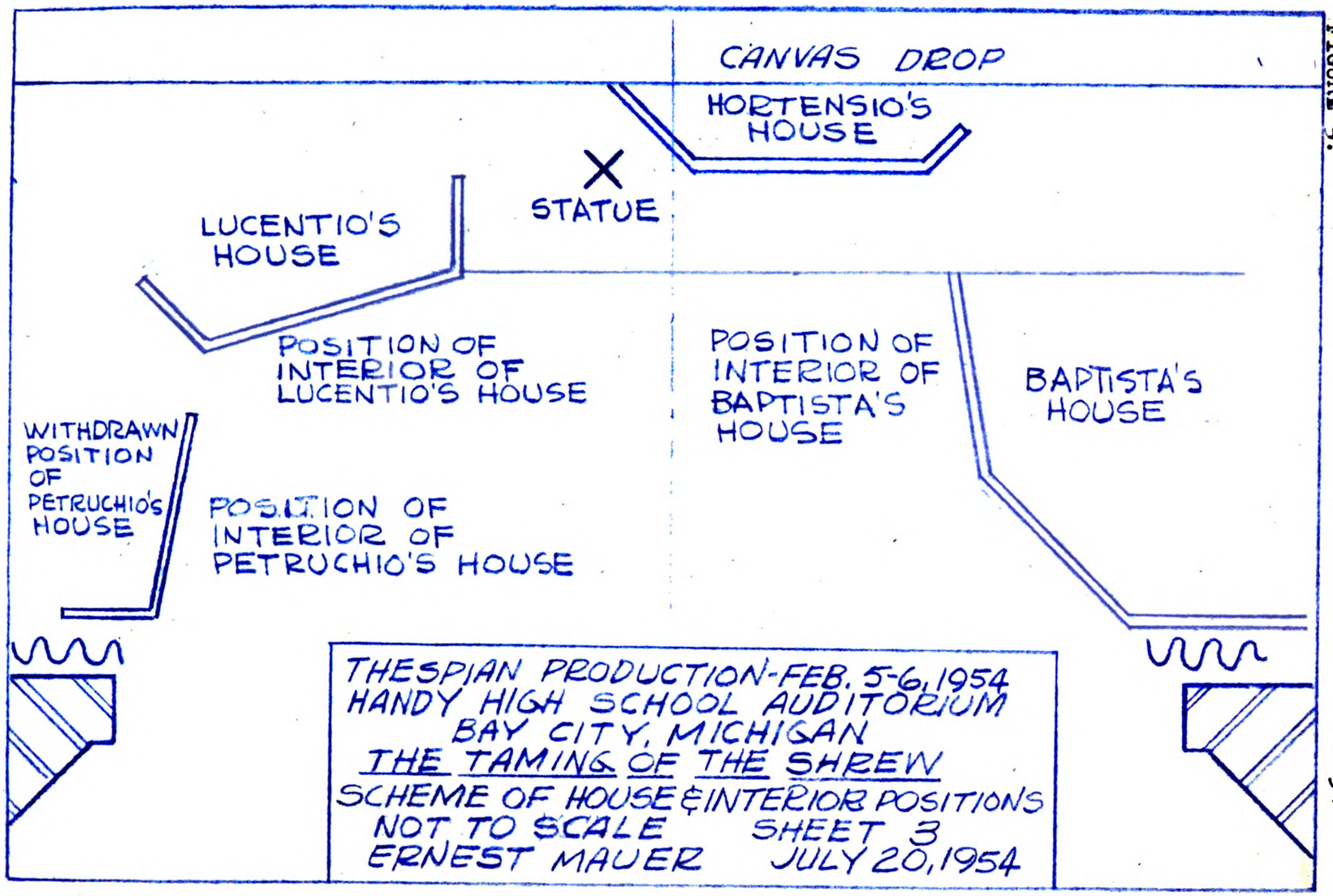

CANVAS DROP
HORTENSIO'S HOUSE
STATUE
LUCENTIO'S HOUSE
POSITION OF INTERIOR OF LUCENTIO'S HOUSE
POSITION OF INTERIOR OF BAPTISTA'S HOUSE
BAPTISTA'S HOUSE
WITHDRAWN POSITION OF PETRUCHIO'S HOUSE
POSITION OF INTERIOR OF PETRUCHIO'S HOUSE
THESPIAN PRODUCTION-FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
SCHEME OF HOUSE & INTERIOR POSITIONS
NOT TO SCALE SHEET 3
ERNEST MAUER JULY 20, 1954

FIGURE 4.

up the acting area into levels with a long step section leading up to it. This platform area was placed in back of the units which swung so as not to interfere with their manipulation, however Hortensio's house was placed behind the platforms for the sake of variety as no swinging problem was involved.

To help establish the character of Baptista, his house was built large and imposing and was the biggest single unit on the stage. The swinging wall of his house included two hinged sections as compared with only one for the houses of Petruchio and Lucentio, and was painted more ornately than the others. The interior scenes were in a relatively strong center position, and the effect of establishing a feeling of the interior was heightened by lowering a chandelier into the area during these scenes.

The unit which represented Lucentio's house was the second largest on the stage, as he is a major character in the play, wealthy, and a good deal of action occurred in relation to his house. The entrance was used extensively and a practical window was needed for the Pedant. This unit was designed large enough to accommodate the banquet scene at the end of the play. The swinging wall unit was the only one which was the entire height of the standard flats (fourteen feet). The designer felt that this height would help establish an impressive ending and at the same time have enough pictorial strength to hold the wedding feast.

The unit which comprised Petruchio's house had three functions. In the closed position it served as a wall bounding one side of the village square. In this position there was no indication that it contained Petruchio's house. This arrangement gave Petruchio's house a feeling of separateness which was necessary as it was not supposed to exist in close physical proximity to the others. In the open position it revealed a squarish appearance of basic strength consistent with the character of Petruchio. The entrance was also in harmony with this plan as it was higher than the average entrance and the ratio of the width to the height was considerably greater than the average. And this unit was pulled back to form a backing for Lucentio's house when this interior was needed.

The character of Hortensio was established primarily with decor and color. This house did not need to be practical in any way with the exception of the door. The decision as to its size and location was determined by the fact that the swinging units of the other houses would take up a large portion of the stage space, therefore this house was made smaller than the others and placed upstage center where it would not impede the mechanics of the others.

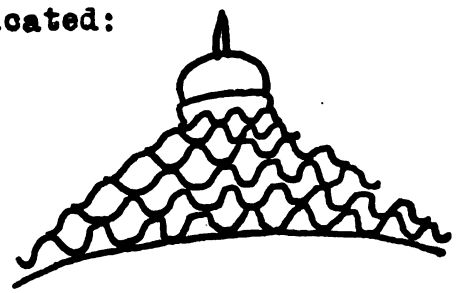
The problem of the entrances and exits was handled in the following manner. When the entire stage was used as the square in Padua, entrances could be made from six places; the door to Baptista's house, the door to Hortensio's house, the door to Lucentio's house, upstage left and right on the platforms,

and stage right between Lucentio's house and the wall of the square. When the interior of Baptista's house was used, entrances could be made from the interior door exposed when the wall was opened and from the steps of the platform. When the interior of Petruchio's house was used, entrances could be made from the interior door exposed by the swinging wall, from the steps of the platform, and from behind the area between the back wall of Petruchio's house and the front of Lucentio's house. Entrances for the road scenes were made on stage left and right between the proscenium and the act curtain. When the interior of Lucentio's house was used, entrances could be made from the two doors exposed in swinging the wall unit out, and from the steps of the platform.

After the areas were assigned to the individual houses and their relative sizes roughly estimated, their actual physical arrangement was then determined in accordance with the plan to use standard flats.

An effort to capture the feeling of the period was made by means of the decor. The architectural flavor and decorative motifs were derived from buildings of the Italian Renaissance to convey the flavor of its physical appearance. For Baptista's house, three motifs were used as indicated:

The roof design from the Villa Rotonda, near Venice. [1]



[1]David M. Robb and J.J. Garrison, Art In The Western World. (New York: Harper & Brothers Publishers, 1942), p. 222.

The window design from the Vendramini Palace, Venice. 2



The running border design from the cathedral Santa Maria del Fiore, Florence. 3

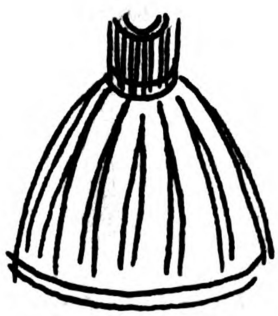


The decorative motifs used in Hortensio's house were derived from the following sources:

The repeat border of arched forms from the interior of the Pazzi Chapel in Florence. 4



The dome design of the roof from St. Peter's Cathedral in Rome. 5



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[2]Gardner, op. cit., p. 443.

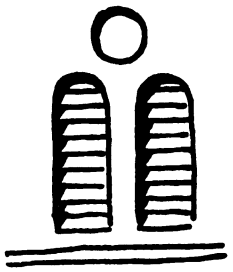
[3]Ibid., p. 439.

[4]Robb and Garrison, op. cit., p. 188.

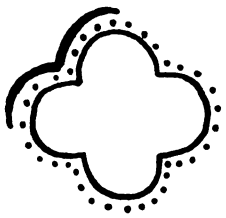
[5]Gardner, op. cit., p. 461.

Lucentio's house was decorated with motifs from the following buildings:

The fenestration arrangement and shapes from the Medici-Riccardi Palace in Florence. The shutter effect on the windows taken from the Rucellai Palace facade in Florence. 6 7

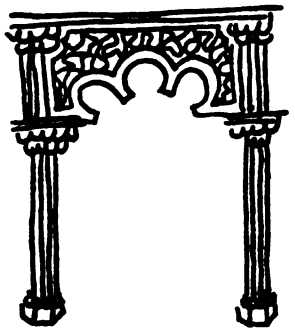


The decorative clover design from the Ca d'Oro in Venice. 8



The wall which formed one side of the square was taken from the following source:

The arrangement of pillars and cloverleaf type arches from the Pulpit in the Baptistry of the Cathedral of Pisa. 9



Standing within this arch was a stylized painted statue whose source was the sculpture of St. George by Donatello.[10] A

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[6] Ibid., p. 438.

[7] Robb and Garrison, op. cit., p. 194.

[8] Gardner, op. cit., p. 442.

[9] Ibid., p. 432.

[10] Ibid., p. 447.

practical statue was included as part of the set forming the center of interest of the square and was located in the upstage center position. This statue was not derived from any definite source but stylized in the same spirit as the painted one. The practice of placing sculptural pieces in public places was common in this period as exemplified in the picture of the Capitoline Hill in Rome.[11] The architectural details used were not utilized in their pure original form but were rather adapted and integrated in the stylized approach to meet the needs of decorating the various house units. The designer attempted in this manner to help in establishing the comic effect by this exaggerated stylization demanded by the director.

The designer was also able to carry out the rapid pace required in the show with the aid of the lighting. The lighting was so designed as to shift the attention of the audience from one acting area to the next resulting in a fluidity of movement which was desirable. The placement of the illumination aided the designer to set the limitations of the acting areas instead of having to enclose them on all sides with set walls. For instance, the room in Petruchio's house was composed of only two sides. The third wall existed in the minds of the audience only because the actors did not step out of the lighted area. In only one instance was it necessary to enlarge the acting area during a scene and this was the arrival of the wedding party and guests in Act III, Scene II following the

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[11] Robb and Garrison, op. cit., p. 216.

marriage of Katherine and Petruchio. This scene occurred in Baptista's house and additional lights had to be slowly brought up to provide enough lighted area to make all the characters in the scene visible.

The designer attempted to maintain a gay mood by using a large amount of light, providing more than adequate amounts for visibility, and also bringing out the colors in the setting and costumes to good advantage. This high keyed lighting was in direct contrast to Macbeth in which just enough illumination was provided to allow the audience to see, thereby evoking a murky, gloomy, and sinister feeling. Each major acting area was cross spotted with #17 Light Blue Lavender gelatin and its complement #57 Light Amber. #17 Light Blue Lavender is described in the Brigham Gelatin Catalogue[12] as being the most useful for acting areas, heightening color values, requiring less pronounced make-up, and requiring balancing by its warm complementary, #57 Light Amber. These gay tints went well with the spirit of the comedy. The effect of these light gelatins on the colors of the set did not destroy any of their warmth and vibrancy because they did not have high pigmentation in their composition.

Color keying the entire production in terms of set, costumes and properties was done in an attempt to achieve unification of the show. Baptista's house was predominantly

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[12]Theodore Fuchs, comp. Pamphlet, Colored Gelatin For The Theatre - School - And Community Playhouse. (Randolph, Vermont: Brigham Gelatin Company, 1950), p. 17.

green and turquoise (blue-green) with an interior of tan. Baptista wore a tunic of dark blue-green; Bianca wore costumes of olive green and dark green changing to another color, pink, only for her wedding; Katherine wore costumes of an intense turquoise changing into a white wedding gown, and at the end of the play wore a pink and dark red dress as a sign of her capitulation to Petruchio. Petruchio wore red throughout the play which contrasted to Katherine's turquoise, and at the end of the play, wore a red and gold printed tunic harmonious to Katherine's costume. The servant of Baptista wore a yellow tunic blending with the tan of the interior. All props were similarly worked out using colors already used in the set.

Petruchio's man, Grumio, had a tunic of variegated stripes, one of which was a red to echo the red of Petruchio. Petruchio's house was predominantly yellow (it was the only house painted a primary color and was chosen to indicate the basic strength of Petruchio) with brown trim, therefore his house servants, Natalia, Josepha, and the Cook were dressed in brown and yellow outfits.

Lucentio wore costumes of orange to harmonize with the orange house and his man Tranio wore gray and black to provide an effective contrast. This orange also contrasted to the other suitors of Bianca who wore purple. Lucentio's other servant, Biondello,,wore a gaudily striped tunic, one stripe of which was a red-orange.

Hortensio wore purple as he lived in a purple house but during the sequences in which he was disguised, he wore an unobtrusive eggshell yellow just as Lucentio wore gray for the same purpose. Gremio, the other suitor to Bianca wore a purple and gold print tunic. The widow, who eventually married Hortensio, wore a lavender gown and hat to blend with the purple and gold of Hortensio.

Vincentio, the real father of Lucentio, wore a tunic of silver and blue print, which formed a contrast with the dark red-orange of the Pedant who pretended to be Lucentio's father. The officer wore a gray and green outfit which did not establish him in any way in color with the other characters. The dressmaker and the milliner wore shades of blue and blue-gray to set them off against the yellow background of Petruchio's house. The three ladies, whose main duty was to decorate the stage during the crowd scenes, were garbed in off shades such as lime green, burnt orange, and watermelon red.

With the use of color in the setting, costumes and properties, the designer attempted to: establish relationships of harmony or opposition between characters, relate the costume colors to the colors of the set houses to which the characters wearing these costumes belong, and create an evenly balanced color composition by repeating colors throughout the stage picture, especially in small decorative detail and spattering. This balance was also achieved by placing two main units on one side of the stage and two main units on the other with

the large statue forming a center of interest at the center of the stage.

Variety was achieved by different treatment of the shapes of the roofs and layout of the houses. Each wall unit that moved was a different size and moved in different directions or combinations. The treatment of doors was varied by having some of them open archways, some covered with heavy drapes, and one with a practical swinging door. The low mass of the platforms, steps and balustrades contrasted with the heighth of the house units. Additional variety in acting levels was achieved by placing the practical window for the Pedant on the second story level.

A combination of straight and curved lines was used in the decorative treatment of each house thereby distributing both types of line throughout the design. Repetition of the swag in Baptista's house and the interior of Petruchio's unified the effect on the stage left with that on stage right.

All the units designed could be built from stock flats thereby necessitating no flat construction. To achieve some of the shapes desired, upson board cutouts were applied to alter the contour of the flats or the shape of window openings was changed by the same manner. The complexity of the design in terms of building and mounting was not beyond the capabilities of high school students (see Chapter IV, Parts A and B for a further discussion of this) as the basic design was kept within the technical range of high school crews and no construction or mounting problem arose which they could not

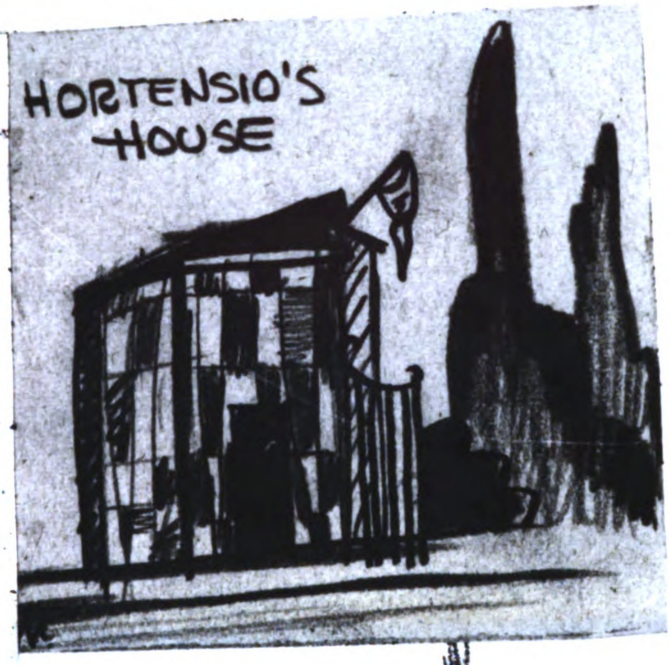
satisfactorily overcome. This statement is substantiated by the fact that the original design was not altered due to technical considerations involving complexity of design. The only alteration made was in location and amount of backing required which is a consideration of sight lines.

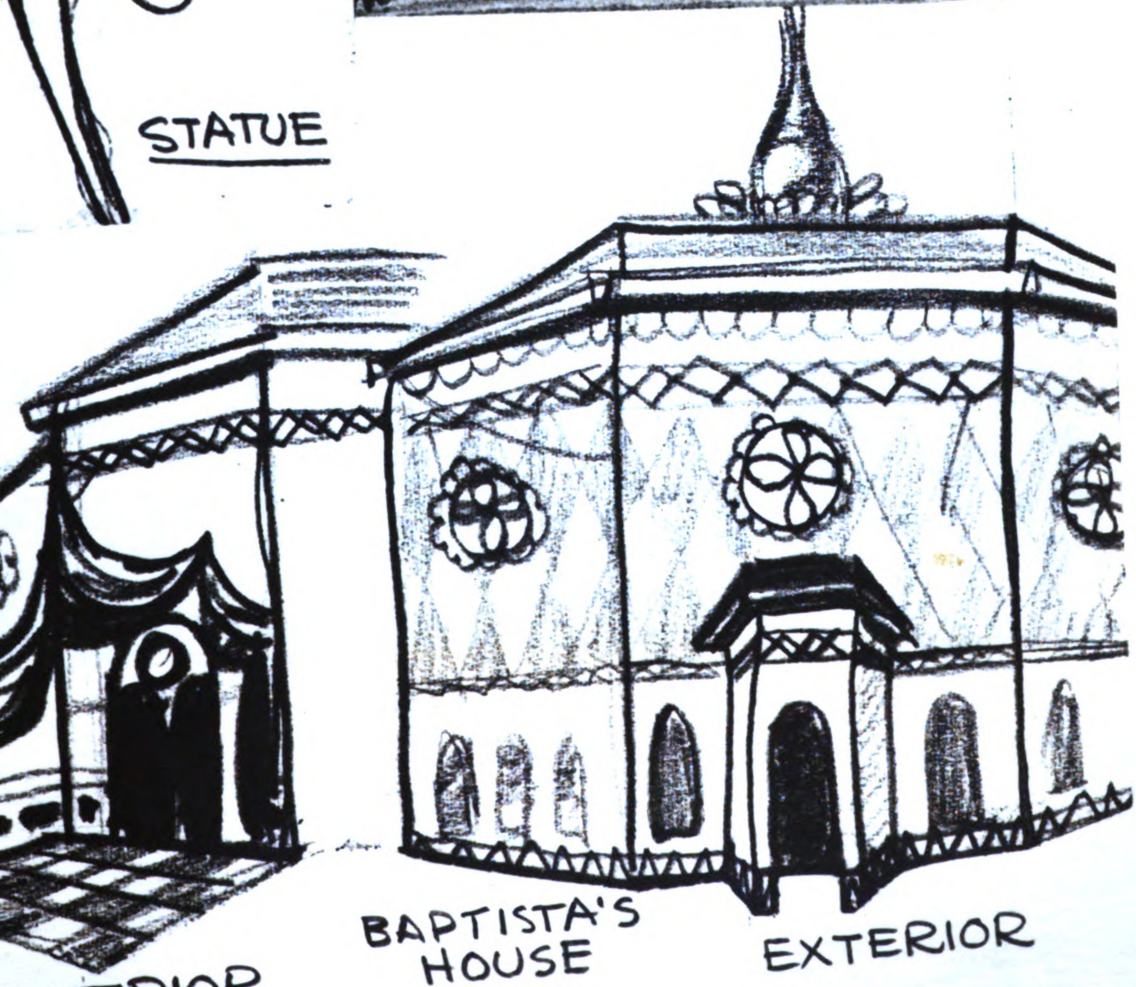
The setting as finally designed was a multiple unit set capable of: containing the action of the play; moving along swiftly; being built and run by high school crews; staying within a reasonable budget; reflecting the mood of the play; and using flats, platforms, and lighting equipment already on hand. Although the set was of the unit variety, it did not approach the non-objectivity characteristic of this type, a quality which is too timeless and monumental for the spirit of The Taming of the Shrew.

5. PRELIMINARY SKETCHES



STATUE





INTERIOR

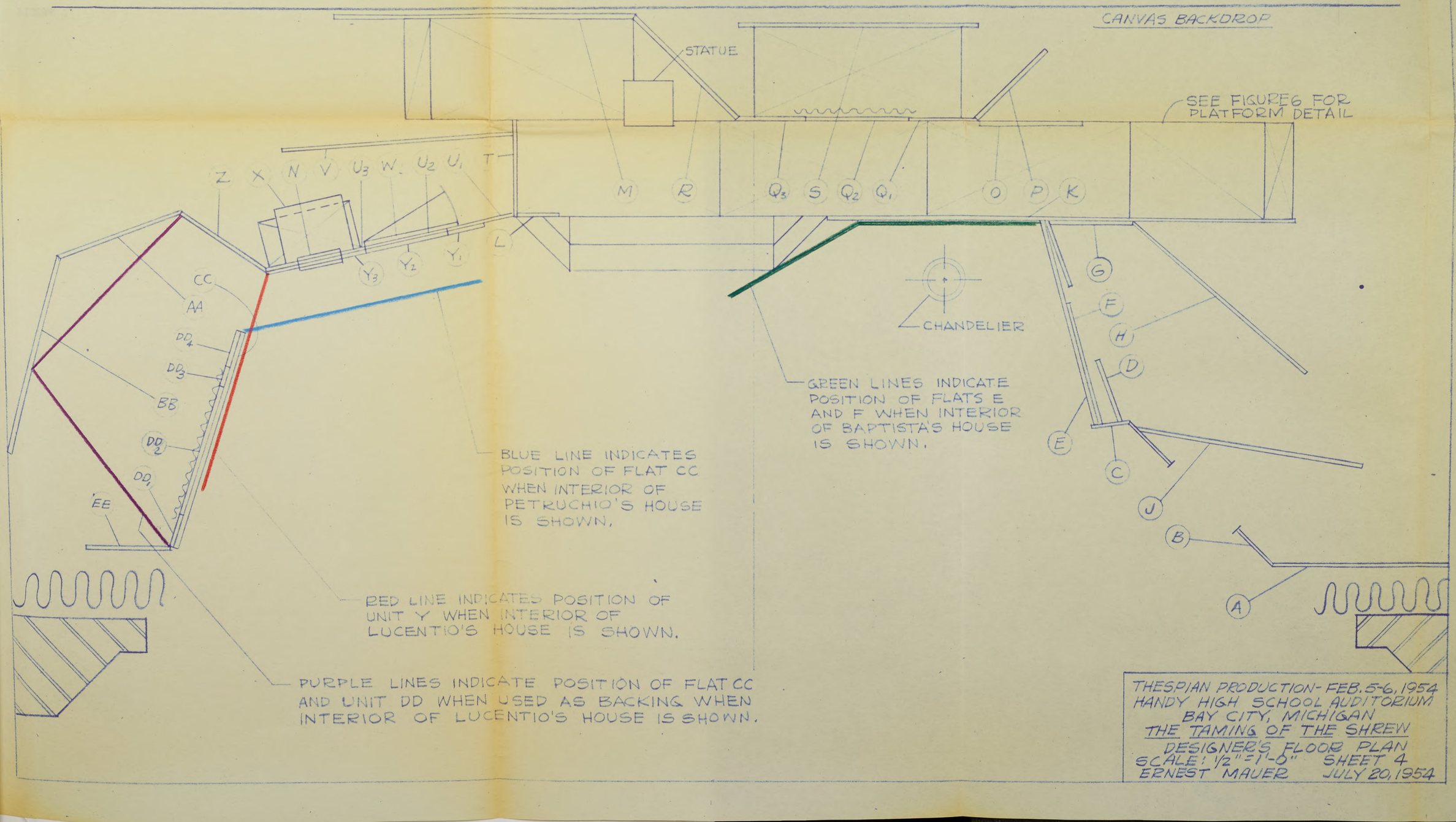
BAPTISTA'S
HOUSE

EXTERIOR

FIGURE 6. Color photograph of water color sketch.



PART B: DESIGNER'S WORKING DRAWINGS

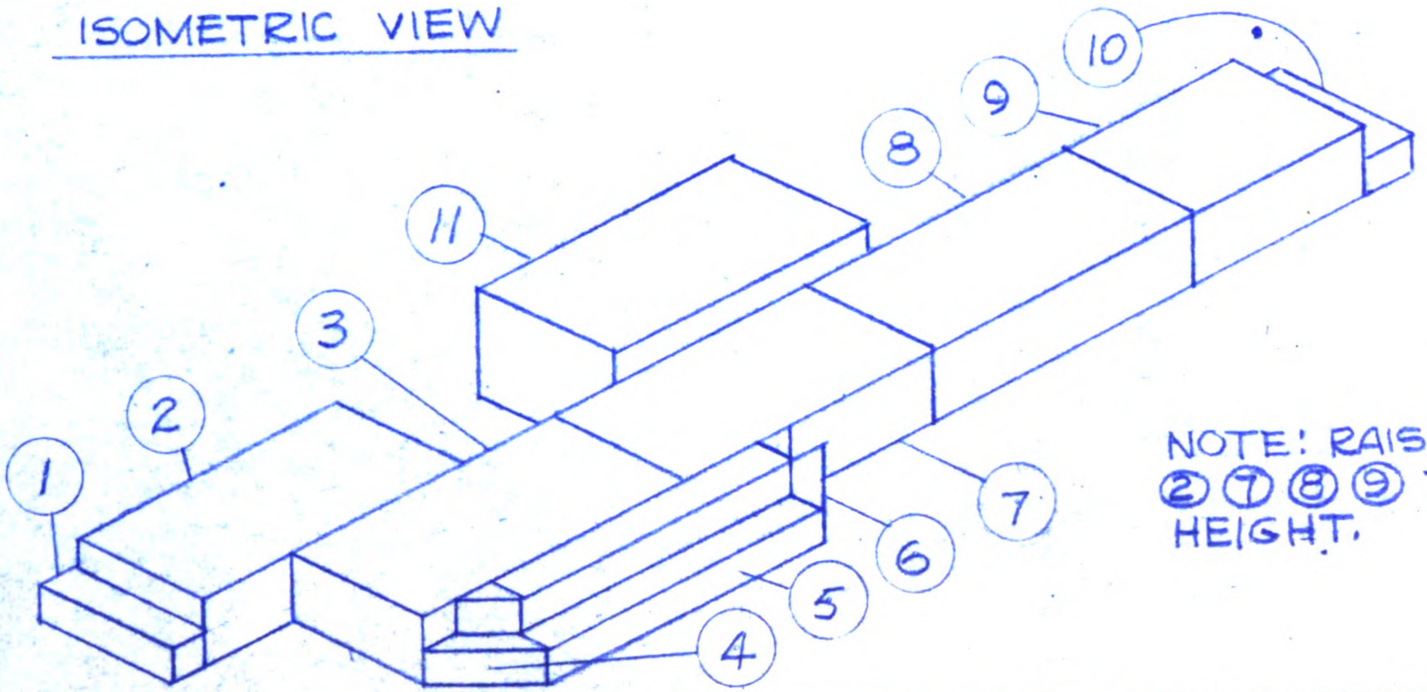


THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S FLOOR PLAN
SCALE: 1/2" = 1'-0" SHEET 4
ERNEST MAUER JULY 20, 1954

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LEVEL ARRANGEMENT
SCALE: 1/4" = 1'-0" SHEET 5
ERNEST MAUER JULY 20, 1954

(1)(10) - STEP - 8"x10"x3'-0" STOCK
(2)(7)(8) - PLAT - 8"x3'-0"x6'0" STOCK
(3) PLAT - 1'4"x3'-0"x6'-0" STOCK
(4)(6) TRIANGULAR STEPS - BUILD
(5) STEP - 1'4"x1'8"x6'-0" - STOCK
(9) PLAT - 8"x3'-0"x4'-0" - STOCK
(11) PLAT - 2'-0"x3'-0"x6'-0" - STOCK

ISOMETRIC VIEW



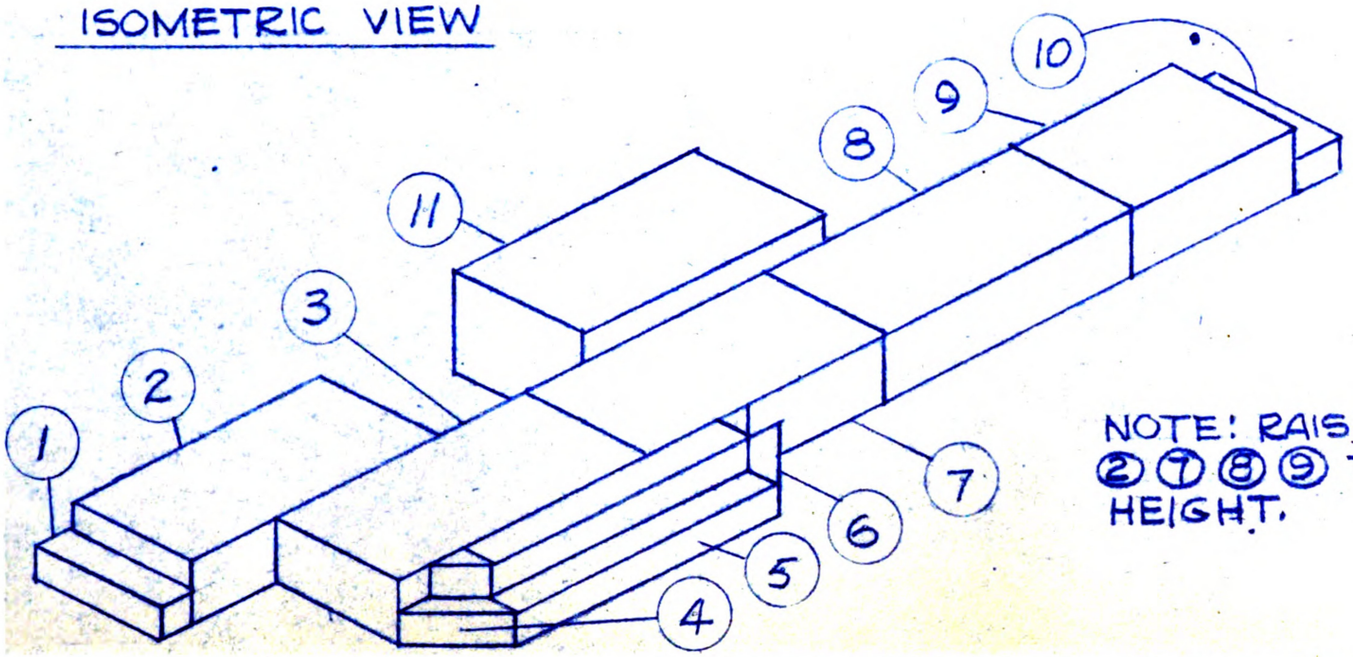
NOTE: RAISE PLATS (2)(7)(8)(9) TO 1'-4" HEIGHT.

FIGURE 8.

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LEVEL ARRANGEMENT
SCALE: 1/4" = 1'-0" SHEET 5
ERNEST MAUER JULY 20, 1954

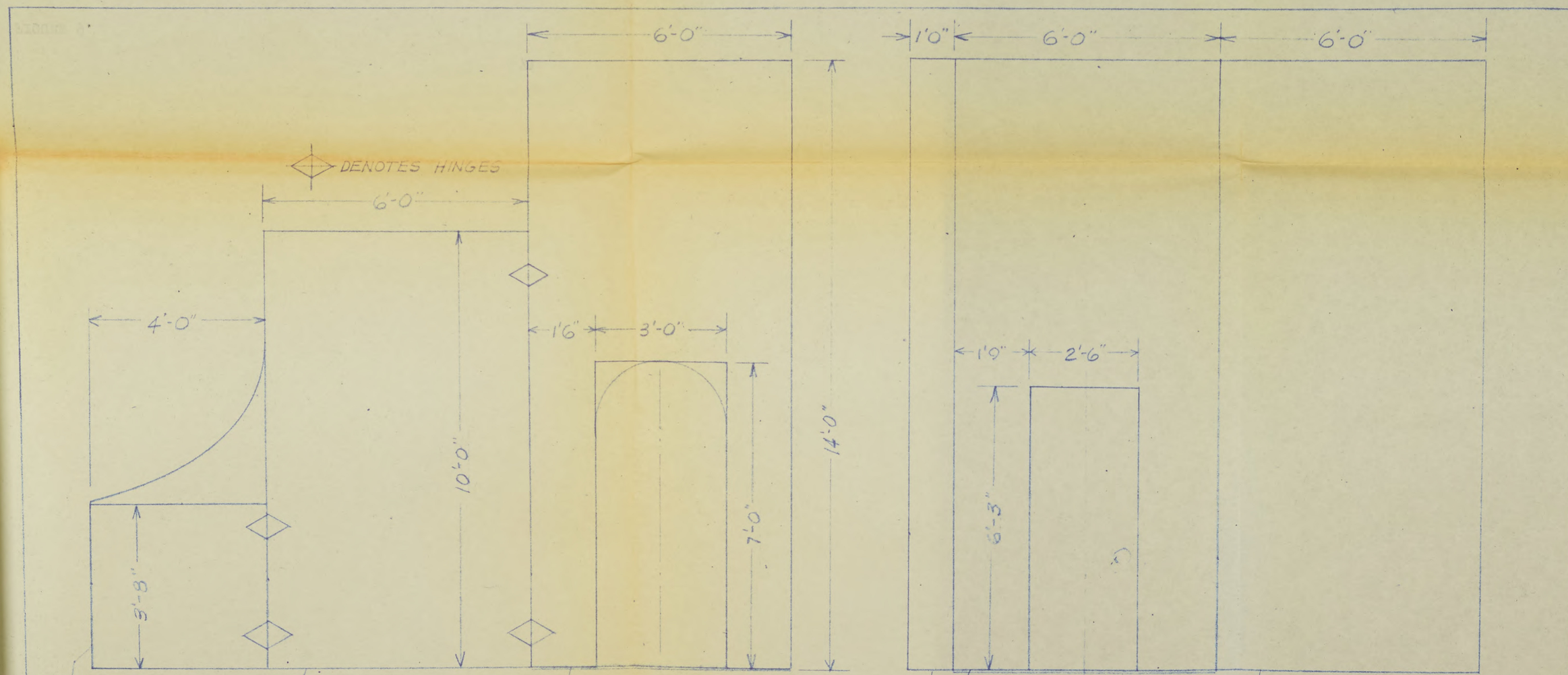
(1)(10) - STEP - 8"x10"x3'-0" STOCK
(2)(7)(8) - PLAT - 8"x3'-0"x6'0" STOCK
(3) PLAT - 1'4"x3'-0"x6'-0" STOCK
(4)(6) TRIANGULAR STEPS - BUILD
(5) STEP - 1'4"x1'8"x6'-0" - STOCK
(9) PLAT - 8"x3'-0"x4'-0" - STOCK
(11) PLAT - 2'-0"x3'-0"x6'-0" - STOCK

ISOMETRIC VIEW



NOTE: RAISE PLATS (2)(7)(8)(9) TO 1'-4" HEIGHT.

FIGURE 8.



(F) FLAT F - 3'8" X 4'0" STOCK - HINGE TO FLAT E - COVER AND PAINT TWO SIDES - ADD UPSON BOARD DECOR FIT WITH HOOK TO LATCH INTO C. SEE DETAIL DRGS.

(E) FLAT E - 6'0" X 10'-0" STOCK - HINGE TO FLAT D - COVER AND PAINT TWO SIDES - FIT WITH CASTER AND GRIP AND CATCH FOR HOOK ON FLAT F

(D) FLAT D - 6'0" X 14'-0" STOCK FR. DOOR FLAT PAINT ONE SIDE - NAIL TO FLAT C - ADD UPSON BOARD AT TOP OF DOOR - SEE DETAIL DRAWINGS.

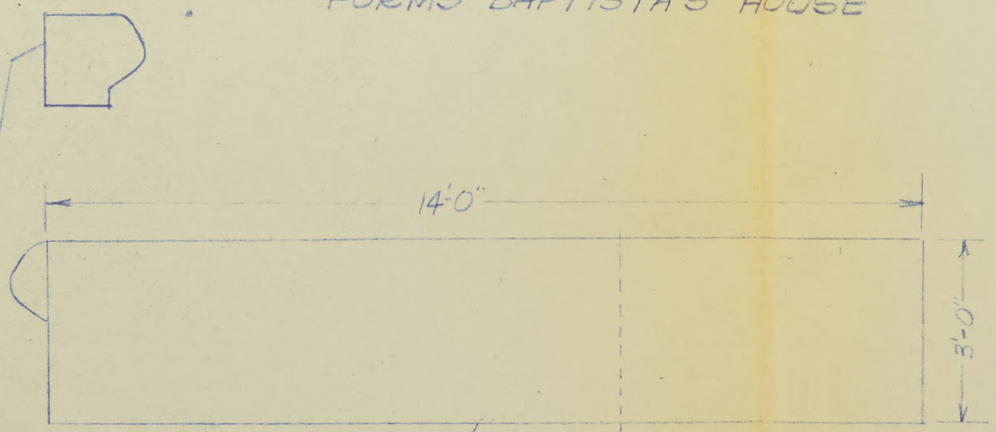
(B) FLAT B - 6'0" X 14'-0" STOCK DOOR FLAT PAINT ONE SIDE NAIL AND DUTCHMAN TO FLAT C

(A) FLAT A - 6'0" X 14'-0" STOCK - PAINT ONE SIDE - NAIL AND DUTCHMAN TO FLAT B

(C) FLAT C - 1'0" X 14'-0" STOCK - PAINT ONE SIDE FIT WITH CATCH FOR HOOK ON FLAT F.

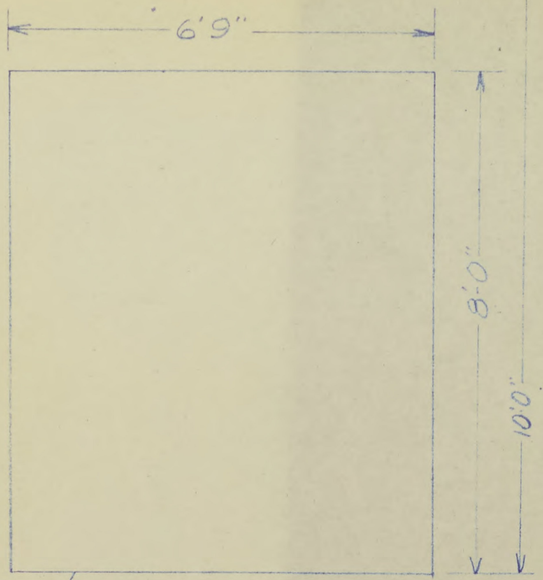
THESPIAN PRODUCTION - ~~FEB.~~ 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S ELEVATION
SCALE: 1/2" = 1'0" SHEET 6
ERNEST MAUER JULY 30, 1953

NOTE: THE UNIT COMPRISED OF FLATS A, B, C, D, E, F, G, H AND J FORMS BAPTISTA'S HOUSE

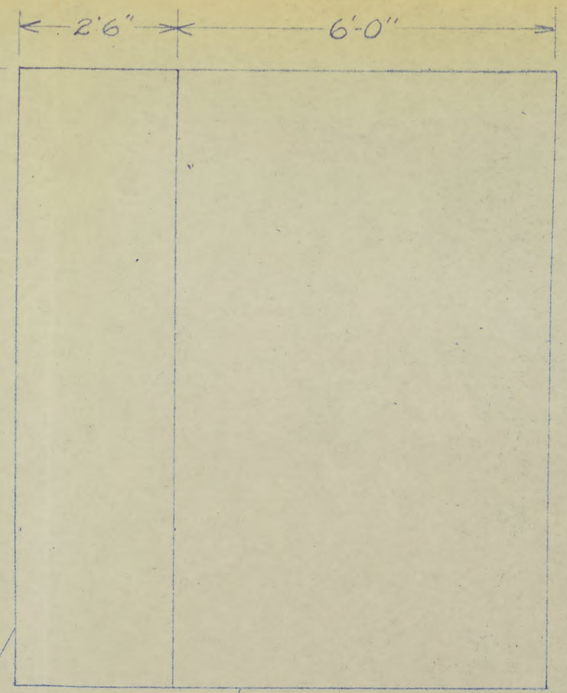


(L) CONSTRUCTION L - UPSON BOARD - PAINT ONE SIDE - BUTT AGAINST FLAT T SEE DETAIL DRGS.

(K) FLAT K - 3'-0" X 14'-0" STOCK - PAINT LEFT END OF FLAT TO DOTTED LINE - ADD UPSON BOARD DECOR - BUTT AGAINST PLATS - SEE DETAIL DRGS.



(J) FLAT J - 6'-9" X 8'-0" STOCK - PAINT ONE SIDE - NAIL TO FLAT B - SUPPORT WITH STAGE BRACE

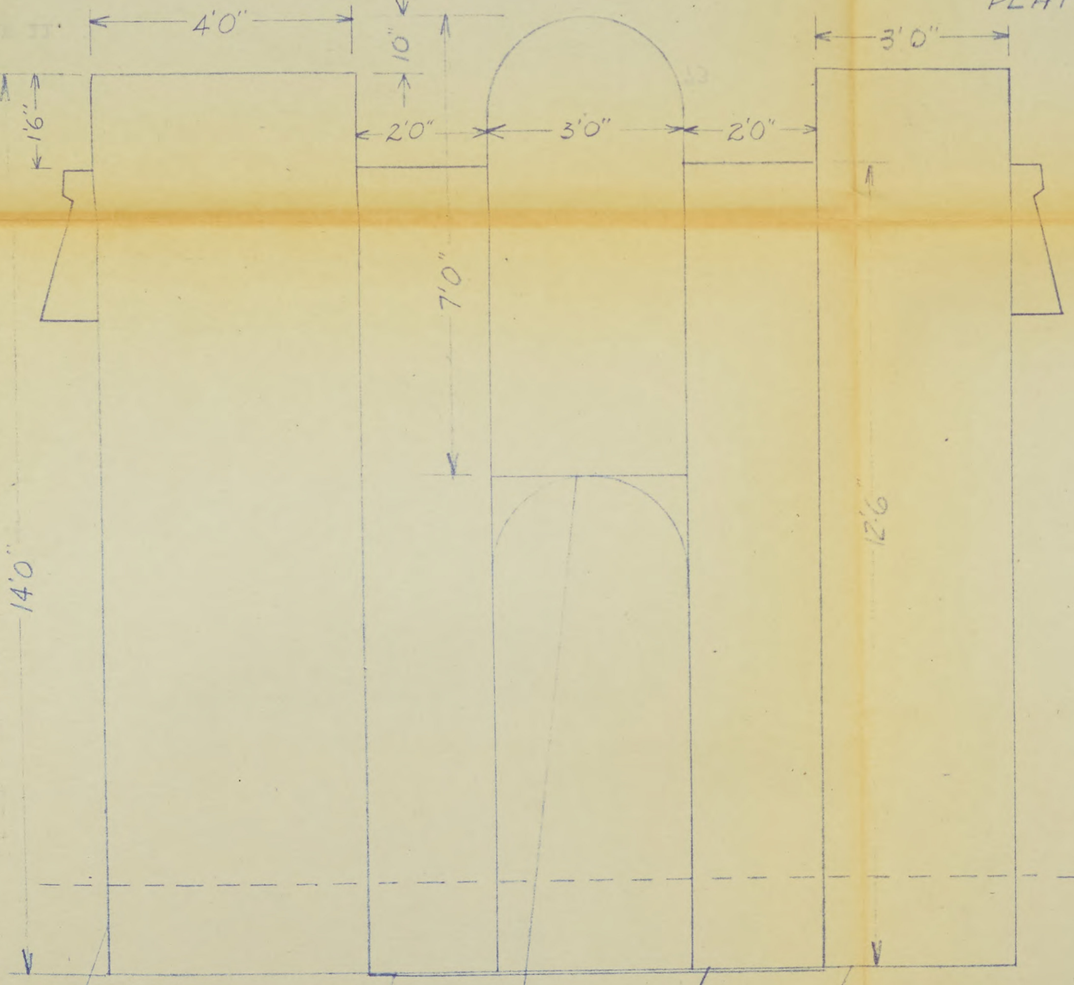


(G) FLAT G - 2'6" X 10'0" STOCK - PAINT ONE SIDE - NAIL TO FLAT D - BUTT AGAINST PLATS

(H) FLAT H - 6'0" X 10'0" STOCK - PAINT ONE SIDE - NAIL AND DUTCHMAN TO FLAT G. SUPPORT WITH STAGE BRACE

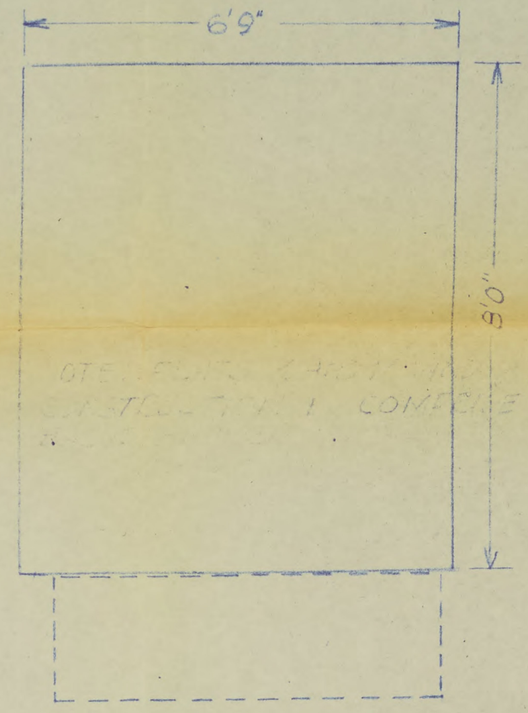
THESPIAN PRODUCTION - FEB. 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNERS ELEVATION
SCALE: ½" = 1'-0" SHEET 7
ERNEST MAUER JULY 30, 1953

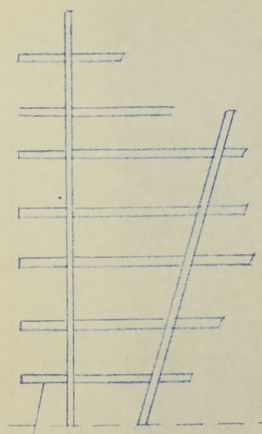
UNIT Q

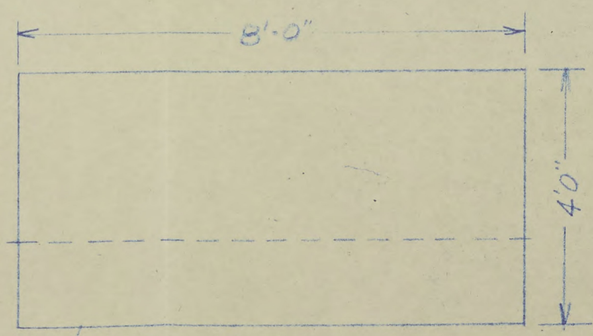


FLAT S - 6'9" X 8'0" STOCK - PAINT ONE SIDE - MOUNT ON AND BATTEN TO PLATFORM - SEE TECH. ELEV.

NOTE : UNIT FORMED BY CONSTRUCTION O, UNIT Q., AND FLATS P, R, AND S COMPRISE HORTENSIO'S HOUSE.







(R) FLAT R - 4'-0" X 14'-0" STOCK - PAINT ONE SIDE - ADD UPSON BOARD - NAIL AND DUTCHMAN Q3 SEE DETAIL DRG.

(Q3) (Q2) (Q1) FLATS Q1 AND Q3 8'0" X 12'-6" STOCK - ADD UPSON BOARD.
FLAT Q2 - 3'0" X 7'-0" STOCK ROUND TOP FLAT - ADD UPSON BOARD
BATTEN AND DUTCHMAN UNIT Q TOGETHER - PAINT ONE SIDE - ADD STRAP IRON BUTT AGAINST PLATFORMS SEE TECHNICIANS ELEV.

(P) FLAT P - 3'-0" X 14'-0" STOCK - PAINT ONE SIDE - ADD UPSON BOARD - NAIL AND DUTCHMAN TO FLAT Q1. SEE DETAIL DRG.

(O) CONSTRUCTION O - 1"X1" PINE - BUTT AGAINST Q1 SEE DETAIL DRG.

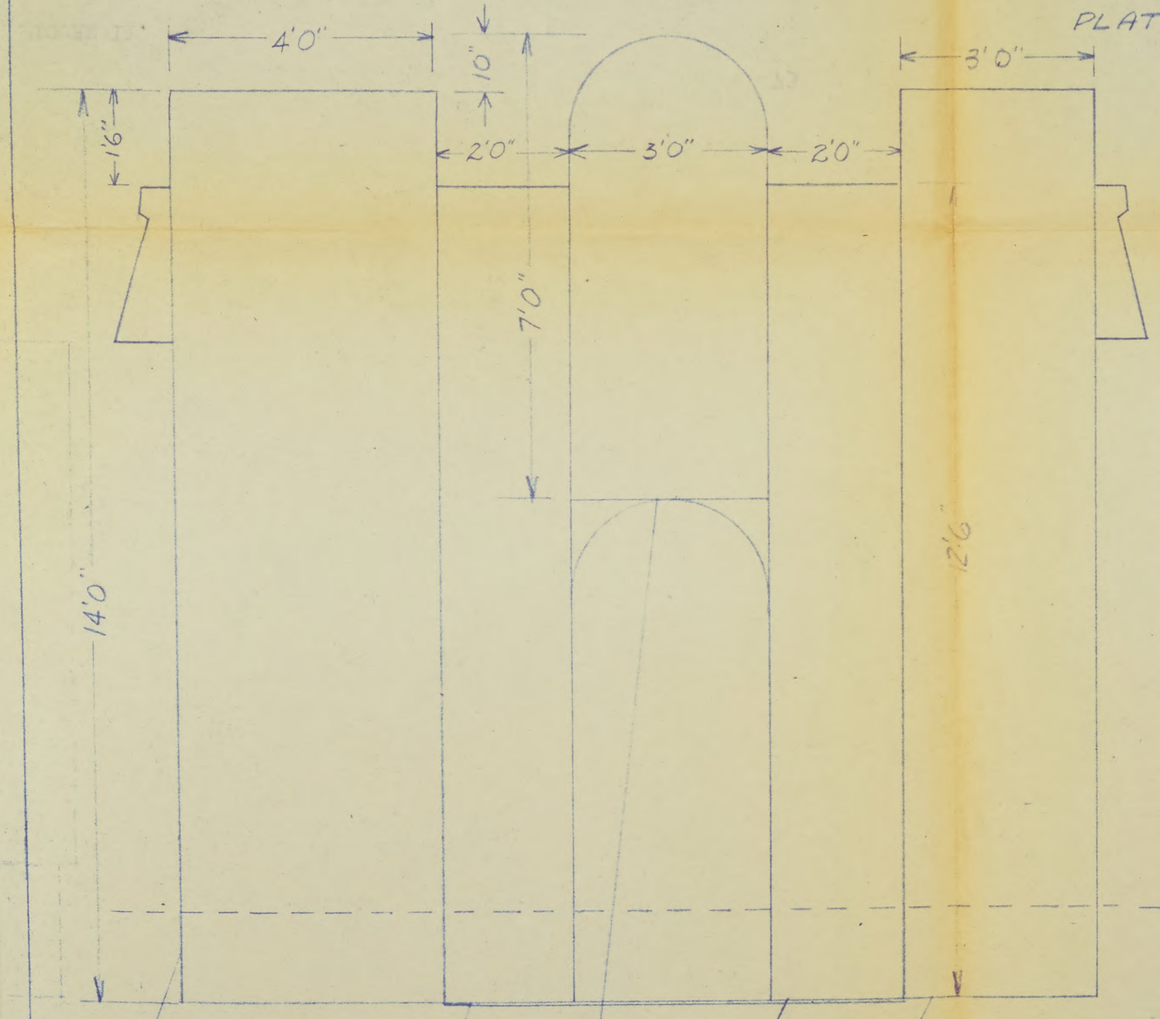
(S)

(M) FLAT M - 4'0" X 8'-0" STOCK - PAINT ONE SIDE ABOVE DOTTED LINE - DOTTED LINE SHOWS HEIGHT OF PLATS - BUTT AGAINST PLATS AND NAIL TO FLAT R

THESPIAN PRODUCTION - FEB. 5-6. 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S ELEVATION
SCALE: 1/2" = 1'-0" SHEET 8
ERNEST MAUER JULY 30, 1953

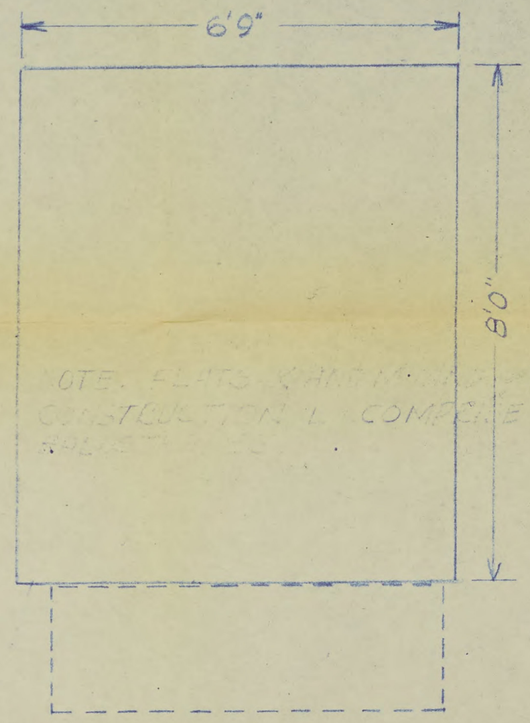
NOTE; FLATS K AND M & CONSTR. L COMPRISE BALUSTRADES.

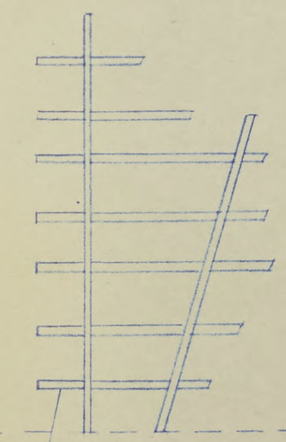
UNIT Q

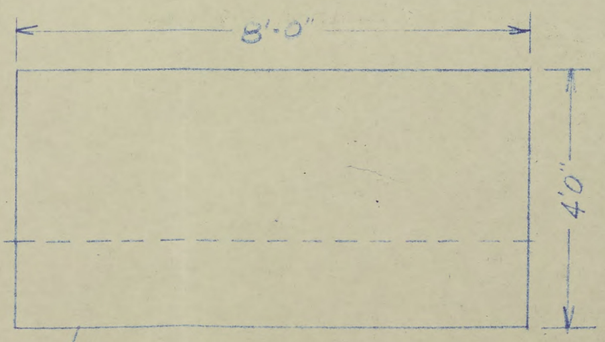


FLAT S - 6'9" X 8'0" STOCK - PAINT ONE SIDE - MOUNT ON AND BATTEN TO PLATFORM - SEE TECH. ELEV.

NOTE : UNIT FORMED BY CONSTRUCTION O, UNIT Q, AND FLATS P, R, AND S COMPRISE HORTENSIO'S HOUSE.







(R) FLAT R - 4'-0" X 14'-0" STOCK - PAINT ONE SIDE - ADD UPSON BOARD - NAIL AND DUTCHMAN Q3 SEE DETAIL DRG.

(Q3) (Q2) (Q1) FLATS Q1 AND Q3 8'0" X 12'6" STOCK - ADD UPSON BOARD.
FLAT Q2 - 3'0" X 7'-0" STOCK ROUND TOP FLAT - ADD UPSON BOARD
BATTEN AND DUTCHMAN UNIT Q TOGETHER - PAINT ONE SIDE - ADD STRAP IRON BUTT AGAINST PLATFORMS
SEE TECHNICIANS ELEV.

(P) FLAT P - 3'-0" X 14'-0" STOCK - PAINT ONE SIDE - ADD UPSON BOARD - NAIL AND DUTCHMAN TO FLAT Q1.
SEE DETAIL DRG.

(O) CONSTRUCTION O - 1"X1" PINE - BUTT AGAINST Q1
SEE DETAIL DRG.

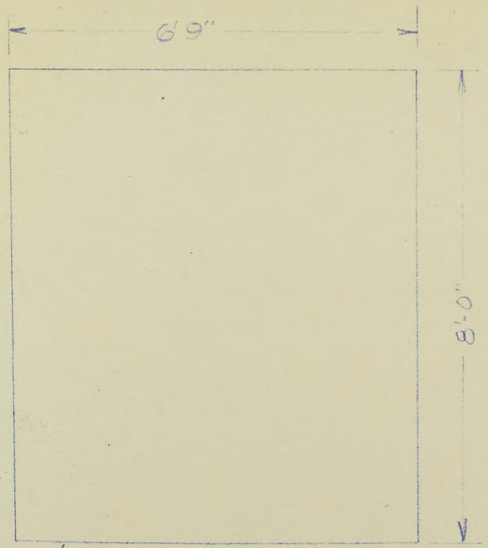
(S)

(M) FLAT M - 4'0" X 8'-0" STOCK - PAINT ONE SIDE ABOVE DOTTED LINE - DOTTED LINE SHOWS HEIGHT OF PLATS - BUTT AGAINST PLATS AND NAIL TO FLAT R

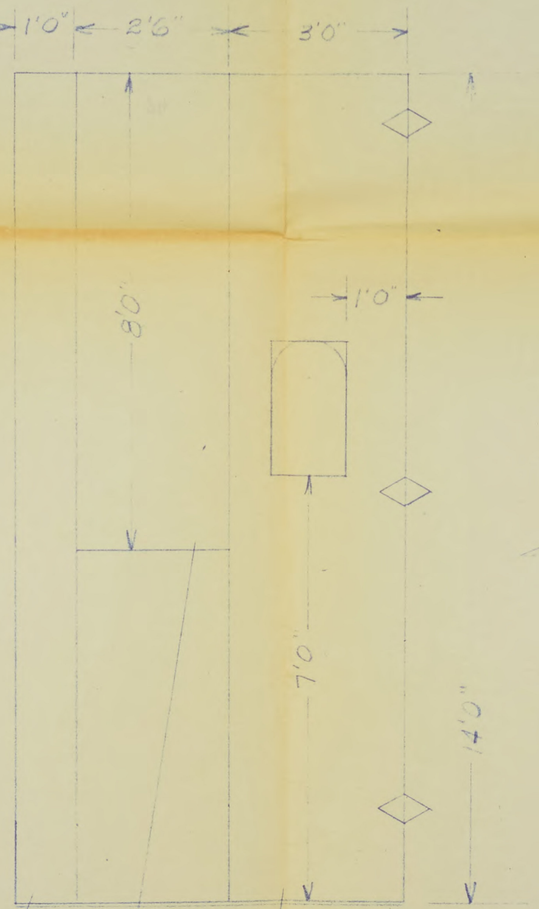
THESPIAN PRODUCTION - FEB. 5-6. 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S ELEVATION
SCALE: ½" = 1'-0" SHEET 8
ERNEST MAUER JULY 30, 1953

NOTE: FLATS K AND M & CONSTR. L COMPRISE BALUSTRADES.

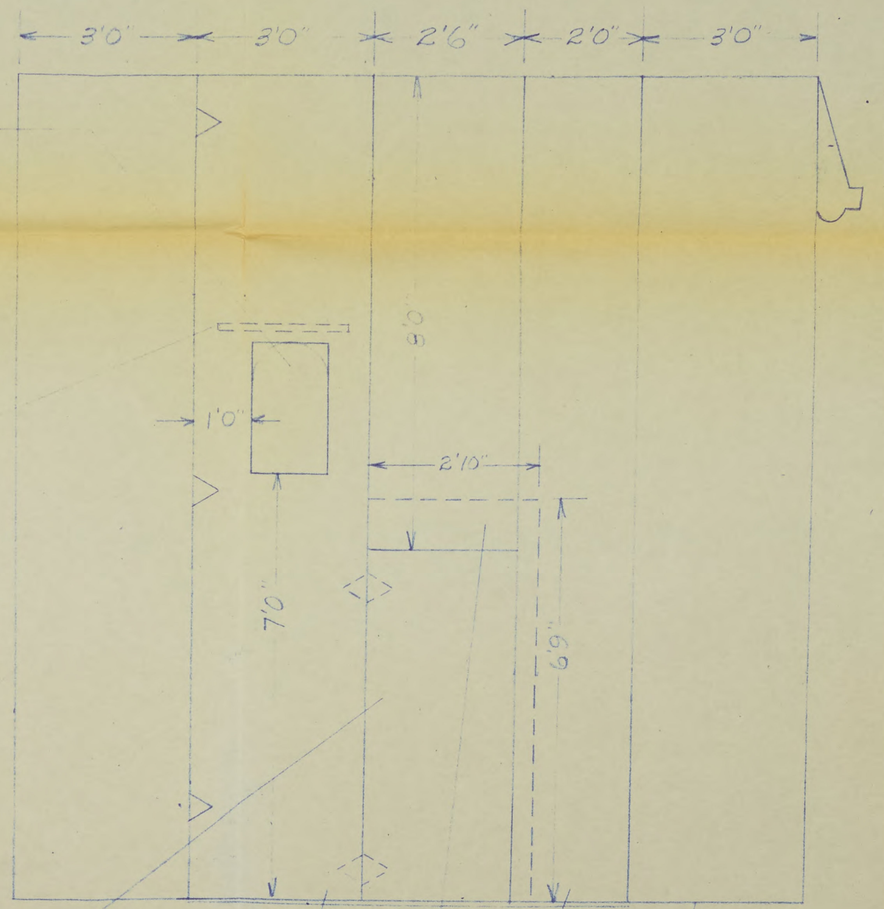
NOTE: THE UNIT COMPRISING FLATS T, W, X, Z, AND V AND UNITS U AND Y AND SHUTTER N MAKES UP LUCENTIO'S HOUSE.



V FLAT V - 6'-9"x8'-0" STOCK - PAINT ONE SIDE - NAIL TO FLAT T AND SUPPORT WITH STAGE BRACE.



Y_1 - 1'-0" x 14'-0" STOCK
Y_2 - 2'-6" x 8'-0" STOCK
Y_3 - 3'-0" x 14'-0" STOCK
CUT IN WINDOW HOLE
ADD UPSON BOARD
UNIT Y - COVER AND PAINT TWO SIDES - BATTEN AND DUTCHMAN TOGETHER
HINGE TO U_3. FIT WITH HOOK, CASTER, STRAP IRON, AND HANDLE.
SEE TECHNICIAN'S ELEV.



N SHUTTER N - HINGE TO U_3 - SEE DETAIL DRS.

X FLAT X - 2'2" X 2'5" STOCK - MOUNT AT RIGHT ANGLE TO U_3 TACK TO IT WINDOW PACKING CLOTH

Z FLAT Z - 3'0" X 14'-0" STOCK - PAINT ONE SIDE NAIL AND DUTCHMAN TO U_3

W 2'-10"x6'9" STOCK - USE AS DOOR - HINGE TO U_2 - PAINT ONE SIDE FIT WITH HANDLE AND CATCH LOCK.

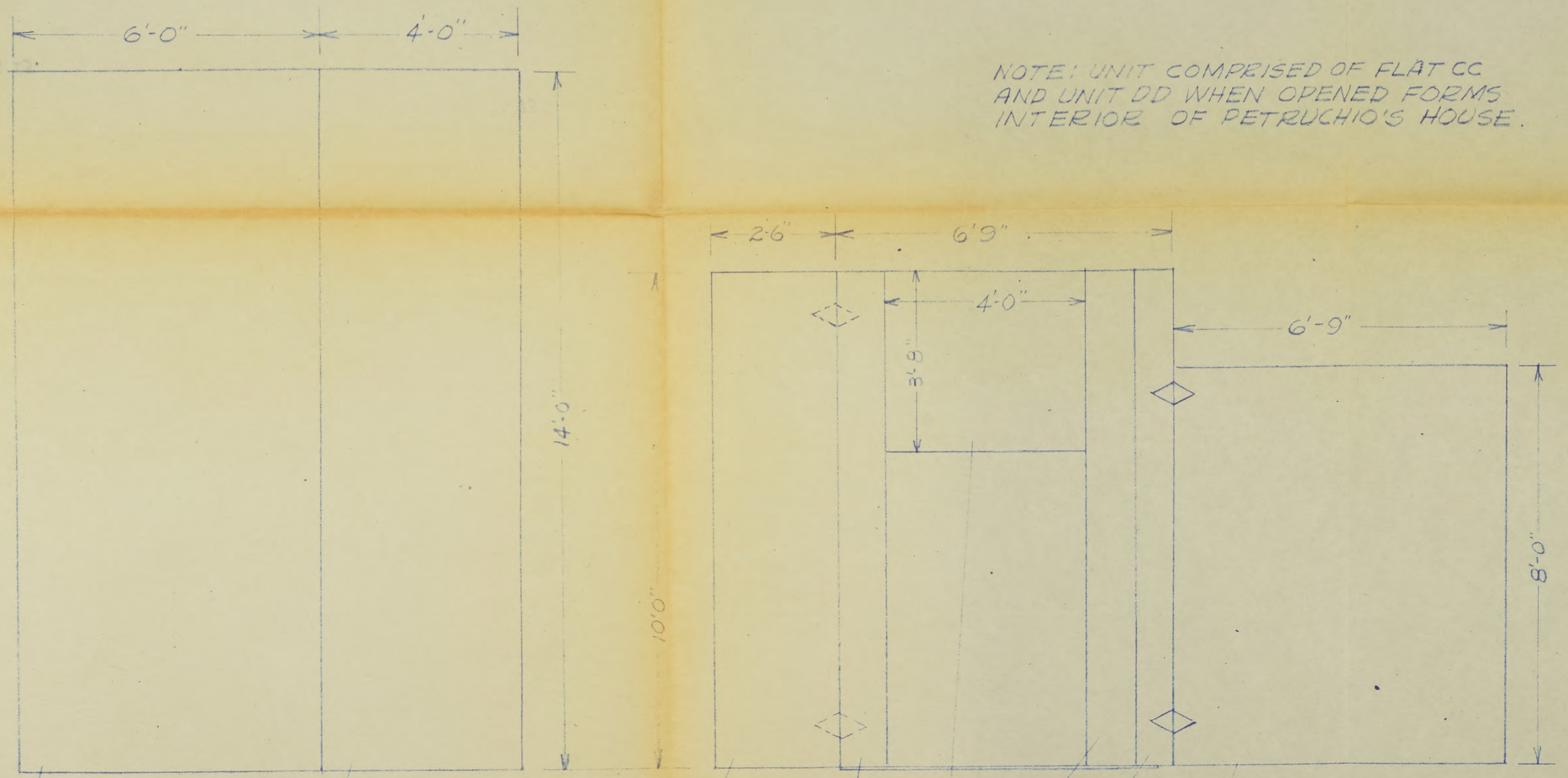
U_3 U_2 U_1

U_1 - 2'-0" x 14'-0" STOCK
U_2 - 2'-6" x 8'-0" STOCK
U_3 - 3'-0" x 14'-0" STOCK - CUT IN WINDOW HOLE - ADD UPSON BOARD
UNIT U - BATTEN AND DUTCHMAN TOGETHER. PAINT ONE SIDE - FIT WITH STRAP IRON. HINGE TO UNIT Y. SEE TECHNICIAN'S ELEV.

T FLAT T - 8'0" x 12'0" STOCK; PAINT ONE SIDE - ADD UPSON BOARD PROFILE. NAIL & DUTCHMAN TO U_1 - BUTT AGAINST PLATFORMS. SEE DETAIL DRG.

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S ELEVATION
SCALE: 1/2" = 1'-0" SHEET 9
ERNEST MAUER JULY 31, 1953

NOTE: UNIT COMPRISED OF FLAT CC AND UNIT DD WHEN OPENED FORMS INTERIOR OF PETRUCHIO'S HOUSE.



BB FLAT BB - 6'-0" X 14'0" STOCK - PAINT ONE SIDE - NAIL AND DUTCHMAN TO FLAT AA. SUPPORT WITH STAGE BRACE.

AA FLAT AA - 4'-0" X 14'0" STOCK PAINT ONE SIDE - NAIL AND DUTCHMAN TO FLAT Z.

EE FLAT EE - 2'-6" X 10'0" STOCK PAINT ONE SIDE - ANCHOR SOLIDLY TO FLOOR WITH 2"X4"X3'0" BOARD

DD1 - 1'-0" X 10'-0" WHITE PINE
DD2 - 3'-8" X 4'0" FLAT - STOCK
DD3 - 1'-0" X 10'0" WHITE PINE
DD4 - 10" X 10'0" WHITE PINE
UNIT DD - BATTEN AND DUTCHMAN TOGETHER - PAINT ONE SIDE - HINGE TO FLAT EE - FIT WITH STRAP IRON - SEE TECHNICIANS ELEV. SUPPORT WITH REMOVABLE STAGE BRACE.

CC FLAT CC - 6'-9" X 8'-0" STOCK - COVER AND PAINT 2 SIDES - HINGE TO DD4 - FIT WITH HANDLE AND HOOK FOR CATCH IN DD1.

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
DESIGNER'S ELEVATION
SCALE: 1/2" = 1'-0" SHEET 10
ERNEST MAUER JULY 21, 1954

PART C: THE MODEL: ITS PURPOSE AND USE

The purpose of the model was to provide the designer with a tangible visualization of what his set will look like when built. The simpler the set design, the less use the designer has for a model. Therefore they may range from extremely rough approximations to highly finished scale models complete to every detail and even indicating lighting effects.

In the production of The Taming of the Shrew, the designer was very dependent on the use of the model. After the floor plan and elevations were drawn, the model was built to exact scale and all movable walls of the model were hinged to reproduce accurately the movement of the actual set. This procedure enabled the designer to see if the mechanics of design would really work. Due to working this way with the model the complete design of Petruchio's house unit was altered as it was found that the original design was clumsy to manipulate and did not lend itself to a good paint scheme. Spatial relationships were also checked, and the designer found that the rear wall of Baptista's house would have to be angled to provide a better sight line into the interior for the audience on the right side of the auditorium. The masking flat intended to be used between Baptista's and Lucentio's house would not be needed as the rear canvas drop extended far enough off stage left to function as its own masking. The masking flat was found

to be needed behind Petruchio's house unit because not enough masking had been designated for this purpose. These mechanical considerations could be easily worked out in terms of the model, and any changes required were done simply and quickly. If the designer had not made the use of the model and had found out the inconsistencies in his design when actually building or mounting the set, a great deal of time, labor, and money would have had to be expended to remedy the errors. This situation would be extremely detrimental to a high school production where the budget is not limitless and time is at a premium.

The designer valued the model for another important reason, and this reason was in relation to painting the setting. The method of indicating the paint scheme commonly used is to make up necessary painter's elevations which indicate method of painting typical flats. The designer felt that, due to the nature of the design with its diverse paint schemes on each house, a separate painters elevation would have to be made for each flat. Therefore the method of indicating painting plans directly on the model was elected. The model was then painted with great fidelity as to detail and with colors indicated as they were to appear on the actual set. Spattering was also included as was the sponging texture to be applied to the stylized trees in the background. In the actual painting of the set, the model was continually referred to for color, and location and size of decor. It was built sturdily enough to withstand months of constant handling.

The director used the model to acquaint the members of the cast with the actual appearance and layout of the set. This orientation in relation to the set was valuable to the actors as they could block out their action with accuracy and be well aware as to where the entrances were located. Confusion was eliminated in this manner, and student actors were not completely thrown off in their timing and business when the actual set was mounted for their use. Another aid to the director in indicating to the actors the layout of the set was the device the designer had adopted of painting the outline of the set on the floor of the stage as soon as rehearsals began. Tempera paint was used which was durable enough to remain visible during the rehearsals and mounting of the show and at the same time, being water soluble, could be mopped off the stage after the performance.

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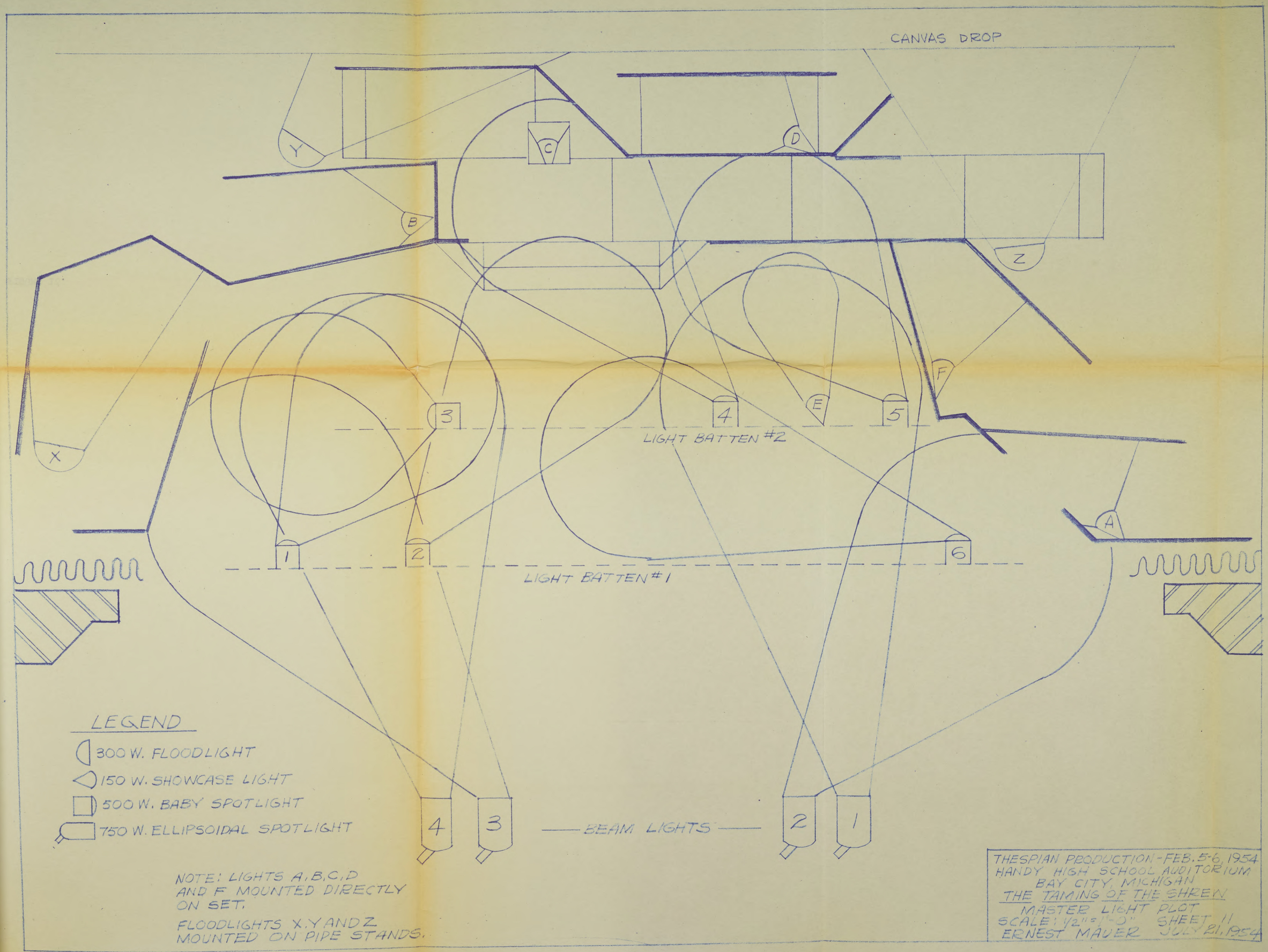
FIGURE 14. Color photograph of model showing entire set.



FIGURE 15. Color photograph of model showing Petruchio's house unit in open position.



PART D: LIGHT PLOTS


CANVAS DROP
Y
C
D
B
Z
F
E
X
3
4
5
LIGHT BATTEN #2
A
1
2
6
LIGHT BATTEN #1
LEGEND
300 W. FLOODLIGHT
150 W. SHOWCASE LIGHT
500 W. BABY SPOTLIGHT
750 W. ELLIPSOIDAL SPOTLIGHT
4
3
BEAM LIGHTS
2
1
NOTE: LIGHTS A, B, C, D AND F MOUNTED DIRECTLY ON SET.
FLOODLIGHTS X, Y AND Z MOUNTED ON PIPE STANDS.
THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
MASTER LIGHT PLOT
SCALE: 1/2" = 1'-0"
SHEET 11
ERNEST MAUER
JULY 21, 1954

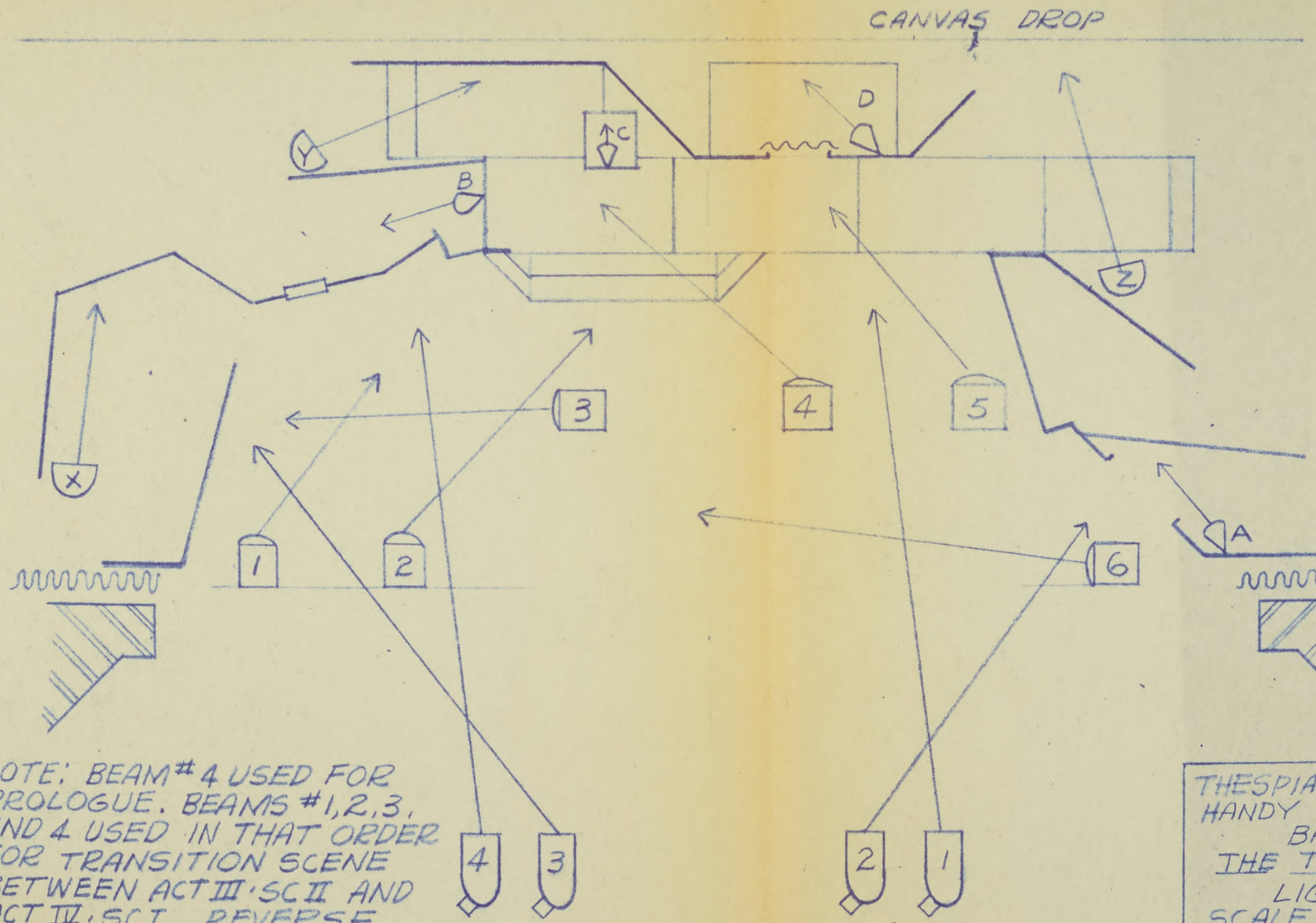


DIAGRAM SHOWING LIGHTS USED FOR FULL STAGE IN THE FOLLOWING SCENES:

ACT I · SC. I
ACT I · SC. II
ACT III · SC. II
ACT III · SC IV
ACT IV · SC I

NOTE: BEAM # 4 USED FOR PROLOGUE. BEAMS #1, 2, 3, AND 4 USED IN THAT ORDER FOR TRANSITION SCENE BETWEEN ACT III · SC II AND ACT III · SC I. REVERSE ORDER FOR ACT IV · SC V.

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LIGHT PLOT DETAIL
SCALE: 1/4" = 1'-0" SHEET 12
ERNEST MAUER JULY 21, 1954

FIGURE 18.

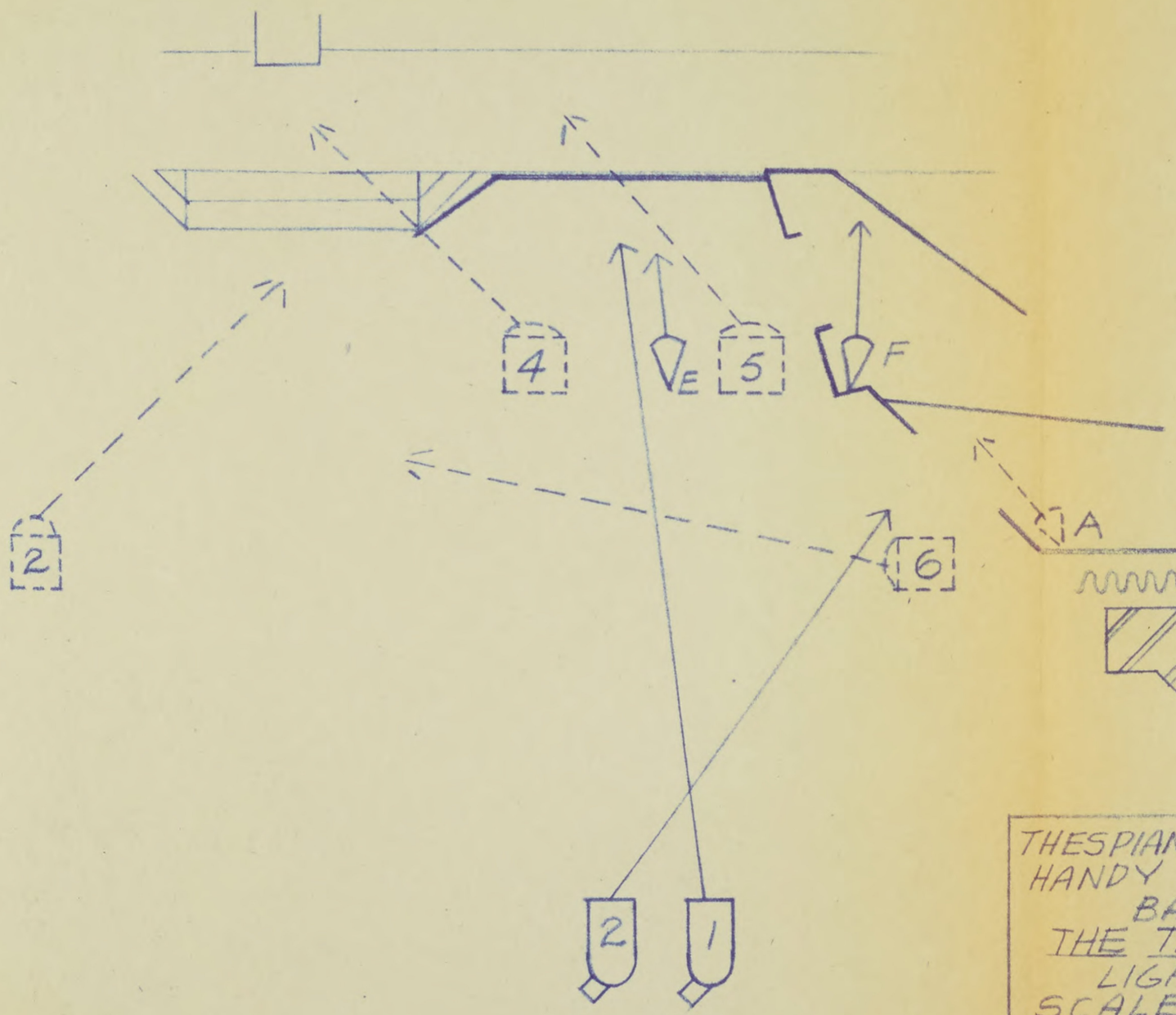


DIAGRAM SHOWING LIGHTS USED FOR INTERIOR OF BAPTISTA'S HOUSE
ACT II · SC I
ACT III · SC I

DOTTED LINES SHOW ADDITIONAL LIGHTS USED FOR INTERIOR OF BAPTISTA'S HOUSE DURING KATHERINE-PETRUCHIO WEDDING SCENE.
ACT III · SC II

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LIGHT PLOT DETAIL
SCALE: 1/4"=1'-0" SHEET 13
ERNEST MAUER JULY 21, 1954

FIGURE 19.

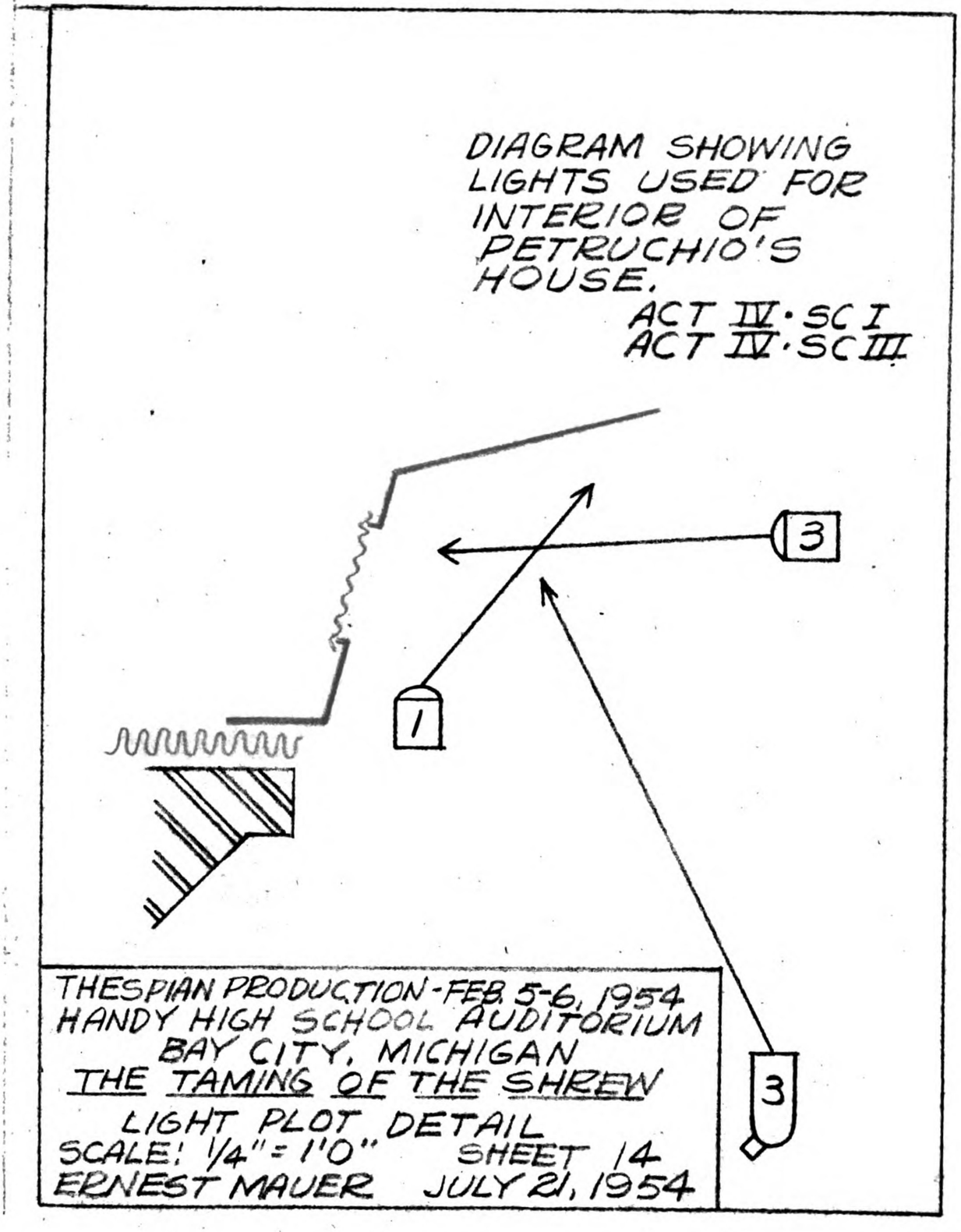
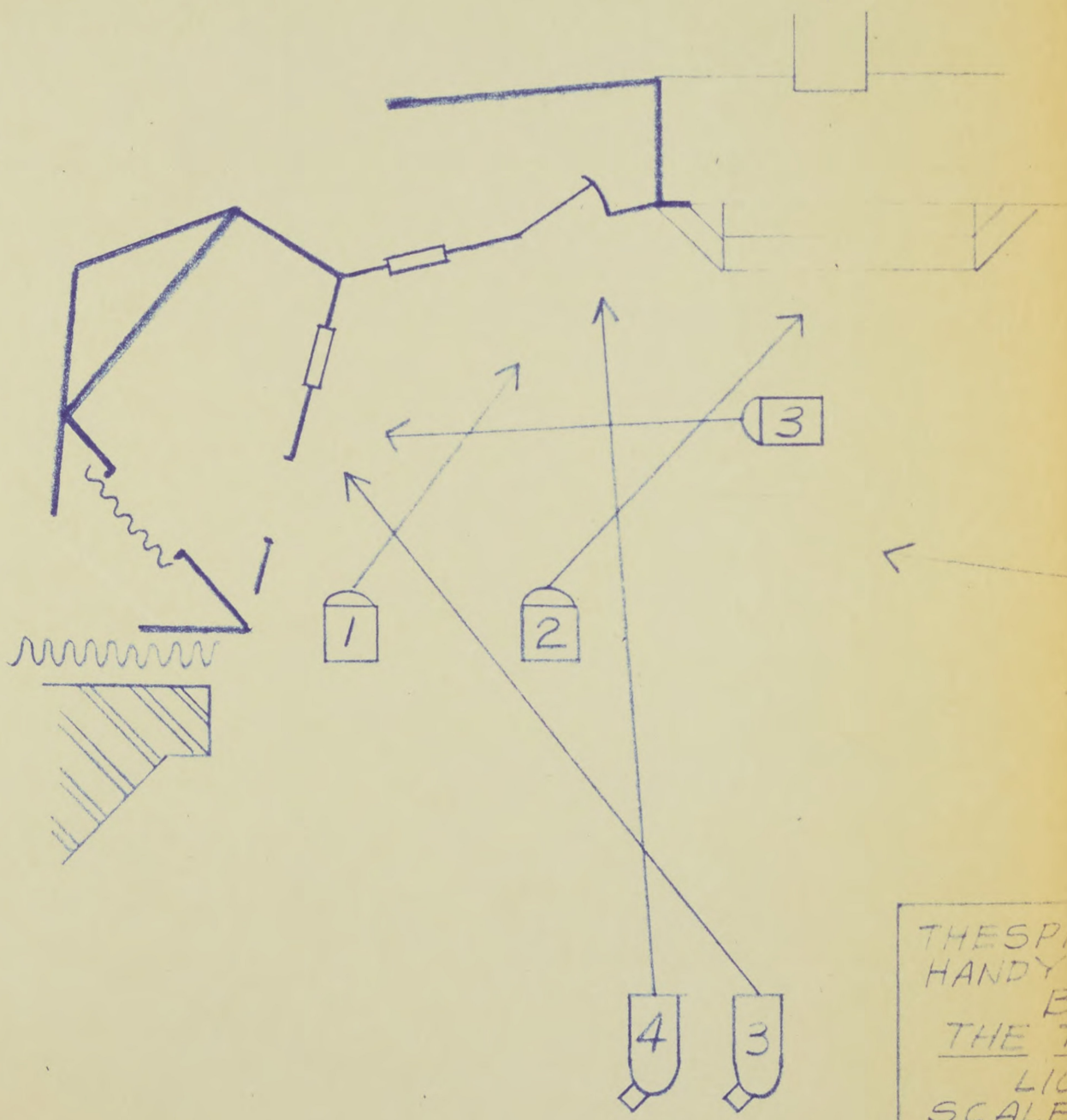


DIAGRAM SHOWING
LIGHTS USED FOR
INTERIOR OF
PETRUCHIO'S
HOUSE.
ACT IV · SC I
ACT IV · SC III
3
1
3
THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LIGHT PLOT DETAIL
SCALE: 1/4" = 1'0"
SHEET 14
ERNEST MAUER
JULY 21, 1954

FIGURE 20.

DIAGRAM SHOWING LIGHTS USED FOR INTERIOR OF LUCENTIO'S HOUSE. ACT V · SC. II



THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
LIGHT PLOT DETAIL
SCALE: 1/4" = 1'-0" SHEET 15
ERNEST MAUER JULY 21, 1954

CHAPTER IV

PART A: BUILDING THE SHOW

TECHNICAL ANALYSIS OF THE PROBLEMS INVOLVED

To keep the design of the production within the capabilities of high school crews, the designer had to keep complex construction problems to a minimum. The desire of the designer to develop an involved plan of production was counteracted by the fact that many ideas considered were not within the students' range of accomplishment. The many demands of the script had to be met in simple practical terms rather than with complex ones for these reasons; the limit of time available for preparation, the consideration of the budget, and the experience and skill of the students. Since there were so many items involved in the final production, each one had to be broken down to a simple solution to insure foolproof operation of the production.

The designer had to plan the construction of the units of the set in such a way as to use the skills already developed by the student help. Since there were no new flats being constructed as mentioned previously, building problems were mostly a matter of assembly. The major types of building included: addition of upson board contours to hinged unit of Baptista's house, the end of Lucentio's house, the two ends of Hortensio's house, and the end of the long section of the

balustrade; changing of shape of doors in Baptista's and Hortensio's houses, and the window shape in Lucentio's house with upson board; building of two special forms for the small balustrade section, and the practical window in Lucentio's house of upson board with a wooden framework backing; adding two triangular step sections to each end of the six foot stair section; and battening together the facade of Hortensio's house, the swinging facade of Lucentio's house, the interior main wall of Lucentio's house, and the interior wall of Petruchio's house.

None of the problems involved required knowledge and skills the stage crew had not already developed in other productions with the exception of the triangular step units. These did not prove to be difficult as the units were fitted to the stair unit itself and consumed the time of two tenth grade boys for a period of two hours and a half. The designer had then limited the set to the capabilities of high school students while at the same time meeting all necessary requirements concerning the script, author and director.

The properties, which were made by the students in the advanced art class, were constructed using materials already available in the art room. The only purchase made was two brooms for the hobby horses. Students making the properties used skills and materials they had become familiar with during the course of their art training. The wedding cake was an upson board and cardboard construction; the 'For Rent' sign developed from a student's knowledge of lettering; the chandelier

was made of cardboard, cord, and wire and developed from the student's experience in making mobiles; the decorative flags were simply crayon designs applied directly to cloth; the floral centerpiece was made of wire and colored paper flowers; and the two pieces of meat, the broken lute, and the practical statue were made with papier-mache. The statue was the most complicated item constructed. The base was made from the bottom portion of an old chair inverted in which a rough wooden framework was inserted approximating the shape of the statue. Heavy wire was used to form the exact shape and stove wire then reinforced and refined the shape. Over this framework papier-mache stripping was applied and allowed to dry forming a thin, light, and very tough shell. To this shell, papier-mache pulp was added where needed to complete the shape and model the features. When this was thoroughly dry, the statue was painted with the same paint used on the stage set to insure a harmonious color relationship.

CANVAS DROP

SEE DETAILS FOR MOUNTING BKG. S.

PROP. & FURNITURE STORAGE AREA.

PROP. & FURNITURE STORAGE AREA

BRACE STATUE

NAIL

NAIL & DUTCHMAN

NAIL & DUTCHMAN

1'0"

2'0"

3'-6"

PLATFORM FOR ACTOR USING SHUTTER N

SEE DETAIL FOR MOUNTING X

STAGE BRACE

NAIL & DUTCHMAN

NAIL & DUTCHMAN

HINGE & DUTCHMAN

HINGE

NAIL & DUTCHMAN

1'-3"

3'9"

2'4"

3'0"

BREAKAWAY STAGE BRACE

UNIT Y TO BE FREE SWINGING. HOOK INTO U1. SEE TECH ELEV.

7'0"

⊕ SCREW CATCH INTO FLOOR FOR FLAT F.

SEE DETAILS FOR CHANDELIER RIGGING.

HINGE

NAIL

NAIL & DUTCHMAN

STAGE BRACE

HINGE

NAIL

FLATS E & F TO BE FREE SWINGING. HOOK INTO C FOR CLOSED POSITION.

NAIL & DUTCHMAN

NAIL & DUTCHMAN

BLOCK EE FIRMLY TO STAGE FLOOR

HINGE & DUTCHMAN IN REAR

UNIT DD TO BE FREE STANDING.

FLAT CC TO BE FREE SWINGING. HOOK INTO DD1

NOTE; ALL SOLID UNITS TO BE BLOCKED TO STAGE FLOOR.

10'9"

4'9"

4'-3"

2'0"

9"

12'-0"

9'-6"

10'-3"

18'-0"

12'-0"

5'6"

7'3"

5'-9"

4'3"

16"

2'-6"

6'-9"

18-0"

SEE TECH. ELEV. FOR CONSTRUCTION OF UNITS Q, U, Y AND DD.

FL INDICATES POSITION OF FLOODLIGHTS

SC INDICATES POSITION OF SHOWCASE LIGHT MOUNTED ON SET.

SEE DETAIL DRAWINGS FOR SPECIAL CONSTRUCTIONS, UPSON BOARD FORMS, AND MOUNTING METHODS.

THESPIAN PRODUCTION - FEB. 5-6, 1954
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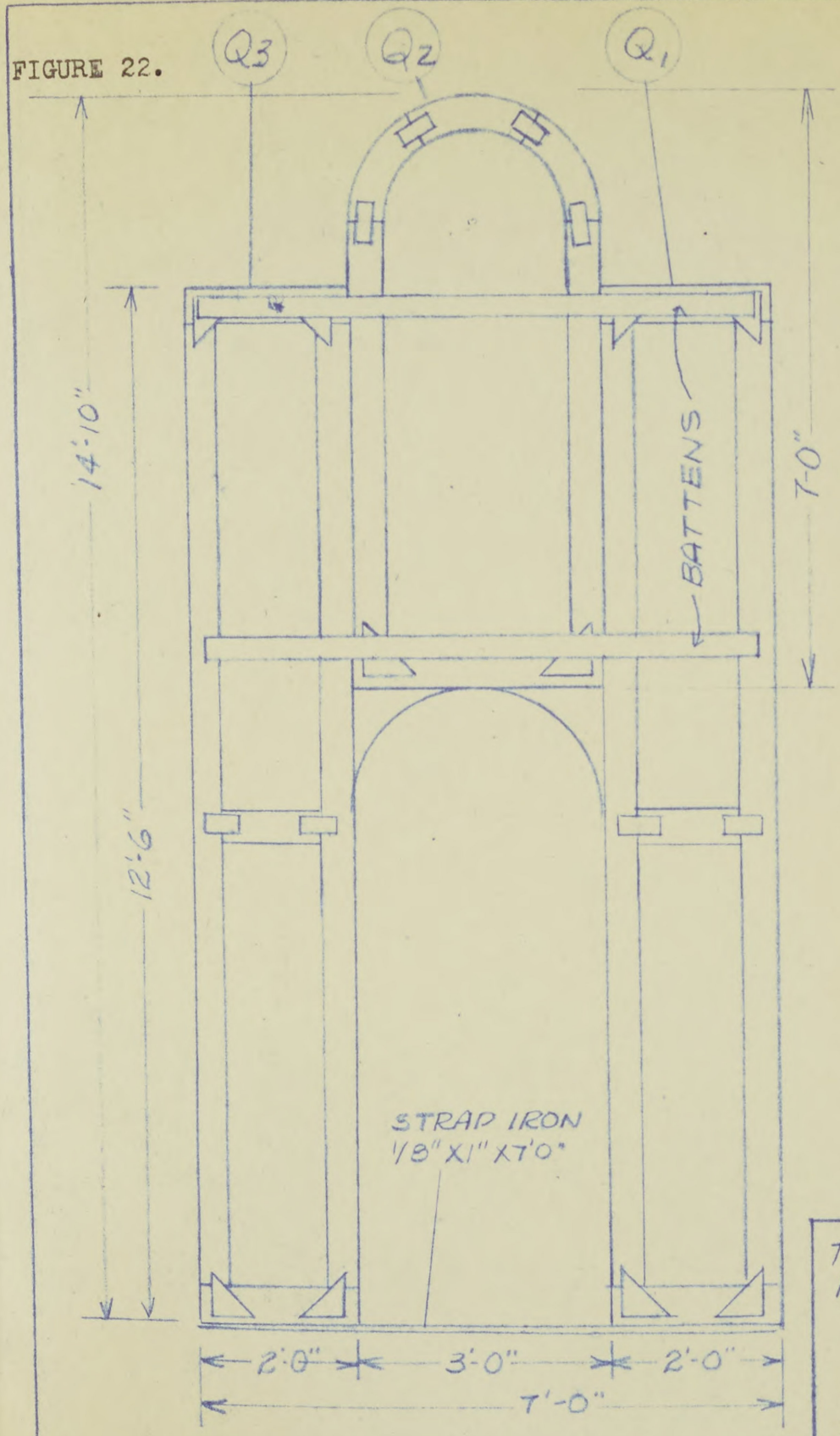
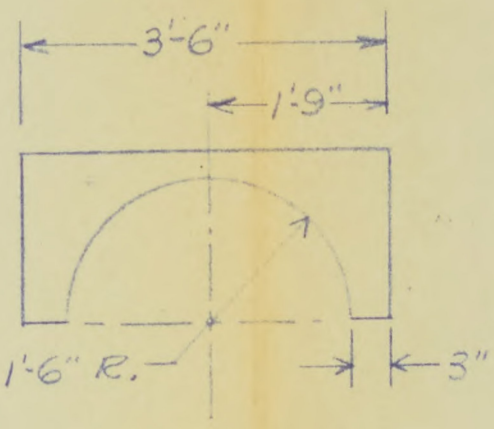
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
TECHNICIAN'S FLOOR PLAN
SCALE: 1/2"=1'-0" SHEET 16
ERNEST MAUER JULY 22, 1954

FIGURE 22.



UNIT Q.
DUTCHMAN 3
SECTIONS AND
UPSON BOARD
DOOR CONTOUR.
MOUNT BETWEEN
FLATS 7, 8 AND 11.

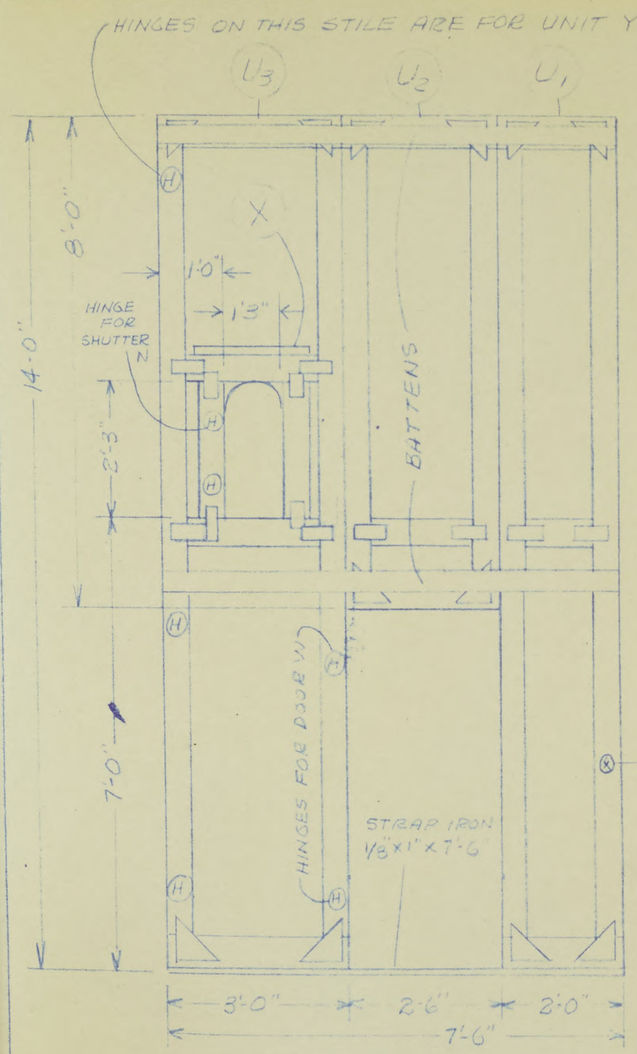


DETAIL OF DOOR
CONTOUR - UPSON
BOARD 1/8" THICK.
LUMBER IS 1"X3" WHITE PINE

NOTE: FLATS Q1, Q2 AND
Q3 ARE IN STOCK.

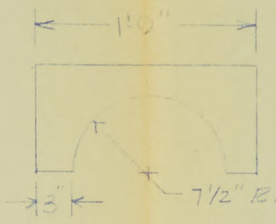
THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
TECHNICIAN'S ELEVATION
SCALE: 1/2"=1'-0" SHEET 17
ERNEST MAUER JULY 22, 1954

FIGUR



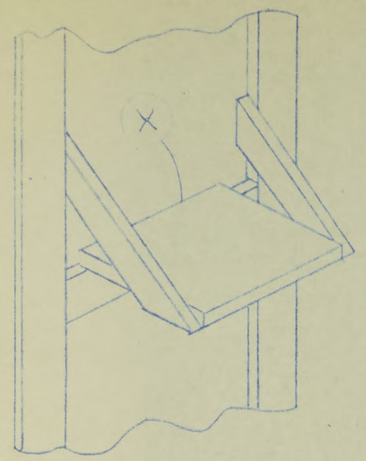
UNIT U

DUTCHMAN 3 SECTIONS. ADD UPSON BOARD CONTOUR TO WINDOW. FLATS U1, U2 AND U3 ARE STOCK.



DETAIL OF WINDOW CONTOUR - DOUBLE SIZE - 3 REQUIRED 2 FOR UNIT Y - CUT FROM 1/8" UPSON BOARD

LUMBER USED IS 1"x3" AND 1"x1" WHITE PINE

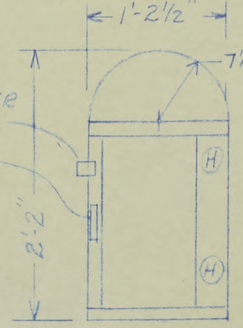


ISOMETRIC VIEW SHOWING METHOD OF MOUNTING PLUG X TO BACK OF U3, TACK BLACK CLOTH ALONG EDGE OF X TO FORM BACKING FOR SHUTTER N.

UNIT Y

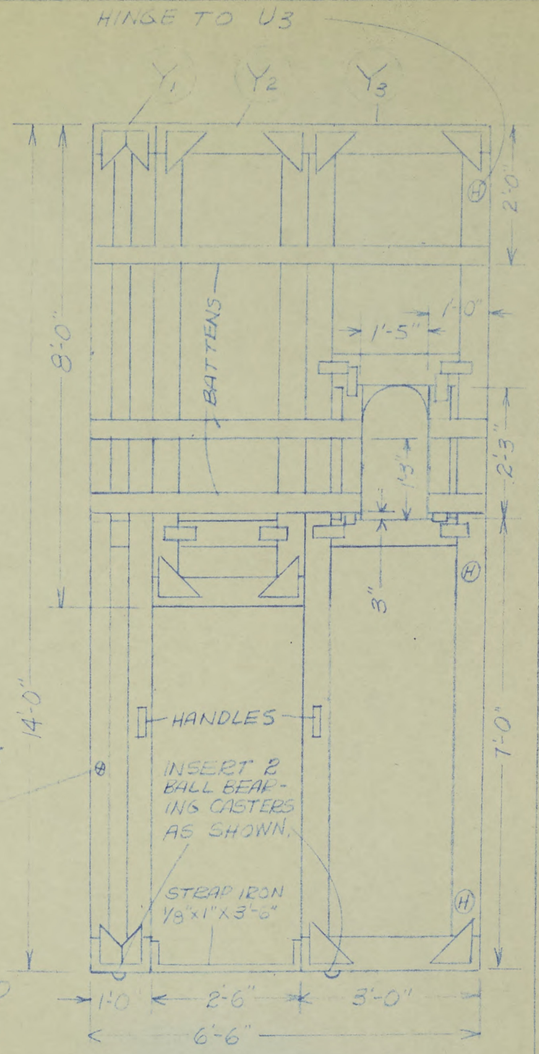
COVER BOTH SIDES - ADD UPSON BOARD CONTOUR TO WINDOW. DUTCHMAN BOTH SIDES, FLATS Y1, Y2 AND Y3 ARE STOCK.

NOTE: BATTENS TO BE PLACED IN POSITIONS INDICATED TO COINCIDE WITH PAINTED DECOR. TO BE PLACED ON DOWNSTAGE SIDE OF FLAT.



HOOK FOR CATCH ON U1

DETAIL OF SHUTTER N. DOUBLE SIZE MAKE FROM 1/8" UPSON BOARD



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HANDY HIGH SCHOOL AUDITORIUM
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THE TAMING OF THE SHREW
TECHNICIAN'S ELEVATION
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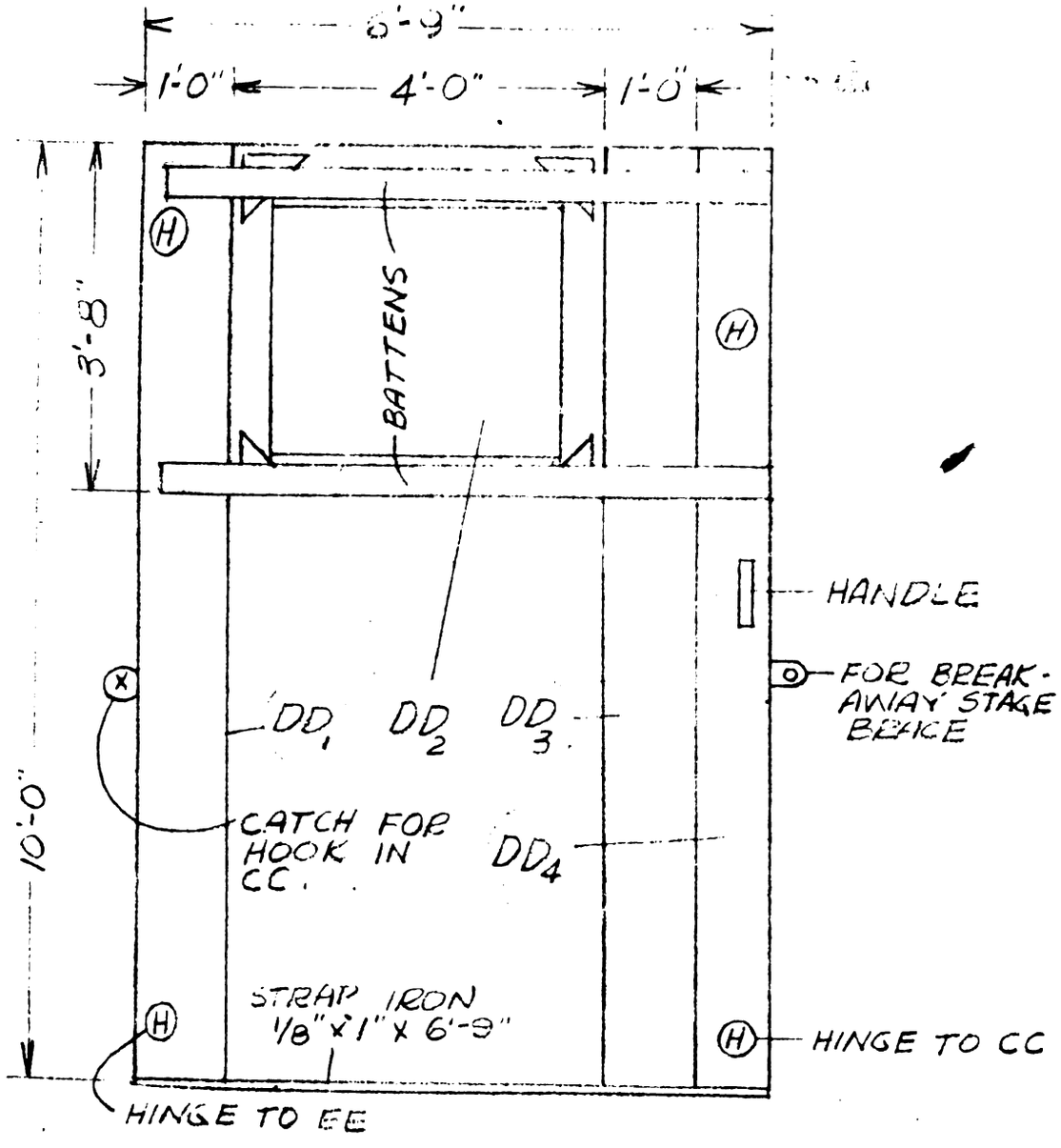
UNIT DD

DUTCHMAN SECTIONS - DD_2 IS STOCK - PURCHASE DD_1 AND DD_3 (12" WHITE PINE) AND DD_4 (10" WHITE PINE). BATTENS ARE 1"X3" WHITE PINE.



THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
TECHNICIAN'S ELEVATION
SCALE: 1/2" = 1'-0" SHEET 19
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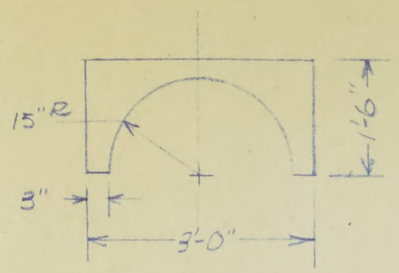
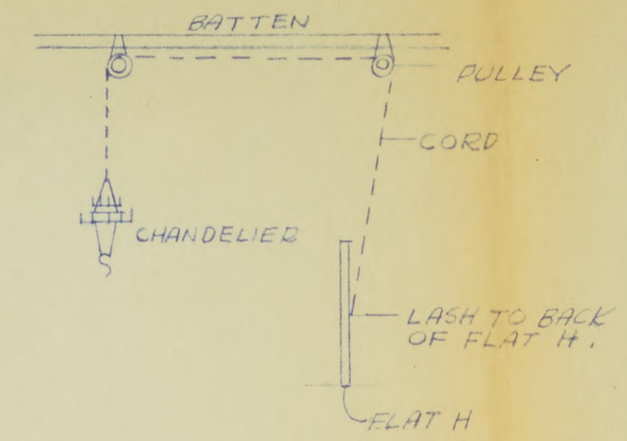
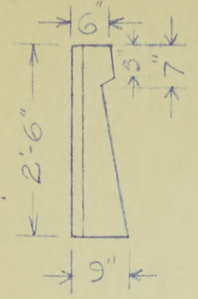


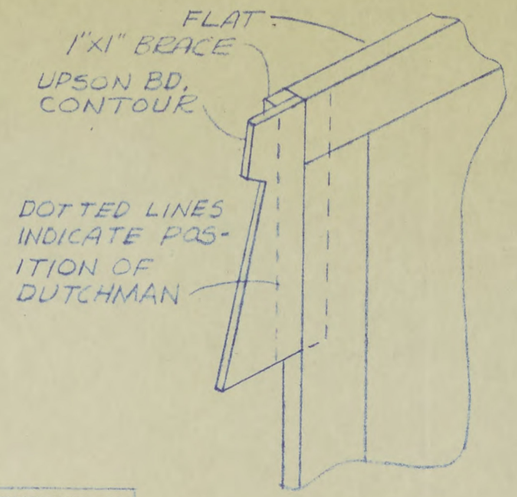
DOOR CONTOUR - TACK & DUTCHMAN TO FLAT D - MAKE FROM 1/8" UPSON BOARD



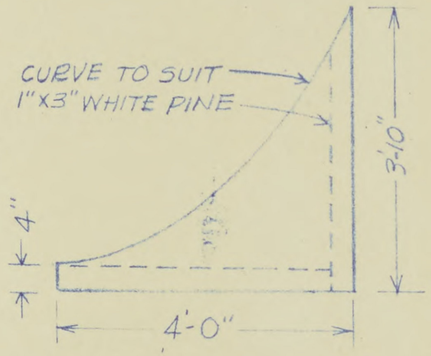
RIGGING SCHEME FOR CHANDELIER
NOT TO SCALE



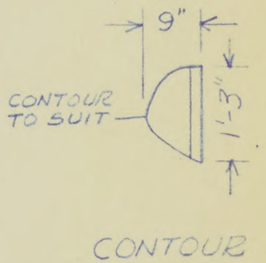
CONTOUR FOR FLATS P & R
MAKE FROM 1/8" UPSON BOARD AND 1" x 1" WHITE PINE
2 REQUIRED.



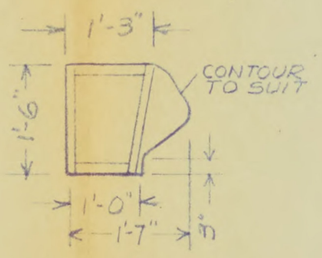
DETAIL OF MOUNTING CONTOURS ON FLATS K, P, R AND T.



SWAG CONTOUR - NAIL & DUTCHMAN TO FLAT F - MAKE 2 OF 1/8" UPSON BOARD.

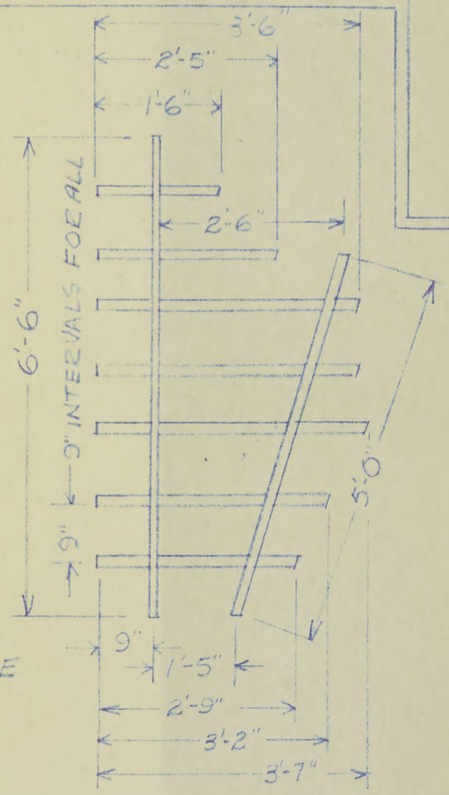


CONTOUR FOR FLAT K

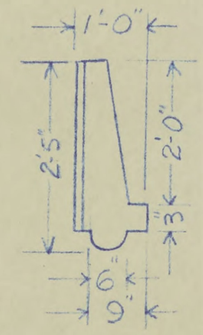


CONSTRUCTION L

MAKE FROM 1/8" UPSON BOARD AND 1" x 1" WHITE PINE



CONSTRUCTION O
BUILD FROM 1" x 1" W. PINE



CONTOUR FOR FLAT T
MAKE FROM 1/8" UPSON BOARD AND 1" x 1" WHITE PINE

THESPIAN PRODUCTION - FEB. 5-6, 1954
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THE TAMING OF THE SHREW
DETAILS
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FIGURE 26.

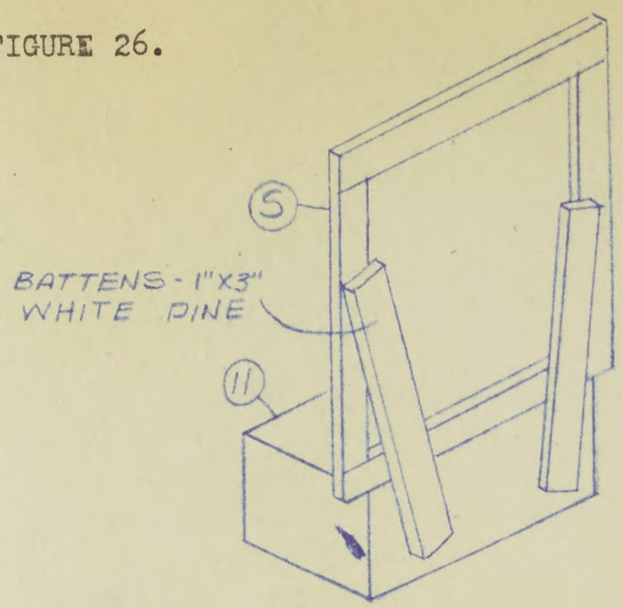


DIAGRAM SHOWING METHOD OF MOUNTING FLAT 5 ON PLATFORM 11.
ISOMETRIC VIEW - NOT TO SCALE

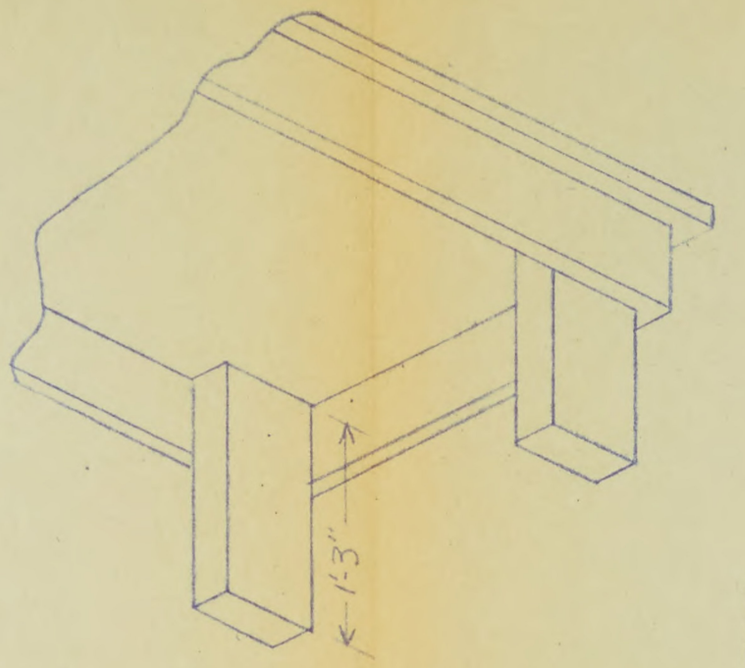
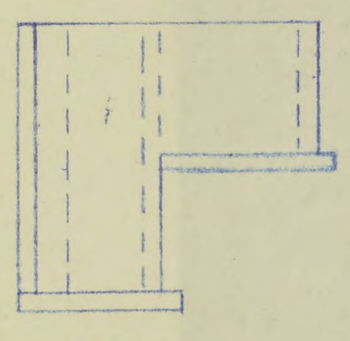
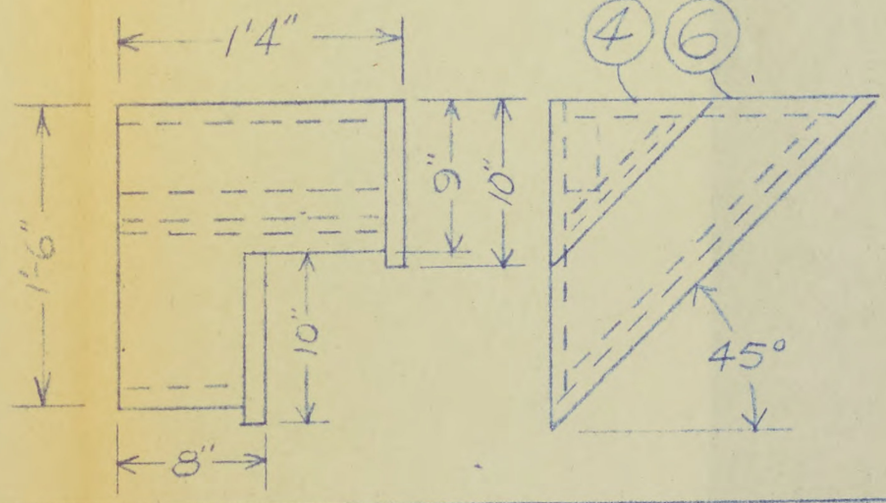


DIAGRAM SHOWING METHOD OF RAISING 8" STOCK PLATFORMS TO REQUIRED 16" HEIGHT USE 2"X4" LEGS - ISOMETRIC VIEW - NOT TO SCALE



DETAIL OF TRIANGULAR STEP SECTIONS #4 AND 6. BUILD FROM 1"X10" WHITE PINE, BUTT TO EACH END OF STEP #5.



THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
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THE TAMING OF THE SHREW
DETAILS
SCALE: 1" = 1'0" SHEET 21
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TABLE II. LIST OF MAJOR UNITS REQUIRED

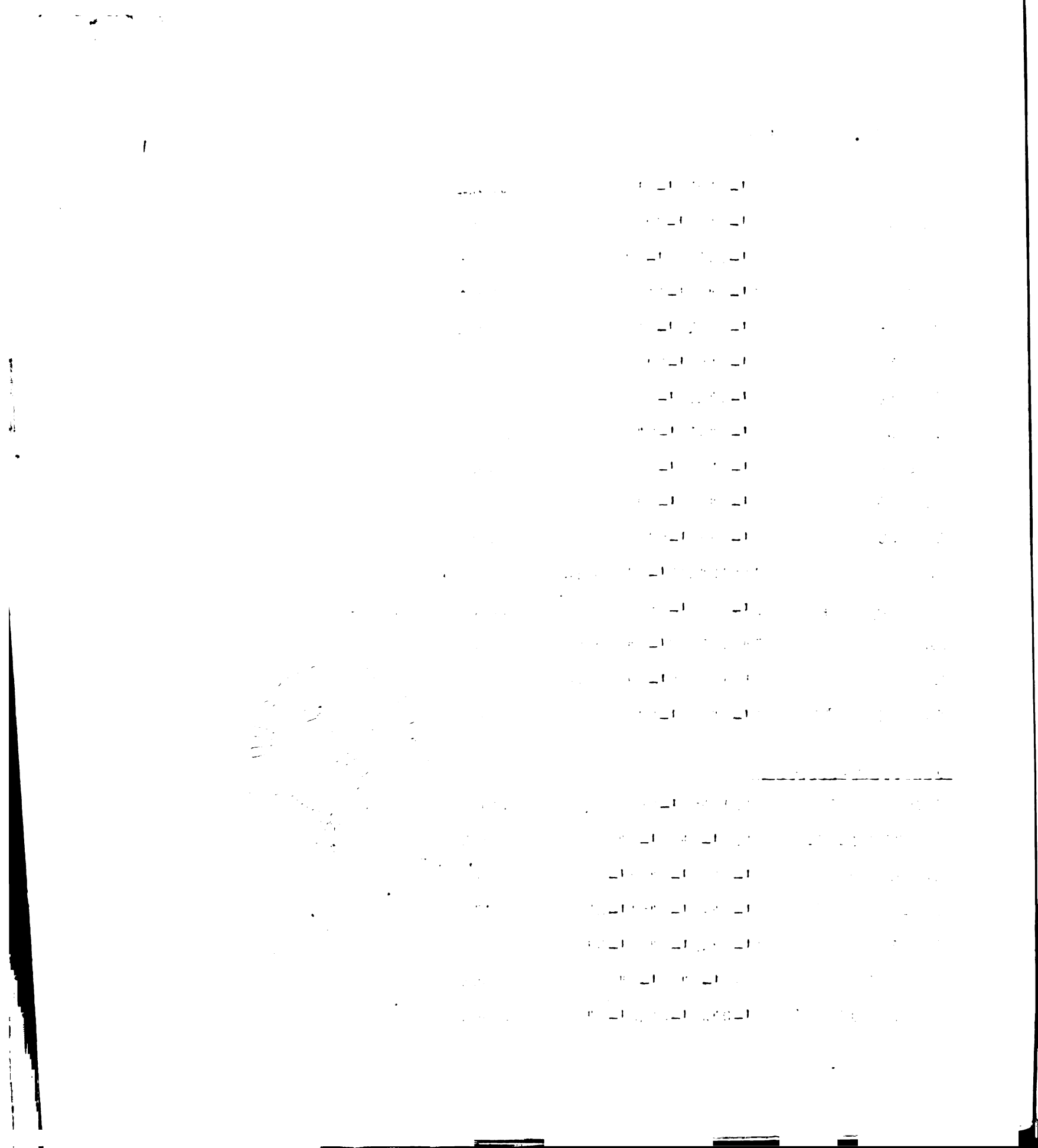
UNIT OR FLAT	SIZE	SOURCE
FLAT A	6'-0"x14'-0"	Stock
FLAT B	6'-0"x14'-0" Door	Stock
FLAT C	1'-0"x14'-0"	Stock
FLAT D	6'-0"x14'-0" Door	Stock
FLAT E	6'-0"x10'-0"	Stock
PLUG F	3'-8"x4'-0"	Stock
FLAT G	2'-6"x10'-0"	Stock
FLAT H	6'-0"x10'-0"	Stock
FLAT J	6'-9"x8'-0"	Stock
FLAT K	3'-0"x14'-0"	Stock
CONSTRUCTION L	1'-6"x1'-7"	Build
FLAT M	4'-0"x8'-0"	Stock
SHUTTER N	1'-2½"x2'-2"	Build
CONSTRUCTION O	3'-6"x6'-6"	Build
FLAT P	3'-0"x14'-0"	Stock
FLAT Q_1	2'-0"x12'-6"	Stock
FLAT Q_2	3'-0"x7'-0" Round Top	Stock
FLAT Q_3	2'-0"x12'-6"	Stock
FLAT R	4'-0"x14'-0"	Stock
FLAT S	6'-9"x8'-0"	Stock
FLAT T	3'-0"x14'-0"	Stock
FLAT U_1	2'-0"x14'-0"	Stock
FLAT U_2	2'-6"x8'-0"	Stock

TABLE II. (CONT'D)

FLAT U_3	3'-0"x14'-0"	Stock
FLAT V	6'-9"x8'-0"	Stock
FLAT W	2'-10"x 6'-9"	Stock
PLUG X	2'-2"x2'-5"	Stock
FLAT Y_1	1'-0"x14'-0"	Stock
FLAT Y_2	2'-6"x8'-0"	Stock
FLAT Y_3	3'-0"x14'-0"	Stock
FLAT Z	3'-0"x14'-0"	Stock
FLAT AA	4'-0"x14'-0"	Stock
FLAT BB	6'-0"x14'-0"	Stock
FLAT CC	6'-9"x8'-0"	Stock
DD_1	1"x12"x10'-0" Board	Purchase
FLAT DD_2	3'-8"x4'-0"	Stock
DD_3	1"x12"x10'-0" Board	Purchase
DD_4	1"x10"x10'-0" Board	Purchase
FLAT EE	2'-6"x10'-0"	Stock

PLATFORMS AND STEPS

STEP 1 and 10	8"x10"x3'-0"	Stock
PLATFORM 2, 7, 8	8"x3'-0"x6'-0"	Stock
PLATFORM 3	1'-4"x3'-0"x6'-0"	Stock
STEPS 4 and 6	1'-4"x1'-6"x1'-6"	Build
STEP 5	1'-4"x1'-6"x6'-0"	Stock
PLATFORM 9	8"x3'-0"x6'-0"	Stock
PLATFORM 11	2'-0"x3'-0"x6'-0"	Stock



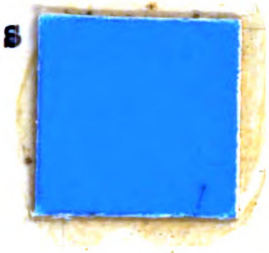
PLEASE NOTE

There are a number of color chips missing from page 99.

2/28/2011

TABLE III.

BAPTISTA'S HOUSE EXTERIOR

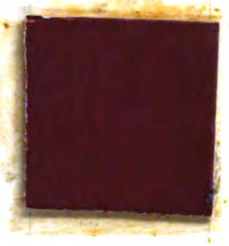


BAPTISTA'S HOUSE INTERIOR



MORTENSIO'S HOUSE EXTERIOR

LUCENTIO'S HOUSE EXTERIOR AND INTERIOR



VILLAGE SQUARE WALL

PETRUCHIO'S HOUSE INTERIOR

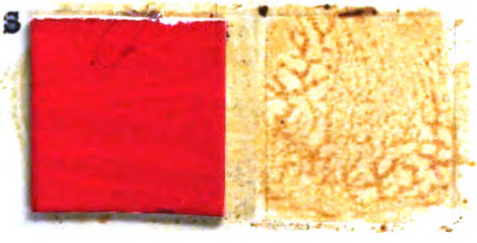
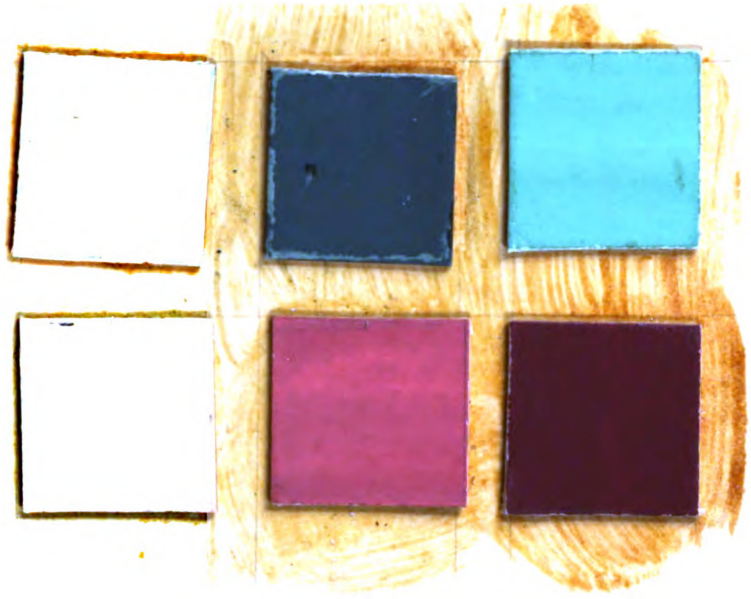


TABLE III. (CONT'D)

SKY
AND
TREES

BALUSTRADE



PART B: MOUNTING THE SHOW

Although building the set involved few new problems for the students, the mounting was much more complicated. The principle of using hinged units was explored to some extent in Macbeth, but the method developed for The Taming of the Shrew was much more complex. A method had to be employed which would allow the hinged units to swing smoothly and easily inasmuch as this operation was done in view of the audience. For the walls of Baptista's and Petruchio's houses which were relatively short and light, the hinging was so arranged to have the edge of the flat which described the arc two inches above the floor of the stage. This clearance prevented the flat from scraping on the floor and, therefore, its manipulation required very little manual labor. The wall of Lucentio's house was more of a problem because it was taller and wider than the other two. The weight of this swinging unit caused considerable friction of the bottom of the flats and the floor. Two small ball bearing casters were inserted vertically into the bottom of the unit to ease the friction and provide a roller for it.

Other mounting problems encountered were of a routine nature and included: hinging the swinging units in proper position; raising the eight inch platforms to the required sixteen inch height; rigging the chandelier in Baptista's house with cord and two small pulleys and attaching it to a batten; hanging the door and practical shutter in Lucentio's house;

hanging door coverings in Petruchio's and Hortensio's houses; installing the special stage brace arrangement behing Petruchio's house; blocking the flats to the floor; putting up flats; and applying dutchmen ("The canvas strip used to cover the crack between two hinged flats.")[1] at the proper places.

The set was actually mounted in two separate work sessions on succeeding Saturdays. Prior to the beginning of rehearsals a scaled floor plan of the set had been painted directly on the stage floor as an aid to the director. This plan was also used as a guide to the crew as to the exact location of units. Two weeks before the production date all platforms, steps, balustrades and the statue were mounted. These items were not of a nature to hinder the band classes during the week, and enabled the crew to accomplish part of the mounting ahead of time. The customary procedure is to put up the entire setting on the Saturday before the week of dress rehearsals and performance. A week after the preliminary work was done, the crews completed the mounting of all flats, hinged sections, backings, drapes, and dutchmen. During this time most of the light equipment was mounted and wired into the switchboard. The following Monday was the beginning of the week of performance and marked the beginning of the time when work was finished under extreme pressure. On Monday and Tuesday of that week between the end of school at four in the afternoon

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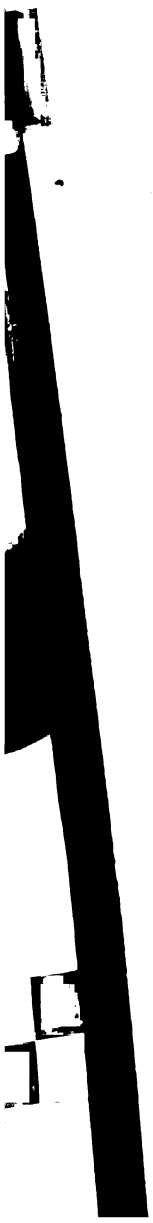
[1]John Gassner, Producing the Play. (New York: The Dryden Press, 1941), p. 724.



and seven o'clock in the evening when dress rehearsals commenced, all last minute details had to be completed. The lighting installations were finished, the light levels determined, spotlights focused and gelatins inserted; the paint crews touched up the dutchmen that had been glued on the previous Saturday, did any last minute retouching and completed the spattering; the borders and drops were trimmed and sight lines checked on spotlights hanging in the teaser position; sight lines were also checked on all backings and the backdrop; and hinges, pulleys, hooks, catches, and handles were checked to determine their workability. This routine occurs for every show, therefore the procedure was not new to the students. The Taming of the Shrew was different only in that there were more items to consider because of the larger scope of the production. This fact accounted for using two separate days for mounting the set.

All spotlights, showcase lights, and flood light circuits needed were wired into the dimmers on the switchboard. This was possible by disconnecting the permanent wiring in these circuits which control the lamps in the border strips and footlights. As the action of the play moved rapidly from one area to the next, the designer felt that control of the lighting would best be accomplished with circuits containing spotlights. The movement from one area to the next could be done more easily with the specific illumination of the spotlights rather than the general illumination received from the border strips and footlights.

The baby spotlights and some of the showcase lights were mounted on battens, the remainder of the showcase lights were mounted on the set proper and used as backing illumination. The floodlights were mounted on pipe stands and placed on either side of Hortensio's house and behind Petruchio's house so their light was thrown on the sky backing areas.[2] The mounting and wiring of the light scheme was accomplished in much the same manner as was done for other shows and was handled by the student light crew.

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[2]Note: For a detailed analysis of light placement refer to the light plots which are in Part D of Chapter III.

PART C: RUNNING THE SHOW

One of the major problems involved in running The Taming of the Shrew was to find enough time to rehearse the scene changes, the property and light plot, and the light cues. Fortunately the director was of the opinion that the technical aspects of the play should receive prime consideration during the week of the show. Rehearsals on the four days preceding the opening night stressed lights, properties and scene changes. Those actors serving as stage hands and the back stage crew were rehearsed in their duties and responsibilities with the same concentration that the actors had been during the previous weeks of rehearsal. This procedure was followed to insure as competent a handling of the technical aspects as was the acting.

During the rehearsals immediately prior to the production, the main consideration was in the coordinating of the technical elements of the production. The furniture and most of the props had been available for rehearsals well in advance of the last week so that those actors responsible for them had an idea of when and where they were to be used. The first dress rehearsal presented the problem of working out the sequence and timing between the movement of the scenery and the bringing on of the properties and furniture. For instance in Baptista's house the chandelier had to be lowered after the wall unit was swung out or else it would be pushed behind the swinging unit. The chandelier that had been planned for

Lucentio's house had to be discarded as the swinging unit was fourteen feet high and there was not enough clearance to the batten from which it had to be rigged. Constant checking of light levels had to be made to provide adequate illumination for the acting areas and proper balance between the different colored light. The light plot had to be carefully checked to make certain no backing lights were left on when areas were dimmed out. This would have caused light spills which are distracting to the audience and a sign of poor planning. Light spill from spotlights in the teaser position was checked and where needed metal shields were placed in the gelatin frames to prevent the light from hitting the wrong areas. Thw two stage hands had the most difficult assignment when the final wedding scene was set. While one pulled back the unit of Petruchio's house, the other moved a flood light out of the path of the unit and unfastened the stage brace. As soon as this operation was over, they had light cues to reduce light levels in all places except stage right. The light cues in general worked slowly during the first rehearsal as the operator had to work out the sequence of the raising or lowering of the lights in each cue and become familiar with the layout of the board. Actors had to plan to be at the proper entrance with the property or piece of furniture they were responsible for on cue. Since in some scenes the number of articles needed onstage was great, the actors had to be assigned specific places of entry onto the acting area to avoid congestion in any one entrance. Also with the initial use of the set, a problem arose involving

the use of the long table and bench needed in the final scene. The door arrangement in this scene made the maneuverability of these pieces awkward because of their length, therefore the solution lay in bringing this furniture into the scene from the unobstructed entrance from the platforms.

The second and third nights of dress rehearsal were spent in going over these technical changes until the timing worked. The changes had to be integrated into the pacing of the whole show and the director and designer worked toward that end. The designer made certain each actor knew of his specific assignment and the director worked out the action involved in carrying out these assignments so that they were done in character thereby maintaining the effect that the changes were part of the action of the show. The desired effect wanted was to have a fast paced production that ran smoothly.

An estimate as to the time the show ran was two hours, including acting and scene changing time. This does not include the two intermissions during which the orchestra played. These intermissions were each ten minutes in length. Student opinion concerning the running of the show included: "/the set/ was unique and space and time saving, also." "...it was very well made so it could be changed easily." ".../it/ was planned so that it only took a short while to change scenes." "I liked the way they only pulled the curtain twice."[3] These reactions seem

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[3]Quotations taken from play reviews written by students of Handy High School for an English class assignment.

to indicate that the student audience appreciated the effect of the fast moving show for which the designer had been striving.

During the course of the running of the show there were only two stagehands to work the light board and manipulate changes which could be done out of view of the audience. The actors who had to use or bring on a certain property or piece of furniture were responsible for having that item in the proper place in readiness. (See Table VII for the property and furniture plots and strike sheets.) These responsibilities were assigned to the characters who were servants in the play. Their parts were not heavy enough to demand all their time and they were logical characters to do the moving and scene changing from the standpoint of the audience. Characters to whom these duties were assigned were Servant to Baptista, Tranio, Biondello, Grumio, the Cook, Natalia, and Josepha.

To more fully illustrate this use of actors as stagehands, one of the major scene changes will be discussed. This change occurred between Scenes I and II in Act V and the discussion is of the setting up of the wedding scene of Bianca and Lucentio. At the end of the first scene, only Katherine and Petruchio were on the stage, which was set up for the entire stage, and they exited into Lucentio's house presumably to attend the wedding. When they left the stage, a stage hand immediately pulled back Petruchio's house unit to pull it out of the way and to form a backing for the interior of Lucentio's house. As this was being done, Grumio swung open this unit in

the proper place and then unhooked the swinging wall of Lucentio's house. As soon as the wall swung open, Tranio and the Servant to Baptista brought on the long table and bench and placed it into position which had been marked on the floor of the stage with paint. Meanwhile Grumio and Biondello had each brought out a stool and positioned it, then the Servant and Tranio reappeared each bearing a stool. After all the necessary furniture was onstage and Biondello had brought on the floral centerpiece, the actors took their cue and entered the set to start the scene. As the guests were seating themselves, Tranio and Biondello brought out the goblets and pitchers and pantomimed serving the guests wine. While the furniture was being brought on, the light cues were being followed to adjust the lighting to the scene, thus completing the change.

There were no sound cues required backstage, therefore a sound crew was unnecessary. The first, second, and third ladies, who were extras in the cast, helped the principals, Katherine and Bianca, make their costume changes. The boys could manage their changes themselves as in most cases only a change of tunic was necessary, thereby eliminating the need of any wardrobe personnel backstage. All of these devices were employed to clear the limited backstage area for the cast, the minimum crew, and furniture storage space when it was not used onstage. All properties were placed on the music cases on either side of the stage to keep them in a safe place when not in use and to provide a definite location for them.

The running of the light plot required only one of the stage hands, with only an occasional assist from the other member of the crew. Since the proper handling of the lighting was essential to the success of the show, the designer kept close watch over that phase of the production during performances.

Make-up was done in the woodshop across the hall from the stage entrance as there was insufficient room to apply make-up to a large cast in the dressing room below the stage. One person on the committee was assigned to each of the members of the cast and after the character was made up the duty of the person on the committee ended. The chairman of the committee was responsible for cleaning the room after all make-up was completed. The director was in charge of this committee although the designer checked the finished make-ups and helped with some of them. After each committee member was through with his assignment, he was not allowed to wander around backstage where he had no duties and would only be in the way.

Prior to each performance, the two stage hands were responsible for checking: trim on borders and teaser spots; movable units for proper operation; all lights for proper position and focus; and all circuits for proper operation. All phases of the show had to be in position or in working order to avoid last minute confusion and errors.

During the performances the designer noticed that many of the difficulties that he had anticipated during the performance had been solved. There was a minimum of confusion

backstage because the performers and the stage hands knew definitely what their duties were. Enough backstage space was available for the properties, furniture and movement of the actors without any crowding. This well organized backstage situation enabled the actors to concentrate on the performance and not have to worry with the mechanics of the production. Of course, as in all theatrical productions, there was the usual nervous tension backstage before the show began. The designer was aware that the audience was reacting favorably to the plan of production as there were audible expressions of surprise and delight during the course of the manipulation of the scenery. Instances when this occurred include: the unexpected appearance of the Pedant sticking his head out of the window, the travelling scenes in which Katherine and Petruchio rode on hobby horses, and the droll manner in which Grumio moved the walls. The audience was aware of the "versatility of playing areas and the bright color scheme which seemed to add life to the whole production."[4]

Scene changes went as planned throughout the running of the show and became faster and smoother with each performance. On opening night during the complex change from the interior of Baptista's house to the interior of Petruchio's house, the Servant to Baptista neglected to close the wall unit in Baptista's house. However, he was able to correct this oversight

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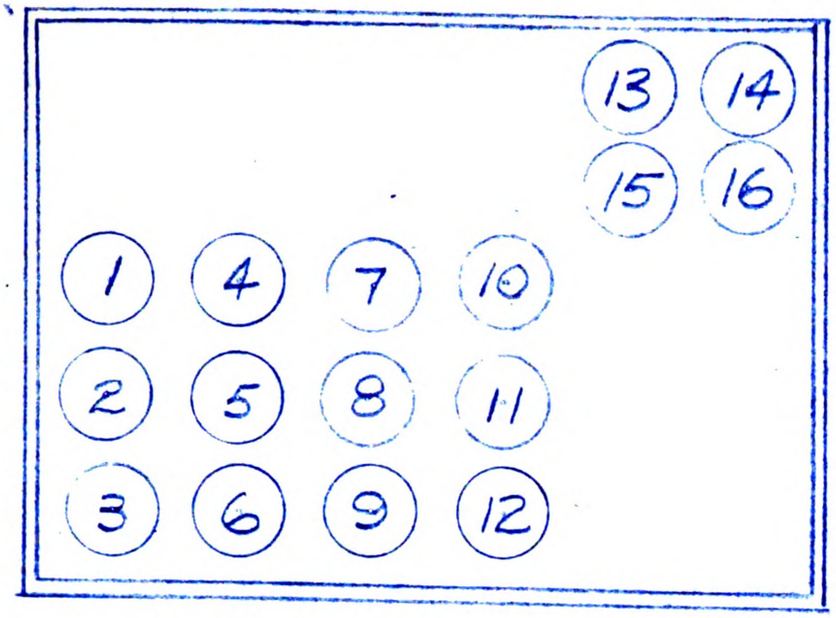
[4]Quotation taken from letter written by Mrs. E.D. Ponder of Bay City, Michigan which is included in the Appendix.

during the course of the following scene when action and light was focused on Petruchio's house and the area around Baptista's house was in darkness. Occurrences of this nature are not uncommon for high school productions and this particular incident was not serious enough to harm the action or the continuity of the play. No oversights on the part of the actors or the crews occurred after the first night of performance.

TABLE IV. SCENE SHIFT PLOT AND ASSIGNMENT SHEET

SCENE	ASSIGNMENT	PERFORMED BY
PROLOGUE:	NONE	
ACT I SCENE 1:	NONE	
ACT I SCENE 2:	NONE	
ACT II SCENE 1:	OPEN WALL OF BAPTISTA'S HOUSE	Servant
	LOWER CHANDELIER	Stagehand #2
ACT III SCENE 1:	NO CHANGE	
ACT III SCENE 2:	RAISE CHANDELIER	Stagehand #2
	CLOSE WALL OF BAPTISTA'S HOUSE	Servant
ACT IV SCENE 1:	OPEN WALL OF PETRUCHIO'S HOUSE	Grumio
	CLOSE WALL OF PETRUCHIO'S HOUSE	Grumio
ACT IV SCENE 2:	NONE	
ACT IV SCENE 3:	OPEN WALL OF PETRUCHIO'S HOUSE	Grumio
	CLOSE WALL OF PETRUCHIO'S HOUSE	Grumio
ACT IV SCENE 4:	NONE	
ACT IV SCENE 5:	NONE	
ACT V SCENE 1:	NONE	
ACT V SCENE 2:	PULL OUT FLOODLIGHT X	Stagehand #2
	UNFASTEN STAGE BRACE	Stagehand #1
	REMOVE STAGE BRACE	Stagehand #2
	PULL BACK PETRUCHIO'S HOUSE UNIT	Stagehand #1
	OPEN WALL OF PETRUCHIO'S HOUSE	Grumio
	OPEN WALL OF LUCENTIO'S HOUSE	Grumio



⑥ LUC. & HOR. INT. BKGS.
⑦ #3 BABY SPOT
⑧ FLOODLIGHTS X, Y, Z
⑨ BAPT. EXT. BKG.
⑩ #4 & 5 BABY SPOTS
⑪ WORKLIGHTS
⑫ WORKLIGHTS
⑬ #3 ELLIPSOIDAL SPOT
⑭ #1 " "
⑮ #4 " "
⑯ #2 " "

① #2 AND 6 BABY SPOTS
② STATUE
③ CHANDELIER AND BAPT. INT. BKG.
④ #1 BABY SPOT
⑤ NOT USED

DIAGRAM OF RHEOSTATS AND CIRCUITS

THESPIAN PRODUCTION - FEB. 5-6, 1954
HANDY HIGH SCHOOL AUDITORIUM
BAY CITY, MICHIGAN
THE TAMING OF THE SHREW
SWITCHBOARD DIAGRAM
NOT TO SCALE SHEET 22
ERNEST MAUER JULY 21, 1954

FIGURE 27.

TABLE V. COLORED GELATIN PLOT

GELATIN	LIGHT UNIT
#4 PINK	Baptista's Interior Backing
#17 LIGHT BLUE LAVENDER	Mortensio's Interior Backing #2, 3, and 5 Baby Spotlights #2 and 4 Ellipsoidal Spotlights
#27 VERY LIGHT BLUE	Floodlights X, Y, and Z
#32 LIGHT BLUE	Baptista's Exterior Backing
#46 BLUE-GREEN	Baptista's Chandelier
#57 LIGHT AMBER	#1, 4, and 6 Baby Spotlights #1 and 3 Ellipsoidal Spotlights
#59 AMBER	Lucentio's Interior Backing
#64 LIGHT RED	Statue

TABLE VI. PROPERTY PLOT AND ASSIGNMENT SHEET

SCENE	ASSIGNMENT	PERFORMED BY
PROLOGUE:	NONE	
ACT I SCENE 1:	'FOR RENT' SIGN	Stagehand #1
	STRIKE 'FOR RENT' SIGN	Lucentio
ACT I SCENE 2:	NONE	
ACT II SCENE 1:	LUTE	Tranio
	BOOKS	Tranio
	STRIKE LUTE	Mortensio
	STRIKE BOOKS	Lucentio
	BROKEN LUTE	Mortensio
	STRIKE BROKEN LUTE	Mortensio
	CAPE	Servant
	HAT	Servant
	STRIKE CAPE	Petruchio
	STRIKE HAT	Petruchio
ACT III SCENE 1:	BOOKS	Lucentio
	LUTE	Mortensio
	GAMUT (Scroll)	Mortensio
	STRIKE BOOKS	Lucentio
	STRIKE LUTE	Mortensio
	STRIKE GAMUT	Mortensio
ACT III SCENE 2:	WEDDING CAKE	Servant and Biondello
	DAGGER	Grumio
	STRIKE DAGGER	Grumio
	STRIKE WEDDING CAKE	Tranio
TRAVEL INTERIM:	2 HOBBY HORSES	Katherine Petruchio
	STRIKE 2 HOBBY HORSES	Katherine Petruchio
ACT IV SCENE 1:	DISHES AND CUPS	Josepha
	HAM ON PLATTER	Natalia
	BOWL AND TOWEL	Josepha
	STRIKE BOWL AND TOWEL	Josepha
	STRIKE HAM ON PLATTER	Cook
	STRIKE DISHES AND CUPS	Natalia
ACT IV SCENE 2:	NONE	

TABLE VI. (CONT'D)

ACT IV SCENE 3:	BISCUIT	Grumio
	STRIKE BISCUIT	Katherine
	ROAST ON PLATTER	Natalia
	HAT	Milliner
	DRESS	Dressmaker
	STRIKE HAT	Milliner
	STRIKE DRESS	Dressmaker
	STRIKE ROAST ON PLATTER	Grumio
ACT IV SCENE 4:	NONE	
ACT IV SCENE 5:	2 HOBBY HORSES	Katherine Petruchio
	STRIKE 2 HOBBY HORSES	Katherine Petruchio
ACT V SCENE 1:	NONE	
ACT V SCENE 2:	FLORAL CENTERPIECE	Biondello
	PITCHERS AND GOBLETS	Tranio and Biondello

TABLE VII. FURNITURE PLOT AND ASSIGNMENT SHEET

SCENE	ASSIGNMENT	PERFORMED BY
PROLOGUE:	NONE	
ACT I SCENE 1:	NONE	
ACT I SCENE 2:	NONE	
ACT II SCENE 1:	STOOL #1	Servant
ACT III SCENE 1:	RE-SET STOOL #1	Servant
	STOOL #2	Servant
	STOOL #3	Servant
ACT III SCENE 2:	RE-SET STOOL #1	Servant
	RE-SET STOOL #2	Servant
	RE-SET STOOL #3	Servant
	SMALL TABLE	Servant and Biondello
	STRIKE STOOL #1	Josepha
	STRIKE STOOL #2	Natalia
	STRIKE STOOL #3	Servant
	STRIKE SMALL TABLE	Cook
ACT IV SCENE 1:	STOOL #1	Josepha
	STOOL #2	Natalia
	SMALL TABLE	Cook
	STRIKE SMALL TABLE	Grumio
	STRIKE STOOL #1	Josepha
	STRIKE STOOL #2	Natalia
ACT IV SCENE 2:	NONE	
ACT IV SCENE 3:	STOOL #1	Josepha
	STOOL #2	Natalia
	SMALL TABLE	Cook
	STRIKE STOOL #1	Josepha
	STRIKE STOOL #2	Natalia
	STRIKE SMALL TABLE	Cook
ACT IV SCENE 4:	NONE	
ACT IV SCENE 5:	NONE	
ACT V SCENE 1:	NONE	

TABLE VII. (CONT'D)

ACT V SCENE 2:	LONG TABLE	Servant and
	LONG BENCH	Tranio
	STOOL #1	Biondello
	STOOL #2	Grumio
	STOOL #3	Servant
	STOOL #4	Tranio

TABLE VIII. COSTUME PLOT

CHARACTER	TIME WORN	COSTUME
BAPTISTA:	Entire play	Dark blue-green denim tunic Black denim robe Black tights
LUCENTIO:	ACT I Sc 1	Orange striped denim tunic Black tights
	ACT I Sc 2 to ACT IV Sc 4	Tranio's black and gray striped denim tunic
	ACT V	Orange brocade tunic
PETRUCHIO:	PROLOGUE to ACT II Sc 1	Red and black striped denim tunic & red tights
	ACT III Sc 1 to ACT IV Sc 5	Yellow and red tattered tunic
	ACT V	Red and gold print tunic
VINCENTIO:	Entire play	Blue and gold print tunic Blue tights
GREMIO:	Entire play	Purple, green and gold print tunic Purple tights
HORTENSIO:	ACT I	Purple and gold print tunic Lavender tights
	ACT II Sc 1 to ACT IV Sc 1	Eggshell faille tunic
	Rest of play	Same as ACT I
TRANIO:	ACT I Sc 1	Black and gray striped denim tunic Gray tights
	ACT I Sc 2 to ACT IV Sc 4	Lucentio's orange striped denim tunic
	ACT V	Same as ACT I
BIONDELLO:	Entire play	Circus striped orange denim tunic Tan tights
GRUMIO:	Entire play	Circus striped blue and red denim tunic Blue tights

TABLE VIII. (CONT'D)

PEDANT:	Entire play	Dark red-orange denim tunic Gray denim robe Gray tights
SERVANT:	Entire play	Yellow faille tunic Green tights
OFFICER:	Entire play	Gray denim tunic Green tights
KATHERINE:	ACTS I and II	Turquoise taffeta dress with black and gold trim Black and gold hat Black slippers
	ACTS III and IV	White taffeta wedding gown White hat White slippers
	ACT V	Dark red and pink taffeta dress Dark red hat Black slippers
BIANCA:	ACTS I and II	Olive green denim dress with insert of olive and black striped denim Olive green hat Black slippers
	ACTS III and IV	Deep green wool dress with cream faille insert Cream hat Black slippers
	ACT V	Rose brocade wedding gown Rose net hat Rose slippers
WIDOW:	Entire play	Lavender taffeta dress Black hat Purple slippers
COOK:	Entire play	Deep brown denim blouse Yellow denim skirt and jumper Black slippers
JOSEPHA:	Entire play	Yellow denim blouse Deep brown denim skirt and jumper Black slippers

TABLE VIII. (CONT'D)

NATALIA:	Entire play	Same as Josepha
DRESSMAKER:	Entire play	Blue velvet dress with red taffeta trim Blue slippers
MILLINER:	Entire play	Gray-blue and black striped denim dress Black slippers
FIRST LADY:	Entire play	Lime green taffeta dress Green hat Black slippers
SECOND LADY:	Entire play	Watermelon red taffeta dress Red net hat Black slippers
THIRD LADY:	Entire play	Burnt orange taffeta dress Orange hat Black slippers

NOTE: All male characters wore black ballet slippers throughout with the exception of Petruchio who wore a pair of leather boots during ACTS III and IV. There were no changes of tights, thereby eliminating lengthy costume changes. In the exterior scenes, capes and hats were worn by the male characters. Katherine wore a cape during the Travel Interim and ACT IV SCENE 5.

FIGURE 28.



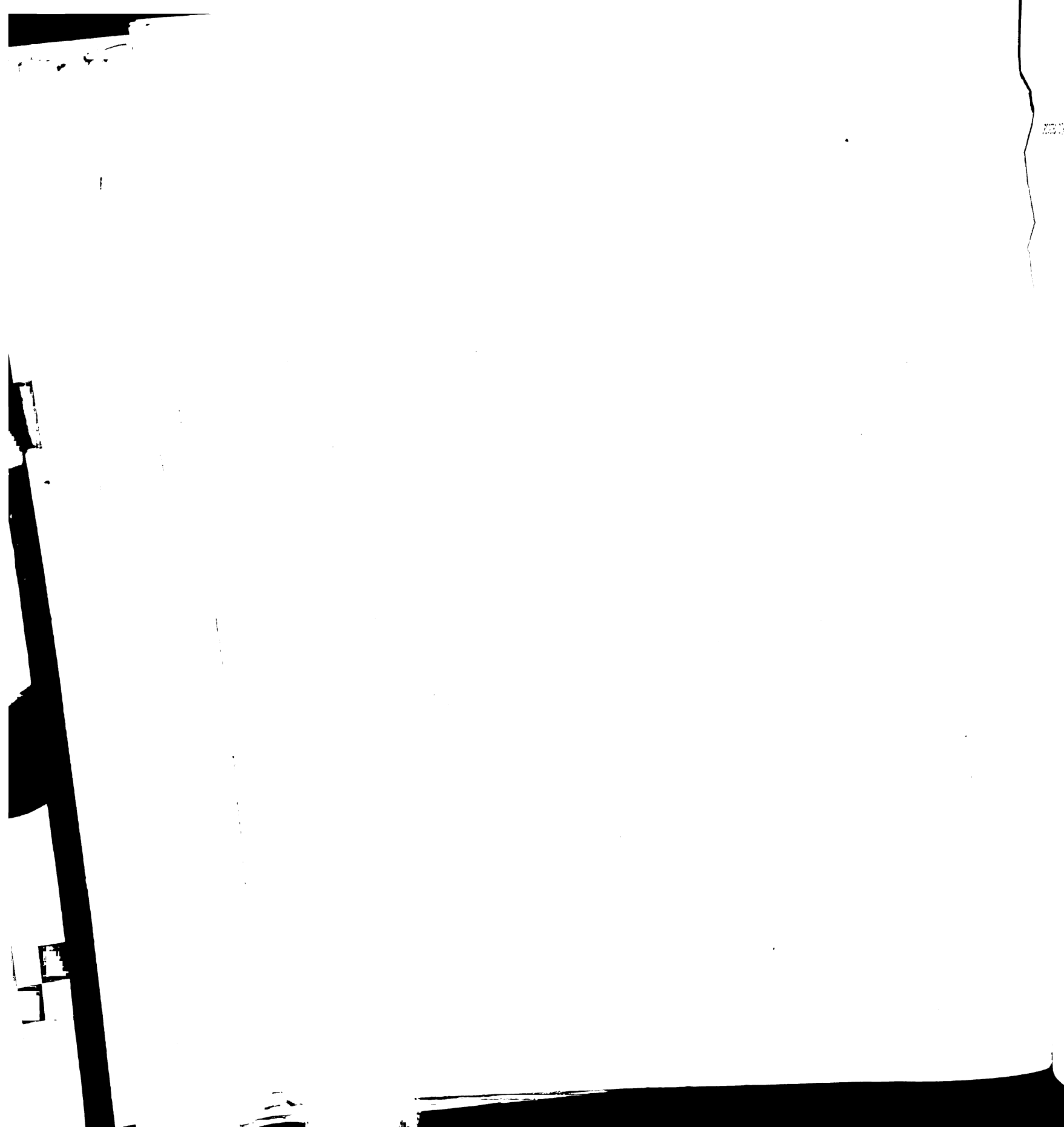


FIGURE 29.



FIGURE 30.



LUCENTIO

FIGURE 31.

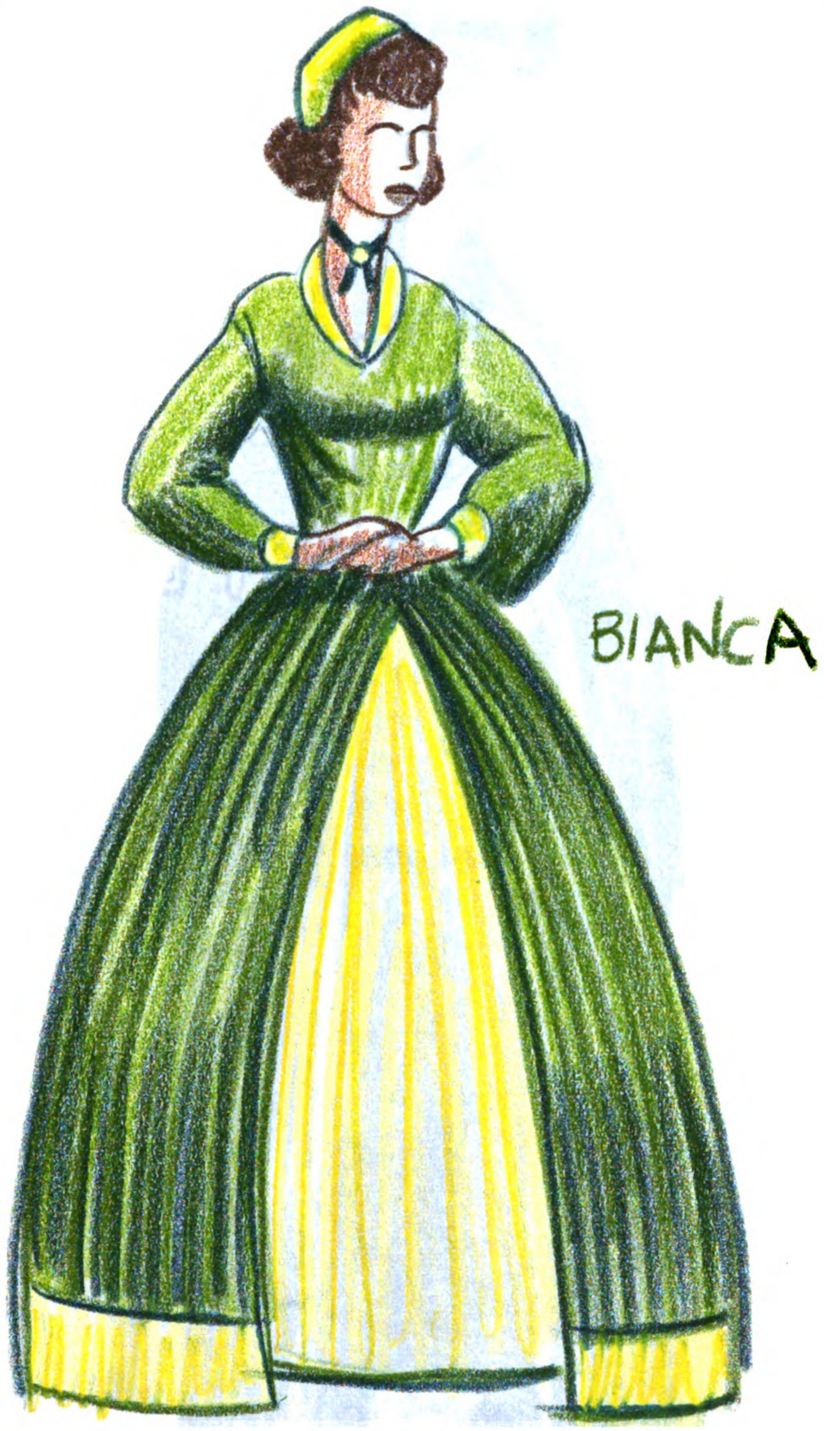


FIGURE 32.



FIGURE 33.



FIGURE 34.



FIGURE 35.



FIGURE 36.

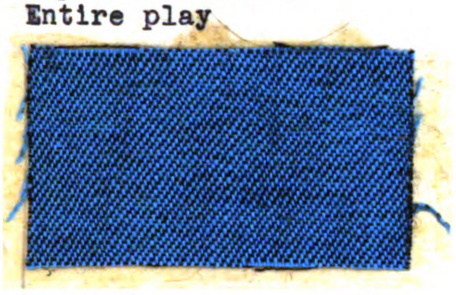


FIGURE 37.



TABLE IX. COSTUME COLOR SWATCHES

Baptista - Tunic
Entire play



Baptista - Robe
Entire play



Lucentio - Tunic
Act I Sc 1



Lucentio - Tunic
Act V



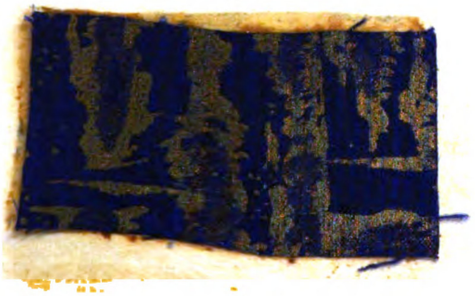
Petruchio - Tunic
Acts I and II



Petruchio - Tunic
Act V



Vincentio - Tunic
Entire play

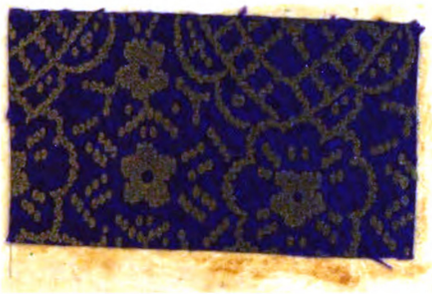


Gremio - Tunic
Entire play



TABLE IX. (CONT'D)

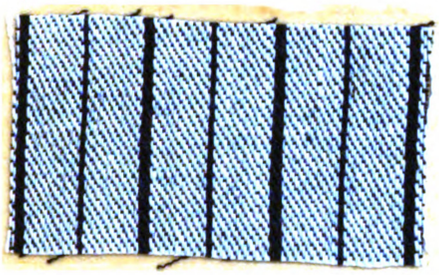
Mortensio - Tunic
Acts I, IV and V



Mortensio - Tunic
Acts II and III



Tranio - Tunic
Acts I and IV



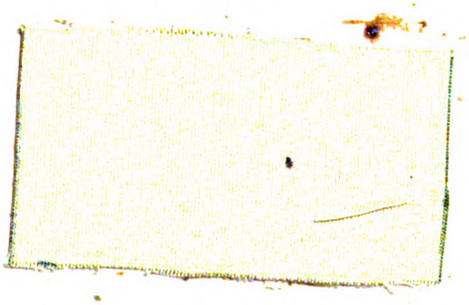
Biondello - Tunic
Entire play



Grumio - Tunic
Entire play



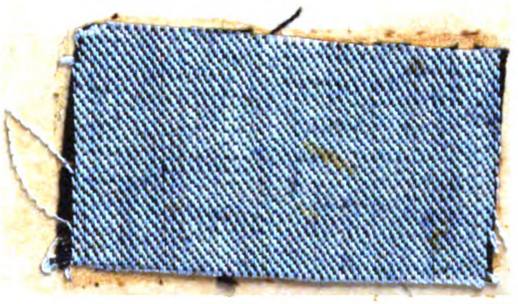
Servant - Tunic
Entire play



Pedant - Tunic
Entire play



Pedant - Robe
Entire play



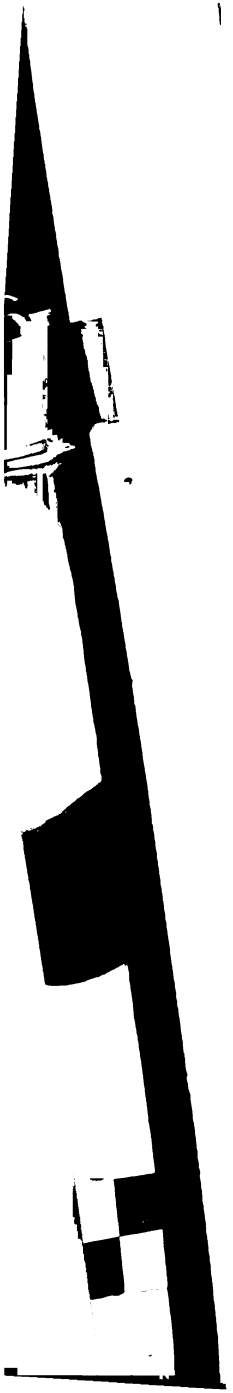
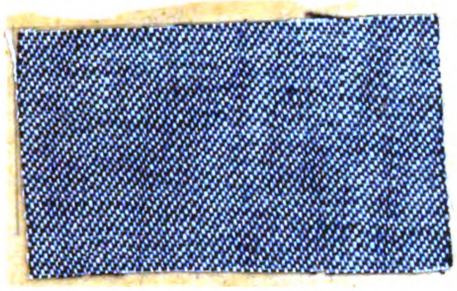


TABLE IX. (CONT'D)

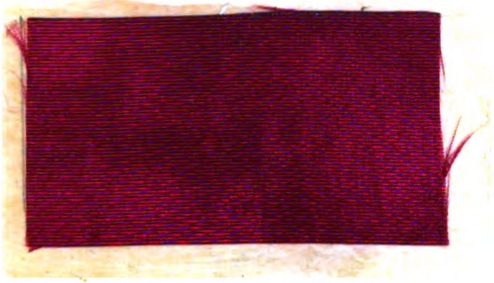
Officer - Tunic
Entire play



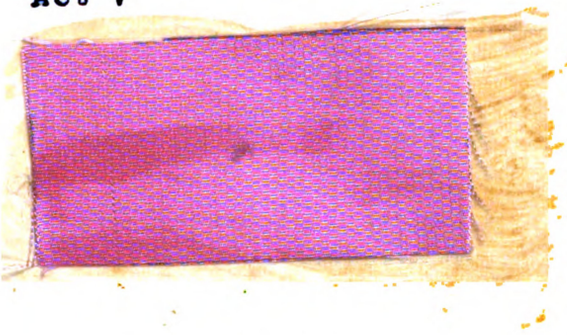
Katherine - Dress
Acts I and II



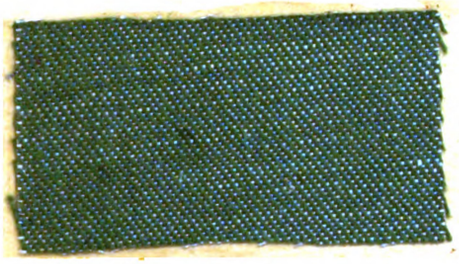
Katherine - Dress
Act V



Katherine - Dress trim
Act V



Bianca - Dress
Acts I and II



Bianca - Dress
Acts III and IV



Bianca - Dress trim
Acts III and IV

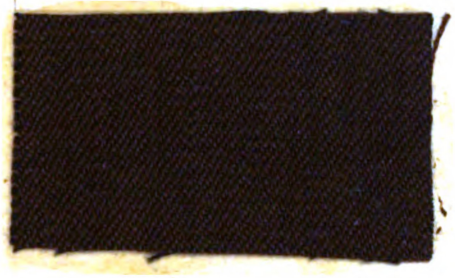


Widow - Dress
Entire play



TABLE IX. (CONT'D)

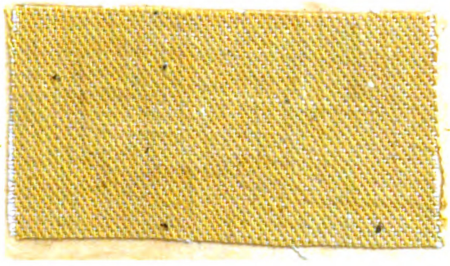
Cook - Skirt
Entire play



Cook - Blouse
Entire play



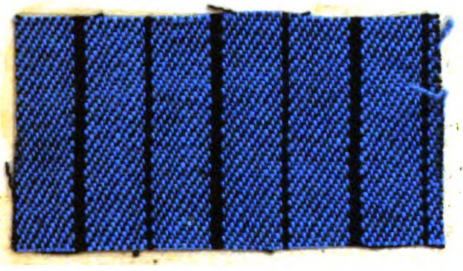
Natalia and Josepha
Skirt - Entire play



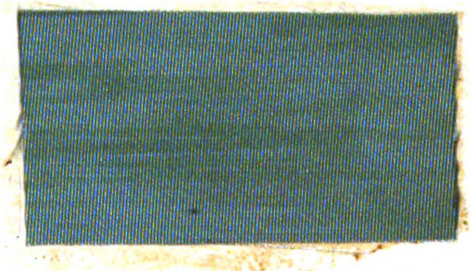
Natalia and Josepha
Blouse - Entire play



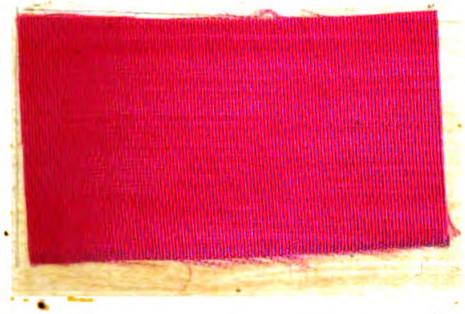
Milliner - Dress
Entire play



First Lady - Dress
Entire play



Second Lady - Dress
Entire play



Third Lady - Dress
Entire play



PART D: INTEGRATING THE SHOW

Although the designer does not have full responsibility for all the various aspects of the show, he should exert some effort in integrating these aspects into an artistic whole. The designer has responsibility for the set, furniture, properties, lighting and costume design. However, the responsibility for directing, make-up, costume construction, printing of programs, and music falls to others.

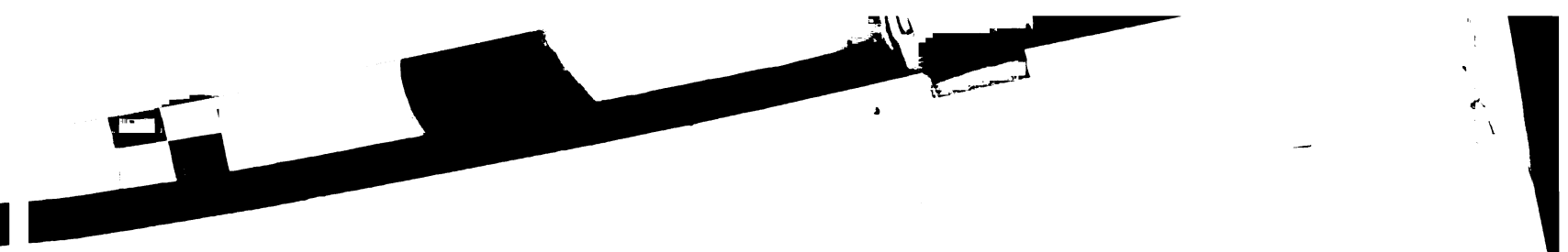
One of the major steps the designer should take is to reach a complete agreement with the director as to the style to be used. When a basic interpretation of the play is agreed upon, all efforts can be directed toward the realization of that interpretation.

Since the director was to develop through the acting a stylized exaggeration, the designer had to catch this same exaggerated spirit of gaiety. An attempt was made to catch this spirit in the stylized designs of the various houses, costumes, and properties and the painting of the decor on the set and furniture. The idea of using hobby horses was in itself an attempt to carry this idea of stylized comedy further. The lowering of the chandelier in the Baptista interior scenes also enhanced this spirit. The very conception of having the walls move and the scenes change before the audience was a stylized approach rather than realistic. The actors were rehearsed to work with the set in a spirit of fun and Grumio evoked many laughs merely by moving a wall in character. In the

scenes using the whole stage, the actors had a large clear space to move around in allowing for fluid and large movements. The level was used to advantage in some scenes to provide a strong entrance, and was also used to achieve variety and interest to stage pictures and groupings. At one point, Grumio sprawled magnificently down the steps after being cuffed by Petruchio. When the Pedant unexpectedly stuck his head out the second story window, the audience reacted in surprise and delight. The total effect was to have the set enter into and carry out the spirit of fun the director was trying to convey.

The elements of the set itself were integrated mainly by means of repetition. For instance, there was some type of linear design in each of the four main units just as there was a repeat border design in each. The painted swag effect in Baptista's house was later repeated in Petruchio's house. The draped door in Hortensio's house was echoed in Petruchio's. Each major unit had vertical lines, horizontal lines, curved lines, and circular motifs which related them in design. Each unit also had a light and dark color pattern, although the proportion of light to dark was not the same in each case.

An attempt was made to unify the costumes, furniture, properties and setting by use of the same colors throughout. As an example of this practice, the medium orange was used as a base color on Lucentio's house, a trim color on Petruchio's house, a spatter color on Hortensio's house and a detail color on Baptista's house. This color was also used for a bench, a



stool, and several of the props. This procedure was followed on all colors used.

To make the lighting in harmony with the set, the light changes were made right along with the set changes with no attempt to achieve logically motivated light. The light colored gelatins used in the acting areas heightened the effect of the painted colors on the set and the colors of the costumes and helped maintain the spirit of the comedy. More striking color effects were achieved by using strong pigmented gelatins in the interior backing areas, and very strong colored gelatins in the spotlights that illuminated the statue and the chandelier.

The matter of make-up presented a serious problem. To be in the same vein as the other aspects of the production, the make-up would have to be similarly stylized. The committee was necessarily large and relatively untrained and the designer felt that an attempt to teach them to apply a stylized make-up would be impractical. This process would consume a great deal of time at a point in the preparation of the production when time was limited. Rather than run the risk of having the actors look ludicrous by an inexpertly applied elaborate make-up, the designer compromised by having the make-up as simple and inobtrusive as possible.

In an attempt to put the audience in the proper frame of mind before the performance began and to maintain the mood during the intermissions, the director and designer decided

that the music used should also carry the mood of the play. The vocal preface to the play as well as the selection played by the orchestra during the intermissions were taken from Cole Porter's musical version of The Taming of the Shrew, called Kiss Me, Kate.[5] The music is gay and spritely and was well suited to the comedy. The selection sung as a curtain raiser was 'Brush Up Your Shakespeare' from the aforementioned musical which fitted the production with its comic lyrics.

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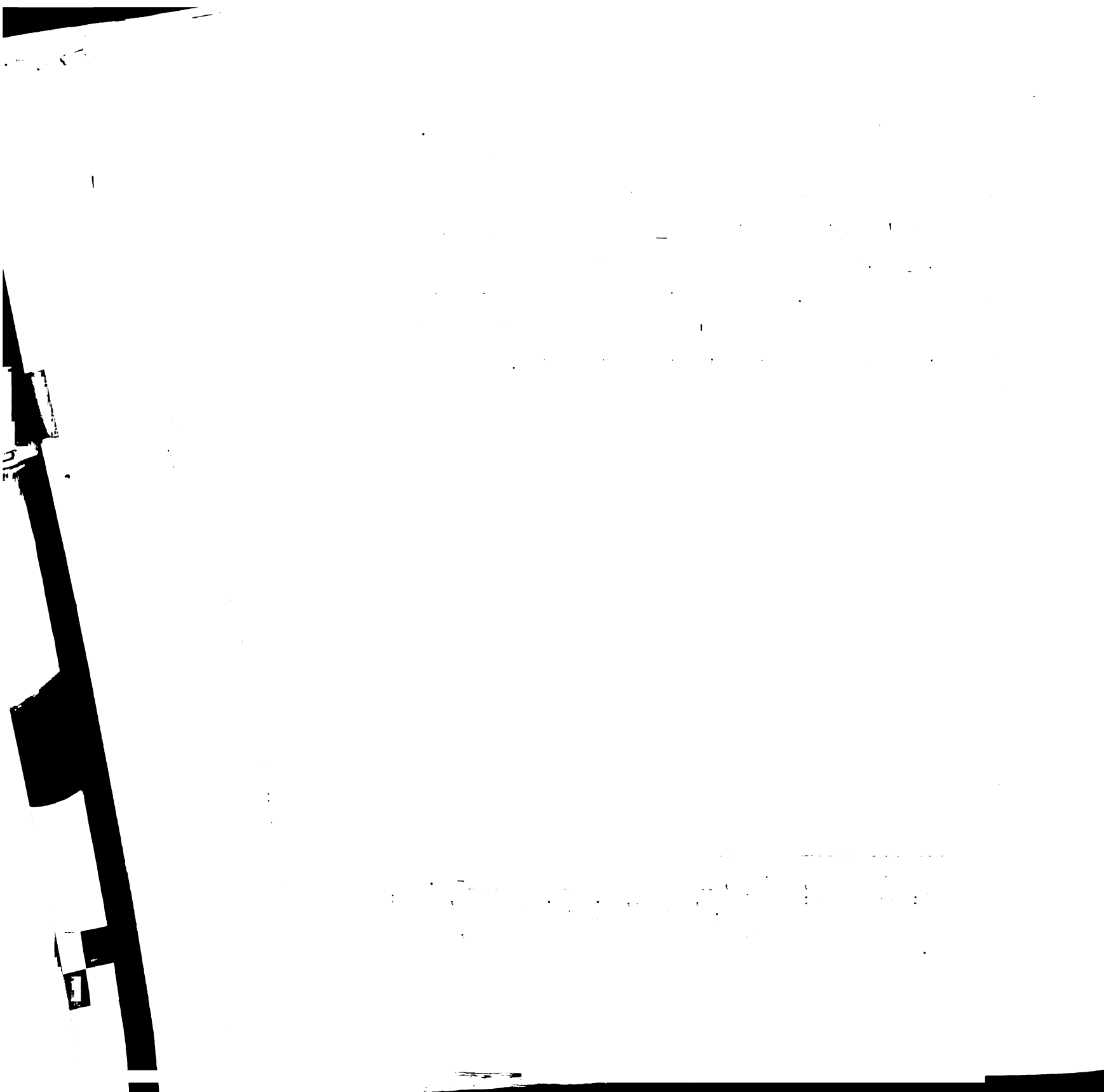
[5]Daniel Blum, editor, Theatre World Season 1948-49. (New York: Greenberg: Publisher, 1949), p. 118. Kiss Me, Kate; book by Sam and Bella Spewack; music and lyrics by Cole Porter; opened December 30, 1948 at the Century Theatre, New York.



CHAPTER V

PART A: EVALUATION

In discussing the evaluation of the setting of a play, the impression might be given that it was the major factor in the success or failure of the venture. The designer realizes that the physical aspects of the production must implement the intent of the author and the director and not be the most important factor of the production. Therefore, the setting will be discussed in its relation to the needs it fulfilled.

The concensus of student opinion gleaned from the play reviews received in the English class assignments indicated a majority of favorable reactions. The plan of production followed had never been used at Handy High School prior to The Taming of the Shrew and the designer did not know whether the audience would accept the plan. Many of the students in the audience were intrigued by the idea of being able to move into the inside of a house merely by swinging a wall. They accepted the convention of having the servants carry on and move the furniture and were conscious of the fact that this procedure speeded up the proceedings and made the closing of the curtain unnecessary. The students mentioned being 'let in' on what was going on backstage when these changes occurred. The reactions to the changing of the lighting as the play progressed were similar to the reactions to the method of changing scenery. Those who liked the scenery changes also liked the light changes.

The student opinion of the colors used on the set and costumes was almost one hundred per cent favorable. One student commented that the colors were "so bright and airy you knew the play was going to be a comedy."[1] The profusion of stimulating colors did aid in putting the audience in the proper frame of mind for the play.

Some of the comments concerning the method of changing scenery were unfavorable. Those students who did not like the method employed preferred the traditional method of closing the curtain for each scene change. These students were evidently unwilling to accept an unfamiliar approach to this problem. If this traditional method had been followed, the curtain would have been pulled eleven times during the course of the show thereby slowing down the production considerably. One student felt that having the servants come on to do the scene changes let the audience down from the peak of the previous scene. This is inconsistent thinking as pulling the curtain as suggested would also have let the audience down and at the same time would probably have lost their attention.

Audience reaction from the more mature point of view indicated that adults were aware that the staging caught the spirit of the production; the plan of production eliminated long waits for scenery changes; the educational effectiveness of the play went far beyond its actual performance; the maneuverability of the set suited the play; the cooperation of

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[1]Quote from student play review.

the many departments in the school in working on the production aroused an unusual amount of interest in the final performances; and that the students were given an opportunity to appreciate Shakespeare other than just reading his plays. These reactions were expressed by adults in the audience, teachers, administrators, and the director in letters which are included in the Appendix of this thesis.

Audience interest in the entire production was high judging from the attendance figures. Three performances were given of The Taming of the Shrew and this marks the first time more than two performances have ever been given of any one production at Handy High School. Regular performances were held on Friday and Saturday evenings, February 5th and 6th, 1954 plus a Saturday matinee with a total audience of fifteen hundred and fifty persons. The matinee was held for interested students who were not from the Bay City area. Information brochures and posters were mailed to over one hundred high schools in the surrounding area. (Samples of this mailing material are included in the Appendix.) Approximately three hundred and fifty out of town students attended the matinee and were from such schools as far away as Grand Rapids, West Branch, and Traverse City, to mention only a few.

The actors thoroughly enjoyed being in the play. They were delighted with their gay and colorful costumes and were not loathe to romp and run through the action of the script. The actors were aided in carrying out the fast paced and

exaggerated movement demanded by the director by the bright colors in the set and costumes and the mechanics of the set. The set was appropriate for the style of the play and was sturdy enough to take the rough treatment of the action. The actors found that working with the scenery, furniture and properties was a new experience to them. They were somewhat apprehensive of having to accept additional responsibilities for the production in addition to their acting. When they overcame their initial reluctance the actors cooperated to the fullest extent and in a sense this added responsibility increased their confidence. They did not have to worry whether or not someone backstage would remember an important assignment because the actors themselves took care of these backstage duties. These additional duties were even welcomed as they enabled the actor to appear before the audience for the purpose of ceremoniously moving a stool into another position, laboriously moving a wall, or perhaps importantly carrying in a papier-mache and plaster wedding cake.

PART B: OPINION OF THE DESIGNER

The designer felt that the setting was an effective contribution to the total production. Not only was the set visually pleasing, but it was also a practical, workable design. After the crews and actors became accustomed to the routine of the changes, the production ran smoothly and evenly. The careful attention to the details of these changes and the rehearsing of the timing involved to effect them contributed to this overall smoothness.

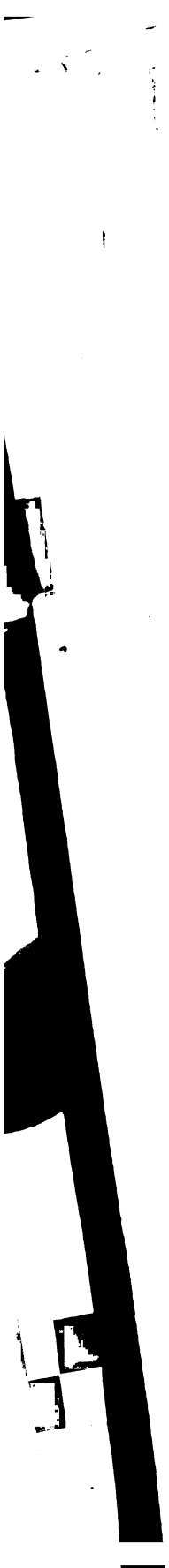
From the standpoint of the mechanics of the design, the designer felt that the Petruchio and Baptista units were extremely workable, although the swinging wall of Lucentio's house was not quite so successful. Because the unit was so tall it leaned slightly in the open position and had to be carefully maneuvered by Grumio to keep it in proper position. The extreme height also eliminated the use of the chandelier designed for the interior of Lucentio's house; the addition of which would have added an extra flair to the scene. This unit was also heavier than the others and had to be fitted with ball bearing casters so it could be swung more easily. Regardless of these casters, the unit was more awkward to handle than the others. This situation was not apparent until the set had been mounted and at that time it was too late to redesign and rebuild the unit.

The designer had included in the preliminary sketches a more elaborate design than finally was realized on the stage.

Some of the proposed units, such as canopies and more ornate doorway constructions, while valid from the standpoint of the design and the period, were deemed as involving too many construction problems for the high school crews. Since the finished production of The Taming of the Shrew was, nonetheless, more elaborate than the regular productions, there were more units to prepare than usual. Therefore some of the preliminary ideas had to be eliminated especially on the basis of limited time. All the work sessions used in preparation for the play were used to their fullest extent and a more involved plan would have overtaxed the capabilities of the students.

The one phase of the production in which the designer felt that a detrimental compromise had been made due to the inexperience of high school students was in the matter of make-up. The lack of experience was not the fault of the students but of the designer for not having educated the make-up committee to the particular demands of the play. This education should have been started far in advance of the week of production. In the future, a special attempt will be made early to acquaint the student committee with any special make-up requirements should the need arise.

The time spent in planning the color relationships between the characters and in the setting was particularly rewarding. The designer received a great deal of personal satisfaction from watching the flow of color as carried out in the scenery, costumes, properties and furniture and felt that this aspect of the production was very effective and successful.



The designer was also pleased with use of the actors as stagehands during the scene changes. This technique made the show run smoothly and made backstage traffic less hectic. Many favorable comments were received from the audience on this point and the opinion was expressed that this technique added a distinctive quality to the production.

The art students gained valuable experience from participating in so many phases in the preparation of the production. The designer believes their imagination was stimulated by making such decorative objects as the flags and hobby horses and in designing the costumes. The actual building of the statue, which was over life size, involved some practical construction as well as aesthetic considerations. The framework of the statue had to be mounted on the base in such a manner that the entire assembly would balance. And the application of the wire framework took considerable thought and planning. Painting was done with colors used in the set and textural effects were achieved by dry brushing and spattering. The designer was gratified at the number of art students who had their interest aroused as a result of working on properties in the art class and who were willing to come in the evenings to paint the set. Consequently, the designer now has a crew of competent students who are interested in painting scenery and who will be of invaluable help in future productions.

The regular stage crews are now more aware of the value of a well coordinated production. The experience the crew and actors received has, in the opinion of the designer, created a

new appreciation of the value of teamwork backstage. Actors who had had no previous experience in the duties of the crews were made more aware of the countless number of details that have to be completed, and were made to realize the importance of these backstage responsibilities to the success of the production. The idea that backstage work was good enough for those who could not act was discouraged. Although interest in backstage work had always been high at Handy High School, the added prestige of working on the crews for The Taming of the Shrew has raised the level of this work in the esteem of the students.

In summary, the designer felt that the production was a success for the school and community from the standpoint of: raising the standard of productions both for participants and audience; creating additional art interest in the theatre and providing an outlet for those of special talent; opening wider possibilities in choice of plays for future productions; developing a better coordinated backstage situation; providing a project in which a great number of persons participated in some capacity; and giving the school and community an opportunity to see a play by Shakespeare.

The author also felt that this project was of extreme value to him as a designer. He learned to gauge to a more reliable degree the capabilities of high school students, and also gained a better rapport with more students by working with them in out-of-class situations. This rapport carried

through to class work thereby creating a better atmosphere of understanding between students and the designer. Another important outcome of the production was to raise the designer's estimation of the quality of students' achievement with a resultant resolve to plan even more ambitious designs for the future productions. In this manner the level of excellence will be raised in subsequent staging. The designer believes that his ability as a scenic artist has been raised as a result of The Taming of the Shrew. The exacting demands of the script, author, stage and director have sharpened his awareness of these problems and made him more cognizant of the value of their satisfactory and effective solution.

CHAPTER VI. THE SCRIPT WITH TECHNICAL CUES

COLOR NOTATION KEY:

L Light Cues

F Furniture Cues

P Property Cues

S Scenery Cues

DEFINITION OF TERMS AND ABBREVIATIONS:

BAPT:	Baptista's
BEAM:	750 watt ellipsoidal spotlight
BKG:	Backing
CHAN:	Chandelier
EXT:	Exterior
FLOODS:	300 watt scoop-type floodlights
MOR:	Mortensio's
INT:	Interior
LUC:	Lucentio's
OUT:	Dim light down
PET:	Petruchio's
SPOTS:	500 watt baby spotlight
STAT:	Statue
UP:	Light on full



L Work lights out
Mouse lights out
Beam #4 up

L Beam #4 out

L Stat up
Floods X, Y, Z up
Beams #1, 2, 3, 4 up
Spots #1, 2, 3, 4, 5, 6 up
Bapt ext bkg up
Luc Mor int bkg up

P 'For Rent' sign

THE TAMING OF THE SHREW

PROLOGUE

L

(ENTER PETRUCHIO)

My lords and my ladies:

Your honours' players, hearing your many pleas,
Are come to play a pleasant comedy;
For so your doctors hold it very meet,
Seeing too much sadness hath congealed your blood,
And melancholy is the nurse of madness:
Therefore they thought it good you heard a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.
As for our play, it is a kind of history:
A kind of story of a man's way with a maid,
And a maid's way with a man, but in her way
Doth the story lie.

(CURTAIN STARTS TO OPEN)

Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Sirrahs, the play begins-

L

ACT I

Scene 1. Padua. A public place.

L P

(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 in fruitful Lombardy,
The pleasant garden of great Italy.
And by my father's love and leave am arm'd
With his good will and thy good company,
My trusty servant, well approved in all.
Here let us breathe and happily institute.
A course of learning and ingenious studies.
Tell me thy mind.



FIGURE. 38. Photograph of Entire Set



ACT I, Scene 1.

Tranio: Parden me, gentle master mine,
Music and poesy use to quicken you.
The mathematics and the metaphysics,
Fall to them as you find your stomach serves you;
No profit grow where is no pleasure taken.
In brief, sir, study what you most affect.

Lucentio: Many thanks, Tranio, well dost thou advise.
We shall at once put us in readiness,
And take a lodging fit to entertain
Such friends as time in Padua shall beget.
But stay a while, what company is this?

Tranio: Master, some show to welcome us to town.

(ENTER BAPTISTA, KATHERINA, BIANCA, GREMIO AND HORTENSIO. LUCENTIO AND TRANIO STAND BY.)

Baptista: 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 love Katherina,
Leave shall you have to court her at your pleasure.

Gremio: She's too rough for me.
There, there, Hortensio, will you any wife?

Katherina: I pray you, sir, is it your will
To make a fool of me amongst these mates?

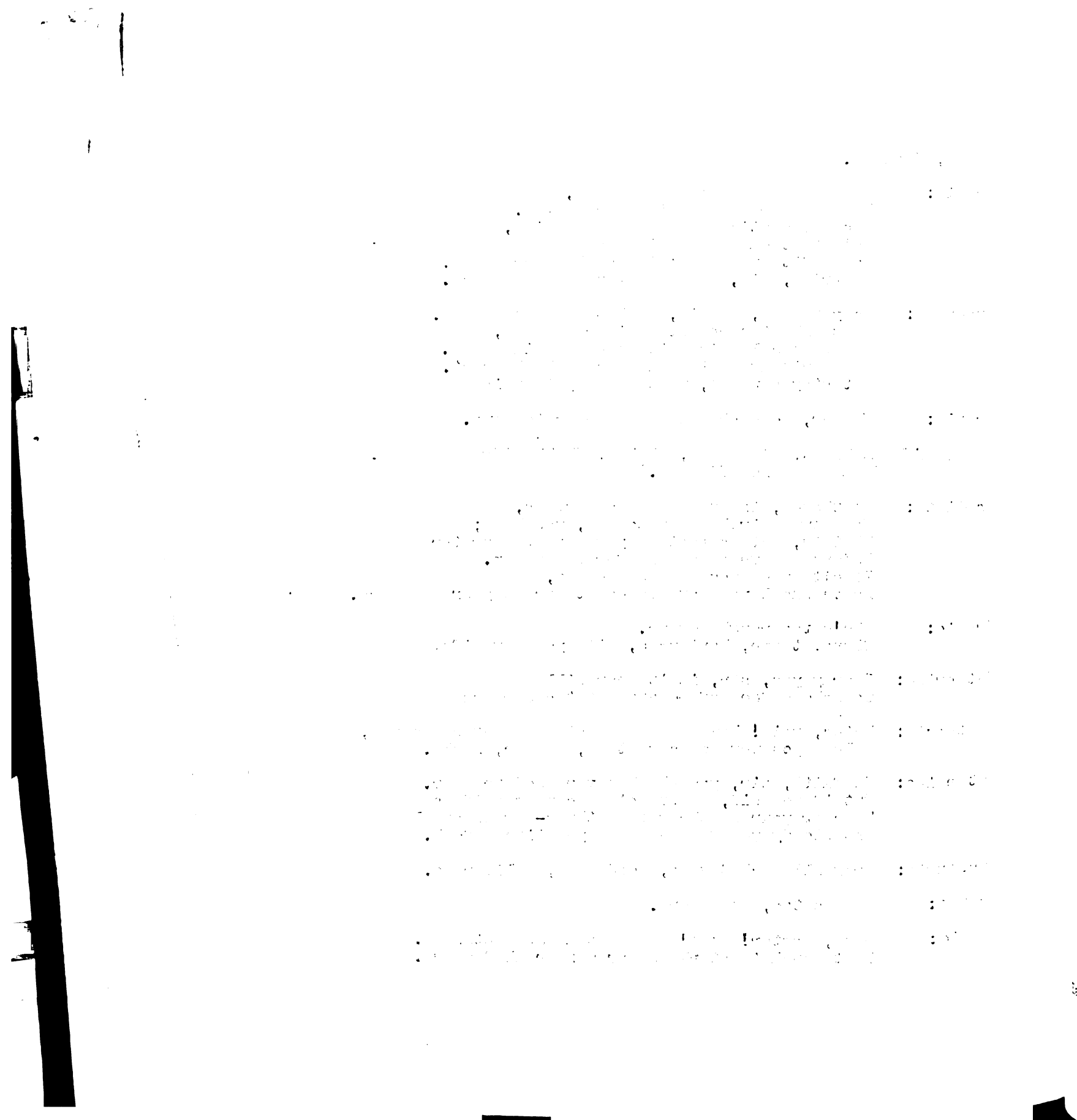
Hortensio: Mates, maid! how mean you that? No mates for you,
Unless you were of a gentler, milder, mould.

Katherina: In faith, sir, you shall never need to fear.
But if you did, doubt not my care should be
To comb your noddle with a three-legged stool
And bloody you face and use you like a fool.

Hortensio: From all such devils, good lord, deliver us.

Gremio: And me too, good Lord.

Tranio: Hush, master! here's some good pastimetoward.
That wench is stark mad or wonderful forward.



ACT I, Scene 1.

Lucentio: But in the other's silence do I see
A maid's mild behaviour and sobriety.
Peace, Tranio.

Tranio: Well said, master; mum! and gaze your fill.

Baptista: 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 none the less, my girl.

Katherina: A pretty pet! it is best
You begin to cry; you know why.

Bianca: Sister, be happy in my discontent.
Sir, to your pleasure humbly I bow.
My books and instruments shall be my company,
On them to look and practice by myself.

Lucentio: Hark, Tranio! thou may'st hear heaven speak.

Hortensio: Signior Baptista, will you be so strange?
Sorry am I that our intentions cause Bianc's grief.

Gremio: Why will you shut her up,
Signior Baptista, for this fiend of spite,
And make her bear the penance of her tongue?

Baptista: Gentlemen, content ye; I am resolved.
Go in, Bianca;

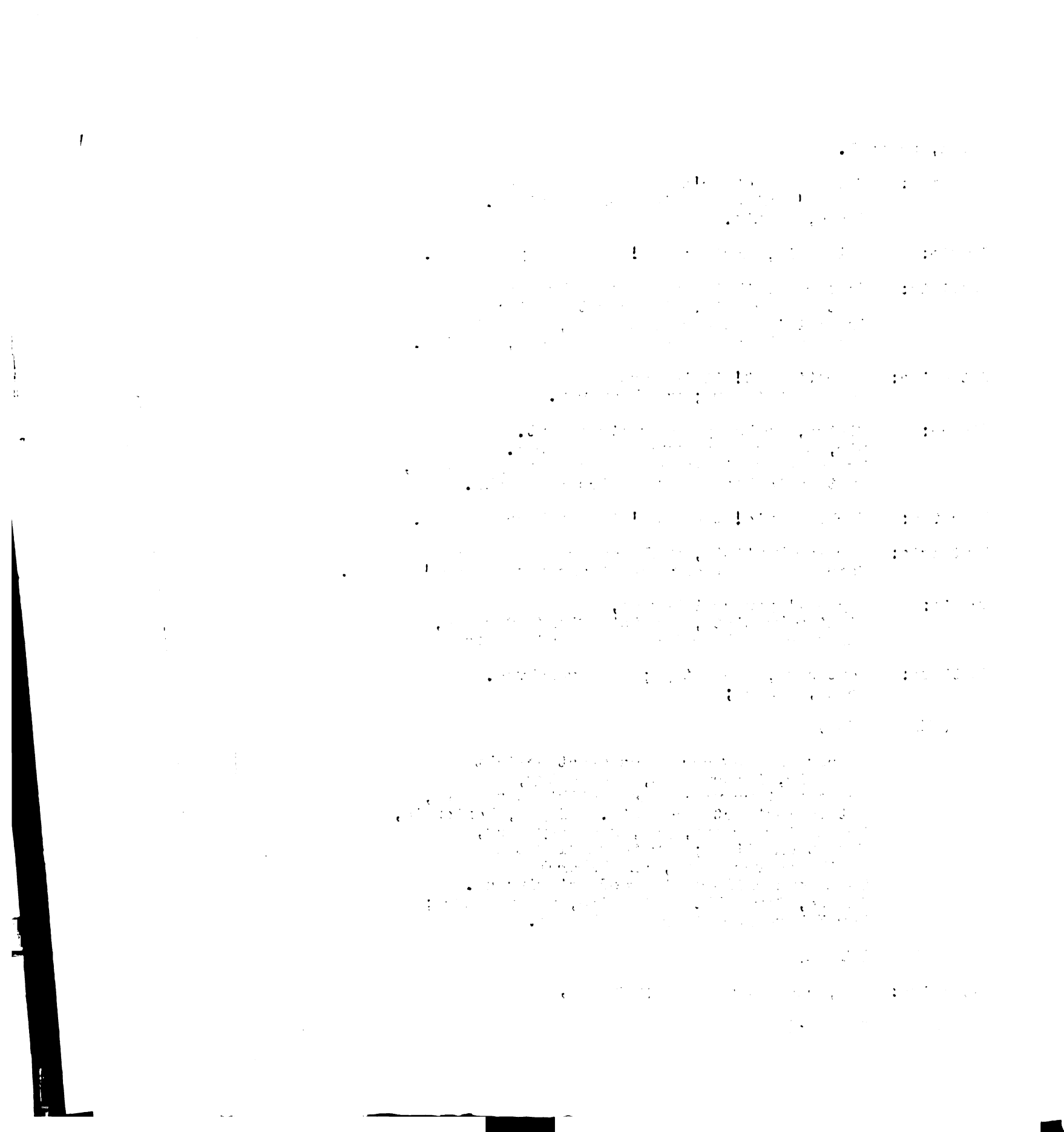
(EXIT BIANCA)

Because I know she takes great delight
In music, instruments, and poetry,
Schoolmasters will I keep within the house,
Fit to instruct her youth. If you, Hortensio,
Or Signior Gremio, you, know any such,
Send them hither; for to cunning men
I will be very kind, and liberal
To my own children in good bringing up.
And so, farewell. Katherina, you may stay;
For I have more to say to Bianca.

(EXIT BAPTISTA)

Katherina: Why, and I trust I may go too, may I not?

(EXIT KATHERINA)



ACT I, Scene 1.

Gremio: You may go to the devil. Hortensio, if I can by any means find a fit man to teach her that in which she delights, to my sweet Bianca will I send him. I will wish him to her father.

Hortensio: So will I, Signior Gremio. But a word with you I pray. There is a way we might settle our quarrel.

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 much a fool as to be married to her?

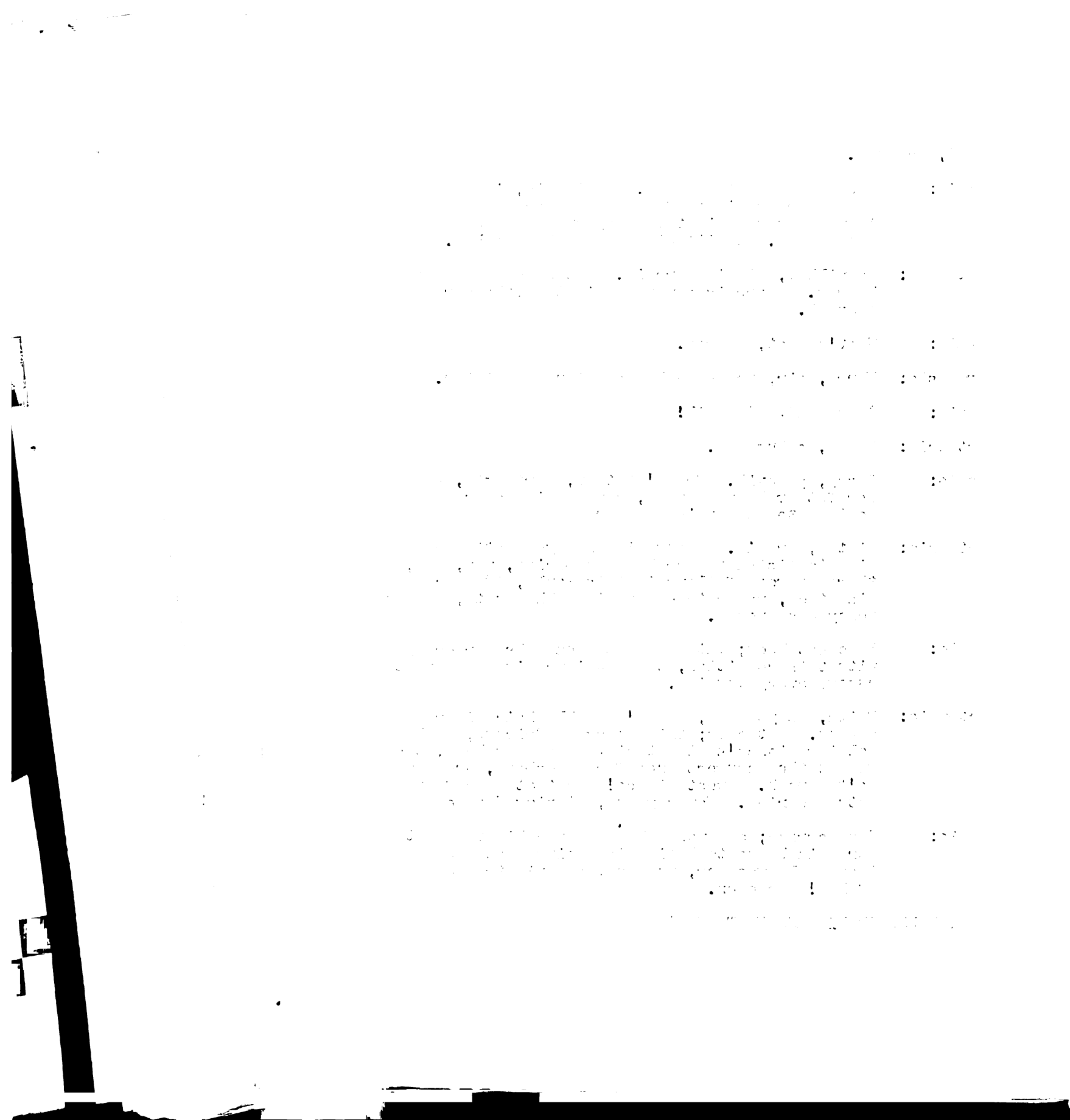
Hortensio: Listen, Gremio. Though is pass you patience and mine to listen to her loud yammering, why, man, there be good fellows in this world, if we could find them, would take her with all faults, if the money was enough.

Gremio: I do not know; but I had as soon take her dowry with this condition, to be whipped in the market square every morning.

Hortensio: Faith, as you say, there's small choice in rotten apples. But come; this makes us friends, till by helping Bianca's eldest sister to a husband, then we set the youngest free for a husband, and have to't afresh. Sweet Bianca! 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 rid the house of her! Come on.

(EXEUNT GREMIO AND HORTENSIO)



ACT I, Scene 1.

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, Tranio, I burn, I pine, I perish,
If I achieve not this young modest girl.

Tranio: Master, you looked so longingly on the maid,
Perhaps you marked not what's the pith of it all.

Lucentio: O yes, I saw sweet beauty in her face.

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 move
And with her breath she did perfume the air;
Sacred and swee was all I saw in her.

Tranio: 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 shrewish
That till the father rid his hands of her,
Master, your love must live a maid at home.
And therefore has he closely shut 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?

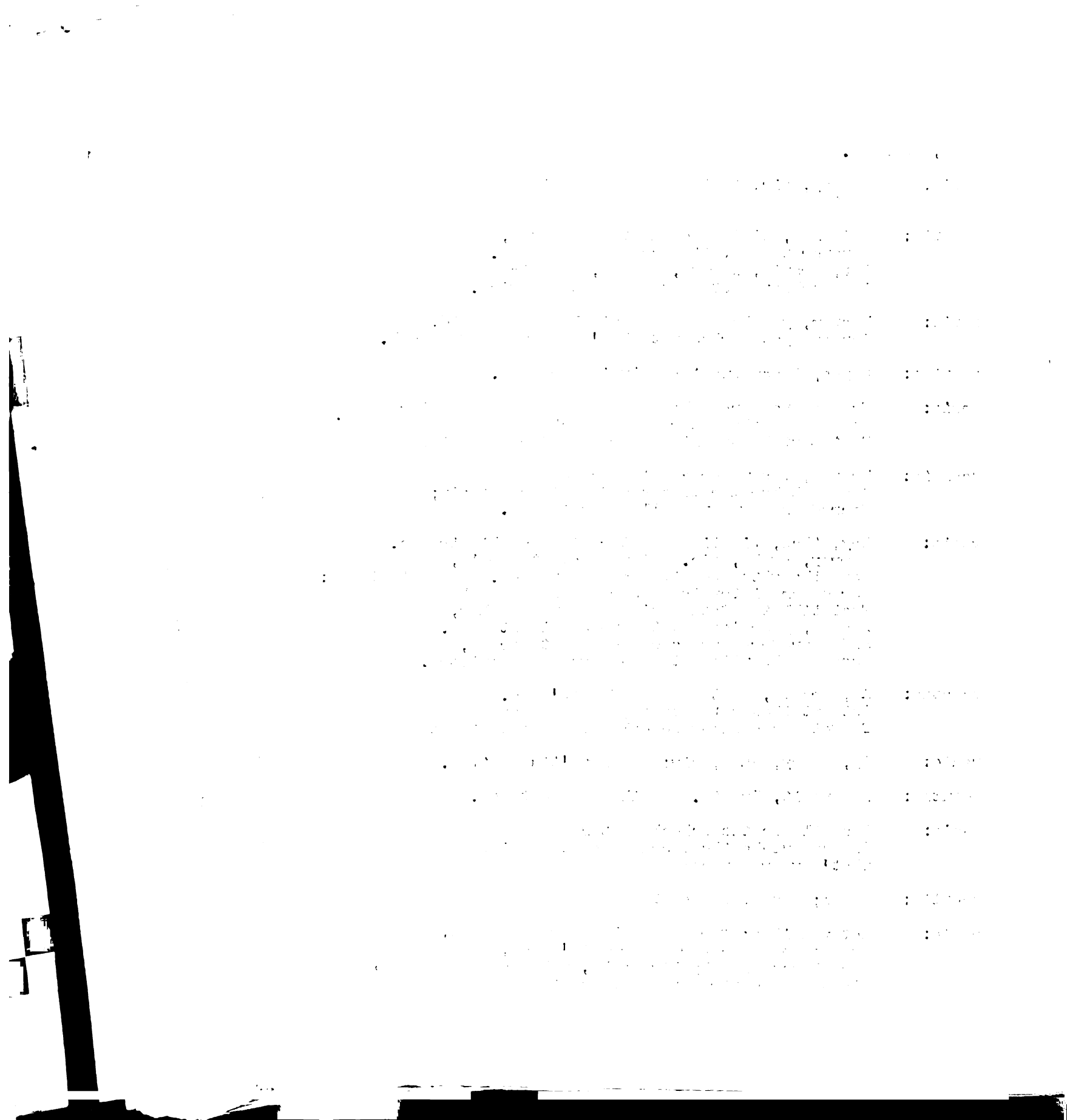
Tranio: Ay, marry, am I, sir; and now 'tis plotted.

Lucentio: I have it, Tranio. I will instruct her.

Tranio: You will be the school master
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 books, welcome his friends,
Visit his countrymen and banquet them?



ACT I, Scene 1.

Lucentio: Enough, content thee. I have it full.
We have not yet been seen in any house,
Nor can we be distinguished by our faces,
Master or man. 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 Florintine,
Some Neopolitan, or meaner man of Pisa.
'Tis hatched and shall be so. Tranio, at once
Uncase thee; take my colored hat and cloak.
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, if it your pleasure is,
I am content to be Lucentio,
Because I so well love Lucentio.

Lucentio: Tranio, be so, because Lucentio loves;
And let me be a slave to achieve that maid
Whose sudden sight hath enthralled my wounded eye.

(ENTER BIONDELLO)

Here comes the rogue. Sirrah where have you been?

Biondello: Where have I been? Nay, how now! what 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.
Your fellow Tranio here, to save my life,
Puts my apparel and my countenance 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 seen.
Wait you on him, I charge you,
While I make way from hence to save my life.
You understand me?

Biondello: Never a bit.

Lucentio: And not a word of Tranio in your mouth,
Tranio is changed into Lucentio.

Biondello: The better for him; would I were so too!



P Strike 'For Rent' sign

ACT I, Scene 1.

Tranio: Would that Lucentio had Baptista's youngest daughter,
But, sirrah, not for my sake, but your master's, I advise,
You use your manners discreetly in all kinds 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, thyself plan to make one among these wooers. If thou ask me why, be it enough that my reasons are both good and weighty.

(EXEUNT TRANIO, LUCENTIO, BIONDELLO) P

Scene 2. Padua. Before Hortensio's house.

(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 beloved and approved friend,
Hortensio; and I think this is his house.
Here, sirrah Grumio; knock, I say.

Grumio: Knock, sir! whom should I knock? Is there any man has abused 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, if you'll not knock, I'll ring it.
I'll see how you can sol, fa, and sing it.

(HE WRINGS HIM BY THE EARS)



ACT I, Scene 2

Grumio: Help, master, help! my master is mad.

Petruchio: Now, knock, when I bid you, sirrah villain!

(ENTER HORTENSIO)

Hortensio: How now! what's the matter? My old friend Grumio! and my good friend Petruchio! How is it you are in Padua?

Petruchio: Signior Hortensio, come you to part the fray?

Hortensio: Welcome to our house, much honored Signio Petruchio.
Rise, rise Grumio. We settle this later.

Grumio: 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?

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, be gone, or talk not, I advise you.

Hortensio: Petruchio, patience; I am Grumio's friend. Why this is a sad happening 'twixt him and you,
Your ancient friend, pleasant, trusting 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 deceas'd;
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.

ACT I, Scene 2

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

Petruchio: Signior Hortensio, 'twixt such friends as we
Few words suffice; and therefore, if thou know
One rich enough to be Petruchio's wife
Be she foul, curst, and shrewd, or 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: 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 old trot with ne'er a tooth in her head.

Hortensio: Petruchio, since we are stepp'd thus far in,
I will continue what 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 fault enough,
Is that she is intolerable curst
And shrewd and forward, 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.

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 deceased father well.
I will not sleep Hortensio, till I see her;

Grumio: On my word, if she knew him as well as I do, she would think scolding would do little good upon him. I pray you, sir, let him go while the humour lasts.

ACT I, Scene 2

Hortensio: Wait, 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 withholds her from me and more.
His order, hath Baptista given,
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 skilled 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.

(ENTER GREMIO AND LUCENTIO DISGUISED AS CAMBIO)

Grumio: Master, master, look about you. Who goes
there, ha?

Hortensio: Peace, Grumio! it is the rival of my love.
Petruchio, stand by a while.

Grumio: A proper stripling and an amorous one.

Hortensio: God Save you, Signior Gremio.

Gremio: And you are well met, Signior Hortensio.
Know you where I am going? To Baptista Minola.
I promised to inquire carefully
About a schoolmaster for the fair Bianca;
And by good fortune I have lighted well
On this young man, for learning and behaviour
Fit for her turn, well read in poetry
And other books, good ones, I warrant ye.

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 bit be behind in duty
To fair Bianca, so beloved of me.

Gremio: Beloved of me; and that my deeds shall prove.

ACT I, Scene 2

Hortensio: Gremio, 'tis now no time to vent our love.
Listen to me, and if you speak me fair,
I'll tell you news good for either.
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, say'st so, friend? What country, man?

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: O sir, such a life with such a wife were strange!
But if you have a stomach,
You shall have me assisting you in all.
But will you woo this wild-cat?

Petruchio: Will I live?

Gremio: 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 time heard lions roar?
Have I not heard the sea, puffed up with winds,
Rage like an angry boar chaffed with sweat?
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 alarums, 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?

Gremio: Hortensio, hark.
This gentleman is happily arrived,
My mind pleasures, for his own good and ours.

Hortensio: I promised we would be contributors
And bear his charge of wooing, whatsoever.



ACT I, Scene 2

Gremio: And so we will, provided he wins her.

(ENTER TRANIO AND BIONDELLO)

Tranio: 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: Even he, Biondello.

Gremio: Hark you, sir; you mean not her to -

Tranio: Perhaps him and her, sir; what have you to do?

Petruchio: Not her that chides, sir, at any hand, I pray.

Tranio: I love no chiders, sir, Biondello let's away.

Lucentio: Well begun, Tranio.

Hortensio: Sir, a word ere you go;
Are you a suitor to the maid you talk of, yea
or no?

Tranio: And if I be, sir, is it any offence?

Gremio: No; if not without more words you get you hence.

Tranio: Why, sir, I pray, are not the streets as free
For me as for you?

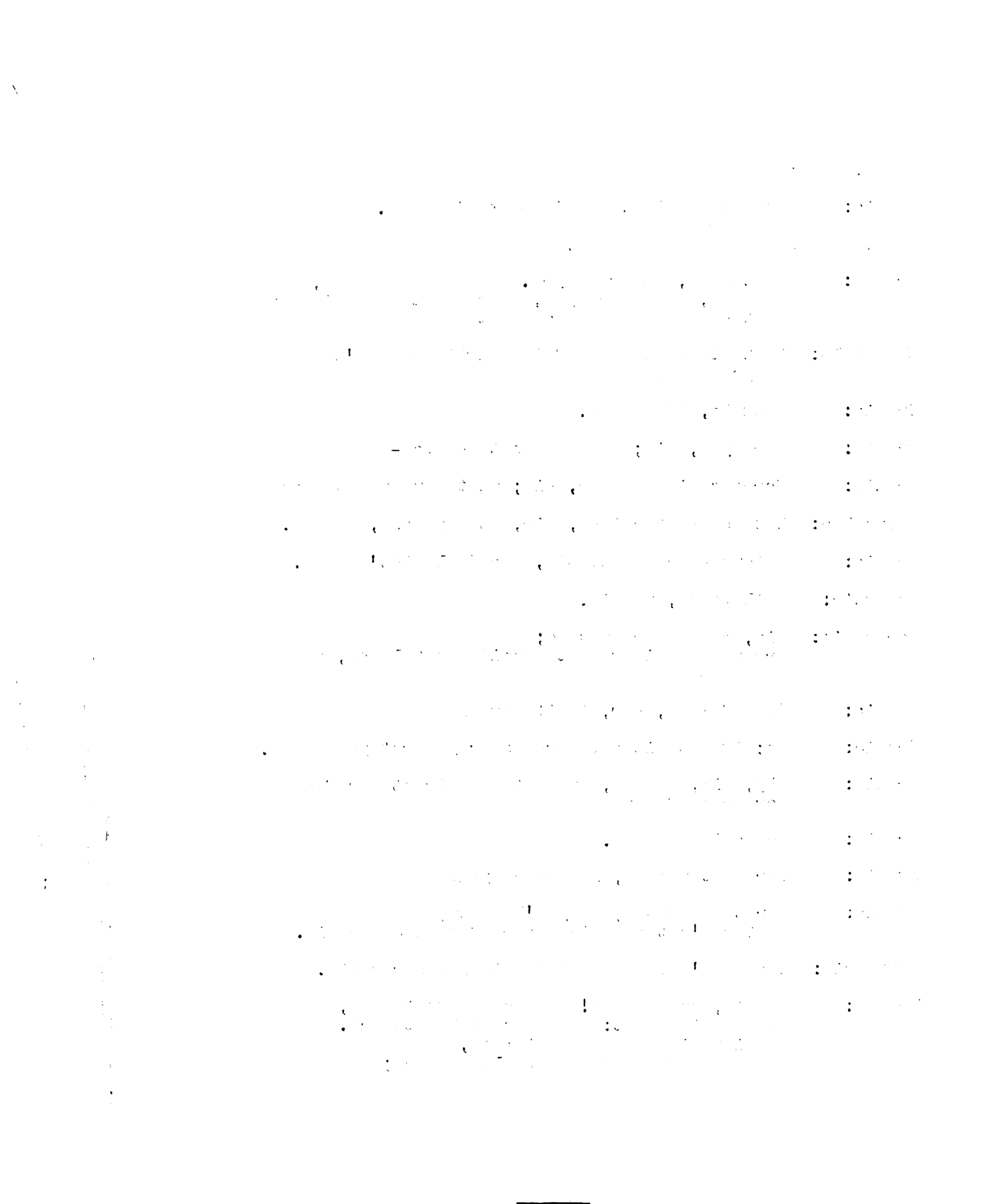
Gremio: Be so is not she.

Tranio: 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: 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;



ACT I, Scene 2

Tranio
(Continued): And were his daughter fairer than she is,
She may more suitors have, and me for one.
Well one more may fair Bianca have;
And so she shall. Lucentio shall make one,
Though he came in hope to speed alone.

Gremio: What! this gentleman will out-talk us all.

Lucentio: Sir, give him head; I know he'll prove a jade.

Petruchio: Hortensio, to what end are all these words?

Hortensio: Sir, let me so bold as ask you,
Did you ever see Baptista's daughter?

Tranio: 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.

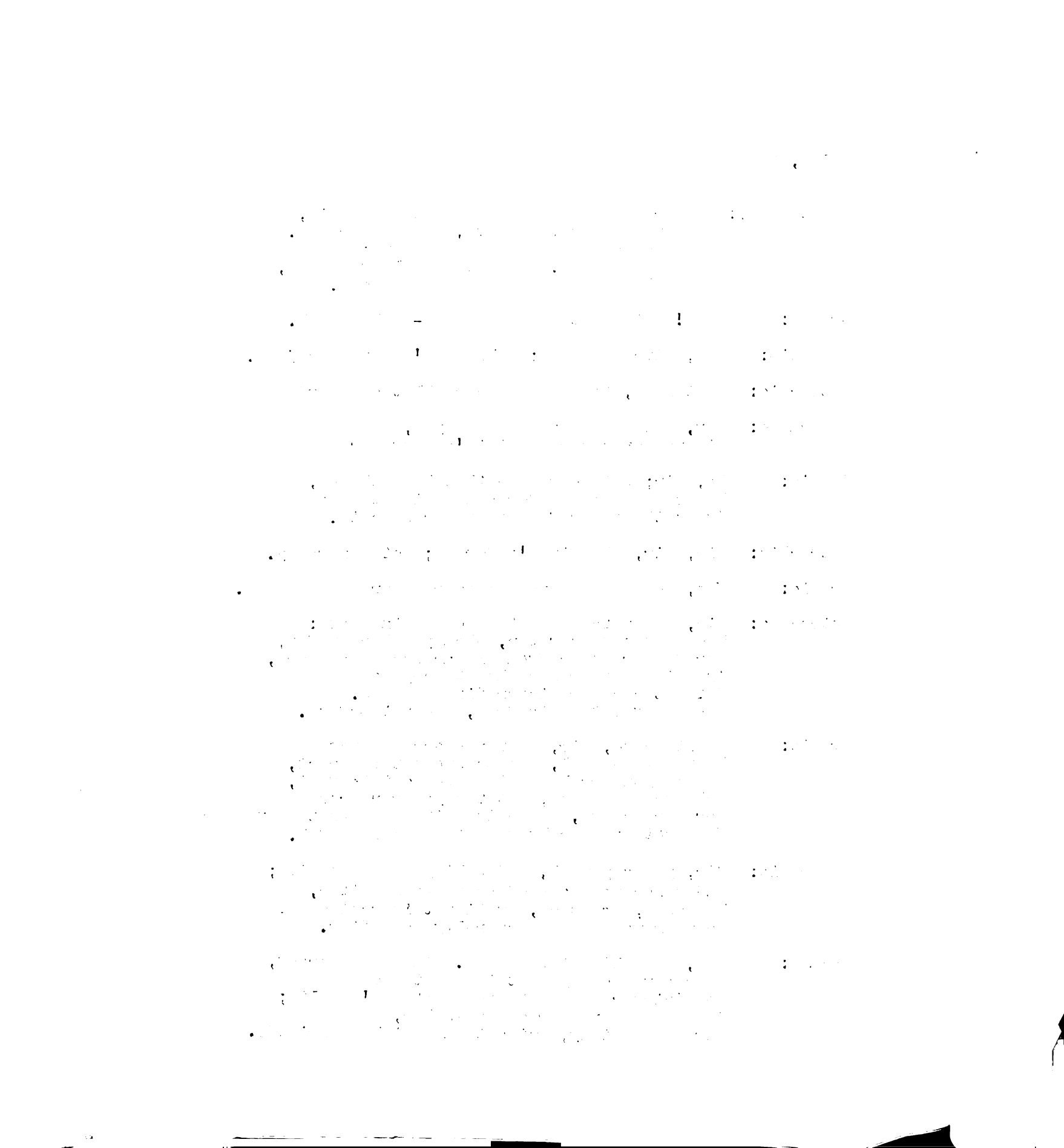
Gremio: Yea, leave that great labour to great Hercules.

Petruchio: Sir, understand you this of me in sooth:
The youngest daughter, whom you harken 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: If it be so, sir, then you are the man
Must help 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 luck it shall be to have her
Will not so graceless be to be unthankful.

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 are generally beholding.

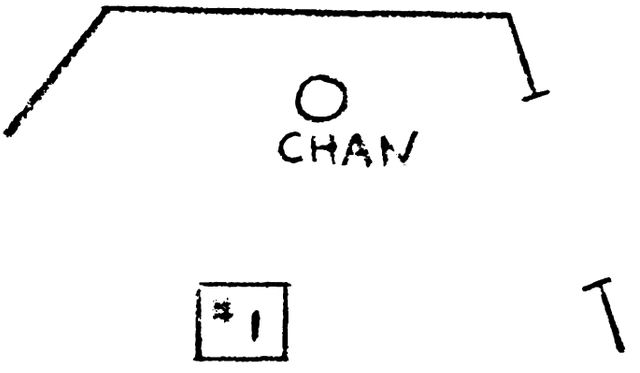
Tranio: Sir, I shall not be slack. in sign whereof,
Please ye we may meet this afternoon
And drink carouses to our mistress' health;
And do as adversaries do in law,
Strive mightily, but eat and drink as friends.



L Luc Hor int bkg out
Floods X, Y, Z out
Bapt ext bkg out
Beams #3 and 4 out
Stat out
Spots #1, 2, 3, 4, 5, 6 out
Bapt Chan & int bkg up

S Open wall of Bapt house
Lower chan

F Stool #1



ACT I, Scene 2

Grumio: O excellent motion! Fellows, let's be gone.

Hortensio: The motion's good indeed, and be it so.
Petruchio, I shall be you host.

(EXEUNT)

L S F

ACT II

Scene 1. Padua. A room in Baptista's house.

(ENTER KATHERINA AND BIANCA)

Bianca: Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me.

Katherina: Of all thy suitors, here I charge thee, tell
Whom thou lovest best; see thou liest not.

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

Katherina: Minion, thou liest. Is it no Hortensio?

Bianca: If you love him, sister, here I swear
I'll plead for you myself, and you shall have him.

Katherina: Oh then, belike, you fancy riches more.
You will have Gremio to keep you fair.

Bianca: Is it for him you do hate me so?
Nay then you jest, and now I well can see
You have but jested with me all this while.
I prithee, sister Kate, untie my hands.

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

(KATHERINA STRIKES HER. ENTER BAPTISTA.)

Baptista: Why, how now, dame! whence grows this insolence?
Bianca, stand aside. Poor girl! she weeps.
Go ply thy needle; meddle no with her.
For shame, thou wretch of a devilish spirit,
Why dost thou wrong her that ne'er did thee wrong?
When did she cross thee with a bitter word?

P Lute
Books

ACT II, Scene 1

Katherina: Her silence flouts me, and I'll be revenged.

(KATHERINA FLIES AFTER BIANCA.)

Baptista: What, in my sight? Bianca, get thee in.

(EXIT BIANCA.)

Katherina: What, will you not help me? Nay, now I see
She is your treasure, she must have a husband;
I must dance bare-foot on her wedding-day.
Talk not to me; I will go sit and weep
Till I can find a time for revenge.

(EXIT KATHERINA.)

Baptista: Was ever gentleman thus grieved as I?

(ENTER GREMIO, LUCENTIO IN THE HABIT OF A MEAN MAN:
PETRUCHIO WITH HORTENSIO AS A MUSICIAN; AND TRANIO,
WITH HIS BOY BIONDELLO BEARING A LUTE AND BOOKS.)

Gremio: P Good morrow, neighbor Baptista.

Baptista: Good morrow, neighbor Gremio. God save you gentlemen!

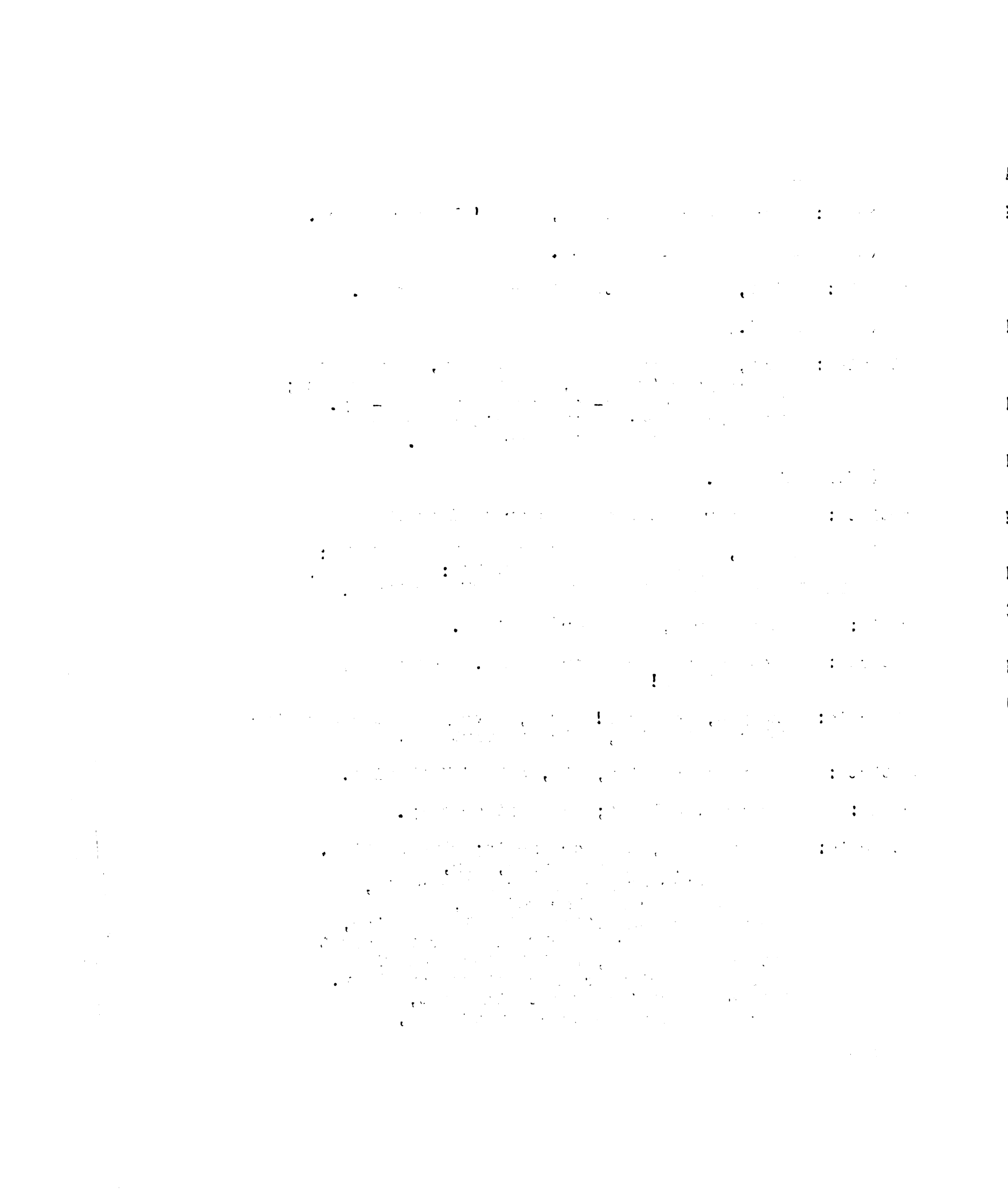
Petruchio: And you, good sir! Pray, have you not a daughter
Called Katherina, fair and virtuous?

Baptista: I have a daughter, sir, called Katherina.

Gremio: You are too blunt; go to it orderly.

Petruchio: You wrong me, Signior Gremio; give me time.
I am a gentleman of Verona, sir,
That hearing of her beauty and her wit,
Her loveliness and her modesty,
Her wondrous qualities and mild behavior,
Make bold to have myself an uninvited guest
Within your house, to let mine eyes witness
Of that report which I so often have hear.
And for provision of entertainment,
I do present you with a man of mine,

(PRESENTS HORTENSIO)



ACT II, Scene 1

Petruchio: Cunning in music and mathematics,
To instruct her fully in those sciences,
Whereof I know she is not ignorant.
Accept him, I pray, else you do me wrong:
His name is Licio, born in Mantua.

Baptista: You are welcome, sir; and he, for your good sake.
But for my daughter Katherina, this I know,
She is not for your heart, the more my grief.

Petruchio: I see you do not mean to part with her,
Or else you do not like 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: Petruchio, I pray,
Let us, that are poor petitioners, speak too.

Petruchio: O, pardon me, Signior Gremio.

Gremio: Neighbor, this is a gift very grateful, I am sure of it. To express the like kindness, I freely give unto you this young scholar

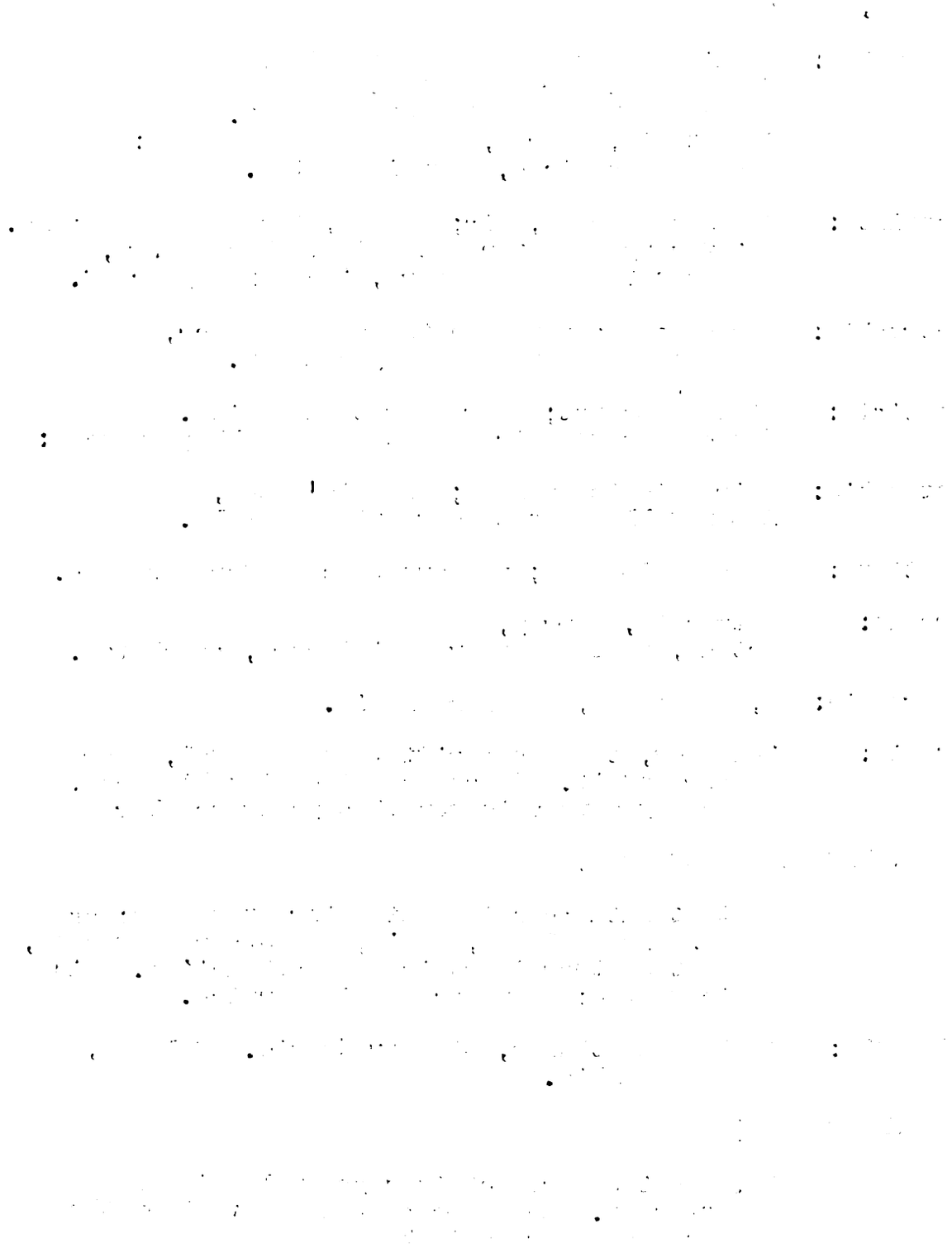
(PRESENTING LUCENTIO)

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)

But, gentle sir, methinks you walk like a stranger. May I be so bold as to know the cause of your coming?



℗ Strike Lute
Strike Books

ACT II, Scene 1

Tranio: Pardon me, sir, the boldness is mine own,
That, being a stranger in this city here,
Do make myself a suitor to your daughter, Bianca.
This liberty is all that I request,
That, upon knowledge of my parentage,
That I have welcome 'mongst the rest that woo,
And toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books.
If you accept them, their worth is great.

Baptista: Lucentio is you name; of whence, I pray?

Tranio: Of Pisa, sir; son to Vincentio.

Baptista: A mighty man of Pisa; by report
I know him well. You are very welcome, sir.
Take you the lute, 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.

(EXIT SERVANT, WITH LUCENTIO AND HORTENSIO,
BIONDELLO FOLLOWING)

Baptista: We will walk a little in the orchard,
And then to dinner. You are all most welcome.

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

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

Petruchio: Let specialities be drawn between us,
That covenants may be kept on either hand.

p Broken lute

ACT II, Scene 1

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 demanding as shee proud-minded;
And where two raging fires meet together
They do consume the thing that feeds their fury.

Baptista: Well mayest thou woo, and happy be thy speed!
But be thou armed for some unhappy words.

(RE-ENTER HORTENSIO WITH HIS HEAD BROKE)

P How, now, my friend! why dost thou look so pale?

Hortensio: For fear, I promise you, if I look pale.

Baptista: What, will my daughter prove a good musician?

Hortensio: 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: 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 the 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 amazed for a while,
As on a pillory, looking through the lute;
And she did call me rascal fiddler
And twangling Jack, with twenty such vile
terms,
As she had studied to misuse me so.

Petruchio: Now, by the world, it is a lusty wench!
I'd love her ten times more than e'er I did.
O, how I long to have some chat with her!

Baptista: Well, go with me and be not 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?

p Strike broken lute

ACT II, Scene 1

Petruchio: I pray you do.

(EXEUNT ALL BUT PETRUCHIO)

P I will attend her here,
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 utter 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 to me.

Petruchio: You lie, in faith; for you are called plain Kate,
And bonny Kate, and sometimes Kate the cursed;
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hll, 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 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 at the first
You were a moveable.

Petruchio: Why, what's a moveable?

Katherine: A joined-stool.

ACT II, Scene 1

Petruchio: Thou hast it; come sit on me.
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: Nay, come, Kate, come; you must no look
so sour.

Katherine: It is my fashion when I see a crab.

Petruchio: Why, here's no crab; and therefore look not
so sour.

Katherine: There is, there is.

Petruchio: Then show it to me.

Katherine: Had I a glass, I would.

Petruchio: What, you mean my face?

Katherine: Well aimed for 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.

Katherine: Let me go.

ACT II, Scene 1

Petruchio: Nay, 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 spring-time
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 entertainest thy wooers.
Why does the report that Kate doth limp?
O slanderous world. Kate like the hazel twig
Is straight and slender, and as brown in hue
As hazel nuts and sweeter than the kernels.
Let me see thee walk. Thou dost not halt.

Katherine: Where did you study all this goodly speech?

Petruchio: It is extempore, from my mother-wit.

Katherine: A witty mother, witness else her son.

Petruchio: 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;

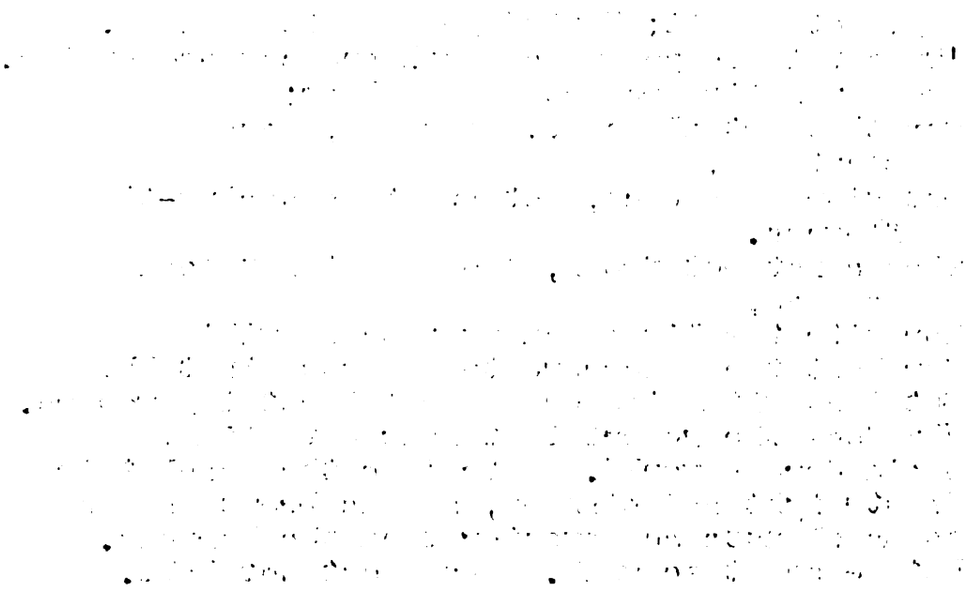
(RE-ENTER BAPTISTA, GREMIO, AND TRANIO)

For I am he born to tame you Kate,
And bring you from a wild Kate to a Kate
Comfortable as other household Kates.
Here comes your father. Never make denial;
I must and will have Katherine for my wife.

Baptista: Now, Signior Petruchio, how speed you with
my daughter?

Petruchio: How but well, sir? How but well?
If it were impossible I should speed amiss.

Baptista: How now, daughter Katherine?



P Cape
Hat

P Strike cape
Strike hat

ACT II, Scene 1

Katherine: Call you me daughter? Now I promise you
You have showed a tender fatherly regard,
To wish me wed to one half lunatic;

Petruchio: Father, 'tis thus; yourself and all the world,
That talked of her, have talked amiss of her.
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: Is this your speeding?

Petruchio: Be patient, gentlemen; I choose her for myself.
If she and I be pleased, what's that to you?
'Tis a bargain twixt us two, 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,
P That in a wink she won me to her love.

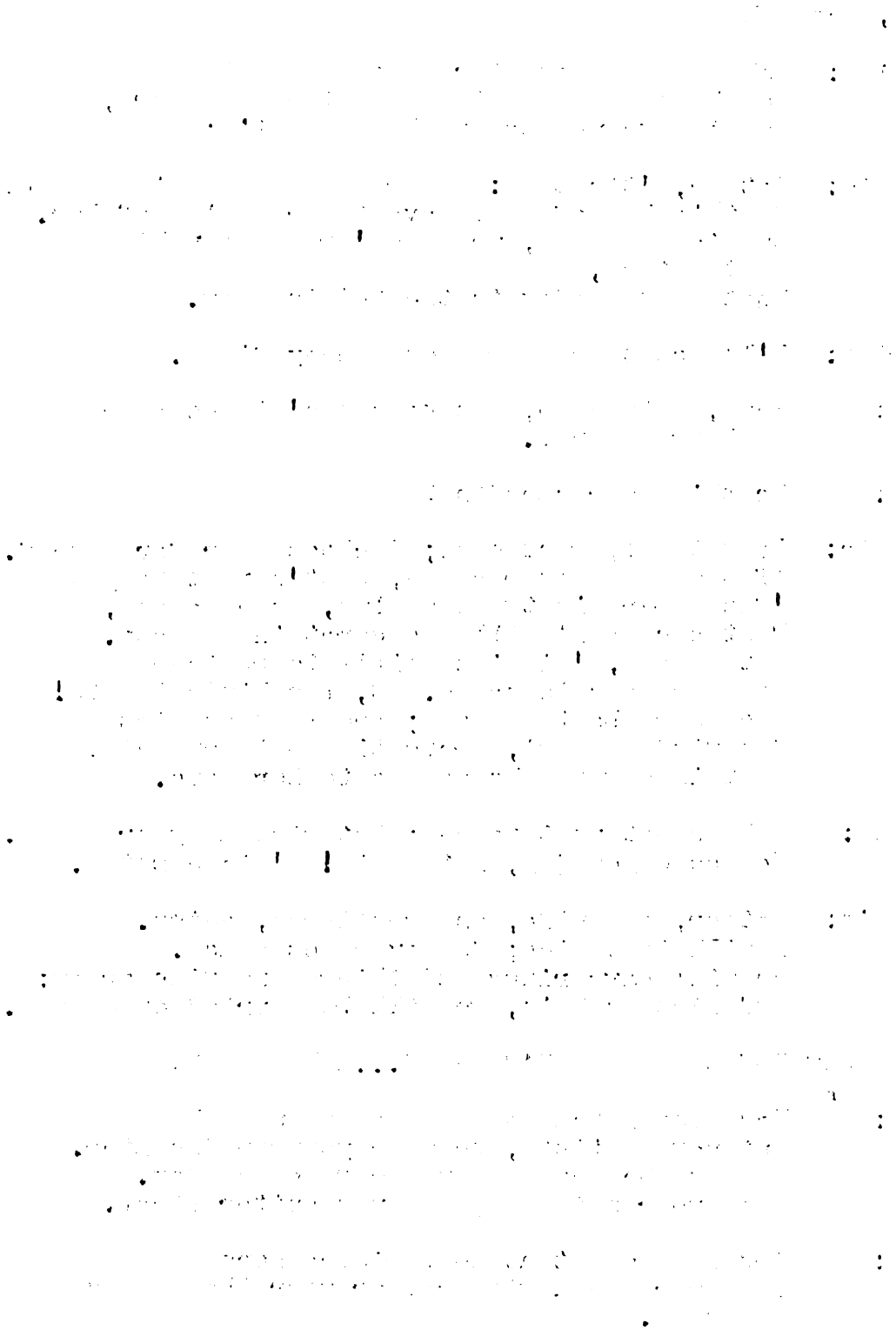
Baptista: I know not what to say; but give me your hands.
God send you joy, Petruchio! 'Tis a match.

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 on Sunday.

(EXEUNT PETRUCHIO AND KATHERINE...SEPARATELY)

Gremio: P Was ever match hatched up so suddenly?
But now Baptista, to your younger daughter.
Now is the day we have long looked for.
I am your neighbor, and was suitor first.

Tranio: And I am one that love Bianca more
Than words can witness, or your thoughts can
guess.



ACT II, Scene 1

Baptista: Content you, gentlemen; I will settle this strife.
'Tis deeds can win the prize, and he
That can assure my daughter greatest dower
Shall have my Bianca's love.
Signior Gremio, what can you assure her?

Gremio: First, as you know, my house within the city
Is richly furnished with plate and gold,
Basins and ewers to wash her dainty hands;
My hangings all of Syrian tapestry;
In ivory coffers I have stuffed my crowns,
In cypress chests my tents and canopies,
Fine linen, Turkey cushions embossed with pearls,
Valance of Venice gold in needle work,
Pewter and brass and all things that belongs
To house or housekeeping. Then, at my farm
I have a hundred milk cows 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 here,
If while I live she will be only mine.

Tranio: That "only" came in well. Sir, listen 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 lands amount not to so much in all.

(TO TRANIO)

Nay, I have offered all, I have no more;
And she can have no more than all I have.
If you like me, she shall have me and mine.

Tranio: Why, then the maid is mine from all the world,
By your promise; Gremio is out vied.



Beams #1, 2 out
Bapt Chan & int bkg out

House lights up
Work lights up

ACT II, Scene 1

Baptista: I must confess your offer is the best;
And, let your father make her the assurance,
She is you own; else you must pardon me,
If you should die before him, where's her dower?

Tranio: That's but a trifle. 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.
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.

(EXIT BAPTISTA)

Gremio: Adieu, good neighbor. 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.

(EXIT GREMIO)

Tranio: A vengeance on your crafty withered hide!
'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. Father commonly
Do get their children; but in this case of wooing
A child shall get a sire, if I fail not of my cunning.

(EXIT TRANIO)

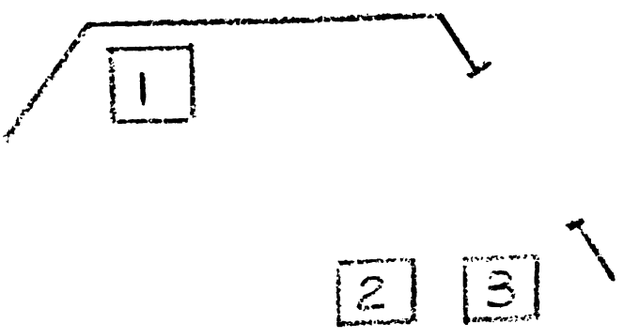
(CURTAIN CLOSES)

INTERMISSION

L Work lights out
House lights out
Beams #1, 2 up
Bapt chan & int bkg up

F Re-set stool #1
Stool #2
Stool #3

P Books
Lute
Gamut



ACT III

Scene 1. Padua. Baptista's house

(CURTAIN) L F P

(ENTER LUCENTIO, HORTENSIO, AND BIANCA)

Lucentio: Fiddler, forbear; you grow too forward, sir.
Have you so soon forgot the entertainment
Her sister Katherine welcomed you here for?

Hortensio: But wrangling teacher, 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: Then give me leave to read philosophy
And while I pause, serve in your harmony.

Hortensio: Sirrah, I will not hear these boasts 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 down to hours or set times,
But learn my lessons as I please myself.
And, to cut off all strife, here sit we down;
Take you your instrument, play you the whiles;
His lecture will be done ere you have tuned.

Hortensio: You'll leave his lecture when I am in tune?

Lucentio: That will be never; tune your instrument.

Bianca: Where left we last?

Lucentio: Here madam:
"Hic ibat Simois; his est Sigeia tellus;
Hic steterat Priami regia celsa senis."

Bianca: Construe them.

Lucentio: Hic ibat, as I told you before, Simois, I am Lucentio, Hic est, son unto Vincentio of Pisa, Segeia tellus, disguised thus to get you 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.



FIGURE 39. "Fiddler, forbear; you go too forward, sir."
Act III Sc 1.



Bianca Mortensio

ACT III, Scene 1

Hortensio: Madam, my instrument's in tune.

Bianca: Let's hear. O fie! the treble jars.

Lucentio: Spit in the hole, man, and tune again.

Bianca: Now, let me see if I can construe 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: Madam, 'tis now in tune.

Lucentio: All but the base.

Hortensio: The base is right; 'tis the base knave that
jars.

(ASIDE)

How fiery and forward our teacher is!
Now, for my life, the knave doth court my love;
Little teacher, I'll watch you better yet.

Bianca: In time I may believe, yet I mistrust.

Lucentio: Mistrust it not;

Bianca: I must believe, master; but, pray you, let it
rest.
Now, Licio, to you.
Good master, take it not unkindly, pray,
That I have been thus pleasant with you both.

Hortensio:
(TO LUCENTIO)

You may go walk, and give me leave awhile.
My lessons make no music in three parts.

Lucentio: Are you so formal, sir? Well, I must wait,

(ASIDE)

And watch withal; for, if I'm not deceived,
Our fine musician grows more amorous.



P Strike books

P Strike lute
Strike gamut

ACT III, Scene 1

Hortensio: 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
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.

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 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.

(EXEUNT BIANCA AND SERVANT)

Lucentio: Faith, mistress, then I have no cause to stay.

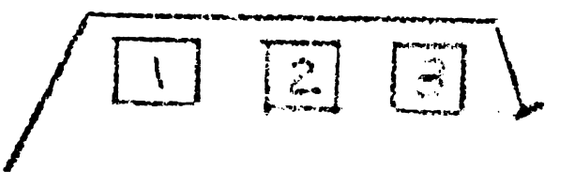
(EXIT LUCENTIO) P

Hortensio: But I have cause to pry into this teacher.
Methinks he looks as though he were in love;
Yet if thy thoughts, Bianca, be so humble
To cast thy wandering eye on every bait,
Take whom thou wilt. If once I find thee ranging
Hortensio will be quit with thee by changing.

(EXIT HORTENSIO) P



Re-set stools #1, 2, 3



Scene 2. Padua. Baptista's house.

(ENTER BAPTISTA, TRANIO, KATHERINE, BIANCA, LUCENTIO, AND OTHERS)

Baptista: Signior Lucentio, this is the appointed day,
That Katherine and Petruchio should be married,
And yet we hear not of our son-in-law.
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 brained fellow full of spleen,
Who wooed in haste and means to wed at leisure.

Tranio: Patience, good Katherine, and Baptista too.
Upon my life, Petruchio means but well,
Though he be blunt, I know him passing well;
Though he be merry, yet withal he's honest.

Katherine: Would Katherine had never seen him though.

(EXIT WEEPING FOLLOWED BY BIANCA AND OTHERS)

Baptista: Poor girl, I cannot blame thee now to weep;
For such an injury would vex a saint.

(ENTER BIONDELLO)

Biondello: Master, master! news and such old news as you never hear 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, sire.

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: But say, what to thine old news?

ACT III, Scene 2

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 and one tied; and old rust sword taken out of the town armory with a broken hilt; his horse fitted with an old mothy saddle and unmatched stirrups.

Baptista: Who comes with him?

Biondello: O, sir, his lackey, for all the world fitted like a horse; with a linen stock on one leg and a jersey boot hose on the other, gartered with red and blue rags; a monster, a very monster in apparel.

Tranio: 'Tis some odd humour clothes him in this fashion;
Yet oftentimes he goes but mean-apparelled.

(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: Not so well apparelled
As I wish you were.

Petruchio: Were it better, I should rush in thus.
But where is Kate? Where is my lovely bride?
How does my father? Gentles, methinks you frown;
And wherefore gaze this goodly company.

Baptista: Why, sir, you know this is your wedding day.
First were we sad, fearing you would not come;
Sadder now that you come so unprovided.
Fie, doff this habit, shame to you estate,
An eye-sore to our solemn festival!

Tranio: And tell us, what occasion of import
Hath so long detained you from your wife,
And sent you to us so unlike yourself.

Spots #2, 4, 5, 6 up
Bapt Ext bkg up

ACT III, Scene 2

Petruchio: Be it enough, I come to keep my word.
But where is Kate? I stay too long from her.
The morning wears. 'Tis time we were at church.

Tranio: See not your bride in these unreverent robes.
Go to my chamber; put on clothes of mine.

Petruchio: Not I, believe me; thus I'll visit her.

Baptista: But thus, I trust, you will not marry her.

Petruchio: In truth, even thus; therefore, have done with words.
To me she's married, not unto my clothes.
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.

(EXEUNT PETRUCHIO AND GRUMIO)

Tranio: 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 go after him, and see the end of this.

(EXEUNT BAPTISTA AND ATTENDANTS)

Tranio: As I before imparted to your worship,
I am to get a man - whatever he be,
It means not much, we'll fit him to our turn,-
And he shall be Vincentio of Pisa;
And make assurances here in Padua
Of greater sums than I have promised.
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.

Tranio: That by degrees we mean to look into,
And watch our advantage in this business.

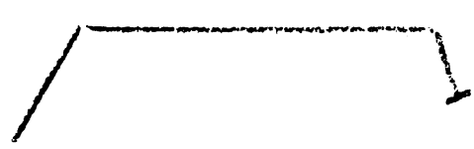
(ENTER GREMIO)

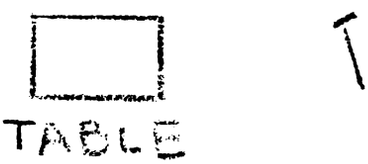
Signior Gremio, came you from the church?

Gremio: As willingly as ever I came from school.

F Small table

P Wedding cake





P Dagger

ACT III, Scene 2

Tranio: And is the bride and the bridegroom coming home?

Gremio: A bridegroom, say? 'Tis a groom indeed,
A grumbling groom, and that the girl shall find.

Tranio: More cursed than she? Why, 'tis impossible.

Gremio: Why, he's a devil, a devil, a very fiend.

Tranio: Why she's a devil, a devil, the devil's sister.

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 God's wounds," quoth he; and swore so loud,
That, all amazed, the priest let fall the book;
And as he stooped again to take it up,
The 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 hear."

Tranio: What said the wench when he rose again?

Gremio: Trembled and shook; for why, he stamped and swore
As if the vicar had meant to cheat him.
But after many ceremonies done,
He calls for wine. "A health," quoth he, as if
He'd been aboard, carousing to his mates
After a storm; drank off the muscatel,
And threw the drops all in the sexton's face.
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 crowd is coming.
Such a mad marriage never was before.
Hark, hark! I hear the minstrels play.

(MUSIC PLAYS)

(RE-ENTER PETRUCHIO, KATHERINE, BIANCA, BAPTISTA, HORTENSIO, GRUMIO AND TRAIN)

ACT III, Scene 2

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 leave us tonight?

Petruchio: I must go away today, ere night come.
You would not 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 myself away
To this most patient, sweet, and virtuous wife.
Dine with my father, drink a health to me,
For I must leave; and farewell to you all.

Tranio: 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.

Katherine: Are you content to stay?

Petruchio: I am content you shall entreat me to stay;
But yet not stay, entreat me how you can.

Katherine: Now, if you love me, stay.

Petruchio: Grumio, my horse.

Grumio: Ay, sir, they be ready.

Katherine: Nay, then,
Do what thou canst, I will not go today;
Nor tomorrow, no, not till I please myself.
The door is open, sir; there lies your way;
You may be jogging while your boots are fresh.
For me, I'll not be gone till I please myself.

FIGURE 40. "Is't possible you will leave us tonight?" Act III Sc 2.



 Strike dagger

ACT III, Scene 2

Petruchio: O Kate, content thee; prithee, be not angry.

Katherine: 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.
Be mad and merry, or go hang yourselves;
But for my bonny Kate, she must with me.
She is my goods, my chattels; she is my house,
My field, my barn, my anything;
And here she stands, touch her whoever dare,
I'll bring mine action on the proudest one
Who 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;
P I'll fight for thee against a million.

(EXEUNT PETRUCHIO, KATHERINE AND GRUMIO)

Baptista: Nay, let them go, a couple of quiet ones.

Gremio: Went they not quickly, I should die with laughing.

Tranio: Of all mad matches, never was the like.

Lucentio: Mistress, what's your opinion of your sister?

Bianca: That, being mad herself, she's madly matched.

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.
Lucentio, you shall supply the bridegroom's place;
And let Bianca take her sister's seat.



L Bapt chan & int bkg out
Bapt ext bkg out
Spots #2, 4, 5, 6 out
Beams #3, 4 up

S Raise chan
Close wall of Bapt house

F Strike stools #1, 2, 3
Strike small table

P Strike wedding cake

P 2 hobby horses
Strike 2 hobby horses

ACT III, Scene

Tranio: Sh

Baptista: Sh

(EXEUNT)

(CLOSE CU

P TR

ACT III, Scene 2

Tranio: Shall sweet Bianca practice how to bride it?

Baptista: She shall, Lucentio. Come, gentlemen, let's go.

(EXEUNT)

(CLOSE CURTAIN) L SF P

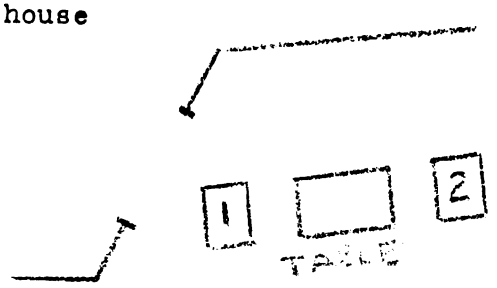
TRAVEL INTERLUDE IN FRONT OF ACT CURTAIN

P

Beams #1, 2, 4 out
Spots #1, 3 up

Open wall of Pet house

Stools #1, 2
Small table



ACT IV

Scene 1. Petruchio's country house

(OPEN CURTAIN) L S F

(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 weary? I am sent before to make a fire, and they are coming after to warm them. Holla, ho! Cook.

(ENTER COOK)

Cook: Who is that calls so coldly?

Grumio: A piece of ice. A fire, good cook.

Cook: Is my master and his wife coming, Grumio?

Grumio: O, ay, cook, ay; and therefore fire, fire; cast on no water.

Cook: Is she so hot a shrew as she's reported?

Grumio: Aye, cook, aye. Is supper ready, the house trimmed, rushes strewed, cob-webs swept; the servingmen in their new livery, the white stockings, and every officer his wedding garment on?

Cook: All ready; and therefore, I pray thee, news.

Grumio: First, know, my horse is tired; my master and mistress fallen out.

Cook: How?

Grumio: Out of their saddles into the dirt; and thereby hangs a tale.

Cook: Let's have it, good Grumio.

Grumio: Now I begin: Imprimis, we came down a foul hill, my master riding behind my mistress -

Cook: Both on one horse?

ACT IV, Scene 1

Grumio: What's that to thee?

Cook: 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 how in a miry place, how she was befouled, 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.

Cook: By this reckoning 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 Josepha, Nicholas, Philip, Natalia, Walter, Sugarsop and the rest.

Cook: Do you hear, ho? You must meet my master to honor my mistress.

(ENTER NATALIA AND JOSEPHA)

Natalia: Welcome home, Grumio.

Grumio: Welcome, you; now, my spruce companions, is all ready, and all things neat?

Natalia: All things are ready. How near is our master?

Grumio: Even at hand, alighted by this; and therefore be not - silence! I hear my master.

(ENTER PETRUCHIO AND KATHERINE)

Petruchio: Where be these knaves? What, no man at door
To hold my stirrup or take my horse!
Where is Natalia, Josepha?

All: Here, here, sir; here sir.

Petruchio: Here, sir! here, sir! here, sir! here, sir!
You logger-headed and unpolished grooms!
What, no attendance! No regard? No duty?
Where is the foolish knave I sent before?

P Dishes and cups
Mam on platter

P Bowl and towel

ACT IV, Scene 1

Grumio: Here, sir; as foolish as I was before.

Petruchio: Did I not bid thee meet me in the park,
And bring along these rascal knaves with thee?

Grumio: There were none fine but Natalia and Josepha;
The rest were ragged, old, and beggarly;
Yet, as they are, here are they come to meet you.

Petruchio: Go, rascals, go, and fetch my supper in.

(EXEUNT SERVANTS)

(SINGING)

"Where is the life that late I led" -
Where are those - Sit down, Kate, and welcome. -

(RE-ENTER SERVANTS WITH SUPPER) P

Why, when, I say? - Nay, good sweet Kate be merry. -
Off with my boots, you rogues. You villains, when?

(SINGING)

"It was the friars of orders grey,
As he forth walked on his way:" -
Out, you rogue! you pluck my foot awry.
Take that, and mend the plucking off the other.

(STRIKES HIM)

Be merry, Kate. - Some water, here; what, ho!

(ENTER JOSEPHA) P

Where's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither;
One, Kate, that you must kiss, and be acquainted
with.
Where are my slippers? Shall I have some water?
Come, Kate, and wash, and welcome heartily.
You troublesome villain. Will you let it fall?

(STRIKES JOSEPHA)

Katherine: Patience, I pray you; 'twas a fault unwilling.

P Strike bowl and towel
Strike ham on platter
Strike dishes and cups

ACT IV, Scene 1

Petruchio: A troublesome, beetle-headed, flap eared knave.
Come, Kate, sit down; I know you have a stomach.
Will you give thanks, sweet Kate? or else shall I?
What's this? Mutton?

Natalia: Ay.

Petruchio: Who brought it?

Natalia: I.

Petruchio: 'Tis burnt; and so is all the meat.
What dogs are these? Where is the rascal cook?
How dare you, villains, bring it from the kitchen,
And serve it to me thus that love it not?
There, take it to you, trenchers, cups, and all.

(THROWS THE MEAT ETC. UPON THE STAGE)

You heedless joltheads and unmannered slaves!
What, do you grumble? I'll be with you straight.

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

Petruchio: I tell you, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it,
And better 'twere that both of us did fast.
Be patient; tomorrow shall be mended,
And, for this night, we'll fast for company.
Come, I will bring thee to thy bridal chamber.

(EXEUNT)

(RE-ENTER SERVANTS)

Natalia: Josepha, didst ever see the like?

Josepha: He kills her in her own humor.

(RE-ENTER COOK)

Grumio: Where is he?

Cook: In her chamber, making a sermon faithfulness 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.
P Away, away! for he is coming hither.

(EXEUNT)

FIGURE 41. "Who brought it?" Act IV Sc 1.
Josepha Natalia Katherine Cook Petruchio Grumio



Stat up
Floods X, Y, Z up
Beams #1, 2, 4 up
Spots #2, 4, 5, 6 up
Bapt ext bkg up
Luc Mor int bkg up

Close wall of Pet house

Strike small table
Strike stools #1, 2

ACT IV, Scene 1

(RE-ENTER PETRUCHIO)

Petruchio: Thus have I carefully begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty;
She eat no meat today, and none shall eat;
Last night she slept not, nor tonight she shall not;
As with the meat, some undeserved 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.
And in conclusion, she shall watch all night;
And if she chance to nod, I'll rail and brawl
And with the clamour keep her still awake.
This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong temper.

(EXIT)

L SF

Scene 2. Padua. Before Baptista's house

(ENTER TRANIO AS LUCENTIO AND LICIO PLAYED BY HORTENSIO)

Tranio: Is't possible, friend Licio, that Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.

Hortensio: Sir, to satisfy you in what I have said,
Stand by and mark the manner of his teaching.

(ENTER BIANCA AND LUCENTIO AS CAMBIO)

Lucentio: Now, Mistress, profit you in what you read?

Bianca: What, master, read you? First resolve me that.

Lucentio: I read what I profess, the Art of Love.

Bianca: And may you prove, sir, master of your art.

Lucentio: While you, sweet dear, prove mistress of my heart.

Hortensio: 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.



ACT IV, Scene 2

Tranio: O despitful love! Unconstant womankind!
I tell thee, Licio, this is wonderful.

Hortensio: Mistake no more; I am not Licio,
Nor a musician, as I seem to be;
Know, sir, that I am called Hortensio.

Tranio: Signior Hortensio, I have often heard
Of you 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 for ever.

Tranio: And here I take the like unfeigned oath,
Never to marry with her though she would entreat.

Hortensio: For me, that I may surely keep mine oath,
I will be married to a wealthy widow,
Ere three days pass, who 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.

(EXIT HORTENSIO)

Tranio: Mistress Bianca, bless you with such grace
As belongeth to a lover's bless'd case!
I 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 Licio.

Tranio: I'faith, he'll have a lust widow now,
That shall be woo'd 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 into the taming school.

ACT IV, Scene 2

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.

(EXEUNT LUCENTIO AND BIANCA)

Tranio: What is he, Biondello?

Biondello: Master, a merchant, or a stately priest
I know not what; but formal in apparel,
In walk and countenance surely like a father.

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.

(ENTER A PEDANT)

Pedant: God save you, sir.

Tranio: And you, sir, you are welcome.
Travel you faron, or are you at the farthest?

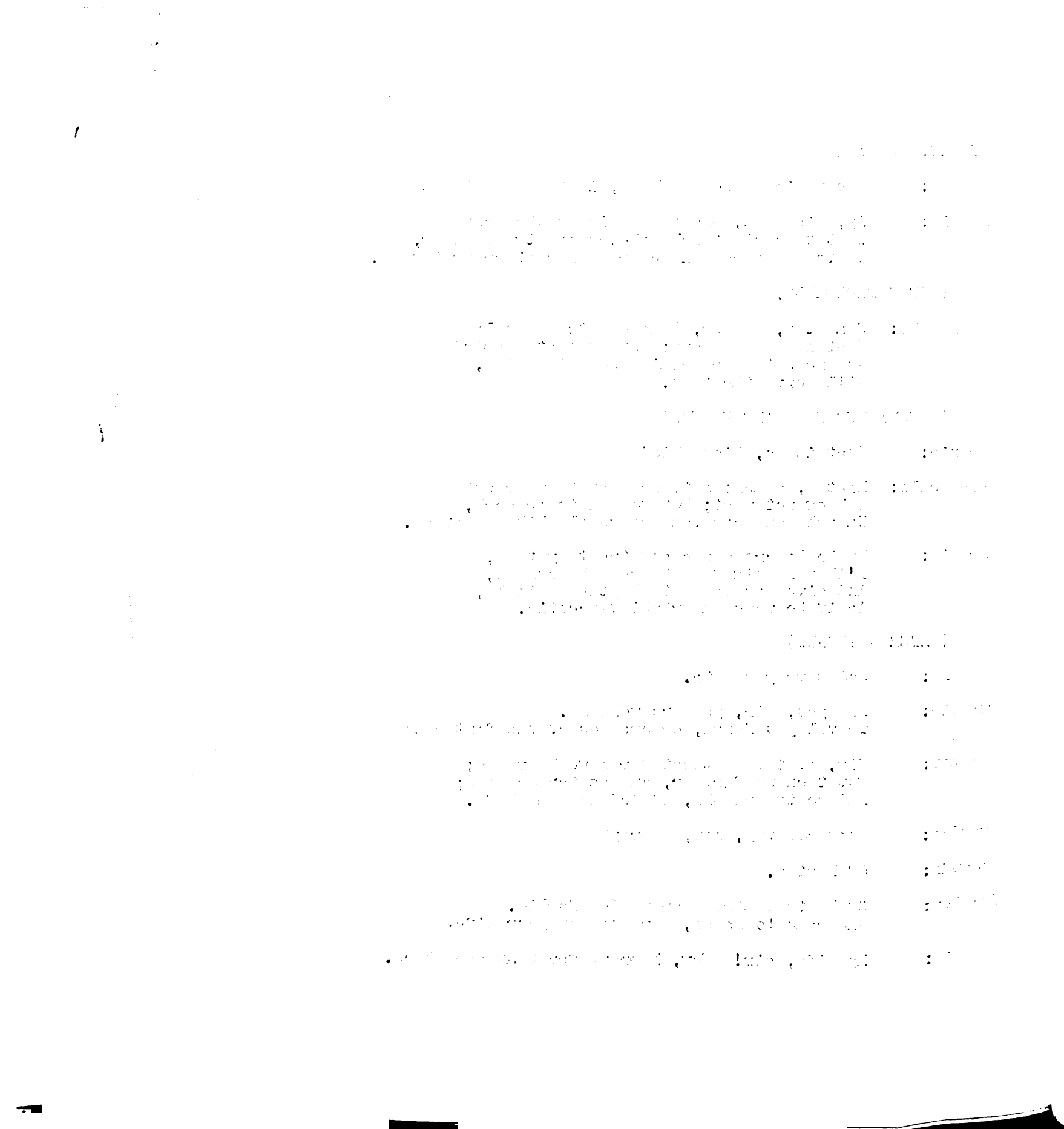
Pedant: Sir, at the farthest for a week or two;
But then up farther, and as far as Rome;
And so to Tripoli, if God lend me life.

Tranio: What country, man, I pray?

Pedant: Of Mantua.

Tranio: Of Mantua, Sir? Marry, God forbid.
And come to Padua, careless of your life?

Pedant: My life, sir! How, I pray? for that goes hard.



ACT IV, Scene 2

Tranio: 'Tis death for any one in Mantaua
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.

Pedant: 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: 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?

Pedant: Ay, sir, in Pisa have I often been,
Pisa renowned for grave citizens.

Tranio: Among them know you one Vincentio?

Pedant: I know him not, but I have heard of him;
A merchant of incomparable wealth.

Tranio: He is my father, sir; and truth to say,
In countenance some doth resemble you.

Biondello:
(ASIDE) As much as an apple doth an oyster, and all one.

Tranio: To save your life in this extremity,
This favor will I do you for his sake;
His name and credit shall you undertake,
And in my house you shall be friendly lodged.
Till you have done your business in the city.
If this be courtesy, sir, accept it.

Pedant: O sir, I do; and will call you forever
The patron of my life and liberty.

Tranio: 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 these circumstances I'll instruct you
Go with me to clothe you as becomes you.

(EXEUNT)

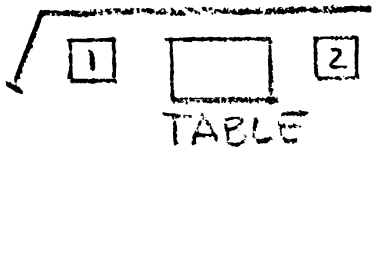


L Luc Mor int bkg out
Floods X, Y, Z out
Bapt ext bkg out
Stat out
Beams #1, 2, 4 out
Spots #2, 4, 5, 6 out

S Open wall of Pet house

Stools #1 and 2
Small table

P Biscuit



P Strike biscuit

P Roast on platter

LSFP Scene 3. A room in Petruchio's house.

(ENTER KATHERINE AND GRUMIO)

Grumio: No, no, forsooth; I dare not for my life.

Katherine: What, did he marry me to famish me?
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;
He does it under name of perfect love,
I prithee go and get me some repast;
I care not what, so it be wholesome food.

Grumio: What say you to an oxen's foot?

Katherine: 'Tis passing good; I prithee let me have it.

Grumio: I fear it is too fat a meat.
How say you to a fat tripe finely boiled?

Katherine: I like it well; good Grumio, fetch it me.

Grumio: I cannot tell; I fear it is too rich.
What say you to a piece of fine 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, let the beef and mustard rest.

Grumio: Nay then, I will not; you shall have the mustard,
Or else you get no beef from Grumio.

Katherine: Then both, or one, or anything thou wilt.

Grumio: Why then, the mustard without the beef.

Katherine: Go, get thee gone, thou false deluding slave.

(SHE BEATS HIM)P

P (ENTER PETRUCHIO AND HORTENSIO AND NATALIA WITH MEAT)

Petruchio: How fares my Kate? What, sweet, all unhappy?

Hortensio: Mistress, what cheer?

(EXIT NATALIA)

P Dress

P Mat

ACT IV, Scene 3

Katherine: Faith, as cold as can be.

Petruchio: Pluck up thy spirits; look cheerfully upon me.
Here, love, thou see'st how diligent I am
To dress thy meat myself, and bring it thee.
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay, then thou lov'st it not;
And all my pains is sorted to no proof.
Here take away this dish.

Katherine; I pray you, let it stand.

Petruchio: The poorest service is repaid with thanks,
And so shall mine, before you touch the meat.

Katherine; I thank you sir.

Hortensio: Signior Petruchio, fie! you are to blame.
Come , Mistress Kate, I'll bear you company.

Petruchio: (ASIDE)
Eat it up all, Hortensio, if thou lovest me.
Much good do it unto thy gentle heart!
Kate, eat apace. 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 scarfs and fans and double change of bravery,
With amber bracelets, beads, and all this knavery.
What hast thou dined? The dressmaker stays thy
leisure,
To deck thy body with her ruffling treasure.

(ENTER DRESSMAKER) P

Come, dressmaker, let us see these ornaments;
Lay forth the gown.

(ENTER MILLINER) P

What news with you sir?

Milliner: Here is the cap your master did bespeak.

Petruchio: Why, this was moulded on a porringer;
A velvet dish. Fie, fie! 'tis vile and filthy.
Away with it! come, let me have a bigger.

P Strike hat

ACT IV, Scene 3

Katherine: I'll have no bigger; this does 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.

Petruchio: Why, thou say'st true; it is a paltry cap,
A custard-coffin, a bauble, a silken pie.
I love thee well in that thou likest it not.

Katherine: Love me or love me not, I like the cap;
And I will have it or I will have none.

(EXIT MILLINER) P

Petruchio: Thy gown? Why, ay. Come, dressmaker, let us see it.
What's this? A sleeve? 'Tis like a little 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 in the devil's name, call you this?

Hortensio: (ASIDE)
I see she's like to have neither cap nor gown.

Dressmaker: You bid me make it orderly and well,
According to the fashion of the time.

Petruchio: Marry, and did; but if you be remembered,
I did not bid you mar it to the time.
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 her.

Dressmaker: She says your worship means to make a puppet of her.

Petruchio: O monstrous arrogance! Thou liest, thou thread,
thou nimble.
I tell thee, I, that thou hast marred her gown.

FIGURE 42. "Why, what in the devil's name call you this?"
Act IV Sc 3. Milliner Dressmaker Mortensio Petruchio Katherine



P Strike dress

L Stat up
Floods X, Y, Z up
Beams #1, 2, 4 up
Spots #2, 4, 5, 6 up
Bapt ext bkg up
Luc Mor int bkg up

S Close wall of Pet house

F Strike stools #1 and 2
Strike small table

P Strike roast on platter

ACT IV, Scene 3

Dressmaker: Your
Just

Petruchio:
(ASIDE) Horte
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Hortensio: Dres
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(EXIT THE DR

Petruchio: Come
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Katherine: I d
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Petruchio: It
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Hortensio:
(ASIDE) Why

(EXEUNT) L S

Scene

(ENTER TRAN

Tranio: Sir

ACT IV, Scene 3

Dressmaker: Your worship is deceived; the gown is made
Just as my master had direction.

Petruchio:
(ASIDE) Hortensio, say thou wilt see the dressmaker paid. -
Go take it hence; be gone, and say no more.

Hortensio: Dressmaker, I'll pay thee for thy gown tomorrow;
Take no unkindness of his hasty words.
Away! I say; commend me to thy master.

(EXIT THE DRESSMAKER) P

Petruchio: Come, my sweet 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.
We will hence forthwith to thy father's house
To feast and sport us in such merriment.
Go, call my men, and let us straight unto him,
And bring our horses unto Long-lane end.
There we will mount, and thither walk on foot.
Let's see; I think 'tis now some seven o'clock,
And well we may come there by dinner-time.

Katherine: I dare assure you, sir, 'tis almost two;
And 'twill be supper-time ere you come there.

Petruchio: It shall be seven ere I go to horse.
Look, what I speak, or do, or think to do,
You are still crossing it. Sirs, let't alone,
I will not go today, and ere I do,
It shall be what o'clock I say it is.

Hortensio:
(ASIDE) Why, so this gallant will command the sun.

(EXEUNT) L S F P

Scene 4. Padua. Before Baptista's house.

(ENTER TRANIO AND THE PEDANT DRESSED AS VINCENTIO)

Tranio: Sir, this is the house; please it you that I call?

ACT IV, Scene 4

Pedant: Ay, w
Signi
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Where

Tranio: 'Tis
With

(ENTER BIONDELLO)

Pedant: I wa
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Tranio: Fear
Now
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Biondello: Tut

Tranio: But

Biondello: I t
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Tranio: Her

(ENTER BAPTISTA)

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Pedant: Sof
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Baptista: Sir
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ACT IV, Scene 4

Pedant: 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: 'Tis well; and hold your own, in any case,
With such dignity as belongeth to a father.

(ENTER BIONDELLO)

Pedant: I warrant you. But, sir, here comes your boy;
'Twere good he were schooled.

Tranio: Fear you not him. Sirrah Biondello,
Now do your duty thoroughly, I advise you.
Imagine 'twere the right Vincentio.

Biondello: Tut, fear not me.

Tranio: But hast thou done thy errant to Baptista?

Biondello: I told him that your father was at Venice,
And that you looked for him this day at Padua.

Tranio: Here comes Baptista, set your countenance, sir.

(ENTER BAPTISTA AND 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.

Pedant: Soft, son!
Sir, by your leave, having come to Padua
To gather in some debts, my son Lucentio
Made me acquainted with a worthy cause
Of love between your daughter and himself;
And for the good report I hear of you,
And for the love he beareth your daughter
And she to him, to stay him not too long,
I am content to have him matched.

Baptista: Sir, pardon me in what I have to say.
Your plainnes and your shortness please me well.
Right true it is, your son Lucentio here
Doth love my daughter and she loveth him.

Baptista:
(Continued) And
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Tranio: I th
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Baptista: Not
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(EXIT LUCEN

Biondello: I p

Tranio: Dal

(EXIT BIOND

Sig

Baptista: I w

(EXIT ALL)

(RE-ENTER L

Biondello: Can

Lucentio: Wha

Biondello: You

ACT IV, Scene 4

Baptista:
(Continued) And therefore, if you say no more than this,
That like a father you will deal with him
And pass my daughter as sufficient dower,
The match is made, and all is done.
Your son shall have my daughter with consent.

Tranio: I thank you, sir. Where then do you know best
We be betrothed and such assurance taken
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 harkening still,
And happily we might be interrupted.

Tranio: 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.

Baptista: I like it well. Cambio, hie you home,
And bid Bianca make her ready straight;
And, if you will, tell what hath happened:
Lucentio's father is arrived in Padua,
And how she's like to be Lucentio's wife.

(EXIT LUCENTIO)

Biondello: I pray the gods she may with all my heart.

Tranio: Dally not with the gods, but get thee gone.

(EXIT BIONDELLO)

Signior Baptista, shall I lead the way?

Baptista: I will follow you.

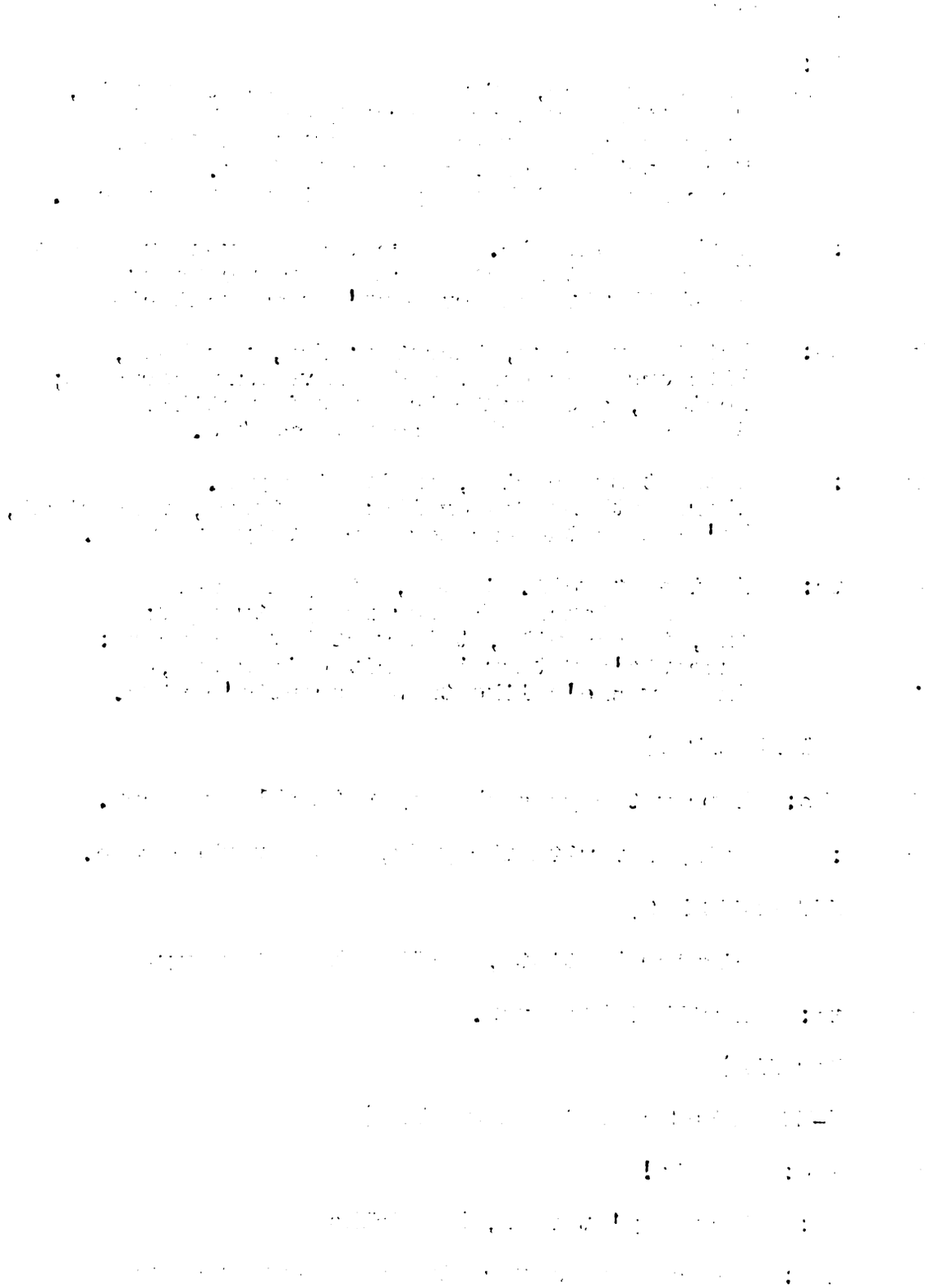
(EXIT ALL)

(RE-ENTER LUCENTIO AND BIONDELLO)

Biondello: Cambio!

Lucentio: What say'st thou, Biondello?

Biondello: You saw my master wink and laugh upon you?



Spots #1, 2, 3, 4, 5, 6 out
Stat out
Floods X, Y, Z out
Luc Mor int bkg out
Bapt ext bkg out

ACT IV, Scene 4

Lucentio: Biondello, what of that?

Biondello: Faith, nothing; but he 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. To the 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 and join you and your wife.

(EXIT BIONDELLO)

Lucentio: I may, and will, if she be so contented.
She will be pleased; then wherefore should I doubt?

(EXIT LUCENTIO) L

(CLOSE ACT CURTAIN)

P 2 hobby horses

L Beams #3 and 4 out

P Scene 5. A public road.

(ENTER PETRUCHIO, KATHERINE, HORTENSIO, GRUMIO)

Petruchio: Come, in heaven's name; once more toward our father's.
Good lord, how bright and goodly shines the moon!

Katherine: The moon! the sun. It is not moonlight now.

Petruchio: 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,
It shall be moon, or star, or what I say,
Or ere I journey to your father's house. -
Go on, and fetch our horses back again. -
Evermore crossed and crossed, nothing but crossed.

Hortensio: 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,
Henceforth I vow it shall be so for me.

Petruchio: I say it is the moon.

Katherine: I know it is the moon.

Petruchio: Nay, then you lie; it is the blessed sun.

Katherine: Then, God be blessed, it is the sun;
But sun it is not, when you say it is not;
And the moon changes even as your mind.
What you will have it named, even that it is.

Hortensio: Petruchio, go thy ways; the field is won.

Petruchio: Well, forward! forward! thus the bowl should run,
But, soft! company is coming here.

(ENTER VINCENTIO)

Petruchio: Good morrow, old grandsire, and make known
which way thou travelest. If along with us,
We shall be joyful of thy company.

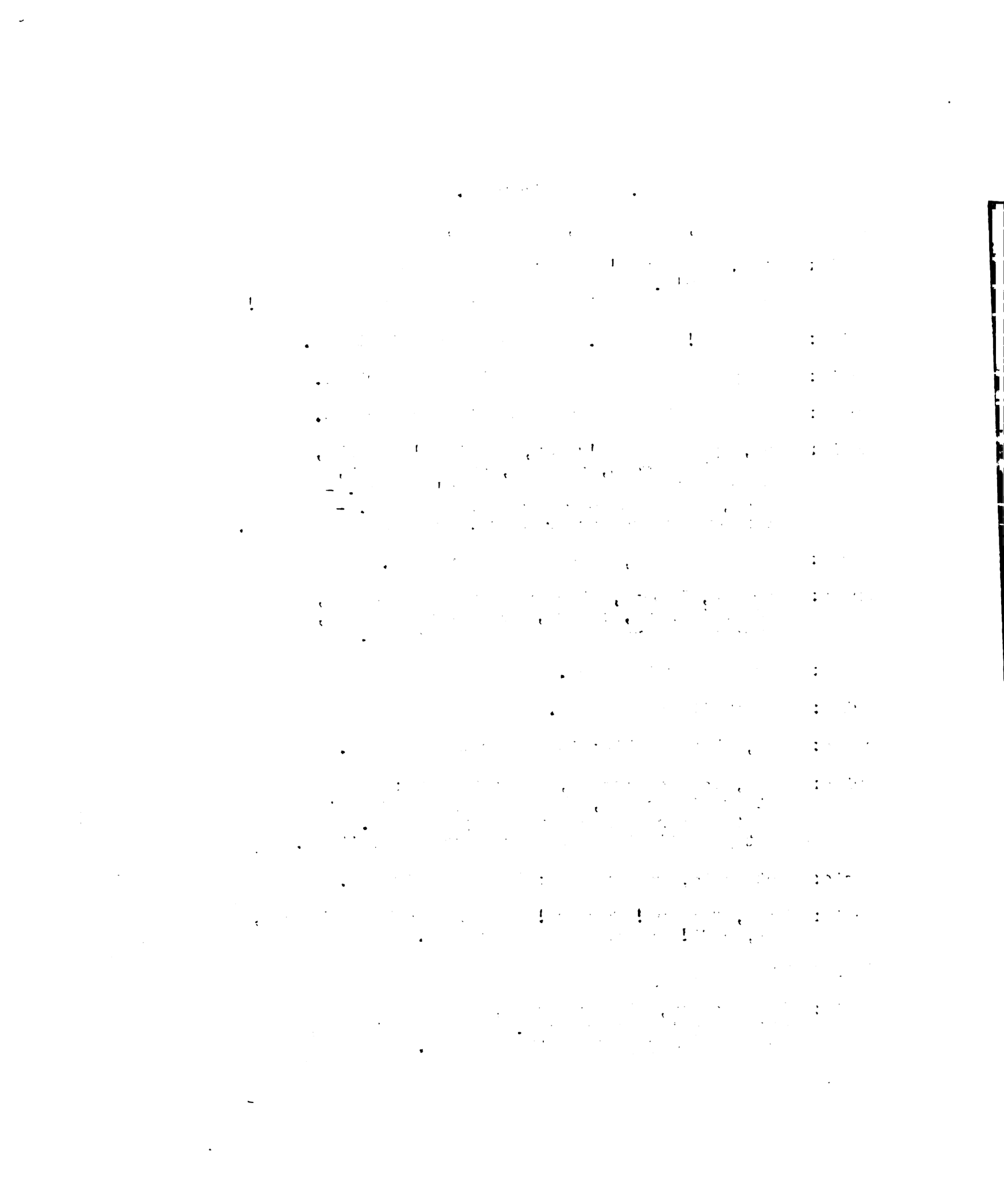


FIGURE 43. "We shall be joyful of thy company." Act IV Sc 5.
Vincentio Petruchio Katherine Grumio Hortensio



L Beams #1 and 2 out
House lights up
Work lights up

P Strike 2 hobby horses

ACT IV, Scene 5

Vincentio: Fair sir, and you my pretty mistress,
My name is called Vincentio; my dwelling Pisa;
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.
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.
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 yourself.

(EXEUNT ALL BUT HORTENSIO)

Hortensio: Well, Petruchio, this has put me in heart.
Now to my widow, and if she be forward,
Then hast thou taught Hortensio to be unyielding.

(EXIT HORTENSIO) LP

INTERMISSION

Work lights out
House lights out
Stat up
Floods X, Y, Z up
Beams #1, 2, 3, 4 up
Spots #1, 2, 3, 4, 5, 6 up
Bapt ext bkg up
Luc Mor int bkg up

ACT V

Scene 1. Padua. Before Lucentio's house.

(ENTER BIONDELLO, LUCENTIO, AND BIANCA. GREMIO IS OUT BEFORE)

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.

(EXEUNT LUCENTIO AND BIANCA)

Biondello: Nay, faith, I'll see you married; and then come back as soon as I can.

(EXIT BIONDELLO)

Gremio: I marvel Cambio comes not all this while.

(ENTER KATHERINE, PETRUCHIO, VINCENTIO, AND GRUMIO)

Petruchio: Sir, here's the door, this is Lucentio's house. My father's lies more toward the marketplace; There must I go, and here I leave you, sir.

Vincentio: You shall not choose but drink before you go. I think I shall command you welcome here.

(KNOCKS)

Gremio: They're busy within; you were best knock louder.

(PEDANT LOOKS OUT OF WINDOW)

Pedant: What's he that knocks as he would beat down the gate?

Vincentio: Is Signior Lucentio within, sir?

Pedant: He's within, sir, but not to be spoken withal.

Vincentio: What if a man bring him a hundred pound or two, to amke merry withal?

Pedant: Keep your hundred pounds to yourself; he shall need none, so long as I live.

FIGURE 44. "What's he that knocks as hard as he would beat down the gate?" Act V Sc 1.
Vincentio Officer Pedant Petruchio Katherine Gremio Grumio



ACT V, Scene 1

Petruchio: Nay, I told you your son was well beloved in Padua. Do you hear, sir? I pray you, tell Signior Lucentio that his father is come from Pisa and is here at the door to speak with him.

Pedant: Thou liest. His father is come from Padua and is here looking out of the window.

Vincentio: Art thou his father?

Pedant: Ay, sir.

Petruchio:
(TO VINCENTIO)

Why, how now, gentleman! Why, this is flat knavery, to take upon you another man's name.

Pedant: Lay hands on the villain. I believe he means to cheat somebody in this city under my name.

(RE-ENTER BIONDELLO)

Biondello: I have seen them in the church together; but who is here? Mine old master Vincentio! Now we are undone and brought to nothing.

Vincentio:
(SEEING BIONDELLO)

Come here, you rascal.
Come hither, you rogue. What, have you forgot me?

Biondello: Forgot you? No, sir; I could not forget you, for I have never seen you before in all my life.

Vincentio: What, you notorious villain, didst thou never see thy master's father, Vincentio?

Biondello: What, my worshipful old master? Yes, indeed, sir; see there he looks out of the window.

Vincentio: Is't so, indeed?

(VINCENTIO BEATS BIONDELLO)

ACT V, Scene 1

Biondello: Help, help, help! Here's a madman will murder me.

Pedant: Help, son! help, Signior Baptista!

(PEDANT VANISHES FROM WINDOW)

Petruchio: Pray thee, Katherine, let's stand aside and see the end of this controversy.

(THEY RETIRE)

(RE-ENTER PEDANT, BELOW, TRANIO, BAPTISTA)

Tranio: 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! Velvet hose! a scarlet cloak! O I am undone! I am undone! While I play the good father at home, my son and my servant spend all at the university!

Tranio: How, now! what's the matter?

Baptista: What, is the man a lunatic?

Tranio: Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, concerns 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.

Pedant: Away, away, mad fool! his name is Lucentio; and he is mine only son, and heir to the lands of me, Signior Vincentio.

ACT V, Scene 1

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: Call forth an officer.

(ENTER ONE WITH AN OFFICER)

Carry this mad knave to the jail.

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 fooled in this business. I dare swear this is the right Vincentio.

Baptista: Away with the dotard! To the jail with him.

(RE-ENTER BIONDELLO WITH LUCENTIO AND BIANCA)

Vincentio: This strangers may be hailed and abused, O monstrous villain!

Biondello: O! we are spoiled and - yonder he is.
Deny him, forswear him, or else we are all undone.

(EXEUNT BIONDELLO, TRANIO, AND PEDANT AS FAST AS MAY BE)

Lucentio:
(KNEELING)

Pardon, sweet father.

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.

ACT V, Scene 1

Vincentio: Where is that damned 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 be exchange my place with Tranio,
While he did bear my countenance in the town.
And happily I have arrived at last
Unto the wished haven of my bliss.
What Tranio did, myself forced him to;
Then, pardon him, sweet father, for my sake.

Vincentio: I'll slit the villain's nose, he would have sent me to jail.

Baptista: But do you hear, sir? Have you married my daughter without asking my good will?

Vincentio: Fear not, Baptista; we will content you, go to; but I will be revenged for this villainy.

Baptista: And I, to sound the depths of this knavery.

(EXIT VINCENTIO FOLLOWED BY BAPTISTA AND GREMIO)

Lucentio: Look not pale, Bianca; thy father will not frown.

(EXIT LUCENTIO AND BIANCA)

Katherine: Husband, let's follow, to see the end of this.

Petruchio: First kiss me, Kate, and we will.

Katherine: What, in the midst of the street?

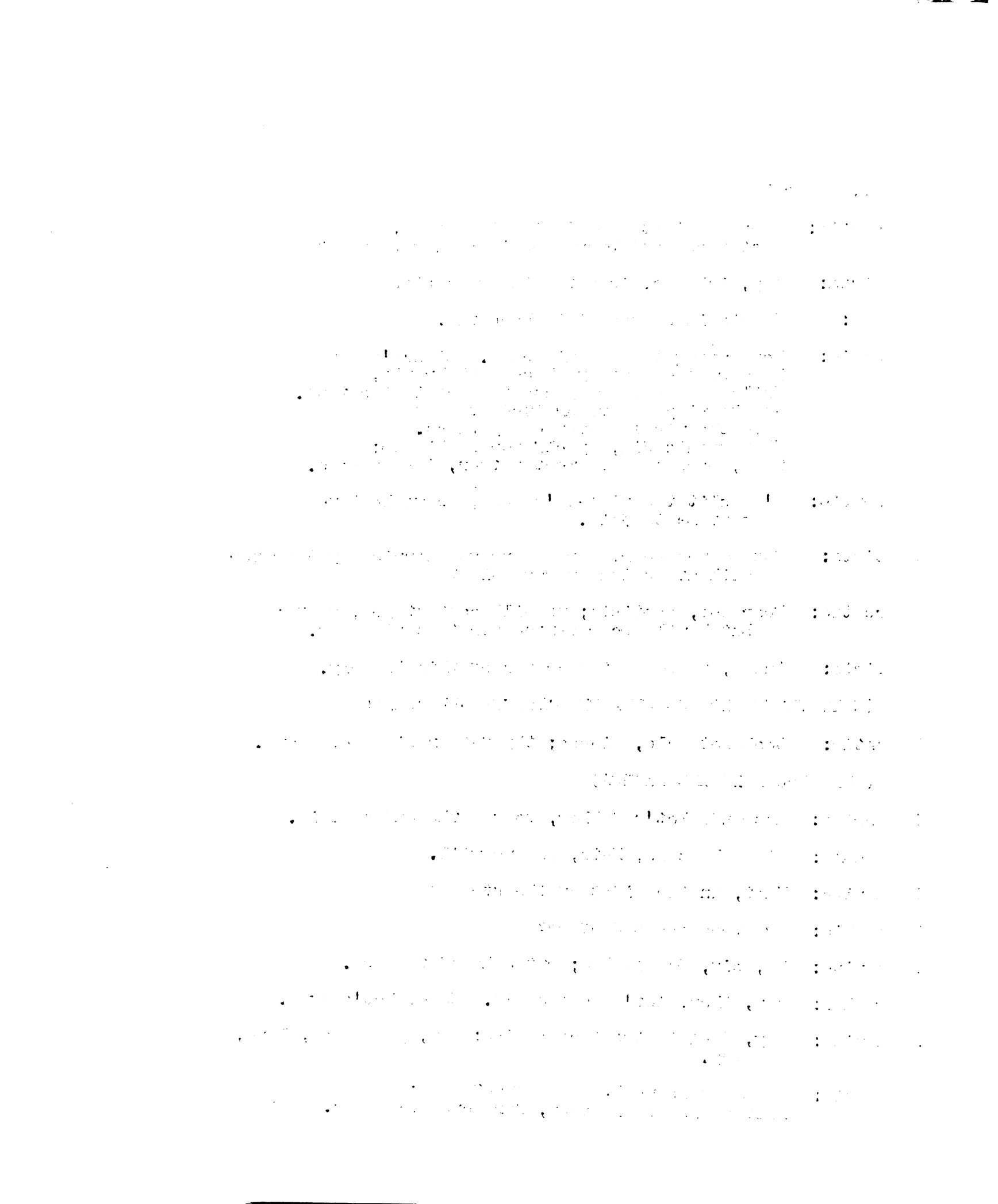
Petruchio: Art thou ashamed of me?

Katherine: No, sir, God forbid; but ashamed to kiss.

Petruchio: Why, then, let's home again. Come, let's away.

Katherine: Nay, I will give thee a kiss; now, pray thee, love, stay.

Petruchio: Is not this well? Come sweet Kate;
Better once than never, for never too late.

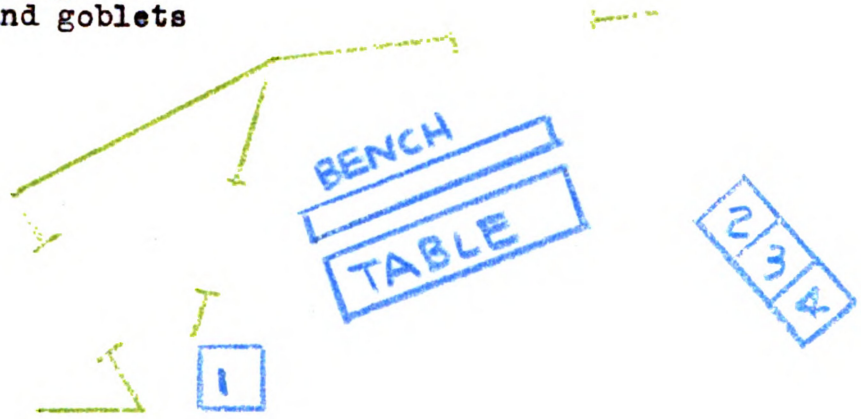


L Floods X, Y, Z out
Bapt ext bkg out
Luc Mor int bkg out
Stat out
Beams #1, 2 out
Spots #4, 5 out

5 Pull out flood X
Remove stage brace
Pull back Pet house unit
Open wall of Pet house
Open wall of Luc house

F Long table
Long bench
Stools #1, 2, 3, and 4

P Floral centerpiece
Pitchers and goblets



LSFP Scene 2. Padua. Lucentio's house

(ENTER BAPTISTA, VINCENTIO, GREMIO, PEDANT, LUCENTIO, BIANCA, KATHERINE, PETRUCHIO, HORTENSIO, THE WIDOW, TRANIO, BIONDELLO, GRUMIO; THE SERVINGMEN WITH TRANIO BRINGING IN A BANQUET)

Lucentio: At last, though long, our jarring notes agree.
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine.
Brother Petruchio, sister Katherine,
And thou, Hortensio, with thy loving widow,
Feast with the best, and wecome to my house.
Our 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.

Baptista: Padua affords this kindness, son Petruchio.

Petruchio: Padua affords nothings, 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 afeared.

Petruchio: You are very sensible, and yet you miss my sense.
I mean, Hortensio is afeared of you.

Widow: He that is giddy thinks the world turns round.

Katherine: "He that is giddy thinks the world turns round":
I pray you, tell me what you mean 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!

(EXEUNT KATHERINE, WIDOW, BIANCA)



ACT V, Scene 2

Petruchio: A hundred marks, my Kate does put her down.

Baptista: How likes Gremio these quick-witted folks?

Gremio: Believe me, sir, they fit well together.

Baptista: Now, in good sadness, Petruchio, son,
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 on my hawk or hound,
but twenty times so much on 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.

(EXIT BIONDELLO)

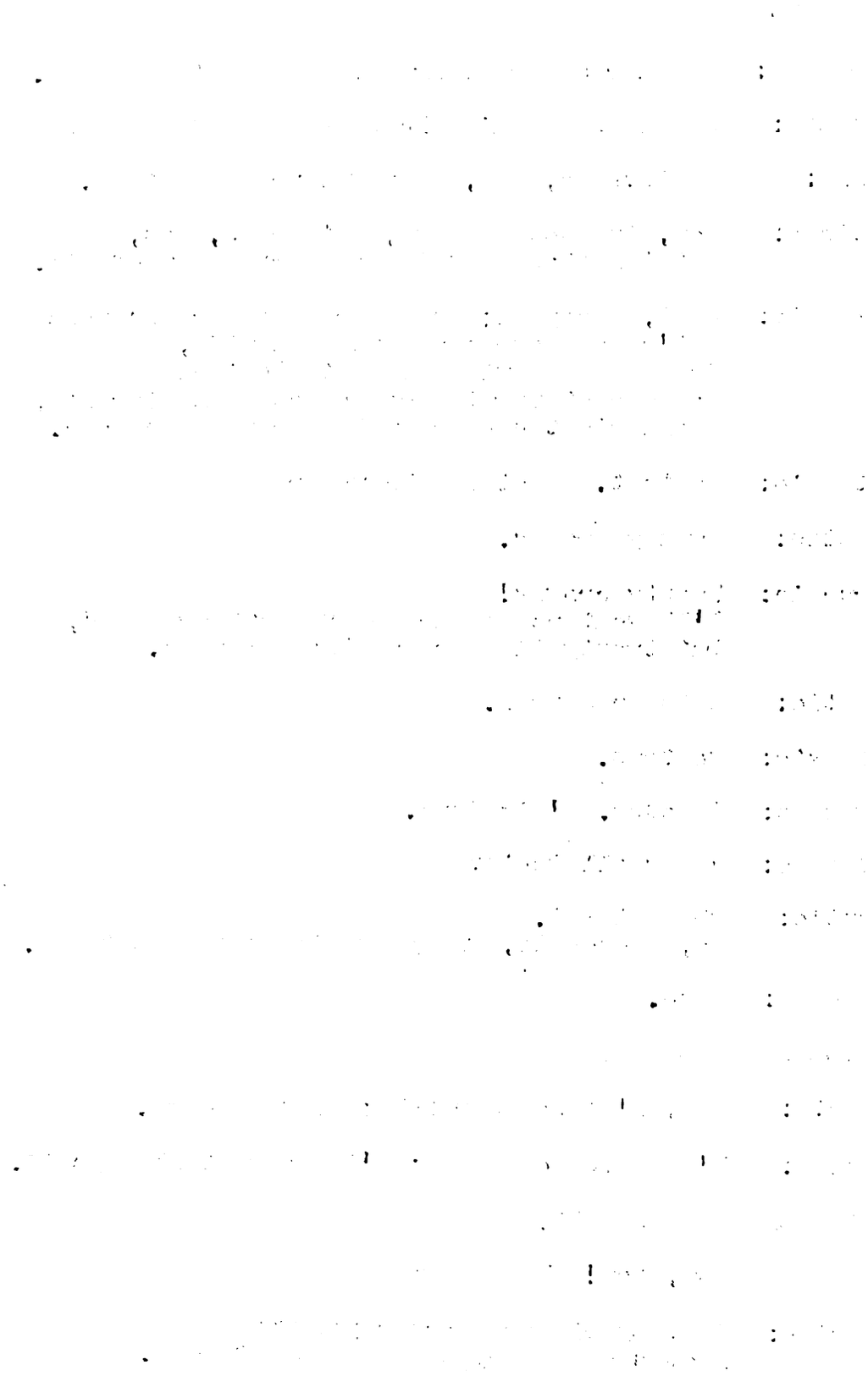
Baptista: Son, I'll be your half; Bianca comes.

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

(RE-ENTER BIONDELLO)

How, now! What news?

Biondello: Sir, my mistress sends you word
That she is busy and she cannot come.



ACT V, Scene 2

Petruchio: How! she is busy and she cannot come!
Is that an answer?

Gremio: Ay, and a kind one too.
Pray God, sir, your wife sends you not a worse.

Petruchio: I hope, better.

Hortensio: Sirrah Biondello, go and entrat my wife
To come to me forthwith.

(EXIT BIONDELLO)

Petruchio: O, ho! entreat her!
Nay, then she must needs come.

Hortensio: I am afraid, sir,
Do what you can, yours will not be entreated.

(RE-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 to come to me.

(EXIT GRUMIO)

Hortensio: I know her answer.

Petruchio: What?

Hortensio: She will not.

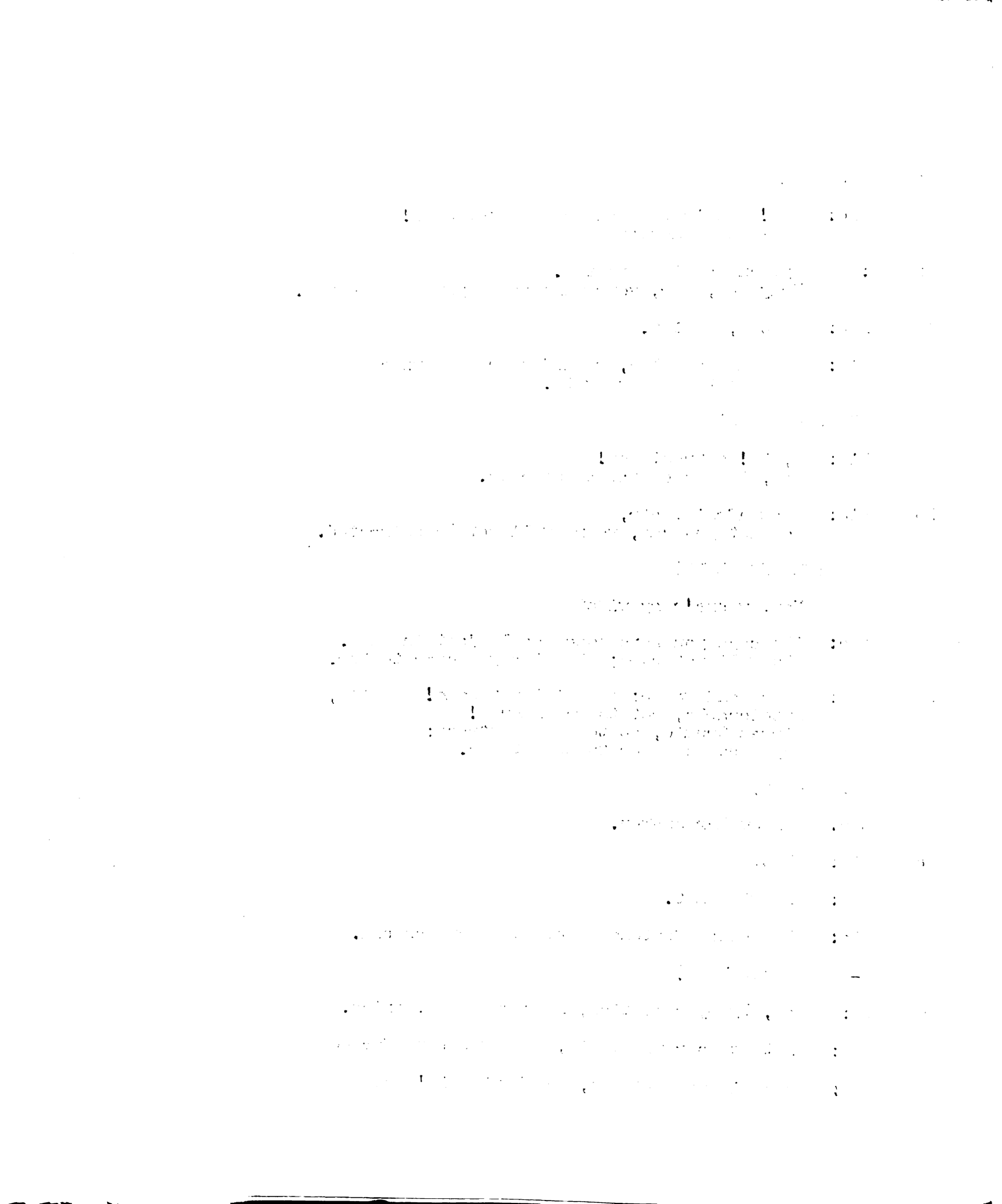
Petruchio: The fouler fortune mine, and there an end.

(RE-ENTER KATHERINE)

Baptista: Now, by my salvation, here comes Katherine.

Katherine: What is your will, sir, that you send for me?

Petruchio: Where is your sister, and Hortensio's wife?



ACT V, Scene 2

Katherine: They sit conferring by the parlor fire.

Petruchio: Go, fetch them hither. If they deny to come,
Whip me them soundly forth unto their husbands.
Away, I say, and bring them hither straight.

(EXIT KATHERINE)

Lucentio: Here is a wonder, if you talk of a wonder.

Hortensio: And so it is; I wonder what it means.

Petruchio: Marry, peace it means, and love, and quiet life,
And, to be short, what not that's sweet and happy.

Baptista: 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.

(RE-ENTER KATHERINE WITH BIANCA AND THE WIDOW)

See where she comes and brings your forward wives
As prisoners to her womany persuasion.
Katherine, that cap of yours becomes you not;
Off with that bauble, throw it under foot.

(KATHERINE THROWS DOWN HER CAP)

Widow: Lord, let me never have 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 crown since suppertime.

Bianca: The more fool you, for betting on my duty.

Petruchio: Katherine, I charge thee, tell these headstrong
women
What duty they do owe their lords and husbands.

FIGURE 45. "Why there's a wench! Come on, and kiss me, Kate."
Act V Sc 2. Bianca - Lucentio Wedding Banquet



All stage lights up for curtain call
House lights up
Stage lights out
Work lights up

ACT V, Scene 2

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 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 meads,
And in no sense is meet or amiable.
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 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, supremecy, and sway,
When they are bound to serve, love and obey.

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

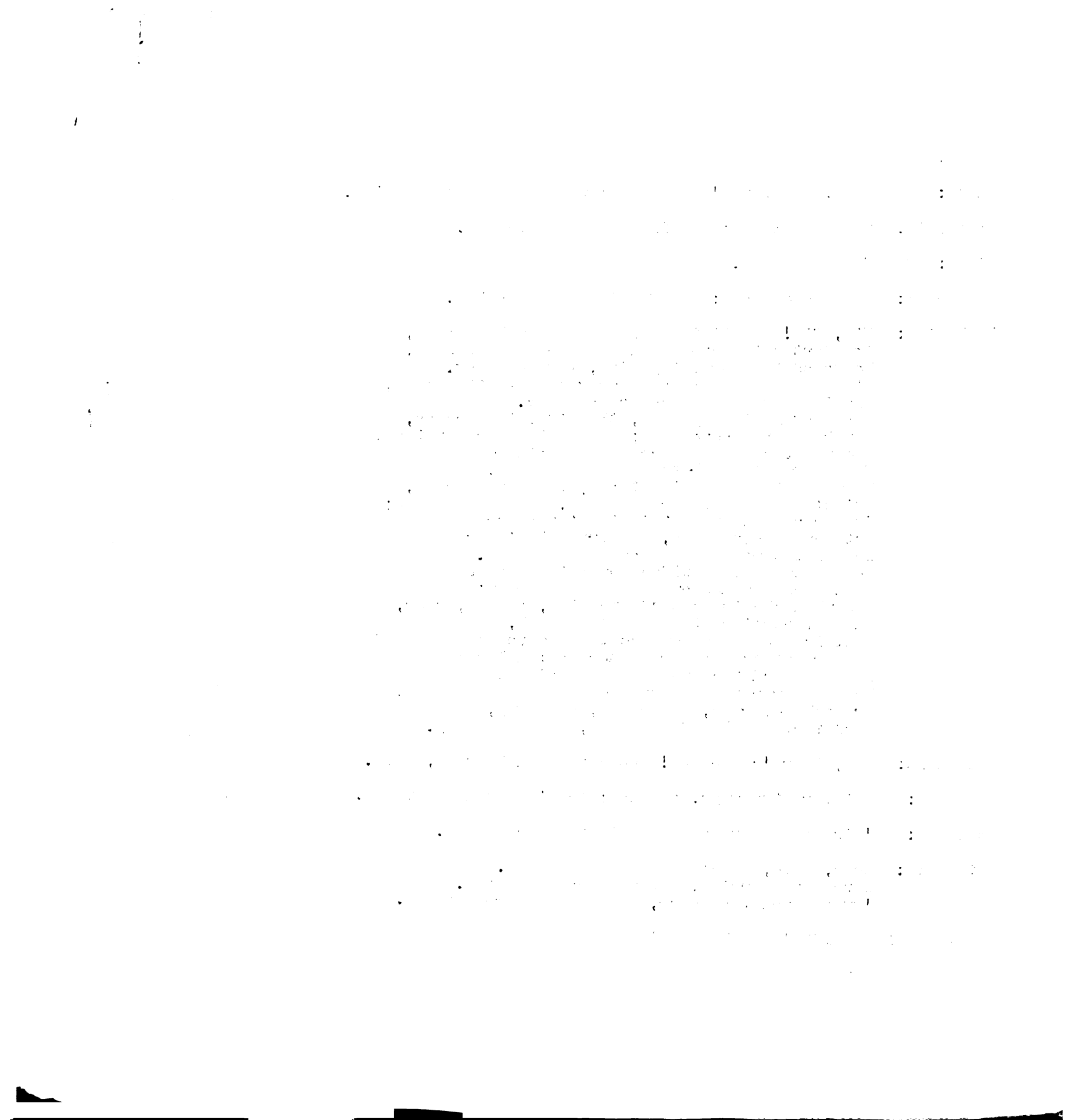
Lucentio: Well, go thy ways, old lad; for thou shalt have it.

Baptista: 'Tis good hearing when children are docile.

Petruchio: Come, Kate, no coin hath been tossed.
Three are married, but you two have lost.
'Twas I won the wager, God give you good night.

(EXIT KATHERINE AND PETRUCHIO)

(CLOSE CURTAIN)



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APPENDIX

FIGURE 46.

THE BAY CITY TIMES

WEDNESDAY, FEBRUARY 3, 1954



—Times Staff Photo.

SHAKESPEARIAN CHARACTERS — This rehearsal scene has Norma Jean Ponder and Jerry Flood costumed for their leading roles in "Taming of the Shrew" to be presented by the Handy Thespians at Handy High school Friday and Saturday evenings. An outstanding feature of the Shakespeare drama will be unique hinged, swinging units which fold out in interchangeable combinations to change the scene for the production. The school orchestra, directed by Robert White, will play selections from "'Kiss Me Kate", musical version of "Taming of the Shrew". The school's a cappella choir, directed by Earl Loessel, will sing before the curtain rises on the performance. Tickets are on sale at the school office.

FIGURE 47.

The Handy Pep

Wednesday, December 23, 1953

SHAKESPEARIAN COMEDY IS NEXT

Next Thespian Play February 5-6;

The dates for the Thespian Production of "The Taming of the Shrew" have been set for February 5 and 6.

Rehearsals are now in session. Some main characters of the play are: Katherine, Norma Jean Ponder; Biaca-Ettalea Beadoen; Petruchio-Jerry Flood; Luceno-Ray Lewandowski; The widow-Carole Crandall; and Tranio, Norman McKenzie.

"Taming of the Shrew," the second annual thespian project is well on the road of production. This slapstick Shakespearian comedy is the original **Kiss Me Kate,** a musical comedy.

The original stage play from Broadway has been done by road companies throughout the nation.

Different from Shake peare's **Mac Beth,** last year's thespian production, **Taming of the Shrew** is a fast moving, somewhat rough comedy, designed to set most viewers in the aisle.

Not only do the two plays differ in content, but the staging is lighter with gaiety prevailing. The costumes follow suit with brilliant, shining color. The complete aspect of the play is one of light hilarity. Like all Shakespeare plays, **Taming of the Shrew** is a five act play, its timing being about the same length as most ordinary stage productions.

A "behind the scenes" angle proves that although the play is being sponsored by the thespians, there are other groups who are applying their time and talents to the production. Miss Sutton's fourth hour homemaking class are devoting their time toward the making of costumes. Also, Mr. Mauer's seventh hour class have donated their time to costume designing.

The stage set must not be overlooked either. Members of both the art club and the thespian troupe have contributed many of their evenings after school and Saturday morning's precious "sleep" hours to complete the perfection of the play.

The thespian troupe has decided that besides the regular two night performances there will be a Saturday matinee. High school students from schools throughout the state of Michigan will be invited to attend the matinee.

FIGURE 48.

Thursday, February 4, 1954

THE BAY CITY TIMES

'Shrew' Readied by Handy Cast

Handy Thespians will present "Taming of the Shrew" by Shakespeare, at the high school auditorium Friday and Saturday evenings at 8 o'clock.

A special performance for students of high schools from all over the state will be offered Saturday afternoon. Among cities whose schools will be represented are Alpena, West Branch, Howell, Grand Rapids, Pinconning, Ubly, Big Rapids, Flint, and Owosso.

Also expected in the audience that afternoon are William Tomlinson, program director of WKAR-TV, East Lansing, and representatives of the Michigan State College drama department.

The play has been directed by Clarence R. Murphy. The school a cappella choir and orchestra will be heard before and during the performance.

Tuesday, January 26, 1954

In Gay Costumes—

Handy Thespians to Stage 'Shrew'

Gay colors in costumes and stage scenery will brighten the production of the Shakespearian comedy, "Taming of the Shrew," to be presented by the Handy Thespians Feb. 5 and 6.

Designs by the advanced art class under direction of Ernest Mauer are being translated into costumes by members of a fourth hour homemaking class taught by Florence Sutton.

Boys will wear bright tunics and breeches, and girls will appear in vivid gowns. Together with the unusual stage setting and special stage lighting, these features promise an outstanding production for local audiences.

Tickets are on sale in all parochial high schools as well as at Handy and Central High schools.

SUNDAY, DECEMBER 27, 1953

Handy Thespians Pick Production

Group Will Present 'Taming of the Shrew'

The Shakespearian play, "Taming of the Shrew" has been chosen by Handy High school Thespians as their production of the season.

Rehearsals have already begun under direction of Clarence Murphy. The dramatics group last year earned statewide recognition for its production of "Macbeth".

"Taming of the Shrew" will be presented at the school for local audiences the evenings of Feb. 5 and 6. A special performance is being arranged for high school groups from all over the state on the afternoon of Feb. 6. Invitations have been sent to students in 150 schools outside of Bay City.

Leading roles in the drama have been assigned to Norma Jean Ponder and Jerry Flood. Others in the cast are Ray Lewandowski, Kirk Wuepper, George Paquette, Robert Freed, Ron Bowen, Ron Lucas, Ettalea Beaudoen, and Norman MacKenzie.

Costumes are being made by the school's homemaking department. Staging is being handled by the art department under direction of Ernest Mauer.

SUNDAY, JANUARY 17, 1954

Handy Thespians Readying Play

Group Will Present 'Taming of the Shrew'

Handy High school students and teachers of various departments are working together with Clarence Murphy, school drama director, in preparing for the production of the Shakespearian comedy, "Taming of the Shrew."

The play will be presented by Handy Thespians Feb. 5 and 6 at the school auditorium. Tickets are on sale at the school office.

Students of the homemaking department are making costumes under direction of Florence Sutton. Stage settings are being designed and constructed by the art department with Ernest Mauer as instructor. John Hage and the boys in his printing classes are at work on tickets and programs.

Cast in the leading role of the shrew, Katherine, is Norma Jean Ponder. Petruchio, the young man who tames Katherine, is played by Jerry Flood.

Also in the cast are Ettalea Beaudoen, Ray Lewandowski, Norman MacKenzie, George Paquette, Kirk Wuepper, Ron Lucas, Robert Freed, Luci Hoerauf, Patti Mandley, JoAnne Leavens, Jerry Murphy, Carole Crandall, James Flood, Judy Phippen, Janis Magill, Frank Waltman, Charles Powell, and Bernard Kummert.

FIGURE 49.

THE HANDY PEP

Friday, January 15, 1954

HANDYITES BUSY ON THESPIAN PLAY

Light , curtain, action, and action is what you get in Handy's portroyl of William Shakesperes "Taming of the Shrew." This Thespian production under direction of Mr. Clarence Murphy will take place Friday, February 5 at 8 pm and Saturday afetrnoon and evening, February 6.

Shrew is a very cunning woman named Katherine played by Norma Jean Ponder who shares the spotlight with four other prominent characters. The male lead played by Jerry Flood i an equally important part and is a challenge and in the play an over powering factor to Katherine. Licentio is portrayed by Ray Lewandowski, who played the son in "All My Sons", Ettalea Beaudoen as Bianca should be something to see after her fine performance as the mother in Handy's fall play. George Paquette plays Gremio while the part of Hortensio is played by Kirk Wuepper, a pair of seemingly good actor .

There is also a very fine supporting cast.

They are not the only persons who put their time into such a production as this. Mr. Hage and the printing department print programs and tickets. Mis Sutton's homemaking department sew the original costumes, the art class and club under Mr. Mauer builds, paints, and puts up the set which is a great asset to the play itself. The woodshop and thespian club and troupe put intheir work as part of the overlooked work which could mean the difference between success and failure in a play.

Credit for book reports will be given most English classes for attending this Shakespearian play. At only seventy-five cents it is well worth your while.

THE BAY CITY TIMES

Saturday
February 6, 1954

Handy to Repeat 'Taming of Shrew'

The Shakespearian play, "The Taming of the Shrew", will be presented again this evening at 8 o'clock by the Handy Thespians in the school auditorium.

The production was offered last night and was to be given this afternoon for students of other high schools from throughout the state.

Lavish costuming and unusual sets have been worked out by the Handy High school students for the production.

SATURDAY, MARCH 20, 1954

Handy Thespians on MSC's TV

Group Will Present Shakesperian Play

Thespian Troupe of T. L. Handy High school will appear on the "Curtain Going Up" program on Michigan State College station WKAR-TV this afternoon at 4 o'clock.

The local students will appear in four scenes from their recent production of Shakespeare's "Taming of the Shrew."

Two Handy teachers, Clarence R. Murphy and Ernest Mauer, are also appearing on the program. Murphy directed the production and Mauer designed the stage settings.

The program will be broadcast on radio station WKAR next Friday afternoon at 4 o'clock.

Students appearing on the television show include Norma Jean Ponder, Jerry Flood, Robert Freed, Patricia Mandley, Ettalea Beaudoen, Rayn Lewandowski, Ron Bowen, Ron Lucas, James Flood, Iris Gitsen, Carole Crandall, Kirk Wuepper and Joann Leavens.

SINESS OFFICE
McCULLY, Business Agent

BAY CITY PUBLIC SCHOOLS

PAUL W. BRIGGS • SUPERINTENDENT
BAY CITY • MICHIGAN

July 15, 1954

FIGURE 50.

Mr. Ernest Mauer
155 Oakland Drive
East Lansing, Michigan

Dear Mr. Mauer:

It was a pleasure receiving your letter a few days ago and to learn that you are now completing your work for your Masters' degree.

You are perfectly free to quote me regarding the very excellent effect which the design and stage organization, including the lighting and production of the "Taming of the Shrew" had, both, on the students and the adults who attended this excellent production. I felt that the high quality of the physical properties and organization of this show did much to make it one of the outstanding high school productions I have ever seen. I am sure that the educational effectiveness of this show went far beyond its actual performance. The many students who acted as assistants in helping to plan, organize and administer the physical aspects of the show received many benefits which they could not have secured by other means.

Sincerely yours,

Paul W. Briggs

Paul W. Briggs,
Superintendent of Schools

PWB:ld

FIGURE 51.

BAY CITY PUBLIC SCHOOLS

BAY CITY, MICHIGAN

ART DEPARTMENT

JANE DEMPSTER MILLER, ART SUPERVISOR

The planning of the stage sets of Taming of the Shrew I found offred many contributions for the art student. I felt that it promoted understanding, appreciation and enjoyment — encouraged students to have higher standards of taste and aided in inspiring further creative activity.

Jane D. Miller
Art Supervisor
Bay City, Michigan

T. L. HANDY HIGH SCHOOL

ARTHUR H. CANSFIELD
Principal
MARSHALL W. McCUEN
Assistant Principal

BAY CITY, MICHIGAN
230

FIGURE 52.

July 8, 1954

To whom it may concern:

In staging the ambitious venture of the Taming of the Shrew I am happy to single out the Art Department for special commendation. It seemed to me that the spirit of the production was caught and carried out with great effectiveness.

Since students participated in much of the work and planning it became doubly valuable to them and to Handy High School as a whole.

The whole production became a cooperative project which included several departments of the school and thus served not only as a motivating influence for students in their study in English classes but actually was patronized by those seeking entertainment. The art students with their excellent job added to both.

Sincerely,

A. H. Cansfield

Arthur H. Cansfield
Principal

AHC:jmp

FIGURE 53.

The production of *The Taming of the Shrew* was a most valuable experience for all who were in any way connected with it, from the actor to the spectator. Shakespeare has a new meaning for our student body. No longer is he regarded as a dusty, old playwrite, but rather as an amazing genius who can delight a modern audience.

The working together of the Art, Homemaking, Printing, and English departments with the dramatic coach was one reason for the success of the play. So many students helping created an unusual amount of interest which the actual production climaxed.

The set for the production was the most unique I have ever seen. It could not have been more effective. Great credit is due Mr. Brauer for designing it. In writing their reactions to the play, every student mentioned the unusualness of the set and its maneuverability.

From all around, after the last curtain call, could be heard enthusiastic comments. The typical one from students was, "I didn't know Shakespeare could be so much fun."

Neil Ringle
Chairman of English
Department, Bay City
Public High Schools

T. L. HANDY HIGH SCHOOL

ARTHUR H. CANSFIELD
Principal
MARSHALL W. McCUEN
Assistant Principal

BAY CITY, MICHIGAN

FIGURE 54. June 4, 1954 232

Mr. Ernest J. Mauer
Art Instructor
T. L. Handy High School
Bay City, Michigan

Dear Mr. Mauer:

May I take this opportunity to express my appreciation for the fine work you did on the setting and the lighting for our Thespian production, The Taming of the Shrew? In no small measure was your stage design and the light plan responsible for the success of the production.

Your stage design with the hinged pieces of scenery made possible a production which flowed from scene to scene without any long waits. In this way the rhythm of the play was not jarred in any way. The colors and the decorative motifs employed in the execution of the set helped to establish the locale and maintain the comic mood of the play. The colors, being keyed to the colors of the costumes, presented a harmonious effect which the audience may not have been aware of, but certainly had much influence on their reactions.

The light plan which you devised and carried out with your crew back stage was most effective. This, too, aided in maintaining the rhythm of the play from scene to scene. Your organization of the student light crew and the manner in which they performed in the presentations of the play are most commendable.

Your complete cooperation and willingness to adapt your staging and lighting to the requirements of the play merit much admiration from me as the director of the production and from the Thespian troupe as the sponsoring organization.

Yours sincerely,
Clarence R. Murphy

Clarence R. Murphy,
Director of Drama

FIGURE 55.

Comments on set designed for Taming of the Shrew

Because Shakespeare has so many scenes, most productions tend to be somewhat choppy and the flow of the play constantly interrupted. Mr Mauer solved this problem admirably with a very flexible unit set. The use of hooks and hinges to transform an exterior to an interior (or vice versa) as the action called for it, contributed greatly to the smooth flow of the entire production. Mr. Mauer used a wise choice of colors in his design. They blended well and did not intrude upon the action but reflected the carnival mood of the play completely. The set was attractive in line as well as color and its unity added greatly to my appreciation of the action. The production was excellent theatre and the best of entertainment , with never an intrusion of technical detail to distract me.

s/Kenneth E. Arnett

President,
Bay City Players

Copy: 7/24/54: em

FIGURE 56.

MRS. E. D. PONDER
900 SOUTH WENONA
BAY CITY, MICH.

July 13, 1954

Dear Mr. Mauer:-

I have been giving your letter considerable thought and hope it is not too late to do you some good in your thesis. Of course, you realize as I do that much can be forgotten in the time which has elapsed since this production, however, there are certain outstanding features which I do remember and will try to base my comments on what I can remember.

The set design and the style of the production fit in perfectly with the type of play "Shrew" is. I particularly noticed the bright color scheme; it seemed to add life to the whole production. The process of changing scenery and props is usually a mystery to the average play-goer. This set seemed unique in that it gave the audience a chance to see scenery unfolded and props carried on and off stage without closing the curtain. When the set was folded it looked like a town square. From this exterior set, it was possible to unfold smaller pieces of scenery, giving a total of three different interior playing areas. It was very interesting to see the changes take place. I never realized one set could be so versatile. If the curtains had closed every time a change of set was necessary, it would have been quite a long drawn out procedure.

I feel sure, if I could voice the opinion of all who saw the "Shrew", they would join me in saying it was unusually well done, both in lighting, and stage set, not to mention the very fine casting and directing.

Trusting the above is going to be of some help to you and that you will attain your goal--your Masters' degree, I am

Sincerely,

Mrs Dorothea Ponder
(Mrs E. D.)

FIGURE 57.

Thespian Troupe 143, T. L. Handy High School

Presents Its Second Annual Production

TAMING OF THE SHREW

By William Shakespeare February 5 and 6, 1954

STAGE DESIGN & LIGHTING BY E. J. MAUER

DIRECTED BY C. R. MURPHY

COSTUME SUPERVISOR FLORENCE SUTTON

DRAMATIS PERSONAE

BAPTISTA, a gentleman of Padua---RONALD BOWEN
LUCENTIO, son to Vincentio---RAY LEWANDOWSKI
PETRUCHIO, suitor to Katherine---JERRY FLOOD
VINCENTIO, an old gentleman of Pisa---CHARLES POWELL
GREMIO, suitor to Bianca---JAMES FLOOD
HORTENSIO, suitor to Bianca---KIRK WUEPPER
TRANIO, servant to Lucentio---NORMAN MAC KENZIE
BIONDELLO, servant to Lucentio---RONALD LUCAS
GRUMIO, servant to Petruchio---ROBERT FREED
A PEDANT---GERALD MURPHY
SERVANT, to Baptista---BERNARD KUMMERT
OFFICER---FRANK WALTMAN
KATHERINE, the shrew---NORMA JEAN PONDER
BIANCA, sister to Katherine---ETTALEA BEAUDOEN
WIDOW---CAROLE CRANDALL
COOK, Petruchio's servant---LUCI HOERAUF
NATALIA, servant to Petruchio---PATTI MANDLEY
JOSEPHA, servant to Petruchio---JOANNE LEAVENS
DRESSMAKER---JUDY PHIPPEN
MILLINER---JANIS MAGILL
FIRST LADY---IRIS GITZEN
SECOND LADY---BETTY SAVAGE
THIRD LADY---LOIS FOGELSONGER
PROLOGUE---JERRY FLOOD

TIME AND ACTION OF THE PLAY

The play takes place in and around the houses facing the village square of Padua in Italy some time long ago when men still thought they were masters of their households.

INTERMISSION

Shakespeare originally wrote his plays to be performed continuously without any breaks which we know today as "between acts intermissions". The intermissions are purely arbitrary to allow our audience brief respite from the hard seats. Each of the two intermissions will be ten minutes long.

FIGURE 58.

THE STORY OF "TAMING OF THE SHREW"

Baptista has two beautiful daughters who are of marriageable age. The younger, Bianca, is sweet and draws Lucentio, Hortensio, and Gremio about her as her suitors. The older, Katherine, is quarrelsome and violent. She attracts no suitors. Baptista has decided that the older daughter, Katherine, must marry first.

Bianca's suitors connive to get Katherine married to make her available to them. Into their plot strides Petruchio who prefers a rich wife and is challenged by Katherine's spirit.

The suitors, Lucentio and Hortensio, disguise themselves as teachers of Latin and music so as to be near Bianca. Lucentio's servant, Tranio, disguises himself as his master, and he, too, woos Bianca for his master. This plot involves getting the Pedant to portray Lucentio's father, Vincentio.

Katherine and Petruchio are married and go to his home where the taming process ensues which consists of starvation, humiliation, and sleeplessness for Katherine. In order to survive, she finally decides to become agreeable.

In the meantime, Baptista's servant, Biondello, has aided Lucentio to elope with Bianca.

At Bianca's wedding feast, Petruchio demonstrates how he has tamed the shrew, but, at the same time, Katherine plants doubts in our minds as to extent of her tractability.

PRODUCTION STAFF

Stage Crew_____Robert Freed, chairman; Ward Van Derwill, Ray Maxson, Bonnie Kessler, Jerry Maxson, Janice Pickering, Ronald Lucas, Luci Hoerauf, Barbara Schrader, Betty Schrader.

Lighting_____Donald Erbel, Ward Van Derwill, Robert Freed.

Properties_____Seventh hour advanced art class.

Costumes_____Designed by seventh hour advanced art class.

_____Created by Miss Florance Sutton and the fourth hour home-making class.

Make-up_____Thespians and candidates of Troupe 143.

Vocal Music_____Mr. Earl Loessel directing members of the A Capella choir.

THE STAGE DESIGN

The set design and lighting of this production is a graduate project for Mr. Ernest Mauer who is a candidate for the degree of Master of Arts at Michigan State College. His is a production thesis entitled "The Designing and Staging of High School Production of The Taming of the Shrew".

ORCHESTRAL MUSIC

The music is played by the Handy High School orchestra under the direction of Mr. Robert White. The selections by the versatile Cole Porter are from "Kiss Me Kate," the musical version of "Shrew."

AMATEUR PHOTOGRAPHERS

To eliminate annoyance to the audience as well as to the actors, no flash pictures are to be taken. Opportunity has been provided for picture taking prior to this performance.

COLLEGE ACTORS TO GIVE PLAY

The Michigan State College Players will present the play "Gramercy Ghost" in this auditorium on the night of February 26 at 8 P. M. This performance is being sponsored by the Handy Thespian Troupe under the auspices of the Alumni Association of Michigan State College. Additional information will appear later in the local paper.

FIGURE 59.



Katherine the curst!
A title for a maid of all titles the worst!

The Thespian Troupe of T. L. Handy High School in Bay City is presenting a special performance of their mid-year production, The Taming of the Shrew, on Saturday, February 6, 1954 at 2:15 P.M. for high school pupils outside of Bay City.

The play will be performed in Handy's auditorium and the school orchestra will play musical selections between the acts from Kiss Me Kate, the musical version of Taming of the Shrew which was recently made into a movie.

The bright, gay, and colorful stage setting has been designed by Mr. Ernest Mauer of the school's art department. Mr. Mauer is working on this project for his master's degree at Michigan State College.

The costumes have been designed by students of the advanced art class and are being made by other students in the homemaking classes. The striking, elaborate costumes will complement the scenery to present a stimulating production.

Taming of the Shrew is one of Shakespeare's better known comedies and should prove entertaining for high school students. The Thespian Troupe at Handy is the same group that presented Macbeth last year with such success.

Our student body discovered last year that Shakespeare performed is entirely different from Shakespeare read and dissected in a classroom. We are certain that you would enjoy this production and we hope that you attend.

Our principal cast members from a cast of twenty-five are contemplating the taking of extra vitamins because of the active and strenuous nature of the play. It is a romp for us, and, we think, it will be a laugh fest for you.

Enclosed with this letter will be found a poster which you may display on your bulletin board. Also you will find a card which we would like to have filled out and returned to us by the 15th of January. An admission price of 50¢ is being charged for this special afternoon performance. Our two evening performances on the 5th and 6th of February will be at a higher rate.

Following the afternoon performance, we would like to meet you backstage where our Thespians will be waiting to greet you. We are certain that you would enjoy this production and we hope that you attend.

Yours sincerely,

Thespian Troupe #143
T. L. Handy High School
Bay City, Michigan

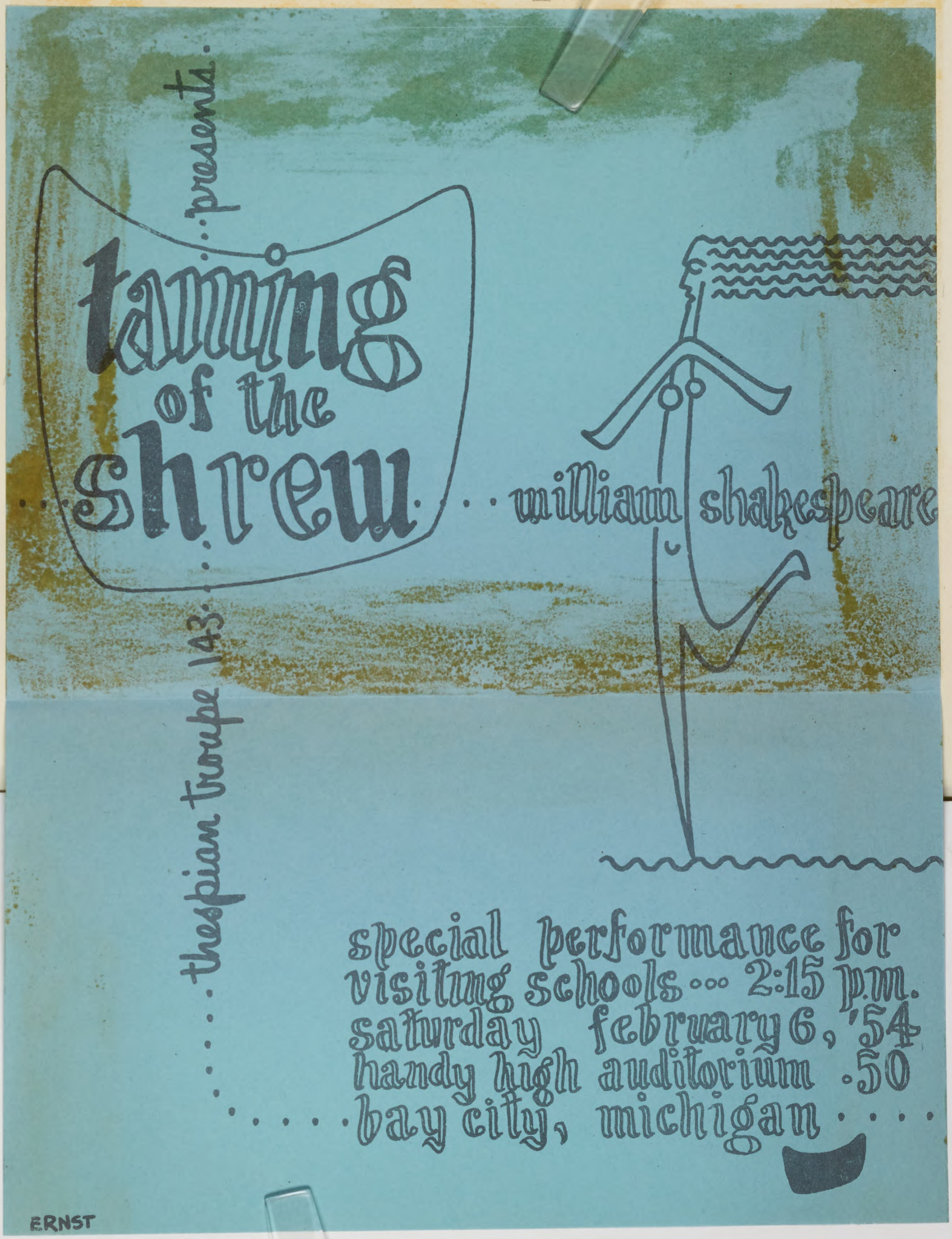
...presents...
taming of the shrew
...william shakespeare
...thespian troupe 143...
special performance for visiting schools... 2:15 p.m.
saturday february 6, '54
handy high auditorium .50
.....bay city, michigan....
ERNST

FIGURE 60.

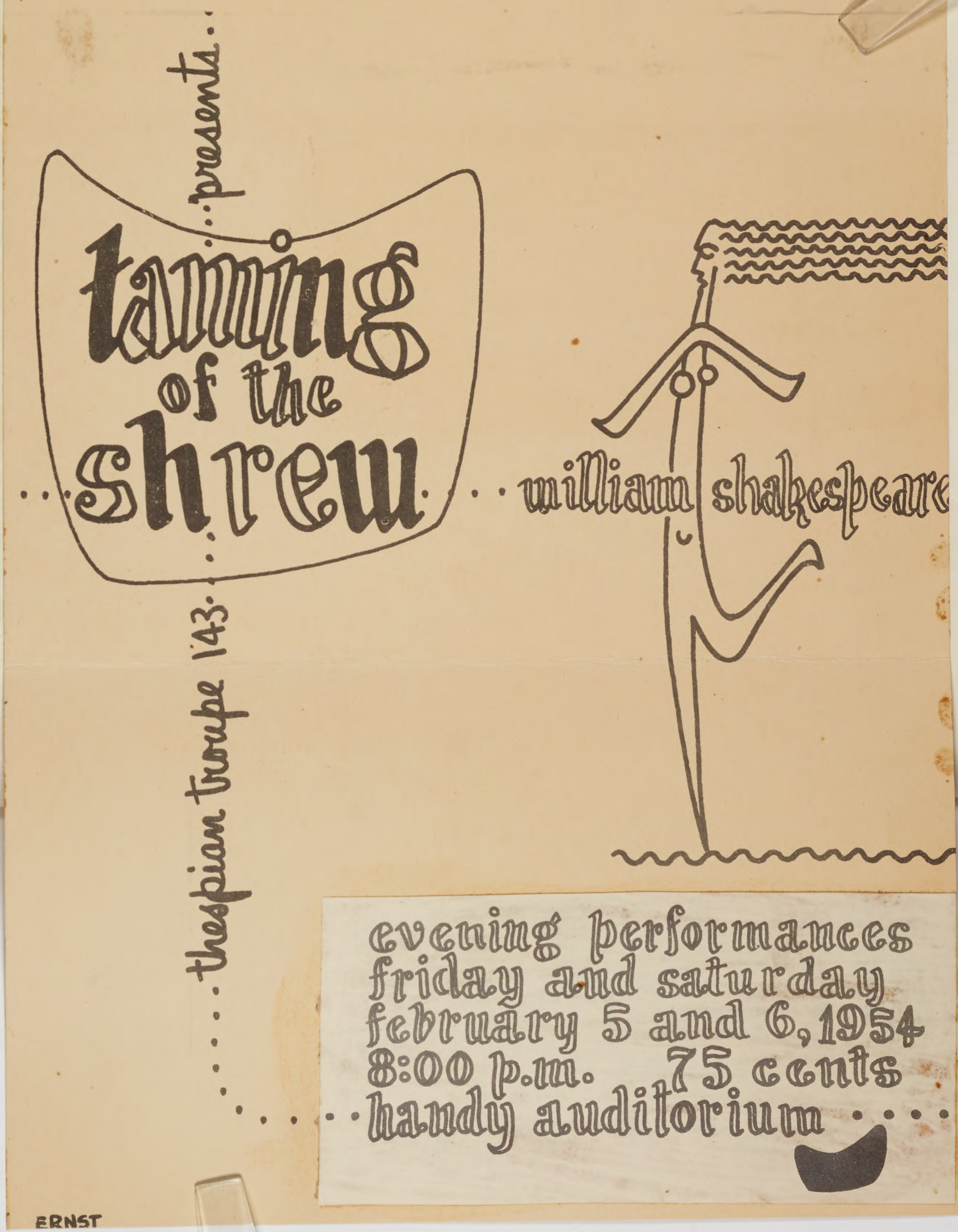
...presents...
taming of the shrew
...william shakespeare...
.....thespian troupe 143.....
evening performances
friday and saturday
february 5 and 6, 1954
8:00 p.m. 75 cents
...handy auditorium....
ERNST

FIGURE 61.

BIOGRAPHY OF THE AUTHOR

The author was born on September 14, 1926 in Cleveland, Ohio. He attended parochial school from the first to the eighth grade, and then went to Collinwood High School graduating in 1944. During his senior year he worked after school as an apprentice tool designer in which position he utilized the training in mechanical drawing which he received in high school.

After graduation he entered the Army in December of 1944 serving for a period of two years. Fifteen months of his Army duty were spent overseas in the Philippine Islands and Japan. He served principally with the 1st Cavalry Division Artillery Headquarters and rose to the rank of Master Sergeant. He was discharged in November of 1946.

In March of 1947 he entered Kent State University in Kent, Ohio where he was elected to membership in Kappa Delta Pi, National Education Honorary Fraternity; Blue Key, National Service Honorary Fraternity; Alpha Psi Omega, National Dramatics Honorary Fraternity in which he served as secretary-treasurer during his senior year; University Theatre, in which he served as publicity manager during his senior year; and the Art Club in which he served as president during his senior year. He also participated actively in the radio and dramatic presentations of the university. In June of 1950 he graduated from Kent State University with

the degree of Bachelor of Science in Education awarded cum laude with a major in art and a minor in theatre. He was also granted a teaching certificate in the above subjects by the Ohio State Board of Education.

During the summer of 1950, the author attended Western Reserve University in Cleveland, Ohio where he took additional courses in theatre. In September, 1950 he began teaching art in the intermediate schools (grades 5th through 8th) in Bay City, Michigan. After the first year, he was transferred to Handy High School where he is teaching art at the present writing. His major extra-curricular activity at the high school is designing and building the sets for the plays.

The author began his studies at Michigan State College in the summer of 1951 and has attended that institution for the past four summers. The purpose of enrolling at Michigan State College was to begin work toward the degree of Master of Arts.

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