

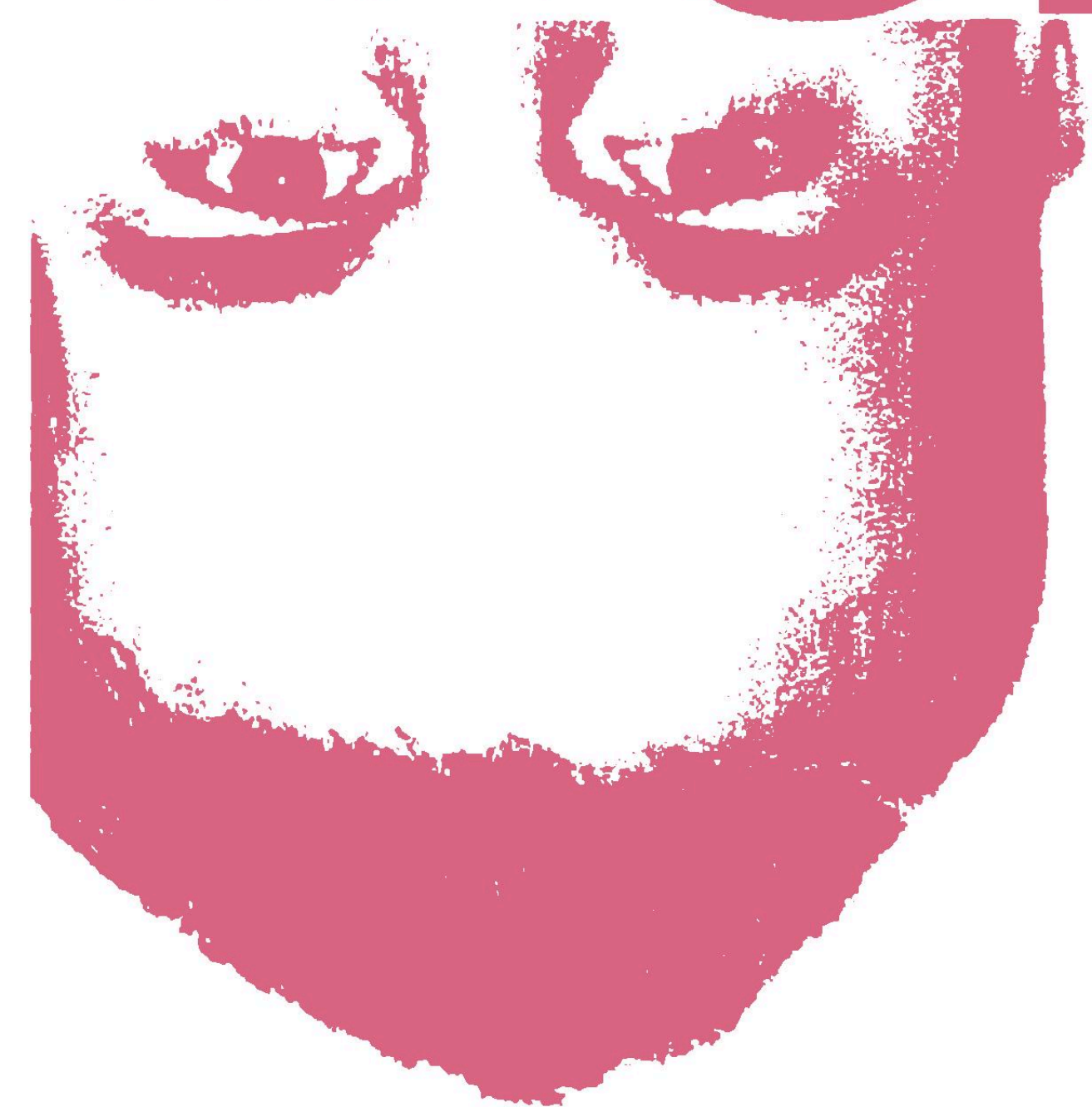


William
Shakespeare's
THE

**OF
THE**

TAMING

SHREW



**LEEDS ARTS
CENTRE**

plot spoiler...plot spoiler...plot spoiler...plot spoiler...plot spoiler...plot spoiler...

The Taming of the Shrew

Baptista Minola decrees that demure second daughter Bianca cannot wed till a man is found to marry fiery Kate. Bianca's suitors (Hortensio and Gremio) resolve to find a man for the job; they are also to get schoolmasters for the two girls. Lucentio, newly arrived in Padua, falls in love with Bianca on first sight and decides to disguise himself as a schoolmaster to court her, whilst his servant Tranio takes his place.

Petruchio comes to Padua in search of a wealthy wife. Hortensio tells him of Kate and he resolves to marry her and will present the disguised Hortensio as a schoolmaster. Gremio has met the disguised Lucentio and as they make ready to visit Baptista, Tranio enters as an apparent new suitor to Bianca. And so the fun begins...

In many ways *The Taming of the Shrew* is typical Shakespeare comedy, with schemes, disguises, wit and slapstick. Of late however, it's proved to be something of a problem play. Feminists admire Kate's character - until her final speech, in which she takes back all her feminist credentials and subjugates women to the rule of their men. Or does she? We'll be honest, this production is not politically motivated—the emphasis is firmly on entertainment; but we'll leave you with a few thoughts on the battle of the sexes.

The Taming of the Shrew is a play of its time—and in its time women were expected to fulfil the role that Kate describes. However, Shakespeare proves himself time and again sympathetic to women in his plays—whether heroes or villains, or more interestingly *humans*. Perhaps Kate is an intelligent woman frustrated by a boring life and boring suitors. Perhaps in Petruchio, she has finally met her equal. Perhaps she comes to see that life could be a lot more fun working with him, than against him. Why does she change? Perhaps because she wants to. Is her final speech sincere or ironic? Perhaps both.

Cast & Crew

<i>Katherina (Kate)</i>	<i>a shrew</i>	<i>Joy Lindley</i>
<i>Bianca</i>	<i>sister to Kate</i>	<i>Kathryn Ritchie</i>
<i>Baptista</i>	<i>mother to Kate & Bianca</i>	<i>Margaret Savage</i>
<i>Petruchio</i>	<i>suitor to Kate</i>	<i>Adam Booth</i>
<i>Lucentio</i>	<i>a gentleman of Pisa</i>	<i>Tom Bailey</i>
<i>Gremio</i>	<i>suitor to Bianca</i>	<i>Malcolm Padwell</i>
<i>Hortensio</i>	<i>suitor to Bianca</i>	<i>Mark Haigh</i>
<i>Grumio</i>	<i>servant to Petruchio</i>	<i>Laurie Toczek</i>
<i>Tranio</i>	<i>servant to Lucentio</i>	<i>Amy Walker</i>
<i>Biondello</i>	<i>servant to Lucentio</i>	<i>Ed Corbet</i>
<i>Vincentio</i>	<i>father to Lucentio</i>	<i>Tony Nelson</i>
<i>Pedant</i>		<i>Edwin Barraclough</i>
<i>Curtis</i>	<i>servant to Petruchio</i>	<i>Louise Barson</i>
<i>Tailor/Servant</i>		<i>Janine Walker</i>
<i>Widow</i>		<i>Elaine Blair</i>
<i>Stage Manager</i>		<i>Rachel Morgan-Trimmer</i>
<i>Assistant Stage Managers</i>		<i>Shirley Broadbent & Samantha Sied</i>
<i>Set Construction</i>		<i>Adrian O'Reilly</i>
<i>Lighting</i>		<i>Peter Waddicor</i>
<i>Sound Recording</i>		<i>Jim Marshall</i>
<i>Sound Operation</i>		<i>Sean Murrice</i>
<i>Prompt</i>		<i>Mary Nelson, Louise Barson</i>
<i>Costume Supervision</i>		<i>Jean Blundell</i>
<i>Props</i>		<i>Margaret Davey</i>
<i>Front of House Manager</i>		<i>Denise Davies</i>
<i>Box Office</i>		<i>Maggie Rhodes</i>
<i>Produced & Directed by</i>		<i>Marie Lindley & Chris Hudson</i>

A bit about the actors...

“About this time last year, we’d been to see *The Taming of the Shrew* at Kirkstall Abbey and were chatting about it. We agreed that it was a fun play and that it had been a long time since we’d seen a Shakespeare done on the stage of the Civic Theatre. Somehow, we talked each other into it—but you don’t embark on a play like *Shrew* without an idea of who your leading man and lady might be...

Adam Booth played the homicidal maniac Jonathon in black comedy *Arsenic and Old Lace* and we knew we’d found our Petruchio! He’s also featured as Basil in *The Picture of Dorian Gray* and Clive in *Season’s Greetings*. **Joy Lindley’s** two main parts to date are very different in character, Agnes, an opera singing witch in Terry Pratchett’s *Maskerade* and an angel detective in a Green Room production. Joy’s exuberance suits Kate, though thankfully she’s not quite as temperamental.



We wanted plenty of ladies in the show—Shakespeare usually only has a few so we changed the sex of Baptista and made Kate’s father her mother—enter

Margaret Savage previously the wicked Marquess de Merteuil in *Les Liaisons Dangereuses*. Turning Tranio into a woman was a slightly more unusual idea—but we thought it would be a good challenge for **Amy Walker** who made her debut with LAC in February as Rachel in *Seasons Greetings*.



We decided to use as many new members in the cast as possible—this is **Tom Bailey’s** main stage debut as Lucentio, though he played Alberto da Brescia in a recent Green Room production of *The Laboratory*. **Ed Corbet** emailed us on Tuesday, auditioned on Friday and an hour later we cast him as Biondello. **Kathryn Ritchie** is also making her main stage debut with LAC as Bianca—after playing Sir Francis Bacon’s wife in the Green Room show *The Clown of Stratford*.



Elaine Blair is another newcomer as the Widow, Elaine also featured in the recent *The Laboratory* as canny servant Emilia. **Janine Walker** is a regular at the Civic Theatre, (perhaps you saw her in *Godspell*) but this is her first LAC production. She's a real fan of the *Shrew* and enthused all over us in the bar till we promised to put her in it as a servant and the Tailor.



Malcolm Padwell—(Gremio) has acted with us before as the Music Master in *Le Bourgeois Gentilhomme*. More recently he played Krogstad in *The Doll's House*. It seems that every time you lift a curtain in this theatre of late, **Mark Haigh** is behind it as a pantomime villain in *Maria Marten*, for example, or a failed doctor in *Season's Greetings*. Here he plays Hortensio.

Laurie Toczek plays Petruchio's servant Grumio. Laurie is more accustomed to playing the gentleman about town, recently as Gerald Croft in *An Inspector Calls* and previously young Marlow in *She Stoops to Conquer*. **Louise Barson**—previously Belinda in *Season's Greetings* and *Maria Marten* opposite Mark Haigh (see above) - asked for a small part, and has a lot of fun as Curtis.



Finally, two old hands take the parts of Vincentio and the Pedant. **Tony Nelson** and **Edwin Barraclough** are great favourites of ours. Tony's previous shows include *Talking Heads* and he's directed *Bazaar and Rummage* and *Shirley Valentine*. Edwin played a particularly dithering Polonius in *Rosencrantz and Guildenstern are Dead*. We're hoping to set a precedent by getting him to take a curtain call.

It's been an interesting few months—hunting for a lute (thanks to **Thomas Green**) and an electric guitar player (and thanks to **Ron Bell**). Amazingly, we've managed to get to this point without too many 'creative differences', and we're still talking! We've had a great time with this production—we hope you enjoy it."



Marie & Chris

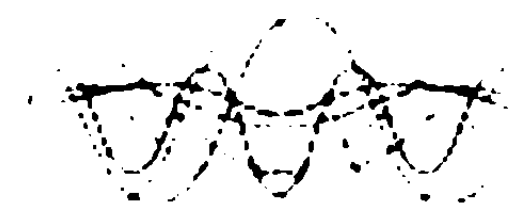
Advertising & Sponsorship

Leeds Arts Centre (LAC), a member of the Civic Arts Guild, is a registered charity and non-profit making organisation. We're currently looking for companies who would benefit from advertising in our programs or sponsoring our productions.

To find out more, write to Katy Cockroft, our publicity officer (address on facing page) or email LACSecretary@aol.com.

*For details of forthcoming productions—
see the reverse of the program*

**Leeds Arts Centre would like to thank
Brahm for designing the posters and
flyers for *The Taming of the Shrew*.**



brahm

0113 230 4000

Civic Theatre

Theatre Manager - Steven Cartwright

Assistant Manager - Vivien Simpson

Chief Technician and Lighting - Peter Waddicor

Technicians - Sandy Clark, Ben Parfitt, Chris Horton

Catering for Crown Point Foods - Shirley Tarran

Box Office - Helen Richmond, Shirley Shortall, Syliva Gooding

In accordance with the requirements of the Licensing Sub-Committee of Leeds City Council

- a The public may leave at the end of the performance by all exits and entrance doors and such doors must at all times be open
- b All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
- c Persons shall not be permitted to stand in any of the intersecting gangways, or stand in any other unseated space in the auditorium, unless standing in such place has been specially allowed by the Licensing Committee. A notice is exhibited in that part of the auditorium in which standing has been sanctioned.
- d The safety curtain must be lowered and raised once immediately before the commencement of each performance to show that it is in proper working order.



Wanted New Members!

Leeds Arts Centre is an amateur dramatic society with members from all walks of life—the team from *The Taming of the Shrew* includes a shiatsu therapist, teachers, an accountant (who is giving up numbers for drama school), lawyers, librarians and two ex-repertory players who've worked with Alan Bennett.

Perhaps you've always had a notion to take the stage—or have done so before. Perhaps there's a play you've always wanted direct. Perhaps you don't crave the limelight at all but would enjoy making costumes or set-building, or lending a hand with publicity.

We produce four plays a year on the main stage of the Civic Theatre as well as "Green Room" productions to develop acting, directing and production skills.

To learn more, chat to one of our members front of house this evening, or in the bar after the show.

You can also write, with contact telephone number for further information to:

The Secretary, Leeds Arts Centre
c/o The Civic Theatre, Millennium Square, Leeds LS2 8BH

or email LACSecretary@aol.com

Forthcoming Productions from



Wed 16 to Sat 19 October

The Servant of Two Masters

by Carlo Goldoni, adapted and directed by Malcolm Brown

Set in Venice, the story revolves around the servant, Truffaldino, and the comic situations that arise as he tries to serve two masters, without them finding out about each other. The lively plot is further complicated by the fact that one "master" is a woman, Beatrice, disguised as her dead brother, while the other master is Florindo, Beatrice's lover who killed her brother in a duel!

Confusion abounds in this comedy of disguise, deception, love and an empty belly, but, in the best traditions of such plays, the ever more convoluted plots are eventually unravelled, and all ends happily.

Reading date: Mon 17 June, auditions Fri 21 June

Civic Theatre basement, all welcome.

Email LACSecretary@aol.com for further details.

w/c 3 Feb 2003

What the Butler Saw

by Joe Orton—directed by Chris Hudson

w/c 24 March 2003

Rachel Morgan-Trimmer's directorial debut.
Play to be announced

Next week at Leeds Civic Theatre

Cosmopolitan Players presents JB Priestley's

When we are married

19—22
June at
7.30pm