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 William McMenamin, Dick Dossett, Neil O'Leary, Ron Schmidt, Roland Opsahl,
 Dorothy Doran, Pat Burkey, Robert Marchesini, Sheila Varey, Dan Reams, James Gibson,
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"THE TAMING OF THE SHREW"

PROLOGUE

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BARTHOLOMEW

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Alida Evans
Roland Opsahl
Ron Schmidt, Pat Burkey, Neil O'Leary, Dan Reams
Dan Reams

THE PLAY

LUCENTIO, Son to Vincentio
TRANIO, His Servant

Dick Dossett
Rick Turnley

BIONDELLO, Servant to Lucentio

{Lee Gardner
{Robert Geary

BAPTISTA, a Wealthy Gentleman of Padua

Dr. Herbert Hartley

KATHARINA }
BIANCA } Daughters to Baptista

{Sheila Varey
{Dorothy Doran

GREMIO }
HORTENSIO } Suitors to Bianca

{Robert Evans
{William McMenamin

PETRUCHIO, a Gentleman of Verona

Robert Marchesini

GRUMIO, a Servant to Petruchio

Michael Olds

CURTIS, Servant to Petruchio

James Gibson

A PEDANT

Roland Opsahl

HABERDASHER

Danny Reams

TAILOR

James Gibson

VINCENTIO, a Merchant of Pisa

Dinwiddie Fuhrmeister

A WIDOW, Afterwards Wife to Hortensio

Alida Evans

THE PAGE

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THE DIRECTOR'S NOTE

By Olan K. Carson

There is little doubt in my mind that Shakespeare was in high spirits when he created "THE TAMING OF THE SHREW." It is considered to be one of his earliest comedies. In his previous works (primarily the first six history plays) he succeeded in establishing for himself the reputation for purveying romantically themed plays in which love found a way through claims of friendship, the power of magic and insufficient funds. He needed a change of pace and this time happily arrived on an older play called "THE TAMING OF A SHREW." With skillful adapting and his genius for adorning any work in crafty characters, "THE TAMING OF THE SHREW" evolved. We are not sure of the initial performance of Shakespeare's "Shrew," but there is no dispute about its popularity: it has been produced in a variety of forms for the past 350 years; cut in pieces for dramatic skits; transformed into musical comedy ("Kiss Me, Kate," by Cole Porter); played as a Wild West burlesque, and even set in a prize-fight ring. The original play has survived these indignities, unscathed and vigorous.

The theme of "THE TAMING OF THE SHREW" is a light-hearted play, called by James Thurber "the war between men and women," in which the desire to love is inextricably bound with the desire to rule the beloved. The identical theme is the center of tragedy in Shakespeare's later play: Macbeth is moved to murder by Lady Macbeth with the taunt that he is less than a man.

But, in "THE TAMING OF THE SHREW" the stakes are not so high and the method of warfare not so subtle; the struggle concerns a domestic problem—how can a man and a woman live together happily?—and the play is cast as a farce. All the characters are compounded of human passions in extreme and incongruous quantities. Katharine is rich, beautiful and witty—the perfect wife in all respects but one: she is an intolerable shrew. For her, Shakespeare creates a man of equal irresistible force in Petruchio; he wants a rich wife and he'll have one. The zest for battle, physical and verbal, is an endearing characteristic of both contestants and the clash of tempers provides the explosive material of the major action.

To set off the breath-taking directness of Katharine's wooing, Shakespeare uses some elaborate intrigue in the plot to capture the hand of Bianca, the virtuous sister. Here the action is a chain of disguises, the outrageous shifts of identity so popular with the Elizabethan audiences.

This tale of double wooing is set in the realistic frame of the Induction, the story of Christopher Sly. The convention of disguise is given a special twist when the drunken tinker is dressed as a lord. On waking, he has strong doubts of the reality of his fine new existence, but they are finally resolved by the page, charmingly disguised as Sly's "lady wife." With the evidence of all his senses to persuade him, he would be mad to disbelieve such a "flattering dream."



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 House Managers.....*Charles McFail*
 First Night Social.....*Helen Murtland*
 Assistant in Foyer.....*Ethel Weeks*
 "Taming of The Shrew" First Night Social
 Chairmen.....*Mr. and Mrs. Hal Murtland*

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Jan. 12.....*Maggie Jones*
 Jan. 13.....*Mary Duke*
 Jan. 18.....*Lily Menicocci*
 Jan. 19.....*Ann Bradley*
 Jan. 20.....*Emily Roudebush*
 Jan. 24.....*Mae McFail*
 Jan. 25.....*Helen Prunickie*
 Jan. 26.....*Edna Iverson*
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WHO'S WHO ON STAGE

By Arlene Leddy

SHEILA VAREY (Katherina)—Trained in the University of Washington drama school, Sheila has played leads in many TLT plays, including "Witness for the Prosecution," and "Philadelphia Story," the latter being her favorite role. Thrilled to be playing Shakespeare, she feels the Bard might be attempted oftener if the public likes the present offering.

ROBERT EVANS (Gremio) is one of Tacoma's drama teachers—at Stadium—and a member of Tacoma's Shakespeare Club. He enjoyed roles in "First Lady," "Suds in Your Eye," "Fancy Meeting You Again," but his favorite role was Linus Larraby in "Sabrina Fair." Remember the man whose hobby was attending funerals?

ROBERT GEARY (Biondello, alternating with Lee Gardner)—This is his first try at Shakespeare, but Bob has played other parts at TLT, such as Luke in "Look Homeward Angel" and Chester in "Once More With Feeling." He thinks Shakespeare should be presented every year or so. The army claims Bob as PFC—and clerk.

DOROTHY DORAN (Bianca) is taking her second part at TLT this year, the first being the near-sighted charmer in "The Golden Fleecing." Who could ever forget that toe-stubbing siren? Shakespeare is second nature to Dorothy, as she has played Queen Anne in "Henry IV," Rosalind in "As You Like It," and Miranda in "The Tempest." She teaches the language Arts for the New Tacoma Educational Station—a TV schoolroom. Dorothy is another who believes classics, including Shakespeare, should be played oftener.

ALIDA EVANS (a Widow and Hostess)—The wife of Robert Evans, Alida is taking her first part—or should we say parts—since her college days. A member of the same Shakespeare Club as her husband, Robert, she says, "Shakespeare is fun because he gives you something to work with; even the small parts build as they go."

JIM GIBSON (Christopher Sly, Curtis, and Tailor). This is Jim's first Shakespearean role;

keeps him busy but he likes it. He also took part in "South Pacific" and "The Golden Fleecing" at TLT. He teaches math, geography and journalism at Stewart Junior High. He thinks it would be a good idea to present Shakespeare often.

ROBERT MARCHESINI (Petruccio). Robert says this is his favorite type of role—large, meaty and male! Besides, he has always wanted to play Shakespeare. He has appeared in other TLT plays, such as "Present Laughter," "Dolls House," and "Golden Fleecing." Off-stage he is busy, too—as controller of American Federal Savings, and father of a new baby.

DINWIDDIE FUHRMEISTER (Vincentio). Active in the dramatic arts here since 1948, he was a TLT director, and has had his own TV show. Before coming to Tacoma, Dinwiddie directed and taught at The Pasadena Playhouse, of which he is a graduate. He thinks one or two classic plays should be presented within every five-year period, and hopes this play starts a trend. Daytimes, Dinwiddie is promotion manager for the Tribune.

DR. HERBERT HARTLEY (Baptista). A prominent Tacoma podiatrist, Doc is enjoying his first Shakespearean role. He says the lines sound odd at first but fall into place as hearsals progress. He also played in "Oklahoma," "The Bat" and "Visit to a Small Planet," the latter being his favorite.

ROLAND OPSAHL (a Lord, a Pedant). Rolly says he enjoys these parts better the more he rehearses them because they contrast so strongly. He has played the tailor in this same play at PLU. Rolly says community theatres should present more Shakespeare and other classics, at least one every other year. "People, especially young people, would soon grow to enjoy better theatre than the froth which seems all they will accept nowadays," he believes. Roland works for IBM.

WILLIAM McMENAMIN (Hortensio). Bill sang lead parts in "South Pacific," and "Oklahoma," and had a good role in "Golden Fleecing." At Seattle U he was in a few Shakespearean read-

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WHO'S WHO?
(Continued)

ings but no complete play; also sang "Capt. Andy" in "Showboat," one of his favorite parts. He believes Shakespeare might go over every two years—maybe. Bill sells real estate—for his father's firm, natch.

DAN REAMS (Bartholmew, and Haberdasher). Dan feels every community theatre should do one classic play a year. "Maybe they don't pay too well," he said, "but surely a theatre can afford one show like that each year to give experience to those who wish to make acting a career. Where else are they to learn? Everybody can't afford some expensive drama school." Dan, a lieutenant in our air force, found time this season to play Yank in "The Hasty Heart," at Bellarmine, and a lead role in "The Golden Fleecing."

LEE GARDNER (Biondello, alternating with Geary). Lee played Eugene in "Look Homeward Angel" for TLT and played in Tennessee Williams' "Summer and Smoke" for the Pentacle Theatre in Salem, Oregon, but this is his first Shakespearean role. He is a teacher at Stewart Junior High.

RICHARD TURNLEY (Tranio). This is Rick's first Shakespearean role and he loves it. This is his first TLT role, too, but he has appeared at The Laguna Beach Playhouse. A baritone, he sang two minor parts in "Kismet" and may make the stage his career—turning to playwriting later. Rick feels this play is a terrific idea and that the Pacific Northwest needs more of this kind of thing. He's in Boeing's IBM department.

MICHAEL OLDS (Grumio). Mike says this role, his first Shakespearean part, is difficult but interesting. Never before playing at TLT he has had roles elsewhere, such as Bebe in "Happy Time" at Washington State, and played Urban in "Caine Mutiny Court Martial." He feels doubtful about Shakespeare going over very often. Mike works in the proof department at Puget Sound National Bank.

RICHARD DOSSETT (Lucentio). Dick says this role is his first attempt to play Shakespeare, and is fun but difficult. He is interested in music as well as drama, having sung Hardy in "Damn Yankees," and Lt. Cable in "South Pacific." A psychiatry major at UPS, he is also a member of the Adelphian Madrigal Choir. Dick says it is high time somebody offered Shakespeare around here. And he likes the way they've been wearing costumes early—works the strangeness out of them.

Huntsmen, courtiers, etc., Pat Burkey, Ron Schmidt, Neal O'Leary.

WHO'S WHO?
(Continued)

EPILOGUE

So there is what the actors think; they agree with Shakespeare that "the play's the thing" . . . preferably a Shakespearean play! Curtain going up!

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Jan. 13—Mr. and Mrs. Richard Perkins

Jan. 16—Mr. and Mrs. Charles McFail

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Jan. 18—Mr. and Mrs. Harold Tollefson

Jan. 19—Dr. and Mrs. Harold Long

Jan. 20—Mr. and Mrs. Robert Garen

Jan. 22—Mr. and Mrs. Harry Bresser

Jan. 23—Mr. and Mrs. Donald McKay

Jan. 24—Mr. and Mrs. Virgil Groff

Jan. 25—Mr. and Mrs. Ralph Berggren

Jan. 26—Mr. and Mrs. David Wood

Jan. 27—Mr. and Mrs. Jack Thomas



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Jan. 12—Mr. and Mrs. Albert Graham

Jan. 13—Judge and Mrs. Waldo Stone

Jan. 16—Mr. and Mrs. Arthur Malacky

Jan. 17—Mr. and Mrs. Edward Matejck

Jan. 18—Mr. and Mrs. William C. Jepsen

Jan. 19—Mr. and Mrs. Herbert Bachrach

Jan. 20—Mrs. Charles L. Peters
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Jan. 22—Mr. and Mrs. Don Hunt

Jan. 23—Mr. and Mrs. Ronald Schutz

Jan. 24—Col. and Mrs. B. C. Andrus

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 Jan. 16—Linda Allard, Gretchen Carlson
 Jan. 17—Diane Soldin, Kristi Sowell
 Jan. 18—Anne Medlock, Niki Tollefson, Cathy Kane, Mary Jane Hall
 Jan. 19—Judy Risse, Barbara Cole, Jane Garen, Janice Hurst
 Jan. 20—Marsha Andrews, Larry Williams, Carolsue Frederick, Bob Welch
 Jan. 22—Norman Ose, John Thomas
 Jan. 23—Carol Frederick, Brian Frederick
 Jan. 24—Pam Burrrell, Deanne Coyne, Barbara Houser, Cathy Rohrer
 Jan. 25—Susan Brown, Anita Paul, Susan Furseth, Carol Orban
 Jan. 26—Pat Kelley, Donna Kelley, Lynn Anderson, Marsha Haause
 Jan. 27—Susan Parks, Terri Littler, Kendra Erickson, Jackie Summers

CHECK ROOM

- Jan. 12—Mrs. Kenneth Scoggin, Mrs. Robert Martin
 Jan. 13—Mr. and Mrs. Frank James
 Jan. 16—Mrs. Kenneth Scoggin, Mrs. Frank Anderson
 Jan. 17—Mrs. Don Burrell and Louise Bennett
 Jan. 18—Mr. and Mrs. Julian Foss
 Jan. 19—Mr. and Mrs. S. Evan Davies
 Jan. 20—Mr. and Mrs. Cecil Weber
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 Jan. 13—Zelda Breneman
 Jan. 16—Kathleen M. Crawford
 Jan. 17—Laura Parrott
 Jan. 18—Mrs. Donald Crouse
 Jan. 19—Leonalla Rich
 Jan. 20—Mrs. John Groenig
 Jan. 22—Mrs. Grant Anderson
 Jan. 23—Donella Price
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"TAMING OF THE SHREW"
A Shakespearean Adventure

With this production you venture with us for the first time into the realm of the great Dramatist and Poet. For this is Tacoma Little Theatre's first Shakespearean production in 44 years of existence. We hope that you will say: "A job well done, kudos for the players and Director, beautiful sets and costumes, etc. Let us have another Shakespeare comedy, but please don't wait for 44 years!" We welcome an expression of your wishes. Please use the new suggestion box which you will find for your convenience in the lobby between acts or at the conclusion of the production.

Well, it's being considered, as well as future productions of our great musicals which have been so popular, but you must realize that we have tremendous obstacles in the way: our back-stage facilities are inadequate, dangerously crowded, and must be improved to pave the way for our ambitions and to satisfy your continuing enjoyment of these better things of life.

Plans have been drawn and are well along for rebuilding the back-stage area, aiming at easier change of scenery, adequate rehearsal, dressing room and costume accommodations to make possible these productions.

Will YOU help please! A check from you (tax deductible) to the Civic Drama School of Tacoma (Building Trusteeship for Tacoma Little Theatre) will be channeled into rebuilding and improvement of equipment, without a cent deducted for salaries, overhead, travel expenses and similar costs. In other words, on strictly an operating basis, we stand firmly on our own feet. Will you please help? The aforementioned suggestion box can be used for this purpose, too. Thank you!

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