AUDITION NOTICE : *SHREW'D* - a double-bill of
The Taming of the Shrew (Shakespeare) AND *The Tamer Tamed* (Fletcher)
Directed by Tony Fullwood – fullwoodthomas@ntlworld.com

Six performances : 17th-21st March 2027

THE PLAYS AND THE PRODUCTION: Shakespeare's *The Taming of the Shrew*, and John Fletcher's reply to it, *The Tamer Tamed*, will be presented as a double-bill with each play being edited to fit into a single performance under the title ***SHREW'D.*** This is the only known instance of a sequel to a Shakespeare play being written in his lifetime by a fellow playwright. I believe their essence will survive this treatment, allowing both plays' plentiful comedy and their more serious matter to flourish, and that they will reflect and inform one another both thematically and dramatically.

THE PLOTS: *The Taming of the Shrew* presents the 'taming' by abuse, humiliation and starvation of a new wife, Katherina, by her husband, Petruchio. In *The Tamer Tamed*, set 10 years after Shakespeare's play, John Fletcher picks up the story of a now-widowed and newly-remarried Petruchio. He has (improbably, but rather helpfully for my staging plans!) moved from Italy to London and taken a young wife, Maria, then finds her using some of his own techniques against him - including imprisonment, humiliation and denial. In both plays there is a sub-plot in which the same rich old man seeks to wed a younger woman but, even with each father's blessing, is deceived and loses out to the young man each wishes to marry.

THE SETTINGS: Put side by side, these plays reflect times of changing social and, especially, gender attitudes so this production will set *The Taming of the Shrew* in the restrictive moral and social codes of Italy in the late 1950s (the text specifies Padua) but the London of *The Tamer Tamed* a decade later will be 'swinging London' of the late 1960s in the time of second-wave feminism.

SET and TECHNICAL OPPORTUNITIES: **Though I see the staging being open and simple, I am keen to talk to anyone with ideas for producing a flexible set that can suggest the contrasting settings of an Italian city in the 50s and London in the 60s. Evocative music of the two periods will be used and, together with costume, will be key in creating a sense of time and place.**

THE TEXTS: **I have edited the plays to fit into a single performance and will supply the cast with this script. NB: Further and final editing will take place in rehearsal.**

A reading copy of the edited text will be available at the Maddermarket box-office from 18th November.

Please acquaint yourself with the plays in advance. Full texts of both are available online. *The Taming of the Shrew* on: The Taming of the Shrew - Entire Play | Folger Shakespeare Library or Taming of the Shrew: Entire Play
The text of *The Tamer Tamed* is available on: The Woman's Prize, or The Tamer Tamed Or The Project Gutenberg eBook of Beaumont & Fletcher's Works (8 of 10), by Francis Beaumont and John Fletcher.

Note that some character names are different in the text of Fletcher's play in these versions. I will retain the names and identities of Shakespeare's characters whenever they have the same function in both plays so: Fletcher's Moroso will be **Gremio**; his Jaques will be **Grumio** and his Sophocles will be **Hortensio**.

REHEARSAL AND PERFORMANCE AVAILABILITY

REHEARSALS : I will be as accommodating as I can of your other commitments, but the more flexible your availability, the better.

Weekday evenings 7-10pm and some Sundays from **Sunday 10th January-Friday 5th March**, usually up to 3 times per week as called, depending on part(s).

FULL CAST AVAILABILITY ESSENTIAL FOR PRODUCTION WEEK EVENINGS : Sunday 7th March (afternoon) - Thursday 11th March

FULL CAST TECHNICAL and DRESS REHEARSALS : **Friday 12th (evening) OR Saturday 13th (afternoon) TBC**; **Sunday 14th (afternoon); Monday 15th and Tuesday 16th March (evenings).**

PERFORMANCES : **Wednesday 17th - Sunday 21st March, plus Saturday matinee at 2.30pm, closing with a Sunday matinee at 2.30pm.**

AUDITIONS

Please complete the standard 'Audition Submission Form' below and email it to me at:
fullwoodthomas@ntlworld.com If you have trouble with the form just send me an email message.

When I have received your form or request, I will contact you via email to confirm an audition slot and send you audition speech(es) to prepare for the part(s) you are interested in.

Please indicate your preferred date(s) on the form – see below.
If you cannot make ANY of these dates but would still like to audition, please email me.

FIRST AUDITIONS **(individual - speeches provided in advance) :**

Tuesday Dec 1st 7-0pm Studio

Thur Dec 3rd 7-10pm Studio

Fri Dec 4th 7-10pm Studio

Sun Dec 6th 10am-1pm Studio

CALL-BACKS **(group – texts provided on the day):**

Wed Dec 9th 7-10pm Kemp's Rest

Thur Dec 10th 7-10pm Kemp's Rest

Fri Dec 11th Studio

Sun Dec 13th 2-4pm Studio

CASTING NOTES **– NB: playing ages are approximate.**

These are both fast-paced, energetic comedies with farcical elements yet they deal with some difficult, even painful, issues. I will be looking for confident actors willing to embrace these challenges.

ROLES IN BOTH PLAYS - therefore will almost certainly be played by the same actor appearing to age by c10 years between the plays. All are substantial roles.

Petruchio: the self-assured, boastful tamer of Katherina and then would-be-tamer of his second wife, Maria. He appears ruthlessly macho and unsympathetic but is not one-dimensional. He learns his lessons the hard way – but he does learn them in the end. **Playing age 30 then 40.**

Bianca: Katherina's younger sister who deceives her father in *Taming of the Shrew* so she can avoid Gremio and wed Lucentio, the man she wants. She becomes even more formidable in Fletcher's play when, widowed, she becomes the 'Colonel' of the women's revolt. **Playing age: 20 then 30.**

Gremio: The would-be-Casanova 'pantaloon' who tries to wed Bianca in *Taming of the Shrew* and Maria's sister in *Tamer Tamed* – he fails twice! **Playing age: 60-ish.**

Hortensio: Petruchio's friend in both plays who tries to help him in his marital affairs, often as unsuccessfully as he manages his own. **Playing age: 30-50.**

Grumio: Petruchio's man - can be the butt of his master's rages but, in Fletcher's play especially, is a shrewd commentator on proceedings. **Playing age: 20-50.**

Tranio: a cunning assistant to Lucentio in the sub-plot of *The Taming of the Shrew* who has gone up in the world and become a gentleman in the London of *Tamer Tamed*. He uses his 'wheeler-dealer' talents to assist both Lucentio and Rowland in their wooing. **Playing age: 20-40.**

CHARACTERS WHOSE ROLES PARALLEL ONE ANOTHER IN BOTH PLAYS SO MIGHT BE DOUBLED (in play order) – substantial roles in one or both plays

Baptista : father to Katherina and Bianca who is desperate to get unruly Katherina off his hands but fears he never will till Petruchio arrives. Tries to 'sell' Bianca to the highest bidder so not the best of fathers and deserves to be deceived. **Playing age**: **50s.**

AND

Petronius: Maria and Livia's father, delighted to have Maria off his hands and keen on getting the best deal for Livia too. He selects wealthy Gremio but is outwitted. **Playing age: 50s.**

Lucentio: Hopeless romantic who came to Padua to study but falls in love instead. With Tranio's aid, plots successfully to wed Bianca and defeat her father's plans. **Playing age: 20s**.

AND

Rowland: Not as bright as Lucentio, he is **i**n love with Livia and sulks when he thinks she has rejected him. Delighted when he realizes how this was actually a plot to deceive her father. **Playing age: 20s.**

NAMED ROLES ONLY IN ONE PLAY - but will appear in the other play in ENSEMBLE roles.

In *The Taming of the Shrew – major role*

Katherina: the feisty rebel against the social and marital codes of her time who appears to be defeated by Petruchio's taming regime – though that may not all be as it seems. **Playing age: 20-30.**

Minor roles

Vincentio: Lucentio's father who arrives in Padua to see his son and finds chaos but finally accepts what's happened and confirms his son's dowry. **Playing age: 50-60.**

Pedant: Innocent traveller drawn into the Lucentio/Bianca subplot. **Playing age 50-60.**

In *The Tamer Tamed – major roles*

Maria: Petruchio's second wife who will not allow him to repeat the taming process with her. She is highly resourceful, finding different ways to defeat Petruchio's intentions, though her final words are for equality, not supremacy, in marriage. **Playing age: 20-30.**

Livia: spirited younger sister of Maria in love with Rowland. She devises her own plot to escape her father's plan to marry her to Gremio so she can marry Rowland, though to do so she has to pretend to reject him. Like her elder sister, she finds clever ways to get what she wants. **Playing age: 20.**

IN BOTH PLAYS

Finally, a mixed ENSEMBLE who will appear as citizens of Padua and London, plus brief 'servant roles' in both plays. Members will also form the Wives' army in Fletcher's play. **Playing ages: Any.**

AUDITION FORM BELOW – please complete and attach as a Word document and send to Tony Fullwood at : fullwoodthomas@ntlworld.com

The Norwich Players Theatre Company
Audition Submission Form

Please complete this form if you would like to audition for SHREW'D and email it as an attachment to : fullwoodthomas@ntlworld.com

Name						
Email Address						
Phone Number						
Gender Identity						
Playing Age This is not your actual age. Please put an X in one of the boxes. NB: You must be over 18 at time of audition.	**18-20**	**20-30**	**30-40**	**40-55**	**55-65**	**65 +**
Production auditioning for	**SHREW'D**					
Part or parts auditioning for See the production's casting notes for options.						
Preferred Audition dates See above for options. Please state 'any' if you have no preference.						

Please read the statement below before signing and dating this document.

I understand that my data will be processed as described in the Maddermarket Theatre's Privacy Policy in accordance with the General Data Protection Regulation (GDPR).
You can read the Maddermarket Theatre's Privacy policy here:
http://maddermarket.co.uk/about/privacy-notice

Signature ***This can just be typed***	
Date	