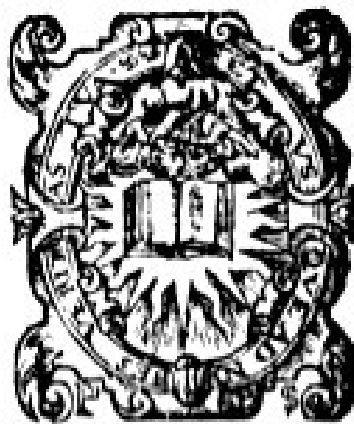


A  
Pleasant Conceited

Historie, called The taming  
of a Shrew.

As it was sundry times acted by the  
*Right honorable the Earle of*  
Pembrook his seruants.



Printed at London by Peter Short and  
*are to be sold by Cuthbert Burbie, at his*  
shop at the Royall Exchange.

1594.

## About *Bad Quarto Productions*

Bad Quarto Productions was founded in 2010 to explore the rarely performed plays of Shakespeare's time, and the ways in which Shakespeare's staging techniques can inform modern theatrical productions. The company has produced the earliest printed version of *Romeo and Juliet*; *The Merry Devil of Edmonton*; *The Cronicle Historie of Henry the Fift*; and *The Ballad of Dido*, an original musical developed using Shakespearean techniques, among other plays.

Combining precise work on verse, rhetoric, and other traditional Shakespearean acting techniques with the liveliness of improv, Bad Quarto's performance style has found favor with audiences wherever we've played, and we continue to look for new ways of bridging the gap between Shakespeare's theatre and our own.

If you like what we do, and support our mission, please consider following along with us on Facebook (<http://www.facebook.com/badquarto>), or on Twitter (@BadQuartoPlays) and helping us get the word out about our upcoming shows and events. If you would like us to bring more plays like *The Taming of a Shrew* to your area, please consider making a donation.

## *Shak-speare's Text*

The play we know as *The Taming of the Shrew* was first printed as part of Shakespeare's First Folio in 1623, but scholars have long thought it was likely written early in Shakespeare's career. *The Taming of a Shrew* was first printed in 1594, right around the time that Shakespeare begins to emerge in the historic record of the Renaissance London theatre scene. Scholars have disagreed as to whether *A Shrew* is by Shakespeare, either in whole or in part, and what that tells us about the two plays: owing to the dearth of evidence available from the period, their disagreement is likely to continue for at least another 4 centuries.

## *Shak-speare's Rehearsal Conditions*

Shakespeare and his playing companies likely only ever rehearsed a new play as a group once, on the day of their performance. They would gather at the playhouse just after sunrise, and rehearse until about 1 o'clock, with performances at two. In the weeks leading up to this rehearsal and performance, the players would likely meet individually with senior members of the company to rehearse individually. Resulting performances were fresh, energetic, and required the players to actively listen to one another in a way that modern rehearsal processes do not encourage.

## *Shak-speare's Staging Conditions*

Plays in Shakespeare's England were performed in universal lighting, and were written to encourage the audience contact made possible by actors and audience sharing the same pool of light; in addition, audiences commonly sat on the stage, and Shakespeare and others take advantage of these conventions by casting the audience in their plays. Shakespeare's plays tended to be heavily doubled, with an actor playing more than one role, and also made use of minimal scenery to enable fast scene changes, and live music to augment the performance. We have sought to deploy all of these conventions, as best as we may in a modern approximation, in our performance. By convention, all of the roles in Shakespeare's plays were performed by men or boys apprenticed to the company, and we have sought to achieve a similar effect by casting actors without regard to the gender of their characters.

# Company

<i>Valeria</i> .....	Lizzy Andretta
<i>Tapster/Tom/Phylotus</i> .....	Charles Baker
<i>Boy</i> .....	Cameron Blair
<i>Emelia</i> .....	Beatriz Browne
<i>Phylema</i> .....	Roz Cavallaro
<i>Polidor</i> .....	Alex Dabertin
<i>Kate</i> .....	SaraLynn Evenson
<i>Saunder/Duke of Sestos</i> .....	Edward Ikeguchi
<i>Alfonso</i> .....	Rachel Matusé
<i>Lord (Simon)</i> .....	James Overton
<i>Slie</i> .....	Maria Pleshkevich
<i>Ferando</i> .....	DerekPeruo
<i>Aurelius/Will</i> .....	Andre Silva
Director .....	Tony Tambasco
Asst. Director .....	Dawn Kalani Cowle
Costumer .....	Beth Bois-Fowble
Dramaturg .....	Clara Biesel
Marketing Director .....	Joanne Famiglietti

For company photos and bios, please visit us online at  
<http://www.BadQuarto.org>