

Shakespeare  *at The George*

50 YEARS

1959 - 2009

THE TAMING OF THE SHREW

by William Shakespeare

Tuesday 23rd June

—

Saturday 4th July

7.30pm

(NO PERFORMANCE SUNDAY 28th JUNE)

In the Courtyard of
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A Message from our Patron

Dame Norma Major DBE

I am delighted to welcome you to Shakespeare at The George for 'The Taming of the Shrew'. This was the inaugural production in 1959, and it is fitting that we should be celebrating this anniversary with a new production by Richard Brown of the same play. How fortunate we are to be able to present this Shakespearean comedy in the historic setting of the Jacobean courtyard of The George Hotel, and we are all immensely grateful for the help and support of the management and staff.



I am always in awe of the talent and commitment of those who perform and those who make up the all-important back-stage team. We can be sure that we will be entertained with a thoroughly professional performance and if Richard's production of 'A Midsummer Night's Dream' is anything to go by we are in for an exhilarating performance tonight.

It is a huge tribute to all who make the productions possible that each year the play is eagerly looked forward to and never fails to play to a capacity audience.

I would like to take this opportunity to thank you for your support and to wish you a most enjoyable evening.

With best wishes
Norma Major



Best seats in the house!

*DFS are proud to sponsor Shakespeare at The George's
50th anniversary production: The Taming of the Shrew*

Good Evening...

On behalf of all the Trustees can I bid you a very warm welcome to Shakespeare at The George for The Taming of the Shrew. This evening's play is performed for you and we hope you enjoy our production of what is considered to be one of Shakespeare's most clever and sophisticated of comedies.

This is a land mark performance for us as 50 years ago saw a performance of The Taming of the Shrew, the first of our productions here in the Jacobean courtyard at The George Hotel. Since then we have grown into a well-established charitable trust which over the years has made various awards of money to support individuals to further their dramatic careers. These have usually been to members of the various casts who have looked to continue their passion for drama at stage school, including Kate Batters and Victoria Bays (As You Like It) and Nicola Kelly, Stephanie Winiecki and Adam Pergande (A Midsummer Night's Dream). We also look to support and help other local theatrical and drama groups by lending costumes and equipment and allowing the use of our premises at Needingworth. We hope to continue this fine tradition for many years to come and who knows perhaps in 2059 we will see yet another performance of The Taming of the Shrew.

There are several people that I personally wish to thank. First, I'd like to thank our Patron Dame Norma Major, whose unstinting support is so very much appreciated. Next, my fellow Trustees and their long-suffering families for all their valuable work and dedication, not only during the two weeks of the production, but also for the work they do during the other fifty weeks of the year to keep the Trust running. Last but by no means least a special mention and thanks to this year's director Richard Brown and his cast for their constant hard work throughout all the rehearsals and the eleven performances.

However, none of this would be possible without the tremendous and ongoing support we receive from the managers of The George Hotel and all their staff. We also owe a debt of gratitude to Greene King who again are allowing us the use of their premises. Therefore on behalf of all the Trustees, I express our deep and sincere thanks and look forward to working together in the years to come.

We are sure that you will enjoy this year's production in which the cast, supporting crew and the unique setting will this evening quickly transport you to another time and place for a short time.

Julie Pope
Chairman of Trustees, Shakespeare at The George



Director's Notes

For many, the thought of *The Taming of the Shrew* conjures up memories of Richard Burton and Elizabeth Taylor transferring their controversial personal relationship onto the silver screen in Zeffirelli's majestic film version of the play. We understood that they lived their lives on the edge, so why not use that as the basis of the production: life imitating art or perhaps the other way around. And why not; except that the more cynical (perish the thought that any of you would be so!) might conclude that this was a gift too good to be true for the publicity department, that the relationship was more manufactured to sell papers than true. Who knows.

If such a thought were true and the real Burton/Taylor story was not as we were given to believe, then Shakespeare probably had the last laugh, for this is exactly what happens in this delightful, brash and audacious play. Things just ain't what they seem to be. It's a good thing really. Not that it would have particularly bothered Shakespeare's own audience, despite the fact that they were governed by Gloriana, the Virgin Queen, the symbol of all that was good and powerful in female form. Stripped down to its simplest, this play is about a man overpowering a woman through physical and psychological torture until she bends to his every wish and is putty in his hands. If that were so I would strongly advise you to gather your things now (assuming you are reading this before the play starts), smile politely at the Front-of-House staff and beetle off home as fast as you can.

But please don't, because that is not what it is about. Uniquely for Shakespeare this is a play-within-a-play. It is a "kind of history" as one actor tries awkwardly to describe it, played to a gullible tramp, Sly, who has just been conned by a group of actors into thinking he is actually a powerful and rich lord with a beautiful wife at his side. And what is presented to him goes on in much the same fashion: in order to court the beautiful Bianca, two would-be lovers have to pretend to be schoolmasters, a servant has to pretend to be a wealthy nobleman, a terrified merchant has to pretend to be someone's father. In order to court the other more terrifying daughter, a dissolute chancer has to pretend to fall instantly in love with her, to be everything her parents want him to be. During the course of the action, weddings become disasters, suns become moons (or is it the other way round), old men become "budding virgins" and so on. It's all a trick, in modern terms all a "con". People are what they need to seem to be to achieve their ends.

Looked at this way, we are treated to a somewhat exaggerated and comic form of what life really is like. Perhaps we all adopt roles, perform parts in order to make others believe we are what we aren't. Perhaps Bianca is not such a sweet obedient daughter, perhaps Katharina is not the frightening man-hater she seems to be, perhaps Petruchio is more bluster than tyrant, perhaps the compliant Kate of the end of the play is in fact someone who has just had a crash course in conning her audience, married to a husband of similar devious mind, ready to step out into the world as a great double act: a rich nobleman and his wife if that is what they choose to be, or perhaps ambassadors from darkest Muscovy ready to sweet-talk someone out of their fortune. Maybe, just maybe, if the cinema had been invented, Petruchio and Katharina would have ended up film stars, like Burton and Taylor. Who knows.

Richard Brown



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Synopsis

The play begins in unusual fashion: Sly, a drunken beggar, is made to believe that he is a rich and powerful lord with a beautiful lady at his side. The actors who play this trick upon him then perform for him the play.

Lucentio, a fresh-faced young romantic, with his crafty servant Tranio, arrive in Padua, to study the romantic arts of poetry and philosophy. Such thoughts are only momentary because Lucentio falls helplessly in love with Bianca, the youngest daughter of Baptista Minola. Baptista has two daughters: the younger, Bianca, is beautiful and obedient. Her elder sister Katharina is a renowned and formidable shrew. As well as Lucentio, Bianca is also courted by two rival and hopelessly inappropriate suitors, Gremio and Hortensio. However none of them are allowed to get anywhere near her because Baptista and his wife Philema have declared that no-one may marry Bianca until Katharina is found a husband. Instead of suitors, he decides to surround them with schoolmasters.

And so plots are laid: Gremio and Hortensio join forces to try to find someone stupid enough to marry Katharina. In response to the request for schoolmasters, Lucentio disguises himself as a latin scholar and is hired by Gremio, in order to get closer to Bianca. Tranio, his servant, meanwhile pretends to be Lucentio, and announces himself as a suitor for Bianca's hand in order to put the parents off the scent. Meanwhile Hortensio also disguises himself as a schoolmaster to get as close as possible to his heart's desire.

Onto the scene comes Petruchio with his servant Grumio. They are visiting Hortensio, who, knowing Petruchio's character, hires him to try to marry Katharina.

They all arrive at Baptista's house to announce their intentions. The daughters reluctantly go off to start their lessons with their would-be schoolmasters, which ends in chaos as Katharina rounds on Hortensio. Petruchio begins his courting of Katharina in the first of several scenes which are a battle of wills between the two. He ends the victor and announces to all and sundry that they will be married on Sunday.

Tranio and Gremio size each other up as rivals for Bianca's love, each trying to outdo the other with the dazzling wealth they have to offer her. At the same time Lucentio is using Latin lessons with Bianca to declare his love for her. It is quite a struggle as Hortensio keeps trying to interrupt.

The day of Katharina's wedding arrives, but all are seemingly left in the lurch with no bridegroom. Petruchio arrives late in dreadfully inappropriate condition. The chaotic marriage is performed and just as everyone feels they can relax and enjoy the festivities, Petruchio announces he has to leave for home with his bride immediately.

He drags her over dreadful roads to the house-from-Hell, run by Petruchio's disgusting servants. She is cold, drenched and exhausted, but Petruchio withholds any chance of comfort or supper from her and sends her to bed in a desperate state.

Back at Baptista's, a crestfallen Hortensio realises that Bianca is falling for Lucentio and decides to give up both his disguise and his pretence as a suitor to her. He will marry a rich Widow instead. But Lucentio must still keep his love for Bianca secret from Baptista (who of course thinks he is just a lowly Latin teacher). To put Baptista off the scent, Tranio (as Lucentio – remember), hires a passing merchant to pretend to be his father coming to promote his cause.

Back at Petruchio's, Katharina is further discomfited by being deprived of food and tempted by beautiful clothes which are then hurled away from her. She is still in rags but in such state Petruchio tells her they are to return to her father's house.

At Baptista's, while negotiations are being made between the fake father and Baptista, Lucentio and Bianca slip away to be secretly married.

On the way to Baptista's house Petruchio continues to torment Katharina by arguing whether it is the sun or moon shining in the sky. She is beginning to realise that the best way to keep him happy is to agree to whatever he says. This extends to their encountering a man also travelling on the road with them. Petruchio insists that they address him as a beautiful young woman and Katharina goes along with the game. The thoroughly confused man turns out to be Vincentio, the real father to Lucentio. They all finish the journey together to Baptista's house where utter chaos ensues, with Vincentio battering at the door insisting he is Lucentio's father, whilst inside the Merchant insists the same. The tangle is eventually sorted when Lucentio and Bianca return to explain all the pretence and announce that they are married.

A celebratory feast is held where all guilty parties are forgiven and the three newly-wed couples: Petruchio and Katharina, Lucentio and Bianca and Hortensio and the Widow vie with each other as to which wife is the most obedient. It is assumed that the result will be a foregone conclusion judging by Katharina's past character. However, whilst Bianca and the Widow prove stubborn and reluctant to do their husband's bidding, Katharina ends the play with a delightful essay on the true duties of a wife.

Shakespeare at The George Trust

Shakespeare at The George is a registered charity. The Trustees meet regularly throughout the year to organise and manage the current production and administer the Trust's responsibilities.

Patron

Dame Norma Major DBE.

Honorary Life Friends

Michael Williamson JP, DL, Eric and Wendy Usher, Michael Cook and Graham Pearce.

Trustees 2008-2009

Chair: Julie Pope, Treasurer: Pat Hamilton, Secretary: Cheryl Cook.

Jo Fradley, Kevin Connor, Adrian Wadey, Richard Morley, Sir Peter Brown and Kevin Webb.

In memory of Mo Pearce the Trust awards a Bursary of £1000 annually to an appropriate theatrical group.

For details please contact Richard Morley on 01480 395737.

Each year we rely upon the support of our Honorary Life Friends, Trustees and all those who entertain us. However, without the support of everyone in our audiences our success would not be possible.

Thank you to you all.

Delighted to capture “The Taming of the Shrew”!



ANTONIA BROWN

BA (Hons) Graphic Design

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PORTRAIT & EVENT PHOTOGRAPHY

antonia-brown@hotmail.com

Remembrance of things past

***As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past***

Fifty Years is a long time and yet, for many of us, the events seem very recent. When Shakespeare at The George began with a production of 'The Taming of the Shrew' in the golden summer of 1959, nobody could say what support it would receive or if the experiment would be repeated. It followed two ambitious local productions of 'Merrie England', to celebrate The Festival of Britain, and 'The County Pageant' to mark the Coronation. Almost every actor and director within the County of Huntingdonshire was involved in some way and many of these individuals were also keen to be involved in the first 'Shrew'.

The success of the project relied on the uniqueness of the Jacobean galleried courtyard of 'The George' itself. In such settings travelling players had performed long before the construction of purpose built playhouses and it was pleasing to consider that the play would be presented much as Shakespeare would have envisaged it. Such venues are rare and none have the capacity and atmosphere of 'The George'. This first experiment attracted the interest of the whole country and, for several years, our productions were reviewed by the national media.

Originally the performances in the inn yard were an annual event but then came a short period of irregular performances as we relied on the direction of a single production team and the workload was heavy. Other simpler productions in alternative venues filled the gaps but, with the eventual creation of a Charitable Trust and the involvement of more directors, the series of annual productions was resumed in 1978 and has continued unbroken to the present day.

During this time, Shakespeare at The George has become a successful and very well-loved institution within the County. It seems incredible to think that several thousand people have now been involved with the project ranging from the amateur actors themselves, several of whom have moved on to a professional acting career, to the large backstage team, our valued Patrons and members of the Trust. These have included stage managers, scenic designers, lighting and sound teams, costume designers and wardrobe mistresses, front of house teams, prompters, musicians and composers, property teams, publicity teams, box office. The list seems endless!

The years have brought changes. Our wet weather venue has moved from the Commemoration Hall, via St Peter's School Hall to All Saints' Church, while rehearsal venues have ranged from farmyards and open fields to 'The George' itself. A successful Lottery bid enabled us to acquire our own Scenery and Costume Store at Hathaway House in Needingworth and each new Committee Member and Director has added their own valuable input to the project.

We look with confidence towards the future but we look to the past with affection and nostalgia. In particular we remember our friends and colleagues who are no longer with us but who made such a significant contribution to our work. Our former Patrons, Lord Hemingford, Lord Renton and Lady Blatch, John and Sally Sheard, Mary Gill, Reg Keyworth, Shirley Mackenzie, Vicki Mountfort, Mo Pearce, Colin Chalk and so many more. I know that they would all rejoice with us at this time of celebration and achievement. We also recall, with great pleasure, our good relationships with the successive owners and managers of 'The George' itself over the past years.

In order to mark fifty years of 'Shakespeare at The George' we are proposing to publish a photographic record of the project and would be grateful for the loan of any early photographs that we may not already possess. If you think that you may be able to help, please contact a member of the front of house team.

As we embark on our second half century, we would like to sincerely thank you, our audiences, for your continued support and encouragement over the years. We hope to be able to continue to provide productions of quality, that are worthy of both our National Bard and this unique setting, for many years to come.

**Michael G Williamson JP DL
Past Chairman/ Life Friend**

It was lovely to hear from someone who performed in the very first production at The George. As you can see from the photographs he so kindly loaned to us, costumes were as important then as now, so too was the set, the balcony still in use today loved by so many directors who have been able to use it so brilliantly. Curtains used as a backdrop but long since replaced, a raised stage so that all could see, although no seating-stand for the audience. Seats borrowed from the Commemoration Hall perhaps?

Now of course Health and Safety's stringent rules have to be met before we are allowed to perform.

So thank you Michael Irons for enabling us to look back to 1959 – we doubt whether if called upon, you would be able to understudy the part you acted so many years ago.



Above: The first 'The Taming of the Shrew' in 1959. Shows Sally Sheard as Katherina. Director: John Sheard.



Above: 1996 Production: Mo Pearce's production. Collette Nicholls (now Collette Parker) as Katherina with Bianca.



Next Production

'Tis still a dream, or else such stuff as madmen tongue...'

The play chosen for 2010 is **'Cymbeline'** to be directed by Michael G Williamson, which will run from 22nd June to 3rd July. **'Cymbeline'** is one of Shakespeare's richest romances, written at the height of his powers, and it will be the first time that it has been performed at The George. Open Auditions will be held on 21st and 22nd November and more information will be available in due course.

Cast

PETRUCHIO
KATHARINA
LUCENTIO
BIANCA
BAPTISTA
PHILEMA
HORTENSIO
GRUMIO
TRANIO
GREMIO
BIONDELLO
VINCENTIO
MERCHANT
WIDOW / HABERDASHER
TAILOR / SERVANT
CURTIS
SERVANT / ANNOUNCER
PHILIP
NATHANIEL / OFFICER

Guy Holmes
Caroline Harbord
Ben Noad
Sarah Ward
Derrick Scothern
Cathy McCluskey
Chris Turner
Guy Marshall
Chris Topham
Phil Cox
Sarah Dalley
Chris Rogers
Mark Hebert
Caroline Lewis
Jen Spencer
Kevin Webb
Emma Hammond
Phil Green
Ray Livermore



Production Team

DIRECTOR

Richard Brown

ASSISTANT DIRECTOR

Jacquie Spencer

DESIGNER

Jim Brown

TECHNICAL DIRECTOR

Kevin Connor

STAGE MANAGER

Katie Hammond

PRODUCTION CO-ORDINATORS

Daisy Duehmke and Richard Morley

MUSIC

Ruth Bramley, Mike Milne and Roy Bellass

WARDROBE

Jo Fradley, Gretta Tamlyn and Helen Arnett

ASSISTANT STAGE MANAGER

Richard Morley

LIGHTING / SOUND

Adrian Wadey and Stephen Reed

PROPERTIES

Smiley Mildwater and Cherry Mildwater

CONTINUITY

Caryl Jones and Sarah Boon

MAKE-UP

Hannah Curtis, Roz Brown and Daisy Duehmke

CONSTRUCTION & BACKSTAGE

Kevin Connor, Jim Brown, Kelly Whitworth, Chas Riddell,

Ken McCollin, Richard Morley and Bob Pugh

FRONT OF HOUSE

Trish James and team

BOX OFFICE

Cheryl and Michael Cook and team

POSTER DESIGN

Trevor Bass at Ken Girvan Printers Ltd.

CAST PHOTOGRAPHS

Antonia Brown

PROGRAMME DESIGN

Peter Brown in conjunction with Ken Girvan Printers Ltd.



Cast Biographies



Phil Cox
Gremio

What a joy to be back here at The George for another season of Shakespeare! My first performance here was four lines in Julius Caesar (more years ago than I care to remember) Since then I've been lucky enough to play many colourful roles, my favourites being Puck and Shylock. The other string to my bow is having fun in musicals with groups like SIMADS with such wonderful

parts as Tevye (Fiddler on the Roof), Koko (The Mikado), the King (King and I) and of course the ultimate role - Alfie Dolittle (My Fair Lady)! Last year I had the honour of being asked to help direct for Hunts Drama, a big learning curve whilst being educated by Jacqui Spencer. I know we'll all have fun tonight, here's to a dry one!



Sarah Dalley
Biondello

This year Sarah has decided to try her hand at something new, and has very much enjoyed the challenge of a Shakespeare play and in particular playing a boy! Sarah has just completed her A Levels and has attained her Gold Award LAMDA Acting at Peterborough High School. She has recently been offered a place at drama school and is excited to start

in September. In the little spare time she has, Sarah also works as a freelance runner for a television company.



Phil Green
Philip

This is the first time that Phil has acted in Shakespeare and is enjoying the rehearsals, and learning from the seasoned pros. Having recently joined Huntingdon Drama Group, previous roles include Simon Bliss in Hay Fever and Richard Hawk Monitor in Cold Comfort Farm. Acting presents a welcome diversion from the day job in Real Estate Finance. Phil has 2 children

and hopes they will become involved in theatre.



Emma Hammond
Servant

This is Emma's first time doing Shakespeare at The George and she is so happy to be a part of something so fantastic. Emma has come over from Vancouver, BC, Canada for a gap year before she goes off to University to study production design in theatre and film. Being a part of theatre is such a big part of Emma's life, from doing costumes for 3 years in High School to

a Halloween tour at a Heritage site in Vancouver. She hopes that her first British appearance will go well and that it will be a good end to a wonderful year.



Caroline Harbord
Katharina

Caroline started acting in 2006 and made her Shakespeare at the George debut last year when she appeared as Hermione in The Winter's Tale. She is a member of Huntingdon Drama Club and Brampton Park Theatre Company and her credits include Anne Shankland in Separate Tables; Ruby in Ghost Writer; Flora Poste in Cold Comfort Farm; Mrs Reed and Bertha Mason in

Jane Eyre; both Dukes in As You Like It; Mitzi in A Murder is Announced; Joanna Markham in Move Over Mrs Markham; Olive in Joking Apart and Celia Wallis in Silhouette. When not treading the boards, Caroline is a freelance Marketing Consultant and Writer.



Mark Hebert
Merchant

This is my 9th appearance at The George with parts including Corin (As You Like It), Borrachio (Much Ado About Nothing), Sir Toby Belch (Twelfth Night), Theseus (Midsummer Night's Dream) & Camillo (Winter's Tale). When not playing Shakespeare I work with the Wellworth Players, in Needingworth, where I have acted in and directed a large number of plays, reviews and pantomimes. My

directing credits include A Christmas Carol and Wind in the Willows for Needingworth and Cold Comfort Farm for Huntingdon Drama Club. Recently I played Tom in Tom, Dick & Harry, by Ray and Michael Cooney and Officer O'Hara in Arsenic and Old Lace at Brampton.



Guy Holmes
Petruchio

Guy appears frequently on the Cambridge stage in a variety of roles, from emperors, princes or kings (Amadeus, The Madness of George III and A Man For All Seasons) to one-legged pirates (Treasure Island), via musketeers (The Man in the Iron Mask), experts in English dialect (Pygmalion), victims of the guillotine (A Tale of Two Cities), monsters, angels,

vampires, not to mention musicals, pantomimes and Music Hall. This is his first appearance with Shakespeare at the George.



Caroline Lewis
Widow

A Speech and Drama teacher for over 20 years, Caroline has been acting since her early twenties. She first joined Shakespeare at The George in 2005 playing Titania in 2007.

The Taming of the Shrew



Ray Livermore
Nathaniel

This is my sixth performance with Shakespeare at The George after my first back in Romeo and Juliet. When not trying to get a part for this every summer I give up some free time assisting the Huntingdon Youth Theatre and with Pantomime '89.



Guy Marshall
Grumio

Guy first appeared with Shakespeare at The George as Trinculo in the 2001 production of The Tempest. Since then he has been happy to play a variety of roles, both large and small. His favourite parts include his debut in The Tempest, Lancelot Gobbo in Merchant of Venice, Mercutio in Romeo and Juliet and Peter Quince in A Midsummer Night's Dream.



Cathy McCluskey
Philema

Cathy is delighted both to be back and to have upgraded in status in her second year at The George, after playing Emilia (and other assorted 'folk') in The Winter's Tale last year. She is a regular player in Cambridge, appearing for BAWDS, Combined Actors of Cambridge and Black and Blue Eyed Productions. Details and, regrettably, pictures are available on

the biography pages of the BAWDS website. Cathy has also been found behind, above and under Cambridge stages as a member of The Penguin Club (amateur production support).



Ben Noad
Lucentio

This is my fourth play with Shakespeare at The George although my first in about two years, as I wanted some time to study...which sort of paid off – so it's good to get back into the swing of things! I enjoy acting, and performing in general, I've belonged to several theatre groups in the past and have taken on a variety of different roles. Outside of acting, I enjoy

performing music and play guitar, piano and bass to high standards and also play bass for a band. I'm currently employed as a Support Worker for a registered charity in a year out saving money for university to read English Lit.



Chris Rogers
Vincentio

This is Chris's first year with Shakespeare at The George. Previously He has been with Huntingdon Drama for the last couple of years He has appeared in A Murder is Announced, Jane Eyre, and Hayfever and was recently in Pantomime 89's Robinson Crusoe. Chris has worked many times backstage designing and building sets and stage managing and was producer

and technical effects director for HDC's recent play Ghost Writer.



Derrick Scothern
Baptista

Has been appearing in local drama since 1977 (on and off depending on where the RAF sent him) and in seven productions at The George since 1996. Claims that since reaching his dotage learning the lines has become more and more difficult, not to mention remembering which nights to turn up for rehearsals! But intends to keep on annoying audiences for as long as

directors are naive enough to keep offering the 'old man parts' to him!



Jen Spencer
Tailor

Jen is delighted to be involved in another production of Shakespeare at The George after playing Dorcas and a lady in waiting in last year's Winter's Tale. Jen is also a long-standing member of Brampton Park Theatre Company, where she has been involved in all aspects of production and performance. Jen has recently played lead in the student short film 'Jack and Lola', in which she could

only speak in song lyrics! She is currently studying for a Drama degree in Cambridge, and is Social Secretary for Cambridge University Improvised Comedy Ents, and performing stand-up, including a Smoker for Footlights at the ADC Theatre, Cambridge.



Chris Topham
Tranio

I started my acting at RAF Waddington in the mid eighties as half a giant in the Station Panto, and have been involved ever since. I have directed, stage managed, operated the Lighting and Sound for many major events, but I still cannot get rid of the urge to want to make people laugh, so have always kept treading the boards, but focused my acting on the "Comedies", most recently in Arsenic and Old Lace at Brampton, and playing the lead in Ghost Writer performed both at

Brampton and Huntingdon. Shakespeare is new to me and I think will provide a considerable challenge, as I not only have to get my head around the acting but the "new language as well". I hope you enjoy the performance.

Cast Biographies



Chris Turner
Hortensio

This is a return to stage for me, having not been in a production since I was at school (about 11 years ago). I have been in all sorts of different productions, including pantomime (playing a panto dame at 14 years old seemed like good fun until the dress rehearsal brought home the reality of being onstage in a dress in front of 400 people!), The Merchant of Venice, Jason and the

Argonauts, Anything Goes, Hello Dolly. My favourite role was in 'Noises Off' by Michael Frayn, a wonderful play-within-a-play farce about a traveling theatre group. I'm looking forward to being part of Taming of the Shrew, and hopefully I won't leave it another 10 years!



Sarah Ward
Bianca

This is Sarah's Shakespeare at The George debut and is over the moon to have been given the opportunity to play the role of Bianca. Sarah rekindled her passion for acting just over a year ago joining Huntingdon Drama Club as Elfine Starkadder in Cold Comfort Farm. This was followed by a performance of Sorel Bliss in Hay Fever and most recently Jean Tanner in

Separate Tables. Sarah has just completed a degree in Law and is eagerly awaiting the results.



Kevin Webb
Curtis

This is my fourth outing with Shakespeare at The George, which is a long way from my other persona as the Dame nearly every year in Panto. When I'm not doing either of these I can be found in various other plays in and around Cambridge; from a German Colonel in AlloAllo to Urk in Cold Comfort Farm and anything in between.



Richard Brown
Director

This is Richard's second production as Director for Shakespeare At The George, the first being A Midsummer Night's Dream two years ago. Richard likes his Shakespeare to be broad, lively and distinctly cheeky. He is frankly amazed that anyone wants to work with him again after their first experience and he is therefore humbled and in awe of those who have put up

with him throughout this year. When not directing he is overacting as Leontes (Winter's Tale) or Malvolio (Twelfth Night).

“COOL SHREW CUMBER”



Ruth Bramley



Mike Milne



Roy Bellas

In the interests of safety and everyone's enjoyment please note...

Smoking is prohibited in the auditorium

Mobile phones should be switched off

Please do not use flash photography

There will be an interval of 30 minutes during which refreshments may be obtained from The George Hotel bars.

In the unlikely event of having to evacuate the courtyard both the rear gate and the exit through the arch will be opened.

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Past Productions

1959	The Taming of the Shrew	1989	A Midsummer Night's Dream
1960	A Midsummer Night's Dream	1990	Hamlet
1961	Coriolanus	1991	The Comedy of Errors
1964	Anthony and Cleopatra	1992	Measure for Measure
1966	Twelfth Night	1993	The Tempest
1968	Much Ado About Nothing	1994	King Lear
1970	The Merry Wives of Windsor	1995	All's Well That Ends Well
1974	The Winter's Tale	1996	The Taming of the Shrew
1976	Macbeth	1997	Julius Caesar
1978	Love's Labour's Lost	1998	The Two Gentlemen of Verona
1979	Richard III	1999	The Merry Wives of Windsor
1980	The Taming of the Shrew (21st Anniversary)	2000	Macbeth
1981	A Midsummer Night's Dream	2001	The Tempest
1982	Romeo and Juliet	2002	The Merchant of Venice
1983	The Merchant of Venice	2003	Romeo and Juliet
1984	As You Like It (25th Anniversary)	2004	As You Like It
1985	The Merry Wives of Windsor	2005	Much Ado About Nothing
1986	Othello	2006	Twelfth Night
1987	Much Ado About Nothing	2007	A Midsummer Night's Dream
1988	Twelfth Night	2008	The Winter's Tale

Acknowledgements

Once again, Shakespeare at The George has been supported by local organisations and businesses for which we are very grateful.

This year, we are delighted to welcome our sponsor, Anglian Water Group Limited whose Headquarters is in Huntingdon. We thank the Group for its generosity.

We also wish to thank those who have taken advertising space in the programme. Support through advertising contributes greatly to the success of the production. We invite you to reciprocate by supporting those who advertise with us.

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Shakespeare at The George continues to be an annual feature of life in Huntingdon. The Trustees are warmly appreciative of all those who assist in the production of the event.

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