The cast for the fine and performing arts department's presentation of "The Taming of the Shrew," to be performed at the Performing Arts Center Oct. 3-5 and 10-12 at 8 p.m. and Oct. 6 and 13 at 2:30 p.m.

Kate — Kathy Christal.
Petruchio — Frank Kosmicki.
Bianca — Jackie Hogan.
Lucentio — George Drance.
Hortensio — Wes Clowers.
Gremio — Jerry Ostdiek.
Baptista — Ray Means.
Tranio — Paul Dedinsky.
Grimio — Brian Kokensparger.
Lord/Vincentio — John Hicks.
Sly/Pedant — Jim Schumacher.
Page/Blondell — Lisa Schneider.
Hostes/Widow — Helena Whitaker.

Servingman/Tailor — Rami Nazal.
Huntsman No. 1 — Tim Schranck.
Huntsman No. 2 — Jeff Clapper.
Huntsman No. 3 — John Rezac.
Musical Director — Bill Cook.

The cast entirely Klem chose to incorporate the play "The Taming of a Shrew" into the production. The character of Sly is a recurring one in that play.

The secondary plot

The story revolves around more than the lead roles of Kate (Kathy Christal) and Petruchio (Frank Kosmicki).

The secondary plot of Bianca (Jackie Hogan) turns out to be an unusual love story. Baptista (Ray Means) tries to be the dedicated father who has a terrible time marrying off his first daughter Kate, then runs into difficulty in choosing the right suitor (out of many) for Bianca's hand.

There is no doubt each suitor is distinguished from one another — Gremio (Jerry Ostdiek) plays the clownish lover, Tranio (Paul Dedinsky) is the competitor who loves to play the gentleman, Hortensio (Wes Clowers) is the man who can settle for an unromantic, down-to-earth relationship, and Lucentio (George Drance) plays the all-around perfect man.

Seeking suitor

The plots are brought together by the fact that the two women are sisters and the marriage of the younger depends on that of the older. The scene becomes even more involved by the fact that Bianca's suitors collaborate in order to find a suitor for Kate.

In the words of fine arts promotious person David Dechant, this is a play in which "practical joke blossoms into the wildest courtship yet."

Along with the acting, Klem has incorporated live music on stage, believing it would make it much more interesting to the audience.

"We are trying to go for an ensemble," Klem said, "really working together to get timing and little reactions moving together."

The costuming will also be unique. Instead of going with tight-fitting costumes, Klem has decided to use a somewhat "looser" look. The time period presented through the costuming will not indicate any certain time.

"It's a wonderfully exciting production," Dechant said. "The play starts at a run and just keeps on going."