You have an Important Part to Play

How to Play Your Part

A play is different than television or a movie. The actors are right in front of you and can see your reactions, feel your attention, and hear your laughter and applause. Watch and listen carefully to understand the story. The story is told by actors and comes to life through your imagination.
LADIES AMONG LIONS CHARACTERS

Witch 1 also plays Katherina, Lady M, and Gertude
Witch 2 also plays Romeo, Peruchio, and Hamlet
Witch 3 also plays Juliet and Polonious

ABOUT THE PLAYWRIGHT

Laramie Dean is a Montana native, born and raised on a ranch in northeastern Montana. His move to the “big city” of Missoula in high school allowed him to take drama classes at Hellgate High School, opening up an entire theatrical world of possibilities. Laramie earned his BFA in acting at the University of Montana before moving across the country to work on his PhD in playwriting at Southern Illinois University in Carbondale. Since then he has performed, written, and directed numerous plays, including Othernatural, a one-man show, which was performed at Stage Left’s Left Out Festival in New York City and again at Missoula’s own Crystal Theatre. Laramie is currently enjoying his dream job as the Drama Director right back at Hellgate High School, where he has recently written and directed adaptations of The Wizard of Oz, Dracula, and Frankenstein. For the past several years he has been commissioned by the Montana Repertory Theatre to compose plays for their Educational Tour: The Gorgon Sisters in 2014, Bronte to the Future in 2016, and Morgan and Merlin in 2018. He has also published The Gorgon Sisters, Frankenstein Among the Dead, and Dracula with Theatrefolk.
ABOUT WILLIAM SHAKESPEARE: PLAYWRIGHT, ACTOR, PRODUCER

William Shakespeare (1564-1616). English poet and playwright – Shakespeare is widely considered to be the greatest writer in the English language. He wrote 38 plays and 154 sonnets. He is known for having created over 1700 words that we still use today.

William Shakespeare was born in Stratford-upon-Avon on April 23, 1564.

His father William was a successful local businessman, and his mother Mary was the daughter of a landowner. Relatively prosperous, it is likely the family paid for Williams education, although there is no evidence he attended university.

In 1582 William, aged only 18, married an older woman named Anne Hathaway. They had three children, Susanna, Hamnet, and Juliet. Their only son Hamnet died at age 11.

After his marriage, information about the life of Shakespeare is sketchy, but it seems he spent most of his time in London – writing and acting in his plays.

Due to some well-timed investments, Shakespeare was able to secure a firm financial background, leaving time for writing and acting. The best of these investments was buying some real estate near Stratford in 1605, which soon doubled in value.

It seemed Shakespeare didn’t mind being absent from his family – he only returned home during Lent when all the theatres were closed. It is thought that during the 1590s he wrote the majority of his sonnets. This was a time of prolific writing and his plays developed a good deal of interest and controversy. His early plays were mainly comedies (e.g. Much Ado About Nothing, A Midsummer’s Night Dream) and histories (e.g. Henry V).
By the early Seventeenth Century, Shakespeare had begun to write plays in the genre of tragedy. These plays, such as *Hamlet*, *Othello*, and *King Lear*, often hinge on some fatal error or flaw in the lead character and provide fascinating insights into the darker aspects of human nature. These later plays are considered Shakespeare’s finest achievements.

Shakespeare died in 1616. It is not clear how he died, and numerous suggestions have been put forward. John Ward, the local vicar of Holy Trinity Church in Stratford (where Shakespeare is buried), writes in a diary account that:

“Shakespeare, Drayton, and Ben Jonson had a merry meeting and it seems drank too hard, for Shakespeare died of a fever there contracted.”

In 1616, there was an outbreak of typhus (“The new fever”) which may have been the cause. The average life expectancy of someone born in London, England, in the Sixteenth Century was about 35 years old, Shakespeare died at age 52.

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**Shakespeare’s Epitaph**

Good friend for Jesus sake forbeare
To digg the dust encloased heare
Blessed by y man y spares hes stones
And curst be he y moves my bones
THE DUELING WITCHES – THE BACKSTORY

In the *Ladies Among Lions*, Witch 2 mentions the actress Margaret Hughes with disdain and irritation. Margaret Hughes seems to be a point of contention between the witches, and every time her name is mentioned we hear a rumbling. Witch 3 finally calms Witch 2 by saying that she cursed Margaret Hughes with bad teeth.

This back story of the two witches refers to a real life feud in the theatre in 1660, when Margaret Hughes became the first female to perform on the English stage. Prior to her appearance, it was against the law for females to perform on the stage. It was considered a lewd and indecent act. Until, King Charles II lifted the ban under the Restoration of King Charles. The king was a keen theatre-goer, and one evening while watching a play, the action stopped. He sent servants to find out what the problem was, and one of the males in the female role was shaving. This event encouraged him to lift the ban. In lifting the ban, many male actors, who were known for the exquisite portrayal of female characters were left without a job. One of those actors was Edward Kynaston when he was replaced by Margaret Hughes to play Desdamona in Shakespeare’s *Othello*.

This feud is dramatized in the movie *Stage Beauty* starring Billy Crudup and Claire Danes.

Read below for more information on the two real life actors.

**EDWARD KYNASTON (1640–1712)**

Edward Kynaston was as an English actor, one of the last Restoration “boy players”, young male actors who played women’s roles. He was the standard which all females judged against. It was doubted whether any woman could ever be as good as he in female parts.

He sometimes played a male and a female role in the same play.

*Samuel Pepys, the diarist, commented on Edward Kynaston in Ben Jonson’s *Epicoene*:.*
“He had the good turn to appear in three shapes: first as a poor woman in ordinary clothes, ... then in fine clothes, as a gallant, and in them was clearly the prettiest woman in the whole house, and lastly, as a man; and then likewise did appear the handsomest man in the house.”

Colly Cibber a fellow actor said:

“Kynaston was at that time so beautiful a youth, that the Ladies of Quality prided themselves on taking him with them in their coaches to Hyde Park, in his theatrical habit after the play.”

It is said that the new king was watching a play when it suddenly stopped. When he sent to see what the problem was, it was found that Kynaston in the role of the Queen was still shaving. In any case, Charles II Stuart had decided to listen to those who claimed that boy actors contributed to unnatural vices, and in 1662 he issued a Royal Warrant that female parts should be played by women.

Kynaston's last female role was as Evadne in Beaumont and Fletcher's The Maid's Tragedy with Thomas Killigrew's King's Company in 1661.

As he matured Kynaston developed a career in male roles, and was noted for his portrayal of Shakespeare's Henry IV. In the 1670s he was rumored to be the lover of George Villiers, Duke of Buckingham.

Kynaston retired in 1699.

Margaret Hughes (1645–1719)

Margaret Hughes is often credited as the first professional actress on the English stage. At the age of 30, Margaret made theatre history by becoming the first woman to perform on an English stage. Her first performance was on December 8, 1660, when she played the role of Desdemona in Shakespeare's play Othello, in a production by Thomas Killigrew's new King's Company at their Vere Street theatre.
Shakespeare Plays Referenced in “Ladies Among Lions”:

“A Midsummer Night’s Dream” Plot Summary:

Theseus, duke of Athens, is preparing for his marriage to Hippolyta, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, Philostrate, to find suitable amusements for the occasion. Egeus, an Athenian nobleman, marches into Theseus’s court with his daughter, Hermia, and two young men, Demetrius and Lysander. Egeus wishes Hermia to marry Demetrius (who loves Hermia), but Hermia is in love with Lysander and refuses to comply. Egeus asks for the full penalty of law to fall on Hermia’s head if she flouts her father’s will. Theseus gives Hermia until his wedding to consider her options, warning her that disobeying her father’s wishes could result in her being sent to a convent or even executed. Nonetheless, Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander’s aunt, some seven leagues distant from the city. They make their intentions known to Hermia’s friend Helena, who was once engaged to Demetrius and still loves him even though he jilted her after meeting Hermia. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.

In these same woods are two very different groups of characters. The first is a band of fairies, including Oberon, the fairy king, and Titania, his queen, who has recently returned from India to bless the marriage of Theseus and Hippolyta. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. Oberon and Titania are at odds. Seeking revenge, Oberon sends his merry servant, Puck, to acquire a magical flower, the juice of which can be spread over a sleeping person’s eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck obtains the flower, and Oberon tells him of his plan to spread its juice on the sleeping Titania’s eyelids. Having seen Demetrius act cruelly toward Helena, he orders Puck to spread some of the juice on the eyelids of the young Athenian man. Puck encounters Lysander and Hermia; thinking that Lysander is the Athenian of whom Oberon spoke, Puck afflicts him with the love potion. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia. As the night progresses and Puck attempts to undo his mistake, both Lysander and Demetrius end up in love with Helena, who believes that they are mocking her. Hermia becomes so jealous that she tries to challenge Helena to a fight. Demetrius and Lysander
nearly do fight over Helena’s love, but Puck confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.

When Titania wakes, the first creature she sees is Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Puck spreads the love potion on Lysander’s eyelids, and by morning all is well. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married—Demetrius now loves Helena, and Lysander now loves Hermia. After the group wedding, the lovers watch Bottom and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of Pyramus and Thisbe. When the play is completed, the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains, to ask the audience for its forgiveness and approval and to urge it to remember the play as though it had all been a dream.

Questions to Consider:

Where do you see *A Midsummer Night’s Dream* referenced in the play? In what way?

**Hint: It’s in the beginning.**
“TAMING OF THE SHREW” PLOT SUMMARY:

A wealthy Padua merchant, Baptista, has two daughters. One day Lucentio, a student, comes to Padua, sees Bianca, the younger sister, and falls madly in love with her. He has heard, though, that Baptista will not allow Bianca to be married before her older sister, Katherina, a very forceful character who has a scornful attitude to men and expresses that without restraint. The situation regarding Bianca is very complicated and Lucentio’s entry into the equation makes things even more complicated. While all this is going on Petruchio, a young friend of Hortensio from Verona, pays a visit to his friend and hears the story about the feisty Kate. He sees her as a challenge, which he decides to rise to. Baptista welcomes this as he is fed up with Kate’s disruptive behavior, that makes family life difficult. He accepts Petruchio’s offer of marriage and although Kate opposes it, she cannot do anything about a father’s right to marry his daughter off. Petruchio arrives at the church outlandishly dressed and whisks her off to Verona as soon as the marriage is pronounced. During the journey, Kate rebels against her husband but he begins training her to obey him. On arrival at his house, Petruchio mistreats her and instructs his servants to do the same. She is denied everything she wants for a civilised life, including food and sleep. She is not allowed new clothes or any luxury. That wears her resistance down and eventually, she submits and becomes an obedient wife.

It is time to visit her father where Petruchio plans to demonstrate his wife’s obedience. In the meantime, Lucentio and Bianca, having fallen in love, have run off and married secretly. They return now, while Petruchio and Kate are visiting and Baptista, relieved that it’s all turned out better than he had thought it would, hosts a party for his daughters. They all have a good time and as the men gather together after the meal Petruchio challenges Lucentio and Hortensio to a competition to see which of their wives is the most obedient. Each one is to command his wife to come to him. Bianco and the widow fail to respond whereas Kate does and, furthermore, delivers a lecture to the other wives on the duties of a wife.

Questions to Consider:

Where do you see these characters in Ladies Among Lions? What do the witches illuminate about their relationship?
“ROME AND JULIET” PLOT SUMMARY:

In the streets of Verona another brawl breaks out between the servants of the feuding noble families of Capulet and Montague. Benvolio, a Montague, tries to stop the fighting, but is himself embroiled when the rash Capulet, Tybalt, arrives on the scene. After citizens outraged by the constant violence beat back the warring factions, Prince Escalus, the ruler of Verona, attempts to prevent any further conflicts between the families by decreeing death for any individual who disturbs the peace in the future.

Romeo Montague and Benvolio are unknowingly invited to a party at the Capulets. The feast begins. Romeo sees Juliet from a distance and instantly falls in love with her. Soon, Romeo speaks to Juliet, and the two experience a profound attraction. They kiss, not even knowing each other’s names. When he finds out from Juliet’s nurse that she is the daughter of Capulet—his family’s enemy—he becomes distraught. When Juliet learns that the young man she has just kissed is the son of Montague, she grows equally upset.

As Mercutio and Benvolio leave the Capulet estate, Romeo leaps over the orchard wall into the garden, unable to leave Juliet behind. From his hiding place, he sees Juliet in a window above the orchard and hears her speak his name. He calls out to her, and they exchange vows of love.

Romeo hurries to see his friend and confessor Friar Lawrence, who, though shocked at the sudden turn of Romeo’s heart, agrees to marry the young lovers in secret since he sees in their love the possibility of ending the age-old feud between Capulet and Montague. The following day, Romeo and Juliet meet at Friar Lawrence’s cell and are married. The next day, Benvolio and Mercutio encounter Tybalt—Juliet’s cousin—has challenged Romeo to a duel. Romeo appears. Now Tybalt’s kinsman by marriage, Romeo begs the Capulet to hold off the duel until he understands why Romeo does not want to fight. Disgusted with this plea for peace, Mercutio says that he will fight Tybalt himself. Tybalt stabs Mercutio and he dies. Romeo, in a rage, kills Tybalt. Romeo flees from the scene. Soon after, the Prince declares him forever banished from Verona for his crime. Friar Lawrence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning.

In her room, Juliet awaits the arrival of her new husband. The Nurse enters and tells Juliet that Romeo has killed Tybalt. Distraught, Juliet suddenly finds herself married to a man who has killed her kinsman. But she resettles herself, and realizes that her duty belongs with her love: to Romeo.
Romeo sneaks into Juliet’s room that night, and at last they consummate their marriage and their love. Juliet learns that her father, affected by the recent events, now intends for her to marry Paris in just three days. The Nurse counsels Juliet to proceed as if Romeo were dead and to marry Paris, who is a better match anyway. Disgusted with the Nurse’s disloyalty, Juliet disregards her advice and hurries to Friar Lawrence. He concocts a plan to reunite Juliet with Romeo in Mantua. The night before her wedding to Paris, Juliet must drink a potion that will make her appear to be dead. After she is laid to rest in the family’s crypt, the Friar and Romeo will secretly retrieve her, and she will be free to live with Romeo, away from their parents’ feuding.

Juliet drinks the potion. Juliet, seemingly dead, is entombed according to plan. But Friar Lawrence’s message explaining the plan to Romeo never reaches Mantua. Romeo learns only of Juliet’s death and decides to kill himself rather than live without her. He buys a vial of poison, then speeds back to Verona to take his own life at Juliet’s tomb. He enters the tomb, sees Juliet’s inanimate body, drinks the poison, and dies by her side. At the same time, Juliet awakes. Juliet sees her beloved Romeo and realizes he has killed himself with poison. She buries his dagger in her chest, falling dead upon his body.

The watchmen arrive, followed closely by the Prince, the Capulets, and Montague. Montague declares that Lady Montague has died of grief over Romeo’s exile. Seeing their children’s bodies, Capulet and Montague agree to end their long-standing feud and to raise gold statues of their children side-by-side in a newly peaceful Verona.

Questions to consider:

How do the witches change Juliet and Romeo’s lives? Do you agree with the changes they make? Why or why not?
“HAMLET” PLOT SUMMARY:

On a dark winter night, a ghost walks the ramparts of Elsinore Castle in Denmark. The ghost resembles the recently deceased King Hamlet, whose brother Claudius has inherited the throne and married the king’s widow, Queen Gertrude. When Horatio and the watchmen bring Prince Hamlet, the son of Gertrude and the dead king, to see the ghost, it speaks to him, declaring ominously that it is indeed his father’s spirit, and that he was murdered by none other than Claudius. Ordering Hamlet to seek revenge on the man who usurped his throne and married his wife, the ghost disappears with the dawn.

Prince Hamlet devotes himself to avenging his father’s death, but, because he is contemplative and thoughtful by nature, he delays, entering into a deep melancholy and even apparent madness. Claudius and Gertrude worry about the prince’s erratic behavior and attempt to discover its cause. They employ a pair of Hamlet’s friends, Rosencrantz and Guildenstern, to watch him. When Polonius, the pompous Lord Chamberlain, suggests that Hamlet may be mad with love for his daughter, Ophelia, Claudius agrees to spy on Hamlet in conversation with the girl.

A group of traveling actors comes to Elsinore, and Hamlet seizes upon an idea to test his uncle’s guilt. He will have the players perform a scene closely resembling the sequence by which Hamlet imagines his uncle to have murdered his father, so that if Claudius is guilty, he will surely react. When the moment of the murder arrives in the theater, Claudius leaps up and leaves the room. Hamlet and Horatio agree that this proves his guilt. Hamlet goes to kill Claudius but finds him praying. Since he believes that killing Claudius while in prayer would send Claudius’s soul to heaven, Hamlet considers that it would be an inadequate revenge and decides to wait. Claudius, now frightened of Hamlet’s madness and fearing for his own safety, orders that Hamlet be sent to England at once.

Hamlet goes to confront his mother, in whose bedchamber Polonius has hidden behind a tapestry. Hearing a noise from behind the tapestry, Hamlet believes the king is hiding there. He draws his sword and stabs through the fabric, killing Polonius. For this crime, Claudius gives Rosencrantz and Guildenstern sealed orders for the King of England demanding that Hamlet be put to death.

In the aftermath of her father’s death, Ophelia goes mad with grief and drowns in the river. Polonius’s son, Laertes, who has been staying in France, returns to Denmark in a rage. Claudius convinces him that Hamlet is to blame for his father’s and sister’s deaths. When
Horatio and the king receive letters from Hamlet indicating that the prince has returned to Denmark after pirates attacked his ship en route to England, **Claudius concocts a plan** to use Laertes’ desire for revenge to secure **Hamlet’s** death. Laertes will fence with Hamlet in innocent sport, but Claudius will poison Laertes’ blade so that if he draws blood, Hamlet will die. As a backup plan, the king decides to poison a goblet, which he will give Hamlet to drink should Hamlet score the first or second hits of the match. Hamlet returns to the vicinity of Elsinore just as **Ophelia’s funeral is taking place**. Stricken with grief, he attacks Laertes and declares that he had in fact **always loved Ophelia**. Back at the castle, he tells Horatio that he believes one must be prepared to die, since death can come at any moment.

The sword-fighting between **Hamlet** and Laertes begins. Hamlet scores the first hit, but declines to drink from the king’s proffered goblet. Instead, **Gertrude** takes a drink from it and is swiftly killed by the poison. Laertes succeeds in wounding **Hamlet**, though **Hamlet** does not die of the poison immediately. First, Laertes is cut by his own sword’s blade, and, after revealing to **Hamlet that Claudius** is responsible for the queen’s death, he dies from the blade’s poison. **Hamlet then stabs Claudius** through with the poisoned sword and forces him to drink down the rest of the poisoned wine. **Claudius dies, and Hamlet dies immediately after achieving his revenge.**

At this moment, a Norwegian prince named Fortinbras, who has led an army to Denmark and attacked Poland earlier in the play, enters with ambassadors from England. Fortinbras is stunned by the gruesome sight of the entire royal family lying sprawled on the floor dead. He moves to take power of the kingdom. Horatio, fulfilling **Hamlet’s last request**, tells him **Hamlet’s tragic story**. Fortinbras orders that **Hamlet** be carried away in a manner befitting a fallen soldier.

**Questions to Consider:**

*Why did Ophelia feel responsible for Hamlet’s madness? If you were Hamlet, how would you have done things differently? If you were Ophelia, how would you do things differently?*
“Macbeth” Plot Summary:

The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth’s companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan’s men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. Macbeth is intrigued by the possibility that the remainder of the witches’ prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.

Lady Macbeth suffers none of her husband’s uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she persuades him to kill the king that very night. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan’s death is discovered the next morning, Macbeth easily assumes the kingship. Duncan’s sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well. Fearful of the witches’ prophecy that Banquo’s heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo’s ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth’s kingship incites increasing resistance from his nobles and subjects.

Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth’s accession to the throne; he is
incapable of being harmed by any man born of woman. Macbeth is relieved and feels secure, because he knows that all men are born of women. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff’s castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family’s execution reaches Macduff in England, he is stricken with grief and vows revenge. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth’s opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair.

In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not “of woman born” but was instead “untimely ripped” from his mother’s womb (what we now call birth by cesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.

Questions to Consider:

Why does Witch 3 want to bring back Lady Macbeth? Do they end up helping her?
WORD SEARCH: SHAKESPEAREAN WORDS

Shakespeare is credited with adding between 1500 - 2000 words to the English language. The word bank below includes 30 words which first appeared in print in Shakespeare’s writing. Some are believed to have been created by Shakespeare himself. Others were in use before he published them for the first time, or are words that he adapted from words already in use or from other languages.

ADVERTISING
AERIAL
ALLIGATOR
ASSASSINATION
BANDIT
BEDAZZLED
BEDROOM
DAWN
DENOTE
DISHEARTEN
EVENTFUL
FOOTBALL
GLOW
GOSSIP
INVESTMENTS
LUGGAGE
MANAGER
MOONBEAM
MOUNTAINEER
OBSCENE
OUTBREAK
RADIANCE
RANT
RECLUSIVE
SCHOOLBOY
STEALTHY
UNREAL
WORMHOLE
WORTHLESS
ZANY
WORD SEARCH: SOLUTION

ADVERTISING—publicity
AERIAL—high; lofty [Othello: II, i]
ALLIGATOR—any broad-snouted crocodilian
[Romeo and Juliet: V, i]
ASSASSINATION—to kill suddenly or secretively [Macbeth: I, vii]
BANDIT—a robber [King Henry VI, part II: IV, i]
BEDAZZLED—to impress so as to make oblivious to one’s faults [The Taming of the Shrew: IV, v]
BEDROOM—a room furnished and used for sleeping
DAWN—the first appearance of daylight in the morning [Titus Andronicus: II, ii]
DENOTE—to indicate [Merry Wives of Windsor: IV, vi]
DISHEARTEN—to discourage [King Henry V: IV, i]
EVENTFUL—to be momentous [As You Like It: II, vii]

FOOTBALL—an open-air game [The Comedy of Errors: II, i]
GLOW—light emitted by an object [As You Like It: III, iv]
GOSSIP—idle talk or rumor, especially about the personal or private affairs of others [The Comedy of Errors: V, i]
INVESTMENTS—clothing [King Henry IV, part II: IV, i]
LUGGAGE—baggage [King Henry IV, part I: V, iv]
MANAGER—administrator or supervisor [Love’s Labour’s Lost: I, ii]
MOONBEAM—a ray of moonlight [A Midsummer Night’s Dream: III, i]
MOUNTAINEER—a climber of mountains [Cymbeline: IV, ii]

OBSCENE—indecent [Love’s Labour’s Lost: I, i]
OUTBREAK—epidemic [Hamlet: II, i]
RADIANCE—brightness [All’s Well that Ends Well: I, i]
RANT—to speak extravagantly or violently [Hamlet: V, i]
RECLUSIVE—to live in seclusion [Much Ado About Nothing: IV, i]
SCHOOLBOY—a boy attending school [Romeo and Juliet: II, ii]
STEALTHY—lurking or sneaky [Macbeth: II, i]
UNREAL—not actual [Macbeth: III, iv]
WORMHOLE—a hole made by a burrowing worm
WORTHLESS—of no value [The Two Gentlemen of Verona: IV, ii]
ZANY—whimsically comical [Love’s Labour’s Lost: V, ii]

___ R ___ E ___ E ___ EE ___ G BEDAZZLED NOO ___
___ N V S L ___ ___ ___ E N R ___
___ I E C O L ___ ___ MET ___
___ M A N H W EA ___ T D H ___
Y N A Z A T T O ___ N I ___ S L ___
___ O ___ E N F O R E R ___ E B E ___
G I L N B U U L ___ C E V E S ___
___ N T U E N O LB S A N D S ___
___ I A G T O R M E O B I R ___
___ F S N G R O O C Y T O O ___
___ O L I I A A M T N I E O ___
___ O A T S G E A D A L M ___
___ T E R S E H N G O I ___
N W A D B R E A A S H I D ___
R E G A N A M A N V B S M I L _ A ___
Y H T L A E S T S L U D R S D L R ___
T N A R ___ L O A A A ___ A ___
K A E R B T U O W ___ ___ ___
To create a Shakespearean insult...
Combine one word from each of the three columns below, prefaced with “Thou”:

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
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<tr>
<td>artless</td>
<td>base-court</td>
<td>apple-john</td>
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<td>bawdy</td>
<td>bat-fowling</td>
<td>baggage</td>
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<td>beetle-headed</td>
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<td>boil-brained</td>
<td>boar-pig</td>
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<td>cockered</td>
<td>clapper-clawed</td>
<td>bugbear</td>
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