

Forty-first Season

THE WILLIAM AND MARY THEATRE



production of

Kiss Me Kate

Music and Lyrics by
COLE PORTER

Book by
SAM and BELLA SPEWACK

Choreographer
ROBERT T. GATEWOOD, JR., 1968*

Scenery and Costume Designer
RUSSELL T. HASTINGS

Musical Director
STEPHEN P. PALEDES

Technical Director
ALBERT E. HAAK

Lighting Designer
ANN CHANCELLOR, 1969*

Director
HOWARD SCAMMON

PHI BETA KAPPA MEMORIAL HALL

8 P.M. — 7, 8, 9 MARCH 1968

275TH



YEAR

*With this production The William and Mary Theatre participates in the commemoration of the
275th Anniversary of the founding of The College of William and Mary
in Williamsburg, Virginia*

Kiss Me Kate is produced by arrangement with, and the music and dialogue furnished by
Tams-Witmark Music Library, Inc., 757 Third Avenue, N.Y.C.

Kiss Me Kate

CAST

Fred Graham, Actor, Producer, Writer	David Davis, 1968
Harry Trevor	Patrick Stoner, 1969*
Lois Lane	Joyce Hill, 1968*
Paul Ralph, Stage manager	Richard Owens, 1968
Lilli Vanessi	Patricia Hartleben Granville, 1968*
Hattie	Clelia Mengebier, 1969*
Stage Doorman	Robert Stanners, 1971
Bill Calhoun	John Kirkpatrick, 1966*
Cab Driver	Ronald Payne, 1971
First Man	William Brooke, 1968
Second Man	Lawrence Raiken, 1971
Harrison Howell	Ralph Manna, 1971
Doctor	William Sizemore, 1971
Nurses	Carol Clayman, 1971, Elizabeth Ewing, 1970

Players in *THE TAMING OF THE SHREW*

Bianca (Lois Lane)	Joyce Hill, 1968
Baptista (Harry Trevor)	Patrick Stoner, 1969
Gremio	Steven Ziglar, 1968
Hortensio	Stephen Bogardus, 1968
Lucentio (Bill Calhoun)	John Kirkpatrick, 1966
Inn keeper	Albert Morris, 1969
Waiter	Ronald Payne, 1971
Katharine (Lilli Vanessi)	Patricia Hartleben Granville, 1968
Petruchio (Fred Graham)	David Davis, 1968
Nathaniel	Jeffrey Rockwell, 1971
Gregory	Wayne Aycock, 1969
Phillip	Joseph Tichy, 1969
Servant	John Warburton, 1971
Haberdasher	Ralph Byers, 1971
Singers	Lyndal Andrews, 1971; Carol Clayman, 1971; Nancy Darnell, 1970 Elizabeth Ewing, 1970; Jane Hale, 1970; Ann Loud, 1968, Ralph Manna, 1971 Thomas Miller, 1969; Albert Morris, 1969, Ronald Payne, 1971 William Sizemore, 1971; Robert Stanners, 1971, Selman Welt, 1968
Dancers	Marion Beers, 1969; Renee Binzer, 1968; Audrey Caldwell, 1969 Cynthia Cave, 1971; Barbara Lanzer, 1971; Mary Ellen Newman, 1969* Carol Schofer, 1968; JoAnn Walthall, 1969

SYNOPSIS OF SCENES

Act I

Scene 1: Stage of Ford Theatre, Baltimore
Scene 2: Corridor (Back Stage)
Scene 3: Fred and Lilli's Dressing Room
Scene 4: Padua
Scene 5: Street Scene, Padua
Scene 6: Backstage
Scene 7: Fred and Lilli's Dressing Room
Scene 8: Before the Curtain
Scene 9: Exterior Church

Act II

Scene 1: Theatre Alley
Scene 2: Before the Curtain
Scene 3: Petruchio's House
Scene 4: Corridor (Back Stage)
Scene 5: Dressing Rooms
Scene 6: Corridor
Scene 7: Before the Curtain
Scene 8: Baptista's House

* Member, Theta Alpha Phi, National Dramatic Fraternity

Musical Numbers

ACT I

Overture	Orchestra
Another Op'nin', Another Show	Hattie, Chorus and Dancers
Why Can't You Behave	Lois and Bill
Wunderbar	Lilli and Fred
So In Love Am I	Lilli
We Open In Venice	Katharine, Petruchio, Bianca, Lucentio and Chorus
Padua Street Scene	Dancers
Tom, Dick or Harry	Bianca, Gremio, Hortensio, and Lucentio
Rose Dance	Lucentio
I've Come To Wive It Wealthily In Padua	Petruchio and Men
I Hate Men	Katharine
Were Thine That Special Face	Petruchio, Carol, Renee, Marian
I Sing Of Love	Bianca, Lucentio and Chorus
Tarantella	Dancers
Finale - Kiss Me Kate	Entire Company

ACT II

Entr'acte	Orchestra
Too Darn Hot	Paul, Bill, Quartet and Dancers
Where Is The Life That Late I Led	Petruchio
Always True To You	Lois
Bianca	Bill and Girls
Reprise - So In Love Am I	Petruchio
Brush Up Your Shakespeare	Two Gunmen
Pavanne	Dancers
Women Are So Simple	Katharine
Finale — So Kiss Me, Kate	Entire Company



ORCHESTRA PERSONNEL

Strings: Trudy Gunia, Susan Hollis, Joyce Meador, Kathryn Young
Reeds: Regina Comeau, Bob Hoffman, Paul Leimer, Robert Miller, Michael Turner, Brian White
Brass: Don Averill, Robert Campbell, Jack Davies, Brett Stamps, Don Wright
Rhythm: Nancy Fleischman, Bob Harbour, Larry Menaker, Mark W. Poland



ANNOUNCEMENTS

The following events will take place in Phi Beta Kappa Memorial Hall at 8:00 P.M.

Claude Kipnis and his Mime Theatre

William and Mary Theatre production of *ELECTRA*



THE WILLIAM AND MARY THEATRE STAFF

Director	Howard Scammon
Playwright	Louis E. Catron
Designer	Russell T. Hastings
Technical Director	Albert E. Haak
Theatre Management and Box Office	Roger Sherman

PRODUCTION STAFF

Assistant to the Director	Rose Connelly
Assistant to the Costume Designer	Linda Schueler
Assistant to the Designer	Christine Bakowski*
Assistant to the Technical Director	Barry Coffman*
Stage Manager	Victoria Campbell
Assistant Stage Manager	Wayne Aycock
Lighting Control	Dennis Godfrey, Penelope Goolsby, Thomas Parnham
Property Chairmen	Paul Hildebrand, Kathleen Kincaid
Stage Carpenters	Robert Herb, Lawrence Spell
Rigging Masters	William Gabeler, Juris Luzins
Posters	Joyce Hill
Seamstress	Mrs. Phoebe L. Jones
Costume Crew	Elizabeth Bremer, Jan Dickinson, Johna Hastings*, Clelia Mengebier, JoAnn Walthall, Linda Yuhas
Paint Crew	Sandra Bocoock, Kristi Brown, Lynda Cyrus, Melinda Garrett, Diane Lautrop, Larry McCoy, Frances Read, Marcia Ricketts
Stage and Property Crews	Collier Harris, James Knudson, Thomas LaFalce, Charles Triolo, Brian Winn, Barbara Lanzer, Malcolm Sterling, Marcia Ricketts, Margaret Furman, Jeffrey Taylor, Ronald Magee
Box Office Chairman	Judith O'Grady*
Box Office Assistant	Lynda Cyrus
Ushers	Alpha Chi Omega Sorority

— Dedication —

During this 275th Anniversary year of the College, The William and Mary Theatre would like to recognize two of its staff members. The work of both faculty members has been observed and enjoyed over the years by the audiences of The William and Mary Theatre. Although most of their work is done backstage, we should like to call them on-stage for a curtain call.

Albert E. Haak became a member of the Faculty of The College of William and Mary in September, 1947 and assumed his present position as Technical Director for The William and Mary Theatre. He received his B.A. degree from Lawrence College and his M.A. from The College of William and Mary. Mr. Haak's work calls for imagination, ingenuity, research, technical skill and patience; all of these qualities he demonstrates when he builds and constructs the settings for a production. If you want to find Mr. Haak backstage during class hours or rehearsals, look for a man wearing a red hat or cap. This is a trademark with him. When you find him, tell him a joke. You will get ten for your one.

Russell T. Hastings did the designs for his first William and Mary Theatre production when he was completing his tour of duty in the Army. He joined the Faculty of The College of William and Mary in February, 1958 and became Designer for the Theatre. When he arrived, he found the shop of Phi Beta Kappa Memorial Hall and he stayed there, with the exception of class hours, until the opening night of *The Matchmaker*. Mr. Hastings was initiated into the William and Mary Theatre by having to do four complete sets for this Wilder comedy. Since that time, members in our audience have come to expect the high standards of design with theatrical excellence and creativity. Mr. Hastings has a B.F.A. from Washington University and an M.F.A. degree from Yale University.

We dedicate these performances of *Kiss Me Kate* to Albert E. Haak and Russell T. Hastings.

FROM THE PODIUM

In his History of Popular Music, David Ewen includes Cole Porter in a group of American Musical Comedy composers which he has named "The Mighty Five;" the others are Irving Berlin, Jerome Kern, George Gershwin and Richard Rodgers. "Each," he continues, "carried the hallmark of greatness and rose high above the prevailing standard, techniques, and purposes of our popular music to carry it towards new horizons. It is possible that the musical historian of the future, analyzing the evolution of American music, may point to these five men as the ones producing the backgrounds and traditions from which emerged a vibrant national art."

In any list of the best works by these and subsequent composers of musical comedy, Kiss Me Kate would unquestionably have to occupy an honored place. By common consent it is Porter's best, as well as his most successful work. Its play-within-a-play libretto includes many diverse types of songs and lyrics, and Cole Porter's personal style is indelibly stamped throughout--from the Italian tarantella of "I Sing of Love" to the jazzy "Too Darn Hot."

Porter's justifiable reputation as a lyricist often overshadows his accomplishments as a composer (he was one of few composers who wrote both lyrics and music). For while he could write a simple musical frame for a series of sophisticated lyrics, as in "Brush Up Your Shakespeare," he could also compose songs in which the music becomes the primary medium of expression, as in "So In Love," or again songs in which both words and music contribute equally to the total effect, as in "Always True to You In My Fashion."

FROM THE PODIUM

In The Taming of the Shrew portion of this play, Petruchio sings of writing a poem "with my tongue in my cheek," and this seems to have been Cole Porter's attitude throughout these segments. There are anachronisms between Italy and Chicago ("The Life That Late I Led"), bits of jazzy rhythms in Italianate songs ("We Open in Venice"), Latin American rhythms in Elizabethan type ballads ("Were Thine that Special Face"), and even a Spanish paso doble in the Act II finale. These, along with the Viennese waltz, bowery waltz, torch song, jazz numbers, and love ballads in the backstage portion of the play, cover a wide variety of music. But it all blends together and works well on stage because it is unified by the unique personal style of its composer and lyricist.....Cole Porter's contribution to American Musical Comedy.

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Kirk Puffenberger replaces Robert Harbour in the percussion section of the orchestra, and William Davis and Debbie Filkins are additional members of the string section.

The exhibition in the lobby are recent paintings of Thomas E. Thorne, Head, Department of Fine Arts.

Tryouts for Sophocles' ELECTRA will be held in the Laboratory Theatre, Phi Beta Kappa Memorial Hall on Tuesday, 12 March, 7 - 10 p.m. and Wednesday, 13 March, 3:30 - 5 p.m. and 7 - 9 p.m. Everyone is urged to tryout.

FROM THE PODIUM

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