Kiss Me, Kate

Play by
Bella & Samuel Spewack

Music & Lyrics by Cole Porter

NORTON CLAPP THEATRE & JONES HALL

February *24, **25, March 1, 2, 3, 4, 7:30 pm
March 4, 2:00 pm matinee

* Benefit Performance: Matthew Norton Clapp Endowment for Visiting Artists
**ASL Interpreted Performance
Kiss Me, Kate
Play by Bella & Samuel Spewack
Music & Lyrics by Cole Porter

Director ......................................................... John Rindo
Musical Director .............................................. Christopher McKim
Choreographer ................................................. Gérard Théorêt
Orchestra Conductor ........................................... Robert Taylor
Scenic Designer .................................................. Kurt Walls
Costume Designer .............................................. Doris Black
Lighting Designer .............................................. Jeff Robbins
Dramaturg ........................................................... Gilliam Jones
Stage Manager .................................................. Mary Ann Valentine
Assistant Director .............................................. Haviva Avirom

Fred/Petruchio .................................................. John Rude
Lilli/Kate ............................................................. Jessica Mason
Lois/Bianca ....................................................... Alyssa Libonati
Bill/Lucentio ..................................................... Christian Amstutz
Hattie ................................................................. Kate Cantwell
Wardrobe Lady .................................................... Cayenne Clark
Stage Manager ................................................... Charlotte Emigh
Lilli’s Assistant .................................................... Kendra Bertschy
Dance Captain/Gregory ..................................... Krysti Williams
Dancers and Ensemble ....................................... Emma Berman
Heather Johnson
Elena Martinis
Meredith C. Ott
Danni Simon
Jocelyn Skillman
Julia Welch
Shannon Woods

Paul ................................................................. Cameron Gibson
Harry/Baptista ................................................... Jake Sherman
Drivers/Stagehand 1/Nathaniel ......................... Jeff Schmitz
First Gangster .................................................. Tim Strauhal
Second Gangster .............................................. Clayton Weller
Riley/Hortensio .................................................. Kevin Hupy
Stagehand 2/Phillip ............................................. Myles Heistad
Stagehand/Haberdasher .................................... Jeff Ammons
General Howell ............................................... Jeremy Thompson

There will be one 10-minute intermission
Orchestra

Conductor................................................................. Robert Taylor
Piccolo/Flute................................................................. Meese Agrawal
Oboe/English Horn ................................................... Amanda Marshall
Clarinet................................................................. Kim Bartle
................................................................. Kathryn Woolf
Bass Clarinet............................................................... Hannah Gullickson
Saxophone.............................................................. Dan Goodrich
............................................................... Van Pham
............................................................... Gene Bankhead
............................................................... Taylor Reynolds
Trumpet.............................................................. Greg Simon
............................................................... Mark Griffith
Horn ................................................................. Ben Johnson
Trombone........................................................... Max Karler
Drum set.............................................................. Andy Lum
Percussion.......................................................... Peter McDonough
Violin............................................................... Irina Kagan
Viola................................................................. Amanda Ohrn
Cello................................................................. Michael Hanley
Bass ................................................................. Graham Shackelford
Keyboards............................................................. Lisa Gonnella
............................................................... Samantha Currall

Synopsis of Scenes

ACT I
Scene 1 The Stage of Ford Theatre, Baltimore
“Another Op’nin’, Another Show” Hattie and Chorus
Scene 2 Backstage
“Why Can’t You Behave” Lois and Bill
Scene 3 The Dressing Rooms of Fred Graham and Lilli Vanessi
“Wunderbar” Lilli and Fred
“So In Love” Lilli
Scene 4 Padua
“We Open in Venice” Kate, Petruchio, Bianca, Lucentio
Scene 5 Padua
“Tom, Dick or Harry” Bianca and Suitors
“I’ve Come to Wive It Wealthily In Padua” Petruchio and Men
“I Hate Men” Katherine
“Were Thine That Special Face” Petruchio
Scene 6 Backstage
Scene 7 Fred and Lilli’s Dressing Rooms
Scene 8 Padua
“Cantiamo d’Amore” Company
Scene 9 Padua
Finale “Kiss Me, Kate” Kate, Petruchio, Bianca, Lucentio and Company

ACT II
Scene 1 Theatre Alley
“Too Darn Hot” Paul and Boys
Scene 2 The Stage of Ford Theatre, Baltimore
Scene 3 Petruchio’s House
“Where is the Life That Late I Led” Petruchio
Scene 4 Backstage
“Always True to You (In My Fashion)” Lois
Scene 5 Backstage
Scene 6 Backstage
“Bianca” Bill and Chorus
Scene 7 The Stage of Ford Theatre, Baltimore
“Brush Up Your Shakespeare” Two Gangsters
Scene 8 Baptista’s House
“Pavane” Orchestra
“I am Ashamed that Women Are So Simple” Katherine
Finale “Kiss Me, Kate” Full Company
Director’s Notes

“Howdy, pal!” Howdy, chick!”

From “Tom, Dick, or Harry” by Cole Porter

It wouldn’t be honest of me to say that the above lyric was the inspiration to set our version of Kate in 2006 and to do our Wild West style “play within a play” The Taming of the Shrew—The Musical. It was simply a happy coincidence. My inspiration came from the idea of trying to find a way for a modern audience to experience the play in a way that the original audience did. I am heavily influenced by the genius of the innovative director Baz Luhrman, director of the film Moulin Rouge. In making that film he used

…anything that might provoke in the contemporary audience the same kind of raw response that we imagined the visitors to the real Moulin Rouge would have felt.

From the book Moulin Rouge published by 20th Century Fox, 2001

I wondered how I might create a way for the modern audience to experience Kate in an aesthetic manner similar to the way the original audience did.

When Kiss Me, Kate first appeared in 1948 it was a very contemporary play set backstage in 1948. The characters of Lilli and Fred, for example, were dressed in the fashion of 1948. The “play within a play,” Shakespeare’s The Taming of the Shrew, was set in Renaissance Italy as was the theatrical custom of the time. I didn’t want to simply recreate the look and feel of the 1948, especially since we are using an updated and rewritten libretto! You see, even though the original Kiss Me, Kate was a huge hit, there wasn’t a Broadway revival production of the play until 2000. For this Tony Award Best Revival production, the libretto was changed in many ways (General Harrison Howell of 2000, Lilli’s intended, was an elderly statesman in 1948) but the setting and costumes were still reflective of the 1948 era. While I loved this approach, I felt that the new libretto would stand up to a new approach.

While doing production history research in the summer of 2005, I was very interested not only in how other director’s have done Kiss Me, Kate, but how other directors have done Taming of the Shrew. Today, Shrew is rarely done in Italian Renaissance clothing even though the play is still set in Italy.

I read about dozens of innovative approaches, but one caught my eye: a production of Shrew set in the Wild West. Before committing to this idea I discussed it with my dramaturg, Gillium Jones. Gillium set off to find details of this production. What amazed both of us was that there was not just one Wild West Shrew, but several from theatres around the country. Gillium found photographs of many of these productions which served as the starting point for the look and feel of this show. The “feel” of the Wild West, its feistiness, can-do spirit, colorful characters like Calamity Jane and Wyatt Earp, really seemed to fit the feeling of Shrew.

I like following the intent of authors. I am convinced Porter created Kate for his contemporary audience. I didn’t want to do a museum-like version for them, but a version that would seem new today.

John Rindo
Director, Kiss Me, Kate
Dramaturg's Notes

When we perform a play on the stage, we are doing more than storytelling. We are reshaping and refashioning each moment as if it had never been done before. This is especially important with Shakespeare, when our audience may already be familiar with the plot, and we are challenged to make every instant new and applicable.

When John first told me about his idea to stage *The Taming of the Shrew* in the Wild West, I was struck by how perfectly it seemed to fit. More than one somber contemporary audience has balked at the Bard’s display of these challenging sexual politics, since they could be made to look like an endorsement of male supremacy and female submissiveness. But to imagine Kate as a Calamity Jane in our country’s western frontier is to reinvent her as an independent spirit facing trials of identity in a world where men’s standards reign.

After doing some research, I learned that a few directors have chosen to put these characters in boots and cowboy hats. I managed to connect with Frank Shutts, who directed a production in Virginia at the Little Theatre of Alexandria in 2001. He says the reason he chose to contemporize the play was the language, “Shakespeare’s language is America’s language. Jamestown was founded in Shakespeare’s lifetime, and a western drawl makes sense with his words. This is evident with phrases like, ‘t’was decided twix us twain.’”

The collaborators of *Kiss Me, Kate* spliced the Renaissance comedy with a modern tale of backstage love, offering many contemporary parallels for an audience. By placing Kate and Petruchio in yet another world of changing ideas about gender, we intertwine the voices of Elizabethan England with the voices of our modern culture and fully experience this play as something exceptionally relevant.

Gillian Jones
Dramaturg, *Kiss Me, Kate*

Gérard Théorêt
Choreographer
*Kiss Me, Kate*

Matthew Norton Clapp Visiting Artist

A former soloist with the Royal Winnipeg Ballet, Gérard Théorêt has worked with such renowned choreographers as Rudi Van Dantzig, Hans van Manen, Brian MacDonald, Agnes de Mille, Ann Reinking, and Jillian Lynne. He holds a Bachelor in Fine Arts degree in dance from Cornish College of the Arts, an Associate in Arts degree from Ryerson University, and an Acting Diploma from The Drama Studio-London. He has choreographed dozens of works ranging from classical and contemporary ballets, to jazz and musical theatre.

As an actor, Gérard’s work ranges from Shakespeare at the Stratford Festival (Stage), to *Bye Bye Birdie* (Film), to The Village Theatre—Issaquah’s recent production of *CATS* (Gus the Theatre Cat). For seven years he toured internationally as Associate Resident Director for Andrew Lloyd Webber’s *The Phantom of the Opera*. Gérard has served on the faculties of the Royal Winnipeg Ballet and the University of Alberta, and he is currently a professor of Dance at Cornish College of the Arts in Seattle. He continues to work as a master teacher, choreographer, director, and performer. Having staged and choreographed a critically successful production of *Red Hot and Cole* a few years ago, he is enjoying working on a Cole Porter score again.

Gérard would like to thank John Rindo for giving him this opportunity and express his gratitude to the cast and crew for their undivided attention and remarkable talents.
The Matthew Norton Clapp Visiting Artist Endowment

The Matthew Norton Clapp Visiting Artists Endowment was established in 1999 by Matthew Norton Clapp Jr. ’60 in memory of his father, Matthew Norton Clapp Sr., who served on the University of Puget Sound Board of Trustees for 62 years (1933–1995), including 19 years’ service as Chairman of the Board.

“My father was honored to be Puget Sound’s longest-serving trustee,” writes Mr. Clapp ’60. “He cared deeply about the University’s commitment to provide its students with a balanced liberal arts education, whatever their chosen disciplines. I share this vision and trust that my gift will help insure Puget Sound’s ability to bring notable artists and scholars to campus for lectures, presentations, and concentrated teaching residencies. I also hope that others who share this commitment to the universally enriching powers of the arts will similarly contribute to this endowment.”

In support of that wish, the Theatre Arts Department is donating the ticket proceeds for the opening night of Kiss Me, Kate to the principal of this endowment.

Production Credits

Technical Director ........................................................................... Mike Edwards
Shakespeare Coach ........................................................................ Haviva Avirom
Assistant Stage Manager/Orchestra Manager ............................. Nell Shamrell
Assistant Stage Manager .................................................................. Heather Storey
Assistant Technical Director .............................................................. Andrew Meyer
Dance Captain ................................................................................ Emma Berman
Props ................................................................................................. Felicia Flanders
Light Board Operator ........................................................................... Tom Dewey
Sound Board Operator ....................................................................... Madeline Ryen
House Manager ................................................................................... Akemi Okamura
Stitchers .............................................................................................. Gretchen Frederich
Dressers .............................................................................................. Ariel Harrison
Scenic Construction ............................................................................... Wilson Cecil

continued...
The Theatre Arts Season offers a significant range of dramatic performances annually. A faculty-directed production is mounted each semester, along with Directing Class One Acts in the fall and spring, the Senior Theatre Festival in the spring, and other less formal productions initiated by faculty and students. Recent faculty directed plays include Henry V, Into the Woods, The Three Sisters, Tartuffe, Iphigenia at Aulis, A Streetcar Named Desire, The Wild Goose Circus, and Angels in America, Part I. Students have directed and designed such plays as Cabaret, Much Ado About Nothing, Marisol, and Polaroid Stories as part of the Senior Theatre Festival. Endowments, including the Matthew Norton Clapp Visiting Artist Series and Voices of the American Theater bring outstanding contemporary theatre makers to campus for workshops and presentations. Recent visitors have included Bill T. Jones, Guillermo Gómez-Peña, Godfrey Hamilton and Mark Pinkosh, Holly Hughes, and Steven Dietz, as well as Pulitzer prize winners Edward Albee and Robert Schenkkan. Performances are staged in the 250-seat Norton Clapp Theatre. Theatre Arts encourages all university students, regardless of major, to participate in all aspects of theatrical production, both onstage and behind the scenes.
SENIOR THEATRE FESTIVAL

- **Poona the F*#! Dog**
  by Jeff Goode
  directed by Wilder Nutting-Heath
  Friday, March 31, 7:30 pm; Saturday April 1, 2:00 pm & 7:30 pm
  Poona pulls out all the stops... ‘A Morality Play for Adult Children’ is not for the easily offended. But if you like satirical social commentary that never pulls punches, you’ll enjoy the refreshing scamper Jeff Goode takes through modern-day mores and social customs... It is simply irreverent. Adult themes & language. Not for children.

- **The Glory of Living**
  by Rebecca Gilman
  directed by Gilliam Jones
  Friday, April 7, 7:30 pm; Saturday April 8, 2:00 pm & 7:30 pm
  “The Glory of Living” is a chilling glimpse into the heart and mind of a teenage serial killer. Plays don’t come much tougher or more compassionate than this drama. Adult themes & language. Not for children.

- **Anton in Show Business**
  by Jane Martin
  directed by Kara Christianson
  Friday, April 14, 7:30 pm; Saturday, April 15, 2:00 pm and 7:30 pm
  “Anton in Show Business” is an uproarious comedy about a self-centered television actress, a jaded New Yorker and an enthusiastic ingenue brought together for an ill-fated production of Anton Chekhov’s “The Three Sisters” in San Antonio, Texas.

- **Echoes**
  by N. Richard Nash
  directed by Elizabeth Edwards
  Friday, April 21, 7:30 pm; Saturday, April 22, 2:00 pm and 7:30 pm
  “Echoes” follows a young man and woman and the paradise they have built for themselves within their minds. The two characters search to determine the line between illusion and reality. Playwright N. Richard Nash is best known for his 1954 play “The Rainmaker.”
Norton Clapp Theatre

Norton Clapp, chairman of the Laird Norton Company and president and chairman of Weyerhauser Company, served as a trustee for more than half of the University of Puget Sound’s first century—from 1933 until 1995. This 62 year term included work with four University presidents (Todd, Thompson, Phibbs, and Pierce). Mr. Clapp served as Chairman of the Board for 19 years and later was named Chairman Emeritus and then Honorary Chairman of the Board, for a term running “forever.” The Board reported that “no other trustee in the history of the University of Puget Sound has contributed for as many years or more significantly than Mr. Clapp in advancing the institution’s national academic standing, nor has any trustee been more admired or appreciated by so many students, alumni, faculty, staff, and trustees.” The Board of Trustees named the Inside Theatre the Norton Clapp Theatre in 1998 to commemorate his committed service to the University of Puget Sound.