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Cole Porter's 'Kiss Me, Kate' Adapted for "Micro-Touring"

Roger T. Kalinowski

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COLE PORTER'S KISS ME, KATE ADAPTED
FOR "MICRO-TOURING"

by
Roger T. Kalinowski

Bachelor of Science, Minot State College, 1968

A Thesis

Submitted to the Graduate Faculty

of the

University of North Dakota

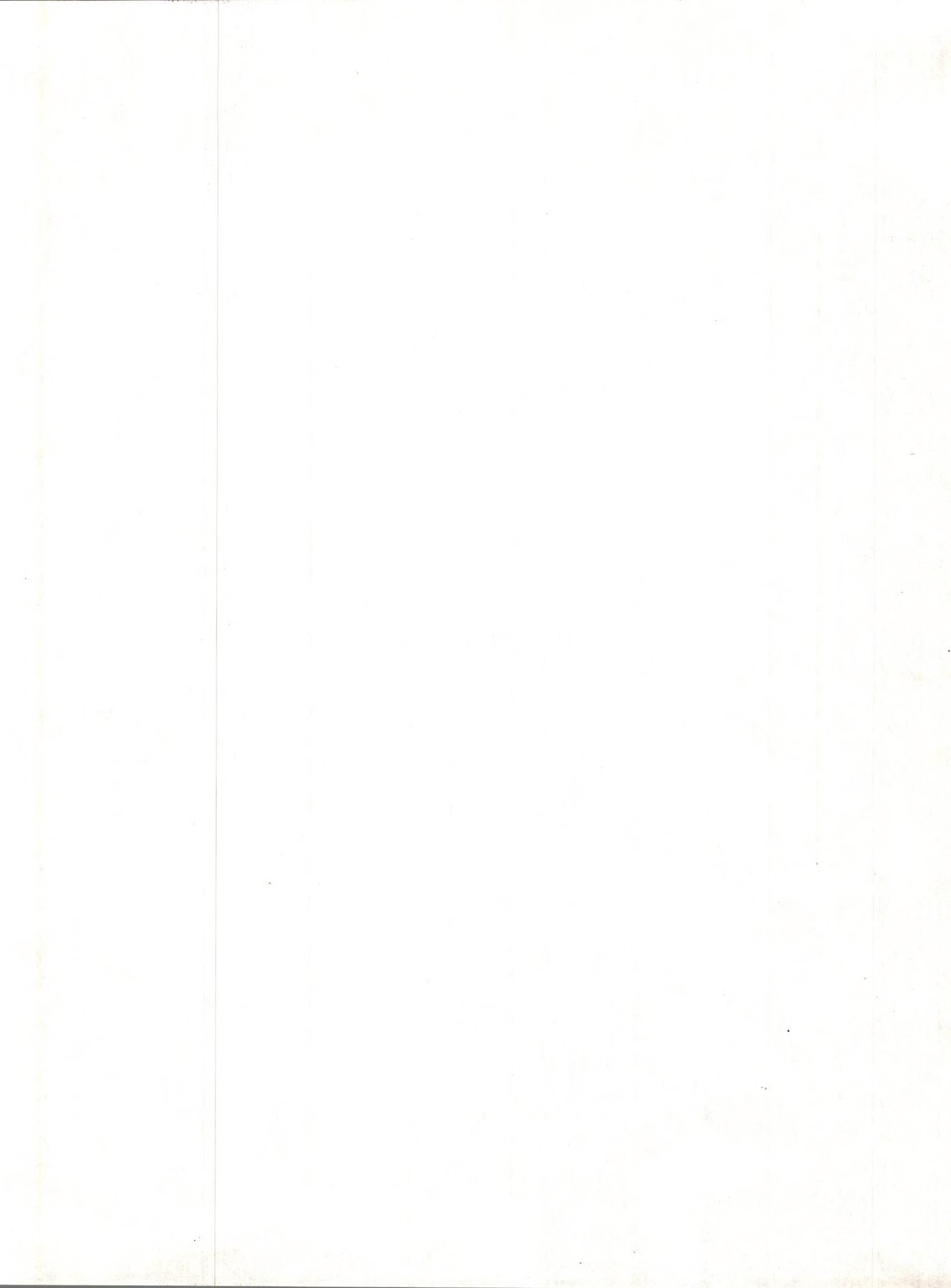
in partial fulfillment of the requirements

for the degree of

Master of Arts

Grand Forks, North Dakota

December
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This Thesis submitted by Roger T. Kalinowski in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

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Department Theatre Arts
Degree Master of Arts

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ABSTRACT

The premise of this production thesis is that Kiss Me, Kate can be suitably adapted to "micro-tour" with a limited budget, small cast and a compact set. This thesis consists of a brief historical examination of the Cole Porter Era and Kiss Me, Kate, analyses of script and libretto, adaptations necessitated by limited budget, small cast, and compact set, touring considerations, and technical problems regarding the production.

The conclusions of this study are: (1) Kiss Me, Kate can be effectively produced as a "micro-tour," (2) "micro-touring" is an adequate method of production within a limited budget, and (3) large cast shows can be successfully produced by small groups with limited resources.

INTRODUCTION

With the current interest the arts are receiving on the federal, state, and local level, and the populations' desire to take advantage of this interest, many producing groups are moving their productions from established playhouses to the road in order to better cultivate this interest. Since this move brings with it increased problems in mounting the show, especially where financial and production resources are limited, it seems appropriate that some guidelines be examined for "micro-touring" with a limited budget, small cast and set. The musical, Kiss Me, Kate was chosen as the vehicle for investigation of these guidelines.

The paper is organized in broad categories, each of which is examined as to the role it plays in the adaptation process. Basically, this constitutes research of the Cole Porter Era and Kiss Me, Kate, analysis of the script and libretto, the directorial approach to a small cast and touring, and the production evaluation.

This thesis deals with the various processes used to adapt Kiss Me, Kate to tour with a small cast and set, and the problems that occurred during the adaptation and performance period of this musical. The paper is also designed to illustrate that it is possible to effectively tour a small cast musical.

The author hopes that a summary of the production process employed will be of benefit to future directors considering the idea of "micro-touring."

CHAPTER I
HISTORICAL BACKGROUND

Although not necessarily crucial to the adaptation process for touring, a brief historical background of the script and the era in which it was originally produced can provide the director with some invaluable guidelines for approaching the touring production.

Cole Porter Era

Musicals have been a popular form of entertainment since The Black Crook which, purely by accident, achieved the distinction of being the first full scale musical. In 1866, a French ballet company needing a theatre in which to perform, was hired to appear in those scenes of The Black Crook which could use the services of dancing demons. The production bore little resemblance to musical theatre as we now know it, but was extremely successful during the post Civil War period and toured the United States for more than 40 years. The financial success prompted others to produce similar attractions.¹

These attractions usually consisted of musical interludes forcibly inserted or performed between scenes, music written by more than one composer, and heavy emphasis on spectacular scenic effects. During this same period of the late 1800's, European operettas complete with

¹ Stanley Green, The World of Musical Comedy, 3rd ed. (New Jersey: A. S. Barnes and Co., Inc., 1974), p. 1.

actors, set, and libretto were imported to the United States and gained a large following. American writers, meanwhile, were beginning to find native immigrant-type models for their characters and plots. This fostered shows dealing with rowdy Irishmen and Chinatown. Away from the legitimate stage in the late 1800's and early 1900's, Tony Pastor's Music Hall offered clean, wholesome, family entertainment in the form of extravaganzas relying on startling stage tricks, overwhelming scenes with giant casts, and magnificent settings and costumes. The rival to the extravaganza was the musical revue which was nothing more than vaudeville with lavish fittings and complicated stage machinery.²

...In most instances, the revue and the musical comedy of this period adhered to a set pattern and time-tried methods. In musical comedy, too, tradition was slavishly adhered to. Plot, characters, and setting were all just a convenient hook on which to hang song, dance, and comedy. The relevancy of such routines within the text was not important; what was important was the interest of these individual routines.³

Nothing changed regarding his form of entertainment until the production in the 20's of Showboat which gave the musical theatre an adult libretto combined with superior music and lyrics.⁴ Thus began an age of experimentation in the 30's of trying to integrate the music and plot.

E. Y. Harburg, a composer during the 30's stated, ". . .of course I want to send people out of the theatre with the glow of having a good

²Green, The World of Musical Comedy, p. 1-3.

³David Ewen, The Story of America's Musical Theatre (Philadelphia: Chilton Book Company, 1961), p. xxvi.

⁴Green, The World of Musical Comedy, p. 3.

time, but I also think the purpose of a musical is to make people think."⁵ Although not all producers agreed with Harburg's statement, it did provide a philosophy which continued into the 40's and prompted librettos with themes that had substance.

The collaboration of Rodgers and Hammerstein in the 40's gave the musical its first integrated libretto, score, and dance. At the same time came librettos with more mature themes than before: Cabin in the Sky depicted Negro folklore, Lady in the Dark probed the subconscious, Bloomer Girl dealt with equal rights during the Civil War, Finian's Rainbow combined Irish Whimsey with the sad plight of southern sharecroppers, Brigadoon related a tender Scottish legend, and Kiss Me, Kate provided an entertaining adult story complemented by music and lyrics.⁶

The attention focused on the integration of story and music in the 1940's continued to be of concern later on, but the musical, per se, had truly carved its niche and come of age in the 40's with the partnership of Rodgers and Hammerstein. Gone were the musical numbers sandwiched between scenes, the lavish settings for their own sake, the production numbers to glorify the star. In their place were the combined efforts of composer and librettist weaving their ideas cohesively toward a unified production.

Kiss Me, Kate

Bella and Samuel Spewack were successful in their own right before their collaboration as playwrights; she, a reporter and foreign correspondent, and he, a reporter for the New York World, Moscow

⁵Ethan Mordden, Better Foot Forward: The History of American Musical Theatre (New York: Grossman Publishers, 1976), p. 225.

⁶Green, The World of Musical Comedy, p. 3.

correspondent (1922-1924) and Berlin correspondent (1924-1926). After their collaboration they both received the Roi Cooper Mergrue Prize for Boy Meets Girl and the Antionette Perry (Tony) Award for Kiss Me, Kate which opened in December, 1948.⁷

The springboard for the Spewack text is Shakespeare's comedy about the taming of the shrew Katherine. Fred Graham and Lilli Vanessi, though divorced, are the stars of a troupe performing the Shakespeare play. It does not take them long to realize that the flame of their onetime love has not been completely extinguished by the law court. Nevertheless, Fred finds amatory diversion with Lois Lane, who in turn is being pursued by the irresponsible gambler, Bill Calhoun. The play shifts from the present day Baltimore, where the Shakespeare play is being presented, and the love problems of the principal performers, to the Shakespearean comedy itself, to Padua and the marital distress of Petruchio and Kate. Elizabethan dialogue and Cole Porter sophistication are synchronized in both the dialogue and the lyrics. Eventually the unity of time and place get confused as Lilli, playing the role of the shrew, directs her violent abuse not only against Petruchio but against her ex-husband who is playing that part; and the inevitable reconciliation takes place with the actual performance of The Taming of the Shrew.⁸

When Porter and the Spewacks began work on the musical, Porter was apprehensive about the outcome of the new product. This venture was nothing like the previous shows with which he was associated. Porter was well aware of the advances that had been made with the production of Oklahoma. The music and the lyrics had to fit the characters and the situations.⁹

In addition to the integration of music and plot, Porter had two other obstacles with which to contend; first, that of bridging the gap

⁷The Biographical Encyclopedia and Who's Who of the American Theatre, ed. Walter Regdon (New York: James H. Heineman, 1976), p. 383.

⁸David Ewen, Complete Book of the American Musical Theatre, (New York: Henry Holt and Company, 1958), p. 220-21.

⁹Green, The World of Musical Comedy, p. 197.

between Broadway and Shakespeare, and second, that of the opening scene which was a reversal of the traditional pattern used in opening a musical. "Kiss Me, Kate begins with a dialogue scene: actors on a bare stage having finished a rehearsal of a play. There is a sense of antagonism, of haste, of half-understood undercurrents. There is underscoring using 'Another Op'nin, Another Show,' which finally erupts into the song itself. The dialogue has established the principal characters and then what amounts to the 'opening chorus' is performed by a minor principal and the ensemble: in a sense, the exact reversal of the old formula."¹⁰

Porter's fears never materialized. Kiss Me, Kate has been described as being ". . .as smoothly integrated as anything short of Rodgers and Hammerstein."¹¹ "Kiss Me, Kate has been acclaimed globally. Its Broadway engagement of over 1000 performances was followed by a comprehensive coast to coast tour, a brilliant motion picture, and performances half way around the world in over a dozen foreign translations. It was the first American musical comedy playing to capacity houses in foreign countries. It was the most successful American musical comedy ever produced in Germany and Austria up to that time; at the Volksoper, in Vienna, it proved the foremost box office success in the more than 60-year history of the theatre."¹²

The following are excerpts from the Brooks Atkinson review of Kiss Me, Kate in the New York Times, December 31, 1948.

¹⁰Lehman Engel, The American Musical Theatre, a Consideration by Lehman Engel (New York: Macmillan Company, 1967), p. 103.

¹¹Mordden, Better Foot Forward: The History of American Musical Theatre, p. 225.

¹²Ewen, The Story of America's Musical Theatre, p. 206.

Bella and Samuel Spewack have contrived an authentic book which is funny without the interpolation of gags.

Occasionally by some baffling miracle, everything seems to drop gracefully into its appointed place, in the composition of a song show, and that is the case here.

Without losing his sense of humor, he [Mr. Porter] has written a remarkably melodious score with an occasional suggestion of Puccini, who was a good composer, too. Mr. Porter has always enjoyed the luxury of rowdy tunes, and he has scribbled a few for the current festival - "Another Op'nin, Another Show," "We Open in Venice," "Too Darn Hot" and "Brush Up Your Shakespeare," which is fresh out of the honky-tonks. All his lyrics are literate, and as usual, some of them would shock the editorial staff of the Police Gazette.¹³

An examination of the history of the 40's and of Kiss Me, Kate gives rise, then, to a number of ideas that bear consideration when adapting Kiss Me, Kate for "micro-touring." First, the integration of music and plot must be maintained. Second, the Elizabethan dialogue and Cole Porter sophistication, which is synchronized in both dialogue and lyrics, should be adhered to as closely as possible. Third, the gap that Porter bridged between Broadway and Shakespeare should remain bridged so that the script and the action, which flip-flops back and forth between the two periods, remain clear to the audience. Fourth, a great deal of care and planning must be exercised in the opening number which uses the uncommon device of having a minor principal sing the first solo of the show. Fifth, the slightly risqué and extremely energetic quality of the music mentioned in the Brooks Atkinson review on the previous page should be retained to preserve the Porter flavor.

¹³New York Times, December 31, 1948.

CHAPTER II

ANALYSIS

In this analysis of Kiss Me, Kate two broad categories were used: the script and the libretto. For purposes of clarity, the word script was used to mean generally the written text, with preliminaries (cast list, synopsis of scenes and musical numbers) and appendix (prop list), supplied by Tams-Witmark Music Library, Inc. The word libretto was used to mean the text or words of the musical comedy including those of the songs. The script/libretto was read by the director three times, first for the general flavor and flow of the show; second for the construction and development of the show; and third for the possible adaptations that could be made. The adaptations, of course, called for many re-readings of certain portions, and at times re-readings of the entire script/libretto.

Script

1948 was a period of recovery after the war. Entertainment became a primary objective of many Broadway shows, rather than instruction or thought. Kiss Me, Kate follows in this tradition by being witty, sophisticated, clever, rowdy, and sensual. A Broadway flavor is created using the play-within-a-play technique with a down-and-out troupe of actors performing The Taming of the Shrew in a Baltimore try-out. This flavor is enhanced by the carnival-like settings and costumes and reflected in

the rigorous dance routines of the script. The spectacle of such a combination provides light-hearted entertainment for an audience.

Four major script portions of The Taming of the Shrew provide the Shakespearean scenes which are integrated with the script of Kiss Me, Kate. The entire opening of The Taming of the Shrew, the servants of Lucentio, and Petruchio's menage were cut from Shakespeare's script as was the pedogogy scene. Lines that were necessary for plot development were blithely distributed to the characters remaining and inserted in the first major portion of The Taming of the Shrew that was left intact: the introduction of the Shakespearean characters in the streets of Padua. The second scene retained was that which takes place outside the church immediately after the marriage of Kate and Petruchio. The third Shakespearean scene kept, and possibly the most famous, takes place in Petruchio's house. In this scene he tames the shrew (Kate) by denying her food and physical comfort and pleasure. The last scene in The Taming of the Shrew is the resolution scene of the Shakespearean play and also becomes the resolution scene of Kiss Me, Kate.

Kiss Me, Kate makes brilliant use of The Taming of the Shrew in the fable of actors on the road. The action flip-flops back and forth between the two locales of Shakespeare's Padua and Baltimore's Ford Theatre. At certain points the two shows are so closely synchronized that the action of one flows into the action of the other. This merging is most evident in the scene where Kate and Petruchio first meet and Petruchio warns, "I swear I'll cuff you, if you strike again! (Aside) You keep on acting just the way you've been doing, Miss Vanessi, I will give you the paddling of your life and right on stage. . .All right,

Miss Vanessi--you asked for this and you're going to get it!"¹⁴ (He takes her across his knee. He begins paddling her.)

The style of Kiss Me, Kate is satirical, witty, and sophisticated. A satiric element is evident in the song "Wunderbar", a parody on Viennese operettas that were popular in the 20's and 30's. Lilli, in the dialogue lead-in to the song makes reference to the ". . . little British makeshift of a Viennese Operetta that for some reason was laid in Switzerland. But the costumes were Dutch. . ."¹⁵ Porter makes use of a Viennese Waltz tempo for the song and satiric components in the song to complete his parody of the operettas. Typical of the comments in Fred's singing, ". . . Gazing down on the Jungfrau/From our secret chalet for two, . . ."¹⁶ The Jungfrau is the highest peak in the Alps and virtually impossible to gaze down upon from any chalet.

In addition to "Wunderbar" and its satiric elements, Porter uses the title song "Kiss Me, Kate" as a sophisticated parody of opera. This is especially evident toward the end of the song beginning with Kate's paroxysm of coloratura, "Never! Never--never--never. . ." and continuing through to the end with a four question and answer chorus. As Kate starts the coloratura, a girl enters carrying a bird. At the end of the coloratura, the bird goes up in the air and the First Gunman, in typical slapstick fashion, shoots the bird and it drops to the stage.¹⁷

¹⁴ Stanley Richards, ed. Ten Great Musicals of the American Theatre (Radnor, Pennsylvania: Chilton Book Company, 1975), p. 242.

¹⁵ Richards, Ten Great Musicals, p. 222.

¹⁶ Richards, Ten Great Musicals, p. 223.

¹⁷ Richards, Ten Great Musicals, p. 248.

Porter's cleverness runs throughout the entire script, but is most easily seen in the following refrain of "Tom, Dick or Harry". The three men's names are used in various positions in the first refrain and repeated in a slightly different order in later refrains to create a sound pattern that is pleasing and amusing when combined with the music. The song concludes with an upbeat swing syncopation of the refrain with a rather honky-tonk six bar repetition of the phrase "A dicka-dick".

I'm a maid who would marry
 And will take with no qualm
 Any Tom, Dick, or Harry,
 Any Harry, Dick, or Tom.
 I'm a maid mad to marry
 And will take double-quick
 Any Tom, Dick, or Harry,
 Any Tom, Harry, or Dick.
 A dicka-dick
 A dicka-dick
 A dicka-dick
 A dicka-dick
 A dicka-dick
 A dicka-dick.¹⁸

In style the song is reminiscent of the Andrews sisters, as in the style of another song in the show, "Bianca". The songs, in addition to helping create the style of the show, also serve to further the plot. In two scenes the songs comprise most of the action and dialogue. The closing scene of Act I consists of one-half page of dialogue and five pages of lyrics for the song "Kiss Me, Kate". The final scene of the play in Act II is composed of one-half page of dialogue and two songs; the reprise of "Kiss Me, Kate" and "I Am Ashamed That Women Are So Simple". It is during this last scene that Broadway and Shakespeare merge to

¹⁸Richards, Ten Great Musicals, p. 232.

resolve the conflict between the lovers Kate and Petruchio, Lilli and Fred, Bianca and Lucentio, and Lois and Bill.

Fred is a rather domineering character with an "always right" attitude. The stage notes of the script refer to him as actor, director, and superman. In his role as director and lead of the touring show he adopts a superman attitude when the signs of failure begin to shadow the Baltimore tryout. Petruchio also adopts a commanding, self-assured manner in his conquest of the shrew, Kate. It is apparent that Fred, in his role as actor, considers himself a Petruchio when it comes to his relationship with Lilli.

Lilli, also, contains many of the same character traits as Kate. Lilli is caustic, biting, cynical, bold, and stubborn. So is Kate. It is through the character of Kate that Lilli realizes that she still loves Fred and may have, earlier in her previous marriage, disregarded her "wifely" duties.

Lois and Bill, as the secondary principals, provide a much lighter, comic romance. She is coquettish, charming, "innocent" and very much in love with Bill. He is a happy-go-lucky gambler and prone to the evils that accompany gambling. His man-about-town air prevents him from being tied down, but underneath the exterior is his desire to marry Lois.

Ralph as the stage manager provides the dialogue transitions between the Baltimore scenes and the Shakespearean scenes with the authority of a seasoned manager. Despite his rather brusque delivery he has the welfare of the show in mind. He has worked with Fred before and has become a sort of confidant.

Hattie and Paul are the stereotype black dressers for Lilli and Fred. Their humor is that of the witty companion--always heard, but

never taken seriously. The humor, fortunately, does not depend on their being black.

The Gunmen provide a delightful comic element as the less-than-bright syndicate strong arm. The stage directions describe them as soft spoken. Their attempt to adapt to the more "accepted" world of the people around them is reflected in their language, which has an abundance of malapropisms. During a scene in Lilli's dressing room the First Gunman says, "The minute a man signs an IOU everything goes dark." The second Gunman then replies, "The doctors call it magnesia."¹⁹ Many of the Gunmen's lines lend themselves to a humorous deadpan delivery. Typical of such a line is the first Gunman's statement, "Miss Vanessi, you have been my idol for years. I married my wife because in a certain light, when its kinda dark, she might pass for your sister."²⁰

In addition to the dialogue, the Gunmen give a late "lift" to the show with their song "Brush Up Your Shakespeare". The song exhibits Porter's cleverness as a lyricist by combining the Tin Pan Alley soft-shoe melody with titles from the works of Shakespeare.

When your baby is pleading for pleasure
Let her sample your Measure for Measure. . .

If her virtue at first, she defends--well,
Just remind her that All's Well That Ends Well. . .

If she wants an all-by-herself night
Let her rest every 'leventh or Twelf' Night. . .

¹⁹Richards, Ten Great Musicals, p. 226.

²⁰Richards, Ten Great Musicals, p. 246.

If because of your heat she gets huffy,
Simply play on and "Lay on, Macduffy!". . .²¹

Although "Brush Up Your Shakespeare" is a delightful example of Porter's cleverness, the song ". . . is inserted solely as an applause-catching specialty, with little regard to its application to the story line."²²

The original cast list calls for 12 speaking roles with the vocal (song) portion being centered around the four principals, Fred, Harry, Lois, and Lilli. There is also an opening solo sung by a minor principal, Hatti, a trio including a minor principal, Paul, and a comedy special sung by the two gangsters. In addition to the speaking/singing roles, the original cast list calls for a singing ensemble of 10-15 people and a dancing ensemble of approximately the same number. Since there were slots for only 16 people on the tour (and three of those slots were filled by director, musical director, and University liaison), it was obvious that cast/singing ensemble/dancing ensemble would have to consist of 13 people!

To accomodate this stringent requirement, and to facilitate the touring, the following decisions were made:

1. All actors (hereafter used to include both men and women) would be used when a singing ensemble was called for
2. All actors would be used when a dancing ensemble was called for
3. Two of the cast members must have dance training
4. The dances would be centered around two, three, or four specialty dancers (which may or may not be principals)

²¹Richards, Ten Great Musicals, p. 272-274.

²²Stanley Green. The World of Musical Comedy. 3rd ed. (Cranberry, New Jersey: A. S. Barnes and Co., Inc., 1974), p. 9.

5. Choreography for the show would be a cooperative effort with ultimate approval lying with the director

6. Technical Director, crew heads, and crew (including drivers) would come from the company of 16

7. The musical director would also be the accompanist for the show, since there would be no orchestra

8. Auditions would be based on singing, dancing, acting, ability to do technical work, and previous experience in musicals

9. Some doubling or cutting of characters and dialogue would be necessary, but care must be used not to destroy the integration of music and plot

10. Some cutting of music and dance would have to be made; again being careful not to destroy the integration and lose the synchronization Porter had achieved in both Elizabethan dialogue and lyrics

11. Scenes might have to be combined in order to facilitate quicker scene changes and a more compact storage of sets

12. Multiple use of almost everything brought on tour would be crucial

13. The prop list would have to be curtailed. (Appendix A)

After auditions were held, it was found that three areas needed attention so far as script adaptation was concerned. The first area was that of out-dated social references and political satire. These appeared in the Spewack script as "punch lines" and were not vital to the plot. Since most of the dated material occurs in scenes taking place in present day Baltimore, it was a simple matter to delete the dated social references, and still retain relevant political satire evident in lines such as, "He's the only Republican who didn't run for

nomination."²³ and, "Efficient organization [FBI]. Admirable coordination."²⁴

The second area concerned the role of Ralph, the stage manager, and Paul, Fred's dresser and friend. It was found necessary, because of the restrictions placed on the number of people in the touring company, to cut one character from the script. By cutting Paul and transferring his function as confidant plus four or five of his lines to Ralph, the plot was left intact.

Another change made with regard to the character of Ralph (and admittedly it was a hesitant one) was to have a woman play the role. This change seemed possible because of the women's movement and the sentiment of the public to accept women in non-traditional roles. By retaining the male name, Ralph was given comical undertones similar to those of the gangsters.

The third script alteration was with regard to the role of Gremio, the old man. In The Taming of the Shrew, Baptista favored Gremio as the suitor for the hand of Bianca. The Spewack script made little use of this humorous situation (contrary to the Shakespearean script). Consequently, the age of Gremio was changed to reflect that of youth.

Libretto

Analysis of the libretto was approached first through an examination of how Porter bridged the gap between Broadway and Shakespeare. Then, the musical program was examined and tentative cuts were made.

²³Richards, Ten Great Musicals, p. 262.

²⁴Richards, Ten Great Musicals, p. 262.

"Porter's Unique accomplishment in Kiss Me, Kate lay in his facility for creating melodies and lyrics of uncommonly high standards, while at the same time, successfully bridging the completely different worlds of Broadway and the Bard."²⁵ The libretto shuttles back and forth between backstage and onstage; between Baltimore and Padua. "This is a none too novel way of nudging the classics: even Hollywood has used it on Gilbert and Sullivan and such. But Kiss Me, Kate uses it with such gayety--mixes up contemporary hams, politicians, thugs and hoofers in and all around the high spots."²⁶ From the area of Times Square Porter created "Another Op'nin', Another Show" and "Always True to You in My Fashion", which was pure Broadway. "Too Darn Hot" was extremely energetic musically and contrasted with the lyrics which posed a situation of inaction. All of these songs created the aura of Broadway.²⁷ How, then, does Porter bridge the gap musically between Broadway and The Taming of the Shrew?

The inspiration for four songs in Kiss Me, Kate can be traced directly to The Taming of the Shrew. "I've Come to Wive [sic] it Wealthily in Padua" is based on Petruchio's concluding lines in his first speech concerning his quest for a wife. "Where is the Life That Late I Led" is a song that is actually sung in The Taming of the Shrew. "Were Thine That Special Face" is prompted by Bianca's admission that there is no face she would fancy over any other. "I Am Ashamed That

²⁵Green, The World of Musical Comedy, p. 197.

²⁶Gilbert W. Gabriel. "Playgoing." Theatre Arts. March, 1949, p. 17-19.

²⁷Green, The World of Musical Comedy, p. 197.

Women Are So Simple" uses almost all of Shakespeare's words that Kate uses to explain how wives should behave toward their husbands.²⁸ By the juxtaposition of Shakespearean inspired lyrics and Twentieth Century music Porter molded the music and script into one. He achieved the integration of plot and music that he deemed so necessary in a musical.

The business of proper programming (music selection) seems to have occurred only to the composers of the best shows.²⁹ It should also be taken into account by anyone planning to cut music from the original score. An understanding of the musical's program can greatly enhance the success of the show.

In a discussion of musical programs, it is necessary to say a word about musical 'layouts.' 'Layouts' refers to the manner of verse and chorus juxtaposition plus the number of times - wholly or in part - and the ways a song is presented in any one sequence. Layouts can vary considerably; the final choice must rest on a number of considerations: (1) the tempo, (2) the mood of the scene in which it appears, (3) the song's position in relation to the whole show, (4) the inherent value of the song itself, and (5) the relative importance of the character who delivers it.³⁰

The slower the song the less likely it is to be repeated during the show. If the song is inextricably weaved with the plot, the more difficult it is to remove. Many times a secondary principal sings the slower songs.³¹ In Kiss Me, Kate, the second song of the show, "Why Can't You Behave", is a plaintive torch ballad sung by Lois and Bill, the secondary principals. It is not repeated.

²⁸Green, The World of Musical Comedy, p. 197.

²⁹Engel, The American Musical Theatre, p. 118.

³⁰Engel, The American Musical Theatre, p. 120-121.

³¹Engel, The American Musical Theatre, p. 121.

The mood created by the layout is governed by the relationship of the song to the scene.³² The third scene of Kiss Me, Kate takes place in the dressing rooms of the two principals, Fred and Lilli. They are trading caustic comments with each other and at the same time trying to remember the words to a waltz in a flop show they played in together. Throughout the scene the witty dialogue is underscored with the music "Wunderbar". Almost simultaneously, Fred and Lilli break into the lyrics of the song, the lyrics having the same caustic wit and tone as the dialogue. The scene continues with underscoring and moves to "So In Love am I" to complete a musical scene. The mood is carried throughout the scene by music. It is almost impossible to separate the music and plot when they are woven as tightly as they are in this scene.

The song's position--at the beginning of the show, before or after intermission, or at the end of the show--many times determines its necessity. The opening songs are short and usually not repeated. The "11 o'clock spot" (shortly after intermission) is a comic or dramatic special created for the star as a showpiece for his talent. It is sometimes used to give the show a late night "lift." Towards the close of the show the familiar songs are reprised.³³

Kiss Me, Kate follows rather closely this format. The opening songs "Why can't You Behave" and "Wunderbar" are short and not repeated. The "11 o'clock spot" occurs with "Where is the Life That Late I Led" sung by Petruchio shortly after intermission. The show gets a comic "lift" later when the two Gangsters sing a specialty number, "Brush Up

³²Engel, The American Musical Theatre, p. 122.

³³Engel, The American Musical Theatre, p. 123.

Your Shakespeare". In the second act "So in Love Am I" is reprised, "Always True to You in My Fashion" and "Brush up Your Shakespeare" are encored twice each, and "Kiss Me, Kate", which closed act one, also closes act two.

It is almost futile to discuss the inherent value of a song for obvious reasons.³⁴ Most composers feel that each song is necessary. The director felt that although some cuts were necessary, the only music cut made would be "Were Thine That Special Face", "I Sing of Love" and the two dances (Tarantella and Pavanne). These were cut in order to shorten running time. It was felt that plot and music would not be destroyed by the removal since character relationships, plot, and mood had already been well established.

The relative importance of the character singing the solo, and this relationship to the musical program, is an interesting one in Kiss Me, Kate. As mentioned earlier, Porter broke tradition and opened his show with a minor principal singing the solo instead of the principal. In order to make this technique work, the number was given more depth and dimension by increasing its running time to allow the audience to establish identification with the characters involved. Instead of the usual solo/verse arrangement, Porter opened "Another Op'nin', Another Show" with Hatti singing a solo and joined a little later by the ensemble. This lead into a dance with Hattie ". . .picking up the solo from the release, and continuing to the end with the ensemble"³⁵, a rather unorthodox procedure for the time.

³⁴Engel, The American Musical Theatre, p. 123.

³⁵Engel, The American Musical Theatre, p. 124.

It is no wonder then, with Porter's adept understanding and unique application of the musical program and with his ability to fuse music and plot, that Kiss Me, Kate turned out to be the heralded success it was.

CHAPTER III
DIRECTORIAL APPROACH

In addition to the decision making involved for a full production or a smaller production, it is wise for the director to spend extra time examining the production requirements for touring with a small cast, minimum set, and limited budget. Beginning with the cast, and working through the technical touring considerations to the actual logistics of the Kiss Me, Kate tour, this chapter provides the measures employed in mounting Kiss Me, Kate for "micro-touring."

Cast

Before even reading Kiss Me, Kate it was decided that the budget allowed for only 16 people on tour. Of those sixteen people, the director, the musical director, and university liaison person filled three slots--leaving only 13 slots for the cast and crew. This meant that actors had to be double cast in speaking roles, take some lines of minor characters, be able to dance when called on, and perform the duties normally assigned to the technical staff and crew.

Of major concern in the auditions, then, was the task of selecting a well-balanced company; one that could sing, act, dance, choreograph, run scenery and lights, carry equipment, head crews, organize, and in general had a fairly broad theatrical background. A "cast balance sheet" (see Table 1) was used to record the abilities of those people

TABLE 1
CAST BALANCE SHEET

Actor	Sing	Act	Dance	Choreographer	Tech Crew	Chorus of Musical	Musical Lead or Secondary Principal	Tour Show
Mike S.		x				x		x
Debb K.	x	x	x					
Patti L.	x	x	x				x	
Gerald W.		x			x	x		x
Dawn D.		x			x	x	x	x
Mike R.	x	x	x		x	x		
Cathy W.	x	x	x	x	x	x	x	
Liz H.	x	x	x		x	x	x	
Greg B.		x			x	x	x	
John T.	x	x	x		x	x		
David J.		x			x			x
Jan H.	x	x	x	x	x			x
Paul M.	x	x	x	x	x	x		

NOTE: Boxes do not indicate the actor's assigned role in the show or degree of ability, but rather areas in which the actor has had experience.

who auditioned. Appendix A however lists only the final cast members. This balance sheet was of great help in selecting company members especially when faced with such decisions as choosing a singer over an actor, an actor over a technician, or a dancer over a singer. The "cast balance sheet" provided at a glance the information needed to form an ensemble company necessary for touring.

Once the auditions were completed the task of adapting began. The music, of course, was essential to the show but was of too large a scale for such a small company. Because this was a "micro-tour" an orchestra was impossible. Instead, the music director, also an accomplished pianist and experienced in musical productions, doubled as the accompanist for the show. Where necessary, changes in the music were made to complement the vocal range of the singers. Some music cuts (appendix B) were also necessary to facilitate running time and make the show more compact. The cuts occurred at the end of both acts I and II in song and dance numbers.

The dances were choreographed by various members of the cast, with one person assigned the duties of being dance consultant to insure continuity of style and expression. For lack of a full-time choreographer, those numbers that were strictly dance (with the exception of the Rose Dance) were eliminated from the final production. All dance interludes and those dances performed while singing were left intact. It was felt by the director that the numbers that were exclusively dance would add to the spectacle of the production, but were not inherent to the plot of the musical.

In the original production of Kiss Me, Kate the synopsis of scenes included four scene locations which were difficult to accomodate. In

order to solve this problem, scenes were combined or locations were altered to eliminate complicated shifting. Act I, then, became seven scenes instead of nine and Act II, with two location changes, remained eight scenes.

Act I

<u>Original Scene</u>	<u>Adaptation</u>
Sc. 4 Padua	Change to Bare Stage (depicting exterior of Ford's Theatre)
Sc. 6 Backstage - Before the Backstage Curtain	Combine Sc. 6 with Sc. 7, Fred and Lilli's Dressing Rooms
Sc. 7 Fred and Lilli's Dressing Rooms	
Sc. 8 Before the Curtain	Combine Sc. 8 with Sc. 9, Exterior Church
Sc. 9 Exterior Church	

Act II

Sc. 2 Before the Curtain	Change to Bare Stage (depicting exterior of Ford's Theatre)
Sc. 6 Corridor (Backstage)	
Sc. 7 Before the Asbestos Curtain	Change to Before the Backstage Curtain and use set from Sc. 6 with the addition of two roll-on costume boxes

Because touring limitations made a separate scene shift crew impossible, all cast members had to double as shifting crew. A scene shift responsibility list was posted nightly on stage right and left to ease the pressure on actors during the performance of the show. Assignments on the list were based on the exits made in the previous scene and the entrances to be made in the upcoming scene. The list clearly indicated what items were to be set and struck for each scene and by whom (appendix

C). Almost without exception, this proved to be an invaluable aid to the smooth running of the show.

Although not an acting member of the cast, but certainly an extremely important part of the company and, therefore, deserving attention here, was the liaison person. It was his responsibility to handle the "up front" operation of the tour. In preparation, the itinerary had to be set up as well as arrangements made for food, lodging, and transportation (a van, a station wagon, and a two and one-half ton truck). All money was disbursed and collected by the liaison. Publicity was prepared and distributed and lines of communication were kept open between the host and the tour group (appendix D). Once on the road, the liaison was responsible for box office, house management, and public relations.

Touring Considerations

All touring considerations, no matter how carefully thought out or meticulously planned, stood their test of suitability in light of the budget--in this case, approximately \$3000. This was further broken down into two lump sums of approximately \$1500 each for show budget and tour budget. The actual cost for mounting the musical totaled \$3209.60 (see Table 2). The show receipts provided approximately half of the cost and the UND tour budget absorbed the remainder of the cost.

A stock inventory was the first step taken to cut costs of the production. On hand, and therefore involving no capital outlay, were lumber, upson board, Shakespearean costumes, props, and lighting supplies. In addition, the University had previously constructed the necessary storage boxes and materials to be used for a show while it was on

TABLE 2

ACTUAL BUDGET - KISS ME, KATE

Show Budget	
Scripts and Royalties	\$ 806.68
Sets	237.28
Props	37.48
Costumes	106.44
Makeup	20.96
Advertising (Newspaper)	117.94
Tour Budget	
Food	\$ 768.00
Motel	557.31
Transportation	353.94
Programs	151.07
Posters	52.50
Total Budget	
Show Budget	\$1326.78
Tour Budget	1882.82
Total Budget	\$3209.60

the road. Keeping in mind the items in stock, the technical aspects of Kiss Me, Kate were developed.

Since the costumes were the most complete of all the technical items, and only a small portion of the budget would be needed to make alterations, it was decided to begin there. The costumes were used during an earlier season for A Winter's Tale and the men's and women's were color coordinated, so all that was needed to be done was to choose the appropriate costumes for the Shakespearean characters in Kiss Me, Kate and construct or collect the modern costumes for each character. Using the adapted cast (appendix E) and the adapted scenes (appendix F), a costume inventory by actor (appendix G) and a costume plot by scene (appendix H) were created. The costume designer then had an additional conference with the actor to fit the Shakespearean costumes, and discuss what items could be used from the actor's personal wardrobe to complete the modern costumes.

The basic silhouettes used in the construction of the Shakespearean costumes were a combination of inverted triangles and graceful curves (appendix I), from which came the basic design of the set. The motifs used to decorate the costumes--triangles, circles, half moons, diamonds, crosshatching, curved lines, and ribboning (slits)--provided the design motifs employed to decorate the set. The colors used in the costumes, primarily blue, green, yellow, and gold, were the colors chosen as the principal colors of the set. The costumes, then became the pivot point for the construction and decoration of the set.

The construction of the set posed several problems which had to be solved in order to tour. Listed, not necessarily in order of importance or consideration, they were:

1. The number of sets required dictated that they be simple and fairly small in size for loading on the truck which had box dimensions of 12' long x 7 1/2' wide x 7' high

2. The set needed to be designed so that it reflected the splendor of the Shakespearean period, and yet was suitable for the modern scenes

3. It was mandatory that the set be adjustable in size to accommodate a variety of playing areas

4. The durability of the set had to be taken into consideration so as to avoid unnecessary repair and touch-up during the tour.

The solution to problem one involved the use of cut-outs, set pieces that would perform double duty, book flats, and scenery that would break down into smaller components for truck storage. All set pieces for the Shakespearean scenes (except tables and stools) were non-workable cut-outs or draperies hung in the archways. If a functional doorway was needed, a cut-out arch was placed within one of the set archways. The inn sign for Padua and bushes for the exterior of the church were attached to the upright poles supporting the set arch. All set pieces including tables, chairs, walls, and balcony were either hinged or bolted for disassembly and easy loading. In addition, the reversible wall for the "backstage" and "theatre alley" scenes and the set archways were constructed so as to enable them to be broken down.

The second problem found its solution in the design concept. The concept was of two parts; first, a series of arches connected in a semi-circular pattern and backed by black flats comprised the Shakespearean set along with the necessary set pieces. The black backing accented the vibrant, rich-bodied colors used in costumes and set and created the necessary splendor. Second, the set arches provided a

framework in which to place book flats, a reversible flat, and various set pieces consisting of crates (actually the tour boxes painted to look like crates), a pilot light, a trunk (again a tour box), dressing room tables and chairs, and a ladder on castors for the modern Baltimore scenes. By adhering to the design concept, the two sets blended well together and at the same time provided contrasting scenes.

Size adjustability of the set was the third problem considered, even though the communities had given the dimensions of their playing areas. It was impossible to predict extenuating circumstances forcing a size adaptation in the set. The set arches were the determining factor for the size of the playing area. Since it had been decided to construct as many set pieces as possible with collapsibility in mind, the set arches were also constructed that way.

Each archway consisted of a curved top, and a shared upright hollow support (with the adjacent archway) mounted in a base. The base, the top, and the support were all separate units. The supports were lightweight PVC pipe held upright by placing them in aligned holes in the bases. A flange, attached to each end of the arch top, slipped into the hollow supports and completed the archway. This construction method allowed the number of archways used in the production to be variable. In order not to drastically alter the placement of set pieces and the basic blocking, the use of an odd number of arches was decided upon. Thus to alter the size of the playing area, arches needed only to be removed in pairs.

Assembling and dismantling, loading and unloading, and traveling all precipitated the fourth requirement that the set be durable. For strength, all small set pieces were made out of one-half inch or

three-quarter inch plywood, depending on the weight that was to be supported. All large set pieces (other than large table for Petruccio's house) were made from one-quarter inch upson board framed out and reinforced with 1" x 3" pine. This arrangement for the use of plywood and upson made for easy handling of the set pieces by a single person. All pieces of the set were weighted when necessary to provide stability and durability during performance.

Because touring involved compact storage and possibly rough handling, provisions were made to compensate for these durability problems. Set pieces carried no realistic three-dimensional decoration. All decoration was painted using highlight and lowlight to give the set piece dimension. A variety of paints including enamel, latex, casein, various spray products, and epoxy were tested on wood and plastic PVC for durability. Epoxy was the first choice, but was unavailable in the desired blue color and quantity. The decision was made to use the second most durable paint--an enamel spray product--for the PVC pipe, and a casein base paint for the wood. This eliminated the tedious process of reworking the color scheme of sets and costumes.

The last technical area to be considered was lighting, not because it was unimportant, but because only general lighting was required and the UND permanent touring equipment (appendix J) contained a pre-determined lighting "package" that suited the production of Kiss Me, Kate. The "package" consisted of four light standards, a portable dimmer with 60 feet of power cable, an assortment of stage cable, an assortment of 21 lights mounted on racks, and touring boxes made of three-quarter inch plywood that housed all of the lighting equipment. The boxes were designed specifically to pack tightly in the back of the touring truck.

General lighting was decided upon to avoid complications that might arise due to the particular layout of the playing facility. Two light standards were placed, one each, on stage left and stage right near the proscenium line for side lighting. The other two standards were placed out front on the floor and slightly towards the center line for front lighting. An arrangement as close as possible to this was aimed for at each playing site.

Once the technical problems presented by touring had solutions, the only touring consideration left was that of organizing an accurate and efficient method of accounting for equipment while on tour and identifying all equipment needed for the show. All boxes and set pieces were numbered for identification. Each box had a packing list (appendix K-0) posted on the inside cover identifying everything the box contained. A loading list was compiled with each item listed in the order it was to be placed on the truck (appendix P).

CHAPTER IV

The director felt that this touring production of Kiss Me, Kate could be considered a success. The small cast brought about a degree of ensemble playing that is sometimes missing from larger productions. The technical aspects were well thought out and on the whole, proved to be conducive to touring. Also, the actual budget stayed close to the approximate \$3000.

Kiss Me, Kate toured the five North Dakota towns of Rugby, Devils Lake, Grand Forks, Wahpeton, and Carrington on May 18-22. Barring the set's collapse in Rugby on opening night, the tour went as planned, and operated smoothly the entire run. Some performances seemed (to the actors) to play better than others, but all were well executed by the actors and received enthusiastically by audiences.

The camaraderie of the cast generated by the intense rehearsal period, combined with the cooperative effort necessary for the technical aspects, provided the required ensemble effort necessary for the show to come to life on stage. Each person was depended upon to perform specific duties and felt that he/she was an integral part of the entire production. This is usually a feeling found in smaller casts rather than large ones. Working so closely and being so tightly knit did bring about personality conflicts, but they were handled by company members and not allowed to interfere with the smooth operation of the tour.

The adaptation of the script for touring proved to be successful in light of the five considerations set forth on page eight. Care was taken in adapting the music to maintain the plot line and cut only music and dance numbers that were not an intrinsic part of the story. As far as could be determined by audience comments, no break in continuity was noticed and the integration of music and plot was maintained.

Probably the biggest concession made musically concerned the orchestration. With only the sixteen company positions available, it was impossible to include an orchestra or even a small combo. An extremely talented pianist and the vitality of the cast compensated for the orchestration. Though audiences may have missed the full orchestra sound, they were impressed with the professional quality of the accompaniment.

To maintain the synchronization of Elizabethan dialogue and Cole Porter's sophisticated lyrics, no cuts were made in songs relating to both Shakespeare's Padua and present day Baltimore. By retaining these portions of the script in their entirety the confusion of locales was eliminated.

In addition to the synchronized dialogue and lyrics making the locales clear to the audience, the use of Shakespearean lines in some of the songs added to the sophistication of the show. At the same time, the gap between Shakespeare and Broadway remained bridged.

"Another Op'nin', Another Show", the opening number of Kiss Me, Kate has a minor principal singing the first solo. This unusual type of opening proved to be a challenge which was met with success. To compensate for the lack of a principal in the opening number, a great deal of character movement was employed along with the pushing and pulling of a

large ladder on casters. This combination provided a unique spectacle and set an energetic tempo for the show.

The energetic tempo of the show was well suited to such songs as "We Open in Venice", "Too Darn Hot", and "Brush Up Your Shakespeare". The incongruity created by the Gunmen singing and dancing to the honky tonk rhythm and risqué lyrics of "Brush Up Your Shakespeare" provided a delightful "11 o'clock lift" for the audience.

The cast, the director felt, was well balanced. Acting, singing and dancing ability was integrated so the show never became a "star vehicle." The secondary principals and minor characters had a great deal of talent to draw on and they did so successfully. Sue Sears, the tour host in Devils Lake commented, "Minor roles were handled adroitly by, I assume, technical personnel and the technical aspects of the production went pretty much without a hitch."

In addition to the adaptation being successful, the technical aspects of the show enhanced the production. Using the geometric shapes of the costumes for the set design, and costume color and trim motif on the set decoration proved to be a beneficial choice. The simplicity of the set was enhanced by a consistent thread of design running through the entire show. This seemed to unify the cast, the Shakespearean element, and the modern element into a compatible whole instead of separate entities.

On the whole, the tour ran smoothly with load-in and set-up taking no more than an hour, scene changes taking no more than thirty seconds, and strike and load-out taking no more than an hour. To the experienced actor, no show seems complete without its near-disaster and this show was no exception. In Rugby, during the blackout preceding the Finale of

Act II, the set arches which were attached to one another, collapsed after being struck by a costume box during the scene shift. It was a credit to the entire company that the show continued, with renewed vigor, after no more than one minute had elapsed. The ensemble reprise of "Kiss Me, Kate" was sung amid the center-stage pile of archway rubble. The mishap occurred because of insufficient wing space.

In retrospect, two simple measures could have been taken to prevent the accident and eliminate unnecessary repair. First, since the set was adjustable in size, two of the seven archways should have been eliminated to make more wing space. Second, forty pounds of weight should have been used in the base of each arch instead of twenty. This could possibly have prevented the chain reaction toppling that occurred when the costume box jarred the first archway as it was shifted off stage into the wing area. In subsequent performances wing space was scrutinized more closely and extra weight was added to each base.

The last technical drawback to the show was the positioning of the light standards out front. For a small portion of the audience, the sightlines were impaired by having to look "through" the upright poles. This, however, was an inconvenience that could not be avoided; nothing ruins the visual effect for an audience more than not being able to see the actor's face or having to watch the entire show in shadow.

The tour proved to be an exciting and educational experience for the company of Kiss Me, Kate. The challenge of playing to an unknown audience and establishing a rapport with them was handled superbly by the company. Communities were eager to sponsor Kiss Me, Kate and become a part of the artistic movement occurring in the United States. The implementation of a small cast, a compact set, and a small budget

enabled the University Touring Company to be part of this artistic movement in North Dakota communities. The director feels that a theatre group is missing an excellent opportunity for growth and that a community is missing out on some of the excitement of the arts by not experiencing a "micro-tour." "Micro-touring" is a viable method by which communities and producing groups can cultivate interest and sustain enthusiasm in and for the "living" art of theatre.

APPENDIX A
 PROP LIST ADAPTATION
 ACT ONE

Scene i: Stage of Ford Theatre, Baltimore

1 chair
 1 step ladder 6'
 1 free standing light
 Clipboard with typed sheets clipped on it
 Shakespearean costume on a hanger

Scene ii: Backstage of Ford Theatre

Call board with typed notices and wires on U.S. wall of door unit
 3 boxes
 Small notebook and pencil
 Phone attached to U.S. wall of door unit

Scene iii: Dressing Rooms of Lilli Vanessi & Fred Graham

Lilli's Dressing Room

Nail file
 Chaise lounge
 Dressing table with small mirror
 Chair
 Red roses in a glass vase
 Basket of spring flowers
 Towel
 Open telegrams on table
 Makeup tray
 Makeup
 Kleenix
 Powder jar
 Powder puff
 Comb and brush
 Sides (script) for the part of Katherine
 Small suitcase
 Telephone on table (silent dial)
 Baby photo (nude) in a small standup frame
 Large star sapphire ring
 Champagne cork
 Small florist box containing bouquet of Rosemary, Pansies
 and Snowdrops
 Small envelope with card enclosed in flower box

Fred's Room

Dressing table
 1 chair
 Makeup tray

Scene iii: Petruchio's House

1 table (same table as in Scene v)
 2 stools with cushions (add cushions to stools from Scene v)
 4 plates of food (metal plates with food attached)
 1 plate with a string of sausages (rubber sausages)
 Water vessel and tankard
 2 metal tankards
 1 fruit bowl with imitation fruit wired in
 1 tablecloth for table
 Hat (Haberdasher brings on)
 1 small black leather address book

Scene iv: Backstage (Same as Act I, Scene ii)

Ambulance siren

Scene v: Dressing Rooms

Small notebook
 Pair of eyeglasses (Harrison Howell)

Scene vi: Backstage (Same as other Backstage Scenes)

1 lady's fancy hatbox
 1 large package - wrapped fancy
 4 small packages - wrapped fancy
 Suitcase and jewel case doubles from Act I, Scene iii)

Scene vii: Before the Backstage Curtain, In Front of Asbestos Curtain

2 costume boxes

Scene viii: Baptista's House

Nothing

APPENDIX B
MUSICAL NUMBERS ADAPTATION

ACT ONE

- Overture - Orchestra
1. "ANOTHER OP'NIN', ANOTHER SHOW".....Hattie & Company
 - 1A. DANCE.....Piano
 - 1B. reprise - "ANOTHER OP'NIN', ANOTHER SHOW".....Hattie & Company
 - 1C. Change of Scene Music.....Piano
 2. "WHY CAN'T YOU BEHAVE".....Lois & Bill
 - 2A. Change of Scene.....Piano
 3. "WUNDERBAR".....Lilli & Fred
 4. "SO IN LOVE AM I".....Lilli
 5. Padua Street Scene.....Full Company
 5. (Cont'd) "WE OPEN IN VENICE".....Katherine, Petruchio, Bianca
Lucentio and Company
 - 5A. Padua Street Scene.....Piano
 6. "TOM, DICK OR HARRY".....Bianco & Suitors
(Lucentio, Gremio)
 - 6A. Encore - "TOM, DICK OR HARRY".....Bianco & Suitors
 7. Rose Dance.....Piano
 8. "I'VE COME TO WIVE IT WEALTHILY IN PADUA".....Petruchio & Men
 9. "I HATE MEN".....Katherine
 10. FINALE, "KISS ME, KATE".....Full Company

ACT TWO

11. Entr'acte - Orchestra
12. "TOO DARN HOT".....Full Company
(Vocal and Dance)
- 12A. Change of Scene.....Piano
13. "WHERE IS THE LIFE THAT LATE I LED".....Petruchio
- 13A. Change of Scene.....Piano
14. "ALWAYS TRUE TO YOU (IN MY FASHION)".....Lois
- 14A. 1st ENCORE.....Lois
- 14B. 2nd ENCORE.....Lois
- 14C. Change of Scene.....Piano
15. "BIANCA".....Bill & Girls
16. Reprise - "SO IN LOVE AM I".....Fred
- 16A. Change of Scene.....Piano
17. "BRUSH UP YOUR SHAKESPEARE".....Two Gangsters
- 17A. 1st ENCORE.....Two Gangsters
- 17B. 2nd ENCORE.....Two Gangsters
18. "WOMEN ARE SO SIMPLE".....Katherine
19. FINALE, "SO KISS ME, KATE".....Full Company

APPENDIX C

SCENE SHIFT RESPONSIBILITIES

	<u>STRIKE</u>	<u>SET</u>
Act I, Sc. i:		(During initial set-up) by JOHN and DAWN
		chair
		light
		light box 5 (painted as crate)
		light box top 9 (painted as crate)
		ladder on castors
		makeup box 3 (painted as trunk)
Sc. ii:	chair - LIZ	stg door unit - PAUL, DAWN,
	light - MIKE S.	JOHN, PATTI
	ladder - JAN, DEBB	
Sc. iii:	light box top 9 - MIKE R.	makeup box 3 (new position)
	light box 5 - MIKE S.	JAN
	stg door unit hidden by	connecting doorway - MIKE S.
	book flats - remove	S.L. book flat - JOHN, PAUL
	during scene	S.R. book flat - MIKE R., JAN
		chaise - DAVE
		Lilli's table & chair - PATTI
		Fred's table & chair - GERALD
Sc. iv:	chaise - JOHN	
	Fred's table & chair - GERALD	
	Lilli's table & chair - PATTI	
	makeup box 3 - MIKE S.	
	S.L. book flats - PAUL, MIKE	
	S.R. book flats - JOHN, JAN	
	connecting doorway - DAWN	
Sc. v:		Inn door - MIKE S.
		2nd arch - DAWN
		balcony - JAN, DAVE
		table & stools - PAUL, MIKE R.

STRIKE (Cont'd)

Sc. vi: table & stools - MIKE R.
inn door - GERALD
2nd arch - MIKE S.
balcony - JAN, DAVE

Sc. vii: S.L. book flats - MIKE R.,
PAUL
chaise - DAVE
Lilli's table & chair -
PATTI
makeup box 3 - JAN
S.R. book flats - JOHN,
DAWN
Fred's table & chairs -
GERALD
connecting doorway - MIKE S.

INTERMISSION

Act II, Sc. 1: (during intermission)
same people that set bushes
remove them

Sc. ii: same people that set
scene items, remove them

Sc. iii:

Sc. iv: Petruchio's table & chairs
- MIKE R., MIKE S.
Petruchio's door - GERALD
Curtains - CATHY, LIZ

SET (Cont'd)

S.L. book flats - MIKE R.,
PAUL
chaise - DAVE
Lilli's table & chair - JAN
S.R. book flats - JOHN,
DAWN
Fred's table & chair -
GERALD
connecting doorway - MIKE S.

bushes attached to arch pole
- MIKE R., MIKE S., JOHN,
DAWN, DAVE, PAUL

(during intermission)
stg door unit (reverse side
to indicate theatre alley)
- JOHN, PAUL, DAWN, GERALD
light box top 11 - CATHY
light box 6 (painted as
crate) - MIKE S.
light box 5 - MIKE R.
light box top 9 - JAN

Petruchio's door - MIKE, JAN
Petruchio's table & chairs -
MIKE S., JOHN
Curtains in archway - PAUL,
GREG

stg door unit - GREG, JOHN,
PAUL, GERALD
light box top 11 - MIKE S.

APPENDIX D
INFORMATION SHEET

1. Town _____ Performance Building _____
 Address _____
 Your Name _____
 Position _____ Tel.# _____
 Upon our arrival who should we contact?
 Name _____ Tel.# _____
 What is the earliest time we can enter the building and unload?
2. Unloading facilities for truck? Loading Dock Ground Level
 a. Minimum size opening through which to unload truck?
 ___ft. ___in. height ___ft. ___in. width
 b. Approximately how far do we need to carry from offload to stage
 or performance area? _____ft.
 c. Are there any corners, bottlenecks, low doors, or hallways that
 we will have to contend with? Yes No. If yes, what?
 d. Any stairways? Yes No. How many steps? _____
3. What is the type of stage floor? wood concrete
 tile linoleum other
 May we attach scenery into the floor (stage pegs)? Yes No
4. Are there any eating facilities available close by, such as a truck
 stop, cafe, etc.? Yes No
5. Is there a curtain available to draw across the stage?
 Yes No
6. Are there any sinks available for our use? Yes No
 Showers? Yes No. Are there dressing rooms? Yes No
 How far from stage? _____
 Are there mirrors for makeup? Yes No

7. We will need the services of a licensed electrician to tap in, and untap our lighting equipment. This is necessary for insurance/liability protection.
8. Is it possible to black out the building, or does light filter in?
___Yes ___no
9. Please enclose a flow diagram of your facility and mark the answers to the following questions on that floor plan.
- a. Please mark a "+" where it will be possible to tap in for dimmer board power. Please label what it is. A circuit breaker box, or welding plug outlet would be just fine. What is the number of phases? ___110 single phase ___110-220 single phase ___110-208 three phase. How many amps per phase? (This information is available from a small label usually found near the bottom of a circuit breaker box.)
- b. Place a "O" to indicate where the houselights are controlled. Place a "#" to indicate where the stage worklights are controlled.
- c. Please fill in those approximate dimensions that apply to your facility. Please feel free to sketch anything on the drawing that you feel would help us understand your facility layout better.
10. Do you have any battens over the stage? _____
How long? _____ Where? _____
How much weight will each one hold? _____
11. Do you have an existing sound system? _____ Is it in the same location where your portable dimmers would be? _____
Does your system have auxilliary jacks for a reel to reel tape machine? _____
12. Is there a balcony? _____ Will it be occupied? _____

13. What is your preference for curtain time? 7:30 7:45
 8:00 8:15
14. Are there any motels, hotels available? Yes No. If yes, how far?
- a. Name _____ Address _____
- b. Telephone Number _____
- c. If no, what is the closest town with sleeping facilities?
- d. If there is no motel available, would it be possible to put up the tour group in homes, dorms, etc.? Yes No
15. Upon the return of this form, you will be contacted to arrival time and other pertinent information as soon as these arrangements are finalized.

APPENDIX E
CAST ADAPTATION

(Taming of the Shrew roles in parenthesis)

Fred Graham (Petruchio) - Gerald Weiss
Harry Trevor (Baptista) - John Thompson
Lois Lane (Bianca) - Debb King
Ralph, Stage Manager - Dawn Drake
Lilli Vanessi (Katherine) - Patti Lillibridge
Hattie (Shakespearean woman) - Jan Hoffman
First Suitor (Gremio) - Mike Radtke
Bill Calhoun (Lucentio) - Paul Morley
First Man (Gangster) - Mike Sponsler
Second Man (Gangster) - Dave Johnson
Harrison Howell - Greg Bittner
Specialty Dancer (Wench, Shakespearean woman) - Cathy White
Specialty Dancer (Wench, Shakespearean woman) - Liz Halliday

APPENDIX F

SYNOPSIS OF SCENES ADAPTATION

Show Curtain (Depicting Exterior Ford's Theatre)

ACT ONE

- SCENE 1: Stage of Ford Theatre, Baltimore
- SCENE 2: Corridor (Backstage)
- SCENE 3: The Dressing Rooms of Fred Graham and Lilli Vanessi
- SCENE 4: Bare Stage (Depicting exterior Ford's Theatre)
- SCENE 5: Street Scene, Padua
- SCENE 6: Fred and Lilli's Dressing Rooms
- SCENE 7: Exterior Church

ACT TWO

- SCENE 1: Theatre Alley
- SCENE 2: Bare Stage (Depicting exterior of Ford's Theatre)
- SCENE 3: Petruchio's House
- SCENE 4: Corridor (Backstage)
- SCENE 5: Fred and Lilli's Dressing Rooms
- SCENE 6: Corridor (Backstage)
- SCENE 7: Corridor (Backstage)
- SCENE 8: Baptista's House

APPENDIX G
 COSTUME INVENTORY
 (by actor)

Gerald Weiss (Fred Graham)

White pants
 White striped, short-sleeved sweater
 Tan sandals
 PETRUCHIO (1st Costume)
 Gold corduroy breeches with leather and brocade trim
 Gold corduroy shirt with leather and brocade trim
 Gold corduroy cape with leather and brocade trim
 Brown tights
 Brown ballet shoes
 2nd COSTUME
 Tan and rust shirt
 Turquoise brocade cape
 Turquoise velvet hat
 3rd COSTUME
 Brown shirt with gold brocade slashing and fur trim
 Brown pants with gold brocade slashing and fur trim
 Tan velveteen long vest with fur trim (used by Gangster)

Patti Lillibridge (Lilli Vanessi)

Light green pant outfit
 Green chiffon scarf
 White sandals
 KATHERINE (1st Costume)
 Olive green dress with black fur trim
 White petticoat
 Black tights
 Black ballet shoes
 Dark brown wig
 2nd COSTUME
 White moire and brocade wedding dress
 White brocade and lace headdress
 3rd COSTUME
 Light green moire dress with green velvet belt

Debb King (Lois Lane)

Black jersey 2 piece dance costume
 Pink tights
 Pink ballet shoes
 BIANCA
 Pink brocade dress with velvet and fur trim
 White underskirt with velvet trim
 Pink beaded hairnet

Pink brocade and velvet headdress
 Yellow bowling shirt (TOO DARN HOT)

Paul Morley (Bill Calhoun)

Tan corduroy cap
 Rust short-sleeved sweater
 Rust cotton pants
 Brown sandals

LUCENTIO

Yellow brocade doublet with blue trim
 Blue corduroy pumpkin pants
 White ruff
 Yellow tights
 Black ballet shoes
 Blue velvet cape
 Orphan Annie t-shirt (TOO DARN HOT)

John Thompson (Harry)

Green pants
 Green and white striped sweater
 Black knee socks
 Black shoes

BAPTISTA

Purple corduroy robe with white fur and sequin trim
 Purple corduroy belt
 White ruff
 Black ballet shoes
 Yellow t-shirt (TOO DARN HOT)

Mike Radtke (Dancer)

Gray t-shirt (THOMAS AQUINAS)
 Plaid pants with red suspenders

GREMIO

Light blue metallic doublet with black embroidery
 Gray corduroy pumpkin pants with fur trim
 Black velvet cape
 White ruff
 Light blue tights
 Black ballet shoes

MESSENGER

Black wool messenger suit (2-piece)
 Black loafers

Cathy White (Dancer)

Turquoise leotard
 White tights
 Black ballet shoes
 Light blue brocade dress with satin and velvet trim

White chiffon headdress
 Brown doubleknit skirt
 Brown velvet vest with attached apron
 Striped shirt

Jan Hoffman (Hattie)

Black tights
 Blue shirt
 Black vallet shoes
 White moire dress with purple and lavender trim
 Lavendar chiffon headdress

Liz Halliday (Dancer)

Striped shirt
 Yellow leotard
 White tights
 Black ballet shoes
 Purple print dress with silver trim
 Blue beaded hairnet
 Hair braid
 Light green denim dress with white trim

Mike Sponsler (1st MAN)

Blue work shirt
 Bib overalls
 GANGSTER
 Brown pin-striped, double-breasted suit with matching pants
 Brown shirt
 Brown satin tie
 Brown and white wing-tipped shoes
 Black socks
 Tan print velvet vest with fur trim

Dave Johnson (2nd MAN)

Gray t-shirt (FREDREICH NEITCHZE)
 Blue jeans
 GANGSTER
 Gray double-breasted suit with matching pants
 Blue shirt
 Blue satin tie
 Blue and white wing-tipped shoes
 Red brocade vest with fur trim

Greg Bittner (Harrison Howell)

Tan 2-piece suit
 White shirt

Brown string tie
Black socks
Black loafers

Dawn Drake (Ralph)

Blue work shirt
Blue jeans
Visor

APPENDIX H

COSTUME PLOT (by scene)

(person with dual role responsibilities are listed
by their given name - Mike, Cathy, and Liz)

ACT I, Scene i

Fred - white slacks, white sweater, sandals
Lilli - green pant outfit, white sandals, scarf
Lois - black jersey rehearsal outfit, tights & ballet shoes
Harry - green pants, green sweater, black shoes & socks
Mike - gray t-shirt & plaid pants
Cathy - rehearsal clothes
Liz - rehearsal clothes
Hattie - rehearsal clothes
1st Gunman - stagehand outfit (overalls & workshirt)
2nd Gunman - blue jeans & t-shirt
Ralph - blue jeans, workshirt & visor

ACT I, Scene ii

Lois - same as scene i
Ralph - same as scene i
Bill - rust pants & shirt, tan cap, sandals
Harry - same as scene i
Hattie - same as scene i

ACT I, Scene iii

Lilli - 1st Shakespearean dress
Fred - 1st Petruchio costume
Ralph - same as scene i
1st Gunman - gangster outfit
2nd Gunman - gangster outfit
Hattie - same as scene i

ACT I, Scene iv

Lilli - same as scene iii
Fred - same as scene iii
Bill - Lucentio costume
Mike - Gremio costume
Cathy - same as scene i
Liz - same as scene i
Hattie - white dress and headdress
Harry - Baptista costume
Gunmen - same as scene iii
Lois - Bianca costume

ACT I, Scene v

Everyone - same as scene iv

ACT I, Scene vi

Lilli - same as scene iii
 Fred - same as scene iii
 Hattie - same as scene i
 Ralph - same as scene i

ACT I, Scene vii

Lilli - fast change in middle of scene to wedding dress
 Fred - same as scene iii
 Gunmen - same as scene iii

ACT I, Scene viii

Baptista - same as scene iv
 Lucentio - same as scene iv (add cape)
 Bianca - same as scene iv
 Gremio - same as scene iv (add cape)
 Petruchio - fast change to wedding shirt, cape and hat
 Gunmen - fast change (take off jackets and put on vests)
 Lilli - add headdress
 Cathy - blue Shakespearean dress
 Liz - purple print Shakespearean dress

ACT II, Scene i (Too Darn Hot)

Harry - green pants, yellow t-shirt, ballet shoes
 Bill - Orphan Annie t-shirt, tights & pumpkin pants, ballet shoes
 Liz - rehearsal costume
 Lois - yellow bowling shirt, tights, black trunks, and ballet shoes
 Gunmen - take off vest

ACT II, Scene ii

Fred - 2nd Petruchio costume (dark brown and gold)

ACT II, Scene iii

Fred - same as scene ii
 Lilli - light green dress
 Liz - green serving wench costume (fast change)
 Cathy - brown serving wench costume (fast change)

ACT II, Scene iv

Ralph - same as Act I
 Harrison Howell - tan suit

ACT II, Scene iv (continued)

Hattie - same as Act I, scene i
Fred - same as scene ii
Gunmen - same as scene i
Lois - Bianca costume
Bill - Lucentio costume

ACT II, Scene v

Harrison Howell - same as scene iv
Fred - same as scene ii
Lilli - same as scene iii
Gunmen - same as scene i

ACT II, Scene vi

Liz - purple print Shakespearean dress
Cathy - blue Shakespearean dress
Hattie - white Shakespearean dress
Mike - messenger outfit, black shoes
Bill - Lucentio costume

ACT II, Scene vii

Gunmen - put jackets back on

ACT II, Scene viii

Everyone - Shakespearean costumes

APPENDIX K

Photographs

Following are several photographs of the fourth production in Wahpeton taken by Dr. Ronald Engle.

PLATE I

Act I, Scene i

Stage of Ford Theatre, Baltimore,
"Another Op'nin', Another Show"

PLATE II

Act I, Scene v

Street Scene, Padua

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PLATE I



PLATE II



PLATE III

Act I, Scene vii

Exterior Church, "Kiss Me, Kate"

PLATE IV

Act II, Scene i

Theatre Alley, "Too Darn Hot"

PLATE III



PLATE IV



PLATE V

Act II, Scene iii

Petruchio's House

PLATE VI

Act II, Scene iv

Backstage, "Bianca"

PLATE V



PLATE VI



PLATE VII

Act II, Scene v

Fred & Lilli's Dressing Rooms

PLATE VIII

Act II, Scene vii

Before the Backstage Curtain,
"Brush Up Your Shakespeare"

PLATE VII



PLATE VIII



PLATE IX

Act II, Scene viii

Baptista's House, "Women Are So Simple"

PLATE X

Load-in and Load-out

PLATE IX



PLATE X



PLATE XI

Set up



PLATE XII

Placement of out-front light standard



APPENDIX J

UND PERMANENT TOURING BOXES

Light Box 1 - Dimmer Control Packs

2 - Dimmer Packs

3 - Patch Panel

4 - Stranded Cable Box

5 - Mult. Cond. Cable

6 - Misc. Cable

7 - Power Cable

8 - Gel Box

9 - S.R. Tree with lights mounted (side lighting)

10 - R. House Tree with lights mounted (front lighting)

11 - L. House Tree with lights mounted (front lighting)

12 - S.L. Tree with lights mounted (side lighting)

Sound Box 1 - Sound Equipment

Makeup Box 1 - Mirrors

2 - Mirrors

3 - Kits

Trouble Box

Footlocker

Men's Costume Box

Women's Costume Box

APPENDIX K

PACKING LIST - FOOTLOCKER

(Miscellaneous Items)

Tape:

glow
duct
colored
masking
electrician

Full socket set

Tool Box (hand tools)

Flashlights

4 Toolbelts

Headsets

Intercom

2 Pipe Wrenches

50' measuring tape

Trouble Shooting Kit for Dimmer

Magic markers

Piano lamp

APPENDIX L

PACKING LIST - MAKEUP 3

- 13 Individual makeup kits
- 6 Hand mirrors
- 4 Rolls toilet tissue
- 5 Makeup remover jars
- 7 Cans of hairspray
- 2 Cans white hairspray
- 1 Can silver hairspray
- 2 Cans auburn hairspray
- 3 Containers bobby pins
- 2 Hairbrushes and combs
- 3 Pencil sharpeners
- 3 Towels

APPENDIX M

PACKING LIST - PROPS

Blue Suitcase

2 trays of food

Hatbox

wine jug
telephones (2)
flashlight
geraniums
hat
money
telegrams
I.O.U. paper

Sound 1

tankards (3)
books (3)
bowl of fruit
clipboard
trays (2)
corn (3)
bread
roses
dove
watering can
prop lights (4)
flowers (roses)
box of packages
pillow
basket
turkey
cornucopia
scarf
whip
newspaper
banner

Violin Case

revolver - blanks

Drawer of Lilli's dressing table

picture
stand-up mirror

telegram
ring
brush
cork
makeup

APPENDIX N

PACKING LIST - MEN'S COSTUME BOX

TOP SHELF:

Ballet shoes:
Paul
Mike Radtke
John
Gerald
Extra
Shoes:
Dave

CLOSET ROD:

John:
Opening costume
Green knit shirt
Green slacks
Shakespearean costume
Purple robe
Collar
Belt
Yellow t-shirt

Mike Sponsler:
Gangster costume
Brown shirt
Brown tie
White flower
Jacket
Pants
Shakespearean costume
Vest

Mike Radtke:
Opening costume
Plaid pants
Thomas Aquinas t-shirt
Shakespearean costume
Pumpkin pants (blue)
Collar
Top
Black cape
Messenger
Pants
Jacket
White shirt
Tights

Greg:

Jacket
Pants
Brown tie
White shirt

Dave:

Fredreich Neitchze t-shirt
Gangster costume
Blue shirt
Blue/gold tie
White flower
Jacket
Pants
Shakespearean costume
Vest

Gerald:

Opening costume
White knit shirt
Beige pants
Shakespearean costume
Brown pants
Rust pants
Rust cape
Shirt
Blue cap w/pin
Blue cape
Brown shirt
Wedding costume
Brown and gold pants
Brown and gold shirt

BOTTOM:

Prop dress (blue striped)
2 gangster hats
Blue cane
Men's shoes
Black shoes & knee hi black socks
Mike Sponsler's spats (brown/white)
2 pair loafers (black)
Laundry bag
Iron

APPENDIX O

PACKING LIST - WOMEN'S COSTUME BOX

TOP SHELF:

Ballet slippers
Cathy
Patti
Debb
Violin case

CLOSET ROD:

Paul:

Cape
Act II shirt
Shakespearean costume
Top
Pants
Collar
Tights

Debb:

Opening costume
Yellow bowling shirt
Black shorts
Black top
Shakespearean costume
Pink dress
Slip
Headdress
Tights

Cathy:

Opening costume
Blue leotard
Shirt
Bra
Shakespearean costume
Blue dress
Wench costume
Brown skirt
Shirt and apron
Tights

Jan:

Opening costume
Black leotard
Blue shirt
Ballet shoes

Shakespearean costume
 White dress
 Headdress
 Tights

Patti:

Bra
 Green pant suit
 Belt
 Shakespearean costume
 Light green dress
 Green dress
 Wedding dress
 Tights
 Slip

Liz:

Opening costume
 Shirt
 Ballet shoes
 Leotard
 Shakespearean costume
 Purple print dress
 Wench costume
 Green dress
 Tights

BOTTOM:

Pink prop dress
 Patti's wig box
 Paul's hat
 Wedding headdress
 Cathy's headdress
 Orange cane
 Sewing kit

Dawn:

Visor
 Ironing board

APPENDIX P
TRUCK LOADING ORDER

1. Trouble Box
2. 7 each 5' wide black masking flats, 8' high
3. Lilli's dressing room flats (set 11)
4. Fred's dressing room flats (set 12)
5. Small brick wall, large brick wall (set 8 and 9)
6. Door arches (set 17, 19, and 30)
7. Connecting door - hinges up (set 13)
8. 4 each 4' wide black masking flats, 8' high
9. Light Box 9set 6)
10. Sound Box (set 1)
11. Makeup (set 3)
12. 8 blue column bases (set 31-38)
13. Blue suitcase
14. Light Box (set 1)
15. Wings for door arches (set 17A and 19A)
16. Stools with hat box between (set 21, 22)
17. Balcony (set 18)
18. 4 plywood bases for light trees
19. White swivel chair (set 20)
20. Light Box (set 7)
21. 2 door frames (set 15, 16)
22. 4 metal light bases
23. Blue arches (set 1-7)
24. Makeup Box 1

25. 4 table legs (set 23-26)
26. 3 tip jacks (set 27-29)
27. Table top (set 29)
28. Ladder base (set 41)
29. Chaise lounge (set 43)
30. Fred's chair (set 10)
31. Lilli's dressing table (set 14)
32. Lighting stool
33. Fred's makeup table (set 42)
34. Makeup Box 2
35. Small ladder (set 40)
36. 8 blue pvc pipes (set 45-52)
37. Short pipe for set light (set 44)
38. Light Box 10
39. Large A-frame ladder
40. Light Box 9
41. Light Box 12
42. Light Box 11
43. Costume Boxes 1 and 2
44. Light Box 5
45. Light Box 4
46. Cabled pipe
47. Regular pipe
48. Cabled pipe
49. Regular pipe
50. Light Box 2

51. Light Box 3
52. Light Box 48
53. Weights
54. Dollys
55. Cover-alls
56. Extension cord
57. PAR lamps
58. Hand broom, dust pan, broom
59. Footlocker

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