

Kiss Me Kate Libretto

Typescript, dated Rehearsal Script As Of 3/8/19. Without music. Typescript is heavily marked with pencil by videographer with more than the usual attention to actors' movement. The script for this revised edition of the musical was used by The New York Public Library's Theatre on Film and Tape Archive on May 31, 2019, when videorecording the Roundabout Theatre Company's stage production starring Kelli O'Hara at Studio 54, 254 West 54th Street, New York, N.Y., which opened March 14, 2019, directed by Scott Ellis.

(FAQ). The ultimate treasure trove of information, A Chorus Line FAQ presents history and fun facts, including: the unique workshop process through which the show was developed and written, the stories of its creators, the record-breaking Broadway run and numerous touring productions, and the captivating movie version. The book also features all-new chapters on the Broadway revival, the two London productions, and notable regional productions around the country. In addition to a chapter on A Chorus Line cultural history with a guide to all the pop cultural references in the show the book includes extensive photos as well as biographical information on the casts of the major productions. There are also chapters on recordings, previous books on the topic, and the landmark show's influence on subsequent Broadway musicals and films.

The spotlight is on the timelessness of Cole Porter classics, presented here with wonderfully fresh arrangements and a contemporary twist. Over fifty of his songs are woven into an entertainment that feels as much like a book musical as a revue. By turns wry, irreverent, romantic, touching and hilarious, this is a post modern Cole Porter evening unlike any other.

Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate, Cole Porter sent American song soaring on gossamer wings. Timeless works like "I Get a Kick Out of You" and "At Long Last Love" made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers. In A Cole Porter Companion , a parade of performers and scholars offers essays on little-known aspects of the master tunesmith's life and art. Here are Porter's days as a Yale wunderkind and his nights as the exemplar of louche living; the triumph of Kiss Me Kate and shocking failure of You Never Know ; and his spinning rhythmic genius and a turkey dinner into "You're the Top" while cultural and economic forces take "Ev'ry Time We Say Goodbye" in unforeseen directions. Other entries explore notes on ongoing Porter scholarship and delve into his formative works, performing career, and long-overlooked contributions to media as varied as film and ballet. Prepared with the cooperation of the Porter archives, A Cole Porter Companion is an invaluable guide for the fans and scholars of this beloved American genius.

Celebrating the Arthur Miller centennial year, an eye-catching new Penguin Plays edition of the work that established him as a leading voice in the American theater In 1947, Arthur Miller exploded onto Broadway with his first major work, All My Sons, winning both the New York Drama Critics' Circle Award for Best New Play and the Tony for Best Author. The play introduced themes that would preoccupy Miller throughout his career: the relationships between fathers and sons and the conflict between business and personal ethics. This striking new edition adds All My Sons to the elegant Penguin Plays series—now in beautifully redesigned covers. Joe Keller and Steve Deever, partners in a machine shop during World War II, turned out defective airplane parts, causing the deaths of many men. Deever was sent to prison while Keller escaped punishment and went back to business, making himself very wealthy in the ensuing years. A love affair between Keller's son, Chris, and Ann Deever, Steve's daughter; the bitterness of George Deever, who returns from the war to find his father in prison and his

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father's partner free; and the reaction of Chris Keller to his father's guilt escalate toward a climax of electrifying intensity.

6 easy piano arrangements of songs from this Broadway classic, including: Many a New Day • Oh, What a Beautiful Mornin' • Oklahoma • Out of My Dreams • People Will Say We're in Love • The Surrey with the Fringe on Top.

This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

Choreographing Copyright is a new historical and cultural analysis of U.S. dance-makers' investment in intellectual property rights. Stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics, showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power. A number of the artists featured in the book are well-known in the history of American dance, including Loie Fuller, Hanya Holm, and Martha Graham, Agnes de Mille, and George Balanchine. But the book also uncovers a host of marginalized figures--from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane--who were equally interested in positioning themselves as subjects rather than objects of property. Drawing on critical race and feminist theories and on cultural studies of copyright, *Choreographing Copyright* offers fresh insight into the raced and gendered hierarchies that govern the theatrical marketplace, white women's historically contingent relationship to property rights, legacies of ownership of black bodies and appropriation of non-white labor, and the tension between dance's ephemerality and its reproducibility.

8 vocal selections from the 1953 Porter musical, including: Allez-Vous-En, Go Away • C'est Magnifique • Can Can • Come Along with Me • I Love Paris • It's All Right with Me • Live and Let Live • Montmartre.

The first comprehensive collection of the letters of one of the most successful American songwriters of the twentieth century From Anything Goes to *Kiss Me, Kate*, Cole Porter left a lasting legacy of iconic songs including "You're the Top," "Love For Sale," and "Night and Day." Yet, alongside his professional success, Porter led an eclectic personal life which featured exuberant parties, scandalous affairs, and chronic health problems. This extensive collection of letters (most of which are published here for the first time) dates from the first decade of the twentieth century to the early 1960s and features correspondence with stars such as Irving Berlin, Ethel Merman, and Orson Welles, as well as his friends and lovers. Cliff Eisen and Dominic McHugh complement these letters with lively commentaries that draw together the loose threads of Porter's life and highlight the distinctions between Porter's public and private existence. This book reveals surprising insights into his attitudes toward Hollywood and Broadway, and toward money, love, and dazzling success.

"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 -- *The Boys from Syracuse* (*The Comedy of Errors*), *Kiss Me, Kate* (*Taming of the Shrew*), *West Side Story* (*Romeo and Juliet*), *Your Own Thing* (*Twelfth Night*), and *Two Gentlemen of Verona*. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic "integrated musical," where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

This new second edition of *Enchanted Evenings* offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as *Show Boat*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *My Fair Lady*, *West Side Story*, *Sweeney Todd*, *Sunday in the Park with George*, and *Phantom of the Opera*. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess*). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical. Block's research is persuasive and his writing vivid. . . Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide."

--Steven Bach, The Los Angeles Times Book Review

In this second volume of a two-volume collector's edition, The Library of America presents eight enduring masterpieces showcasing the genre's glorious mid-century flowering and its response to the turbulent 1960s. Based on new research, the complete libretto of each musical is presented in its Broadway opening night version, making these beloved cultural treasures available as never before. The texts are supplemented with additional song lyrics, biographical sketches of the musicals' creators, original cast lists, detailed accounts of each show's sources and production history, textual and explanatory notes, and full-color portfolios of illustrations featuring posters and photographs from each musical's original Broadway run. This volume showcases eight enduring works from the genre's Golden Age: *Guys and Dolls* (1950) by Frank Loesser, Jo Swerling, and Abe Burrows brings Damon Runyon's gamblers and chorus girls to vivid life; *The Pajama Game* (1954) by George Abbott, Richard Bissell, Richard Adler, and Jerry Ross offers a lighthearted take on the relations between capital and labor; *My Fair Lady* (1956), Alan Jay Lerner and Frederick Loewe's glittering adaptation of George Bernard Shaw's *Pygmalion*, a box-office sensation that elevated the tone of the American musical; *Gypsy* (1959) by Arthur Laurents, Jule Styne, and Stephen Sondheim embraces the relentless ambitions of the ultimate stage mother to frame a poignant look at the vanishing traditions of vaudeville; *A Funny Thing Happened on the Way to the Forum* (1962) by Burt Shevelove, Larry Gelbart, and Stephen Sondheim, a joyously farcical romp set in ancient Rome; the heartbreaking *Fiddler on the Roof* (1964) by Joseph Stein, Jerry Bock, and Sheldon Harnick, based on Sholem Aleichem's haunting tales of life and changing times in a Russian shtetl; *Cabaret* (1966) by Joe Masteroff, John Kander, and Fred Ebb, which views a political crisis through the prism of a Weimar nightclub; and the playfully irreverent *1776* (1969) by Peter Stone and Sherman Edwards, a brilliantly drawn character study of the Founding Fathers on the eve of Independence. --Publisher description.

"A startling, clear-eyed" memoir of an immigrant girl's childhood in early 20th century NYC from the journalist and Tony-winning co-author of *Kiss Me Kate* (Booklist). Born in Transylvania in 1899, Bella Spewack arrived on the streets of New York's Lower East Side when she was three. At twenty-two, while working as a reporter with her husband in Europe, she wrote a memoir of her childhood that was never published. More than seventy years later, the publication of *Streets* recovers a remarkable voice and offers a vivid chronicle of a lost world. Bella, who went on to a brilliant career write for stage and screen with her husband Sam, describes the sights, sounds, and characters of urban Jewish immigrant life after the turn of the century. Witty, street-smart, and unsentimental, Bella was a genuine American heroine who displays in this memoir "a triumph of will and spirit" (*The Jewish Week*).

Set in the nineteenth century, Isabel Miller's classic lesbian novel traces the relationship between Patience White, an educated painter, and Sarah Dowling, a farmer, whose romantic bond does not sit well with the puritanical New England farming c...

Operetta developed in the second half of the 19th century from the French opéra-comique and the more lighthearted German Singspiel. As

the century progressed, the serious concerns of mainstream opera were sustained and intensified, leaving a gap between opéra-comique and vaudeville that necessitated a new type of stage work. Jacques Offenbach, son of a Cologne synagogue cantor, established himself in Paris with his series of opéras-bouffes. The popular success of this individual new form of entertainment light, humorous, satirical and also sentimental led to the emergence of operetta as a separate genre, an art form with its own special flavour and concerns, and no longer simply a "little opera". Attempts to emulate Offenbach's success in France and abroad generated other national schools of operetta and helped to establish the genre internationally, in Spain, in England, and especially in Austria Hungary. Here it inspired works by Franz von Suppé and Johann Strauss II (the Golden Age), and later Franz Lehár and Emmerich Kálmán (the Silver Age). Viennese operetta flourished continuously with the Habsburg Empire and the mystique of Vienna, but, after the First World War, an artistically vibrant Berlin assumed this leading position (with Paul Lincke, Leon Jessel and Edouard Künnecke). As popular musical tastes diverged more and more during the interwar years, with the advent of new influences—like those of cabaret, the revue, jazz, modern dance music and the cinema, as well as changing social mores—the operetta genre took on new guises. This was especially manifested in the musical comedy of London's West End and New York's Broadway, with their imitators generating a success that opened a new golden age for the reinvented genre, especially after the Second World War. This source book presents an overview of the operetta genre in all its forms. The second volume provides a survey of the national schools of Germany, Spain, England, America, the Slavonic countries (especially Russia), Hungary, Italy and Greece. The principal composers are considered in chronological sequence, with biographical material and a list of stage works, selected synopses and some commentary. This volume also contains a discography and an index covering both volumes (general entries, singers and theatres). Throughout the twentieth century women have made significant contributions to the creation of American musical theatre. Directing, choreographing, writing, arranging, producing and designing musicals in a variety of venues throughout America, women have played a significant role in shaping the development of musical theatre both on and off Broadway and in regional, educational, and community venues. The essays in this book examine the history of women in musical theatre, providing biographical descriptions of the women themselves; analyses and interpretations of their productions; and several accounts of how being a woman affected the artists' careers. Topics include the similarities among the careers of successful but neglected lyricists Rida Johnson Young, Anne Caldwell, and Dorothy Donnelly; the Depression-era productions of Hallie Flanagan and Cheryl Crawford; the transformation of the classic "showgirl" image through the dances and stage movement created by prominent female choreographers; and a survey of numerical data highlighting the discrepancy between the number of men versus the number of women hired to direct professional musical productions in various venues across the United States. Why do we feel justified in using adjectives such as romantic, erotic, heroic, melancholic, and a hundred others when speaking about music? How do we locate these meanings within particular musical styles? These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years. In this selection of essays, dating from 1995-2010, he returns time and again to examining how conventions of representation arise and how they become established. Among the themes of the collection are social class, ideology, national identity, imperialism, Orientalism, race, the sacred and profane, modernity and postmodernity, and the vexed relationship of art and entertainment. A wide variety of musical styles is discussed, ranging from jazz and popular song to the symphonic repertoire and opera.

Hollywood's conversion to sound in the 1920s created an early peak in the film musical, following the immense success of *The Jazz Singer*. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular, since the heightened experience of song

and dance drew attention to the novelty of the technological development. Until the near-collapse of the genre in the 1960s, the film musical enjoyed around thirty years of development, as landmarks such as *The Wizard of Oz*, *Meet Me in St Louis*, *Singin' in the Rain*, and *Gigi* showed the exciting possibilities of putting musicals on the silver screen. *The Oxford Handbook of Musical Theatre Screen Adaptations* traces how the genre of the stage-to-screen musical has evolved, starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita*, and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth, including not only favorites such as *Annie* and *Kiss Me, Kate* but also some of the lesser-known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon*. Together, the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

Stephen Sondheim and James Lapine's beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp.

In his life and in his music, Cole Porter was the top—the pinnacle of wit and sophistication. From the 1910s through the '50s, from Yale pep rallies through the Broadway triumphs of *Anything Goes* and *Kiss Me, Kate*, he delighted audiences with a glittering torrent of song: “I Get a Kick Out of You.” “Night and Day,” “Love for Sale,” and “Just One of Those Things.” The bright surface of these gems—their catchy melodies and ingenious lyrics—made them instant pop hits. Their more subtle qualities and their musical and emotional depth have made them lasting standards, among the greatest glories of the American songbook. In *Cole Porter*, William McBrien has thoroughly captured the creator of these songs, whose life was one not only of wealth and privilege but also of tragedy, secrecy, and courage. A prodigal young man, Porter found his aesthetic and emotional anchor in a long, loving, if sexless marriage, while continuing to maintain many discreet affairs with men. In 1937, at the height of his success, he suffered a near-fatal riding accident; his last eighteen years were marked by pain, drugs, and repeated operations on his legs, years of physical agony but unstinting artistic achievement. Here is the book that Porter's fans have long hoped for—a life that informs the great music and lyrics through illuminating glimpses of the hidden, complicated, private man.

Young Will Shakespeare has writers block... the deadline for his new play is fast approaching but hes in desperate need of inspiration. That is, until he finds his muse – Viola. This beautiful young woman is Will's greatest admirer and will stop at nothing (including breaking the law) to appear in his next play. Against a bustling background of mistaken identity, ruthless scheming and backstage theatrics, Will's love for Viola quickly blossoms and inspires him to write his greatest masterpiece.

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from *Accordion Players* to

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Musical Theater Composers to World Music, and everything in between.

(Applause Libretto Library). The libretto to the Tony winning musical featuring a book by Larry Gelbart, music by Cy Coleman, and lyrics by David Zippel. The book also includes an introduction by Larry Gelbart, illustrations by Al Hirschfeld, production photographs, and original costume designs.

A cumulative list of works represented by Library of Congress printed cards.

You can be sitting in the train working a puzzle but it can take you far away from the everyday. Before you know it you're at your stop or about to pass it. It's not like you were even in the train. It's something different, something removed from the ordinary." --Maki Kaji, The Japanese Times The Nation's No. 1 Newspaper offers puzzle-smiths the ultimate book featuring a new collection of challenging conundrums. This collection offers traditional word searches, along with a popular variation called Word Roundup, which gives only clues to the words hidden within the puzzle; the actual words are for solvers to figure out.

Discusses the great Broadway hits, how they were conceived, written and performed.

A lively and informative look at the careers, works, and characteristics of the major librettists of the American theatre. Included are dozens of men and women who wrote the "books" for Broadway musicals over the past one hundred years, from George M. Cohan to the present day. Boy Loses Girl presents a whole new perspective for looking at the American musical theater. For film students, scholars and enthusiasts of the American musical theatre.

For the first time ever, the definitive full orchestral score of one of Broadway's beloved smash hits of the Golden Age is available for purchase. This edition includes the complete script and stage directions, alternate keys and dance routines in an appendix, explanatory notes, and documentation. Using the same rigorous musicological principles that have long been applied to the works of the great European composers, the original 1948 orchestrations of Cole Porter's masterpiece have been meticulously restored. Broadway's classic musicals are perhaps America's most unique and enduring contribution to world culture, and Kiss Me, Kate is one of the jewels in the crown. Here it is at last, treated with the same respect as the great European operas and operettas. 754 pages.

Includes over 80 quizzes on every aspect of the Broadway musical, including stars, directors, choreographers, shows imported from England, biographical shows, jukebox musicals, and shows by the decade.

A songbook which contains the songs from the 1980 Broadway production produced well-known for productions of Hello, Dolly!, Gypsy! and Promises, Promises.

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