



South Hill Park
Arts Centre

Crowthorne Musical Players

present

Kiss Me, Kate

Music &
lyrics by
Cole
Porter

Book by
Bella and
Samuel
Spewack

A small image of a book cover for "The Taming of the Shrew" by William Shakespeare. The cover features a portrait of Christopher Sly and the text "THE TAMING OF THE SHREW" and "BY WILLIAM SHAKESPEARE".

THE TAMING OF THE SHREW
BY WILLIAM SHAKESPEARE
CHRISTOPHER SLAY
MISS. Page, Player, Ho...

*Tuesday 5th June to Saturday 9th June,
2001*

*at the Wilde Theatre, 'South Hill Park, Bracknell
at 7:30 p.m.*

Amateur performances by arrangement with Musicscope Ltd.

Programme £1



Crowthorne Musical Players

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Kiss Me, Kate

Music & lyrics by Cole Porter

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Based on William Shakespeare's "The Taming of the Shrew"

This production is given by arrangement with Musicsope Ltd.

Director: Carol Hardy

Musical Director: Nick Austin

Choreographer: Debbie Mann

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Member, National Operatic and Dramatic Association



Chairman's Welcome

Good evening, ladies and gentlemen and welcome to our production of *Kiss Me, Kate*. It seems no time at all since we began rehearsing for this show and yet, here it is, show time again. It is especially pleasing to see new talent emerging within the company, and I would very much like to congratulate Debbie Mann who is choreographing her first show for us (principal dancers).

Yet again, CMP is indebted to Carol Hardy, our Director, and Nick Austin, our Musical Director, for their endless patience and encouragement. There are far too many other people to mention whose contribution is nevertheless invaluable, and I would like to thank them all for the hours they spend helping CMP. Without them, all this would be impossible.

Last year, we were wondering how we could possibly follow the resounding success of *Anything Goes*. I am very pleased to be able to tell you that through the hard work and enthusiasm of all in the company, both on and off stage, we have indeed managed to produce another fantastic show. I know you will enjoy it as much as we have enjoyed presenting it to you.

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Crowthorne Musical Players 2001

The Story of the Show

(and the show within the show)

It is the final rehearsal before opening night in the Ford Theatre, Baltimore (*Another Op'nin', Another Show*), where Fred Graham is producing, directing and playing the male lead, Petruchio, in a musical version of *The Taming of the Shrew*. He has, very bravely, cast his ex-wife Lilli Vanessi as Kate - the headstrong shrew. He has also recruited a night-club singer, Lois Lane, to play her younger sister, Bianca, who is forbidden to wed before Kate, much to the annoyance of various suitors, notably Lucentio - played by Bill Calhoun, a 'Broadway hooper' (and notorious gambler). Bill is not at the rehearsal, he is at a hotel losing \$10,000 and escapes back to the theatre by signing an IOU in Fred's name, which he confesses to Lois, much to her disgust (*Why Can't You Behave?*). Meanwhile, Fred and Lilli reminisce and it is clear that they still have feelings for one another (*Wunderbar* and *So in Love*), especially when Lilli receives flowers from Fred. Unfortunately they were intended for Lois.

The show begins (*We Open in Venice*) and we meet the girls' father, Baptista, as well as Bianca's other suitors, Gremio and Hortensio (*Tom, Dick or Harry*). Petruchio arrives (*I've Come to Wive it Wealthily in Padua*) and in spite of Kate's character (*I Hate Men*), he strikes a bargain with Baptista and resolves not only to marry her, but to tame her (*Were Thine That Special Face*). This gets more difficult when fiction and reality become entwined after Kate/Lilli discovers the flowers were not meant for her. Stormy scenes ensue, both on and off stage and Lilli decides to walk out of the show.

Meanwhile, two gangsters arrive to collect the gambling debt from Fred. Having first denied all knowledge, he cleverly realises that here is a way to get Lilli to stay and persuades the gangsters to force her to complete the show so that he can pay the debt with the receipts. The show continues (*I Sing of Love* and *Kiss Me, Kate*) with Lilli accompanied everywhere by her 'minders'.

The cast enjoy their interval, in spite of it being *Too Darn Hot*, then the action resumes as Petruchio sets about taming his sullen Kate (*Where is the Life That Late I Led?*).

Lilli's fiancée, the Washington big-shot Harrison Howell, arrives to collect her, but is intercepted by Fred who sets about convincing him that she is merely being temperamental, before demonstrating to Lilli how boring life would be with Harrison. It also transpires that Harrison had enjoyed a liaison with Lois several years earlier (*Always True to You in My Fashion*). The gangsters discover that their organisation has undergone management restructuring, meaning that the IOU is cancelled. Lois is free to leave and does so, leaving a disconsolate Fred (*So in Love*). The gangsters also depart, but in more lively fashion (*Brush Up Your Shakespeare*).

Back on stage, the show must go on, even though only Fred knows that Lilli has left. But wait... Could there be a happy ending? Of course there is. Lilli reappears at the critical moment as the suitably contrite Kate (*I Am Ashamed That Women Are So Simple*) and they all live happily after (*So Kiss Me, Kate*). Or do they ... ?

Brush up your Shakespeare ...

The Taming of the Shrew was probably written in the 1590s. Why 'probably'? Because in those days, before effective copyright laws, 'writing' a play did not actually involve writing! An author would work with a theatre company; a play would be produced and, although some parts would be written down, most were memorised as the show developed. This was supposed to prevent rival companies copying the play, but - in much the same way as today's music stars have their concerts 'bootlegged' - some piracy did occur, as scribes took notes and produced unauthorised editions of plays, or actors joined other companies taking their version of works with them. Hence the endless debate about the origin and authenticity of Shakespeare's work. Only around half of his plays appeared in print during his lifetime (Shakespeare died in 1616) and many of these were 'bad quartos', i.e. pirated editions. Eventually two of his friends, Heminges and Cordell, began the mammoth task of putting together what are now regarded as the definitive versions of Shakespeare's works - the 'Folio' editions, which first appeared in 1623.

The Taming of the Shrew appears in the First Folio and has the structure - unusual at the time - of a 'play within a play'. (Thankfully this is not reproduced in *Kiss Me, Kate* otherwise we would have a 'show within a show within a show'!) The original *Shrew* opens with the Induction, in which a drunken tinker, Christopher Sly, passes out in a country pub and is discovered by a local Lord who plays a trick on him. He has Sly dressed in fine clothes and, when he regains consciousness, is made to believe himself a lord who has lost his memory and for whose entertainment a play is to be presented. Enter a group of strolling players who perform the play proper, centering on the wooing, winning and taming of the shrewish Katherine by the fortune-seeking Petruchio. Much of the dialogue - and some of the song lyrics - in *Kiss Me, Kate* are taken directly from the original play, but most of the play's subplot involving the three suitors' competitive wooing of Bianca does not find its way into the musical. Strangely, the Christopher Sly situation is not satisfactorily resolved - after the opening scenes, he does not appear again. However, there exists a 'bad quarto' version of the play called *The Taming of a Shrew*, dated 1594, in which Sly has the final scene, resolving that now he has learnt how to tame a shrew, he will return home to sort his wife out! There is much academic debate about the relationship between these two versions, nevertheless it is *The Shrew* which is usually performed, although some productions do add the closing scene from *A Shrew*.

The other great area of debate over Shakespeare's play is, of course, its political correctness, or rather, the complete lack of it! Kate must have her wild spirit broken and Petruchio stops at nothing in humiliating her, until she bows to his will and finally admits that she is 'ashamed that women are so simple'. Needless to say, this does not endear the play to feminist critics. Over the years some productions have emphasised the misogyny of the piece, while others have attempted to show that the framing of the action by the Sly episode and Katherine's remarkable - some would say unbelievable - transformation, illustrate that it is only make-believe and perhaps that Shakespeare was somehow being ironic. The arguments will doubtless continue for ever.

On a lighter note, like many other Shakespeare plays, the plot of *The Shrew* has been used as the basis for other shows: *Kiss Me, Kate* of course, but also even a John Wayne western. The most recent example is the hit comedy movie *10 Things I Hate About You*, in which the action is set in Padua High School, Seattle, and we see Patrick Verona attempting to get the feisty Kat Stratford to go to the Prom, so that his friend can go out with her sister, Bianca!

The Cast

LILLI VANESSI / KATHERINE	<i>Paula Fraser</i>
FRED GRAHAM / PETRUCHIO	<i>Mark Conolly</i>
LOIS LANE / BIANCA	<i>Sue Prior</i>
BILL CALHOUN / LUCENTIO	<i>Alex Aucken</i>
HATTIE	<i>Lucy Gosling</i>
FIRST GANGSTER	<i>John Caley</i>
SECOND GANGSTER	<i>Roger Lansdown</i>
HARRISON HOWELL	<i>John Taylor</i>
HARRY TREVOR / BAPTISTA	<i>Peter Del Nevo</i>
PAUL	<i>Jason Palmer</i>
GREMIO	<i>Robert Wells</i>
HORTENSIO	<i>Peter Rupp</i>
RALPH	<i>Tom McCann</i>
DANCERS:	<i>Debbie Mann</i>
	<i>Kate Cooper</i>
	<i>Anne Darsley</i>
	<i>Danusia Maleczek</i>
	<i>Yvete McCann</i>
	<i>Michelle Worthington</i>
CHORUS:	<i>Mervyn Clark, Ryan Leaney, Dave Oxberry,</i>
	<i>Jason Taylor, Christine Charlton, Karen Dack,</i>
	<i>Sue Dyer, Sue Ford, Laura Gosden,</i>
	<i>Claire Lawson, Sandra Lewis, Diana Mears,</i>
	<i>Sue Minshall, Chris Pask, Stella Pearmain,</i>
	<i>Rachel Rooke-Matthews, Jo Rupp, Lindsay Wyles.</i>

No animals were harmed in the production of this show - only people.

Scenes

The action takes place on-stage and behind the scenes at the Ford Theatre, Baltimore, during a hot summer in the late 1950s.

ACT I

Scene 1	On-stage
Scene 2	The corridor, backstage
Scene 3	Lilli & Freds' dressing rooms
Scene 4	Padua
Scene 5	Street scene, Padua
Scene 6	Backstage
Scene 7	Dressing rooms
Scene 8	The church

ACT II

The stage door alley
Before the curtain
Petruchio's house
The corridor, backstage
Dressing rooms
The corridor, backstage
Before the curtain
Baptista's home

Musical Numbers

ACT I

Another Op'nin', Another Show	Hattie & Chorus
Why Can't You Behave?	Lois & Bill
Wunderbar	Lilli & Fred
So In Love	Lilli
We Open in Venice	Katherine, Petruchio, Bianca, Lucentio & Chorus
Tom, Dick or Harry	Bianca & Suitors (Lucentio, Hortensio & Gremio)
I've Come To Wive It Wealthily In Padua	Petruchio & Men
I Hate Men	Katherine
Were Thine That Special Face	Petruchio
I Sing Of Love	Bianca, Lucentio & Chorus
Finale : Kiss Me, Kate	Katherine, Petruchio, Principals & Chorus

ACT II

Too Darn Hot	Paul & Men
Where Is The Life That Late I Led?	Petruchio
Always True To You In My Fashion	Lois
Bianca	Bill & Ladies
Reprise: So In Love	Fred
Brush Up Your Shakespeare	Gangsters
I Am Ashamed That Women Are So Simple	Katherine
Finale: So Kiss Me, Kate	Full Company
Grand Finale: Last Curtain	Full Company

Profiles

Paula Fraser - Lilli/Kate

Paula was advised that joining an Amateur Society would be "good experience" while studying for her 'A-Level' Theatre Studies. Five years later, having learnt to design, build, paint, light and move scenery (and swear accordingly) she joined CMP with her sister for the chorus in *Oklahoma!* She has since performed in many productions for various local societies and for CMP has appeared as Flo (*Half a Sixpence*), Tzeitel (*Fiddler on the Roof*) and Kate (*Broadway Pirates*). She recently had the time of her life performing Laurey (*Oklahoma!*) for a society in Buckinghamshire despite a fractured wrist mid-week. It's the only time she's been plastered onstage!! This week's performances are dedicated to her Number One Fans, her Mum and Dad, who have seen every show she has ever been in - often more than once!



Mark Conolly - Fred/Petruchio

In an effort to develop the role of Petruchio, Mark spent several weeks teaching a tiny rodent to balance on one leg. He was therefore rather crestfallen to learn the true nature of *The Taming of the Shrew!* This is Mark's ninth show with CMP. Recent roles have included Moonface Martin in *Anything Goes*, Wild Bill Hickock in *Calamity Jane* and, with EBOS, Tevey in *Fiddler on the Roof*. (N.B. If anyone would like to purchase a house-trained, mouse-like creature who can play the spoons ...)



Sue Prior - Lois Lane/Bianca

A regular with various local societies, Sue isn't happy unless she is preparing for at least two shows at once (preferably more!) and is currently rehearsing for Anna in *The Merry Widow* - the other end of her range! Sue's last CMP appearance was in 1998 when she was Eliza in *My Fair Lady*. Two years ago she played Lilli/Kate opposite Mark's Fred/Petruchio in *Kiss Me, Kate* in Camberley. Fortunately this has not caused too much unseemly confusion (so far) during this production!



Alex Aucken - Bill/Lucentio

This is Alex's sixth year with CMP. Recent roles include Francis Fryer in *Calamity Jane* and Freddie in *My Fair Lady*. When he isn't rehearsing, or gallivanting around Europe on business, his favourite hobby is looking after his daughter. He assures us that his part as a gambling womaniser is in no way typecasting!



Gangsters: John Caley & Roger Lansdown

John (the fat bloke on the right) turned to drama (and drink) to escape the grim reality of being a Manchester City supporter. This is his third show with CMP since moving 'darn Sarf'. He is enjoying this more sinister role, but may have taken

the request to 'be a heavy' too literally! Roger (the suave gentleman on the left) has been performing in various guises for longer than he (or anyone else) cares to remember. He was even a Redcoat at Butlins! Previous roles include St Brioche in *The Merry Widow*, Carshot in *Half a Sixpence* and Motel in *Fiddler on the Roof*. Hobbies include sunbathing, drinking beer and sleeping - these done in any order.

Peter Del Nevo - Harry/Baptista

Peter first appeared on stage in Oxford at the age of 7, and was such an instant success that his second appearance followed a mere thirty years later in Tring in Hertfordshire. He is a newcomer to CMP, but has been involved in Drama and Operatics for many years now in Kettering and Reading, and briefly with Dayton Opera in the U.S.



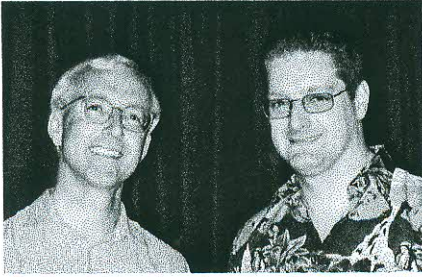
Lucy Gosling - Hattie

This is Lucy's first show with CMP. She has performed, however, with many other societies in Berkshire, playing parts including her favourites: Nancy in *Oliver*, Maisie in *The Boyfriend* and Phoebe in *The Yeomen of the Guard*. Lucy also directs, most recently *The Pirates of Penzance* with WLOS. Lucy's busy life includes looking after her two children, Jacob and Anna, working part-time as a statistician, and singing with a 50's/60's soul band called 'Soul Purpose'.

Jason Palmer - Paul

Although this is his first performing role with CMP, Jason is no stranger to the society having choreographed *Anything Goes* last year and directed *Calamity Jane* in 1999. He has also directed and performed for other local societies. Jason has been dancing for most of his life and trained in Tap, Ballet, Modern and Jazz at the Christine Lucas School of Dance. Jason has his own cabaret act and performs regularly throughout the region.





Robert Wells (Gremio) & Peter Rupp (Hortensio)

After regular attendance at the Wilde Theatre for some ten years, Robert (left) was coerced into actually setting foot on the stage for the first time by our chairman! His main musical talents are playing church organ and singing tenor or bass (as required) in the choir of his church near Oxford. This is Peter's fifth show with the society having joined the chorus for *Carousel* in 1995. His musical career was launched as a boy chorister at Canterbury. Unfortunately his voice broke and he is now a Chartered Accountant. We're just glad he managed to keep his angelic good looks! (*What? Ed.*)

John Taylor - Harrison Howell

John is a mainstay of our non-singing theatrical neighbours, CATS, and will be familiar to CMP audiences from his many appearances as barmen, vicars, colonels, sailors and the driver of the Deadwood stage - in fact any parts in our musical shows which don't involve singing! This show is something of a novelty in that he only has one character to play!



Tom McCann - Ralph

Launched his dramatic career last year by joining CMP as a sailor in the chorus of *Anything Goes*, became a Russian soldier in another society's *Fiddler*, then portrayed a Mexican peasant for a sketch in our Autumn show. Now appears as an American stage manager. A truly versatile performer happy to play any nationality - as long as you don't mind them having a Belfast accent!

Carol Hardy - Director

This is the second major show which Carol has directed for CMP and follows the success of her directorial debut last year with *Anything Goes*. Carol joined CMP ten years ago and moved into directing our smaller Autumn shows three years ago. She is very experienced in all aspects of amateur production, having been involved with backstage work, costumes, lighting and, of course, acting with both CMP and Woodley Operatic Society. She is also actively involved at committee level and seems to have survived remarkably well considering the many hours spent in 'exciting' meetings!



Nick Austin – Musical Director

Nick graduated from the Guildhall School of Music and Drama in 1979 and then spent a year at King Alfred's College, Winchester, where he qualified as a teacher. Nick is currently Head of Music at St Crispin's School, Wokingham. He joined CMP in 1988 and this is his eleventh show as Musical Director. In between school work and CMP, Nick teaches piano and is rehearsal pianist for Bracknell Choral Society. He has also gained a reputation for himself as a comedian – a very bad one!



Debbie Mann – Choreographer

Debbie began 'treading the boards' at the age of three and has continued ever since, performing in shows and national competitions involving a wide variety of dance and movement. After joining CMP in 1988 she has performed in the majority of their productions, playing Chava in *Fiddler on the Roof*, Susan in *Calamity Jane* and most recently Virtue in *Anything Goes*. Debbie has also been a member of EBOS since 1993, dancing in productions of *The Boyfriend*, *Anything Goes* and *Singin' in the Rain*, to name but a few. This is the first opportunity for Debbie to choreograph a major production with CMP and although it has been a challenge she has enjoyed the experience very much.

The Dancers



L. to R. Kate Cooper, Anne Darsley, Yvete McCann, Michelle Worthington, Danusia Maleczek, Debbie Mann

Production Team

Director	<i>Carol Hardy</i>
Musical Director	<i>Nick Austin</i>
Choreographer	<i>Debbie Mann</i>
Stage Manager	<i>Alan Smith</i>
Assistant Stage Manager	<i>Ewa Siwecka</i>
Stage Production	<i>Richard Spong</i>
Lighting Design	<i>Alan Valentine</i>
Lighting Director & Crew	<i>Charlotte Hollingshead & Matt Walford</i>
Sound	<i>Steve Harrison</i>
Stage Crew	<i>Tony Critchley, Colin Crouch, Stuart Humphrey, Andy Milburn, Christine Tilbury and Friends of the Society</i>
Rehearsal Pianist	<i>Nikki Austin</i>
Photography	<i>Brian Hardy</i>
Properties	<i>Tracey Stenning & Janet Clark</i>
Prompt	<i>Liz Rowlands</i>
Scenery	<i>Stage Productions Ltd.</i>
Costume Manager	<i>Anne Darsley</i>
Costume Assistance	<i>Shirley Twist, Debbie Mann</i>
Costume Supplier	<i>Crescendo, Reading</i>
Make Up	<i>Stella Pearmain & Karen Dack</i>
Wigs	<i>Sally Ann Bragg</i>
Front of House Manager	<i>Tony Kershaw</i>
Programme Editor	<i>John Caley</i>
Programme Printed by	<i>Jayprint, Wokingham</i>

Orchestra

Leader	<i>Harold Kershaw</i>
Violins	<i>John Spurgeon, Juliet Balch, Peter Thornley, Nicola Brown, Cathy Carson</i>
Viola	<i>Christine Partington</i>
Cello	<i>Neil Charlton</i>
Bass	<i>Mike Tatt</i>
Reeds	<i>Chris Gillett, Martin Hayward, Hazel Todd, Anna O'Brien</i>
Trumpets	<i>Kevin Ransom, David Gray</i>
Trombone	<i>Nicholas Kershaw</i>
Horn	<i>Caroline Emery</i>
Percussion	<i>Ray Dare</i>
Piano	<i>Nikki Austin</i>