2013

Kiss Me, Kate Critical Edition

David Charles Abell
Seann Alderking
Cole Porter
Samuel Spewack
Bella Spewack

See next page for additional authors

Follow this and additional works at: http://elischolar.library.yale.edu/cole_porter_criticalEdition

Part of the Music Commons, and the Theatre and Performance Studies Commons

Recommended Citation
Abell, David Charles; Alderking, Seann; Porter, Cole; Spewack, Samuel; Spewack, Bella; Bennett, Robert Russell; Walker, Don; Paul, Walter; Noeltner, Robert H.; Bretherton, Freddie; and Pitot, Genevieve; "Kiss Me, Kate Critical Edition" (2013). Cole Porter Critical Edition. 1.
http://elischolar.library.yale.edu/cole_porter_criticalEdition/1

This Book is brought to you for free and open access by the Music Library at EliScholar – A Digital Platform for Scholarly Publishing at Yale. It has been accepted for inclusion in Cole Porter Critical Edition by an authorized administrator of EliScholar – A Digital Platform for Scholarly Publishing at Yale. For more information, please contact elischolar@yale.edu.
Kiss Me, Kate
a musical play

music and lyrics by
Cole Porter

book by
Samuel and Bella Spewack
based on William Shakespeare’s The Taming Of The Shrew

orchestrations by
Robert Russell Bennett

additional orchestrations by
Don Walker, Walter Paul, Robert H. Noeltner and Freddie Bretherton

incidental ballet music arranged by
Genevieve Pitot

critical edition by
David Charles Abell and Seann Alderking

Irving S. Gilmore Music Library / Yale University
http://elischolar.library.yale.edu/cole_porter_critical_edition
# TABLE OF CONTENTS

## FRONT MATTER

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABBREVIATIONS AND SIGLA</td>
<td>v</td>
</tr>
<tr>
<td>PREFACE</td>
<td>vi</td>
</tr>
<tr>
<td>MUSICAL NOTATION AND PERFORMANCE PRACTICE</td>
<td>ix</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>x</td>
</tr>
<tr>
<td>PRODUCTION NOTE</td>
<td>xi</td>
</tr>
<tr>
<td>CAST</td>
<td>xii</td>
</tr>
<tr>
<td>ORCHESTRA</td>
<td>xii</td>
</tr>
</tbody>
</table>

## SCORES AND PARTS

**Kiss Me, Kate** Orchestra Score  
[Alfred Music Publishing: for purchase]

**Kiss Me, Kate** Orchestra Parts  
[Tams Witmark Music Library, Inc.: for rental]

**Kiss Me, Kate** Vocal Score  
[Tams Witmark Music Library, Inc.: for rental]

## APPENDIX

### Orchestra Scores

1. Another Op’nin’, Another Show (F) (*HATTIE, Chorus*)  
2. Another Op’nin’, Another Show (C) (*HATTIE, Chorus*)  
3. Another Op’nin’, Another Show: Reprise (F) (*HATTIE, Chorus*)  
4. Another Op’nin’, Another Show: Reprise (C) (*HATTIE, Chorus*)  
5. Harlequin Ballerina  
6. Too Darn Hot Dance: Ending (version 1)  
7. Too Darn Hot Dance: Ending (version 2)  
8. Bianca: Dance (London)  
10. Bianca: Dance (London)  
11. Bianca: Dance (London)  

### Orchestra Parts

1. Another Op’nin’, Another Show (F) (*HATTIE, Chorus*)  
2. Another Op’nin’, Another Show (C) (*HATTIE, Chorus*)  
3. Another Op’nin’, Another Show: Reprise (F) (*HATTIE, Chorus*)  
4. Another Op’nin’, Another Show: Reprise (C) (*HATTIE, Chorus*)  
5. Harlequin Ballerina  
6. Too Darn Hot Dance: Ending (version 1)  
7. Too Darn Hot Dance: Ending (version 2)  
8. Bianca: Dance (London)  

### Vocal Scores

1. Another Op’nin’, Another Show (F) (*HATTIE, Chorus*)  
2. Another Op’nin’, Another Show (C) (*HATTIE, Chorus*)  
3. Another Op’nin’, Another Show: Reprise (F) (*HATTIE, Chorus*)  
4. Another Op’nin’, Another Show: Reprise (C) (*HATTIE, Chorus*)  
5. Harlequin Ballerina  
6. Too Darn Hot Dance: Ending (version 1)  
7. Too Darn Hot Dance: Ending (version 2)  
8. Bianca: Dance (London)  

CRITICAL REPORT

DEFINITIONS 692
SOURCES 692
ADDITIONAL MATERIAL 694
EVALUATION OF SOURCES AND ADDITIONAL MATERIAL 694
SUMMARY 698
PRODUCTION DATES 698
CAST LISTS 699
GUIDE TO CRITICAL REPORT 700
COMMENTARY 701
BIBLIOGRAPHY 742

FACSIMILES AND SUPPLEMENTARY MATERIAL

ARTICLES AND REVIEWS
481203 Philadelphia Daily News
481203 Philadelphia Inquirer
481208 Variety
481211 Billboard
481231 Daily Mirror
481231 New York Herald Tribune
481231 New York Journal American
481231 New York Post
481231 New York Times
481231 New York World-Telegram
481231 The Sun
490102 New York Star
490103 Wall Street Journal
490105 Variety
490213 New York Times
490226 Saturday Review
490814 Sunday News

CORRESPONDENCE
480616 Porter 1
480616 Porter 2
480616 Porter 3

INTERVIEW
Alfred Drake Interview

SELECTED SOURCE ORCHESTRA PARTS
Overture Cond Pr
1c Cond Po
3 Cond Po
4 VlnA Po
5 Cond Po
7 Rd2 Po v2
8 VlnC Po
9 Pno Pr
10 Gtr Po
12 Rd4 Po
12a Tbn Po
13 Cond Po
13 Rd4 Pr
14 Pno Po
15 Drs Pr(lon)3 Dance
16 Rd2 Po
16 Mand/VlnD Po
17 Cond Po
17 Tpt3 Po
17a Rd5 Po
17c Rd4 Po
18 Cond Po
18 Vc Po
18a Vla Po
19 VlnB Po
20 Pno Pr
20a Rd2 Po
21 Cond Po
21 Pno Po (v1)
21 Pno Pr
22 Hn Pr
23 Hp Pr
23a Cond Po
24 VlnA Po
App11 Rd1 Po

SELECTED SOURCE VOCAL SCORES
3 Vaa and Vm1
7 Vr
Ap15 v2 Vaa
ABBREVIATIONS AND SIGLA

GENERAL
C    the key or chord of C major
Cm   the key or chord of C minor
App  Appendix
C    physical copy (when more than one)
CE   Kiss Me, Kate critical edition
CR   Critical Report
KMK  Kiss Me, Kate
inc. incomplete
intro introduction
m, bar measure
mm, bars measures
ms  manuscript
n.d. no date
p    page
pp   pages
UH   unknown hand
v    version (when more than one)
[!]   obvious slip or error
[?]  conjectural reading
=    equivalent to stated source
|    space between words on single line (ms transcriptions)
/    line break (ms transcriptions)
doubles plays the same notes as
col  doubling another instrument (Italian ‘with the’)
paste-over paper alteration pasted into an orchestra part

VOCAL PARTS
BAPT  BAPTISTA
BIAN  BIANCA
BILL  BILL CALHOON
Ch   Chorus
Ens   Ensemble
FRED  FRED GRAHAM
GREM  GREMIO
HAT   HATTIE
HORT  HORTENSIO
KATH  KATHARINE
LIL   LILLI VANESSI
LOIS  LOIS LANE
LUC   LUCENTIO
PAUL  PAUL
PETR  PETRUCHIO
1 GM  FIRST GUNMAN
2 GM  SECOND GUNMAN

ORCHESTRAL INSTRUMENTS
Rds   Reeds (as a group)
Fl    Flute
Picc  Piccolo
Ob    Oboe
EHn   English Horn
Cl    Clarinet in B♭
BsCl  Bass Clarinet in B♭
ASax  Alto Saxophone in E♭
TSax  Tenor Saxophone in B♭
BSax  Baritone Saxophone in E♭
Bsn   Bassoon
Br    Brass (as a group)
Hn    Horn in F
Tpt   Trumpet in B♭
Tbn   Trombone
Dr    Drums
BsDr  Bass Drum
Chm   Chimes
Cym   Cymbal
Glock Glockenspiel
SnDr  Snare Drum
Timp  Timpani
Vibr  Vibraphone
WdB1  Wood Block
Xyl   Xylophone
Gtr   Guitar
Hp    Harp
Pno   Piano
Cele  Celesta
LH    left hand
RH    right hand
Str   Strings (as a group)
Vns   Violins (as a group)
VnA,C Violins A, C
VnB   Violins B
Va    Violas
Vc    Violoncellos
Cb    Contrabass
1    Upper part (e.g. VaB1)
2    Lower part (e.g. VaB2)

PEOPLE
AC    Adele Combattente (music copyist)
AM    Alan Moran (PD assistant and orchestral pianist)
AS    Dr. Albert Sirmay (CP editor at Chappell Music)
CP    Cole Porter (composer and lyricist)
DW    Don Walker (orchestrator)
FB    Freddy Bretherton (Lon musical director)
GN    Guido Noli (music copyist)
GP    Genevieve Pitot (dance arranger)
HH    Hanya Holm (OBP choreographer)
JCC   John Costa Coll (music copyist)
PD    Pembroke Davenport (OBP musical director)
RHN   Robert H. Noelten (orchestrator)
RRB   Robert Russell Bennett (orchestrator)
WP    Walter Paul (orchestrator)

INSTITUTIONS
CPC   Cole Porter Collection, Irving S. Gilmore Music Library, Yale University
CPT   The Cole Porter Musical and Literary Property Trusts
GPP   Genevieve Pitot Papers, Louisiana Research Collection, Tulane University
HHP   Hanya Holm Papers, Jerome Robbins Dance Division, New York Public Library for the Performing Arts
JCWFA  The John C. Wilson Family Archive, Courtesy of John Chapman Wilson Macauley, Wilton, CT
JHA   Jack Hylton Archive, Lancaster University Library (UK)
LOC   Warner-Chappell Collection, Library of Congress
NYPL  New York Public Library for the Performing Arts
SBSP  Samuel and Bella Spewack Papers, Rare Book and Manuscript Library, Columbia University
TW   Tams-Witmark Music Library Archive, New York

1 tubular bells
2 ‘usually played with steel mallets’ Bennett, p 48
### PRODUCTIONS

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Year(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>OBP</td>
<td>Broadway production</td>
<td>1948-51</td>
</tr>
<tr>
<td>NT</td>
<td>National Tour</td>
<td>1949-52</td>
</tr>
<tr>
<td>Lon</td>
<td>London production</td>
<td>1951-53</td>
</tr>
</tbody>
</table>

### SOURCES AND ADDITIONAL MATERIAL

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Scripts (as a group)</td>
</tr>
<tr>
<td>St</td>
<td>Typewritten script, OBP, 1948 [?1949]</td>
</tr>
<tr>
<td>St(lon)1</td>
<td>Re-typed copy of St, Lon, [?1951]</td>
</tr>
<tr>
<td>St(lon)2</td>
<td>Re-typed copy of St, Lon, [?1951]</td>
</tr>
<tr>
<td>Sel</td>
<td>Published script, London, [?1952]</td>
</tr>
<tr>
<td>Sk</td>
<td>Published script, New York, 1953</td>
</tr>
<tr>
<td>Sk(ta)</td>
<td>Published script, Theatre Arts magazine, 1955</td>
</tr>
<tr>
<td>TOTS</td>
<td>William Shakespeare: The Taming of the Shrew</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lca</td>
<td>Composer’s autograph lyrics</td>
</tr>
<tr>
<td>Lt(pp)</td>
<td>Lyrics typescript, pre-production, 1948</td>
</tr>
<tr>
<td>Lt(pbr)</td>
<td>Lyrics typescript, for publication, broadcasting and recording, 1948</td>
</tr>
<tr>
<td>Ltt(lon)</td>
<td>Lyrics typescript, Lon, 1951</td>
</tr>
<tr>
<td>V</td>
<td>Vocal scores (as a group)</td>
</tr>
<tr>
<td>Vca</td>
<td>Composer’s autograph vocal scores [?1948]</td>
</tr>
<tr>
<td>Vaa</td>
<td>Arranger’s autograph piano-vocal scores [?1948]</td>
</tr>
<tr>
<td>Vm</td>
<td>Copyist’s manuscript piano-vocal scores [?1948]</td>
</tr>
<tr>
<td>Vm(ad)</td>
<td>Annotated copies of Vm, used by Alfred Drake</td>
</tr>
<tr>
<td>Vr</td>
<td>Copyists’ manuscript rehearsal piano-vocal scores</td>
</tr>
<tr>
<td>Vh(m)</td>
<td>Copyists’ manuscript piano-vocal score, basis for Vh</td>
</tr>
<tr>
<td>Vh</td>
<td>Published complete piano-vocal score, 1951</td>
</tr>
<tr>
<td>Vs</td>
<td>Published vocal selections, 1948-49</td>
</tr>
<tr>
<td>O</td>
<td>Orchestrators’ autograph orchestral scores, 1948-50</td>
</tr>
<tr>
<td>O(lon)18</td>
<td>Orchestrators’ autograph orchestral score, App18, 1951</td>
</tr>
<tr>
<td>P</td>
<td>Orchestral parts (as a group)</td>
</tr>
<tr>
<td>Po</td>
<td>Manuscript parts copied directly from O, 1948-50</td>
</tr>
<tr>
<td>Pr</td>
<td>Manuscript recopied parts, 1949-1950</td>
</tr>
<tr>
<td>Po(lon)</td>
<td>Photostatic copies of Po, Lon, 1951</td>
</tr>
<tr>
<td>Pr(lon)</td>
<td>Photostatic copies of Pr, Lon, 1951</td>
</tr>
<tr>
<td>P(lon)18</td>
<td>Manuscript parts, App18, Lon, 1951</td>
</tr>
<tr>
<td>Pr51</td>
<td>Manuscript recopied parts, 1951</td>
</tr>
<tr>
<td>R</td>
<td>Recordings (as a group)</td>
</tr>
<tr>
<td>Robc</td>
<td>Original Broadway Cast recording, 1949</td>
</tr>
<tr>
<td>Rolc</td>
<td>Original London Cast recording, 1951</td>
</tr>
<tr>
<td>Rhhf</td>
<td>Hallmark Hall of Fame Television broadcast, 1958</td>
</tr>
<tr>
<td>Rsc</td>
<td>Studio Cast recording, 1959</td>
</tr>
<tr>
<td>PRobp</td>
<td>Programs, OBP, 1948-51</td>
</tr>
<tr>
<td>PRnt</td>
<td>Programs, NT, 1949-52</td>
</tr>
<tr>
<td>PRLon</td>
<td>Programs, Lon, 1951</td>
</tr>
<tr>
<td>I(ad)</td>
<td>Interview with Alfred Drake</td>
</tr>
<tr>
<td>I(hh)</td>
<td>Interview with Hanya Holm, 1966</td>
</tr>
<tr>
<td>LEerrb</td>
<td>Robert Russell Bennett ledger, 1948</td>
</tr>
<tr>
<td>LEDw</td>
<td>Don Walker ledger, 1948</td>
</tr>
<tr>
<td>Mjcw</td>
<td>John C. Wilson memoir, 1958</td>
</tr>
<tr>
<td>NhH</td>
<td>Hanya Holm choreographic notes</td>
</tr>
</tbody>
</table>

---

3 see Critical Report for complete description of Sources and Additional Material
PREFACE

AUTHORSHIP
Broadway musicals are not created by a single author. They result from intensive collaboration between ‘writing team’ (composer, lyricist, script writer); ‘creative team’ (director, choreographer, dance arranger, orchestrator[s], musical director, set, costume and lighting designers); producers (to varying degrees); and occasionally the actors in the original production. Even the anonymous arranger of Vaa must be considered part of this collaborative effort (see below).

At what point does this collaboration end? When can we consider KMK to have reached its final, definitive form (if such a thing truly exists?) OBP opening night, Dec 30, 1948? The NT opening (July 11, 1949)? Lon (Mar 8, 1951)? OBP’s closing night of July 28, 1951? Or that of the NT’s ill-fated one-week Broadway run (Jan 13, 1952)?

Unfortunately the members of this group collaboration are no longer alive to consider the issue (and it is questionable whether there would be agreement if they were!) KMK’s huge success and corresponding abundance of source material additionally leads to a plethora of contradictory detail, tending to obfuscate rather than elucidate matters. Should CE’s text be an amalgamation of elements from each incarnation? Should there be no definitive text, but merely a set of options? Or should CE present some kind of synthetic, idealized text which has little basis in actual production history?

OBP opening night is the last date that all the original collaborators would have been assembled. Although Bella Spewack was actively involved with the show for many years, the input of CP, PD, RRB and OBP Director John C. Wilson fluctuated through subsequent productions. Later revisions would not necessarily have had the same kind of collective authorial integrity as opening night, when all collaborators were involved and changes could be discussed between all departments. CE therefore considers it an authoritative reference point, generally giving it greater weight (‘privileging’) than subsequent alterations (with a few notable exceptions).

The structure of KMK remained fundamentally the same between OBP opening night and the end of the Lon run. The few alterations that occurred were performer and event-related – for example, song transpositions needed for certain actors, or dance routines tailored to a specific performer’s abilities. CE must present a practical performing text, rather than simply proposing a mass of options. Therefore, when alternate versions exist and it is impossible to tell which version was ‘preferred’ (e.g. ‘Too Darn Hot’ dance), CE generally privileges the material which had the most authorial input from the original collaborators, with other options being shown in the Appendix or, in the case of dialog, through footnotes. As for the multitude of smaller details, each situation is treated on a case by case basis and discussed if necessary in the Critical Report.

SCRIPT
Bella Spewack spent the winter and spring of 1948 drafting the script, while CP worked on the songs. Late spring brought pronounced friction between Bella and producer Saint Subber; he had reservations about certain portions of the script and pushed for re-writes. Although Cole supported Bella, she was eventually forced to request the assistance of her then-stranged husband, Samuel Spewack, to collaborate. Sam wrote most of the long scene with Harrison Howe in Act II, and greatly pointed up the comedic element of the show, particularly in the Gunmen’s dialogue. He did not want credit for his work; Bella was listed as sole author on posters and publicity until December 19, when this was amended to become a joint credit with Sam.

Alfred Drake was clearly unimpressed with Bella’s Shakespearean pastiche, lobbying for more of the ‘real’ Shakespeare Shrew text throughout:

From the moment rehearsals began I was constantly pushing for more... I had a difficult time convincing her to add more lines from The Shrew... Bella had written her own version of Shakespeare!... Fortunately I was not alone in my feelings on this matter. Jack [Wilson, the director] and Saint were entirely on my side.

...After rehearsal, Bella and I sat in two of those miserable cane chairs on stage, with the rehearsal light on, and I talked to her for about an hour about Shakespeare... She objected every once in a while, but on the whole it was a productive exchange, and I kept after her on succeeding days and eventually wore her down. I got a line here and a few lines there, and in that way we got more of the Bard back into the script."

Presenting an authoritative version of the script is relatively straightforward. Bella edited the script in preparation for its publication by Knopf (Sk) in 1953; as this is based on the final OBP production script (St) and presumably reflected her final thoughts on the play, CE privileges it as the main script source.

However, variants do exist, most originating in Lon. Since John C. Wilson refused to accept producer Jack Hylton’s reduced royalty offer, Sam Spewack was hired to direct the production (largely due to Bella’s behind-the-scenes urging). Bella arrived shortly before opening night; the script changes were therefore supervised by the authors, most being made by Sam. They are included in the main text as footnotes.

LYRICS
CP kept a large black binder marked ‘Typed Lyrics’ which contained the definitive versions of his songs’. The suggestive nature of various KMK lyrics prompted him to supply alternates; these included ‘publication, broadcast and recording’ versions–acceptably sanitized variants.

‘Too Darn Hot’, ‘Always True to You In My Fashion’ and ‘Where is the Life That Late I Led’ received re-writes for the NT. Other emendations were made for Lon to replace lyrics that would have been obscure or incomprehensible to a UK audience.

CE includes CP’s alternative lyrics in italic type beneath the main text.

VOCAL LINES AND PIANO ARRANGEMENTS
As part of CP’s composing process, he played his songs to Dr. Albert Sirmay (chief music editor at Chappell Music and CP’s long-term amanuensis) who transcribed them and helped devise appropriate piano accompaniments. A composer in his own right, Sirmay excelled in editing and arranging the music of Broadway luminaries such as Jerome Kern, George Gershwin and Richard Rodgers. Although AS was involved with KMK, it is not clear to what degree his contributions extended. Before the start of OBP rehearsals, piano-vocal scores for the main songs (Vaa) were generated for the creative team, and for use in actor’s and backer’s auditions. Multiple emendations and signs of working-out are visible throughout Vaa’s

---

4 Alfred Drake campaigned for alterations to his role, including (but not limited to) the addition of the ‘So In Love: Reprise’ in Act 2. I(ad), p 24
5 I(ad), pp 4-5
6 letter from Bella to Edward E. Colton, June 13, 1950 [SBSP]
7 visible in KMK recording session photo [SBSP]
8 McBrien, p 151
piano accompaniments. The writing, however, is clearly not Sirmay’s.9

At the end of Vaa no. 3 (‘Wunderbar’), a non-musical note written in the unknown arranger’s hand is signed ‘A. S.’ (see Critical Report). Is it possible that a copyist was working under Sirmay’s direction? Or was there, in fact, another arranger with the initials ‘A. S.?9

Unfortunately, it is impossible to deduce who wrote the show’s piano arrangements; harmonies, counter-melodies and voicings were written by this person, perhaps in collaboration with CP. RRB and DW used these accompaniments as the basis for their orchestrations. This unidentified arranger, whoever he (or she) was, had a major influence on the overall sound of KMK’s songs.

ORCHESTRATION
Broadway orchestrations of the 1940s were quite large compared to their contemporary counterparts. As orchestra pits were more exposed than is the norm today, the orchestrator’s skill in supporting, but not covering the voice was of paramount importance (the use of body microphones onstage having not yet occurred).

CP, in common with most Broadway composers, did not orchestrate his own music. RRB had a long-standing working relationship with him before KMK; he orchestrated Gay Divorce (1932), Anything Goes (1934), Jubilee (1935), Red Hot and Blue (1936) and Mexican Hayride (1944). Porter clearly admired Bennett:

He’s the finest orchestrator in America. He never buries the melody, never over-orchestrates a song. A great many orchestrators, to show their ability, will do that. But Bennett never does.10

Most arrangers are so anxious to display their creative talent that they swamp the composer’s melody. Russell has a tremendous amount of originality, but he uses it to give the song a texture and shading the composer has in mind. He has superb taste.11

RRB articulates his song orchestration philosophy:

...in the accompanying of songs there are almost two kinds of theater: one, a gaudy sort of presentation with so many cute orchestral tricks that there is no point in listening for the words; the other, a carefully disciplined orchestration designed to do no more than punctuate the sentences. The former is easier to conceive but harder to write. The latter is just the opposite.12

He later elaborates:

In our theater the listeners (and lookers) are not necessarily fond of music, and they must hear what the song is about. For this reason, and a few others, every moment of the orchestration must be fitted to the tale being told... This applies to the melody under singers, or no melody; soft high strings, or ‘thumb notes’; big answers to the ends of phrases, or mere rhythm; counter-melody, or none—and so on.13

RRB was KMK’s primary orchestrator. As time was short (and in accordance with established Broadway practice) he engaged DW as an associate orchestrator, albeit uncredited14. RRB scored his first number (‘Wunderbar’) on Nov 18, 1948, DW beginning with the First Act Finale the following day; they finished just in time for the first Philadelphia performance on Dec 2. According to their ledgers, the two men orchestrated a total of 2892 bars in fifteen days: 1540 by RRB, 1352 by DW. A further 596 bars were written by RRB between Dec 8 and 27, as changes were instituted during previews. Although RRB received sole program credit (generally still the case today), he scrupulously paid DW one third of his Robe royalties.15

RRB and DW had access to instrumental versions of the main songs (‘utilities’) which had been scored in advance by Chappell Music’s resident utility specialist, Walter Paul.16 Multi-purpose in design, these were co-opted to provide scene change music and for inclusion in the Overture and Entr’acte. In one instance (‘Another Op’nin’, Another Show’), time pressures were so great that DW used a utility to form the basis of the accompaniment17. RRB used the 1950 OBP cast change as an opportunity to remedy this somewhat haphazard situation when a new HATTIE with a different vocal range required a transposition of the number; around the same time, he also orchestrated a new dance routine for ‘Too Darn Hot’ (version 3).

A few newly orchestrated passages were required for NT. These were undertaken by Chappell employee Robert H. Noeltner, for reasons unknown--possibly RRB and DW were both occupied with other duties. For Lon, the production’s musical director supplied the orchestration for a new tap routine in ‘Bianca.’

Genevieve Pitot created KMK’s ‘incidental ballet music’ in consultation with Hanya Holm, the choreographer. Based on CP’s thematic material, this ranged from fairly straightforward dance sections to the compositional complexities of Harlequin Ballerina. The creativity of the orchestrators came to the fore when scoring these sections, the Overture and the Entr’acte; since balance with the stage was not an issue, they could employ the full resources and colors of the orchestra without restraint.

---

8 AS handwriting samples courtesy of Steven Suskin and LOC
9 This Week Magazine (New York Herald Tribune), Apr 16, 1950 [Linda Lee Porter’s scrapbooks, CPC]
10 Bennett1, p 249
11 Bennett2, p 60
12 Bennett2, p 115
13 ‘You proceed as though you can put every note of the score on paper in time for the out-of-town opening, and sometimes you can. Sometimes (more often) you can’t, so you must sit down with the composer and your conductor and discuss the available dependable arrangers who could take over some of the numbers, go on the road with you if necessary, and take away some of your worries.’ Bennett2, p 908; see also Suskin, pp 116-127
14 Suskin, pp 106, 450-451
15 ‘You take three, four, or five of the principal melodies and arrange them (with the tune in its original form complete in each case) so that, at the direction of the conductor, they may be played with strings only, with strings and some of the wind instruments, or with full orchestra, as loud as need be. The melody must be in the first trumpet, and also in the first violin, in case they cut to strings only at any time... These three, four, or five refrains are put in the books for changes of scene, sometimes for soft underscoring during dialog, for a temporary overture before you have time for the permanent one, for an entr’acte (between the inevitable two acts), and for the Chaser, Exit or Outmarch’ Bennett2, p 107
16 see Critical Report
MUSICAL NOTATION AND PERFORMANCE PRACTICE

TEMPO EQUIVALENCIES
RRB and DW notated tempo equivalencies in the traditional manner; e.g. $\frac{3}{4} = \frac{1}{2}$, indicating a transition from $\frac{3}{4}$ to $\frac{1}{2}$. CE employs the more logical contemporary system which reverses the traditional notation: $\frac{3}{4} = \frac{1}{2}$, indicating a transition from $\frac{1}{2}$ to $\frac{3}{4}$.

KEY SIGNATURES
Certain passages in O show RRB’s use of ‘open’ key signatures (i.e. without sharps or flats). CE preserves these without alteration.

‘SWING’ NOTATION
Broadway orchestrators generally assume players to be conversant with ‘swing’ notation. Similar to the *notes inégaules* of the French Baroque period, this playing style requires notes written with equal time values to be performed with unequal durations in certain passages (normally long, then short). As the exact rhythmic division varies depending on the speed and style of music, and would additionally be extremely fuzzy to noteate, a convention has arisen whereby $\frac{3}{4}$ in $\frac{1}{2}$ is performed loosely as $\frac{3}{4}$; this may also benotated $\frac{3}{4}$ (see Entr’acte mm 77-80, and ‘Too Darn Hot’ mm 129-132).

CHORD SYMBOLS
RRB and DW employed several now-obsolete chord symbols, including a minus sign (e.g. B-) to indicate a diminished chord. CE standardizes all chord symbols in line with current practice.

SEGUE vs. ATTACCA
In the orchestral score, vocal score and parts, ‘segue’ appears when the next musical number follows after a short pause (usually for applause).

‘Attacca’ is indicated when one number continues directly into the next without a break (‘segue as one’ or ‘direct segue’ in Broadway parlance).

CHANGES OF SCENE
As the time needed to change sets could vary from performance to performance, the corresponding musical cue had to be flexible enough to deal with changing circumstances. ‘Utility’ orchestrations were inserted for this purpose.

These ‘utilities’ ended as the set change finished, whether this occurred after a few bars, or half-way through a cue. The manner in which this was to be achieved varies depending on the specific source consulted; instructions include ‘fade on dialogue,’ ‘fade at cue,’ ‘cut when lights up’ and other, more specific, indications. A diminuendo before the cutoff may or may not have been intended, depending on the character of the music and the discretion of the conductor. CE uniformly applies the instruction ‘fade on cue’.

REEDS
Broadway orchestral practice generally assumes that most woodwind musicians (‘reeds’) play multiple instruments (‘double’). KMK was built around a group of five saxophones (2 altos, 2 tenors and a baritone), all of whom doubled on clarinet. This was amalgamated with the traditional grouping of flute doubling piccolo, oboe doubling english horn, 2 clarinets and bassoon (along with several other less conventional combinations) to create the tightly choreographed reed roadmap of a typical 1940s Broadway show*.

CE displays reed numbers as roman numerals to the left of instrument labels. Normal score order is always observed. Occasionally, when instrument changes occur quickly, a page may include two staves for a single reed player; in this situation, the non-active stave contains blank measures, without rests.

BRASS
Stopped notes for the horn are marked +; a return to open is indicated by † over the first note of the next entrance.

The orchestrators wrote for the usual range of brass mutes available at the time; straight (RRB: ‘con sord.’, ‘mute’), cup, and hat (frequently ‘in hat’). RRB requests the use of a ‘hot’ mute in ‘Too Darn Hot’; CE retains this somewhat unconventional terminology.

All brass instruments are ‘open’ at the beginning of each number unless otherwise indicated.

PERCUSSION
Designed for one player, the part contains some extremely rapid switches between instruments. A few supplemental passages were included in O; although copied into P, they seem not to have been played in OBP. CE shows them on cue-size staves.

The orchestrators used varying notational conventions when writing drum parts. CE employs the following notation:

<table>
<thead>
<tr>
<th>Type</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ledger line above top</td>
<td>crash cymbal</td>
</tr>
<tr>
<td>space above top line</td>
<td>hi-hat</td>
</tr>
<tr>
<td>third space</td>
<td>snare drum</td>
</tr>
<tr>
<td>second space</td>
<td>tom-tom</td>
</tr>
<tr>
<td>bottom space</td>
<td>bass drum</td>
</tr>
</tbody>
</table>

Although the parts are completely successful when played as written, Broadway drummers normally adapted and elaborated the written material within the stylistic restraints of each number*.

GUITAR
Robe and a note in the Lon guitar part clarify that the part is to be played on acoustic, not electric, guitar.

OBP’s guitar player also played violin; see below.

HARP
Pedal settings are not normally shown, being a matter of player preference. Glissando pitches are indicated by stemless small notes in the initial octave; subsequent glissandi are presumed to contain the identical pitch set unless otherwise indicated. An exception is mm 4-15 of the First Act Finale; in this case, CE shows pedal changes between glissandi to avoid unnecessary visual clutter.

VOCAL LINES
V’s rhythmic durations (reproduced without alteration in CE) were frequently shortened or lengthened in performance in order to emphasize or clarify the lyrics. Robe can be consulted for reference purposes.

Broadway choral parts in vocal scores of the period tend to be non-specific, particularly regarding vocal divisions. It was (and still is) standard practice for musical directors to adapt them to the vocal abilities of the performers. The surviving sources for KMK’s choral parts range from fully-realized four- and six-part harmonies (e.g. First Act Finale) to a rough outline (e.g. ‘I Sing of Love’; mm 56-60 and 116-120 would sound quite incoherent if sung by men and women together as written).

---

* Bennett2, pp 94-95
* Bennett2, pp 45-46, 87 regarding RRB’s notational practice and laissez-faire attitude towards the execution of drum parts
The orchestrators’ six violins were divided into three shared stands: A, B and C. In three-part divisions, RRB usually assigned the melody to A and C in unison (four violins), with the two B violins divided, one harmony note apiece. DW favored an equal split of one stand per part, with A on top, B in the middle and C on the bottom.

The orchestrators took advantage of an unusual situation when deciding on the orchestral line-up of KMK; the guitarist also played violin. Labeled ‘Violin D’ in O and P, this seventh violin generally reproduced the VnB line when no guitar or mandolin was required. CE correspondingly designates the bottom staff ‘Vn B, D’; when the musician is playing guitar or mandolin, the staff is designated ‘Vn B’.

As it replicates VnB, the VnD part may be omitted if a Guitar/Violin doubler is not available. Should a larger string section be desired, VnA,C can be considered as Violin I, and VnB as Violin II. When deciding on player numbers, the original string strength and divisions should be borne in mind.

All strings are arco and unmuted at the beginning of each number unless otherwise indicated.

ACKNOWLEDGEMENTS

The Editors gratefully acknowledge the support and assistance of:

Cole Porter Musical and Literary Property Trusts
Peter Felcher Trustee
Roberta Staats Executive Director
Robert Kimball Artistic Advisor

Tams Witmark Music Library, Inc.
Sarge Aborn President
Finn Byrhard Musicologist

Alfred Music
Ed Lyon Director, Sales
Carol Cuellar Vice President, A & R

Rodgers & Hammerstein Organization
Ted Chapin President and Executive Director
Bruce Pomohac Director of Music

Warner/Chappell Music
Sean Patrick Flahaven Senior Vice President of Theatre and Catalog Development

Rare Book & Manuscript Library, Columbia University
Jennifer B. Lee Curator of Performing Arts

Louisiana Research Collection, Tulane University
Sean C. Benjamin Public Services Librarian

Irving S. Gilmore Music Library, Yale University
Suzanne Lovejoy Interim Music Librarian

Special Collections, Lancaster University Library (UK)
Liz Fawcett Senior Library Assistant

Music Division, Library of Congress
Mark Eden Horowitz Senior Music Specialist

Glimmerglass Opera
Michael MacLeod General Director
Elizabeth Cusato Orchestra Librarian

Kurt Weill Foundation
Kim Kowalke President
Elmar Juchem Managing Editor, Kurt Weill Edition
Dave Stein Archivist

Larry Blank
C. J. Capen
Jon Alan Conrad
Michael Feinstein
George Ferencz
Herbert Goldman
Charles Harmon
David Hummel
David Leopold
John Chapman Wilson Macauley
Larry Moore
Stewart Nicholls
Clinton F. Nieweg
Donald Pippin
Bruce Pomohac
Stephen Suskin
Joshua Vittor
John Wilson

In Memoriam
Richard Warren, Cole Porter Collection, Yale University

The script of KMK is included by kind permission of Arthur & Lois Elias of the Spewack Estate
PRODUCTION NOTE

This is a story of show business.

It is a musical love story of the eternal serio-comic battle of male and female played against the events of an opening night of the tryout of a musical version of Shakespeare’s *Taming of the Shrew* at Ford’s Theatre in Baltimore.

The entire action of this musical takes place in and around the theatre, starting about five o’clock of a hot afternoon at the finish of a run-through of *The Shrew* on bare stage and winding up at midnight in full panoply.

You will meet your actors as mere mortals with toothaches and heartaches and go with them through the metamorphosis of make-up and costuming to their nightly immortality behind the footlights.

Your leading contenders in the battle of egos are Frederick Graham–actor, producer, director–and Lilli Vanessi, Hollywood star, who were once married to each other and terribly in love. They still are, on this, the first anniversary of their divorce. But neither will admit it.

The musical is a play within a play, the personal story paralleling Shakespeare’s *Shrew*, and at certain points the action of one flows right into the action of the other.

Fred and Lilli are both short-tempered, selfish, lovable, and vulnerable. Both are hams. The drudgery of four weeks’ rehearsal hasn’t been conducive to any meeting of the minds, much less the hearts; especially as Lilli notes that Fred seems to have more than a producer’s interest in Lois Lane, whom he found singing in a cheap night club. (Lois plays Bianca, younger sister to Lilli’s Katharine, in *The Shrew*.)

Fred on his part can’t help noting the growing interest of Harrison Howell, the ‘angel’ of the show, in Lilli. Harrison Howell is a kind of younger statesman, whose extreme wealth allows him to play advisor to the Administration. He is a gentleman, a scholar, and a bore.

Lois Lane is strictly on the make. There’s only one man for her, Bill Calhoun, a bit actor and hoofer in the show. She’s got Bill the job and kept a wary eye on him during rehearsals, knowing his weakness for gambling. But between the time the company is dismissed after the run-through and the time it returns to go through the opening night, Bill gets into a friendly poker game—and loses. Lois learns that he impersonated Fred Graham at the game, and thereby hangs our plot.

1 *Sk* Production note by Bella Spewack
CAST

Singing roles

FRED GRAHAM / PETRUCHIO
LILLI VANESSI / KATHARINE
LOIS LANE / BIANCA
BILL CALHOUN / LUCENTIO
HORTENSIO
GREMIO
HATTIE
PAUL
FIRST MAN (GUNMAN)
SECOND MAN (GUNMAN)

Speaking roles

HARRY TREVOR / BAPTISTA
RALPH (STAGE MANAGER)
STAGE DOORMAN
CAB DRIVER
HARRISON HOWELL
NATHANIEL
GREGORY
PHILLIP
HABERDASHER

Singing Ensemble

Dancing Ensemble

ORCHESTRA

Reed I: Clarinet in B♭ (doubling Flute, Alto Saxophone)
Reed II: Bass Clarinet (doubling Clarinet in B♭, Alto Saxophone)
Reed III: Oboe (doubling English Horn, Clarinet in B♭, Tenor Saxophone)
Reed IV: Flute (doubling Piccolo, Clarinet in B♭, Tenor Saxophone)
Reed V: Bassoon (doubling Flute, Clarinet in B♭, Alto Saxophone, Baritone Saxophone)

Horn in F
3 Trumpets in B♭
Trombone

Percussion: Drums (doubling Timpani, Glockenspiel, Chimes, Xylophone, Vibraphone)
Guitar (doubling Mandolin, Violin Dº)
Harp
Piano (doubling Celesta)

Violins A, B, C (6 players)
Violas (2 players)
Violoncellos (2 players)
Contrabass

1 cue-sized notes indicate extended vocal range in ensemble passages
2 OBP: member of Singing Ensemble
3 OBP: member of Dancing Ensemble
4 OBP: 12, later 13 performers
5 OBP: 12 performers
6 see Preface
1. Another Op’nin’, Another Show (F)

Very lively

Reed IV
Flute

Reed I
Clarinet in B♭

Reed III
Clarinet in B♭

Reed V
Clarinet in B♭

Reed II
Bass Clarinet

Horn in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trombone

Drums

Guitar

Harp

Piano

[HATTIE stalks off stage right. FRED, startled, looks after her.]

Chorus

Very lively

Violins A, C

Violins B

Viola

Violoncellos

div. pp

Contrabass

---

1. initial OBP key for 'lady baritone' Annabelle Hill; see Critical Report
2. bars 1 - 112: Gtr may have been tacet in OBP; see Critical Report
FRED [turning back angrily]
Call them on, Ralph.

RALPH
On stage everybody!

[SINGERS, DANCERS, and HATTIE enter]

FRED
I want to thank each and every one of you for the fine spirit you've shown all through rehearsals.
There'll be a gang down from New York, don't let that worry you. This is a tryout and I know we're going to make a helluva show out of The Show.

After all, we owe it to Shakespeare, not to mention the six other fellows who've been sitting up nights rewriting him.
That's all. Thank you.

(Sung in baritone register by original Hattie; see Critical Report)

(FRED)

[Exits angrily right. Stagehand strikes LILLI'S chair, right, during speech.] [TWO SINGING GIRLS bring HATTIE down center. HATTIE begins.]

(Hattie)

An -

Vn A, C

Vn B

Va

Vc

Cb

(FRED)

[Exits angrily right. Stagehand strikes LILLI'S chair, right, during speech.] [TWO SINGING GIRLS bring HATTIE down center. HATTIE begins.]

(Vn A, C)

(Vn B)

(Va)

(Vc)

(Cb)
HATTIE

other pain where the ulcers grow. Another op'n' of another show.
One week will it ever be right? Then out o' the hat it's that big first night! The
It's about to start. You cross your fingers and hold your heart. It's
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>105</td>
<td>HATTIE</td>
</tr>
</tbody>
</table>

**Chorus**

BrSax
ASax
Vn B
Tpt 3
Tpt 1
Tbn
Pno
Drs
Gtr
Hp
Hn
Cb
Vc

**Instrumental Sections**

Hn
Tpt 1
Tpt 2
Tpt 3
Tbn

**Harmony**

D7(b9)

**Text**

1. Another Op’n’in’, Another Show, m 113

**Additional Details**

attacca
1. Another Op’nin’, Another Show (C)

Very lively

Reed IV
Flute

Reed V
Clarinet in B

Reed II
Bass Clarinet

Horn in F

Trumpet 1 in B

Trumpet 2 in B

Trumpet 3 in B

Trombone

Drums

Guitar

Harp

Piano

HATTIE

Chorus

Very lively

Violins A, C

Violins B

Viola

Violoncelli

Contrabass

1. NT key for Bertha Powell; see Critical Report
2. bars 1 - 45: regarding pencil alterations, see Critical Report
FRED [turning back angrily] Call them on, Ralph.

RALPH On stage everybody!

[SINGERS, DANCERS, and HATTIE enter]

FRED I want to thank each and every one of you for the fine spirit you’ve shown all through rehearsals.
There'll be a gang down from New York, don't let that worry you. This is a tryout and I know we're going to make a helluva show out of The Shrew.

After all, we owe it to Shakespeare, not to mention the six other fellows who've been sitting up nights rewriting him.
That's all. Thank you.
chance for stage folks to say “Hel-lo,” An-o-ther op’m in’ of an-o-th-er show, An-

HATTIE

Vn A, C

Vn B

Va

Vc

Cb
HATTIE

other pain where the ulcers grow another op' nin' of another show.
Four weeks, you rehearse and rehearse,
Three weeks, and it couldn't be worse,
to Tenor Saxophone

to Alto Saxophone

to Tenor Saxophone

to Baritone Saxophone

to Alto Saxophone

HATTIE

97

o - ver - ture is a - bout to start. You cross your fin - gers and hold your heart. It's
1b. Another Op’nin’, Another Show: Reprise (F)¹

Very lively

Reed 1
Alto Saxophone

Reed 2
Alto Saxophone

Reed 3
Tenor Saxophone

Reed 4
Tenor Saxophone

Reed 5
Baritone Saxophone

Horn in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Trombone

Drums

Guitar

Harp

Piano

[HATTIE and SINGERS come back on stage to join DANCERS in the final chorus.]

Chorus

Very lively

Violins A, C

Violins B

Viola

Violoncello

Contrabass

Very lively

³ initial OBP key for ‘lady baritone’ Annabelle Hill; see Critical Report
The other Op'nin', Another Show: Reprise, m 19

Chorus

Vn A, C

Vn B

Tpt 1

Tpt 2

Tpt 3

Tbn

Drs

Gtr

Hn

Cb

Vc

attacca

1b. Another Op'nin', Another Show: Reprise, m 19
1b. Another Op’nin’, Another Show: Reprise (C)
Three weeks and it could'n't be worse... One week will it
11. Harlequin Ballerina

Commedia dell’arte dance sequence cut during OBP previews; see Critical Report
regarding tempo modification in **Pno**, see Critical Report
\[\text{\textit{\textbf{mm} 69-70: accel. added [pencil] to some \textit{Pw}, see Critical Report}}\]
15. Too Darn Hot Dance: Ending (version 1)

---

[Notes and instructions on the page]

---

1 initial OBP dance routine ending; see Critical Report
2 see Critical Report regarding insufficient time for RdV instrument change
segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Vi-
to Alto Saxophone

to Baritone Saxophone

215 -de

to Alto Saxophone

G7

C7

-arco

-de

arco
segue 15a. Too Darn Hot: Bows

[End of dance, blackout leaving on lights in stage door. RALPH enters through door]
to Tenor Saxophone

to Alto Saxophone

to Alto Saxophone

to Tenor Saxophone

to Baritone Saxophone

to Baritone Saxophone

open

open

open

tom-tom solo

mm 165/2 - 166/3: Pno tacit in Lon; see Critical Report
FOUR DANCING GIRLS

[ILL and FOUR DANCING GIRLS exit, with the traditional high kick of the bygone musical show.]
1. Another Op’n’in’, Another Show

**Alto Saxophone**

```
\[ \text{Alto Saxophone} \]
```

**Clarinet**

```
\[ \text{Clarinet} \]
```

**String Section**

```
\[ \text{String Section} \]
```

**Very lively**

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]

```
\[ \text{Alto Saxophone} \]
```

```
\[ \text{Clarinet} \]
```

```
\[ \text{String Section} \]
```

```
\[ \text{Very lively} \]
```

\[ \text{fp} \]

\[ \text{pp} \]

\[ \text{attacca} \]
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

Clarinet

Very lively

to Alto Saxophone

attacca

KIS - Reed I
11. Harlequin Ballerina

Clarinet

\[ \text{KIS - Reed I} \]
15. Too Darn Hot Dance: Ending (version 1)

Alto Saxophone

Vivo

Presto

segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Vi-de

to Alto Saxophone

ff

Vi-de

sfz

sfz

sfz

sfz

fff

fff

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)

Dance

Clarinet

Alto Saxophone

to Alto Saxophone

KIS - Reed I
1. Another Op’nin’, Another Show (F)
1. Another Op’nin’, Another Show (C)

**Very lively**

Alto Saxophone

**pp**

107

Bass Clarinet

**sfz**

attacca

1. Another Op’nin’, Another Show, m 113

Very lively

1
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

Alto Saxophone

Bass Clarinet

to Alto Saxophone

KIS - Reed II
11. Harlequin Ballerina

Bass Clarinet

KIS - Reed II
15. Too Darn Hot Dance: Ending (version 1)

Alto Saxophone

Vivo

Presto

segue 15a. Too Darn Hot: Bows

15. Too Darn Hot Dance: Ending (version 2)

Clarinet

KIS - Reed II
segue 15a. Too Darn Hot: Bows

KIS - Reed II
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

Clarinet

Vn A, C

Very lively

KIS - Reed III
1. Another Op’nin’, Another Show (C)

Clarinet

Very lively
1b. Another Op’nin’, Another Show: Reprise (F)

1. Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

KIS - Reed III
11. Harlequin Ballerina

Clarinet

KIS - Reed III
15. Too Darn Hot Dance: Ending (version 1)

235 Tenor Saxophone

245 f

249 Vivo

253

257 Presto

265

269 segue 15a. Too Darn Hot: Bows

KIS - Reed III
15. Too Darn Hot Dance: Ending (version 2)

Tenor Saxophone

ff

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)

KIS - Reed III
APPENDIX

1. Another Op’n’in’, Another Show (F)

Flute

Very lively

Vn A, C

to Tenor Saxophone

KIS - Reed IV
11. Harlequin Ballerina

Flute

\(p\)

\(f\)

\(sfz\)

\(mf\)

\(sf\)

\(f\)

\(\text{KIS - Reed IV}\)
15. Too Darn Hot Dance: Ending (version 1)

235 Tenor Saxophone

241

247 Vivo

253 Presto

segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Tenor Saxophone

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

KIS - Reed V
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

Clarinet

Very lively
11. Harlequin Ballerina
15. Too Darn Hot Dance: Ending (version 1)

Baritone Saxophone

Vivo

Presto
15. Too Darn Hot Dance: Ending (version 2)

KIS - Reed V
18. Bianca: Dance (London)

```
KIS - Reed V
```
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

\( \text{fp} \)

\( \text{sfz} \) attacca

1. Another Op’nin’, Another Show, m 113
1. Another Op’nin’, Another Show (C)
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

KIS - Horn in F
11. Harlequin Ballerina
15. Too Darn Hot Dance: Ending (version 1)
15. Too Darn Hot Dance: Ending (version 2)
18. Bianca: Dance (London)

KIS - Horn in F
1. Another Op’nin’, Another Show (C)

Very lively

Vn A, C

to cup mute

Vn A, C

cup mute

pp

atom
cup mute

sfz

pp

attacca
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

11. Harlequin Ballerina

to straight mute
15. Too Darn Hot Dance: Ending (version 1)

Segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

KIS - Trumpet 1 in B♭
18. Bianca: Dance (London)

Dance

133 (cup mute)

135 Dance open up 8

135–142

143

8

143–150

151

8

151–158

159 IV Fl open

159–161

167

8

167–174

175

8

175–182

KIS - Trumpet 1 in Bb
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively
to cup mute

Vn A, C

pp

appoggiatura

1. Another Op’nin’, Another Show, m 113
1. Another Op’nin’, Another Show (C)

Very lively

1

5–8

9

17

17–24

25

33

25–32

35–40

41

cup mute

41–43

p

sfz

49

57

49–56

57–64

65

pp

73

81

89

81–88

89–91

sfz

93–96

97

3

97–99

fp

101–103

fp

105

7

105–111

sfz

attacca

1. Another Op’nin’, Another Show, m 113
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

11–18

attacca

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

11–13

sfz

15–18

attacca

11. Harlequin Ballerina

to straight mute

IV Fl

Tpt 1

IV Fl

KIS - Trumpet 2 in Bb
15. Too Darn Hot Dance: Ending (version 1)
15. Too Darn Hot Dance: Ending (version 2)

KIS - Trumpet 2 in Bb
18. Bianca: Dance (London)

KIS - Trumpet 2 in Bb
1. Another Op’nin’, Another Show (C)

Very lively

to cup mute

Vn A, C

pp

cup mute

Vn A, C

sfz

77–80

sfz

81–88

89–91

93–96

fp

105–111

sfz

attacca

1. Another Op’nin’, Another Show, m 113

KIS - Trumpet 3 in Bb
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

11–18  attacca
1b. Another Op’nin’, Another Show: Reprise, m 19

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

11–13  sfz
15–18  attacca
1b. Another Op’nin’, Another Show: Reprise, m 19

11. Harlequin Ballerina

to straight mute

KIS - Trumpet 3 in Bb
15. Too Darn Hot Dance: Ending (version 1)

Segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)

133 (cup mute)

135 Dance

open up

135–142

143

143–150

151

151–158

159

IV Fl

open

159–161

167

167–174

175

175–182

183

187

KIS - Trumpet 3 in Bb
Very lively

to cup mute

1. Another Op’nin’, Another Show (C)

KIS - Trombone
1b. Another Op’nin’, Another Show: Reprise (F)

1b. Another Op’nin’, Another Show: Reprise (C)

11. Harlequin Ballerina

KIS - Trombone
15. Too Darn Hot Dance: Ending (version 1)

segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Vi-
de

ff

Vi-

de

ff

Vi-

de

ff

Vi-

de

fff

segue 15a. Too Darn Hot: Bows

KIS - Trombone
18. Bianca: Dance (London)

133
(cup mute)

135
Dance
open up

135–142

143

143–150

151

151–158

159
IV Fl

159–161

167

167–174

175

175–182

183

187

KIS - Trombone
APPENDIX

1. Another Op’nin’, Another Show (F)

Vn A, C

Drums

Cym (brush)

KIS - Percussion
1. Another Op’nin’, Another Show (C)

Drums

Very lively

brushes

pp

ppp

Glockenspiel

Cym (brush)
1b. Another Op’nin’, Another Show: Reprise (F)

Drums

Very lively

1

brush

pp

choke

sfz

pp

ppp

1b. Another Op’nin’, Another Show: Reprise (C)

Drums

Very lively

1

ppp

f

11

sfz

pp

choke

sfz

pp

pp attacca

KIS - Percussion
11. Harlequin Ballerina

KIS - Percussion
15. Too Darn Hot Dance: Ending (version 1)

Drums

Broader

Vivo

Presto

segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Drums

Vi-

209

215 (4)

221

ff

228 Vi-

(8)

235

241 rim

243

247

253

segue 15a. Too Darn Hot: Bows

KIS - Percussion
18. Bianca: Dance (London)

Drums

ad lib. with Dancer

KIS - Percussion
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

1

pp

7

C\textsuperscript{9} F

F\#\textsuperscript{o} C\textsuperscript{7}

13

F D\textsuperscript{7} B\textsuperscript{b}m C\textsuperscript{7} F\textsuperscript{6} C\textsuperscript{7} 17 F

19

C F

C\textsuperscript{9}

25

F F\#\textsuperscript{o} C\textsuperscript{7} F D\textsuperscript{7} B\textsuperscript{b}m

31

C\textsuperscript{7} F E\textsuperscript{7} 33 Am E\textsuperscript{7} D Gm\textsuperscript{6} E\textsuperscript{7}

37

Am F Am F E\textsuperscript{7} 41 Am

43

D\textsuperscript{9} C D\textsuperscript{9} G G\textsuperscript{7} C D\textsuperscript{7} G\textsuperscript{7} C C\textsuperscript{7}

p

49

F\textsuperscript{6} C\textsuperscript{7} F\textsuperscript{6} C\textsuperscript{7} F\textsuperscript{6}

pp

KIS - Guitar (doubling Mandolin, Violin D)
1. Another Op’nin’, Another Show (C)

Very lively

C   G7   C

pp

G9  C6   G0   G7

13 C   A7\(^{(9)}\)   Fm6   Dm7 Em   G9   C   17 C

19 G7   C   C   G9

25 C6   G0   G7   C   A7\(^{(9)}\)   Fm6

31 Dm7 Em   G9   C   B7   33 Em   B7 F\#m7 Dm6 B7

37 Em   C7 Em C7 B7   41 Em   B+ Em7

43 A9 Em7 A7 D   D7   G   Gmaj7   G7   Em7   Eb7 D7(#5) G   G7

sfz

49 C6   Dm7   C6

pp

KIS - Guitar (doubling Mandolin, Violin D)
55  Cmaj7    G8  C    Em7    G9  G7

61  C    A7(b9)  Fm6    G9(add13)  C  C

67  Dm7  C6  Cmaj7  G9

73  C  Em7  G9  G7  C  A7(b9)  Fm6

79  G9(add13)  C  B7  Em  B7  F#m7  B9  B7

85  Em  C7  Em  C7  B7  Em  B+  Em7

91  A9  Em7  A7  D  D7  G  Gmaj7  G7  Em7  Eb7  D7(#5)  G

96  G7  C

101  C6  Cmaj7  G9  C  Em7

107  G9  G7  C  A7(b9)  Fm6  G9(add13)  C  C7

sfz  pp  attacca

1. Another Op’nin’, Another Show, m 113

KIS - Guitar (doubling Mandolin, Violin D)
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

Guitar

1
C E7

f

pp

3
Am

E7 D Gm6 E7

11
Am E+ Am7

Am F7 Am F7 E7

pp

G7

C CŒ" C7 Am7 D7 G+7 C C7

pp attacca

1b. Another Op’nin’, Another Show: Reprise, m 19

1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

Guitar

1
C6

f

pp

3
Em

B7 F#m7 Bø B7

11
Em B+ Em7

Em C7 Em C7 B7

pp

G Gmaj7 G7 Em7 Eb7 D7(#5) G C9(add13)

pp attacca

1b. Another Op’nin’, Another Show: Reprise, m 19

11. Harlequin Ballerina

Violin D

pizz.

1

9

arco

marc.

KIS - Guitar (doubling Mandolin, Violin D)
15. Too Darn Hot Dance: Ending (version 1)

F C7 F C7 Broader 237 F E F

C7 F E F F Dm

C7 F7 Bb F Bb Bº F Bb F D7 G7 C7

F Vivo Dº C7 F Bb C7 253 Fm Eb Fm C7

Fm Eb Fm C7 Eº Fm Eº C7

Eº Fm Eº C7 Gm Am Bº Cm

C Dm F Dº Gm Aº Bb Am G7 C7

segue 15a. Too Darn Hot: Bows

KIS - Guitar (doubling Mandolin, Violin D)
15. Too Darn Hot Dance: Ending (version 2)

Guitar (doubling Mandolin, Violin D)

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)

Guitar

133
F
Bb9
Eb7
D7

135
Dance

8

135–142

143
8

143–150

151
8

151–158

159
6

Tpt1

159–164

167
8

167–174

175
8

175–182

183
C
B
C
B
C
F#7
G
Dm
E7
Am
E7

187
Am7
D7+
G7
F#7
F7
E7
F7
F#7
G7

KIS - Guitar (doubling Mandolin, Violin D)
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

[Music notation with tempo markings and dynamics]

KIS - Harp
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise, m 19

KIS - Harp
1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

11. Harlequin Ballerina

KIS - Harp
15. Too Darn Hot Dance: Ending (version 1)

Segue 15a. Too Darn Hot: Bows

KIS - Harp
15. Too Darn Hot Dance: Ending (version 2)
segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

KIS - Piano (doubling Celesta)
1. Another Op’nin’, Another Show (F)

1. Another Op’nin’, Another Show, m 113

Piano

1. Another Op’nin’, Another Show (C)

Very lively

KIS - Piano (doubling Celesta)
KIS - Piano (doubling Celesta)
1b. Another Op’nin’, Another Show: Reprise (F)

1. Very lively

1b. Another Op’nin’, Another Show: Reprise, m 19

1b. Another Op’nin’, Another Show: Reprise (C)

1. Very lively

KIS - Piano (doubling Celesta)
11. Harlequin Ballerina

KIS - Piano (doubling Celesta)
KIS - Piano (doubling Celesta)
KIS - Piano (doubling Celesta)
15. Too Darn Hot Dance: Ending (version 1)

```
235 Piano
237 Broader

239

244

249 Vivo

253

255

261

KIS - Piano (doubling Celesta)
15. Too Darn Hot Dance: Ending (version 2)

segue 15a. Too Darn Hot: Bows

KIS - Piano (doubling Celesta)
- 2 - Too Darn Hot Dance: Ending (version 2)

238

243

248

253

segue 15a. Too Darn Hot: Bows

18. Bianca: Dance (London)

KIS - Piano (doubling Celesta)
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively
- 2 - Another Op’nin’, Another Show (F)

1. Another Op’nin’, Another Show, m 113

KIS - Violins A, C
1. Another Op’nin’, Another Show

Very lively

attacca

1b. Another Op’nin’, Another Show: Reprise (F)
1b. Another Op’n’in’, Another Show: Reprise (C)

Very lively

KIS - Violins A, C
11. Harlequin Ballerina

1. pizz.

6. arco

12. pizz.

17. arco

21. arco

26. sf

27–28

32. f

35. 3

35–37

41. 1

43. sffz

46. mf

ff

KIS - Violins A, C
15. Too Darn Hot Dance: Ending (version 1)

KIS - Violins A, C
15. Too Darn Hot Dance: Ending (version 2)

vi-

209

pizz.

215

d-e

arco

221

2

vi-

229

pizz.

233

1

236

div.

arco

241

sffz

fff

243

247–249

sffz

fff

3

unis.

KIS - Violins A, C
18. Bianca: Dance (London)

KIS - Violins A, C
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

pp

9

17

25

div.

33

41

KIS - Violins B
1. Another Op’nin’, Another Show (C)

Very lively

KIS - Violins B
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1

7

13

attacca

KIS - Violins B
1b. Another Op’nin’, Another Show: Reprise (C)

Very lively

11. Harlequin Ballerina

KIS - Violins B
15. Too Darn Hot Dance: Ending (version 1)
15. Too Darn Hot Dance: Ending (version 2)

Vi-

209

pizz.

215

-de

arco

ff

221

Vi-

229

pizz.

233

1

-de


236

Vi-

-div.

arco

-sffz

243

unis.

fff

253

segue 15a. Too Darn Hot: Bows

KIS - Violins B
18. Bianca: Dance (London)

Dance
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

[Music notation]

KIS - Violas
1. Another Op’nin’, Another Show (C)

Very lively

KIS - Violas
1b. Another Op’nin’, Another Show: Reprise (F)

1 Very lively

1b. Another Op’nin’, Another Show: Reprise (C)

1 Very lively

11. Harlequin Ballerina
15. Too Darn Hot Dance: Ending (version 1)

Broader

Vivo

Presto

segue 15a. Too Darn Hot: Bows
15. Too Darn Hot Dance: Ending (version 2)

Vi-

209

pizz.

215

221

ff

pizz.

229

233

Vi-

235

arco

241

sffz

ff

3

247–249

253

pizz.

arco

fff

segue 15a. Too Darn Hot: Bows
18. Bianca: Dance (London)
APPENDIX

1. Another Op’nin’, Another Show (F)
1. Another Op’nin’, Another Show, m 113

KIS - Violoncellos
1. Another Op’nin’, Another Show (C)

Very lively

KIS - Violoncellos
1b. Another Op’nin’, Another Show: Reprise (F)

Very lively

1b. Another Op’nin’, Another Show: Reprise, m 19

KIS - Violoncellos
1b. Another Op’nin’, Another Show: Reprise (C)

1. Very lively

11. Harlequin Ballerina

KIS - Violoncellos
15. Too Darn Hot Dance: Ending (version 1)

Broader

unis.

Vivo

Presto

segue 15a. Too Darn Hot: Bows

15. Too Darn Hot Dance: Ending (version 2)

KIS - Violoncellos
18. Bianca: Dance (London)

133

135

8

135–142

143

8

143–150

151

8

151–158

159

6

Tpt 1

159–164

167

8

167–174

175

8

175–182

arco

183

187

KIS - Violoncellos
APPENDIX

1. Another Op’nin’, Another Show (F)

Very lively

pp

arco

KIS - Contrabass
1. Another Op’nin’, Another Show (C)

Very lively

pizz.

pp

arco

sf

1. Another Op’nin’, Another Show (F)

KIS - Contrabass
1b. Another Op’nin’, Another Show: Reprise, m 19

Very lively

1. Another Op’nin’, Another Show, m 113

KIS - Contrabass

1. Another Op’nin’, Another Show, m 113
1b. Another Op’n’in’, Another Show: Reprise (C)

Very lively

1

attacca

1b. Another Op’n’in’, Another Show: Reprise, m 19

11. Harlequin Ballerina

Vc (pizz.)

Vc (pizz., 8va)

KIS - Contrabass
15. Too Darn Hot Dance: Ending (version 1)

Segue 15a. Too Darn Hot: Bows

15. Too Darn Hot Dance: Ending (version 2)
215

```
\[\text{KIS - Contrabass}\]
```

221

```
\text{ff}
```

227

```
\text{Vi-}
```

233

```
\text{-de}
```

238

```
\text{-de arco}
```

243

```
\text{pizz.}
```

248

```
\text{fff}
```

253

```
\text{fff}
```

\text{segue 15a. Too Darn Hot: Bows}

KIS - Contrabass
18. Bianca: Dance (London)

133 (pizz.)

135

Dance

8

135–142

143

8

143–150

151

8

151–158

159

6

Tpt 1

159–164

167

8

167–174

175

8

175–182

183

187

KIS - Contrabass
1. Another Op’nin’, Another Show (F)

Very lively

[ILLI stalks off stage right. FRED, startled, looks after her.]

HATTIE

Chorus

[PP]

[FRED turning back angrily] Call them on, Ralph.

[PP]

RALPH

On stage everybody!

[SINGERS, DANCERS, and HATTIE enter.]

[1] Initial OBP key for ‘lady baritone’ Annabelle Hill; see Critical Report
I want to thank each and every one of you for the fine spirit you’ve shown all through rehearsals.

There’ll be a gang down from New York,
don’t let that worry you. This is a tryout and I know we’re going to make a helluva show out of The Shrew.

After all, we owe it to Shakespeare,
(FRED)
not to mention the six other fellows who’ve been sitting up nights rewriting him. That’s all. Thank you.

[Exits angrily right. Stagehand strikes LILLI’S chair; right, during speech.]

[TWO SINGING GIRLS bring HATTIE down center. HATTIE begins:]

2 Sung in baritone register by original Hattie; see Critical Report
Phil-ly, Bos-ton, or Balt-i-mo’e, A chance for stage
HAT

folks to say “Hel-lo,” An-oth-er op’-nin’ of
HAT

an-oth-er show, An-oth-er job that you hope, at last,
HAT
Will make your future forget your past, another

other pain, where the ulcers grow, another op’-

inin’ of another show. Four weeks, you re-

+Hp (gliss.)
HAT
there and re-hearse.

Three weeks, and it couldn’t be worse.

Out o’ the hat, it’s that big first night!
The overture.
HAT

It’s about to start, You cross your fingers and hold your heart.
It’s curtain time and away we go.

Another Op’nin’, Another Show.  

1. Another Op’nin’, Another Show, m 113
1. Another Op’nin’, Another Show (C)¹

Very lively

[HATTIE] Chorus

Very lively

[CALL THEM ON, RALPH.]

[FRED, STARTLED, LOOKS AFTER HER.]

[LILLI STALKS OFF STAGE RIGHT.]

[FRED, TURNING BACK ANGRILY]

[CALL THEM ON, RALPH.]

[RALPH, ON STAGE EVERYBODY!]

[SINGERS, DANCERS, AND HATTIE ENTER.]

¹NT key for Bertha Powell; see Critical Report
FRED
I want to thank each and every one of you for the fine spirit you’ve shown all through rehearsals.

(FRED)
There’ll be a gang down from New York,
don’t let that worry you. This is a tryout and I know we’re going to make a helluva show out of The Shrew.

(FRED)
After all, we owe it to Shakespeare,
(FRED)
not to mention the six other fellows who’ve been sitting up nights rewriting him. That’s all. Thank you.
HAT

53

Philly, Boston, or Baltimoe, A chance for stage

58

folks to say "Hello," Another op'nin' of

63

another show, Another job that you hope, at last,
Will make your future forget your past. Another

other pain where the ulcers grow. Another op'

-nin' of another show. Four weeks you re-
hearse and re-hearse,
Three weeks, and it couldn't be worse,

One week, will it ever be right?
Then

out o' the hat, it's that big first night!
The overture,

\[ +H_p \text{ (gliss.)} \]
HAT is about to start, You cross your fingers and
HAT hold your heart, It's curtain time and away we go,

An - oth - er op' nin' of an - oth - er show. An -

1. Another Op 'nin', Another Show, m 113
1b. Another Op’nin’, Another Show: Reprise (F)

[HATTIE and SINGERS come back on stage
to join DANCERS in the final chorus.]

Very lively

HATTIE

Chorus

[HAT you rehearse and rehearse,

[1 initial OBP key for ‘lady baritone’ Annabelle Hill; see Critical Report]
Three weeks, and it couldn't be worse.

One week, will it ever be right?

Then out o' the hat, it's that big first night!
1b. Another Op’nin’, Another Show: Reprise (C)

[HATTIE and SINGERS come back on stage to join DANCERS in the final chorus.]

Very lively

Four weeks,

[HATTIE and SINGERS come back on stage to join DANCERS in the final chorus.]

1 NT key for Bertha Powell; see Critical Report
Three weeks, and it couldn't be worse.

One week, will it ever be right?

Then out o' the hat, it's that big first night!

The (attacca)

Ch.

The

The

attacca

1b. Another Op’nin’, Another Show, m 19
11. Harlequin Ballerina

Andantino

Fls

Cel $p$

Cls, Hp, Str (pizz.)

Tpts, Tbn (straight)

Hn, Hp, Va (arco)

Rds, Xylo, Vns A.C (arco)

Cls, Va (arco)

---

1 Commedia dell’arte dance sequence cut during OBP previews; see Critical Report
regarding tempo modification in Po, see Critical Report
\( \text{regarding } \text{// or fermata, see Critical Report} \)
mm 62-68: cuts added [pencil] to O and Po
mm 69-70: accel. added [pencil] to some Pno; see Critical Report
15. Too Darn Hot Dance: Ending (version 1)
15. Too Darn Hot Dance: Ending (version 2)

regarding cuts for NT, see Critical Report
18. Bianca: Dance (London)

 Lon tap routine for Walter Paul (Bill Calhoun); see Critical Report
[BILL and FOUR DANCING GIRLS exit, with the traditional high kick of the bygone musical show.]

Saxes, Hn

Br, Str

BSax, Cb (pizz.)

Segue p 264
CRITICAL REPORT
DEFINITIONS

CE divides source material into two categories: SOURCES and ADDITIONAL MATERIAL.

A ‘source’ refers to any item (autograph or copied) which traces its authorship to KMK’s collaborative group of authors as defined in the Preface, and which can be used to determine the text of CE. Source material is mainly related to OBP (and to a lesser extent, NT and Lon). Scripts, lyrics, orchestra scores and parts, vocal scores, and recordings all fall into this category.

‘Additional material’ consists of related items which clarify or supply supporting information to the source material, directly or indirectly. This category also includes alternate versions.

As no individual source contains definitive versions of all the elements that constitute KMK’s text (lyrics, script, orchestration etc.), CE examines each source in relationship to these elements and ‘privileges’ it accordingly. The resultant hierarchy of sources is shown in the SUMMARY below.

When contradictions exist, other sources and additional material are consulted. Editorial decisions are documented in the Critical Report.

SOURCES

SCRIPTS

St Typewritten script including lyrics, stage directions and technical indications, OBP 1948 [?1949, see below] [CPT]
Cover: KISS ME KATE / 1948 / COLE PORTER
Title page: KISS ME, KATE by COLE PORTER and BELLA SPEWACK / Property of: / Salem Corporation / 200 West 57th Street / New York, N.Y.
Act I: 57 pages, ending with 1-9-57; Act II: 41 pages, ending with 2-8-41; followed by PROP LIST (5 pages)

Notwithstanding the ‘1948’ designation, St was probably created in 1949; the Overture listed (p.1-1-1) is the ‘N.Y. Overture,’ orchestrated Dec 26, 1948.

St(lon) Re-typed copy of St, Lon [?1951], pencil and blue ink markings [JH]
Cover: Hart / STENOGRAPHIC BUREAU | 25 / 158 WEST 44th ST, NEW YORK 18 / Luxemburg 1253 / 1254 / TYPING – MIMEOPRINTING / KISS ME, KATE
Title page: 2 / Sydney Arnold / KISS ME, KATE / by / COLE PORTER and BELLA SPEWACK / Property of: / Salem Corporation / 200 West 57th Street / New York, N.Y.

Signed by Sydney Arnold (2 GM, UK tour) on title page; many Lon emendations (published in Sel) appear in pencil or blue ink. Additional markings indicate possible use by other actors.

St(lon)2 Re-typed copy of St, Lon [?1951], blue, red and black pencil markings [JH]
Cover: ZI / KISS / ME, / KATE
Title page: KISS ME, KATE / by / COLE PORTER / and / BELLA SPEWACK / Property of: / Salem Corporation / 200, West 57th Street / New York, N.Y.
Back cover: MAY HEMERY / LTD. / TYPEWRITING, STENOGRAPHY / TRANSLATIONS, DUPLICATING / FACSIMILE COPYING / AND / EVERY SECRETARIAL SERVICE / 15, PRINCES ROW / BUCKINGHAM PALACE ROAD, / S. W. 1. / Telephone: VICToria 5294

Pencil markings indicate use by the actor playing HARRISON HOWELL; markings also appear in other roles.

Sel Published script including lyrics, stage directions and technical indications, London: Emile Littler Musical Play Dept. [?1952] [CPT]

Title page: Kiss me, Kate / a musical in two acts / book by Sam & Stella Spevack / music and lyrics by Cole Porter
80 pages; photos

Typeset version of St, incorporating Lon emendations.

Sk Published script including lyrics, stage directions and photos, New York: Knopf, 1953 [CPT]
Title page: KISS / ME / KATE / A Musical Play / Book by SAMUEL and BELLA SPEWACK / Lyrics by COLE PORTER / New York ALFRED A. KNOFP 1953
147 pages; photos

Publication supervised by Stella Spevack; many stage directions rewritten. With Introduction, ‘How to Write a Musical Comedy,’ by Sam and Stella Spevack.

LYRICS

Lca Composer’s autograph lyrics [LOC]
5 fragment
17, 18 replacement lyrics, Lon

Lt(pp) Lyrics typescript, pre-production, some incomplete
1, 5, 8, 12 [n.d.][HH]
2, 6, 12 Apr 7, 1948 [HH]
3 Apr 26, 1948 [HH]
10 Apr 7, 1946[!][HH]
12 [n.d.][TW]
13 Jun 26, 1948 [LOC]
15, 17 May 3, 1948 [HH]
16 May 5, 1948 [HH]
22 [n.d.][LOC]

Lt(lon) Lyrics typescript, Lon
16 Jan 31, 1951 [SBSP]
17 [?Jan 31, 1951][LOC]
18 Jan 31, 1951 [LOC]

VOCAL SCORES

Vca Composer’s autograph vocal scores [LOC]
13 (inc.), 22
Unbranded paper, 11” x 14”; 12 pre-printed staves; pencil

Vocal line and lyrics only; 22 includes several indications of orchestral figures in the final five bars.

Vaa Arranger’s autograph piano-vocal scores
1 (inc.), 3, 13, 17 (inc.), 20, 22, 23 [LOC]
Chappell Prof. paper, 9½” x 12½”; 12 pre-printed staves; pencil

All numbers show signs of multiple erasures and rewritten passages.

5, 5a, 12a, App11 [GPP]
Various paper brands, 9½” x 12½”; 12 pre-printed staves; mostly pencil, some blue ink [GP]

App15(v2) [TW]
King Brand #22-a paper, 11” x 9¼”; 12 pre-printed staves; pencil

Dance routine created for NT. Contains chord symbols and a few indications of orchestral figures.

Vm Copyist’s manuscript piano-vocal scores [LOC]
1, 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 15, 16, 17, 18, 20, 22, 23
Trans-master prints, 10” x 13”; 12 pre-printed staves [UH]

Based on Vaa, trans-master piano-vocal scores appear to have been created for OBP rehearsals. These specific prints show modifications by CP, AS and the arranger of Vaa.

Vm(ad) Trans-master prints of Vm [LOC]
3, 8, 13, 16, 19, 23

Annotated by Alfred Drake.
Copyists’ rehearsal piano-vocal scores [TW]

Various papers, 9½” x 12½”; 10 or 12 pre-printed staves; ink [UH]

Based on Vm and Vr, this clearly served as the basis for Vh. Vh adopts a different running order numbering system which is not reproduced in any other source. No credit for editing or piano arrangements.

It is unclear why this vocal score was created; it may have been to document the OBP towards the end of the run, to serve as the vocal score for Lon, with an eye towards future productions, or a combination of these scenarios.

Vh Published complete piano-vocal score, 1951 [TW]

New York: T. B. Harms Company, by arrangement with Buxton Hill Music Corporation; 140 pp, plate number 40838

Based on Vh(m), Vh adopts another new running order numbering system, but unrelated to Vh(m). No credit for editing or piano arrangements.

ORCHESTRAL SCORES

O Orchestrators’ autograph orchestral scores, 1948-50 [CPC]

Overture, 1, 1a, 1b, lc; 2, 2a, 3, 4, 5, 5a, 8, 9, 9a, 10, 11, 11a, 12, 13, 14, 15, 15b, 16, 16a, 17 (inc), 17a, 17b (inc), 17c, 18, 18a, 19, 19a, 20, 20a, 20b, 22, 23 (inc), 24, 25

App1(F), App1(C), App1b(F), App1b(C), App1, App15(v1), App15(v2)

Chappell No. 4 page, 10½” x 14¾” unless otherwise noted; unbound single-sided sheets; 22 pre-printed staves and instrument names; black ink with additional red and blue pencil markings

Individual numbers are generally contained within separate manila folders. Folder covers show written indications [AM, GN]; ‘OK Alan Moran’ appears frequently, probably indicating the proofing of scores prior to parts extraction.

Most pages comprise four or eight measures. Reed instrument names and numbers, horn and harp staff names, and violin divisions appear in ink where necessary. Clefs and key signatures are generally marked only on the first page of each number. Vocal lines are sporadically included, with or without lyrics.

Markings in blue and red pencil [RRB, DW UH] draw attention to indications which apply to all instruments: titles, rehearsal numbers, tempo marks, dynamics and other details. Markings in thinner-lined, differently-hued blue, red and occasionally green pencil were added by Dale Kugel [TW musicologist] while preparing the TW 1967 vocal score and parts.

O(lon)18 Orchestrator’s autograph orchestral score, early 1951 [JHA]

Unbranded paper; unbound single-sided sheets; 18 pre-printed staves; pencil

Created by Freddie Bretherton for Lon dance routine insert in 18. Bianca.

ORCHESTRAL PARTS

The orchestral lineup dictated the following extraction of parts for OBP: Cond1, Rdl, II, III, IV, V; Hn, Tpt1&2 [braced together in one part], Tpt3, Tbn; Dr; Gir/VlnD2; Hp; Pno; VnA, B, C, Va, Vc, Cb

Po Manuscript parts copied directly from O, 1948-1950 [CPC, TW]

Chappell No. 1 paper, 9½” x 12½” unless otherwise noted; mostly double-sided sheets taped together; 10 pre-printed staves; black ink with pencil markings; assorted taped or pasted revisions and alterations; many parts stamped with copyist name and union information

These OBP parts were mainly copied Nov-Dec, 1948, before running order numbers were assigned. Clefs and key signatures generally appear only on the first staff of each page. Musicians’ pencil markings indicate running order, corrections, tacets, dynamics, alterations, and other interpretive details. Incomplete.

Pr Manuscript recopied parts, 1949-1950 [CPC, TW]

Chappell No. 1 paper, 9½” x 12½” unless otherwise noted; mostly double-sided sheets taped together; 10 pre-printed staves; black ink with pencil markings; assorted taped or pasted revisions and alterations; many parts stamped with copyist name and union information

Seemingly created for NT use, some parts are derived directly from O; others betray their Po origins, with Po pencil markings reproduced in ink. These parts are currently intermixed between OBP and NT folders with no discernible pattern (see below). Incomplete.

Po(lon), Pr(lon) Photostatic copies of Po and Pr, early 1951 [JHA]

This mixture of Po and Pr photostats was supplied for Lon, the majority being copies of Pr. Incomplete.

P(lon)18 Manuscript parts copied from O(lon)18, early 1951 [JHA]

R. C. 1. paper, 12 pre-printed staves; double-sided sheets; black and red ink with musicians’ pencil markings

Copied in UK for Lon dance routine insert in 18. Bianca.

Pr51 Manuscript recopied parts, 1951 [CPC, TW]

King Brand No. M-2 paper, 9½” x 12½”; single-sided sheets taped together; 10 pre-printed staves; black ink and red pencil with musicians’ pencil markings; many parts stamped with copyist name and union information

Copied by Ben Ross and an unnamed copyist (no stamp.) Many parts show their Po origins, with Po pencil markings reproduced in ink. Intermixed between OBP and NT folders, some parts also appear in MIS (see below.) Most surviving Cb parts and many Va and Ve parts are Pr51. Incomplete.

OBP [CPC] and NT [TW] parts are preserved in their original folders. The NT folders seem to have remained in their end-of-run state (presumably the one-week Broadway run of January, 1952). The OBP folders are less complete and have clearly become corrupted; many numbers are missing or out of order. The TW archive also contains a group of miscellaneous parts (MIS); of varying origin, these fill in a few lacunae.

Po, Pr and Pr51 are currently intermixed between MIS and the OBP and NT folders. Given this somewhat chaotic situation, determining the sequence of parts generation has been of great importance in determining the text of CE.

Many parts display a Local 802 (New York City) American Federation of Musicians ink stamp1 indicating the copyist’s name, number and current year of registration. These stamps can help establish part chronology, but are not always reliable. Some copyists stamped each part they produced; others failed to stamp any; most fluctuated between these two extremes. F. C. Fauciano was clearly late replacing his stamp – his 1948 seal is found on parts for the C major version of ‘Another Op’nin’, Another Show’, which had not been orchestrated before June, 1949. Additionally, the Union’s stamp manufacturers are not above reproach: John Costa Coll’s earliest stamp displays the Orwellian reversed digits ‘1984’?

---

1 Conductor parts (used by PD) contain a vocal staff with various orchestral cues and no lyrics.
2 The OBP guitarist also played Violin, referred to as ‘Violin D’ in O.
3 ‘...the Musicians’ Union sells you a rubber stamp, renewable every January 1st, with your name, number, Local and year. This must be used to stamp page one of every score.’

Bennett2, p 78. For KMK, RBB did not follow his own advice, stamping only the Overture.
Various song transpositions were created in order to facilitate performance by different actors. Transposed OBP and NT parts for these have occasionally been consulted to clarify textual details; all such instances are detailed in the Critical Report.

Several VnE parts were discovered in NT folders and MIS; their provenance and purpose remain unknown.

**RECORDINGS**

**Robe** Original Broadway casting record; recorded Jan 16, 17, 20 & 24, 1949
Sony Classical / Columbia / Legacy SK 60536; 1998 CD reissue 1, 2, 3, 4, 5, 6, 8, 9, 10, 14, 15, 16, 17, 18, 19, 20, 22, 23

**Rhh** NBC Hallmark Hall of Fame television broadcast; Nov 20, 1958 Video Artists International VAI DVD 4535; 2011 DVD reissue

Abridged to 78 minutes; with Alfred Drake, Patricia Morison and Julie Wilson.

**Rsc** Studio recording; May 1, 2, Jul 1, 1959
Broadway Angel ZDM 7 64760 2; 1993 CD reissue 1, 2, 3, 4, 5, 6, 8, 9, 10, 14, 15, 16, 17, 18, 19, 20, 22, 23

Conducted by PD, this recording reunites principal members of the OBP cast (Alfred Drake, Patricia Morison, Harold Lang, Lisa Kirk, Annabelle Hill, Lorenzo Fuller).

**ADDITIONAL MATERIAL**

**I(ad)** Interview with Alfred Drake [CPT]
Typed transcript; unknown interviewer; 36 pp

**I(hh)** Interview with Hanya Holm, June 5, 1966 [HHH]
WNMC radio sound recording; Walter Terry, interviewer

**LErrb** RRB ledger [LOC]
Accounting book in which RRB recorded date, titles, number of pages and page rate for each number orchestrated.

**LEdw** DW ledger [LOC]
Small notebook in which DW recorded his starting date on OBP (Nov. 19, 1948), titles, number of pages and page rate for each number orchestrated.

**Lt(pbr)** Lyrics typescript, ‘for publication, broadcasting and recording’ Dec 9-13, 1948 [LOC]
1, 2, 3, 4, 5, 6, 8, 9, 10, 12, 15, 16, 17, 18, 20, 22

Some contain pencil alterations by CP and the arranger of Vaa. Nos. 1, 4, 10: ‘Lyrics are the same as the lyrics used on stage.’

**Mjcw** John C. Wilson memoir, 1958 [JCCWFA]
Typescript; unpublished

John C. Wilson directed OBP and NT.

**NhH** Hanya Holm choreographic notes [HHH]
Handwritten

Hanya Holm choreographed OBP, NT and Lon

**PRoBP** Programs, OBP
Nov 7, 1948 Shubert Theatre, Philadelphia [SBSP]
Nov 29, 1948 Shubert Theatre, Philadelphia [CPT, SBSP]
Dec 30, 1948 New Century Theatre, New York [NYPL]
Jan 10, 1949 New Century Theatre, New York [NYPL]
Feb 7, 1949 New Century Theatre, New York [SBSP]
May 23, 1949 New Century Theatre, New York

Oct 1, 1949 Shubert Theatre, New York [SBSP]
Dec 25, 1950 Shubert Theatre, New York [CPC]
Apr 19, 1951 Sam S. Shubert Theatre, New York [CPC]
Jun 4, 1951 Sam S. Shubert Theatre, New York [NYPL]

**PRn** Programs, NT
Jul 11, 1949 Philharmonic Auditorium, Los Angeles [CPC]
Aug 8, 1949 Curran Theatre, San Francisco [CPC]
Sep 25, 1949 Sam S. Shubert Theatre, Chicago [CPC]
Oct 23, 1949 Sam S. Shubert Theatre, Chicago [SBSP]
Feb 12, 1950 Sam S. Shubert Theatre, Chicago [CPC]
Mar 12, 1950 Sam S. Shubert Theatre, Chicago [SBSP]
Jun 26, 1950 Shubert Theatre, Boston [NYPL]
Oct 9, 1950 Music Hall, Cleveland [NYPL]
Oct 23, 1950 Taft Theatre, Cincinnati [NYPL]
Jan 1, 1951 Biltmore Theatre, Los Angeles [CPC]
May 7, 1951 Royal Alexandra Theatre, Toronto [NYPL]
Oct 1, 1951 Opera House, Boston [NYPL]
Jan 8, 1952 Broadway Theatre, New York [CPC, NYPL]

**PRlon** Programs, Lon
Feb 27, 1951 New Theatre, Oxford [JHA]
Mar 8, 1951 Coliseum, London [CPC, JHA]
Aug 13, 1951 Coliseum, London [JHA]
Dec 17, 1951 Coliseum, London [CPC]

**Roc** Original London cast recording, 1951
Sepia Records 1029 [Julie Wilson in London... With Friends]; 2004 CD reissue 2, 3, 4, 9, 10, 15, 16, 17, 19, 20

Scrapbooks kept by Linda Lee Porter (CP’s wife) [CPC]

**Sk(ta)** Published script including lyrics, stage directions and photos, New York: Theatre Arts magazine, pages 33-57, Jan 1955 [CPT]
Title page: THE COMPLETE TEXT OF / KISS / ME, / KATE / BOOK BY / SAMUEL AND BELLA SPEWACK / LYRICS BY COLE PORTER

Re-typeset version of Sk, without introduction.

**TOTS** William Shakespeare: The Taming of the Shrew, Abbey Library, 1977
Reproduction of First Folio, 1623

**Vs** Published vocal selections, 1948-49 [CPT]
Buxton Hill Music Corporation, Sole Selling Agent, T. B. Harms Company, New York, NY; each song separately bound 1, 2, 3, 4, 5, 6, 8, 9, 10, 15, 17, 18, 20, 22

Some songs appear in different keys from their show counterparts. A few contain different introductions; several include alternate lyrics. Most indicate ‘This copy is for professional use only. It is not for sale or distribution.’

**EVALUATION OF SOURCES AND ADDITIONAL MATERIAL**

**SCRIPTS**

Several pre-production scripts of KMK survive. These include early versions of scenes and lyrics that were subsequently cut. They are not considered sources for CE.

An OBP Stage Manager’s prompt script must have existed, although no surviving example has been found. St appears to be a cleaned-up copy created shortly after opening night. When Sk was published in 1953, two years after the closure of OBP, Bella Spevak omitted St’s technical information (such as electrical cues) and stage directions that specifically applied to OBP. She also added an Introduction4 and more elaborate character descriptions.

Since Bella personally oversaw Sk’s publication, CE privileges it

---

4 including a passage which CP interpreted as a personal slight, leading to a ‘simmering feud’; see McBrien, pp 350-351
for dialogue and stage directions. Sk is well-edited and elegantly presented; its formatting and orthography are reproduced verbatim. Trivial oversights and errors of punctuation are tacitly corrected. Suspected misprints are footnoted, together with important divergences between St and Sk.

Sel contains small alterations for Lon. These were likely made by co-author Sam Spewack (who also acted as Lon director) in consultation with Bella. Most of these adjustments help clarify American dialog for a British audience, while others add refinements of characterization. Divergences between Sel and Sk are footnoted.

KMK’s Shakespearian scenes are freely adapted from The Taming of the Shrew. The Spewacks occasionally re-assigned or moved lines, and in some cases altered Shakespeare’s language to clarify meaning for a modern audience. TOTS has occasionally been privileged in order to correct a few mis-transcriptions in S; these are footnoted accordingly.

**LYRICS**

Very few of CP’s autograph lyric manuscripts have been located; Lca comprises one fragment and two sets of alternate lyrics for Lon. Other lyric sources reflect different points in time: pre-production, Apr-Jun 1948 [Lt(pp)]; ‘for publication, broadcasting and recording’, Dec 1948 [Lt(pbr)]; and Lon lyric alterations, 1951 [Lt(lon)].

Lt(pbr) and Vs contain generic versions of the songs, sanitizing some of the more suggestive lyrics. Although not considered as sources, they remain useful for corroboration in ambiguous cases. Variant readings are noted in the Critical Report.

The texts of Lt(pp), Vm, Vr, Vh, Robc, S and Kimball generally agree. As Sk was published with the cooperation of CP’s publishing company, Buxton Hill Music Corporation, it seems likely that lyrics were reviewed before publication. In cases of conflict, Sk is usually privileged.

**VOCAL SCORES**

Although Vea is of obvious interest, so little material survives that its usefulness is quite limited. Vaa, together with Vm and the subsequent Vr, fill in most gaps. Some of these sources show preliminary versions of songs (e.g. the First Act Finale contains an extended ending which includes reprises of ‘Why Can’t You Behave’ and ‘Another Op’nin’, Another Show’) or earlier lyrics (e.g. the original verse of ‘Bianca’).

KMK’s choral parts first appear in a few Vaa scores. Although it is possible that the mysterious ‘A.S.’ arranger/copyist supplied these, standard Broadway practice of the time would have normally delegated this task to Pembroke Davenport, the musical director. No ms choral parts have been found.

Derived from Vm and Vr, Vh(m) still includes a few early versions of numbers. Vh, the direct descendant of Vh(m), was copyrighted in 1951 towards the end of the Broadway run. Although Vh shows signs of some cursory editing, misinterpretations of Vh(m) occur throughout. Interestingly, the Lon lyric alterations have been substituted for the OBP lyrics of Vh(m).

Although both Vh(m) and Vh seem not to have been proofed to any great degree, they supply tempo indications which are privileged when corroborated by P and Robc. Occasionally Vh(m) and Vh are the only surviving source for vocal lines.

Vocal line dynamics from Vh are privileged; contradictions between sources are noted in the Critical Report. Piano arrangement dynamics from V are not normally privileged, as they generally preceded the execution of the orchestration and therefore do not reflect the resulting orchestral dynamics.

**ORCHESTRAL SCORES AND PARTS**

It is likely that the orchestrators referred to copies of Vaa and/or Vm during the preparation of O. Although minor details of the written piano accompaniments were sometimes modified during the orchestral process, harmonies, voicings and rhythmic figures were generally retained.

Two forms of orchestral shorthand are found throughout O:

‘Copy bars’: instead of writing out a repeated section, the orchestrators ask the copyists to copy numbered or lettered measures from a previous passage.

‘Col’ (Italian: ‘with the’): during sections where two instruments are to play in unison, only one staff is written out fully, the other containing the written instruction ‘col [instrument]’. This means ‘copy from the designated instrument.’ The self-explanatory indications ‘col [instrument] 8va’ and ‘col [instrument] 8va bassa’ are also found.

Large-scale changes (e.g. a new dance routine, or a re-orchestration) required the creation of new score pages, but minor alterations and corrections marked in the parts by the musicians were almost never transferred to O.

Very few conductor markings appear in O; PD mostly conducted from specially created conductor ‘parts’ (skeletal lead sheets with instrumental cues). O represents KMK’s orchestration at an early stage of its creation, and manifests the integrity of conception that comes from two highly admired and skilled orchestrators. Nevertheless, the collaborative nature of a Broadway show’s musical authorship means that O cannot be regarded as the sole source for the orchestral text.

When changes (cuts, tacets, note corrections, dynamics, articulations, and other interpretive details) were dictated in rehearsals, musicians marked their interpretations of these changes in their parts, each according to his or her own taste and shorthand. A request to play a note short could result in a variety of player notations: a staccato dot, an accent, a ∥, a marcato sign, the word ‘short’, or a change of note duration (e.g. J to J). Any attempt to faithfully transcribe all such disparate notations would result in textual chaos. For this reason, pencilled alterations in P must be interpreted through the prism of O.

But P cannot be ignored, as it is often the only source for orchestral and interpretive changes made during rehearsals and previews. For numbers where O is lost, P becomes CE’s principal source.

Due to the variable standard of Broadway copying at the time, the accuracy of P is problematic. Although the Po parts were copied directly from O (and used for OBP opening night), a comparison between the two sources points up Po’s many wrong notes, omitted dynamics and missing or incorrect articulations. Players made attempts to correct obvious errata, although this sometimes resulted in different readings from O. Some wrong notes were played through the entire run of OBP, while also being preserved for posterity on Robc!

The nature and quantity of pencil markings in Po varies greatly from part to part. PoVnA contains very few markings; it would seem that the first stand of Vns relied primarily on their memories for interpretive details (and bowings!). In contrast, PoVnC parts contain many detailed expressive markings which correspond closely to Robc. PoVnC therefore sometimes becomes a more reliable source than PoVnA.

When evaluating a musician’s pencil alteration in Po for inclusion in the text of CE, the question arises: was the change made under the supervision of the authors for artistic reasons? If so, it should become part of the text. As it is impossible to answer this question
definitively, CE adds a critical note in non-obvious cases. Simple refinements (such as the addition of a dynamic) are added without comment when there is a sufficient amount of unanimity between parts. Many other modifications, such as mistaken pitch ‘corrections,’ tacets of convenience (to facilitate poorly-copied page turns, or to rest the lips or arms of tired players), passages played on alternate instruments to avoid quick changes (Rds), mutings changed for convenience, and other markings particular to individual musicians, are not included and are generally not noted. As many Po parts were in constant use for months or even years, it is difficult to tell when pencil alterations were made; Robc, recorded just weeks after opening night, is an important corroborative source in such cases.

Pr has been consulted when Po is missing (over 50% of the score). Internal evidence shows that many Pr parts were copied from Po rather than O: frequently, Po’s valid pencil alterations, as well as copying mistakes and many idiosyncratic player markings, appear in ink in Pr. Pr’s copyists additionally introduced their own copying errors. Pencil indications in Pr are not usually privileged; such changes are less likely than those in Po to have authorial validity. Comparison of Pr and Pr(lon) parts shows that tacets and other changes continued to be added after Feb, 1951, when the Pr(lon) photostats were most likely created. In cases where a Pr pencil indication is deemed to have been added early and possibly under the supervision of the authors, a critical note has been added.

Although CE does not generally privilege Lon musical sources, Po(lon) and Pr(lon) provide a snapshot of the parts used in OBP at the time they were photostatted. These sources prove useful in cases where their Po and Pr counterparts have disappeared (especially Va, Vc and Cb parts). Pencil markings in Po and Pr continued to be added to the OBP and NT parts after they were photostatted for Lon. Such markings are less likely to be privileged. Plon15a has been used to corroborate the first version of the ‘Too Darn Hot’ dance routine ending (App), as no Po parts are accessible for this version.

Pr51 has limited significance for CE. Internal evidence shows that Pr51 parts were copied from the OBP Po and Pr material rather than being newly extracted from O. As no Pr51 parts were found in the Lon material, it seems likely they were copied after Feb, 1951, just five months before OBP closed.

The quality of Pr51 is haphazard, with a profusion of shortcuts, inaccuracies and simplifications (e.g. substituting wavy glissando-type lines for the orchestrators’ written-out scales). Many Pr51 parts seem to have been barely used, or not at all. In spite of these drawbacks, in some instances the only surviving source parts are Pr51. In cases where they were clearly copied from Po parts used in OBP, they can be an important corroborative element. On the rare occasion that they provide a textual reading, a critical note is added. Transposed P have been consulted and included in the source listing when they clarify the main text.

Taceted Upbeats
P show that orchestral doublings of vocal upbeats were often removed (a common Broadway practice). In ‘Wunderbar’ m 44, for example, RRB’s doubling of Fred’s ‘Let us’ (Cls, Vns, Va, Vc) was taceted in all surviving parts and on Robc. Due to the unanimity of sources, such tacets are considered part of the text; each occurrence is noted in the Critical Report.

Changes of Scene
Pencil markings in P generally appear only in the section of utility needed to complete the scene change, normally the first 8 to 16 bars (see Preface). Alterations include reed part transpositions for different instruments (frequently the instrument the musician had just been playing), octave transpositions, and tacets. These are not noted unless they appear to have been made for artistic reasons. Vh(m) and Vh show truncated versions of most scene changes.

As P’s alterations are event-specific and V’s abridgments are of unknown provenance, CE includes the full-length change of scene utilities in their original form.

Equalization
Due to the orchestrators’ need to complete their work as quickly as possible, dynamics, articulation and slurring in O are not always uniform between instruments. This is particularly true of DW’s scores, which bristle with inconsistent markings. CE equalizes passages without comment when it is clear that the orchestrator intended uniformity.

Trivial oversights in O and unequivocal copying errors in P are tacitly corrected. Copyists’ omissions in P are ignored unless they have a bearing on the text, in which case they are described as ‘left out.’

RRB and DW occasionally forgot previous orchestral details as they worked their way through the score. Sometimes the process of beginning a new page of score in O resulted in inconsistencies with the previous page, such as an instrument ceasing to play mid-phrase, or a slur not being continued into the following page’s initial bar. Many of these slips were corrected at some point in P with varying degrees of accuracy. Each case is assessed individually and noted if necessary.

Pencil markings in Po often represent ‘quick fixes’ dictated to the musicians during rehearsals or previews by the artistic team. These frequently require substantial equalization (occasionally including pitch alteration) to rationalize illogical or incompatible indications. Specifics are noted in the Critical Report.

Pencilled dynamic changes and mutings in P are privileged only if consistent across a large number of sources (including Robc), and when they appear to have been made for artistic rather than purely acoustic reasons.

Accidentals
Omitted accidentals in O that can be verified through cross-reference with other instruments are corrected without comment. O’s ‘spelling’ of accidentals is generally reproduced, unless an enharmonic equivalent would clearly facilitate reading for the player. Courtesy accidentals are included when deemed helpful to avoid reading mistakes.

Dynamics
Sforzando indications, notated in the sources by sf, f, or sfz, are regularized to f. The intensifiers sff and sfff are retained as written, except when indiscriminately mixed together (often the case in DW’s scores); in these cases, equalization is applied. The alignment of hairpins, cresc. and dim. markings, often haphazard and contradictory in O, has been tacitly subject to editorial discretion to determine placement.

Occasionally, the use of ‘copy bars’ shorthand requires dynamics to be added or deleted in order to conform to standard notational practice. Redundant dynamics are also deleted when resulting from the turning of a page.

RRB usually notated a single set of dynamics between trumpet staves, intending it to apply to both; he occasionally extended this practice to the clarinets. CE assigns individual dynamics to each staff in accordance with standard practice.
Percussion

The orchestrators variously indicated ‘bells’, ‘orchestra bells’ or ‘glock’ in O; CE standardizes this to Glockenspiel.\(^5\)

RRB’s occasionally specifies ‘muffled’ drums, his somewhat idiosyncratic way of denoting ‘snares off’.\(^6\)

Harp Glissandi

The orchestrators indicated glissando pedal settings in a variety of ways; CE expresses these using a standard notational form. Although the meaning of ‘F scale’ is obvious, the orchestrators’ use of terms such as ‘C’ scale’ and ‘C’ gliss.’ is more problematic. Pencil marks in P show that the OBP and NT harpsists took different approaches in such cases, playing either a C\(^9\) arpeggio (C,D,E,F,\(\#\),G,A,\(\#\),B) or an F major scale (C,D,E,F,G,A,\(\#\),B). WP and DW both note a final note for all glissandos, providing a clue as to their intentions: in the stated examples, the final note is often F – unplayable if the pedals are set for a C\(^9\) arpeggio. Thus, CE interprets ‘C’ scale’ as C,D,E,F,\(\#\),G,A,\(\#\),B.

This approach is validated by DW’s score to the Act I Finale. In m 60, the Hp part is marked ‘(B\(^\#\) scale)/F\(^\#\)’ gliss’ with the additional notation of the pitches F,G,A,\(\#\),C,D,E in the staff.

When the seventh chord indicated is the dominant of an approaching minor key, CE uses the melodic minor scale. All ambiguous occurrences of the ‘c\(^7\)’ scale’ and ‘c\(^7\)’ gliss.’ notation are mentioned in the Critical Report.

Orchestral Piano

In line with standard practice, RRB and DW often wrote cue-sized vocal and instrumental lines into the upper register of the piano part. Intended as a ‘piano-conductor’ guide and not to be played, they are not included in CE.

In certain places, RRB also wrote quasi-reductions of an orchestral section (e.g. the strings) into the piano part. Notated in full-size notes, these seem to have been ad lib. passages, to be played (or not) at the discretion of the musical director, orchestrator or composer. CE includes these passages only if evidence from P and Robe show they were played in OBP; in equivocal cases they are included, with an explanatory footnote.

RECORDINGS

Robe was the first Broadway cast album to be issued on LP.\(^7\) Although an invaluable resource, it is important to note that it does not always reproduce the show exactly as it was performed in the theatre. ‘Why Can’t You Behave’ is transposed down a whole-tone; some numbers are heavily cut, and other important performance details are altered.\(^8\) Additionally, details of orchestration may be inaudible due to microphone positions and mixing.

Notwithstanding these drawbacks, Robe is an important source for CE; it captures the performances of the original cast, orchestra and conductor soon after OBP opening night. It is particularly useful when other sources are lacking or inconsistent. Robe variant readings which are not corroborated by other sources are not privileged or noted, as no evidence exists that they were ever performed in the theatre.

Although recorded more than ten years after OBP opening, Rsc is also significant, as it was conducted by PD and features four members of the OBP cast. It is a useful corroborating resource in matters of tempo and, to a lesser extent, orchestration.

Since Patricia Morison reprised her role for Lon, Robe is sometimes consulted in matters pertaining to LIL/KATH. It is less useful for orchestral details, as there is no evidence that the orchestrators or PD were involved; however, as Lon mostly used photos of the Broadway parts as they existed in 1951, comparison is occasionally helpful.

Rhff has also been consulted, particularly in sections that involve OBP cast members Morison and Drake. Having been adapted and shortened for television, however (and not conducted by PD), its textual validity is limited. All the recordings exhibit some details of interpretation (tempo fluctuations and changed vocal rhythms, for example) which are not reflected in other sources. Although these may well be of interest to interpreters of KMK, they are event- and performer-related, and as such are not considered to be part of CE’s text.

LEDGERS

Since they include dates and amounts paid per number. LErb and LEDw help determine orchestral chronology. In 1948, orchestrators were paid $5.10 per four-bar page, with a 25% premium for numbers orchestrated ‘out of town’ (i.e. in Philadelphia). RRB and DW generally kept to the standard four-bar page. Certain numbers in O contain eight-bar pages (particularly those in 1/2), however, leading to discrepancies between page counts as listed in the ledgers and the Critical Report source descriptions. To clarify: the number of pages listed in LErb and LEDw always imply pages of four bars; the number of pages listed in CE Critical Report refer to the physical number of pages in O, notwithstanding the number of bars.

DRAFT AND ALTERNATE VERSIONS

Some sources contain draft versions of lyrics, book or music; these are referenced in the Critical Report when relevant to the editorial process or of particular historical interest. Songs cut before or during rehearsals lie beyond the scope of CE and are not discussed. The cut ballet sequence ‘Harlequin Ballerina’ is included in the Appendix, as it was orchestrated and performed during previews.

Certain variants have been shown to have authorial validity. Alternate lyrics from the NT and Lon productions are shown in italics below OBP’s lyrics and footnoted in the score. Cuts, performance options (e.g. mutings) and other variants are footnoted in the main text or included in the Appendix.

‘Another Op’nin’, Another Show’ exists in three versions. The orchestration for the original HATTIE, Annabelle Hill (a ‘lady baritone’)\(^9\) used an adjusted version of WP’s F major utility (App). For NT, the solo HATTIE section was transposed and partially reorchestrated in C by RHN (App). Finally, the same section was again transposed and completely re-scored by RRB in B\(^\#\) for an OBP cast change (main text). Although the subsequent Dance was not affected by these alterations, the initial HATTIE section of the Reprise was re-scored and transposed in both cases.

The ‘Too Darn Hot’ Dance section exists in three iterations, all of which begin identically. Version 1 was performed on OBP opening night (App). Version 2 was constructed for the NT. Shorter and more ‘big-band’ in feel, it was orchestrated by RHN (App). At a later date, Version 3 (with a new, more involved musical routine) was scored by RRB for OBP (main text). Version 3 was subsequently used (with a cut) for Lon.

A tap section was added to the dance routine of ‘Bianca’ for Lon (App). This was written and orchestrated by Freddie Breherton, the

---

\(^5\) see Bennettt2, p 48

\(^6\) George Ferencz, in private correspondence with the Editors

\(^7\) Kreuger, p 17

\(^8\) ‘Once in a while what is usually bowed in the theatre pit is plucked in the sound studio when the recording of the cast album is made.’ Bennettt2, p 24

\(^9\) see Critical Report
Lon musical director.

The Critical Report includes detailed information about the various versions and their privileging.

**SUMMARY**

CE privileges the following sources:

Song Titles: Sk, if not contradicted by other lyric, script and vocal score sources

Script: Sk

Lyrics: Sk, if not contradicted by other lyric, script and vocal score sources or Robc

Vocal lines: Vh, if not contradicted by other vocal score sources or Robc

Tempo markings: O, with reference to Po (particularly PoCond), V, Robc and Rsc

Time signatures and key signatures: O

Orchestration, dynamics and expression: O, if not contradicted by Po or Robc

When O has not been found, evidence from Po and Po(lon) is used to reconstruct it. When Po have not been found, evidence from Po(lon), Pr, Pr(lon), Pr51, and Po of other instruments is used to reconstruct them.

All source conflicts are considered on a case-by-case basis and noted in the Critical Report.

**PRODUCTION DATES**

**ORIGINAL BROADWAY PRODUCTION**

12/02/48–12/25/48 Sam S. Shubert, Philadelphia (Previews)
12/30/48–07/29/50 New Century, New York
07/31/50–07/28/51 Sam S. Shubert, New York

**NATIONAL TOUR**

07/11/49–08/06/49 Philharmonic Auditorium, Los Angeles
08/08/49–09/17/49 Curran, San Francisco
09/22/49–05/06/50 Sam S. Shubert, Chicago
05/08/50–05/20/50 American, St. Louis
05/22/50–06/10/50 Cass, Detroit
06/12/50–06/17/50 Pitt Stadium, Pittsburgh
06/19/50–08/12/50 Sam S. Shubert, Boston
08/14/50–08/27/50 Watergate Stadium, Washington
08/28/50–08/30/50 Community, Hershey
08/31/50–09/02/50 Lyric, Allentown
09/04/50–09/23/50 Sam S. Shubert, Philadelphia
09/25/50–09/30/50 Ford’s Opera House, Baltimore
10/02/50–10/04/50 Erlanger, Buffalo
10/05/50–10/07/50 Auditorium, Rochester
10/09/50–10/14/50 Music Hall, Cleveland
10/16/50–10/21/50 Hartman, Columbus
10/23/50–10/28/50 Taft Auditorium, Cincinnati
10/30/50–11/04/50 Murat, Indianapolis
11/05/50–11/06/50 Hall of Music, Lafayette
11/07/50 Indiana University Auditorium, Bloomington
11/09/50–11/11/50 Paramount, Toledo
11/13/50–11/18/50 Davidson, Milwaukee
11/19/50–11/20/50 Auditorium, St. Paul
11/21/50–11/27/50 Lyceum, Minneapolis
11/28/50–12/02/50 Omaha, Omaha
12/04/50–12/09/50 Music Hall, Kansas City
12/11/50–12/13/50 Convention Hall, Tulsa
12/14/50–12/16/50 Home, Oklahoma City
12/18/50–12/19/50 Robinson Memorial Auditorium, Little Rock
12/21/50–12/23/50 Auditorium, Memphis
12/25/50–01/01/51 State Fair Auditorium, Dallas
01/03/51–01/09/51 Tabor Grand Opera House, Denver
01/10/51 Chief, Pueblo
01/11/51–01/13/51 Capitol, Salt Lake City
01/15/51–01/27/51 Baltimore, Los Angeles
01/29/51–01/30/51 Arlington, Santa Barbara
01/31/51–02/01/51 Civic Auditorium, Pasadena
02/02/51–02/03/51 Municipal Auditorium, Long Beach
02/05/51–02/06/51 Auditorium, Fresno
02/07/51–02/10/51 Memorial Auditorium, Sacramento
02/12/51–03/10/51 Curran, San Francisco
03/13/51–03/17/51 Auditorium, Portland, OR
03/19/51–03/24/51 Metropolitan, Seattle
03/26/51–03/28/51 Temple, Tacoma
03/29/51–03/31/51 Capitol, Yakima
04/02/51 Civic Auditorium, Great Falls
04/04/51–04/05/51 Fox, Butte
04/06/51–04/07/51 Fox, Billings
04/10/51–04/14/51 Lyceum, Minneapolis
04/16/51–04/17/51 Orpheum, Davenport
04/18/51–04/21/51 KRNT Radio Theater, Des Moines
04/23/51–04/28/51 American, St. Louis
04/30/51–05/05/51 Lafayette, Detroit
05/07/51–05/26/51 Royal Alexandra, Toronto
05/28/51–06/02/51 His Majesty’s, Montreal
09/17/51–09/22/51 Sam S. Shubert, New Haven
09/24/51–10/06/51 Opera House, Boston
10/08/51–10/10/51 Metropolitan, Providence
10/11/51–10/13/51 Bushnell Auditorium, Hartford
10/15/51–10/16/51 Masonic Temple, Scranton
10/17/51–10/18/51 Penn, Wilkes-Barre
10/19/51–10/20/51 Rajah, Reading
10/22/51–11/03/51 Gayety, Washington
11/05/51–11/10/51 Ford’s Opera House, Baltimore
11/12/51–11/17/51 Mosque, Richmond
11/19/51–11/24/51 Sam S. Shubert, Philadelphia
11/26/51–11/27/51 Keith-Albee, Huntington
11/28/51–12/01/51 Municipal Auditorium, Charleston
12/03/51–12/08/51 New Nixon, Pittsburgh
12/10/51–12/12/51 Erlanger, Buffalo
12/13/51–12/15/51 Masonic Auditorium, Rochester
12/17/51–12/19/51 Hartman, Columbus
12/20/51–12/22/51 Murat, Indianapolis
12/24/51–12/29/51 Hanna, Cleveland
12/31/51–01/05/52 Taft Auditorium, Cincinnati
01/08/52–02/01/52 Broadway, New York

**LONDON PRODUCTION**

02/27/51–? New Theatre, Oxford
03/08/51–02/23/52 Coliseum, London
<table>
<thead>
<tr>
<th>Characters</th>
<th>OB P</th>
<th>NT</th>
<th>Lon</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CAST LISTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>STAGEIO</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRED GRAHAM / PETRUichio</td>
<td>Dec 2, 1948</td>
<td>KEITH ANDES</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td>Jun 5, 1950</td>
<td>ROBERT WRIGHT</td>
<td>May 7, 1950</td>
</tr>
<tr>
<td></td>
<td>Jul 7, 1950</td>
<td>KEITH ANDES</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jun 4, 1951</td>
<td>ROBERT WRIGHT</td>
<td></td>
</tr>
<tr>
<td>LILLI VANESSI / KATHARINE</td>
<td>Dec 2, 1948</td>
<td>ANNE JEFFREYS</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td>Jun 5, 1950</td>
<td>FRANCES McCANN</td>
<td>by May 20, 1950</td>
</tr>
<tr>
<td></td>
<td>Jul 16, 1951</td>
<td>HOLLY HARRIS</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>LOIS LANE / BLANCA</td>
<td>Dec 2, 1948</td>
<td>JULIE WILSON</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td>Jun 5, 1950</td>
<td>BETTY GEORGE</td>
<td>by Feb 12, 1950</td>
</tr>
<tr>
<td></td>
<td>by Dec 25, 1950</td>
<td>MARILYN DAY</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td>Jun 18, 1951</td>
<td>MARILYN DAY</td>
<td></td>
</tr>
<tr>
<td>BILL CALHOUN / LUCENTIO</td>
<td>Dec 2, 1948</td>
<td>MARC PLATT</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td>Jun 5, 1950</td>
<td>FRANK DERBAS</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td>Jun 18, 1951</td>
<td>WALTER LONG</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>GEORGE CARDEN</td>
<td></td>
</tr>
<tr>
<td>GREGIO</td>
<td>Dec 2, 1948</td>
<td>BOB WRIGHT</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANDREW GAINEY</td>
<td>by Jun 19, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MICHAEL ROBERTS</td>
<td>by Oct 9, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JIM HOWARD</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>HORTENSIO</td>
<td>Dec 2, 1948</td>
<td>CHARLES WOOD</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ALFRED HOMAN</td>
<td></td>
</tr>
<tr>
<td>HATTIE</td>
<td>Dec 2, 1948</td>
<td>LUCILLE HILL</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HELEN DOWDY</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BERTHA POWELL</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LILLY BROWN</td>
<td></td>
</tr>
<tr>
<td>PAUL</td>
<td>Dec 2, 1948</td>
<td>LORENZO FULLER</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOBBY JOHNSTON</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>NAT BURNS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>DANIEL WHERRY</td>
<td></td>
</tr>
<tr>
<td>RALPH</td>
<td>Dec 2, 1948</td>
<td>DON MAYO</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANGUS CAIRNS</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JOHN KUEHN</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>EMORY BASS</td>
<td></td>
</tr>
<tr>
<td>STAGE DOOMAN</td>
<td>Dec 2, 1948</td>
<td>GEORGE SPELYN</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BILL LILLING</td>
<td>by Jul 23, 1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>REED ALLYN</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>DAN BRENNAN</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>RAY DRAKELEY</td>
<td>Aug 8, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MAX HART</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>CAB DRIVER</td>
<td>Dec 2, 1948</td>
<td>BILL LILLING</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NOEL GORDON</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DAVID COLLYER</td>
<td>by Oct 9, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RAY DRAKELEY</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MAX HART</td>
<td></td>
</tr>
<tr>
<td>HARRISON HOWELL</td>
<td>Dec 2, 1948</td>
<td>DENNIS GREEN</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LIONEL INCE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LIONEL INCE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Another Op’nin’ Understudy</td>
<td>Dec 2, 1948</td>
<td>LORENZO FULLER</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOBBY JOHNSTON</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RAI SAUNDERS</td>
<td>by Oct 9, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ERNEST BROWN</td>
<td></td>
</tr>
<tr>
<td>Specialty Dancers</td>
<td>Dec 2, 1948</td>
<td>FRED DAVIS</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOBBY JOHNSTON</td>
<td>by Jun 19, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHARLES COOK</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WALLACE BROTHERS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ELLIS JACKSON</td>
<td></td>
</tr>
<tr>
<td>Specialty Singer</td>
<td>Dec 2, 1948</td>
<td>–</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Sep 22, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Jun 19, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>Biadello</td>
<td>Dec 2, 1948</td>
<td>–</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Sep 22, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Jun 19, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>Haberdasher</td>
<td>Dec 2, 1948</td>
<td>JOHN CASTELLO</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PAUL GANNON</td>
<td>by Oct 23, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JAN KOVAC</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>Tailor</td>
<td>Dec 2, 1948</td>
<td>–</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Oct 23, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>Sep 17, 1951</td>
</tr>
<tr>
<td>Conductor</td>
<td>Dec 2, 1948</td>
<td>–</td>
<td>Jul 11, 1949</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>by Oct 23, 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
<td>Sep 17, 1951</td>
</tr>
</tbody>
</table>

1 OB P’s actual stage manager
2 OB P’s assistant stage manager
GUIDE TO CRITICAL REPORT

NOTATION SYSTEM
Individual pitch names refer to written pitch, not concert pitch.

When referencing transposed songs, pitch names in P are indicated by the equivalent pitch of the original key.

Each critical note is preceded by a bar number. To indicate a specific position within the bar, a slash is appended, followed by a number. This number is determined by counting the number of noteheads from the beginning of the bar (duration and rhythm are ignored). For example, 8/5 denotes bar 8, 5th note. Grace notes and tied notes are included in the count; rests and cue-sized notes indicating harp gliss. pitches are not.

Chords are spelled from the bottom note upwards, notated with slashes:
C4/E4/G4/C5

Sequential notes are indicated by commas; tied notes are treated as one:
C4,E4,G4,C5

To indicate a sequence of notes, the initial number may be followed by a hyphen and an ending number; e.g. 8/3-5 denotes bar 8, 3rd through 5th note.

Source content is transcribed in the Critical Report as follows:

roman type
typed text or copyist’s ink ms
italic type
crystal marking
strike-through text
text struck through in pencil, e.g. arco.
/blank space between words on a single line
[ ]line break
[ initials]identity of writer

Nonstandard spellings and typographical errors are transcribed verbatim.

SOURCES
Sources are listed individually before the critical notes for each number. Although St, Sel, Sk, Vh(m) and Vh are always consulted, they do not ordinarily appear in individual source listings, as the basic source description applies for all numbers.

P listings detail extant parts, beginning with conductor parts. ‘All’ designates the complete orchestral complement, exclusive of conductor parts.

‘Ozalid copy’ refers to orchestra parts or vocal scores reproduced from a translucent master. The copyists created such masters for items which were likely to require multiple printings, particularly utilities parts and Vm.

CRITICAL COMMENTARY
The principles underpinning CE’s editorial decisions are stated in SUMMARY above; exceptions are always noted.

Critical notes list the relevant sources for each parameter.

Occasionally a source is shown in the main source listing, but does not appear relative to a specific critical note. This may be because the passage in question does not appear in the source (as is the case with preliminary or alternate versions), the source contains no information relevant to the note (many sources lacking tempo indications, for example), or the source has no bearing on the matter at hand (e.g. a vocal score regarding an orchestral detail). Recorded sources are included only when the passage in question appears on the recording and the subject of the critical note is audible.

Multiple sources are listed by type, and in chronological order (when known) within type.

A reading taken from a specific source or sources takes the form ‘Source(s)’. Additional material is cited if relevant for corroboration or contradiction.

CE emendations which do not derive from extant sources (e.g. the correction of an obvious copying mistake are always noted. Source(s), intervention, and rationale (sometimes by analogy with other instruments or similar passages) are listed. For example:

O, Po, Pr: C5[fJ]; CE=Pr51 (cf Pno, VnB)

O, Po and Pr’s written C5 is clearly wrong; it has been corrected in Pr51, from which CE takes its reading. Corroborating Piano and Violin B lines are shown (they contain the same pitch or passage). The critical note does not specify the corrected pitch, as it forms part of CE’s main text.

When no instrument names appear beneath the Parts heading, the critical note applies to tutti.

Po[on] and Pr[on] citations refer to pencil markings made by the OBP players before the corresponding Po and Pr parts were photostatted. Markings made by the London musicians are ignored.

Tempo equivalencies are cited according to modern notational practice, notwithstanding their appearance in the cited source; for example, = indicates a transition from 3/4 to 6/8. See Preface.

Markings such as ‘in 2’ or ‘in 4’ refer to specific conducting techniques, therefore they are not included in the text. They are noted, however, when they contradict the implication of a prevailing time signature (e.g. ‘in 4’ during a 6 section).

‘Tacet’ denotes any number of traditional markings indicating ‘do not play’: circling, parentheses or the word ‘tacet,’ among others. If the word appears in italics, it indicates a pencil marking; regular type indicates ink.
Overture

Orchestration
1-76, 139-152, 189-276a: RRB (Dec 26, 1948)
73-138: WP (‘Wunderbar’ Utility)
153-188: WP (‘So In Love’ Utility; before Nov 18, 1948)

On Dec 2, 1948 (Philadelphia preview 1), RRB assembled a ‘Temporary Overture’ (TempOv) from pre-existing Utilities, stitched together with 18 pp of newly-scored material (autograph score at CPC):

Fanfare (RRB: 10 bars; based on first 7 bars of Finale Act I)
Transition (RRB: 8 bars)
‘Were Thine That Special Face’ Utility (WP: 40 bars)
‘Wunderbar’ Utility (WP: 68 bars)
Transition (RRB: 16 bars)
‘So In Love’ Utility (WP: 36 bars; middle section, 1st ending, coda cut by RRB)
Transition (RRB: 4 bars)
‘Bianca’ Utility (RRB: 30 bars)
Coda (RRB: 38 bars; based on ‘Where Is The Life That Late I Led?’)

On Dec 26, 1948 (two days before Broadway preview 1), RRB assembled the ‘NY. Overture’ (NYOv). This included 40 pages of new material, retaining only the ‘Wunderbar’ and ‘So In Love’ sections of TempOv. Working quickly, RRB made a few slips of the pen which were never corrected in the parts. It is possible that he did not have access to WP’s ‘So In Love’ Utility score, which would account for various discrepancies in the transition, particularly the lack of time for instrument changes in the Rds mm 189-202.

Sources
St includes lighting and curtain calls that were called during the Overture. Although pertaining to OBP and not part of CE’s text, they shed light on the authors’ intentions for the transition from Overture to dialogue and Opening Number. (See notes to bars 1, 198, 229, 252, 261 below.)

p 1: Kiss Me Kate | NY. OVERTURE | Cole Porter [RRB]; at bottom: RRB’s Union stamp (faint); 41 pp (folder contains NYOv only)

‘Wunderbar’ Utility p 1: ‘KISS ME KATE’ | ‘WUNDERBAR’ | Cole Porter [WP]; 18 pp

‘So In Love’ Utility p 1: ‘SHREW’ | ‘So In Love’ | Cole Porter [WP]; 20 pp

Po RdIII, Vns
Pr Cond, RdIII, IV, V, Tpts, Tbn, DrDr, Gtr, Hp, Pno, VnE
Pr[lon] RdI, Hn, Tpt&2, Vc, Vc, Ch
Pr51 RdI, Tbn, Dr, Hp, Vc, Vc, Ch

Vh contains several significant differences from O and P (see notes to 63-68, 149-152, 153-188, 168)

On Robe and Rse, the track listed as ‘Overture’ is in fact 14. Ent’racte; neither appears on Robe. The 1998 CD reissue of Robe includes a recording of the Overture made ten years after the OBP première and conducted by Lehmann Engel. It cannot be considered a source for CE.

Endings
RRB’s original ending (263-267) was discarded in favour of a four bar ‘repeat till cut-off’ (259-262), over which the conductor speaks to Fred. CE provides the original ending as an alternative, and for concert performance.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vc</td>
<td>St: ‘1st Note - Overture</td>
</tr>
<tr>
<td>1-8</td>
<td>Vc</td>
<td>O: 1-4: C2/C3 with hanging ties at end of 4; 5-8: C3[?];</td>
</tr>
<tr>
<td>1-254</td>
<td>Vc</td>
<td>Pr[lon]: C3; Pr51: C2 extended through 6 but tied omitted</td>
</tr>
<tr>
<td>11</td>
<td>Gtr</td>
<td>6-7. Vh(m), Vh: 1-8: C2/C3; CE extends C2 through m 8,</td>
</tr>
<tr>
<td>24/4</td>
<td>Gtr</td>
<td>assuming RRB forgot.</td>
</tr>
<tr>
<td>27-31</td>
<td></td>
<td>Pr[lon]: lower part omitted. Impossible to know whether</td>
</tr>
<tr>
<td></td>
<td></td>
<td>deleted from Po (missing) for artistic or other reasons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE=O</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: P: Dance Style; Vh(m), Vh: Tempo di Fox-trot</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: B-[]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: inconsistent pitches within chords. CE adjusts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with reference to PrPno, Vh(m), and internal evidence in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O. Changes detailed below.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: CF5[?]; CE: B4; cf Pno, VnB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: F4[?]; CE: E4; cf Pno, VnB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: CF5[?]; CE: B4; cf Pno</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: F4[?]; CE: E4; cf Pno</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Po: D5,ES[?]; CE: C5,D5; cf VnB (m 27), Pno (mm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27, 29)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: B4[?]; CE: A4; cf Tpts, Gtr, PnoRH,VnB2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: Pr: B4[?]; CE: A4; cf Tpts, RdII, PnoRH, VnB1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O: (muted ad lib.); Pr: St. mute</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pr: tacted. Had these measures been tacted in Po</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(missing), the copyist would normally have replaced with</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rests in Pr. This implies that the tact is a later change.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pr: F4[?] cf 48/2; CE = O</td>
</tr>
<tr>
<td>27/3</td>
<td>Rdl</td>
<td>The surviving Po part, RdIII, shows OSx rewritten in</td>
</tr>
<tr>
<td>29/3</td>
<td>Tpt2</td>
<td>pencil for Cl. PrRdl,II,IV show ‘Cl’ in ink; RdVremains</td>
</tr>
<tr>
<td>29/2-3</td>
<td>VnB</td>
<td>on BSax. At some point in 1949, either OBP or NT, Rds</td>
</tr>
<tr>
<td>31/1</td>
<td>RdlII</td>
<td>I–IV played this passage on Cls. The alteration bearsthe</td>
</tr>
<tr>
<td>31/3</td>
<td>RdIV</td>
<td>hallmark of a quick fix. By 1951, the passage had been</td>
</tr>
<tr>
<td>35</td>
<td>Tpts</td>
<td>restored to Saxes; Pr51Rdl, shows ASx in ink, and</td>
</tr>
<tr>
<td>41-44</td>
<td>Tpts</td>
<td>PoRdlIII has had the pencil indications erased. CE = O-</td>
</tr>
<tr>
<td>47/3</td>
<td>Tpts</td>
<td>Pr: tacted. See note to 41-44.</td>
</tr>
<tr>
<td>48/3-69</td>
<td>Rds</td>
<td>O: Po: Both lines appear although there was only one</td>
</tr>
<tr>
<td></td>
<td></td>
<td>percussionist on OBP and NT. Pr: L. &amp; R indicate Xyl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>part may have been played. Pr51: PLAY DRUMS</td>
</tr>
<tr>
<td>109</td>
<td></td>
<td>O: most Po: no tempo indication; CE=PrCond [ink],</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vh(m), Vh</td>
</tr>
<tr>
<td>109-116</td>
<td>VcI</td>
<td>O. Pr[lon], Pr51: WP wrote a countermelody beginning</td>
</tr>
<tr>
<td>109-124</td>
<td>Vns, Va</td>
<td>on E3. RRB raised it an octave and altered it slightly.</td>
</tr>
<tr>
<td>109-124</td>
<td>Tpts</td>
<td>O: Po: WP wrote a harmonized version of the melody an</td>
</tr>
<tr>
<td>121</td>
<td></td>
<td>8th above the Tpts. RRB replaced it with the present</td>
</tr>
<tr>
<td>136</td>
<td></td>
<td>countermelody.</td>
</tr>
<tr>
<td>149-152</td>
<td></td>
<td>O, Pr: WP scored Tpts col Tptl. RRB altered to the present</td>
</tr>
<tr>
<td></td>
<td></td>
<td>harmony.</td>
</tr>
<tr>
<td>149/1</td>
<td>Rdl</td>
<td>O: no rit. Po, Pr, Pr51: many parts have rit. or rall.</td>
</tr>
<tr>
<td>153</td>
<td></td>
<td>Vh: p molto rit. (and a tempo at 140/2); not present in O</td>
</tr>
<tr>
<td></td>
<td></td>
<td>or P</td>
</tr>
<tr>
<td>153-176/1</td>
<td>Tpts, Tbn</td>
<td>PrCond: TempOv transition altered [pencil] to NYOv version</td>
</tr>
<tr>
<td>153-188</td>
<td>Tpts, Tbn</td>
<td>Vh(m), Vh: hybrid of both versions [?]; CE=O-</td>
</tr>
<tr>
<td>168</td>
<td></td>
<td>O, Pr: * [?]; CE restores J from TempOv transition</td>
</tr>
<tr>
<td>176-188</td>
<td>Rds</td>
<td>O: Po: ‘[?]’ CE restores’j from TempOv transition</td>
</tr>
<tr>
<td>182</td>
<td></td>
<td>Pr: *; Moderato (con moto); Vh(m), Vh: $1[?] Moderato</td>
</tr>
<tr>
<td>186,187,188</td>
<td>Dr</td>
<td>(always with great warmth)</td>
</tr>
<tr>
<td>189-199</td>
<td>Ch</td>
<td>Pr: tacted. See note to 41-44.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PrCond, Vh(m), Vh: uncut version of ‘So In Love’ Utility</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(32 extra bars between 168-169)[?]. O: RRB’s written</td>
</tr>
<tr>
<td></td>
<td></td>
<td>instructions (in both Temp Ov and NY Ov) specify the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cut and all P effect it.</td>
</tr>
</tbody>
</table>

Vh. Vh(m): ![Notation](image)

See Rds score below

O: Dimin[?]; Pr: Dimin[?]
O: no arco/pizz. indication at join from pizz. passage in WP utility. Pr[lon]: 133-232 pizz; Pr51: 153 pizz; 196 arco. RRB’s note’s values and articulations in 196-199 imply arco, as does his indication of pizz. at 203. CE = Pr51.
1. Another Op’nin’, Another Show

**Orchestration**

1-112: RRB (Mar 4, 1950)

115-176: Rds & Br: DW[?] – score missing; Dr, Gtr, Hp, Pno, Str: WP (Utility)

**Sources**

O p 1: Kiss Me Kate | ANOTHER “ANOTHER OPENING” (Bh) / Mar. 4 1950 [RRB] on Chappell Musical Comedy Score paper (25 staves); 9 pp

[Another Op’nin’, Another Show Utility] p 1: Kiss Me Kate | Another Op’nin’, Another Show | Cole Porter [WP] | UTILITY 1C [pencil, UH]; 17 pp

Po Rdl, III, V, Tpt&2, Tbn, Pno, Vlns

Pr51 Rdl, IV, Hn, Tpt3, Dr, Gtr, Hp, Va, Vc, Cb

PCond handwritten in pencil by PD[?]; on King Brand No. M-112-stave paper

**Vml** p 1: “Shrew” | #1 / Another Op’nin’ [UH] The final ‘g’ of ‘Op’nin’ is crossed out in CP’s hand and replaced with an apostrophe. CP pencil at top: Change Final Ending. At bottom: Chappell and Co. Inc. Early version in Eb with incomplete lyric: ‘3 Newsboys’ sing ‘Extra!’ in the bridge. Preliminary ending, later replaced (see notes to No. 1b).

**Vml2** Ozalid print of revised Vml1.

“Shrew” changed to “Kiss Me, Kate”; CP apostrophe inserted [ink]; Chappell and Co. Inc. replaced by T. B. Harms N. Y.

Complete lyric, but voice reflects preliminary rhythms of Vml1 and the Hattie & Chorus distribution is not yet finalized.

**Robe** comprises:

Another Op’nin’, Another Show Utility mm 1-4 (cut from OBP)

1. Another Op’nin’, Another Show (F) mm 49-112

2. Another Op’nin’, Another Show mm 113-144

lb. Reprise: Another Op’nin’, Another Show (F) mm 3-18

lb. Reprise: Another Op’nin’, Another Show mm 19-42

**Versions**

Due to cast changes, four of KMK’s orchestrations had a hand in ‘Another Op’nin’, Another Show,’ albeit at different times; see chart below.

Originally notated in Eb (Vml, Vh), it was sung in F by ‘lady baritone’ Annabelle Hill for OBP and Robe. DW availed himself of WP’s F major Utility for under-scoring as well as the rhythm and string parts in the choral section (mm 113 ff). He created a new orchestration for Hattie’s solo (mm 49-112), preceded by a 6-bar orchestral transition (subsequently cut).

For NT, Bertha Powell was cast in the role. Given her ‘normal’ vocal range, Chappell staff orchestrator RHN created a C major version. 1-48 were re-orchestrated, 49-112 were adapted from DW’s score, with a few minor additions. This new version joined the existing F major orchestration at mm 113.

When Helen Dowdy replaced Hill on Broadway, RRB orchestrated (in his words; see Sources above) another “Another Opening” in Bb; this again connects to the F major choral section. The OBP parts folders show that when Dowdy was absent, Lorenzo Fuller (still understudy for the song) performed the F major version.

Two additional transpositions of the C major orchestration (Eb and F, see graphic below) were also found in the NT folders.

**Privileging**

CE privileges the Bb version; it respects the standard female vocal range, and reflects the final thoughts of KMK’s orchestrator of record. The F major version’s unusual vocal range clearly limits its usefulness, but as it was performed opening night, recorded on Robe, and appears in Vh, it is included in the Appendix. The C major version was scored by RHN, who was not involved in the orchestration of OBP; it is also included in the Appendix.

---

1 “Miss Hill has a voice range unlike 99% of her sex. It’s from middle “C” to “B” flat which is a 9th below regular baritone register. And she can go up to “F” in the soprano register.” Sunday News (New York), “Anna’s B-Flat Is So Low It Demands a Male Understudy.” Aug 14, 1949.
### Bar/Note Part Comment

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vh</td>
<td>Vh: Cue: (FRED) &quot;How about a little smile, Miss Vanessa?...&quot;; CE=St, Sk, pCond, Vh(m)</td>
</tr>
<tr>
<td>1-44</td>
<td>Rds, Dr</td>
<td>PnO: [tacet]</td>
</tr>
<tr>
<td>1-48</td>
<td>Vc</td>
<td>Pr51: -V=A, C 8° lower (ink). CE=O</td>
</tr>
<tr>
<td>45</td>
<td>Dr</td>
<td>Pr51: Brushes. Part appears unused; CE=O</td>
</tr>
<tr>
<td>47/1-2</td>
<td>RdIII</td>
<td>O: A4, E5; Po: pencil change: G4, Bb4 (cf. Tpt1) CE=O, to restore complete Rd harmonies</td>
</tr>
<tr>
<td>61</td>
<td>Tpts, Tbn</td>
<td>Muted; Po: [cup] Pr51: cup</td>
</tr>
<tr>
<td>84, 88</td>
<td>Br</td>
<td>No articulations; PoTpt1: g2 (pencil); Pr51Tpt3: g2 (ink)</td>
</tr>
<tr>
<td>85/1</td>
<td>HATTIE</td>
<td>Vh(m), Vh: &gt;[?]; CE=Vs</td>
</tr>
</tbody>
</table>

### Bar/Note Part Comment

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>89</td>
<td>Tpts, Tbn</td>
<td>O: -[?]; P: +85 (ink)</td>
</tr>
<tr>
<td>93/2</td>
<td>HATTIE</td>
<td>Vh(m), Vh: of; CE=St, Sk, Vs</td>
</tr>
<tr>
<td>97/2-108</td>
<td>Rdd,II,III</td>
<td>Po: [tacet]; Pr51: rests. Pr51RdIV=O but appears unused; CE=O</td>
</tr>
<tr>
<td>113</td>
<td>Vns, Vs</td>
<td>O: no muting indications; PvnA,B,C,D, Pr51V: senza sord.</td>
</tr>
<tr>
<td>144/2, 148/2</td>
<td>Hp</td>
<td>'C' scale'; No.1 (C) Pr: C,D,E,F,G,A,B;</td>
</tr>
<tr>
<td>144/2, 148/2</td>
<td>Hp</td>
<td>'E' scale'; No.1 (C) Pr: E,F,G,A,B,C,D; Pr51: E,F,G,A,B,C,D</td>
</tr>
<tr>
<td>149/1</td>
<td>HATTIE</td>
<td>Chorus</td>
</tr>
<tr>
<td>159/3</td>
<td>RdII</td>
<td>Pr: F[4][1]</td>
</tr>
<tr>
<td>161</td>
<td>Cb</td>
<td>Pr(C version): pizz.</td>
</tr>
<tr>
<td>172/2-176</td>
<td>Rds</td>
<td>O: melody in Sves; Pr, Pr: [tacet]; Pr51: rests; to enable change to correct instruments for No. 1a.</td>
</tr>
</tbody>
</table>

### Sources

**Orchestration**

DW (Nov 19 – Dec 2, 1948)

**Production**

[Singer of the Week](https://www.singersoftheweek.com) | [Add to Playlist](https://www.addtolist.com) | [Listen](https://www.listen.com) | [Download](https://www.download.com) | [Share](https://www.share.com) | [Comment](https://www.comment.com)

**Bar/Note Part Comment**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>Vr</td>
<td>Vr: Waltz / moderate waltz tempo; Pr51Dr: SLOW WALTZ</td>
</tr>
<tr>
<td>84/2-97</td>
<td>VnA,C</td>
<td>VnB; PoVnA,C, Cond: w/o</td>
</tr>
<tr>
<td>85</td>
<td>Vr</td>
<td>Faster / slightly</td>
</tr>
<tr>
<td>85-96</td>
<td>RdIII, Hn, PnO,RdIII, Vc</td>
<td>Vr countermeLOdy modified in O by DW. O: D (86/2, 90/2) changed to Ds in F</td>
</tr>
<tr>
<td>93-96</td>
<td>Pno</td>
<td>CE reproduces DW’s unusual (and physically impossible) piano writing in O without alteration</td>
</tr>
<tr>
<td>101</td>
<td>Vr</td>
<td>Vr: Vh(m), Vh: &gt;[?]; O. P. F.; Tempo 1</td>
</tr>
<tr>
<td>113/2-116</td>
<td>RdI</td>
<td>Vr: Jazz / From here on steady tempo al fine</td>
</tr>
<tr>
<td>129/2-131/2</td>
<td>Rdd,II,III, IV</td>
<td>Allusion to 'Dixie' (de facto anthem of the US South)</td>
</tr>
<tr>
<td>144-144</td>
<td>Gtr</td>
<td>Tpt1, Tbn full-sized; RdI,II,III,IV cue-sized.</td>
</tr>
<tr>
<td>165-176</td>
<td>Pno</td>
<td>Pr(Rdd, Rdd, Pr(Rdd): play</td>
</tr>
<tr>
<td>189</td>
<td></td>
<td>O, Pr, Pr: restrs[?]; CE adds part (cf. 133-140)</td>
</tr>
<tr>
<td>201</td>
<td>Rds</td>
<td>O: p Cresc. poco a poco in RdI, Vs, Vn: P. many parts have p Cresc. poco a poco or equivalent added.</td>
</tr>
<tr>
<td>204</td>
<td>Rds</td>
<td>O: no tempo mark; Vr: BLUES Section; Vh(m), Vh: Blues tempo in (4)[!]</td>
</tr>
<tr>
<td>205</td>
<td>Dr</td>
<td>As P are inconsistent, CE=O</td>
</tr>
<tr>
<td>216</td>
<td>Dr</td>
<td>O, Pr, Pr: restrs[?]; CE adds part (cf. 133-140)</td>
</tr>
</tbody>
</table>

### 1a. Another Op’nin’, Another Show: Dance

**Orchestration**

DW (Nov 19 – Dec 2, 1948)

**Comment**

**Bar/Note Part Comment**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>Vr</td>
<td>Vr: Waltz / moderate waltz tempo; Pr51Dr: SLOW WALTZ</td>
</tr>
<tr>
<td>84/2-97</td>
<td>VnA,C</td>
<td>VnB; PoVnA,C, Cond: w/o</td>
</tr>
<tr>
<td>85</td>
<td>Vr</td>
<td>Faster / slightly</td>
</tr>
<tr>
<td>85-96</td>
<td>RdIII, Hn, PnO,RdIII, Vc</td>
<td>Vr countermeLOdy modified in O by DW. O: D (86/2, 90/2) changed to Ds in F</td>
</tr>
<tr>
<td>93-96</td>
<td>Pno</td>
<td>CE reproduces DW’s unusual (and physically impossible) piano writing in O without alteration</td>
</tr>
<tr>
<td>101</td>
<td>Vr</td>
<td>Vr: Vh(m), Vh: &gt;[?]; O. P. F.; Tempo 1</td>
</tr>
<tr>
<td>113/2-116</td>
<td>RdI</td>
<td>Vr: Jazz / From here on steady tempo al fine</td>
</tr>
<tr>
<td>129/2-131/2</td>
<td>Rdd,II,III, IV</td>
<td>Allusion to 'Dixie' (de facto anthem of the US South)</td>
</tr>
<tr>
<td>144-144</td>
<td>Gtr</td>
<td>Tpt1, Tbn full-sized; RdI,II,III,IV cue-sized.</td>
</tr>
<tr>
<td>165-176</td>
<td>Pno</td>
<td>Pr(Rdd, Rdd, Pr(Rdd): play</td>
</tr>
<tr>
<td>189</td>
<td></td>
<td>O, Pr, Pr: restrs[?]; CE adds part (cf. 133-140)</td>
</tr>
<tr>
<td>201</td>
<td>Rds</td>
<td>O: p Cresc. poco a poco in RdI, Vs, Vn: P. many parts have p Cresc. poco a poco or equivalent added.</td>
</tr>
<tr>
<td>204</td>
<td>Rds</td>
<td>O: no tempo mark; Vr: BLUES Section; Vh(m), Vh: Blues tempo in (4)[!]</td>
</tr>
<tr>
<td>205</td>
<td>Dr</td>
<td>As P are inconsistent, CE=O</td>
</tr>
<tr>
<td>216</td>
<td>Dr</td>
<td>O, Pr, Pr: restrs[?]; CE adds part (cf. 133-140)</td>
</tr>
</tbody>
</table>
1b. Reprise: Another Op’nin’, Another Show

CE privileges the B♭ version; see notes to No. 1 for general description.

**Orchestration**

1-18: RRB (Mar 4, 1950)
19-30 (= No. 1, mm 113-124): Rds & Br: DW[?] – score missing; Dr, Gtr, Hp, Pno, Str:
WP (from ‘Another Op’nin’, Another Show’ Utility)
31-42: DW (Nov 19 – Dec 2, 1948)

**Sources**

O 1st page (‘page 10,’ following p 9 of No. 1): *The after dinner* [RRB]; 2 pp
After m 2: Copy from B / page 7 / 14 bars [RRB] [i.e. mm 81-94 of No. 1] Following
are two newly orchestrated bars (mm 17-18) – ‘to old parts / as before’ [RRB]
mm 19-42=No. 1b (F), pp 4-6: *Copy from ANOTHER OPENING* (VOCAL) [DW]

Po RdII, Ill, Pno, Vns
Pr51 RdI, V, Hn, Tpts, Tbn, Dr, Gtr, Hp, VnD, Va, Cb (inc.)

In mm 19-42, parts for the F and C versions have also been consulted.

**Vm1** see notes to No. 1

In E♭. The original ending was replaced by a sheet of Vaa on which AS altered the bass line for mm 35-38 in pencil. Both the arranger’s and AS’s bass line were eventually replaced in an additional sheet of Vm entitled ‘Revised Final Ending’ (show title ‘Kiss Me, Kate’); this matches O.

**Vm2** see notes to No. 1

Revised Final Ending appended as above.

**Vh(m). Vh** In Eis[!], with a 2-bar introduction that does not appear in any other source.

**Robe** see notes to 1. Another Op’nin’, Another Show

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>RdV</td>
<td>Pr51: A3 ↓↑ [*]: end of preceding phrase in No. 1 (copy section); CE deletes</td>
</tr>
<tr>
<td>2-11</td>
<td>Hp</td>
<td>Pr51: A♭ glissandos presumably copied directly from mm 2-11 of No. 1 (F), resulting in an incorrect ending for each page. Cf. mm 30-89 of No. 1 (Br), which do not add glisses. CE=O</td>
</tr>
<tr>
<td>6</td>
<td>Tpts, Tbn</td>
<td>O: no articulations; Pr51Tpt↓&amp;↑: (ink); Pr51Tpt↓↑: &amp;f (ink)</td>
</tr>
<tr>
<td>18</td>
<td>Br</td>
<td>O: C♯ chord on second ↓; Pr51: rests</td>
</tr>
<tr>
<td>18/2</td>
<td>Vns, Va, Ve</td>
<td>O: C♯ chord on second ↓; P: unclear whether chord played. CE deletes; cf. No. 1b (F)</td>
</tr>
<tr>
<td>19-30</td>
<td></td>
<td>P: Adjustments made in ‘copy’ section from No. 1, 113-124: Rds, Br tacet; remainder pp. With reference to Vh(m), Vh, Robe, CE adds pp to voices and cresc. poco a poco to tutti</td>
</tr>
<tr>
<td>19-42</td>
<td>Cb</td>
<td>O: no pizz. or arco indications. 19-30 (‘copy’ section) presumably pizz. – but cf. No. 1 (F), m 1-12. P (C, E♭ versions): pizz. at 19; arco at 31</td>
</tr>
<tr>
<td>30/2</td>
<td>Hp</td>
<td>Robe: downhill gliss. starting halfway through bar. CE=O, P</td>
</tr>
<tr>
<td>31/39</td>
<td></td>
<td>P: no dynamics; CE=Vm, Vh(m), Vh, Robe</td>
</tr>
<tr>
<td>39</td>
<td>HATTIE, Chorus</td>
<td>O, Vm, Vh(m), Vh: ‘ALL’ F5/A5 (or equivalent) on one staff; CE=Robe[?]</td>
</tr>
<tr>
<td>Hn</td>
<td>O: ↑↑ P: not present. Po (F version) does not survive, so impossible to know whether + was missed by the copyright or deleted by the musician.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Vm1, Vm2, Vh(m). Vh: ↓↑</td>
<td>[All parts have added ‘button on beat 2 [Po (F): pencil; all others: ink]. This was clearly dictated ‘over the stands’, but the notes that the musicians added are a jumble. 10 added their lowest F; 7 repeated notes played on the downbeat; VnB added A3/A4. CE assigns them all low Fs (audible on Robe)</td>
</tr>
</tbody>
</table>

**Ic. Change of Scene: Another Op’nin’, Another Show**

**Orchestration**

WP (Utility)

**Sources**

O [‘Another Op’nin’, Another Show’ Utility] p 1: *Kiss Me Kate* / Another Op’nin’, Another Show / Cole Porter [WP] / *UTILITY 1C [UH]*; 17 pp

Po Cond, RdII, V, Tpt↓&↑, Dr, Gtr, Pno, VnA, B, C
Pr RdI, II, III, IV, Hn, Tpt3, Tbn (2 copies), Gtr, Hp, VnC, Va, Ve, Cb
Pr51 Hn

**Vh(m). Vh** comprise mm 1-16/1

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Vh(m), Vh: J upbeat (C2/C3/C4) before m 1; not in any other source</td>
</tr>
<tr>
<td></td>
<td>Cb</td>
<td>O: no arco or pizz. indication; arco at 32/2; CE=Pr</td>
</tr>
<tr>
<td>1/3-2</td>
<td>Vns, Va, Ve</td>
<td>O, Pr: ‘C scale’</td>
</tr>
<tr>
<td>12/2, 28/2, 60/2</td>
<td>Hp</td>
<td>O, Pr: ‘E’ scale’</td>
</tr>
<tr>
<td>16/1</td>
<td>Hp</td>
<td>O, Pr: ‘E’ scale’</td>
</tr>
<tr>
<td>32/2, 36/2, 40/2</td>
<td>Hp</td>
<td>O, Pr: ‘G’ scale’</td>
</tr>
<tr>
<td>47/3</td>
<td>Tbn</td>
<td>O, Pr: G2[?]; cf. PnoLH, Ve, Cb</td>
</tr>
<tr>
<td>49</td>
<td>Cb</td>
<td>O: no arco or pizz. indication; CE=Pr</td>
</tr>
<tr>
<td>61</td>
<td>Cb</td>
<td>O: no arco or pizz. indication; CE=Pr</td>
</tr>
</tbody>
</table>

**2. Why Can’t You Behave?**

**Orchestration**

RRB (Nov 28, 1948)

**Sources**

Ltpp Apr 7, 1948; 1 p

O Folder: 2 / *Why Can’t you Behave* [GN] / O.K / Alan Moran [AM]

p 1: *KISS ME KATE* / WHY CAN’T YOU BEHAVE? / Cole Porter [RRB]; 14 pp

Po Rds, Br, Dr, Pno, Str
Pr Cond, Tpts, Gtr, Hp, Pno, Cb

Vm p 1: “Shrove” / Why Can’t You Behave / Cole Porter [UH]; 5 pp

With added dynamics [pencil; AS]; begins at m 3

Vr Trans-master print of Vm, with As’s additions in ink; mm 1-2 added in pencil

Robe transposed to B♭

**Transpositions**

Parts for two transpositions (B♭ and D♭) exist.

The B♭ parts show very few signs of use; surprisingly, internal evidence shows that they were *not* the parts used for Robe, which featured the song in B♭.

The D♭ parts, also very lightly marked, seem to have been copied at earlier date, then edited and re-used late in the run of OBP or NT; several contain ink additions and rubber stamps (‘rirtad’, ‘a tempo’) typical of the Pr51 copyists.

A third transposition (E♭) was created for Betty George, who had replaced Julie Wilson in NT in Feb 12, 1950 and later played Bianca in OBP starting Jun, 1951.

The B♭ and D♭ parts have been consulted to corroborate Po’s pencil alterations. The E♭ parts are not textually significant for CE, as they date to a markedly later period.

**Guitar/Violin D**

RRB did not write a Gtr line in O. Both surviving Po VnD parts show signs of considerable use; one of these is labelled ‘Guitar (Violin)’ but contains only VnD.

Although this part has a few pencilled chord symbols in mm 3-5, the doubler most likely played violin for the opening of OBP and for Robe.

It appears the player changed to Gtr at some point after OBP opening night: a Pr ‘Guitar (Violin)’ part (stamped 1949) includes pencilled chord symbols in C and E♭ which rhythmically and harmonically approximate PnoRH. CE=O.

**Bar/Note**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vns, Va, Ve</td>
<td>Po: con sord.; CE=O, Robe</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>O: Slow blues[!]</td>
</tr>
<tr>
<td>3, 19</td>
<td>Dr</td>
<td>Po: rests; BRUSHES on Cym / FAKE BRUSHES; Robe (3-42): brushes on SD, hi-hat[?]; pp, CE=O</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>O: continues arco; Po: pizz.; Pr: Robe; pizz.</td>
</tr>
<tr>
<td>5</td>
<td>Tpt1.2</td>
<td>Po: tie cups</td>
</tr>
<tr>
<td>8/3, 24/3</td>
<td>RdII</td>
<td>Po: slide added (pencil); audible on Robe</td>
</tr>
<tr>
<td>12, 28</td>
<td>RdII</td>
<td>Po: slur added (pencil)</td>
</tr>
<tr>
<td>14, 30</td>
<td>RdII</td>
<td>O: G4,G4; CE=Po alteration (pencil), Robe</td>
</tr>
<tr>
<td>19</td>
<td>RdII</td>
<td>O: G4,G4; CE=Po alteration (pencil), Robe</td>
</tr>
<tr>
<td>23</td>
<td>RdII</td>
<td>O: G4,G4; PoRdIII: slur (pencil); IV: slurs/ties[?]; play as quarter note; V: o (pencil)</td>
</tr>
<tr>
<td>Tbn</td>
<td></td>
<td>O: mute; Po: tie cup mute; CE=O</td>
</tr>
<tr>
<td>16/1</td>
<td></td>
<td>O: G4,G4; PoRdIII: slur (pencil); IV: slurs/ties[?]; play as quarter note; V: o (pencil)</td>
</tr>
</tbody>
</table>

**Pr51 Hn**
<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Bar</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Hn/Hn</td>
<td>O: P: no clef, presumably continuing ( \frac{1}{4} ); Pr: ?; Roof: Hp inaudible; cf. Rd, IV</td>
<td></td>
</tr>
<tr>
<td>34/1-3</td>
<td>Va, Vc</td>
<td>O: J  J [?]; CE=Po correction (pencil)</td>
<td></td>
</tr>
<tr>
<td>41/42</td>
<td>RdII</td>
<td>Po: changed to A3 (pencil); CE=O, Roof</td>
<td></td>
</tr>
<tr>
<td>42/2</td>
<td>Po/RH</td>
<td>O: no tempo change; Vr, Roof: rit.</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Va</td>
<td>Po: A3 added (pencil); CE=O, Roof</td>
<td></td>
</tr>
<tr>
<td>45/4</td>
<td>Vc</td>
<td>Po: tacteted; IV</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Dv</td>
<td>Po: [add notes (pencil) shown cue-sized]:</td>
<td></td>
</tr>
</tbody>
</table>

*Roof: Roof plays transposed version of *:

Cue-sized notes do not appear in O, Pr or transposed versions

Pno/RH: Roof: Pno/LH adds final 2 notes of CB alteration above

Pr, most P of D6 & E6 versions: rhythm altered to agree with Rds & Br, CE=O, Roof, Bb version

50/2 BILL: Vm, Vr, Vh(m), Vh: Roof: ‘you’; CE=L1(pp), St, Sk

51-52 Vm: pp; Vr, Vh(m), Vh: |

52/3 Po: pencil not alterations & addition of a Tbn line; CE=O, Roof

55-56 Br: |

55-56/1 Pno/RH: O: | then = Tpts; CE=Po & Pr (pencil tacet), Roof |

56/2 Pno: (Cel); Po: Solo Piano; Pr: Pno

**2a. Change of Scene: Why Can’t You Behave?**

**Orchestration**

WP (before Nov 18, 1948)

**Sources**

<table>
<thead>
<tr>
<th>O Folder: 24</th>
<th>L-Behave (Utilities)</th>
<th>[GN]</th>
<th>2 So in Love (Utility)</th>
<th>OK Alan Moran [AM]</th>
</tr>
</thead>
<tbody>
<tr>
<td>p 1: “SHREW” / “Why Can’t You Behave” / Cole Porter [WP]</td>
<td>14 pp (folder contains no. 2a only)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Po Cond, All

Pr Cond, RdIV, Hn, Tpt3, Tbn, Gtr, Hl, Vna, Va (2 copies), Vc, Ce

Pr51 RdI, III

Vh(m), Vh comprise mm 1-8/3

**Bar/Note | Part | Bar | Comment |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vh(m): no tempo indication; Vh: Andante; CE=O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-8</td>
<td>Vh(m), Vh: pp; CE=O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8/3rd J</td>
<td>Vh(m), Vh:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32, 36</td>
<td>O: C# scale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56/2</td>
<td>O, Po: D4/F4[?]; CE=Pr</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**3. Wunderbar**

**Orchestration**

RRB (Nov 18, 1948)

**Sources**

Lt(pp) Apr 26, 1948; 1 p

Refain only

O Folder: 3 / Wunderbar [GN] / O.K / Alan Moran [AM]

p 1: “Kiss Me Kate” / WUNDERBAR / Cole Porter [RRB]; 42 pp

Between mm 4 and 5: 16 additional bars (cut in OB)

Between mm 19 and 20: 16 additional bars (cut in OB)

Po Cond, RdIII, Vns

Prolon Gtr

Pr RdI, II, IV, Br, Dr, Hl, Gtr, Pno, Ce

Pr51 RdV, Va, Vc, Ce

Pr51 RdI, IV, Dr, Hp, Pno, Va, Vc, Ce

Vml p 1: “Shrew” / 1. Wunderbar / Cole Porter [UH]; 5 pp

Vml p 2: l. WUNDERBAR / COLE PORTER [UH]: Change finish of verse / Change We Shall Never Be Younger [CP]; 6 pp

Fair copy of Vml/Vml. Lyric emendations [CP] including ‘Gazing down on Vienna the Jungfrau’ [CP].

‘We Shall Never Be Younger’ was originally intended for this scene; it was replaced by the more cheerful ‘Wunderbar.’

Vr p 1: Intro - Cho. / Verse - Cho. / (dance) at release / to Vocal Finish & \( \& \) schluss / Moran [AM] / #3 “WUNDERBAR” / COLE PORTER [UH]

Two prints of Vm2 stuck together and re-worked. Emendations [AM & UH, pencil & red pencil] resulting in near-final form of song

**Roof**

**Tacet Upbeats**

The following upbeats (orchestrated by RRB) appear in O; they were subsequently taceted in P and on Roof:

44: RdI, II, Vns (F4, G4), Va, Vc (F3, G3) with FRED ‘Let us’

46: RdI, II, Vns (E34, F4), Va, Vc (E33, F3) with LILLI ‘In the’

48: RdI, II, III, V, Vns, Va, Vc (C chord) with LILLI & FRED ‘To the’

100, 132: Pno, Vns, Va (G7) with FRED ‘And you’re’

102, 134: Rds, Br, Pno, Vns, Va, Vc (E7) with LILLI & FRED ‘Wan-ders.’

146: Rds, Hl, Gtr, Pno, Str (E5, E7) with LILLI & FRED ‘Like our’

147-148: Rds, Hn, Hp, Gtr, Pno, Str (Ab chords) with LILLI & FRED ‘it’s wun-ders.’

\( \text{Ch\ arc\ pizz} \)

O: no arc or pizz. indications. The writing style (grace notes, swells on long notes) suggests arco. Surviving parts contain contradictory ink and pencil indications; the earliest, Pr(lon), has one marking: pizz. (ink) in m 1. As Po does not survive, CE privileges Roof, while consulting other sources. See specific notes below.

**Bar/Note | Part | Bar | Comment |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vaa, Vm, Vr: Tempo di Valse Vienianno; O: P: Valse; Vh: Tempo di Valse Viennese; cf Overture m 69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-3</td>
<td>Pr: Pr(lon), Pr51, Roof: pizz.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-18/1</td>
<td>Vma,Va,Vc: O: no muting indication; CE=Pr, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Pr51, RdIV: t  t t (ink); CE=O, Roof; cf. RdII</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-19</td>
<td>LILLI, Roof:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>O: make shift 16-bar cut (red pencil) [GN?]; P: cut refined in various ways, Hp gliss. added; Vh: A# harmony[?]; CE=Pr, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20/1-24/1</td>
<td>LILLI, Roof:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Pr: arco; CE=Pr(lon), Pr51, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27/28</td>
<td>Hn, Tpt3, Tbn: O:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32/2, 37</td>
<td>O, P: no tempo indications; CE=Vh(m), Vh, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Pr(lon), Pr51: pizz.; CE=Pr, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>RdIs, Str: O: no dynamic; CE=Pr, Roof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37-48</td>
<td>Pno:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 49-54    | Pr: tacent, Pr51: play
4. So In Love

**Orchestration**

RRB (Nov 25, 1948)

**Sources**

O Folder: *Kate’s Song* / [UH] / *So in Love* [GN] / O.K / *Alan Morris* [AM]

p 1: Kiss Me Kate / *SO IN LOVE* / Cole Porter (RRB), 28 pp

**Bar/Note** | Part | Comment
---|---|---
49/1 | LILLI, FRED | St. Sk: ‘join’ [?] ; CE=Sel, Lt(pp), Vaa, Vh(m), Vm, Vr, Vh
51 | Tpt3, Tbn | O: no muting indication; CE=PrTpt3 (pencil), PrTbn (ink), Robc
51-53 | Gtr | PrRdV, J J E4 (pencil) over VnCd line; CE=O, Pr
65-66 | RdIII | O: Po; rests[?]; cf VnA, C
70-71 | Tbps, Tbn | O: P; no tempo indication; CE=Vaa, Vm, Vh, Vh(m), Vm, Vr
87 | 87, 89, 91 | RdII,III, V; Br
95, 97 | Tbn, Hn, Gtr, Vc | O: 9/8 2; some P, Robc: 9/8 2 3 Vm1, Vm2, Vr, Vm3
99 | Vh(m), Vh: no A6 or A5; see details below

**Bar/Note** | Part | Comment
---|---|---
1 | 1-71 | Vns,Va,Vc | O: no tempo indication; CE=Vh(m), Vh
2 | 4 | Vh: no | CE=PoCond, Robc
5 | O: no tempo indication; Vs: in steady moderate tempo, not slowly, always with great warmth; Vh(m), Vh: always with great warmth; CE=Vmn

Po Cond, RdIII, V, Vns

Pr Rd, II, III (2 copies), IV, V (inc.), Br, Dr, Hp, Pno, Vnb, C, D
Pr(lon) Cond, Va, Vc, Cb
Pr51 Dr, Hp, VnD, Va, Vc, Cb
Vmn p 1: “Shrew” / #5 | SO IN LOVE | Words and Music by / Cole Porter [UH]: 5 PP

**Preliminary Version in F minor.**

**Robe**

**Violins, Viola, Cello Muting**

Evidence suggests *con sord.* in 3-72 was made for artistic, rather than vocal/orchestral balance reasons; otherwise mutes would have been added in 92/2-120 as well. Robe supports this view, as balance would not have been an issue in the recording studio.

**Cb arco/pizz.**

O: arco, except 88-90. Pr and Pr51 ink indications are presumably derived from Po pencil markings; they are privileged as noted below. RRB’s original note values have been retained in arco sections that were changed to pizz. The following slurs have been deleted: 10/2-11/1, 12/2-13/1, 19/2-20/1, 26/1-27/1, 28/1-29/1.

**Bar/Note** | Part | Comment
---|---|---
1 | O: no tempo indication; CE=Vh(m), Vh
2 | Vns,Va,Vc | O: no muting indication; CE=Po Cond, Robc
5 | O: no tempo indication; Vs: in steady moderate tempo, not slowly, always with great warmth; Vh(m), Vh: always with great warmth; CE=Vmn

Po Cond, RdIII, V, Vns

Pr Rd, II, III (2 copies), IV, V (inc.), Br, Dr, Hp, Pno, Vnb, C, D
Pr(lon) Cond, Va, Vc, Cb
Pr51 Dr, Hp, VnD, Va, Vc, Cb
Vmn p 1: “Shrew” / #5 | SO IN LOVE | Words and Music by / Cole Porter [UH]: 5 PP

**Preliminary Version in F minor.**

**Robe**

Proofread by: [additional information provided]

**Sources**

O Folder: *Kate’s Song* / [UH] / *So in Love* [GN] / O.K / *Alan Morris* [AM]

p 1: Kiss Me Kate / *SO IN LOVE* / Cole Porter (RRB), 28 pp
5. Padua Street Scene

**Orchestration**
RBB (Nov 19, 1948)

**Sources**
Lea p 1: Opening Padua Street Scene / 2nd Refrain [pencil, CP]; 1 p mm 70-86 (2nd refrain only)

Ltp(pp) 2 pp
p 1: Kiss Me Kate | Padua STREET SCENE | Cole Porter [RBB]; 23 pp

Po Cond, RdV, Hp, Pno, Vns
Pr(on) Mand
Pr Rdl, Il, III, IV, V, Br, Mand, Hp, Pno, VnA, B, Va
Pr(on) Rdl, Dr, Vc, Ch
Pr51 Rdl, Dr, Mand, Vc, Ch

Vaa Title page: Parade music / Kiss me Kate [GP]; 5 pp
p 1: J / 68 [UH] | Parade—Padua Street scene | Arranged by / Genevieve Pitot [GP]
p 3: Parade—Padua Street Scene / extension
p 4 bottom: To Song
mm 1-34 only; shows early draft introduction of 18 bars and subsequent extension to 34 bars

Vr p 1: Kiss Me, Kate | A / We open in Venice / "Parade" Padua Street Scene | OPENING / of SAME / Master Rehearsal Copy [UH]; 3 pp
p 4: B / "Surely" / We open in Venice / #6 Opening Padua Street Scene / Cole Porter [different UH]; 5 pp
pencil alterations throughout; mm 71-86 originally Refrains 1, 3, 4 only; Refrain 2 added [UH]; 88-91 early version of accompaniment crossed out and replaced by final version [pencil, AM?]

Vm p 1: #6 / "Surely" / #6 Opening Padua Street Scene / Cole Porter [UH]; 5 pp
Ovalized print of amended Vr, pp 4-8 (incorporating Refrain 2 and other alterations); still with early version of mm 88-91

Robe comprises 19-91

**Title**
St, Sel: Opening Padua Street Song; Sk: Padua Street Song; Lea, Ltp(pp), Vr, Vm: Opening Padua Street Scene; Vaa: Parade—Padua Street Scene; O: Padua Street Scene & Open in Venice; Vh: m1: Padua Street Scene, m 35: "We Open In Venice"

**Repeated section**
A repeat of mm 3-10 was pencilled into Po and Vr and included in Pr, Pr51, Vh(m) and Vh [ink]. Most likely added for staging reasons, it is not included in CE.

**Refrain: Lyrics**
mm 71-87; Vr as originally printed includes Refrains 1, 3, 4 only. When adding an extra refrain for Harold Lang, CP wrote ‘The[!] next jump is Parma’ (Lea).

St, Sk, Ltp (pp): ‘Our’ in Refrains 1, 3, 4; ‘The’ in Refrain 2
Vr, Vm, Vh(m), Vh, Vs, Robe, Rhff, Rsc: ‘Our’ in all four refrains

Ltp(pp), Vr and Vm show the original ordering: 3, 2, 1, 4. By the time Robe was recorded, the present order had been established.

Vh(m) and Vh muddle the situation by pairing the first half of Refrain 1 (‘laughs’) with the second half of Refrain 3 (‘stingy, dingy’) and vice-versa[!].

It appears that no single written source reflects the number as sung on stage. CE privileges the lyrics as sung on Robe, Rhff and Rsc and as published in Vs.

**Refrain: Orchestration**
O shows the original scoring of Rdl, Il, III, Tpts, Tbn, Hp: J responses in 2nd half of mm 71-75 and 78-80 (alternating high and low notes) and a high J cmchord in 76. RRB amended O with the present J hits; Po was adjusted accordingly.

---

5a. Padua Street Scene: Dance

**Orchestration**
RBB (Nov 20, 1948)

**Sources**
O p 1: Kiss Me Kate | END PADAUA STREET SCENE | Cole Porter [RBB]; 14 pp

Po Cond, RdIII, V, Hp, Pno, Vns
Pr(on) Gtr
Pr Rdl (2 copies), Il, III, IV, V, Br, Dr, Hp, Gtr, Pno, VnA, B, Va
Pr(on) Rdl, Il, Va, Ch
Pr51 Gtr, Va, Vc, Ch

Vaa Title page: Kiss me Kate [GP]; 10 pp
p 1: Padua Street Scene | Arranged by / Genevieve Pitot [GP]
p 6: Padua Street Scene / inserts I = II
p 7: Padua street scene / insert (I) [=mm 7-10]
p 8: insert (2) [=mm 38-47]
Early draft and subsequent extensions

Vr p 1: “Kiss Me, Kate” / Padua Street Scene / Cole Porter [GN] / Master Rehearsal Copy [UH]; 3 pp

**Title**
Vr, Vm, Vh(m): Padua Street Scene; O: End Padua Street Scene; Vh: Dance

---

Bar/Note Part Comment
54/6-7 Hn, Tpt2,3, Tbn, Dr, Vns, Va, Vc
Pr(on) Dr, Vc, P江h, Vh, Vm, Vm, Vh: no tempo indications; CE=O, Pr(on) Dr, Rsc

67-69

76/3/78/2 Voices Vn, Vm, Vh(m), Vh: E5, F4, G4, F4, E4, D4, F4; CE= Robe, Rhff, Rsc

77 RdV, Po (pencil); 'pp (Pr Mundt, Pr51 Mand; ink); most likely for acoustic reasons; CE=O

86/1 Voices Vm, Vr, Vh(m), Vh (on a single staff); F4/F5; CE= Robe, Rhff, Rsc

87/1 Voices Vm, Vr (on a single staff); G4/E5/G5/Vh, Vh (on a single staff); G4/C5/E5/CE= Robe, Rhff, Rsc

87/2-88/2 Voices Vh, Vm, Vh(m), Vh: A4, C5, B4; CE= Robe, Rhff, Rsc

Bar/Note Part Comment
1 O: no tempo indication; Vaa, Vh(m), Vh: Not too fast; Vr: Not too fast (as same preceding)

9-12 RdV O: These four bars form a typically clef-less page:

Po-O: Pr: E5, E2, F2, F2 + * []; then as O

When specifying WW instrument abbreviations in O’s margin, RBB wrote ‘B.C1.’, forgetting that RdV was already playing Bsn. Using Cb as a reference, mm 9-10 should clearly be read as a Bb/C line in 5; CE reassigns to Bsn. Likewise, mm 11-12 are clearly written for Bsn in 5, as in 7-8.

15-23 Pno O: RdII cue (RH), RdV, Vc cues (LH); Po: RH tacted [?]; Pr: unclear

22 O, Vaa, Vr: no tempo indication; Vh(m), Vh: poco rit. with stage

23 final ↓ PoCond: ◈ / Vaa, Vr, Vh(m): slight ritard; Vh: slightly ritard

23 final ↓ - RdIV O: Cel cue; PoCond: Celeste (o.piano) solo + FLUTE; PrRdIV: tactet

23 final ↓ Pno O: Celeste (or Piano) solo; PoPno (mm 20-21): Change to Celeste; PrCondPno: Celeste (or Piano); Vaa, Vr: Celeste

Vaa, Vr, Vh(m), Vh: no tempo indication; CE=O

Vaa, Vr, Vh(m), Vh: no tempo indication; PoCondVnc: ◈ at end of bar (pencil); PrCelVna: poco rit; PrVnb: rit

38 Pno Po, Pr: no instrument indicated; cf. No. 5, mm 1-18

48-50, 52 PoVnA: grace notes tacted; PrRdII: grace notes omitted; CE=O; PoVnC, PrVna, Pr(on) RdII

51/1 Ves O: over note [meaning unclear]; P: omitted

54 Rdl Pr: BbAd, A3, A3; CE=O, Pr

55-56 RdlII Po: BbAd, A3, A3; CE=O, Pr

55/1-9 Tpts, Vns PoVns: —, PrTpts: —, CE=O, PrVnA, B
6. Tom, Dick or Harry

**Orchestration**

DW (Nov 19 – Dec 2, 1948)

**Sources**

Lt(pp) Apr 7, 1948; 2 pp

Po Cond, Rdl, Ill, V, Vns

Po(lon) Gtr

Pr Rdl, Ill, IV, V, Hn, Tpts, Tbn, Dr, Gtr, Hn, Pno, Vns, Va

Pr(lon) Rdl, Tbn, Va, Vc, Cb

Pr51 Rdl, IV, Hn, Tpts, Dr, Gtr, Hn, Pno, Va, Vc, Cb

Vm p 1: Corrected Sirm [pencil, AS] / “Shrew” / #7 Tom, Dick or Harry / Cole Porter [ Uh]; 10 pp

With pencil corrections [AS]

Vm p 1: “Shrew” / 11. Tom Dick or Harry / Cole Porter [ Uh]; 10 pp

*Updated Vm print incorporating AS corrections above. Pencil alterations [ Uh]*

**Rosc** comprises:

No. 6, mm 1-92

No. 6a, mm 3-20

No. 6, mm 111-118 (Rds tacet; voices singing Suiters’ lines, No. 6a, mm 23-29)

**Rsc** comprises:

No. 6, mm 1-92

No. 6a, mm 3-30

**Vocal Distribution**

Lt(pp), Vm, Vr: Three Suitors originally named GREMIO (baritone), TRANIO (baritone), LUCENTIO (tenor). CP clearly intended LUCENTIO to sing the highest, most florid part, assigning him mm 34-54 and 84-92. Perhaps to accommodate Harold Lang’s vocal range, the TRANIO and LUCENTIO vocal lines were swapped. Although this results in less appropriate lyrics for these two Suitors and a less “romantic” lead role for LUCENTIO, it is documented in Vh(m), Vh, Robe and Rsc.

The TRANIO role was re-named HORTENSIO during rehearsals.

*A cappella Section*

Vm, Vr: mm 93-110 are unaccompanied, marked ‘A cappella.’ Although this designation was dutifully transferred by DW into the missing O (and by extension, Po, Pr and Vh), he fully orchestrated the passage. There is no evidence that the section was performed a cappella in the original productions; no tacets are visible in P, and both Vh(m) and Vh include piano accompaniment. The passage was not recorded for Robe or Rsc.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Po, Pr, Robe, Rsc</td>
<td>3 times</td>
</tr>
<tr>
<td></td>
<td>PrVnA: f [pencil]; PrVa: mf [pencil]; Vh(m), Vh, Robe, Rsc</td>
<td>; CE=Po, other Pr</td>
</tr>
<tr>
<td></td>
<td>Rdc</td>
<td>Pr(lon): no pizz/arco indication (pizz. at 22/2); CE=Pr51, Robe</td>
</tr>
<tr>
<td>24-3/5</td>
<td>Rdl, LUC, I III, IV</td>
<td>PrRdlIII, Pr(lon)Rdl, Vm: J J ; CE=PrRdlIV [pencil]; PrRdlIII [ink], Vh(m), Vh, Robe, Rsc</td>
</tr>
<tr>
<td>37</td>
<td>HORT, Vna</td>
<td>PrCond, PrVnC, Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>38</td>
<td>Rds</td>
<td>PrCond, Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>45</td>
<td>HORT, Vna</td>
<td>PrCondVnA, C, PrVnB, C, Va, Pr(lon)Va, Pr51, Vna, Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>47-49</td>
<td>Rds</td>
<td>PrRdlII, Rdc</td>
</tr>
<tr>
<td>49-56</td>
<td>Dr</td>
<td>Pr</td>
</tr>
<tr>
<td>50/1</td>
<td>RdIII, Gtr, Vm, VnA</td>
<td>Vh: C4/F4/B4/D4/5/5/G5; PrPno: 1 added to D4 [pencil]; CE=all other P, Vm, Vr, Vh(m), Robe, Rsc</td>
</tr>
<tr>
<td>50 4th</td>
<td>Gtr</td>
<td>Po, Pr: C [tacetted in Po]; CE=Pr51, Robe ratio</td>
</tr>
<tr>
<td>51</td>
<td>Gtr</td>
<td>PoCondVnC: a tempo</td>
</tr>
<tr>
<td>55-56</td>
<td>Gtr</td>
<td>Vn, Vr, Vh(m), Vh: accel.; CE=PrCond, RdIII, Vna, PrRdlIII, Tpt3, Tbn, Pno, Vns, Cb</td>
</tr>
<tr>
<td>57</td>
<td>Pr</td>
<td>C: rall. or C &gt; C in various places</td>
</tr>
<tr>
<td>59/3-4</td>
<td>Gtr</td>
<td>Pr: Gm[$7$]; Pr: Gb/m$8$</td>
</tr>
</tbody>
</table>

**Bar/Note**

<table>
<thead>
<tr>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>RdII</td>
<td>Vm, Vr, Vh(m), Vh: rit.; CE=P, Robe, Rsc</td>
</tr>
<tr>
<td>Pno, Str</td>
<td>Pr(lon): pp [ink]</td>
</tr>
<tr>
<td>PoVnA, C, PrVnC: no dynamic; PoVnB: pp [pencil]; PrPnoVnB: pp [ink]; CE=Vn, Vr, Vh(m), Vh</td>
<td></td>
</tr>
<tr>
<td>60/4</td>
<td>Pr51: G/D3/D4/E4/5/4; C: RdII, Va, Va, 64/2</td>
</tr>
<tr>
<td>61</td>
<td>HrR II</td>
</tr>
<tr>
<td>63/3</td>
<td>PrRnH</td>
</tr>
<tr>
<td>71</td>
<td>HrR II</td>
</tr>
<tr>
<td>73/2</td>
<td>PrRnH</td>
</tr>
<tr>
<td>80/1</td>
<td>HORT</td>
</tr>
<tr>
<td>90-91</td>
<td>HORT</td>
</tr>
<tr>
<td>93-103</td>
<td>Str</td>
</tr>
<tr>
<td>104/2-3</td>
<td>Rdl, II, III</td>
</tr>
<tr>
<td>106/2</td>
<td>Vm, Pno, Str</td>
</tr>
<tr>
<td>108</td>
<td>Vm, Vh: J J; Pr: J changed to “J J”; (pencil)</td>
</tr>
<tr>
<td>110</td>
<td>Vm, Vr, Vh(m): no tempo indication; PoCond, Rdl, Vnb</td>
</tr>
<tr>
<td>110/4</td>
<td>VnB</td>
</tr>
<tr>
<td>111</td>
<td>Skv</td>
</tr>
<tr>
<td>111-117</td>
<td>Rds</td>
</tr>
<tr>
<td>111-117 1 1/2</td>
<td>Va, Vm, Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>117</td>
<td>Vm, Vr, Vh(m), Vh</td>
</tr>
</tbody>
</table>

**CE redistributes, assigning original RdV line to RdIV**

| Pr: rests, cue-sized notes; play; CE=Pr51, Robe |

**Page 708**
6a. Tom, Dick or Harry: Encore

Orchestration
DW (Dec 11 – 16, 1948)

Sources
Po Cond, Rdll, III, V, Hp, Vns
Po(on) Gtr, Va
Pr Rds, Br, Dr, Pno, Gtr, Vns, Va
Pr(on) Rd1, Tbl, Pno, Vc, Cb
Pr51 Rd1, II, Hn, Tpt3, Dr, Pno, Hp, Gtr, Va, Vc, Cb
Robe, Rse see notes to 6. Tom, Dick or Harry

Introduction (mm 1-2)
Po, Po(on), Pr, Pr(on), Pr51 [all ink]:

Pencil markings in Pr (Rdl, IV) and Pr51 (Rd I) alter the melody:

Pencil markings in Pr and Pr51 (Tpts) also change the rhythm:

Both rhythmic patterns (Rds and Br) appear in Pr and Pr51 without any obvious pattern; it is unclear whether they were performed simultaneously or not.

As none of the alterations appear in Pr(on) or in the ink text of Pr51, it seems likely the pencil changes, at least in Po, were made in 1951 or later.

Vh(m) and Vh present yet another variant:

CE privileges the text [ink] common to all P.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dr</td>
<td>cf. Rdsl-IV, Tpts</td>
</tr>
<tr>
<td>3-29</td>
<td>SUITORS</td>
<td>Vh(m), Vh: three parts on one staff, no individual assignments</td>
</tr>
<tr>
<td>11</td>
<td>SUITORS</td>
<td>Robe: ( \cdot \cdot \cdot ); CE=Vh(m), Vh</td>
</tr>
<tr>
<td>19</td>
<td>Rds, Br</td>
<td>PrRdlIV, PrRdlIV,Tpt3,Tbn, Pr51Tpt3: ( \cdot \cdot \cdot ) slopes slightly downward, though not as much as ( \cdot \cdot \cdot ) in 18; PrTpt2. Pr(on)Tbn: ( \cdot \cdot \cdot ); Robe: no audible ( \cdot \cdot \cdot ) or ( \cdot \cdot \cdot ); CE=PrRdlIII, PrRdl,Tpt1</td>
</tr>
<tr>
<td>21</td>
<td>Rd1V</td>
<td>Po, pp crossed out [pencil]; Pr, PrRdlV: no dynamic</td>
</tr>
<tr>
<td></td>
<td>VnA,C</td>
<td>PrVnA has A54 pencilled in addition to ink F4; CE=Po, Pr [ink]</td>
</tr>
<tr>
<td>30</td>
<td>Rd1V</td>
<td>Po, Pr: G5[?]; CE=Vh (no 6th); cf. Pno, Gtr, 6. Tom, Dick or Harry m 118</td>
</tr>
</tbody>
</table>

7. Rose Dance

Orchestration
RRB (Dec 12, 1948)

Sources
Pr Rdll, II, III, IV, Br, Dr, Gtr, Hp, Pno, Str
Pr(on) Rd1, IV, Hn, Tpt3, Tbn, VnA
Pr51 Rd1, IV, Hn, Tpt3&4, Tbn, Dr, VnB, Va, Cb
Vh Piano | New Rose Dance [ink, JCC] | Freda [pencil, UH] | JCC stamp 1949

Mostly derived from the orchestral piano part, this is the basis for Vh(m) and Vh; choreographic indications (piede, jump) added in pencil [UH]

Versions
This number was created to showcase the dancing ability of Harold Lang, the original Bill Calhoun/Luciencto. DW orchestrated the first version at some point between Nov 19 and Dec 2, 1948 (‘Rose Dance,’ v1, 36 mm, score missing, partial set of parts survives, not a source for CE).

During the Philadelphia previews, RRB scored a revised, extended version: mm 1-32 comprise the same musical material as v1, with 31 new bars appended (‘New Rose Dance,’ v2, score missing, Po).

By the time Pr was copied, the number had been extended again, mm 35-42 being repeated a minor 3rd higher (v3). This repeat seems to have been inserted for Marc Platt, who played Luciencto on NT (PrPno is marked “Road Version”).

It appears v3 was not performed on Broadway: Po, Pr51, Vh(m) and Vh all reflect v2 (although pencil instructions in Vr describe v3). v3’s extension has been cut from Pr(on), restoring v2; this confirms the probability that v3 was performed only on the NT. To cover both alternatives, CE=v3, with an optional cut marked to enable performance of v2.

Tempo Modifications
P are liberally swerved with conflicting interpretive pencil markings: fermatas, cadences, breath marks, symbols and admonitions to ‘watch’. These were inked or pencilled in to all generations of P, then moved or deleted as time passed, contingent upon the actor playing Luciencto (very few Po pencil markings were recopied in ink for Pr and Pr51). As the Rose Dance was not recorded for Robe or Rse, no corroboration source exists; it is therefore impossible to know which markings were performed at the time of OBP opening.

As these pencilled directions were specific to individual performers, CE privileges Po’s ink tempo indications (copied directly from the missing O). Markings pencilled into the various generations of P are not included in the main text, but noted below.

Reed IV
Pr, Pr(on) and Pr51 show ‘Piccolo’ [ink] at m1; Pr has been altered [pencil] to ‘Flute.’ As O, PoRdlIV and a recorded source are unavailable, it is not possible to know definitively which instrument(s) were used at OBP’s premiere; the addition of v3’s extension also complicates the issue. Nevertheless, instrumental ranges and orchestral evidence are highly suggestive; mm 1-32 seem designed for piccolo (octaves with Rdl11, mm 38-71 for flute (voicing with other Rds and relationship to strings). RRB generally favors RdlIV as the principal flute/piccolo; the otherwise baffling rests between mm 33-37 would have enabled the player to change to flute.

CE inserts the postulated instrument change in 38, and re-assigns RdV’s presumed line in 43-46/3 (no v3 RdV part survives) to RdlV, which is then available to play lead flute as normal.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tpt3</td>
<td>Po: Felt Hat; CE=all other Br P</td>
</tr>
<tr>
<td>2/2</td>
<td>Perc</td>
<td>Po: no instrument specified; CE=Pr51 ‘Bells’</td>
</tr>
<tr>
<td>3</td>
<td>PnoLH</td>
<td>Po, Pr: G5[?]/C/F; CE=Vh; cf. Tpt3, Gtr, Hg</td>
</tr>
<tr>
<td>7-31</td>
<td>Hp</td>
<td>Po, Pr: A53[?]/D/E; CE=Vh; cf. Rdll, Hn, Tpt1, Glock, Gtr, HgRI, Vla</td>
</tr>
<tr>
<td>9/2</td>
<td>PnoRH</td>
<td>Po, Pr: As3[?]/D/E; CE=Vh; cf. Rdll, Hn, Tpt1, Glock, Gtr, HgRI, Vla</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>PoCond, many P: ( \cdot \cdot \cdot / \cdot \cdot \cdot ); [pencil]; CE=Vh(m), Vh</td>
</tr>
<tr>
<td>11/2</td>
<td>Tpt3</td>
<td>Po: As5[?]; scratched out, pencilled F4 (=Pr)</td>
</tr>
<tr>
<td>15/2</td>
<td>Gtr</td>
<td>Po, Pr; / [?]</td>
</tr>
<tr>
<td>18/3</td>
<td></td>
<td>PoCond, many P: [pencil]; Vh(m), Vh: ten.; Vr: ritard. on ( \cdot \cdot \cdot )</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>PrRdlGtr,Hp,VnC,PrRdl,Pr51RdlIV,Tpt2,Tbn, VnDvA: ( \cdot \cdot \cdot / \cdot \cdot \cdot ) (some with ( \cdot \cdot \cdot ) over ( \cdot \cdot \cdot ) or ( \cdot \cdot \cdot ))</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>CE=PoCond, all other P, Vr</td>
</tr>
<tr>
<td>24/6</td>
<td>Vns</td>
<td>Po, Pr: G2/E3[?]; cf. HgRI, PnoLH</td>
</tr>
<tr>
<td>25/2</td>
<td>Rd3</td>
<td>Po, Pr: D5[?]; probably mis-transcribed t</td>
</tr>
<tr>
<td>26/2</td>
<td>Rd3</td>
<td>Po, Pr: B4[?]; cf. Tpt1, Va</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>most Po [pencil], all Pr [pencil], most Po51 [ink], Vh: ( \cdot \cdot \cdot / \cdot \cdot \cdot ); PrRlin, PoCond, Vh(m), Vh: rit.; a tempo in 28</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>PoCond, all P, Vr: ( \cdot \cdot \cdot / \cdot \cdot \cdot ); in pencil, sporadically erased or crossed out; CE=other Po, Pr51, Vh(m), Vh</td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>many Pr: tacetd; CE=Po, all other Pr, Pr51, Vr, Vh(m), Vh</td>
</tr>
<tr>
<td>34/3</td>
<td></td>
<td>PrRdlIII,Tpt3,Tbn,Pno,VnCVc,Vc: accel.; PrHn: poco accel.; PrHp: rall.; Vh(m), Vh: rit.; CE=Po, remaining Pr, Pr51, Vr</td>
</tr>
</tbody>
</table>
8. I’ve Come to Wive It Wealthily in Padua

**Orchestration**
RRB (Nov 20, 1948)

**Sources**
Lt(pp) 2 pp

O: *Folder: *I tone lower in Ab* / as is from page 2 [AM] / *I’ve Come to Wive it* [GN] / 8 / O.K. / *Alan Morris* [AM]
p 1: *Kiss Me Kate* / *I’VE COME TO WIVE IT* / Cole Porter [RRB]
p 2: *KEITH* [rubber stamp]
AM title page instructions and stamp on music page 2 pertain to Po(2), transposition created for Keith Andes, Petrucho on NT.

Po Cond, RdIII, V, Vns
Pr RdII, IV, Tpt3, Tbn, Dr, Gtr, Hp, Pno, VnB,C, Vc, Vc, Cb
Pr(2) Rd, Hn, Tpt1&2
Pr51 Rd, Hn, Tpt1&2
Po(4) Cond, Rdll, Ill, IV, Dr, Hp, Pno *some stamped ‘KEITH’*

Vm p 1: *Shrew* / 98 / *I’ve come to wive it wealthily in Padua* / Cole Porter [UH]; 8 pp
Preliminary version for solo voice

Vm(ad) 8 pp

**Robe**

**Privileging**
Many Pr (RdII, IV, Tbn, Dr, Pno), Pr51 (RdII, Hn) and all Pr(2) parts appear unused, with no player markings of any kind. Most of the remaining Pr parts (Tpt3, Gtr, Hp, Vc, Vc, Cb) are also very clean, with few markings. CE therefore privileges Robe to a greater degree than normal to reconstruct a theoretical openings night text.

**Tacetted Upbeats**
The following upbeat (orchestrated by RRB) appear in O; they were subsequently *tacetted in the musician-marked Broadway parts and on Robe*:

- 13, 33, 57: Vns, Vc (F) with PETR ‘I’ve’
- 25, 27, 29, 31, 45, 47, 49, 51, 53, 55, 71, 73, 75, 77, 79, 81, 83: VnA,C (F4 3/4) on 4th & 52: PnoRH, VnA,C (Bb4) with PETR ‘she’d’
- 56: RdII, III, IV, PnoRH, Vns, Va (passing note) with PETR ‘the’
- 89: Vns (D4, Bb3) with Men ‘With a’
- 91: Rdl, Vns (F4) with PETR ‘Not to’
- 93: Rsds, Dr, Gtr, Str (F) with PETR & Men ‘I’ve He’s’

**Rhhf and Rsc** contain yet more tacs, but these are not reflected in P. Paradoxically, Po(4) have almost no upbeat tacs; it would seem the Broadway deletions never made their way into the NT parts.

**Altered Vocal Line**
I(ad), pp 67:

*Alfred Drake:* In ‘I’ve Come to Wive It Wealthily in Padua’ Cole had a line that I thought was in rather poor taste: ‘I’ve oft stuck a pig before’ [mm 83-85]. I asked him if he minded if I threw in a top ‘G’. I hoped the high note would obscure the lyric, which I found embarrassing, by drawing attention to the voice, just as a voice. Cole said, ‘Oh, no, that’s brilliant. Do it.’ He had no objection to it at all. I think it worked.

Q: Did he understand what you were doing?

AD: No, he just liked the bravura of it. I certainly didn’t tell him I didn’t like the lyric! I wouldn’t dare to do that.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td></td>
<td>PoCond, RdII, V, Pno, VnB, most Pr, all Pr51, Vr, V(hm), V: no dynamic; PoTpt3, PrTpt3, 1, 2: in 33 &amp; 34 [pencil]; CE = PoRdl, VnA,C [pencil]; PrNpo [pencil]; PrVnA [C]; Pr[VnA] [ink]</td>
</tr>
<tr>
<td>38/1</td>
<td>RdIII</td>
<td>Po, Pr: A#A; CE = PoCond, Vr, V(hm), Vh; cf. HptRH, Va</td>
</tr>
<tr>
<td>Tpt2</td>
<td>Pr51: A#A; cf. PnoRH</td>
<td></td>
</tr>
<tr>
<td>42/3</td>
<td>Vc</td>
<td>Pr: E3; cf. PnoLH</td>
</tr>
<tr>
<td>45/2</td>
<td>HpRH</td>
<td>Pr: f; CE = 37 transposed</td>
</tr>
<tr>
<td>46/1</td>
<td>RdIII</td>
<td>Pr: C5; [CE = Vr [pencil]; cf. PnoRH, HpRH, Va</td>
</tr>
<tr>
<td>Tpt2</td>
<td>Pr: C5; [cf. PnoRH</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>PoRdl, Vpt3, Gtr, PrRdl, III, Tpt1, 2, Pr51Tpt1, 2; broader: Vr: Broader slightly slower V(hm), Vh: broader (in one); PoCond, RdII, VnA; broader; CE = PoH, Pno, VnB, VnC; most Pr, all Pr(2), most Pr51</td>
<td></td>
</tr>
<tr>
<td>51/1-3</td>
<td>RdV</td>
<td>Po: F5; [cf. VnB</td>
</tr>
<tr>
<td>55</td>
<td>PoCond: faster</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>PoCond: poco accelerato; some Po, Pr, Pr(2), Pr51: no tempo indication; CE = Vr, Vh, remaining Po, Pr, Pr(2), Pr51</td>
<td></td>
</tr>
<tr>
<td>59/1</td>
<td>RdII</td>
<td>Po, Pr: D5; [cf. Rdll, III, V, Vns</td>
</tr>
<tr>
<td>61/1</td>
<td>RdII</td>
<td>Po, Pr: D4; [cf. Rdll, II, Va</td>
</tr>
<tr>
<td>Vnc</td>
<td>Po: altered to [G]</td>
<td></td>
</tr>
<tr>
<td>68-69</td>
<td>RdII, RdV</td>
<td>PoRdl [pencil]; Pr51Rdl [ink, cue-sized]: F4 3/4 arpeggios in G; unauthorized embellishment[?]</td>
</tr>
</tbody>
</table>
9. I Hate Men

**Orchestration**

RRB (Nov 21, 1948)

**Sources**

O Folder: 9 [AM] / I Hate Men [GIN] / O.K. / Alan Moran [AM]

1. Kiss Me Kate | HATE MEN | Cole Porter [RRB]; 7 pp

Pu Cond, RdlIII, Tpt1&2, Vns

Pu(lso) Gtr

Pr Cond, Rds, Hn, Tbn, Dr, Gtr, Hp, Pno, VnB, C

Pr(lon) Cond, Rdl, Tpts, VnA, Vc, Cb

Pr51 Rdl, Dr, Hp, Vc, Va, Cb

Vm p 1: “Kiss me Kate” / I HATE MEN / Words and Music by / Cole Porter [UH];

4 pp

Robe

**Lyrics**

Vm is the earliest source, comprising four verses. O includes only Vm’s first verse, together with a repeat at m 23 and the indication after m 26 ‘D.C. for ENCORES (without repeat)’.

The repeat and the plural form of the word ‘Encores’ confirm that four verses were being sung at the time of orchestration.

Before the premiere, Vm’s verse 1, second half (see note to 14/3-18/6) and verse 2, first half (see note to 3/1-14/2) were replaced by the original third verse, forming the current no. 9 (which appears in Vhm and Vh).

‘But don’t forget ‘tis he who’ll have the fun and the baby’ (mm 10-12, verse 2) may have been considered too risqué for publication; one of the previously cut quatrains (see note to 3/1-14/2) was substituted in Ltpbr and Vs. Nevertheless, the show lyrics for No. 9 were recorded on Robe and Rsc. **Rolle** also includes No. 9a.

**Tempo Indications**

O and Vm contain few tempo fluctuations. Vhm(m), Vh and Vs contain the additional markings detailed in the notes below; most of these, however, do not appear in P and are not observed on Robe, Rsc or Rhhf. As the ‘rall.’ in m 20 is pencilled into several P and can be clearly heard on the recordings, it is included in CE.

**Tacetted Upbeats**

The following upbeats (orchestrated by RRB) appear in O; they were subsequently lacetted in P and on Robe:

4: Rdl, II, III, V, Pno, Vns, Va, Vc (A chord) with LILLI ‘I’

6: Rdl, II, Gtr, Pno, Vns (A3) with LILLI ‘Than/A’ but see note below

10: Rdl, II, Gtr, Pno, Vns, Va (A3) with LILLI ‘O/But’

12: Rds, Pno, Str (E) with LILLI ‘But/OH’

18: Rdl, II, PnoRH, Vns, Va (G4 G, B3, C4 J) with LILLI ‘He/His’

20: Rds, Hn, Pno, Str (F chord) with LILLI ‘Oh’

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2/1</td>
<td>Pno</td>
<td>O, Pr: Hp cue; Pr(?)</td>
</tr>
<tr>
<td>1/1-2/1</td>
<td>Vns</td>
<td>PoVna,C [pencil], Robe: =&gt;; CE=O, Pr, Pr(lon); Pr51</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/2nd</td>
<td>O, Vm, Vhm(m), Vh: no ∞; CE=Po [pencil], PrCond, Pno [pencil], Pr(lon)Cond [pencil], most Pr51 [ink or pencil], Robe</td>
<td></td>
</tr>
</tbody>
</table>

Vhm(m), Vh: long arpeg.; Robe: short, low A’ arpeg. [?]; Role: A’ arpeg.; Rsc: as Po does not survive and Robe is equivocal, CE=O

Vs, Vhm(m), Vh: Slowly; CE=O, P, Vm

Vm, Vs, Ltpbr verse 2: ‘I hate men./They should be kept like piggies in a pen./You may be woood by Jack the Tar, so charming and so chipper, But if you take him for a mate, be sure that you’re the skipper./For Jack the Tar can go too far, Remember Jack the Ripper?! Oh, I hate men.’

Robe: timp tacet, choked cym added; Role: cym added; CE=O, P, Rsc

Vs, Vhm(m), Vh: Faster

4/4th 2

6

Vs, Vhm(m), Vh: poco rit.

Robe: pizz.; CE=O. Pr(lon); Pr51, Role Pr51, Robe: pizz.; CE=O. Pr(lon), Role Pr51, Role: pizz.; CE=O. Pr(lon), Role

Vm p 1: “Kiss me Kate” / I HATE MEN / Words and Music by / Cole Porter [UH];

4 pp

Robe

Vs, Vhm(m), Vh, Rhhf. Again faster

7-8 Vc

O: arco; CE=Pr(lon) [ink], Pr51 [ink], Rsc[?]

8/last 8/6 Rdl, Hn, Gtr, Pno, Vns, Va

PoVna,C: tacetted, then restored; PoVnB, PrVnB, C, Pr(lon)Va, Role: tacetted; Robe: Gtr solo

Vhm(m), Vh: poco cres. e rallentando

O: no articulations; CE=PoVnA,C [pencil], some Pr [pencil], some Pr51 [pencil or ink],

Robe, Rsc, Rolle

12/1 KATH

Lt(pbr), Vs: ‘deigned’

Vs: broard and with expression; Vhm(m), Vh: broad with expression

14

Vs, Vhm(m), Vh: faster

14/3-18/6 KATH

Vm O verse 1: ‘I hate em all from modern man ’way back to Father Adam, He sired Cain & Abel though the Lord above forbade ‘em, ’d hate both Cain & Abel e’n tho’ Betty Grable had ’em.’

O, Vm: gaily; CE=Vs, Vhm(m), Vh

15

6/2 Rdl, Hn, Gtr, Pno, Str

PoVnA, C, PrVnB, Pr(lon)Va, Pr51Va, Rsc; cf. 16

16/4 Vns, Va

PoVnA, PrVns, Robe; Role: tacetted; CE=O, PoVnA, C, PrVna, C, Pr(lon)Va, Pr51Va, Rsc; cf. Pno, Gtr

Vs, Vhm(m), Vh: broad again

19

O, P: no arco/pizz. indication; CE=Robe[?], Rsc; cf. 11

19/20

O: no articulations; CE=PoVnA,C [pencil], some Pr [pencil], some Pr51 [pencil or ink],

Robe, Rsc, Rolle

20

O, Vm: no tempo indication; CE=Vs, Vhm(m), Vh, Robe, Rhhf, Rsc
Four years previously, Porter had written the song ‘Dancin’ to a Jungle Drum (Let’s End the Beguine)’ for the musical revue Seven Lively Arts.

Preliminary version beginning at m 43; does not include mm 104-188. Despite Porter’s annotation, the lyrics in Vm appear in all other sources.

Vr p 1: after ###/##/###/### (‘Shrew’) / Wrote it Wealthily / #8 / 10 | ‘What about your love’ / Were Thine that Special Face / C Major [eraser] / no verse [eraser] / Cole Porter [UH]: 6 pp

Copy of Vm with pencil directions for performance of complete number.

**Robc**: mm 1-126, 166-188

**Arrangement**

*Sources* (pp 19-20):

*Alfred Drake*: Hanya [Holm] had been having difficulty with ‘Were Thine that Special Face.’ In the middle of the song there is an extended dance, involving the girls. We had spent a couple of hours on it, gotten nowhere, and I couldn’t see that we ever would. The basic underlying pulse was somehow wrong... Hanya simply couldn’t get it to work despite trying every possible rhythm. A beguine would have been perfect and I thought the piece called for it but I had been told by the theatrical pianist, who was Cole’s pianist, that Cole had had it up to there with beguines and would never hear of it. The reason, of course, was the immense success of ‘Begin the Beguine.’

Well this day Cole was sitting in the front row and I walked down to the feet and said, ‘Mr. Porter, we’ve tried every rhythm we can think of... A beguine would be so simple, and so right for this number. Why can’t we possibly put it in?’ And he looked up at me and, very quietly said, ‘All right, Alfred. You can have the beguine. But don’t be too clever. It doesn’t pay for an actor to be too clever.’ I suppose he thought I had arranged this in advance with Hanya when of course I hadn’t... In any case, once we did it as a beguine, not only did he not object, I think he rather liked it.

Interestingly, a beguine version already existed: WP’s ‘Were Thine that Special Face’ Utility. The ‘SHREW’ label indicates it must have been scored before the show had acquired its final title; marked ‘Tempo Beguine’, the orchestration features the dance rhythm throughout. Incorporated into the Temporary Entr’acte, a section survives in the present Entr’acte.

**Structural Alterations**

The following alterations were made prior to the copying of Po:

mm 94-101: originally 4 mm (CE 94, 95, 96, 98) on one page. 98 was removed by cutting down the page; 94-96 were taped onto a new clean score page, leaving a blank 4th bar to be filled by RRB. 98 was then taped over the 1st bar of another new score page, leaving 3 blank bars which RRB filled. This change necessitated the re-numbering of subsequent pages.

m 142: originally 2 mm. Condensed by cutting beat 4 of the original m 142 and beats 1-3 of the subsequent bar. This required various clearly documented small adjustments on either side of the cut.

mm 177-188: originally 6 mm (CE 177-179, 181, 183-184, 187-188) on two pages. 181 was removed by cutting down the first page; 177-179 were taped onto a new score page. The following page (183-184, 187-188) was cut in half; 181 was taped over the 1st bar of another new score page, 183-184 being taped over the 3rd and 4th bars of the same new page. Finally 187-188 were taped over the blank 3rd and 4th bars of a new third score page. These changes left RRB with four blank bars to fill; the ‘new’ 180, 182, 185 and 186. This change necessitated page re-numbering.

**Privileging**

Some Pr (RdlII, Hn, Tpt3, Tbn, Pno) and all Pr 51 and Pr(lon) parts appear unused, with no player markings of any kind. The remaining Pr parts (except VnC) are also very clean, with few pencil markings. CE therefore privileges Robc to a greater degree than normal to reconstruct a theoretical opening night text. Po(a) are also consulted when necessary for corroboration.

**Tacetted Upbeats**

The following upbeat orchestrations (by RRB) appear in O; they were subsequently tacetted in the musician-marked P and on Robc:

2: RdlI, III, Vns (F4 1 in parentheses), Va (F3 in parentheses) with PETR ‘Were’ 54: RdlIII, VnA, C (B4, C5 2), Rdl, V, PnoRH, VnB, Va (Gb4/A# 4) with ‘For’, to 56: RdlIII, PnoRH, VnA, C (E5, F4 4), Rdl, PnoRH, VnB (B1# 3), Rdl, PnoLH, Va, Vc (Gb3, D3 2) with ‘to my’

**Trumpet Muting**

O and Pr(lon) show the Tpts in cup mates throughout. RRB’s intention is confirmed by his indication ‘harmony with tptts. cup mates’ in Tbn (m 143). In PrFpt3, FEET that has been inserted in m 108 and OPEN in 183. The former appears in ink in Pr51Tptl&2 as well, but the latter cannot be verified as the final page of Pr51Tptl&2 is currently missing. On Robc, the Tpts appear to be senza sord. from m 108 to 188.

---

1 Four years previously, Porter had written the song ‘Dancin’ to a Jungle Drum (Let’s End the Beguine)” for the musical revue Seven Lively Arts.
Although RRB wrote a Piano part in full-sized notes in mm 3-57 (reproduced in the surviving P), it is unclear whether he intended it to be played. CE=Robe. (played, except in 55-57). See notes below.

### Piano

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vh(m)</td>
<td>CUE: “IT IS LIKE ANY OTHER FACE; Vh: CUE: ‘Ay—there’s the rub.’; CE=PoCond,VnC, PrVnC, Vr</td>
</tr>
<tr>
<td></td>
<td>Vh(m)</td>
<td>no tempo indication; Vh: Andantino con moto; CE=O, P</td>
</tr>
<tr>
<td>Vns, Va</td>
<td>O, Pr(lo)</td>
<td>no muting indication; CE=Po [pencil], Pr[pencil/ballpoint pen]; Robe, Rsc[7]</td>
</tr>
<tr>
<td>Vc</td>
<td>O</td>
<td>div., ‘(solo) over upper line; CE adds ‘gli altri’ (m 1), ‘tutti, div.’ (m 3) to clarify player allocation when performed with more than OB’s 2 Vc; no muting indications in P</td>
</tr>
<tr>
<td>2</td>
<td>O, Vh(m), Vh: no ≥; CE=PoCond,Vc, Robe, Rsc</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vns, Va</td>
<td>O, P, t (4); CE=Robe</td>
</tr>
<tr>
<td></td>
<td>Vc</td>
<td>O: no arco or pizz. indication; CE=Pr [ink]; Robe, Rsc</td>
</tr>
<tr>
<td>3-42</td>
<td>Pb</td>
<td>O, P: full-sized notes, marked ‘Harpy’; O, Pr(a): ‘Play’ at 58; CE=Robe; see also notes to 43-54, 55-57</td>
</tr>
<tr>
<td>21</td>
<td>O, Vm, Vh(m), Vh: no tempo indication; PoCond: rit; PrRdlIII,VnC, PrVnC, Vr: rit, rall. or equivalent; CE=Robe, Rsc</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>O, Vm, Vr, Vh(m), Vh: no tempo indication; CE=Po Cond, Robe, Rsc</td>
<td></td>
</tr>
<tr>
<td>23/2</td>
<td>RdIV</td>
<td>O: altered [pencil, UH] to ; CE=O [ink], P</td>
</tr>
<tr>
<td>24</td>
<td>O, Vm, Vh(m), Vh: no tempo indication; CE=Po Cond, Robe, Rsc</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>O</td>
<td>no arco or pizz. indication; CE=Pr [ink]; Robe, Rsc</td>
</tr>
<tr>
<td>37</td>
<td>O, Vm, Vr, Vh(m), Vh: no tempo indication; PoCond,RdIV,VnB,C,vce, some Pr, Robe, Rsc: rit., rall. or equivalent</td>
<td></td>
</tr>
<tr>
<td>37-38</td>
<td>PETR</td>
<td>O: ○</td>
</tr>
<tr>
<td></td>
<td>Vm: o</td>
<td>( # ) a tempo</td>
</tr>
<tr>
<td></td>
<td>Vh(m), Vh: ○</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE=Robe, Rsc</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>O</td>
<td>no tempo indication; Vm: rallentando; CE=PrVnC, Robe, Rsc; cf. m 38 Vs Vh(m), Vh a tempo</td>
</tr>
<tr>
<td>41</td>
<td>O, Vh(m), Vh, PoCond,Gtr: no tempo indication; remaining Po, PrRdlIII, Robe: rit, rall. or equivalent</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>O</td>
<td>no tempo indication; Vm: Andantino con moto; Vh(m), Vh: Quasi recitativo and tenderly</td>
</tr>
<tr>
<td>43-54</td>
<td>Vc</td>
<td>O: altered [pencil, UH] to ; CE=Robe; see also notes to 3-42, 55-57</td>
</tr>
<tr>
<td>45-50</td>
<td>Pr</td>
<td>Robe[7]: ‘tacetcd; CE=O</td>
</tr>
<tr>
<td>51-12</td>
<td>PETR</td>
<td>Vr, Robe, Rsc: ‘today’; CE=Lt(pp), St, St(lo), Sm, Vm, Vs, Vh(m), Vh, Robe, Rsc</td>
</tr>
<tr>
<td>55-57</td>
<td>Vm</td>
<td>full-sized notes doubling Rds, Str; C, Pr(a): ‘Play’ at 58; CE=Robe; see also notes to 3-42, 43-54</td>
</tr>
<tr>
<td>57</td>
<td>Vp</td>
<td>Sensato; CE=O</td>
</tr>
<tr>
<td>58</td>
<td>Vh(m), Vh</td>
<td>Moderato a la beguine; O: in 4 rhythms; PoCond,Vn,V, PrVnC, Vc: in 2</td>
</tr>
<tr>
<td>72</td>
<td>Vc</td>
<td>O: no solo or tutti indication; Po: unis.</td>
</tr>
<tr>
<td>82</td>
<td>Va</td>
<td>O, Pr: [1]; cf. RdI, Tpt 2, Gtr</td>
</tr>
<tr>
<td>82/3-7</td>
<td>Tpt</td>
<td>Pr(lo): ———— [ink]; CE=O, Pr51</td>
</tr>
<tr>
<td>91/2</td>
<td>PETR</td>
<td>Lt(pp), Vm, Vm: ‘1f'; CE=St, Sel, Sk, Vs, Vh(m), Vh, Robe, Rsc, Rsc</td>
</tr>
<tr>
<td>94</td>
<td>O, Vh(m), Vh</td>
<td>no tempo indication; PoCond,Gtr,VnC, some Pr &amp; Pr51, Robe, Rsc: rit., rall. or equivalent; cf. 37</td>
</tr>
<tr>
<td>96</td>
<td>Va</td>
<td>O: no muting indication; CE=Pr [ballpoint pen]</td>
</tr>
<tr>
<td>100/4, 101/4</td>
<td>Gtr</td>
<td>O, Po, Pr: Bie[4]</td>
</tr>
<tr>
<td>104</td>
<td>Vh(m), Vh</td>
<td>Tempo di beguine</td>
</tr>
</tbody>
</table>

### Bar/Note

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>106</td>
<td>Vns</td>
<td>O, PrVnB, Pr(lo): no muting indication; PoVnB: Sensato (original indication crossed out, SENZI added in 84); PoVnC: sensa - also added in 85); PrVnC: SENZI in 83; CE=Po [original pencil]; Robe</td>
</tr>
<tr>
<td>126</td>
<td>O, Po</td>
<td>cut marked [pencil, UH], then erased, from end of bar to 166. O shows alterations to 166/1: Rds, Br, Vns, Va, Vc upper tacet. Cut is observed on Robe and appears in many Po(a) and Pr(a) parts, often erased</td>
</tr>
<tr>
<td>127/4a</td>
<td>Vna,C</td>
<td>O, Po, Pr: C5/A5 [1]: in O: 128-135 are blank except for Br, with the instruction for the remainder of the orchestra ‘Copy from [m 104].’ RRB seems to have forgotten that Vna,C do not play in 104-111; CE removes upbeat</td>
</tr>
<tr>
<td>128-139</td>
<td>Tpts</td>
<td>O: a + tpt line added in unknown hand; CE=O [ink], P</td>
</tr>
<tr>
<td>135</td>
<td>Va, Vc</td>
<td>O: + t [1]; cf. Br, see note to 127/4a</td>
</tr>
<tr>
<td>147</td>
<td>RdIII, IV, V</td>
<td>Pr(lo): [ink emendation]; CE=O, Robe, Rsc</td>
</tr>
<tr>
<td>182</td>
<td>Drs</td>
<td>Pr: arco [ink]; Robe [2]: CE=O, Rsc</td>
</tr>
<tr>
<td>183-184</td>
<td>Vns</td>
<td>O, Pr(lo): 2s slurred in groups of 8; CE=Po [pencil], Pr [ink], Robe</td>
</tr>
<tr>
<td>187</td>
<td>O, Vh(m), Vh: no tempo indication; PoCond,Gtr,VnC, PrVnC, PrRdlIII, Robe, Rsc: rit., rall. or equivalent; cf. 57</td>
<td></td>
</tr>
<tr>
<td>187</td>
<td>O, Vh(m), Vh: no tempo indication; CE=PoCond, VnC, PrVnC, Robe, Rsc; cf. 38</td>
<td></td>
</tr>
<tr>
<td>188</td>
<td>Drs</td>
<td>Pr: arco [ink]; Robe [2]: CE=O, Rsc</td>
</tr>
<tr>
<td>183-184</td>
<td>Vns</td>
<td>O, Pr(lo): 2s slurred in group of 4, then 8; CE=Pr [pencil], Robe</td>
</tr>
<tr>
<td>187</td>
<td>O, Vh(m), Vh: no tempo indication; CE=PoCond, VnC, PrVnC, Robe, Rsc; cf. 38</td>
<td></td>
</tr>
<tr>
<td>187</td>
<td>Cs</td>
<td>Pr: ○ [ink emendation]; CE=O, Robe, Rsc</td>
</tr>
<tr>
<td>188-189</td>
<td>Dr</td>
<td>CE=Pr51, Robe</td>
</tr>
</tbody>
</table>

### 11. Change of Scene: I Hate Men

#### Orchestration

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/2</td>
<td>RdI</td>
<td>O, P: E[5]:; CE=Vh(m), Vh; cf. PnoRH, VnB,D</td>
</tr>
<tr>
<td>9/6 3/4</td>
<td>Tpt2</td>
<td>O, P: F4[4]:; CE=Vh(m), Vh; cf. PnoRH, VnB,D</td>
</tr>
<tr>
<td>10/6 3/4</td>
<td>Vh(m), Vh: ap, CE=O</td>
<td></td>
</tr>
<tr>
<td>12/1</td>
<td>Vh(m), Vh: ap with, fade; CE=O</td>
<td></td>
</tr>
<tr>
<td>16/last 3/4</td>
<td>RdlI,IV, V</td>
<td>O: no slur from 16/last 3/4 (end of page); 17=/copy [m 9] which begins slurred from previous bar. PoRdlIII, Tbn, Vns, Vm, many Pr: slurred; CE=PoCond,Vns</td>
</tr>
<tr>
<td>17/2</td>
<td>Rdl, Tpt2</td>
<td>O: ‘copy [m 9]’; CE adjusts pitches as in 9/2</td>
</tr>
</tbody>
</table>

### 11a. Change of Scene: I Hate Men

Rather than create a new score and parts for no. 11a, RRB marked ‘11A S’ in the bottom right corner of no. 11’s last page (O). Unfortunately he did not include a corresponding S in the score to indicate no. 11a’s starting point. Similarly, the no. 11 parts are marked ‘11A S’ and include divergent starting points for no. 11a:
12. I Sing of Love

Odestruction
1-16: RRB (Dec 16, 1948)
17-132: DW (Nov 19 – Dec 2, 1948)
133-136: DW (Dec 3 – Dec 8, 1948[?])

Sources
L (pp) 2 pp
p 1: SING OF LOVE INTRO [RRB]; 2 pp [mm 1-16]; in C
p 3: KISS ME KATE / SING OF LOVE [DW]; in C [UH]; 16 pp [mm 17-132]; in D
p 16: 4 (IN KEY) / BRIDGE TO TARANTELLA / AFTER 4 BARS OF CODA OF
I SING OF LOVE [DW]; 1 p [mm 133-136]; in C
Pno Cond, RdlI, II [mm], IV, V, Tbn, Pno, Vns, Vc
Pr RdlI, V, Hn, Tpts, Dr, Hp, VnD
Pr(lon) Rdl, Tptl&2, Va, Cb
Pr51 Rdl, Dr, Hp, Vn, Cb
Vm p 1: “Shrew” / #8 / SING OF LOVE / Cole Porter [UH]; 8 pp
Preliminary version for solo voice, with pencil emendations [CP, AS]

Title
CP’s lyric in L (pp). Vm uses the first person throughout: ‘I sing of love / I sing only of love,’ etc. Titled ‘I Sing of Love’ in all lyric sheets, vocal scores, scripts, and programs. O and P label it ‘Sing of Love’. After the number was assigned to the lyric, the lyric was still assigned to ‘We sing of love,’ etc. Although the original lyric no longer appears, the official title seems never to have been changed.

Second Patter
CP originally repeated mm 70-86, providing a Second ‘Patter’ section (included in L (pp), L (ptbr) and Vm):

I loathe all the songs about rivers, / From spring songs I get the cold shivers, / My nerves grow tense / When radios commence / Commercial songs to flash rivers, / My hands always get a bit clammy / When Jolson revives his ole Mammy. / Of what do I sing if you request it? / This time you, guessed it.

Vm mm 69 is marked: Encore starts here with second Patter lyrics, then back to Refrain and Coda [AS]. The intended encore seems to have been cut before DW began orchestrating; there is no reference to it in O or any other subsequent source.

Structural Alterations
Vm is written in C. It shows the original coda which followed the current mm 132; 4 bars of diminuendo to a subdued finish (v1).

By the time of DW’s orchestration, a new key structure was in place: D [17-86, the last 4 of 86 being a b3 chord], E[87-132 and Vm’s coda] (v2).

Post-orchestration, it was decided to lower no. 12 by a major 3nd (v3); the first part of the D# section continues under paste-overs in PnoRdl-V, Pno, VnA, B, Vc.

The upward modulation in 86 was subsequently discarded, restoring the entire number to C. DW replaced Vm’s coda with a new attaca transition to 12a. Tarantella (mm 133-136; v4).

Finally, RRB added the introductory mm 1-16 (v5).

Choral Parts
Vm(m) and Vh show a single staff in treble clef. The sources are nearly identical, with three exceptions (mm 48, 56-58, 127-138; see below).

DW likely referenced Vm when adding the vocal melody to O; both sources contain the early version of 129. O’s orchestral harmonization is very close to Vm(m)’s vocal harmonies in 43-54, but differs slightly in 56-58 and 116-118. As Vh(m) is a considerably later source and the provenance of its choral parts is unknown, CE adjusts the choral harmony to match DW’s orchestration.

Staccato dots
DW’s orchestration is crowded with hairpins, accents, tenuto lines and staccato dots; by contrast, RRB’s mm 1-16 contain no articulations. RRB clearly intended the J to be played with the same articulation indicated by DW in the rest of the number; CE adds staccato dots to mm 1-16 to clarify.

Pitch names in the notes reference CE’s key structure (unless otherwise specified).

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>O, P.</td>
<td>no tempo indication; CE=O (m 17), PnoCond (m 17), Vm (m 17), Vh(m) (m 17), Vh (m 1)</td>
</tr>
<tr>
<td>18/13</td>
<td>Tpt3</td>
</tr>
<tr>
<td>21-22</td>
<td>RdIII</td>
</tr>
<tr>
<td>22/4</td>
<td>RdII</td>
</tr>
<tr>
<td>129/2</td>
<td>Vh(m)</td>
</tr>
<tr>
<td>23</td>
<td>Vc1</td>
</tr>
<tr>
<td>23-26</td>
<td>Vh(m)</td>
</tr>
<tr>
<td>13</td>
<td>Pr, A3[j]; cf. RdlI, PnoRlh</td>
</tr>
<tr>
<td>25-26</td>
<td>RdlI</td>
</tr>
<tr>
<td>30/4</td>
<td>Vns</td>
</tr>
<tr>
<td>33/1</td>
<td>RdV</td>
</tr>
<tr>
<td>42/3</td>
<td>VnA,C</td>
</tr>
<tr>
<td>43/8</td>
<td>Cb</td>
</tr>
<tr>
<td>55-57</td>
<td>Tbn</td>
</tr>
</tbody>
</table>

Vm(m): F’s first note of each figure is tactus
Vm: F’s first note of each figure is tactus

Vm: F’s first note of each figure is tactus

O: noting approximating Vc line [pencil, UH]; CE=O [ink]

Po: O 56-2/2: poco rall.; 59: a tempo

Po: [6] [pencil]; CE=O

O: G3 (v2); results in out-of-range F3 when transposed (v3); Po: F4 [ink]; CE: tacet; cf. no. 16, m 14

O, Po, Pr: [note]!; cf. PnoRlh, Vc2, Cb

PoRlvC: 8v bassa; CE=O, PoVnA

Vm: F4 only[?]; CE=Vh

O: noting approximating Vc line [pencil, UH]; CE=O [ink]

Po: O 56-2/2: poco rall.; 59: a tempo

PoRlv: [note]!; CE=O

PoCond: 56 [pencil]

PrCond,RdlI,VrC: 57: a tempo

some Pr, Pr51: [pencil] or after 56/2nd

Vm, Vh(m), Vh: no tempo indications

Vm(m), Vh: no tempo indications

Vm(m), Vh: no tempo indications

see also notes to 113-119

56/3-58/3 Ch

Vm(m): single staff, no vocal assignments

Vm(m): Vh(m): BOY=LUC, GIRL=BIAN

As Vh is a last source, and Vh(m) does not detail assignments, CE privileges St (and by extension Sel, Sk), which was created closer to OBP opening night

78/4b J-79 Dr

O: D5[i]; CE=Vc, Vh(m), Vh; cf. RdV, ChGIRL
12a. Tarantella

Orchestration
1-196: DW [Nov 19 – Dec 2, 1948]
197-200: RRB [Dec 16, 1948]

Sources
Po Cond, Rds, Tbn, Pno, Vns, Vc
Pr Rdl, V. Hs, Tpts, Dr, Hp, VnD
Pr51 Dr, Hp, Va,Cb

Vaa p 1: 316 [UH] Kiss me Kate | Tarantella | arranged by / Genevieve Pitot [GP]: 9 pp
Early draft and subsequent extensions
Vr p 1: Master Rehearsal Copy [UH] / “Kiss Me, Kate” | Tarantella [GN] / 12A
Cole Porter [GN] / [UH]: 10 pp
Choreographic and other indications added in pencil [UH]

Structural Alterations
Po includes an 8-bar introduction before m 1 which has been crossed out in pencil, (except the last three bars). This passage does not appear in Vaa or Vr, and was later deleted in Po to accommodate DW’s ‘attacca’ transition from no. 12. CE incorporates the last three bars into the final bar of no. 12.
Vaa ends with a diatonic scale in m 195 and an Es ♯ chord on the downbeat of m 196. In Vr, the scale in 195 is repeated and an extension which roughly corresponds to CE 197-200 has been added. Po show a chromatic scale [ink] in 195 with a repeat of the bar added [pencil]. The structure of Vr’s 197-200 extension (marked ‘Coda’) is appended in ink [GN].

The final Tempi note in m 200 seems atypical of RBB’s orchestral style (who would have certainly doubled it elsewhere). It was clearly added post-orchestration [pencil in Po] and played for the OPB, and possibly the NT (see below).

Dynamics and Articulations
As O is missing, determination of dynamics and articulations is considerably more complex than usual; more vigorous equalization has been required, based on the normal privileging hierarchy. Each successive generation of P has fewer and fewer articulations, elevating Po (imperfect as it is) to a position of greater importance. Using Po as a guide, but not wanting to second-guess DW’s intentions, CE errs on the side of omission rather than over-marking. Although P contain fewer staccato dots than in no. 12, this should not be interpreted to mean that the manner of playing should differ markedly from the previous number.
Vaa p 1: First Act Finale – Kiss Me, Kate music and lyrics by / Cole Porter [UH]: 18 pp
Preliminary version
Cut sections between mm 60 and 61: Why Can’t You Behave (€, B, BIANCA and Chorus, 12 mm), Another Op ‘n in’, Another Show (€, B, HATTIE, 8 mm)

Vm p 1: FIRST ACT FINALE – KISS ME, KATE / Music and Lyrics by COLE PORTER [UH]: 19 pp
Ink copy of Vaa

Vm(ad)
Ozalid copy of Vm with annotations in pencil and blue ink [?AD]

Ensemble
The sources’ ‘Ensemble’ or ‘Others’ are defined in various ways (see note to m 9). PETR, KATH, BAPT, LUC, BIAN and the two GUNMEN are still onstage following the Scene 9 dialogue. PETR and KATH have specific vocal parts. BAPT has no assigned vocal lines in KMK; he seems to have been hired primarily as an actor for OBIP, and may not have sung in the ensemble. From a dramaturgical standpoint, the GUNMEN (not knowing the ‘Shrew’ music) should not sing. PETTIE, no longer in the number (see Vaa above), is explicitly excluded. This leaves LUC and BIAN: although not assigned specific vocal lines, they seem to have been expected to sing with the Ensemble.

Cadenza notation
V sources show differing notations of mm 53-56:

Vaa

Vh(m)

Vh

[mechanical bird on set]

DW chose to allocate each figure a separate bar when orchestrating the passage, and assigned the ‘Flute echo’ to Pict.

Cadenza pitches
m 55: O and PrCond [ink] reflect Vaa and Vm (see above). 55 is crossed out in PrCond, with added [pencil, PD?] below the Picc line in 54; probably indicating a repeat of 54, it confirms Vh(m) and Vh’s KATH pitches (=CE). RHHf, Patricia Morison’s only recording of this passage, provides corroborating evidence of the reading.
PrRdIV, Pr(AB)RdIV (both found in NT folders) reassign mm 10-59 to F1 [pencil]. An ink paste-over in Pr lowers mm 54 and 56 by a third. Pr(AB) reproduces this in ink. In both parts, DW’s staccato dots over 54-3/5 and 56-3/5 have been replaced with a slurs and 57-59 are notated 8th, starting on Eb6 [pencil]. These changes are not supported by other sources and were likely confined to NT.
Pr(lon)RdIV shows the passage on Picc, as in O. A paste-over lowers mm 57 by a third; KATH’s line must have correspondingly been raised by a third. This appears to have been a London-only alteration, not supported by any other sources. Slurs similar to those found in Pr appear in 54 and 56 [ink].

13. First Act Finale
Orchestrator
DW (between Nov 19 and Dec 2, 1948)

Sources
Pr p 1: KISS ME KATE / FIRST ACT FINALE [DW]

Po Cond, RdIII, Vna, B
Pr RdII (inc.), IV, V, Br, Dr, Gtr, Hp, Pno, Vns, Va, Cb
Pr(lon) RdI, IV, Tpts, Vc
Pr51 RdI, Vc (inc.)
Pr(AB) RdI, IV, Hn, Vc
Pr(AB) Rds (inc.), Hn (inc.), Tpt 3 (inc.), Tbn, Dr (inc.), Hp (inc.), Pno (inc), Str (inc.) All parts except Tbn comprise only mm 1-9; these mm are transposed down a whole tone, followed by to original (or equivalent)
Some labelled Keith Andes (or equivalent) [PETR on NT, later OBIP]

Vca p 1: Finale Act I [CP]: 22 pp
Preliminary version, comprising mm 1-32
Draft of mm 1-16 crossed out on p2

Vaa p 1: First Act Finale – Kiss Me, Kate music and lyrics by / Cole Porter [UH]: 18 pp
Preliminary version
Cut sections between mm 60 and 61: Why Can’t You Behave (€, B, BIANCA and Chorus, 12 mm), Another Op ‘n in’, Another Show (€, B, HATTIE, 8 mm)

Vm p 1: FIRST ACT FINALE – KISS ME, KATE / Music and Lyrics by COLE PORTER [UH]: 19 pp
Ink copy of Vaa

Vm(ad)
Ozalid copy of Vm with annotations in pencil and blue ink [?AD]

Ensemble
The sources’ ‘Ensemble’ or ‘Others’ are defined in various ways (see note to m 9). PETR, KATH, BAPT, LUC, BIAN and the two GUNMEN are still onstage following the Scene 9 dialogue. PETR and KATH have specific vocal parts. BAPT has no assigned vocal lines in KMK; he seems to have been hired primarily as an actor for OBIP, and may not have sung in the ensemble. From a dramaturgical standpoint, the GUNMEN (not knowing the ‘Shrew’ music) should not sing. PETTIE, no longer in the number (see Vaa above), is explicitly excluded. This leaves LUC and BIAN: although not assigned specific vocal lines, they seem to have been expected to sing with the Ensemble.

Cadenza notation
V sources show differing notations of mm 53-56:

Vaa

Vh(m)

Vh

[mechanical bird on set]

DW chose to allocate each figure a separate bar when orchestrating the passage, and assigned the ‘Flute echo’ to Pict.

Cadenza pitches
m 55: O and PrCond [ink] reflect Vaa and Vm (see above). 55 is crossed out in PrCond, with added [pencil, PD?] below the Picc line in 54; probably indicating a repeat of 54, it confirms Vh(m) and Vh’s KATH pitches (=CE). RHHf, Patricia Morison’s only recording of this passage, provides corroborating evidence of the reading.
PrRdIV, Pr(AB)RdIV (both found in NT folders) reassign mm 10-59 to F1 [pencil]. An ink paste-over in Pr lowers mm 54 and 56 by a third. Pr(AB) reproduces this in ink. In both parts, DW’s staccato dots over 54-3/5 and 56-3/5 have been replaced with a slurs and 57-59 are notated 8th, starting on Eb6 [pencil]. These changes are not supported by other sources and were likely confined to NT.
Pr(lon)RdIV shows the passage on Picc, as in O. A paste-over lowers mm 57 by a third; KATH’s line must have correspondingly been raised by a third. This appears to have been a London-only alteration, not supported by any other sources. Slurs similar to those found in Pr appear in 54 and 56 [ink].

13. First Act Finale
Orchestrator
DW (between Nov 19 and Dec 2, 1948)

Sources
Pr p 1: KISS ME KATE / FIRST ACT FINALE [DW]

Po Cond, RdIII, Vna, B
Pr RdII (inc.), IV, V, Br, Dr, Gtr, Hp, Pno, Vns, Va, Cb
Pr(lon) RdI, IV, Tpts, Vc
Pr51 RdI, Vc (inc.)
Pr(AB) RdI, IV, Hn, Vc
Pr(AB) Rds (inc.), Hn (inc.), Tpt 3 (inc.), Tbn, Dr (inc.), Hp (inc.), Pno (inc), Str (inc.) All parts except Tbn comprise only mm 1-9; these mm are transposed down a whole tone, followed by to original (or equivalent)
Some labelled Keith Andes (or equivalent) [PETR on NT, later OBIP]

Vca p 1: Finale Act I [CP]: 22 pp
Preliminary version, comprising mm 1-32
Draft of mm 1-16 crossed out on p2
<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Ens</td>
<td>St. Sel, Sk: Petrucho, all other principals, and Singers; Vea: Petrucho</td>
</tr>
<tr>
<td>9/3 J</td>
<td>RdII,III, V, Hn, Gtr, Pno, Str</td>
<td>CE=P (tacetd) except PrVnA,B,Vc, Ch, which retain the last chord</td>
</tr>
<tr>
<td>9/4 J</td>
<td>PETR, Ens</td>
<td>Vh: ( \frac{7}{8} ) J; CE=O, PoCond, Vca, Vaa, Vm</td>
</tr>
<tr>
<td>10</td>
<td>RdIV</td>
<td>O: no equivalency; CE=Vaa, Vm, Vh(m), Vh</td>
</tr>
<tr>
<td>11</td>
<td>Xyl</td>
<td>O, Pr: C5/E5[f] []; cf. Hp</td>
</tr>
<tr>
<td>14</td>
<td>Xyl</td>
<td>O, Pr: C5/F5[f] []; cf. Hp</td>
</tr>
<tr>
<td>14-16</td>
<td></td>
<td>O: see short score below (=Vaa, Vm, Vh(m), Vh)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PoCond, Po: changes and tacets in pencil, codified in Pr [ink]; Vh(m) indicates ‘tacet’ over the last note of 16.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE=P, with the following equalization: RdII,III,IV: 14/3( \frac{1}{4} ) J altered to ( \frac{7}{8} ) J</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gtr: 14/1/4 restored</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pno: 15/4 altered to J.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PETR, Ens: 14/3( \frac{1}{4} ) J altered to ( \frac{7}{8} ) J</td>
</tr>
<tr>
<td>16</td>
<td>Vaa, Vm, Vh(m): ( \frac{7}{8} ) J []; CE=Vh</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vh(m), Vh: Stop / Whip Bizz</td>
</tr>
<tr>
<td>25</td>
<td>Timp</td>
<td>O, Pr: mf, &gt; [ ]; cf. Str</td>
</tr>
<tr>
<td>25/1</td>
<td>Str</td>
<td>O, P: sp; CE interprets as ( \rho ) sub.</td>
</tr>
<tr>
<td>29</td>
<td>PETR</td>
<td>Vh(m), Vh: af sub. []; CE=Vaa, Vm; cf. 25, 27, 31</td>
</tr>
<tr>
<td>33, 37, 41</td>
<td>Timp</td>
<td>O: ( \frac{3}{9} ); CE=Pr [ink paste-over with rest]</td>
</tr>
<tr>
<td>33/2, 37/2, 41/2, 45/2</td>
<td>RdII,III, V, Hn, Str</td>
<td>PrRd, PrS1Rd: ( \frac{7}{8} ) [ink]; CE=O, PoRdII,III, V, Hn, [ink], Pr[lon]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O, Po, PrVnA, Vca: ( \frac{3}{9} ) [ink]; Po: trem. crossed out; PrVnA,VnC,Va: [pencil]: ( \frac{7}{8} ); PrS1Vc: ( \frac{7}{8} ); note seems to have been shortened after most Pr copied; CE-Po [pencil], PrCb [ink]; Pr[lon]Vc [ink], Vaa, Vm, Vh(m), Vh</td>
</tr>
<tr>
<td>34, 38, 42, 46</td>
<td>Gtr, Hn, Pno, Str</td>
<td>O: ( \rho ) sub. Cf chords ( \frac{7}{8} ) ( \rho ) C5( \frac{7}{8} ) chord ( \frac{7}{8} ) J (Str only); Po: tacetd; Pr: PrS1: rests</td>
</tr>
<tr>
<td>46-48/3</td>
<td>Ens</td>
<td>Vaa, Vm, Vh(m): In Boston that’s a censor’d word</td>
</tr>
<tr>
<td>48/4-51</td>
<td>Ens</td>
<td>Vaa, Vm, Vh(m) [single staff]:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[GIRLS] [ALL]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kiss him.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Line assignments in St, Sel and Sk confirm vocal distribution of Tenors (upper notes, downward stems) and basses (lowest notes). Vh simplifies (incorrectly) to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Girls All</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kiss him. Kiss him.</td>
</tr>
<tr>
<td>49-51</td>
<td>Vaa, Vm, Vh(m), Vh: no tempo indication. Most Po: ‘rall.’ or ‘rit.’ [pencil]; most Pr, Po[lon], some PrS1, some Po[lon] [ink].</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Placement varies wildly between 49/1 and 51/3. PoCond shows 51 conducted in 4, but this is not echoed in P. Both PoVn parts place rall. early (49/1 and 49/3); ink indications in Pr and Po[lon] (presumably copied from Po pencil markings) mainly occur in 50.</td>
</tr>
<tr>
<td>52</td>
<td>KATH</td>
<td>Sk: in a paroxysm of coloratura; Vh(m), Vh: angrily</td>
</tr>
<tr>
<td>58/2-59</td>
<td>RdIV</td>
<td>O: slurred; CE=P, Vh</td>
</tr>
<tr>
<td>59</td>
<td>O, Vh: no tempo indication; CE=Vaa, Vm, Vh(m)</td>
<td></td>
</tr>
</tbody>
</table>
14. Entr’acte

Orchestration

1-14: RRB (Dec 27, 1948)
115-123: Rds, Br, Des: RRB (Dec 27, 1948); Gtr, Hp, Pno, Str: WP (from ‘Were Thine That Special Face’ Utility)
133-134: RRB (Dec 27, 1948)
135-144: Rds, Br, Drs, Vns, Va: RRB (Dec 27, 1948); Gtr, Hp, Pno, Vc, Ch: WP (from ‘Were Thine That Special Face’ Utility)
145-153: RRB (Dec 27, 1948)

RRB’s ledger shows an entry for a six-page ‘Temporary Entr’acte’ on Dec 2, 1948 (Philadelphia version 1). No score or parts have been found.

On Dec 27 (the day before OBP first preview) RRB created the permanent Entr’acte—entirely new, with the exception of 28 bars from WP’s ‘Were Thine That Special Face’ Utility.

Sources

p 1: Kiss Me Kate | ENTR’ACTE | Cole Porter (RRB); 32 pp
Folder: Entrance [Utilities] [GN]
p 1: “SHREW” | Were Thine That Special Face’ | Cole Porter [WP]; 11 pp

RRB included both Gtr and VnD on p 1 instrument list[?]; parts (showing signs of use) exist for both

Po Cond, RdII, III, V, Hp, Pno, VnA-B, VnC-D[Pr?], Vc
Pr RdI, III, IV, V, Hn, Tp1&2[Po?], Tp3[Po?], Tbn D, Gtr, Hp, Pno
Prلون RdI, IV, D, Va, Ch
Pr51 RdI, IV, D, Va, Ch

P categorization is more ambiguous than usual, normal indicators (structural alterations, penciled running order numbers, copyist date stamps) being inconclusive. Debatable assignments are marked [?] 

Robe mm 1-108/3rd j (listed as ‘Overture’)

‘Were Thine That Special Face’ Utility

With the exception of mm 111-114 and 133-134, RRB employed rhythm section and string material from WP’s utility. Although he adhered closely to WP’s style (other than the Vc oversight in 111-114) the combination of two different orchestrators’ material has necessitated more pro-active equalisation than normal.

Ending

RRB’s somewhat abrupt conclusion seems to have provoked dissatisfaction. Po and Pr have extensive pencilled alterations by the players. Pr51 [ink] show these changes in substantially the following form:

The number of repeated bars varies, a few Po indicating a total of 5 or 7, others instructing ‘till cutfow.’

Some P show both Hp gliss. and Timp roll; others one but not the other; and still others neither.

PrRdIV has quick! over the final figure; PoVnB,C,D notate it as J.J.

Pocond and VnC show 2x Sva bassa in 151.

Vhm and Vh show a further variant (including LH wrong notes):

One can only speculate who was responsible for these alterations; they are clearly designed to boost applause. It seems likely they were made some months after OBP’s opening night; had the changes already appeared in Po by early 1949, they should have been copied into Pr in ink rather than being added by the players in pencil. Unfortunately, Robe cannot provide corroboration, as the recording stops at m 108.

Given the chronology and lack of a known provenance for the changes, CE privileges RRB’s original ending. The expanded ending can easily be dictated if desired.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>St: House Lights on First Note Entr’acte to U2</td>
</tr>
<tr>
<td></td>
<td>RdI, IV</td>
<td>Vh: Grandioso; CE=O, Vh(m)</td>
</tr>
<tr>
<td>3-5, 9-11</td>
<td>RdII, III, V</td>
<td>O, Pr [NT]; fo o. j. t.</td>
</tr>
<tr>
<td></td>
<td>P [pencil]; Robe: j. t. *</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE=Po, Robe (equalized)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O, Pr, Pr(ion) (NT parts):</td>
</tr>
<tr>
<td>8/3</td>
<td>PnoRH</td>
<td>CE=PoCond, Pr51, Robe</td>
</tr>
<tr>
<td>14-15</td>
<td>Hp</td>
<td>O, Po, Pr; A4/C5/F5/A5[?]; cf. Tpt2, VnB</td>
</tr>
</tbody>
</table>

This was replaced by the glitziest glissandi in Po [pencil], Pr [pencil], Robe [=CE]
15. Too Darn Hot

Orchestration
1:59: RRB (Nov 22, 1948)
60:61: RRB (Dec 15, 1948)
62:110: RRB (Nov 22, 1948)
111:112: RRB (Dec 15, 1948)
113:204: RRB (Nov 29, 1948)
205:208: RRB (Dec 15, 1948)
209:220: RRB (Nov 29, 1948)
221:236: RRB (Nov 29, 1948; rev. Dec 15); 5-sax revision [UH]
237:272: RRB (?1950)

Sources
Lit(pp) (May 3, 1948)

Song p 1: Kiss Me Kate | TOO DARN HOT | Cole Porter [RRB]; 21 pp
Song p 21A: before DANCE | 21A [pencil, UH]; 1 p
Dance p 1: KISS ME KATE | TOO DARN HOT DANCE [RRB]; 34 pp
Dance p 32: (TOO DARN HOT) / RIDE-OUT | N.Y. VERSION [red pencil, RRB]; 3 pp
Dance pp 35-38 on unbranded paper, 24 staves, 10 1/2" x 13 1/4"; 4 pp

Version 1 (mm 1-112)
Po1 Cond
Version 2 (mm 1-112)
Po2 Va, Cb
Po2(Song) Rdll, Hn, Tpt3, Tbn, Dr, VnA
Pr2 Rdll, III, IV, V, Br
Pr2(Dance) VnB,C
Po2(g) Cond, Rdll, Hn, Tpt3, Tbn, Dr, Pno, Vns, Vc
Pr2(g) Tpts
Pr(1on)(2)(g) Rdll, IV, V, Tpts, Gtr, Hp, Cb
P2 refers to the Version 2 parts as a group
Version 3
Po3 Rdll3, Vns, Vc
Pr513.1 Rdll, II, IV, V, Hn, Tpts, Dr, Gtr, Pno, VnD, Va, Cb
Pr(1on)(3)(Dance) Cond, Rdll3, VI, Hn, Tpts, Tbn, Dr, Gtr, Hp, Vns, Vc, Cb
P3 refers to the Version 3 parts as a group
Preliminary version in f minor for solo voice, followed by 8-bar Dance sketch;
written instruction ‘continue according to directions of Choreographer’
Copy of Vm1 with lyric changes for NT [pencil, CP]
Vm(m)
Vocal assignments confined to ‘SOLO’ and ‘ALL’, disappearing entirely after mm 60. Dance: version 1
Vh
Dance: version 1
Robe
mm 1-4, 9-61, 181-196/1, 211/2-236, 62-112

Orchestral Material

The assignment of sigla requires some explanation. All P contain the same musical material through m 112; they then fall into three distinct groups, depending on which Dance version follows.

On Broadway, the Song was performed in e minor [Po1, Po3, Pr513]. Two sets of NT parts [Po2(g), Pr2(g)] are transposed to g minor; the NT folders also contain replacement parts or pages in e minor [Po2, Po2(Song), Pr2], showing that the Song was performed in both keys on the road. London used photostats of re-copied g minor parts [Pr(1on)(2)(g)]; f minor parts of the Song (copied locally) were also found.

The OB parts reflect version 3 of the Dance [Pr513.3], with version 1 still visible in a few parts, either crossed out or beneath version 3 paste-overs [Po3]. All NT parts show version 2 exclusively. Pr(1on)(2)(g) has the version 2 Dance section crossed out by the London players, with pencilled indications to use a new photostat of version 3 instead [Pr(1on)(3)(Dance)].

Structural Alterations (Song)

By the time RRB began work, Vm’s introduction had been lengthened, with an extension, coda and applause point added after the first Refrain. An ‘Encore’ introduction was added; the number ended with a single quarter-note repetition of 10/4, O showing the indication ‘Dance to follow’ [light green pencil, UH].

During previews it was decided to remove the applause point and make the number continuous. RRB replaced the coda and ‘Encore’ introduction with a new ‘Bridge’, additionally scoring a revised link to the following Dance.

Having reached its final form (version B below), the structure of the song remained the same in OBP, NT and Lon.

<table>
<thead>
<tr>
<th>CE</th>
<th>Vm</th>
<th>O (version A)</th>
<th>O (version B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-12</td>
<td>—</td>
<td>Introduction Extension [pp 1-3]</td>
<td>—</td>
</tr>
<tr>
<td>13-16</td>
<td>Introduction</td>
<td>Introduction</td>
<td>[p 4]</td>
</tr>
<tr>
<td>17-37 [repeated]</td>
<td>Verses a, b, c</td>
<td>3 Verses</td>
<td>[pp 5-9, repeated]</td>
</tr>
<tr>
<td>38-57</td>
<td>Refrain</td>
<td>Refrain</td>
<td>[pp 10-14]</td>
</tr>
<tr>
<td>↓</td>
<td>↓</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>60-61</td>
<td>Bridge</td>
<td>[p 15A]</td>
<td>—</td>
</tr>
<tr>
<td>↓</td>
<td>↓</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>83-95</td>
<td>Refrain (extended)</td>
<td>Refrain (extended)</td>
<td>[pp 10-13, 18-21]</td>
</tr>
<tr>
<td>96-110</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>↓</td>
<td>↓</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>111-112</td>
<td>l-bar Ending</td>
<td>[p 21]</td>
<td>l-bar connection to Dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[added Nov 29]</td>
<td>[added Nov 29]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Structural Alterations (Dance)

The Dance was altered more than any other part of KMK. Three different endings were written and internal sections were re-orchestrated, some repeatedly.

Bars 221-236 seem to have been problematic. Originally scored for TSax solo (version la), RRB hurriedly scrawled a new version in red pencil (version lb, C1 solo and Rds) over the existing ink in O; both versions are reproduced in short score below. In turn, version lb was replaced by a 5-sax swing arrangement [unknown arranger, score missing] before Robe was recorded; CE reconstructs the swing arrangement from Po3 and Pr513 parts. Finally, mm 221-236 were cut for Lon.

The Dance’s original ending (Too Darn Hot Dance: Ending (version 1) [Appendix]) seems to have been performed on OBP until some point in 1950, when RRB re-orchestrated a replacement (version 3), possibly for a cast change. Identical to version 1 in length, structure and tempo changes, version 3 was performed for the rest of the run and used in London (with the above-mentioned cut). The first section of Ending: version 1 survived as 15a. Too Darn Hot Bows.
In addition to making various small internal cuts (see below), NT performed a different, shorter routine from m 221 to the end, scored by RHN (Too Darn Hot Dance: Ending (version 2) [Appendix]).

**Privileging**

The major members of the original creative team were present for the opening of NT; it is reasonable to assume that Hanya Holm was involved in the choreographing of all three iterations. Genevieve Pitot's involvement is less certain; the piano sketch for Version 2 is not in her hand.

<table>
<thead>
<tr>
<th>CE</th>
<th>version 1a Nov 29, 1948</th>
<th>version 2 Dec 15, 1948</th>
<th>version 2 NT, 1949</th>
<th>version 3 OBP, 1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>113-176</td>
<td>RRB [pp 1-23]</td>
<td>RRB [pp 17 'new']</td>
<td>= version la</td>
<td>= version lb</td>
</tr>
<tr>
<td>177-180</td>
<td>RRB [pp 18, 19 ‘new’]</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
</tr>
<tr>
<td>181-188</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>189-204</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>205-208</td>
<td>RRB [pp 24, missing]</td>
<td>RRB [pp 24 ‘new’]</td>
<td>= version lb</td>
<td></td>
</tr>
<tr>
<td>209-210</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>211-218</td>
<td>RRB [pp 25-27]</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
</tr>
<tr>
<td>219-220</td>
<td>RRB [pp 28-31, Cl solo, red pencil]</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
</tr>
<tr>
<td>221-236</td>
<td>RRB [pp 28-31, T5ax solo]</td>
<td>Replaced before Jan 16, 1949 by 5-sax revision [score missing]</td>
<td>= version lb (5-sax revision)</td>
<td></td>
</tr>
<tr>
<td>221-258 Appendix</td>
<td>↓</td>
<td>↓</td>
<td>RHN [pp 1-10]</td>
<td>↓</td>
</tr>
<tr>
<td>237-273 Appendix</td>
<td>↓</td>
<td>↓</td>
<td>↓</td>
<td></td>
</tr>
<tr>
<td>237-272</td>
<td>= version la</td>
<td>= version lb</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Guitar**

Robe includes Gtr fills between vocal lines. Instructions to this effect are included in PolCond (m 23 GUITAR RIFF) and Pr513.0 (m 13 SOLO FOILLN, m 23 ff. SOLO BREAKS). CE includes transcriptions of Robe's fills on ossia staves.

mm 209-211: when scoring the replacement p 24 for mm 205-208, RRB wrote a Gtr part which evaporates on the following (pre-existing) p 25. CE constructs a Gtr part continuation, following the vc line as in 205-208.

mm 237-272: more than a year after opening night, RBB scored mm 237-248 on Chappell No. 4 paper (pre-printed with instrument names, including Gtr). At m 249 he seems to have run out of No. 4, switching to blank 24-page paper. Adding instrument names by hand, RBB mistakenly omitted the Gtr and included an extra Tbn2 part on the first new page (subsequently crossed out in ink). Although the harp is tacet, he labelled two empty staves ‘Hp’ on each new page; had he intended the Gtr to be tacet as well, he would have treated it identically. The lack of a Gtr staff shows that he simply forgot the presence of the guitar in the line-up. Pr(on)3(Dance)Gtr and Pr513.0Gtr contain rests in 249-272; CE includes a part in RBB’s usual style, derived from ProRH.

**Cello part**

Po3VC pg shows the instruction Frank – / I don’t want cello to / double with bass on any / of the jazz sections of / this no – [pencil, ?AM]. Consequently, the lower vc part has been tacted in mm 38-45, 50-53, 83-90, 94-102, 176-180 and 205-212 of Po3VC. As the instruction seems not to have come from RBB or PD, and the original passages are intact in P2, CE=O.

### Bar/Note Part Comment

1 | O: no tempo indication; Vm (m 13): Easy footst rob tempo. Judging by Robe, the show tempo seems to have been faster than CP's original conception; CE=Vh(m), Vh |

1-9/1 | Tpts, Tbn | O: straight mute; CE=Po, Robc |

1/3 | Cb | Pr513.3: pizz.; CE=O, Po2. Pr(on)2(gg) |

13 | Dr | O: Po2, Po2(gg): no technical indication; CE=Pr513, Robc |

13-14 | Vm, Vh (m). Vh: Till ready (always repeat twice); CE=O, P, Robc |

13-106 | RdI-IV | P3: at some point during OBP, this passage was reassigned to CIs. This quick-fix compromised RBB’s voicings, with notes being played in the wrong octaves. The change back to Saxes came at 110 (RdII,IV) and 111 (RdIII). CE=O, P2, Robc |

13-16 | Tpts | O: straight mute, mf / Pr2: open, g / Po2(gg): cue-sized; CE=Po2 |

17-18 | VnA,C | Po2VmA: changed to ♭ | ♭ | ♭ | ♭ | [pencil, partially erased] |

20-94 | RdV | Pr513: reassigned to Bsn (see mm 13-106); CE=O, Po2, Pr(on)2(gg) |

28 | Tpt1 | O: cue of vocal line, ‘tacet ad lib.’; CE=Pr513 [rests], Robc |

28/1 | PAUL, BOYS | Vh(m): ALL[]; CE=St, Sel, Sk, Vh, Robc |

28/2 | PAUL, BOYS | Vh(m): ALL[]; CE=St, Sel, Sk, Vh, Robc (ALL on 3rd verse only) |

28/last | Tpt1, Tbn | O: col vocal line in octaves, mp, ‘Play’ (Tpt1) |

32/3(4) | Tpt1 | P2. Tpt plays [cup mute], Tbn tacted | P3/tpt1: rests |

32/6(6) | PAUL, BOYS | CE=Robe [both tacet] |

33-37 | Tpt1 | O: cue of vocal line, ‘tacet ad lib.’; CE=Pr513 [rests], Robc |

37-106 | Tbn | P2: cup mutes; CE=O, Robe |

37/2 | Vns | O: B4[]; CE adds B5 to upper parts for link with 38; cf. 196/2 |

40/1-3 | PAUL, BOYS | Ltp(pp), Vml, Vh(m): amorous; CE=St, Sel, Sk, Ltp(bpr), Vm2[ink], Vh, Robc |

43/3 | Tbn | O: P, C[4]; cf. 39/3; CE equalizes |

43.5-45/1 | BOYS, PAUL, | Robc: tacet; CE=St, Sel, Sk, Vh(m), Vh |

48/5-49/1 | Vh(m), Vh, 22 | CE=Vh, Robc; cf. 935-94/1 |

54/2 | Cb | O, Pr513, Pr(on)2(gg): arco; CE=Po2 [pencil], Robc |

58-59 | Dr, Cb | O, Po2Dr, Po2(gg)Dr: rests; CE=Pr513[ink], Po2Cb[ink], Pr(on)2(gg)Cb[ink], Robc |

---

1 It was inevitable that there should be another company to fulfill KATE’s out-of-town demand. It was here that Edwin Lester, the West Coast entrepreneur, stepped in with the suggestion that the new company be formed in California. He would book it in the Los Angeles Philharmonic for five or six weeks and then send it on to the Curran Theatre in San Francisco for a similar engagement there. The deal was accepted, so off we went: Lem, Saint, Hanya, myself and even Cole, to work an entirely new cast into the already so familiar pattern." MJ ew, p 170

**Lyrics**

Ltp(pp), script and vocal score lines are identical.

Ltp(bpr) (Dec 13, 1948) and Vs show only two verses (‘sup’ and ‘coo’). Some lyrics are expurgated: ‘And play the pup’ becomes ‘refill the cup’; ‘Much prefers to play his favorite sport’ becomes ‘Much prefers his lovey-dovey to court’; ‘Mister Adam for his madam’ becomes ‘Mister Pants for romance’. Oddly, ‘brother, you bite my baby’ becomes ‘brother, you fight my baby.’

Vm2’s NT lyrics are included in the main text as alternatives; additional minor changes are noted below (see notes to mm 40, 67).

**Trumpet Solos**

Evidence from Robe and some P indicate that RBB’s Tpt solos in the Dance (mm I25-128, 153-160, 184/4-196) were used as a guide to the players, who improvised upon in appropriate jazz style. O’s Tpt 1 solos were included in Tpt 2 and/or 3 in different productions, depending on the improvisational skills of the individual musicians. A few P include added chord symbols for improvisational guidance (included in CE). CE includes Robe’s Tpt1 solo in 184/4-196 as an ossia.

---

1 It was inevitable that there should be another company to fulfill KATE’s out-of-town demand. It was here that Edwin Lester, the West Coast entrepreneur, stepped in with the suggestion that the new company be formed in California. He would book it in the Los Angeles Philharmonic for five or six weeks and then send it on to the Curran Theatre in San Francisco for a similar engagement there. The deal was accepted, so off we went: Lem, Saint, Hanya, myself and even Cole, to work an entirely new cast into the already so familiar pattern." MJ ew, p 170
<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>58-60</td>
<td>Paul, Boys</td>
<td>Pr5.13, Pr(lon)2(g): Vm(m), Vh: harmonies all on one staff; Robc: Paul and boys all sing top notes; CE assigns highest pitches to Paul, lower parts to Boys</td>
</tr>
<tr>
<td>60</td>
<td>Cb</td>
<td>O: no arc/o/pizz. indication; Po2: pizz.; CE=Pr5.13, Pr(lon)2(g), Robc?</td>
</tr>
<tr>
<td>61</td>
<td>RdII-IV, Tpt1, Tbn, Dr, Pno</td>
<td>O, PolCond, Po2, Pr5.13, Po2(g), Pr(lon)2(g): CE=Po2, Pr2, Robc</td>
</tr>
<tr>
<td>61/2-6</td>
<td>Paul, Boys</td>
<td>Pr5.13: col Tpt1; CE=O, Pr2, Pr(lon)g</td>
</tr>
<tr>
<td>62</td>
<td>VnA,C</td>
<td>Po2Vna: changed to 2, 2, 2, 1 [pencil]</td>
</tr>
<tr>
<td>62-65/1</td>
<td>Paul, Boys</td>
<td>St, Sk: too, too darn hot, It’s too, too darn hot. Vm(m):</td>
</tr>
<tr>
<td>65/last 1</td>
<td>-</td>
<td>O: P2: cue of vocal line, ‘tacet ad lib.’; CE=Pr5.13 [rests], Robc</td>
</tr>
<tr>
<td>73/1</td>
<td></td>
<td>Lt(pdev): with; Robc: ‘coo in’ to 67, ‘coo with’ in 74/5; CE=St, Sel, Sk, Lt(pp), Vm, Vm(m), Vh</td>
</tr>
<tr>
<td>70/2, 76/2</td>
<td>Paul, Boys</td>
<td>Lt(pdev), L(pbr), Vm(m), Vh(m), Vh: pitch the woo; CE=St, Sel, Sk, Robc</td>
</tr>
<tr>
<td>73/2-77/5</td>
<td>Boys</td>
<td>Robc: Paul and Boys; CE=St, Sel, Sk, Vh</td>
</tr>
<tr>
<td>73/last 1</td>
<td>-</td>
<td>O: doubling vocal line, mp. ‘Play’ [Tpt1]</td>
</tr>
<tr>
<td>77/3+ 1</td>
<td></td>
<td>P2: Tpt plays [cub mute], Tbn taceted</td>
</tr>
<tr>
<td>78-82</td>
<td></td>
<td>O: P2: cue of vocal line, ‘tacet ad lib.’</td>
</tr>
<tr>
<td>81 (2st time)</td>
<td>Boys</td>
<td>Robc: 8+ [through 62-65 (3st time)]</td>
</tr>
<tr>
<td>82/2</td>
<td>Vns</td>
<td>O: B4(?); CE adds B5 to upper parts for link with 83; cf. 196/2</td>
</tr>
<tr>
<td>85/1-3</td>
<td>Paul, Boys</td>
<td>Lt(pp), Vm1, Vm(m): amorous; CE=St, Sel, Sk, Vm, Vm(m), Vh</td>
</tr>
<tr>
<td>88/3</td>
<td></td>
<td>O: C4(?); cf. 39/3, 84/3; CE equalizes</td>
</tr>
<tr>
<td>88-5/90</td>
<td>Boys</td>
<td>Robc: tacet; CE=St, Sel, Sk, Vh</td>
</tr>
<tr>
<td>100-101/1</td>
<td>Dr</td>
<td>O, Po2, Po2(g): rest[]; Pr5.13: FAKE; CE adds part, continuing RRB’s pattern; cf. 51-52/1</td>
</tr>
<tr>
<td>106-2-111/1</td>
<td>PAUL, BOYS</td>
<td>Robc:</td>
</tr>
<tr>
<td>107-108</td>
<td>Gtr</td>
<td>O, Pr(lon)2(g): rests; CE=Pr5.13 [ink], Robc</td>
</tr>
<tr>
<td>113</td>
<td>Dr</td>
<td>O, Pr(lon)3Dance, Po2(g): no technique indication; CE=Pr5.13 [ink]</td>
</tr>
<tr>
<td>125</td>
<td>Tpt2,3</td>
<td>Pr2(g): Tpt 1 line, AS IS</td>
</tr>
<tr>
<td>127/2</td>
<td>PnoRh</td>
<td>O: 127-128 notated as repeat of 125-126, resulting in incorrect chord at 127/2; CE adjusts; cf. RdIII-V, Tpt1</td>
</tr>
<tr>
<td>133-134</td>
<td>RdIII</td>
<td>Po3: Sva buz; CE=O, remaining P</td>
</tr>
<tr>
<td>135-136</td>
<td></td>
<td>O: repeat of 133-134, circled, Tacet these two [blue pencil, RRB]; CE=Pr (rests), Vm(m) (rests, ‘tacet for break’), Vh (rests, ‘tacet for break’)</td>
</tr>
<tr>
<td>137-140</td>
<td>RdV</td>
<td>Pr5.13, Pr2(e), Po2(g):</td>
</tr>
<tr>
<td>153</td>
<td>Tpt1</td>
<td>O: ‘hot’ mute</td>
</tr>
<tr>
<td>160-163</td>
<td>Gtr</td>
<td>Pr, Po2(g): taceted; CE=O, remaining P</td>
</tr>
<tr>
<td>161-164</td>
<td></td>
<td>O, P: rests[]. While scoring p. 13 (O, Dance), RRB seems to have forgotten the Gtr. CE constructs part based on PnoRh; cf. 169-172</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>164-15</td>
<td>Rds</td>
<td>O: [clashing with Pno]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CE alters RdIII, IV to agree with prevailing harmony; cf. 172 (Br)</td>
</tr>
<tr>
<td>176</td>
<td>Vc</td>
<td>O, Po2(g): no arc/o/pizz. indication; Po3: taceted [see Vc Part above]; CE=Pr(lon)3Dance</td>
</tr>
<tr>
<td>183-184</td>
<td>Gtr</td>
<td>O, Pr(lon)3Dance (183-184), Pr5.13, Pr(lon)2(g):</td>
</tr>
<tr>
<td>187-188</td>
<td></td>
<td>O, Pr(lon)3Dance, Pr(lon)2(g): 2 chords corresponding to PnoRh; CE=Pr5.13, Pr2, Robc</td>
</tr>
<tr>
<td>193-194</td>
<td>Tpt1</td>
<td>O, most: P; no § before F5[1]</td>
</tr>
<tr>
<td>200</td>
<td>Tpts, Tbn</td>
<td>O: Str. Mute [ink, RRB] crossed out [blue pencil, RBB?]; O: open</td>
</tr>
<tr>
<td>204</td>
<td>Br</td>
<td>O: RRB inadvertently wrote the Tpt and Tbn parts into the Ha and Tpt staves. The resulting odd Ha and Tpt2&amp;3 parts were dutifully copied into all P and played (with various attempts at improvement) for the duration of OPB and NT. CE corrects in line with Pr(lon)3Dance.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pr(lon)3Dance: pizz.; Po3: taceted; CE=O, Po2(g)</td>
</tr>
<tr>
<td>205</td>
<td>Vc</td>
<td>O, no arc/o/pizz. indication.</td>
</tr>
<tr>
<td>205-220</td>
<td>Cb</td>
<td>[DOB p 24 ‘new’] 205-208 shows Cb ‘col Cello,’ implying arc; however 211-212 [P25] suggests arc. At 213 [p 26] RRB writes ‘pizz.’ for all Str except Cb, probably assuming Cb had been pizz. on the previous page. CE inserts ‘arcos’ at 205 and ‘pizz.’ at 213.</td>
</tr>
<tr>
<td>217-218</td>
<td>RdII, RDIII</td>
<td>Pr(lon)3Dance, Po2(g): Z; CE=O, Pr5.13</td>
</tr>
<tr>
<td>218/last 1</td>
<td>Tpts, Tbn</td>
<td>O: col RdV; CE=Pr5.13 [rests for instrument changes]</td>
</tr>
<tr>
<td>219-220/1+ 1</td>
<td>Rds</td>
<td>CE=Pr5.13Tpts, Robc, deleting Pno C4 (cf. Tpts)</td>
</tr>
<tr>
<td>221-223, 225</td>
<td>O, Pr(lon)3</td>
<td>Pr5.13: no sign cancelling previous §[1]; CE=Robc</td>
</tr>
<tr>
<td>221-227</td>
<td>PnoRh</td>
<td>O, Pr(lon)3: see Fig. 4. Following implementation of 5-Sax arrangement, Gtr was updated, but not Pno[1]</td>
</tr>
<tr>
<td>223-236</td>
<td>Tpts, Tbn</td>
<td>CE=Pr5.13Tpts, Robc, altering PnoRh</td>
</tr>
<tr>
<td>224/8+ 1</td>
<td>Vns, Va, Vc</td>
<td>Pr5.13: TO CLEAR, [insufficient time]; CE shows 237-240 in cue-sized notes to allow for instrument change</td>
</tr>
<tr>
<td>236/5</td>
<td>RdV</td>
<td>O, Po3, Pr(lon)3Dance: no tempo indication; CE=many Pr5.13 [Broaden, Broader, Broad or Slower]. Version I, which matches version 3 in bar count and tempo indications, has ‘Broader’ here.</td>
</tr>
<tr>
<td>237</td>
<td></td>
<td>Pr5.13: rests; CE=O, Pr(lon)3Dance</td>
</tr>
<tr>
<td>239-240</td>
<td>Tpts</td>
<td>Pr5.13: ‘HAT’ MUTE [mistranscription?]; Pr5.13: no muting indication (i.e. open)</td>
</tr>
<tr>
<td>243-244</td>
<td></td>
<td>Tpts</td>
</tr>
<tr>
<td>247-248</td>
<td></td>
<td></td>
</tr>
<tr>
<td>249-272</td>
<td>Gtr</td>
<td>Pr5.13: 6 ø in each bar, gliss. into 253; CE=O, Pr(lon)3Dance</td>
</tr>
<tr>
<td>253-256</td>
<td>RdV</td>
<td>Pr5.13: cym. J with [ink]; CE=O, Pr(lon)3Dance</td>
</tr>
<tr>
<td>260-263</td>
<td>Gtr</td>
<td>O, P: no part; see Guitar above</td>
</tr>
<tr>
<td>264-61</td>
<td></td>
<td>Pr5.13: E6 ø in each bar; gliss. into 253; CE=O, Pr(lon)3Dance</td>
</tr>
</tbody>
</table>
Stemming shows that the lower voice was written first; "unis." indicates the doubling of this part by Tpts 2, 3.
The upper voice for Tpt1 was added as an afterthought, with Tpts 2, 3 remaining on the unison part.

Pr( Ion)3 Dance: lower voice in all Tpts
Pr51.3 Tpt1: rests

 Clearly the copyists and players had trouble deciphering RRB's intention, which CE restores.
15a. Too Darn Hot: Bows

Orchestration
RRB (Nov 29, 1948)

Sources
Dance p 32: TOO DARN HOT—BOWS [green and red pencil, RRB]; 9 pp
Pr Rds, Hn, Tpt & 2, Tbn, Dr, Pno, Str
Pr(on) All
Pr51 Tpt, Gtr, Hp, VnD
15. Too Darn Hot (version 1)
Po Cond
15. Too Darn Hot (version 2)
Po3 VnA (mm 1-16)
Version 1 measures crossed out or visible under version 3 pastecovers

Structure/Orchestrational Materials
Markings in O, Po1Cond and Po3VnA indicate mm 237-256 of Too Darn Hot Dance Ending (version 1; Appendix) were used as Bows music; these were retained upon the introduction of version 3. As version 3’s pastecovers in P rendered version 1 invisible, a new set of Bows parts (Pr) was created. A repeat was inserted at the end of mm 256, the rest of version 1 being omitted.

Since the NT performed only version 2, the musicians did not have access to version 1’s mm 237-256 for Bows music; the So In Love Utility was substituted. The first set of London parts, being photostats of the NT version 2 parts, also lack version 1’s Bows. When it was decided that London would perform version 3, Pr(on) – a new set of Bows parts – was sent over from New York. Seemingly copied directly from O, it including 237-273 complete, with no repeat at mm 256. Pr(on) is therefore the only complete P source for 15. Too Darn Hot Dance: Ending (version 1), as well as a useful corroborative source for No. 15a.

16. Where Is The Life That Late I Led?

Orchestration
DW (between Nov 19 and Dec 2, 1948)

Sources
Lt(pp) 2 pp; May 5, 1948
O p 1: KISS ME KATE / WHERE IS THE LIFE’ [DW] / KEITH / KEITH [rubber stamps]
Stamps pertain to Po(E)
Po All (Pno inc.)
Pr Cond
Pr(on) Rdl
Po(E) Cond, Pno, Cb
Pr(E) Dr, Hp, VnB
Transposition one half-step lower created for Keith Andes, Petrucchio on NT and later OBp.
Po(G) Rds, Br, Dr, Hp, Pno, VnA, C, Vc, Cb
Transposition one whole-step higher created for Robert Wright, Petrucchio on NT and later OBp. Copied from Po.
Vm p 1: #14 / “Shrew” / #14 WHERE IS THE LIFE THAT LATE I LED? / Cole Porter [UH]; 10 pp
Vm(ad) Trans-master print of Vm, with additional pencil markings [AD]
Vr Trans-master print of Vm, with additional pencil markings [AM, UH]

Lyrics
Lt(pp), Vm, Vh(m): ‘And sweet Lucretia, so young and gay-ee / What scoundrels don’t in the ruins of Pompeii’ exchanged placement with ‘And lovely Lisa, I thank you, [sic, early version] Lisa, / You gave a new meaning to the leaning tow’r of Pisa’
AD markings in Vm(ad) [pencil] establish the definitive order, subsequently reproduced in all remaining sources. Other minor variants are noted below.
**Lt(pbr)** presents a shortened version, with only one ‘Patter’ section, ending ‘And fair Venetia who loved to chat so / Could still she be drinkin’ in her stinkin’ pink palazzo?’ rather than the more risqué ‘Lisa’ or ‘Lucretia’ lines.

**Tacetted Upbeats**

The following upbeats (orchestrated by DW) appear in O; they were subsequently *tacetted* in Po and tacetted or omitted from *Pr(ion)*, Po(G) and Robe:

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>Mand, VnA,C (in thirds, beginning F5/A4) with ‘In dear Mi’-</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>Vns, Va, Vc with ‘selling those’ (see note below)</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>RdII, III, Va, Va with ‘And Caro’- (see note below)</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>RdII, II, IV, V with ‘paddling your’ (see note below)</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>Mand, VnA, B with ‘And in Fe’- (see note below)</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>VnA (in thirds, beginning E5/G5) VnB (beginning E4/G4) with ‘there’s in your’</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>RdII-IV (b 6/4 chord) with ‘And sweet Luc’</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>RdII, III (in thirds, beginning F4 concert [C]A4 [Ohh]) with ‘so young and’</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>Vns, Va (parallel 6/4 chords beginning G3/C4/E4) with ‘scandalous’</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Mand, VnA,C (in thirds, beginning F4/A4) with ‘Where is Re’-</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Vns, Va, Vc with ‘still she be’ she (see below)</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>RdII, IV, Va, Va with ‘Where is Fe’- (see note below)</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>RdII, II, IV, V with ‘lucky I’- (see note below)</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>Mand, VnA, B with ‘Where is Ve’- (see note below)</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>VnA (in thirds, beginning E5/G5) VnB (beginning E4/G4) with ‘still she be’</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>RdII-IV with ‘And lovely’ (see note below)</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>Vns, Va (parallel 6/4 chords beginning G3/C4/E4) with ‘gave a new’</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>Rds, Vns, Va with ‘Where is the’ (see note below)</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>Rds, Vns, Va with ‘Where is the’ (see note below)</td>
<td></td>
</tr>
</tbody>
</table>

**Rhhf** and **Rsc** contain yet more tacets, but are not reflected in P. Not all of the tacets found their way into **Pr(E)** (NT part; see specifications below).

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Vn(ad)</td>
<td>shows the number beginning here [pencil, AD]; not corroborated in any other source</td>
</tr>
<tr>
<td>7-10</td>
<td>Vns</td>
<td>O:</td>
</tr>
<tr>
<td>17-18/1</td>
<td></td>
<td>cf. no. 12, mm 23-26, 33-34</td>
</tr>
<tr>
<td>7-26</td>
<td>Cb</td>
<td>Po:</td>
</tr>
<tr>
<td>9</td>
<td>RdII</td>
<td>Po:</td>
</tr>
<tr>
<td>10/1</td>
<td>RdII</td>
<td>Po:</td>
</tr>
<tr>
<td>13</td>
<td>XyI</td>
<td>Po:</td>
</tr>
<tr>
<td>25/26</td>
<td>PoCond, Vr:</td>
<td>rall. (25); Vm(ad):</td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>V:</td>
</tr>
<tr>
<td>26/1+2</td>
<td>Vns</td>
<td>Po, Pr(E):</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>O:</td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>V:</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>O:</td>
</tr>
<tr>
<td>34-65</td>
<td>Hn</td>
<td>Po:</td>
</tr>
<tr>
<td>35-61</td>
<td>Dr</td>
<td>O:</td>
</tr>
<tr>
<td>36-62</td>
<td>Vns, VnA</td>
<td>Po:</td>
</tr>
<tr>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80-81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td></td>
<td>O:</td>
</tr>
<tr>
<td>82-109</td>
<td>Dr</td>
<td>Po:</td>
</tr>
<tr>
<td>82-105</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83-109</td>
<td>Vns</td>
<td>Po:</td>
</tr>
<tr>
<td>84, 97</td>
<td>Vns, VnA</td>
<td>Po:</td>
</tr>
<tr>
<td>94, 108</td>
<td>Vc</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Br</td>
<td>O:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>50/2-58/1</td>
<td>PETR</td>
<td>Lt(pbr): My married life I hate to wreck / But raising an heir / Cold never compare / With raising a bit of heck</td>
</tr>
<tr>
<td>55-58</td>
<td>Hp</td>
<td>O: Po, Po(G): rests[?]; Robe: tacet?[?]; CE=O, Po(E), Rsc</td>
</tr>
<tr>
<td>63</td>
<td></td>
<td>O:</td>
</tr>
<tr>
<td>65/2-3</td>
<td>RdV, PnoLH, Vc</td>
<td>O:</td>
</tr>
<tr>
<td>66</td>
<td>Vm, Vh(m):</td>
<td>no tempo indication; CE=Robe</td>
</tr>
</tbody>
</table>

- tacetted; CE=Po [2s tacetted], Rsc
- Po, Po(G): tacetted; CE=O, Pr(E)
- Lt(pp): Pronounced Calamoona; St: Pronounced Charleen[?]; CE=Sel, S. k

**Pr(E)**

- Mand solo, 8+[; CE=PVnA,B [tacetted]
- O: no |
- PoCond: BROADER; Vm(ad): Romantic [pencil, AD]; CE=O, Robe

**Rsc**

- Robe: Mand solo, 8+[; CE=PVnA,B [tacetted]
- O: no |
- Po: V: // after | |
- PoCond (a tempo on | |
- Po(G), Robe |
- Po(G): (cues) |
- Po(G): rest[?]; Robe: tacet[?]; CE=O, Pr(E), Rsc |
- O: no tempo indication; CE=Robe, pencil marks in PoCond,RdII, Po(G)RdII; cf. 63 |
- Robe: entire bar |
-uetted; CE=Po (tacetted) |
- Po, Po(G): tacetted; CE=O, Pr(E)
16a. Change of Scene: Where Is The Life That Late I Led?

**Orchestration**

DW (between Nov 19 and Dec 2, 1948)

**Sources**

See 16. Where Is The Life That Late I Led?

**Structure**

P show instructions at end of no. 16 for *Bows, Change, or Chaser* [pencil]. Orchestral beats which had been tacetted in the song (no. 16, 128/last 4 and 136/2nd 4) are restored for the Change of Scene (no. 16a, upbeats to m 1 and 8/2-4) in most *Po* and some *Po(G) [pencil]. CE restores in all parts.

In the original productions, the scene change seems to have been completed by 16/1. To provide for more scene change music (if needed), CE deletes tempo indications in 21, 23, dynamics in 62/2-1, in 21-22, and adds a repeat in 24.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>CE adds 9</td>
</tr>
<tr>
<td>2-14</td>
<td>Vns</td>
<td>Po: slurs over most</td>
</tr>
<tr>
<td>16/2-3</td>
<td>RdIII</td>
<td>Po: tacetted; CE=O; Po(G)</td>
</tr>
</tbody>
</table>

**17. Always True to You in My Fashion**

**Orchestration**

RRB (Nov 27, 1948)

**Sources**

*Ltppp* May 3, 1948 / BUT I'M ALWAYS TRUE TO YOU / (DARLIN’ IN MY FASHION) / 2 pp

*Lt(bphr)* Dec 13/48 / For publication, see 2nd page following / FOR PUBLICATION: The lyrics which have / already been set in print for ‘Public / nation, broadcasts and recordings’ are OK / but FOR BROADCASTS and RECORDINGS, Use the / following lyrics: / ALWAYS TRUE TO YOU (IN MY FASHION); 3 pp

Different introductory verse, 2 Refrains only.

*Lea* English prod. / For Mr. Jack Hytton (for production) / *Kiss Me Kate* / Song: Always True to You (My Fashion) / (New Lyrics for English Production) [CP]; 1 p
Lt(lon) For ENGLISH Production / ALWAYS TRUE TO YOU (IN MY FASHION): 2 pp

O Folder: 17 [UH] / In My Fashion [GN]; 5 pp (including nos 17a and 17b) pp 14-15 only (mm 68-73); remaining pages missing

Po Cond, Rdll, III, V, Tpt3, Dr, Gtr, Vns
Pr Rdll, IV, Hn, Tpts&2, Tbn, Dr, Hp, Pso, Va, Vc, Cb
Pr(lon) Rdll
Pr51 Rdll, IV, Hn, Tpts&2, Tbn, Hp, Pso, Va, Cb
Po(Ds) Hp

Transposition a major third higher, labeled Betty George, Bianca on NT, later ORB

Vaa p 1: Always True To You In My Fashion / Introduction + Verses [pencil, CP]; 2 pp

mm 1-17

Vm1 p 1: #15 [UH] / Always [pencil, CP] “TRUE TO YOU IN MY FASHION” [UH]


Preliminary version

Vm2 p 1: “Kiss me Kate” [UH] / Rod Co Version [pencil, CP] / TRUE TO YOU IN MY FASHION / Music and Lyrics by COLE PORTER; 2 pp

Trans-master print of Vm1, pp 1, 7 with added partial 4th refrain [copyist] and pencil emendations to refrains 1 and 2 [CP].

Vr

Trans-master print of Vm1 pp 3-8, with a few pencil markings [UH]

Rocb

mm 1-69

Title

Lt(pp), Vr: But I'm Always True To You (Darlin’ In My Fashion)

Vaa. Vm2. Vh(mm): True To You In My Fashion

St, Sel, Lca. Lt(bpr), Lt(lon): Always True To You (In My Fashion)

[‘05]: P: In My Fashion

CE=Vm1 [CP emendation], Vc, Vh, Sk

Structural Alterations

Lt(pp) and Vm comprise three refrains with no verse. Refrains 1 and 2 consist of mm 17-71; most of refrain 3 (below) was deleted from the show, but the second stanza (beginning ‘There’s a wealthy Hindu priest’) was moved to no. 17a.

There’s a wealthy fisher lad / Who’s forever spying shad / Though his shad makes me malad, I’ll eat today / But I’m always true to you, darlin’, in my fashion / Yes, I’m always true to you, darlin’, in my way. / There’s a monied [later: wealthy] Hindu priest / Who’s a wolf, to say the least / When the priest goes too far east, I also stray / But I’m always true to you, darlin’, in my fashion / Yes, I’m always true to you, darlin’, in my way. / Mis-ter Berry, If I fell / Saith he’ll give me his hotel / If as Berry sayth, it’s the Sherryllet... oh yeah! / But I’m always true to you, darlin’, in my fashion / Yes, I’m always true to you, darlin’, in my way.

Subsequently an introduction based on ‘Why Can’t You Behave?’ was added (Vaa, pp 1-2 of Vm1). This became the definitive version, orchestrated by RRB, copied into Vh(mm), and performed on Rocb.

Lyric changes (shown in italics) were made for NT (Vm2) or Lon (Lca. Lt(lon)). CE privileges Vh(mm) as Vh only contains the Lyn lyrics.

Interestingly, Lt(bpr) and Vs begin with a section never heard in the show:

I know a boy, my fav'rite gent / He gives me joy but not a cent, / I could never love a lad more / Yet, to be frank, / I’d be happier if he had more / Cash in the bank. / Each time we try romantic flights / He begs for my exclusive rights. / My reaction is to give in / But the risin’ cost of livin’ / Fills my heart with fear / So I always say to him, “Listen, dear / If a custom-tailored vet [etc.]

The two refrains (drawn from no. 17, 17a and 17b) appear in a different order. A few lyrics are expurgated:

53/3-57/1: And his checks, I fear, mean that ‘Tex’ is here to stay no. 17b. 24/2-26/1: Often dines me at the Ritz

Lt(bpr) states ‘Who is keen to give me checks’ (suitable for publication) should be ‘Who is always signing checks’ for broadcast and recording; however the former line appears on Rocb, the latter in Vs.

Drum Parts

PoDr matches the surviving pages of O, showing that it was copied from score. PrDr seems to have been copied from an unknown source soon thereafter; it contains pencil additions identical to Po’s (in the same hand), plus a pencilled running order ‘17.’

The two parts differ substantially, as detailed in the notes below. In general, Po assigns more off-beats to Cym, Pr to SnDr (brushes). Pr shows signs of prolonged use (unlike Po) and is clearly the part used for Rocb.

PoDr and PrDr for nos. 17a and 17b show the same notational variants. Pr is therefore privileged above Po for all three numbers.

Violins Division

RRB’s standard practice was to write for violins on two staves, the upper labelled A-C, the lower B or D; the few extant pages of O show that he kept to his usual method for no. 17. For unknown reasons, the VnB part was copied into the VnC part, and vice versa.

The situation is complicated by the inclusion of a Gtr and a separate VnD part in Po, both parts copied in 1948. RRB scored for Gtr in the extant pages of O; perhaps the number was tried both ways (Gtr is clearly audible on Rocb). Additionally, the VnD part is a copy of VnA, not VnB as usual. Finally, VnD includes divisi passages on 2 staves, a physical impossibility for a single player.

CE reverses the VnB and VnC, restoring RRB’s intended division as shown in O. (Vn references below reflect CE’s configuration, not that of P). The spurious VnD part is omitted.

Taceted Upbeats

The following orchestrated upbeats appear in P [ink]:

9: VnA solo (E5, E5) with ‘How in’
13: Soli Str with ‘I’m just’ (see note below)
14: see note below
15: Rdll, III, ‘IV, ‘V (E4) with ‘But’

All, except those noted below, were taceted in P and Rocb.

Bar/Note Part Comment
1 P: no tempo indication; CE=V

Rdll,IV

Hp, Str

Po: p, amp or no dynamic [ink], changed [pencil] to mf

[Rdll] or pp [Rdll, VnA, Rocb, PoRdll] [pencil]

PrRdll,IV, Va, pp; Prtip,Vc; mf; Vh: no dynamic;

CE=PoRdll, PrtipVc, Vaa. Vm1, Vh(mm), Rocb

LOIS Vm, Vh(mm): BIANCA[ ]; CE=S, Vh

Va, Vc

PrVc: solo solo. PrVc: solo. CE=PoVnA, Rocb

1-15 Pno

P: Str, Hp cues, marked tacet

Rocb: tacet, except 13/3+ 3 notes, where Pno plays Str & Hp cues, plus an arpeggio elaboration

Typical of RRB to double Hp and Pno arpeggios; probably Pno line intended purely as cues; CE deletes

PoVnA, PrVc: con sord [crossed out in PoVnV]; PrVc: con sord. [ink]

V: no meter change; Rocb: più mosso; CE=P

5 HpRH

Pr, Pr51: FS[ ]/E6; Rocb: 4-5 tacet; CE=Po(Ds)

Equivalent: E5A5/E6

5/2 LOIS Lt(lon), St, Sel, Sk: ‘Oh’ omitted; CE=V

9/3 VnA2B, soli

Vh(mm), Vc, VnA1 solo

P: j [ink] shortened to j [pencil] due to taceted upbeat in VnA1 solo

Po: t [FH] + t [copying error?]; CE deletes; cf. VnA2

13/4th j Soli Str

CE=Rocb

14 VnA2B, Va, Vc soli

Po: G5 j; CE=Po [taceted], Rocb

V: still t; CE=P

15 P: no tempo indication; CE=V

15/5th j Rdls, Br, Dr

Po, PrRdll,Hn,Tpt&2, Dr:

CE=Rocb

PrPno: cue chord contains added E4

PoRdll,IV,Tbn: parts missing; PoRdV: rest [paster];

E4 probably assigned to Tbn and Cl in O [missing]

Vaa, Vh(mm), Vh: no chord

CE=Po, Pr [taceted], Pr51 [rews], Rocb

P: f; PoCond, PrPno f A. T. [tempo]

Vaa: c suddenly faster; Vm1, Vh(mm), Vh: c suddenly faster (in strict tempo)

Rocb, Rsc: più mosso

CE=Rocb, Rsc; PoCond, PrPno (moving Vh tempo indication from m18 to 16)
17a. Always True to You in My Fashion: First Encore

Orchestration

RRB (Nov 27, 1948)

Sources

Ltt(pp) May 3, 1948 / BUT I'M ALWAYS TRUE TO YOU / IDARLIN' IN MY FASHION: 2 pp
Lca English prod. / For Me: Jack Hylton (for production) / Kiss Me Kate / Song: Always True To You (In My Fashion) / (New Lyrics for English Production) [CP]: 1 pp

Ltt(on) FOR ENGLISH Production / ALWAYS TRUE TO YOU (IN MY FASHION): 2 pp
O Folder: 17 [UH] / In My Fashion [GN]: 5 pp (including nos. 17 and 17b) pp 15-17

O contains music solely for bars that differ from no. 17, the remainder (mm 7-44, 47-58) indicated by instructions to copy the relevant bars from the preceding number.

Po Cond, RdII, III, V, Tpts, Dr, Gtr, Hpf (tacet), Pno, Vns
Pr Rdl, IV, Hn, Tpts &2, Tbn, Dr, Va, Vc, Cb
Pr(ton) Rdl
Pr51 Rdl, IV, Hn, Tbn, Hp (tacet), Va, Vc, Cb
Po(D) Hp

Vml 1. p. 1: #15 [UH] / Always [pencil, CP]? “TRUE TO YOU IN MY FASHION” [UH]

Preliminary version

Vr

Trans-master print of Vml pp 3-8, with a few pencil markings [UH]

Robe

mm1-4, 7-58. Lyrics are a mixture of no. 17a and no. 17b.

Lyrics

See notes to no. 17 Structural Alterations

Drum Parts

See notes to no. 17

Violins Division

See notes to no. 17

Although no. 17a’s ‘new’ bars were correctly extracted from O, the remainder of the number was clearly copied from the existing no. 17 Po parts. The correct violin division of O’s 17a is therefore grafted onto the incorrect assignment of parts from Po’s no. 17, with predictably odd results. CE restores.

Bar/Note Part Comment

16 Vns, Va, Vc Po: VoNb: Sf: Sp: V: Senza: replaced with

Moto; PrVc: SENZA SORD erased; CE=PoVnA,C,D [pencil], Pr51VnA

16-17 Dr Po: rests; CE=Pr, Robc

17/2= J RdII, III, V, Tpts, Dr, Gtr, Hpf (tacet), Pno, Vns
Pr Rdl, IV, Hn, Tpts &2, Tbn, Dr, Va, Vc, Cb
Pr(ton) Rdl
Pr51 Rdl, IV, Hn, Tbn, Hp (tacet), Va, Vc, Cb
Po(D) Hp

Vml p. 1: #15 [UH] / Always [pencil, CP]? “TRUE TO YOU IN MY FASHION” [UH]

Preliminary version

Vr

Trans-master print of Vml pp 3-8, with a few pencil markings [UH]

Robe

mm1-4, 7-58. Lyrics are a mixture of no. 17a and no. 17b.

Lyrics

See notes to no. 17 Structural Alterations

Drum Parts

See notes to no. 17

Violins Division

See notes to no. 17

Although no. 17a’s ‘new’ bars were correctly extracted from O, the remainder of the number was clearly copied from the existing no. 17 Po parts. The correct violin division of O’s 17a is therefore grafted onto the incorrect assignment of parts from Po’s no. 17, with predictably odd results. CE restores.

Bar/Note Part Comment

16 Vns, Va, Vc Po: VoNb: Sf: Sp: V: Senza: replaced with

Moto; PrVc: SENZA SORD erased; CE=PoVnA,C,D [pencil], Pr51VnA

16-17 Dr Po: rests; CE=Pr, Robc

17/2= J RdII, III, V, Tpts, Dr, Gtr, Hpf (tacet), Pno, Vns
Pr Rdl, IV, Hn, Tpts &2, Tbn, Dr, Va, Vc, Cb
Pr(ton) Rdl
Pr51 Rdl, IV, Hn, Tbn, Hp (tacet), Va, Vc, Cb
Po(D) Hp

Vml p. 1: #15 [UH] / Always [pencil, CP]? “TRUE TO YOU IN MY FASHION” [UH]

Preliminary version

Vr

Trans-master print of Vml pp 3-8, with a few pencil markings [UH]

Robe

mm1-4, 7-58. Lyrics are a mixture of no. 17a and no. 17b.

Lyrics

See notes to no. 17 Structural Alterations

Drum Parts

See notes to no. 17

Violins Division

See notes to no. 17

Although no. 17a’s ‘new’ bars were correctly extracted from O, the remainder of the number was clearly copied from the existing no. 17 Po parts. The correct violin division of O’s 17a is therefore grafted onto the incorrect assignment of parts from Po’s no. 17, with predictably odd results. CE restores.
17b. Always True to You in My Fashion: Second Encore

**Orchestration**

RRB (Nov 27, 1948)

**Sources**

*Lea* English prod. / *For Mr. Jack Hylton (for production)* / *Kiss Me Kate* / Song: *Always True To You (In My Fashion) / (New Lyrics for English Production)* [CP]; 1 p

Lt(lon) For ENGLISH Production / *ALWAYS TRUE TO YOU (IN MY FASHION)*: 2 pp

O Folder: 17 [UH] / *In My Fashion* [GN]; 5 pp (including nos. 17 and 17a) p 18: *Last Encore* [RRB]

O instructs the copyists to *Copy Encore (page 15) 40 bars (including 4-bar pickup)* [RRB]. Two newly-written bars (42-43) follow, the rest of O is currently missing.

Po Cond, Rdll, III, V, Tpts, Dr, Gtr, Hp (tacet), Pno, VnA, B, C Pr Rdll, IV, Hn, Tptsld2, Tbn, Dr, VnD, VnA, Vc, Cb

Pr(lon) Rdll Pr51 Rdll, IV, Hn, Tbn, Hp (tacet), Vc, Cb, Cb

**Brass Doits**

PoTpts contain pencilled bends ('doits', indicated ; also labelled DOINK in *PoPr3* in mm 8, 9, 26, 42, and 42. In 42 the doit has been replaced by a fall-off ( \(\searrow\) PoTpts) and the word DEEONK (PoTpt3). In 40 and 42 only, PoCond indicates BRASS .\(\searrow\), while Pr51Tbn is marked DOIK [ink].

Pr show a different set of effects, specific to NT.

Although *Robe*'s third refrain ('From Ohio, Mister Thorne...' ) contains a mixture of lyrics from 17a and 17b, orchestally it reflects no. 17a, with the addition of the Br doits from 17b. Using *Robe* as a guide, CE privileges *Po's* doits in all relevant bars.

**Drum Parts**

See notes to no. 17

**Violins Division**

See notes to no. 17

17b's new bars were extracted from O, the remainder of the number being copied from no. 17a. Po's parts therefore contain a mixture of incorrect violin divisions from no. 17, together with correct divisions from no. 17a and 17b. CE restores.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3, 5</td>
<td>Rdll</td>
<td>O: no tempo indication; CE=Vh(m). Vh</td>
</tr>
<tr>
<td>1-4</td>
<td>TptL2</td>
<td>Po: staccato dots on 4; CE=O</td>
</tr>
<tr>
<td>5-6</td>
<td>Po, Pr: =repeat of 3-4. [Po: pencil, Pr: ink]; some P: Vamp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vh(m)</td>
<td>=repeat of 3-4, with different LH figure CE=P</td>
</tr>
<tr>
<td>5-6</td>
<td>Po, Pr: Rdll, III, Vns, Va 8va bassa; Br tacet; p or pp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE=P adjusted; Rdll, V 8va bassa, VnB, Va, Vc1 revoiced to match Rds</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LOIS</td>
<td>Vh(m), Vh: (\searrow) [1]; cf. no. 17 (m 17), no. 17a (m 6)</td>
</tr>
</tbody>
</table>

17c. Change of Scene: Why Can’t You Behave?

**Orchestration**

WP (before Nov 18, 1948)

**Sources**

O See 2a. Change of Scene: Why Can’t You Behave?

Po: Cond, All Pr(lon): Rdll Pr51 Rdll, Hp

Vh(m), Vh comprise mm 1-8/3

**Critical Notes**

Notes for 2a. Change of Scene: Why Can’t You Behave? also apply to no. 17c

18. Bianca

**Orchestration**

I-52: RRB (between Dec 14 and Dec 31, 1948)

53-70: DW (between Nov 19 and Dec 12, 1948)

71-166: RRB (Dec 13, 1948)

**Sources**

*Lea* English prod. / *For Mr. Jack Hylton (for production)* / *Kiss Me Kate* / Song: "Bianca" / (New lyrics for English production) / *1st & 2nd Choruses (P 2-6-31 of script) / last 4 lines: [CP]; 1 p

Lt(lon) KISS ME, KATE Jan 31, 1951 / For ENGLISH Production / B I A N C A: 1 p


Crossed out phrases and last sentences instruct copyists how to assemble version 3 p 1: *Kiss Me Kate* / OPENING BIANCA SCENE / Cole Porter [RRB]; 13 pp p 1: *KISS ME KATE / BIANCA [DDW]; 3 p 33 p 33 p [RRB]

Po Cond, RdllIII, Tpt3, Tbn, VnA (inc.) B, C, Vc Pr Rdll, II, IV, V, Hn, Tptld2, Dr, Gtr, Hp, Pno, VnB (2 c), Va (2 c), Vc, Cb (2 c) Pr(lon) Cond, Rdll, II, V, Hn, Tpts, Dr, Gtr, Hp, Pno, Str Pr51 Rdll, Tptld2, Dr, Gtr Vm p 1: *X Sirmay* [AS] / *"Kiss Me, Kate" / Bianca / Cole Porter [UH]

Preliminary version
Vn(1)  p: 1 Elizabeth Dale [UH] / VOCAL | KISS ME KATE / #37 - OPENING BIANCA SCENE [UH]

Girls vocal parts, mm 102-134; copied in London

Robe
56/4th ↓ - 58/3rd ↓  
52/4th ↓ - 70/3rd ↓  
102/4th ↓ - 166

Structural Alterations (Vocal)
Vn (in el/Es) contains two unused verses (=mm 52/2-70):

In the street called “Tin-pan Alley” / I have suffered endless wrongs, / For I’m the dog / Who writes incog. / All of Irving Berlin’s great songs. / Here’s a new dedicated / To my f’vrite heroine. [footnote: pronounce heroine] / I’ll sing it through / For all of you, / Then take it away, Berlin! / Are yuh list’n’?"

Ev’ry night I write for Irving! / ’Til I nearly bust my bean, / ’Cause Irving fears / Two rival peers / Known as Rodgers and Hammerstein. / I shall now repeat my ballad / Then I’ll rush to Irving quick / And if he thinks / My ballad stinks / He’ll sell it to Oscar and Dick. / Are yuh list’n’?

The following variant appears in Litt(pr) [Dec 13, 1948] and was published in Vs:

In the street called “Tin-pan Alley” / I have suffered endless wrongs, / For I’m the dog / Who writes incog. / All of Cole Porter’s Broadway songs. / Here’s a new one to Bi-

ancea, / Bless here heart and bless her soul, / I’ll sing it through / For all of you, / Then

take it away, Cole! / Are yuh list’n’?

**Structural Alterations (Orchestration)**

<table>
<thead>
<tr>
<th>CE</th>
<th>O (version 1) [DW] Nov 19-Dec 2, 1948</th>
<th>O (version 2) [RRB] Dec 13, 1948</th>
<th>O (version 3) [DW/RRB] by Dec 31, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-52</td>
<td>—</td>
<td>—</td>
<td>‘Opening Bianca Scene’, RRB [p 1-13]</td>
</tr>
<tr>
<td>133-134</td>
<td>—</td>
<td>Transition [p 23]</td>
<td></td>
</tr>
<tr>
<td>135-166</td>
<td>—</td>
<td>Dance [pp 23-31]</td>
<td></td>
</tr>
</tbody>
</table>

DW scored the initial 2-bar introduction and vocal (‘Bianca I’), later substituting a different introduction. He continued with ‘Bianca II’ (‘Girls’ refrain), adding a 2-bar ending after bar 132.

RRB subsequently re-scored the entire vocal (‘Bianca III’) and appended a Dance sequence. Before the premiere, RRB’s ‘Opening Bianca Scene’ was added to the front of the number (strangely, LErrb contains no reference to it) The decision was also taken to use a mix of version 1 (53-70) and version 2 (71-102) for the vocal.

Pr(lon) are photostats of a new set of parts copied from O (not Po). There seems to have been some confusion about the routing of the number; the copyist included version 2 (DW) of mm 71-102 instead of version 3 (RRB). A few of the original Pr parts which were photostatted for Pr(lon) found their way into the OBP folders; these contain paste-overs correcting mm 71-102 to RRB’s version 3.

The dance section of the number was augmented in Lon with an added tap routine (see Appendix).

**Refrain 1 Orchestra**
PoaVnB. C mm 71-90 contain pencilled harmonical indications (VnB: HARMONICS, HAR. Vnc: ^) added to RRB’s 4-part vn writing (regrettably, PoVnA is missing the relevant page).

Not included in robe, this passage was recorded for Rse with the following alterations – possibly to compensate for the lack of whistling Girls:

71-74, 79-82, 87-90: Br tacet, Vns artificial harmonics etc.

71-100: Glock replaced with SnDr (=Pr51)

As Po’s emendations do not specify pitches or the manner in which the harmonics were executed, and the only extant Pr part containing this routine (VnB [NT]) does not include the alterations, CE=O

**Tacted Upbeats**
The following orchestrated upbeats appear in O; they were subsequently tacted in Po and tacted or omitted from Pr, Pr51 and robe:

52: Vns (in thirds, beginning F4/A4) with BILL ‘While we’re’ (see note below)

57: VnA (G5/D6), B (D5/E5), C (B4/Db) ↓ with BILL ‘She’s’

58: Rdl II, IV, V, Dr, Gtr, Pno, Cb with BILL ‘But I’ (see note below)

65: Vns, Va with BILL ‘For’ (see note below)

66: Rdl II, IV, V, D, Pno, Cb with BILL ‘To’ (see note below)

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Pr, Pr51: more elaborate part of unknown provenance; CE=O, Pr(lon)</td>
<td></td>
</tr>
<tr>
<td>4/3</td>
<td>Gtr</td>
<td>O: El[5]; Pr(lon): B[3];</td>
</tr>
<tr>
<td>8/2-4</td>
<td>Vns, Va</td>
<td>P: 8th brass 1st time; see 1-8 above; CE=O</td>
</tr>
<tr>
<td>9-32</td>
<td>Cb</td>
<td>Pr(c2): pizz.; CE=O, Pr(c1), Pr(lon)</td>
</tr>
<tr>
<td>11/2</td>
<td>Gtr</td>
<td>O. Pr(lon): A[5]; Pr, Pr51: Em[4];</td>
</tr>
<tr>
<td>17</td>
<td>Boys</td>
<td>St, Sk, Sel: MESSENGER; CE=Vmh, Vh</td>
</tr>
<tr>
<td>17-22, 25-30</td>
<td>Cb</td>
<td>Pr(c1): pizz.; CE=O, Pr (lon)</td>
</tr>
</tbody>
</table>

Po show one or more of the following alterations (possibly for balance reasons):

1) straight mutes changed to cup mutes
2) 33-49 tacted
3) 23-32 additionally tacted

The chronology and rationale for these changes being unclear, CE=O

45/4-49 | Gtr | O: no tempo indication |

Po: rit. or rall. [48/2nd J], in 4 [49] some Pr: rit. or rall. [anywhere from 45/4 to 49]

Pr51Dr: rit. [49/2nd J]

50 | Tpts, Tbn | Po: P. cup mute; CE=O |

Girls

| O: = | Vh| |

| Ha! | Ha! | Ha! |

O and Vhm were probably copied from the same ms source [missing]. RRB correctly transcribing the x-head note, the copyist of Vhm(m) misinterpreting it. The editor of Vh seemingly tried to rectify the mistake.

Pr(c1): C4 [ink]; CE=O, Pr(c2), Pr(lon)

50/2nd J | Cb | Vhm(m), Vh: no tempo indication; CE=O |

Po: Solo; CE=O, Pr(lon)

52/2 | Vc | Po: Solo; CE=O, Pr (lon) |

52/2 | Cb | Pr1: g2; C, CE=O, Pr2, Pr (lon) |

52/last J | Vns | Join between RRB and DW orchestrations |

O: no upbeats [RRB]; DW upbeats copied into Po, then tacted

53 | Vhm: Andantino; Vhm(m), Vh: no tempo indication; CE=O |

54-55 | Hn | Pr: ↑ [pencil]; CE=O, Pr(lon) |

54-55 | Hn | Pr: notes tied [pencil]; CE=O, Pr (lon) |
19. So In Love: Reprise

**Orchestration**

DW (between Nov 19 and Dec 2, 1948)

**Sources**

O Folder: 19 (AM) / So In love Reprise [GN] / O.K. / Alan Moran [AM]

p 1: KISS ME KATE / SO IN LOVE REPRISE [DW] / [rubber stamp]; 9 pp

Po Rds, Br, Dr, Gtr, Hp, Pno, Str
Pr Cond, Vn\(d\) Cond
Pr(\(\text{Iona}\)) Hp, Vn\(A\), B, C, Va, Vc
Po(o) Rdl, Dr, Hp, Pno
Pr(\(\text{O}\)) Pno

Transposition

- Transpositions were created for 19. So In Love: Reprise, corresponding transpositions were needed and duly copied for no. 18a (in E and F\(\#\)). The cuts mentioned above were preserved in ink, the cut music being excised from the transpositions.

**Orchestration**

RBB employed a considerably reduced orchestral complement: Hp, Str, with some very light C\(\#\) and F\(\#\) filling. The Rds were tacet at some point, probably for acoustic reasons; there are no extant Rds in the transposed parts (if indeed they were ever copied at all). CE includes them with a note in the main text, enabling them to be played or tacet at discretion.

As RBB and the copyists did not allocate Rd numbers, CE assigns them, consistent with the line-up of no. 19.

**Bar/Note Table**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>O (\text{mm} 10-13) (\text{D} 26-31)</td>
<td>Vn(s), Va, (\text{Ve})</td>
<td>No muting indication; CE=most P</td>
</tr>
<tr>
<td>(\text{D} 2-17) (\text{Pno})</td>
<td>(\text{Po}(\text{E}))</td>
<td>No arco/pizz indication; CE=Po</td>
</tr>
<tr>
<td>(\text{D} 18) (\text{Pno})</td>
<td>(\text{Po}(\text{E})), (\text{Po}(\text{(\text{F})}))</td>
<td>Play celeste if you want to; Pr51((\text{F}))v, F.A, and Po on celeste-Please; CE=O</td>
</tr>
<tr>
<td>(\text{D} 30) (\text{Po}(\text{Vn(d))watch})</td>
<td>No tempo indication; PrCond, PrCond; CE=Po</td>
<td></td>
</tr>
<tr>
<td>3/2(\text{nd}) (\text{D} 31-32) (\text{Hp})</td>
<td>Po((\text{E})), Po((\text{F}))</td>
<td>CE=O, remaining P</td>
</tr>
</tbody>
</table>

**String Tremolos**

O mm 70-73 show Vns, Va and Ve non tremolo. Tremolo indications were added in Po [pencil], Pr(\(\text{Ion}\)) [ink] and Po(\(\text{F}\)) [ink]. F and P are unclear and inconsistent as to where the tremolos end. PoVn\(d\) shows TREMOLO only in 70, PoVn\(B\), C tremolo markings stop at the end of 72; PoVa, Ve continue the tremolos through 73 (matching Robe). Most Pr(\(\text{Ion}\)) parts stop the tremolos at 72/3 (matching Rsc). In addition, PoVn\(d\), Pr(\(\text{Ion}\))Vn\(a\) and PrVn\(d\) have ponticello. As Robe is the only unambiguous source (and closest in time to OBPs opening night), CE privileges it, continuing the tremolos (ord.) through the end of 73.

**Cb arco/pizz.**

Po(\(\text{F}\)), no indication [i.e. arco]. Robe and Po clarify that much of the number was played pizz. (see notes below). DW’s original note values and articulations have been retained in arco sections that were changed to pizz.; slurs have been deleted at 29/2-30/1, 55/2-56/1, 57/2-58/1.

**Bar/Note Table**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{D} 1) (\text{Vn}), Va, Ve</td>
<td>0</td>
<td>No muting indication; CE=Po</td>
</tr>
<tr>
<td>(\text{D} 2) (\text{Pno})</td>
<td>Po(E), Po((\text{F}))</td>
<td>(\text{Po}(\text{E})) and Po on Celeste-Please; CE=O</td>
</tr>
<tr>
<td>(\text{D} 30) (\text{Po}(\text{Vn(d))watch})</td>
<td>0</td>
<td>No tempo indication; PrCond, PrCond; CE=Po</td>
</tr>
<tr>
<td>3/2(\text{nd}) (\text{D} 31-32) (\text{Hp})</td>
<td>Po((\text{E})), Po((\text{F}))</td>
<td>CE=O, remaining P</td>
</tr>
</tbody>
</table>

**Orchestration**

- DW wrote a Dr part marked ‘if wanted’ (brush on cym, rhythmic unison with Gtr, pppp) for mm 2-10, 12-15, 18-32, 50-57. The notes appear to be cue-sized, with full-sized whole rests below the staff, and are reproduced as such in P. Although Po(\(\text{F}\)) is the only part which specifically tacets these sections, they are not played on Robe; it would seem the omission of this part dates to a considerably earlier time, possibly pre-opening, CE omits.

- Souse Strochemolos

- Cb arco/pizz.

Po(\(\text{F}\)), no indication [i.e. arco]. Robe and Po clarify that much of the number was played pizz. (see notes below). DW’s original note values and articulations have been retained in arco sections that were changed to pizz.; slurs have been deleted at 29/2-30/1, 55/2-56/1, 57/2-58/1.

**Bar/Note Table**

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Vn, Va, Ve</td>
<td>No muting indication; CE=Po</td>
</tr>
<tr>
<td>(\text{D} 2) (\text{Pno})</td>
<td>Po(E), Po((\text{F}))</td>
<td>(\text{Po}(\text{E})) and Po on Celeste-Please, CE=O</td>
</tr>
<tr>
<td>(\text{D} 30) (\text{Po}(\text{Vn(d))watch})</td>
<td>0</td>
<td>No tempo indication; PrCond, PrCond; CE=Po</td>
</tr>
<tr>
<td>3/2(\text{nd}) (\text{D} 31-32) (\text{Hp})</td>
<td>Po((\text{E})), Po((\text{F}))</td>
<td>CE=O, remaining P</td>
</tr>
</tbody>
</table>

**CB Arco/Pizz.**

Po(\(\text{F}\)), no indication [i.e. arco]. Robe and Po clarify that much of the number was played pizz. (see notes below). DW’s original note values and articulations have been retained in arco sections that were changed to pizz.; slurs have been deleted at 29/2-30/1, 55/2-56/1, 57/2-58/1.
19a. Change of Scene: So In Love

Orchestration

WP (before Nov 18, 1948)

Sources

O "So In Love" Utility p 1: "SHREW" | "So In Love" | Cole Porter [WP]; 20 pp

Po: Cond, All
Pr: RdIV, VaN (2 c), Vc
Pr(ion): RdI

Vh(m). Vh comprise mm 1-8

20. Brush Up Your Shakespeare

Orchestration

RBB (Nov 30, 1948)

Sources

Lit(pbr) Dec, 9, 1948 | (LYRICS FOR PUBLICATION, BROADCASTING / AND RECORDING) | 2 pp

O p 1: Kiss Me Kate | BRUSH UP [RBB] | 16 pp

Contains numerous revisions, additions and deletions to Rd parts [pencil, UH] seemingly for a 4 Cl reduction; not found in any other source, CE disregards

Po: Cond, RdII, III, IV, V, Tpt&2, Vns
Pr: RdI, II, III, V, Tpt&2, Vns
Pr(ion): RdI, Tpt&2, Vc, Vc, Vb
Pr51: Tbn, Vb, Vc, Vb, Vc, Vc

Vaa p 1: Brush Up Your Shakespeare / Lyrics and music by / Cole Porter [UH]; 7 pp mm 9-107, 122-126

Verse and 1st refrain: with preliminary lyrics (mm 30-36/1, 92-99)

Vim p 1: #16 [UH] | See changed lyric / on p. 6 [pencil, CP] / #16 | BRUSH UP YOUR SHAKEPEARE / Lyrics and Music by COLE PORTER [UH]; 7 pp

Re-copying of Vaa, preliminary lyrics altered to present version [pencil, CP]

Robe

mm 9-28; 45-108/1; 76/2-107/1
Structural alterations

RBB’s introduction (mm 1-8) was cut early in Po [pencil] and omitted from Pr, Vhm(m). Vh and Robc. For NT and Lon, the decision was taken to re-insert the introduction and cut the 4-bar vamp (9-12) instead (Role, transposed to G). As 1-8 were never copied into Pr, the NT players’ efforts to re-create them resulted in a somewhat rough approximation of RBB’s introduction. Rsc includes only the second half of the original 8-bar introduction, leading directly into the vocal.

Given the lack of unanimity in the sources, CE privileges O, with footnotes to indicate the various options.

Tacets

P m 118 showing conflicting instructions to play or tacet;
O, PoRdIII, Pno, VnA, C, PrRdIII, Pno, Va, Vc, Pr(lon)Va, Vc, Pr51Vc: play
PoRdIV, VnB, D, PrVnD, Pr51Va: tacet the whole bar
CE=O; tacets are left to the discretion of the performers.

m 122 was subjected to a series of tacets;
Most Pr (NT), tacet
Most Po, Pr51, tacet
PoVns: last J separately tacet
PoRdV [postever], Pr51HN, Vc [ink]: bar rests

This bar is not present on any period recorded source; the corresponding bar in no. 20a (m 60) is tacet on Robc and Rsc (see notes to no. 20a). Since lyrics and vocal lines are not identical, CE does not automatically equalize the two occurrences.

As taceted were in all sources, CE replaces with t. Given the sources’ contradictions in the remainder of the bar, CE includes O’s beats 2 and 3; additional tacets are left to the discretion of the performers.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tpts, Tbn</td>
<td>O: no tempo indication; Vaa, Vm: Gay Waltz Tempo; Vh: Bowery Waltz tempo; CE=Vhm(m), Vh</td>
</tr>
<tr>
<td>1-8</td>
<td>O: as m 109-116, cue-sized, marked “Str.”; PoTpts&amp;k2 taceted (before m 1-8 were cut)</td>
<td></td>
</tr>
<tr>
<td>19/2</td>
<td>PnoRH</td>
<td>B3/D/4G41]; cf. RdIII, VnB, D, m 36 PnoRH</td>
</tr>
<tr>
<td>33-36/1</td>
<td>1 GM, St. Sk: Sophocle-also Sappo-Ho; CE=Vlt(pbr), Sel, 2 GM Vm, Vhm(m), Vh</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Tpts, Tbn</td>
<td>O: mute; CE=P, Robc, Rsc</td>
</tr>
<tr>
<td>71</td>
<td>RdV</td>
<td>Po: tacetd; CE=O</td>
</tr>
<tr>
<td>79, 83</td>
<td>1 GM Vhm(m): bess-‘da, Cress-‘da; CE=Vlt(pbr), St, Sel, Vm, Vh, Vs</td>
<td></td>
</tr>
<tr>
<td>90/1-2</td>
<td>1 GM Sk, Vhm(h): Honey; CE=Vlt(pbr), St, Sel, Vm, Vh</td>
<td></td>
</tr>
<tr>
<td>91/1</td>
<td>PnoRH</td>
<td>B3/D/4A41]; CE=Pr, Pr51</td>
</tr>
<tr>
<td>92-95</td>
<td>1 GM, Robc, Role: 1 GM only; Vhm(m): no vocal assignments; CE=St, Sel, Sk, Vh</td>
<td></td>
</tr>
<tr>
<td>(2nd verse)</td>
<td>2 GM</td>
<td></td>
</tr>
</tbody>
</table>

Strangely, Vhm(m) and Vh contain a different four-bar repeat as introduction, based on no. 20’s mm 9-12. There is no evidence that this was ever performed in any of the original productions.

Tacets

mm 1-8: Po, Pr Br, Dr contain cues copied from no. 20’s original mm 1-8. Pencil markings (Pr51Dr [ink]) instruct the musicians to play them; CE shows in full-size notes. Pr51Hm contains a spurious part added by the player for the same passage (not present in Pr51HN).

Sources for m 56 contain conflicting instructions to play, partially play or tacet; O, PoRdIII, Pno, VnA, C, PrVc: play
PrVc, Pr51Vc, Vc: tacet beat 2, play beat 3
PoRdV, VnB, D, PrVnD, Robc, Rsc: tacet the whole bar.
CE=O; tacets are left to the discretion of the performers.

m 60 was subjected to a series of tacets;
Po: tacet (matching the equivalent bar of no. 20b Coda before it was excised)
Po: 2nd J separately taceted (later)
Pr51: J J; 3rd beat taceted
Pr (NT), Robc, Rsc: tacet entire bar
CE=PoRdIII, RdD, Pr, Pr51, Robc, Rsc (tacet entire bar)

Although not reflected in any printed source or Rsc, both GUNMEN omit m 60’s ‘They’ll’ on Robc.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>O, P, Vhm(m): no tempo indication; CE=Vh</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>RdV</td>
<td>Po: taceted; CE=O</td>
</tr>
<tr>
<td>39/1</td>
<td>PnoRH</td>
<td>B3/D/4A4[1]; CE=Pr, Pr51</td>
</tr>
<tr>
<td>48</td>
<td>Br</td>
<td>O: muted; CE=P</td>
</tr>
<tr>
<td>54</td>
<td>PnoRH, VnD</td>
<td>Po: taceted; CE=O</td>
</tr>
<tr>
<td>56/2-63</td>
<td>1 GM, 2 GM St, Sel, Sk show incomplete lyrics for these bars; CE=Vhm(m), Vh, Robc, Rsc</td>
<td></td>
</tr>
</tbody>
</table>

20b. Brush Up Your Shakespeare: Second Encore

Orchestration

RBB (Nov 30, 1948)

Sources

See notes to no. 20a

Structural alterations

See notes to no. 20a

Tacets

See notes to no. 20a

Critical Notes

See notes to no. 20a

20a. Brush Up Your Shakespeare: First Encore

Orchestration

RBB (Nov 30, 1948)

Sources

O p 1: Kiss Me Kate | BRUSH UP [RBB]; pp 8-16
See Structural alterations below

Po Cond, RdIII, III, V, Tpt&k2, Vns
Pr RdII, III, IV, Hn, Tpt3, Tbn, Dr, Hp, Pno, Vn D, Vc
Pr(lon) RdD, Va, Cb
Pr51 RdIV, Hn, Dr, Hp, Pno, Vn, Vc, Cb

Robc

mm 49-64

Structural alterations

Instead of creating new scores for nos. 20a and 20b, RBB referred the copyists to no. 20 O; this contains written instructions detailing the routine for nos. 20a and 20b. These two encores were to be similar but not identical in structure, 20b lacking 20a’s mm 55-58. Only 20a was fully copied into Po, 20b being indicated by a d al segno and subsequent coda. Pencil deletions in Po show that 20b’s coda was eliminated, resulting in an identical structure for both encores.

The first eight bars of 20a and 20b were repeated in OBP and NT (but not Lon).

21. Pavane

Orchestration

1-4: RBB (Nov 27, 1948)
5-18: RBB (Dec 9, 1948)
19-30: RBB (Nov 27, 1948)
31-34: RBB (Dec 9, 1948)
35-38: RBB (Nov 27, 1948)
**Sources**

**version 1**

Pr(v1) All

**version 3**

Po Cond, Rdll, III, IV, V, Vns A, B, D
Pr Rdll, III, Br, Dr, Hp, Pno, Vn B, D, Vc
Pr(lon) Rd I, Va,Cb
Pr51 Dr, Hp, Va, Cb

**Pr51/Pno part with added harmony [pencil] in mm 5-9 (see Piano below)**

**Structural alterations**

Pencilled cuts in Po(v1) show that RRB’s initial orchestration was shortened by 22 bars to create version 2. On Dec 9, RRB wrote 5 new pages of score, substantially rewriting two sections to make the ‘Behave’ melody more clearly recognizable and thickening the orchestration (version 3).

As O is missing, CE additionally consults Po(v1) in sections identical to version 1.

<table>
<thead>
<tr>
<th>CE</th>
<th>version 1</th>
<th>version 2 before Dec 9, 1948</th>
<th>version 3 Dec 9, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Fanfare</td>
<td>= version 1</td>
<td>= version 1</td>
</tr>
<tr>
<td>5-18</td>
<td>- Introduction [12 mm]</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>19-30</td>
<td>Why Can’t You Behave</td>
<td>= version 1</td>
<td>Behave (rewritten)</td>
</tr>
<tr>
<td>31-34</td>
<td>- Introduction repeated [10 mm]</td>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>35-38</td>
<td>Coda</td>
<td>= version 1</td>
<td>Coda (rewritten)</td>
</tr>
</tbody>
</table>

**Chimes**

Although not included in Vhm, Vh, nor, presumably, the missing O, Chimes (Tubular Bells) appeared at the end of the Pavan in all of the original productions.

OBP: In the equivalent of mm 33, Po(v1)Dr shows ‘Chimes begin’, C scale’. At m 35, PoCond shows a descending C major scale [pencil, PD] marked ‘3 1/2 8ves and find on’ [followed by an arrow pointing to m 38]. This is clarified by Pr51Dr [ink], (although unusually notated as 8 2 per bar, with barlines indicated by breath marks.)

NT (after m 38): PrCond: ‘Chimes’; PrDr: ‘Segue Chimes’; PrPno: ‘segue Chimes (Murray)’

CE=Po, Pr51Dr (with 77777777 adjusted to 44444444)

**Piano**

RRB wrote a dedicated piano part for mm 1-4. Starting at mm 5, Po(v1)Pno shows an orchestral reduction in full-size notes with the indication ‘Hp. WW. Str.’. The part is unmarked except for cuts.

In mm 5-18, PrPno contains full-size single bar rests with a cue-sized melody line, indicating that the piano should tacet. An approximate orchestral reduction has been pencilled in by the player (for rehearsals?) marked ‘as near as can remember, never having played this’.

Po(v1)’s reduction appears abruptly at m 19 [ink], at the join to version 1. The reduction continues until the end of the number, including version 3’s newly written mm 31-34; this implies that RRB wrote a reduction for version 3’s mm 5-18 which was copied into PoPno, taceted by the player and subsequently replaced with full-size single bar rests in PrPno.

The Pr51Pno part used as Vr follows an identical pattern to PrPno.

As confirmation that the Pno was tacet from m5 onwards, PrPno contains the pencilled admonition ‘no piano: harsh importance’. CE omits.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 24 31</td>
<td>TptI</td>
<td>P: no tempo indication; Vhm: Moderato; CE=Vh</td>
</tr>
<tr>
<td>27-3</td>
<td>Rdll</td>
<td>Po(v1): bar rest; CE=Pr</td>
</tr>
</tbody>
</table>

**22. I Am Ashamed That Women Are So Simple**

**Orchestration**

RRB (Dec 1, 1948)

**Sources**

Lt(pp) I AM ASHAMED THAT WOMEN ARE SO SIMPLE; 1 p


O p I Kiss Me Kate I AM ASHAMED [RRB] 22 [HU] // Cole Porter [RRB]; 7 pp without vocal line

Po Cond, Rdll, III, Dr, Vns
Pr Rdll, III, IV, V, Br, Pno, Hp, Vn B, Vc, Cb
Pr(lon) RdI, Va
Pr51 RdIV, Hp, Va, Cb

Po(Db) All

Vca p I, I Am Ashamed That Women Are So Simple. [CP]; 2 pp vocal line only; in F m 1 missing; bar 25 added as a footnote


Vm p 1: #18 // “I AM ASHAMED THAT WOMEN ARE SO SIMPLE” // #18 // Music by Cole Porter // Lyrics by William Shakespeare / slightly altered by Cole Porter, with apologies [HU]; 4 pp

**Robe**

**Title**

St, Sel, Sk: Women Are So Simple

O, P: I Am Ashamed

CE=Lt(pp), Lt(pbr) [corrected], Vca, Vaa, Vm, Vhm(v), Vh, Vs

**Piano**

With the exception of mm 10-11 and 27-28 (Cel), the Pno part shows an orchestral reduction in full-size notes (m 1: Str, 2-9: Hp, 12-28: Br, Str), Po(Dn)Pno mm 2-9 and 2-17 are marked TACET. PrPno is less specific; the Cel passages are marked SOLO. PLAY and IMPORTANT. Although mm 10-11 (Cel) are clearly audible on Robe, Pno is apparently tacet throughout; neither Pno nor Cel is audible on Rsc. In the absence of an extant Po, CE=Robe, omitting the orchestral reduction.

**Vocal Line**

No. 22 is one of only two extant Vca. Unlike no. 13 (sketch, no lyrics) this number is teeming with vocal expression marks, particularly dynamics. Although generally observed by Patricia Morison on Robe and Rsc, few of them are reproduced in Vaa, Vm (copied from Vaa), Vhm(v) or Vh.

CE’s vocal line includes the dynamics from Vca and the few interpretive directions (e.g. with great emphasis) present in the other sources; only the latter are noted individually below.

It seems RRB did not have access to Vca when orchestrating the number, as some orchestral dynamic markings do not match those in the vocal line. Adjustments are left to the discretion of the performers.

**Tacet**

P show that a variety of taces were tried in the second half of m 21:

- OBp (Robe): \( \frac{1}{2} \frac{1}{2} \frac{1}{2} \)
- NT, Lon: mixture of \( \frac{1}{2} \) and \( \frac{1}{4} \)

**Rsc** \( \frac{1}{2} \)

As these taces exhibit the usual quick-fix drawbacks, CE=O preserves the counterpoint written by the arranger of Vaa and orchestrated by RRB. Taces are left to the discretion of the performers.
23. Finale

Orchestration

DW (between Nov 19 and Dec 12, 1948)

Sources

O p 1: KISS ME KATE | SHREW FINALE PART II [DW] | 23 [UH]; 5 pp
Po Cond, RdIII, V, Gr, Vns
Pr Rdl, II, III, IV, Hn, Tpts, Tbn (2 c), Dr, Hp, Pno, VnB, D, Ve
Pr{lon} Rdl, Va, Ca
Pr{51} Rdl, Dr, Hp, Va, CB
Vaa p 1: Second Act Shrew Finale | Lyrics and music by / Cole Porter [UH]; pp 1-9 preliminary version
Vm p 1: Second Act Shrew Finale | Lyrics and Music by COLE PORTER [UH]; pp 1-9 preliminary version (copied from Vaa)
Vm(ad) Ozalid copy ofVm with emendations and cut [pencil, AD]
Vr Ozalid copy of Vm with emendations and cut [pencil, UH]
Robe

Title

It is unclear why DW titled O ‘Shrew Finale Part II’; there is no evidence a ‘Part I’ ever existed.

Structural Alterations

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-26/1</td>
<td>Finale = preliminary version</td>
<td>Vaa, Vm</td>
</tr>
<tr>
<td>= preliminary version</td>
<td>O, Po</td>
<td></td>
</tr>
<tr>
<td>26/2-29</td>
<td>So please reprise that song of</td>
<td></td>
</tr>
<tr>
<td>‘And I am/she is thine, and I am/she is’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30-33</td>
<td>Were Thine That Special Face Reprise</td>
<td></td>
</tr>
<tr>
<td>[Bb minor, 40 mm]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

‘So please reprise that song of thine’ was assigned to Ens; Were Thine That Special Face followed, divided between KATH, PETR and Ens. This led directly to 23a Finale Dance.

When DW scored this number, it was not clear whether the reprise would be included. O shows two options for mm 30-33: ‘ending A’ and ‘ending B’ (which connects to 23a). The reprise was eventually excluded, and ending B prevailed.

Bar/Note Part Comment

1 O: Moderato; P: no tempo indication; PrTpt1&2, Tbn: fast
CE=Vaa, Vm, Vh(m), Vh

1-2 Tpts, Tbn: O: cue-sized notes, marked ‘STR-WW.’ [Tpt1, Tbn]
PrTpt1,Tbn(c): play
PrTpt2,3: Tpt1 notes added [pencil]
PrTbn(c2): tattered
CE=PrTpts,Tbn(c1), Robe, Rsc

15 O: FAST WALTZ (J=4); Vh: Very fast Waltz tempo
(\(J=4\))\([1]: CE=Vaa, Vm, Vh(m), Robe, Rsc\)

19 Tpts, Tbn: O: no muting indication [i.e. straight mute]; CE=Pr, Robe

23-33 Cb: O: no arco/pizz indication; Robe: pizz.; Rsc: arco at m 27
DW marked O in 2 pizz.; Cb contains no articulations through m 22.
Staccato dots appear at m 23 (\(\approx\) p. 4, first m), followed by J. With tenuto lines in 27-29. DW seems to have forgotten that the previous page of O had been pizz., he clearly intended arco from 23 on. CE amends.
23a. Finale Dance

**Orchestration**

DW (between Nov 19 and Dec 12, 1948)

**Sources**

O p 1: KISS ME KATE; FINALE DANCE [DW]; 23a [UH]; 5 pp [mm 1-36]

Po Cond, RdlII, III, IV, V, Vns, Va
Pr Rdl, III, IV, Br, Dr, Hp, Pno, VnB, D, Vc
Pr(lon) Rdl, Cb
Pr51 Dr, Hp, Va, Cb

Vaa p 1 Second Act Shrew Finale; [Lyrics and music by] / Cole Porter [UH]; pp 10-12

Vm p 1 Second Act Shrew Finale; [Lyrics and music by COLE PORTER [UH]; pp 14-16

Vm(ad)

Oxalid copy of Vm with emendations and cut [pencil, AD]

Vr

Oxalid copy of Vm with emendations and cut [pencil, UH]

Robc mm 45-53

---

**Structural Alterations**

<table>
<thead>
<tr>
<th>CE</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-32</td>
<td>Dance = version 1</td>
</tr>
<tr>
<td>33-36</td>
<td>B♭, F pattern [8 mm] = version 1</td>
</tr>
<tr>
<td></td>
<td>B♭, F pattern [shortened, 4 mm]</td>
</tr>
<tr>
<td></td>
<td>Ending: E major chord $fp$ cresc [6 1/2 mm]</td>
</tr>
<tr>
<td></td>
<td>F, B♭ chords [1 1/2 mm]</td>
</tr>
<tr>
<td>37-40</td>
<td>= mm 1-4</td>
</tr>
<tr>
<td>41-44</td>
<td>= mm 1-4</td>
</tr>
<tr>
<td>45-51</td>
<td>= mm 29-35</td>
</tr>
<tr>
<td>52</td>
<td>= mm 36 [modified]</td>
</tr>
<tr>
<td>53</td>
<td>new</td>
</tr>
</tbody>
</table>

O ends abruptly at the end of version 1’s 8-bar B♭, F pattern. It is conceivable that DW orchestrated the subsequently-discarded ending of version 1; if so, the final pages of O are missing.

It is also possible that with the end of the number in a state of flux, he did not score the final 8 bars. Most Po support this theory, as they show O’s abrupt ending with a final double bar. Once the decision was taken to extend the dance, DW constructed the revised ending either by writing new pages (now missing) or through instructions to the copyists. The new ending was added to Po; the shortened version of mm 33-36 was indicated with cuts marked in pencil or paste-overs.

---

**24. Last Curtain**

**Orchestration**

RKB (Dec 1, 1948)

**Sources**

O Folder: 24 / B Bashki / Curtain finale / O.K. Alan Moran [AM] p 1: KISS ME KATE; LAST CURTAIN [Cole Porter [RKB]; 7 pp

Po Cond, RdlIII, Gtr, Vns
Pr Rds, Br, Dr, Hp, Pno, Vc
Pr(lon) Rdl, Va, Cb
Pr51 RdlII, V, Dr, Hp, Va
Structural Alterations
O and Po contain the full melody of Brush Up Your Shakespeare, including 16 bars between mm 24 and 25. OUT [AM?] appears over these bars in O; Po show the cut neatly inserted in pencil. The excised music was omitted from Pr, Pr(ion) and Pr51.

CE’s mm 33-34 and 35-36 were scored by RBB as single bars. OPrno is marked play 2x with repeat signs [AM]; Po contain a variety of pencilled alterations which affect the same result. The single bars have been doubled [ink] in Pr, Pr(ion) and Pr51. Additionally, see note to m 34-36 below.

O shows mm 37-38 as a 1st ending, 39-40 as a 2nd ending. RBB’s repeat at the end of 38 indicates a presumed return to m 5; this has been crossed out, with Play out over 37-38 and an arrow through m 39 to m 40 [pencil, AM]. Erased pencil markings in Po clarify that although the 1st ending was initially cut, it was subsequently restored, the repeat deleted, and both endings played sequentially [+Pr, Pr(ion), Pr51, CE].

Orchestration
Extensive alterations were made to RBB’s orchestration in mm 5-27. Establishing a text and chronology is complicated by Po’s inserted cut.

Reeds and Brass
The only extant Po part (RDIII) reveals a succession of alterations:
m 5: pp [pencil], later taceted [through 27]
25: play
28: PLAY
Pr’s pencil tacets in 5-24 have been converted to rests in PrRds, Tpts, Tbn, and Pr51Rdl, V.
PrTpts, Tbn show a mixture of tacets and rests in 25-27. Pr51RdlII has rests, while Rvd’s line is taceted — there still seems to have been uncertainty about these three bars in 1951.
PrHn contains RBB’s original part, but taceted from 5-27.

Strings
PoVns show a variety of pencilled instructions to play short (staccato dots, //, changed note values, deleted slurs, ‘short, ‘stop time’). The indications cease at m 15.
The Pr copyists, clearly using Po as their source, tried to make sense of the musicians’ markings. The result is (to say the least) inconsistent, and the alterations again disappear in short order.
Pr51Va has each note in 5-27 altered to a quarter note.

CE Text
As this number is not included on Robc, it is impossible to establish a timeline for these orchestral modifications. The textual result of the many conflicting quick-fixes is also unsatisfactory from a musical standpoint. In this particular case, CE presents RBB’s original text; armed with the information above, performers can make their own decisions about tacets and note values.

Bar/Note Part Comment
1 O, P, Vh(m): no tempo indication
PoCond: Moderato WALTZ
Vh: Bowery Waltz tempo
20/24-25 PrRds, Hn, Dr, Gtr, Str, Pr
PoVna,C: pp [pencil]; Pr(ion)Va; p [pencil];
Pr(ion)Ch: pp [ink]
28 Po: no dynamic; CE=PoVna [pencil], Vh(m), Vh
O: no dynamic
30-36 RdlII,JV, Vp, Vns, Va, Ve
Po unclear if mm 33 and 35 should be tied to their
added mm 34 and 36 [see Structural Alterations]
PrRdv [pencil], PrHn,Vc [pencil], PrTpts,Tbn
[ink], Pr51Rdv [pencil], Pr51Va [ink]; cf. vocal lines
33-38 Gtr O: blank staves[?]
The OBP guitarist pencilled a part into Po which CE adjusts to reflect Dr, HprHn, PnoRH
34-36 Vh(m): m 36 missing[?]
Vh: mm 34 and 36 missing[?]
1. Another Op’nin’, Another Show (F)

see notes to No. 1 for general information. This version can be heard on Robc sung by ‘lady baritone’ Annabelle Hill, the first HATTIE.

Orchestration
1-48: WP (utility)
49-112: DW (Nov 19 – Dec 2, 1948)

Sources
O: Another Opening [Gin]
1: Kiss Me Kate | Another Op’nin’, Another Show | Cole Porter [WP] / Uility
IC [pencil, UH]: 17 pp
1: Kiss ME KATE | ANOTHER OPENING / COPY 48 BARS / from Uility Chorus / (L1S 1/2 NOTE CHORD / COPT 8=) [DW]: 9 pp
Po Cond, Rds, Br, Dr, Gtr, Str
Vh [in F]
Robc see notes to 1. Another Op’nin’, Another Show

Utility Adaptation
mm 1-48 reproduce WP’s pre-existing full orchestral utility; Po include pencil tacets and adjustments to render it suitable for underscoring. Some quick-fix solutions result in odd voicings for the Str (16-28) and Rds (44-48); CE intervenes in these cases as detailed below.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vh: Cue: (FRED) “How about a little smile, Miss Vanessa?”; CE=St, Sk, PCond, Vh(m) Vh has L upbeats (C2/C3/C4) before m 1; not in any other source</td>
<td></td>
</tr>
<tr>
<td>1-44/2</td>
<td>Rds, Br, Dr</td>
<td>Po: tacet; CE=Po (see Sources above)</td>
</tr>
<tr>
<td>1-48</td>
<td>Gtr, Pno, Vns, Va, Vc</td>
<td>O.f, Po pp–pppp etc.; con sord.; Vh: pp</td>
</tr>
</tbody>
</table>

PoVns: pencil instructions to play cue-sized notes 8va bassa. This results in partial harmonies (20-28) and a sustained Va part in the same register as the melody. CE=Po,

1. Another Op’nin’, Another Show (C)

An adaptation of No. 1 (F). See notes to No. 1 for general information.

Orchestration
RHN (Jun/Jul, 1949)

Sources
Po Cond, Rdl, Hn, Tpts, Tbn, Dr, Gtr, Hp, Pno, VnA,C, Vc
Po(neg) Rdl, Ill, IV, V, Hn, Tpts, Dr, Gtr, Hp, Pno, Str
Pr Va, Cb

While the Po parts were still quite clean (with very few pencil markings), negative photostatic copies [Po(neg)] were made. The original Po parts were subsequently used on NT, where additional pencil markings were added.

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vh: Cue: (FRED) “How about a little smile, Miss Vanessa?”; CE=St, Sk, PCond, Vh(m) Po: pencil changes to reduce orchestral volume under dialogue detailed below, CE=O, but dynamic reduced to pp</td>
<td></td>
</tr>
<tr>
<td>1-44</td>
<td>Pno</td>
<td>Po PPP – almost nothing (in fact – Tacet)</td>
</tr>
<tr>
<td>1-45</td>
<td>VcA,C</td>
<td>Po, VeA,C</td>
</tr>
<tr>
<td>1-45</td>
<td>Ve</td>
<td>Po, Vc</td>
</tr>
<tr>
<td>12</td>
<td>Hp</td>
<td>Po, Hs: gliss pitches G,A,B,D,F</td>
</tr>
<tr>
<td>17</td>
<td>Pno</td>
<td>Po, Graham speaks</td>
</tr>
</tbody>
</table>
1b. Reprise: Another Op'nin', Another Show (F)

See notes to No. 1 for general description.

**Orchestration**

DW (Nov 19 – Dec 2, 1948)

**Sources**

O p 1: Another Opening Tag [DW]; 6 pp

Po Cond, RdII, III, Pno, VnB, C

Pr RdII, III, V, Br; Dr, Gr, Hp, Pno, Vns, Vc

Pr51 Cb

Robe see notes to 1. Another Op'nin', Another Show

**Bar/Note** | **Part** | **Comment**
---|---|---
1-2 | RdII | Po: transposed for Cl (pencil), starting A5[!]; CE=O
1-3 | Tbn | O: slurred[!]; CE=Pr (ink)
6/2 | Vns | O: pp[!]
14 | Br | O: sf2 G' chord; CE=Pr; Robe: rests
15/2 | HATTIE | Vh: of St, St, Vh: o
18 | Rds | O: C' upbeat to m 19, then Copy from 18 / “ANY-OTHER OPENING” (VOCAL). Po, Robe: tacet; Pr rests.

11. Harlequin Ballerina

**Orchestration**

RBB (Nov 26, 1948)

**Sources**

O p 1: Kiss Me Kate [HARLEQUIN BALLERINA [RBB]]; 18 pp

Po Cond, Rds, Br, Dr, Hp, Pno, VnsB,C,D, Vc, Vc, Cb

Vaa p 1: Harlequin-Ballerina arranged by / Genevieve Pittot [GP]; 6 pp

Draft version showing cuts, alterations and choreographic indications

Vr p 1: Harlequin Ballerina [AC]; 6 pp

**History**

Harlequin Ballerina was created by GP and HIL, and duly orchestrated by RBB. Based on the melody of ‘We Open In Venice’, it survived the initial preview period, but was presumably replaced after Dec 8, when ‘I Hate Men’ scene change (CE no. 11) was orchestrated.

No surviving source details the exact placement of this ballet. It seems to have occupied the same spot as the replacement no. 11, i.e. immediately following the onstage spanking of Katharine in Act I, Scene 5; the running order number 11 is pencilled in all Po.

O and V include choreographic indications (see notes below) and HH’s detailed notes for the number [Nhh] correspond closely to the musical routine. The title suggests a commedia dell’arte scenario of amorous pursuit; some of HH’s specific notes (‘catch and turn foot,’ ‘kick in pants and fall,’ ‘laugh and recover,’ ‘run after her,’ ‘spank and bite’) also seem to mirror the PETR/KATH, FRED/LILLI situation. Holm’s notes for the ‘Padaua Street Scene’ list several commedia characters, including Harlequin (played by Glen Tetley) and a ballerina (played by Shirley Eckl).

Stylistically, Harlequin Ballerina is unlike any other music in KMK; the Stravinsky, neo-classical quality of the music, plus the mixed meter and unusual rhythms must have been considered highly innovative for a Broadway musical comedy of the time.

Two small cuts were made post-orchestration [pencil in O and Po]. CE includes the complete score, with the cuts signalled by Vi-de indications.

**Privileging**

As Harlequin Ballerina was cut before OBP opening night, it never achieved a state of completion approved by all members of the original creative team. Although a few modifications were made during its short life (the cuts mentioned above, tempo modifications in mm 25, 50 and 69-70), it is impossible to know whether these were definitive; VR does not include the cuts, and neither PoCond nor VR corroborate the tempo indications added to Po.

CE therefore privileges O to a greater extent than usual. The inclusion of post-orchestration alterations is left to the discretion of the performers.

**Bar/Note** | **Part** | **Comment**
---|---|---
1 |  | O, Po, Vaa, Vr: no tempo indication
1/3 | CelIIH | O, Po: G4[!]; cf. RdII, Vns
5/2 | RdV | Po: 5 changed to 1 [!]; pencil; CE=O
10-12 | Hn | O, Po: + signs [!]; cf. 14-15
12 | Va | O: no arco/pizz. indication; CE=Po [ink]
13 | Va | O: no arco/pizz. indication; CE=Po [pencil]; cf. Vns
25 | Po|Dv, Dv, Hn: slower; PoVc, ravd.; PoC: rit.; CE=O, PoCond, remaining Po, Vr
32 | Dr | HPLH
33 | Pno|H | A2 impossible with RBB’s glissando pedaling indication in 31; CE=O, Po
34 | Dr | O, Po: empty staff; cf. RdII, Vc, Cb
39 | Hp | O, Po: tacet, CE=O
40/4 | Vaa | Vr: hit
40/4 | Vns | PoVc [pencil] PoVnB,D [ink]; J; CE=O; cf. RdII, III, Hn, PnoLH, Vc
40/5 | Vaa | Fall/ Vr: Fall
50 |  | most Po: // or // at end of bar
56/1 | Vaa | Vr: kick

---

1 In 1944, Stravinsky’s music had appeared alongside CP’s in the Broadway revue Seven Lively Arts; RBB was an orchestrator for that production. Stravinsky revised Petrushka, his commedia masterpiece, in 1947—one year before KMK OBP.
15. Too Darn Hot Dance: Ending (version 1)

**Orchestration**
235-236: RRB (Nov 29, 1948); 5-sax revision [UH]
237-272: RRB (Nov 29, 1948)

**Sources**
Dance p 32: TOO DARN HOT—BOWS [green and red pencil, RRB]; 9 pp

**PoCond**
J5. Too Darn Hot (version 1)
Po3 VnA (mm 237-252), Vc (mm 257-272)

**Version 1 measures crossed out or visible under version 3 pastecovers**

15a. Too Darn Hot Bows
Pr Rds, Hn, Tpt½&2, Tbn, Dr, Pno, Str
Pr(ion) All
Pr51 Tpt3, Gtr, Hp, VnD

**Structural Alterations**

**Orchestral Material**
(Po3) were updated from version 1 to 3 with pastecovers; some version 1 measures remain visible (VnA, Vc).


**Bar/Note Part Comment**
236/5 RdV Pr513: TO CLAR.[!insufficient time]; CE shows 237-240 in cue-sized notes to allow for instrument change
237 PoCond: Slower; CE=O
RdIII O, P: D4 . as ending of No 15 (version 1) Tsax solo [see No. 15 Critical Report Fig. 4]; CE deletes
245-252 Gtr O, Pr51: rests[]; CE=Pr(ion)
247/5 RdII O, P: C9[?]; not reflected in any other instrument, probable oversight
257-268 Hp Pr(ion): tacet for entire Ending (version 1); O: glisses in every bar, with pedaling as in 257[?]; CE adjusts pedaling to accommodate prevailing harmony in 265
265 PoCond: accel.; CE=O

15. Too Darn Hot Dance: Ending (version 2)

**Orchestration**
209-220: RRB (Nov 29, 1948)
221-258 RHJ (Jun[?], 1949)

**Sources**
O Dance p 1: KISS ME KATE / TOO DARN HOT DANCE [RRB]; pp 29-34
Ending (version 2) p 1: "KISS ME KATE" / R.H.N. / "ROAD VERSION" / – IT’S TOO DARN HOT – / – FINAL SECTION OF DANCE – [RHJ]; 10 pp
Po2 Va, Cb
Pr2 RdI, III, IV, V, Br
Pr2(Dance) VnB,C
Po2(g) Cond, RdII, Hn, Tbn, Dr, Pno, Vns, Vc
Pr2(g) Tpts
Pr(ion)2(g) RdIII, IV, V, Tpts, Gtr, Hp, Cb
P2 refers to the Version 2 parts as a group
Vaa p1: To piano-C’ / To Rob: Sat | Dance [UH; not GP]; 3 pp
Piano sketch prepared for RHJ
Robc mm 209-220/1

**Structural Alterations/Orchestral Material**
See Critical Report for version 2’s original structure. Cuts marked in Po [pencil] seem to have been made at an early date: Pr2, Pr2(Dance) and Pr2(g) remove the cut music entirely. Surprisingly Pr(ion)2(g), a later recopying, restores the complete version. As the provenance, dating and desirability of these alterations is unclear, CE retains the original structure, indicating NT’s cuts Vi–de.

**Bar/Note Part Comment**
209-211 Gtr see No. 15 Critical Report Guitar
212 Dr Po2(g): CE=O
213 Cb see No. 15 Critical Report note to mm 205-220
218/last J – RdI, II, V
220 O: doubling Br 8\* bassa (version la); most P2 have tects of varying length for instrument changes; CE standardizes
Tpts, Tbn O: see No. 15 Critical Report Fig. 4
CE=Po2(g), Pr2(g), Pr(ion)2(g)
Pr2(e) (copied later) has a less convincing quick-fix
Pr2(g), Pr2: D6 a [Tpt1], D5 a [Tpt2,3]
CE=Pr(ion)2(g), Robc
220/2 Tbn O: rests; CE=Po2(g), Pr2
224/2 Vc O, P: F3[?]; Vaa: F3 [LI]
RHJ changed Vaa’s F to C in Hp, Pno and Cb, but wrote <Y> for Vc[?]
O: D4/A[?]; cf. RdII, Hp, PnoRH, Vns, m 253
229 Va
232/1 Tpt1 O, J: : Pr2: . j [ink]; CE=Pr2(g) [ink]; Pr(ion)2(g) [pencil]
232/5 RdII O, Pr2: no → sign; cf. Gtr, PnoRH
242/2 Gtr O, Pr(ion)2(g): A9[?]; cf. RdII, Tbn
248/2 Gtr O, Pr(ion)2(g): Fm[?]; CE=Vaa; cf. PnoRH
249-252 Tpt3 Pr2(g) [pencil], Pr2 [ink]: 8\*.; Mar solo; Pr(ion)2(g): 8\* [ink]; presumably to spell or reinforce Tpt 1; CE=O
253-254 Tpts Vaa: 2 figures written as J 2; CE=O
254-256 Vns, Va Pr2(g): pizz. crossed out [pencil]; Po2, Pr2(g): no indication; CE=O
29-55 Tpts Pr2(Tpt3 [pencil], Pr2(g)Tpts [ink]: t\ollow; CE=O, Pr(ion)2(g)
257-258 Tpts
257/8-258/1 RdV

18. Bianca: Dance (London)

**Orchestration**
133-134/3\* J; RRB (Dec 13, 1948)
134/4\* J :182: FB [?1951]
183-190: RRB (Dec 13, 1948)

**Sources**
O(ion)18 title page: BLANCA / (INSERT FOR WALTER LONG) / KISS ME KATE [FB]; 9 pp
p 1: DANCE [FB]
p 9: To Original Parts / Last 8 Bars [FB]
Pr(ion) Cond, RdII, II [=CE RdIII], V [=CE RdII], Br, Dr, Gtr, Hp, Pno, Str
P(ion)18 FJ [=CE RdIV], CI II [=CE RdIII], CI III [=CE RdII]

**Structural Alteration**
In Lon, mm 135-158 of no. 18 were replaced with a newly-written tap routine for BILL (Walter Long). O(ion)18 was orchestrated by the Lon Musical Director, Freddie Bretheron, and inserted into Pr(ion) via newly copied paste-overs. This routine is similar, but not identical, to the one heard on Rsc.

**Reeds**
Pr(ion) reflects the OBP reed line-up. An additional set of unmarked parts were found in the Lon books: P(ion)18. Copied in London, these parts redistribute the reeds in certain passages; the part labelled ‘CLAR II,’ for example, contains a mixture of OBP’s RdII, III and IV parts along with CE’s RdII1 in the new tap routine. P(ion)18 also contains an added Ob part of unknown provenance; this mainly doubles the Fl an octave lower.
It is unclear why these new parts were created, as the inserts in Pr(lon)Rdl,II,V already took care of the new tap routine; practicality may have demanded only the ‘legit’ doubles of Fl/Picc and Cl/BsCl for the UK tour. Whatever the reason, CE omits the Ob, preserving FB’s intentions as documented in O(lon)18 and Pr(lon).

In 133-134/3rd j. Pr(lon) and P(lon)18 contain an adaptation of RRB’s 5-sax scoring for Fl and Cls. As this shows the usual hallmarks of a quick-fix, CE deletes Fl as inappropriate and alters Cls to more closely approximate RRB’s voicing; see below.

O(lon)18 assigns the four Cls to Rdl, V, II, III (in descending order). CE adjusts to reflect RRB’s normal KMK practice: Rdl, II, III, V.

Harp

Although FB wrote no Hp part in O(lon)18, Pr(lon) has a pencilled instruction to see M.S. separate (containing pencil PnoRH part, mm135-164). The part stops after 165/1. CE adds chord in 134. See note to 163 below.

Privileging

Hanya Holm’s assistant, Ann Hutchinson, taught the OBP choreography to the London cast. HH arrived shortly before opening night to cast an eye over the proceedings, and presumably approved the new tap routine. CE therefore includes this section in the Appendix.

CE does not privilege Lon orchestrational alterations in mm 183-190 (=no. 18, mm 159-166).

<table>
<thead>
<tr>
<th>Bar/Note</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>133-134/3rd j.</td>
<td>Rdl</td>
<td>Pr(lon)18: 8*; CE restores RRB voicing</td>
</tr>
<tr>
<td>RdlIII</td>
<td>no extant source; CE assigns RRB RdlIII line</td>
<td></td>
</tr>
<tr>
<td>RdlIV</td>
<td>Pr(lon)18: col Rdl 8*; CE deletes as unidiomatic</td>
<td></td>
</tr>
<tr>
<td>RdlV</td>
<td>Pr(lon)18: [literal transcription of RRB RdlV (BSax) line, 8*]</td>
<td></td>
</tr>
<tr>
<td>134/4th j.</td>
<td>RdlV</td>
<td>Pr(lon)18: f[*]; CE=O(lon)18</td>
</tr>
<tr>
<td>135</td>
<td>Dr</td>
<td>O(lon)18: ad lib. with Dancer; Pr(lon)18: STK’S HH / STOP CHOES</td>
</tr>
<tr>
<td>142</td>
<td>PnoLH</td>
<td>O(lon)18: F</td>
</tr>
<tr>
<td>159</td>
<td>RdlV</td>
<td>O(lon)18: bar rest[*]; cf. PnoLH, Va</td>
</tr>
<tr>
<td>162/1</td>
<td>RdlV</td>
<td>O(lon)18: G</td>
</tr>
<tr>
<td>163</td>
<td>Hp</td>
<td>Pr(lon): * f * f *[*] never corrected; therefore questionable whether this Hp passage was actually played</td>
</tr>
<tr>
<td>164/2</td>
<td>RdlV</td>
<td>O(lon)18: E[*]; cf. Va</td>
</tr>
<tr>
<td>165-166</td>
<td>Dr</td>
<td>O(lon)18: * *; CE=Pr(lon) [pencil]</td>
</tr>
<tr>
<td>165-2/166/3</td>
<td>Pno</td>
<td>Pr(lon): circled [pencil], BRASS TACET; CE=O(lon)18</td>
</tr>
<tr>
<td>182</td>
<td>Dr</td>
<td>O(lon)18: * *; CE=Pr(lon) [mk]</td>
</tr>
</tbody>
</table>

---

2 hh(b)
BIBLIOGRAPHY


Kreuger Kreuger, Miles. Kiss Me, Kate – The Making of a Masterpiece. Liner notes to Kiss Me, Kate. Original Broadway Cast. Sony Classical / Columbia / Legacy SK 60536. CD. 1998


Internet Broadway Database. http://www.ibdb.com

“Kiss Me, Kate” at Shubert; Cole Porter’s new musical

By JERRY GAGHAN

Until a better combination comes along, we’ll settle for Shakespeare and Cole Porter. The pair are in happy unison at the Shubert, where “Kiss Me, Kate” is presently unrolling an opulence of melody and a wealth of lyric invention, the like of which you will wait long again to hear.

Like “Oklahoma!” and “Annie Get Your Gun,” this is one of those felicitous musical occasions when you can say right off—this is it. From the initial number, Another Opening, Another Show, right down to the rowdy-dow Brush Up On Your Shakespeare, you know you are in the hands of a post-graduate E in Pan Alley emeritus, who serves just about every kind of tune there is on the bill of fare.

When we take time out to say that this is all coupled with about some of the most tasteful costuming and sets we have ever seen, plus casting of a remarkably high order and direction and playing in the same category, you will no doubt get the idea that “Kiss Me, Kate” is our idea of one grand show.

Porter is not only prolific (he must have about a dozen and a half numbers in the show) but he is far and away the most amusing, and the most literate, of our lyricists. He is certainly the best equipped tunesmith to transcribe Shakespeare into two-four and rhumba time.

You will undoubtedly hear again such items as the torcher, Why Can’t You Behave, So In Love Am I and Bianca. In the straight musical show department, patter lilts abound such as Wive it Wealthily and Lisa Kirk’s two numbers – Tom, Dick or Harry and Always True to You in My Fashion.

This last conceit, an item along the lines of My Heart Belongs To Daddy, should be heard around the late spots in town. Miss Kirk is only one of a quartet of principals who show to marked advantage.
Playwright Bella Spewack has worked “The Taming of the Shrew” plot into a play-within-a-play skeleton, which finds Producer Alfred Drake and screen star Patricia Morison trying out a Shakespearean revival in Baltimore.

DRAKE AS PETRUCHIO

Drake is a fine choice for the barnstorming Shakespearean director, who plays Petruchio as well as directs the production, and has an added headache in the fact that his film star lead is also his ex wife. Miss Kirk is the lightly loved lady in whom he is currently interested – the Bianca of the “Shrew” cast. Harold Lang is the nimble and feckless hoofer, the truly beloved of Miss Kirk.

Miss Morison, hitherto only known to most of us as a screen actress, reveals a pleasant soprano voice and visually approximates the temperament and often boiling humors of Kate. She works well with Drake, vocally and dramatically. Her numbers lean more to the traditional soprano bits, with the exception of I Hate Men, which she delivers with genuine gusto. Drake has two fetching songs – Wive It Wealthily and The Life That Late I Led – in both of which Porter’s rhymes and improvisation are at their most fanciful.

Harold Lang, who could have been used more, stops the show cold with his wonderful combination of ballet and taps in the second act, as well as with his rendition of the Bianca song. The comedy is carried almost entirely by two stagestruck thugs – the old variety duo of Harry Clark and Jack Diamond. They practically wrap up the show with their finale, Brush Up On Your Shakespeare, and get called out for innumerable encores.

Considering that the dress rehearsal took place as recently as yesterday afternoon, “Kiss Me, Kate” was in extraordinary fine shape for the opening. The first night crowd received it tumultuously. On the critical side, the show needs speeding in the early sequences, and the second set [sic] has stretches of sag. These are largely book faults, which Bella Spewack can remedy. Some of her gags and situations also need artificial respiration and they would be better dropped.
Cole Porter's 'Kiss Me Kate' Opens at Shubert

By Edwin H. Selless

A salute of at least 21 guns is in order this morning (and maybe you'd better make it 23) to celebrate the arrival of one of the most brilliantly entertaining, charming and completely beguiling musicals in many a season.

"Kiss Me Kate," which was unveiled for the first time on any stage at the Shubert last night, is a witty and enchanting show.

In an imperfect world no one has the right to look for perfection in any of places—a theatrical opening.

ROCKETS TO DISTINCTION

But after getting off to a somewhat tentative start last night the production fairly rocketed to gay distinction and it's going to take a thesaurus-full of superlatives to give you even a working blueprint of a delightful evening.

To begin with, Cole Porter has given us some of the best lyrics and the best show-score of his career.

"KISS ME KATE," a musical comedy in two acts (18 scenes), music and lyrics by Cole Porter, book by Bella Spewack, staged by John G. Wilson with sets and costumes designed by Lemuel Ayers and choreography by Hanya Holm, was presented by Arnold Saint-Saëns and Lemuel Ayers for the first time anywhere at the Shubert Theater last night.

This statement takes in a lot of territory, of course, but as far as this reporter is concerned Mr. Porter can stake out his claim anywhere after last night.

Add that Alfred Drake and Patricia Morison are perfectly cast in the leads. That the sets and costumes by Lemuel Ayers are eye-opening in their style and color; that the dances by Hanya Holm are pert and charming.

BOOK IS DIVERTING

And then, if you have any breath left, add that Bella Spewack has contributed a witty and diverting book to hang the show on. Mrs. Spewack has thought up a story about a couple of handsome neurotics—Fred Graham, a strutting actor, and his preening ex-wife, Lilli Vanessi, who are playing a tryout of Shakespeare's "Taming of the Shrew" in Baltimore.

Their bickerings are interrupted by the arrival of a couple of deadly but soft-spoken thugs intent on collecting a gambling debt from Fred. This is a case of mistaken identity, arranged by Mrs. Spewack to lubricate the book and she disposes of it cleverly when its purpose has been served.

LYRICS ARE SOPHISTICATED

The show is intertwined with scenes from the Bard's comedy and Mrs. Spewack with a few insignificant exceptions has lifted only pure Shakespeare from the text.

You will find no references to the First Folio, however, in Porter's lyrics which cradle with that elfin sophistication, highly-spiced mockery and stylish nostalgia of which he is a master.

In his tunes, too, gay or torchy, Porter has out-Portered himself with the assistance of the luxurious orchestrations of Robert Russell Bennett. There isn't a dull number in the show and most of the songs are a sheer delight.

ALFRED DRAKE WONDERFUL

The audience especially liked "Blondua," "I've Come to Write It in Padua," and "Brush Up on Your Shakespeare," the last—a hilariously funny number sung by Mrs. Spewack's thugs—stopped the show and is probably capable of stopping anything anywhere this side of a Sherman tank.

Alfred Drake in a wonderful performance added another leaf to the laurels he has been collecting since "Oklahoma!"

Miss Morison was superb, too, with her demi-operatic voice, her charming but authoritative stage presence and her tempestuous beauty as "Kate" and Lilli.

NEW LIFE TO SEASON

Also impossible to overlook, except at a heavy loss, was Lisa Kirk as one of the menaces of the Shakespeare company. A slim and delectable soubrette, Miss Kirk did some show-stealing of her own with two of Mr. Porter's jauntiest essays—"Tom Dick, or Harry" and "Always True in My Fashion." The always-likeable and talented Harold Lang was on hand to sing "Blondua" and dance obligatos to other numbers.

In short, "Kiss Me Kate" has brought new life to our season. As one of Mrs. Spewack's stage-struck gunmen remarked (of the show within the show) "it's high class entertainment for discriminatin' people."

Better not lose any time putting it on your shopping list.
Plays Out of Town: Kiss Me, Kate

Not since “Finian’s Rainbow,” and before that “Bloomer Girl,” has Philly had a musical preem that showed the class and style of “Kiss Me, Kate” or received its socko reception. Here is a show that can’t miss.

Main answer to “Kate’s” powerhouse appeal is the almost miraculous harnessing of book and score. And contrary to the usual rules in these matters, Bella Spewack’s libretto isn’t more than a step behind—if that—of Cole Porter’s fruitful score.

“Kiss Me, Kate” is a musical version of Shakespeare’s “Taming of the Shrew,” but not in the regular or conventional sense generally expected. The scene is Ford’s theatre, Baltimore (present), where a revival of “Shrew” is being produced by a brilliant but temperamental and rather hammy actor who is co-starring with his ex-wife, for whom he still has a decided yen. She’s ditto about him, but they wrangle all during rehearsals, and a payoff comes during the first performance when, on discovering an evidence of his devotion to another gal in the troupe, she calls him plenty of salty names which she deftly interpolates into a scene between Petruchio and Katherine. Whereupon, still keeping the spirit of the Bard’s slapstick comedy, he turns her over his knee and soundly spanks her.

Neat touch of all by Mrs. Spewack then develops. The troupe’s juvenile is a “gamblin’ fool,” and he has lost 10 grand in a game on his first day in Baltimore and has signed the star’s name to an IOU. When a couple of tough-looking gunmen tackle the star with the IOU he at first denies any part of it, but gets a hot idea when his ex-wife threatens to walk out. He tells the thugs that they’ll get their money if she remains in her role and the revival lasts out the week. They terrorize the lady with their gats, and every scene thereafter she plays with both of them, dolled up in Elizabethan garb at her elbows. Naturally, in the end, just as Katherine fell for Petruchio, so this gal re-discovers her love for her ex-husband.

The humor of the book is, unusually enough, both keenly satiric, and subtly literate, but also possessed of hilarious, even rowdy qualities. To put both these aspects across and also do full justice to the varied Porter score, a couple of stars of stature were required. They’re here in the persons of Patricia Morison and Alfred Drake, and there isn’t a hair’s breadth between them in caliber of performance. Drake sings well, gets across the comedy of Mrs. Spewack’s lines and character, and gives in the Shakespearean scenes a legitimate performance of Petruchio. Miss Morison is not only lovely to look at, but she can act and has a swell sense of comedy. Close behind them is Lisa Kirk as the troupe’s ingenue and per-
former of the role of Bianca. She clicks in major-league fashion, especially in a couple of second-act numbers. Harold Lang’s dancing is up to his high standard, and the two gunmen are portrayed with delightful gusto by Harry Clark and Jack Diamond. They also have one socko comedy number in Act II.

The Porter score is so uniformly good that it’s hard to pick outstanders. “So In Love Am I” is the love theme (reprised), there’s a good waltz in “Wunderbar,” a couple of classy comedy ditties in “We Open in Venice,” “I’ve Come to Wive It Wealthily in Padua” and “Where Is the Life That Late I Led.” Miss Kirk’s big ace is the witty “Always True to You in My Fashion”), and Miss Morison has a gem called “I Hate Men” (sung as Katherine) and it’s sequel (after the reformation) called “Women Are So Simple.” Two numbers, not connected with the play-within-a-play, are “Another O’p’nin, Another Show,” a rousing chorus affair, and “Too Damn Hot.” “Tom Dick or Harry” and “Bianca” are two numbers in which Lang shines.

John C. Wilson’s overall stamp on the production end, and Lemuel Ayres’ gorgeous and always tasteful settings and costumes are other highlights. Hanya Holm has done a neat job by the choreography.

A half hour will have to be cut, but where they’re going to find the excess baggage is hard to say. The dovetailing of the modern story and Shakespeare has been so shrewdly done, and the Porter score is so consistently Grade-A that trimming will come hard.

Waters.
KISS ME, KATE
(opened Thursday, December 2)
SHUBERT THEATER, PHILADELPHIA


All the famed twosomes of musical comedy will now have to step back to make way for a new team of titans—William Shakespeare and Cole Porter. For in the coupling of the Bard’s Taming of the Shrew, as interpolated by Belle [sic] Spewack in her own show text with a lively and highly literate Porter score highlighting melodic progressions that will linger long after Kate is packed off in storage, we have here a musical that should go on its merry way for more performances than any would dare to add up at this opening date. Without reservation, here is a hit musical guaranteed to aggravate the ulcers of a treasurer harassed by all the playgoers who will be ready to pull hairs and even split skulls to get their hands on ducats.

Mrs. Spewack cuts a play-within-a-play for a musical which revolves both front and backstage for ever-so-many amorous, colorful and tuneful moments. So we find Alfred Drake in the Peacock tradition of a Shakespearean actor-director playing Petruchio, with Patricia Morrison as the tempestuous Kate. His amorous designs, however, are currently for the Bianca of his Shrew cast—a delectable dish as Lisa Kirk plays her. The quartet of principals is rounded out by nimble-footed Harold Lang, Miss Kirk’s beloved.

Stage-Struck Thugs

Added to the bickerings that such proximity breeds are a happy pair of stage-struck thugs who develop a case of mistaken identity in attempting to get a gambling debt honored by the Shakespearean lead. Here, again, the acumen shown in the show’s casting is pronounced in the tally marks registered by vaudevillians Harry Clark and Jack Diamond. In fact, all cast choices fit expertly to form.

Dramatically and musically, Drake and Miss Morrison make for a lead pair as potent as they will ever come. Drake makes the accolades he earned in Oklahoma bloom all over again, making the most of Cole Porter’s talents in Wive It Wealthily and The Life That Late I Led. designs. Miss Morrison, a sopranol pip, carries the ballad frame fetchingly and bends over just as delightfully for I Hate Men.

Miss Kirk does plenty of show-stealing on her own, being at her saucy best with the spicy Tom, Dick or Harry, and Always True in My Fashion. Lang, with his deft combination of ballet and tap, also does just as right lyrically for the Bianca song. And for whatever comedy creaks in the Spewack lines and situations, the Clark and Diamond combo does more than make up for it with the high hilarity of its Brush Up on [sic] Your Shakespeare number. “Stopping the show cold” is merely lukewarm wordage for their wit here.
THE BILLBOARD

The Porter pen is most prolific for *Kate* and the show is all fashioned with a lilt. Top tune credits will unquestionably accrue to such gems as *Why Can’t You Behave?* and *So in Love Am I*—to single out two of more than a dozen.

Co-producer Lemuel Ayres has been most generous with settings and costumes. And all with an eye on beauty, taste and color, and adding to the show’s charm are the terp designs fashioned by Hanya Holm.

The cast is a large one considering the dominance of the principals, but capable in every respect. In fact, the lavishness of it all strikes a nostalgic note of a musical staged in the lush days.

It’s safe to suggest that the New York banking institutions better enlarge some of those vaults to house all the green lettuce that *Kiss Me Kate* is going to grab on the Stem.

*Maurie Orodenker.*
December 31, 1948

‘Kiss Me, Kate’ Porter’s Best, a Terrific Hit

By ROBERT COLEMAN

The new producing team of Saint Subber and Lemuel Ayers scored a rousing triumph last evening at the Century with “Kiss Me, Kate,” a gorgeous satirical musical with score by Cole Porter and book by Bella and Samuel Spewack. It kept the first-nighters cheering wildly throughout the proceedings.

For the libretto, the Spewacks have used the device of a play within a play, as Maxwell Anderson did not so long ago in “Joan of Lorraine.” They parallel a performance of Shakespeare’s “Taming of the Shrew” with the riotous romance between an ex-husband and wife cast for the leads in it.

Personally, we think that Bill Shakespeare would love the parody on his tempestuous comedy, that he would admire the fine showmanship that has gone into its creation.

Porter’s score is, to our way of thinking, perhaps his best to date. There isn’t a “filler” in it. The lyrics are clever, and the music something to make a Puritan want to start shuffling his feet in rhythm.

John C. Wilson has staged the production with admirable taste and skill and Hanya Holm, who can strike a serious note in a concert hall, has provided choreography that should be a joy for jitterbugs. As for the settings and costumes by Lemuel Ayers—they are superlative.

Subber and Ayers also merit a sweeping bow for their casting of the festive piece Alfred Drake and Patricia Morison act and sing the warring romantics with fire, persuasiveness and authority.

Lisa Kirk had the smart first-nighters blistering their distinguished palms over her delivery of Porter torch songs that should be consoling and amusing heartbroken stay-up-lates for many a bistro morn. The white-tied and be-ermined customers demanded encore after encore of “Why Can't You Behave” and “Always True to You.”

Harold Lang, graduate of Ballet Theatre, not only has become an ingratiating actor but also a first-rate hot hoofer. He and Miss Holm’s spirited corps-de-danse step with winning precision and verve. Harry Clark and Jack Diamond click with a musical-comedy burlesque of gambling den gangsters. Others deserving salutes are Thomas Holer, Annabelle Hill, Lorenzo Fuller, Denis Green, Fred Davis and Eddie Sledge.

Take our advice and rush to the Century box-office immediately.
A Kiss to Remember

By HOWARD BARNES

THERE is next to nothing wanting in “Kiss Me, Kate,” the prodigal and exultant musical comedy which has opened at the New Century Theater. With enchanting Cole Porter songs, a neat and amusing book by Bella and Samuel Spewack, a truly great performance by Alfred Drake, and resplendent settings and costumes by Lemuel Ayers, it is a bewitching entertainment. Hanya Holm's choreography weaves brilliantly through the tale of a bickering husband and ex-wife trying out “Taming of the Shrew” in Baltimore. The players, from Drake’s co-star, Patricia Morison and the featured Harold Lang and Lisa Kirk, down to the minor members of the ensemble, are triumphantly assured, as they should be. And John C. Wilson has staged the work with consummate style and pace.

*    *    *

It is difficult to catalogue all the virtues of this lavish and memorable musical. Porter has written the gayest music and lyrics he has in years, with “Why Can’t You Behave,” “So In Love Am I” and “Always True to You” outstanding numbers. Drake delivers several of them with such vocal authority, while pointing up the comical aspects of the Spewacks’ libretto, that they rarely fall to demand and deserve encores. Miss Kirk takes over the show momentarily in her rendition of “Always True to You” and Miss Morison is wonderfully effective, whether she is singing, or enacting the play within a play which gives rich substance to the doings. Lang is a dancing fool. and a couple of veteran vaudevillians, Harry Clark and Jack Diamond, add to the general and irresistible gaiety.

*    *    *

The original idea of Ayers and his co-producer, Saint Subber, to make a musical version of the Shakespeare comedy has found fruitful realization in the book. The Spewacks have shuttled back and forth between a contemporary parallel to the disciplining of a waspish woman and fragments of the classic itself. It is enough that the action is full of humor, movement and appropriate song cues, whether it is set back stage at the Ford’s Theater try-out or assembles the principals in fancy costumes in Padua. Drake, as both leading man of the company and Petruchio keeps one comedy spinning within the other. Miss Morison is properly violent as the leading lady of the troupe and Katharine. Here, for a change, is a book of delight to carry the caparisons of a song and dance carnival.
There is an infinite variety in the proceedings. Miss Holm has devised syncopated ballets and stately dances to give “Kiss Me, Kate” terpsichorean distinction. There are specialty numbers, including one in which Fred Davis and Eddie Sledge join forces nimbly with Lang. Robert Russell Bennett has orchestrated the score knowingly to give the Porter Songs a wide range of color. “Brush Up Your Shakespeare,” for example, is no more than a turn in the sustained continuity of the production, but it is very funny. As for Ayers, he can take a double pat on the back for his meticulous production and his scintillating decor. “Kiss Me, Kate” is a splendid conclusion to the theatrical year.
A Musical Comedy That Has Everything

By ROBERT GARLAND

If “Kiss Me. Kate” isn't the best musical-comedy I ever saw, I don’t remember what the best musical-comedy I ever saw was called. It, the Cole Porter-Bella and Samuel Spewack song-and-dance show now up near Central Park, has everything.

By everything I mean a grand score, a good book and a fine cast. To these, add imaginious choreography by Hanya Holm, ingenious decor by Lemuel Ayres, and inventive direction by John C. Wilson. The sum of these is a show of shows!

A show of shows that is literate without being highbrow, sophisticated without being smarty, seasoned without being soiled and funny without being vulgar. Among its major contributions, that of Cole Porter is foremost.

His score is his best one. From “Another Opening, Another Show,” which gets the evening going, to “I Am Ashamed That Women Are So Simple,” which leads into the grand finale, melody follows melody with more than Porterian profusion.

And the words are wise, as in “Why Can’t You Behave,” “Where Is the Life That Late I Led?” and “Always True to You In My Fashion,” or witty, as in “I’ve Come to Wive It Wealthily in Padua,” “Bianca” and “Brush Up on Your Shakespeare.”

Or romantic, as in: “I Sing of Love,” “Were Thine That Special Face,” “Wunderbar” and “So in Love Am I.” Or just plain “Too Darn Hot,” which I could listen to all evening.

A Good Book

The Spewacks have provided a book - from which these grand words-and-music stem. It’s a good book, telling of a traveling Group Theatre outfit offering Shakespeare’s “The Taming of the Shrew” on unappreciative Baltimore, my Baltimore.

Ford's Theatre–Ford’s Grand Opera House when I began my life of theatregoing there–is the scene of the play within a musical-comedy. According to the traveling Petruchio, there are deer up in the balcony and he wishes he had brought his gun.
The traveling Petruchio is Fred Graham who, in turn, is Alfred Drake. His traveling Katharine is Lilli Vanessi who, in turn, is Patricia Morison. Off stage, as well as on, they are Petruchio and Katharine in deed, word and action.

In and out of “The Taming of the Shrew” they love because they hate. On stage and off, they hate because they love. Constantly does their own private story parallel Shakespeare’s public one.

Involved in their private story are a pair of Monumental City gangsters. And a front-and-backstage Bianca and Lucentio. And a dresser for Petruchio and a maid for Katharine. And a Big Businessman who presents President Truman a player-piano.

These, and some native Baltimoreans, make their entrances and exits while Cole Porter’s grand words-and-music occupy the intervals.

**Canny Supervision**

No musical comedy—that is what Saint Subber and Lemuel Ayers call their joint production—could have the benefit of more canny supervision. Mr. Wilson has turned his attention to direction with humor, thoroughness and skill.

As Fred Graham who is Petruchio, and as Lilli Vanessi who is Katharine, Alfred Drake and Patricia Morison are to the manner born. They can act. They can sing. They can do both at the same time when requested. They are excellent sparrers, too!

Harold Lang, the Bill Calhoun who is Lucentio, is now a dancer who can act, an actor who can sing. His “Bianca” number is delicious. So is Lisa Kirk's “Always True to You in My Fashion.” And Lorenzo Fuller's “Too Darn Hot.”

The dancing, as I've said, has imagination for which Hanya Holm is responsible. Robert Russell Bennett's orchestrations are becoming to the Cole Porter melodies. The orchestra, under Pembroke Davenport, is happy in its work. And helpful.

Last night, when I left the Century, the excited congregation was crying “Bravo” for Cole Porter and Lee Shubert was in the box office selling seats for next year’s Christmas holidays. “Kiss Me, Kate” is number one on the Broadway musical hit parade.
New Musical Comedy Lives Up to Promise

By RICHARD WATTS JR.

The electric excitement that comes to the theatre when everything goes right was present at the Century last night with the arrival of “Kiss Me, Kate,” the new musical comedy that Cole Porter and the Spewacks have made out of our old friend, “The Taming of the Shrew.” From the opening number it was obvious to everybody that the first-nighters were seeing a smash hit of epic proportions, and nothing occurred throughout the evening to let them down. “Kiss Me, Kate” is beautiful, tuneful, witty, gay, high-spirited and delightfully sung, acted and danced. Again the American musical comedy proved itself the best in the world.

Since there is nothing to do but make this notice a list of tributes to those involved, I might as well begin with the popular and successful William Shakespeare. There is a surprising lot of “The Taming of the Shrew” in the excellent book that Bella and Samuel Spewack have devised by the simple and sensible process of mixing the Shakespearean play with the fortunes of a modern actor and actress who are appearing in it. The scheme turns out exceptionally well, and it only remains to be said that the team of Shakespeare and Spewack works as harmoniously as the collaboration of Spewack and Cole Porter.

The Music

For Mr. Porter, the new musical comedy must be a particularly gratifying success, since there had been dark rumors abroad that the eminent composer had lost some of his old-time power. There is no sign of any such decline in either the music or lyrics of “Kiss Me, Kate.” There are some 17 numbers, and all of them are worth listening to. There is no one song that struck me as standing out above the rest on first hearing and the words are probably better than the tunes, but it all adds up into a vastly engaging score. I guess I liked "Where Is the Life That Late I Led?" best of all.

Since I want to save the brilliant work of Alfred Drake and Patricia Morison for the end, there are a number of credits to be run through immediately, and it is a little difficult to decide where to start. There is co-producer Lemuel Ayers’ really beautiful sets and costumes. There is the excellent choreography of Hanya Holm and the fine dancing of Harold Lang.
There is Lisa Kirk’s amusing singing of a good comic song called “Always True in My Fashion.” There is the successful comedy of Harry Clark and Jack Diamond as two gangsters entangled in Shakespeare, and a gay number called “Too Darn Hot” and John C. Wilson's adroit staging. And I'm sure I left out somebody.

Patricia Morison

Finally getting around to Miss Morison, I am happy to state that she is a delight as the shrew who is tamed. Having seen this stunning young woman playing an endless series of baffled menaces in dubious movies and having long suspected that this was one of the signs of Hollywood's idiocy, I found gratification in noting that she looks beautiful, sings charmingly, acts with fire, spirit and a sparkling sense of comedy, and, in general, proves herself a performer of genuine personal distinction. No wonder Hollywood is in such a sorry state.

As for Mr. Drake, as the shrew’s tamer, it is time we accepted the fact that he is one of the authentic stars of the American theatre. He can play straight roles and musical comedy with equal facility, and he never fails to seem at home in what he does. He is at his best in “Kiss Me, Kate,” playing with humor, style and forcefulness. Mr. Drake is that rare phenomenon on the modern stage, an actor with the ability to play romantic roles with both grace and masculine vigor. He aids immeasurably in making “Kiss Me, Kate” a musical comedy to be cherished.
At the Theatre: 'Kiss Me, Kate'

By BROOKS ATKINSON

Taking an obliging hint from Shakespeare, the makers of "Kiss Me, Kate" have put together an enjoyable musical comedy, acted at the New Century last evening. Shakespeare has supplied a few bedraggled scenes from "The Taming of the Shrew." Using these as a springboard into festivity, Bella and Samuel Spewack have contrived an authentic book which is funny without the interpolation of gags.

Cole Porter has written his best score in years, together with witty lyrics. Under Hanya Holm's direction, the dancing is joyous. And Lemuel Ayers has provided carnival costumes and some interesting scenery.

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. No one has had to break his neck to dazzle the audience with his brilliance, and no one has had to run at frantic speed to get across the rough spots. As far as the Spewacks are concerned, "Kiss Me, Kate" is the story of a vainglorious actor and his temperamental ex-wife who are starring in a revival of "The Taming of the Shrew" in Baltimore. Although the Shakespeare circus has had some bad performances, none has been worse than the burlesque Alfred Drake and Patricia Morison have inflicted on it here.

The Italian setting has another practical advantage. It gives Mr. Porter an opportunity to poke beyond Tin Pan Alley into a romantic mood. Without losing his sense of humor, he has written a remarkable 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 O'p'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.

But the interesting thing about the new score is the enthusiasm Mr. Porter has for romantic melodies indigenous to the soft climate of the Mediterranean. Although "Wunderbar" is probably a little north of the Mediterranean Sea, the warm breezes flow through it; and "So In Love Am I" has a very florid temperature, indeed.

The plot device concentrates the acting and singing in four people, and fortunately they are all uncommonly talented. As a greasepaint hussy, Miss Morison is an agile and humorous actress who is not afraid of slapstick and who can sing enchantingly. She has captured perfectly the improvised tone of the...
comedy, and she plays it with spirit and drollery. Lisa Kirk plays a subordinate part in a style that might be described as well-bred impudence. Given a sardonic song like "Always True to You (In My Fashion)," she can translate it into pert and gleaming buffoonery.

We have all been long acquainted with Mr. Drake as headman in musical shows. In the part of the egotistical actor who plays Petruchio on stage, Mr. Drake's pleasant style of acting and his unaffected singing are the heart of the show. By hard work and through personal sincerity, Mr. Drake has become about the most valuable man in his field. In the secondary male role, Harold Lang, who is principally a dancer, also gives a versatile and attractive performance.

Under the supervision of John C. Wilson there are other treasures in this humorous phantasmagoria of song--the torrid pavement dancing of Fred Davis and Eddie Sledge, the bland gunman fooling of Harry Clark and Jack Diamond, the antic dancing masquerade that serves as first scene to "The Taming of the Shrew" sequence.

All these items have been gathered up neatly into the flowing pattern of a pleasant musical comedy. To filch a good notion from The New Yorker, all you can say for "Kiss Me, Kate" is that it is terribly enjoyable.
‘Kiss Me, Kate’ a Hit; Gay, Beautiful, Funny

By WILLIAM HAWKINS.

“Kiss Me Kate” is a show that strains a reviewer’s supply of adjectives. It is gay, beautiful, tuneful, funny and plenty more. It smoothly dovetails a modern counterpart of “The Taming of the Shrew” with a performance of Shakespere’s [sic] classic done mostly in song and dance.

The show’s most outstanding quality is its artful assurance, as everyone connected with it gives a superbly satisfactory contribution without suggesting that he has anywhere nearly exhausted his resources. As first class entertainment it is relaxing because it never strains. This temperance of delivery, at the Century Theater, is only possible in a musical where there is a wealth of expert talent, and that is just what “Kiss Me Kate” abounds in.

The production is designed so the scene shifts freely from the stage of a Baltimore theater to dressing rooms and backstage rehearsal rooms and passages. Fred is a loyal theater man who has hired his ex-wife Lilli, a temperamental movie star, to play Katherine to his Petruchio.

Cole Porter Scores

When she finds him playing up to Lois, a night club artiste who is playing Bianca, Lilli’s rage leads the two stars to commit mayhem on each other, on and off stage.

Lois’ partner Bill, signs Fred's name on an IOU for a gambling debt, and the gangsters who come to collect from Fred are diverted by him to prevent Lilli from walking out on the show.

Cole Porter has turned out one of his all time best scores. It is studded with hits, has not a mediocre number in it, and offers line after line of those fabulously ticklish lyrics at which Porter at his best has no equal.

Here is a book by the Spewacks with which no one can quarrel, moving comically with the fullest support for song and dance. John C. Wilson keeps a complicated show sliding hitchlessly along and has toned the performance with a smooth ease that makes the rambunctious plot all the more effective.

Gowns Draw Gasps.

Lemuel Ayers, coproducer and designer, ignites the stage with glowing heady Italian colors. Particularly memorable are the deep purple sky behind a street scene, and a translucent curtain for a backstage interlude. The costumes are happily complimentary to the players, and at least two of Kate’s flamboyant gowns drew gasps from the premiere audience.
NEW YORK WORLD-TELEGRAM

Hanya Holm’s dances are individual and effervescent, demanding great skill without ever suggesting a muscle flexing contest. They have the rare gift of making each dancer look as if he had a purpose in what he does. Tops is the insinuating routine for “Special Face.”

Of the players, the most surprising is Patricia Morison, who has been known for some years only for her appearances in undistinguished pictures. Always a beauty, Miss Morison is these days ravishing. She is playing with a fire and wit hitherto unrevealed, and her voice is warm and free with an easy sweet range. Quite a girl and a talent to be contended with from here on.

Petruchio Cracks Whip.

Alfred Drake is unsurprisingly an Ideal Petruchio with a confident swagger and a mature feeling for serious scenes.

He sings with warmth and cracks the whip over the story and the mood of the whole show.

As Bianca, Lisa Kirk reveals new stature and charm. Her rendition of the difficult legato line of “Why Can’t You Behave” is little short of a triumph, and she stops the show with the racy lines of “Always True to You.”

Harold Lang will probably look like a Cub Scout when he is 60, and his engaging youthfulness gives his lithe dancing the air of being done by a high fashion grasshopper. He is no slouch at singing either and does rewarding double duty with "Blanca."

Gangsters Get Culture.

Harry Clark and Jack Diamond are the amusingly obtuse gangsters getting culture, and come into their own toward the end with a contagious vaudeville routine which makes useful sacrilege of several dozen Shakespearean titles.

Nearly every number proved a stopper last night, and the score has remarkable variety. Most likely hit paraders are “So In Love” and “Why Can’t You Behave,” but there are many more like Kate’s “I Hate Men,” Petruchio’s “I’ve Come to Wive It” and “Where Is the Life?”, and Bianca’s songs, that are natural special material for night club singers.

On leaving “Kiss Me Kate” you have a very pleasant feeling that Kate has complied.
"Kiss Me, Kate"—continued

The Sun

DECEMBER 31, 1948

By WARD MOREHOUSE.

"Kiss Me, Kate" Is Terrific.

"Kiss Me, Kate" struck gold last night at the Century. This new and festive musical comedy is the best song-and-dance show of the season and one of the best Broadway shows I have seen in years. The time the cheers get into print the box office queue will be reaching over into Central Park, and probably all the way to the reservoir.

"Kiss Me, Kate" has everything. Captivating music, jaunty and witty lyrics, magical dancing, an amiable book—and also bits of Shakespeare. Cole Porter has written an exuberant score; his lyrics are his best in a decade. Lemuel Ayers has distinguished himself with the scenery and costumes. The choral portions have been handled by Harold Landau up to the finest we've seen since Agnes de Mille began asserting herself. John C. Wilson's fine direction has given the production the extra kick it needed and probably got away with it. Or even "Measure for Measure." The libretto supplied by Bella and Samuel Spewack is of the play-within-a-play form, showing behind-the-scenes tempestuousness in the lives of a harassed Shakespearean troupe, playing "The Taming of the Shrew" in Baltimore during a pre-Broadway tryout. The snatches of Shakespearean verse are delightful, averse that is integrated into the Spewack book, and all of us began to suspect last evening that Alfred Drake and Patricia Morison could go on as Petruchio and the stormy Kate most any afternoon.

Alfred Drake, playing an actor-director still in love with his divorced wife, who is also the leading woman of the company, is a winning player. He has robustness, humor, a communicable gaiety and a definite romantic quality. Patricia Morison, back in the medium in which she started, is a charming billing with Drake and she is deserving of every bit of it. Miss Morison is exciting, exciting and alive. She has the sense of comedy and a sense of timing. She has a show-stopping number in "I Hate Men" and Drake is fairly overpowering as he chants "I've Come to Vine It Wealthily in Padua," which is packed with innuendo. Lisa Kirk, to be remembered from "Allegro," has grace and personality and style; she could have gone on for another hour with "Always True to You (In My Fashion)." Harry Clark and Jack Diamond, playing two jovial and stage-struck thugs, are enormously entertaining in their singing of "Brush Up Your Shakespeare." Harold Lang, as sprightly a dancer as seen hereabouts since Gene Kelly and dances "Bianca" with rollick and great skill. The "Too Darn Hot" number gets the second act off to a lively start, and the "Kiss Me, Kate" number closes the first act rousing.

"Kiss Me, Kate" is a gay, bouncy and mellifluous show. "Edward, My Son" and "Annie of the Thousand Days" will now move on and make way for a new and thundering one. The New York theater seemed pretty wonderful last night at the Century.

New York World Telegram

DECEMBER 31, 1948

"Kiss Me Kate" a Hit; Gay, Beautiful, Funny

By WILLIAM HAWKINS.

"Kiss Me Kate" is a show that strains a reviewer's supply of adjectives. It is gay, beautiful, tuneful, funny and plenty more. It smoothly dewets a modern counterpart of "The Taming of the Shrew" with a performance of Shakespeare's classic done mostly in song and dance.

The show's most outstanding quality is its artful assurance, as everyone connected with it gives a superbly satisfactory contribution without suggesting that he has anywhere nearly exhausted his resources. As first class entertainment it is relaxing because it never strains. This temperament of delivery, at the Century Theater, is only possible in a musical where there is a wealth of expert talent, and that is just what "Kiss Me Kate" abounds in.

The production is designed so that the scene shifts freely from the stage of a Baltimore theater to dressing rooms and backstage rehearsal rooms and passages. Fred is a loyal theater man who has hired his ex-wife Lilli, a temperamentally movie star, to play Katherine to his Petruchio.

Cole Porter Scores.

When she finds him playing up to Lilli, a night club artiste who is playing Bianca, Lilli's rage leads the two stars to commit mayhem on each other, on and off stage. Lilli's partner Bill, signs Fred's name on an IOC for a gambling debt, and the gangsters who come to collect from Fred are diverted by him to prevent Lilli from walking out on the show.

Cole Porter has turned out one of his all time best scores. It is studied with hits, has not a mediocre number in it, and offers lines and lines of those fabulously ticklish lyrics at which Porter at his best has no equal.

Here is a book by the Spewacks with which no one can quarrel, moving comically with the fullest support for song and dance. John C. Wilson keeps a complicated show sliding hitchlessly along and has tuned the performance with a smooth ease that makes the rambunctious plot all the more effective.

Gowns Draw Gaspes.

Lemuel Ayers, coproducer and designer, is the stage with glistening, beady Italian chandelier. Particularly memorable are the deep purple sky behind a street scene, and the moment when the thirties-style backdrop interlude. The costumes are happily complementary to the players, and let us give two numbers of Kate's flamboyant gowns drawn from the premiere audience.

Hanya Holm's dances are individual and effervescent, demanding great skill without ever suggesting a muscle flexing contest. They have the rare gift of making each dancer look as if he had a purpose in what he does. Tops is the distressing routine for "Special Phases." Of the players, the most surprising is Patricia Morison, who is known for some years only for her appearances in undramatic pictures. Always a beauty, Miss Morison is then ravishing. She is playing with a vitality and with a hitherto unrevealed and her voice is warm and free with an easy sweet range. Quite a gift and a talent it is contended with from here on.

Petrebah Cracks Whip.

Alfred Drake is unsurprisingly an ideal Petruchio with a confiding and mature stare and a mature feel for serious scenes. He sings with warmth and charm, and the story and the mood of the whole show.

As Bianca, Lisa Kirk reveals new stature and freshness of outlook. Her rendition of the difficult legato line of "Why Can't You Behave?" is little short of a triumph, and she tops the show with the raucous line of "Always True to You." She is dumpling and probably looks like a Cub Scout when he is 60, and her emerging youthfulness gives his little dance a pleasing quality of being done by a high fashion grasshopper. He is no slouch at singing either and does rewarding double duty with "Bianca."

Gangsters Get Culture.

Harry Clark and Jack Diamond are the amusingly subtle gangsters getting culture, and come into their own toward the end with a contagious vaudeville routine which makes useful caricature of several dozen Shakespeare titles.

Nearly every number proved a stopper last night, and the score has remarkable variety. Most likely has "You Haven't Had Love" and "Why Can't You Behave," but there are many more. Lisa Kirk's "I'd Like to Introduce You," Harry Clark's "I've Come to Vine It" and "Where Is the Life?" and "Bianca" are natural special material for night club singers.

On leaving "Kiss Me Kate" you have a very pleasant feeling that Kate has compiled.
Of Sweet Kate and Mr. Porter

Mr. Cole Porter, the sweet singer of the Wabash, is tuneful and glib in two styles, his own and Shakespeare’s, in Kiss Me, Kate, the new musical comedy which was presented at the Century Thursday night before a well-dressed detachment of the flower and chivalry of our town. What with fine songs, good singing, dancing and playing, and a powerful source of inspiration (The Taming of the Shrew), his hybrid amounts to quite a show.

Having lost his grip on the letter “r” in his contact with alien culture, Mr. Porter is one of the few Indiana boys in the world who thinks that the city of Padua rhymes with “how mad you are” and “what a cad you are.” However, our own racing handicapper pronounces his Christian name Clocka while spelling it Clocker, so who are we to cast the first dornick at the errant Hoosier song-writer?

To get my carping out of the way early, I could wish that the book of Kiss Me, Kate by Bella and Samuel Spewack (pronounced Spewack) had been written with a little more attention to that indispensable element of musical comedy called comedy. Mixing their own stuff with Shakespeare’s, the Spewacks make the old Swan sound like a pretty funny writer, which he was, at times. By contrast, their own humor struck me as routine and half-hearted. A good part of it consists, absolutely irrelevantly, of topical jokes about Washington politics which are just about adequate for use in a Gridiron Club show. And that is faint praise indeed.

Still, The Taming of the Shrew is a strong, bright, good-natured play, and Kiss Me, Kate apes it and intertwines with it so closely as to emerge, in the net, a bright, good-natured show strongly manned by bright, good-natured singers and dancers.

Alfred Drake and Patricia Morison lead the cast, in the parts of a divorced theatrical couple playing Petruchio and Katharine in a Baltimore tryout of the Shrew. Their characters being modelled upon those of Mr. Shakespeare’s sharp-tongued lovers, they toss their temperaments around pretty freely, mostly to music. In the course of the evening, Mr. Drake whacks Miss Morison across the buttocks so forcefully that it is touch and go, at the end, whether she will show up to finish the play or not. However, true love transcends her welts, and she does show up.

That is about all the plot there is, except for a dice debt run up by a young actor (Harold Lang) which brings into the story a pair of underworld collection agents, of rudimentary comic appeal, by Thornton W. Burgess out of Damon Runyon. They hang around the theater and sing a patter song named Brush Up Your Shakespeare.
That brings us back, and high time, too, to Mr. Porter, who is by way of being the true star of the show, in spite of the fine singing and sprightly acting of Mr. Drake and Miss Morison, the nimble dancing of Mr. Lang, and a gracefully funny performance by Lisa Kirk. The composer has provided songs without stint. His score is a skillful and curious mixture of Shakespearian words, airs, and notions with standard Porter songs.

•    •    •

The standard Porter songs, a very good collection of them, include Always True to You (in My Fashion), which Miss Kirk handles in a nice Mary Martinesque style; Bianca; a dance number called Too Darn Hot; a torch song called So in Love Am I; and a parlor blues called Why Can't You Behave? Among the songs with a touch or more of Shakespeare in them are I've Come to Wive It Wealthily in Padua, Were Thine That Special Face, Where Is the Life That Late I Led?, and I Am Ashamed That Women Are So Simple. They are all fun to hear, and you get the impression that Mr. Porter had a lot of fun writing them.

Maybe he should have thought twice before he asked Mr. Drake to wonder, musically, whore was Rebecca, his Becky-o, because you’re afraid beforehand that the answer will end in “Vecchio” (it’s Ponte Vecchio). Some of the other rhymes are equally grotesque and foreseeable. But what are a few malformations among friends?
The Theatre; Grand Finale


It may have leaked out by this time that there is a new musical comedy hit in town, which came in with the final hours of 1948 and that it was the best musical of that eventful twelvemonth. It might be added that it is likely to be the best of 1949.

Musical comedies, although they are often deprecated by the more arty of the followers of the theatre as an inferior division of the drama, require a far greater cooperative effort than does a serious drama, which leans upon an author, several good performers, and a competent director. On the musical stage there is music and dance to cope with, there are herds of people to get on and off stage, sets to change like lightning. And above all, there is a continuous struggle with taste. This quality, in the social sense, is seldom of continuing concern in serious works although of course non-musical comedy must also deal with it.

Bad taste wins so often on the musical stage that when taste is “good” it is apt to be mawkish. But Kiss Me Kate is a triumph of this department’s notion of a correct taste, in that the ribaldries of the day are properly incorporated without the leer and the petty nastiness which some people seem to think necessary to popular entertainment.

First of all, the Spewacks’ book is an intelligent and expertly worked-out vehicle for the temperaments of the leading characters, an egotistical but talented actor (played by Alfred Drake) and his beautiful and somewhat shrewish ex-wife, played by Patricia Morison. This couple, meeting again in a road company of The Taming of the Shrew, provide a counterpoint of their real lives against those of Shakespeare’s lesson in how to handle a tough babe.

Secondly, the performers are just right. Mr. Drake is just the man for it, with his expertly controlled and expressive voice, a personality at once brash and charming, and a flare for acting. Miss Morison, a somewhat icy beauty, can not only sing beautifully, but warm up to incandescent rage when required, and play at slapstick expertly. (It was not a stick which was slapped, however, on this occasion.) Lisa Kirk, in the second feminine part, sang her
The musical bounties were largely dependent upon the excellence of Cole Porter’s music and lyrics. The old master (if nearly 30 years of it make him other than young) has outdone himself. There are so many good ones this time that their description would outrun this allotted space considerably. The first act boasts 11 musical numbers, some sad and melodic, some catchy. Almost all the things which linger pleasantly in that peculiar part of the cerebrum reserved for little musical phrases. Of the lot I liked best “Why Can’t You Behave,” “Wunderbar,” “We Open In Venice” and “I’ve Come to Live [sic] It Wealthy [sic] in Padua.”

The second act produces six more tunes. “Too Darn Hot,” a rapid-fire piece with hot dancing by Fred Sledge, negro performers of talent and spirit, plus Harold Lang. Mr. Drake’s “This Is the Life I Led” followed, with some of Mr. Porter’s most amusing lyrics of an amusing evening. Lass Kirk then contributed a bit, with some pantomime, entitled “Always True to You (In My Fashion)” which produced outcries for numerous encores. “Brush Up Your Shakespeare,” which a couple of tough comedians named Harry Clark and Jack Diamond sang, produced more verses than could be counted. Very funny, too.

It is a good thing that Petrillo feud is over. Now those of us who have to wait for tickets for Kiss Me Kate can at least listen to the records.

Richard F. Cooke
Plays on Broadway: Kiss Me, Kate

The smash success of “Kiss Me, Kate” (and it is unquestionably a smash) is a thrilling story of show business—the triumphant return of Cole Porter, the prodigal composer, to the ranks of the theatrical great. He has been “away” too long. But just as Irving Berlin and Oscar Hammerstein, 2d, survived slump years to write their greatest hits, Porter has made his comeback with the finest score of his career.

Even after its tremendous advance buildup, with rave reviews from out-of-town and a growing volume of expectant talk around Broadway, “Kate” isn’t a letdown. It’s solidly enjoyable, with one hummable tune after another, many of them with slyly amusing lyrics. There’s fine singing, plus captivating personalities and performances, entertaining dancing, and stunning settings and costumes. Even the book, usually the catch in a musical, is interesting and serviceable.

In every department, “Kate” is a superlative show. From the original idea, it is imaginative, ingenious, tasteful and skillfully done. The scenes are brilliantly routined to provide contrast and tempo. John C. Wilson’s direction is firm, yet pliable and expressive. There is an uncannily effective mixture of sentiment, comedy and rhythm in the music and lyrics, and excellent variation in the choreography, from ballet to hot hoofing.

Although there isn’t a weak tune in the show, some of the Porter songs are certain to be memorable. Sure bets for most-played ratings, possibly with revised lyrics in some instances, are “Why Can’t You Behave,” “So in Love Am I,” “I Hate Men,” “Too Darn Hot,” “Where Is the Life That I Led?” [sic] “Bianca” and “Brush Up Your Shakespeare.” It’s the sort of score that sends an audience out of the theatre singing.

The Bella and Samuel Spewack story is the hectic romance of a stage couple, divorced but still in love, who are playing Petruchio and Kate in a tryout of “Taming of the Shrew” at Ford’s theatre, Baltimore. Both acts get opening lifts by rousing ensemble numbers, and there are only a few brief slow spots thereafter. There’s an unusual amount of plot, but it never seriously impedes the show.

Alfred Drake and Patricia Morison are superb as co-stars. Their singing is impressive, with the film actress, in particular, having a lovely, warm voice. Both combine fire and humor in performance, and their styles and personalities are admirably paired. Lisa Kirk and Harold Lang, co-featured, register as second leads, the former in particular with the “Why Can’t
You Behave” ballad and the latter especially in a show-stopping dance routine with Fred Davis and Eddie Sledge. Harry Clark and Jack Diamond, as self-consciously genteel hoodlums, also halt proceedings with their “Shakespeare” duet, and the whole company is infectiously enthusiastic.

Any musical as fine as “Kate” inevitably suggests comparison with the wonder show, “Oklahoma!” Actually they aren’t comparable, being utterly unlike in style, flavor and effect. But as long as there are shows like “Oklahoma!” and “Kate” nothing can quite take the place of the theatre.

_Hobe._
RECORDS: ‘KATE’

Score of Broadway Musical Success in Album With Original Cast

BY HOWARD TAUBMAN

The haste with which Columbia has brought out its recording of the music of Kiss Me, Kate is an indication that it anticipates a large public demand. In view of the show’s success, Columbia is probably right. Plenty of disappointed ticket seekers will acquire the records while they wait to get into the theatre.

The album has reached the market within a month after the recording sessions. The original cast, headed by Alfred Drake and Patricia Morison, has gone through the score in the order in which it is heard in the theatre. The whole thing makes an album of six twelve-inch disks, or one twelve-inch long-playing disk.

The album confirms what people have been saying; this is one of Cole Porter’s most felicitous jobs of words-and-music invention. Some of the tunes are weak and repetitive for Mr. Porter, but quite a few have wit and freshness. We Open in Venice, I’ve Come to Wive It Wealthily in Padua, I Hate Men, Here Things Are Special Face and Where Is the Life that Late I Led’s strike this reviewer as the most delightful numbers.

Other songs may have a greater vogue. So in Love, Why Can’t You Behave and Always True to You are delightful. A happy piece of news is that Dinah Shore has done two of them and Frank Sinatra one for Columbia; Tommy Dorsey’s band and Fran Warren have done one each for Victor. The most effective singing is by the original cast which had the benefit of Mr. Porter’s supervision.

Mr. Drake, who has a real voice, is outstanding. Miss Morison’s voice, though not so well cultivated, has plenty of substance. Lisa Kirk and Harold Lang sing pleasantly, Pembroke Davenport conducts with spirit. And a word of praise should go to Robert Russell Bennett’s sprightly orchestrations.

Opera in Full

Cetra-Soria, distributor of Italian-made records, has released a performance of Verdi’s La Forza del Destino in full. The four-act opera, which has not been in the active repertory for the longest time, appears in two albums, each with nine twelve-inch disks.

The cast is headed by some of Italy’s best-known singers—Maria Callas, soprano; Ebe Stignani, contralto, Galliano Massini, tenor, Carlo Tagliabue, baritone, and Tancredo Paoero, basso, with Gino Marinuzzi conducting. The conductor and nearly all the principal singers have appeared in this country.

They do Verdi’s opera, which has the vigor and blunt passion of his powerful middle years despite one of the most tuneful libretos with which the poor composer was afflicted, with a proper awareness of the Italian style. Miss Callas sings Leonora brilliantly; her vocal art has improved since she was at the Metropolitan before the war, and her habit of being an interfering law unto herself, which some of us noticed in Italy in 1944 and 1945, does not get in the way here. Miss Stignani’s Preziosilla has color and character. Mr. Tagliabue and Mr. Paoero sing distantly.

As for Mr. Massini, he has the virtues and vices of his tribe—a resounding voice and a tasteless affection for holding top tones and for sobbing.

Mr. Marinuzzi, who has the cooperation of a good orchestra and chorus, paces the opera knowingly. The recording has some technical shortcomings, but if you have a hankering for the opera, this is, on the whole, a satisfactory performance.

OTHER REVIEWS

Auber Overtures. Boston Pops Orchestra conducted by Arthur Fiedler. (Victor, four twelve-inch disks.) The works of Auber, which were the toast of the Paris Operacomique a century ago, are seldom performed these days, at least in this country. Fra Diavolo is revived occasionally; the others are all but forgotten. Mr. Fiedler does a service when he records the overtures to four operas. The grace and spirit of the music are not at all stale, and the performances have irresistible vitality. The overtures in this album are those for Masiasselti, The Crown Diamonds, Fra Diavolo and The Bronze Horse.

Milhaud: Le Bœuf sur le Toit. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. (Columbia, two twelve-inch disks.) In 1919 Milhaud tossed off a brilliant work that might be used to accompany a Charlie Chaplin film, then silent and brief. Jean Cocteau heard it and devised and produced a pantomime to fit the music. The synopsis of the pantomime reads today like a typical, dated post-World War I conception, and the music, despite its bounce and brassiness, has worn thin, too. Mr. Mitropoulos and his orchestra, however, do not condescend to it; they play it with vigor and richness.

Beethoven: Sonata No. 3, in A, Op. 69. Pierre Fournier, cello, and Artur Schnabel, piano. (Victor, three twelve-inch disks.) This is not only Beethoven’s most popular sonata for cello and piano but also the most consistently satisfying. Rich in lovely ideas, it is worked out with a loving resourcefulness; it is an endearing score. Mr. Fournier and Mr. Schnabel give it a performance worthy of its caliber. Their teamwork is irreproachable, and they play with warmth and understanding. A fine recording. Made in England, it is also technically sound.

Beethoven: Trio No. 4, in D, Op. 70, No. 1 (the Ghost). Busch-Sarkin Trio. (Columbia, three twelve-inch disks.) By an odd coincidence, the very next Beethoven opus number after the piano-cello sonata, this one a trio, is available in a new recording. This score is not quite so felicitous, but it has its points, and the performers—Sarkin, Adolf Busch and Hermann Busch—project the feeling of the music. The tone of the ensemble as a whole may not have the refinement and subtlety of some other trios, but there is ample compensation in the lift and stridency of the performance.

Brahms: Symphony No. 2. London Philharmonic Orchestra conducted by Wilhelm Furtwängler. (Decca, five twelve-inch disks.) Whatever you may think of Mr. Furtwängler’s stand during the testing years of Hitler’s ascendancy, there can be no gainsaying that he knows his way around an orchestra. He leads the London Philharmonic with authority, and the recording is first-rate. You may not admire his conception of the Brahms Symphony, which is paced too slowly and solemnly for some tastes. But he follows through with consistency and logic.

Piano Concerto. Rhea Sadowsky, piano. (Prize Records, three twelve-inch disks.) Miss Sadowsky is a capable pianist, with plenty of technique and an appreciation of modern styles. Her playing of Prokofiev’s Third Piano Sonata and of pieces by three Brazilians—Barroso Neto, Francisco Mignone and Fructuoso Vianna—has accuracy and dash. Chopin’s Fantasy Impromptu is not on the same level. Weber’s Meto Perpetuo goes with liveliness.

Nelson Eddy in Songs of Stephen Foster, Vol. II. (Columbia, four twelve-inch disks.) A generous showcase of the songs of America’s most popular song writer. Some of the songs are the hardy perennials; others are not often heard these days. Mr. Eddy sings them all with manliness, if with little shading or variety.
Porter on the Platter

HAROLD CLURMAN

Kiss Me, Kate: Alfred Drake, Patricia Morison, Lisa Kirk, and Harold Lang, with orchestra conducted by Pembroke Davenport. (Columbia album C-580, $7; ML 4140, $4.85.)

If you are in the habit of collecting recordings of popular musicals, you will get these because "Kiss Me, Kate" is a great hit; the drama critics hailed it as a kind of masterpiece, and very few who see it are inclined to disagree with them. When a show is judged "terrific," when enough crooners put its numbers on their program, enough arrangers and bands play them, and radio repetition in all modes make them like something we breathe, it becomes difficult not only to resist a total identification with them, but even to ask ourselves whether they are really good or not. They simply exist.

The reviewer's purpose therefore can hardly be to encourage or discourage the buying of such records. He can only muse aloud on what listening to them suggests to him.

I haven't been genuinely taken by a new song for some years now, The reason for this is not that I have grown crabbed or that song writers have all run dry—although at times I am tempted to say so—but that the composers and writers of lyrics, more than any other creators, are extremely dependent for the quality of their inspiration on the mood of the day. We cannot listen to Offenbach without giving some thought to the frivolity of the "new" Paris of the Second Empire, we cannot disassociate Gilbert and Sullivan from the solidity of the Victorian days, we cannot hear Gershwin without recalling the prosperity of the early Twenties. With the older composers—Johann Strauss, Offenbach, and others—we think retrospectively in terms of an era; with our American contemporaries, it seems natural to count in decades. Song writers, it is true, survive their decades, but when they do—have you noticed?—they are very frequently in trouble.

The only striking exception to this is Irving Berlin, whose genius consists not so much in his adaptability to every historical and theatrical contingency, but rather to his capacity to discover the root need and sentiment of all our American lives. You may argue as you will about a Noel Coward lyric, for example, but a line like "... doing what comes naturally" has something one might almost call "cosmic" about it.

Cole Porter seems to me to belong very much to the late Twenties and early Thirties. This was the time when our prosperity had become somewhat overripe with a tendency to mock as well as to enjoy itself. The early Thirties were blue with worry caused by economic despair. Young folks felt abandoned by parents who were going broke, and feared that their student years held very little promise for the future. They wanted to be consoled, they yearned for intimacy and love, the comfort of romance that might compensate for the outer cold.

The Cole Porter touch derives from the feeling of the late Twenties. It is a sophisticated touch, a chic, that expresses itself in a kind of wit that was, to begin with, almost an entirely new phenomenon in American song writing. It has more of the Continent in it—the world as cosmopolis—than was possible before World War I, at which time American provincialism had not yet been breached. This touch is still evident in my favorite number from "Kiss Me, Kate"—"Where Is the Life That Late I Led?" ("And lovely Lisa, where are you Lisa? You gave a new meaning to the leaning tower of Pisa."). It is a style that mixes the highfalutin', the tony and expensive with the almost obscenely common—as in the mixture (in this case unpleasant to me though not at all to its audience) which combines references to Shakespeare with gangster vulgarity.

It is difficult to write good songs nowadays because the late Forties—neither depressed nor confident—have developed no pathos, no enthusiasm, no faith, no conviction commonly shared. So Cole Porter, just like nearly all his colleagues, has suffered a partial eclipse in this period—not, I suggest, because he has lost his gifts, but because this period in its colorless confusion gives his special talent very little support.

It is generally accepted that "Kiss Me, Kate" represents Cole Porter's best work in ten years. If this is so, it is a fact that sustains my argument. For I do not consider the score or lyrics of "Kiss Me, Kate" the best Cole Porter—not by a long shot. The brightest spots, I believe, are the plot and storytelling numbers related to the show's book, "We Open in Venice" (the lyrics are cute), "I've Come to Wive It Wealthily in Padua," and the already mentioned "Where Is the Life That Late I Led?" These numbers are clever enough, but by no means the kind to mark an epoch or begin a trend. "So in Love" is a slow fox trot that will probably prove more popular than the pieces I mentioned, because of its independence of the show's text and its quick availability for diverse use as a dance number, etc. Pieces like "Always True to You in My Fashion" will probably be very well liked, though I find it dull; things like "Bianca" and "I Am Ashamed that Women Are So Simple" seem to me wholly without physiognomy...

Drake Again

As well as engaging in Columbia's "original cast" version of "Kiss Me, Kate"—where he is noted "by courtesy of RCA Victor" in the world's smallest type—Alfred Drake has favored RCA (with whom he has a contract) with performances of four top numbers of the show: "So in Love" and "Were Thine That Special Face" (RCA Victor 20-3352) as solos, and "Why Can't You Behave?" and "Wonderful" (RCA Victor 20-3333) with Jane Pickens as an adept partner. Lehmann Engel is the conductor for both discs, which project Drake in fine, solitary form.
Anna's B-Flat Is So Low It Demands a Male Understudy

You'll have to go far before you'll find a woman with a more unique voice than that of Anna Belle Hill, the baritone in "Kiss Me, Kate." Her voice is so odd that she has, of all things, a male understudy.

Appearing in her Broadway debut, Anna Belle plays the part of Hattie, the maid, who opens the musical by singing, "Another Opening, Another Show."

Anna Belle is doubly busy these days as she is also the star at the Savannah Cafe in Greenwich Village. She does two shows there nightly.

A Spark From Flint.

Hailing from Flint, Mich., where she was a church musical instructor, she was picked for her "Kiss Me, Kate" role by Cole Porter himself in her Waldorf-Astoria suite.

She is just as awed by Patricia Morison, Lisa Kirk, and Alfred Drake as their average hero-worshipper. "I can't believe I'm on the same stage as they are," says Anna Belle.

Miss Hill has a voice range unlike 99% of her sex. It's from middle "C" to "B" flat which is a 9th below regular baritone register. And she can go up to "F" in the soprano register.

Anna Belle doesn't believe in learning foreign languages and

Anna Belle Hill as she appears as maid with Patricia Morison in "Kiss Me, Kate."

singing foreign songs to improve her voice. "I sing from the heart—and my heart is 100% American," she says.
N227 DL PD=WEST LOS ANGELES CALIF 16 1005A=

SAM SPEWACK=

HOTEL TUSCANY 39 AND LEXINGTON=

BELLA WRITES ME THAT YOU DON'T WANT TO TAKE ANY CREDIT FOR THE BOOK. I BEG YOU TO RECONSIDER THIS DUE TO ALL THE CONTRIBUTIONS YOU HAVE MADE. ALSO IT WILL MAKE OUR PUBLIC MUCH HAPPIER TO READ QUOTE BOOK BY SAM AND BELLA SPEWACK UNQUOTE WILL YOU DO THIS GREAT FAVOR FOR ME ALL MY BEST REGARDS DEAR SAM=

COLE=
Wed. June 16th 1948

Bella, Bellissima!

Jack Wilson has not read you my reply regarding book Changes, please ask him to do so.

There are two girls here working like maniacs for the Kate part: 1) Ruth Warwick & 2) Patricia Morrison. I don't believe Warwick can sing.
the part even if she studies all summer because singing is not her vocation. She is an amateur when she sings, but she is lovely and could undoubtedly act the part beautifully. She is a young, not too young, Ruth Chatterton.

Pat Morison is, to me, a much more interesting possibility. Apart from her voice which is a high mezzo, she looks like Lynn Fontanne and Kate. As I wired Jack, she is
Working with Constance Collier on the Kate part. I feel strongly that this is our girl. So much so that I believe we might, over night, create a great new star.

I can picture you pulling your hat over your face & squirming in despair as I write you this but this Morison girl is the one.
There is also a girl called Adele Robbins for the Lois Bianca part who has the bounce which you require but she has very little experience. She is, however, worth seeing. So I suggest that you try out rather soon and examine these three girls. And with Jack.

As far as The Tired Petruchio
part goes, there isn't even an applicant.

In case Jack has not told you, I have written a song for the two gangsters. I indicated that they could sing this song for their exit on page 2-6-29 of your book.

But now, on further consideration, I think it might ruin the rest of the scene. So I suggest that they enter after the scene is
finished in front of the curtain to sing it just before we go into the trial Shrew scene.

Also I have made a song out of the latter part of Kate's final speech beginning with "I am ashamed that women are so simple." (She can slide into this.) I have altered the beautiful words slightly but you will approve when you hear the song. This leads at once into a lively finale.
You should write me always when there are book complications. In that way it will be easier for me to back you for I have great respect for your great talent and experience.

Dorothy Kirsten came out here yesterday. I agree with all of you that she could never play the part. On top of this,
the only two songs that interested her were 1) We're Thine That Special Face and 2) I Am Ashamed. She was right. The other numbers for the most part are musical comedy in spite of coloratura passages in the first act finale & the 2nd act Shrew finale which can be adjusted to the girl we pick.

--My love to you, dearest Bella & to your Sam. Your devoted Cole.
Mrs. Sam Spewack,
930 Fifth Avenue,

Dear Bella:

The following is a copy of the letter I sent to Jack Wilson regarding changes in the script:

"First, in regard to revisions of the first act. I have studied them very carefully and this is my decision. I think all sensible revisions that are made for economy's sake are excellent. As to cutting out Bella's scenes, where Kate is dressed as a boy, I think this is a good idea if you won't lose a lot of comedy by doing so and also if it won't mean that Were Thine That Special Face will be kicked around in different bad spots in the second act and finally cut out of the show, as most people think this is the best number in the show.

With regard to the second act, I can't, for the life of me, figure out how I can make a number out of the "This is the moon if I say it is the moon" scene. If you all insist that I attempt this I must have explicit instructions. How much of the scene do you want incorporated in the number? Do you want the number to be literally Shakespeare's words or do you want me to alter them for the sake of rhyme etc.? Personally, I much prefer Bella's first scene in the second act, where Petruchio appears before the curtain and tells the audience that Kate is not able to ride the mule to incorporating the original Shakespeare singing, and if you think it could be strong enough to go in next to closing I don't agree with you.

Also, I have already taken care of that next to closing spot. I had been looking for that spot for weeks, as I always have had one of those low comedy numbers in practically all my shows, just before the final scene. The number I have written should be sung by the two gunmen just before their final exit, on page 29 of Bella's original second act.

The number is titled Brush up your Shakespeare. It's music is reminiscent of East Side, West Side, i.e., the typical Bowery song of the 1900's, and I firmly believe it will tie up the show into a beautiful knot. The lyrics are a series of gags and I am almost sure that it will be a show-stopper and everyone that I have played it to is crazy about it.
Mrs. Sam Spewack
Page Two - June 16, 1948

No doubt Bella will kill herself when she hears that I have written a number for the gangsters, but it is the type of song that any two vaudeville mugs could put over."

Love,

CP:me

Cole
In 1947 Alfred Drake was doing what he has always desired most: straight dramatic acting, without musical accompaniment. The play was Joy to the World, an uneven satirical comedy at the Plymouth Theater written by Allan Scott, produced by John Houseman and directed by Jules Dassin. Despite his immense success in the universally acclaimed Oklahoma and good notices in several now semi-forgotten musicals, Drake was not yet the genre-defining baritone-king of the musical theater: the "Alfred Drake" we remember today. Joy to the World had given him much satisfaction. Brooks Atkinson, who despised the play, admired Drake's performance as Alexander Soren, a Hollywood studio vice president fired for broadcasting a speech attacking censorship. John Chapman described the role as "a combination of Irving Thalberg, Walter Wanger and D.O. Selznick...[in which] Drake is excellent." Almost all the newspaper reviewers of the day - easily half a dozen, but let us hold nostalgia at bay - shared his view of Drake. The World Telegram described him as having "a piercing appreciation of what this man is about. He makes his humorlessness acutely funny in a remarkably controlled session of acting." A future as an important dramatic actor seemed to open with this performance, and it was a future Drake wanted very much to pursue. Thus, when two men appeared in his dressing room offering him the lead in a new musical by Cole Porter, Drake was less than enthusiastic.

JK: IT'S A LITTLE HARD TO BELIEVE YOU WOULD NOT HAVE JUMPED AT THE CHANCE TO PLAY FRED GRAHAM WHEN IT WAS OFFERED TO YOU.

AD: AH, BUT YOU'RE SPEAKING FROM HINDSIGHT. I WASN'T VERY INTERESTED, BECAUSE I'D DRAWN A LITTLE BLOOD BY PLAYING THIS ROLE AND I WANTED TO GO ON IN STRAIGHT PLAYS RATHER THAN GO BACK TO A MUSICAL. I HAD ALWAYS THOUGHT OF MYSELF AS AN ACTOR, NOT AS A SINGER, AND I'M AFRAID I WAS A BIT OF A SNOB ABOUT MUSICALS, PRIMARILY BECAUSE THE CHARACTERIZATIONS WERE NOT FULLY DEVELOPED. SO IT SEEMED LIKE GOING BACK TO ME, EVEN THOUGH JOY TO THE WORLD WAS NOT TREMENDOUSLY SUCCESSFUL. WE HAD ONLY A MIDDLING RUN, I THINK A HUNDRED AND TWENTY-NINE PERFORMANCES, NOT INCLUDING BOSTON. IT WAS SET IN HOLLYWOOD AND I WAS PLAYING ALEXANDER SOREN, AN EGOTISTICAL PICTURE PRODUCER WHO'D HAD HIS SUCCESS FAIRLY YOUNG. NOT ONLY WAS IT A VERY SHOXY ROLE, BUT
WORKING WITH JULES DASSIN HAD BEEN A JOY. JULIE HAD GIVEN ME AN INCREDIBLE
AMOUNT OF DETAIL TO DRAW UPON BECAUSE HE KNEW ALL OF THOSE PEOPLE, THEIR
ARROGANCE AND THEIR QUIRKS, AND OF COURSE SO DID THE AUTHOR, WHO HAD WORKED
FOR ALL OF THEM. JULIE HAD CONCEIVED, I WOULDN'T SAY, A JOHN BARRYMORE
PERFORMANCE: ARROGANT AND INCREDIBLY FUNNY. UNBEKOWNST TO ME THE DIRECTOR OF
KISS ME KATE, JACK WILSON, AND ONE OF THE TWO PRODUCERS, ARNOLD SAINT SUBBER,
HAD SEEN JOY TO THE WORLD SEVERAL TIMES. NOW WITHOUT QUESTION ASPECTS OF
ALEXANDER SOREN'S CHARACTER WERE SIMILAR TO THE CONCEPT OF FRED GRAHAM, THE
LEADING ROLE IN KATE, AND APPARENTLY MY PERFORMANCE HAD LED WILSON AND SAINT
SUBBER TO BELIEVE I SHOULD PLAY HIM. I NEED HARDLY POINT OUT THAT GRAHAM IS
ALSO AN EGOTIST AND ALSO A SHOW-OFF. THEY HAD CONNECTED ONE CHARACTER WITH
THE OTHER, REMEMBERED THAT I SANG, AND THEY CAME BACK STAGE TO TALK TO ME
ABOUT IT.

JK: BUT YOU TURNED THEM DOWN FLAT.

AD: NO, NOT FLAT. THEY WERE VERY CONVINCING, OR AT LEAST THEY WORKED HARD
ENOUGH AT IT THAT I AGREED TO GO UP TO MR. PORTER'S APARTMENT IN THE WALDORF
TOWERS. HE PLAYED THE SCORE FOR ME. COLE WAS AN INTERESTING INTERPRETER OF
HIS OWN LYRICS AND MUSIC AND HE SANG BITS AND PIECES OF IT AS HE WENT ALONG
IN HIS NIGHT CLUBBY SORT OF STYLE. THE OPENING SCENE WAS JUST TERRIBLE,
BECAUSE HE WAS FOLLOWING WHAT BELLA SPEWACK, WHO WAS THE ONLY WRITER AT THAT
POINT, HAD WRITTEN. BUT THE OTHER SONGS SOUNDED MARVELOUS. THEN I READ THE
SCRIPT, AND I BECAME THOROUGHLY DISCOURAGED. THAT WAS WHEN I TURNED THEM
DOWN. YOU SEE, I'M AFRAID THAT MRS. SPEWACK, PLACED IN JUNCTAPOSITION TO
SHAKESPEARE, WASN'T DOING TOO WELL. THAT EARLY SCRIPT HAD ALL KINDS OF STUFF
IN IT THAT, TO ME, MADE NO SENSE.

JK: IT'S BEEN WRITTEN THAT WHEN BELLA FIRST APPROACHED PORTER HE DIDN'T
UNDERSTAND WHAT SHE WAS DRIVING AT EITHER. IT WAS A REAL PROBLEM FOR HIM.

AD: SHE SHOWED HIM THE LIBRETTO? THE BOOK?

JK: YES, AND SHE HAD TO WORK HARD TO WIN HIM OVER.

AD: WELL BY THE TIME I WAS ASKED TO THE WALDORF SHE MUST HAVE SUCCEEDED
BECAUSE COLE WAS LAUGHING AT SOME OF THE THINGS SHE WAS READING AND I COULDN'T
UNDERSTAND WHAT HE WAS LAUGHING AT. THAT MATERIAL WAS NOT FUNNY TO ME. NONE
OF IT. JACK WILSON AND SAINT SUBBER WERE PRESENT AND LATER I TOLD MR. SAINT SUBBER THAT I WAS NOT INTERESTED. I SIMPLY DIDN'T WANT TO GO INTO A MUSICAL WHERE THE BOOK WAS SUCH A MESS. I THANKED HIM, BUT I SAID NO. WELL THEY WERE QUITE PERSISTENT, THOSE TWO, AND EVENTUALLY SENT ME A REWRITE THAT BELLA HAD DONE. I DIDN'T THINK IT GREATLY IMPROVED. A FEW THINGS WERE A LITTLE BETTER, ALTHOUGH ONLY A FEW, AND ONLY A LITTLE. BUT JACK AND SAINT KEPT AT ME TIRELESSLY. IN THEIR FAVOR WAS THE FACT THAT NOTHING ELSE WAS COMING UP FOR ME SO FINALLY I SAID, "ALRIGHT, I'LL DO IT." I SIGNED A CONTRACT, A GENEROUS ONE.

NOT LONG AFTER THEY CAME UP WITH WHAT THEY SAID WAS THE REHEARSAL SCRIPT. I READ IT, PUT IT DOWN ON THE TABLE, WENT STRAIGHT TO MY AGENT AND SAID, "I'M NOT GOING TO DO THIS. THEY CAN SUE ME." I HAD WOKEN UP TO THE UNPLEASANT FACT, WHICH MY DESIRE FOR A JOB HAD ENABLED ME TO OVERLOOK, THAT THIS SCRIPT WAS NOT GOING TO BE IMPROVED TERRIBLY MUCH. MY AGENT SAID, "YOU'LL HAVE TO TELL THEM YOURSELF." SO I WENT TO JACK WILSON'S OFFICE, MR. SAINT SUBBER WAS THERE TOO, AND I TOLD THEM THAT THEY COULD GO AHEAD AND SUE ME BUT I WOULD NOT PLAY THAT SCRIPT. THEN JACK AND SAINT SAID, "WILL YOU SAY THAT IN FRONT OF BELLA?" AND I SAID, "WHY?" THEY SAID, "BECAUSE WE AGREE WITH YOU. WE WANT TO BRING IN ANOTHER WRITER TO WORK WITH HER." SO I ASKED, "WHO DID YOU HAVE IN MIND?" AND JACK SAID, "SAM BEHRMAN." WELL I WAS TREMENDOUSLY EXCITED ABOUT THAT, OF COURSE. "SAM BEHRMAN, BUT THAT WOULD BE WONDERFUL!" I SAID. "I'D LOVE HIM TO COME IN ON IT! HE HAS SUCH A MARVELLOUS FLAIR FOR DIALOGUE, AND HE WOULD KNOW WHAT TO DO WITH THIS THING." MY GOODNESS, HE WAS ONE OF THE BEST WRITERS WE HAD IN THE THEATER IN THOSE DAYS! SO THEY ASKED ME TO STAGE IT; TO LITERALLY WALK INTO THE OFFICE AND GO THROUGH THIS ACT. NOW IN JOY TO THE WORLD A SITUATION HAD ARISEN WHERE THE AUTHOR HAD BEEN SIMPLY UNABLE TO WRITE A CRUCIAL MOMENT IN THE DEVELOPMENT OF THE PLAY AND JULES DASSIN HAD BEEN FORCED TO TAKE THE ACTORS DOWN TO THE BASEMENT WHERE WE ACTUALLY IMPROVISED A LENGTHY SCENE THAT WAS INSERTED INTO THE PLAY. SUCCESSFULLY!

BUT GENERALLY SPEAKING I'M CERTAINLY NOT THAT KIND OF IMPROVISER AND I DIDN'T RELISH WHAT JACK AND SAINT WERE ASKING OF ME. BUT THEY NEEDED HELP, AND SO DID I. SO WHEN I KNEW BELLA WOULD BE IN JACK WILSON'S OFFICE, HAVING DOWNEA A COUPLE OF STIFF DRINKS FIRST TO GET UP THE DUTCH COURAGE, I STAGED THE WHOLE BLOODY THING, WORKING MYSELF UP TO A DEGREE OF ANGER WHERE I COULD SAY IT ALL, AND STORMED OUT OF THE OFFICE. I MEANT WHAT I SAID, BUT I... FELT ODD. I'M NOT PROUD OF THAT KIND OF THING. I DON'T LIKE FALSE ACTING. TO HAVE TO STAGE A SCENE IS SOMETHING THAT I FIND VERY PAINFUL, AND USUALLY I'M SICK TO
MY STOMACH WHEN IT'S OVER. NEVER THE LESS I KNEW IT HAD TO BE DONE.

WITHIN A DAY OR TWO THEY CALLED ME BACK, THANKED ME FOR HAVING STAGED THE
SCENE, AND TOLD ME THAT THEY HAD GOTTEN BELLA TO ACCEPT THE IDEA OF A CO-
AUTHOR. WELL WE GOT A SAM ALRIGHT, BUT NOT SAM BEHRMAN. WE GOT SAM SPEWACK,
BELLA'S HUSBAND! THAT'S FUNNY IN IT'S WAY, I SUPPOSE, BUT IT HAD ME WORRIED,
BECAUSE I KNEW ALMOST NOTHING ABOUT SAM'S WORK. I WOULD CONJECTURE THE
REASON SAM BEHRMAN NEVER MATERIALIZED WAS THAT BELLA AND SAM SPEWACK HAD SPLIT
UP AND BELLA WANTED HIM BACK AGAIN. COLLABORATING ON KATE MAY HAVE SEEMED THE
WAY TO ACCOMPLISH IT. IN ANY CASE, TO MY ASTONISHMENT, WHEN WE WENT INTO
REHEARSAL THE SCRIPT WASN'T BAD AT ALL. SAM CONTRIBUTED A GREAT DEAL TO THAT
SCRIPT, AND I DON'T BELIEVE MANY PEOPLE KNOW IT. SAM FOCUSED THE PLAY. HE
BROUGHT EXCELLENT PLOT IDEAS. HE GAVE IT A FULLER STRUCTURE WITH MUCH MORE
COMEDY. ACTUALLY, OF THE TWO, I BELIEVE HE WAS THE MORE COMEDIC WRITER. MANY
OF THE BEST LAUGH LINES WERE HIS. THEY WERE FUNNY BECAUSE THEY WERE CHARACTER
LAUGH LINES AND NOT JOKES. HE INITIATED THE WHOLE SUBPLOT OF THE GANGSTERS,
WHICH TIES IN A LOT! IF YOU LOOK AT THE SHOW, THEY FORCE KATE TO CONTINUE
WITH THE PERFORMANCE, THEY FORCE HER ON STAGE WHEN SHE DOESN'T WANT TO GO ON.

JK: HOW HAD THAT BEEN ACCOMPLISHED BEFORE THEY EXISTED?

AD: IT WASN'T ACCOMPLISHED. IT WASN'T DONE. IT WAS JUST TERRIBLE. I DON'T
WANT TO REMEMBER THAT SCRIPT! YOU MUST UNDERSTAND THAT THE SHOW WAS STILL
FAR, FAR FROM PERFECT. BOTH BELLA AND SAM WANTED AS LITTLE SHAKESPEARE IN IT
AS POSSIBLE, AND THERE WAS VERY LITTLE IN THE BEGINNING. FROM THE MOMENT
REHEARSALS BEGAN I WAS CONSTANTLY PUSHING FOR MORE. BELIEVE ME, YOU CAN'T
COMPETE WITH SHAKESPEARE WHEN IT COMES TO COMEDY, AND ESPECIALLY, AS IN THIS
CASE, RATHER BAWDY farce. SHAKESPEARE GETS THE LAUGHS, FOR SURE. HE KNOWS
EXACTLY WHAT'S FUNNY AND WHAT ISN'T FUNNY, WHAT CAN BE SAID AND WHAT CANNOT BE
SAID.

SAM NEVER ATTENDED REHEARSALS. BELLA WAS THERE EVERY MINUTE, AND I HAD A
DIFFICULT TIME CONVINCING HER TO ADD MORE LINES FROM THE SHERW. I SUPPOSE
THE COMPARISON WAS A BIT TOUGH TO TAKE. IN MY STUDENT DAYS AT BROOKLYN COLLEGE
I HAD DONE PARTS OF THE TAMING OF THE SHERW IN A WORKSHOP AND I WAS FAIRLY
CONFIDENT I KNEW WHERE THE LAUGHS WERE. BUT BELLA HAD WRITTEN HER OWN
VERSION OF SHAKESPEARE! NOW THERE'S NOTHING WORSE THAN IMITATION SHAKESPEARE,
AND WHY BOTHER WRITING IMITATION SHAKESPEARE WHEN YOU'VE GOT THE REAL THING?
KISS ME KATE, EDITED

BECAUSE SECTIONS, CHUNKS, OF THE SHOW WERE LITERALLY FROM THE SHREW. MOREOVER THE DIALOGUE THAT WAS HER IMITATION SHAKESPEARE WAS POVERTY STRIKEN! IT DIDN'T ADVANCE THE PLOT. IT DIDN'T DO A LOT OF THINGS. IN FACT UNTIL SAM SIGNED ON THERE WAS REALLY NOTHING MORE THAN AN IDEA: LET'S MAKE A MUSICAL ABOUT THE TAMING OF THE SHREW AND TWO ACTORS. IT HADN'T PROGRESSED ANYPLACE.

FORTUNATELY I WAS NOT ALONE IN MY FEELINGS ON THIS MATTER. JACK AND SAINT WERE ENTIRELY ON MY SIDE. AT ONE POINT AT THE END OF REHEARSAL THEY KEPT ME BACK AND TOLD ME, "KEEP DOING IT. GO ON. KEEP AT HER." I SAID, "DO YOU MEAN IT?" AND THEY SAID, "ABSOLUTELY! WE WANT YOU TO GET MORE SHAKESPEARE BACK INTO THE PLAY." YOU MIGHT THINK IT STRANGE THIS TASK FELL TO ME RATHER THAN TO THE DIRECTOR OR PRODUCERS, BUT THERE WERE GOOD REASONS. NEITHER SAINT NOR LEM AYERS WERE EXPERIENCED AT PRODUCING. IT WAS A FIRST SHOT FOR BOTH OF THEM. AND I WAS AWARE THEY HAD ALREADY DISCUSSED THIS WITH BELLA WITH NO SUCCESS. JACK WILSON, TALENTED AS HE WAS, WAS NOT A COMMANDING PERSON; NOT THE SORT TO SAY, "COME ON, BELLA, DO THIS, WILL YOU?" I THINK THAT AS WORK PROGRESSED THEY FELT THAT BELLA WAS LIKING MY PERFORMANCE AND MIGHT LISTEN TO ME. SO ONE DAY, AFTER REHEARSAL, BELLA AND I SAT IN TWO OF THOSE MISERABLE CANE CHAIRS ON STAGE, WITH THE REHEARSAL LIGHT ON, AND I TALKED TO HER FOR ABOUT AN HOUR ABOUT SHAKESPEARE. I EVEN TOLD HER THAT I HAD PLAYED THESE SCENES AS A YOUNGSTER IN COLLEGE, AND I KNEW WHERE THE LAUGHS WERE. SHE OBJECTED EVERY ONCE IN A WHILE, BUT ON THE WHOLE IT WAS A PRODUCTIVE EXCHANGE. AND I KEPT AFTER HER ON SUCCEEDING DAYS AND EVENTUALLY WORE HER DOWN. I GOT A LINE HERE AND A FEW LINES THERE, AND IN THAT WAY WE GOT MORE OF THE BARD BACK INTO THE SCRIPT. IT WAS ENCOURAGING, I MUST ADMIT, TO BE BACKED UP BY THE DIRECTOR AND ONE OF THE PRODUCERS. LEM AYERS WAS DOING THE COSTUMES AND THE SETS AND HAD PROBLEMS OF HIS OWN TO CONTEND WITH.

I DIDN'T WIN EVERY BATTLE, OF COURSE. THERE ARE STILL LINES CUT FROM THE ORIGINAL TEXT THAT I WOULD LOVE TO HAVE HAD IN BECAUSE I KNOW THAT THEY WOULD HAVE BEEN VERY SUCCESSFUL. THERE'S A MARVELOUS, BAWDY LINE IN SHAKESPEARE, WHICH BELLA WOULDN'T LET ME PUT IN NO MATTER WHAT: "IF I BE WASPISH," KATE SAYS, "BEST BEWARE MY STING.

PETRUCHIO: WHO KNOWS NOT WHERE A WASP DOOTH WEAR HIS STING? IN HIS TAIL.
KATE: IN HIS TONGUE.
PETRUCHIO: WHOSE TONGUE?
KATE: YOURS, IF YOU TALK OF TAILS; AND SO FAREWELL.
PETRUCHIO: WHAT! WITH MY TONGUE IN YOUR TAIL? NAY COME AGAIN, GOOD KATE, I AM
A GENTLEMAN."

NOW, SO HELP ME GOD THAT WOULD HAVE BROUGHT THE HOUSE DOWN. PERHAPS BELLA DIDN'T WANT "HER" SHOW ASSOCIATED WITH THAT KIND OF LINE OUT OF PRUDISHNESS. OR PERHAPS SHE DIDN'T WANT TO BE OUTDONE BY WILLIE, WHO'D GET A HELL OF A LAUGH RIGHT THERE, AND PEOPLE WOULD KNOW IT WASN'T HER LINE.

UNFORTUNATELY, THERE ARE STILL A FEW LINES, AND THEY'RE DREADFUL, WHICH REMAIN FROM THAT IMITATION SHAKESPEARE, MOSTLY BELLA'S. ONE IS IN THE SCENE WHEN PETRUCHIO MEETS LUCENTIO FOR THE FIRST TIME IN PADOVA. A FEW LINES IN THERE I ALWAYS FOUND PAINFUL TO SAY. "SUCH A WIND AS SCATTERS YOUNG MEN THROUGH THE WORLD TO SEEK THEIR FORTUNES FARThER THAN AT HOME. AND YOU?" THE FIRST PART OF THAT IS SHAKESPEARE. "AND YOU?" IS NOT. AND "SUCK THE SWEETS OF SWEET PHILOSOPHY... THE MATHEMATICS AND THE BOTANY". THAT THING! OH GOD, THAT'S AWFUL! I WISH SAM HAD WRITTEN ME A JOKE OR SOMETHING IN THERE. ANYTHING! BUT THAT WAS ONLY A FEED TO GET INTO "I'VE COME TO WIVE IT WEALTHILY IN PADOVA." I USED TO SAY THOSE LINES VERY FAST.

JK: WERE NONE OF THE OTHER ACTORS BOtherED BY BELLA'S ERSATZ SHAKESPEARE?

AD: HAROLD LANG, WHO PLAYED LUCENTIO, DIDN'T CARE BECAUSE HE WASN'T PARTICULARLY INTERESTED IN SHAKESPEARE. BUT THOSE LINES ALWAYS HURT. I REMEMBER ONCE DOING LITTLE WOMEN WITH FRANCES PALMER IN STOCK. SHE WAS TOURING AND PLAYING WITH A DIFFERENT COMPANY EVERY WEEK, AND SHE FINALLY GOT TO THE COMPANY I WAS WITH. I WAS DOING PROFESSOR BAILD, THE BEST PART IN THE WHOLE PLAY, AND THERE WAS ONE LINE I HAD, WHICH WAS SO EMBARRASSING...I LITERALLY MUTTERED IT INTO THE FLOOR TO GET OVER THE DAMN THING; JUST TO GET RID OF IT. THESE LINES OF BELLA'S WERE LIKE THAT. BUT YOU LEARN. YOU LEARN HOW TO GET AWAY FROM A LINE AS WELL AS GO TO IT.

JK: EVEN WHEN YOU ARE SINGING?

AD: IT'S POSSIBLE. IN "I'VE COME TO WIVE IT WEALTHILY IN PADOVA" COLE HAD A LINE THAT I THOUGHT WAS IN RATHER POOR TASTE: "I'VE OFT STUCK A PIG BEFORE." I ASKED HIM IF HE MINDED IF I THREW IN A TOP "G". I HOPE THE HIGH NOTE WOULD OBSCURE THE LYRIC, WHICH I FOUND EMBARRASSING, BY DRAWING ATTENTION TO THE VOICE, JUST AS A VOICE. COLE SAID, "OH NO, THAT'S BRILLIANT. DO IT."
HAD NO OBJECTION TO IT AT ALL. I THINK IT WORKED.

JK: DID HE UNDERSTAND WHAT YOU WERE DOING?

AD: NO. HE JUST LIKED THE BRAVURA OF IT. I CERTAINLY DIDN'T TELL HIM I DIDN'T LIKE THE LYRIC! I WOULDN'T DARE DO THAT.

JK: FROM WHAT YOU'VE TOLD ME ONE COULD HAZARD THE GUESS THAT THE IDEA FOR KATE WAS NOT BELLA SPEWACK'S. NOR WAS IT PORTER’S, SINCE SPEWACK HAD A DEVIL OF A TIME GETTING HIM TO AGREE TO IT.


JK: THAT'S WHAT I READ, THAT HE SAW THEM BICKERING BACKSTAGE DURING THEIR PRODUCTION OF TAMING OF THE SHREW WHICH IS WHEN, HE SAYS, THE IDEA CAME TO HIM.

AD: THAT'S QUITE POSSIBLY TRUE. AND HE HAD THE SHREW'S NOTION OF MAKING A MUSICAL NOT REALLY BASED ON THE TAMING OF THE SHREW BUT BASED ON THESE TWO ACTORS AND THEIR PERSONAL RELATIONSHIP, AND THEN THE RELATIONSHIP OF KATE AND PETRUCHIO. AND THE MESS THAT RESULTED FROM THAT. I DO THINK IT WAS PROBABLY SAINT WHO HAD THE ORIGINAL IDEA.
JK: SAINT SUBBER SOUNDS LIKE A VERY INTERESTING PERSON. IT'S A LITTLE HARD TO BELIEVE THAT KISS ME KATE WAS NURSED INTO BEING BY A YOUNG STAGE MANAGER WHO HAD NEVER PRODUCED A SHOW BEFORE.

AD: DON'T FORGET IT WAS LEM AYERS FIRST ATTEMPT AS WELL. DETERMINATION HAD A LOT TO DO WITH IT. SAINT WAS A TRUE ECCENTRIC. YOU COULD NOT BELIEVE HIS ENTHUSIASM. IT WAS ALMOST OVERBOARD. BOTH IN TERMS OF KATE AND IN TERMS OF LATER PROJECTS THAT CAME ALONG THAT HE WANTED ME TO DO THAT I SAID NO TO. HE WANTED ME TO DO A MUSICAL BASED ON THE LIFE OF HOWARD HUGHES, AND I SAID, "WELL FOR HEAVEN'S SAKE, YOU KNOW WHAT HUGHES LOOKS LIKE, AND YOU KNOW WHAT I LOOK LIKE. THERE'S NO RESEMBLANCE AT ALL." HE SAID, "NONSENSE, YOU LOOK JUST LIKE HIM." ECCENTRIC.

I DON'T KNOW HOW BEST TO DESCRIBE IT ... HE COULD NOT GO INTO A PROJECT OF ANY KIND WITHOUT STEAMING HIMSELF UP AND MAKING YOU FEEL THAT YOU SHOULD BE STEAMED UP TOO. I'M TALKING ABOUT AFTER KISS ME KATE. IN THE ORIGINAL PRODUCTION OF KISS ME KATE HE REALLY WASN'T ALL THAT NOTICABLE. MOST OF THE WORK WAS DONE BY JACK WILSON, THE DIRECTOR. AND THE CAST. SAINT ALWAYS SEEMED TO BE INARTICULATE BECAUSE OF HIS EXTREME ENTHUSIASM. THE RESULT WAS YOU DIDN'T KNOW WHETHER HE WAS TELLING THE TRUTH OR NOT. BUT IT MAY JUST HAVE BEEN HIS HABIT OF PUSHING HIMSELF ALONG, AND HOPING TO PUSH YOU ALONG TOO. SOMETIMES IT WASN'T OVERSELLING, HE WAS JUST STRESSING SOMETHING THAT HE FELT WAS TERRIBLY IMPORTANT. THOSE ECCENTRICITIES BECAME MORE NOTICEABLE THE MORE SUCCESSFUL HE BECAME. KATE WAS A HUGE SUCCESS FOR A FIRST TIME PRODUCER, FOR GOODNESS SAKE. AND HE MADE A LOT OF MONEY OUT OF IT, TOO. BUT HE SAID SOMETHING SO SILLY AFTERWARDS. HE GAVE AN INTERVIEW OF SOME KIND IN WHICH HE SAID, "BAH, THAT WAS NOTHING. I CAN DO ONE OF THOSE A YEAR."

I WAS THINKING ABOUT SOMETHING NOT UNRELATED THE OTHER DAY. I JUST FINISHED READING BONFIRE OF VANITIES AND I WAS SAYING THAT TOM WOLF'S STYLE IRRITATED ME A LOT, THOUGH NOT AS BADLY AS IN OTHER THINGS HE'S WRITTEN, BECAUSE AT THE END OF ALMOST EVERY SENTENCE THERE'S AN EXCLAMATION POINT. YOU GET SO TIRED OF IT AFTER A WHILE. IF, FOR EXAMPLE, YOU GIVE AN ACTOR A SCRIPT WHERE EVERY LINE IS UNDERLINED AS THOUGH IT HAD SPECIAL INTENSITY, THEN NOTHING HAS ANY INTENSITY. BECAUSE EVERYTHING IS THE SAME. IT'S ALL BOFFOLA, HIT THE THING HARD. YOU CANNOT DO THAT. IT WOULD BE BORING. AN EXAMPLE IS THE CURRENT PRODUCTION OF SERIOUS MONEY. IN THE STOCK MARKET SCENES WHERE THEY'RE ALL
TALKING AT ONCE EVERYBODY IS UNDERLINING LIKE MAD. THE RESULT IS YOU HAVE
NOTHING. JUST HURLY BURLY. NOW WHERE WAS I? I'VE GOTTEN OFF THE TRACK.

JK: YOU WERE TALKING ABOUT SAINT'S EXUBERANCE.

AD: OH YES. WELL, OUT OF THIS WORLD, HIS NEXT SHOW, ANOTHER PORTER MUSICAL,
WAS NOT ONE OF THOSE ONE HITS A YEAR. HE WANTED ME TO DO IT, BUT I TURNED IT
DOWN. DIDN'T THINK IT WAS UP TO SNUFF; CERTAINLY NOT COLE AT HIS BEST. IT
FLOPPED, AND DESERVED TO, IN SPITE OF THE GOOD CAST AND A FEW SONGS THAT WERE
REALLY FINE. BUT THE BOOK WAS A MESS AND THE REST NOT UP TO COLE'S PAR. I
NEVER WORKED WITH SAINT AGAIN AFTER KATE. IT JUST DIDN'T HAPPEN. I HAD
NOTHING AGAINST HIM, HE JUST DIDN'T COME WITH - AS THEY SAY - A "PROPERTY"
THAT I PARTICULARLY CARED FOR. WE LAST MET IN HIS HOUSE, WHERE HE PROPOSED
THE HUGHES MUSICAL, IN A ROOM SO DARK I COULD HARDLY SEE HIM.

JK: THE BOOKS ON COLE PORTER MAKE THE DIFFICULTIES OF FUND RAISING FOR KATE
AND THE NUMBER OF DOUBTS EXPRESSED ABOUT THE PROJECT SOUND AS THOUGH THEY
RIVALED THOSE WHICH PLAGUED OKLAHOMA BEFORE IT'S BROADWAY OPENING. BACKERS
HAD NO FAITH IN THE PRODUCERS, WHO WERE WITHOUT A TRACK RECORD, NOR IN
SHAKESPEARE, WHO WAS THOUGHT TO BE BOX OFFICE POISON. COLE PORTER WAS
THOUGHT TO BE IN A PERIOD OF DECLINE AFTER THE SEVEN LIVELY ARTS, AROUND THE
WORLD IN EIGHTY DAYS, AND THE PIRATE, ALL OF WHICH HAD MORE OR LESS BEEN
FAILURES. IN FACT SAINT SUBBER AND LEM AYERS HAD WANTED BURTON LANE FOR THE
SCORE. IT WAS BELLA SVERACK WHO INSISTED ON PORTER. AND COLE HIMSELF WAS
DUBIOUS ABOUT THE SHAKESPEARE CONNECTION. DO YOU REMEMBER THINKING AT THE
TIME, "MY GOD, HERE WE GO AGAIN"?

AD: I KNOW THEY HAD TROUBLE RAISING THE MONEY. BUT THEY GOT IT. I DON'T SEE
ANY OTHER SIMILARITIES. I DON'T KNOW ABOUT OTHER PEOPLE'S DISBELIEF IN IT
BECAUSE I DIDN'T HEAR ANY OF THAT. BURTON LANE'S A SPLENDID COMPOSER AND HE
WOULD HAVE DONE A GOOD SCORE NO DOUBT, BUT IT WAS VERY SMART OF BELLA TO
INSIST ON COLE. ANYBODY WHO CAME TO THOSE AUDITIONS AND HEARD THOSE SONGS AND
THOUGHT HE WAS PASSE WAS DEAF. IN THAT REGARD PERHAPS IT WAS LIKE OKLAHOMA.
PERHAPS ONE JUST DOESN'T KNOW ANYTHING ABOUT MUSIC OR DOESN'T KNOW ANYTHING
ABOUT LYRICS, BUT WHEN A REALLY FINE SCORE COMES ALONG I DON'T UNDERSTAND WHY
PEOPLE CAN'T RECOGNIZE IT BEFORE THEY SEE IT. BECAUSE IT IS UNIQUE. A SCORE
SUCH AS KISS ME KATE, FOR EXAMPLE, WHERE ALMOST EVERY SONG IS WORTHWHILE, OR
OKLAHOMA FOR HEAVEN'S SAKE, HOW COULD YOU MISS HEARING ITS QUALITY! ITS A PERVERSE TALENT THANKS TO WHICH A LOT OF PEOPLE HAVEN'T MADE MONEY, AND OF COURSE A LOT HAVE LOST MONEY BECAUSE THEY MADE BAD CHOICES. ACTORS MAKE BAD CHOICES TOO, BUT WE'RE LOOKING FOR A JOB NINE TIMES OUT OF TEN SO YOU HAVE THAT TO CONSIDER.

JK: SELMA TAMBER SAID GETTING MONEY OUT OF THE BACKER'S AUDITIONS WAS "BRUTAL". IN THE END IT TOOK SEVENTY-TWO PEOPLE TO COME UP WITH THE NEEDED $180,000.

AD: SELMA WAS A GUIDING FORCE! SHE WAS VERY BRIGHT, VERY EXPERIENCED, AND SHE KNEW A GREAT DEAL ABOUT THE BUSINESS. MUCH MORE THAN SAINT DID. OR LEM. MOREOVER SHE HAD AN ABIDING FAITH IN THE WHOLE PROJECT AND WAS LOVELY WITH THE CAST. SHE WAS REALLY SAINT'S RIGHT HAND WOMAN. I SUPPOSE YOU WOULD CALL HER THE PRODUCTION ASSISTANT.

JK: BUT YOU DIDN'T DO ANY OF THE BACKER'S AUDITIONS?

AD: NO, I REFUSED TO DO AUDITIONS. I WASN'T GOING TO GO THROUGH THAT ANYMORE, NOT FOR ANYBODY. I MAY NOT HAVE BEEN A "STAR", BUT I WAS QUITE WELL KNOWN BY THEN. I HAD BEEN AROUND A LONG TIME. THEY TOLD ME THEY RAISED MONEY ON MY NAME, ALTHOUGH I DON'T KNOW HOW MUCH. THERE WAS ONE AUDITION, AN IMPORTANT ONE I GATHER, WHICH THEY REQUESTED I ATTEND. SO I SAT THROUGH IT, SIMPLY SAT THERE, WITH A LOT OF PEOPLE STARING.

JK: WAS JACK WILSON, KATE'S DIRECTOR, ORIGINALLY BROUGHT IN AS AN EXTRA PRODUCER TO HELP RAISE MONEY?

AD: I'M NOT CERTAIN, BUT I KNOW HE WAS USEFUL TO THEM. HE HAD A FINE REPUTATION, OF COURSE. HE HAD DONE A GOOD DEAL OF NOEL COWARD AND HE HAD DIRECTED THE LUNTS MANY TIMES.

JK: AND YET APPARENTLY HE WAS CONSIDERED MORE OF A PRODUCER THAN A DIRECTOR WHICH ADDED TO THE DIFFICULTIES OF CONVINCING POTENTIAL BACKERS.

AD: THAT MAN WAS ALWAYS UNDERRATED! I'LL NEVER UNDERSTAND IT. WHAT YOU SAY MAY BE TRUE, I DON'T KNOW. BUT I KNOW HE DID HELP THEM. HE WAS THE TRUE

JK: HAD YOU SEEN THEIR THEATER GUILD PRODUCTION OF SHREW?

AD: NO. I WISH TO GOD I HAD. I'D LOVE TO HAVE SEEN THEM DO IT, EVEN IF IT HADN'T GIVEN BIRTH TO KATE. [He pauses.] YOU KNOW, SOMETHING QUITE REMARKABLE OCCURRED THAT I HAVEN'T MENTIONED. AS I STORMED OUT OF JACK WILSON'S OFFICE AFTER STAGING THAT SCENE WITH BELLA I RAN INTO ALFRED LUNT WHO WAS COMING IN TO SAY HELLO TO JACK! I HAD NEVER MET THE MAN, AND THIS MOST EXPERIENCED OF ACTORS LOOKED AT ME AND SAID SOMETHING WHICH QUITE TOOK ME ABACK: "OH, I THOUGHT YOU WERE TALLER THAN YOU ARE." I DIDN'T THINK THEN OF THE RESPONSE WHICH I ALWAYS SAY NOW: "THAT'S DUE TO TWO THINGS: THE DEPTH OF MY CHARACTERIZATION AND THE HEIGHT OF MY LIFTS." IT'S THE ONLY THING I CAN THINK OF TO SAY IN SUCH SITUATIONS. LOOKING BACK ON IT, THAT ENCOUNTER WAS A RATHER EXTRAORDINARY COINCIDENCE; FATE, PERHAPS. [We both laugh.] THERE WAS ONE PIECE OF BUSINESS IN KATE THAT CAME STRAIGHT OUT OF THE LUNT'S PRODUCTION OF SHREW, BY THE WAY. IT WAS CORNY BUT GOOD. IN THE SECOND ACT PETRUCHIO
KISS ME KATE, EDITED

DRAGS KATE ON STAGE: SHE SLUMPS DOWN, HE THROWS THE FOOD OFF STAGE, THEN SHE TAKES A LONG LINE OF LINK OF SAUSAGES AND STUFFS THEM IN HER BOSOM. SAINT REMEMBERED THAT FROM THE ORIGINAL PRODUCTION AND PUT IT IN.

JK: IN YOUR REHEARSALS DID WILSON OR SAINT SUFFER OFTEN REFER TO THE LUNT'S PRODUCTION OF TAMING OF THE SHREW? OR PERHAPS TO THE LUNTS THEMSELVES, AS A CHARACTERIZATION FOCUS?

AD: IT'S SO LONG AGO, YOU KNOW. I KNOW THAT THEY REFERRED TO THE PRODUCTION, BUT NOT IN TERMS OF OUR IMITATING THE LUNTS, OR TRYING TO. THAT WOULD HAVE BEEN DIFFICULT TO DO ANYWAY. EVERY ONCE IN A WHILE JACK WOULD ASK SAINT ABOUT SOMETHING IN THAT PRODUCTION, IT WAS DISCUSSED, BUT I CAN'T REMEMBER ACCURATELY IN WHAT WAY.

JK: COLE'S ILL HEALTH, IN PARTICULAR A SETBACK WITH HIS RIGHT LEG, WAS APPARENTLY WHAT FINALLY OVERCAME HIS RESISTANCE TO BELLA'S PROPOSAL FOR KATE. HE DESPERATELY NEEDED SOMETHING TO DRAW HIS ATTENTION AWAY FROM THE IMMENSE PAIN.


JK: YOU SAY PORTER WAS VERY HAPPY WITH KATE "IN THE END". I'VE READ THAT THE
WORKING RELATIONSHIP WITH BELLA BECAME RATHER STRAINED. WERE YOU IMPLYING SOMETHING ALONG THOSE LINES?

AD: WELL, YOU KNOW, IT WAS MOST UNUSUAL FOR COLE, BUT AS I MENTIONED HE ATTENDED ALMOST ALL THE REHEARSALS. HE BECAME VERY INVOLVED WITH THAT SHOW. HE CARED ABOUT IT. NOT THAT HE TRIED TO INJECT HIMSELF INTO THE PROCESS; HE SIMPLY SAT AND WATCHED. [Drake suddenly becomes intense, almost angry, as he says:] IF HE HAD ANYTHING TO CONTRIBUTE HE DID THE PROPER THING: HE TALKED TO THE DIRECTOR. THE DIRECTOR IS SUPPOSED TO TALK TO THE ACTORS, NOT THE AUTHORS.

JK: YOU SAY THAT WITH A CERTAIN TONE THAT MAKES ME FEEL...

AD: WELL THERE ARE PEOPLE WHO DIRECT THE DIRECTORS AND I DON’T ENJOY IT MUCH. I’D RATHER HAVE THE STRAIGHT FORWARD THING, COMMUNICATION FROM DIRECTOR TO ACTOR. IT HAPPENS EVERY ONCE IN A WHILE. THERE ARE SOME PEOPLE WHO CAN’T RESIST. THEY SIMPLY HAVE TO TALK TO YOU. BELLA DID IT A COUPLE OF TIMES. I IGNORED HER, OF COURSE. SHE OBVIOUSLY DIDN’T KNOW WHAT SHE WAS TALKING ABOUT. WRITING IS ONE THING AND DIRECTING IS ANOTHER. THEY’RE NOT NECESSARILY THE SAME. THEY CAN BE, BUT NOT VERY OFTEN. BUT AS FAR AS COLE AND BELLA HAVING AN AMBITIOUS RELATIONSHIP, ONE COULD SENSE SOMETHING GOING ON DURING REHEARSALS. THEY NEVER SAT TOGETHER THAT I CAN REMEMBER.

JK: COLE BEGAN REFERRING TO BELLA AS "MADAME SPEGACK" WHEN HE WAS ANNOYED WITH HER. [Drake lets out a sustained laugh at this thought.] YOU REMEMBER THAT.

AD: YES, I DO. [He laughs some more.] A LOT WENT ON BETWEEN THE PRODUCERS AND THE DIRECTORS AND THE COMPOSERS AND THE AUTHORS THAT I WASN’T IN ON, NATURALLY.

JK: WHEN COLE SENT IN "I AM ASHAMED THAT WOMEN ARE SO SIMPLE" SHE BEGGED HIM FOR NO MORE SONGS. BUT HE WAS IN CALIFORNIA AND HAD CAME UP WITH THE IDEA OF "BRUSH UP YOUR SHAKESPEARE". HE SENT IT IN WITH A NOTE SAYING "BELLA’S GOING TO CUT HER THROAT." [Drake laughs some more. The general remembrance of the difficulties between Bella and Cole seems truly to amuse him.]
AD: THERE DEFINATELY WAS SOME COMPETITION THERE. SAM WAS A MILD PERSON,
NEITHER OBSTREPEROUS NOR TERRIBLY VOCAL. WHEREAS BELLA WAS EXACTLY THE
OPPOSITE. MAYBE OPPOSITES DO ATTRACT, I DON'T KNOW. I WOULDN'T BE
SURPRISED WHETHER, WHEN I WAS TRYING TO GET MORE SHAKESPEARE INTO THE PLAY, A
CERTAIN ELEMENT OF HER DISLIKE OF TAMING OF THE SHREW HAD SOMETHING TO DO
WITH HER RELATIONSHIP WITH SAM. SHE MUST HAVE KNOWN THAT SHE WAS SOMEWHAT
SHREWSH...EVERYBODY WAS TELLING HER SO ANYWAY. EXCEPT THAT IT WOULD BE HARD
TO PICTURE SAM AS PETRUCCHIO! DID I EVER TELL YOU ABOUT THE ONE DAY SHE CAME
TO REHEARSE THE SHOW? SHE HAD SOME SORT OF SCRAP WITH JACK WILSON. SO HE
SAID TO ME, "BELLA IS GOING TO TAKE THE REHEARSALS OVER." I SAID, "WHAT!"
AND HE SAID, "YES, SHE IS GOING TO BE THERE TOMORROW TO REHEARSE THE WHOLE
CAST." THIS WAS ON THE ROAD IN PHILADELPHIA. WE ALL SAT AROUND A TABLE AND
SHE SAT AT THE TABLE AND WE RECITED THE PLAY. SHE HAD NO COMMENTS. SHE HAD
NOTHING TO SUGGEST. NOTHING TO OFFER AT ALL! IT WAS A SHEER WASTE OF TIME.
A WHOLE AFTERNOON DEVOTED TO DOING THAT! SHE NEVER CAME BACK... AS A
DIRECTOR.

JK: DID YOU HAVE ANY INFLUENCE IN CASTING KATE?

AD: WELL, I HAD A CLAUSE IN MY CONTRACT THAT I HAD APPROVAL. AN ACTOR AT A
CERTAIN POINT DOES GET THAT. I HAD HEARD THAT COLE WAS INTERESTED IN JARMILA
NOVOTNA, WHO WAS IN THE METROPOLITAN OPERA, FOR THE ROLE OF LILLI. I DON'T
KNOW WHAT HAPPENED WITH THAT IDEA. I HAD SEEN HER DO THE BARTERED BRIDE AND I
KNEW SHE HAD AN ACCENT. MAYBE THEY WOULD HAVE REWRITTEN THE ROLE, BUT THEY
COULDN'T REWRITE THE SHREW! OF COURSE SHE WOULD HAVE TOWERED OVER ME SINCE
SHE WAS A VERY TALL LADY. SHE WAS BEAUTIFUL, WHICH CERTAINLY WOULD HAVE
HELPED, BUT I DON'T KNOW WHAT HER ACTING WAS LIKE, YOU CAN'T TELL IN OPERA.
COLE HAD WANTED MARY MARTIN, THAT I DID KNOW. AND OF COURSE I WOULD NEVER
HAVE OBJECTED TO THAT, BUT THEY COULDN'T GET MARY. IT WAS AT THE TIME SHE
WAS CONSIDERING SOUTH PACIFIC AND SHE TURNED THEM DOWN. I DON'T BLAME HER.

JK: THEY WERE BOTH GOOD SHOWS, IT COULDN'T HAVE BEEN AN EASY DECISION FOR
HER.

AD: WELL...[His intonation implies disagreement] MARY CARRIED THAT SHOW. I
MEAN THAT WAS HER WORK. PINZA WAS A BIT OF EXOTICA SO FAR AS THEY WERE
CONCERNED.
KISS ME KATE, EDITED

JK: PORTER WAS VERY DEPRESSED WHEN SHE TURNED HIM DOWN; IN THE DOLDRUMS FOR A PERIOD AFTER THAT.

AD: WELL I SUPPOSE HE WOULD HAVE BEEN. AFTER ALL THEY HAD WORKED TOGETHER BEFORE.

JK: AND THEN JOHN WILSON FLEW TO CANNES AT ONE POINT TO TRY TO INTEREST LILLY PONS IN THE ROLE. DID YOU KNOW THAT?

AD: [laughing] NO I DIDN'T KNOW THAT! DID SHE SPEAK ENGLISH?!

JK: I DON'T KNOW, BUT HE FLEW TO CANNES TO TRY TO INTEREST HER.

[a grunt of disbelief escapes Drake.]

AD: SHE WOULD BE THE THINNEST KATE WE EVER HAD, THAT'S SURE. THAT'S INTERESTING BECAUSE THEY ENDED UP, AS YOU KNOW, IN THE ROAD COMPANY WITH ANNE JEFFRIES, WHO WAS BEAUTIFUL OF COURSE, WHO SANG VERY WELL, AND WHO COULD ACT! IT'S FUNNY THAT NOBODY EVER THOUGHT OF HER IN THE FIRST PLACE, INCLUDING ME.

JK: BUT IT IS INTERESTING THAT THEY OBVIOUSLY HAD OPERA IN THE BACK OF THEIR MIND.

AD: PERHAPS COLE FELT THAT MUSICALLY KATE WAS GOING TO BE MORE DEMANDING THAN IT ENDED UP BEING. NOT THAT IT WAS EASY TO SING, BUT IT WASN'T OPERATIC IN NATURE. CAN YOU IMAGINE EITHER NOVOTNA OR LILLY PONS SINGING "I HATE MEN"? THERE'S A PARALYZING THOUGHT! FINALLY I SUGGESTED PAT MORRISON FOR LILLI. THEY WERE HAVING GREAT DIFFICULTY IN CASTING THE ROLE. THEY COULDN'T FIND ANYONE. THERE WAS SOME LADY WHO AUDITIONED FOR KATE - I CAN'T THINK OF HER NAME NOW, SHE DISAPPEARED INTO PICTURES AND THEN DIDN'T DO MUCH - WHO READ AND SANG AND HER SINGING WAS GORGEOUS AND HER ACTING WAS DAMN GOOD AND FOR SOME REASON, I DON'T KNOW WHY, THEY DECIDED THEY DIDN'T WANT HER. SO AT SOME POINT IN THOSE AUDITIONS I SAID, "WHAT KIND OF PERSON DO YOU WANT? WHAT ARE YOU LOOKING FOR?" AND THEY DESCRIBED VAGUELY WHAT THEY WANTED. MOST PEOPLE ARE NOT VERY GOOD AT DESCRIBING ACTORS OR ACTRESSES IN TERMS OF A PARTICULAR ROLE, BUT WHEN THEY GOT ALL THROUGH I THOUGHT THE ONLY PERSON WHO COULD... WELL CERTAINLY I KNEW THAT PAT WAS BEAUTIFUL AND I KNEW THAT SHE COULD SING AND I
KNEW SHE COULD ACT. WE HAD DONE THE TWO BOUQUETS TOGETHER BACK IN 1938. SO I SUGGESTED HER. AND THEN I FOUND OUT THAT COLE HAD INVITED HER TO A PARTY AT HIS HOME IN CALIFORNIA AND HAD ASKED HER TO SING SOMETHING AND HAD LIKED HER VERY MUCH. I DON'T KNOW IF SHE WAS INVITED BECAUSE I HAD SUGGESTED HER OR IF IT WAS IT COINCIDENCE. I THINK SAINT CALLED COLE AND TOLD HIM WHAT I HAD SAID AND THAT OCCASIONED HIS GETTING IN TOUCH WITH PAT. I THINK COULDN'T GUARANTEE IT.

JK: PORTER LIKED MORRISON IMMEDIATELY BUT HE WAS WORRIED THAT HER AUDITION WOULDN'T BE STRONG ENOUGH TO CONVINCE THE FOLKS BACK IN NEW YORK. HE SUGGESTED SHE WORK ON "WALKING LIKE A SPIDER WHOSE LEGS AND ARMS WERE ATTACHED TO HER SOLAR PLEXUS." A STRANGE DIRECTION. CAN YOU THINK OF WHY HE...

AD: [Drake replies cannily...] HE WAS A GREAT COMPOSER. [I laugh long at this.]

JK: HE HIRED CONSTANCE COLLIER TO COACH HER.

AD: YES, I KNEW THAT. EVERYBODY HIRED CONSTANCE COLLIER IN THOSE DAYS. KATE HEPBURN HIRED HER TOO. I DON'T KNOW WHAT MISS COLLIER CONTRIBUTED TO ANYBODY'S PERFORMANCE, EXCEPT PERHAPS CARE ABOUT SPEAKING IN ENGLISH. AND PERHAPS SOMETHING TO DO WITH SHAKESPEAREAN METER OR SOMETHING OF THAT NATURE. I DON'T REALLY KNOW. BUT I HAD HEARD THAT PAT HAD HIRED HER. I WOULDN'T HAVE BELIEVED IT NECESSARY. PAT WAS PART ENGLISH YOU KNOW. SCOTTISH, ACTUALLY - THAT'S WHY THERE ARE TWO "R"S IN MORRISON - AND HER SPEECH WAS EXCELLENT. SHE COULDN'T HAVE BEEN VERY HAPPY IN HOLLYWOOD CONSIDERING ALL THE ROTTEN ROLES SHE GOT. SHE WAS CONTINUOUSLY CAST AS A VILLAINESS, WHICH WAS THE FURTHEST THING FROM HER TRUE NATURE AND THE HARDEST FOR HER TO DO. SHE'S A VERY SYMPATHETIC PERSON. VERY WARM, VERY SOFT. IN FACT IT WAS A STRETCH FOR HER TO DO THE SHREW. BUT I THINK THAT'S THE ONLY WAY YOU CAN PLAY THE SHREW: YOU GET A LADY. THEN SHE PLAYS THE SHREW. DON'T GET A SHREW TO PLAY THE SHREW IS WHAT I'M SAYING. BELLA WOULD HAVE BEEN TERRIBLE IN THE ROLE. ASIDE FROM NOT SUITING IT. PAT ALSO DID THE GERTRUDE LAWRENCE ROLE IN THE KING AND I, REPLACING SOMEBODY OR OTHER, AND I'M CERTAIN I WAS RESPONSIBLE FOR THAT. I KNEW SHE WOULD BE GOOD IN IT AND I TALKED TO DICK ROGERS ABOUT IT. HE AUDITIONED HER AND FIGURED SHE'D BE IDEAL. I HEAR SHE WAS WONDERFUL IN THE ROLE.
JK: WAS YOUR RELATIONSHIP WITH JACK WILSON A GOOD ONE?


HE WAS ALSO EXTREMELY JUDICIOUS IN TERMS OF THE CUTS HE MADE IN SHAPING THE SHOW. WHEN WE OPENED OUT OF TOWN IN PHILADELPHIA WE WERE AN IMMENSE HIT. SUDDENLY SAM SHOWED UP. HE HEARD THE AUDIENCE REACTION, SAW WHAT WAS HAPPENING, AND PROMPTLY EVERY DAY STARTED TO RE-WRITE SCENES. NOW THE FUNNY PART OF THIS WAS THAT HIS RE-WRITES WERE NOTHING! THE ORIGINAL SCRIPT THAT HE TURNED IN WAS MUCH BETTER. AND SO WE ALL HAD TO KEEP LEARNING THESE NEW SCENES FOR ONE PERFORMANCE, THEN THEY'D BE THROWN OUT BY JACK, BECAUSE THEY WEREN'T AS GOOD, THEN SAM WOULD RE-WRITE SOMETHING ELSE, AND THAT WENT ON FOR THREE WEEKS! WE EVENTUALLY ENDED UP IN NEW YORK CITY WITH THE ORIGINAL SCRIPT, BUT WITH SOME CUTS MADE IN IT, A COUPLE OF MINUTES, NOTHING MORE. I'VE ALWAYS FELT IT WAS UNJUST JACK NEVER GOT MORE CREDIT FOR THAT SHOW. HE WAS VERY UNDERRATED.

MANY OF THE SCENES HE STAGED WOULD, IN OTHER CIRCUMSTANCES, HAVE BEEN DONE BY THE CHOREOGRAPHER, BUT JACK WAS VERY GOOD AT IT. THE ONLY ONE HE HAD TROUBLE WITH WAS "WUNDERBAR," AND WITH THAT HE HAD A GREAT DEAL OF TROUBLE. I DON'T BLAME HIM. IT WAS HARD. THE DIALOGUE BEFORE IT SETS IT UP PRETTY WELL AS SOMETHING THAT SHOULD BE - OR AT LEAST IS ASSUMED TO BE - COMIC. AND THE VERSE, OF COURSE, IS COMIC. BUT THE TUNE WAS SO PRETTY THAT BY THE TIME WE GOT THROUGH THE CHORUS NOBODY WANTED TO LAUGH ANYMORE. WE DID ALL KINDS OF THINGS: I LEAPED ON TOP OF THE SOFA A LA DOUGLAS FAIRBANKS... SENIOR THAT IS. JACK MUST HAVE STAGED THAT SCENE HALF A DOZEN WAYS. ITS OBVIOUS INTENTION IS
TONGUE IN CHEEK AND WE PLAYED IT A LITTLE BIT AT FIRST AS THOUGH WE WERE TWO OLD HAMS FROM A CORNY OPERETTA. THE AUDIENCE WOULDN'T TAKE TO IT. THEY'D LAUGH A LITTLE, BUT THEY WEREN'T VERY AMUSED BY IT. THEY LIKED THE TUNE TOO MUCH AND THEY LIKED THE LYRICS TOO MUCH. SO WHAT WE ENDED UP WITH WAS A COMPROMISE, WHICH WORKED BEST: WE STARTED ONE WAY, HUMOROUSLY, AND HALF WAY THROUGH WENT INTO SENTIMENT. WE GOT SOME OF THE COMEDY AND ONCE WE REACHED "WUNDERBAR, WUNDERBAR" WE JUST SANG IT, AND LET IT GO AT THAT. WE TURNED THE LAST HALF OF THE SONG - PAT MORRISON AND I - INTO A RATHER TOUCHING MOMENT BETWEEN THE TWO OF THEM. JACK'S NOTION WAS TO GO TOWARD THE DIRECTION THAT THE AUDIENCE WANTED IT TO GO TOWARD. HE DIDN'T KNOW QUITE HOW, BUT HE GOT IT EVENTUALLY.

I WOULD GET LETTERS FROM PEOPLE IN THE AUDIENCE ABOUT THE OPENING LINES, "GAZING DOWN ON THE JUNGFRAU." STUPID LETTERS SAYING, "BUT YOU CAN'T GAZE DOWN ON THE JUNGFRAU, IT'S THE HIGHEST SPOT." WHICH, OF COURSE, WAS THE POINT! I MEAN COLE KNEW WHAT HE WAS DOING!...DID THEY THINK COLE PORTER HAD NEVER BEEN THERE AND DIDN'T KNOW THAT? HE WAS A WORLD TRAVELER, FOR LORD'S SAKE.

JK: YOU NEVER HAD THE OPPORTUNITY OF WORKING WITH PORTER AGAIN AFTER KATE, DID YOU?

AD: NO. SOME YEARS LATER I TRIED TO GET HIM TO WRITE THE SCORE FOR KEAN. I SPOKE TO HIS SECRETARY, WHO WAS A LOVELY LADY, AND SHE SAID, "HE WON'T DO IT NOW BECAUSE HE DOESN'T WANT TO WORK ANYMORE. HE CAN'T WORK ANYMORE. BUT I THINK IT WOULD BE A MARVELOUS BOOST TO HIS MORALE IF YOU WERE TO SEND HIM THE SCRIPT." SO I SENT IT TO HIM SAYING THAT I'D LOVE HIM TO DO IT. HE WROTE ME BACK A VERY SWEET NOTE SAYING THANK YOU VERY MUCH FOR ASKING ME, BUT I REALLY CAN'T AT THE MOMENT. SHORT NOTE, BUT IT WAS VERY SWEET. IT'S A PITY.

PLEASE DON'T MISUNDERSTAND: WE GOT A VERY FINE SCORE FROM WRIGHT AND FORREST, BUT I WOULD HAVE LOVED TO WORK AGAIN WITH COLE, HAD HE BEEN UP TO IT, BECAUSE WE HAD DEVELOPED A GOOD RELATIONSHIP DURING KATE.

NOT THAT THAT WAS HARD TO DO. COLE LIKED ANYBODY WHO WORKED HARD, AND GOD KNOWS I DID. HE ALSO, I THINK, LIKED MY SINGING AND RESPECTED THE FACT THAT I ALWAYS TRIED TO POINT UP THE LYRICS.
I DON'T KNOW HOW MANY ACTORS OR ACTRESSES COLE REALLY KNEW, ASIDE FROM MARY [MARTIN] PERHAPS, AND A FEW OTHERS. I DON'T THINK HE THOUGHT TOO HIGHLY OF THEM. HE KNEW MONTY WOOLY OF COURSE, BUT THAT WAS A PERSONAL FRIENDSHIP REACHING BACK A LONG WAY: YALE, BOOLA BOOLA. I THINK PERHAPS THAT WE SURPRISED HIM A LITTLE, PAT MORRISON, LISA KIRK AND I, BY NOT BEING COMPLETELY UNINTELLIGENT, AND BY BEING ABLE TO SPEAK A LITTLE BIT. AND IT IS TRUE THAT I DID HAVE SUGGESTIONS FOR STAGING SOME OF THE SCENES. COLE ATTENDED MOST OF THE REHEARSALS SO HE SAW US WORKING AND APPARENTLY LIKED THE WAY WE WORKED WELL ENOUGH THAT ONCE IN A WHILE HE WOULD INVITE US OUT AFTER REHEARSALS FOR A DRINK, ALTHOUGH THAT WAS NOT A COMMON OCCURRENCE. IT WAS A PROFESSIONAL RELATIONSHIP RATHER THAN A SOCIAL FRIENDSHIP. IT ALWAYS STAYED THAT WAY. I DON'T BELIEVE HE WOULD BE AN EASY MAN TO KNOW PERSONALLY TERRIBLY WELL. I BELIEVE COLE KNEW SOME OF MY WIFE'S PEOPLE AND HE WAS PLEASANTLY SUPRISED WHEN HE MET HER. HE LIKED THE FACT THAT HARVEY SPOKE SUCH PERFECT FRENCH. LINDA COLE, HIS WIFE, SEEMED LIKE A VERY GRACIOUS LADY BUT THE ONLY TIME I MET HER WAS IN THEIR APARTMENT, APARTMENTS. SHE DIDN'T ATTEND REHEARSALS. SHE DIDN'T INTRUDE IN ANY WAY AT ALL. SHE WAS IN THE BACKGROUND, SO TO SPEAK.

YOU KNOW, AS WITH MANY COMPOSERS WHO WRITE THEIR OWN LYRICS, COLE'S THEATRICALITY COULD BE EXTREMELY PRAGMATIC. I MENTIONED THAT I TRIED TO HIGHLIGHT HIS WORDS. IN THE SONG "WHERE IS THE LIFE THAT LATE I LED" HE GAVE ME A COUPLE OF POINTERS ON THAT TOPIC. HE WAS RIGHT, TOO. "PUT A LITTLE PAUSE IN THERE AFTER THAT LINE," HE SAID, AT ONE PLACE, AND IN ANOTHER PLACE HE SAID, "PUT A PAUSE AFTER THAT LINE AS WELL." HE KNEW THERE WAS GOING TO BE A LAUGH AND THAT IT WOULD COME PRECISELY IN THOSE PLACES AND HE WAS CORRECT IN BOTH INSTANCES: I PAUSED, THE AUDIENCE LAUGHED, AND I WENT ON.

THERE WAS ANOTHER OCCASION DURING REHEARSALS WHEN I HAD THE TEMERITY TO OFFER COLE SOME ADVICE! IT AMUSES ME WHENEVER I THINK OF IT. HANYA HAD BEEN HAVING DIFFICULTY WITH "WERE THINE THAT SPECIAL FACE". IN THE MIDDLE OF THE SONG THERE IS AN EXTENDED DANCE, INVOLVING THE GIRLS. WE HAD SPENT A COUPLE OF HOURS ON IT, GOTEN NOWHERE, AND I COULDN'T SEE THAT WE EVER WOULD. THE BASIC UNDERLYING PULSE WAS SOMEHOW WRONG...HANYA SIMPLY COULDN'T GET IT TO WORK DESPITE TRYING EVERY POSSIBLE RHYTHM. A BEGUINE WOULD HAVE BEEN PERECT AND I THOUGHT THE PIECE CALLED FOR IT BUT I HAD BEEN TOLD BY THE REHEARSAL PIANIST, WHO WAS COLE'S PIANIST, THAT COLE HAD HAD IT UP TO THERE WITH
BEGUINES AND WOULD NEVER HEAR OF IT. THE REASON, OF COURSE, WAS THE IMMENSE SUCCESS OF "BEGIN THE BEGUINE". IT HADN'T CAUGHT ON RIGHT AWAY - PERHAPS BECAUSE IT'S A LONG TUNE, ONE HUNDRED AND EIGHT BARS I BELIEVE - BUT ONCE ARTIE SHAW RELEASED HIS RECORDING IT'S SUCCESS WAS OVERWHELMING. EVERYONE WAS PLAYING IT. AND SINGING IT. SO BEGUINES WERE VERBOTEN!

WELL THIS DAY COLE WAS SITTING IN THE FRONT ROW AND I WALKED DOWN TO THE FOOTS AND SAID, "MR. PORTER, WE'VE TRIED EVERY RHYTHM WE CAN THINK OF. LOOK AT WHAT HANYA'S BEEN DOING HERE FOR THE LAST HOUR! A BEGUINE WOULD BE SO SIMPLE, AND SO RIGHT FOR THIS NUMBER. WHY CAN'T WE POSSIBLY PUT IT IN?" AND HE LOOKED UP AT ME AND, VERY QUIETLY, SAID, "ALRIGHT ALFRED. YOU CAN HAVE THE BEGUINE. BUT DON'T BE TOO CLEVER. IT DOESN'T PAY FOR AN ACTOR TO BE TOO CLEVER." I SUPPOSE HE THOUGHT I HAD ARRANGED THIS IN ADVANCE WITH HANYA WHEN OF COURSE I HADN'T. I HADN'T EVEN TOLD HER! IN FACT, HANYA HAD FINALLY ARRIVED AT SOMETHING WHICH IS ALMOST LIKE A BEGUINE BUT ISN'T. IN ANY CASE, ONCE WE DID IT AS A BEGUINE, NOT ONLY DID HE NOT OBJECT, I THINK HE RATHER LIKED IT.

JK: I SOMETIMES FEEL PORTER'S OUTPUT, MORE THAN A LOT OF OTHER'S, STRETCHES FROM QUITE SUBLIME SOPHISTICATION TO REALLY MAWKISH, POOR SONGS. WOULD YOU AGREE?

AD: WELL THE PERFECT EXAMPLE OF THAT SO FAR AS I'M CONCERNED IS A SONG WE THREW OUT, "IT WAS GREAT FUN THE FIRST TIME, AND THE SECOND TIME EVEN MORE". GEVALT! TERRIBLE SONG! I'M AFRAID COLE WAS THE ONLY ONE WHO LIKED IT. BUT I THINK THE FURTHER HE GOT INTO THE SHOW, AND THE MORE COMFORTABLE, PERHAPS, THAT HE BEGAN TO FEEL WITH SHAKESPEARE, THE BETTER HIS WORK IS. "GREAT FUN THE FIRST TIME" WAS A DUET FOR ME AND PAT MORRISON, AND I JUST COULDN'T BELIEVE THAT WE HAD TO DO THIS THING. IT WAS SO NINETEEN TWENTIES. IT WAS VERY MUCH VERY EARLY COLE PORTER. IT SEEMED DATED AND THE LINES WERE SO EMBARASSING....

JK: WAS IT, IN FACT, EARLY COLE PORTER?

AD: YOU MEAN DID HE PULL IT OUT OF THE TRUNK?

JK: YES.
AD: I DOUBT IT. I THINK HE WROTE EVERYTHING NEW FOR KATE, BUT WHO KNOWS? AFTER WE'D GET THROUGH DOING IT IN REHEARSAL, I'D LOOK OUT AT JACK WILSON WITH THIS PAINED EXPRESSION ON MY FACE, AND [chuckling as he recounts this] ONE DAY JACK CAME UP AND WHISPERED TO ME, WITH HIS BACK TO COLE WHO WAS OUT FRONT, "DON'T DO THAT! I'LL GET RID OF IT EVENTUALLY, LEAVE IT ALONE!" AND HE DID, THANK GOD. HE KNEW IT WAS NO GOOD. I DON'T KNOW IF COLE DID, BUT AT LEAST HE WAS WILLING TO GIVE IT UP.

"BIANCA" WAS ANOTHER, WHICH WE NEVER GOT RID OF. COLE KEPT INSISTING IT WAS GOING TO SELL A MILLION COPIES AND BE A BIG HIT. IT NEVER WAS, OF COURSE. AND POOR HAROLD LANG HAD TO GO OUT THERE AND SING THAT THING AND DANCE! THE TUNE ISN'T TERRIBLE, IT'S THE WORDS. ONE OF THE THINGS I OBJECTED TO WAS THE SETTING OF THE WORD "BIANCA"...[he sings the three distinct notes with an exaggeratedly nasal sound] IN ITALIAN "BIAN" IS ONLY ONE SYLLABLE. ALL RIGHT, SO IN THE PLAY WE CALLED HER BIANCA [pronouncing three syllables,] BUT SET ON THREE DIFFERENT NOTES YOU'RE MAKING IT EVEN WORSE. HAROLD LANG WASN'T CRAZY FOR IT EITHER. HE WANTED THE SPOT, BUT I THINK HE WOULD HAVE PREFERRED A BETTER SONG.

ON THE OTHER HAND, OF THE THREE SONGS THAT WERE TAKEN OUT OF KISS ME KATE THAT WAS THE ONLY ONE THAT WAS POOR. TWO WERE MAGNIFICENT. "WE SHALL NEVER GROW YOUNGER" WAS A LOVELY SONG, BUT YOU COULDN'T COMPLAIN SINCE IT WAS REPLACED BY "WUNDERBAR". AND THERE WAS ANOTHER SONG, "IF EVER MARRIED I'M", WHICH WAS SUNG BY LIZA KIRK AND THE THREE MEN, AND IT WAS VERY GOOD. IT WAS A MADRIGAL, A SOLO IN SOME OF IT, FOUR PART MADRIGAL IN OTHER PARTS. A BEAUTIFUL, WITTY PIECE OF MUSIC AND I REALLY LOVED IT. BUT THERE WASN'T ANY PLACE FOR IT. THE SHOW WAS RATHER LONG AND IT WAS SLIGHTLY REPETITIOUS OF "TOM, DICK OR HARRY", OR SO THEY FELT. I DIDN'T THINK SO, CERTAINLY NOT MUSICALLY. BUT THEY FELT IT HAD TO GO AND I MISSED IT. THERE ARE A LOT OF FINE SONGS THAT HAVE BEEN LEFT OUT OF SHOWS. MARY MARTIN AT ONE POINT MADE A RECORD OF TWO LOVELY SONGS THAT WERE TAKEN OUT OF SOUTH PACIFIC. THE RECORD NEVER BECAME SUCCESSFUL, BUT THEY WERE GOOD SONGS.

JK: GEORGE ELLIS, IN HIS BIOGRAPHY OF PORTER, SAYS THAT "'WE SHALL NEVER BE YOUNGER' WAS SO TOUCHING THAT IT CAUSED ALMOST EVERYONE CONNECTED WITH THE SHOW TO BURST INTO TEARS WHEN IT WAS AUDITIONED." DO YOU HAVE ANY RECOLLECTION OF THAT?
AD: NONE! THAT'S VERY FLATTERING, BUT IT ISN'T TRUE. PAT AND I SANG THE SONG A COUPLE OF TIMES IN REHEARSAL, WELL MORE THAN A COUPLE OF TIMES, BEFORE IT WAS FINALLY REPLACED BY "WUNDERBAR", BUT I DON'T REMEMBER ANY OUT - BURST [He overemphasizes and carefully separates the two words] OF ANY KIND FROM ANYBODY. IF THEY WERE CRYING THEY WERE SOBBING VERY SILENTLY. IT WAS A TOUCHING, EVEN A SENTIMENTAL MOMENT, BUT I DON'T KNOW THAT IT WAS TERRIBLY SAD. LILLI AND FRED ARE IN THEIR DRESSING ROOMS, ARGUING AS USUAL, AND THE SCENE SLIPS INTO THE PAST WHEN THEY WERE YOUTHFUL AND ACTING TOGETHER. THE SONG SEEMED TO ME TO FIT. BUT IT IS TRUE THAT IT WAS A SLOW BALLAD AND UNDOUBTEDLY "WUNDERBAR" ADDED A TOUCH OF LIVELINESS IN A SPOT WHERE THE SHOW'S STRUCTURE NEEDED IT. THAT WAS A PITY, BUT IT COULDN'T BE HELPED. NOTHING WAS WRONG WITH THE SONG; AT THAT MOMENT IN THE PLAY "WUNDERBAR" SIMPLY SUITED BETTER ALTHOUGH "WE SHALL NEVER BE YOUNGER" WAS CHARMING AND BOTH PAT AND I LIKED IT VERY MUCH. THERE WAS A SIMILAR SITUATION WITH A SONG THAT RICHARD AND OSCAR WROTE FOR OKLAHOMA CALLED "WHY OH WHY OH WHY", WHICH WAS A LOVELY BALLAD. I'D REHEarsed IT AND LEARNED IT FOR THE BACKERS AUDITIONS BUT WE NEVER PUT IT INTO THE SHOW. THEY WROTE "PEOPLE WILL SAY WE'RE IN LOVE" INSTEAD, AND WHO COULD COMPLAIN ABOUT THAT AS A SUBSTITUTE?

JK: DO YOU REMEMBER A SONG CALLED "WHAT DOES YOUR SERVANT DREAM ABOUT" WHOSE LYRICS WERE APPARENTLY SUFFICIENTLY RISQUE THAT BELLA WAS NOT ALLOWED TO HEAR THEM?

AD: NO. THAT WAS NEVER IN REHEARSAL SO I NEVER GOT TO HEAR THEM EITHER. BUT COLE LIKED TO WRITE WHAT ARE CALLED "NAUGHTY" SONGS. HE ENJOYED IT.

JK: COULD WE DISCUSS ROBERT RUSSELL BENNETT’S CONTRIBUTION TO KATE? WHEN PEOPLE THINK ABOUT MUSICALS HIS IS NOT A NAME THAT NECESSARILY SPRINGS TO MIND. ORCHESTRATORS ARE THE INVISIBLE PILLARS OF THE TEMPLE. BUT THE MUSICAL THEATER IN THIS COUNTRY THAT WE THINK WE KNOW SO INTIMATELY WOULD HAVE SOUNDED VERY DIFFERENT WITHOUT HIM.

AD: ROBERT WAS ONE OF THE GREATEST. I DID A CONCERT WITH HIM ONE TIME IN THE YALE BOWL WHEN HE CONDUCTED THE ORCHESTRA. HE WAS A MILD PERSON WITH A QUIET, RATHER RETIRING NATURE AND A BAD LIMP. YOU FELT THAT HE WASN'T PHYSICALLY STRONG. A TALL MAN. THIN. IF ANYTHING, YOU WANTED TO TAKE CARE OF HIM. HE WAS A VERY NICE PERSON. A MARVELOUS MUSICIAN, OF COURSE, WHO
Also wrote serious original music. He contributed so much to so many orchestrations. There's a thing that I like very much in "Some Enchanted Evening" - he did South Pacific too, you know - it's a passing phrase which is very clever. It's atonal for a moment and then goes right back, hits against the theme, against the tune, then comes away from it and resolves. I told him one day how much I liked that and he said, [Drake delivers this in a whisper] "That was mine!" He had put that in. It wasn't in the score at all.

He had what used to be called the factory. Very often he wouldn't do the complete orchestration, he'd sketch it out and explain what he wanted. Then he'd hand it over to one of his young people, one of whom was Don Walker, who became a very excellent orchestrator on his own.

Mr. Bennett was a classical student and a classical composer versed in all the works of Donizetti and Verdi. Do you remember the wonderful, bright orchestral texture at the beginning of "Where Is the Life That Late I Lead"? Well it's very clever, what he's doing there. He's imitating Italian composers, which is precisely what is wanted. Just as he did at the end of "We Open in Venice". That was his, that whole closing episode.

I knew most of the orchestrators well enough to ask for certain things. I always used to say "Please don't double me on the tune, and don't double me on the cello under any circumstances." In "Where Is the Life That Late I Lead" I asked Mr. Bennett not to double me on any fast passages because we'd be in trouble. That's why you'll see there are empty places - purposely empty - where there isn't any instrumentation. It goes [he sings the orchestral introduction] "da de da dum, da de da dum, da de da dum, etc. But the minute it underpins the singing, it doesn't double me. Doubling is a thing that composers love, because they want to hear their tune, they want to make sure they hear it. In earlier days it was done primarily because the people didn't have very good voices. Forgive me, but Bill Gaxton, for example, was not the greatest voice in the world, so naturally they doubled him no matter what he was singing, it being essentially a way of making sure the tune got across. I would ask the orchestrators not to. I did with Bennett. I don't know whether I had to in his case, but I wanted to play safe.

JK: 'The beautiful setting of the reprise of "So in Love" is one thing I have
ALWAYS PARTICULARLY ADMIRED.

AD: YES... WELL, I HAD A LITTLE TO DO WITH THAT. THE FIRST TIME I HEARD THE SONG, KNOWING PAT WAS GOING TO SING IT, I WENT RIGHT DOWN FRONT AND SAID, "I'VE GOT TO HAVE A REPRISE OF THAT SOMEPLACE. I...[HE STARTS TO LAUGH AS HE CONTINUES THIS RECOLLECTION] I WANT TO SING THAT SONG!"

I BEGGED FOR IT AND THEY GAVE IT TO ME. AND IT FIT! BECAUSE SHE WAS LEAVING HIM. AND WHEN WE CAME TO IT I TOLD MR. BENNETT THAT I WOULD LIKE IT AS BARE AS POSSIBLE, BECAUSE I WASN'T GOING TO DO IT VERY LOUDLY EXCEPT FOR ONE SECTION... IT WAS GOING TO BE AN INTERNAL THING. HE UNDERSTOOD. IMMEDIATELY. THAT'S A GREAT ORCHESTRATOR.

THERE'S A SECOND, VERY IMPORTANT REASON THAT I WANTED THAT REPRISE WHICH HAS NOTHING TO DO WITH THE SHEER BEAUTY OF THE SONG. I FELT IT WAS ESSENTIAL FOR THE CHARACTER: THROUGHOUT THE PLAY FRED GRAHAM/PETRUCHIO HAS TO DRIVE THE PLAY ALONG. ITS TIRING NOT ONLY FOR THE ACTOR BUT PERHAPS MORE SIGNIFICANTLY IT'S TIRING FOR THE AUDIENCE. I FELT THERE SHOULD BE SOMEPLACE WHERE YOU SHOVED THE REAL HUMANITY OF THE MAN HIMSELF, NOT MERELY THE EXTERNAL IDEA THAT HE WAS ALWAYS ACTING, ACTING, ACTING. AND I FELT THIS WAS THE PLACE WHERE THE MAN IS OBVIOUSLY AT HIS LOWEST. THIS WAS THE MOMENT, WHEN HE'S DOWN, THAT HE CAN TRUTHFULLY SAY TO HER THE WORDS THAT HE MIGHT HAVE PUT IN THAT ILL-FATED BOUQUET. AND THOSE LYRICS, OF COURSE, ARE PERFECT FOR THAT. THE REPRISE WAS THE ONLY WAY I COULD MAKE FRED GRAHAM INTO A THREE DIMENSIONAL PART. THAT AND THE VERY LAST SCENE OF THEIR PRODUCTION OF THE SHREK BEFORE LILLI MAKES HER ENTRANCE, WHEN HE SAYS "I DON'T THINK SHE WILL COME." HE CAN APPEAR AT LEAST DOWN HEARTED AT THAT POINT. THAT'S ABOUT ALL YOU CAN DO FOR HIM. BUT IN THE REPRISE IT'S POSSIBLE TO BE BOTH PASSIONATELY REGRETFUL AND AT THE SAME TIME ALMOST SELF-ACCUSING: "ALRIGHT, I AM UNFORTUNATELY THE WAY THAT I AM, AND YOU ARE THE WAY YOU ARE, BUT NO MATTER WHAT YOU ARE I WILL ALWAYS LOVE YOU." WHICH IS CERTAINLY HUMANIZING.

Sometimes almost before you did it. If you decided to do a slightly different phrasing, their eyes were so glued to you, and they had such command of the orchestra, that they could go with it. Even without rehearsing.

JK: And you found that to be a rare commodity.

AD: [a long, heartfelt] OOOOOH, MY GOD! [He sighs, then proceeds]. In the musical theater, at that time, we had very few pit conductors who were good musicians. There was one whose name I won't tell you because I don't think it's fair. He wasn't terribly healthy which didn't help him any. He had arthritis, which is great for a conductor [this spoken with sarcasm], but nevertheless managed concert performances at Lewisohn Stadium, at which times the assistant conductor would take over. The first performance with the assistant conductor was incredibly bad, and that afternoon I taught him how to conduct. I'm not a conductor, but at least I knew how to beat time. And this poor Shnoook, who was a second violinist in the orchestra, conducted from the second violin part! It was pitiful. There was another man in the pit who could really have conducted it, but he didn't have the job. And he was the one who came to me and said, "For God's sake, teach him how to beat time at least."

JK: Have pit orchestras changed much in size and complexity since you started?

AD: They certainly have. First of all, union rules have changed, so more men have to be hired, which effects many things in turn. I started in the chorus of Gilbert and Sullivan which is orchestrated for fifteen. But soon it had to be, I think, twenty-five including the conductor. What do you do with the ten extra men? You can double parts and add extra strings and so on, but unfortunately there weren't many voices that could be heard over that loud an orchestra. It's very difficult for a conductor, even a good one, to hold down a sizable orchestra to that extent, and so then we got all the miserable, hateful, loathsome electronics that came in. Microphones. We got microphones all over the place...

JK: When did that begin?

MICROPHONES, YOU SEE, ARE THE GREAT EQUALIZERS. IT'S ALMOST IMPOSSIBLE TO JUDGE THE TRUE SIZE AND QUALITY OF A PERFORMER'S VOICE IN A BODY MIKED PRODUCTION. ON THE OTHER HAND THERE ARE PROBLEMS OF CRAFT THAT MICROPHONES CANNOT SOLVE FOR YOU. THEY WOULD NOT HAVE HELPED ME WITH A PROBLEM I HAD WITH "WERE THINE THAT SPECIAL FACE." GENERALLY, THE MUSIC IN KISS ME KATE POSED NO GREAT TECHNICAL HURDLES BUT I RARELY FELT PLEASED ABOUT THAT SONG WHEN I HAD DONE IT. ONCE IN A WHILE I WOULD HIT IT RIGHT, ALTHOUGH TO THIS DAY I DON'T KNOW WHY. THE RECORDING IS OK. WHEN I LISTEN TO IT I DON'T THINK I'VE DONE ANYTHING TERRIBLY WRONG, BUT SOMEHOW IN PERFORMANCE THE PLACEMENT OF THE VOICE WAS NOT EXACTLY RIGHT FOR CERTAIN NOTES, AND I COULD FEEL IT. THE SONG WAS IN TWO KEYS. IT BEGINS IN ONE, THEN THERE IS THE DANCE, AND WHEN THE SONG RETURNS IT'S IN A DIFFERENT KEY, WHICH I ARRANGED FOR SO THAT I COULD TAKE A TOP ENDING. THAT WAS PERFECTLY AGREEABLE TO COLE. [He sings to himself] "WERE THINE THE FORM SO LITHE AND SLENDER, WERE THINE THE ARMS SO WARM SO TENDER..." I THINK THE PROBLEM WAS IN THERE. THOSE QUICK LEAPS. AS A SINGER YOU ATTEMPT TO KEEP THEM ALL FOCUSED THE SAME WAY, WHETHER UP OR DOWN, BUT WHEN THEY COME THAT FAST... I HAD A LITTLE PROBLEM WITH IT. SO SUE ME, AS THE CHARACTER SAYS.

I LIKED THE SONG, OF COURSE, VERY MUCH, AND IT WASN'T AS THOUGH I Couldn'T
FOOL THE PUBLIC BECAUSE NINETY-NINE PERCENT OF THEM OUT THERE DON’T KNOW A THING ABOUT SINGING OR VOCAL PROBLEMS, AND WHY SHOULD THEY? IN FACT IF YOU HAVE ANY IT’S YOUR BUSINESS TO HIDE THEM FROM THEM SO THEY CAN ENJOY THE PERFORMANCE AND NOT HAVE TO SWEAT ALONG WITH YOU! YOU MUST MAKE IT ALL LOOK SO EASY THAT THEY HAVE NO WORRIES AND NO DISTURBANCES. EVERY ONCE IN A WHILE, HOWEVER, YOU GET A FUNNY FEELING ABOUT A SONG. EITHER YOU SAY TO YOURSELF, "OH I CAN DO THAT LIKE FALLING OFF A LOG," OR SOMETIMES, "THAT’S A LITTLE TOUGH." WELL WITH THIS SONG I HAD PROBLEMS, AND I FINALLY LICKED IT, BUT IT TOOK AN AWFULLY LONG TIME.

JK: I RECALL YOUR MENTIONING YOU WERE NOT IN IDEAL VOCAL SHAPE IN ANY CASE.

AD: TRUE, THANKS TO JOHN HOUSEMAN. WHEN I WAS IN REHEARSAL - KISS ME KATE, IS A FAIRLY DEMANDING ROLE, YOU WILL ADMIT - HE ASKED ME AS A PERSONAL FAVOR TO DO THIS RADIO SHOW THAT HE WAS PRODUCING AND DIRECTING FOR THE ARMY. HE WANTED ME TO BE THE M.C. AND TO SING AN OCCASIONAL SONG. THERE WAS NO MONEY IN IT; IT WAS TO BE A PATRIOTIC GESTURE. I WAS TORN, BECAUSE ALTHOUGH I FELT I HAD AN OBLIGATION TO DO SOMETHING, SINCE I WAS 4-F, I DIDN’T FEEL I HAD THE STRENGTH. I SAID, "JACK, I'M IN REHEARSAL WITH A DEMANDING SHOW AT THE SAME TIME. HOW CAN I DO THIS? IT'LL KILL ME." HE SAID, "IT'S ONLY ONCE A WEEK, YOU CAN MANAGE IT," AND HE TALKED ME INTO IT. THE RESULT WAS THAT ALMOST THROUGHOUT THE RUN OF KISS ME KATE I HAD A BAD THROAT AND HAD TROUBLE WITH MY VOICE. I'D HAVE TO CHEAT ON THE PERFORMANCE, SOMETHING I HATE DOING. I'D HAVE TO CUT NUMBERS. I HAD TO CUT THE REPRISE OF "SO IN LOVE" SEVERAL TIMES WHICH I ADORED SINGING. AND THE STAGE MANAGER THOUGHT I WAS FAKING, WHICH I REALLY HATED. THE PRODUCERS THOUGHT THAT I WAS FAKING, WHICH I HATED. AND IT WAS SIMPLY THAT I COULDN'T MAKE A NOISE AND I WAS TRYING TO CREEP THROUGH A PERFORMANCE. IT ALL STARTED FROM HAVING TO DO THE RADIO SHOW AND THE REHEARSAL AT THE SAME TIME. IT WAS JUST TOO DAMN MUCH. AND, JUST TO MAKE THE PAYOFF, IT WAS WHILE I WAS DOING THAT RADIO SHOW THAT THEY SUDDENLY TOOK ME OFF THE AIR AND LISTED ME IN RED CHANNELS. "WHO IS THIS MAN WORKING FOR THE ARMY?" AND THEN LATER ON I WAS BLACKLISTED FROM T.V. IT TOOK A LONG TIME TO GET OVER. A LONG TIME. THANK GOD I HAD A HIT IN KISS ME KATE, BECAUSE I COULDN'T HAVE EARNED A PENNY ANYPLACE ELSE. BUT THAT WENT ALL THE WAY BACK TO JACK INSISTING THAT I DO THIS SHOW.

JK: YOUR KNEE WASN'T IN SUCH GREAT SHAPE FOR THE BROADWAY OPENING EITHER.
AD: OH GOD. WHEN WE WERE IN BOSTON THE STEPS THAT I HAD TO CLimb UP FROM THE AUDIENCE TO THE STAGE FOR MY FIRST ENTRANCE WERE WOBBLY. ALSO, IT WAS RIGHT NEXT TO WHERE PEOPLE WERE SITTING AND VERY OFTEN A WOMAN WOULD PUT HER BAG DOWN. YOU'VE GOT THE SPOTLIGHT COMING AT YOU, AND IT'S HARD TO SEE THE STEPS UNDER ANY CIRCUMSTANCES WITH THE LIGHTS ON STAGE AND NOTHING BELOW, AND I KEEt COMPLAINING TO THE MANAGEMENT, "PLEASE, WILL YOU FIND SOME WAY TO MAKE THOSE STEPS STEADY, AND WILL YOU TELL THE USHERS TO TELL PEOPLE NOT TO PUT THEIR FEET UP, OR THEIR BAGS DOWN, ON THOSE STEPS." SO, IT HAPPENED, OF COURSE. ON THE DAY BEFORE WE WERE COMING INTO NEW YORK, IT WAS A MATINEE DAY, SATURDAY I GUESS, I WENT UP THE STEPS AND THERE WAS A BAG ON IT AND I DIDN'T SEE IT AND I BANGED MY RIGHT KNEE INTO THE EDGE OF THE STAGE VERY HARD. WHEN I GOT OFF STAGE - YOU KNOW I WORE MY TIGHTS UNDERNEATH MY TROUSERS FOR THAT SCENE - I FOUND THERE WAS QUITE A BIT OF BLOOD ON THE TIGHTS. I DIDN'T HAVE TIME TO CHANGE SO I WENT ON ANYWAY, BUT IT WAS HURTING PRETTY BAD. THEY GOT A DOCTOR TO LOOK AT ME - AND HE SAID, "HE MUSTN'T GO ON BECAUSE THERE'S DANGER IF HE CONTINUES." THE PRODUCERS WERE STANDING IN THE DRESSING ROOM WHILE THIS WAS HAPPENING. IT WAS THEIR FIRST PRODUCTION AND THEY WEREN'T WEALTHY, THEY COULDN'T AFFORD TO TAKE A CHANCE, AND WE WERE SELLING OUT, YOU KNOW, IN BOSTON. SO, STUPIDLY I SAID, "NO, I KNOW IT'LL BE ALRIGHT." THAT NIGHT THE SAME THING HAPPENED AGAIN. BY THEN MY KNEE WAS IN A HELL OF A SHAPE. SO I MISSED THE PREVIEW IN NEW YORK. I WAS LYING ON A COUCH IN MY HOME WITH THE DOCTOR WORKING ON ME. I MANAGED TO MAKE THE OPENING NIGHT. I HAD TO CUT ONE OR TWO PIECES OF BUSINESS BECAUSE OF THAT KNEE, BUT ON AN OPENING NIGHT, YOU KNOW, YOU GET THROUGH ANYHOW NO MATTER WHAT. EVENTUALLY THE SWELLING WENT DOWN, BUT IT TOOK AN AWFULLY LONG TIME AND IT WAS PAINFUL.

JK: NEEDLESS TO SAY, THE OPENING NIGHT REVIEWS WERE UNANIMOUS RAVES, BUT ONE THAT PARTICULARLY INTERESTED ME SAID, "DRAKE DELIVERS HIS SONGS WITH SUCH VOCAL AUTHORITY WHILE POINTING UP THE COMIC ASPECTS OF THE LIBRETTO THAT THEY RARELY FAIL TO DEMAND AND DESERVE ENCORES." DID YOU DO ENCORES?

AD: OH NO. ITS JUST FLATTERY. NOBODY DID ANY ENCORES. WOULDN'T BE RIGHT.

JK: NEVERTHELESS, THE REVIEWER RAISES AN INTERESTING POINT. THAT COMBINATION OF VOCAL AUTHORITY AND COMEDY IS A RARE COMMODITY. I DON'T BELIEVE WE'VE SEEN THE EQUIVALENT SINCE, AND I WONDER HOW MUCH OF IT YOU WERE BORN WITH AND HOW MUCH YOU ACQUIRED THROUGH EXPERIENCE. DO YOU THINK YOU WOULD HAVE BEEN ABLE,
AT THE BEGINNING OF YOUR CAREER, TO HAVE CREATED A PERFORMANCE LIKE THAT?

AD: PROBABLY NOT AS WELL. I BELIEVE IT'S TRUE, THAT YOU LEARN BY ACTING. I'M NOT A GREAT "THEORETICAL" PERSON. I WAS NEVER TRAINED IN A PARTICULAR SCHOOL OR "METHOD" AND I HAVE NO THEORY TO PROMULGATE, BUT I DO BELIEVE THAT AN ACTOR SHOULD LEARN FROM HIS EXPERIENCES, AND FROM HIS AUDIENCES, AND FROM HIS DIRECTORS, AS WELL AS FROM HIS FELLOW ACTORS. BELIEVE ME, MY FELLOW ACTORS HAVE TAUGHT ME A HELL OF ALLOT. IN THE PLAY YESTERDAY'S MAGIC, TO TAKE JUST ONE EXAMPLE... GOD, WORKING OPPOSITE JESSICA TANDY WAS SO INSTRUCTIVE AND VALUABLE! AND I LEARNED A GREAT DEAL FROM WHAT PAUL MUNI DID THAT WAS WRONG FOR THAT PLAY. HE HAD NO IDEA IT WAS WRONG, BUT YOU NEEDED A LESSER ACTOR FOR THAT ROLE, YOU NEEDED A JOHN BARRYMORE. THERE HAVE ALSO BEEN ACTORS LIKE EDDIE FRANZ AND PHILIP COOLEDGE - YOU SEE, THEY'RE NOT ALL STARS - FROM WHOM I LEARNED A GOOD DEAL, AS WELL AS SOME DIRECTORS; AND, BECAUSE OF THE WAY THEY WRITE, THE OPPORTUNITIES THEY PRESENT, CERTAIN WRITERS.

OF COURSE THERE IS A GREAT ADVANTAGE TO GOING OUT OF TOWN BEFORE A SHOW OPENS IN NEW YORK OR AT LEAST DOING A CONSIDERABLE NUMBER OF PREVIEWS. NO DOUBT ABOUT IT, OUT OF TOWN AUDIENCES ARE NOT THE SAME AS NEW YORK, BUT THERE IS A GREAT VALUE JUST IN PLAYING THE THING. IT'S LIKE SINGING THROUGH A ROLE WHEN YOU'RE LEARNING AN OPERA. YOU REALLY WON'T KNOW IT, OR HAVE IT IN YOU, UNTIL YOU HAVE DONE IT, ALL THE WAY THROUGH; ALL THE WAY THROUGH SEVERAL TIMES... TO LEARN THE PACING YOU HAVE TO ADOPT. ONLY THEN DO YOU KNOW ACCURATELY HOW YOUR VOICE IS GOING TO WORK IN THE MUSIC, WHAT YOU MUST PLAN TO FOCUS ON, AND WHERE YOU'RE GOING TO LINK THINGS TOGETHER OR SEPARATE THEM. THAT'S WHY YOU NEED EITHER ALLOT OF PREVIEWS OR AN OUT OF TOWN; AS AN ACTOR, AS A DIRECTOR AND AS A WRITER.

JK; I'M CURIOUS, IN APPROACHING THE PARTS OF KATE THAT ARE UNALTERED LINES FROM THE TAMING OF THE SHREW, WHETHER YOU MADE A CLEAR DISTINCTION BETWEEN THE WAY FRED GRAHAM WOULD PLAY THEM AND THE WAY YOU, ALFRED DRAKE, WOULD HAVE PLAYED THEM IN A TRADITIONAL SHAKESPEAREAN PRODUCTION.

AD: I DON'T THINK I WOULD HAVE BEEN AS OUTRAGEOUS, CERTAINLY. I WOULD LIKE TO THINK THAT IF I EVER HAD HAD THE CHANCE TO PLAY PETRUCHIO I WOULD HAVE FOUND A LITTLE MORE IN HIM THAN FREDERICK GRAHAM WHO IS TYPICALLY A BRAVURA ACTOR - NOT A BAD ACTOR - BUT A BRAVURA ONE. ALSO, THERE ISN'T THAT MUCH
TIME. YOU'RE ONLY DOING EXCERPTS FROM SHAKESPEARE, SO YOU CANNOT POSSIBLY LOOK FOR SEVERAL LEVELS, ESPECIALLY IN A MUSICAL. YOU MUST REMEMBER THAT GRAHAM HARDLY GETS INTO A SHAKESPEARE SCENE BEFORE HE IS INTERRUPTED BY LILLI'S FURIOUS ENTRANCE. NOW FROM THAT POINT ON, HE'S PLAYING FRED GRAHAM PLAYING SHAKESPEARE BECAUSE OF LILI'S INTERRUPTIONS AND HER SLAPS. BEFORE SHE COMES ON, WHEN HE HAS THE SPEECH "AND WOO HER WITH SOME SPIRIT WHEN SHE COMES," HE IS PLAYING SHAKESPEARE AS ANY DECENT ACTOR WOULD PLAY IT. ABOUT GRAHAM AS AN ACTOR, I HAD THE IMPRESSION... HE BOASTS, YOU REMEMBER, ABOUT HIS PEER GYNT AND SO ON WHICH WAS OBVIOUSLY A FLOP... THAT HE PROBABLY WAS NOT TERRIBLY SUBTLE, AND THAT HE WAS PROBABLY A BIT OF A HAM. CERTAINLY IN HIS OTHER SCENES HIS BEHAVIOR IS THAT OF A HAM. HIS LINES PRECEEDING "WUNDERBAR", [Drake delivers them with with studied pomposity,] "I BEG YOUR PARDON LILLY, I WAS THE UNDERSTUDY," THAT KIND OF THING'S HAMMY TALK. PLAYABLE THOUGH. I THOUGHT OF HIM AS PROBABLY A VERY COMPETENT BUT BY NO MEANS GREAT ACTOR.

JK: HE CLEARLY HAD NOT ASSEMBLED A FIRST RATE GROUP.

AD: NO, I WOULDN'T THINK SO.

JK: WHAT ABOUT THE SCENE THAT COMES JUST AFTER THE OPENING OF THE SECOND ACT, WHERE YOU DO DO A STRAIGHT SHAKESPEAREAN MONOLOGUE, "THUS HAVE I POLITICLY BEGUN MY REIGN"... HOW DID YOU APPROACH THAT?

AD: AS I WOULD MYSELF. YOU'VE BEEN PLAYING SOME OUTRAGIOUS THINGS, INCLUDING THOSE LINK SAUSAGES, SO YOU HAVE TO COME BACK TO A KIND OF STRAIGHTFORWARD ACTING WHICH IS SLIGHTLY RESTRAINED. AFTER ALL, YOU'RE ABOUT TO GO INTO AN ARIA, "WHERE IS THE LIFE THAT LATE I LED," THAT BOTH MUSICALLY AND LYRICLY IS RATHER BURLESQUE. YOU WOULDN'T WANT TO KEEP IT ALL AT ONE LEVEL; YOU'D WANT SOME UPS AND DOWNS, UPS AND DOWNS. SINCE GRAHAM IS SUPPOSEDLY TRYING TO ACT, AMIDST A MYRIAD OF INTERRUPTIONS, AT THAT POINT HE SHOULD, I THINK, BE ATTEMPTING TO GET BACK TO A MORE CONTROLLED PORTRAYAL OF PETRUCHIO.

JK: SO YOU DIDN'T LAYER ONTO YOUR SHAKESPEAREAN READINGS A CERTAIN INTENTIONAL... INCOMPETENCE IS TOO STRONG A WORD... A CERTAIN INTENTIONAL... SECOND RATERNESS.

AD: NO. I DID IT PRETTY STRAIGHT. HE ALSO HAS A SPEECH IN FRONT OF THE
KISS ME KATE, EDITED

CURTAIN BUT THAT'S ALL HOKE: "UNFORTUNATELY MISS LILLI WILL NOT BE ABLE TO CONTINUE." AND THEN THE LOOK IN HIS EYE SAYS, "I GOT HER THAT TIME, BY GOD, SHE'S STINGING!" BUT AGAIN, WHEN YOU ARE PLAYING WHATEVER PORTION IS SHAKESPEARE YOU MUST APPROACH IT IN TERMS OF AN ACTOR, FRED GRAHAM, WHO IS OPERATING UNDER DIFFICULTIES, AND THEREFORE YOU SHOULD TRY TO BRING IT BACK TO THE ORIGINAL PLAY. I NOTICED WHEN I SAW OTHER PEOPLE PLAY THE PART THAT UNFORTUNATELY THEY RATTLE OFF THE SHAKESPEARE WITHOUT THINKING ABOUT IT VERY MUCH.

JK: HAVE YOU SEEN IT OFTEN?

AD: TWICE, I THINK. JUST TWICE.

JK: WHY DID YOU NOT DO THE LONDON PERFORMANCES?

AD: BECAUSE I WAS UNDER CONTRACT TO DO SOMETHING ELSE. I WOULD HAVE LIKED VERY MUCH TO HAVE DONE IT. ON THE OTHER HAND, WHEN I WENT OVER THERE WITH KISMET THAT WAS SUCH A HOWLING SUCCESS THAT I DIDN'T FEEL THAT I HAD CHEATED MYSELF. I DIDN'T FORESEE THAT AT THE TIME, OF COURSE, BUT, ON BALANCE, I'D LIKE TO THINK ITS TRUE.

JK: I HAVE NEVER UNDERSTOOD WHY YOU NEVER GOT TO DO KISS ME KATE AND THE OTHER ROLLS FOR WHICH YOU'RE FAMOUS IN THE HOLLYWOOD VERSIONS. WAS IT SIMPLY THE FACT THAT YOU WEREN'T SIX FEET TALL?

AD: MAYBE. MY PREVIOUS EXPERIENCE IN HOLLYWOOD WITH HARRY COHN WAS A BITTER ONE, AS YOU KNOW. BUT I WAS CONSIDERED FOR KISS ME KATE. I HAD BEEN GIVEN A CONTRACT BY MGM. I CAN'T REMEMBER THE NAME OF THE AGENT, A LITTLE CHUBBY GUY, ALSO A WRITER'S AGENT, WHO'S HAD A BIG SUCCESS. HE'S A SHIT. WHEN HE CAME TO ME AT FIRST I SAID, "I'LL GO OUT THERE ONLY IF I CAN COME BACK TO BROADWAY. I'VE GOT TO BE ABLE TO COME BACK TO NEW YORK AND GET ON THE STAGE." WELL HE GOT ME THIS FANTASTIC CONTRACT WHICH NOT ONLY HAD A SPLENDIFEROUS SALARY BUT ALSO PERMITTED ME TO GO BACK AND FORTH TO NEW YORK. THEN, WHEN I GOT OUT TO HOLLYWOOD, I HAD A SCREENTEST. I WAS CLEAN SHAVEN, SO THEY PUT MAKEUP ON ME AND A LITTLE BEARD, LIKE A GOATEE. THE TEST CONSISTED OF TURN LEFT, TURN CENTER, TURN RIGHT, LOOK THIS WAY, LOOK THAT WAY. THAT WAS ALL.
THEN THIS AGENT, AND THIS WILL TELL YOU WHEN THIS WAS, TOLD ME THAT MGM WAS WORRIED I WAS TOO MUCH OF A LIBERAL. THE STUDIO WANTED ME TO WRITE DOWN WHAT I FELT ABOUT AMERICA BECAUSE, HE SAID, THE AMERICAN LEGION HAD DECIDED THAT I SOUNDED LIKE A COMMIE, AND THEY WANTED TO KNOW WHAT I REALLY BELIEVED IN. I WAS STAYING AT THE BEVERLY HILLS HOTEL, AND I THOUGHT, ALL RIGHT BY GOD, I’LL TELL THEM! AND I SAT DOWN AND AND WROTE ABOUT FOUR LEGAL PAD PAGES -IT WAS FAR TOO LONG - OF PRECISELY WHAT I BELIEVED IN: QUOTES FROM JEFFERSON, LINCOLN, ROOSEVELT, ALL THE WRONG NAMES AS FAR AS THEY WERE CONCERNED. I MUST SAY, I ENJOYED WRITING IT. COMMUNIST! I DIDN’T HATE COMMUNISTS, I SIMPLY DIDN’T BELIEVE IN THEM. SO I TURNED THIS LONG TESTAMENT IN TO HIM, AND THE NEXT THING I KNOW HE COMES TO THE HOTEL AND SAYS, "YOU’RE TOO LIBERAL FOR MGM. THEY’RE CALLING OFF THE CONTRACT." NOW THE CONTRACT HAD ALREADY BEEN SIGNED BY BOTH PARTIES. I’M AFRAID I WAS SUCH AN IDIOT THAT I DIDN’T REALIZE ALL THE LEGAL POSSIBILITIES OF IT. BUT I WAS SO FURIOUS THAT I SIMPLY SAID, "I DON’T WANT TO STAY HERE ANYWAY." AND HE REPLIED, "WELL, HERE ARE YOUR TICKETS." THEY KICKED ME OUT OF HOLLYWOOD. I CAN’T TELL YOU HOW I FELT.

WHEN I GOT BACK TO NEW YORK, THAT TV SHOW I MENTIONED TO YOU WAS TAKEN AWAY FROM ME. I WAS IN RED CHANNELS AND THEREFORE I MUST BE GUILTY. GUILT BY ASSOCIATION, IN OTHER WORDS. I FELT I NEEDED THE TRUTH SO I CALLED THE AMERICAN LEGION AND SAID I WANTED TO SPEAK TO THE HEAD. IT WAS A MAN NAMED O’NEILL. I WENT TO HIS OFFICES AND WE HAD A VERY HONEST TALK. I TOLD HIM THE WHOLE STORY AND HE SAID, "ONE MINUTE." HE PICKED UP THE TELEPHONE, CALLED LOS ANGELES AND SPOKE TO THE HEAD OF THE AMERICAN LEGION THERE. AFTER HANGING UP HE TURNED TO ME AND SAID "THERE WAS NEVER ANY COMPLAINT FROM THE AMERICAN LEGION. NOBODY EVER SAID ANYTHING ABOUT YOU. YOU NEVER BROUGHT TO OUR ATTENTION. BUT," HE CONTINUED," THAT’S NOT NEW. THEY USE THAT VERY OFTEN TO GET OUT OF CONTRACTS." I THANKED MR. O’NEILL, WHO WAS A VERY NICE MAN, AND WENT HOME. I DID NOTHING ABOUT IT. I WASN’T SUFFERING, I WAS WORKING IN THE THEATER, AND FRANKLY WAS WORN OUT IN TERMS OF THAT WHOLE SUBJECT. ALL IT REALLY ACCOMPLISHED WAS TO CONFIRM MY CONVICTION THAT I NEVER WANTED TO GO TO HOLLYWOOD, NOT AFTER I HAD SEEN THE WAY THEY TREATED PEOPLE WHO WORKED THERE.

OBVIOUSLY I HAD BEEN GIVEN A CONTRACT WHICH WAS FAR MORE LIBERAL THAN MGM WANTED ME, OR ANYONE, TO HAVE, AND THEY USED THAT AS AN EXCUSE. THEY ALREADY HAD ANOTHER MAN UNDER CONTRACT WHO HAD DONE A NUMBER OF FILMS WITH THEM, SO WHY THE HELL SHOULD THEY PAY ME THIS INCREDIBLE SALARY, AND WHY SHOULD THEY GIVE
A YEAR OFF TO DO THEATER WHENEVER I WANTED WHEN THEY ALREADY HAD THIS MAN WHO SUPPOSEDLY COULD PLAY THOSE ROLES? HE WASN’T VERY GOOD.

NOW THE JOKE OF THIS IS, THE YEARS PASS, I’M PERFORMING IN KISMET IN LOS ANGELES, BEFORE WE EVER GOT TO NEW YORK, AND THIS SAME AGENT COMES BACK STAGE AND SAYS, "ARE YOU INTERESTED IN DOING THIS ROLE IN THE MOVIES?" I SAID "SHOVE IT." I WOULD HAVE SAID NO TO ANYTHING HE SUGGESTED. I’LL TELL YOU A COMMENT THAT LARRY HART MADE ONE DAY. HE SAID, "HOLLYWOOD, IT’S MARVELOUS. EVEN THE BUMS IN THE GUTTER HAVE GOOD TANS."

AT ONE POINT, BEFORE ALL THIS HAPPENED, ALEXANDER KORDA CAME TO SEE KISS ME KATE AND SUBSEQUENTLY REQUESTED I COME UP TO HIS HOTEL SUITE. HE ASKED ME IF I WAS INTERESTED IN DOING PICTURES. HE SAID, "WHAT WOULD YOU THINK OF THE IDEA OF DOING CYRANO AS A PICTURE?" I SAID, "I’D GIVE MY EYE TEETH TO PLAY CYRANO IN THE FILMS." AND HE SAID, "YOU WILL HEAR FROM MY REPRESENTATIVE HERE IN NEW YORK." WELL HE WAS AS GOOD AS HIS WORD. QUITE A BIT OF TIME PASSED, BUT FINALLY HIS REPRESENTATIVE, CALLED. "SIR ALEXANDER," HE SAID, "IS GOING TO DO THE TALES OF HOFFMAN. HE WOULD LIKE VERY MUCH FOR YOU TO PLAY HOFFMAN, AND SIR THOMAS BEECHAM IS GOING TO CONDUCT." I SAID, "PLEASE TELL SIR ALEXANDER THAT I’M FLATTERED HE WANTS ME FOR THAT ROLE, BUT THERE’S A PROBLEM. IT’S A TENOR ROLE, AND I’M A BARITONE, AND I DON’T THINK SIR THOMAS WOULD LIKE THE IDEA OF A BARITONE PLAYING A TENOR ROLE." AND THIS...JERK...SAID TO ME ON THE PHONE, "BUT WE DO THINGS DIFFERENTLY IN PICTURES." I WANTED TO SAY, "LIKE WHAT? CUT OFF...CERTAIN PHYSICAL NECESSITIES TO TURN ME FROM A BARITONE TO A TENOR?"

DOES THAT TELL YOU ANYTHING ABOUT CASTING FILMS? I NEVER HEARD A WORD, OF COURSE. CAN YOU IMAGINE BEECHAM ACCEPTING A BARITONE AS HOFFMANN? THEY MADE THE FILM, WHICH WASN’T VERY GOOD, AND THEY MADE IT WITH A TENOR, ROBERT ROUNDSVILLE, WHO WAS A FRIEND OF MINE.

JK: WELL HAPPILY THERE IS A RECORD OF YOUR PERFORMANCE IN KISS ME KATE. ITS A VIDEO TAPE OF THE TELEVISION BROADCAST THAT WAS DONE ABOUT TEN YEARS AFTER THE BROADWAY PRODUCTION. I SAW IT RECENTLY AT AT THE MUSEUM OF BROADCASTING, AND ALTHOUGH ALL OF THE ORIGINAL CAST IS NOT IN IT, IT DOES HAVE PAT MORRISON. I COULDN’T HELP WONDERING, AS I WATCHED, TO WHAT EXTENT THE STAGING WAS REPRESENTATIVE OF WHAT JACK WILSON HAD DONE.
AD: IT'S VERY SIMILAR. THEY'RE THE SAME IDEAS, BUT NOT NECESSARILY THE SAME MOVEMENTS. THAT WAS DIRECTED BY GEORGE SHAEFER, WHO HAD GOOD IDEAS ABOUT THE TELEVISION ASPECTS OF IT. THERE ARE CERTAIN THINGS THAT WE HAD TO DO DIFFERENTLY BECAUSE IT WAS TELEVISION: CLOSE UPS, ANGLES AND SO ON, AND IT WASN'T DONE ON A STAGE, IT WAS DONE ON TELEVISION SETS, BUT GEORGE ACTUALLY STUCK PRETTY CLOSE TO THE ORIGINAL STAGING. THE FEELING OF THE SCENES WERE MUCH THE SAME. I THINK HE DID A SPLENDID JOB, MYSELF. I DON'T REMEMBER WHO TOOK LISA KIRK'S ROLE.

JK: JULIE WILSON.

AD: DID JULIE DO IT? WELL SHE HAD PLAYED IT IN NEW YORK AND ON THE ROAD. I DON'T THINK WE HAD THE WASHINGTON POLITICIAN WE HAD IN THE ORIGINAL WHO WAS A MARVELOUS ACTOR, AND A FINE MAN, NAMED DENNIS GREEN.

THAT WAS QUITE A SCENE, DOING THAT PROGRAM. THOSE WERE THE DAYS OF SO CALLED "LIVE" TELEVISION, BUT IT WASN'T ACTUALLY BROADCAST AT THE MOMENT YOU WERE DOING IT. IT WAS LIVE ON TAPE, WHICH WAS THE EUPHEMISM THEY EMPLOYED, WHICH MEANT YOU WENT THROUGH THE WHOLE FIRST ACT, TOOK A BREAK, AND THEN DID THE WHOLE SECOND ACT. WE WERE FIGHTING AGAINST TIME BECAUSE THERE WAS A STRIKE CALLED FOR MIDNIGHT BY THE STAGEHANDS AND THE WHOLE TECHNICAL CREW. AFTER WE GOT DONE WITH IT GEORGE ASKED US TO HANG AROUND FOR A MINUTE WHILE HE CHECKED THE TAPE. HE CAME BACK AND SAID, "WE'LL HAVE TO DO THE WHOLE SECOND ACT AGAIN." AND I SAID, "WHY?" HE SAID, "BECAUSE WHILE YOU WERE SINGING "SO IN LOVE" A STAGEHAND WALKED ACROSS THE BACK." SO WE DID THE WHOLE SECOND ACT AGAIN AND JUST GOT UNDER THE WIRE.

JK: PERHAPS ITS JUST AS WELL YOU HAD TO DO IT OVER. I REMEMBER BEING STRUCK THAT THE REPRISE OF "SO IN LOVE" WAS PARTICULARLY BEAUTIFUL ON THAT TAPE.

AD: THANK YOU. A LOVELY SONG.

JK: AND I NOTICED YOU CHANGED THE LINE IN "I'VE COME TO WIVE IT WEALTHILY IN PADUA," THE ONE YOU THOUGHT IN POOR TASTE, TO "I HAVE OFT MET A BOAR BEFORE," FROM "I HAVE OFT STUCK A PIC BEFORE."

AD: THAT'S RIGHT. [He seems pleased at the recognition.] IT WAS PARTLY MY
DOING AND PARTLY GEORGE SHAEFER'S. WE BOTH FELT THAT IT WAS A LITTLE TOO...
NOT CHAUVANISTIC... BUT TOO UNPLEASANT FOR TV. I COULD GET AWAY WITH IT ON
THE STAGE, BUT NOT ON TELEVISION. THOSE WERE THE DAYS OF CENSORSHIP, IF YOU
REMEMBER. I WASN'T AT ALL UNHAPPY TO BE ABLE TO SAY "BOAR" BECAUSE I THOUGHT
IT HAD A DOUBLE MEANING, B-O-A-R AND B-O-R-E, WHICH WAS VALID AND WORTHWHILE,
AND I DIDN'T BELIEVE THAT IT HURT COLE'S WORK. WHEN I SAW THE BROADCAST I
REMEMBER THINKING THAT WE WERE ALL STILL GIVING A STAGE PERFORMANCE, ONE A
LITTLE TOO BROAD FOR TV. IT WOULD HAVE BEEN BETTER HAD WE ALL TONED DOWN A
BIT, BUT AT LEAST IT MAINTAINED THE VITALITY OF THE PERFORMANCE.

THINKING BACK NOW ON KISS ME KATE, THAT WAS NOT THE EASIEST OF TIMES. THERE
WAS THE KNEE INJURY, AND MY VOCAL PROBLEMS STEMMING FROM THE RADIO SHOW FOR
JACK AND THEN THERE WAS SOMETHING THAT WAS REALLY RIDICULOUS. SOME YEARS
BEFORE, EDWARD EAGER, JOHN MUNDY AND I HAD WRITTEN A MUSICAL, THE LIAR, WHOSE
STYLISTIC BASE WAS COMMEDIA DELL'ARTE. WE HAD JUST ABOUT GIVEN UP HOPE OF
EVER HAVING IT DONE. IT WAS WHILE I WAS DOING KATE THAT A WOMAN NAMED
DOROTHY WILLARD DECIDED TO PRODUCE IT. I BEGGED HER TO WAIT, BECAUSE WE HAD
WRITTEN THE ROLE FOR ME. WHEN I GOT THROUGH WITH KISS ME KATE, WHICH WAS IN A
FEW MONTHS, I WOULD HAVE BEEN GLAD TO DO THAT NEXT. SHE WOULD NOT WAIT. AND
UNDERSTANDABLY EDWARD EAGER, AND JOHN MUNDY, WHO WROTE THE SCORE, FELT THAT IF
THEY DIDN'T GET IT DONE THEN IT WOULD NEVER HAPPEN. THEY HAD A TERRIBLE TIME
CASTING THE LEADING PART, BECAUSE IF SOMETHING IS WRITTEN FOR ONE SPECIFIC
PERSON, IT'S VERY HARD TO FIND ANOTHER PERSON TO FIT IT EXACTLY THE SAME, AND
I HAD NO SUGGESTIONS, FRANKLY, FOR THE ROLE.

I BEGGED HER [those three words said with a sigh of resigned despair] TO GET
EUGENE BRYDEN TO DIRECT IT. SHE WOULDN'T HEAR OF IT. SHE CHOSE A DIRECTOR OF
HER OWN... I'D JUST AS SOON LEAVE HIS NAME OUT IN THIS CASE...

JK: WELL I KNOW WHO IT WAS. NORRIS HOUGHTON.

AD: THE POINT IS THAT THE MAN WAS VERY KNOWLEDGEABLE IN THEATER HISTORY AND
WAS A VERY GOOD WRITER BUT HE WAS NOT RIGHT FOR THE DIRECTION OF THIS
PARTICULAR SHOW, BECAUSE HE HAD A VERY STRICT UNDERSTANDING OF COMMEDIA
DELL'ARTE. IN THE FIRST DAYS OF REHEARSAL HE SAID THINGS LIKE AD-LIBBING WAS
VERY CUSTOMARY IN COMMEDIA DELL'ARTE, WHICH IS TRUE, BUT WE HADN'T WRITTEN A
SHOW TO BE AD-LIBBED! WE WANTED IT DONE THE WAY THAT WE HAD WRITTEN IT.
WHEN THEY WERE IN REHEARSAL IN NEW YORK I USED TO ATTEND. EVENTUALLY THE DIRECTOR ASKED ME NOT TO BECAUSE HE FELT THAT I WAS INTERFERING. I SAID, "VERY WELL," AND I NEVER WENT BACK. THEY GOT OUT OF TOWN WITH THE SHOW AND MISS WILLARD FIRED HIM. MR. MUNDY AND EDWARD BEGGED ME... [a quick sigh]... TO TAKE OVER AS THE DIRECTOR. WHILE I WAS IN KATE. THAT MEANT THAT AFTER THE SHOW LET OUT AT NIGHT I WOULD HOP ONTO A TRAIN TO PHILADELPHIA. I WROTE SO MANY DIFFERENT BEGINNINGS FOR THE SHOW ON THAT TRAIN! AND I CONTINUED TO WRITE AFTER I ARRIVED AT MY ROOM IN THE HOTEL BECAUSE WE ALL KNEW THERE WERE THINGS WRONG WITH THE SHOW. THEN I'D GET UP, AFTER GOING TO BED AROUND THREE OR FOUR IN THE MORNING, GO TO REHEARSAL AND WORK WITH THE CAST, WORK ALL DAY LONG, HOP ON ANOTHER TRAIN, COME BACK AND DO KISS ME KATE. IT WASN'T ANYTHING THAT ANYBODY COULD DO. IT WASN'T FAIR TO KATE, BECAUSE I ENDED IN POOR HEALTH.

[At this point Harvey Drake walks into the room and asks] "WERE YOU SPEAKING ABOUT THE PHILADELPHIA OPENING?"

JK: WE WERE SPEAKING OF PHILADELPHIA, BUT NOT ABOUT THE OPENING OF KATE. DID YOU GO TO PHILADELPHIA FOR THE OPENING OF KATE?

HD: I WENT DOWN, BUT I THINK IT HAD ALREADY OPENED. I WENT DOWN WITH LENNY BERNSTEIN. I REMEMBER THAT YOU WERE SO SOLD OUT THEY HAD TO PUT HARD CHAIRS IN THE AISLES. AND LENNY SANG THE LYRICS, THE SONGS, ALL THE WAY THROUGH THE SHOW. AND HE'D NEVER HEARD THEM BEFORE! IT DROVE ME BATS.

JK: HOW COULD HE SING THEM IF HE'D NEVER HEARD THEM BEFORE?

HD: WELL HE'S GOT ONE OF THOSE MINDS. HE SANG ALONG. IT WAS TERRIBLE. ALFRED WOULD BE SINGING AND LENNY WAS SINGING! AND I KEPT SAYING, "SHUT UP, SHUT UP!" IN THOSE DAYS HE WASN'T SO BIG AND FAMOUS SO YOU COULD SAY SHUT UP. BUT I DON'T REMEMBER IF THAT WAS THE OPENING.

AD: I DON'T REMEMBER EITHER DARLING.
A little brighter

\begin{music}
\begin{staff}
\begin{musicnotes}
& \enumerate\textbf{A little brighter} \\
\end{musicnotes}
\end{staff}
\end{music}
CONDUCTOR

ANOTHER OPENING - UTILITY

p. till light up. s.w.

cut when lights are up
Conductor

Cue: Lilli: No Dean - We were both in the chorus 'Wunderbar'

Valse \( \frac{4}{4} \) W.W. Under Dialogue

Str.

Voice (Humming along)

Lilli hums
So In Love
W. Here's the card that came with the flowers

Conductor

CUE: You will, my sweet, you will.

Padua Street Scene

ON BL. PAGE (INSIDE COVER)

2x DANCERS ENTER.

TOM-TOM

STR. B.'s

BRASS

TUTTI

Printed in U.S.A.

CHAPPELL No. 1
I've Come to Wipe It

Violin C
Piano

Solemnly

(ENCORE) 1st x

Piano Solo

Broad

Harp alla breve

Voice

Cantabile

Moderato

4th Violins

SPEAK LOUDER (ETC.)

COME IN ACENTIO

I hate men

CUE: "THOU MEACOCK WRETCH"
Sing of love
12

Continuous
Sing of Love
Segue to Tarantelle
Conductor

First Act Finale
Piano

ENTR'ACTE.
Play 2x only (Chaser)

Watch for cut off on 2x, Chaser.

Ritard

 accel.

For Chaser

Take picks up before 16
Guitar

Where is the Life

Transpose Half Tone Lower
CUE: AND WANTS TO GET ALONG WITH HER FELLOW MAN IN MY FASHION
Why Can't You Behave
Conducto: "You Bore Me" cue: Smore

Opening Bianca Scene

And so the little Mama Bear said to the Papa Bear...
Viola &

Wunderbar
(Shostakovich dialogue)

[Musical notation]
Reed 2. Play twice
Brush-up
First encore
2nd time

(Clar.)
Pavane
I am ashamed
Harp

Shrew Finale Part II

G♯ D♯ Eb A9
Violin A

Last Curtain

[Musical notation]

CUT

PPP
Wunderbar

Tempo di Valse Modera

Col. Porter

Introduction

Verse

He:

She:

Gazing down on Vienna,

From the

He:

Secret hill-top we own

Let us
drink, Liebchen mein, In the moonlight benign.

To the joy of our being alone.

Segue "Wunderbar" dal segno.
1. **Wunderbar**

_Tempo di Valse moderato_  

_Cole Porter_

**Voice**

**Piano**

Refrain

He: 'What a _

She: Here am

Perfect night for love,
I, here you are.

He: Why, it's

Both:

truly wunderbar!

Wunderbar!

bar, wunderbar!

He: We're ta-

She Not a

alone and hand in glove,
cloud near or far?

He: "Why, it's

more than wunderbar!"

She: Say you

A little brighter
care dear;

He: For you I madly

long dear;

She: Do you

He: For your kiss.
sweat, dear? -- She: Life's di-

He: Dar-ling, glad-ly,

eresc.

vine dear!

Both:

He: And you're mine, dear!

Both:

He: There's our fa-v'r-ite star a-

be-ove.
What a bright shining star!

Like our love, 'tis wonder-

p molto rit.

First ending bar!

Love, 'tis wonder-

moresndo

Tempo

Dear Sarge: please copy first

Second endings in consecutive order. Try us again for dinner-

this is no brush off!!

A. S.
Ride out To Bob
255 Wild Say Figure