

Kiss Me Kate

Performance Guide

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1. About Carousel

Kiss Me, Kate is a musical with music and lyrics by Cole Porter. It is structured as a play within a play, where the interior play is a musical version of William Shakespeare's *The Taming of the Shrew*.

Kiss Me, Kate was a comeback and a personal triumph for Cole Porter. After several successful musicals in the 1920's and 1930s, notably *Gay Divorce*, *Fifty Million Frenchmen*, and *Anything Goes*, he experienced an equestrian accident in 1937 that left him in constant pain. Following the accident, he continued to write songs and musicals but with limited success, such as *Mexican Hayride*, *Let's Face It!*, and *Something for the Boys*, and some thought he was past his prime. *Kiss Me, Kate* was a response to Rodgers and Hammerstein's *Oklahoma!* and other integrated musicals, and it proved to be his biggest hit and the only one of his shows to run for more than 1,000 performances on Broadway.^[1] It won the first Tony Award presented for Best Musical, in 1949.

2. Synopsis

Act I

Egotistical Fred Graham is the director of a Broadway-bound musical version of William Shakespeare's *The Taming of the Shrew*. He and his diva movie-star ex-wife Lilli Vanessi star opposite each other in the roles of Petruchio and Katharine (The "Kate" of the title). The pair argue backstage as only people in love can argue. Meanwhile, Fred's new girlfriend, Lois Lane, who plays Bianca, is romantically interested in Bill Calhoun, the actor playing Lucentio. Bill loves to gamble, and it turns out that he has signed Fred's name to a big IOU [for \$10,000 from a game of craps]. Also, flowers sent by Fred to Lois are mistakenly delivered to Lilli, and Lilli realizes that she still loves Fred.

Everyone is in the middle of performing *The Taming of the Shrew* on stage when Lilli discovers that Fred's flowers were really intended for Lois, and she starts an all-out war mid-performance that threatens the production's success. At the same time, a pair of gangsters have come after Fred to collect the gambling debt, since his name is on the IOU. Only a successful show will provide the money that Fred needs to avoid getting his fingers broken. Fred slyly uses the gangsters to prevent the furious Lilli from walking out on the show. The gangsters join the cast to keep an eye on Lilli. Lilli channels her anger into a fierce performance as Katharine, and Fred loses his temper and spansks her as Petruchio.

Act II

After intermission, "The Shrew" progresses as Petruchio marries Katharine and soon misses the single life. The gangsters find out that their boss has been killed, and so the IOU is worthless, and they leave, noting that guys who know Shakespeare can impress the ladies. Lilli quits the show, walking out with her dependable fiance Harrison. On stage, Bianca and Lucentio are finally married. As "The Shrew" comes to a close, Lilli unexpectedly returns to the stage, and speaking as Katharine, she admits her love for Fred. Lilli and Fred are reunited, Lois and Bill come together, and all ends happily.

3. Character Guide

Fred / Petruchio	Male Singing	Has strength of purpose, a show man, does not always get the better of Kate. As Petruchio is the most interesting male in the group and challenges Kate which she finds interesting.
Lilli / Kate	Female Singing	A feisty lady, sharp-tongued , knows how to act subdued, but, also knows how to tell the audience she is not going to submit, unless she wants to. As Kate is angry with her spoilt sister and has some integrity even though it comes out as anger. Is called a scold which is a very serious offence.
Lois / Bianca	Female Singing	A dancer, a flirt, but lovely with it, shows her preference for Lucentio. Very spoilt as Bianca and the reason for all of Kate's hate
Bill / Lucentio	Male Singing	A dancer. Full of himself, an irresponsible gambler
Paul	Male/Female Some Singing	Assistant to Fred - supported by group in Too Darn Hot
Hattie	Female Some Singing	Assistant to Lilli, both Paul and Hattie are hard done by, a racial subtext, but are the ones who actually make things happen
Baptista / Harry	Male Non-Singing	Show affection for/spoils Bianca, wants to get rid of Kate, a veteran actor
Gremio	Male Some Singing	Wants to marry Bianca, actually petruchio's servant.
Hortensio	Male Some Singing	Dancer & Musician, suitor to Bianca
Ralph	Male/Female Non-Singing	Stage Manager, able to shout, full of energy
Gangsters	Male/Female x 2 Singing	East End London gangsters, lock stock and two smoking barrels
General Howell	Male Singing	Pompous bigoted chauvinistic misogynistic loud mouth, is the embodiment of Petruchio in real life
Taxi Driver/ Stagehand 1	Male/Female	Chorus
Doorman (Pops)	Male/Female	Chorus
Flynt	Female	Aide to General Howell - Chorus
Riley	Female	Aide to General Howell - Chorus
Stagehand 2	Male/Female	- Chorus

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Stagehand 3 / Driver for General Howell	Female	- Chorus
Wardrobe Lady	Female	- Chorus
Dance Captain	Male/Female	- Chorus

4. Cast

CHARACTER	ACTOR
Fred / Petruchio	
Lilli / Kate	
Lois / Bianca	
Bill / Lucentio	
Paul	
Hattie	
Baptista / Harry	
Gremio	
Hortensio	
Ralph	
Gangsters	
General Howell	
Taxi Driver/ Stagehand 1	
Doorman (Pops)	
Flynt	
Riley	
Stagehand 2	
Stagehand 3 / Driver for General Howell	
Wardrobe Lady	
Dance Captain	

5. Scene Order

Scene	
Act I	
Scene 1	Stage of the Ford Theatre, Baltimore
Scene 2	The corridor, backstage
Scene 3	Dressing rooms of Lilli Vanessi and Fred Graham
Scene 4	Padua
Scene 5	Street scene, Padua
Scene 6	Backstage
Scene 7	Dressing rooms of Lilli Vanessi and Fred Graham
Scene 8	The Church
Act II	
Scene 1	The stage door alley
Scene 2	Before the curtain
Scene 3	Petruchio's house
Scene 4	The corridor, backstage
Scene 5	Dressing rooms of Lilli Vanessi and Fred Graham
Scene 6	The corridor, backstage
Scene 7	Before the safety curtain
Scene 8	Baptista's Home

LIST OF MUSICAL NUMBERS

ACT ONE

- | | | |
|----|---|--|
| 1 | Another Op'nin' Another Show | Hattie and The Company |
| 2 | Why Can't You Behave | Lois Lane / Bianca & Bill Calhoun / Lucentio |
| 3 | Wunderbar | Fred Graham / Petruchio & Lilli Vanessi / Katharine |
| 4 | So in Love | Lilli Vanessi / Katharine |
| 5 | We Open in Venice | Fred Graham / Petruchio, Lilli Vanessi / Katharine, Lois Lane / Bianca & Bill Calhoun / Lucentio |
| 6 | Tom, Dick or Harry | Lois Lane / Bianca, Bill Calhoun / Lucentio, Gremio (First Suitor) & Hortensio (Second Suitor) |
| 7 | I've Come to Wive It Wealthily in Padua | Fred Graham / Petruchio and The Men |
| 8 | I Hate Men | Lilli Vanessi / Katharine |
| 9 | Were Thine That Special Face | Fred Graham / Petruchio |
| 10 | Cantiamo D'Amore | The Ensemble |
| 11 | Kiss Me, Kate | Fred Graham / Petruchio, Lilli Vanessi / Katharine & The Ensemble |

ACT TWO

- | | | |
|----|---------------------------------------|--|
| 12 | Too Darn Hot | Paul and The Ensemble |
| 13 | Where Is the Life That Late I Led? | Fred Graham / Petruchio |
| 14 | Always True to You In My Fashion | Lois Lane / Bianca |
| 15 | From This Moment On | Harrison Howell & Lilli Vanessi / Katharine |
| 16 | Bianca | Bill Calhoun / Lucentio & The Ensemble |
| 17 | So in Love (Reprise) | Fred Graham / Petruchio |
| 18 | Brush Up Your Shakespeare | First Man and Second Man |
| 19 | Pavane | Lois Lane / Bianca, Bill Calhoun / Lucentio & The Ensemble |
| 20 | I Am Ashamed That Women Are So Simple | Lilli Vanessi / Katharine |
| 21 | Kiss Me, Kate (Reprise) | The Company |

6. Rehearsal Schedule

Separate Document

7. Make up

Women

Very little makeup, some light foundation, eye-liner, browns and cream colours for eye shadow (definitely no bright colours, see notes below), some shading for cheeks, jaw line and nose. Natural colours for lips, no bright colours

Hair should be up and out of eyes/face, no fringes, bangs or Bo-ho look. In the first act hair should be in a bun/knot at the back/top of the head. Performers playing young girls may have their loose at the back. The head may be covered with a scarf or a hat.

Men

Water based pancake for face, brown liner for eyebrows, some minimal browns for eye shadow, shading for cheeks, temples, jaw line.

Jigger should grow stubble. Men may grow moustache or side burns

Hair should be gelled/greased and combed back parted at the side or off centre.

8. Costume

Kiss Me Kate costuming as below, cast to provide own where possible.
 Accessorising male and female costume 2 by wardrobe.

CHARACTER	1	2	3	4	5
Fred / Petruchio	Blazer, cravat, shirt, black shoes, maybe mohair overcoat, white scarf, broad brimmed hat	Colour coded DJ , dress shirt, black trousers, black shoes	Dressing gown, cravat, towel	Crazy wedding outfit	Grand Colour coded DJ , dress shirt, black trousers, black shoes
Lilli / Kate	Generic 50's dress (very smart red variant), heeled shoes, silk/fur wrap, smart hat	Little red number or variation, white gloves, black/white court shoes, fascinator	V luxurious dressing gown, accessories	Wedding dress close fitting	Grand red dress and accessories
Lois / Bianca	Generic 50's dress (bright yellow variant, v short), v high, heeled shoes, frivolous overcoat	Little yellow number or variation, white gloves, black/white court shoes, fascinator	Finale variation on theme wedding dress?		
Bill / Lucentio	Generic 50's slacks, shirt, braces, jacket, black shoes, trilbee(shiftless character)	Colour coded DJ (yellow) , dress shirt, black trousers, black shoes			
Paul	Generic 50's slacks, shirt, braces, jacket,	Colour coded DJ (red) , dress			

	black shoes, trilbee(dressed down character, hard done by)	shirt, black trousers, black shoes			
Hattie	Generic 50's dress, heeled shoes overcoat (dressed down character, hard done by)	Little black number or variation, white gloves, black/white court shoes, fascinator			
Baptista / Harry	Generic 50's slacks, shirt, braces, bow tie, jacket, black shoes, (indicates old pro)	Colour coded DJ , (black), dress shirt, black trousers, black shoes, school masters cloak, cap			
Gremio	Generic 50's slacks, shirt, braces, jacket, black shoes	Colour coded DJ (green) , dress shirt, black trousers, black shoes			
Hortensio	Generic 50's slacks, shirt, braces, jacket, black shoes	Colour coded DJ (blue) , dress shirt, black trousers, black shoes			
Ralph	Generic 50's slacks, dark shirt, braces, no jacket , brown shoes	White DJ, dress shirt, black trousers, black shoes			
Gangsters x 2	Pin stripe suit, white shirt, Big shiny tie, trilby to match, black	Colour coded DJ , dress shirt, black			

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	shoes, spats	trousers, spats, black shoes			
General Howell	Generic 50's slacks, shirt, jacket, black shoes	Colour coded DJ , dress shirt, black trousers, spats, black shoes	American general costume, cap		
Taxi Driver/ Stagehand 1	Generic 50's slacks, shirt, black reefer jacket, black shoes, black cap	White DJ, dress shirt, black trousers, black shoes			
Doorman (Pops)	Generic 50's slacks, pale shirt, braces, Guernsey, no jacket , brown shoes	White DJ, dress shirt, black trousers, black shoes			
Flynt	Generic 50's slacks, shirt, jacket, black shoes	White DJ, dress shirt, black trousers, black shoes	American soldier costume, cap		
Riley	Generic 50's slacks, shirt, jacket, black shoes	White DJ, dress shirt, black trousers, black shoes	American soldier costume, cap		
Stagehand 2	Generic 50's slacks, dark shirt, braces, no jacket , waistcoat, brown shoes	White DJ, dress shirt, black trousers, black shoes			
Stagehand 3 / Driver for General Howell	Generic 50's slacks, dark shirt, braces, no jacket , waistcoat, brown shoes	White DJ, dress shirt, black trousers, black shoes			
Wardrobe Lady	Generic 50's dress, heeled shoes (tape	Little black number or variation,			

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	measure, glasses, more practical clothing)	white gloves, black/white court shoes, fascinator			
Dance Captain	Male or female (dance ready clothing)	Male or female chorus number 2 costume			
Male Chorus	Generic 50's slacks, shirt, jacket, black shoes	White DJ, dress shirt, black trousers, black shoes			
Female Chorus	Generic 50's dress, heeled shoes, coat	Little black number or variation, white gloves, black/white court shoes, fascinator			
Priest	Monks habit or similar	Chorus Generic			

9. Set

Please see below a representation of the sets we will be using for our production of Kiss Me Kate




Set is usually VERY simple



Suggestion	What I want
 <p>Ford Theatre</p>	
 <p>Back Stage</p>	

	
<p>Baptista's House</p>	
	

Carousel Performance Guide

	
Stage Door	
Petruccio's house	

Carousel Performance Guide

		
	Projection	
Brush up your shakespeare		

Stage Manager Notes

General Comment:

Please note that the majority of the set will be used but may vary from the pictures shown above. There will be no backdrops used but a cyclorama with projections and lighting effects.

There are no curtains used.

All set transitions are taken in slow motion, smoothly and quietly.

Time/Scene	Comment	Notes
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10. Props

Time/Scene	Props	Notes
6:30	FOH Piano and concession stand, Raffle items, Programmes	FOH stalls include concession stand, Piano with Cole Porter songs
Act I Scene I Stage	For stage: Stage flats, hanging rails on wheels, Trunks, Ladders, Chairs, lamps, ropes, sandbags, stool, freestanding stage lamp For Characters: Cases, boxes, loose costumes, scripts, clipboards, spare programmes, pens/pencils, lillie photographs	
II Back stage	Spiral staircase going offstage, Telephone on wall, bag for Paul, bat or stick for taxi driver	
III Lilli and Fred Dressing Room	Telephone, Flowers, Ring, makeup and dressing table stuff (fancy), makeup (cheap), box of flowers, Card in flowers Cigar Guns	Possible cut of one verse of So in Love
IV Stage opening scene Taming..	Donkey (good head, simple cloth to cover?)? Cart? Multiple images on sticks representing place names and scenes, maybe use moving backdrop?	Would be nice to use chorus here to move placards and join in singing
V Baptista's house	Plants in pots, flower baskets/ window baskets in window frame, Door frame, watering can, plant pots to throw, three legged stool. We need some low blocks from Artix to use across back of stage, edge with cloth. Knee pads for suitors? Rose	Perhaps use reverse side of spiral staircase as upper floor for Kate

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	Table, pewter mugs/plates	
	Broom (twig type)	SFX breaking china
VI	Backstage	
VII	Dressing rooms again	
VIII	Big barrels /grape crushing, Baskets of Grapes,pewter wine goblets for chorus	
Country road in padua		
IX	Whip, stuffed pidgeon on/and on fly string/and dead one to drop	Sfx gun crack
Church Square Wedding scene		
ACT II Scene I	Newspapers, bottles, drum sticks, fans	SFX Radio of race
Stage Door		
II		
Before the curtain		
III	Wash bowl and jug (pewter?), cushion, string of sausages, fancy hat, bed,table chairs	
Petruchios house		
IV	Cloths rack, costumes	SFX cars/motor bikes/Sirens
Stage Door/backstage		
V	Telephone, newspaper, flag (American?)	
Dressing rooms		
VI		
Backstage		
VII		
Brush up your shakespeare		
VIII Baptista's garden	Confetti	
Finish +2.75 hours approx 10:00pm		

8. Audition Notice

Audition Preparation Suggestions for Carousel

When preparing for an audition for this show, be aware that we are performing this musical in an English accent, Lois and gangsters are cockney or regional.

Reading the script ahead of time will allow you to be familiar with this so that you won't stumble over the words when asked to read a scene.

You will be asked to read from the libretto (or preferably learn) your audition text. If required you will be supported by a panel member reading other parts. You should attempt to create a full character with gestures and actions appropriate to the audition text.

Group Text

No	Characters	Lib	Where
1	Fred / Petruchio	Act 1 sc 3 p19-21	Fred: 'I see it'
2	Lilli / Kate	Act 1 sc 5 p46-47	Petr: 'You lie..
3	Fred , Lilli ,	Act 2 sc 6 p92-93	Fred: 'What's this'
4	Haberdasher& driver	Act 2 sc 3 p71-73	Petruchio: 'Tis Burnt....'
5	Lois / Bianca, Bill / Lucentio	Act 1 sc 2 p15-17	Bill: ' Thanks pops..'
6	Fred, First man and second man / gunmen / gangsters	Act 1 sc 3 p24-26	Gunmen entrance
7		Act 2 sc 7 p95	Brush up...
8	Hattie, Paul, Lilli, Fred	Act 1 sc 3 p24-28	to song
9	Bianca, Baptista, Gremio, Hortensio Lucentio, Kate	Act 1 sc 5 p32-33	to song
10	Paul, Lois, Doorman, Cabdriver, Harry, Bill	Act 1 sc 2 p14-17	
11	Ralph, Doorman, Howell, Gangsters, Lois, Fred	Act 2 sc 4 p76-79	
12	Harry, Lois, Fred, Lilli, Ralph	Act 1 sc 1 p10-13	

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13	Gremio, Lucentio, Hortensio, Petruchio	Act 1 sc 5 p39-41	
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Solo Text

No	Characters	Lib	Where
	Fred / Petruchio	Act 1 sc 5 p48	Pet: ' Setting..
	Lilli / Kate	Act 1 sc 3 p19	On phone
	Harry/Baptista	Act 1 sc 5 p42-43	Bap: 'Katherine..
	Ralph	Act 1 sc 6 p51-52	

Solo Songs

Fred / Petruchio	I've Come to Wive it Wealthily in Padua, Were thine that special face
Lilli / Kate	So In Love, I hate Men
Lois / Bianca	Tom, Dick or Harry, Always true to you
Bill / Lucentio	Tom, Dick or Harry
Paul	Too Darn Hot
Baptista / Harry	<i>Non singing</i>
Gremio	Tom, Dick or Harry
Hortensio	Tom, Dick or Harry
Ralph	<i>Non singing</i>
Gangsters	Brush up your Shakespeare
General Howell	From this moment on (with lilli)

Name	Song	Section
Hattie	Another Opening, Another Show (part 5)	Bars 87 to end
Lois Lane/Bianca	Always True To You In My Fashion	Bars 66 to end
Bill Cahoun/Lucentio	Bianca	Bars 53 to 133
Fred Graham / Petruccio	Where Is The Life That Late I Led	Beginning to bar 112
Lilli Vanessi/ Katherine	I Hate Men So In Love	Beginning to bar 43 Beginning to bar 77
Gremio	Tom, Dick or Harry	Beginning to bar 20
Hortensio	Tom, Dick or Harry	Bars 37 to 53
Paul	Too Darn Hot	Bars 48 to 116
Harrison Howell	From This Moment On	Bars 20 to 88 and bars 185 to end
Gangsters (x2)	Brush Up Your Shakespeare	Beginning to bar 109

SINGING AUDITION

Points you should be aware of:

- Know your music/song:
 - Know the lyrics well.
 - Know your tempo (how fast or slow you perform the song).
 - Know exactly where you will begin singing and where you will end.
 - Know the accompaniment: how it sounds in relation to the musical line you are singing.

- Good posture promotes good breathing and singing technique.

- Stand with feet slightly apart and your body firmly centred. (Ears over shoulders, over hips, over balls of feet, etc., chest up and ribs out/expanded, but never rigid).
- Use body movement to help express the meaning of the song (arm gestures, and simple movement, not a complicated dance)

- Concentrate and focus on what you are singing about, not where you are and who is watching you. If you make a mistake, *don't* giggle and acknowledge your mistake. Instead, keep going and cover your mistake as if the song were written that way.

- Find a focus point. Don't let your eyes roll around in your head. Pick a spot and visualize the person you are singing to. *Do not* look down at your feet.

- Take a moment to compose yourself and when you feel ready to sing, nod to the accompanist.

IMPORTANT TIPS:

- Never yell or scream before singing (or ever!)

- Do not consume chocolate, milk, or fizzy drinks before singing. These cause excess secretion of mucous which is not good for singing.

- Keep vocal chords, nose and throat moist. Drink plenty of water!

MORE SINGING TIPS

- Sing for a while on the day of your audition. Before your audition: If you take voice lessons and know some warm-up exercises, do them. Otherwise, sing your audition song and make sure the voice is ready to go.

- Drink lots of water and make sure you aren't trying to sing on an empty stomach.

- If you can memorize the song, so much the better. Making a mistake is not the end of the world. We've all made them!

- Sing out! Try to fill the room with your voice - even if you make a mistake. If you know the song well enough try to show some emotion with it too. This makes it much more believable to the listener.

- Act like you are having fun and enjoying the process even if you are scared to death. We all want you to do well.

WHAT THE AUDITIONER WILL BE WATCHING FOR

- How you carry/handle yourself.

- How confident are you with the material. If a mistake is made, how well is it handled.
- Intonation: Manner of producing tones with regard to accuracy of pitch.
- Enunciation: How clearly you pronounce your words.
- Pitch: Does your pitch match that of the music, or is it sharp or flat?
- Timbre or Tone Quality (“Colour”): The quality of the sound that distinguishes it from others of the same pitch and volume.
- Volume & Dynamics: Are they in line with the feel of the song.
- Projection: Directing one’s voice so as to be heard clearly at a distance.
- Musicianship: The skill level with which you perform your song, musically speaking.
- Rhythm: In its basic sense, the whole feeling of movement in music.
- Expression and Interpretation: What kind of emotion you put into your performance and how well you relay the meaning of the song to the audience (in this case the auditioners).