

KISS ME KATE



HALIFAX
PLAYHOUSE

Message from our Chairman

"Another Op'nin', Another Show"... This line, taken from the opening chorus, sums up the reasons why we are all here this evening. This is the first time that "Kiss Me, Kate" has been staged by the Society and it has been a demanding and challenging choice as we bring to the stage another timeless tale of the battle of the sexes and the quest for love.

On Saturday 23rd April as we give our final performance, we mark the 400th anniversary of the death of William Shakespeare around whose comedy, 'The Taming of the Shrew', our show develops. "Kiss Me, Kate" contains a brilliant score from Cole Porter with witty and memorable songs borrowing freely from Shakespeare's dialogue for the lyrics in the musical numbers that take place 'onstage', but making use of more modern expression in the 'backstage' numbers.

And so we bring you a story of love performed across two levels, firstly in the real-life relationships developing backstage and then onstage as people become Shakespeare's characters as part of a musical version of 'The Taming of the Shrew'. What is enthralling and offers so much of the comedic interplay is the way in which onstage events start to reflect or influence behaviour offstage, and vice versa.

We welcome back as our Producer, Graham Weston who produced so successfully last year's production of 'Brigadoon' and I am sure you will agree that he has given us another first-class show this year. We are most grateful, too, to our Musical Director, Colin Akers and to our Choreographer, Janet Fletcher; quite a production team!

My special thanks go to all our ordinary members and friends who have been working behind the scenes for so many hours at rehearsals, backstage and front of house, with special mention reserved for those few dedicated members who, under our own Stage Manager, Jim Cheetham, have again created and built such a marvellous set as the backdrop to our performances.

We realise that this show is a little different and we have found it a rare challenge, but we hope that you will feel at the end of it, as we do, that we have risen to and proved worthy of the challenge.

And so, please sit back and enjoy with us the combined lyrical expression of two of those great wordsmiths sharing their talents across time between 16th Century theatre and 20th Century musical theatre as you listen to the witty dialogue, lyrics and scintillating music of "Kiss Me, Kate". In the words of our opening song, "...cross your fingers, hold your heart, It's curtain time and away we go!"

Thank you and God bless you all.

Brian Harrison

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7.30 Tuesday to Saturday, also 2.30 on Saturday

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Iolanthe sets a story of a pair of lovers struggling to remain together amidst a battle of the sexes, between the House of Lords on the one hand and a band of militant fairies on the other. In the mix are a Lord Chancellor with a guilty secret and a Grenadier Guardsman with an individual line in political philosophy. From the fairies' opening chorus *Tripping hither* to the Lord Chancellor's *Nightmare song*, by way of the famous *Peers' chorus* and the ironically patriotic *When Britain really ruled the waves*, the audience can enjoy a succession of memorable tunes.

Iolanthe offers great fun for the chorus. If you would like to join the Society for this production and for its other activities, please contact the Secretary, Kathryn Buxton, at 01484-301291.



We will start music rehearsals from May onwards, and production rehearsals from August. Auditions for principal parts are open to all, and will take place on Sunday 8 May at All Saints Parish Hall, Skircoat Green. Rehearsals and other events take place at the same venue on Friday evenings from 7.45.

Please see our website for further information.

Other Society activities in the near future include:

- Friday 6 May. *Pot-pourri evening*. Bring along your party piece (open to everyone – please contact the Secretary as above).
- Friday 10 June. *The Gondoliers*. Come-and-sing evening.
- Friday 8 July. *Orpheus in the Underworld*. Come-and-sing.

All events start at 7.45. Free admission with retiring collection.

For the come-and-sing evenings copies of the music are available for the audience to join in the choruses (although you can just listen).

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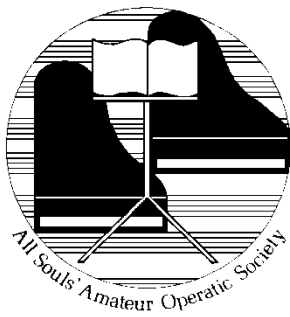
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present their fifty-fifth production

'Kiss Me Kate'

Music and Lyrics by Cole Porter

Book by Sam & Bella Spewack

By arrangement with MusicScope and Stage Musicals Ltd of New York



www.halifaxplayhouse.org.uk

At The Playhouse, Halifax

19 – 23 April 2016

Each evening at 7.15 pm

and Saturday Matinee @ 2.15 pm

Producer

Graham Weston

Musical Director

Colin Akers

Accompanists

Christopher Pulleyn

Roland Mander

Dancers supplied and
choreographed by:

Janet Fletcher

Programme Cover Design by Peter Dover



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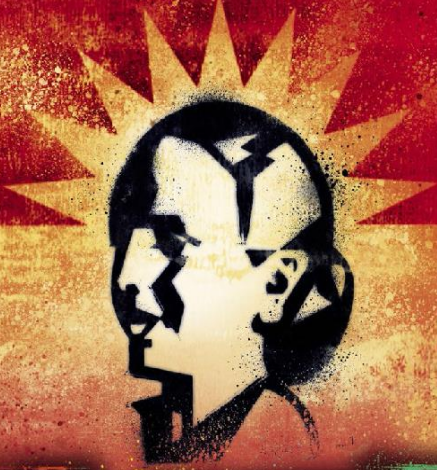
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COLE PORTER

1891 to 1964

Cole Porter was born on June 9, 1891, in Peru, Indiana and, thanks to a wealthy grandfather, he had a comfortable childhood, which included studying the violin and piano. He preferred the piano, and was soon practicing for two hours every day. He wrote his first song at the age of 11, which his mother helped him publish.

While an undergrad at Yale University, Porter wrote pieces for student productions; his output during these years totalled around 300 songs. His grandfather, however, didn't want him to have a career in music, and he was dispatched to Harvard's law school – although he soon switched to studying music (without his grandfather's knowledge).

Porter went to France after his first musical, 'See America First', made an unsuccessful appearance on Broadway in 1916. World War I was still in progress, and he sent home (untrue) reports that he had joined the French Foreign Legion whilst he was actually participating in an active Parisian social life. In 1919, he married Linda Lee Thomas, a widowed socialite and they set up a home in Paris, and later rented the Palazzo Rezzonico in Venice, Italy. Porter didn't depend on music for an income; in addition to his wife's money, he received financial support from his family. However, he continued to create songs, with many appearing in London shows. In 1928 Porter wrote "Let's Do It (Let's Fall In Love)". The song was a hit, and the beginning of a successful Broadway career that reached new heights in the 1930s.

In 1937, Porter was in a riding accident; his horse fell on top of him crushing both of his legs. His injuries forced him to endure more than 30 operations and years of pain but, in spite of this—or as a coping mechanism— Porter continued to work. Some of his post-accident Broadway shows were successful, if forgettable, such as 'Something For The Boys' (1943) and he had a huge flop with 'Around the World' (1946), directed by and starring Orson Welles. However, 'Kiss Me, Kate' (1948), adapted from William Shakespeare's *The Taming of the Shrew*, proved a musical hit, for which Porter received a Tony Award.

Porter's wife died in 1954. Despite his years of extramarital homosexual relationships, she had been a source of friendship and support, and her death was a blow for him. He continued to work on both Broadway shows and films—gaining an Academy Award nomination for "True Love" written for 'High Society' (1956)—but he also escaped into alcohol and painkillers.

In 1958 Porter had to have his right leg amputated, after which he stopped writing songs. He also withdrew from public life, telling friends, "I am only half a man now". He died in Santa Monica, California, on October 15, 1964, at the age of 73, having written more than 800 songs.

THE CAST

Fred Graham	-	Brian Harrison
Harry Trevor	-	Richard Farrar
Lois Lane	-	Christine Roberts
Ralph	-	John Morgan
Lilli Vanessi	-	Amy Ellison
Hattie	-	Rosy Robinson
Paul	-	Tony Sutcliffe
Bill Calhoun	-	Jai Jai Ekins
Gangsters	-	John Fisher Trevor Roberts
Harrison Howell	-	Peter Skelton
Pop	-	Wilf Franklin

'Taming of The Shrew' Players

Bianca	-	Christine Roberts
Baptista	-	Richard Farrar
Gremio	-	Liam Rowbotham
Hortensio	-	Tony Crabtree
Lucentio	-	Jai Jai Ekins
Katharine (Kate)	-	Amy Ellison
Petruchio	-	Brian Harrison

Chorus

Stephanie Bolton	Fiona Fox	Wilf Franklin
Jeanette Haley	Deborah Hammond	Sue Harrison
Maggie Horsfield	Louise Jacques	John Morgan
Jean Murphy	Fionna Pilgrim	Peter Sugden

Dancers

Annalisa McGorlick	Jay Jay Riley	Amy Straw	Sadie Wilkinson
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MUSICAL CONTENTS

ACT I:

Overture

Another Op'nin' Another Show

Hattie & Ensemble

Why Can't You Behave?

Lois

Wunderbar

Lilli & Fred

So In Love

Lilli

We Open in Venice

Ensemble

Tom, Dick or Harry

Bianca & Suiters

I've Come To Wive It Wealthily In Padua

Petruchio & Male Chorus

I Hate Men

Katharine

Were Thine That Special Face

Petruchio

We Sing Of Love

Ensemble

Finale Act I

Ensemble

INTERVAL

ACT II:

Entr'acte

Too Darn Hot

Bill & Ensemble

Where Is The Life That Late I Led?

Petruchio

Always True To You In My Fashion

Lois

Bianca

Bill & Ensemble

Reprise: So In Love

Fred

Brush Up Your Shakespeare

Gangsters

I Am Ashamed That Women Are So Simple

Katharine

'Shrew' Finale: So Kiss Me, Kate

Ensemble

Grand Finale: Last Curtain

Ensemble

SYNOPSIS OF SCENES

ACT I:

- SCENE 1: Stage of the Ford Theatre, Baltimore.
- SCENE 2: Dressing rooms of Lilli Vanessi and Fred Graham.
- SCENE 3: Padua.
- SCENE 4: Dressing rooms of Lilli Vanessi and Fred Graham.
- SCENE 5: Padua.

ACT II:

- SCENE 1: Stage of the Ford Theatre, Baltimore.
- SCENE 2: Before the curtain.
- SCENE 3: Padua.
- SCENE 4: The corridor, backstage.
- SCENE 5: Dressing rooms of Lilli Vanessi and Fred Graham.
- SCENE 6: Stage of the Ford Theatre, Baltimore.
- SCENE 7: Before the curtain.
- SCENE 8: Padua.

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Raffle prizes can be collected after the show, in the foyer

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THE STORY

ACT I

A company of actors are rehearsing for a new musical production of Shakespeare's 'The Taming of the Shrew' and sing about the drama of life as a performer. Fred Graham is the show's producer, director and leading man, playing opposite his ex-wife Lilli Vanessi the movie star. The pair are forever arguing and Lilli is jealous of Fred who is pursuing the younger actress Lois Lane. Lois's boyfriend Bill is a gambler and frequently misses rehearsals. He has racked up multiple debts and has signed an IOU in Fred's name for \$10,000.

Backstage, Lilli brags about her new fiancé/engagement and reminds Fred it is the anniversary of their divorce. Gangsters show up to demand the money out of Fred who doesn't understand what they are talking about and they agree to come back after the show. Flowers are mistakenly delivered to Lilli's dressing room from Fred who tries to stop her reading the card which reveals they were actually intended for Lois. Lilli says she will read the card later onstage.

As the performance begins we see the beginning of the musical as Petruchio (Fred) wants to marry Kate (Lilli) but she has no intention of getting married. Despite his efforts to woo her, she refuses. She reads the card and realises that the flowers were not intended for her, and marches on-stage to hit Fred mid performance. She threatens to leave the show, but Fred uses the gangsters to convince her to stay so he can pay off the \$10,000 gambling debt Bill has left him with. As the show continues on-stage we see Petruchio and Kate's wedding, with the gangsters now in place to make sure that Lilli doesn't leave the stage. Petruchio tells Kate to kiss him, but Lilli refuses and he carries her off as she beats him.

ACT II

The second act opens during the intermission from the performance outside of the theatre. The cast and crew lament the heat and break out into a wild dance routine. As the play then continues, Petruchio attempts to tame Kate on-stage whilst backstage Lilli's fiancé has turned up and Lois recognises him as a past lover. Bill is upset, but Lois tells him that she will always be faithful in her own special way. Fred tries to make Lilli see how dull her life will be with her new fiancé.

Meanwhile, the gangsters realise that their boss has been killed so the IOU is no longer valid and Lilli is free to leave. They are caught on-stage in costume and deliver a rousing tribute to Shakespeare in their own unique style. The conclusion of the play then takes place at the wedding of Bianca and Lucentio. Lilli arrives on-stage to deliver Kate's final speech and reconciles with Fred as the curtain falls.

PRODUCTION OFFICIALS

PRODUCER

GRAHAM WESTON: Graham's involvement in the theatre began at an early age and his love of musicals has led him to play many principal roles, specialising mainly in comic leads. He won 'Best Supporting Actor' at the Buxton International Festival of Musical Theatre, and has now developed a successful career as both performer and stage director. Graham has performed with or directed for many societies in the Yorkshire area. He has directed all the G&S Operas, performed in professional pantomime and worked in York for Mark Mark Productions. More recently Graham has directed *The Merry Widow*, *Calamity Jane* and a specially commissioned production at the Spa Theatre Bridlington for the National Operatic & Dramatic Association. This Autumn he will once again be touring with the West Yorkshire Savoyards whilst future directing work includes *The Gondoliers*, *The Sorcerer* and *The Mikado*. Graham is delighted to be working on his second production with this talented and friendly society, and would like to thank everybody for the work they have put into the show.

MUSICAL DIRECTOR

COLIN AKERS: Colin started his musical life quite late at the age of 11 and at 16 went to Chethams School of Music with joint first study instruments of piano and flute. He attended Huddersfield University studying primarily music performance. He joined Halifax G&S in 1988, initially as accompanist, then promoted to Musical Director in 2000. He became the Musical Director for Batley G&S in 2005 and joined All Souls' in the same capacity in 2009. Since starting with All Souls' he has striven to continue the high performance standards expected and has championed new and varied composers in the Accent On Song concerts, ranging from Mozart to Rachmaninov to Holst to showcase the society's abilities and talents. In January 2014, he commenced a Musical Directorship with Huddersfield G&S. As well as being an accompanist, Colin is also a member of an orchestra that supports several societies throughout West and North Yorkshire.

ACCOMPANISTS

CHRISTOPHER PULLEYN: Christopher enjoys a busy and varied career as an accompanist, répétiteur, singer, and choral conductor. A graduate of York University, he spent two years in Japan studying piano with Hiroko Ono. He performed and worked with a variety of choirs and performers around Tokyo and Northern Japan, and gave a piano recital which was broadcast on Japanese television. Now established back in the UK, he performs regularly in concerts and recitals around the UK, working with a wide variety of music ensembles and performers, from young talented instrumentalists at the start of their music career, to established West End stars and Opera singers from around the world. He performs regularly for a number of organisations around the area, including Opera North, Bradford Festival Choral Society and Leeds College of Music.

ROLAND MANDER: Roland's involvement with musical productions began not with the piano, but on the stage when he found himself somehow being cast in leading roles in his primary school's productions. This taste for performance developed over the years and led him to study piano at the University of Huddersfield with Sally Ann Macleod. He has since pursued a career which encompasses a diverse range of performance and education work and has worked with a number of societies, choirs and organisations, including playing for All Souls' in rehearsals. Aside from this, he finds time to work with choirs, both as a director and a singer, and is a general enthusiast for all forms of chamber music, being as comfortable singing in a close harmony group as he is when playing continuo.

ASAOS PRODUCTION OFFICIALS

Producer	Graham Weston
Musical Director	Colin Akers
Accompanists	Christopher Pulleyn & Roland Mander
Stage Manager	Jim Cheetham
House Manager	Tony Sutcliffe
Set Designer	Jim Cheetham
Costumes	Thanks to Ian Stead arranged by Stephanie Bolton & Jai Jai Ekins
Properties	Cathy Sutcliffe
Publicity	ASAOS Committee
Ticket Secretary	Jai Jai Ekins
Prompter	Kathleen Smith
Librarian	Christine Roberts
Scenery Building/Painting	Members of the Society led by Jim Cheetham
Make Up	Sarah Jones, Amanda Jordan, Sheila Spencer, Sandra Tann Jean Taylor, Sophie Warrliow, Helen Woodcock
Stage Crew	William Heavyside, David Howard Harvey Morgan, Chris Murphy & Peter Widdop
Lighting	Diane Clough and Martyn Stead
Rehearsal Refreshments	with thanks to Margaret Crawshaw & Alison Shedden

FOR THE PLAYHOUSE

Duty Stage Manager	Ian Henderson
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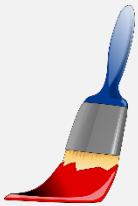
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ABOUT ALL SOULS' AMATEUR OPERATIC SOCIETY

The Society was founded in 1962, and originally based & performed at All Souls' Church. From 1985 to 1987 we performed at The Malborough Hall, and since then at the Halifax Playhouse. We are a group of around forty people, of whom thirty or so are performing members.

Although the Society is non-denominational, we still retain a Christian ethos and continue to support many local charities. We strive to fill as many roles as possible from our own membership, but also hold open auditions for our shows, which continue to attract new members, singers, actors and helpers. We also aim to design and manufacture our own sets which we take great pride in, and our own wardrobe is also used to furnish as many costumes as possible.

We have been noted over the years for our efforts in introducing little-known works to Halifax audiences. These notable productions include our premiere of 'La Vie Parisienne', 'La Perichole', 'The Beggar Student' and our Millennium production of Offenbach's 'Bluebeard'. In 2011 we celebrated our 50th Anniversary, and as part of the festivities Members voted to perform one of the Society's favourites 'Merry Widow'.

The overall performance and musicianship of the Society has been widely acclaimed and we strive to maintain high standards of performance and musicianship.

Each year, in addition to our musical stage production, we perform our annual 'Accent on Song' concert offering a variety of music to suit all tastes.

Our rehearsals take place on Thursday evenings at The Studio Rooms, St James Street, Halifax. They are very enjoyable and everybody is welcome!! Like all Societies we are reliant on our performing members and audience to survive, so if **you** would like to sing, act, help with scenery or costumes, assist backstage, front of house, or simply join a group of friendly people, why not become a member yourself? Interested? ***Please see our website – www.asaos.org.uk (email: asaos@sky.com)*** - or contact Mrs Jean Murphy, Secretary, on 01484 717934.

The Society wishes to thank all advertisers, programme sponsors and anyone who helped in any way with the compilation of this programme. Last, but no means least, thanks to you, our audience, without whom we would have no reason to perform. We hope you enjoy the show!

All Souls' Amateur Operatic Society is a Registered Charity, No: 700670

DIARY DATES:

2016 Accent on Song

7 October - St Michael's Church, Mytholmroyd
8 October – St Stephen's Church, Lindley
14 October – West Lane Baptist Church, Haworth
15 October – St Jude's Church, Halifax

NEXT SHOW
March/April 2017



NATIONAL OPERATIC AND DRAMATIC ASSOCIATION

Founded in 1899 “to protect and advance the interests of operatic and dramatic art, and of societies engaged therein”, NODA has a membership of 2,227 Society/Associate Members, 1,072 Individual/Joint Members and 6 Corporate Members staging musicals, operas, plays, concerts and pantomimes in venues ranging from the country’s leading professional theatres to village halls. Members have access to a wide range of benefits. Each of NODA’s eleven regions is headed by a Councillor who sits on the ruling body of the Association (the National Council). In turn, they are supported by a network of regional representatives and committee members who provide a vital link to the grass roots of the Association. NODA is administered from headquarters in Peterborough by knowledgeable and friendly staff.



There is a broad spectrum of ages involved with amateur theatre nationwide, from a burgeoning number of youth groups to adult companies, which meet the needs of all levels of both performers, whether dramatic or musical, and enthusiasts involved backstage, front of house or in administration. Our local representative is Mrs Jacqui Hartley.

Further information about membership can be obtained from: NODA, 15 The Metro Centre, Peterborough PE2 7UH (Tel: 01733 374790; Email: info@noda.org.uk)

NODA aims:

- To give a shared voice to the amateur theatre sector.
- To help amateur societies and individuals achieve the highest standards of best practice and performance.
- To provide leadership and advice to enable the amateur theatre sector to tackle the challenges and opportunities of the 21st century.



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Cathy & Tony Sutcliffe

PREVIOUS PRODUCTIONS

1962	The Mikado	1989	Orpheus in the Underworld
1963	The Pirates of Penzance	1990	The Grand Duchess
1964	Trial by Jury & HMS Pinafore	1991	The Beggar Student & Accent on Song
1965	The Gondoliers	1992	The Mikado
1966	The Yeomen of the Guard	1993	The Merry Widow
1967	The Mikado	1994	Princess Ida
1968	Iolanthe	1995	La Belle Helene
1969	La Vie Parisienne	1996	Fiddler on the Roof
1970	Princess Ida	1997	Die Fledermaus
1971	Die Fledermaus	1998	The Yeomen of the Guard
1972	Trial by Jury & The Pirates of Penzance	1999	The Count of Luxembourg
1973	The Gypsy Baron & Accent on Song	2000	Bluebeard
1974	Ruddigore	2001	Orpheus in the Underworld
1975	The Grand Duchess	2002	La Vie Parisienne
1976	Patience & Accent on Song	2003	The Merry Widow
1977	The Merry Widow	2004	The Beggar Student
1978	The Yeomen of the Guard	2005	The Gypsy Baron
1979	The Count of Luxembourg	2006	La Perichole
1980	The Gondoliers	2007	Die Fledermaus
1981	La Belle Helene	2008	La Belle Helene
1982	Die Fledermaus & Accent on Song	2009	Fiddler on the Roof
1983	Fiddler on the Roof	2010	Kismet
1984	La Vie Parisienne	2011	The Merry Widow
1985	My Fair Lady	2012	My Fair Lady
1986	Ruddigore	2013	The Sorcerer
1987	La Perichole & Accent on Song	2014	Die Fledermaus
1988	The Student Prince	2015	Brigadoon

We would like to thank the British Wool Marketing Board for the use of their van for transporting the scenery from Scene III to the Theatre.



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ACCENT ON SONG - OCTOBER 2015

