

Musical notes and staff lines are scattered across the page, primarily on the left side, with some notes appearing to flow from the right side towards the title.

Kiss me, Kate

MUSICAL BY

**COLE
PORTER**

BOOK BY

**SAM and BELLA
SPEWACK**

UMD THEATRE

October 20-23 and 26-29, 2005

Performances at 7:30 PM

Sunday, October 23 only at 2:00 PM

**Marshall Performing Arts Center
UMD Campus**

Spa
The School of Fine Arts

MD
The School of Music
Reaching Higher

The University of Minnesota is an equal opportunity educator and employer.

UMD DEPARTMENT OF THEATRE

The Department of Theatre identifies four distinct areas that are central to our mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment and appreciation of theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resource in northeastern Minnesota for anyone desiring information about theatre and dance.

The faculty and professional staff of the Department of Theatre are committed to demanding standards of performance in the classroom and in artistic endeavors.

The Department of Theatre Faculty, Professional, and Administrative Staff

Faculty

- Ann A. Bergeron, M.F.A., *Professor, Acting/Directing and Dance*
Jon Berry, Ph.D., *Associate Professor, Theatre History, Theory and Playwriting*
Laura Brist, *Instructor, Dance*
Patricia Dennis, M.F.A., *Department Head, Associate Professor, Costume Design*
Allen Fields, *Adjunct Assistant Professor, Dance*
Amy Gabbert, *Instructor, Costume Design*
Michael George, M.F.A., *Adjunct Assistant Professor, Dance*
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Karen Hoffman, M.F.A., *Assistant Professor, Scenic Design*
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Holly Oden, M.F.A., *Adjunct Assistant Professor, Theatre*
William Payne, M.F.A., *Associate Professor, Directing*
Kate Ufema, M.F.A., *Professor, Acting/Voice Specialist*
Arden Weaver, Ph.D., *Professor, Scenic Design*
LilaAnn White, M.A., *Adjunct Assistant Professor, Dance*

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- Mark Engler, M.F.A., *Adjunct Assistant Professor and Technical Director*
Laura Piotrowski, M.F.A., *Adjunct Assistant Professor and Costume Shop
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UMD THEATRE

presents

KISS ME, KATE

Lyrics and Music by Cole Porter
Book by Sam and Bella Spewack

Directed and Staged by
Kate Ufema

Musical Director

Rachel Inselman

Choreographer

Darci Brown Wutz

Lighting Designer

Mark Harvey

Fight Choreographer

Tom Isbell

Makeup Designer

Laura Lieffring

Conductor

Mark Whitlock

Scenic Designer

Roger Hanna

Costume Designer

Sarah Bahr

Sound Engineer

Don Schraufnagel

Technical Director

Mark Engler

Kiss Me, Kate is produced by arrangement with, and the music and dialogue material furnished by, TAMS-WITMARK MUSIC LIBRARY, INC.,

560 Lexington Avenue, New York, NY 10022.

THE CAST

In order of appearance

Players Ensemble:

| | | |
|-----------------------------|---------------------|-----------------------|
| Larissa Gritti | Andy Frye | Specialty Dancers |
| Lindsey Marquardt | Evan Kelly | |
| Kendra McMillan | Thomas Rusterholz | |
| Michelle Smukowski | Brian Skellenger | |
| Chantelle Traczyk | | |
| Allen Voigt | | Cab Driver/Inn Keeper |
| Andrew Harten | | Inn Waiter |
| Dani Stock | | Inn Waitress |
| Mari Widen | | Baptista's Servant |
| Kyle McMillan | | Gregory |
| Tyler Sahnov | | Nathaniel |
| Brian Skellenger | | Phillip |
| Andrew Harten | | Haberdasher |
| Tyler Sahnov | | Doctor |
| Jenny Milani | | Nurses |
| Mari Widen | | |
| Lindsey Marquardt | | Messengers |
| Kendra McMillan | | |
| Michelle Smukowski | | |
| Chantelle Traczyk | | |

Personae:

| | |
|----------------------------|-----------------|
| Kyle Kokesh | Doorman |
| Tom Benson | Ralph |
| Ben Elledge | Fred/Petruchio |
| Tony V. Reinfeld | Harry/Baptista |
| Sarah Schmitz | Lois/Bianca |
| Stacia McKee | Lilli/Kate |
| Dan Bigwood | Gremio |
| Danny Laraway | Hortensio |
| Eryn Tvette | Hattie |
| Dan Travis | Paul |
| Leigh Wakeford | Bill/Lucentio |
| Bryan Maus | Gangster #1 |
| Zach Pizza | Gangster #2 |
| Jed Dixon | Harrison Howell |

The Musical Numbers

Act I

| | |
|---|--------------------------------------|
| Overture | Orchestra |
| "Another Op'nin', Another Show" | Hattie, Paul & Company |
| "Why Can't You Behave?" | Lois & Bill |
| "Wunderbar" | Fred & Lilli |
| "So In Love" | Lilli |
| "We Open In Venice" | Fred, Lilli, Lois & Bill |
| "Tom, Dick or Harry" | Bianca, Lucentio, Gremio & Hortensio |
| "Rose Dance" | Lucentio |
| "I've Come to Wive It Wealthily In Padua" | Petruchio & Male Ensemble |
| "I Hate Men" | Kate |
| "Were Thine That Special Face" | Petruchio & Female Ensemble |
| "I Sing of Love" | Bianca, Lucentio & Ensemble |
| "Finale" Act I | Petruchio, Kate & Ensemble |

There will be one 15-minute intermission

Act II

| | |
|---|--|
| Entr'acte | Orchestra |
| "Too Darn Hot" | Paul, Lois, Lucentio, Chantelle & Ensemble |
| "Where Is The Life That Late I Led?" | Petruchio |
| "Always True To You In My Fashion" | Lois & Bill |
| "Bianca" | Bill & Messengers |
| Reprise: "So In Love" | Fred |
| "Brush Up Your Shakespeare" | The Gangsters |
| "I Am Ashamed That Women Are So Simple" | Lilli |
| "Shrew Finale" Act II | Ensemble |

The Place

The Ford Theatre, Baltimore

The Time

Early 1950s

ORCHESTRA

Members of the UMD Symphonic Wind Ensemble
Dr. Mark Whitlock, Conductor

Orchestra Personnel

Sheila Tabor - Flute

Cheryl Olson - Flute

Jennifer Hoel - Flute

Katie Berg - Oboe/English Horn

Nicole Cromer - Bassoon

Lance Swanson - Clarinet

Liz Cross - Clarinet/Alto Saxophone/Bass Clarinet

Jamie Hanson - Clarinet/Tenor Saxophone

Lauren Chuba - Clarinet/Baritone Saxophone

Jeff Culp - Alto Saxophone

Allie Uselman - Tenor Saxophone/Clarinet

Ben Franke - Trumpet

Nate Mitchell - Trumpet

Bryon Colby - Trumpet

Rachel Hughes - Horn

Andrea Harriss - Horn

Derek Bromme - Trombone

Alex Flinner - String Bass

Alexander Young - Percussion

Laura Mans - Percussion

Dan Gershgol, Percussion

Sharalee Maslowski - Keyboards

A Special Thanks to:
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Digital Imaging Lab**

Lisa Fitzpatrick, Coordinator

www.d.umn.edu/vdil

The Visualization and Digital Imaging Laboratory is a collaborative facility of the School of Fine Arts and College of Science and Engineering. The Laboratory provides a dynamic multi-media environment for design and scientific researchers to conduct original research in the areas of animation, visual imaging, and scientific visualization. The laboratory integrates design research in the areas of computer graphics, two-dimensional imaging, three dimensional imaging, virtual reality applications and sound/image control.

DIRECTOR'S NOTES

Kiss Me, Kate, Cole Porter's masterwork, originally opened on Broadway at the New Century Theatre in December, 1948. It was an instant hit, earning five Tony Awards and running 1,077 performances in New York, followed by another successful run in London beginning in 1951. The 2000 New York revival won another five Tonys, and the show has seen numerous national and international tours throughout the years.

The actual brain-child for *Kiss Me, Kate* was its producer, Saint Subber, who in 1935 was a stagehand for the New York Theatre Guild's production of Shakespeare's *The Taming of the Shrew*. There, Subber witnessed the *Shrew* stars Alfred Lunt and Lynn Fontanne quarrelling almost as much off stage as they did in the play. Years later, Subber took his musical version of the squabbling couple to librettist Bella Spewack. Bella proposed the idea to composer Cole Porter, and the rest is history.

Kiss Me, Kate has always been a crowd-pleaser — packed with catchy tunes, rigorous dancing, fully-developed, multi-dimensional characters, and Shakespeare spice. Melodrama, farce, fluff, and pathos — all mixed together to create a feel-good musical, conceived at a time in history when World War II recovery was still at the forefront of hearts and minds around the world. Today, *Kiss Me, Kate* is considered an old "chestnut", a classic in American musical theatre . . . and it is an honor to perform it for you today.

Central to this UMD production are two wonderful guest artists, Roger Hanna from New York City, and Darci Brown Wutz, a UMD alum who now teaches and choreographs in Milwaukee. Roger's scenic design, to my mind, is inspired, as he has created a visual concept that allows our audiences to view ALL from backstage. Since *Kiss Me, Kate* is, in essence, a play within a play within a play . . . a backstage/onstage, upstairs/downstairs depiction of the theatre (its lights and its bowels), Roger decided to further emphasize the behind-the-scenes by placing the dressing rooms downstage, the orchestra upstage, and all scenic changes presented from a backstage perspective. Thus, all is 'twisted' from the norm, as our production places our audiences directly in the lap of all the backstage shenanigans, allowing much to appear backwards. Add Darci's spirited character-driven choreography to the mix, along with our own Mark Harvey's lights and student Sarah Bahr's costumes, and *Kiss Me, Kate* comes to glorious life.

At last count, there are 28 production staff, 30 cast members, 24 backstage crew, and 20 in the orchestra pit . . . a total of 102 individuals directly involved with the production you are seeing today. And this total does not include all the student labor that built the sets and costumes, hung and focused the lights, and sold all the tickets.

We hope you enjoy our efforts!

Maestro Whitlock, take it away . . .!

Kate Ufema
Director

GUEST SCENIC DESIGNER



Roger Hanna holds an MFA in Design from New York University. Since 2000, as resident designer for Playwrights Theater of New York, Roger has designed all full productions of the chronological mounting of Eugene O'Neill's 49 plays at the Provincetown Playhouse. Roger's set for *Before Breakfast*, described in the New York Times as "Roger Hanna's claustrophobically shabby habitat of despair," is featured in the new Literature textbook by Pearson/Prentice Hall. His work for *The Personal Equation* was praised by CurtainUp as "a remarkable agile, complex and evocative set."

Roger has designed sets for directors and choreographers including Laura Alley, Trazana Beverly, Dorothy Danner, Thomas Gruenewald, Barry Harman, Ralph Lee, Elisa Monte, and Michael Parva, as well as repeated collaborations with Jack Allison, Suzanne Bennett, Ralph Buckley, the Gilgamesh Theatre Group, Robin Guarino, and Ron Jenkins, and Susan Marshall. Recent work includes *Cloudless* at Jacob's Pillow, *On the Town* at the Pittsburgh Playhouse, *Don Giovanni* and *Die Zauberflöte* for Mannes Opera, *Walking Down Broadway* at The Mint (a world premiere of a recently rediscovered 1931 play by Dawn Powell), and the two most recent U.S. premieres of new Dario Fo plays.

Roger Hanna's residency is funded by the
John and Mary Gonska Cultural Fund.

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GUEST CHOREOGRAPHER

Darci Brown Wutz holds a BFA in Theatre/Dance Emphasis from UMD and an MFA in Dance Performance and Choreography from Smith College. After teaching at UMD, Smith, Mount Holyoke and Alverno College, Darci served as Director of Dance in the Department of Performing Arts at Marquette University before joining the Dance faculty at the University of WI – Milwaukee in 2004 as Associate Chair/Assistant Professor in Dance/Musical Theatre. Choreographer of over 40 musical theatre and non-musical theatre productions, Darci has worked in regional and national theatre, including the Minnesota Repertory Theatre, Milwaukee Repertory Theater, First Stage Children's Theater, Skylight Opera Theatre, Chamber Theater, Theatre X, Renaissance Works, and the Milwaukee Shakespeare Company. Her musical theatre works include Minnesota Rep's *Hello Dolly!*, *Sweet Charity*, *West Side Story*, and *A Funny Thing Happened on the Way to the Forum*; Milwaukee Rep's *Hula Hoop Shaboop*, *Gershwin Serenade*, and *Beach Blanket Bash*; Skylight Opera Theater's *Triumph of Love*; First Stage's *Little Drummer Boy* and *Mike Mulligan and His Steam Shovel*; and productions of *On the 20th Century*, *Guys and Dolls*, *Godspell*, *Good News!*, *Damn Yankees!*, and *Bye, Bye Birdie!* Darci is a recipient of a UWM Graduate School Research Award for research into the history of American musical theatre choreography which resulted in *The Memory of All That*, a musical theatre dance work presented in UWM's *Winter Dances 2005*. She also co-authored a BFA in musical theatre degree program for UWM. Special thanks to the UMD Theatre faculty and their talented students for making her feel so welcome! She is thrilled to be back working on the stage where her career began. Darci dedicates this show to Joyce Torvund, who introduced her to the delights of performing and creating dance for the musical theatre.



Darci Brown Wutz's residency is funded by the
John and Mary Gonska Cultural Fund.

School of Fine Arts October Events

Project Series Exhibition: Collection of Dr. Robert Leff/ Oct. 25 / Tweed Museum of Art
Art + Design Lecture Series: Susan Ryan/ Oct. 25 / Noon / Tweed Museum of Art
Art + Design Lecture Series: Tom Millard / Oct. 25 / 6 pm / Tweed Museum of Art
UMD Fall Choral Showcase / Oct. 30 / 3:00 pm / Weber Music Hall

ACKNOWLEDGEMENTS

Special Thanks To:

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Sue Bahr
Sheila Elledge
Ellen Martin
JoAnn McKee
Gayle Swoboda
Jo Travis
Paulette Tvette

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You are invited to join us as we create an endowment to support the UMD Department of Theatre. Your financial assistance will help with the cost of the performances you see on the Marshall Performing Arts Center stage, now and in the future.

The Buy a Seat campaign will allow you to find a permanent place as a supporter of the Department of Theatre. Brochures are available in the lobby or you can contact the School of Fine Arts Development Office for further information.

Patti Tolo, School of Fine Arts, Development Director

218-726-8702/866-888-8702



www.kumd.org

PRODUCTION CREWS

| | |
|--|---|
| Stage Manager: | Casey Martin |
| Assistant Stage Managers: | Katie Bennington, Jamie West |
| Rehearsal Accompanist: | Sharalee Maslowski |
| Assistant to the Choreographer: | Laura Brist |
| Costume/Makeup Faculty Advisor: | Amy Gabbert |
| Assistant to the Costume Designer & Costume Crew Head: | Alice Shafer |
| Costume Shop Supervisor: | Laura Piotrowski |
| Costume Construction Crew: | Cassie Anderson, Dan Bigwood, Serena Brook, Holly Eiden, James Eischen, Becky Flanders, Bria Fleming, Elizabeth Goossens, Clay Hansen, Joshua Hinke, Bethany Ida, Rob Jeffery, Evan Kelly, Kyle Kokesh, Rachel Landry, Lindsey Marquardt, Lauren Meister, Joe Morcomb, Matt Olson, Dave Premack, Kat Reese, Kecia Rehkamp, Emma Schultz, Mari Widen |
| Costume Running Crew: | Jacob Effinger, Ashley Kuske, Alison Schuster |
| Makeup Running Crew: | Kathy Tingum, Heather Trow |
| Assistant to the Lighting Designer: | Jessica Fries |
| Light Board Operator: | Dave Premack |
| Master Electrician: | Jim Eischen |
| Follow Spot Operators: | Eric Kaiser Johnson, Matt Olson |
| Lighting Load-In Crew: | Becky Flanders, Martha Gagliardi, Stacia McKee, Suzy Moen, Brittany Parker, Sarah Schmitz, Alice Shafer, Dani Stock, Heather Trow, Kim Turner, Leigh Wakeford, Ashley Woods |
| Sound Engineer: | Don Schraufnagel |
| Assistants to the Sound Engineer: | Clay Hansen, Ed Marty |
| Lighting/Sound Faculty Advisor: | Mark Harvey |
| Scenic Design/Properties Faculty Advisor: | Karen Hoffman |
| Assistant to the Scenic Designer: | Lauren Meister |
| Master Carpenters: | Dave Premack, Steve Theis |
| Charge Scenic Painter: | Melissa Olson |
| Technical Director: | Mark Engler |
| Assistant Technical Director: | James Elm |
| Scenery/Prop Construction Crew: | Timothy Cutter, Jed Dixon, Alex Flinner, Leo Garcia, Larissa Gritti, Amy Koivisto, Michelle Livingstone, Patrick Osgood, Danté Pirtle, Amber Seibert, Keith Shelbourn, Angie Scott, Mel Sobotta, Emily Thorkildson, Allison Trombley, Eryn Tvete, Alicia Weagel, Jamie West, Erica Zanish |
| Properties Master: | Ashley Woods |
| Scenery/Prop Running Crew: | Richard Bergsrud, Sarah Diener, Shelbi Graber, Katie Lindner, Kallie Melvin, Patrick Osgood, Zachary Portilla, Keith Shelbourn, Laura Stoerzinger, Erica Zanish |
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XXXVIII

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Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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SIGNED INTERPRETED PERFORMANCES:

The Sunday, October 23rd performance of *Kiss Me, Kate* will be interpreted in American Sign Language. Our thanks go to the generous contributions from the UMD Disability Services and Resources.

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