

Kiss Me Kate Libretto

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Streets Bella Spewack 2017-03-15 "A startling, clear-eyed" memoir of an immigrant girl's childhood in early 20th century NYC from the journalist and Tony-winning co-author of *Kiss Me Kate* (Booklist). Born in Transylvania in 1899, Bella Spewack arrived on the streets of New York's Lower East Side when she was three. At twenty-two, while working as a reporter with her husband in Europe, she wrote a memoir of her childhood that was never published. More than seventy years later, the publication of *Streets* recovers a remarkable voice and offers a vivid chronicle of a lost world. Bella, who went on to a brilliant career write for stage and screen with her husband Sam, describes the sights, sounds, and characters of urban Jewish immigrant life after the turn of the century. Witty, street-smart, and unsentimental, Bella was a genuine American heroine who displays in this memoir "a triumph of will and spirit" (The Jewish Week).

Kiss Me, Kate Cole Porter 2000 The hot new Broadway revival of this show deserves a new edition of the vocal selections! Our book for this classic Cole Porter musical features 14 songs, several of which are appearing for the first time in piano/vocal format. Includes: Always True to You in My Fashion * Brush Up Your Shakespeare * From This Moment On * I Hate Men * So in Love * Tom, Dick or Harry * Too Darn Hot * We Open in Venice * Why Can't You Behave? * Wunderbar * more! Winner of 5 Tony Awards , including Best Revival of a Musical!

The Taming of the Shrew William Shakespeare 1768

Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v New York Public Library. Research Libraries 1967

Show Tunes Steven Suskin 2010-03-09 Show Tunes fully chronicles the shows, songs, and careers of the major composers of the American musical theatre, from Jerome Kern's earliest interpolations to the latest hits on Broadway. Legendary composers like Gershwin, Rodgers, Porter, Berlin, Bernstein, and Sondheim have been joined by more recent songwriters like Stephen Schwartz, Stephen Flaherty, Michael John LaChiusa, and Adam Guettel. This majestic reference book covers their work, their innovations, their successes, and their failures. Show Tunes is simply the most comprehensive volume of its kind ever produced, and this newly revised and updated edition discusses almost 1,000 shows and 9,000 show tunes. The book has been called "a concise skeleton key to the Broadway musical" (Variety) and "a ground-breaking reference work with a difference" (Show Music)-or, as the Washington Post observed, "It makes you sing and dance all over your memory." The eagerly anticipated Fourth Edition, updated through May, 2009, features the entire theatrical output of forty of Broadway's leading composers, in addition to a wide selection of work by other songwriters. The listings include essential production data and statistics, the most extensive information available on published and recorded songs, and lively commentary on the shows, songs, and diverse careers. Based on meticulous research, the book also uncovers dozens of lost musicals-including shows that either closed out of town or were never headed for Broadway-and catalogs hundreds of previously unknown songs, including a number of musical gems that have been misplaced, cut, or forgotten. Informative, insightful, and provocative, Show Tunes is an essential guide for anyone interested in the American musical.

Library of Congress Catalogs Library of Congress 1955

The Cambridge Companion to the Musical William A. Everett 2017-09-21 An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

Can-Can Cole Porter 1981-01-01 8 vocal selections from the 1953 Porter musical, including: Allez-Vous-En, Go Away • C'est Magnifique • Can Can • Come Along with Me • I Love Paris • It's All Right with Me • Live and Let Live • Montmartre.

Dictionary Catalog of the Music Collection New York Public Library. Reference Department 1964

Operetta Robert Ignatius Letellier 2015-10-19 Operetta developed in the

second half of the 19th century from the French opéra-comique and the more lighthearted German Singspiel. As the century progressed, the serious concerns of mainstream opera were sustained and intensified, leaving a gap between opéra-comique and vaudeville that necessitated a new type of stage work. Jacques Offenbach, son of a Cologne synagogue cantor, established himself in Paris with his series of opéras-bouffes. The popular success of this individual new form of entertainment light, humorous, satirical and also sentimental led to the emergence of operetta as a separate genre, an art form with its own special flavour and concerns, and no longer simply a "little opera". Attempts to emulate Offenbach's success in France and abroad generated other national schools of operetta and helped to establish the genre internationally, in Spain, in England, and especially in Austria Hungary. Here it inspired works by Franz von Suppé and Johann Strauss II (the Golden Age), and later Franz Lehár and Emmerich Kálmán (the Silver Age). Viennese operetta flourished conterminously with the Habsburg Empire and the mystique of Vienna, but, after the First World War, an artistically vibrant Berlin assumed this leading position (with Paul Lincke, Leon Jessel and Edouard Künnecke). As popular musical tastes diverged more and more during the interwar years, with the advent of new influences—like those of cabaret, the revue, jazz, modern dance music and the cinema, as well as changing social mores—the operetta genre took on new guises. This was especially manifested in the musical comedy of London's West End and New York's Broadway, with their imitators generating a success that opened a new golden age for the reinvented genre, especially after the Second World War. This source book presents an overview of the operetta genre in all its forms. The second volume provides a survey of the national schools of Germany, Spain, England, America, the Slavonic countries (especially Russia), Hungary, Italy and Greece. The principal composers are considered in chronological sequence, with biographical material and a list of stage works, selected synopses and some commentary. This volume also contains a discography and an index covering both volumes (general entries, singers and theatres).

The Oxford Handbook of Musical Theatre Screen Adaptations

Dominic McHugh 2019 Hollywood's conversion to sound in the 1920s created an early peak in the film musical, following the immense success of *The Jazz Singer*. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular, since the heightened experience of song and dance drew attention to the novelty of the technological development. Until the near-collapse of the genre in the 1960s, the film musical enjoyed around thirty years of development, as landmarks such as *The Wizard of Oz*, *Meet Me in St Louis*, *Singin' in the Rain*, and *Gigi* showed the exciting possibilities of putting musicals on the silver screen. The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage-to-screen musical has evolved, starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita*, and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth, including not only favorites such as *Annie* and *Kiss Me, Kate* but also some of the lesser-known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon*. Together, the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

The Letters of Cole Porter Cole Porter 2019-11-25 The first comprehensive collection of the letters of one of the most successful American songwriters of the twentieth century From *Anything Goes* to *Kiss Me, Kate*, Cole Porter left a lasting legacy of iconic songs including "You're the Top," "Love For Sale," and "Night and Day." Yet, alongside his professional success, Porter led an eclectic personal life which featured exuberant parties, scandalous affairs, and chronic health problems. This extensive collection of letters (most of which are

published here for the first time) dates from the first decade of the twentieth century to the early 1960s and features correspondence with stars such as Irving Berlin, Ethel Merman, and Orson Welles, as well as his friends and lovers. Cliff Eisen and Dominic McHugh complement these letters with lively commentaries that draw together the loose threads of Porter's life and highlight the distinctions between Porter's public and private existence. This book reveals surprising insights into his attitudes toward Hollywood and Broadway, and toward money, love, and dazzling success.

Women in American Musical Theatre Bud Coleman 2020-10-22

Throughout the twentieth century women have made significant contributions to the creation of American musical theatre. Directing, choreographing, writing, arranging, producing and designing musicals in a variety of venues throughout America, women have played a significant role in shaping the development of musical theatre both on and off Broadway and in regional, educational, and community venues. The essays in this book examine the history of women in musical theatre, providing biographical descriptions of the women themselves; analyses and interpretations of their productions; and several accounts of how being a woman affected the artists' careers. Topics include the similarities among the careers of successful but neglected lyricists Rida Johnson Young, Anne Caldwell, and Dorothy Donnelly; the Depression-era productions of Hallie Flanagan and Cheryl Crawford; the transformation of the classic "showgirl" image through the dances and stage movement created by prominent female choreographers; and a survey of numerical data highlighting the discrepancy between the number of men versus the number of women hired to direct professional musical productions in various venues across the United States.

Manon Lescaut Giacomo Puccini 1893

Henry IV. Part I. William Shakespeare 1785

Shakespeare in Love Lee Hall 2017 Young Will Shakespeare has writers block... the deadline for his new play is fast approaching but hes in desperate need of inspiration. That is, until he finds his muse - Viola. This beautiful young woman is Will's greatest admirer and will stop at nothing (including breaking the law) to appear in his next play. Against a bustling background of mistaken identity, ruthless scheming and backstage theatrics, Will's love for Viola quickly blossoms and inspires him to write his greatest masterpiece.

Library of Congress Catalog Library of Congress 1955 A cumulative list of works represented by Library of Congress printed cards.

Kiss Me Kate Cole Porter

Superman Addresses 1999-07-01 Revisit your favorite childhood heroes with these adventurous address books. Complete with outrageous padded fabric covers reminiscent of super hero costumes and chock-full of enthralling Superman and Wonder Woman memorabilia, these compact little books make an unbeatable place to keep the addresses and phone numbers of all your super friends.

A Cole Porter Companion Don M. Randel 2016-06-15 Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate, Cole Porter sent American song soaring on gossamer wings. Timeless works like "I Get a Kick Out of You" and "At Long Last Love" made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers. In *A Cole Porter Companion*, a parade of performers and scholars offers essays on little-known aspects of the master tunesmith's life and art. Here are Porter's days as a Yale wunderkind and his nights as the exemplar of louche living; the triumph of *Kiss Me Kate* and shocking failure of *You Never Know*; and his spinning rhythmic genius and a turkey dinner into "You're the Top" while cultural and economic forces take "Ev'ry Time We Say Goodbye" in unforeseen directions. Other entries explore notes on ongoing Porter scholarship and delve into his formative works, performing career, and long-overlooked contributions to media as varied as film and ballet. Prepared with the cooperation of the Porter archives, *A Cole Porter Companion* is an invaluable guide for the fans and scholars of this beloved American genius.

The American Musical and the Performance of Personal Identity Raymond Knapp 2010-06-21 The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project. This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and

inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and operatic musicals. Among the musicals discussed are *Camelot*, *Candide*; *Chicago*; *Company*; *Evita*; *Gypsy*; *Into the Woods*; *Kiss Me, Kate*; *A Little Night Music*; *Man of La Mancha*; *Meet Me in St. Louis*; *The Merry Widow*; *Moulin Rouge*; *My Fair Lady*; *Passion*; *The Rocky Horror Picture Show*; *Singin' in the Rain*; *Stormy Weather*; *Sweeney Todd*; and *The Wizard of Oz*. Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

Half a Sixpence David Heneker 1967

Enchanted Evenings Geoffrey Block 2009-10-30 This new second edition of *Enchanted Evenings* offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as *Show Boat*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *My Fair Lady*, *West Side Story*, *Sweeney Todd*, *Sunday in the Park with George*, and *Phantom of the Opera*. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess*). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical. Block's research is persuasive and his writing vivid. . . Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide." --Steven Bach, *The Los Angeles Times Book Review*

The National Union Catalog, Pre-1956 Imprints 1976

Broadway Ken Bloom 2013-04-15 This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

Kiss! Kiss! Yuck! Yuck! Kyle Mewburn 2006 Andy really does love his Aunty Elsie, but she insists on grabbing him and giving him a big kiss, first on one cheek and then on the other, every time she sees him. And Andy hates it. So he hides. But every time Aunty Elsie finds him out. Then, one day Aunty visits his school! Suggested level: junior, primary.

The Mikado to Matilda Thomas S. Hischak 2020-06-15 In *The Mikado to Matilda: British Musicals on the New York Stage*, Thomas Hischak provides an overview of British musicals that made their way to Broadway, covering their entire history up to the present day. This is the first book to look at the British musical theatre with reference to those London musicals that were also produced in New York City. The book covers 110 British musicals, ranging from 1750 to the present day, including the popular Gilbert and Sullivan comic operettas during the Victorian era, the Andrew Lloyd Webber mega-musicals of the late twentieth century, and today's biggest hits such as *Matilda*. Each London musical is discussed first as a success in England and then how it fared in America. The plots, songs, songwriters, performers, and producers for both the West End and the Broadway (or Off Broadway) production are identified and described. The discussion is sometimes critical, evaluating the musicals and why they were or were not a success in New York.

Shakespeare and the American Musical Irene G. Dash 2010 Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 - *The Boys from Syracuse* (*The Comedy of Errors*), *Kiss Me, Kate* (*Taming*

of the Shrew), West Side Story (Romeo and Juliet), Your Own Thing (Twelfth Night), and Two Gentlemen of Verona. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic "integrated musical," where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

Enchanted Evenings Geoffrey Block 2009-10-30 This new second edition of *Enchanted Evenings* offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as *Show Boat*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *My Fair Lady*, *West Side Story*, *Sweeney Todd*, *Sunday in the Park with George*, and *Phantom of the Opera*. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess*). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical. Block's research is persuasive and his writing vivid. . .

Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide." --Steven Bach, *The Los Angeles Times* Book Review

Say Darling Richard Bissell 1957 A riotous story about an Indiana author who packs up his family and moves 900 miles (by car in a heat wave with four children) to take up residence in Connecticut where he will commute to New York City to work with the team who will transform his book into a musical comedy.

A Chorus Line FAQ Tom Rowan 2015-09-01 (FAQ). The ultimate treasure trove of information, *A Chorus Line* FAQ presents history and fun facts, including: the unique workshop process through which the show was developed and written, the stories of its creators, the record-breaking Broadway run and numerous touring productions, and the captivating movie version. The book also features all-new chapters on the Broadway revival, the two London productions, and notable regional productions around the country. In addition to a chapter on *A Chorus Line* cultural history with a guide to all the pop cultural references in the show the book includes extensive photos as well as biographical information on the casts of the major productions. There are also chapters on recordings, previous books on the topic, and the landmark show's influence on subsequent Broadway musicals and films.

Kiss Me, Kate David Charles Abell 2014 For the first time ever, the definitive full orchestral score of one of Broadway's beloved smash hits of the Golden Age is available for purchase. This edition includes the complete script and stage directions, alternate keys and dance routines in an appendix, explanatory notes, and documentation. Using the same rigorous musicological principles that have long been applied to the works of the great European composers, the original 1948 orchestrations of Cole Porter's masterpiece have been meticulously restored.

Broadway's classic musicals are perhaps America's most unique and enduring contribution to world culture, and *Kiss Me, Kate* is one of the jewels in the crown. Here it is at last, treated with the same respect as the great European operas and operettas. 754 pages.

Music, Books on Music, and Sound Recordings 1982

Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim Washington Geoffrey Block Professor of Music University of Puget Sound 1997-10-02 The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts *Pal Joey*, or Rodgers and Hammersteins *Carousel*? Why is Marias impassioned final speech in *West Side Story* spoken, rather than sung? Now, in *Enchanted Evenings*, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadway's Golden Era. Readers will find insightful studies of such all-time favorites as *Show Boat*, *Anything Goes*, *Porgy and Bess*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *The Most Happy Fella*, *My Fair Lady*, and *West Side Story*. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece.

Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills *One Touch of Venus* or Marc Blitzsteins *The Cradle Will Rock*, languish in comparative obscurity. Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

Kiss Me, Kate 2019 Typescript, dated Rehearsal Script As Of 3/8/19. Without music. Typescript is heavily marked with pencil by videographer with more than the usual attention to actors' movement. The script for this revised edition of the musical was used by The New York Public Library's Theatre on Film and Tape Archive on May 31, 2019, when videorecording the Roundabout Theatre Company's stage production starring Kelli O'Hara at Studio 54, 254 West 54th Street, New York, N.Y., which opened March 14, 2019, directed by Scott Ellis.

Musicians & Composers of the 20th Century: Gram Parsons-Igor Stravinsky Alfred William Cramer 2009 Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from *Accordion Players* to *Musical Theater Composers* to *World Music*, and everything in between.

Oklahoma! Richard Rodgers 1981-01-01 6 easy piano arrangements of songs from this Broadway classic, including: *Many a New Day* • *Oh, What a Beautiful Mornin'* • *Oklahoma* • *Out of My Dreams* • *People Will Say We're in Love* • *The Surrey with the Fringe on Top*.

Everybody's Talking about Jamie Tom MacRae 2017 Sixteen-year-old Jamie New comes out and wears a dress to the school prom, with encouragement from his friends and his loving mother.

City of Angels Cy Coleman 1990 A libretto of the musical "City of Angels".

The Rise and Fall of the Broadway Musical Mark N. Grant 2005-07 A highly original, incisive, and spirited examination of the rise, heyday, and decline of American musical theatre