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Another Opening, Another Show: An Evening of Cole Porter

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LA SALLE MUSIC THEATRE

Brother Gene Graham, F.S.C., Producer

presents

ANOTHER OPENING, ANOTHER SHOW

An Evening of Cole Porter

Dan Rodden Theatre

August 1st - 26th



MICHAEL PAOLELLA

G Street & Erie Avenue, Philadelphia, PA 19134

Some of Cole Porter's Shows. . .

- | | |
|--------------------------------------|--|
| 1. 1910 – YALE | 18. 1940 – PANAMA HATTIE |
| 2. 1928 – PARIS | 19. 1941 – LET'S FACE IT |
| 3. 1929 – FIFTY MILLION
FRENCHMEN | 20. 1942 – SOMETHING TO SHOUT
ABOUT |
| 4. 1929 – WAKE UP AND DREAM | 21. 1943 – MISSISSIPPI BELLE |
| 5. 1930 – NEW YORKERS | 22. 1943 – SOMETHING FOR THE
BOYS |
| 6. 1932 – GAY DIVORCE | 23. 1944 – HOLLYWOOD CANTEEN |
| 7. 1933 – NYMPH ERRANT | 24. 1944 – MEXICAN HAYRIDE |
| 8. 1934 – ANYTHING GOES | 25. 1944 – SEVEN LIVELY ARTS |
| 9. 1935 – JUBILEE | 26. 1946 – AROUND THE WORLD |
| 10. 1936 – BORN TO DANCE | 27. 1948 – KISS ME KATE |
| 11. 1936 – RED HOT AND BLUE | 28. 1948 – PIRATE |
| 12. 1937 – ROSALIE | 29. 1950 – OUT OF THIS WORLD |
| 13. 1938 – YOU NEVER KNOW | 30. 1953 – CAN CAN |
| 14. 1938 – LEAVE IT TO ME | 31. 1955 – SILK STOCKINGS |
| 15. 1939 – DUBARRY WAS A LADY | 32. 1956 – HIGH SOCIETY |
| 16. 1940 – STAGE FRIGHT | 33. 1958 – ALADDIN |
| 17. 1940 – BROADWAY MELODY | |

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ANOTHER OPENING/ANOTHER SHOW

The Music and Lyrics of Cole Porter

Starring

Frank A. Farrow, III

Colleen Durkin

Sharon Murphy

Ira Rosenthal

Julian Brightman

Karen Murdock

Conceived and Produced

by

Brother Gene Graham, F.S.C.

Costumes

Frances Du Bon

Set

M.R. Daniels

Lighting

James Leitner

Associate Producer

James McCrane

Vocals/Arranger/Conductor

Steven M. Bishop

Directed by

Jean Williams and Brother Gene Graham

Another Opening/Another Show

— An Evening of Cole Porter —

Act 1

1. Another Opening/Another Show (27)	Company
2. Bingo Eli (1) **	Company
3. It's bad for me (7)	Guys/Karen
4. Don't Look at me this way (2)	Karen
5. Let's do it (2)	Ira/Sharon
6. Find me a primitive man (3)	Colleen
7. I'm a gigolo (4)	Frank
8. What is this thing called love (4)	Sharon
9. Take me back to Manhattan (5)	Julian/Karen/All
10. You do something to me (3)	Colleen/Ira
11. Love for sale (5)	Karen
12. How's your romance (6)	Ira
13. After you (6)	Sharon
14. Night and Day (6)	Frank/Ira/Karen
15. My heart belongs to Daddy (14)	Colleen
16. You're the top (8)	Karen/Julian
17. Rap tap on wood (10)	Ira
18. Begin the beguine (9)	Sharon
19. Just one of those things (9)	Frank
20. It's delovely (11)	Colleen/Julian
21. Easy to love (10)	Sharon/Frank
22. Friendship (15)	Julian/Karen/Ira
23. In the still of the night (12)	Ira/Chorus
24. At long last love (13)	Frank
25. Blow Gabriel Blow (8)	Colleen/Company

**First song published

Act 2

1. Don't fence me in (23)	Company
2. Laziest gal in town (16)	Colleen
3. Hey babe (10)	Karen, Ira
4. From this moment on (29)	Frank
5. Girls' section:	
a. Let's be buddies (18)	Sharon
b. I've still got my health (18)	Colleen
c. I like pretty things (21)	Karen
d. Leader of the big time band (22)	Girls
6. Something for the boys (22)	Karen/Guys
7. Guys' section:	
a. Farming (19)	Guys
b. Count your blessing (24)	Julian/Guys
c. So nice to come home to (20)	Ira/Guys
d. Too darn hot (27)	Frank/Guys
8. I love you (24)	Sharon/Ira
9. Cherry Pies (29)	Julian/Karen
10. Nobody's Chasing me (29)	Colleen
11. Can-Can (30)	Guys
12. I get a kick out of you (8)	Sharon
13. Did you evah (32)	Frank/Ira
14. I love Paris (30)	Karen
15. Be a clown (28)	Ira/Colleen
16. All of you (31)	Frank
17. Wouldn't it be fun (33) **	Company
18. Anything Goes (8)	Company

**Last song published

COLE PORTER

June 9, 1891 — October 15, 1964

The lives of the most prominent theatre composers have been distinguished by extreme dedication to their occupations. Apart from Rodgers, who got his apprenticeship writing amateur shows, the leading figures during the Twenties generally followed a set routine as they went from song plugger to vaudeville accompanist, to rehearsal pianist. Then, if they were lucky, they would have a song interpolated in a show, or, if they were even luckier, they would be asked to compose an entire score.

Cole Porter was the notable exception. He never had to struggle or to perform lowly tasks either in Tin Pan Alley or in Shubert Alley. He never had to bother with amateur shows to attract attention. He never had to make the rounds of producers and publishers. Competition never disturbed him, nor was he particularly concerned about money. He was twenty-three when his first Broadway show, *See America First*, opened in 1916, but for the next twelve years he spent most of his time living in Europe, traveling around the world, and, in general, making sure that there was not one pleasurable place anywhere that he had not visited. Chronologically, his initial offering places Porter after Romberg, Friml, and Berlin, and before Gershwin, Youmans, and Rodgers, but his theatrical career only began in earnest at the very end of the 1920's.

During the Thirties, when other composers were writing social satires and experimenting with new and different theatrical forms, Porter was creating songs that did what they could do to perpetuate all that was glamorous in the Twenties. For Porter, that was the decade of luxurious apartments in Paris, special trains to the Lido, years spent in Venice cruises down the Rhine, and incessant traveling to distant, exotic places. During this period, whenever a friend would suggest that he try Broadway again, Porter's answer was that he much preferred writing his songs for the amusement of his friends.

In his so very civilized outlook, revealed through his urbane verses and his compelling music, Cole Porter never stopped writing the kind of songs he once did merely to amuse his friends.

As Jule Styne once said, "Cole Porter has a brand of sophistication that is commercial, the type that makes a shopgirl know "21" or El Morocco without ever having been there." This communication was possible because there was nothing ever spurious or derivative about his style. It was simply the genuine expression of what always was, to Cole Porter, the only way of life.

— Stanley Green

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Audience Development	Ruth Worthington
Box Office Manager/Director	
Group Sales	E. Hagerty Leitner
Box Office Assistant Manager	Brian Klinger
Publicity Director	Robert Lyons
House Managers	Denise Gibson, Margaret Lineman
Photographer	Martha Ledger
Box Office Assistants	John E. Holohan Louise Voluntad

PRODUCTION STAFF

Technical Director	Scott Roper
Production Stage Manager	L. C. Murdock
Master Electrician	Christopher Rooney
Props Purchaser	Peter Tupitza
Stage Crew	John MacLead
Assistant Stage Manager	Brad MacLeod
Light Crew	Constance Hearn

ACKNOWLEDGEMENTS

Music Research	Don Stubblebine
Music Consultant	Richard Eshelman

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