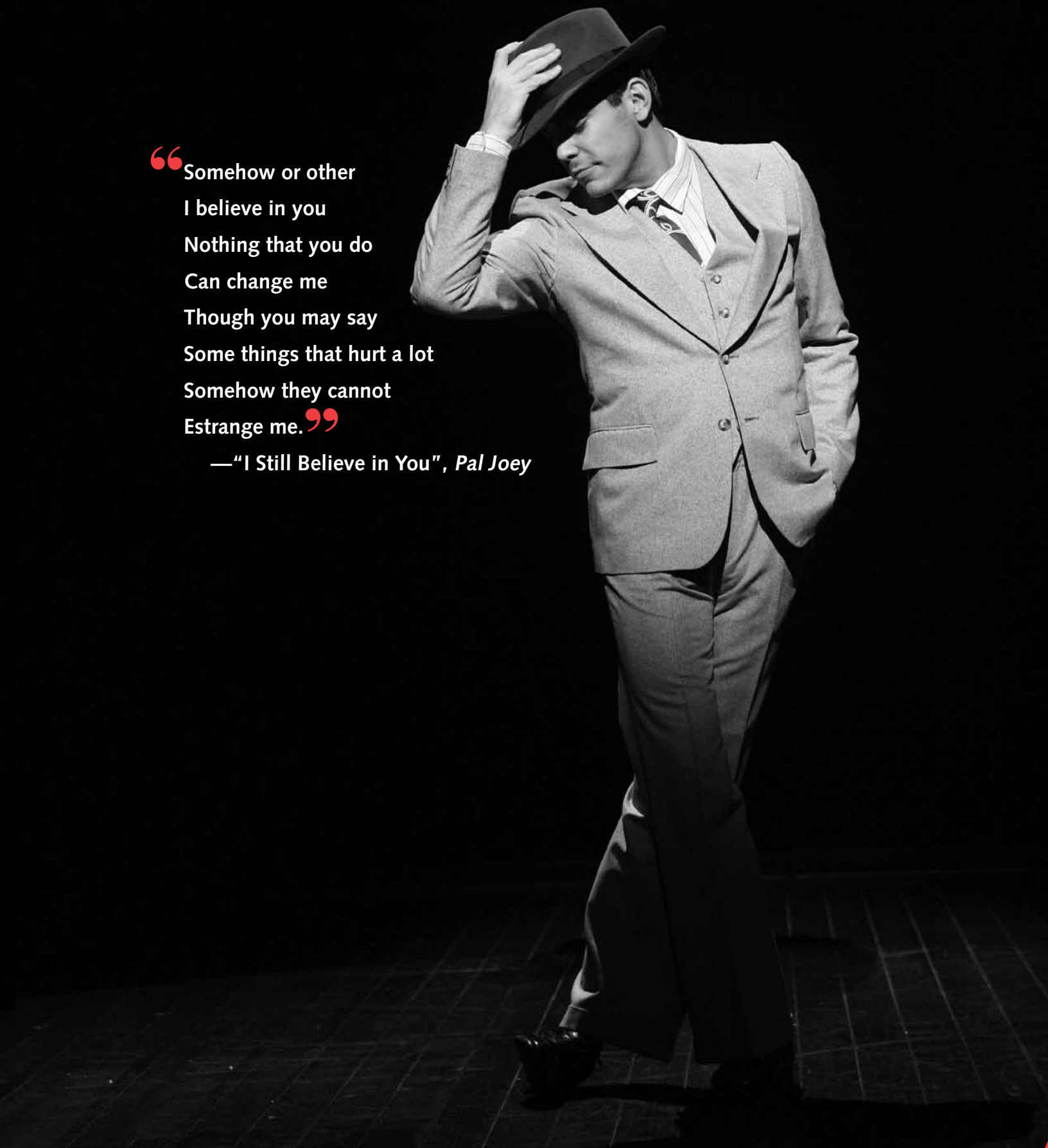
UPSTAGE

A PUBLICATION OF THE EDUCATION DEPARTMENT AT ROUNDABOUTTHEATRECOMPANY UP FALL 2008

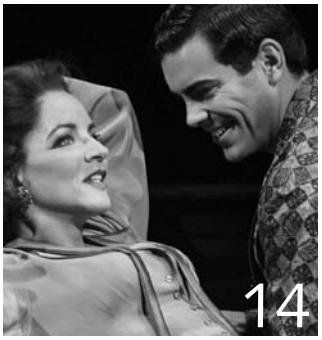
Integrity—firm adherence to a code of especially moral or artistic values.



"Somehow or other
I believe in you
Nothing that you do
Can change me
Though you may say
Some things that hurt a lot
Somehow they cannot
Estrange me."

—"I Still Believe in You", *Pal Joey*

Pal Joey



education
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the Integrity of Acting

UPSTAGE SAT DOWN WITH TONY® AND EMMY® AWARD WINNER STOCKARD CHANNING TO DISCUSS THE INTEGRITY OF EXPLORING RELATIONSHIPS.

Why did you want to play the part of Vera?
Like usual, I read the script. I'm an admirer of Joe Mantello's work and Rich Greenberg wrote a wonderful script. It's like anything else; the music's fabulous, and everything's positive.

Were you aware of the piece before you started to study it?
I've never seen it. I saw the movie which is totally different. At one point I did go back to the original script and look at it; but I think we have the same spirit. It's really funky, very sexy, it's not refined.

I know it's difficult when you're in the middle of it, but how would you describe your process in a role like this? Do you start with research?
No, no. I think basically you deal with the actor or actors you're working with and it grows out of that. You just have to find a fresh reality. It really depends on the project. I don't think you can research something like this; it's about a private, personal relationship between these two people.

Do you look at the women of that period?
Only for the clothes. Seriously. The clothes, the hairdo, whatever. We're doing a musical and it is about the relationship of these two people very much in their own world. It's not about a family, it's not about a social issue; it's just these two people in a room and their relationship.

Since you've worked in all three mediums, do you sense there is a big difference between stage, television and film?
Yeah, but the differences are really in that people have different techniques and approaches. I don't see a big difference between television and film because that's the same; it will just vary from person to person, who you're working with. In film, you do it in pieces. It's very intimate. When you have a large moment it's completely in the literal, physical context of a large moment. If you are dealing with a tornado, you deal with the tornado. On stage you have to be much more aware of the two dimensional space your moving on. I have a tendency to be much more naturalistic and I have to edit, literally edit, as far as where the eye of the audience is going; where you pull focus, where you don't. When you're in rehearsal, you realize that the cameras aren't going to be a foot away from your face. You have to be aware that you'll be in a long shot for the whole time and how that works with lighting and focus. I find that tech is my favorite time because that's when you really understand how the lights are working and the transitions and all which is a very important element. The move from the rehearsal hall to the stage is a huge one, almost as huge as when you get the first audience in, if not larger. It's like you crack the mold and then throw the mold away and begin again. It's very interesting, and that's a totally different process from anything on film.

Is there a particular challenge in playing Vera that you sense instinctively?
Everyday is a challenge. You're learning songs, and then you have to get it up to speed. It's an athletic event. It always is. I don't mean just literally, like dancing around. It's very much like you're an athlete in training and the next day you begin again and start over and you add on and add on and eventually the thing moves faster and faster until you've got this hopefully well oiled machine. It's not like, "Oh I got that now, that's done".

It's like an evolution; keeps evolving.
Exactly.

I want to chat with you a bit about how you became an actress. Did you do it in a traditional way? Did you go to school? Or did you find your career happening in an unusual way?
I was at Harvard in the early to middle 60's and I was very fortunate because there were a lot of very talented young people there. We did it on our own. Some of us went on to drama school—Yale Drama School or RADA or Lambda—but that didn't happen to me. For personal reasons, I never went to drama school and I've had a few lean years because I missed out on a certain networking that happens at those drama schools. I started acting in a totally extracurricular way. I was very fortunate because when I was at Harvard there was a very active theatre community. There was a theatre company in Boston under David Wheeler and there was the Charles Playhouse which was a more traditional rep company. Neither of them exists anymore, but at the time I had access to these different venues. Mainly, it was about people who wanted to put on a play no

matter where, no matter what. I had some friends that would recommend me for jobs, and there would be a lot of situations where I would sit down and read a play with other people. They would cast me in the part because sitting down at a table, reading a play, is always much better for me then an audition. Let's face it, I was an awful, terrible auditioner. I always have been. So my career was kind of patchy. I missed drama school and someone saying, "Oh, go look at her!" That wasn't my life; my path.

So when you did "Joe Egg" for Roundabout in the 80's you had already been established, right?

Yes. *Joe Egg* was actually a return to my roots, being onstage. I was in a movie called *The Girl Most Likely To*, a television movie that Joan Rivers wrote. That's what started the whole film/television stuff. Then there was a television show that was cancelled. It was Arvin Brown who asked me to do *Joe Egg* at Williamstown. After that, I went back to the theatre for a long time, especially through *Six Degrees of Separation*. When I did the movie of *Six Degrees*, I started doing more film work again, and then the TV series *West Wing* which took me out to LA.

So if a student asked you for advice about a career in *acting*, what would you say?

I don't know what the world is like for a young person coming into theater now because it was a very different world when I started. I think drama school would be a good place to begin, and certainly if there's ever any doubt about whether you should do it—you shouldn't do it. There's no shame in giving it up. There's no shame in saying, "Can I do something else?" I didn't have another thing I wanted to do or could do. I think everybody's sort of seduced by performing what with *American Idol* and all that stuff. Let's put it this way, the world we're living in now seems to be so much more focused on celebrity and fame, even if it's only the fifteen minutes that Andy Warhol predicted everyone gets. If you really are interested in acting and interested in theatre and film, then you have to really apply yourself. It's a craft and you cannot look at it from this other side that people are so focused on right now. I know that's not particularly encouraging…

No, I think it's smart. I want to turn to Vera for a minute. What is your take is on your character's relationship to integrity and conscience?

It's the obvious; she's in an arrangement with her husband for better or worse. It's a different time. She

isn't hurting her husband; she doesn't have any children. I don't think she's amoral or anything like that. I think she probably runs, actually, in a pretty narrow frequency, but I also think she's human. A person of a certain age sticking their neck out and getting involved for one last hurrah, which I think this is for her. I don't think she's going to go on and have a bunch of other relationships because this one does her in. She closes the door on that kind of activity.

I want to finish up by asking you who has inspired you and who continues to inspire you. People, places, events…

When I was a child I never had much exposure to theatre except musical theatre, and was really hungry to see as much as I could. I took myself to London and got to watch Maggie Smith and that generation. My friends who are actors over there inspire me because they have full lives, they have real lives. They have kids or a relationship or husbands and wives. I admire that they have three-dimensional lives. They have a tremendous professional proficiency and I really respect them for that. I've always had a wonderful time in England, whether I'm performing there or when I'm back seeing friends. I think that's sort of a touchstone for me. I was lucky enough to do *Six Degrees* over there. I am inspired by the way the English actor approaches their work and their life.

Any question about Vera or your work I should have asked?

No. Seriously, we're just starting the second act right now. I hate to hastily answer a question that I don't even know really applies to her. Maybe after we do the whole thing there will be something I'll think of. UP

the Integrity of Adaptation

UPSTAGE DISCUSSES WITH TONY® AWARD WINNING PLAYWRIGHT RICHARD GREENBERG ABOUT THE CHALLENGES OF ADAPTING *PAL JOEY* FOR AUDIENCES IN 2008, WHILE KEEPING THE INTEGRITY OF THE ORIGINAL LIBRETTO.

Why did you choose to adapt the libretto of "Pal Joey" from John O'Hara's original?
You know, I guess it was seventeen or eighteen years ago that it was suggested to me, and it seemed like an exciting idea.

Had you been aware of the material before or was it brand new to you?
I was aware of the score and that's the source of the excitement for me. I just loved the score. I knew a recording that came out in '50 or '51, I think, that actually precipitated the revival.

I read while doing research on the show, that you originally did it an adaptation of the libretto in '92 or '91.
I think the production was in '92 in Boston at The Huntington Theatre.

How different is Roundabout Theatre Company's version from that version?
It evolved gradually, so I can't really give you a proportion right now. This is definitely based on that adaptation, and I'd have to compare the two to tell you how different it is. I know that it's been substantially rewritten, but I can't tell you what belongs to the '92 version and what's new now, not on and item by item basis.

Will you talk a bit about the songs that will be interpolated from the Rodgers and Hart songbook?
Two songs at this point; they're two ballads, "Are You My Love?" and "I Still Believe in You." They were in the '92 version. I actually found them on these old Ben Bagley Broadway Revisited albums. I was trying to give the character of Linda, the ingénue, a more substantial role, so they came along in observance of that.

Can you tell me about your decision to give the song "Zip" to Gladys?
It was something that happened in the last couple years. And again it just seemed—hmm—you know I can't tell you much about it. It just seemed a good idea in terms of the economy of characters and the through line of the story. It just felt as if we wanted to concentrate on empowering the central characters more. By that time Gladys had become a leading character and it just somehow made more sense.

Tell me a little bit about the difference between working on a musical libretto and writing play?
I'll share something the playwright Tina Howe said. She was interested in writing musicals but had this instinct that the best musicals have the most brilliantly invisible book. The function of a play is to be the event; the function of a musical's book, finally, is to make the songs matter. I had a friend who once saw this musical that had a fantastic score, really fantastic, and she hated it. And I said, "But the songs are so beautiful", and she said "It got to the point that I didn't want to hear another beautiful song." So as a librettist you're really there to, I think, make it all come off.

Do you have a sense why, in 1940, someone like the critic Brooks Atkinson didn't think Joey was a character that we should spend time with?
I think for the most part musicals are meant to elicit joy and Joey is too complicated a character to simply do that. I think you had an audience in 1940 that just wasn't receptive to that function in a musical. I don't think "Pal Joey" ever made you simply slap happy.

I think you're right. I also find it fascinating that they give all the credit to "Oklahoma!" for being the piece that brought the American musical into adulthood, so to speak. I feel that this piece was trying to do something like that.
Oh, I think it was trying to do it. But I think after "Oklahoma!" the paradigm changed. And so when "Pal Joey" came back as a revival nine years after "Oklahoma!", there had already been "Carousel" and "Brigadoon" and "South Pacific". So people were primed for it.

Are you involved at all in casting?
Of course.

What were you looking for in casting this piece?
What you look for all the time. You need a combination of really good actors who can carry out the score.

Why do you choose to work with Joe Mantello? I know you've worked with Joe a number of times.
I love working with Joe. We have a great time together. Joe is sort of effortlessly tough. It's in his nature to keep working. He's never satisfied and even sometimes issues that you think are settled in fact haven't been and so you keep coming back, and at times you wish you could rest but you're not permitted to, and that ends up being an advantage.

When you first read the script of "Pal Joey" did you have a sense of, "Oh I know what I want to do with this?"
You know what I did? I actually wrote some sample scenes for myself. Just to assure myself that I could get the tone of it; that I could write it. I just decided, "All right, I'm just going to…" I constructed an audition for myself. And at one point I wrote a scene where there was a reference to Crab Louie, and I had no idea that I knew what Crab Louie was until I actually wrote it in the dialogue and it was, at that point, that I thought I could do it. I thought I have somehow squirreled away this period without even knowing it. However, that reference is no longer in the script.

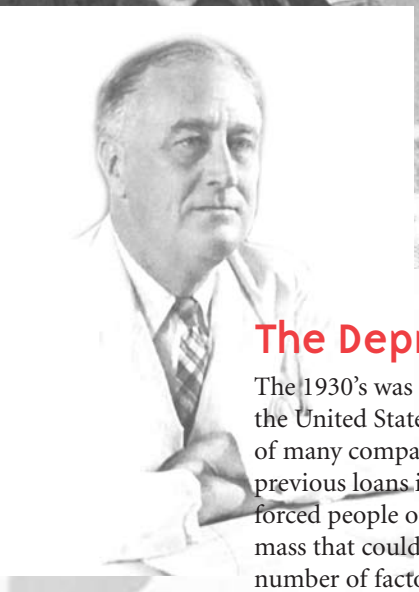
We have middle school, high school, sometimes college aged students coming to see the show, and they are often curious about what you might advise someone to do who wants to write plays and musicals. Do you feel comfortable giving advice?
This is the sort of thing where two days later I'll have the perfect answer, but right now I will say something provisional that I'll regret. Just write them, read them, and see them to the extent that you can afford to.

Do you suggest graduate school? I know you went to Yale.
The thing about education and writing is that it's sort of a time release situation. You go and you resist because you feel vulnerable. You somehow go through a phase where you believe you are engaged in an empty exercise that may feel safe because you may feel warehoused and not out on a market any place, so it gives you time to kick around. But eventually, years later, when you're ready to receive what you've been taught, things will kick in. Sometimes it's just random phrases that teachers have given you that didn't make sense at the time and then, as you mature, they start to make sense and they turn out to be helpful. So, yeah, I do suggest graduate school. I think it works really well but I don't think you'll realize it until after the fact.

Are you still inspired by various events, or other playwrights, or films or anything like that when you're writing?
Inspired?

Yes. Is there anybody that inspires you still? I mean, I'm sure you inspire people.
Well, thank you. Sure, of course. It's harder; you don't really want to read a play when you're about to start a play; but sometimes reading an old novel can do it because then you have to figure out how to translate these impulses into theatrical terms. I'm reading "The Brothers Karamazov" and thinking well how do you do this? How do you bring this to a play? UP

the World of



The Depression

The 1930's was plagued by one of the worst depressions the United States has ever seen causing the bankruptcy of many companies. Banks were forced to recall previous loans it had doled out. The depression also forced people of all classes into a poverty stricken mass that could not be contained. Experts say that a number of factors including the stock market crash of 1929, Europe's slow recovery after WWI, corrupt bankers, an unequal distribution of wealth along with misguided monetary policies set forth by the federal government were to blame for the depression. When President Franklin Roosevelt took the office in January of 1933 the first thing he did was re-establish hope and confidence that America's future would not be a bleak one. He came up with a proposed plan called the New Deal. This New Deal instigated the Federal government's taking charge of the country's assets and turning them around to benefit the public who needed them so dearly. After the New Deal, by 1937 half the state of Illinois had received some kind of public relief. The economy would continue to struggle throughout the 1930's. The American public would continue to seek the stability until 1941 when the United States entered into WWII.

Chicago: Politics and Crime

While Chicago was going through the pain of depression; its local government began to flourish in a highly unprecedented way through the avenues of corruption and crime. When Edward Joseph Kelly took over as mayor of Chicago in 1933, the government had already begun its tumble into corruption. With Kelly as mayor, it flourished into a hotbed of bribery, extortion, and scandal. He was reputed to have connections to Chicago's mafia families. And there was only one Chicago family that had as much power as Kelly; The Chicago Outfit.

The Chicago Outfit was the gang led by Al Capone in the 1920's. It was known as one of the most vicious and most dominant mafia groups in the entire mid-west. After Al Capone was sent to prison for tax evasion in 1932, Frank "The Enforcer" Nitti took over the gang. Under his rule, the Chicago Outfit bloomed into a real corporation dealing in alcohol distribution, maintaining un-licensed breweries, and skipping out on paying alcohol taxes. They dealt with labor racketeering, taking control of the newly formed labor unions of the depression. They also controlled several night clubs, restaurants, transportation services, parking, hat and coat checking, not to mention several other projects. Both the FBI and the Chicago Crime Commission tried to put a stop to the illegal activities of the Chicago Outfit but the gang was just too powerful for the authorities to make any real impact.

the Play

Entertainment

While the country sunk into an economic depression, the entertainment industry was thriving in a frenzy of escaped realities. With the invention of the talking movie 10 years prior, going to the movies had become a huge sensation. Hollywood glamour intrigued those who watched stars like Clark Gable, Shirley Temple and native Chicagoan, Johnny Weissmuller grace the silver screen of local movie houses.

Hoards of people also flocked to sporting events. In conjunction with the 1933 World's Fair, Mayor Kelly commissioned the first All-Star baseball game. There were fans lining P.K. Wrigley's stadium to cheer on their Cubs who won the pennant in 1935 and 1938. Fans also cheered on the White Sox; the baseball club that people loved to root on but that never really believed would win. The Globetrotters were formed in Chicago during the depression, wowing audiences with never before seen moves like dunking the ball, the three point shot and the full-court press.

Chicago was one of the cities that really instigated the foundation that Jazz is based on. Former mayor, Big Bill Thompson once stated, "Get a horn and blow loud for Chicago. Let the jazz band play! Let's show 'em we're all live ones." Jazz clubs started popping up all over Chicago's south side. Some of the greatest jazz legends got their start in Chicago including Jelly Roll Morton, Louis Armstrong, and Joe "King" Oliver.

the Integrity of the Play

JOHN O'HARA, RICHARD RODGERS, AND LORENZ HART

John O'Hara

John Henry O'Hara, born January 31, 1905, in Pottsville, Pennsylvania, is a prominent American writer whose works are known for their themes of social status and class distinctions. O'Hara grew up as the first born child of Dr. Patrick O'Hara, a wealthy family physician, and Katharine Delaney O'Hara, the daughter of a wealthy shop owner and bank president. John had plans to attend Yale to study writing after he graduated from Niagara Preparatory School but when John's father suddenly died the family realized their money had become scarce. Instead, John got a job at the *Pottsville Journal* but promptly made the choice that he did not want to spend his life in Pottsville. He eventually ended up in New York where he first wrote for the *Herald Tribune* and later began writing for *Time* Magazine and *The New Yorker*. It is in *The New Yorker* that the first "Pal Joey" stories were published.

The story first appeared on October 22, 1938 and was an instant success. The short stories are actually written as letters from a night club singing cad named Joey to his friend named Ted. Over the course of the next two years O'Hara wrote fourteen chapters in the life of Joey Evans. Eventually he was approached by producer George Abbot and music team Richard Rodgers and Lorenz Hart about writing the book for a musical adaptation about the anti-hero he had created. He agreed, and the show opened on December 11, 1940; first in Philadelphia and later in New York. The plot revolutionized musical theatre because theatergoers had never rooted for a character with such a low level of morality. The show has maintained its status as a classic work of musical theatre through the last decades being reproduced several times.

John O'Hara was also considered a great novelist, having written several books and short stories.

In 1968, John O'Hara's health had begun to fail him. Finally, on April 11, 1970, he succumbed to cardiovascular disease while in the middle of writing his final book, *The Second Ewings*. John O'Hara summed himself up in the epitaph he wrote himself, "Better than anyone else, he told the truth about his time, the first half of the twentieth century. He was a professional. He wrote honestly and well."

Richard Greenberg Biography

Richard Greenberg, born February 22, 1958 in East Meadow, New York, is a playwright whose works are known for their acerbic wit and intelligence. Richard grew up in Long Island with his father, Leon, an executive for the Century Theaters movie chain and his mother, Shirley, a homemaker. The arts quickly became part of Richard's life. In high school he played the viola and later went on to receive the Long Island Theater Festival Award for acting. After high school, he attended college at Princeton University where he trained under author Joyce Carol Oates. He graduated Magna Cum Laude and applied to Harvard's English and American literature graduate program. After Harvard, he went on to Yale University's playwriting program.

Of the many plays that Greenberg has written, his acclaim came in 2002 for the Broadway and West End hit, *Take Me Out*. He went on to receive a Tony® Award and Pulitzer Prize nomination for this play. Some of his other plays include *The Bloodletters* (1984), *Life Under Water* (1985), *Vanishing Act* (1986), *The Author's Voice* (1987), *The Hunger Artist* (1987), *The Maderati* (1987), *Eastern Standard* (1988), *Neptune's Hips* (1988), *The American Plan* (1990), *The Extra Man* (1991), *Jenny Keeps Talking* (1992), *Night And Her Sisters* (1997), *Three Days Of Rain,* (1998), *Hurrah at Last* (1998), *The Dazzle,* (2000), *Everett Beekin* (2000), *The Dance of Death* (2003), *The Violet Hour* (2003), *A Naked Girl on the Appian Way* (2005), *Bal Masque* (2006), *The Well-Appointed Room* (2006), *The House in Town* (2006), and *The Injured Party* (2008).

Richard Rodgers and Lorenz Hart

Richard Charles Rodgers, born June 28, 1902 on Long Island, New York is a composer who is known to the musical theatre community as one of the fathers of the modern musical. Rodgers's father was William Abraham. When Abraham was denied access to medical school because of his Jewish heritage he changed his last name to Rodgers. At age six, when Richard showed a strong interest in music, his family promptly started giving him piano lessons and taking him to the theatre. He went to Dewitt Clinton High School and then continued his studies in music first at Columbia University and later at the New York Institute of Musical Art which is now Juilliard.

Lorenz Milton Hart, born May 2, 1895, in New York City is one of the top lyricists the musical theatre world has ever seen. His father was Max Hart, a German Jewish immigrant who was a small business owner that dealt mostly in real estate. Lorenz, or Larry as his friends called him, grew up in a very loving household; both parents were thrilled at anything either Larry or his brother Teddy did. When Larry took up an interest in writing his parents encouraged him, and he began to write little rhymes for family holidays. He attended Dewitt Clinton High School where he became the editor of his high school paper and later attended Columbia University's school of journalism.

Lorenz and Richard met in 1919. Hart and Rodgers became one of the first musical theatre teams to implement a higher standard by focusing on character development and plot driven music. Together they wrote over 30 musicals together over the course of 24 years including *Babes in Arms* (1937) and *The Boys From Syracuse* (1938)

Pal Joey, often considered their best piece, did not have a warm reception when the show originally opened in 1940. Larry took these criticisms worse then Richard did; when he got word that the reviews wouldn't be as good as he thought he broke down and locked himself in his bedroom. Not long after *Pal Joey* closed on Broadway, Hart and Rodgers ended their collaboration. They did re-team for one more show, *A Connecticut Yankee.*

After *A Connecticut Yankee*, Larry Hart's health fell into decline. In 1943, two days after the opening of *A Connecticut Yankee* he was rushed to the hospital because of a severe case of pneumonia. He died November 22, 1943. Richard Rodgers moved on to a new partnership with librettist, Oscar Hammerstein II. Together they would become the pioneers of the modern American musical, beginning with their first collaboration, *Oklahoma!*. Together Rodgers and Hammerstein would write 14 of the most well known musicals ever created including *South Pacific, Carousel,* and *The Sound of Music.* Rodgers has received Tony®, Oscar®, Grammy®, Emmy®, and Pulitzer Prizes for his work. Later in life he suffered a heart attack and developed cancer of the jaw which forced him to undergo a laryngectomy. He passed away on December 30, 1979 due to ill health.

the Integrity of Choreography

UPSTAGE RECENTLY SPOKE WITH CHOREOGRAPHER GRACIELA DANIELE ABOUT ARTISTIC INTEGRITY AND HER PROCESS IN CHOREOGRAPHING *PAL JOEY.*

Why did you decide that you wanted to choreograph "Pal Joey?"
I always loved the show, but I never got to do it and I never saw it. The only thing I saw was the movie a long time ago, which I didn't really like too much. I like dark musicals and this is certainly one; but with a lot of dancing and entertainment too. That is one reason I love the piece and wanted to choreograph it. The other reason was to work with Joe Mantello, the director, whom I admire. Also, the chance to work with Roundabout, where I had never worked before.

Can you talk a bit about your process in terms of being a choreographer? What type of research or preparation do you have to do to work on this show?
Well, it changes with every show, but basically the most important thing is research on the period. I watched a lot of old movies and decided that we should be very respectful of the time. I watched a lot of Gene Kelly. I thought that his style was right for Joey. I went to check with Joe and told him what I wanted to do, and then we went into pre-production. The dance arranger, Eric Stern, put just a hint of our knowledge of today without making it modern. We are in the second week of rehearsal and everything is going divinely.

Can you tell us a little bit about how you work with a dance arranger?
Well it's one of the most exciting things for the choreographer, actually. First, comes the concept, the idea for what the number is. Each number has a little comment about what's going on in the play itself. It all comes from the play. First comes the musical structure. Then I get on my feet with my associate and we start doing stuff, you know, motion, which inspires the arranger to arrange it to the dance. And it's mutual. He has musical ideas that inspire me to move in a certain way or I have certain rhythms in mind of certain musical phrases in dancing that inspire him. So it's give and take. It's quite wonderful. It's like two creations—music and dance—happening at the same time. Of course, you are totally influenced by the melodies and the harmonies of the original piece.

Was there a big influence of Latin culture in America at this time?
You mean in the late 30's?

Yes, and into the 40's. I thought there was a big influence of Latin rhythms in our culture at that time.
Yes, but unfortunately it wasn't right. The real Latin rhythms are happening now. At that time, it was the Hollywood idea of what Latin was. So yes, we use a little bit of tango, but I don't think Chicago was big into Latin as an influence in the clubs. I use touches of them, yes, but I'm going more for what was originally written, which was more of an American, Chicago style.

Can you tell me a little bit about what you were looking for with the dancers?
It was no different than what I look for in every single show. I expect technique because that is a must. I look for individuality and personality. I have six women plus the swings who are absolutely extraordinary because they are totally different from each other. I'm not that fond of the idea of chorus lines. I like to see different people, different personalities and humanity. I have a fantastic group of women. Even when they are doing the same step they are individuals and that's what it is about.

With Gladys, she's singing "Zip" in this version, right?
Yes she does.

What dance…?
That's not a dance number. Never was.

It's not a dance number. I see.
It's just too complicated lyrically to start kicking your legs.

Right, I understand. And with Vera, does she actually dance in her numbers?
She does in one.

That sounds exciting. Can you talk to us a little bit about your own inspiration as an artist? How did you become the artist that you are?

Well, I don't know that I'm an artist. I'm a working woman. I was a ballet dancer starting in Argentina when I was seven years old. I had a very classical background, extremely classical. I studied for seven year at the Teatro Colon. You went in at seven and if you survived you graduated at 14, and I did. I started working professionally as a ballerina at fifteen years old; I traveled and I went to Europe. Then I was living in Paris and working in ballet companies when I saw *West Side Story* and I thought, "I have to go to New York to learn how to do that," because I was a ballerina and I had never seen that. So I came and I started with Matt Mattox who was a disciple of Jack Cole. Within a month, he was choreographing a show called, *What Makes Sammy Run?,* on Broadway, and he said, "Would you like to do it?" and I said yes. I became an assistant choreographer, and I learned most of what I know from Michael Bennett, being his assistant for four or five years. Other choreographers I worked with pushed me into choreographing and from there into directing. Now I'm ready to retire. I'm 68.

Some of our young readers might think that they want to do what you do, Graciela. What advice would you give them?

That is so hard because I'm a fatalist. I believe in fate. I have been so lucky; first in my work with classical theatre and then coming here and learning the new. I think that the best advice that I can give to any young people would be to keep working and be ready all the time. I feel that every experience will teach me something I don't know. I just can't rest. I have to keep on going. You know, Bob Fosse gave me some of the greatest advice when I started choreographing. I went to him and I said, "How do I know, Bobby, what to do? Which shows to take? What to do?" And he said, "Gracie, at the beginning you do anything and everything because that's your learning process." There is no such thing as a school for choreographers or directors. You just have to do it. You just have to jump in the water and swim. And he said, "Eventually, I promise you, there will come a time when you will choose what to do and you will know why you're doing it." He was absolutely right. That was one of the greatest lessons I learned. So in the beginning, I was just jumping from shore to shore, doing everything; learning the craft and making myself known by being a good professional and accomplishing

what was expected of me. And then later in my life, I started choosing whatever it was that appealed to me for whatever reasons. That's what I'm doing now. I don't work as much as I did 20 or 30 years ago. I'm passing on the torch from Bobby to the new people.

Is there anything about your process with *Pal Joey* that I didn't ask you that you'd like to talk about?

I love working with Joe because of his ideas of musical theatre. Even though we're doing a revival, it doesn't smell to me like a revival at all. His style of integration between scenes and numbers, that seamless flow of the show, I think it's very modern. I love what he's doing. I totally agree with what he's doing and I just try to help him as much as possible.

So you're sharing the vision, which is good.

Right, right, absolutely. That was one of the reasons why I did it. I don't know if I would have done it if it was just to come and choreograph six numbers. I don't know if that would have been something I would like doing.

Thank you so much for your time, I appreciate it. We look forward to seeing the show.

the Integrity of Language

Vocabulary

Panache – Distinctive and stylish elegance
Gratis – Costing nothing.
Ruse – A deceptive maneuver
Decorum – Propriety in manners and conduct
Dyspepsia – A disorder of digestive function characterized by discomfort or heartburn or nausea
Panoply – A complete and impressive array
Pulchritude – Physical beauty (especially of a woman)
Beguiled – Filled with wonder and delight
Simpering – Smiling affectedly or derisively
Fob – Slang word meaning cheat, trick, or contrivance
Frowsy – Negligent of neatness especially in dress and person; habitually dirty and unkempt
Resplendent – Having great beauty and splendor
Factotum – A servant employed to do a variety of jobs
Habitués – Regular patrons
Numerology – The study of the supposed occult influence of numbers on human affairs
Iniquity – Morally objectionable behavior
Comme il Faut – A French phrase meaning as it should be; quite proper; quite according to etiquette or rule

Activities to Explore the Integrity of Choices

Before the Show

Think about what you know of the United States during the thirties.

How is that time similar or different from contemporary times?

- How was success defined then? What were obstacles to success in the thirties?
- Think about how success is defined today?
- What does success mean to you?

During the Show

- How does Joey pursue his dreams of success?
- How does each of the characters pursue their individual dreams? Do you agree with their choices?

After the Show

- What do you think happens to Joey?
- Do you think he and Linda get married?
- Does he continue to pursue his dream of a nightclub?

Write the next scene explaining what happens to Joey and create an image that explains where Joey ends up next in his life.

Send your work to Roundabout, and we'll share it with the artists who created *Pal Joey*.

Mail to: Education Department
Roundabout Theatre Company
231 West 39th Street, Suite 1200
New York, NY 10018

Or email to: education@roundabouttheatre.org

Resources

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When you get to the theatre...

BELOW ARE SOME HELPFUL TIPS FOR MAKING YOUR THEATRE-GOING EXPERIENCE MORE ENJOYABLE.

TICKET POLICY

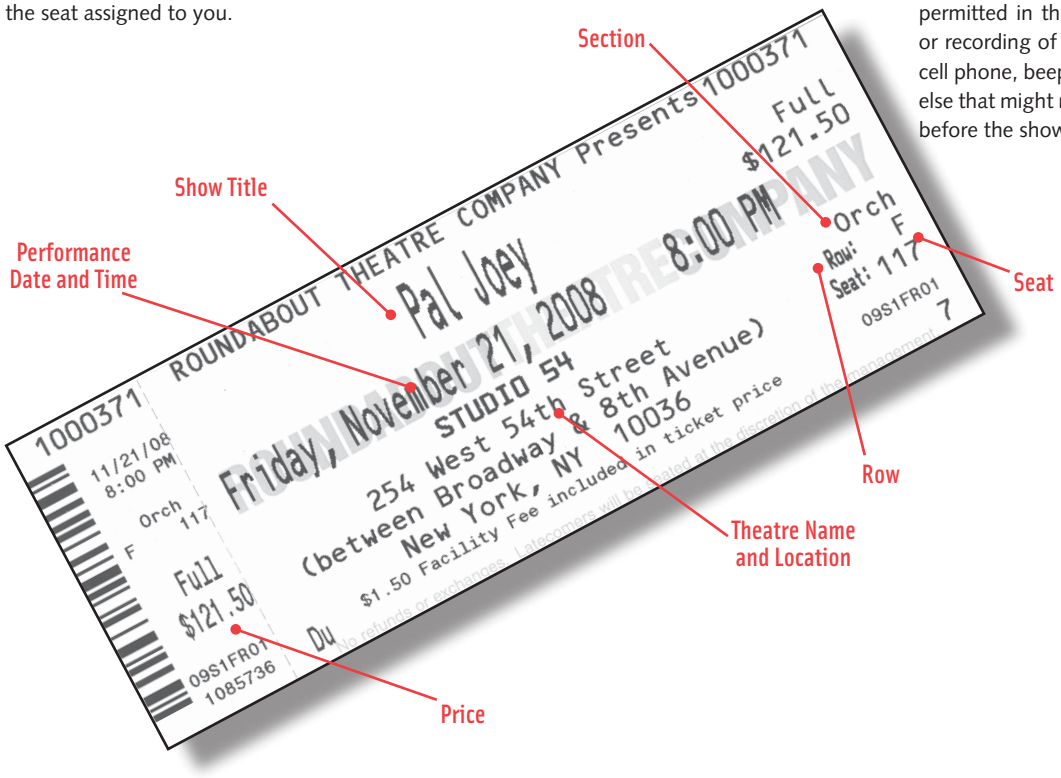
As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone, beeper, alarm watch or anything else that might make noise, please turn it off before the show begins.



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