

upstageGUIDE

**DARLING
GRENADINE**
A NEW MUSICAL



**ROUNDABOUT
UNDERGROUND**



A publication of
**EDUCATION AT
ROUNDABOUT**

upstage SPOTLIGHT

DARLING GRENADINE

Book, Music & Lyrics by Daniel Zaitchik
Directed and Choreographed by Michael Berresse

When charismatic songwriter Harry falls for clever chorus girl Louise, all of Manhattan glitters with the blush of new love. But what happens when the sparkling fantasy begins to dissolve?

Bubbling over with charm, wit, and whimsy, *Darling Grenadine* navigates the tension between romance and reality, light and dark, bitter and sweet.

a note from ARTISTIC DIRECTOR

TODD HAIMES

Weaving together threads of denial, joy, compassion, and hope, *Darling Grenadine* is a tonic in these hard times, casting an enchanting spell as it employs classic musical styles to tell a startlingly contemporary story. I am so honored to be presenting a musical that celebrates New York City and the lives of the creators who live here, while also asking us to consider why exactly we do what we do in the ways that we do it.

STANDARDS

WHERE:

An alternate Manhattan where people dress more formally and recognizable modern technology is absent.

WHEN:

Present day.

WHO:

HARRY

Composer. Cool and well-dressed.

LOUISE

Actress.

PAUL (THE HUMAN)

Harry's brother. Bar owner.

PAUL (THE DOG)

Harry's dog.

THE TRUMPET PLAYER

A street musician.

WOMAN

Florist, Vet, and many more.

MAN

Felix, Brazilian Millionaire, and many more.

STANDARDS

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TYPES AND TROPES IN THE GOLDEN AGE MUSICAL

Throughout *Darling Grenadine*, Daniel Zaitchik gestures at familiar tropes from Golden Age movies and musicals produced by studios like MGM and Warner Brothers to build the classic, Broadway-inspired world of this piece. Like *Darling Grenadine*, many of these stories center around show business and the glitz and glamor that accompany the entertainment industry. How does Zaitchik's musical riff on these types to bring them into the present day?



The company of *Merrily We Roll Along* in Roundabout and Fiasco Theater's 2019 revival
Photo by Joan Marcus

THE FUNNY, TROUBLED "DRUNK"

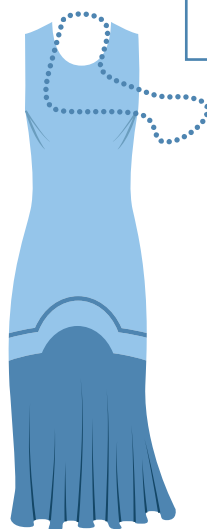
Alcohol has been a mainstay of the creative world for many years (See p. 9, "Alcohol and Artmakers"), often turning up in films and musicals as an obstacle for the central character to confront as they go on their journey. Although these characters are at times struggling mightily, they usually employ humor and charm in social situations to mask how their dependence on alcohol is causing issues in their day-to-day lives.

EXAMPLES OF THIS TYPE:

- Norman Maine in *A Star Is Born* (1954)
- Mary Flynn in *Merrily We Roll Along* (1981)
- Arthur Bach in *Arthur* (1981)



THE INGENUE



Usually a young woman, the ingenue has recently arrived in New York—frequently from a flyover state—to make it as a star on Broadway. She is green, full of hope, and optimistic about what her future might hold as she acclimates to life in the big city.

EXAMPLES OF THIS TYPE:

- Fanny Brice in *Funny Girl* (1964)
- Ruby in *Dames at Sea* (1966)
- Millie Dillmount in *Thoroughly Modern Millie* (1967)



A publicity photo of Marilyn Monroe from 1953, taken by Frank Powolny. Monroe was known for consistently playing a version of the ingenue in her many films.



The poster for MGM's famous 1952 film, *Singin' in the Rain*, starring Gene Kelly, Donald O'Connor, and Debbie Reynolds

THE WISECRACKING SIDEKICK



The sidekick takes many forms, sometimes showing up in a cameo role and sometimes playing a more substantial part in the lead character's journey. The sidekick often provides wisdom, reality-checks, and a dose of good humor. At times they act as an instigator, but more frequently they stay a step removed, offering commentary on the lead character's choices that resonates with the audience. Usually, this culminates in a funny stand-alone song that offers a comedic respite from the drama of the primary plot-line.

EXAMPLES OF THIS TYPE:

- Jigger in *Carousel* (1945), sings "Blow High, Blow Low"
- Nicely-Nicely Johnson in *Guys and Dolls* (1950), sings "Sit Down, You're Rockin' the Boat"
- Cosmo Brown in *Singin' in the Rain* (1952), sings "Make 'Em Laugh"

THE "BACKSTAGE" MUSICAL

Popularized by the earliest films of the genre, the "backstage musical" is a musical that sets its backdrop in and around the rehearsals and performances of a show. This type of movie musical helped to sensationalize and build the reputation of Broadway, as it introduced moviegoers across the nation to the Broadway musical without them ever having to travel to New York. Backstage musicals have spawned such well-known hits as "The Lullaby of Broadway" and "Forty-Second Street" that celebrate the excitement and glamor of show business while allowing for the writers to engage in some fun digs and references that industry professionals in the audience will catch.

ELEMENTS OF THE BACKSTAGE MUSICAL CAN BE SEEN IN:

- *The Jazz Singer* (1927)
- *The Producers* (1968)
- *Kiss Me, Kate* (1948)



The company of *Kiss Me, Kate* in Roundabout's 2019 revival
Photo by Joan Marcus

NEW YORK CITY

The New York City skyline from the "Top of the Rock" at Rockefeller Center
Photo by Daniel Schwen

As the setting for many of these narratives, New York City sometimes becomes its own character in these shows. Musicals such as *Annie*, *On the Town*, *Hello, Dolly!*, and even the much more recent hit *Hamilton* all include songs that celebrate and pay homage to New York City. Characters explore many different corners of the city, appreciate its nightlife, and lament its wild energy, all while confidently proclaiming that they could never imagine living anywhere else.

MUSICALS THAT PROMINENTLY FEATURE NEW YORK CITY INCLUDE:

- *The Broadway Melody* (1929)
- *42nd Street* (1933)
- *On the Town* (1944)

INTERVIEW WITH *DARLING GRENADINE* WRITER DANIEL ZAITCHIK

Education Dramaturg Ted Sod spoke with writer Daniel Zaitchik about his work on *Darling Grenadine*.

Ted Sod: Where were you born and educated? Did you have any teachers who had a profound influence on your decision to write for the musical theatre?

Daniel Zaitchik: I was born and raised outside Boston. Music was a big part of my childhood. My family would listen to everything from opera to gospel. I feel lucky to have been exposed to a wide range of music from a young age. I think it must be why I never think much about genre or needing to fit into a musical box.

I started writing wordless songs at the piano when I was a little kid. They had titles like “The Magic Ferris Wheel” and “The Gnomes’ Party.” So while I didn’t know I’d end up writing for theatre, it seems storytelling was a big part of music for me from the beginning. My parents also introduced me to poets like e e cummings and Wallace Stevens. Before I started writing my own lyrics, I would set poems to music.

As a teenager, I was drawn to singer-songwriters like Billy Joel, Leonard Cohen, Simon & Garfunkel, Nina Simone, and Tori Amos—storytellers who painted vivid scenes with their words and melodies. So they were sort of my teachers living inside cassette tapes and CDs.

I studied piano pre-college at The New England Conservatory. Although I loved the music I was being introduced to—especially French impressionists like Debussy and Ravel—I never felt comfortable in that world and was nowhere near as technically skilled as the other students. Theatre was where I felt more at home. I had an influential high school drama teacher who trusted us to handle complex material and encouraged us to write our own stuff. So I became passionate about theatre in high school and ended up studying acting at Boston University. During my time there, I continued to play and sing, and I developed my first musical.

Although I never studied writing musical theatre specifically, being an actor and a singer-songwriter naturally led to that kind of storytelling.

TS: What inspired you to write and compose *Darling Grenadine*? What do you feel the musical is about?

DZ: *Darling Grenadine* came about from an instinct to write something personal—something about the kinds of people I know and the world in which we work together: the world of music and theatre. When looking for subjects to write about, I’m often drawn to long-ago time periods, myths, and mysteries. The otherness of characters and events removed from my day-to-day life tends to inspire words and music in me. But with this project, I instead looked around at the people and patterns closest to me—the things happening in the rooms I’m in, the relationships I observe, and pieces of myself.

There’s a long tradition in cinema and music-theatre of telling the backstage stories and personal journeys of artists. I wanted to play around with the tropes of that tradition—embrace them, challenge them. I started by taking stock characters we recognize from old tuners—the up-and-coming Actress, the charismatic Composer, the witty Bartender—and attempted to let them be real, substantial people. The people I know.



I was looking for the humor and fizz of a starry-eyed MGM classic that simultaneously examined contemporary people struggling with serious situations we can relate to. The inherent escapism of the romantic musical comedy form seemed like a fitting vessel for the themes I was particularly interested in exploring: denial and charm.

Life is a constant seesaw of light and dark, hope and despair. I wanted to find that balance in this musical and explore the complexities of being human within a story that still allowed for laughter and joy.

TS: How did you decide what the score for *Darling Grenadine* would sound like?

DZ: When I write, I tend to just sit at the piano and see what happens. This was especially helpful for this piece because Harry, our main character, is also a piano player and composer. So I think the sound of the show just started to reveal itself as I went along and got closer to the characters.

I found that although the show is set in present-day Manhattan, I wanted to infuse some of the songs with a bit of an old-fashioned flair that matched Harry’s charisma and the kind of throw-back “backstage” story we’re telling.

There have ended up being three categories of music in the show:

- 1) Non-diegetic music that the characters sing in the context of the story
- 2) Diegetic music that the characters perform at a piano bar where much of the show takes place, and
- 3) Diegetic music in *Paradise*—the

Broadway musical (within the musical) that the character Louise is performing in. It's fun to play with blurring these lines.

Also, because I was examining themes of denial and honesty in the script, I wanted to explore these in the music, too—can some music sound more “true”? In this piece, I'm interested in music that feels raw and authentic as well as music that can charm or manipulate.

TS: What was the most challenging part of writing all the elements of this musical play? What part of your process was the most fun?

DZ: I really do enjoy it all—the music, lyrics, and book. But the book is the most challenging part for me because it requires continual refinement. It's also the element people will have the most opinions about. So it's about letting all those opinions in—because some of them are incredibly valuable—while also staying true to your original intentions.

The most fun part of the process is when other people are in the room. With this piece, I had people in the room early on, which was great. We'd perform some of the songs at my gigs and did casual readings of the script way before it was ready for an audience. There's only so much I can do by myself before needing to hear the words and music out loud. In my own bubble, I become too close to the material, and at a certain point my brain becomes mush, and I can't see what I have. I learn so much from actors, directors, music directors, and dramaturgs.

TS: Please describe what the development process on this musical was like? What do you look for from your collaborators when working on a new musical work for the stage?

DZ: We did the first staged reading in Los Angeles through the Foundation for New American Musicals. It was further developed at The Eugene O'Neill Theater Center, followed by a developmental production at Goodspeed Musicals. Next, we took it to NAMT's Festival of New Works, after which I started working on it with the Roundabout team. There was also a production at the Marriott Theatre outside Chicago.

Developing a musical can be tricky because there are so many elements involved and so many people in the room. Sometimes it can feel like there are too many cooks in the kitchen. But especially as a solo writer, after so much solitary time, I'm eager for collaboration and guidance. So you just need to make sure you surround yourself with smart, sensitive collaborators you trust.

I first worked on the show with director Kristin Hanggi, who was very helpful in helping me figure out what I was writing. Now Michael Berresse and Jill Rafson continue to be a tremendous help. We toss around ideas, try things out, throw them away...it's a puzzle. Working with a new director on a piece that you've been developing for a while can be eye-opening. Michael doesn't have any attachment to past versions of the show, so he can just see it for what it is now. This is good for me—it allows me to see what I may be holding onto from earlier drafts that may no longer serve the piece.

In terms of music direction, I look for someone who innately understands what I'm going for and also brings new ideas to the table. I've been working with David Gardos as MD since the Goodspeed production. Matt Moisey has been my orchestrator since then as well. With orchestration in a small space like the Underground, it's about making the most out of the minimalist set-up we'll have, which is only three musicians. It's fun to see a song change and blossom when it's orchestrated. In this show, I think that's particularly striking with what Matt has done with the songs that take place in the musical within the musical.

TS: Who or what inspires you as an artist?

DZ: I'm inspired by nature. I'm inspired by the emotions and challenges most of us experience, no matter our backgrounds—grief, resilience, love. I'm inspired by all the ineffable mysteries of the universe and the heart—you know, the light and fluffy simple stuff! I'm also so inspired by humor and absurdity. There's nothing better than laughing till I'm crying and gasping for air.

TS: What advice would you give to a young person who wants to write for the musical theatre?

DZ: Don't wait for anyone to do anything for you. Do it yourself. Find collaborators. Write stuff for your friends. Write about what you love, not what you think anyone else wants. Move your furniture and rehearse in your living room. Share unfinished work in casual environments. What you're working on will never be as important to anyone else as it is to you. People will flake. Emails will go unanswered. You won't get that grant you applied for. Still, you have to write the emails and apply for the grants. But do it for yourself, in order to become more confident and take yourself seriously. Surround yourself with people you admire, people who are kind and fun. Don't lose the spirit you had when you were a kid and you first started making things. It's not a race. Be patient.

TS: What other projects are you currently working on?

DZ: This year I've been recording a new singer-songwriter album called *Natural History*, which will be released in early 2020. It's a collection of songs inspired by the natural world. I'm also working on an expansion of my one-act musical *The Costume*, an animation project, and a new music-theatre piece. •



Adam Kantor and Emily Walton
in *Darling Grenadine*

THE "TENTACLES" OF ADDICTION

**SPOILER
ALERT!**

Substance use disorder is a medical condition that affects a person's brain and behavior. It changes the way they understand the world around them. This is often caused by both genetic and environmental factors, and it can result in impaired health, reduced physical ability, erratic sensory input, and decreased mental wellness. Substance use can also redirect attention, energy, and focus on satisfying substance dependence as opposed to personal relationships and commitments. Consequently, substance misuse poses a challenge to the maintenance of many elements that give rise to successful relationships.

We can imagine the "tentacles" of addiction reaching out and impacting different aspects of our protagonist Harry's life. For example, Harry misses deadlines, fights with Paul (the human) about his relapses, and isn't able to show up for Paul (the dog) when his pet needs him most. Harry is certain that his harmful use of alcohol doesn't impact his career or the people he loves. He even hides it from Louise. Despite Harry's certainty, his alcohol misuse results in broken trust between friends, lovers, and colleagues.

ADDICTION AND FAMILY

According to the American Academy of Child and Adolescent Psychiatry, one in every five adult Americans has lived with a relative suffering from alcohol use disorder during their adolescence. Unfortunately, this kind of early exposure to alcohol misuse can increase a child's likelihood to develop a harmful relationship with substances themselves. Children of parents with substance use disorders are eight times more likely to develop disorders of their own. Siblings—like Paul the human—are also a part of this narrative, as they might take the role of the "responsible one" during times of relapse or crisis.

ADDICTION AND RELATIONSHIPS

It can be difficult to tell if your romantic partner has a substance use disorder, especially if you don't live with them. Louise finds out about Harry's relationship with alcohol gradually, and not exclusively through Harry himself. Counseling and couples therapy can help both parties learn healthier ways to interact with each other, communicate openly, and manage the social and emotional impacts of addiction.

ADDICTION AND CAREER

Addiction can have an impact on an individual's relationship with their job and their finances. Money problems are cited as a symptom of addiction or substance dependence in the Diagnostic and Statistical Manual used by mental health professionals. Substances are generally expensive, as is the treatment for substance dependence. Grappling with such all-consuming substance use may lead to "absenteeism" (the practice of regularly staying away from work or school) in one's professional life. The relationship between addiction and financial trouble can be cyclical, as many addictive behaviors begin as a method of escapism from personal strife such as overspending.

ALCOHOL AND ARTMAKERS

**SPOILER
ALERT!**

ALCOHOL AND SOCIETY

Alcohol has played a large role in the development of society, spanning the history of humankind. From the rituals of ancient societies to the ragers of today, alcohol has been known to fuel the human desire to let loose and feel good. Naturally, artists have been known to take advantage of alcohol's dopamine-releasing nature to help inspire their work. However, as happens with Harry in *Darling Grenadine*, sometimes artists fall prey to alcohol misuse.

Some say alcohol is the reason that "society" exists at all. According to Andrew Curry in *National Geographic*, "alcohol is one of the most universally produced and enjoyed substances in history—and in prehistory too because people were imbibing alcohol long before they invented writing." Not only does alcohol contain ethanol, which helps release chemicals that make us feel good like serotonin and dopamine, but in early society, it served as a vital component to a more healthy diet. Dudley points out that the ethanol found in rotting fruit, and thus in alcohol, is "easier to digest, allowing animals to get more of a commodity that was precious back then: calories [and] its antiseptic qualities repel microbes that might" have made our prehistoric ancestors sick.



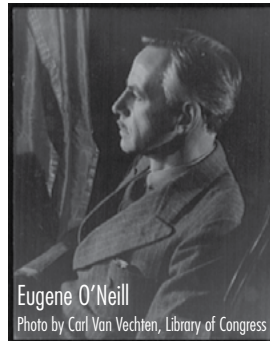
An Egyptian woman pouring beer

ALCOHOL IN THE INDUSTRY

The theatre industry is no stranger to alcohol: both responsible consumption in social settings, and alcohol misuse. Theatremakers, administrators, and theatrical works themselves thrive in environments where the presence of alcohol is the norm.

In a 2019 article for *American Theatre*, Amanda Merrill surveyed theatre professionals in recovery about their perception of the role of alcohol in the industry. "'Most of our industry revolves around substances,' says Jeremy Cohen, artistic director of Playwrights' Center in

Minneapolis, who has been sober for 25 years and says that bars are frequently suggested as alternative venues for giving notes after rehearsals." She also notes that "the prevalence of alcohol in work culture pervades many industries, but dependency especially resonates for many in the theatre community. 'I almost had the satisfaction prior to my recovery of, "Well, I'm a playwright, I'm supposed to be miserable, I'm supposed to be a drunk," says playwright Grace Connolly, whose play *Moses* deals with addiction. 'Look at O'Neill, look at Shepard. I really identified with that and was convinced I was gonna have this tragic life.'"



Eugene O'Neill
Photo by Carl Van Vechten, Library of Congress

Eugene O'Neill is considered one of the greatest dramatists of the twentieth century, if not of all time. O'Neill's life was consumed by alcohol, falling into alcoholism and "depravity" by his mid-20s. By transforming his personal demons into inspiration for his works, he created some of the greatest characters of our age, many of

whom struggle with addiction, like *A Long Day's Journey Into Night's* Mary Tyrone, portrayed by Jessica Lange for Roundabout in 2017. In *The New York Times*, Jesse McKinley recently explored this phenomenon: "You can barely swing an empty bottle in an American theater without hitting a classic tale of the perils of tipling and other bad habits...always promising to sober up—just not today. A far rarer sight, however, is what happens after the party is over."

WHAT NOW

Yet in *Darling Grenadine*, Harry is forced to confront just that—what happens when an addict must finally face their actions. And that applies not just to artists—but to everyone. As Matthew Sperling, a writer for *Apollo Magazine*, puts it, "In truth, alcoholism does not vary a great deal between different classes of people, artists or not. The great, humbling discovery of AA (Alcoholics Anonymous) meetings for artists or intellectuals is that the patterns of maladaptation their drinking causes—the lying, the cheating, the avoidances—are the same as those of the commonest Joe. The reason that artists' drinking is of more interest than the drinking of, say, doctors or house painters, is that artists' drinking is reflected in, and inflects their work in ways that form part of its meaning." •

INTERVIEW WITH DIRECTOR MICHAEL BERRESSE

Education Dramaturg Ted Sod spoke with director Michael Berresse about his work on *Darling Grenadine*.

Ted Sod: Why did you choose to direct and choreograph *Darling Grenadine* by Daniel Zaitchik? What would you say the musical is about?

Michael Berresse: I love working on all kinds of stories, but I particularly gravitate to ones that explore the balance between light and dark in a very personal, human way. People are endlessly fascinating to me, and our tendency to categorize them based on one aspect of who they are is something I love the opportunity to challenge through my work. And whatever the actual content, I have to be able to understand a writer's priorities on the page and to feel some creative kinship with them. The more distinct and specific the voice of the writer, the more exciting it is for me to create a three-dimensional world around it. For all those reasons, as soon as I read *Darling Grenadine*, I knew I wanted to direct the show.

Darling Grenadine touches on many different themes, from ambition and romance to sibling rivalry and addiction. It has the magical, bittersweet aura of contemporary New York City but lives in a place without time or borders. Ultimately, I would say the show is an adult coming-of-age story about the courage to be truly honest, especially with ourselves. Not as simple as it sounds.

TS: How have you been collaborating with Daniel on his musical? How involved are you in the process of rewrites on a new work? How do you make suggestions to a book writer/composer/lyricist for any rewriting you may think necessary?

MB: Because I'm also a writer and an actor, I've had the opportunity to be a part of the rewriting process from many sides in my career. The degree of my involvement as a director varies from project to project, depending on the collaboration. Daniel has been very open to my input, and the show has changed significantly since we began working together. The core of the story is absolutely still the same, but the structure around it is quite different. Some of the changes have grown out of the deepening of the characters of Louise and Paul and their relationship to Harry. Others have grown out of the need to focus the storytelling point of view or just a renewed perspective based on our creative conversations.

As for how to express my thoughts in a productive way for the writer, it usually involves framing the suggestion in a larger conversation about rhythm, structure, and how it helps clarify a character arc and/or the contract with the audience. Perhaps most important is to demonstrate how the change advances or enhances the author's original intent.

TS: Will you give us some insight into your process as a director/choreographer? What kind of research did you have to do in order to direct this musical? What kind of atmosphere do you like to create in the rehearsal room? How do you collaborate with actors?

MB: All we have as artists is our own personal experience and the desire to harness and share it. The beauty of collaboration is that it continues to expand the experiences we have to draw on. I started as a dancer, so the way in which a piece moves physically is a major priority, not just choreographically but in terms of the physical spirit of a show. I often focus on transitions and staging patterns early on



Michael Berresse

and how they inform and deepen the experience for the audience. Also, because all theatre should have a crafted rhythm to it, I'm always considering the "musical" structure of the script and emotional progression, as well as the songs. And although there wasn't much actual research necessary with *Darling Grenadine*, there was a LOT of conversation about what motivates the individual characters.

I like a happy room, and I tend to wear my heart and opinions on my sleeve. As a director, it's always a balance between stepping into a project with a clear and personal point of view and staying open to new input along the way. Creating theatre is a complicated process with a huge number of moving parts, so it's critical that there is an executive authority to help negotiate. It's also paramount that everyone feels welcome to express their opinion and expose their process in a safe and supportive environment.

As for the actors, it's about cultivating their personal connection to the characters and material through table work and discussion and then shaping that internal work within the context of the physical production. And because I myself am an actor, it usually helps add another level of communication and trust in the process.

TS: How do you understand the relationship between Harry and Louise at this point in the process?

MB: One of the unifying themes of the various relationships in *Darling Grenadine* is that each of the characters can see the others more clearly than they can see themselves. It's a large part of what draws

them together, whether they understand it or not. I would describe Harry and Louise as being on an unavoidable collision course. In many ways, they are cut from the same cloth, so there is an easy and joyful connection. But despite their deep and genuine affection for each other, their inability to see themselves clearly makes the relationship more codependent than sustainable or self-aware. Nevertheless, it's an essential step if they are to change the paths they are stuck on individually.

TS: Another fascinating relationship in the play is between Harry and his brother, Paul. What are your preliminary thoughts about their relationship?

MB: Again, despite their genuine love for each other, Harry and Paul share the same inability or unwillingness to see themselves clearly. And though they have a shared history, in many ways they are oil and water. It's compounded by the sense of obligation that comes with a complicated family bond and the need to protect it.

TS: What traits did you need in casting the actors? What specifically were you looking for in casting the people who make up the world of *Darling Grenadine*?

MB: Because these are emotionally complex, very human characters, I looked for actors who had the willingness to expose very personal aspects of themselves through the material. Authenticity and transparency are always desired, of course, and even more critical in a space this small. And because the characters each run the gamut of personality traits, I wanted actors who were as comfortable with joy and comedy as anger and pain. Additionally, the score is very vocally challenging, Harry has to play piano, and our Man and Woman play a multitude of different characters between them, so those were other considerations.

TS: How have you been collaborating with your design team on this production? Can you give us a sense of how your production will manifest itself visually?

MB: I always say that if I've done my job really well, at some point in the process everyone in the room should be able to feel whether something belongs in the world of the play or not. I invite designers into the discussion about content and my point of view long before we start looking at actual designs. I love being able to speak specifically about

the material and aesthetic and seeing how that sparks their creative instincts. Once there is a general physical world established, we look at the technical possibilities and requirements of how to best execute the storytelling.

Because the space is small, it's important to me that the production feel immersive and fluid without compromising a real sense of design. There is a sort of low-tech magic to the way Daniel has written the world of *Darling Grenadine*. Locations change in a moment, and sometimes fantasies bloom into temporary realities. The production will be in the round with four diagonal entrances and a scrim projection wall surrounding the space. The use of color will be spare and specific in all design elements. I really want to focus as much attention on the silhouette of the actors and the material as possible. And of course there are surprises. You'll have to see the show to find out!

TS: Where were you born, and where did you get your training? Did you have any teachers who had a profound influence on you as an artist?

MB: I was born in Holyoke, Massachusetts, but by the age of six we had moved to Laguna Niguel in Southern California and again to Joliet, Illinois, where I stayed through my high school years. I was a gymnast and musician for years before I found theatre as a teenager. I started dancing at 16 and began working professionally immediately out of high school. Although I never did a university program, I studied privately throughout my early professional life with Keith Davis, Joan Lader, Suzanne Esper, Gus Giordano, Phil Black, and many others.

TS: What or who inspires you as an artist?

MB: Any number of things. Kindness. Courage. Specificity. Loss. Humor. Rage. I think anyone who is willing to risk judgment or scrutiny, from others and from themselves, in order to bring empathy or education or appreciation or catharsis to the world at large deserves to be celebrated and supported. In a modern world where social reality is largely dominated by media and political gatekeepers, art and artists of every kind are more imperative and potent than ever.

TS: Any advice for young people who want to direct and choreograph for the theatre?

MB: Make it personal. Be generous. Do your homework. •



Adam Kantor in *Darling Grenadine*

PHYSICS OF PROJECTION

WHAT IS PROJECTION DESIGN?

Projection design is the creation and integration of film, motion graphics, live camera feeds, and video technology into a performance. It is one of five theatrical design disciplines, along with costume, lighting, sound, and scenic design.

Projection designers create the images used and also design the systems needed to display the images. Projection design technology can range from a simple slide projector to a video wall to projections digitally mapped to scenic elements. Good projection design is visual storytelling and must work with other design disciplines and actors and director to create a unified and coherent production.

“MY FAVORITE PART OF THE PROCESS IS RESEARCH. AS A SET AND PROJECTION DESIGNER, I GET TO BECOME AN EXPERT IN MANY DIFFERENT GEOGRAPHIC REGIONS AND TIME PERIODS...BEING A THEATRICAL DESIGNER ALLOWS ME TO TAKE 'DEEP DIVES' INTO ARTISTIC AND CULTURAL MOMENTS THAT WOULD OTHERWISE BE FOREIGN TO ME.”

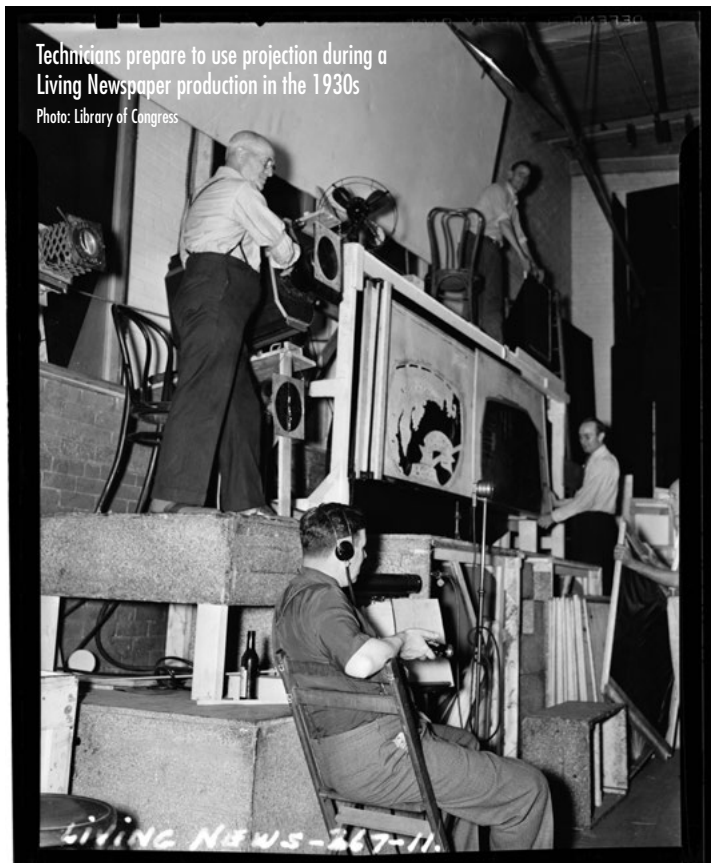
—Edward T. Morris, Projection Designer



“I started as a scenic designer,” Edward T. Morris, projection designer for *Darling Grenadine*, says. “At first I started looking at projections purely as a means to change the scenery. But as my facility with the medium increased, I found new ways for projections to help with visual storytelling. Projections bring an immediacy and flexibility to the stage. It takes time to fly out a wall or change a costume. Projections can work at the speed of light.”

THE ORIGINS OF PROJECTION DESIGN

Projections were first integrated into live theatre in the 1920s. Movies—introduced to the public around 1900—had become an important art form and part of everyday life around the



globe, and cinematic techniques, technology, and early film artists soon made their way to the stage. Early adopters were German and Russian directors who were developing a style of theatre that went beyond the realism popular at the time, a style in which imagery, music, text, and technology work together to incite the audience members to take political action on contemporary issues. In 1927-28, German director Erwin Piscator built projection screens into the set and incorporated extended film sequences into two productions: *Hoppla, We Live!* and *Rasputin, the Romanoffs, the War and the People Who Rose Against Them*.

Projections began to appear in theatre in the United States during the Great Depression in “Living Newspaper” productions, part of the government-funded Federal Theatre Project, which explored social issues of the day from the perspective of multiple characters. These projections included charts to illustrate topical data.

PROJECTION DESIGN GOES MAINSTREAM

Projections were used in theatre occasionally throughout the mid-twentieth century, but the high cost of technology and the space needed to install it kept projection design out of the mainstream.

In 1992, Wendell K. Harrington, now known as the “godmother of modern projection design” created the projections for the Broadway production of *The Who’s Tommy*; her design, which required 54 rear-mounted slide projectors that transformed the set into the inside of a pinball machine, made projection design part of the theatrical conversation. In 2007, United Scenic Artists Local 829, the union for scenic artists, recognized projection designers as a membership category. The following year, the Drama Desk created the award for Best Projection Design; today, the Outer Critics Circle Awards also recognize projection design, though the Tony Awards® do not.

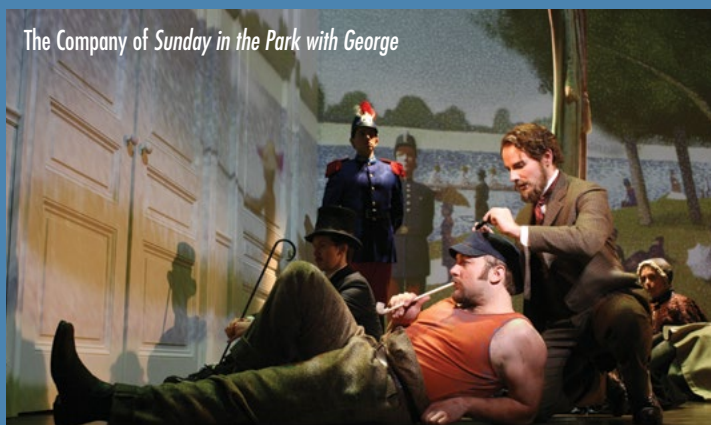
The field is so new that designers working today are defining the practice and articulating the language of projection design right now. “Projection technology advances at an unbelievable speed, and projectors are becoming brighter and more versatile all the time,” Morris said. “Projection design as a field is looking brighter because it is being adopted by more and more theatres across the country. Ten years ago there were probably 25 people in the United States working as full-time projection designers. Now there are many times that number, and there’s room for growth!”•

CASE STUDY *SUNDAY IN THE PARK WITH GEORGE*

Sunday in the Park with George, a musical by Stephen Sondheim and James Lapine, tells a fictional version of the story of real painter Georges Seurat. The 2008 Roundabout production directed by Sam Buntrock (a transfer from the Menier Chocolate Factory in London) featured 3-D animation of Seurat’s most famous painting coming together, created by Projection Designers Timothy Bird and the Knifedge Creative Network.



Daniel Evans
All production photos by Joan Marcus



The Company of *Sunday in the Park with George*

CASE STUDY *KINGDOM COME*

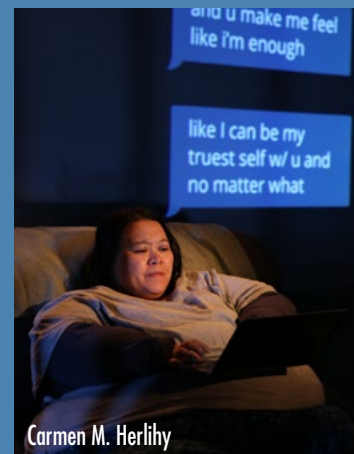
Kingdom Come, a play by Jenny Rachel Weiner, tells the story of two women who develop a relationship online while pretending to be other people. The 2016 Roundabout production featured projection design by Darrel Maloney. Maloney’s designs both brought the women’s online world into literal view of the audience and reflected the characters’ changing emotions and connection. One example of that: “When the relationship becomes more intimate, the quality of the text we see projected subtly transforms and softens to simulate the psychological intimacy these two are developing,” Maloney said.



Carmen M. Herlihy and Crystal Finn



Crystal Finn



Carmen M. Herlihy

INTERVIEW WITH ACTOR EMILY WALTON

Education Dramaturg Ted Sod spoke with actor Emily Walton about her work on *Darling Grenadine*.

Ted Sod: Where were you born and educated? Did you have any teachers who had a profound influence on you?

Emily Walton: I was born in Los Angeles, CA, but raised in Riverdale, New York. I went to a performing arts middle school in Manhattan called PPAS and to LaGuardia (the “Fame” school) for high school. I also studied at Ithaca College briefly. I’m going to give a quick mention to a few teachers who definitely had a profound influence on me. In middle school, my music theory teacher, Chuck Vassallo, kind of changed my life! I developed a deep love of music theory because of his teaching and even signed up for an advanced music theory class that met during our lunch period a couple times a week. (Yes, I was a bit of a nerd.) In high school, I had an acting teacher named Harry Shifman, who really challenged me and made me feel like a true actor for the first time. And last but not least, both of my parents, Bob and Laurie Walton, were excellent teachers in this arena. My dad is a very talented actor and musician, and my mom runs a super successful youth theatre company in Riverdale. I did shows under her direction throughout middle and high school and learned more from both of them in those formative years than I can even articulate.

TS: Why did you choose to play Louise in Daniel Zaitchik’s musical *Darling Grenadine*? What do you find most exciting and challenging about this role?

EW: I chose to do *Darling Grenadine* because Daniel Zaitchik is my best friend and, well, he wrote the role of Louise for me. So it was kind of a no-brainer! Daniel has been a huge part of my life, creatively and as a friend, for almost 13 years. He is an incredibly special person and talent, and I am so excited for New York to get a glimpse of his singular brain and heart through this show. His writing speaks to a part of me that I can’t even describe, and I think others will feel similarly. Truthfully, the most challenging thing about the role of Louise is that she’s a grownup. Like, an actual woman. I’ve often played “kids” in my life, and with this role, I have to tap into parts of myself and my psyche that are difficult—and sometimes uncomfortable—to access. She is stronger and more powerful than I feel on a daily basis, and I’m looking forward to the challenge of finding those characteristics in myself through her. And the most exciting thing about the role of Louise is that I get to sing the way my voice naturally loves to sing, and I get to speak the way my voice naturally loves to speak. All thanks to Daniel!

TS: Can you give us some insight into your process as an actor? What research did you have to do in order to play Louise?

EW: I honestly can’t say I have a “process” as an actor. It seems to vary from project to project. I’m someone who learns the most and feels the most fulfilled when doing things up on my feet—really experiencing them. With that in mind, I think my daily goal in a rehearsal room is to feel as familiar as possible with the words I’m saying or singing so that it frees me up to be physically and emotionally open to the people and circumstances around me. As far as preparation and research for this role goes, the most valuable thing to me is attempting to understand the mindset of addicts and those who love them. Fortunately, I don’t have much experience in this field in my real life, so I look to others to educate me. It’s such a sensitive, difficult topic, and so I try to approach



it all with care, curiosity, and understanding.

TS: What would you say the musical *Darling Grenadine* is about? How is the character of Louise relevant to you?

EW: I think the musical is about love, put simply. Not just romantic love, but love between friends, familial love, love of art, love of what we create, the things we do for love, and when love verges on addiction. It’s definitely hard to crystallize what the show is “about,” but I think love is a great start. The character of Louise is relevant to me because she *is* me in a lot of ways! Daniel has written her in a way that is incredibly familiar to me. As I said before, I think she is very strong and powerful... she just doesn’t really know it. I think Louise doesn’t believe in herself or her own ambition. She experiences low self-esteem and doubts her career path on a daily basis. I view her as someone who is on the cusp of a big moment of self-actualizing; she just doesn’t quite see it yet.

TS: How do you understand the relationship between Harry and Louise?

EW: I know the script is constantly in flux, but my current understanding of the relationship between Louise and Harry is exactly how Louise describes it in Act Two: they have such chemistry. They are two people who feel destined to know each other. They speak the same language, and there is something instantly recognizable about each of them to each other. I think there is a deep love and connection there that is hindered by the existence (and denial) of addiction, of various kinds.

TS: What do you look for from a director, choreographer, and music director when you are collaborating on a new musical?

EW: Above everything else, kindness and a sense of humor. Obviously, intelligence and talent and passion are imperative as well! But I just find it so much more rewarding to work with people who are kind and who approach a piece from a place of openness. This show is especially challenging, especially beautiful, and I love feeling like my thoughts about it matter. So, in short, I look for clarity, kindness, passion, and openness. And I hope they'd be looking for the same from me as an actor!

TS: What keeps you inspired as an artist?

EW: Not isolating—immersing myself in the world around me. I love seeing shows, I love seeing movies, I love reading books. There is so much happening around us at all times to inspire creativity and passion. I also love to write music. While that is generally done in relative isolation, that keeps me excited about all the things I have yet to create

and yet to know. I also get inspired by the people around me. Daniel Zaitchik is a huge inspiration to me. I get inspired by other people's inspiration, if that makes sense.

TS: Any advice for young people who want to pursue a career in musical theatre?

EW: I would tell young people to do everything you can to draw confidence and inspiration from within yourself, not from external rewards, like getting cast in a show or singing the highest note. Constantly be challenging yourself to find other things in your life that fulfill you, that make you genuinely excited and happy. If singing, acting, or dancing is one of those things, hooray! But keep doing it for yourself and not because you have something to prove to someone else. Also—be true to who you are. No one else can be you. Don't ever feel like you need to bend to someone else's idea of who you "should" be. •

Emily Walton and Adam Kantor
in *Darling Grenadine*



PLAYING IN THE BLACK BOX

Darling Grenadine is the second musical to play in Roundabout Underground's Black Box Theatre. (The first was Adam Gwon's *Ordinary Days* in 2009.) Four floors beneath 46th Street, the Black Box was built in an empty basement in 2005 and became the official stage for launching playwrights through Roundabout's New Play Initiative in 2007.

A small space with flexible seating (14x37 feet, with 62 seats maximum), the Underground resembles thousands of small theatres in New York and beyond. Many black boxes were converted from church basements and storefronts in the 1960s and '70s—a time when the avant-garde movement was calling for new theatrical forms. The first notion of three-dimensional staging (in contrast to traditional flats and drops) was proposed by Swiss architect and stage designer Adolphe Appia in 1899. Black boxes allow for lower budgets, and being both minimal and adaptable, they spark creativity, imagination, and intellectual rigor in creators as well as audiences. Despite the name, some spaces are painted gray, white, or other neutral colors.

Artists who have worked in the Underground praise its intimacy and flexibility, but like most theatres converted from existing structures, the space presents some specific architectural challenges:

- Permanent structural columns
- A low ceiling (affecting set height and lighting angles)
- Flat floor and low ceiling impacting sightlines, especially limiting views of the floor
- Limited backstage area (informs set design, prop storage, and costume changes)

These parameters promote creative ingenuity. Playwright Alex Lubischer's note for *Bobbie Clearly* (2018) states, "An acre of corn hangs above a bare stage, tassels down, as though the sky is the earth." Set designer Arnulfo Maldonado considered, "How does one bring that much punch of a descriptor to a space that is not much taller than one of our actors, with no fly space?" Maldonado and director Will Davis "embraced the limitations of the space and its literal basement-ness" by placing the audience on three sides of the stage and surrounding the room with corn-crib walls.



For 2019's *Something Clean*, set designer Reid Thompson and director Margot Bordelon explored three spatial configurations, including an "alley style" seating with the audience on two sides of the action. Thompson recalls: "The moment we set this up, it felt electric. The two spaces are like magnet poles...The actors loved how this setup pushed them to keep things in action and feeling the audience's eyes on them from all sides."



Each summer, the Underground goes on hiatus while the Roundabout Youth Ensemble (RYE), a company composed entirely of NYC high school students, mounts a fully realized production of a student-written play. "The Underground is a lot smaller than our school's black box," says William Reyman, director of 2019's *Thicker Than Water*. "It's intimate, in a way confrontational, which lends itself very well to some earnest storytelling. Even though our school's theatre is in the round, there's an extra factor of immersion, in that Underground shows have no choice but to present stories at genuine face value." More than a century since Appia imagined theatre in a neutral box, a new generation of artists still embraces its creative potential. •

A GLOBAL LOOK AT NEW WORKS

New plays across the globe are flipping the script on audiences and their preconceived notions of theatre in their respective regions. These new works breathe life into traditional theatrical modes through their refreshed takes on familiar ideas.

In *Darling Grenadine*, Daniel Zaitchik has riffed on the traditions of the American musical (see “Types and Tropes in the Golden Age Musical” on pages 4-5). This writer has looked to the history of his own culture and found a form to both respect and innovate, creating a very modern musical that stands on its own. Zaitchik is not alone in this impulse. The following are pieces, companies, and initiatives from around the world that are reenergizing their own cultures’ theatrical norms.

YAKSHAGANA IN INDIA

In India, the Dramatist Anonymous Theatre Company recently produced *Akshayambara*. This new play modernizes Yakshagana, a popular folk theatre form in the Karnataka region. Yakshagana is often regarded for its music, colorful costumes, dynamic dance movements, subtle expressions, and unscripted dialogue. It is also known for being a male-dominated practice. Dramatist Anonymous employed the theatrical tactic of role reversal to reimagine the plot of the Yakshaganic classic *Draupadi Vastrapaharana* to create a contemporary narrative that examines gender roles. Although they use different tactics, *Akshayambara* reimagines the tropes of Yakshagana folk theatre similarly to how *Darling Grenadine* reimagines the tropes of the American musical.



NEW MUSICALS IN KENYA

Since 1995, Roundabout’s New Play Initiative has commissioned 55 playwrights, developed over 250 new works, and employed over 5,000 artists. Roundabout believes it is critically important to support theatre artists at all steps of the creative process, from inception to completion. Let’s take a closer look at an initiative based in Africa that has been supporting the development of new works since 2016.

In Kenya, the Nairobi Musical Theatre Initiative (NBO MTI) works to develop and produce new musicals written, composed and performed by African artists in Africa and worldwide. Much like Roundabout’s New Play Initiative, NBO MTI provides support, resources, and mentorship to artists who are committed to writing new works.



All the musicals in development are by Kenyan writers and tell stories that resonate with Kenyan audiences. Many of these musicals engage with meaningful social issues, including modern and indigenous instruments (such as the obokano) and some incorporate improvisational, non-linear storytelling. *Escape (Interview with an Acrobat)* is one of 11 musicals in development. It tells the story of an acrobat who escapes prison and hides in the warden’s house, entrancing the Warden’s wife and her 10-month-old son. The musical maintains a sense of cultural integrity by fusing modern Kenyan techno-rap with a musical chorus that uses traditional instruments to improvise the story. Another musical in development is *Pani Puri*, which fuses traditional Indian rhythms with traditional Kikuyu and Kenyan tunes to tell an interracial love story between a Black Kikuyu man and a Brown Indian-Kenyan woman. The piece aims to subvert dominant narratives and challenge common standards by exploring the taboo construct of interracial dating.

Opportunities like the Roundabout’s New Play Initiative and Nairobi Musical Theatre Initiative exist around the globe to support playwrights and composers as they develop new work. Introducing emerging artists like Daniel Zaitchik to a wider audience and to potential collaborators sets the foundation for their new plays to enjoy future productions. •

For more information about Roundabout’s New Play Initiative, click [HERE](#).

DESIGNER STATEMENTS

TIMOTHY MACKABEE—SET DESIGN

When I first read *Darling Grenadine*, I recognized its very unique style of performance, design, and staging. You don't see many new shows put together in such a bold new way. I wanted to make sure I/we didn't step on the unique way it was presenting itself.

Michael Berresse, the director/choreographer and my longtime collaborator, also noticed this unique style when he first read it. It's a love letter to many things: New York City, musicals, community, friends, lovers, pets, and indulgences, which are sometimes harder to tackle.

The Underground is a space with nothing but challenges. It's hard enough to design a play with a single set in the space, let alone a large-scale musical with a full audience, actors, crew, and an orchestra. We've elected to do something never done before in the Underground by setting it in the round and making it even more intimate than it usually is. Actors will come and go through the space between seating sections, putting an audience member no further than 12 feet away from an actor. I hope the set-up makes the show that much more energetic for both the performers and the audience.

LAP CHI CHU—LIGHTING DESIGN

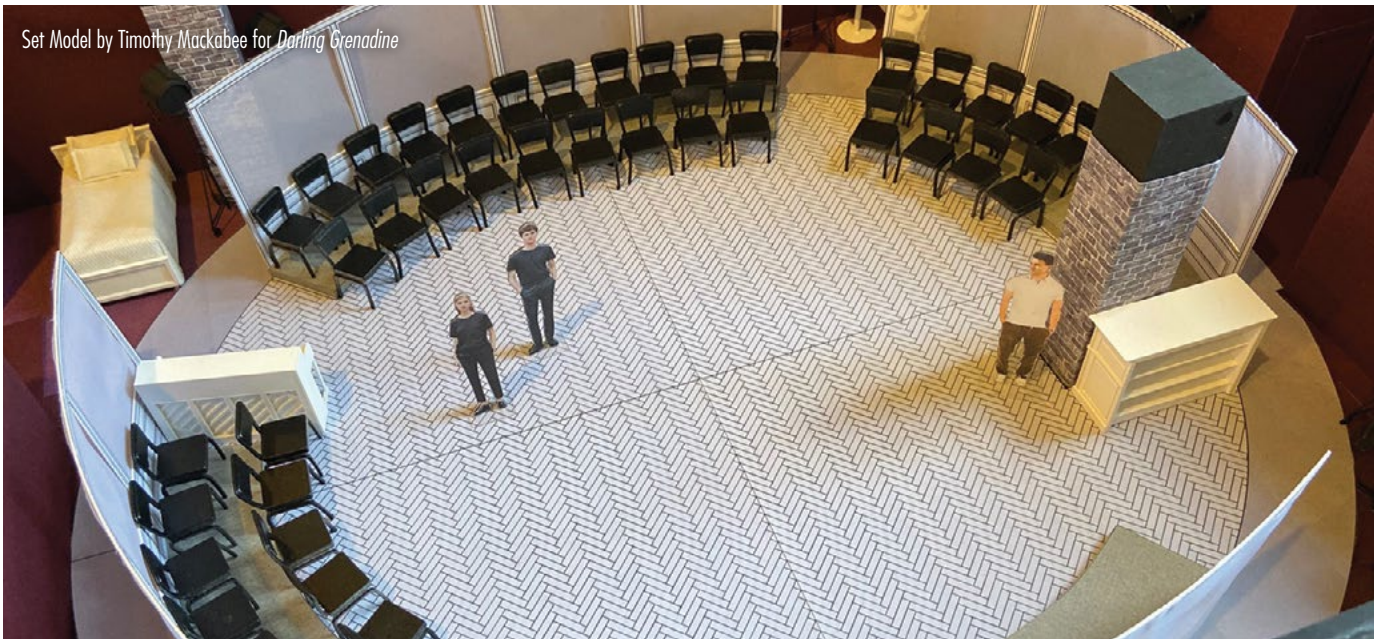
I first read the *Darling Grenadine* script before I got to hear the music. I instantly fell in love with the story. But I felt I could almost "hear" the music through Daniel's beautiful and charming characters and smooth style alone. When I listened to the actual music, the world in which *Darling Grenadine* wanted to live was even more clear. From here is where the design collaboration began.

When we started the design conversation, we did so with the small Black Box Theatre in mind. The tightness of the space would work wonderfully with the many intimate moments in the music and relationships. However, we also need to make the space feel bigger than it is, especially when the story takes us on a journey to different locations or when the emotions of the moment grow larger than life. The lighting design will need to control the composition within the room, via shaping, expansion, and contraction; and do so as quickly and fluidly as a changing thought.

Lighting will also need to elevate the magical, emotional qualities of the music and story. The rich relationships between characters in *Darling Grenadine* are full of such moments; it gives lighting so much to mine. As we move forward in the process, each of us will do our part to bring Daniel's story and music to life in a fluid, vibrant world.



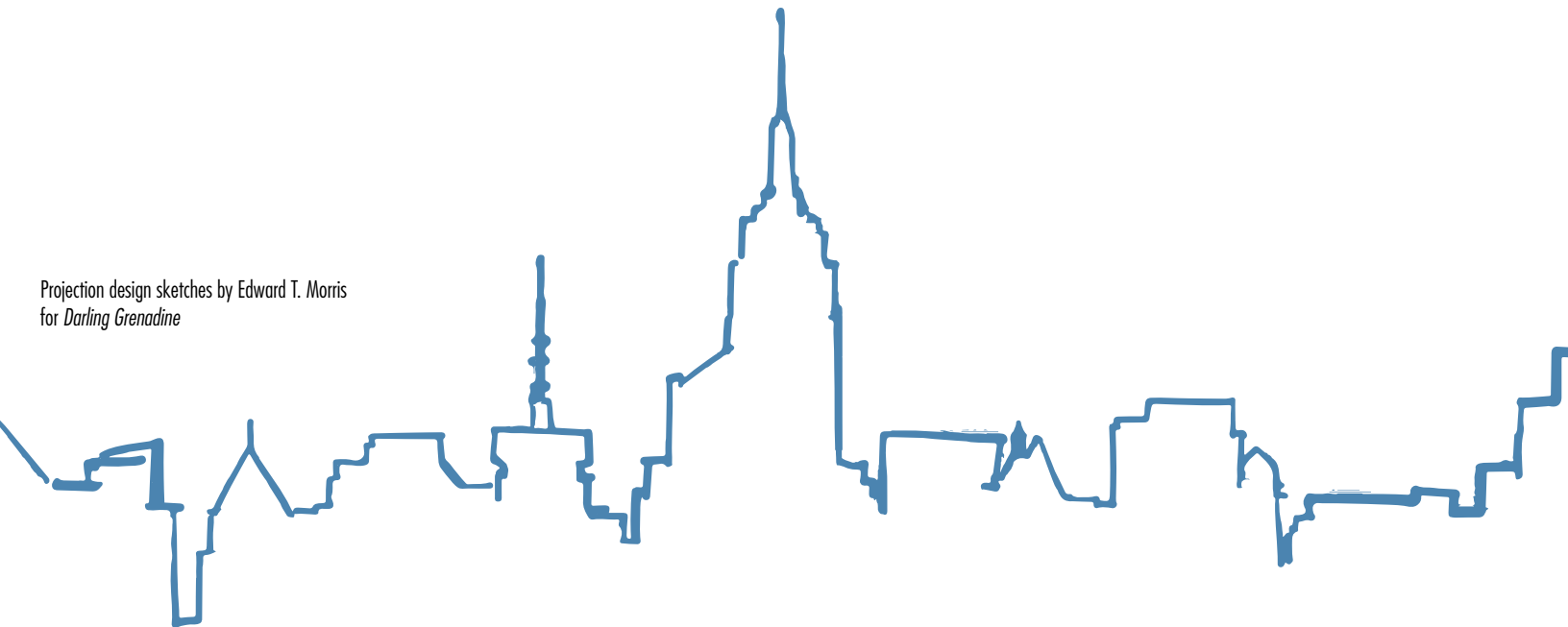
Set Model by Timothy Mackabee for *Darling Grenadine*



Set Model by Timothy Mackabee for *Darling Grenadine*



Projection design sketches by Edward T. Morris for *Darling Grenadine*



READ EVERYTHING'S COMING UP GRENADINE

Darling Grenadine draws heavily on tropes from Golden Age Musical Theatre and MGM Hollywood classics, such as *Kiss Me, Kate* and *Singin' in the Rain*. Flip to the "Types and Tropes in the Golden Age Musical" article on pages 4 and 5 of this guide.

QUIZ

1. What element does *Darling Grenadine* borrow from traditional musical theatre?
 - a. Boy-meets-girl love story
 - b. Extravagant production design
 - c. Tap dance number
2. What is an example of how *Darling Grenadine* complicates traditional musical theatre?
 - a. Audience participation
 - b. Happily-Ever-After ending
 - c. Alcoholism and addiction

ANSWERS: 1 — a. Boy-meets-girl love story; 2 — c. Alcoholism and addiction

Check out the American Film's Institute's list of the 25 greatest movie musicals of all time [HERE](#).

Can you think of other musicals that play with tropes from specific genres or time periods? Consider how musicals can subvert our expectations of genre through these song lyrics:

Title: *Hamilton*

Genre: History; Biography

Lyric: "We hold these truths to be self-evident that all men are created equal' and when I meet Thomas Jefferson, I'm 'a compel him to include women in the sequel!"

Title: *Into the Woods*

Genre: Fairy Tale

Lyric: "Witches can be right; giants can be good. You decide what's right; you decide what's good."

Can you think of another example?

Title: _____

Genre: _____

Lyrics: _____

GRENADINE-COLORED GLASSES

WATCH

Daniel Zaitchik, the book writer, composer, and lyricist of *Darling Grenadine*, describes the world of his play as “specific,” “playful,” “whimsical,” and “aesthetically distinct.” While you are watching the show...

Notice the set, props, lights, sound, projections, and costumes. How are the design elements contributing to the point of view of the production?

How is the character of Paul the dog being represented onstage? What do these choices reveal about his character and the world of the play?

YOUR TURN!

After the show...

In Snapchat or Instagram, take a selfie from your seat. Swipe through the filters—how does each filter affect the story that your selfie is telling? Pick the filter you think best represents the world of your life as you see it.

If you're feeling yourself, post your selfie on Instagram tagging [@educationatrtc](#).

DO FINISHING THE GRENADINE

This musical is a love song to New York City. Have you ever loved a place? If you were to write a love song to a place, where would it be...and what would it sound like?

Based on “Manhattan,” from *Darling Grenadine* by Daniel Zaitchik

“I’ll never leave _____ (your favorite place)

One thing I know for certain

She is a _____ (adjective) woman

I can’t let her catch me _____ (verb ending in “ing”)

Sometimes I dream 'bout _____ (place), I dream 'bout _____ (place)

Sometimes I’m _____ (verb ending in “ing”) to Rome

Or _____ (adjective) Barcelona, or _____ (adjective) Paris

Or sometimes it’s that _____ (noun): Stockholm

But in the end it’s fantasy, not infidelity

Yeah, in the end they're left unknown

My woman’s got a(n) _____ (noun) on me

She’ll never set me free

She’s _____ (verb ending in “ing”) when I come home

And I’ll never leave _____ (your favorite place)”

GLOSSARY

TROPE	A common or overused theme or device
GRENADINE	A syrup flavored with pomegranates and used in mixed drinks

**SPOILER
ALERT!**

ROUNABOUT ARCHIVES

ADDICTION ON STAGE

Alcoholism and addiction have been explored in many shows at Roundabout throughout the years.

Most recently, Mary Flynn (played by Jessie Austrian) in the Sondheim/Furth musical *Merrily We Roll Along* (2019) is a woman whose dreams were crushed (career-wise and romantically), and she thus relies on the bottle to get through the day. When we first see her, we encounter a woman defined by addiction while her friends encourage her to sober up: behavior that was once fun is now a liability as the characters have entered different phases of their adult lives. As the show moves backward through the decades, the weight of addiction (physically and metaphorically) gets peeled away, and we see the person Mary was before alcohol misuse took its toll.

Jessica Lange in *Long Day's Journey Into Night*

Photo: Joan Marcus



Another recent look at the ravages of addiction is found in Eugene O'Neill's *Long Day's Journey Into Night*, staged in 2016 at the American Airlines TheatreSM. Jessica Lange delivered a Tony-winning performance as long-suffering Mary Tyrone. The play broadly explores the numbing quality of drug and alcohol misuse on a tight-knit family, with each member impacted by addiction: both his/her own struggle and the amplification of the disease onto the family members.

In 2013, Roundabout staged Clifford Odets's play *The Big Knife*, which centers on Hollywood insider Charlie Castle (played by Bobby Cannavale), who is involved in a fatal car crash and whose world spins out of control as he uses alcohol to fuel his anger and fear of exposure. An earlier Odets play,

Karen Allen in *The Country Girl*

Photo: Martha Swope



The Country Girl (staged in 1990, starring Karen Allen and David Rasche), also dove into marriage made destructive by an alcoholic spouse.

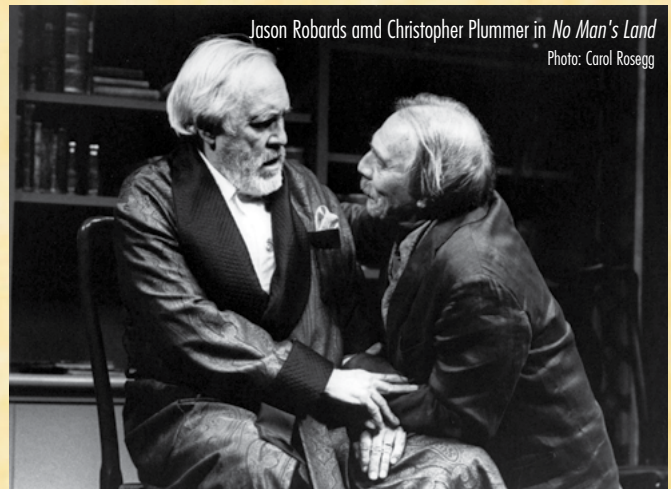


Side Man, Warren Leight's memory play about a jazz musician's life as seen through the eyes of his son, Clifford, and his alcoholic wife, Terry (staged at Roundabout in 1998), is another example of the alcoholic parent/spouse. The play focuses on the decline of jazz "side men" and the lasting bond of those musicians, but it also looks closely at a family broken apart by substance abuse.

Poster art for *Side Man*. Illustration by Scott McKowen.

Jason Robards and Christopher Plummer in *No Man's Land*

Photo: Carol Rosegg



Harold Pinter's play *No Man's Land*, staged at Roundabout in 1994, starred Jason Robards, Jr. and Christopher Plummer in the roles of Hirst and Spooner. The men presumably meet at a local pub, with Spooner accompanying Hirst to his apartment to continue drinking. As the night unfolds and the heavy drinking blurs the dialogue and action, the relationship between the two becomes unclear (do they already know each other?), and the world they inhabit gets washed in confusion and blame. •

For more information on the Roundabout Archives, visit <https://archive.roundabouttheatre.org> or contact Tiffany Nixon, Roundabout Archivist, at archives@roundabouttheatre.org



Ted Sod: Tell us about yourself. Where were you born and educated? How and when did you become the Marketing department's Junior Graphic Designer?

Julia DiMarzo: I grew up in Poughkeepsie, NY and also attended school there at Marist College. I spent my childhood in summer theatre camp productions and school plays. I continued to perform at Marist while pursuing my Bachelor's Degree in Fashion Merchandising. All fashion students were required to take a number of graphic design courses, and those were the ones I enjoyed most in my major. In addition to the requirements, I added additional art courses as well as two internships in the field. I was also lucky enough to have a personal Graphic Design tutor in my own home to help me hone my talents. My dad was a designer and art director for our local newspaper for nearly two decades before going into college marketing, and I have learned so much from him. Once I realized I could combine my two loves of graphic design and theatre, there was no going back!

I've been working at Roundabout for a little over a year now. I originally applied to the Graphic Design Apprentice position, which was shifting into a full-time role just as I was graduating. I went through several interviews at the company before finally (and enthusiastically) accepting my first post-grad job as Junior Graphic Designer at Roundabout!

TS: Describe your job at RTC. What are your responsibilities?

JD: My responsibilities vary, so every day is different. One day I might be working on logo development for a show that doesn't start for six months, and the next I might be laying out an Upstage Guide (yes, I did lay out my own interview!). I mostly work in Adobe InDesign, Illustrator, and Photoshop. I also create in-venue displays for each production, and last winter I enjoyed helping out with window displays for The Drama Book Shop.

TS: What is the best part of your job? What is the hardest part?

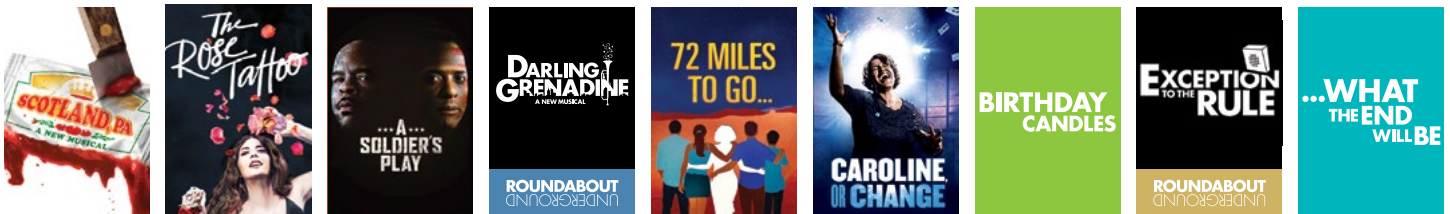
JD: The best part is getting the chance to be creative and have fun with pretty much everything I do. The hardest part (and this is something I believe all graphic designers grapple with) is falling in love with a design or a concept and realizing that it does not work for the intended project after all. Sometimes it is best to scrap the idea that does not work and start all over from scratch, whereas other times, it is better to piece together an even better idea from the best parts of the original.

TS: Why do you choose to work at Roundabout?

JD: I choose to work at Roundabout for many reasons—of course, because of the wonderful people I get to work with, but also because of the impact Roundabout makes through the plays that are chosen for production, whether they are classic musicals that provide enjoyment for so many theatre-goers or thought-provoking, cutting edge work from new playwrights—everyone who works here plays a role, and I'm so glad to be a part of it. •

ADDITIONAL RESOURCES
CLICK HERE TO VIEW THE WORKS CITED PAGE FOR THIS GUIDE.

ROUNABOUT THEATRE COMPANY • 2019–2020 SEASON



Roundabout Theatre Company (Todd Haimes, Artistic Director/CEO), a not-for-profit company founded in 1965, celebrates the power of theatre by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

Kate Wetherhead and Jared Gertner in *Ordinary Days*



IN THIS THEATRE

Harold and Miriam Steinberg Center/Black Box Theatre

1. In 2007, the Harold and Miriam Steinberg Center for Theatre expanded beyond the Laura Pels to include the Black Box Theatre. The space opened with Roundabout Underground's first production, *Speech & Debate* by Stephen Karam.
2. The 2019–2020 season marks the 13th Anniversary of Roundabout Underground. The initiative gives emerging playwrights the opportunity to debut their full productions in our intimate 62-seat Black Box Theatre with the significant artistic and financial resources of Roundabout.
3. *Darling Grenadine* is the 17th Roundabout Underground production but only the second musical. The first musical produced in the Black Box was *Ordinary Days* by Adam Gwon in 2009.
4. During the summer, the Roundabout Youth Ensemble embarks on a seven-week, student-led production process that culminates in four public performances that take place in the Black Box.

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