GYPSY – A Musical Fable
(The Magnificent Musical Where “Everything’s Coming Up Roses.”)

March 2\textsuperscript{nd} – March 17\textsuperscript{th}, 2013

Music by Jule Styne – Lyrics by Stephen Sondheim - Book by Arthur Laurents

- Directed by - Joey Landwehr
- Musically Directed by, Tim McKnight
- Choreographed by, Roxane Carrosco

for

Created by Joey Landwehr - J*Company Artistic Director
Dear Fellow Educators,

At J*Company Youth Theatre, we believe that live theatre and the school curriculum go hand in hand. Every trip to the theatre offers a multitude of teaching moments for your students. This J*Company Youth Theatre Insights Educational Guide has been created to assist in making the play an enriching and enjoyable theatrical experience.

The J*Company Youth Theatre Insights Educational Guide includes a wide-ranging list of themes and topics, which are suggested by the style and content of GYPSY – A Musical Fable.

Avenues for exploring each theme and topic are suggested in the form of:

QUESTIONS AND DISCUSSION PROMPTS
Designed to prompt in-class discussions before and after viewing the J*Company Youth Theatre presentation.

ACTIVITIES, RESEARCH, AND WRITING PROMPTS
Designed to be researched and written on a broader scale, perhaps outside of class.

We are so proud that the San Diego Unified School District has recently been awarded for their fantastic approach to the importance of arts in schools by The John F. Kennedy Center. Congratulations to all of us in San Diego who work so hard to continue to bring visual and performing arts to young people across San Diego County!

We are so proud at J*Company to be working hand in hand with Karen Childress-Evans of Visual & Performing Arts Department (VAPA) at the San Diego Unified School District to bring the arts to young people everywhere.

It is our hope that you find this J*Company Youth Theatre’s Insights Educational Guide a wonderful tool to help enrich and enhance your already exemplary teaching guidelines.

Sincerely,

Joey Landwehr
Artistic Director, J*Company Youth Theatre

Created by Joey Landwehr - J*Company Artistic Director
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INTRODUCTION

ABOUT Gypsy – A Musical Fable
Gypsy is a musical with music by Jule Styne, lyrics by Stephen Sondheim, and a book by Arthur Laurents. Gypsy is loosely based on the 1957 memoirs of Gypsy Rose Lee, the famous burlesque artist, and focuses on her mother, Rose, whose name has become synonymous with "the ultimate show business mother." It follows the dreams and efforts of Rose to raise two daughters to perform onstage and casts an affectionate eye on the hardships of show business life. The character of Louise is based on Lee, and the character of June is based on Lee's sister, the actress June Havoc.

The musical contains many songs that became popular standards, including "Small World," "Everything's Coming up Roses", "Some People", "Let Me Entertain You", and "Rose's Turn". It is frequently considered one of the crowning achievements of the mid-20th century's conventional musical theatre art form, often called the "book musical". Gypsy has been referred to as the greatest American musical by numerous critics and writers, among them Ben Brantley and Frank Rich. Rich even calls it the American musical theatre's answer to King Lear. Theater critic Clive Barnes wrote that "Gypsy is one of the best of musicals..." and described the character of Rose as "one of the few truly complex characters in the American musical...."

BACKGROUND
A musical based on the memoirs of Gypsy Rose Lee was a project of producer David Merrick and actress Ethel Merman. Merrick had read a chapter of Lee's memoirs in Harper's Magazine and approached Lee to obtain the rights. Jerome Robbins was interested, and wanted Leland Hayward as co-producer; Merman also wanted Hayward to produce her next show. Merrick and Hayward approached Arthur Laurents to write the book. As he relates, Laurents initially was not interested until he saw that the story was one of parents living their children's lives. Composers Irving Berlin and Cole Porter declined the project. Finally, Robbins asked Stephen Sondheim, who agreed to do it. Sondheim had worked with Robbins and Laurents on the musical West Side Story. However, Merman did not want an unknown composer, and wanted Jule Styne to write the music. Although Sondheim initially refused to write only the lyrics, he was persuaded by Oscar Hammerstein to accept the job. The creative team was in place.

In analyzing the character of Rose, Clive Barnes described her as "bossy, demanding, horrific...." Rich described Rose as "a monster". Critic Walter Kerr commented that though Rose is a monster, she must be liked and understood. Patti LuPone describes Rose: "She has tunnel vision, she's driven, and she loves her kids.... And she is a survivor. I do not see her as a monster at all — she may do monstrous things, but that does not make a monster." Sondheim has said of the character: "The fact that she's monstrous to her daughters and the world is secondary... She's a very American character, a gallant figure and a life force." Sondheim also noted, "Yet the end of Gypsy is not entirely bleak. Louise comes out a star and forgives her mother. There is hope for her. Rose does confront who she is in 'Rose's Turn.' There is a catharsis. It's not Rodgers and Hammerstein, but you feel maybe the mother and daughter will come to an understanding.

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and maybe triumph over Rose's craziness and Louise's bitterness." Bernadette Peters' take of the character was different: "Rose was a woman who was traumatized by her own mother leaving her at an early age. I think that longing for acceptance is what fuels all her ambition. In the end, when she confronts herself in Rose's Turn, she realizes she has failed her daughter just as her own mother failed her...and that destroys Rose. There is a vulnerability to Rose that makes her human, not just some loud and cartoonish parody of a stage mother."

PRODUCTIONS

Original Production
The original Broadway production opened on May 21, 1959 at The Broadway Theatre and subsequently transferred to the Imperial Theatre, running for 702 performances after two previews. The show was produced by David Merrick and directed/choreographed by Jerome Robbins. Ethel Merman starred as Rose, with Jack Klugman as Herbie and Sandra Church as Louise. The orchestrations, including a thrilling overture, were supplied by Sid Ramin and Robert Ginzler.

Critic Frank Rich has referred to Robbins' work as one of the most influential stagings of a musical in American theatrical history. The original production received eight Tony Award nominations, including Best Musical, Best Actress in a Musical, Best Featured Actor in a Musical, Best Featured Actress in a Musical, Best Scenic Design, Best Costume Design and Best Direction of a Musical, but failed to win any.

When the show closed in March 1961, two national touring companies toured the US. The first company starred Merman and opened in March 1961 at the Rochester, New York Auditorium, and closed in December 1961 at the American, St. Louis, Missouri. The second national company starred Mitzi Green as Rose, followed by Mary McCarty, and a young Bernadette Peters in various ensemble roles. It opened in September 1961 at the Shubert Theatre, Detroit and closed in January 1962 at the Hanna, Cleveland, Ohio.

1973 London Production
In 1973, it was announced that Elaine Stritch would be starring in the first London production of the show. However, when ticket sales proved to be unsuccessful, producers hired the more familiar Angela Lansbury (according to Craig Zadan, "The ...producers were not able to raise the required capital on Stritch's name, and the promise of a new production...became ominously distant."). The London production opened at the Piccadilly Theatre in the West End on May 29, 1973. It was produced by Barry M. Brown and Fritz Holt, in association with Edgar Lansbury (Angela's brother) and directed by the show's author, Arthur Laurents with choreography reproduced by Robert Tucker. The supporting cast featured Zan Charisse, Barry Ingham, Debbie Bowen and Bonnie Langford. Lansbury left the London production in December 1973 to tour the show in the USA and was succeeded by Dolores Gray. The London production closed on March 2, 1974, after 300 performances.

1974 Broadway Revival

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On September 23, 1974, Lansbury's West End production transferred to Broadway's Winter Garden Theatre for a planned limited run of 120 performances after four previews. The cast remained mostly the same in New York, except that Rex Robbins played Herbie, Maureen Moore (later Bernadette Peters' understudy as Rose in the 2003 revival) played the adult June, and Mary Louise Wilson was Tessie Tura. Angela Lansbury, having reprised her role as Rose, won the 1975 Tony Award.

1989 Broadway revival
On November 16, 1989, a second revival opened on Broadway at the St. James Theatre, and then moved to the Marquis Theatre. This production ran for 476 performances after 23 previews. Laurents returned as director, with Tyne Daly as Rose, Jonathan Hadary as Herbie and Crista Moore as Louise. Linda Lavin and Jamie Ross replaced Daly and Hadary respectively. This production won the Drama Desk Award for Outstanding Revival and Daly won the Tony Award for her performance.

2003 Broadway Revival
A new Broadway revival began previews on March 31, 2003 and opened on May 1, 2003 at the Shubert Theatre. The director was Sam Mendes, with choreography by Jerry Mitchell and costumes and sets by Anthony Ward. Bernadette Peters played the role of Rose. The New York Times described Peters as "a surefire box office draw who nonetheless may surprise some Gypsy aficionados...How will the ladylike Ms. Peters fit into the role of Rose, a part indelibly marked by its brassy, belting originator, Ethel Merman?...'One of the main reasons I wanted to do the piece was to cast someone as Rose that was closer to Rose as she really existed,' Mr. Mendes said. 'She was a tiny woman. And she was a charmer. And so is Bernadette.'" Laurents had talked to Mendes ("Roughly five years ago" according to the New York Times in 2003) about directing the revival, and Mendes said "he was surprised by the idea of casting Ms. Peters as Rose". Laurents notes of his suggestions on this production are in his 2009 book Mainly on Directing 'Gypsy', 'West Side Story' and Other Musicals. In a 2004 interview Laurents said that Peters' portrayal of Rose was "brilliant, original, totally unlike any of the others" while criticizing Mendes for the "physical production" which Laurents said "was misconceived and hurt the show more than people realized." Gypsy had begun previews with a virtually bare stage, but by opening night this had been changed to a minimalist set. The cast featured John Dossett as Herbie, Tammy Blanchard as Louise, Kate Reinders as June and David Burtka as Tulsa. The production was nominated for four Tony Awards, including Best Revival of a Musical and Best Actress in a Musical. In his review,

Ben Brantley in The New York Times wrote that "the surprise coup of many a Broadway season...Working against type and expectation under the direction of Sam Mendes, Ms. Peters has created the most complex and compelling portrait of her long career...There have been many illustrious successors to Merman as Rose...Only Ms. Peters, however, can be said to have broken the Merman mold completely."

Gypsy twice set new box office records for the Shubert Theatre. Its gross of $853,476 for the week of June 9-14, 2003 was the highest ever gross for a non-holiday week and the subsequent June 15-21, 2003 box office gross of $874,397 represented the highest gross for a show in Shubert history. However, the New York Times announced that Gypsy

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would close on February 28, 2004, stating: "Gypsy sold well for most of 2003. But by early January [2004], with tourists gone and local theatergoers staying inside during a brutal stretch of weather, the production's sales grew increasingly weak. More important, the show's advance sale, the main indicator of a production's staying power, began to shrink rapidly. It stood at less than $2 million yesterday." After an increase in the gross, the show's closing was postponed indefinitely, but Gypsy finally closed on May 30, 2004 after 451 performances and 33 previews. The production is believed to have recouped a little more than half of its $8 million investment.

2008 Broadway Revival

Patti Lupone starred as Rose in a semi-staged concert production of Gypsy at the Chicago Ravinia Festival in August 2006, directed by Lonny Price and accompanied by the Chicago Symphony Orchestra. Enough excitement was generated around LuPone playing the role of Rose that producers were eager to see Price's production, with the hope of moving it to New York. Jack Viertel, the artistic director of New York City Center Encores! saw the production and was so impressed that he contacted Arthur Laurents, requesting him to direct a new fully staged production of the show for a new program, as part of the Encores! series. From July 9 to 29, 2007, the show was presented at City Center with LuPone once again. Directed by Arthur Laurents, the production also featured Laura Benanti as Louise, Boyd Gaines as Herbie and Leigh Ann Larkin as June. Lenora Nemetz, Marilyn Caskey, and Alison Fraser played the strippers Mazeppa, Electra, and Tessie Tura.

LuPone recounted in her memoirs that, when Laurents began directing this production, he based his direction initially on the 1989 revival, "because, I think that in Arthur's mind, the Tyne Daly Gypsy had been the last successful production." However, the cast "questioned Arthur relentlessly about...the scenes", and he "tossed the old prompt book out and freed" the actors to explore.

The Encores! production was a success, and despite Ben Brantley's somewhat negative review of LuPone's performance in the New York Times, the show transferred to Broadway, where it opened at the St. James Theatre on March 27, 2008. Brantley gave the production a rave review, praising LuPone, Laurents and the rest of the cast, and describing the characterizations in the production:

"You see, everyone's starved for attention in Gypsy. That craving, after all, is the motor that keeps showbiz putting along. And Mr. Laurents makes sure that we sense that hunger in everyone.... I was so caught up in the emotional wrestling matches between the characters (and within themselves), that I didn't really think about the songs as songs.... There is no separation at all between song and character, which is what happens in those uncommon moments when musicals reach upward to achieve their ideal reasons to be."

This production won numerous awards including the Tony Awards and Drama Desk Awards for LuPone, Gaines and Benanti. The show was originally scheduled to close in March 2009 on Lupone's final performance, but closed on January 11, 2009 due to decreases in ticket sales. Like the 2003 production, this revival also closed at a loss. When it closed it played 332 performances and 27 previews. On the eve before the final

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curtain call, LuPone made news when she literally stopped the show in the middle of the song "Rose's Turn", to scold a patron for taking illegal photographs during the performance.

Patti LuPone had performed in Gypsy prior to Broadway. She has stated that when she was thirteen years old, she starred as Louise in a high-school production of the show. Lupone had voiced interest in heading the 2003 Broadway revival but author Arthur Laurents had reportedly banned her from any future work with his involvement, as she had previously walked out on a production of Jolson Sings Again, written by Laurents, in 1995.

Film And Television Versions
Rosalind Russell, Karl Malden, and Natalie Wood starred in the 1962 Warner Bros. film adaptation of the musical. Russell won the Golden Globe Award for Best Actress - Motion Picture Musical or Comedy for her portrayal of Rose.

Gypsy was also adapted as 1993 television movie with Bette Midler playing Rose. Cynthia Gibb portrayed Louise and Jennifer Beck portrayed Dainty June. Bette Midler won the Golden Globe Award for Best Performance by an Actress in a Mini-Series or Motion Picture Made for TV; Michael Rafter won the Emmy Award for Outstanding Individual Achievement in Music Direction. This production was a rare example of a film/TV project in which some of the songs are sung live, and not Lip synced to a prerecorded track.

In January 2011 the New York Post reported that Barbra Streisand is in negotiations to produce, direct and star in a new film version of Gypsy. In an interview with the New York Post, Arthur Laurents said: "We've talked about it a lot, and she knows what she's doing. She has my approval." He said that he would not write the screenplay. In a clarifying statement and report, the New York Times wrote that Streisand would star, but would not produce or direct. Streisand's spokesperson confirmed that "there have been conversations".

However, Frank Rizzo of courant.com reported on March 12, 2011 that the film with Streisand "is not going to happen, according to playwright-director Arthur Laurents, one of the rights holders to the work." But now that is contradicted by an August 2011 report by USATODAY that the plans for a film adaptation of Gypsy are still intact. "Before writer and director Arthur Laurents died at age 93 last May, there had been much talk about a movie version of Gypsy starring Streisand as Rose. 'We just have to find our team and a writer,' said Streisand. 'It's too bad, because I was looking forward to working with Arthur,' who directed Streisand in her Broadway debut. 'I had seen him a few months before that, and he seemed so strong and healthy.'"

In March 2012, reports stated that Universal Pictures is pressing on with the new film. Streisand is still attached to produce and play Mama Rose, with Joel Silver co-producing and Julian Fellowes scripting.
Synopsis

ACT I
Rose and her two daughters, Baby June and Louise, play the vaudeville circuit around the United States in the early 1920s. Rose, the archetype of a stage mother, is aggressive and domineering, pushing her children to perform. While June is an extroverted, talented child star, the older girl, Louise, is shy. The kiddie act has one song, "Let Me Entertain You", that they sing over and over again, with June always as the center-piece and Louise often as one of the "boys" ("Baby June and Her Newsboys"). Rose has big dreams for the girls but encounters setbacks, as she tells her father ("Some People"). When Rose meets a former agent, Herbie, she persuades him to become their manager using her seductive and feminine wiles ("Small World"). The girls grow up, and June, now billed as Dainty June, and her act have a chance to perform for Mr. Goldstone ("Mr. Goldstone, I love you"). Meanwhile, Louise celebrates her birthday alone and asks her birthday present, a lamb, just how old she is this year ("Little Lamb"). After Rose rejects Herbie's marriage proposal, he considers leaving, but she asserts that he could never get away from her ("You'll Never Get Away From Me"). Now billed as "Dainty June and Her Farmboys", the act finally performs on the Orpheum Circuit ("Dainty June and Her Farmboys"). June is soon offered a place at a Performing Arts school after an audition. However, Rose turns this down, refusing to break up the act. Louise and June fantasize what life would be like if Rose were married and finished with show business ("If Mama was Married"). A few months later, still on the road from show to show, Tulsa, one of the boys from the act, confides in Louise that he has been working on his own act ("All I Need Is The Girl"), and Louise fantasizes that she and he could do the act together. Shortly after, June is missing, and Louise shows a note from June. June explains that she has grown sick of her mother and the endless tour and has eloped with one of the backup dancers, and they will do a new act. Rose is hurt, but then optimistically vows that she will make Louise a star, proclaiming that "Everything's Coming up Roses".

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ACT II

Louise is now a young woman, and Rose has built a pale imitation of the Dainty June act for her. Using all girls, Rose and Herbie try valiantly to sell "Madame Rose's Toreadorables" to a fading vaudeville industry. However, they are still together ("Together, Wherever We Go"). With no vaudeville venues left, Louise and her second-rate act wind up accidentally booked at a burlesque house in Wichita, Kansas, as a means to deter police raids. Rose is anguished, as she sees what a booking in burlesque means to her dreams of success, but Louise persuades her that two weeks' pay for the new act is better than unemployment. As they are introduced to Louise, three of the performers on the bill advise her on what it takes to have a successful act, a "gimmick," something that "makes your strip special" ("You Gotta Get a Gimmick"). Backstage, Rose proposes to Herbie. He asks her to break up the act and let Louise have a normal life, and she reluctantly accepts, agreeing they will marry the day after their show closes. On the last day of the booking, the star stripper in the burlesque show is arrested. Desperate, Rose cannot resist the urge to give Louise another nudge toward stardom, and she volunteers Louise to do the Burlesque performance as a last-minute replacement. Disgusted at Rose's blind ambition for her daughter, Herbie walks out on Rose forever ("Small World" Reprise). Although reluctant, Louise wants to please her mother and she goes on, assured by Rose that she needn't actually strip, but simply walk elegantly and tease by dropping a single shoulder strap. Shy and hesitant, she sings a titillating version of "Let Me Entertain You," the song that their kiddie act had used. She removes only her glove. The audience goes wild, and this becomes Louise's "gimmick" ("Let Me Entertain You (Gypsy Strip Tease)").

In the months that follow Louise becomes secure, always following her mother's advice to "Make 'em beg for more, and then don't give it to them!" The song becomes brassier. Ultimately, Louise becomes a major burlesque star and does not need her mother any longer. After a bitter argument between Rose and Louise, who has become the sophisticated "Gypsy Rose Lee," Rose realizes Herbie and June are both gone, and now Louise is lost to her as well. Rose, feeling sad, useless and bitter asks "Why did I do it? What did it get me?" ("Rose's Turn"). All of Rose's unrequited dreams of her own stardom and her personal demons surface. She fantasizes about her own lit-up runway and cheering audience, but finally admits "I did it for me." After her admission to Louise, Mother and daughter tentatively step toward reconciliation in the end.

- In the 1974 and 2008 Broadway revivals, although the final dialogue scene remains, there is not a happy ending, but rather a bleak, sad one as all hopes of reconciliation for Rose and Louise fall flat when Louise walks away, laughing sarcastically at Rose's new "dream." The audience is then left with a Rose whose dream of her own lit up marquee slowly fades away to her craziness within taking over.

- In the 2003 revival starring Bernadette Peters, the final dialogue scene remains, but leaves the ending open to more interpretation from the audience. Louise walks through the stage door, with Rose following behind. Rose then turns to face the audience, a look of sadness and longing on her face as she takes one last look at the empty stage. She pauses and slowly closes the door.
THE REAL JUNE & LOUISE

Gypsy Rose Lee was born in Seattle, Washington, as Ellen June Hovick, the same name that was later given to her younger sister, actress June Havoc. Later, her mother Rose renamed her Louise. Rose had married John Hovick, a newspaperman, at the age of fifteen, and became the classic example of a smothering stage mother - domineering, aggressive and driven - and stories of her eccentricities abound. Her two daughters earned the family's money by appearing in vaudeville, where June's talent shone while Louise remained in the background. At 16, June married a boy in the act named Bobby Reed. The story is told that Rose had Bobby arrested and met him at the police station carrying a hidden gun. Apparently she pulled the trigger, but the safety catch was on, and Bobby was freed. Not surprisingly, June left the act. She continued to work in show business though, both on stage and screen, and made a number of films for Hollywood. Her work was mostly in comedies and musicals, but she never achieved the fame (or the notoriety) enjoyed by her big sister, Gypsy. June Havoc is currently living in the United States, and is the owner of a town, the Civil War town of Canning Crossing in Connecticut.

Louise's singing and dancing talents were insufficient to sustain the act without June. Eventually though, it became apparent that Louise could earn money in burlesque. Her innovation here was her sense of humour, for while she stripped quite as thoroughly as any burlesque star, she made the crowd laugh. She took the name Gypsy Rose Lee, became known as the “intellectual stripper” and stripped at Minsky's for four years, where she was frequently arrested, and had relationships with unsavory characters such as Rags Ragland and Eddy Braun, sometime actors/ thugs. But Minsky’s also gave her the big break as a Ziegfeld girl in Hot Cha, and she went on to theatre, twelve movies and eventually her own television show, "The Gypsy Rose Lee Show" in 1958.
In 1941, Gypsy wrote a thriller called The G-String Murders. Her second murder mystery, Mother Finds a Body, was published in 1942. But it’s widely assumed that both books were ghost-penned by another author, Craig Rice. Regardless of who wrote them, the public seemed to enjoy them. A movie adaptation of the first book under the title Lady of Burlesque, starring Barbara Stanwyck, did extremely well, even garnering an Oscar nomination in 1944 for Best Music Score. In 1942 Gypsy married William Alexander Kirkland, but by 1944 they were divorced. While married to Kirkland, she had a son with Otto Preminger, Erik Lee, who was known by three different names throughout his life - Erik Kirkland, Erik de Diego, and Erik Preminger. Gypsy was married for a third time in 1948 to Julio de Diego. That marriage also ended in divorce.

In 1954, as the girls’ mother Rose was dying of colon cancer, her final words were for Gypsy: "Wherever you go... I'll be right there. When you get your own private kick in the ass, just remember - it's a present from me to you." With their mother dead, the sisters now felt free to write about her without risking a lawsuit. Gypsy's memoirs, entitled Gypsy, were published in 1957, and were the inspiration for the musical Gypsy. June did not like the way she was portrayed in the piece, and the conflict between the sisters lasted a decade.

The incredible success of the play and the subsequent movie secured Gypsy’s future. A smoker, she was diagnosed in 1969 with metastatic lung cancer. "This is my present, you know," she told June. "My present from mother." She died in Los Angeles, California, in 1970.
VAUDEVILLE VS BURLESQUE

VAUDEVILLE

Vaudeville (a farce with music) in the United States was a form of light entertainment that was popular from the 1890s until the early 1930s. Known in England as music hall and variety, it consisted of ten to fifteen unrelated acts, featuring magicians, acrobats, comedians, trained animals, jugglers, singers, and dancers. The term *vaudeville*, adopted in the United States from the Parisian boulevard theater, is probably a corruption of *vaux-de-vire*, satirical songs in couplets, sung to popular airs in the 15th century in the Val-de-Vire (Vau-de-Vire), Normandy, France. It passed into theatrical usage in the early 18th century to describe a device employed by professional actors to circumvent the dramatic monopoly held by the Comédie-Française. Forbidden to perform legitimate drama, they presented their plays in pantomime, interpreting the action with lyrics and choruses set to popular tunes. It eventually developed into a form of light musical drama, with spoken dialogue interspersed with songs, which was popular throughout Europe.

In the United States, the development of variety entertainment was encouraged in frontier settlements as well as in the widely scattered urban centers. In the 1850s and 1860s, straight variety became popular. Held in beer halls, the coarse, sometimes obscene, shows were aimed toward a primarily male audience. Tony Pastor, a ballad and minstrel singer, is credited both with giving the first performance of what came to be called vaudeville by the late 19th century and with making it respectable. In 1881 he established a theater in New York City dedicated to the “straight, clean variety show.” His unexpected success encouraged other managers to follow his example. By the 1890s, vaudeville was family entertainment, and exhibited high standards of performance.

Many future stars were developed under the vaudeville system—W.C. Fields, juggler and comedian; Will Rogers, cowboy and comic; the famous “American Beauty,” Lillian Russell; Charlie Case, monologuist; and Joe Jackson, pantomimist. European music hall artists such as Sir Harry Lauder, Albert Chevalier, and Yvette Guilbert also appeared in vaudeville in the United States.

By the end of the 19th century, the era of the vaudeville chain, a group of houses controlled by a single manager, was firmly established. The largest chains were United Booking Office, with 400 theaters in the East and Midwest, and Martin Beck’s Orpheum Circuit, which controlled houses from Chicago to California. Beck also built the Palace Theater in New York, which from 1913 to 1932 was the outstanding vaudeville house in the United States. In 1896, motion pictures were introduced into vaudeville shows, as added attractions and to clear the house between shows. They gradually preempted more and more performing time until, after the advent of the “talkies,” about 1927, the customary bill featured a full-length motion picture with “added acts” of vaudeville. The great financial depression of the 1930s and the growth of radio, and later of television, contributed to the rapid decline of vaudeville, and to its virtual disappearance after World War II.
BURLESQUE

Burlesque is a literary, dramatic or musical work intended to cause laughter by caricaturing the manner or spirit of serious works, or by ludicrous treatment of their subjects. The word derives from the Italian burlesco, which itself derives from the Italian burla – a joke, ridicule or mockery.

Burlesque overlaps in meaning with caricature, parody and travesty, and, in its theatrical sense, with extravaganza, as presented during the Victorian era. "Burlesque" has been used in English in this literary and theatrical sense since the late 17th century. It has been applied retrospectively to works of Chaucer and Shakespeare and to the Graeco-Roman classics. Contrasting examples of literary burlesque are Alexander Pope's sly The Rape of the Lock and Samuel Butler's irreverent Hudibras. An example of musical burlesque is Richard Strauss's 1890 Burleske for piano and orchestra. Examples of theatrical burlesques include W. S. Gilbert's Robert the Devil and the A. C. Torr – Meyer Lutz shows, including Ruy Blas and the Blasé Roué.

A later use of the term, particularly in the United States, refers to performances in a variety show format. These were popular from the 1860s to the 1940s, often in cabarets and clubs, as well as theatres, and featured bawdy comedy and female striptease. Some Hollywood films attempted to recreate the spirit of these performances from the 1930s to the 1960s, or included burlesque-style scenes within dramatic films, such as 1972's Cabaret and 1979's All That Jazz, among others. There has been a resurgence of interest in this format since the 1990s.
VAUDEVILLE SLANG/GYPSY GLOSSARY

The world of vaudeville had its own colourful language, with many terms still in use today.

_A bientôt_ (French) – good-bye for now

ad-lib - to improvise

Ad lick – means to improvise in performance

all wet - a flop, but worse

alley-oop - an acrobatic or tumbling act

**Beau Brummell** – a fashionable man, in reference to George Bryan Brummell, 1778 – 1849, an Englishman who set the fashion in men’s clothes

bill - the lineup or program of a vaudeville show

bit - sketch, routine, trick, or a part thereof

blue - off colour

B.O. - box office

boff, boffo - outstanding

booner - talent scout (from Daniel Boone)

**Boston version** - cleaned-up version of a burlesque routine

Boudoir – French term for a woman’s bedroom or private sitting room

break-in - time during which a new act was honed and revised after performing before an audience

bump – to dance by thrusting the pelvis forward abruptly in a provocative manner, especially to the accompaniment of an accented musical beat

Bunk – humbug, nonsense

**Burlesque** – a form of entertainment popular in the United States from the early 1900s through the mid-1940s; scantily clad women were the primary feature and were accompanied by bawdy comedians

business - actions by a performer intended to establish atmosphere, reveal character, or explain a situation

canned - cancelled, fired

chooser - a performer who goes to see other acts to steal material

clicked - was a success with the audience

clippings – a collection of articles or reviews clipped from newspapers or magazines; many performers collect reviews of their performances

closed - gave the last performance of a booking; also used to mean fired

company - four or more performers in the same act

**Crackerjack** – originally a molasses-flavored candy-coated popcorn and peanuts snack, with a prize inside the box; a popular snack at theaters

**crossover** - a staple of vaudeville comedy, two performers enter from opposite sides of the stage and meet in the middle for a brief comedy bit

cues -- anything said or done – on or off stage – that is is followed by a specific line or action, including light and/or music changes

dark - time during which a theatre is closed to the public

dialect comic - comic using an accent and ethnic humour

died - played to little or no applause

“dinna ken” (Scottish) – don’t know/understand

Created by Joey Landwehr - J*Company Artistic Director
enchanté (French) – enchanted, delighted
excess baggage - a nonprofessional who tours with his or her vaudevillian spouse
Fanny Brice – a singer and comedienne of the 1920s and 1930s, Brice was the star of revues such as the Ziegfeld Follies and was the inspiration for the musical *Funny Girl*
feature spot – headliner, nearly always the act next to closing
fighting the agents - looking for work
finesse – delicate and skillful way of doing something
five-percenter - theatrical agent or broker, named for the percentage of a performer's fee to which they were entitled
flash act - a large, impressive act
flop - a failure
four-flushing - faking it, bluffing your way through an act
G-string – a loincloth or breechcloth usually secured by a cord at the waist, make of a narrow strip of decorative fabric and worn by striptease entertainers
gagging - introducing unplanned and unrehearsed remarks, reactions, bits, or business into an act during performance
gimmick – an ingenious or novel device, scheme, or stratagem, especially one designed to attract attention or increase appeal
giving the bird - booing, hissing, and/or catcalling
go big - win a good round of applause
good place to die - a small town without any action
grand jury - the audience in the gallery
grind – a dance movement involving an erotic rotation of the pelvis
guy from Dixie - a performer who isn't very good
hand to hand music - applause
handcuffed - when the audience won't applaud
Harris tweed – a stylish brand of heavy, hand-woven woolen fabric made in the Outer Hebrides (outer chain of islands off the western coast of Scotland, separated by a sea channel from the Inner Hebrides nearer the mainland.)
headliner - star of the show whose name appeared at the top of the bill
“Hit this doll with a surprise pink” – highlight this performer with a pink spotlight
Lodges – the meeting halls for fraternal societies
hokum or hocum - bits, jokes, and routines that were corny, old-fashioned, and contrived
hoofing, hoofer - dancing, dancer
house of burlesque – a theater specializing in burlesque entertainment
in-and-outer - a performer who went back and forth between vaudeville and legitimate theatre
ivory tickler - pianist
jailbait – an underage girl
jump - travel between towns or cities where you are booked
“Kill the floods and bring in number four” – turn off the floodlights and turn on the light labeled #4
“kill them floods” – turn off the floodlights that light the stage
knocked 'em bowlegged - was a big success
a knockout - a panic, but even better
legit - legitimate theatre
“let in the traveler” – any curtain attached to a track that can open and close
The Lunts – Alfred Lunt and Lynn Fontanne, husband and wife acting team that thrilled American audiences with their performances from the 1920s through the late 1950s

making the rounds - looking for work

matinée – a performance presented during the day, usually in the afternoon

Menagerie – a collection of animals

milking - encouraging, inducing, and/or begging an audience to continue applauding long after they should have ceased

milkman - a performer with a reputation for milking

Minsky’s World Famous Burlesque – the crème de la crème of the burlesque theaters; the pinnacle of Gypsy’s striptease career and a sure sign that she is at last a success

monologist - a performer whose act consisted entirely of talk, without the use of song, dance, or major props

morgue - a house that is not doing business

mountaineer - a comedian who is an alumnus of the Borscht Belt, the predominantly Jewish resort hotels of the Catskill Mountains

mowed ‘em - was a big success

mugging - contorting the face to win laughter, irrespective of any connection to the lines or action of the scene

N.S.G. - reviewer's shorthand for "not so good"

N.S.H. - "not so hot"

next-to-closing - this was the "top" or "star" spot; top of the bill in vaudeville was to play next-to-closing on the Orpheum circuit

number - an entertainment selection; in vaudeville programmes the acts were often numbered by the running order

nut act - comic(s) using an excessive style, usually physical comedy

Nut House - vaudeville theatre known for comic acts

Odd Fellows, Knights of Pythias, Elks, Shriners – civic organizations that sponsored theater presentations

oiseau (French) – bird Orpheum Circuit – The Vaudeville market was divided into two primary circuits, the Orpheum in the west and the Keith in the east.

out of town - anywhere not New York City

over their heads - an excuse used by performers who felt their act was not appreciated due to the audience’s lack of intelligence and understanding

panicked the house - was a big success, even better than a riot

Pantages Circuit – one of the “small time” circuits in vaudeville

paper - complimentary and promotional admissions

papering the house - giving away free tickets to fill up the audience; often done on opening night or when a critic is in the audience

patter - the spoken parts of an act

patter act - an act based on clever, rapidfire dialogue

peroxide – hydrogen peroxide, used to bleach hair

pipes - voice

play up - pitch the pace of a scene or act at a high level

playing to the haircuts - last on the bill; in other words, playing to the backs of the audience as they left the theatre

relatives in the ice business - what an unresponsive audience must have

Created by Joey Landwehr - J*Company Artistic Director
**r**hinestone lapels – rhinestones are an artificial gem cut from paste, usually resembling diamonds in appearance; lapels are the two portions of a man’s suit jacket on the chest that seem to continue the collar

**a** riot - succeed with big applause

**routine** - a particular arrangement of bits, schtick, and/or choreography

**sacro** – sacroiliac, the lower back/hip bone area (posterior of the pelvic area)

**schtick** - bit, routine, or style

**scenes** – skits, acting passages performed on a stage

**shlepper** – one who moves slowly, awkwardly, or tediously

**show stopper** - an act that receives legitimate applause or ovations lasting into the time allotted for the next act

**silo circuit** - small towns and rural areas

**split week** - a week booked in two different theatres, often in different cities

**spot** – act, performance on a program

**star turn** - an act by a great performer; also used facetiously to mean an offstage temper tantrum or other diva-like behaviour

**stubholders** - the audience

**suitcasing** - travelling on tour with minimal baggage

**tad comic** - Irish comic

“**take each of them from the top and then cut to the last eight**” - start each musical number at the beginning, then jump to the last eight measures or bars

“**the talkies**” – movies with spoken dialogue (a new invention), considered by some to be one of the reasons vaudeville faded

**talking single** - a solo act using stories, jokes, or other verbal communication (e.g., magicians, impersonators, and monologists)

“**talking woman**” – a female performer who gives lines to a comedian

**terp team** - ballroom dancers

**three-sheeting** - hanging around the theatre making it known that you are a performer in order to try and impress others

**took the veil** - retired from public life

**top billing** – the first or most prominent position in a list of actors or entertainers, as on a marquee or screen

**troupe** – a company, band, or group of singers, actors, or other performers, especially one that travels about

**tux** – a tuxedo, a formal set of clothing for men

**Variety** – an American weekly entertainment-trade magazine founded in New York City in 1905 by Sime Silverman

**vaudeville** – the now defunct form of entertainment was prominent from the late 1870s through the late 1920s and offered everything from song and dance routines to jugglers and contortionists.

**Vogue** – a fashion and lifestyle magazine founded in 1892 by Arthur Turnure

**walking off cold** - flopping

“**wee bairn**” (Scottish) – small child

**wheels** - burlesque circuits

**wow finish** - an impressive climax at the end of an act calculated to bring enthusiastic applause

**wowed ‘em** - was a huge success; the ultimate accolade

**yock** - a big laugh from the audience

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ABOUT THE COLLABORATORS

Jule Styne, Composer

A child prodigy, accompanist, and renowned composer for Broadway, films, television, and radio, Jule Styne penned the music for some of America's best-loved and most enduring songs, including "Anchors Aweigh," "Let It Snow, Let It Snow, Let It Snow," and "People." One of the most prolific songwriter-composers in American theatre, Styne specialized in creating songs especially suited for particular Broadway divas like Carol Channing and Barbara Streisand. Working closely with Frank Loesser and Sammy Cahn through the 1930s, 1940s, and 1950s, he also penned many movie songs. In 1954, he shared an Oscar for the title song "Three Coins in the Fountain." He later earned a Tony for Hallelujah Baby!, a New York Drama Critics Circle award, and two Grammys.

Born Julius Kerwin Stein in London, he was still a child when he and his family immigrated to the U.S. A prodigy who received classical training early, by age eight Styne was a gifted concert pianist and occasional soloist with the Chicago Symphony. After further studies at the Chicago College of Music, he played with various bands and accompanied such stars as Fanny Brice, Helen Morgan, and Al Jolson, for whom Styne wrote the song "Sunday" in 1926. In 1931, Styne formed his own band. By mid-decade he was a noted vocal arranger and was working in Hollywood as a songwriter and voice teacher to stars such as Shirley Temple and Alice Faye. During this period in Tinseltown, Styne made a name for himself with his upbeat, memorable tunes. With Stephen Sondheim, he created the memorable songs for the Broadway staple Gypsy, which originally starred Ethel Merman as the ultimate stage mother. Styne wrote the song "Rose's Turn" especially for her. For Carol Channing, who played Lorelei Lee in the 1949 production of Gentleman Prefer Blondes, he penned the sparkling "Diamonds Are a Girl's Best Friend," which later became one of Marilyn Monroe's most famous songs, as well as a hit for Barbra Streisand. Shortly before his death of heart failure on September 20, 1994, Julie Styne was working on a revival of Gentlemen Prefer Blondes at the Goodspeed Opera House in Connecticut.

Stephen Sondheim, Lyricist

The name of composer and lyricist Stephen Sondheim (b.1930) has become synonymous with experimentation and excellence in the field of musical theatre. Born in New York City, he moved to rural Pennsylvania with his mother when his parents separated, where their neighbours included the famous lyricist Oscar Hammerstein II. Sondheim began piano lessons at age seven, wrote original musicals in high school and college, and after graduation wrote several episodes of the television series Topper. After a couple of attempts at Broadway musicals, Sondheim was chosen to write lyrics for Leonard Bernstein’s music in West Side Story (1957), one of the great landmarks of the American musical theatre. The success of Sondheim’s lyrics for Gypsy (1959) and Do I Hear a Waltz (1965), and of his music and lyrics for A Funny Thing Happened on the Way to the Forum (1962), established him as a new leader on the Broadway scene. Soon came a spectacularly successful series of productions with music and lyrics by Sondheim and

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J*Company Youth Theatre: Gypsy – A Musical Fable – Insights Educational Guide

directed by another Broadway legend, Hal Prince. These included Company (1970), Follies (1971), A Little Night Music (1973), Pacific Overtures (1976), and Sweeney Todd (1979). In 1981, the failure of the Broadway premiere of Merrily We Roll Along brought an end to the Sondheim-Prince partnership, though both continued to have successful shows with other collaborators. Sondheim’s subsequent hits included three productions with director/writer James Lapine - Sunday in the Park with George (1984), which won the Pulitzer Prize for drama, Into the Woods (1987), Assassins (1990), Passion (1994), Bounce (2003) retitled Road Show (2008). In addition to his Pulitzer Prize Sondheim has won six Tony awards, seven Grammy awards, an Edgar award (for a mystery screenplay written with Anthony Perkins) an Oscar (for the song “Sooner or Later” from Dick Tracy, 1990) and a Pulitzer Prize.

Arthur Laurents, Librettist

Arthur Laurents was born in New York City in 1918, and educated at Cornell University. He is best known as the playwright who penned such plays as Home of the Brave (1945), West Side Story (1957) and, of course, Gypsy (1959). Laurents' career in Hollywood as a screenwriter seems almost separate from his career in the theatre, although he has sometimes been involved in the adaptation of his plays and musicals. His first screen credit was a shared one on The Snake Pit (1948), a harrowing study of mental illness starring Olivia de Havilland. Laurents then adapted Patrick Hamilton's play Rope (1948) for Alfred Hitchcock, which was loosely based on the Leopold-Loeb murder case. Other adaptations include Anna Lucasta (1949), Anastasia (1956), based on the play about a woman who may or may not be the surviving daughter of the executed Russian Czar, and Bonjour Tristesse (1958). Laurents co-wrote most of the film adaptations of his stage work, beginning with 1949's Home of the Brave, which altered his original story that centered on a Jewish soldier to that of a black soldier. With Ernest Lehman he adapted the hugely successful West Side Story (1961), and with Leonard Spigelgass he wrote the screenplay of Gypsy (1962) that featured a non-singing Rosalind Russell. He also worked on the screen version of The Time of the Cuckoo which became David Lean's Summertime (1965). In 1973, Laurents adapted his own novel, The Way We Were, the story of the romance between a Jewish woman and a WASP gentleman broken apart by cultural and political differences. The result, starring Barbra Streisand and Robert Redford, was a huge box-office success. Laurents followed with The Turning Point (1977) which he produced with its director Herbert Ross. Also a critical and commercial success, this film told the tale of two fortyish women, one an aging ballet star (Anne Bancroft), the other (Shirley MacLaine) who gave up dancing to raise a family and have a life of regrets. Although his books for the musicals West Side Story and Gypsy were nominated for Tony Awards, Laurents did not win until Hallelujah, Baby! in 1967, La Cage aux Folles in 1984 and the 2008 revival of Gypsy. Laurents died at the age of 93 in New York City on May 5, 2011 of pneumonia complications, as reported by The New York Times. He had lived with his lover Tom Hatcher for more than fifty years, until Hatcher's death in 2006. Following a long tradition, Broadway theatre lights were dimmed at 8 p.m. on May 6, 2011, for one minute in his memory.
THEATRE ETIQUETTE

Etiquette: Rules of good behavior, decorum, propriety, manners…

*Please review these rules of theatre etiquette with your class!*

In the early part of the nineteenth century, theatrical performances usually began at six o’clock. An evening would last four or five hours, beginning with a short “curtain raiser,” followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today’s prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter’s evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o’clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called “the orchestra”) were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the “house lights”), focusing the attention of the audience on the stage. The advent of gas lighting and the “limelight” (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience’s rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening’s entertainment. Curtain time was pushed back to eight o’clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

**Being A Good Audience**

**Please be on time!**
• Plan to arrive 15 to 20 minutes before the start of the play.
• Don’t forget to use the restroom and have a drink of water before entering the theatre.

Please remember to turn off your cell phone or any other devices that might make any noise or light up during the show.

Please be seated when you see the lights dim before the show—that is a signal that the show is about to start!

Please remember that the seats in the theatre are for sitting; try to refrain from kicking, bouncing, standing or putting feet on the seats.

Please do not stand or sit in the aisles—many times actors will make entrances through the audience and cannot get to the stage if you are blocking the way. It is also a fire hazard.

Please remember that absolutely no food or beverages are allowed in the theatre.

Please remember that live performances may not be recorded: cameras and video equipment are not permitted in the theatre.

And most importantly, please remember that the actors on the stage (unlike in the movies or on TV) know that you are in the audience and they can hear you!
• Please do not talk during the show—even in a whisper—it is distracting to the actors and other audience members.
• Please save questions and comments for the end of the show.
• Please do laugh when you find something funny—then the actors know they are doing their job.

Please do applaud at the end of musical numbers, scenes that are appropriate and of course at the finish of the show—actors enjoy knowing you had a good time at the performance.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Created by Joey Landwehr - J*Company Artistic Director
BEHIND THE SCENES OF GYPSY – A Musical Fable

When we see a play, we only see the actors, but without the production team, the play would not happen! Let’s find out who works with the actors in rehearsal and backstage to make this production of Gypsy a success.

The Director: Joey Landwehr is the director of Gypsy. As the director he decides what the play will look like and how the characters will be interpreted. He chooses the actors to play the roles. He works with the design team (set designer, lighting designer and costume designer) to create the look for the show. He will rehearse with the actors to help them develop the characters they are playing. He will also “block” the show. Up until the 1940s, writers and producers had the concept that the director was expected to stage a show and supervise rehearsals in a way that made their concept shine through. Starting in the 1950s, directors took an increasing degree of control over the creative process. Today, few producers or writers have the clout to overrule a top director's decisions.

Choreographer: Roxane Carrasco is the person who stages the dances and musical scenes of a show was once called the “dance director,” but the title changed when ballet choreographers like George Balanchine and Agnes de Mille began working on musicals. A choreographer must give a musical a sense of movement that helps hold the show together visually. Since the 1940s, directors who also choreograph have staged many musicals.

Musical Director: Tim McKnight teaches the performers the music in the rehearsal process and works closely with the director to make sure all the nuances of the music and the performance is just right. The music director is also in charge of hiring and managing the orchestra, they have a tremendous effect on the sound and pacing of performances. A musical director must be ready to smooth over technical glitches, reassure uncertain understudies, and handle anything else that might stop the music. Most of the time, in present theatre, the music director also conducts the orchestra.

Stage Manager: Jamie Gilcrist is really the boss once the show opens! The stage manager has so many important duties. During rehearsals, she sets up the rehearsal space so it resembles the set (most actors do not get to work on the theatre set until shortly before the show starts), she makes sure that all the actors have scripts, schedules, rehearsal props, takes notes for the director and a thousand other tasks! During production, she makes sure all the actors, the technical team and the stage is ready for the performance each day. The stage manager also makes sure that the show does not change from what the director created; this may mean that she has to give the actors corrections after performances! The stage manager is the person who makes everything run smoothly.

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Set Designer: Mason Daryl Lev will create the environment for the story. The set designer, with the director decides how to design a set that will create the world of the play for the audience. The set must be visually engaging, safe for the actors to use and help tell the story of the play. The designer first makes drawings of ideas, then, when ideas are firm, he makes a little model of the set (kind of like a doll-house or a diorama). The technical crew will work from his drawings and model to build the set.

Lighting Designer: Matthew Novotny knows doing a play in the dark would be no fun at all, so the lighting designer has a very important job! He works with the director and the set designer to make sure the show is well lit, but also to create special effects with lighting. He can create lightening, sunlight, moonlight, different colors of light—pretty much anything the director wants! The lighting designer may use a computer program to help him create all the effects and the lighting cues for the show. He will then decide which (and how many) lighting instruments will be hung from the grid (theatrical lighting is mostly hung from the ceiling on a metal grid structure).

Costume Designer: Shulamit Nelson has the fun job of working with the director to decide what the characters in the play should wear! This is a vital job, because the audience learns many things about a character from what he or she is wearing. The costumes need to be in harmony with the set and lighting design, so the costumer also confers with the other designers on appropriate colors and patterns and how to contribute to the overall look of the play. She creates life-like drawings of each character in costume; these drawings are called “renderings.” She will then either buy clothing that is similar to what she wants from stores or create patterns and sew costumes (called building a costume) or find pieces in the costume storage in the theatre (costumes that have been used in other shows). Many times the costumes are a combination of all three: shopping, building and pulling.

Sound Designer: Rogelio Vasquez has a very important job in present-day theatre. In the 1950s, a stage manager just turned on some foot mikes at curtain time. Now, in many productions, every principal cast member wears a wireless body mike to provide full amplification—a complex proposition when there are dozens in a cast. Sound staff are on hand during all performances to continually adjust every microphone's setting—a task managed from a bank of computers at the rear of the orchestra section.

Librettist: Arthur Laurents Also called the book writer, the librettist creates the book—or script—of a musical. In musicals where the dialogue is almost completely replaced by music (Cats, Phantom of the Opera, Les Misérables), the librettist is essentially responsible for making sure everything weaves into a coherent, dramatic flow.

Composer and Lyricist: Jule Styne & Stephen Sondheim The composer writes the music, and the lyricist writes the words. It is not unusual for one person to act as both composer and lyricist. Some lyricists act as their own librettists. Only a very few people,
such as George M. Cohan, Noel Coward, Meredith Willson, and Jonathan Larson have succeeded as composer, lyricist, and librettist. For many years, Broadway composers and lyricists made much of their income from the sale of sheet music. With the change in musical tastes and the near disappearance of sheet music, they get little beyond the share of 2% of a show’s profits and, if the show is ever leased for international and amateur productions, part of the long-term rights income. The only way for theatrical composers or lyricists to “strike it rich” is to become their own producer, as Andrew Lloyd Webber did with his Really Useful Company.

**Orchestrator: Stephen Sondheim** The composer writes the melodies, but the orchestrator determines what those melodies will sound like when an orchestra plays them. The challenge for orchestrators is to make sure their arrangements do not drown out the singers—a task made much easier by electronic amplification. Most composers let orchestrators create the overture as well as the underscoring and scene-change music.

As you can see, there are many jobs in the theatre and no play would be performed without all these talented artists. And, there are so many more people involved; the producer, the managing director, the technical crew, the scene shop workers, the costume shop workers, the light and sound board operators, the running crew, the house managers, ushers and box office staff—all the people who contribute to making a play come to life.

**About the Creator of the Study Guide**

**Joey Landwehr**, is the proud Artistic Director for J*Company Youth Theatre, he moved to San Diego after being a professional actor/director in New York City working on and off Broadway, national tours, regional theatres across the country and soloing and directing at Carnegie Hall. Joey received his MFA in acting/directing from The Ohio State University and has studied under such instructors as Betty Buckley, Marcel Marceau, Francis Sternhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristen Chenoweth, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard and Howard Keel. Joey has worked in all medias of entertainment and is a proud member of Actors’ Equity (AEA), the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Director’s Guild of America (DGA). In San Diego Joey has worked with Diversionary Theatre, SDGMC, The Old Globe Theatre, La Jolla Playhouse, Orchestra Nova, San Diego Symphony and the San Diego Shakespeare Society. At J*Company he has directed: *Rumpelstiltskin Is My Name*, *OLIVER!*, *Yours, Anne*, *Disney's Beauty And The Beast*, *The Story Of Hansel And Gretel*, *Disney's The Jungle Book*, *Elton John & Tim Rice’s AIDA*, *Disney's 101 Dalmatians*, *Pocahontas* (San Diego Premiere), *Into The Woods*, *Fireflies: The Story Of The Artists Of Terezin – Featuring The Original Children’s Opera BRUNDIBAR* (World Premiere), *Rodgers & Hammerstein’s South Pacific*, *Rodgers & Hammerstein’s The King And I*, *Rodgers

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& Hammerstein’s The Sound Of Music, Rodgers & Hammerstein’s Cinderella, Fiddler On The Roof, 13 – A New Musical, Children Of Eden, Disney’s MULAN, The Who’s TOMMY, Thoroughly Modern Millie, Xanadu, Funny Girl, Yentl, Gypsy, Hello Dolly!

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THEMES AND TOPICS TO EXPLORE - 1

Movie vs. Play

This activity should be done after seeing the show.

Activity:
English/Language Art Appreciation/Critical Thinking: Compare and contrast the stage production with the film or television production.

Compare and contrast the stage production with the film or television production.
Which did you prefer? Why?

Were there elements that worked better on film, or visa versa?

Did seeing a play about a stage performer seem more realistic on an actual stage or in the film?

Was the stage production successful in capturing the essence of the era? If so, was this success achieved through sets, costumes, lighting, acting, or other methods?

The characters of Uncle Jocko, June, Gypsy, Electra, Mazeppa, Tessie Tura, Tulsa and many chorus members and showgirls are all stage actors playing stage actors and backstage personnel. Do you think it would be easier or more difficult for an actor to play another actor?

Try to think of other plays and movies where this is the case.
THEMES AND TOPICS TO EXPLORE - 2

Those Who Don’t Learn From History Are Doomed To Repeat It

*This activity should be done after seeing the show.*

*Activity:*
History/Writing: Analyze the psyche of The Roaring Twenties.

*From the Script:*

**Act 1, Scene 2**
*Rose. A product of the era, explains to her father the kind of person she is and what she wants from life. She sings...*

*SOME PEOPLE CAN GET A THRILL*
*KNITTING SWEATERS AND SITTING STILL --*
*THAT’S OKAY FOR SOME PEOPLE WHO DON’T KNOW*
*THEY’RE ALIVE;*

*SOME PEOPLE CAN THRIVE AND BLOOM,*
*LIVING LIFE IN A LIVING ROOM --*
*THAT’S PERFECT FOR SOME PEOPLE OF ONE HUNDRED*
*AND FIVE!*

*BUT I*
*AT LEAST I GOTTA TRY,*
*WHEN I THINK OF ALL THE SIGHTS THAT I GOTTA SEE YET,*
*ALL THE PLACES I GOTTA PLAY,*

*ALL THE THINGS THAT I GOTTA BE YET --*
*COME ON, POPPA, WHADDAYA SAY?*

*SOME PEOPLE CAN BE CONTENT*

*PLAYING BINGO AND PAYING RENT --*
*THAT’S PEACHY FOR SOME PEOPLE*
*FOR SOME HUMDRUM PEOPLE*
*TO BE,*
*BUT SOME PEOPLE AIN’T ME!*

The musical traces the story of Rose and her daughters’ theatrical exploits from the heights of the Roaring Twenties--the early part of the decade. The innocence of Vaudeville and variety theatre of that era sits in stark contrast to other forces that would later usher in the Crash of ’29 and subsequent Great Depression. To understand what life was really like for Rose, Herbie and the girls, and for Rose as a driven person who devoured it, it helps to comprehend the era within its social context.

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Write a two-page essay on one topic from the list below, or another of your choice. When everyone has written their essays, each student reads their work. When all students have finished reading, each student, using the information gathered, prepares an overall profile of the Roaring Twenties. Students conclude their profile stating two opinions: how did life in the twenties affect the development of Rose’s personality; what subsequent effects does this have on her two daughters.

Women’s Right to Vote
Flapper
Charleston
“Fatty” Arbuckle Scandal
Houdini
Gertrude Eterle
The Great Depression
Crash of ’29
Chicago Mafia
Prohibition
Spirit of St. Louis
Sacco and Vanzetti
The Scopes Trial
THEMES AND TOPICS TO EXPLORE - 3

Character Study

*This activity should be done after seeing the show.*

**Activity:**
Behavioral Studies: Understand controlling behavior as a negative trait.

**From the Script:**

**Act 1, Scene 1**
*The girls audition for Uncle Jocko’s Kiddie Show. Despite Jocko’s prohibition of mothers in the theatre, Rose barges in and takes over.*

*Rose*
Sing out, Louise -- sing out!

*Jocko*
Who said that? Who said that?...

*Rose*
You’re behind, Louise! Catch up, honey, catch up!

*Jocko*
Who let in one of them mothers?...

*Rose*
Hold it, please, hold it! Save your strength June. Louise, dear, if you don’t count

*Jocko*
Madam, do you realize you are absolutely --

*Rose*
I do, Uncle Jocko, but I want to save your very valuable time for you.

*Jocko*
In that case--....

*Rose (to Jocko)*
Will you hold Chowsie for me -- that’s short for chow mein...

*Jocko*
What is going on here?
Rose
...when the girls do their specialty would you please ad lick it? Thank you. Show him, girls.

Jocko
Is this really happening?

Rose
Oh, Gus? Gus, would you please slap Baby June with something pink? She’s the star. Smile, Baby dear!

Jocko
I have seen all kinds of mothers

Rose
Don’t hang on the Baby’s dress, you’ll rumple it up. Do you know of a really good agent who could book a professional act like ours?

Jocko
A professional act! Hey Georgie! Get a load of this --

Rose (suddenly grabbing him)
Don’t you laugh! Don’t you dare laugh! ... That child is going to be a star. Smile, Baby dear!

“Control Freak,” “Takeover Artists.” They’re both uncomplimentary terms for the same behavior. Rose is a textbook example of that kind of person. As the consummate “stage mother,” she is determined her girls will be stars and attempts to control everything that will contribute to that goal. She does not seem to comprehend how annoying her behavior is. Her determination to get her way overrides it.

Ask students to define the difference between guiding and controlling. From their answers, formulate two good definitions and write them on the board. Be careful here. Some students may confuse the two, particularly when it comes to legitimate parental or adult authority.

Using the script excerpt as a talking point, the class discusses Rose’s behavior as controlling. If they were in the place of the girls, ask them how they might feel in this situation. If they were Jocko how might they feel? Is Rose really controlling what’s happening or she producing an opposite effect that might hurt the girls chances at being selected. Ask students if Rose has the right to behave in this way. Is she doing this for the girls, or is she doing this for herself?
THEMES AND TOPICS TO EXPLORE – 4

Adaptation And Music Theatre

May be done before or after seeing the performance.

Questions & Discussion Prompts:
Performance & Visual Arts/English/Language Arts/History — origins

Gypsy is based on the life of Gypsy Rose Lee and her family. Musical theatre works are frequently adapted from sources such as films, plays, novels, tales, short stories, and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?

Name five musical theatre works that were original and not based on any other sources.

What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

Activity:
Performance & Visual Arts/English/Language Arts/History — origins

What were the source works on which the following musicals were based:

- Fiddler On The Roof
- Joseph And The Amazing Technicolor Dreamcoat
- The Sound Of Music
- Hello Dolly!
- Sweet Charity
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy

Select a film, non-fiction book, satirical book, play or group of short stories that you think would make a strong musical theatre work.

Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?

What elements of the source will be hard to transfer to musical theatre form?

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Write a two-page description of a musical theatre work based on your source.

What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?
THEMES AND TOPICS TO EXPLORE – 5

*Gypsy* As Musical Theatre

*May be done before or after seeing the performance.*

**Questions & Discussion Prompts:**

English/Language Arts—art imitates life

Would *Gypsy* have been as successful as a straight play without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of *Gypsy* forward? What do we know because of the music that we might not know otherwise?

How does the music contribute to our understanding of the larger themes of the show?

How did the music and lyrics evoke time and place for you?

In what ways is the music indispensable to the plot?

Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?

Discuss the ways in which music and lyrics can compress and elevate the importance of information.

What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

Find examples of duets or shared songs in *Gypsy*. How do these duets help to define relationships?

Select two songs from *Gypsy* from the following:

- Let Me Entertain You
- Some People
- Small World
- Mr. Goldstone
- Little Lamb
- You’ll Never Get Away From Me
- Broadway
- If Momma Was Married
- All I Need Is The Girl
- Everything’s Coming Up Roses
- Together Wherever We Go
- You Gotta Get A Gimmick
- Rose’s Turn

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Summarize the contents of these songs. Discuss:

What do we learn about the character or characters who sing the songs and their personal philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead of talk? What is the emotional energy of the moments that push them into song?

What do the songs accomplish in terms of plot? Where is the action when the song begins and when it ends?

Every dramatic scene has a “main beat” or central moment of importance. Do the songs you chose become the “main beat” of the scenes in which they appear?

Do the songs exist in real time, suspended time or compressed time? In other words, do they represent the amount of time that it would really take to express their contents? Do they magnify the moment? Do they speed up time?

What is the physical action of the character or characters during the songs?

**Activity:**

English/Language Arts—art imitates life

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

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THEMES AND TOPICS TO EXPLORE – 6

The Creators Of Musical Theatre

May be done before or after seeing the performance.

Activity:
Visual Arts/English/Language Arts—creation

Collaboration
The Musical Gypsy was created by many collaborators: Music by Jule Styne – Lyrics by Stephen Sondheim - Book by Arthur Laurents.

Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.

Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

Production Elements
Design your own sets & costumes for Gypsy. Explain your choices.

Read about set & lighting designers: learn more about their role in creating musical theatre.

Create Your Own Musical
How do ideas begin? Have you ever begun a project with a simple idea?

Give examples of great ideas or inventions that began with simple thoughts or images.

Write a story based on a famous person (as Gypsy is) or on a section of a famous story. Use this person/story as the basis for a musical.

Outline your musical scene by scene.

Make a list of characters.

Make a list of musical segments you might include.

Will your work include dance? How will dance be used?

Try to write the first scene, a turning point scene, and the final scene of your musical.

Try to write a lyric or melody for one of the musical segments.
THEMES AND TOPICS TO EXPLORE – 7

Critical Analysis

\textit{This activity should be done after seeing the performance.}

\textbf{Activity:}
Visual Arts/English/Language Arts— critique

Write a review of a performance of \textit{Gypsy}.

\textbf{How To Write A Theatre Review}
When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

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So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well-balanced review always leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words like not, no, never and nothing. Encouraging the arts is always the reviewer’s most important job. Keep all these things in mind when writing your review and it will be great. Have fun!

If you are doing this as a class feel free to send it to J*Company Youth Theatre as we are always looking to improve and to encourage young people in the arts and that includes writing a great review!

**Example Of A Theatre Review**

Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show. What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Every one of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," had a lighter voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a less than glamorous building, but just right for great community theatre. The cost of the show is $20 for adults and $15 for students and seniors. (And well worth it!) Tickets can be purchased by calling 555-555-5555 or by going to their website at [www.sarasotaplayers.org](http://www.sarasotaplayers.org). The audience needed no extra help getting in the mood, which made it much more fun. Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!
LEARN MORE ABOUT THEATRE

J*Company Youth Theatre is an inclusive theatre company which offers a wide variety of theatre arts opportunities for students housed at the Lawrence Family Jewish Community and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

SCHOOL-DAY SHOWS AT J*COMPANY YOUTH THEATRE

If you’ve enjoyed Gypsy, come back for the last play of this season: THE STREISAND SEASON – J*Company Youth Theatre Commemorates 20 Years:

1. **Hello Dolly!** - It’s so nice to have her at J*Company where she belongs.
   a. Running: May 3 - May 12, 2013
   b. School Show:
   c. Suggested for all ages.

Contact Emily Calabrese, J*Company Education Administrator at 858-362-1129 or emilyc@lfjcc.com for more details
THANK YOU

As a parent/educator, you are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information in this guide is helpful in making an intelligent, informed decision about the importance of live theatre in the life of all children whether ON STAGE or IN THE AUDIENCE.

ABOUT J*COMPANY

J*Company was founded in 1993 as a Lawrence Family Jewish Community Center program of which the early participants were predominately members. J*Company has since developed into one of San Diego's leading diverse youth theatre companies. Designed to engage and motivate youth to express themselves and connect with each other and their community through theatre development and performance, J*Company offers classes in theatre performance and production and has built a solid base of programming that focuses heavily on instruction. With the development of the JACOBS FAMILY CAMPUS and the David & Dorothea Garfield Theatre, J*Company has developed professionally mounted performances, and is now considered one of Southern California's leading family-based youth theatre companies. Garnering national as well as regional attention, J*Company has become home to many of the region's top youth theatre performers. This professional attraction to J*Company has resulted in a higher level of production allowing J*Company to be viewed not only as a major component of the San Diego Center for Jewish Culture, but also a professionally produced and highly acclaimed theatre for youth.

J*Company Mission Statement:
With respect to the vision of the San Diego Center for Jewish Culture, the mission of J*Company is to maintain its emphasis as the region's leading, culturally diverse, all-inclusive youth theatre, fostering respect, and featuring young performers of exceptional potential and talent in the Broadway tradition.

CONNECT WITH J*COMPANY

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La Jolla, California 92037

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RESOURCES

General Theatre Texts


Web Resources*
www.gypsybroadway.com
The Official Website for *Gypsy*
http://vaudeville.org/index_files/Page2702.htm
http://www.burlesquehistory.com/
http://www.comm.unt.edu/histofperf/tjbrown/Mill_generic_page_four.htm
http://www.jimsgdeli.com/landmarks/42-51_w/palace-theater.htm
http://www.mises.org/story/2858

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