

Actors Ensemble

Actors Ensemble has been producing plays for over 26 years, making it the oldest community theatre group in Berkeley. In addition to the four productions in our own season, we sponsor performance workshops and classes in acting. We also manage Live Oak Theatre—which is available to other performing groups at low cost—on behalf of the City of Berkeley. We depend on your financial support to continue. Further information is available in the lobby. Please add your name to our mailing list.

Strange Bedfellows

Our next production, *Strange Bedfellows*, a ribald political comedy set in turn-of-the-century San Francisco, will play July 8 to August 6.



Actors Ensemble
Post Office Box 663
Berkeley, California 94701

Actors Ensemble presents

PAL JOEY

a musical comedy

Music & Lyrics by Richard Rodgers & Lorenz Hart
Book by John O'Hara

Originally produced and directed on Broadway by George Abbott

Directed by Brad Friedman
Musical Direction by John Tuttle
Choreography by Kris Bell, Patti Meagher and Brad Friedman
Set and Lighting Design by Greg King
Costume Design by Anne Aaboe

Produced by Special Arrangement
with The Rodgers and Hammerstein Library

April 8 to May 7, 1983

Live Oak Theatre
Shattuck & Berryman, Berkeley

Cast of Characters

Joey Evans	Christopher A. Baker
Mike Spears	Matt Haiken
Gladys Bumps	Linda S. Dobb
Mike's Girls	Adele
later	Francine
Les Femmes	Sandra
de Joey	Dottie
	Valerie
	Mickie
Waiters	Victor
	Louis
	Walter
Linda English	Nancy Hannig
Vera Prentiss-Simpson	Betty Regan
Vera's Escort	Tom Stimson
Ernest, a tailor	Steve Channon
Miss Melba	Patti Meagher
Ludlow Lowell	Tom Stimson
Commissioner O'Brien	William Martinelli
Club guests	Joy Bramlette
	Don Bull
	Ema Leavy
	Bill Stoops

Production Staff

Stage Manager	Kris Bell
Stage Crew	Don Bull, Joy Bramlette, Ema Leavy, Bill Stoops
Set Construction	Kris Bell, Bill Bregoff, Don Bull, Brad Friedman, Mary Karen Gleason, Greg King, Jamie St. Clair and members of the cast
Lobby Photography	Charles Haacker
House	Virginia Miller, Margaret Goudmundsson, Maria Hope Hardy
Production Committee	Henry Bers, Pamela Denney, William Martinelli, Ralph Miller

Special Thanks

Laurie Battle
Barbara and John Friedman
Mary Karen Gleason
Masquers Theatre
Dennis Pita

Scenes and Musical Numbers

ACT I

Scene 1:	Mike's South Side Night Club, a September afternoon "You Musn't Kick It Around"	Joey, Gladys, Girls & Waiters	
Scene 2:	The Pet Shop, that evening "I Could Write a Book"	Joey and Linda	
Scene 3:	Mike's Night Club, an evening a month later "Chicago"	Mike's Girls "That Terrific Rainbow"	Gladys and Girls
Scene 4:	Vera's Boudoir/The Club, the next afternoon "What Is a Man"	Vera	
Scene 5:	Mike's Night Club, after closing time that evening "Happy Hunting Horn"	Joey and Girls	
Scene 6:	The Tailor Shop, a few days later "Bewitched, Bothered and Bewildered"	Vera "Pal Joey (What Do I Care for a Dame)"	Joey & Entire Company

ACT II

Scene 1:	Chez Joey, a few weeks later "The Flower Garden of My Heart"	Louis, Gladys & Les Femmes "Zip"	Miss Melba "Plant You Now, Dig You Later" ...	Gladys and Ludlow Lowell
Scene 2:	Joey's Apartment, the next morning "Den of Iniquity"	Vera and Joey		
Scene 3:	Chez Joey, that afternoon			
Scene 4:	Joey's Apartment, later that afternoon "Do It the Hard Way"	Joey and Ernest "Take Him"	Linda and Vera "Bewitched" (Reprise)	Vera
Scene 5:	The Pet Shop, later that evening			

Musicians

Bass	Allen Meacham
Clarinet & Saxophone	Paul Mickiewicz
Trumpet & Horn	Jerry Thiers
Piano	John Tuttle
Drums	John Wyatt

PAL JOEY

Director's Notes

When you think about all the great composers of the musical theatre—Porter, the Gershwins, Berlin, Sondheim, Kern, the list stretches delightfully on—you might wonder how anyone can have the gall to pick a favorite among them. But I happily confess to a decided weakness for the music of Richard Rodgers and Lorenz Hart, with its harmonious blend of the sweet and the bittersweet, the lyrical and the cynical. I grew up with this music, blubbering to “Blue Moon” and “Ship Without a Sail” at the age of five. My knowledge of the lyrics to “To Keep My Love Alive” and “Ten Cents a Dance” made me the most sophisticated first-grader at Royal Palm Elementary School. Now, several years later, it is a special pleasure for me to direct one of Rodgers and Hart’s classic shows.

Some directors tend to approach a “classic” with a good deal of trepidation or, worse, a strong degree of cockiness, believing that a show like *Pal Joey* must be updated and overhauled in order to “improve” its chances for success. Witness the Hollywood film, which homogenized the plot and removed most of the original songs, substituting as many Rodgers and Hart hits as it could cram into two hours. Or the now (in)famous “disco” version of the play, shown in San Francisco several years ago, which even the dynamic talents of Lena Horne could not save.

For good or bad, I have made very few changes in the play. The score remains intact; you may not recognize every song, but each has its place in the story, and each song is a gem. John O’Hara’s book still packs a punch, perhaps because the 30s seem to have much in common with the 80’s. *Pal Joey* broke new ground when it premiered, because it featured characters who were less than admirable and who remained that way, right to the bitter end. Joey may not raise many eyebrows today, but I don’t think many of us can truly admire this most durable of Broadway heels.

In case you’re interested, the original production was directed by George Abbott, who is still going strong with a Broadway-bound revival of *On Your Toes*. The great Vivienne Segal played Vera, and June Havoc (Gypsy Rose Lee’s sister) was featured as Gladys Bumps. And, oh yes, there was a young man who got his first big break playing Joey, due mainly to his renditions of some Rodgers and Hart material at his audition. He could also dance a little. His name was Gene Kelly.

Brad Friedman