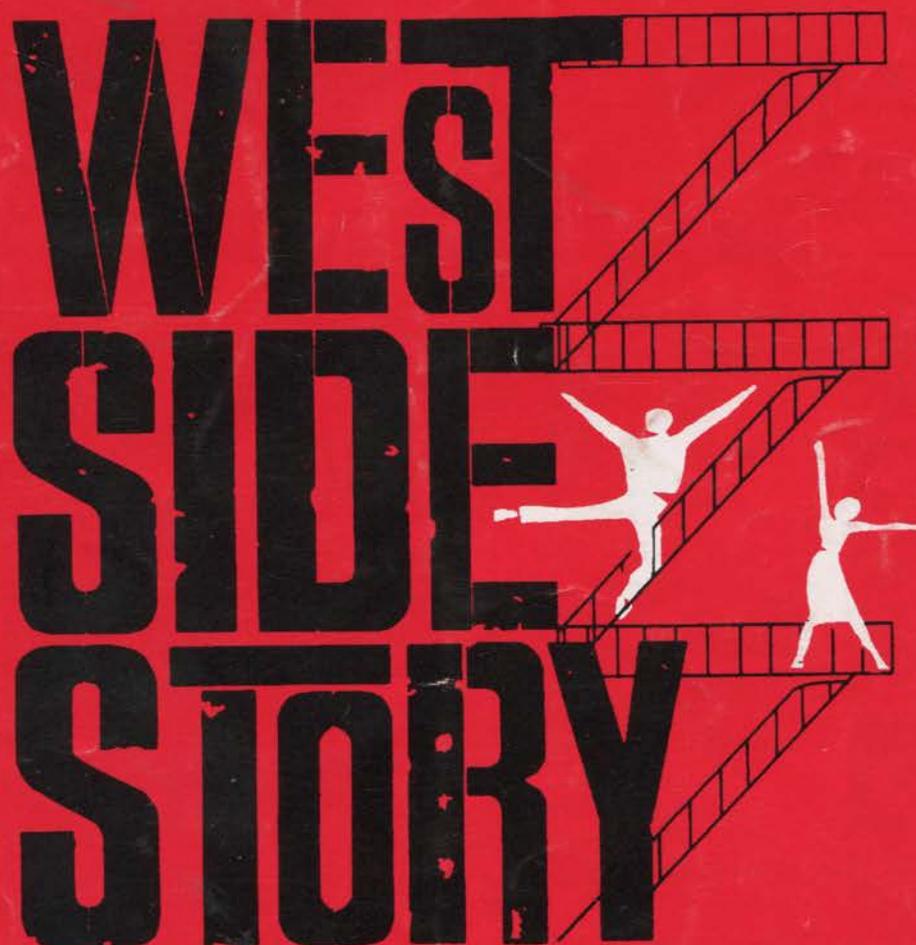


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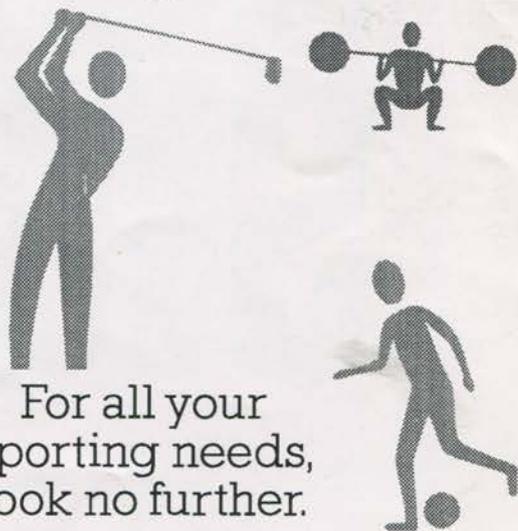
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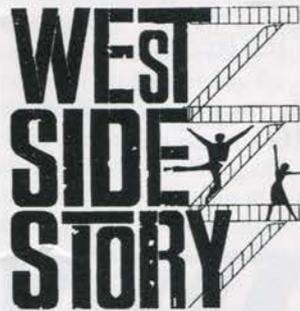
On behalf of Premier Productions, I am delighted to welcome each and every one of you to our production of 'The Modern Romeo and Juliet,' 'West Side Story'. I am glad to have this opportunity to thank the extremely hard working committee for the endless days and hours off work they have put in over the past few months. Also I wish to convey our deepest gratitude to all our sponsors and supporters and especially to you, our audience for your continued support.

Thanking you sincerely,



ANTON GALVIN, CHAIRMAN.

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MODERN DAY ROMEO & JULIET

Plans for one of the greatest musicals of all time were originally shelved due to Leonard Bernstein's other commitments. But, eight years later, after a faltering start and a change of name, *West Side Story* burst triumphantly on to the stage.

In 1949, dancer and choreographer Jerome Robbins suggested to composer Leonard Bernstein that they join forces on a modern musical frisson of Shakespearean *Romeo and Juliet*. The play had already been adapted for opera and ballet and he thought the love story, set against a background of family feuds, had universal appeal. Robbins proposed that they update the plot using a Jew and a Catholic as the main characters. He named the project *East Side Story* and called in writer Arthur Laurents to work on the libretto. Bernstein, though initially enthusiastic, decided he had too many other commitments and the project was put to one side.

SECOND THOUGHTS

Six years later, meeting by accident in Los Angeles, Bernstein and Laurents again discussed the project. On this occasion, Laurents fired Bernstein's imagination by suggesting that they use a black and a Puerto Rican as the hero and heroine caught in the middle of street gang rivalry. Laurents looked up his old libretto and Robbins was contacted. Stephen Sondheim was enlisted to write the song lyrics, despite his protestation. 'I've never even known a Puerto Rican.' The creative team was now in place. This was to be a collaboration, not as Laurents put it, just a 'god-damned Bernstein opera'.

Laurents stuck as closely as he could to the Shakespearean original plot; the star crossed lovers became native New Yorker Tony and Puerto Rican immigrant Maria; Shakespeare's Montagues and Capulets became rival gangs the Jets and Sharks; and the great love scene was transposed from balcony to fire escape. To make the characters timeless yet realistic, Laurents invented a special street language, as he felt contemporary slang would date the piece. He even pre-empted the widespread use of 'cool', which was not modified into its slang form until several years later.

WORKING TOGETHER

Laurents planned the musical numbers very carefully. With the exception of 'Gee, Officer Krupke', which is pure light relief, every song arises from one of the three dramatic situations in the show; the feud between the Jets and the Sharks, Tony and Maria's mutual love and Anita's remonstrations with Maria.

Robbins too wanted his work to be as inte-

grated as possible with the other elements of the show. The routines he developed were street-wise and vibrant with alternately crouching and leaping dancers performing athletically to Bernstein's Latin American inspired cross-rhythms, mambos and cool jive.

It took two years to bring the show to the production stage, during which time each of the collaborators was involved in other projects. Bernstein completed *Candide*, Robbins directed *Bells are Ringing*, Laurents had his play *A Clearing in the Woods* produced and Sondheim worked on TV shows.

LIVING THE PART

Although Sondheim claimed the show was changed less than any other musical he was involved with until *Sweeney Todd*, the production was not without problems. The original producer, Cheryl Crawford, dropped out six weeks before rehearsal and Harold Prince - later to become a great Broadway director - took over at the last minute. Robbins hired young dancers who, while fitting the age profile of the piece, had little acting experience. To make them act like real street gangs, he encouraged them to live out their stage roles, even to the extent of not socialising with members of the other gang. It worked so well that one cast member complained that no one would eat with her.

The show opened in Washington U.S.A., to mixed reviews from the critics. When it moved to Broadway, though, it was an artistic triumph and was commercially successful. *West Side Story* ran on Broadway for 734 performances before embarking on a national tour. Harold Prince planned the tour at the time when he felt audiences were falling off. At the same time, he made tickets available at a discount price. After the tour, in a daring move, he brought the production back to Broadway, kept ticket prices low, and the show ran for a further 249 performances, bringing the total to just under 1,000.

FROM CULT TO SMASH HIT

In 1961, producer Robert Wise made *West Side Story* into a memorable film, which Sondheim credits with transforming the show from a cult to a smash hit. Starring Natalie Wood, Richard Beymer and George Chakiris, it is widely acknowledged as one of the finest movie-musicals of the 1960s. The film was awarded 10 Academy awards, including 'Best Picture' and a special award went to Germane Robins 'for his brilliant achievements in the art of choreography on the film'. The film also made stars of Rita Moreno and George Chakiris, a member of the original London stage cast. Both received 'Best Supporting Actor' Oscars, while Irene Sharaff

MODERN DAY ROMEO & JULIET

Continued from Precious Page.

ON RECORD.

West Side Story has been recorded frequently. In addition to the original Broadway cast album and the film sound track, there have been several 'highlights' editions.

The 1985 version starred opera singers Kiri Te Kanawa, Jose Carreras and Marilyn Horne and was conducted by Bernstein himself.

West Side Story has stood the test of time as a result of consummate team work.

As Bernstein wrote in his diary on the day of the Washington opening, '...what made it come out right is that we all collaborated, we were all writing the same show'.



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'West Side Story' Production Team



GARY POWER Gary has a long and impressive history with musical theatre. He began performing at the age of 15 with a production of 'Jesus Christ Superstar'. This was followed by leading roles in many musicals and 'Tops' shows, two of which reached the National finals, in 1986 and 1987. Gary began directing in 1984 with 'Guys and Dolls', 'Fiddler on the Roof', 'George M' and 'My Fair Lady'. Other shows include 'Oklahoma', 'Clown', 'Grease', 'West Side Story', 'Godspell' and the award winning 'King and I' for De La Salle Musical Society. Gary has received A.I.M.S awards for 'The King and I' and 'The Pajama Game'. At the W.I.F.L.O, Gary has won the award for Best Amateur Producer for 'The Pajama Game' in 1989, and the award for Best Professional Producer for 'The King and I' at last year's festival. Since then Gary has directed 'The Sound of Music' for De La Salle and 'The Pajama Game' for New Ross M.S. He has been working continually during the past year throughout the country and is delighted to be back again in Waterford with Premier Productions. After this show, he rejoins De La Salle musical society for 'Cabaret'.



MICHELLE CONDON

Michelle has worked with every theatrical enterprise in the Waterford area at some stage, as Choreographer, Performer or at backstage work. She has played in such shows and has choreographed 'Godspell', 'Little shop of horrors', 'The Boyfriend', 'The Pajama Game', 'My Fair Lady', 'Chicago', various Pantomines, Tops shows and has worked with Waterford Dramatic Society. She is currently a member of the newly formed 'Renaissance dance company' and is pleased to be back working with such a 'ta-



WAYNE BROWN

As Musical Director, Wayne has worked with Stagefright on 'Oliver' (1995, Waterford International Light Opera Festival runner up) the stagefright Kidz Junior Musical Society and the 'Starz Cabaret' Show (Summer '95). For Spotlight Productions, he was M.D for 'Little shop of Horrors' and 'Godspell'; for Why Not Productions, 'The Flying Pigs Ball' & now works with Waterford Pantomine Society on their annual productions, the next he begins work on after this production. In 1994 Wayne worked with Waterford Crystals 'Tops' production which took the National title. He has worked with Edmund Rice Junior M.S as musical director on productions of 'Smike', 'Oliver', 'Joseph' and 'The Knowledge'. On stage Wayne has appeared in 'South Pacific' and 'Brigadoon' for Edmund Rice, and the award winning 'King and I' for De La Salle M.S.



ANTON GALVIN

Anton has played in three 'Port and Docks' 'Tops' shows in the past and on the musical circuit he has been seen in 'Fame' as Joe Vegas, 'The Knowledge' and 'South Pacific', both for Edmund Rice Musical Society. He has played in 'Oliver' for Stagefright and 'The Sound of Music' for De La Salle M.S. In local pantomines he has performed in 'Snow White', and 'Goldilocks and the Three Bears'. Also for De La Salle he has played in 'The King and I', and on the variety scene has been involved in 'The Flying Pigs Ball' with Why Not Production Co. He has designed productions of 'Godspell', 'Little shop of Horrors', and 'The Wizard of Oz', and was keenly involved in the 'Spraoi' Festival in 1993 and 1995. Anton is currently Chairman of Premier Productions and is production designer for this, his latest project, after which he is moving onto 'Cabaret' for De La Salle, again as Set Designer.



PAMELA FLYNN

Pamela has worked with every Musical Society in Waterford whether on stage, as Musical Director, Production Pianist, Chorus Mistress or Backstage work. She has been resident Musical Director with De La Salle College M.S every year and after 'West Side Story' she begins work on 'Guys & Doll' for the college, again as Musical Director.

West Side Story



URSULA HAUCK

Ursula's interest in the musical theatre began with 'Fame' and since then she has performed in 'The Boyfriend' as Polly for De La Salle College M.S., 'Godspell' and 'Little Shop of Horrors' for Spotlight Productions. She has taken chorus parts in the award winning productions of 'Oliver' and 'The King and I'. She has been involved in 'Tops' productions for many years and is currently attending music workshops at WRTC, which she hopes to continue to a degree level. As a child she was chosen to sing with the National Children's Youth Choir at the National Concert Hall in Dublin, and from this has continued her vocal studies. Ursula is delighted to be playing the lead role of 'Maria' in this production.



JAMIE MURPHY

A relative newcomer to the theatrical scene, Jamie is no stranger to the entertainment scene in Waterford. He has been in bands since he was 14, and for a period was the lead singer with 'Soul Reazon'. At the moment he is in a band called 'Beef'. In theatre over the past two years, Jamie has performed in 'The Flying Pigs Ball' for Why Not Productions, the award winning 'Oliver' for Stagefright Musical Theatre Company and has been involved in Pit singing for Spotlight Productions last year for 'Godspell'.



BILL STAFFORD

Bill's interest in the theatre began at an early age and his first production was with De La Salle College M.S. This was 'Oliver' and also with De La Salle college he played in 'How to succeed' (1989) and 'Bells are Ringing' (1991). Bill has played in productions of 'South Pacific' and 'Brigadoon' for Edmund Rice and 'Hello Dolly' for De la Salle musical Society. With Stagefright he has appeared in 'Chicago' as the M.C., 'Grease' as Roger and 'Oliver' which was runner up in the Light Opera Festival this year. Bill has a keen interest in the variety scene with numerous 'Tops' productions including Tramore Players Anonymous which reached the National Final in 1993 and Waterford Crystal which won the title the following year. Bill has an ambition to become a full time performer, but at the moment he is turning out to be quite a good Printer!



DAVID FLYNN David's first venture into the theatrics was with Fiona Campbell and WRTC in 1988 with a production of 'Yanomamo'. He followed this with 'Grease' for Stagefright M.T.C. Also with Stagefright David has appeared in their second production of 'Grease' in 1993 when he played 'Doody'. Other character roles to date include Bobby in 'The Boyfriend' for De La Salle college M.S., and 'Aladdin' in the winning Waterford Crystal Tops entry in 1994. Other 'Tops' involvements include Players anonymous from Tramore in 1993 which also reached the National Final. David has appeared in many pantomime productions including 'Dick Whittington (1991) and 'Jack and the Beanstalk' (1992). During this summer, David was a soloist in the Stagefright Starz Cabaret and followed this with 'Oliver', runner up in the Waterford Festival of Light Opera. He is well known on the local Talent Contest scene and won the Hoffmans talent competition in the Hibernian Bar earlier this year. With the 'Why Not production Co.' David played in 'The flying Pigs Ball' where he played RIFF. Davids ambition is to play the lead role of Rusty in 'Starlight Express' in London.



VICKY GRAHAM

Vicky has been involved in theatre from an early age, due mainly to family tradition. For Tramore Musical Society, she has played in 'My Fair lady' and 'Calamity Jane'. For De La Salle M.S, she has performed in 'George M' and the 'Music Man'. She played the lead role of Sandy in 'Grease' for Stagefright M.T.C in 1991 and since then has performed in Tramore 'Tops' and numerous other productions in the theatrical arena. She also played 'Tuptin' in 'The King and I' for Ferrybank schools, and this and other experiences enables her to teach drama in Tramore with 'The Young Upstagers', a local Youth Drama Society.

West Side Story



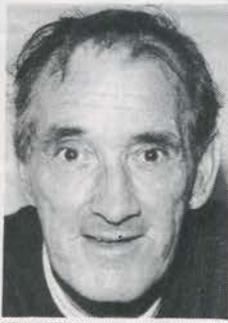
ANDREW HOLDEN

Andrew is eighteen years of age and is currently studying in Waterford R.T.C. 'Action' is his fifth part in a musical, having previously appeared as 'Peter' in 'Jesus Christ Superstar' with De La Salle College, the 'First Customer' + 'Skip Snip' in 'Little Shop Of Horrors' and as 'Jeffrey' in 'Godspel' (both with Spotlight). He has also been a pit singer for several productions including 'Hello Dolly' (DLS M.S), 'Flying Pigs Ball' (Why Not theatre company), and most recently for Stage frights successful production of 'Oliver' in the W.I.F.L.O.



TOBY HICKEY

When told to 'break a leg', Dee Lanigan, who was originally 'Cast' as Krupkee, did just that. Tobie, who has appeared in many musicals and 'Top's' Shows through the years, withdrew as a backing vocalist and took on the part. He is delighted to be a part of the on-stage cast and wished Dee health for future shows.



NOEL O'NEILL

Noel is a very popular person on the local theatrical scene in Waterford. There is scarcely a show he has not been involved in in some way or the other over the past few years. He has appeared in the chorus for, and has played minor roles, in numerous local societies and theatrical groups.



PAT McEVOY.

Pats first stage appearance was in a production of 'Da' with Waterford Dramatic Society. Since then he has performed in such shows as 'The Merry Widow', 'Carousel', 'George M', 'The Music Man' and 'The Desert Song'. He has also directed 'Tops' shows, Viennese concerts for Edmund Rice and musicals including 'Fiddler on the Roof' and 'South Pacific', both for Tramore combined schools.

In this years festival, Pat directed for Dungarvan with a Production of 'The Pirates of Penzance' in which he also played the major General. He is delighted to be working with Premier Productions for the first time.

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Musical Numbers

Act 1

Prologue
 Jet song
 Something's coming
 The dance at the gym
 Maria
 Tonight
 America
 Cool
 One hand, One heart
 Quintet

The Rumble

Jets and Sharks
 Riff and the Jets
 Tony
 The Company
 Tony
 Maria and Tony
 Anita, Rosalia & Shark girls
 Riff and the Jets
 Tony and Maria
 Maria, Anita, Tony, Riff
 Bernardo
 Jets and Sharks

Interval

Act 11

I Feel Pretty
 Ballet sequence & nightmare
 Somewhere
 Gee, Officer Krupkee
 A boy like that/I have a love
 Finale

Maria and the girls
 The Company
 Rosalia
 Jets
 Maria and Anita
 The Company

The Jets

Anybodys
 Riff (The Leader)
 Tony (His friend)
 Action
 A-Rab
 Baby John
 Snowboy
 Big Deal
 Diesel

Rebecca Brophy
 David Flynn
 Jamie Murphy
 Andrew Holden
 Raymond Collins
 Michael Quinlan
 Adrian Dower
 Anthony 'Danno' Daniels
 Pat Grant

The Jets' Girls

Graziella
 Velma
 Minnie
 Clarice
 Pauline

Sinead Sage
 Clodagh Power
 Nicola Nolan
 Gillian O'Neill
 Ann Corcoran
 Clara O'Byrne

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Arthur

Leonard

Stephen

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Jerom

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Premier
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Robbins
Book by
Laurents
Music by
Bernstein
Lyrics by
Gondheim
Production directed and
staged by
Robbins
Produced on Broadway
by Arthur Hays Sulzberger
and Harold S. Harms
in
collaboration with
the
management with
the
cooperation of
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Synopsis of Scenes

The action takes place on the West side of New York City during the last days of summer in the mid 1950's

Act 1

Prologue
5.00 pm
5.30 pm
6.00 pm
10.00 pm
11.00 pm
Midnight

The months before
The street
A back yard
A bridal shop
The gym
A back alley
The drugstore

The Next Day

5.30 pm
6 - 9 pm
9.00 pm

The bridal shop
The neighbourhood
Under the highway

Act 11

9.15 pm
10.00 pm
11.30 pm
11.40 pm
11.50 pm
Midnight

A Bedroom
Another alley
The bedroom
The drugstore
The cellar
The street

The Sharks

Bernardo
Maria (His sister)
Anita (his girl)
Chino
Pepe
Indio
Luis
Anxious
Juano

Bill Stafford
Ursula Hauck
Vicky Graham
Adrianio Cavaleiri
Robert Sinnott
Damien Walsh
Kevin O'Connor
Mark White
Robert O'Connor

The Sharks Girls

Rosalia
Teresita
Francisca
Marguerita
Consuela

Lucy White
Eleanor Flynn
Eileen Stafford
Karen Fletcher
Lynn Tynan
Ruth Kinsella

Adults

Doc.
Krupke
Shrank
Gladhand

Noel O'Neill
Tobie Hickey
Pat McEvoy
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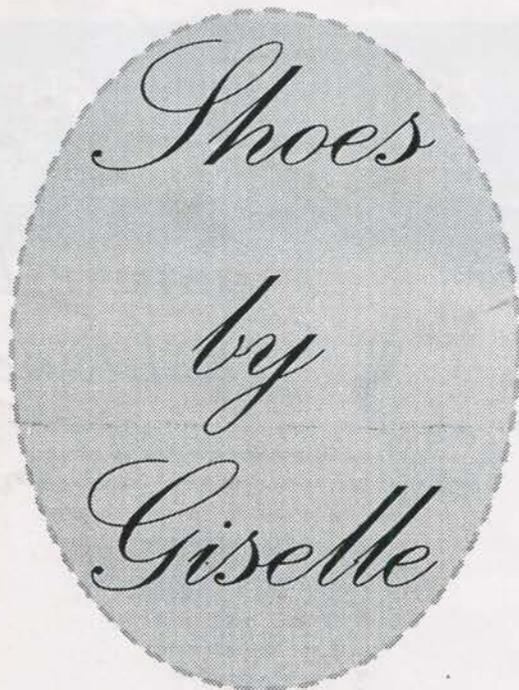


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Director: Gary Power
Choreographer: Michelle Condon
Musical Director: Wayne Brown
Chorus mistress/Production pianist: Pamela Flynn
Production design: Anton Galvin
Sound design: Starsystems, Thurles
Sound liason: Tony Kennedy
Lighting design and operation: Aidan McGrath.
Spotlights: Richard Sheedy & Peter Waydick.
Costume design and wardrobe: Avril Musgrave & Elaine Tighe.
Assisted by: Wardrobe crew
Stage manager: Alec McAllister
Assisted by: Stage crew
Set Construction: Sean Giles, Tom Farrell, Richie Dowling, Mark White, John Kelly, David Hennessy and Noel Kane
Banner Artwork: Nicola Murphy
Make-up: Vicky Robertshaw
Assisted by: Margaret Casey /Ruth Coughlan and crew
Transport: Ray Foley
Front of house manager: Susan Murphy
Assisted by: Committee & crew
Publicity/ Advertising: Paul Browne
Programme design and compilation: Paul browne

Production Sweatshirts etc: Morks Print shop
Properties manager: Tony Kennedy
Assistant Choreographer: Lynn Tynan

ORCHESTRA

1st Violins: Teresa Costello, Patricia Cuddihy
2nd Violins: Deirdre Scanlon, Cian O'Carroll
Cello: Geraldine Cullen
Bass: Niall O'Brien
Flute: Aine McCarthy Kent
Oboe/Cor Anglais: Kevin Kavanagh
Alto Sax/Clarinet: Stephen Mackey
Tenor Sax/Clarinet: Kevin Kavanagh
Clarinet/Bass Clarinet: Jennifer Veale
Bassoon: Michael Dooley
Horn: Kevin O'Carroll
Trumpets: Neil Brophy, David Quinlan
Trombones: Donnacadh O'Meara, Colin Foley
Piano: Pamela Flynn
Guitar: Paul O'Brien
Percussion: Bryan Flynn, Cormac O'Connor

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John Wallace
Peter O'Brien

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STEPHEN SONDHEIM.



Stephen Joshua Sondheim was born in 1930, the son of a successful New York dress manufacturer. An intense and curious child, he showed exceptional talent from an early age skipping kindergarten and reading everything he could get his hands on by the time he was five.

Famous Teacher

Sondheim might never have developed his interest in musical theatre had he not struck up a friendship with the great Oscar Hammerstein II. Hammerstein became a surrogate parent to the boy and taught him a great deal about structuring songs. On graduating college, Sondheim won the Hutchinson Prize, which enabled him to study composition with Milton Babbitt, the avant-garde composer and tutor at Princeton University.

Sondheim and Bernstein met for the first time in 1957. Bernstein was 39 and already a world-respected musician; Sondheim was 27 and an almost unknown composer and lyricist. His talents were raw and undeveloped, and yet he received an offer to act as co-lyricist with Bernstein. But Sondheim didn't want to be seen only as a lyric writer. First and foremost he was a composer. He complained to Hammerstein that he couldn't write lyrics for a people and class (underprivileged Puerto Ricans) of which he had no personal knowledge. Fortunately, his mentor advised him to work with these top professionals. Bernstein was supportive of the young man's talent, claiming that working with him was like being with an 'alter ego'. Just before the shows New York opening, Bernstein insisted on having his credits as co-lyricist removed. He felt that the younger man had earned his spurs and should receive sole credit for the work.

Broadway Success.

After West Side Story, Sondheim went on to write the lyrics for Gypsy, on which he worked with yet another great Broadway composer, Jule Styne. Then came a string of Broadway shows for which he wrote both music and lyrics.

He was to work again with Bernstein - albeit briefly on the 1973 revival of *Candide*. He wrote lyrics for one other great show composer, Richard Rodgers (*Do I Hear a Waltz?*) in 1965, although this collaboration was not a success. Sondheim's other major musicals include *Pacific Overtures* and *Sweeney Todd*.

Successful Partnerships

In 1985, Sondheim collaborated with Barbra Streisand on *The Broadway Album*, a selection of hits from famous musicals. Streisand's agents thought it would flop. They couldn't have been more wrong. It was a multi-million dollar success and it brought Sondheim to a new and much broader audience.

Four years later Sondheim wrote three songs for the film *Dick Tracy*, directed by and starring Warren Beatty. The songs were for the character Breathless Mahoney, played by Madonna. It was an unlikely collaboration but they got on very well. Sondheim was made professor of musical theatre at Oxford University in 1990, the first person to be appointed to the position; in the following year his *Assassins* opened off Broadway and was seen in London in 1992.

Self Criticism

The perfectionist Sondheim was often less than happy with his work. In *West Side Story's* 'I Feel Pretty', for example, he was later to insist that he was wrong to use internal rhymes. These are rhymes in the middle of a line of the lyric which speed the words along, often making the character singing them seem educated and aware. Sondheim felt this was inappropriate for the naive Maria. Compared with his many achievements this seems a minor failing. Sondheim's songs challenge performer and listener with their intelligence.

LEONARD BERNSTEIN



One of this century's geniuses, the composer, conductor, pianist and writer Leonard Bernstein was equally at home in the concert hall and popular theatre. But he was also competitive, an egotist and a man unable to commit himself to anyone, even his wife.

The son of a Russian-Jewish immigrant who has worked himself up from nothing to become a successful businessman, Leonard Bernstein was born in Massachusetts in 1918. From the first, his father discouraged him from taking music seriously. Where Sam Bernstrin come from musicians were 'the lowest of the low'. He sent his son to Boston Latin, one of the most academically demanding schools in America, where the boy excelled at everything, effortlessly, Harvard followed and Lenny had the same success, musically and socially.

Breaking New Ground.

1943 marked a turning point in Bernsteins life. Only three years out of Harvard, he was made assistant conductor of the New York Philharmonic Orchestra. The appointment was amazing as it was unheard of for the orchestra to have an American conductor, and Bernstein was only 25. By the time *West Side Story* was first produced in 1957 Bernstein was at the peak of his career.

Though not yet 40, he had already composed two full-length symphonies, a ballet and scores for three Broadway musicals. For the next 20 years, feeling he had paid his theatre dues, he abandoned the stage and pursued a hectic career of conducting, recording, lecturing and composing for the concert hall.

In 1958 he became music director of the New York Philharmonic Orchestra. His response was characteristically nonchalant. His old friend Sid Ramin describes a tram ride he took with Bernstein at the time. He followed him to the back of the tram where Bernstein lay down and then told him of the new job. Ramin says, 'All I could think of was, this is the music director of the New York Philharmonic, lying down in a Philadelphia streetcar.'

Conductor and soloist.

Bernstein toured widely, sometimes as conductor, sometimes as solo pianist and, on occasion, as both. Over a 10 year period, he recorded all the symphonies of Mahler, Brahms and Beethoven and several operas.

In 1963, he conducted the world premiere in Tel Aviv of his symphony, *Kaddish*. More an oratorio than a symphony, it involved massed voices, a narrator and elaborate jazz effects. The dramatic choral fugue from this work was much praised when played in Boston the following year. Two years later he also produced his *Chichester Psalms*, an altogether simpler, more tuneful work; Bernsteins slow music at its best.

Bernstein worked equally well in popular theatre and classical music. He was influenced both by 20th century classical composers and by jazz, which he felt was the single most important musical phenomenon of the 20th century. Manhattan, where he lived for much of his life, formed the setting for three of his five musicals (*On the Town*, 1944, *Wonderful Town*, 1953, *West Side Story*, 1957). The result is aggressive music, which excites and inspires.

Private Life

Bernstein charmed almost everyone he met with his ready wit and theatricality. He was notoriously promiscuous with both sexes but decided to settle down to a serious life when he married Felicia Montealegre in 1951. They had three children, but the marriage ended in 1976.

All his life Bernstein was determined to prove that an American musician, taught entirely within America, could be acclaimed and respected throughout the world of classical music. Two years before his death in 1990 he received Germany's highest music award, the Siemens Prize, something which must have made him feel he had achieved this.

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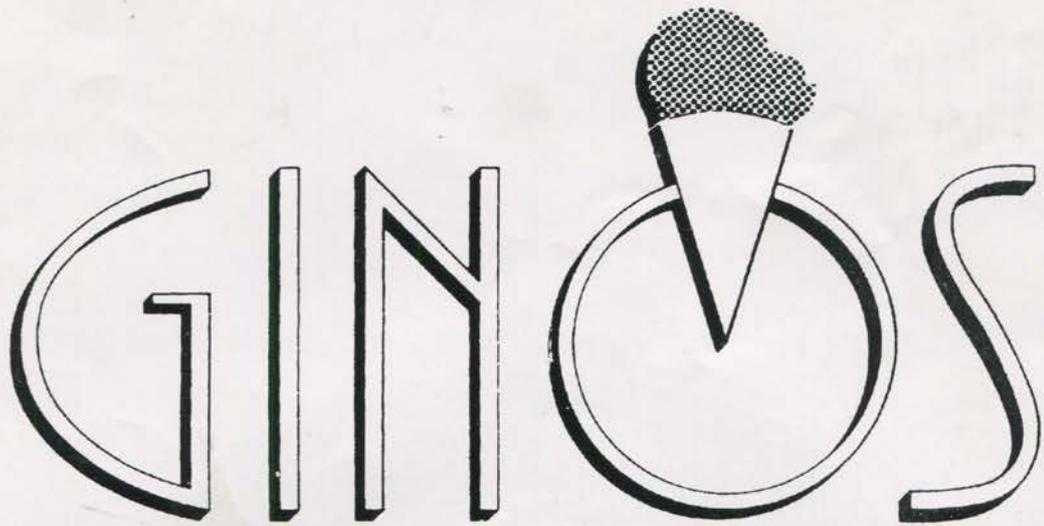
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