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West Side Story

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ABOUT THE ENTERTAINMENT

DEPARTMENT OF COMMUNICATION
PITTSBURGH STATE UNIVERSITY

PRESENTS

WEST SIDE STORY

DIRECTED BY JOHN GREEN

8:00 P.M.
OCTOBER 9, 10, 11, 12
MEMORIAL AUDITORIUM

BOOK BY
ARTHUR LAURENTS

MUSIC BY
LEONARD BERNSTEIN

LYRICS BY
STEPHEN SONDHEIM



PRODUCED THROUGH ARRANGEMENTS WITH
MUSIC THEATRE INTERNATIONAL

ABOUT THE DIRECTOR

The Department of Communication and the PSU community are very pleased to introduce John and Tess Green to our 1985-86 theatre audiences. John is a Fulbright Exchange professor of theatre from England, and is exchanging teaching position with PSU professor of theatre Barry Bengtsen through July 1986.

John and his wife Tess arrived here in late August, just in time to hold auditions for West Side Story during the first week of school. When we learned that Tess was an experienced choreographer, we realized we had just the directorial team we needed. And rehearsals were at once underway!

John Green was born in 1950. Graduated from London University in 1973 with a Bachelor of Education Degree in Theatre & Philosophy. Upon graduation he worked for a year in Edinburgh, Scotland, as Director of Edinburgh Theatre Workshop, a children's theatre company. John wrote and directed shows, many of which toured schools and community associations in Edinburgh & Glasgow; he also presented street theatre events, learning stilt walking and fire eating skills in the process. In 1974 he joined BBC Television where he worked on a number of programs, including "Doctor Who" when Tom Baker was the Doctor. In 1975 he was invited to set up the Performing Arts Course at Barking College of Technology, one of the Greater London Boroughs. The Barking course is a fully integrated Arts course combining theatre, dance, design, music, film and tv studies over a two-year period of study. Students on the course go on to careers in the arts and a number of past students are now members of the leading theatre companies in England. As director of the course, John combines administrative duties with teaching classes in acting and directing and regularly directing student productions.

Since 1976, John has presented shows at the Edinburgh International Festival on three occasions, has presented work in Paris, and at all the major student theatre festivals in England. He has directed works by Shakespeare, Sophocles, Aeschylus, Samuel Becket, Edward Bond, Joe Orton, Harold Pinter, David Storey and Christopher Marlowe, as well as "Indians" by Arthur Kopit and an original musical "Timesteps" based on the writings of Kurt Vonnegut for which John wrote the script and directed.

In 1982 he received his Master of Arts degree in Modern Theatre from the University of London and has recently worked with Cicely Berry, the voice coach for the Royal Shakespeare Company. In recent years John has adapted short stories for the stage, including "Metamorphosis" by Kafka and "The Fall of The House of Usher" by Edgar Allan Poe.

His approach to theatre is intensely physical and actor-centered with an emphasis on light and sound effects rather than detailed settings. "The most exciting experience in the theatre is to witness performers working at the limits of their vocal and physical powers. I enjoy actors taking risks." When not involved in theatre (a few hours every year!!) John spends his time watching films, dance performances and listening to music, particularly music from the Renaissance and Baroque eras. He is also interested in Japanese Art and oriental cooking. He and Tess have been married for ten years, but West Side Story is only the second occasion on which they have worked together professionally. Based upon their experiences with this show, John was heard to say, "We should work together more often."

PRODUCTION NOTES

WEST SIDE STORY opened at New York's Winter Garden on September 26, 1957.

The show's clean break with Broadway's lighthearted past was at first met with puzzlement. As with the reception of Bizet's "Carmen", critics asked why such prodigious theatrical talent had been put at the service of such unsavoury characters. One even decried the score for lacking potential "hits". After the initial shock waves had subsided, the show went on to inspire a sporadic but ambitious series of musicals - "GYPSY", "CABARET", "COMPANY" and "SWEENEY TODD" - which turned their back on Broadway's unwritten rule that entertainment was synonymous with escapism and proved that Broadway audiences could be challenged both musically and dramatically - and like it!

"One day during a ride through New York's Spanish Harlem I saw all around me Puerto Rican kids were playing - with a huge causeway as a background in a classic key, pillars and Roman arches. The contrast between the setting and the kids was striking, fascinating. Right then and there we had our theme for "WEST SIDE STORY" - a contemporary setting echoing a classic myth."

(LEONARD BERNSTEIN, 1956)

"The music cajoled the audience, making it look upon itself as the American Adam. There was still the rainbow and America still loomed as some profuse Eden in which each person had only to wait his turn for satisfaction."

(JOHN LAHR - "ACTING OUT AMERICA")

"Could be!
Who knows?
There's something due any day;
I will know right away,
Soon as it shows."

(TONY - WEST SIDE STORY)

Romeo: "for my mind misgives,
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels; and expire the term
Of a despised life, clos'd in my breast,
By some vile forfeit of untimely death;
But He, that hath the steerage of my course,
Direct my sail!"

("ROMEO & JULIET": Act 1, Scene IV)

"Make of our lives one life,
Day after day, one life.
Now it begins, now we start
One hand, one heart,
Even death won't part us now."

(TONY & MARIA - WEST SIDE STORY)

THE CAST

THE JETS

RIFF	CURT CRESPINO
ACTION	MICHAEL WESTHOFF
A-RAB	J.W. WARLOP
BABY JOHN	DAVID MADDOX
SNOWBOY	TONY BLOCHLINGER
BIG DEAL	MARK P. LONG
DIESEL	TOM ROSS

THEIR GIRLS

GRAZIELLA	BRENDA LEE
VELMA	JANETTE MAUK
MINNIE	KRISTIN HURN
CLARICE	LORA MC LAUGHLIN
LADY LI	KENDRA ERIE
GO GO	LAURA MC MURRAY
MISS COOL	YVETTE BLACKMON

THE SHARKS

BERNARDO	TONY MUNOZ
CHINO	CARL COOK
PEPE	DAVID DRAKE
INDIO	FRANK KRAINZ
JUANO	JOHN KREISSLER

THEIR GIRLS

ANITA	DIANE MARTINOUS
ROSALIA	LEAH COX
CONSUELO	PATRICIA GROTHEER
FRANCISCA	RAMONA VASSAR
ESTELLA	ROMONDA SHAVER
MARGUERITA	CANDY BALDWIN

KRUPKE	RIPP RIPPETOE
SCHRANK	HARLEY LOGAN
ANYBODY'S	TINA SMITH
TONY	TERRY O'BRIEN
MARIA	TERESA ROY
MISS GLADHAND	TRENETTA TUBWELL
DOC	IRVIN JOHNSON
BAG LADY	JOELLA BOWIE

BREAK DANCERS	TRACY IVY
.	BILL HINDERLITER
.	ERIC HARDING

ACT I

Scene 1: The Neighborhood
Scene 2: A Yard
Scene 3: Bridal Shop
Scene 4: A Dance Hall
Scene 5: Alleyway
Scene 6: A Drugstore
Scene 7: Bridal Shop
Scene 8: The Neighborhood
Scene 9: Under The Highway

ACT II

Scene 1: An Apartment
Scene 2: Back Alley
Scene 3: The Apartment
Scene 4: Drugstore
Scene 5: Cellar
Scene 6: The Neighborhood

10 MINUTE INTERMISSION

MUSICAL NUMBERS

Jet Song Riff and The Jets
Something's Coming Tony
Maria Tony
Balcony Scene Maria and Tony
America Anita, Rosalia and Girls
Cool Riff and The Jets
One Hand, One Heart Tony and Maria
Tonight Maria, Tony, Anita, Riff and Bernardo
I Feel Pretty Maria and Girls
Nightmare Sequence Entire Company
Somewhere Bag Lady
Gee, Officer Krupke The Jets
A Boy Like That Maria and Anita
Finale Entire Company

ORCHESTRA MEMBERS

BOB STAHL Director
ROBERT SCHOTT Reed I, Flute, Clarinet,
Alto Sax
BETTY JO LAFLEN Reed II, Clarinet, Eb Clarinet
RUSSELL JONES Reed III, Clarinet, Tenor Sax,
Oboe, Bass Clarinet, Baritone Sax
BECKY MC DANIEL Reed IV, Flute, Piccolo
GINNY LE CLERC Reed V, Bassoon
CHRIS COOTS Trumpet I
GARY CORCORAN Trumpet II
BOB KEHLE Trombone I
PAT SWEETEN Trombone II
WAYNE HARRELL French Horn
LEWIS HOYT Violin I
DON SIEBERNS Violin II
CAROLANN MARTIN Cello
MARK POWLS Percussion
MIKE SIMONS Percussion
LORI KEHLE Piano, Bass



DIRECTOR	JOHN GREEN
ORCHESTRA DIRECTOR	BOB STAHL
VOCAL MUSIC DIRECTOR	JOELLA BOWIE
CHOREOGRAPHER	TESS GREEN
REHEARSAL PIANIST	LORI KEHLE
LIGHTING/SET DESIGN	JOHN GREEN
COSTUMES	KAREN FANKHAUSER
.	JOHN KREISSLER
.	PATTY SEARS
MAKE-UP	BOB GOBETZ
.	HILDA AWAD
.	EMILY FLHERTY
.	RENEE PATTERSON
.	BRENDA BLOCHLINGER
HAIR STYLES	THE CLIP JOINT (Joplin, Mo.)
PHOTOGRAPHIC EFFECTS	ALEX BARDE
.	DOUG ERICKSON
FIGHT ADVISER	MAJOR PAUL SANTULLI
ART ADVISER	HARRY KRUG
STAGE MANAGER	MELINDA HAWKINS
TECHNICAL DIRECTOR	NANCY JONES
CONSTRUCTION SUPERVISOR	DR. CARY CLASZ
SOUND	JOVANNA BRACKETT
.	GLENDIA ROBERTS
LIGHTING CREW	FRED BOHAM
.	CHUCK SEARS
.	PAUL MULLINS
.	PAUL KEYS
.	KELLI LAMAR
PROPS	DEBBIE REYNOLDS
STAGE CREW	BOB TINDEL
.	STEVE BILLINGSLEY
.	JOHN PRESNALL
.	DAN BLACK
.	KELLY BELT
DEPARTMENT SECRETARY	SHIRLEY PURDY
DEPARTMENT CHAIRMAN	DR. HAROLD W. LOY
PROGRAMS	CHERI DOCHERTY
.	MONTA COFFMAN
.	KAYLA ACEBO

WARNING: SMOKE AND STROBE LIGHTING EFFECTS ARE USED DURING
THIS PRODUCTION.

ACKNOWLEDGEMENTS

The Director would like to thank the following individuals and organizations who have helped make this production possible:

Dr. Gene Vollen
Professor Margaret Thuenemann
Dr. Thimious Zaharopoulos

Professor Gene DeGruson
Jim and Linda Stillwell
University Ticket Office

Staff of Memorial Auditorium
Office of Public Affairs and Information
Members of Theatre Appreciation Class
Pittsburg Community Theatre
Ushers and Concessionaires

Thank you to all other individuals and organizations who have loaned properties or in any other way assisted with the preparation of this production.

The Department of Communication is an organizational member of the Association of Kansas Theatre, Mid-America Theatre Conference and American Theatre Association.

* * COMING ATTRACTIONS * *

BEYOND THE CALL OF DUTY

Robert W. Gobetz, Director
March 3, 4, 5, 6

LYSISTRATA

Dr. Cary Clasz, Director
April 16, 17, 18, 19

THIS PRODUCTION IS DEDICATED TO P.S.U.
A FINE PLACE TO COME HOME TO