


**CAYMAN DRAMA SOCIETY
PRESENTS**

WEST SIDE STORY



FEBRUARY/MARCH, 2002



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WEST SIDE STORY

Based on a Conception of

JEROME ROBBINS

Book by

ARTHUR LAURENTS

Music by

LEONARD BERNSTEIN

Lyrics by

STEPHEN SONDHEIM

Entire Original Production Directed and
Choreographed by

JEROME ROBBINS

Originally Produced on Broadway by Robert E. Griffith and
Harold S. Prince By Arrangement with Roger L. Stevens

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Director's Message

In 1949, choreographer Jerome Robbins first suggested to composer Leonard Bernstein and playwright Arthur Laurents that they collaborate on a modern musical version of *Romeo and Juliet*. The original idea was that the action take place in the Lower East Side of New York, and that the plot be based upon a feud between Catholics and Jews over the Passover/Easter period. Neither man thought much more about it until 1955 when Bernstein and Laurents were in Los Angeles and read a newspaper article about gang violence. They contacted Robbins to see if he was still interested, also recruited the services of lyricist Stephen Sondheim, and over the next two years of the creative process the plot evolved into a conflict between second-generation Americans of European origin and newly-arrived immigrants from Puerto Rico and the location moved to the impoverished West Side of New York. *West Side Story* opened on 26 September 1957 to audience acclaim, but mixed reviews from critics, many of whom thought the subject matter unsuitable for musical theatre. Hugely successful runs throughout the world, and the Oscar-winning film in 1961, have proved them wrong.

The main premise of *Romeo and Juliet* was that innocence, personified as love between two young people, is bound to end in tragedy when corrupted by economic, cultural or racial bigotry. This theme is expanded within *West Side Story* to include the concept that wherever youngsters grow up surrounded by such attitudes, unless the warning signs are identified and acted upon by "responsible adults" such as parents, police or social workers, what may start off as exuberant expressions of pride and group loyalty, attempts to find an identity and the need to gain recognition from one's peers, can quickly degenerate into hatred and uncontrollable violence. The final scene of *West Side Story* leaves us with the hope that perhaps at some stage in the future we will learn a lesson from such tragedy. Sadly, that stage has not yet been reached as the escalation of teenage gang violence has continued since the days when Bernstein and Laurents first read about it in 1955, and is now even touching the shores of Cayman.

In September last year over 70 people came to the Prospect Playhouse to audition for *West Side Story*, and with great difficulty we managed to select a cast of 34 (now reduced to 28 by combining some smaller roles). I would like to pay tribute to all of them for their tremendous efforts over the past 3 months, but especially the teenage members of the cast, many of whom are appearing on stage for the first time. Our hopes for the future rest with youngsters like these!

I am also indebted to the army of people who have worked tirelessly, and are continuing to do so, "behind the scenes". The Producer will not give me enough programme space to acknowledge them all individually, but I cannot allow this opportunity to pass without thanking Katie Moore for her mastery of a musical score which was written for a three-handed pianist, and Stewart Moracen who knows every word, note and especially movement in the script and score, and a few which the original creators would have included if they had thought of them. Without these two I could never have contemplated directing *West Side Story*.

We wish you the enjoyment of an evening of music, dance, romance, tragedy, and even a little comedy - all of the diverse ingredients of live theatre for the price of one ticket !

Alan Hall - Director

SYNOPSIS OF SCENES

**THE ACTION TAKES PLACE ON THE WEST SIDE OF NEW YORK CITY DURING
THE LAST DAYS OF ONE SUMMER IN THE MID 1950s**

ACT ONE

Prologue	The Neighborhood	The Months Before
Scene 1	The Neighborhood	5.00 pm
Scene 2	A Yard Outside Doc's Drugstore	5.30 pm
Scene 3	Bridal Shop	6.00 pm
Scene 4	Dance Hall	10.00 pm
Scene 5	The Neighborhood	11.00 pm
Scene 6	Doc's Drugstore	Midnight
Scene 7	Bridal Shop	5.30 pm Next Day
Scene 8	The Neighborhood	6.00 pm
Scene 9	Under the Highway	9.00 pm

Act Two

Scene 1	Maria's Apartment	9.15 pm
Scene 2	The Neighborhood	10.00 pm
Scene 3	Maria's Apartment	11.30 pm
Scene 4	Doc's Drugstore	11.40 pm
Scene 5	The Cellar	11.50 pm
Scene 6	The Neighborhood	Midnight

CAST

THE JETS

Riff.....	<i>Andrew Honey</i>
Tony	<i>Steve Morgan</i>
Action	<i>Rory Mann</i>
Diesel	<i>Martin Nixon</i>
Arab.....	<i>John Godfrey</i>
Baby John	<i>William Verhoeven</i>

THEIR GIRLS

Graziella	<i>Suzanne Harrison</i>
Velma	<i>Dawn Adams</i>
Minnie	<i>Penny Ebanks</i>
Pauline.....	<i>Anna Wootton</i>
Anybody's	<i>Kimberly Fellman</i>

THE SHARKS

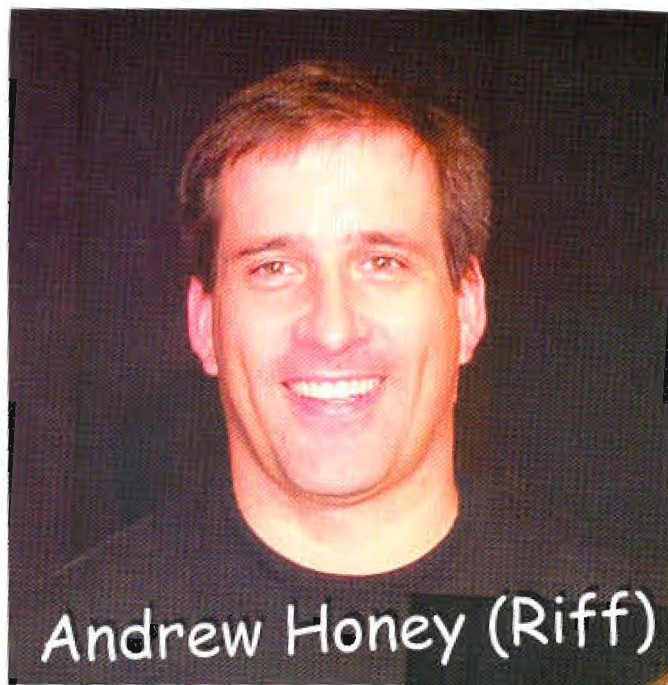
Bernardo	<i>Ian Morgan</i>
Chino	<i>Huan Tran</i>
Pepe	<i>Roger Thompson</i>
Luis	<i>William McTaggart</i>
Nibbles.....	<i>Jamie McDowall</i>

THEIR GIRLS

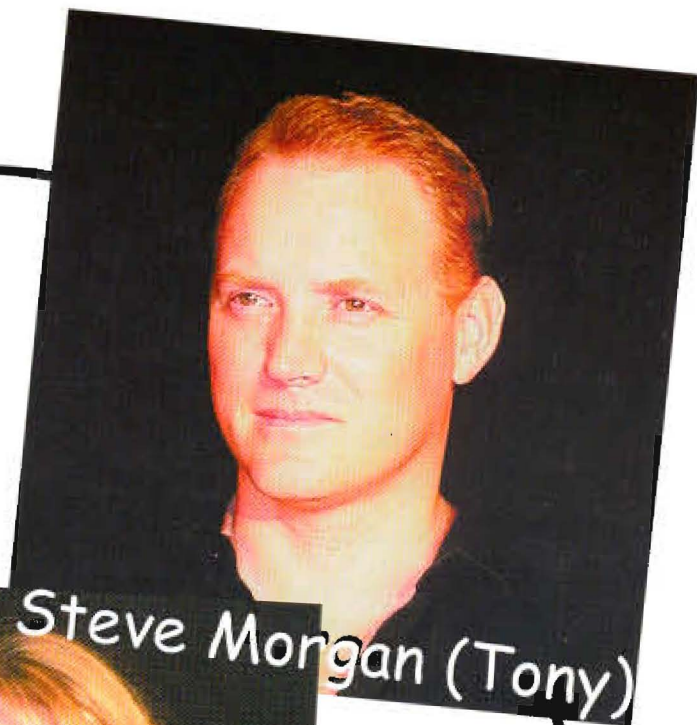
Maria.....	<i>Simone Barron</i>
Anita	<i>Andrea Rivera</i>
Rosalia	<i>Sarah Ellison</i>
Consuela	<i>Kaneesa Ebanks</i>
Francisca	<i>Danielle Ebanks</i>
Margarita	<i>Christina Stroup</i>

THE ADULTS

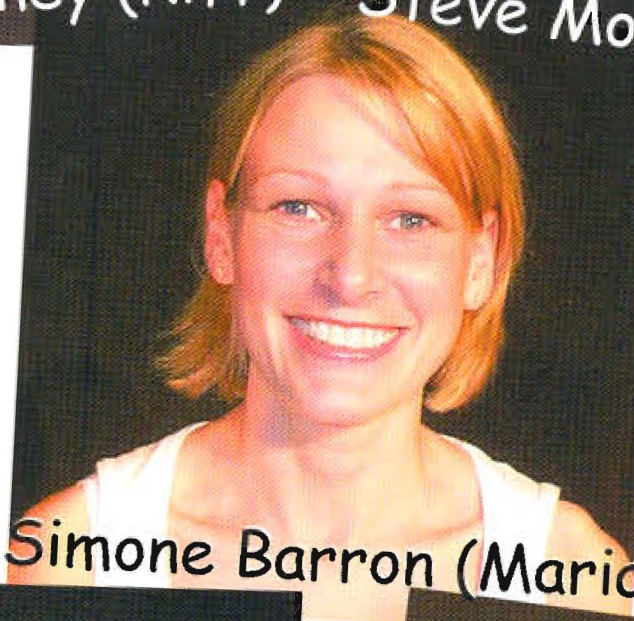
Shrank.....	<i>Peter Wootton</i>
Krupke	<i>Peter Kosa</i>
Glad Hand.....	<i>Roland Stacey</i>
Doc.....	<i>David Godfrey</i>



Andrew Honey (Riff)



Steve Morgan (Tony)



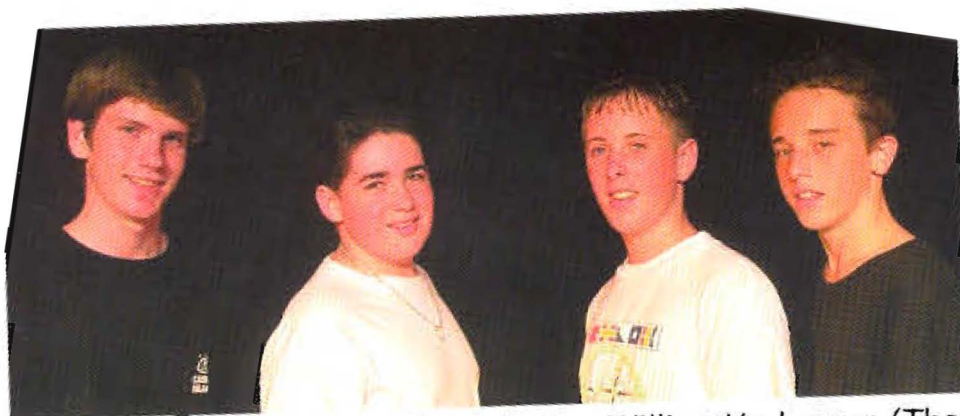
Simone Barron (Maria)



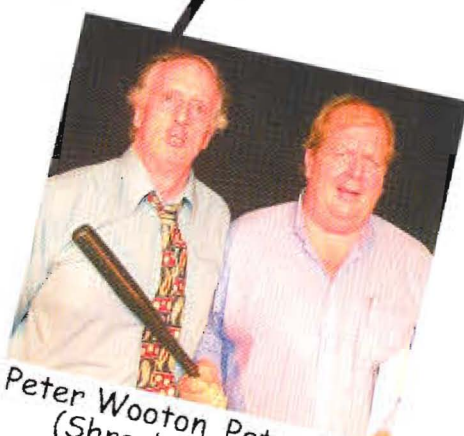
Andrea Rivera (Anita)



Ian Morgan (Bernardo)



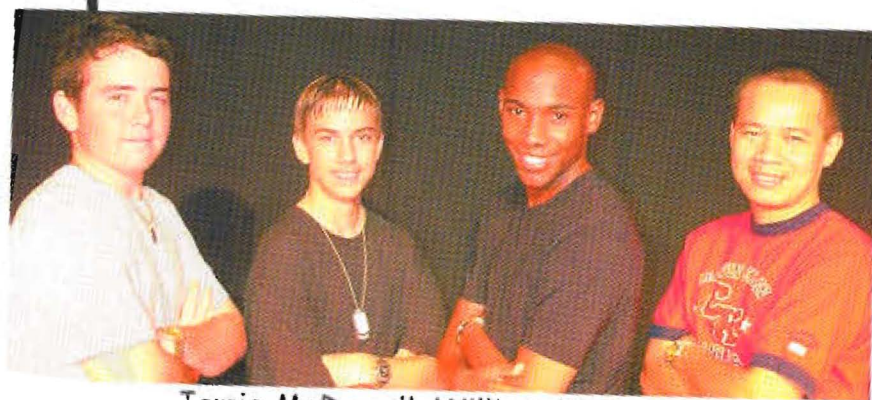
John Godfrey, Rory Mann, Martin Nixon, William Verhoeven (The Jets)



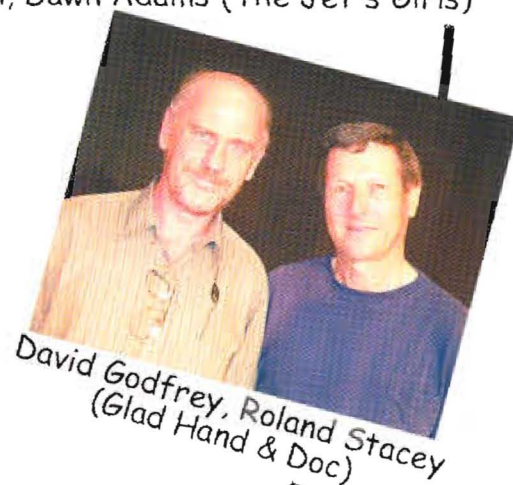
Peter Wooton, Peter Kosa
(Shrank & Krupke)



Suzanne Harrison, Penny Ebanks, Kimberly Fellman,
Anna Wooton, Dawn Adams (The Jet's Girls)



Jamie McDowell, William McTaggart,
Roger Thompson, Huan Tran (The Sharks)



David Godfrey, Roland Stacey
(Glad Hand & Doc)



Sarah Ellison, Danielle Ebanks,
Kaneesa Ebanks, Christina Stroup (The Shark's Girls)

PRODUCTION TEAM

DirectorAlan Hall
Producer.....Penny Phillips
Director's Assistant Helen Godfrey
Musical DirectorKatie Moore
Choreographer.....Stewart Moracen
Stage Manager Bill Bewley
Lighting Valerie Cottier
Sounds Regina Oliver
MakeupMarjorie Godfrey
PropertiesRuth Bodden & Judy Sheppard
Set ConceptionAlan Hall
Set Design.....Peter Pasold
Set ConstructionPeter Pasold,
..... Peter Webster, Duncan Kilpatrick
Set Decoration/Painting.....Judy Steele,
..... assisted by Phil Pace,
..... Meg Patterson, Maggie Frei
..... & Rina John
Lighting Design..... Peter Phillips
Box Office.....Omeria Gordon, Phillips Electrical Ltd.

ORCHESTRA

Piano.....Katie Moore
PercussionJeff Parker
Flute.....Sue Horrocks & Sue Brooks
ViolinKate Copley & Richard Addlestone
ClarinetPenny Thompson
French Horn.....Johanna Lewis
Bass/Keyboard..... Stephanie Williams
ConductorLorna Bjorklund

Thanks and Acknowledgements

CITN Cayman 27

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Godet & Sons Vending Machine Rentals & Services

Carl Godet

Malcolm Ellis

Durty Reid's

Our volunteer bar staff

CDS members working backstage

**All those who have made or donated costumes
and props.**

Stewart Moracen

Professional Choreographer

What you will see on stage tonight has been an immense challenge for me.

West Side Story is by far one of my favorite shows; it is well written, has superb music and always has sensational choreography.

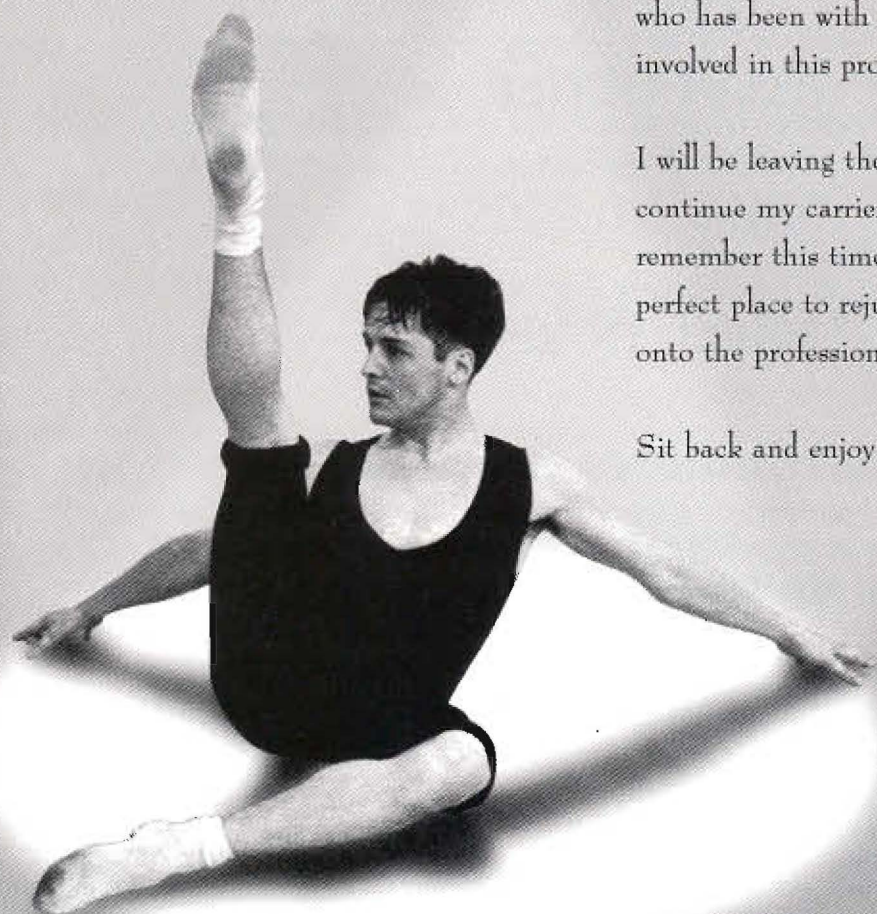
Musicals are not always easy to bring to the live stage. Combining acting, music, song and dance, and putting it into every day life, is a work of art in itself. I can only hope that I have helped to capture the essence of this great work and made it enjoyable for you to watch.

It has been a pleasure helping young people who want to be on the stage, I believe anything is possible with hard work and dedication. I must praise the Prospect Theatre for doing a great job, giving people the opportunity to fulfill their dreams. After all most of us want to escape into a fantasy world at times, the theatre gives us this opportunity.

I would like to express my sincere thanks to Allan Hall for giving me the opportunity to choreograph this show and to the people in the cast who have worked extremely hard to perfect my dance routines. Also a special thanks to Katie Moore who has been with me all the way and to everyone involved in this production.

I will be leaving the Cayman Islands in March to continue my career in Canada. I will always remember this time in my life, it has been a perfect place to rejuvenate myself before venturing onto the professional stage again. Wish me luck!

Sit back and enjoy the show.



MESSAGE FROM THE CHAIRMAN

This is my first "Chairman's Message", having only just recently been elected to the post, and I am very happy to have been given the opportunity to write it. I would like to thank the membership of the Cayman Drama Society for having the confidence to put me into the post and I can assure you that I will do my very best.

At this point, most of the year is still ahead of us, and we anticipate that it will be an exciting one for the CDS. Our recent Production Happy Hour brought forth an abundance of ideas for shows for the coming season – so abundant, in fact, that our challenge is now to choose from them and put together a package of shows that will fit into the calendar! We also hope, this year, to implement our planned extension and upgrade to the Prospect Playhouse foyer, which will include a larger lobby, a dedicated sound booth, wheelchair access, additional storage space and much-improved washroom facilities. You can keep up to date with our plans and progress by visiting our web site at www.caymandrama.org.ky <<http://www.caymandrama.org.ky>> .

In the month of February, the Governor and his wife have graciously offered their home for a reception to raise awareness of the Cayman Drama Society and our short and long term goals. As you may know, the Society does not receive any government funding, and is operated solely on the proceeds of productions and the generosity of its members and the public at large. No one in the Society receives a salary. We are all here purely for the love of live theatre, and for the opportunity to "share the show".

It is therefore my privilege and pleasure to share this show, West Side Story, with you as the first production of 2002. I sat in on part of a rehearsal a few weeks ago and was immediately impressed, and then impatient to see the complete show. Alan Hall and Penny Phillips have many successful productions to their credit, and these have given them not only the ambition, but also the skills and experience to mount large, complex shows like this one. Talent attracts talent, and their reputations have drawn together a very gifted team. You will see the quality, not only in the performances, but throughout the production - from the sets and staging, through the music and choreography.

Live theatre is a unique experience; a precious gift to be nurtured and developed in Cayman. As you will see tonight, our community has the talent, but that talent cannot thrive without people like you. After you have enjoyed tonight's performance, please remember to tell all your friends about it, so everyone can "share the show"!

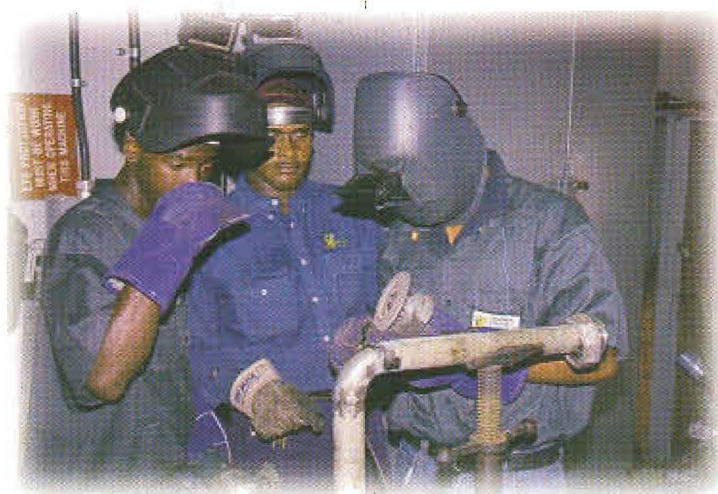
Malcolm Ellis
Chairman, 2002

COMING TO THE PROSPECT PLAYHOUSE IN 2002/2003

The Cayman Drama Society has not yet planned its season of plays but, following a meeting of the members recently, the following plays have been suggested. A fixed schedule of productions will be decided at the next Executive Committee meeting in February.

DANCING AT LUGHNASA
HAYWIRE
THE RISE AND FALL OF LITTLE VOICE
THE SECRET GARDEN
LITTLE SHOP OF HORRORS
SHOWSTOPPERS
KING JOHN, THE MUSICAL
'ALLO, 'ALLO
IMPROV/OPEN MIKE NIGHT
CHRISTMAS SOCIAL
CHAMBER MUSIC
PYGMALION
CHICAGO

If there's a play you'd like to see, or be involved in, that is not on this list, why not drop us a line at P.O. Box 1624 GT? We'd love to hear from you.



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