


# WEST SIDE STORY

A stylized graphic on the right side of the poster. It features a white staircase with railings that winds upwards. Two red silhouettes of figures are positioned on the stairs. The first figure is higher up, with arms outstretched in a 'V' shape. The second figure is lower down, also with arms outstretched. The entire graphic is set against a black background.



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*Napier Operatic Society Inc.*  
Est. 1887  
by arrangement with Warner Chappell Music

PRESENTS

# WEST SIDE STORY



Based on a concept by  
JEROME ROBBINS

Book by  
ARTHUR LAURENTS

Music by  
LEONARD BERNSTEIN

Lyrics by  
STEPHEN SONDHEIM

Directed by  
ROBERT HICKEY

Choreographer  
BRIAR HORROCKS

Vocal Coach  
BEV BLAKE

Musical Director  
WARWICK CURTIS

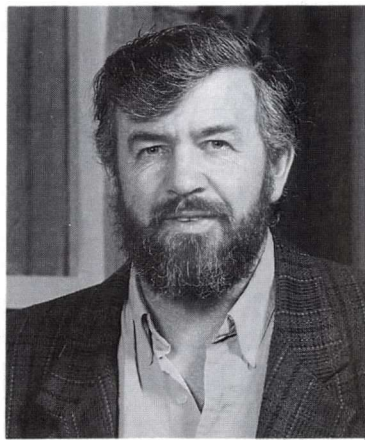
Musical Director  
BARRY FELL

NAPIER MUNICIPAL THEATRE — AUGUST/SEPTEMBER 1993

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is not permitted.



# PRESIDENT'S MESSAGE



On behalf of the Napier Operatic Society it is my pleasure to welcome you to tonight's performance. What you see tonight is the result of many hours of work by both cast and crew. We are grateful for the assistance of all those who have given their time and effort to ensure the success of this production.

Our special thanks must go to you, the members of the public, for your continuing support.

The cast and crew join with me in wishing you a most enjoyable evening's entertainment.

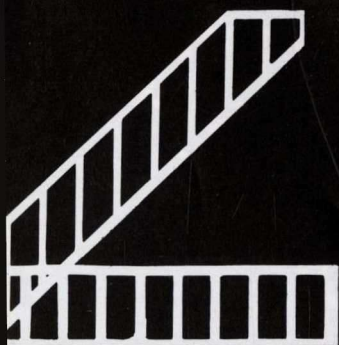
John Briggs  
President

# DIRECTOR ROBERT HICKEY



Born and bred in Napier, Robert graduated from Palmerston North Teachers' College in 1984 and since that time has performed in many productions for Napier Operatic Society including *Chicago*, *The Fantasticks*, *Joseph*, and *Me and My Girl*. As a director he has produced *Grease*, *Evita* and no less than three music halls for this society.

Following this production Robert travels to Gisborne to direct *A Slice of Saturday Night* for Theatre Arts and early next year goes to Queenstown for *Anything Goes*. Although other societies around the country are benefiting from Robert's direction, Napier Operatic Society remains his home.





## CHOREOGRAPHER

### BRIAR HORROCKS

Briar first started dancing at age 8 and began teaching part-time at 13 and full-time on leaving school. She was winner of the first ever choreographic competition held in New Zealand in 1978 and her work was performed by the New Zealand Ballet Company two years later. She has had her own dance theatre company performing in Hastings and has been involved in many Hawke's Bay shows either as performer or choreographer since working in the 1964 production of *My Fair Lady*. Her superb work which Napier audiences have witnessed in such shows as *Grease*, *Evita*, *Me and My Girl* and *Joseph*, can once again to be admired in this production of *West Side Story*.



## MUSICAL DIRECTOR

### BARRY FELL

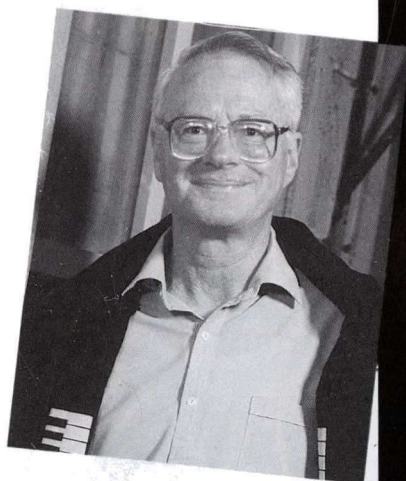
Born and educated in Hamilton, Barry studied piano, singing and violin and became involved as an accompanist for many competition societies in the Waikato. For 35 years he was a school music teacher, both in Hamilton and at Colenso High School where he eventually became Senior Master. He is a national adjudicator at competition societies and is on the panel of accompanists for the National Singing School. He is music reviewer for the Hawke's Bay Herald-Tribune and is resident conductor of the Hawke's Bay Polytechnic Regional Orchestra. His involvement with Napier Operatic Society began as musical director for the centennial production.



## MUSICAL DIRECTOR

### WARWICK CURTIS

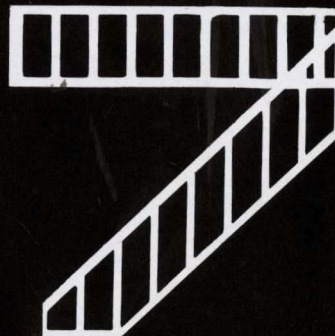
With a long association with musical and operatic productions, Warwick has been musical director for shows in New Plymouth, Hastings and Napier including, for this society, the 1989 production of *Grease* and the last five music halls. In 1988 he arranged the dance numbers, orchestrated and directed the music for our award-winning production of *An Evening With Gershwin*. Warwick is now happily retired after eighteen years as District Music Advisor for schools in Hawke's Bay and Poverty Bay.



## VOCAL COACH

### BEV BLAKE

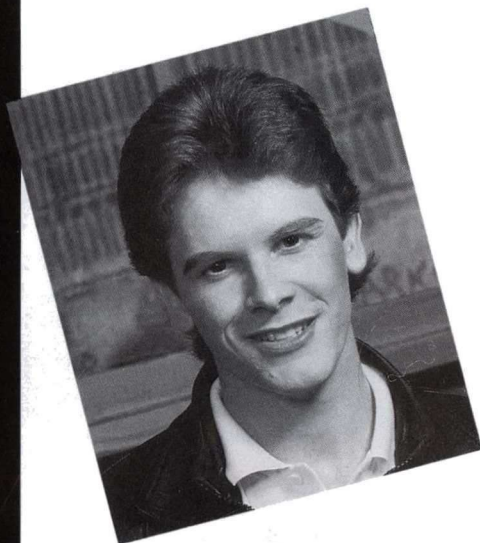
Bev has been actively involved in musical theatre for many years playing such roles as Maria in *The Sound of Music*, Tzeitel in *Fiddler on the Roof* and Nancy in *Oliver*. Educated in Christchurch and with a background in teaching, Bev has directed and conducted many children's shows and choir festivals throughout the region. She gained her A.T.C.L. and L.T.C.L. in piano and studied singing to diploma level. The society is very proud to have Bev's expertise and talent for this production of *West Side Story*.







## CAST PROFILES



### TONY — Rick Behague

The role of Tony is Rick's first major role with Napier Operatic Society. His natural talent for singing, dancing and acting gained him a scholarship from the society to attend the NZ National Singing School in 1991.

Born and bred in Napier, Rick is an ex-NZ skating champion for his age group and has appeared in various productions such as *The Sorcerer*, *Tom Jones* and *Joseph*, and also in the HB Opera Trust's production of *Carmen*.

### RIFF — Reiss Jenkinson

A highly talented performer, Reiss has danced with the NZ Ballet Company while attending the NZ School of Dance. On graduating in 1989 he worked as a freelance dancer and choreographer which included a dance role in Mercury Theatre's 1990 production of *Carousel*. Since his return to Napier last year he has performed in this society's production of *Jerome Kern* and was choreographer for the highly successful *Nunsense* earlier this year.





## MARIA — Janine Young

Originally from Taupo, Janine is attending the HB Polytechnic Vocal and Musicianship course with the assistance of a scholarship from Taupo Arts. She has been singing in competitions for many years and has achieved grade six in practical singing. Apart from school shows, this is her first involvement in a major production we are certain that Janine's superb voice will carry her far.



## BERNARDO — William Waitoa

William is a talented singer, dancer, actor and choreographer who is creating his first lead role in a major musical. His first appearance for Napier Operatic Society was in *Mack and Mabel*, although he had already established himself as a strong performer with Napier Frivolity Minstrels. Since that time he has performed roles in *Grease* and *The Fantasticks*, as well as acting with Napier Repertory Players. He has Hawke's Bay high school productions of *Godspell* and *Big Al* and was director/choreographer for Wanganui Amdram's production of *Sweet Charity*.



## ANITA — Birgitta Sollman-West

Birgitta performed in drama festivals in England from the age of eight. After completing an honours degree in English and drama, she moved to New Zealand in 1988. During her time here she has played many roles including Eva Peron in *Evita*, Mary Magdalene in *Jesus Christ Superstar*, Golde in *Fiddler on the Roof*, and Adelaide in *Guys and Dolls*. As well as musicals, Birgitta loves straight drama, and past favourite roles include Stella in *A Streetcar Named Desire* and Sofya in Chekhov's *Wild Honey*. After *West Side Story*, Birgitta will prepare for her role as Gertrude in *Hamlet* for Keirunga Theatre.





## CAST

**TONY** Rick Behague  
**MARIA** Janine Young  
**ANITA** Birgitta Sollman-West

### JETS

**RIFF** Reiss Jenkinson  
**DIESEL** Simon Thompson  
**ACTION** Jonathan Krebs  
**BABY JOHN** Aaron Ward  
**A-RAB** Callum Dodunski  
**SNOWBOY** Campbell Scott  
**BIG DEAL** Christopher Toomey  
**MOUTHPIECE** Corey McGregor-MacDonald

### SHARKS

**BERNARDO** William Waitoa  
**CHINO** Keli Bennett  
**PEPE** Blair Burtenshaw  
**INDIO** David Bennett  
**JUAN** Doug Peters  
**MARIO** Wade Sawyer  
**NIBBLES** Steve Roberts

**ANYBODYS** Sharon Pook  
**GRAZIELLA** Tanya Schmidt  
**VELMA** Roxanne Macredie  
 Philippa Jones  
 Kirsty Allen  
 Yvette Bibby  
 Derryn Toomey  
 Kirstin Barrie  
 Suzanne Jones

**DOC** Neville Baker  
**LIEUTENANT SCHRANK** Tony Scott  
**SERGEANT KRUPKE** Sande Chorley  
**GLADHAND** Craig Wilson

### UNDERSTUDIES

**TONY** Callum Dodunski  
**RIFF** Simon Thompson  
**DIESEL** Campbell Scott  
**ANYBODYS** Philippa Jones

**MARIA** Jan Gare  
**BERNARDO** Keli Bennett  
**ANITA** Sian Forlong-Ford

# WEST SIDE STORY

The action takes place on the West Side  
 of Manhattan Island, New York City, during  
 the last days of a long hot summer.



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**NAPIER OPERATIC SOCIETY (INC.)**

## ACT I

### TODAY

<b>5.00pm</b>	The street	PROLOGUE (Instrumental) JET SONG (Riff and Jets)
<b>5.30pm</b>	A back yard	SOMETHING'S COMING (Tony)
<b>6.00pm</b>	A bridal shop	
<b>10.00pm</b>	The gym	DANCE (Instrumental) MARIA (Tony)
<b>11.00pm</b>	A back alley	BALCONY SCENE (Tony and Maria) AMERICA (Anita, Bernardo and Sharks)
<b>Midnight</b>	The drugstore	GEE, OFFICER KRUPKE (Riff and Jets)

### TOMORROW

<b>5.30pm</b>	The bridal shop	ONE HAND, ONE HEART (Tony and Maria)
<b>6.00pm to 9.00pm</b>	The neighbourhood	TONIGHT (Maria, Tony, Riff, Bernardo, Anita, Sharks, Jets)
<b>9.00pm</b>	Under the Highway	THE RUMBLE (Instrumental)

## ACT II

<b>9.15pm</b>	An apartment	I FEEL PRETTY (Maria, Consuela, Rosalia and Francesca) BALLET SEQUENCE (Instrumental, Tony and Maria) SOMEWHERE (Tony and Maria)
<b>10.00pm</b>	Another alley	COOL (Diesel and Jets)
<b>11.30pm</b>	The apartment	A BOY LIKE THAT (Anita and Maria) I HAVE A LOVE (Maria and Anita)
<b>11.40pm</b>	The drugstore	TAUNTING SCENE (Instrumental)
<b>11.50pm</b>	The cellar	
<b>Midnight</b>	The street	HOLD MY HAND (Tony and Maria)



## EXTRACTS FROM THE DIARY OF LEONARD BERNSTEIN

*New York, Jan. 6, 1949.* Jerry R. called today with a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics. Former: Capulets; latter: Montagues. Juliet is Jewish. Friar Lawrence is a neighbourhood druggist. Street brawls, double death — it all fits. But it's all much less important than the bigger idea of making a musical that tells a tragic story in musical-comedy terms, using only musical-comedy techniques, never falling into the "operatic" trap. Can it succeed? It hasn't yet in our country. I'm excited. If it can work — it's the first. Jerry suggests Arthur Laurents for the book. I don't know him, but I do know *Home of the Brave*, at which I cried like a baby. He sounds just right.

*New York, Jan. 10, 1949.* Met Arthur L. at Jerry's tonight. Long talk about opera versus whatever this should be. Fascinating. We're going to have a stab at it.

*Columbus, Ohio, April 15, 1949.* Just received draft of first four scenes. Much good stuff. But this is no way to work. Me on this long conducting tour, Arthur between New York and Hollywood. Maybe we'd better wait until I can find a continuous hunk of time to devote to the project. Obviously this show can't depend on stars, being about kids; and so it will have to live or die by the success of its collaborations; and this remote-control collaboration isn't right. Maybe they can find the right composer who isn't always skipping off to conduct somewhere. It's not fair to them or to the work.

*New York, June 7, 1955.* Jerry hasn't given up. Six years of postponement are as nothing to him. I'm still excited too. So is Arthur. Maybe I can plan to give this year to *Romeo* — if *Candide* gets in on time.

*Beverly Hills, Aug. 25, 1955.* Had a fine long session with Arthur today, by the pool (he's here for a movie; I'm conducting at the Hollywood Bowl). We're fired again by the *Romeo* notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and have come up with what I think is going to be it: two teen-age gangs, one the warring Puerto Ricans, the other self-styled "Americans". Suddenly it all springs to life. I hear rhythms and pulses, and — most of all — I can sort of feel the form.

*New York, Sept. 6, 1955.* Jerry loves our gang idea. A second solemn pact has been sworn. Here we go, God bless us!

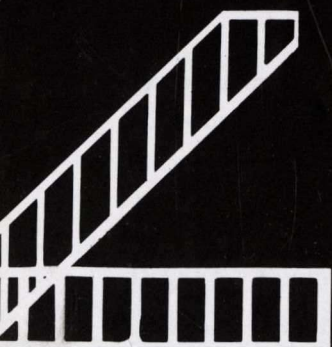
*New York, Nov. 14, 1955.* A young lyricist named Stephen Sondheim came and sung us some of his songs today. What a talent! I think he's ideal for this project, as do we all. The collaboration grows.

*New York, March 17, 1956.* *Candide* is on again; we plunge in next month. So again *Romeo* is postponed for a year. Maybe it's all for the best; by the time it emerges it ought to be deeply seasoned, cured, hung, aged in the wood. Chief problem: to tread the fine line between opera and Broadway, between realism and poetry, ballet and "just dancing", abstract and representational. Avoid being "messagy". The line is there, but it's very fine.

*New York, Feb. 1, 1957.* *Candide* is on and gone; the Philharmonic has been conducted; back to *Romeo*. From here on nothing shall disturb the project; whatever happens to interfere I shall cancel summarily. It's going too well now to let it drop again.

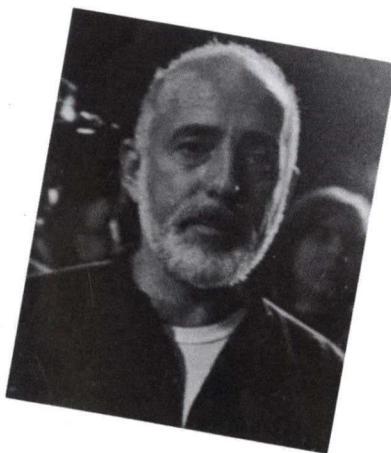
*New York, July 8, 1957.* Rehearsals. Beautiful sketches for sets by Oliver. Irene showed us costume sketches: breath-taking. I can't believe it: forty kids are actually doing it up there on the stage! Forty kids singing five-part counterpoint who never sang before — and sounding like heaven. I guess we were right not to cast "singers": anything that sounded more professional would inevitably sound more experienced, and then the "kid" quality would be gone. A perfect example of a disadvantage turned into a virtue.

*Washington, D.C., Aug. 20, 1957.* The opening last night was just as we dreamed it. All the agony and postponements, and re-re-writing turn out to have been worth it. There stands that tragic story, with a theme as profound as love versus hate, with all the theatrical risk of death and racial issues and young performers and "serious" music and complicated balletics. I laughed and cried as though I'd never seen or heard it before. And I guess that what made it come out right is that we all really *collaborated*; we were all writing the *same* show. Even the producers were after the same goals we had in mind. Not even a whisper about a happy ending was heard. A rare thing on Broadway. I am proud and honoured to be part of it.

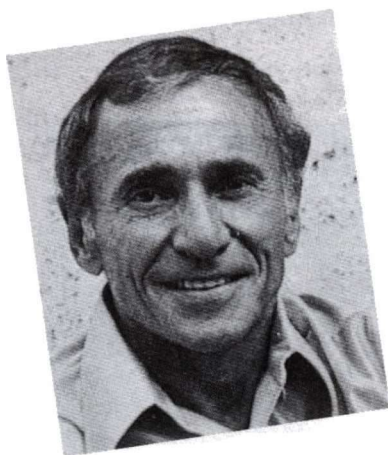




"I don't like to theorize about how or if the show changed future musicals. For me what was important about *West Side Story* was in our aspiration. I wanted to find out at that time how far we, as "long-haired artists", could go in bringing our crafts and talents to a musical. Why did we have to do it separately and elsewhere? Why did Lenny have to write an opera, Arthur a play, me a ballet? Why couldn't we, in aspiration, try to bring our deepest talents together to the commercial theatre in this work? That was the true gesture of the show."



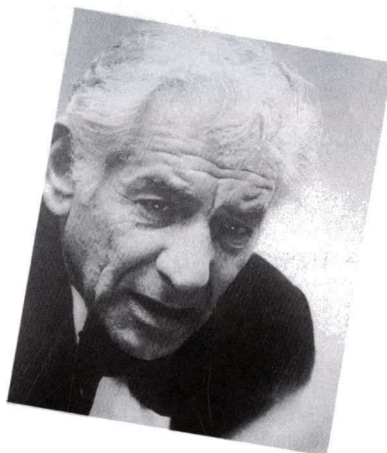
**JEROME  
ROBBINS**



"We all had real respect for each other. If I pushed myself, I could think of a moment when one or two of us were isolated, but in my memory it's the four of us together almost all of the time. It's really true, without any consciousness of it we were all just high on the work and loving it. Without doing it overtly we challenged each other to do our best. That's all we thought about — doing our best."

**ARTHUR  
LAURENTS**

"...it's influence went far beyond the subject matter. It had a kind of...if you want to be polite, you say bravery, if you want to be impolite, you say chutzpah...a kind of bravery in which we all fortified one another, to the point where we could try out utmost; not trying to break rules, not trying to go further — but having the bravery to follow your instincts and follow one another's instincts in order to produce something new, something that has never been envisioned before. It's not so much what it's about, it's how bravely it's done."



**LEONARD  
BERNSTEIN**



"This show demonstrated one way a musical could be done. No show had ever been staged — I'm talking about the larger sense, not just Jerry's work — or conceived this way as a fluid piece which called on the poetic imagination of the audience. This is something that's taken for granted now. Prior to *West Side Story*, shows had been staged fairly stodgily, in the sense that you would do a scene in three, and then the curtain would come down, then there'd be a scene in one, and then a scene in three, and so forth. It's not exactly the first time that convention had been broken down — it was broken down a little in *South Pacific* and *Allegro*. But *West Side Story* has been the major influence."

**STEPHEN  
SONDHEIM**





# ORCHESTRA

<b>VIOLINS</b>	Norma Smith, Jan Thompson, Sue Branch
<b>DOUBLE BASS</b>	Leon Speakman
<b>FLUTES</b>	Sarah Delany, Donna Briggs
<b>CLARINET</b>	Frances Morgan
<b>SAXOPHONE/CLARINET</b>	Bill Mayo, Beryl Riley
<b>TRUMPET</b>	Maurice Reid
<b>TROMBONE</b>	Barry Mercer
<b>PERCUSSION</b>	Bryan Rae, Grant Myhill
<b>PIANO &amp; KEYBOARDS</b>	Warwick Curtis, Karyn Briggs

— oOo —

# PRODUCTION TEAM



<b>PRODUCTION MANAGER</b>	Peter Shepherd
<b>STAGE MANAGER</b>	Alan Jones
<b>SET DESIGN AND CONSTRUCTION</b>	John Briggs
<b>MECHANIST</b>	Paul Collier
<b>ASSISTANT STAGE MANAGER</b>	Darryl Mitchell
<b>SCENE CHANGE CO-ORDINATOR</b>	Leigh Jones
<b>WARDROBE SUPERVISOR</b>	Saima Pritchard
<b>PROPERTIES MANAGER</b>	Sonya Aifai
<b>LIGHTING DESIGN</b>	Denis Newport
<b>TECHNICAL SUPPORT</b>	Peter Eade
<b>SOUND DESIGN</b>	David White
<b>ARTISTIC DESIGN</b>	Ion Brown
<b>HEAD FLYMAN</b>	Clive Buttery
<b>MAKE-UP</b>	Lesley Reid
<b>HAIR DESIGN</b>	Yvonne Ironside
<b>PRODUCTION SECRETARY</b>	Carol Codling
<b>SUPPERS AND REFRESHMENTS</b>	Jean Gordon and Napier Operatic Social Club
<b>BOOKINGS</b>	Dale Reid, Napier Municipal Theatre staff and Hastings Visitor Information Bureau
<b>PROGRAMME</b>	Robert Hickey



## SET CONSTRUCTION

John Briggs, Colin Pritchard, Neill Page, Troy Briggs, Brian Nathan, Malcolm Smith, Paul Collier, George Ward, Darryl Mitchell, Donald Hurley, Craig van der Zwet, Stuart Young, Joe Dennis, Alan Holt, Daniel Hurley, Stuart Young Snr, John Williams.

## WARDROBE TEAM

Saima Pritchard, Joan Maclaurin, Gail Jones, Maria Paterson, Chris Shields, Christine Jackson, Jill Williams, Ngaire Boyce, Sue Page and friends of the society.

## PROPERTIES TEAM

Sonya Aifai, Irene McKinnon, Donna O'Shaughnessy, Joanne Gregory, Patricia Coleman, Donald Hurley, Lesley Standring, Joy White, Chris Kenah, Paul Kenah, June Farmer, Helen O'Kane, Peter Kelsen, Jean Allen, Tarisha Briggs.

## SET PAINTING

Ion Brown, John Williams, Anne Grindrod, Betty Hickey, Keli Bennett, Malcolm Smith, Bernie Kay, Troy Briggs, Kirsten Isabeth, Robert Hickey, Colin Pritchard, Christian Briggs, John Briggs, Neil Page, Alan Holt.

## STAGE CREW

Paul Collier, Daryl Mitchell, Craig van der Zwet, Malcolm Smith, Bill Dodunski, John Bloor, George Ward, Jeff Elkins, Scott Buttery, David Hosegood.

## FLY CREW

Clive Buttery, Harley Jones, Allan Howes, Pierre van der Zwet, Malcolm Kenah, Craig Kenah, Patterson Aifai, Eion McKinnon.

## LIGHTING TEAM

Denis Newport, Peter Eade, Adrian Lynds, Tony Unsworth, Alistair Nicoll, Kendall Browne, Karen White, Paul Collier, Mark Bound.

## SOUND TEAM

Kent Luttrell, David White, Euan Fenwick, Noel Grant, Jared Finch.

## MAKE-UP TEAM

Lesley Reid, Lyndsay Browne, Dawn McCowatt, Gwyn Ace, and friends of the society.

## CALL STEWARDS

Rachael Collins, Darnielle Silver.

## PUBLICITY

John Williams, Jill Williams, Robert Hickey, Ros van de Ven, Barbara Brown, Sharron Pardoe, Glen Ward, Helen Wakely, John Briggs, Illya Robertson.

## FRONT OF HOUSE

John Briggs, Peter Shepherd, Ian Reid, Ian Collins, Bill Dalton, Alan Holt, Dale Reid, Tessa-May Brown, Chris Brown, Winton Richards, Brian Cotterill, Bob Brady, Nora Griffin, Tony Reid, and friends of the society.

oOo

The society extends it's grateful thanks to the following friends of the society for their help in making this production possible.

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Camberley School	Karen Doyle	Henry Waitoa
Barry Hughes	Taradale New World	Gavin Etheridge
Regency Salon	Guru Hair Sculptors	Kudos Room
Peter van der Stam	Ahuriri Maori Wardens	Port Ahuriri School
Central School		

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N.Z. Lotteries Grants Board, C.D. Cox Ltd, McLoughlin & Assoc., Prebbles Menswear, Jenkins Jewellers, A.C. Styles, McMillin • Craig Ltd, Peter Sugden Pharmacy, Conroys Removals Ltd, Rothmans of Pall Mall (NZ) Ltd, Watters and Jackson Ltd, Gloucester Fashions, Bay City Bakery, Napier City Council, Gillian Davies, Cri Bar & Grill, Bank of New Zealand.

To find out the benefits of becoming a major sponsor of this project write to Napier Operatic Society, P.O. Box 756, Napier.

# PRODUCTION CREW



## ACKNOWLEDGMENTS

# TABARD THEATRE



# NAPIER OPERATIC SOCIETY



**PATRON** Bob Wright  
**PRESIDENT** John Briggs  
**VICE-PRESIDENT** Bill Dalton  
**IMMEDIATE PAST-PRESIDENT** Peter Shepherd

## EXECUTIVE COMMITTEE

Roy Clement, Robert Hickey, Alan Holt, Alan Jones, Brian Nathan,  
Neill Page, Lesley Reid, Tony Reid, Ros van de Ven, Glen Ward.

**SECRETARY:** Ian Reid

**TREASURER:** Lyndsay Browne

**HONORARY SOLICITOR:** John Matthews

**HONORARY PHOTOGRAPHER:** James White

## LIFE MEMBERS

Barrie Browne, John Collier, Robert Houston, Donald Hurley, Alan Jones,  
Fred Twyford, Dawn Unsworth, Bob Wright.

————— oOo —————

**A PLACE ON EARTH** — Directed by Dick Johnstone — 17-25 September 1993

**CANTERBURY ARMS MUSIC HALL** — Directed by Tessa-May Brown — 12 November-4 December 1993

**OPENING OF TABARD THEATRE COMPLEX** — 15-16 April 1994

**CANTERBURY TALES** — Directed by Dick Johnstone — 22 April to 7 May 1994

**CABARET** — Directed by Gillian Davies — 19 August to 3 September 1994

**CANTERBURY ARMS MUSIC HALL** — November-December 1994

**LES MISERABLES** — Date to be confirmed

**A SLICE OF SATURDAY NIGHT** — Date to be confirmed

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## SUBSCRIBING MEMBERS

Membership with the Napier Operatic Society entitles you to  
regular newsletters and preferential bookings to all our productions.

1994 subscriptions of \$22.00 per household are now being  
received at Box 756, Napier.

## ACTIVE MEMBERSHIP

We always welcome active members, both on and back-stage.  
Phone 835-8775 if you are interested in joining us in some capacity.

# FUTURE PRODUCTIONS

# MEMBERSHIP





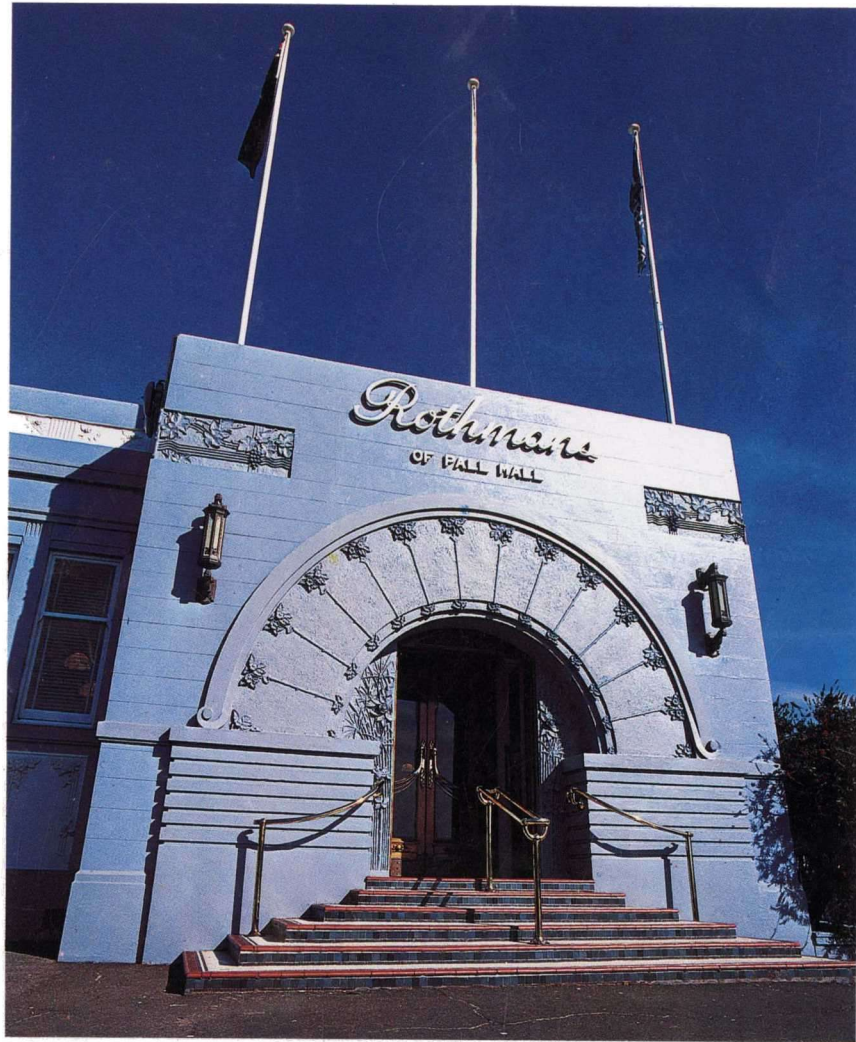


# WEST SIDE STORY



ORIGINALLY PRODUCED  
ON BROADWAY BY  
ROBERT E. GRIFFITH AND  
HAROLD S. PRINCE BY  
ARRANGEMENT WITH  
ROGER L. STEVENS.





*Rothmans of Pall Mall  
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