West Side Story
“Something’s coming… Something GREAT!”

May 8th – May 17th, 2015

Music by Leonard Bernstein, Lyrics by Stephen Sondheim, Book by Arthur Laurents – Based on the play “Romeo And Juliet” by William Shakespeare

Directed by - Joey Landwehr

For

Created by Joey Landwehr - J*Company Artistic Director
Dear Fellow Educators,

At J*Company Youth Theatre, we believe that live theatre and the school curriculum go hand in hand. Every trip to the theatre offers a multitude of teaching moments for your students. This J*Company Youth Theatre Insights Educational Guide has been created to assist in making the play an enriching and enjoyable theatrical experience.

The J*Company Youth Theatre Insights Educational Guide includes a wide-ranging list of themes and topics, which are suggested by the style and content of West Side Story.

Avenues for exploring each theme and topic are suggested in the form of:

QUESTIONS AND DISCUSSION PROMPTS
Designed to prompt in-class discussions before and after viewing the J*Company Youth Theatre presentation.

ACTIVITIES, RESEARCH, AND WRITING PROMPTS
Designed to be researched and written on a broader scale, perhaps outside of class.

We are so proud that the San Diego Unified School District has recently been awarded for their fantastic approach to the importance of arts in schools by The John F. Kennedy Center. Congratulations to all of us in San Diego who work so hard to continue to bring visual and performing arts to young people across San Diego County!

We are so proud at J*Company to be working hand in hand with the Visual & Performing Arts Department (VAPA) at the San Diego Unified School District, Arts Education Resource Organization (AERO) and ARTS EMPOWER SAN DIEGO to bring the arts to young people everywhere.

It is our hope that you find this J*Company Youth Theatre’s Insights Educational Guide a wonderful tool to help enrich and enhance your already exemplary teaching guidelines.

Sincerely,

Joey Landwehr
Artistic Director, J*Company Youth Theatre

Created by Joey Landwehr - J*Company Artistic Director
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INTRODUCTION

ABOUT West Side Story

Synopsis

ACT I
Two rival teenage gangs, the Jets (Caucasian) and the Sharks (Puerto Rican), struggle for control of the neighborhood somewhere in the West Side of New York City amidst the police (Prologue). They are warned by Lt. Schrank and Officer Krupke to stop fighting on their beat. The police chase the Sharks off, and then the Jets plan how they can assure their continued dominance of the street. The Jets' leader, Riff, suggests setting up a rumble with the Sharks. He plans to make the challenge to Bernardo, the Sharks' leader, that night at the neighborhood dance. Riff wants to convince his friend and former member of the Jets, Tony, to meet the Jets at the dance. Some of the Jets are unsure of his loyalty, but Riff is adamant that Tony is still one of them. Riff meets Tony while he's working at Doc's Drugstore to persuade him to come. Tony initially refuses, but Riff wins him over. Tony is convinced that something important is round the corner.

Maria works in a bridal shop with Anita, the girlfriend of her brother, Bernardo. Maria has just arrived from Puerto Rico for her arranged marriage to Chino, a friend of Bernardo's. Maria confesses to Anita that she is not in love with Chino. Anita makes Maria a dress to wear to the neighborhood dance.

At the dance, after introductions, the teenagers begin to dance; soon a challenge dance is called ("Dance at the Gym"), during which Tony and Maria (who aren't taking part in the challenge dance) see each other across the room and are drawn to each other. They dance together, forgetting the tension in the room, fall in love, and kiss, but Bernardo pulls his sister from Tony and sends her home. Riff and Bernardo agree to meet for a War Council at Doc's, a drug store which is considered neutral ground, but meanwhile, an infatuated and happy Tony finds Maria's building and serenades her outside her bedroom ("Maria"). She appears on her fire escape, and the two profess their love for one another ("Tonight"). Meanwhile, Anita, Rosalia, and the other Shark girls discuss the differences between the territory of Puerto Rico and the mainland United States of America, with Anita defending America, and Rosalia yearning for Puerto Rico ("America").

The Jets get antsy while waiting for the Sharks inside Doc's Drug Store. To cheer themselves up, they lampoon Officer Krupke, and the other adults who don't understand them, ("Gee, Officer Krupke"). The Sharks arrive to discuss weapons to use in the rumble. Tony suggests "a fair fight" (fists only), which the leaders agree to, despite the other members' protests. Bernardo believes that he will fight Tony, but must settle for fighting Diesel, Riff's second-in-command, instead. This is followed by a monologue by the ineffective Lt. Schrank trying to find out the location of the rumble. Tony tells Doc...
about Maria. Doc is worried for them while Tony is convinced that nothing can go wrong; he is in love.

The next day, Maria is in a very happy mood at the bridal shop, as she anticipates seeing Tony again. However, she learns about the upcoming rumble from Anita and is dismayed. When Tony arrives, Maria asks him to stop the fight altogether, which he agrees to do. Before he goes, they dream of their wedding ("One Hand, One Heart"). Tony, Maria, Anita, Bernardo and the Sharks, and Riff and the Jets all anticipate the events to come that night ("Tonight Quintet"). The gangs meet under the highway and, as the fight between Bernardo and Diesel begins, Tony arrives and tries to stop it. Though Bernardo taunts Tony, ridiculing his attempt to make peace and provoking him in every way, Tony keeps his composure. When Bernardo pushes Tony, Riff punches him in Tony's defense. The two draw their switchblades and get in a fight ("The Rumble"). Tony attempts to intervene, inadvertently leading to Riff being fatally stabbed by Bernardo. Tony kills Bernardo in a fit of rage, which in turn provokes an all-out fight like the fight in the Prologue. The sound of approaching police sirens is heard, and everyone scatters, except Tony, who stands in shock at what he has done. The tomboy, Anybody's, who stubbornly wishes that she could become a Jet, tells Tony to flee from the scene at the last moment. Only the bodies of Riff and Bernardo remain.

ACT II
Blissfully unaware of the gangs' plans for that night, Maria daydreams about seeing Tony with her friends—Rosalia, Consuelo, Teresita and Francisca ("I Feel Pretty"). Later, as Maria dances on the roof happily because she has seen Tony and believes he went to stop the rumble. Chino brings the news that Tony has killed Bernardo. Maria flees to her bedroom, praying that Chino is lying. Tony arrives to see Maria and she initially pounds on his chest with rage, but she still loves him. They plan to run away together. As the walls of Maria's bedroom disappear, they find themselves in a dreamlike world of peace ("Somewhere").

Two of the Jets, A-Rab and Baby John, are set on by Officer Krupke, but they manage to escape him. Diesel helps them let out their aggression and grief. ("Cool"). Anybody's arrives and tells the Jets she has been spying on the Puerto Ricans- she has discovered that Chino is looking for Tony with a gun. The gang separate to find Tony. Action accepts Anybody's into the Jets, and includes her in the search. Anybody's falls in love with him.

A grieving Anita arrives at Maria's apartment. As Tony leaves, he tells Maria to meet him at Doc's so they can run away to the country. In spite of her attempts to conceal it, Anita sees that Tony has been with Maria, and launches an angry tirade against him, ("A Boy Like That"). Maria counters by telling Anita how powerful love is, ("I Have a Love"), though, and Anita realizes that Maria loves Tony as much as she had loved Bernardo. She admits that Chino has a gun and is looking for Tony.

Lt. Schrank arrives to question Maria about her brother's death, and Anita agrees to go to Doc's to tell Tony to wait. Unfortunately, the Jets, including Anybody's, who have found Tony, have congregated at Doc's, and they taunt Anita with racist slurs and eventually
stimulate rape. Doc arrives and stops them. Anita is furious, and in anger spitefully delivers the wrong message, telling the Jets that Chino has shot Maria dead.

Doc relates the news to Tony, who has been dreaming of heading to the countryside to have children with Maria. Feeling there is no longer anything to live for, Tony leaves to find Chino, begging for him to shoot him as well. Just as Tony sees Maria alive, Chino arrives and shoots Tony. The Jets, Sharks, and adults flock around the lovers. Maria holds Tony in her arms (and sings a quiet, brief reprise of "Somewhere") as he dies. Angry at the death of another friend, the Jets move towards the Sharks but Maria takes Chino's gun and tells everyone that "all of [them]" killed Tony and the others because of their hate for each other, and,"Now I can kill too, because now I have hate!" she yells. However, she is unable to bring herself to fire the gun and drops it, crying in grief. Gradually, all the members of both gangs assemble on either side of Tony's body, showing that the feud is over. The Jets and Sharks form a procession, and together carry Tony away, with Maria the last one in the procession.
The Brilliant Chita Rivera as Anita in the Original Broadway Cast of – West Side Story

Rita Moreno as Anita in the film version of – West Side Story

Created by Joey Landwehr - J*Company Artistic Director
THEATRE 101

ABOUT THE COLLABORATORS

Leonard Bernstein: Composer

Leonard Bernstein (/ˈbɜrNSTɛn/; August 25, 1918 – October 14, 1990) was an American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the United States of America to receive worldwide acclaim. According to Donal Henahan, he was "one of the most prodigioulsly talented and successful musicians in American history."

His fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with most of the world's leading orchestras, and from his music for West Side Story, Peter Pan, Candide, Wonderful Town, On the Town and his own Mass.

Bernstein was the first conductor to give numerous television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard.

As a composer he wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano. Many of his works are regularly performed around the world, although none has matched the tremendous popular and commercial success of West Side Story. He is widely considered to be one of the greatest conductors of the 20th century.

Early life
He was born Louis Bernstein in Lawrence, Massachusetts, the son of Ukrainian Jewish parents Jennie (née Resnick) and Samuel Joseph Bernstein, a hairdressing supplies wholesaler originating from Rovno (now Ukraine). He was not related to film composer Elmer Bernstein, but the two men were friends, and even shared a certain physical similarity. Within the world of professional music, they were distinguished from each other by the use of the nicknames Bernstein West (Elmer) and Bernstein East (Leonard).

His family spent their summers at their vacation home in Sharon, Massachusetts. His grandmother insisted that his first name be Louis, but his parents always called him Leonard, which they preferred. He officially changed his name to Leonard when he was fifteen, shortly after his grandmother's death. To his friends and many others he was simply known as "Lenny."

His father, Sam Bernstein, was a businessman and owner of a bookstore in downtown Lawrence; it is standing today on the corners of Amesbury and Essex Streets. Sam initially opposed young Leonard's interest in music. Despite this, the elder Bernstein took him to orchestra concerts in his teenage years and eventually supported his music education. At a very young age, Bernstein listened to a piano performance and was immediately captivated; he subsequently began learning the piano seriously when the family acquired his cousin Lillian Goldman's unwanted piano. As a child, Bernstein attended the Garrison Grammar School and Boston Latin School. As a child he was very close to his younger sister Shirley, and would often play entire operas or Beethoven symphonies with her at the piano. He had a
variety of piano teachers in his youth, including Helen Coates, who later became his secretary.

After graduation from Boston Latin School in 1935, Bernstein attended Harvard University, where he studied music with, amongst others, Edward Burlingame Hill and Walter Piston. Although he majored in music with a final year thesis (1939) entitled "The Absorption of Race Elements into American Music" (reproduced in his book Findings), Bernstein's main intellectual influence at Harvard was probably the aesthetics Professor David Prall, whose multidisciplinary outlook on the arts Bernstein shared for the rest of his life. One of his friends at Harvard was philosopher Donald Davidson, with whom he played piano four hands. Bernstein wrote and conducted the musical score for the production Davidson mounted of Aristophanes' play The Birds in the original Greek. Bernstein reused some of this music in the ballet Fancy Free. During his time at Harvard he was briefly an accompanist for the Harvard Glee Club. Bernstein also mounted a student production of The Cradle Will Rock, directing its action from the piano as the composer Marc Blitzstein had done at the premiere. Blitzstein, who heard about the production, subsequently became a friend and influence (both musically and politically) on Bernstein.

Bernstein also met the conductor Dimitri Mitropoulos at the time. Although he never taught Bernstein, Mitropoulos's charisma and power as a musician was a major influence on Bernstein's eventual decision to take up conducting. Mitropoulos was not stylistically that similar to Bernstein, but he probably influenced some of Bernstein's later habits such as his conducting from the keyboard, his initial practice of conducting without a baton and perhaps his interest in Mahler. The other important influence that Bernstein first met during his Harvard years was composer Aaron Copland, whom he met at a concert and then at a party afterwards on Copland's birthday in 1938. At the party Bernstein played Copland's Piano Variations, a thorny work Bernstein loved without knowing anything about its composer until that evening. Although he was not formally Copland's student as such, Bernstein would regularly seek advice from Copland in the following years about his own compositions and would often cite him as "his only real composition teacher".

After completing his studies at Harvard in 1939 (graduating with a B.A. cum laude), he enrolled at the Curtis Institute of Music in Philadelphia. During his time at Curtis, Bernstein studied conducting with Fritz Reiner (who anecdotally is said to have given Bernstein the only "A grade" he ever awarded), piano with Isabelle Vengerova, orchestration with Randall Thompson, counterpoint with Richard Stöhr, and score reading with Renée Longy Miquelle. Unlike his years at Harvard, Bernstein appears not to have greatly enjoyed the formal training environment of Curtis, although often in his later life he would mention Reiner when discussing important mentors.

1940–1950
After he left Curtis, Bernstein lived in New York. He shared a flat with his friend Adolph Green and often accompanied Green, Betty Comden and Judy Holliday in a comedy troupe called The Revuers who performed in Greenwich Village. He took jobs with a music publisher, transcribing music or producing arrangements under the pseudonym Lenny Amber (the German meaning of his name in English). During this period in New York City, Bernstein enjoyed an exuberant social life that included relationships with both men and women. In 1940, Bernstein began his study at the Boston Symphony Orchestra's summer institute, Tanglewood, in the conducting class of the orchestra's conductor, Serge Koussevitzky.

Bernstein's friendships with Copland (who was very close to Koussevitsky) and Mitropoulos were important in him being recommended for a place in the class. Other students in the class included Lukas Foss, who also became a lifelong friend. Koussevitzky perhaps did not teach Bernstein much basic conducting technique (which he had already developed under Reiner) but instead became a sort of father figure to him and was perhaps the major influence on Bernstein's emotional way of interpreting music. Bernstein later became Koussevitzky's conducting assistant and would later dedicate his Symphony No. 2, *The Age of Anxiety*, to him.

On November 14, 1943, having recently been appointed assistant conductor of the New York Philharmonic Orchestra, he made his major conducting debut at sudden notice—and without any rehearsal—after Bruno Walter came down with the flu. The next day, *The New York Times* carried the story on their front page and their editorial remarked, "It's a good American success story. The warm, friendly triumph of it filled Carnegie Hall and spread far over the air waves." He became instantly famous because the concert was nationally broadcast, and afterwards started to appear as a guest conductor with many U.S. orchestras. The program included works by Schumann, Miklos Rozsa, Wagner and Richard Strauss's *Don Quixote* with soloist Joseph Schuster, solo cellist of the orchestra. Before the concert Bernstein briefly spoke to Bruno Walter, who discussed particular difficulties in the works he
From 1945 to 1947 Bernstein was the Music Director of the New York City Symphony Orchestra, which had been founded the previous year by the conductor Leopold Stokowski. The orchestra (with support from the Mayor) was aimed at a different audience with more modern programs and cheaper tickets than the New York Philharmonic.

Also in regard to a different audience, in 1945 Bernstein discussed the possibility of acting in a film with Greta Garbo—playing Tchaikovsky opposite her starring role as the composer’s patron Nadezhda von Meck.

In addition to becoming known as a conductor, Bernstein also emerged as a composer in the same period. In January 1944 he conducted the premiere of his Jeremiah Symphony in Pittsburgh. His score to the ballet Fancy Free choreographed by Jerome Robbins opened in New York in April 1944 and this was later developed into the musical On the Town with lyrics by Comden and Green that opened on Broadway in December 1944.

After World War II, Bernstein's career on the international stage began to flourish. In 1946 he made his first trip to Europe conducting various orchestras and recorded Ravel's Piano Concerto in G as soloist and conductor with the Philharmonia Orchestra. In 1946, he conducted opera for the first time, with the American première at Tanglewood of Benjamin Britten's Peter Grimes, which had been a Koussevitzky commission. That same year, Arturo Toscanini invited Bernstein to guest conduct two concerts with the NBC Symphony Orchestra, one of which again featured Bernstein as soloist in the Ravel concerto.

In 1947, Bernstein conducted in Tel Aviv for the first time, beginning a lifelong association with Israel. The next year he conducted an open air concert for troops at Beersheba in the middle of the desert during the Arab-Israeli war. In 1957, he conducted the inaugural concert of the Mann Auditorium in Tel Aviv; he subsequently made many recordings there. In 1967,
he conducted a concert on Mt. Scopus to commemorate the reunification of Jerusalem. During the 1970s, Bernstein recorded his symphonies and other works with the Israel Philharmonic for Deutsche Grammophon.

In 1949, he conducted the world première of the Turangalîla-Symphonie by Olivier Messiaen, with the Boston Symphony Orchestra. Part of the rehearsal for the concert was released on CD by the orchestra. When Koussevitzky died two years later, Bernstein became head of the orchestral and conducting departments at Tanglewood, holding this position for many years.

1951–1959

After much personal struggle and a turbulent on-off engagement, he married the Costa Rican-born American actress Felicia Cohn Montealegre on September 10, 1951. One suggestion is that he chose to marry partly to dispel rumors about his private life to help secure a major conducting appointment, following advice from his mentor Dimitri Mitropoulos about the conservative nature of orchestra boards. Bernstein was gay, and married to a woman. In a book released in October 2013, The Leonard Bernstein Letters, his wife reveals his homosexuality. Felicia writes, "you are a homosexual and may never change—you don't admit to the possibility of a double life, but if your peace of mind, your health, your whole nervous system depend on a certain sexual pattern what can you do?"

Arthur Laurents (Bernstein's collaborator in West Side Story) said that Bernstein was "a gay man who got married. He wasn't conflicted about it at all. He was just gay." Shirley Rhoades Perle, another friend of Bernstein, said that she thought "he required men sexually and women emotionally." But the early years of his marriage seem to have been happy, and no one has suggested Bernstein and his wife didn't love each other. They had three children, Jamie, Alexander, and later Nina. There are reports, though, that Bernstein did sometimes have brief extramarital liaisons with young men, which several family friends have said his wife knew about.

In 1951, Bernstein conducted the New York Philharmonic in the world première of the Symphony No. 2 of Charles Ives, which was written around half a century earlier but had
never been performed. Throughout his career, Bernstein often talked about the music of Ives, who died in 1954. The composer, old and frail, was unable (some reports say unwilling) to attend the concert, but his wife did. He reportedly listened to a radio broadcast of it on a radio in his kitchen some days later. A recording of the "premiere" was released in a 10-CD box set Bernstein LIVE by the orchestra, but the notes indicate it was a repeat performance from three days later, and this is perhaps what Ives heard. In any case, reports also differ on Ives's exact reaction, but some suggest he was thrilled and danced a little jig. Bernstein recorded the 2nd symphony with the orchestra in 1958 for Columbia and 1987 for Deutsche Grammophon. There is also a 1987 performance with the Bavarian Radio Symphony Orchestra available on DVD.

Bernstein was a visiting music professor from 1951 to 1956 at Brandeis University, and he founded the Creative Arts Festival there in 1952. He conducted various productions at the first festival, including the premiere of his opera Trouble in Tahiti and Blitzstein's English version of Kurt Weill's Threepenny Opera. The festival was named after him in 2005, becoming the Leonard Bernstein Festival of the Creative Arts. In 1953 he was the first American conductor to appear at La Scala in Milan, conducting Maria Callas in Cherubini's Medea. That same year, he produced his score to the musical Wonderful Town at very short notice, working again with his old friends Comden and Green, who wrote the lyrics.

In 1954 Bernstein made the first of his television lectures for the CBS arts program Omnibus. The live lecture, entitled "Beethoven's Fifth Symphony", involved Bernstein explaining the work with the aid of musicians from the former NBC Symphony Orchestra (recently renamed the "Symphony of the Air") and a giant page of the score covering the floor. Bernstein subsequently performed concerts with the orchestra and recorded his Serenade for Violin with Isaac Stern. Further Omnibus lectures followed from 1955 to 1958 (later on ABC and then NBC) covering jazz, conducting, American musical comedy, modern music, J.S. Bach, and grand opera. These programs were made available in the U.S. in a DVD set in 2010. In late 1956, Bernstein conducted the New York Philharmonic in concerts that were to have been conducted by Guido Cantelli, who had died in an air crash in Paris. This was the first time Bernstein had conducted the orchestra in subscription concerts since 1951. Partly due to these appearances, Bernstein was named the music director of the New York Philharmonic in 1957, replacing Dimitri Mitropoulos. He began his tenure in that position in 1958, having held the post jointly with Mitropoulos from 1957 to 1958. In 1958, Bernstein and Mitropoulos took the New York Philharmonic on tour to South America. In his first season in sole charge, Bernstein included a season-long survey of American classical music. Themed programming of this sort was fairly novel at that time compared to the present day. Bernstein held the music directorship until 1969 (with a sabbatical in 1965) although he continued to conduct and make recordings with the orchestra for the rest of his life and was appointed "laureate conductor".

He became a well-known figure in the United States through his series of fifty-three televised Young People's Concerts for CBS, which grew out of his Omnibus programs. His first Young People's Concert was televised a few weeks after his tenure began as principal conductor of the New York Philharmonic. He became as famous for his educational work in those concerts as for his conducting. The Bernstein Young People's Concerts were the first and probably the most influential series of music appreciation programs ever produced on television, and they were highly acclaimed by critics. Some of Bernstein's music lectures were released on records, with at least one winning a Grammy award. The programs were shown in many countries around the world, often with Bernstein dubbed into other languages. All of them were released on DVD by Kultur Video (half of them in 2013).
Bernstein at the piano, making annotations to a musical score

Prior to taking over the New York Philharmonic, Bernstein composed the music for two shows. The first was for the operetta Candide, which was first performed in 1956 with a libretto by Lillian Hellman based on Voltaire's novel. The second was Bernstein's collaboration with the choreographer Jerome Robbins, the writer Arthur Laurents, and the lyricist Stephen Sondheim to produce the musical West Side Story. The first three had worked on it intermittently since Robbins first suggested the idea in 1949. Finally, with the addition of Sondheim to the team and a period of concentrated effort, it received its Broadway premiere in 1957 and has since proven to be Bernstein's most popular and enduring score.

In 1959, he took the New York Philharmonic on a tour of Europe and the Soviet Union, portions of which were filmed by CBS Television. A highlight of the tour was Bernstein's performance of Dmitri Shostakovich's Fifth Symphony, in the presence of the composer, who came on stage at the end to congratulate Bernstein and the musicians. In October, when Bernstein and the orchestra returned to the U.S., they recorded the symphony for Columbia. He recorded it for a second time with the orchestra on tour in Japan in 1979. Bernstein seems to have limited himself to only conducting certain Shostakovich symphonies, namely the numbers 1, 5, 6, 7, 9, and 14. He made two recordings of Shostakovich's Leningrad Symphony, one with the New York Philharmonic in the 1960s and another one recorded live in 1988 with the Chicago Symphony Orchestra, one of the few recordings he made with them including Symphony No. 1.

1960–1969
In 1960 Bernstein and the New York Philharmonic held a Mahler Festival to mark the centenary of the composer's birth. Bernstein, Walter and Mitropoulos conducted performances. The composer's widow, Alma, attended some of Bernstein's rehearsals. In 1960 Bernstein also made his first commercial recording of a Mahler symphony (the fourth) and over the next seven years he made the first complete cycle of recordings of all nine of Mahler's completed symphonies. (All featured the New York Philharmonic except the 8th Symphony which was recorded with the London Symphony Orchestra following a concert in the Royal Albert Hall in London in 1966.) The success of these recordings, along with Bernstein's concert performances and television talks, was an important part of the revival of interest in Mahler in the 1960s, especially in the U.S.

Other non-U.S. composers that Bernstein championed to some extent at the time include the Danish composer Carl Nielsen (who was then only little known in the U.S.) and Jean Sibelius, whose popularity had by then started to fade. Bernstein eventually recorded a
complete cycle in New York of Sibelius's symphonies and three of Nielsen's symphonies (Nos. 2, 4, and 5), as well as conducting recordings of his violin, clarinet and flute concertos. He also recorded Nielsen's 3rd Symphony with the Royal Danish Orchestra after a critically acclaimed public performance in Denmark. Bernstein championed U.S. composers, especially those that he was close to like Aaron Copland, William Schuman and David Diamond. He also started to more extensively record his own compositions for Columbia Records. This included his three symphonies, his ballets, and the Symphonic Dances from West Side Story with the New York Philharmonic. He also conducted an LP of his 1944 musical On The Town, the first (almost) complete recording of the original featuring several members of the original Broadway cast, including Betty Comden and Adolph Green. (The 1949 film version only contains four of Bernstein's original numbers.) Bernstein also collaborated with the experimental jazz pianist and composer Dave Brubeck resulting in the recording "Bernstein Plays Brubeck Plays Bernstein" (1961).

In one oft-reported incident, in April 1962 Bernstein appeared on stage before a performance of the Brahms Piano Concerto No. 1 in D minor with the pianist Glenn Gould. During rehearsals, Gould had argued for tempi much broader than normal, which did not reflect Bernstein's concept of the music. Bernstein gave a brief address to the audience starting with "Don't be frightened; Mr Gould is here..." and going on to "In a concerto, who is the boss (audience laughter)—the soloist or the conductor?" (Audience laughter grows louder). The answer is, of course, sometimes the one and sometimes the other, depending on the people involved." This speech was subsequently interpreted by Harold C. Schonberg, music critic for The New York Times, as abdication of personal responsibility and an attack on Gould, whose performance Schonberg went on to criticize heavily. Bernstein always denied that this had been his intent and has stated that he made these remarks with Gould's blessing. In the book Dinner with Lenny, published in October 2013, author Jonathan Cott provided a thorough debunking, in the conductor's own words, of the legend which Bernstein himself described in the book as "one ... that won't go away". Throughout his life, he professed admiration and friendship for Gould. Schonberg was often (though not always) harshly critical of Bernstein as a conductor during his tenure as Music Director. However, his views were not shared by the audiences (with many full houses) and probably not by the musicians themselves (who had greater financial security arising from Bernstein's many TV and recording activities amongst other things).

In 1962 the New York Philharmonic moved from Carnegie Hall to Philharmonic Hall (now Avery Fisher Hall) in the new Lincoln Center. The move was not without controversy because of acoustic problems with the new hall. Bernstein conducted the gala opening concert featuring vocal works by Mahler, Beethoven and Vaughan Williams, and the premiere of Aaron Copland's Connotations, a serial-work that was merely politely received. During the intermission Bernstein kissed the cheek of the President's wife Jacqueline Kennedy, a break with protocol that was commented on at the time. In 1961 Bernstein had conducted at President John F. Kennedy's pre-inaugural gala, and he was an occasional guest in the Kennedy White House. He also conducted at the funeral mass in 1968 for the late President Kennedy's brother Robert Kennedy.

In 1964 Bernstein conducted Franco Zeffirelli's production of Verdi's Falstaff at the Metropolitan Opera in New York. In 1966 he made his debut at the Vienna State Opera conducting Luchino Visconti's production of the same opera with Dietrich Fischer-Dieskau as Falstaff. During his time in Vienna he also recorded the opera for Columbia Records and conducted his first subscription concert with the Vienna Philharmonic (which is made up of players from the Vienna State Opera) featuring Mahler's Das Lied von der Erde with Fischer-Dieskau and James King. He returned to the State Opera in 1968 for a production of Der Rosenkavalier and in 1970 for Otto Schenk's production of Beethoven's Fidelio. Sixteen years later, at the State Opera, Bernstein conducted his sequel to Trouble in Tahiti, A Quiet Place, with the ORF orchestra. Bernstein's final farewell to the
State Opera happened accidentally in 1989: following a performance of Modest Mussorgsky's *Khovanshchina*, he unexpectedly entered the stage and embraced conductor Claudio Abbado in front of a cheering audience.

With his commitment to the New York Philharmonic and his many other activities, Bernstein had little time for composition during the 1960s. The two major works he produced at this time were his *Kaddish Symphony* dedicated to the recently assassinated President John F. Kennedy and the *Chichester Psalms* which he produced during a sabbatical year he took from the Philharmonic in 1965 to concentrate on composition. To try to have more time for composition was probably a major factor in his decision to step down as Music Director of the Philharmonic in 1969, and to never accept such a position anywhere again.

1970–1979

After stepping down from the New York Philharmonic, Bernstein continued to appear with them in most years until his death, and he toured with them to Europe in 1976 and to Asia in 1979. He also strengthened his relationship with the Vienna Philharmonic Orchestra – he conducted all nine completed Mahler symphonies with them (plus the adagio from the 10th) in the period from 1967 to 1976. All of these were filmed for Unitel with the exception of the 1967 Mahler 2nd, which instead Bernstein filmed with the London Symphony Orchestra in Ely Cathedral in 1973. In the late 1970s Bernstein conducted a complete Beethoven symphony cycle with the Vienna Philharmonic, and cycles of Brahms and Schumann were to follow in the 1980s. Other orchestras he conducted on numerous occasions in the 1970s include the Israel Philharmonic, the Orchestre National de France, and the Boston Symphony Orchestra.

In 1970 Bernstein wrote and narrated a ninety-minute program filmed on location in and around Vienna as a celebration of Beethoven's 200th birthday. It featured parts of Bernstein's rehearsals and performance for the Otto Schenk production of *Fidelio*, Bernstein playing the 1st piano concerto and the Ninth Symphony with the Vienna Philharmonic and the young Plácido Domingo amongst the soloists. The program was first telecast in 1970 on Austrian and British television, and then on CBS in the U.S. on Christmas Eve 1971. The
Like many of his friends and colleagues, Bernstein had been involved in various left wing causes and organizations since the 1940s. He was blacklisted by the US State Department and CBS in the early 1950s, but unlike others his career was not greatly affected, and he was never required to testify before the House Un-American Activities Committee. His political life received substantial press coverage though in 1970, due to a gathering hosted at his Manhattan apartment on January 14, 1970. Bernstein and his wife held the event seeking to raise awareness and money for the defense of several members of the Black Panther Party against a variety of charges. The New York Times initially covered the gathering as a lifestyle item, but later posted an editorial harshly unfavorable to Bernstein following generally negative reaction to the widely publicized story. This reaction culminated in June 1970 with the appearance of "Radical Chic: That Party at Lenny's", an essay by satirist Tom Wolfe featured on the cover of New York Magazine. The article contrasted the Bernsteins' comfortable lifestyle in one of the world's most expensive neighborhoods with the anti-establishment politics of the Black Panthers. It led to the popularization of "radical chic" as a critical term. Both Bernstein and his wife Felicia responded to the criticism, arguing that they were motivated not by a shallow desire to express fashionable sympathy but by their concern for civil liberties.

Bernstein's major compositions during the 1970s were probably his MASS: A Theatre Piece for Singers, Players, and Dancers; his score for the ballet Dybbuk; his orchestral vocal work Songfest; and his U.S. bicentenary musical 1600 Pennsylvania Avenue written with lyrics by Alan Jay Lerner which was his first real theatrical flop, and last original Broadway show. The world premiere of Bernstein's MASS took place on September 8, 1971. Commissioned by Jacqueline Kennedy for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C., it was partly intended as an anti-war statement. Hastily written in places, the work represented a fusion not only of different religious traditions (Latin liturgy, Hebrew prayer, and plenty of contemporary English lyrics) but also of different musical styles, including classical and rock music. It was originally a target of criticism from the Roman Catholic Church on the one hand and contemporary music critics who objected to its Broadway/populist elements on the other. In the present day, it is perhaps seen as less blasphemous and more a piece of its era: in 2000 it was even performed in the Vatican.

In 1972 Bernstein recorded Bizet's Carmen, with Marilyn Horne in the title role and James McCracken as Don Jose, after leading several stage performances of the opera at the Metropolitan Opera. The recording was one of the first in stereo to use the original spoken dialogue between the sung portions of the opera, rather than the musical recitatives that were composed by Ernest Guiraud after Bizet's death. The recording was Bernstein's first for Deutsche Grammophon and won a Grammy.

Bernstein was appointed in 1973 to the Charles Eliot Norton Chair as Professor of Poetry at his alma mater, Harvard University, and delivered a series of six televised lectures on music with musical examples played by the Boston Symphony Orchestra. However, these lectures were not televised until 1976. Taking the title from a Charles Ives work, he called the series "The Unanswered Question"; it was a set of interdisciplinary lectures in which he borrowed terminology from contemporary linguistics to analyze and compare musical construction to language. The lectures are presently available in both book and DVD form. The DVD video was not taken directly from the lectures at Harvard, rather they were recreated again at the WGBH studios for filming. This appears to be the only surviving Norton lectures series available to the general public in video format. Noam Chomsky wrote in 2007 on the Znet forums about the linguistic aspects of the lecture: "I spent some time with Bernstein
during the preparation and performance of the lectures. My feeling was that he was onto something, but I couldn't really judge how significant it was."

A major period of upheaval in Bernstein's personal life began in 1976 when he decided that he could no longer conceal his homosexuality and he left his wife Felicia for a period to live with the writer Tom Cothran. The next year she was diagnosed with lung cancer and eventually Bernstein moved back in with her and cared for her until she died on June 16, 1978. Cothran himself died of AIDS in 1981. Bernstein is reported to have often spoken of his terrible guilt over his wife's death. Most biographies of Bernstein state that his lifestyle became more excessive and his personal behavior sometimes cruder after her death. However, his public standing and many of his close friendships appear to have remained unaffected, and he resumed his busy schedule of musical activity.

In 1978, Bernstein returned to the Vienna State Opera to conduct a revival of the Otto Schenk production of Fidelio, now featuring Gundula Janowitz and Rene Kollo in the lead roles. At the same time, Bernstein made a studio recording of the opera for Deutsche Grammophon and the opera itself was filmed by Unitel and released on DVD by Deutsche Grammophon in late 2006. In May 1978, the Israel Philharmonic played two U.S. concerts under his direction to celebrate the 30th anniversary of the founding of the Orchestra under that name. On consecutive nights, the Orchestra, with the Choral Arts Society of Washington, performed Beethoven's Ninth Symphony and Bernstein's Chichester Psalms at the Kennedy Center in Washington, D.C., and at Carnegie Hall in New York. In 1979, Bernstein conducted the Berlin Philharmonic Orchestra for the first and only time, in two charity concerts for Amnesty International involving performances of Mahler's Ninth Symphony. The invitation for the concerts had come from the orchestra and not from its principal conductor Herbert von Karajan. There has been speculation about why Karajan never invited Bernstein to conduct his orchestra. (Karajan did conduct the New York Philharmonic during Bernstein's tenure.) The full reasons will probably never be known – reports suggest they were on friendly terms when they met, but sometimes practiced a little mutual one-upmanship. One of the concerts was broadcast on radio and was posthumously released on CD by Deutsche Grammophon.

1980–1990
Bernstein received the Kennedy Center Honors award in 1980. For the rest of the 1980s he continued to conduct, teach, compose, and produce the occasional TV documentary. His most significant compositions of the decade were probably his opera A Quiet Place, which he wrote with Stephen Wadsworth and which premiered (in its original version) in Houston in 1983; his Divertimento for Orchestra; his Halil for flute and orchestra; his Concerto for Orchestra "Jubilee Games"; and his song cycle Arias and Barcarolles, which was named after a comment President Dwight D. Eisenhower had made to him in 1960.

with Maximilian Schell on PBS Beethoven TV series (1982)
In 1982 in the U.S., PBS aired an 11-part series of Bernstein's late 1970s films for Unitel of the Vienna Philharmonic playing all nine Beethoven symphonies and various other Beethoven works. Bernstein gave spoken introduction and actor Maximilian Schell was also featured on the programs, reading from Beethoven's letters. The original films have since been released on DVD by Deutsche Grammophon. In addition to conducting in New York, Vienna and Israel, Bernstein was a regular guest conductor of other orchestras in the 1980s. These included the Royal Concertgebouw Orchestra in Amsterdam, with whom he recorded Mahler's First, Fourth, and Ninth Symphonies amongst other works; the Bavarian Radio Symphony Orchestra in Munich, with whom he recorded Wagner's Tristan und Isolde; Haydn's Creation; Mozart's Requiem and Great Mass in C minor; and the orchestra of Accademia Nazionale di Santa Cecilia in Rome, with whom he recorded some Debussy and Puccini's La bohème.

In 1982, he and Ernest Fleischmann founded the Los Angeles Philharmonic Institute as a summer training academy along the lines of Tanglewood. Bernstein served as artistic director and taught conducting there until 1984. Around the same time, he performed and recorded some of his own works with the Los Angeles Philharmonic for Deutsche Grammophon. Bernstein was also at the time a committed supporter of nuclear disarmament. In 1985 he took the European Community Youth Orchestra in a "Journey for Peace" tour around Europe and to Japan.

In 1985, he conducted a recording of West Side Story, the first time he had conducted the entire work. The recording, featuring what some critics felt were miscast opera singers such as Kiri Te Kanawa, José Carreras, and Tatiana Troyanos in the leading roles, was nevertheless an international bestseller. A TV documentary showing the making of the recording was made at the same time and is available on DVD. Bernstein also continued to make his own TV documentaries during the 1980s, including The Little Drummer Boy, in which he discussed the music of Gustav Mahler, perhaps the composer he was most passionately interested in, and The Love of Three Orchestras, in which he discussed his work in New York, Vienna, and Israel.

In his later years, Bernstein's life and work was celebrated around the world (as it has been since his death). The Israel Philharmonic celebrated his involvement with them at Festivals in Israel and Austria in 1977. In 1986 the London Symphony Orchestra mounted a Bernstein Festival in London with one concert that Bernstein himself conducted attended by the Queen. In 1988 Bernstein's 70th birthday was celebrated by a lavish televised gala at Tanglewood featuring many performers who had worked with him over the years. In December 1989, Bernstein conducted live performances and recorded in the studio his operetta Candide with the London Symphony Orchestra. The recording starred Jerry Hadley, June Anderson, Adolph Green, and Christa Ludwig in the leading roles. The use of opera singers in some roles perhaps fitted the style of operetta better than some critics had thought was the case for West Side Story, and the recording (released posthumously in 1991) was universally praised. One of the live concerts from the Barbican Centre in London is available on DVD. Candide had had a troubled history, with many rewrites and writers involved. Bernstein's concert and recording were based on a "final" version that had been first performed by Scottish Opera in 1988. The opening night (which Bernstein attended in Glasgow) was conducted by Bernstein's former student John Mauceri.
On December 25, 1989, Bernstein conducted Beethoven's Symphony No. 9 in East Berlin's Schauspielhaus (Playhouse) as part of a celebration of the fall of the Berlin Wall. He had conducted the same work in West Berlin the previous day. The concert was broadcast live in more than twenty countries to an estimated audience of 100 million people. For the occasion, Bernstein reworded Friedrich Schiller's text of the *Ode to Joy*, substituting the word *Freiheit* (freedom) for *Freude* (joy). Bernstein, in his spoken introduction, said that they had "taken the liberty" of doing this because of a "most likely phony" story, apparently believed in some quarters, that Schiller wrote an "Ode to Freedom" that is now presumed lost. Bernstein added, "I'm sure that Beethoven would have given us his blessing."

In the summer of 1990, Bernstein and Michael Tilson Thomas founded the Pacific Music Festival in Sapporo, Japan. Like his earlier activity in Los Angeles, this was a summer training school for musicians modeled on Tanglewood, and is still in existence. Bernstein was already at this time suffering from the lung disease that would lead to his death. In his opening address Bernstein said that he had decided to devote what time he had left to education. A video showing Bernstein speaking and rehearsing at the first Festival is available on DVD in Japan.

Bernstein made his final performance as a conductor at Tanglewood on August 19, 1990, with the Boston Symphony playing Benjamin Britten's "Four Sea Interludes" from *Peter Grimes*, and Beethoven's Seventh Symphony. He suffered a coughing fit in the middle of the Beethoven performance which almost caused the concert to break down. The concert was later issued on CD by Deutsche Grammophon.

He announced his retirement from conducting on October 9, 1990, and died of a heart attack five days later. He was 72 years old. A longtime heavy smoker, he had battled emphysema from his mid-50s. On the day of his funeral procession through the streets of Manhattan, construction workers removed their hats and waved, yelling "Goodbye, Lenny." Bernstein is buried in Green-Wood Cemetery, Brooklyn, New York, next to his wife.
Stephen Sondheim: Librettist

Stephen Joshua Sondheim (ˈsɒndəm; born March 22, 1930) is an American composer and lyricist known for his immense contributions to musical theatre for over 50 years. He is the winner of an Academy Award, eight Tony Awards (more than any other composer) including the Special Tony Award for Lifetime Achievement in the Theatre, eight Grammy Awards, a Pulitzer Prize and the Laurence Olivier Award. Described by Frank Rich of The New York Times as "now the greatest and perhaps best-known artist in the American musical theater", his most famous works include (as composer and lyricist) A Funny Thing Happened on the Way to the Forum, Company, Follies, A Little Night Music, Sweeney Todd, Sunday in the Park with George and Into the Woods. He also wrote the lyrics for West Side Story and Gypsy.

Sondheim has written material for movies, including the 1981 Warren Beatty film Reds, for which he contributed the song "Goodbye For Now". He also wrote five songs for the 1990 movie Dick Tracy, including "Sooner or Later (I Always Get My Man)" by Madonna which won the Academy Award for Best Song.

He was president of the Dramatists Guild from 1973 to 1981. In celebration of his 80th birthday, the former Henry Miller's Theatre was renamed the Stephen Sondheim Theatre on September 15, 2010, and the BBC Proms staged a concert in his honor. Cameron Mackintosh has described Sondheim as "possibly the greatest lyricist ever."

Created by Joey Landwehr - J*Company Artistic Director
It was announced in February 2012 that Sondheim will be collaborating on a new musical with David Ives. Sondheim has said that he has "about 20–30 minutes of the musical completed." The show is tentatively called All Together Now and is assumed to follow the format of Merrily We Roll Along. Sondheim said of the project, "two people and what goes into their relationship ... We'll write for a couple of months, then have a workshop. It seemed experimental and fresh 20 years ago. I have a feeling it may not be experimental and fresh any more." Sondheim also wrote some new songs for a film adaptation of Into the Woods, including one entitled Rainbows, which Sondheim also included in his second book.

**Arthur Laurents: Book**

**Arthur Laurents** (July 14, 1917 – May 5, 2011) was an American playwright, stage director and screenwriter.

After writing scripts for radio shows after college and then training films for the U.S. Army during World War II, Laurents turned to writing for Broadway, producing a body of work that includes West Side Story (1957), Gypsy (1959), Hallelujah, Baby! (1967), and La Cage Aux Folles (1983), and directing some of his own shows and other Broadway productions.

His early film scripts include Rope (1948) for Alfred Hitchcock, followed by Anastasia (1956), Bonjour Tristesse (1958), The Way We Were (1973), and The Turning Point (1977).
Born Arthur Levine, Laurents was the son of middle-class Jewish parents, a lawyer and a schoolteacher who gave up her career when she married. He was born and raised in the Flatbush section of Brooklyn, a borough of New York City, New York, the elder of two children, and attended Erasmus Hall High School. His sister Edith suffered from chorea as a child.

His paternal grandparents were Orthodox Jews, and his mother's parents, although born Jewish, were atheists. His mother kept a kosher home for her husband's sake, but was lax about attending synagogue and observing the Jewish holidays. His Bar Mitzvah marked the end of Laurents's religious education and the beginning of his rejection of all fundamentalist religions, although he continued to identify himself as Jewish. However, late in life he admitted to having changed his last name from Levine to the less Jewish-sounding Laurents, "to get a job."

After graduating from Cornell University, Laurents took an evening class in radio writing at New York University. William N. Robson, his instructor, a CBS Radiodirector/producer, submitted his script Now Playing Tomorrow, a comedic fantasy about clairvoyance, to the network, and it was produced in the Columbia Workshop series on January 30, 1939, with Shirley Booth in the lead role. It was Laurents' first professional credit. The show's success led to him being hired to write scripts for various radio shows, among them Lux Radio Theater. Laurents' career was interrupted when he was drafted into the U.S. Army in the middle of World War II. Through a series of clerical errors, he never saw battle, but instead was assigned to the U.S. Army Pictorial Service located in a film studio in Astoria, Queens, where he wrote training films and met, among others, George Cukor and William Holden. He later was reassigned to write plays for Armed Service Force Presents, a radio show that dramatized the contributions of all branches of the armed forces.

Soon after being discharged from the Army, Laurents met ballerina Nora Kaye, and the two became involved in an on-again, off-again romantic relationship. While Kaye was on tour with Fancy Free, Laurents continued to write for the radio but was becoming discontented with the medium. At the urging of Martin Gabel, he spent nine consecutive nights writing a play In 1962, Laurents directed I Can Get It for You Wholesale, which helped to turn then-unknown Barbra Streisand into a star. His next project was Anyone Can Whistle, which he directed and for which he wrote the book, but it proved to be an infamous flop. He later had success with the musicals Hallelujah, Baby! (written for Lena Horne but ultimately starring Leslie Uggams) and La Cage Aux Folles (1983), but Nick & Nora was another flop.

In 2008, Laurents directed a Broadway revival of Gypsy starring Patti LuPone, and in 2009, he tackled a bilingual revival of West Side Story, with Spanish translations of some dialogue and lyrics by Lin-Manuel Miranda. While preparing West Side Story, he noted, "The musical theatre and cultural conventions of 1957 made it next to impossible for the characters to have authenticity." Following the production's March 19 opening at the Palace Theatre, Ben Brantley of the New York Times called the translations "an only partly successful experiment" and added, "Mr. Laurents has exchanged insolence for innocence and, as with most such bargains, there are dividends and losses." The production is on a national tour (2011-2012) with direction by David Saint, who was
Laurents’ first Hollywood experience proved to be a frustrating disappointment. Unhappy with the script for *The Snake Pit* (1948), submitted by Frank Partos and Millen Brand, director Anatole Litvak hired Laurents to rewrite it. Partos and Brand later insisted the bulk of the shooting script was theirs, and produced carbon copies of many of the pages Laurents actually had written to bolster their claim. Having destroyed the original script and all his notes and rewritten pages after completing the project, Laurents had no way to prove most of the work was his, and the Writers Guild of America denied him screen credit. Brand later confessed he and Partos had copied scenes written by Laurents and apologized for his role in the deception. Four decades later, Laurents learned he was ineligible for WGA health benefits because he had failed to accumulate enough credits to qualify. He was short by one, the one he failed to get for *The Snake Pit*.

Upon hearing 20th Century Fox executives were pleased with Laurents’ work on *The Snake Pit*, Alfred Hitchcock hired him for his next project, the film *Rope* starring James Stewart. Hitchcock wanted Laurents to Americanize the British play *Rope* (1929) by Patrick Hamilton for the screen. With his then-lover Farley Granger set to star, Laurents was happy to accept the assignment. His dilemma was how to make the audience aware of the fact the three main characters were homosexual without bluntly saying so. The Hays Office kept close tabs on his work, and the final script was so discreet that Laurents was unsure whether co-star James Stewart ever realized that his character was gay.[17] In later years, Hitchcock asked him to script both *Torn Curtain* (1966) and *Topaz* (1969), However, Laurents, in both cases unenthused by the material, declined the offers.

Laurents also scripted *Anastasia* (1956) and *Bonjour Tristesse* (1958). *The Way We Were* (1973), in which he incorporated many of his own experiences, particularly those with the HUAC, reunited him with Barbra Streisand, and *The Turning Point* (1977), inspired in part by his love for Nora Kaye, was directed by her husband Herbert Ross. The Fox animated feature film *Anastasia* (1997) was based in part from his screenplay of the live-action 1956 film of the same title.

Because of a casual remark made by Russel Crouse, Laurents was called to Washington, D.C., to account for his political views. He explained himself to the House Un-American Activities Committee, and his appearance had no obvious impact on his career, which at the time was primarily in the theatre. When the McCarran Internal Security Act, which prohibited individuals suspected of engaging in subversive activities from obtaining a passport, was passed in 1950, Laurents and Granger immediately applied for and received passports and departed for Paris with Harold Clurman and his wife Stella Adler. Laurents and Granger remained abroad, traveling throughout Europe and northern Africa, for about 18 months.

Years earlier, Laurents and Jerome Robbins had developed *Look Ma, I'm Dancin'!* (1948), a stage musical about the world of ballet that ran for 188 performances on Broadway, and starred Nancy Walker and Harold Lang. (Although the musical was ultimately produced with a book by Jerome Lawrence and Robert E. Lee, as Laurents left the project.) Robbins
approached Paramount Pictures about directing a screen version, and the studio agreed as long as Laurents was not part of the package.

It was not until then that Laurents learned he officially had been blacklisted, primarily because a review of Home of the Brave had been published in the Daily Worker. He decided to return to Paris, but the State Department refused to renew his passport. Laurents spent three months trying to clear his name, and after submitting a lengthy letter explaining his political beliefs in detail, it was determined they were so idiosyncratic he couldn't have been a member of any subversive groups. Within a week his passport was renewed, and the following day he sailed for Europe on the Ile de France. While on board, he received a cable from Metro-Goldwyn-Mayer offering him a screenwriting assignment. The blacklist had ended.

Laurents wrote Original Story By Arthur Laurents: A Memoir of Broadway and Hollywood, published in 2000. In it, he discusses his lengthy career and his many gay affairs and long-term relationships, including those with Farley Granger and Tom Hatcher. Hatcher was an aspiring actor whom Gore Vidal suggested Laurents seek out at the Beverly Hills men's clothing store Hatcher was managing at the time. The couple remained together for 52 years until Hatcher's death on October 26, 2006.

Laurents wrote Mainly on Directing: Gypsy, West Side Story and Other Musicals, published in 2009, in which he discussed musicals he directed and the work of other directors he admired.

His latest memoir was published posthumously in Sept of 2012, titled, "The Rest of the Story."

Laurents died at the age of 93 at his home in Manhattan on May 5, 2011 of pneumonia complications, as reported by The New York Times. Following a long tradition, Broadway theatre lights were dimmed at 8 p.m. on May 6, 2011, for one minute in his memory.

William Shakespeare: Based on the Play ROMEO AND JULIET

William Shakespeare (/ˈʃɛərɛskər/; 26 April 1564 (baptised) – 23 April 1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His extant works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.
Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some the best work produced in these genres even today. He then wrote mainly tragedies until about 1608, including Hamlet, King Lear, Othello, and Macbeth, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, John Heminges and Henry Condell, two friends and fellow actors of Shakespeare, published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognised as Shakespeare's. It was prefaced with a
Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the 19th century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the 20th century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

THEATRE ETIQUETTE

Created by Joey Landwehr - J*Company Artistic Director
**Etiquette:** Rules of good behavior, decorum, propriety, manners…

*Please review these rules of theatre etiquette with your class!*

In the early part of the nineteenth century, theatrical performances usually began at six o’clock. An evening would last four or five hours, beginning with a short “curtain raiser,” followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today’s prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter’s evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o’clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called “the orchestra”) were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the “house lights”), focusing the attention of the audience on the stage. The advent of gas lighting and the “limelight” (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience’s rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening’s entertainment. Curtain time was pushed back to eight o’clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

**Being A Good Audience**

*Please be on time!*
• Plan to arrive 15 to 20 minutes before the start of the play.
• Don’t forget to use the restroom and have a drink of water before entering the theatre.

*Please remember to turn off your cell phone* or any other devices that might *make any noise* or *light up* during the show, that included texting and playing games.
Please be seated when you see the lights dim before the show—that is a signal that the show is about to start!

Please remember that the seats in the theatre are for sitting; try to refrain from kicking, bouncing, standing or putting feet on the seats.

Please do not stand or sit in the aisles—many times actors will make entrances through the audience and cannot get to the stage if you are blocking the way. It is also a fire hazard.

Please remember that absolutely no food or beverages are allowed in the theatre.

Please remember that live performances may not be recorded: cameras and video equipment are not permitted in the theatre.

And most importantly, please remember that the actors on the stage (unlike in the movies or on TV) know that you are in the audience and they can hear you!
• Please do not talk during the show—even in a whisper—it is distracting to the actors and other audience members.
• Please save questions and comments for the end of the show.
• Please do laugh when you find something funny—then the actors know they are doing their job.

Please do applaud at the end of musical numbers, scenes that are appropriate and of course at the finish of the show—actors enjoy knowing you had a good time at the performance.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

BEHIND THE SCENES OF *West Side Story*

Created by Joey Landwehr - J*Company Artistic Director
When we see a play, we only see the actors, but without the production team, the play would not happen! Let’s find out who works with the actors in rehearsal and backstage to make this production of West Side Story a success.

**The Director:** As the director he decides what the play will look like and how the characters will be interpreted. He chooses the actors to play the roles. He works with the design team (set designer, lighting designer and costume designer) to create the look for the show. He will rehearse with the actors to help them develop the characters they are playing. He will also “block” the show. Up until the 1940s, writers and producers had the concept that the director was expected to stage a show and supervise rehearsals in a way that made their concept shine through. Starting in the 1950s, directors took an increasing degree of control over the creative process. Today, few producers or writers have the clout to overrule a top director’s decisions.

**Choreographer:** A choreographer is the person who stages the dances and musical scenes of a show was once called the “dance director,” but the title changed when ballet choreographers like George Balanchine and Agnes de Mille began working on musicals. A choreographer must give a musical a sense of movement that helps hold the show together visually. Since the 1940s, directors who also choreograph have staged many musicals.

**Musical Director:** This talented person teaches the performers the music in the rehearsal process and works closely with the director to make sure all the nuances of the music and the performance is just right. The music director is also in charge of hiring and managing the orchestra, they have a tremendous effect on the sound and pacing of performances. A musical director must be ready to smooth over technical glitches, reassure uncertain understudies, and handle anything else that might stop the music. Most of the time, in present theatre, the music director also conducts the orchestra.

**Stage Manager:** A stage manager is really the boss once the show opens! The stage manager has so many important duties. During rehearsals, she sets up the rehearsal space so it resembles the set (most actors do not get to work on the theatre set until shortly before the show starts), she makes sure that all the actors have scripts, schedules, rehearsal props, takes notes for the director and a thousand other tasks! During production, she makes sure all the actors, the technical team and the stage is ready for the performance each day. The stage manager also makes sure that the show does not change from what the director created; this may mean that she has to give the actors corrections after performances! The stage manager is the person who makes everything run smoothly.

**Dance Captain:** A dance captain has to be one of the most skilled dancers in the cast who can learn quickly and help teach. In big productions on Broadway, national tours, or major regional productions most choreographers are not going to be available to be on hand for every performance in case a cast member forgets a step. This is where a dance
Set Designer: The set designer will create the environment for the story. The set designer, with the director, decides how to design a set that will create the world of the play for the audience. The set must be visually engaging, safe for the actors to use and help tell the story of the play. The designer first makes drawings of ideas, then, when ideas are firm, he makes a little model of the set (kind of like a doll-house or a diorama). The technical crew will work from his drawings and model to build the set.

Lighting Designer: The lighting designer knows doing a play in the dark would be no fun at all, so the lighting designer has a very important job! He works with the director and the set designer to make sure the show is well lit, but also to create special effects with lighting. He can create lightening, sunlight, moonlight, different colors of light—pretty much anything the director wants! The lighting designer may use a computer program to help him create all the effects and the lighting cues for the show. He will then decide which (and how many) lighting instruments will be hung from the grid (theatrical lighting is mostly hung from the ceiling on a metal grid structure).

Costume Designer: The costume designer has the fun job of working with the director to decide what the characters in the play should wear! This is a vital job, because the audience learns many things about a character from what he or she is wearing. The costumes need to be in harmony with the set and lighting design, so the costumier also confers with the other designers on appropriate colors and patterns and how to contribute to the overall look of the play. She creates life-like drawings of each character in costume; these drawings are called “renderings.” She will then either buy clothing that is similar to what she wants from stores or create patterns and sew costumes (called building a costume) or find pieces in the costume storage in the theatre (costumes that have been used in other shows). Many times the costumes are a combination of all three: shopping, building and pulling.

Sound Designer: The sound designer has a very important job in present-day theatre. In the 1950s, a stage manager just turned on some foot mikes at curtain time. Now, in many productions, every principal cast member wears a wireless body mike to provide full amplification—a complex proposition when there are dozens in a cast. Sound staff are on hand during all performances to continually adjust every microphone's setting—a task managed from a bank of computers at the rear of the orchestra section.

Librettist: The librettist, also called the book writer, the librettist creates the book—or script—of a musical. In musicals where the dialogue is almost completely replaced by music (Cats, Phantom of the Opera, Les Misérables), the librettist is essentially responsible for making sure everything weaves into a coherent, dramatic flow.
**Composer and Lyricist:** The composer writes the music, and the lyricist writes the words. It is not unusual for one person to act as both composer and lyricist. Some lyricists act as their own librettists. Only a very few people, such as George M. Cohan, Noel Coward, Meredith Wilson, and Jonathan Larson have succeeded as composer, lyricist, and librettist.

For many years, Broadway composers and lyricists made much of their income from the sale of sheet music. With the change in musical tastes and the near disappearance of sheet music, they get little beyond the share of 2% of a show's profits and, if the show is ever leased for international and amateur productions, part of the long-term rights income. The only way for theatrical composers or lyricists to “strike it rich” is to become their own producer, as Andrew Lloyd Webber did with his Really Useful Company.

**Orchestrator:** The composer writes the melodies, but the orchestrator determines what those melodies will sound like when an orchestra plays them. The challenge for orchestrators is to make sure their arrangements do not drown out the singers—a task made much easier by electronic amplification. Most composers let orchestrators create the overture as well as the underscoring and scene-change music.

As you can see, there are many jobs in the theatre and no play would be performed without all these talented artists. And, there are so many more people involved; the producer, the managing director, the technical crew, the scene shop workers, the costume shop workers, the light and sound board operators, the running crew, the house managers, ushers and box office staff—all the people who contribute to making a play come to life.

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**About the Creator of the Study Guide**

**Joey Landwehr**, is the proud Artistic Director for J*Company Youth Theatre, he moved to San Diego after being a professional actor/director in New York City working on and off Broadway, national tours, regional theatres across the country and soloing and directing at Carnegie Hall. Joey received his MFA in acting/directing from The Ohio State University and has studied under such instructors as Betty Buckley, Marcel Marceau, Francis Sternhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristin Chenoweth, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard, Sheldon Harnick, Ben Vereen and Howard Keel. Joey has worked in all medias of entertainment and is a proud member of Actors’ Equity (AEA), the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Director’s Guild of America (DGA). In San Diego Joey has worked with Diversionary Theatre, SDGMC, The Old Globe Theatre, La Jolla Playhouse, Orchestra Nova, San Diego Symphony and the San Diego Shakespeare Society. At J*Company he has directed: Rumpelstiltskin Is My Name, OLIVER!, Yours, Anne, Disney’s Beauty And The Beast, The Story Of Hansel And Gretel, Disney’s The Jungle Book, Elton John & Tim Rice’s AIDA, Disney’s 101
WHY IS MUSICAL THEATRE IMPORTANT?
Musical theatre is unlike any other medium of entertainment, which makes it important. Any live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. There is no barrier between the performers and the audience like in film or television. Each performance allows each of us to become our own editors because we can choose to watch whatever part of the stage we want to. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or un-wrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Musical theatre can help students grow academically, aesthetically and personally.

Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

STAGE DIAGRAM:

GLOSSARY OF THEATRICAL TERMS
Author/Playwright - the writer of a musical script also called the book
Audition - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show
Ballad - a slow, romantic song for actors to showcase vocal clarity
Blocking - the specific movements of actors on stage
Box - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's
Box Office - a booth inside the theater where tickets are sold
“Calling the Show” - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager
Casting - the process through which actors are chosen for roles in the production
Casting Agent - one who chooses actors for roles in the production
Child Wrangler - one who works with child performers
Choreographer - one who designs dance sequences
Composer - one who writes music
Conductor - one who directs the orchestra
Dance Captain - one who teaches and rehearses dance sequences with the performers
Director - one who supervises the creative aspects and guides the artistic vision of the production
Dress Rehearsal - rehearsal in which performers practice with costumes and props
Dresser - one who assists performers with their costumes during dress rehearsals and shows
Electrician - one who works with the lighting designer to adjust and operate lighting instruments
Emmeleia - a dance for the Grecian tragedies that was slow and graceful
Ensemble / Chorus - a group of singers, dancers, or actors who perform musical numbers
Flyman - one who pulls the curtain before and after performances and operates the flying system, if one is used
Gallery - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery
Head Carpenter - one who builds the sets for the production
Headshot - a photograph of an actor from the shoulders up and lists his or her credits on the back
House Left - the left side of the theater, when facing the stage (audience's point of view)
House Manager - one who oversees all aspects of the audience; responsible for ushers and audience safety
House Right - the right side of the theater, when facing the stage (audience's point of view)
Kordax - a dance for Grecian comedies that was up beat
Lighting Designer - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets
Lyricist - one who writes the words to a song
Makeup Artist - one who applies cosmetics to a performer's face and body
Marquee - a signboard projecting over the theater's entrance
Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

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Music Director - one who teaches and rehearses the music with the orchestra
Orchestra - the section of seats in a theater immediately behind where the orchestra sits
Principal Performers - the leading actors, those who portray the major roles
Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production
Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe
Read-through - the cast reads through the script without movement or music
Rehearsal Pianist - one who plays the piano for early-stage rehearsals
Set Designer - one who creates the scenery for the stage
Sikinnis - a dance for the Grecian satyr plays that mocked tragedy
Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing
Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show
Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer
Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound
Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue
Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed
Stage Left - the left side of the stage, when facing the audience (performer's point of view)
Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance
Stage Right - the right side of the stage, when facing the audience (performer's point of view)
Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform
Tailor - one who alters garments to fit a person's specific measurements
Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects
Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability
Usher - one who guides audience members to their seats
Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays
Wig Master / Mistress - one who obtains and customizes wigs for performers to wear

THEATRICAL TRIVIA

Created by Joey Landwehr - J*Company Artistic Director
Did you know Roman actors wore the first tap shoes? They would attach pieces of metal called *scabillas*, to the bottoms of their shows so audiences would be able to hear the performer’s feet!

Did you know it used to be okay to talk in theatres! Before the introduction of electric lighting, the goal of theatre was to be seen, not necessarily to see. Audience members would talk through performances and sometimes even correct the actors if they messed up! Now it would be very rude to disrupt a performance by talking, so be warned!

Did you know actors used to “buy the audience”? Actors hired a claque, a group of people paid to applaud an actor, to gain fame. Although this isn’t in theatre anymore, it is still rumored to exist in opera.

Did you know actors were supposed to supply their own costumes for hundreds of years? Not until Duke of Saxe-Menningen Georg wanted historical accuracy in plays did theatre start providing costumes. Take a look back at Shakespearean plays where the actors wore doublets and tunics (clothing of the time) during shows set in ancient Greece.

Do you know how old lip-syncing is? In ancient Rome, popular actors like Livius Andronicus, would have someone speak their words while they did the movements if they were sick.

Do you know how ancient actors got into character? Actors are known for trying to experience the character they are portraying. The Greek actor Polus, while playing the part of Electra, in Sophocles Electra, carried an urn of his own dead son’s ashes to represent the late brother his character was mourning.

Do you know what the proscenium arch (the picture frame archway built around the stage) is named after? A *skene* was a building in Grecian theatre that provided the backdrop which the actors performed in front of. Add the prefix “pro” meaning before and the term literally means before the *skene* or in front of the backdrop.

Do you know how old the traditions of spotlights in theatre have been used for? Back in medieval times, when electricity hadn’t been invented, stage hands would polish basins to reflect sunlight back in a beam on lead actors. This helped focus the audience’s attention on what the director wanted the focus to be.

THEMES AND TOPICS TO EXPLORE - 1

Created by Joey Landwehr - J*Company Artistic Director
Movie vs. Play

This activity should be done after seeing the show.

Activity:
English/Language Art Appreciation/Critical Thinking: Compare and contrast the stage production with the film production.

Compare and contrast the stage production with the film production. Which did you prefer? Why?

Were there elements that worked better on film, or visa versa?

Did seeing a play about a fairytale work better on an actual stage or in the film?

Was the stage production successful in capturing the essence of the fairytale? If so, was this success achieved through sets, costumes, lighting, acting, or other methods?

THEMES AND TOPICS TO EXPLORE - 2

What’s Going On?

Created by Joey Landwehr - J*Company Artistic Director
This activity should be done after seeing the show.

Activity:
Critical Thinking/Writing: Stimulate your imagination theatrically while developing self-esteem and presentation skills.

Literary Terminology
Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order
Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action
Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;
Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story
Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or plot of the show.

- Describe the major plot of *West Side Story* in one or two sentences.

- Using the synopsis (above), identify the five most important plot points in *West Side Story*. Explain the importance of each event to the story in one sentence, and create a chronological timeline using pictures to illustrate each event.

- Become familiar with the meaning of exposition. In *West Side Story*, what information was given that helped you understand the action of the story? If the information were not given, how hard would it have been to understand the plot? Explain something you wouldn’t know if you hadn’t seen the exposition.

- Read the lyrics to "Something's Coming" below. What is the main message behind this song? Can you see yourself in this song? Why or why not?

- Become familiar with the meaning of resolution. Identify and describe events in the story that can be considered part of the resolution. If the ending of this play isn’t clearly established. What do you feel happened?

Places Please, Actors To The Stage
Have you ever wanted to be an actor? Do an on-line search and find a great script that speaks to you! Split into groups of 2 and prepare a scene; the more creative that you can be with the performance the better. Think of any costumes or props you can either bring from home or make to have your show be more interesting. As a class spend a whole afternoon watching all the different scripts. Look in the Musical Theatre 101 section, and go over the proper etiquette you should use when watching a performance.

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Something’s Coming
LYRICS
Could be
Who knows?
There’s something due any day
I will know right away
Soon as it shows

It may come cannonballin’ down through the sky
Gleam in its eye
Bright as a rose!
Who knows?

It's only just out of reach
Down the block, on a beach
Under a tree
I got a feeling there’s a miracle due
Gonna come true
Coming to me

Could it be?
Yes it could
Something’s coming
Something good
If I can wait

Something’s coming I don’t know what it is
But it is
Gonna be great!

With a click
With a shock
Phone’ll jingle
Door’ll knock
Open the latch!

Something’s coming, don’t know when
But it’s soon
Catch the moon
One handed catch

Around the corner
Or whistling down the river
Come on - deliver
To me

Will it be? Yes it will
Maybe just by holding still
It’ll be there!

Come on, something, come on in
Don’t be shy
Meet a guy
Pull up a chair

The air is hummin’
And something great is coming

Created by Joey Landwehr - J*Company Artistic Director
Who knows
It's only just
Out of reach
Down the block, on a beach
Maybe tonight
Maybe tonight...

THEMES AND TOPICS TO EXPLORE – 3

Adaptation And Music Theatre

Created by Joey Landwehr - J*Company Artistic Director
May be done before or after seeing the performance.

**Questions & Discussion Prompts:**
Performance & Visual Arts/English/Language Arts/History — origins

*West Side Story* is based on the play, *Romeo And Juliet* by William Shakespeare. Musical theatre works are frequently adapted from sources such as films, plays, novels, tales, short stories, and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?

Name five musical theatre works that were original and not based on any other sources.

What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

**Activity:**
Performance & Visual Arts/English/Language Arts/History — origins

What were the source works on which the following musicals were based:
- Fiddler On The Roof
- Joseph And The Amazing Technicolor Dreamcoat
- The Sound Of Music
- The Wizard Of Oz
- Hello Dolly!
- Sweet Charity
- Shrek – The Musical
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- Disney’s The Little Mermaid
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy
- Disney’s Tarzan
- Wicked
- Annie
- West Side Story

Select a film, non-fiction book, satirical book, play or group of short stories that you think would make a strong musical theatre work.

Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?

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What elements of the source will be hard to transfer to musical theatre form?

Write a two-page description of a musical theatre work based on your source.

What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?

THEMES AND TOPICS TO EXPLORE – 4

West Side Story As Musical Theatre

Created by Joey Landwehr - J*Company Artistic Director
May be done before or after seeing the performance.

**Questions & Discussion Prompts:**

English/Language Arts — art imitates life

Would *West Side Story* have been as successful as a straight play without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of *West Side Story* forward? What do we know because of the music that we might not know otherwise?

How does the music contribute to our understanding of the larger themes of the show?

How did the music and lyrics evoke time and place for you?

In what ways is the music indispensable to the plot?

Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?

Discuss the ways in which music and lyrics can compress and elevate the importance of information.

What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

Find examples of duets or shared songs in *West Side Story*. How do these duets help to define relationships?

Select two songs from *West Side Story* from the following:

- Prologue
- Jet Song
- Something’s Coming
- The Dance At The Gym
- Maria
- Tonight
- America
- Gee, Officer Krupke
- One Hand, One Heart
- Tonight - Quintet
- The Rumble
- I Feel Pretty
- Cool
- A Boy Like That/I Have A Love
- Finale

Summarize the contents of these songs. Discuss:
What do we learn about the character or characters who sing the songs and their personal philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead of talk? What is the emotional energy of the moments that push them into song?

What do the songs accomplish in terms of plot? Where is the action when the song begins and when it ends?

Every dramatic scene has a “main beat” or central moment of importance. Do the songs you chose become the “main beat” of the scenes in which they appear?

Do the songs exist in real time, suspended time or compressed time? In other words, do they represent the amount of time that it would really take to express their contents? Do they magnify the moment? Do they speed up time?

What is the physical action of the character or characters during the songs?

Activity:
English/Language Arts— art imitates life

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

THEMES AND TOPICS TO EXPLORE – 5

The Creators Of Musical Theatre

Created by Joey Landwehr - J*Company Artistic Director
May be done before or after seeing the performance.

**Activity:**
Visual Arts/English/Language Arts—creation

**Collaboration**
The Musical, *West Side Story* was created by many collaborators: Music by Leonard Bernstein, Lyrics by Stephen Sondheim, Book by Arthur Laurents – Based on the play “Romeo And Juliet” by William Shakespeare

Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.

Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

**Production Elements**
Design your own sets & costumes for *West Side Story*. Explain your choices.

Read about set & lighting designers: learn more about their role in creating musical theatre.

**Create Your Own Musical**
How do ideas begin? Have you ever begun a project with a simple idea?

Give examples of great ideas or inventions that began with simple thoughts or images.

Write a story based on a section of a famous story or play. Use this story as the basis for a musical.

Outline your musical scene by scene.

Make a list of characters.

Make a list of musical segments you might include.

Will your work include dance? How will dance be used?

Try to write the first scene, a turning point scene, and the final scene of your musical.

Try to write a lyric or melody for one of the musical segments.

**THEMES AND TOPICS TO EXPLORE – 6**

**Critical Analysis**

Created by Joey Landwehr - J*Company Artistic Director
This activity should be done after seeing the performance.

Activity:
Visual Arts/English/Language Arts—critique

Write a review of a performance of West Side Story

How To Write A Theatre Review

When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.

So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well-balanced review always

Created by Joey Landwehr - J*Company Artistic Director
leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words like not, no, never and nothing. Encouraging the arts is always the reviewer’s most important job. Keep all these things in mind when writing your review and it will be great. Have fun!

If you are doing this as a class feel free to send it to J*Company Youth Theatre as we are always looking to improve and to encourage young people in the arts and that includes writing a great review!

Example Of A Theatre Review
Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show. What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Every one of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," had a lighter voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a less than glamorous building, but just right for great community theatre. The cost of the show is $20 for adults and $15 for students and seniors. (And well worth it!) Tickets can be purchased by calling 555-555-5555 or by going to their website at www.sarasotaplayers.org. The audience needed no extra help getting in the mood, which made it much more fun. Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!

LEARN MORE ABOUT THEATRE
J*Company Youth Theatre is an inclusive theatre company which offers a wide variety of theatre arts opportunities for students housed at the Lawrence Family Jewish Community and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

SCHOOL-DAY SHOWS AT J*COMPANY YOUTH THEATRE

If you enjoyed West Side Story, make plans now to come back for one of the great plays during our up-coming 23rd Season starting in Autumn, 2015

All information for these shows can be found on our website at www.jcompanysd.org and follow us on Twitter @JoeyArtisticDir.

THANK YOU

Created by Joey Landwehr - J*Company Artistic Director
As a parent/educator, you are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information in this guide is helpful in making an intelligent, informed decision about the importance of live theatre in the life of all children whether ON STAGE or IN THE AUDIENCE.

ABOUT J*COMPANY

J*Company Youth Theatre is a nationally recognized, award winning youth theater program of the San Diego Center for Jewish Culture at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. Guided and inspired by seasoned professionals in the theatre industry, J*Company Youth Theatre provides performing arts opportunities to children and teens, ages 4 through 18, regardless of gender, religion, ethnic background, sexual orientation or economic status. In a safe and nurturing environment, J*Company youth explore the magic of theatre as they train and develop their creative potential, while building confidence and self-esteem. J*Company Youth Theatre also offers scholarship and outreach opportunities making J*Company’s award winning theater productions and programming affordable for all San Diego youth.

Mission Statement
J*Company Youth Theater provides outstanding theatre opportunities for all San Diego youth in a nurturing, welcoming and inclusive environment, guided by Jewish values, which enriches life experiences and skills, instills an appreciation for the arts, and fosters community involvement.

History
Founded in 1993 by Founding Artistic Director Becky Cherlin Baird and Founding Executive Producer, Melissa Garfield Bartell, J*Company is recognized as one of Southern California’s leading family-based youth theatre companies. J*Company’s professionally mounted performances are based out of the David & Dorothea Garfield Theatre, a 495-seat state of the art theatre facility located at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. Since 2006, J*Company has been under the artistic direction of Joey Landwehr.

CONNECT WITH J*COMPANY

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