Wonderful Town Conquers the UK

Wonderful Town UK Tour 2012

The first ever tour of the Royal Exchange Theatre, The Halliwell orcheters and The Lowry combined their artistic forces and presented a fully staged, choreographed production of Leonard Bernstein’s musical comedy, Wonderful Town, which opened on March 31.

At the creative helm was The Royal Exchange Theatre’s Artistic Director, Duncan Murane ORB. Bernstein’s musical score was performed by The Halliwell Orchestretta, conducted by their Musical Director, Sir Mark Elder. Curtain Raiser played Ruth Sheen, who arrives in New York with the oversized manuscript Eileen, performed by Lucy Van Go. Other performers include Michael Xavier as Roger and Nica Gispos as Helen. Wonderful Town Tour premiered in New York in 1953 where it won five Tony Awards including Best Musical. The production has been loved by the critics, and after its natural run in Manchester it will visit several cities in the United Kingdom touring through July 7.

Sheer feel-good energy. A Locally decorated site of the heart of Broadway.”

Daily Express

An all-singing, all-dancing triumph. This new staging of Leonard Bernstein’s musical sure ties the mark.”

The Times

The music is irresistible, a Bernstein burn-up of jazz, jg, balloon, rag and tap. One triumphant number follows another in snappy succession.”

The Guardian

“Anne Widdecombe’s choreography is also a breath of fresh air, the polished movements and high energy level proving a real treat to watch. The attention to detail and sickness of every gesture has that same magic that Mark Elder.”

Daily Telegraph

“terrific”

Daily Mail

“Full of fresh air, the polished movements and high energy level proving a real treat to watch. The attention to detail and sickness of every gesture has that same magic.”

The Observer

WONDERFUL TOWN

UK Tour 2012

5/29 - 6/2

SOUTHAMPTON

MAY 22-26

BIRMINGHAM

MAY 15-19

NOTTINGHAM

MAY 22-26

BIRMINGHAM

MAY 22-26

SOUTHAMPTON

MAY 29-JUNE 2

“WONDERFUL TOWN”

Lyceum Theatre

GLASGOW

MAY 8-12

Theatre Royal

NEWCASTLE

MAY 12-16

Theatre Royal

NORWICH

JUNE 5-9

Theatre Royal

NEWCASTLE

JUNE 12-16

Theatre Royal

GROSVENOR

JUNE 19-23

NEW VIctoria Theatre

WOKING

MAY 29-JUNE 2

Theatre Royal

NORWICH

JUNE 19-23

King’s Theatre

GLASGOW

JULY 3-7

Wales Millennium Centre

NORTHAMPTON

MAY 29-JUNE 2

Mayflower Theatre

SHEFIELD

MAY 1-5

GLASGOW

MAY 9-13

NOTTINGHAM

MAY 15-19

BIRMINGHAM

MAY 22-26

WILLIAM BERGMAN

Krisztina Bíró

www.wonderfultown.co.uk

For more information:

“Wonderful Town

UK Tour 2012”

www.wonderfultown.co.uk

Wonderful Town

UK Tour 2012

SHEFIELD

Mayflower Theatre

MAY 1-5

GLASGOW

King’s Theatre

MAY 9-13

NOTTINGHAM

Theatre Royal

MAY 15-19

BIRMINGHAM

Hippodrome

MAY 22-26

SOUTHAMPTON

Mayflower Theatre

MAY 29-JUNE 2

NORWICH

Theatre Royal

JUNE 5-9

NEWCASTLE

Theatre Royal

JUNE 12-16

KINGSTON

Mayflower Theatre

JUNE 19-23

PUFFIN

Theatre Royal

JUNE 26-30

CARDIFF

Cardiff Millennium Centre

JULY 3-7

Phoenix House Changes Lives with the West Side Story Project

by Blythe Gillespie

L

composing Bernstein observed, “Music... can name the unnameable and contain the unknowable.” This
evocative phrase is part of a recent West Side Story Project (WSSP) workshop at the Phoenix House Career Academy in Brooklyn, NY. Using the themes and content of West Side Story, the WSSP bridges cultural differences and builds positive relationships between youth and law enforcement. The communication breakthrough that evening was owed to five notes played, thenhumed, in succession. First note: a D, followed with the E above middle C, followed by a quick, one-octave jump, then a slide down to C, sharp, to A, ending on an unexpected D sharp: the intro to “I Love NY.”

It was the final note of the song’s musical phrase that resonated with the workshop participants. Just as its foreboding tone set the stage for Tony and Maria’s tragic story, it became the soundtrack to the stories shared by the young artists present. Poignant confessions of confrontation with police – of doing things they’d like to forget, but need to deal with in order to heal.

In Fall 2011, Phoenix House, one of the nation’s leading non-profit providers of substance abuse treatment, was awarded a grant from the U.S. Department of Justice’s Office of Community Oriented Policing Services to implement the WSSP across the country. Phoenix House is fortunate to have WSSP creators, Anna Lois, serving (continued on page 2)
Phoenix House Changes Lives with the West Side Story Project, continued

In technical terms for the Six-handled star, located in Arlington, Virginia, Dallas, Texas, Orange County and Los Angeles, California and Long Island and outside New York City, New Jersey, this $1.5 million, 10,000-square-foot, state-of-the-art facility will be designed to serve as a comprehensive rehabilitation center for young men and women ages 18 to 29 who are struggling with alcohol and drug dependence, mental health disorders, and/or co-occurring disorders. The facility will offer: comprehensive treatment services, transitional housing, substance abuse treatment, case management, educational services, vocational training, and employment assistance. It is anticipated that the facility will serve approximately 400 clients annually, with a capacity of 250 beds.

Giving underserved youth access to theatre arts is a wonderful side-effect of the WSSP.

Since its inception in Seattle in 2007, the WSSP has successfully engaged thousands of middle school students, mentors, presenting partners throughout the state, and law enforcement, building collaborative and trusting relationships between law enforcement agencies and community-based organizations serving youth, and engaging youth in dialogue about personal conflict resolution. The WSSP’s curriculum was a perfect fit for the vulnerable youth Phoenix House serves, many of whom come from disconnected and chaotic environments that have experienced criminal justice involvement and trauma. At weekly WSSP workshops frequently attended by members of law enforcement, young adults and Phoenix House programs engage in activities designed to help them work through the trauma and challenges they’ve experienced. These remain our two primary goals; "Helping Kids, We’re Remembered." These discussions are so vital because it is like looking into a child’s eyes and hearing from those members of an older generation who had first-hand experience serving in the police force.

To help heal relations between youth and their police partners, the WSSP brings in prominent professionals serving the West Side Story book and stage, police officers and actors, and members of the J.R. and a Shark’s point of view. These artists are often in a unique position to ask questions of the participants’ real-life experiences with crime, racism, conflicts and frustrations they’ve encountered. It’s like walking a beat in Officer Bernstein’s shoes, and everyone is made to see from both a J.R. and a Shark’s point of view. Through the power of the arts, the WSSP is building collaborative partnerships between youth and police officers perceive – and experience – the world in a different way. These interaction opportunities have led to deconstructing a world-view and promoting positive stereotypes. Since its inception in Seattle in 2007, the WSSP has successfully engaged thousands of middle school students, mentors, presenting partners throughout the state, and law enforcement, building collaborative and trusting relationships between law enforcement agencies and community-based organizations serving youth, and engaging youth in dialogue about personal conflict resolution. The WSSP’s curriculum was a perfect fit for the vulnerable youth Phoenix House serves, many of whom come from disconnected and chaotic environments that have experienced criminal justice involvement and trauma. At weekly WSSP workshops frequently attended by members of law enforcement, young adults and Phoenix House programs engage in activities designed to help them work through the trauma and challenges they’ve experienced. These remain our two primary goals; "Helping Kids, We’re Remembered." These discussions are so vital because it is like looking into a child’s eyes and hearing from those members of an older generation who had first-hand experience serving in the police force.

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On a recent afternoon, Jamie Bernstein sat down with Amy Singer, Senior Vice President and Director of Phoenix House; Anna Lazslo, founder of the West Side Story Project; and Phoenix House Teaching Artist Tom Demenkoff. A conversation ensued about the West Side Story Project and its amazing new chapter at Phoenix House. Here are a few excerpts of their discussion. To hear the full podcast, please visit www.leonardbernstein.com.

Amy Singer on bringing the project to Los Angeles

“We got together with the police from Los Angeles and started working in that community, and it was really quite incredible how enthusiastic they were and how easy it was to bring in something new to the Foothills Police Division. In the beginning I think there was some skepticism – you know: how could we use music that was from many, many years ago? Are the issues the same today? But really magical things happened once they got together with our kids in Los Angeles. It was magic on both sides. The kids came to the early meetings with a lot of preconceptions about the police. Many of them had negative experiences where they felt like they’d been singled out and stopped by the police when there wasn’t any reason to be stopped. So all of a sudden they had an opportunity to talk with and interact with police officers, and see them as human beings, as parents – members of their community with some of the same concerns. So we kept hearing from our California staff how happy they were to be participating in this work.”

(continued on page 6)
**Artful Learning Update**

by Patrick Bolek

**Concept-Based Learning**

Concept-Based Learning is one of the main components of the Artful Learning model. This philosophy helps educators connect all learning through a powerful concept. Leonard Bernstein’s idea that “the best way to ‘know’ a thing is in the context of another discipline,” is coming to life on a daily basis at every Artful Learning school across the country. With the Concept-Based Learning approach, students can actively embrace and enjoy their learning at a more rigorous cognitive level, with dramatic results. Below are a few examples captured from our schools across the country.

**Artful Learning Refresh**

Artful Learning ReFresh Summer Session and FollowUp Sessions provided educators and leaders at Hillside Elementary School, Howe Elementary School, and Wright Elementary School (IA), the opportunity to support their continuing designing/revising of the grade-level Units of Study for more engaged student inquiry, incorporation of the Iowa Core (Common Core) Standards and reinforcing artistic fluency through evolved Original Creations.

**Arts Partnerships**

One powerful element of Artful Learning is its introduction of community artists and specialists into the classroom. Experts in the fields of visual and performing arts, as well as new digital media, work closely with our school educators and leaders to enrich and enliven the students’ learning experience. Each Artful Learning School cultivates its own partnerships. For example, Salvador Elementary School in Napa, California has partnered with the Festival del Sole, a local cultural organization to support arts alignment and Artful Learning in the school. To learn more about the school and organization go to festivaldelsole.com and festivaldelsole.org.

**Joining the Cadre**

We are pleased to announce the addition of two new Artful Learning Schools from the Metropolitan School District of Decatur Township located in Indianapolis, Indiana. West Newton Elementary School and Central Decatur High School ICE (Imagine, Create & Express) Community will begin their respective implementations this summer. This district has been leading the charge with 21st Century Learning, Common Core adoption and learning linked to innovation. Both schools represent the progressive, transformative thinking that melds so beautifully with the Artful Learning model. Other schools continuing the professional development training are: Level III - Danville High School: Academy of Creative Experiences (ACE), Danville, IL and Fairview Elementary School, Bloomington, IN; Level II - Hillcrest Community School, Bloomington, MN and Salvador Elementary School, Napa, CA. Other Artful Learning Legacy Schools are located in Oregon, Iowa, Illinois and Florida. If you are interested and want to learn more about Artful Learning, please e-mail info@leonardbernstein.com and a representative will be in touch with you.

Patrick Bolek is an education design consultant for his company Momentum ProjectLab. He currently serves as Advancement Consultant and the National Lead Trainer for Artful Learning, Inc.

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I wanted to learn to play the piece.

Since it took him more than an hour to get to our house in the winter and he had three pupils, my mother let him eat supper with us as part of his pay. I think he was paid $2 or $3 a week, plus the supper.

Sad to say, Lenny’s efforts were a failure with this pupil, because I don’t play the piano. In fact, I did not play at all once lessons ended in that long-ago spring.

People knowledgeable in the music world have written eulogies of Bernstein the musician. I knew him as a person, and he was special.

I did not see him from 1948 until about 1970 when he conducted the Cleveland Orchestra at Blossom Music Center, its then new summer home. When he saw me, he interrupted his press conference and threw his arms about me, announcing that it was because of Jules Wagman that he was about to conduct the Cleveland Orchestra.

His effusiveness in front of the other reporters was embarrassing to me, but he was absolutely sincere. Since then, I saw him at Tanglewood in the Berkshires, in St. Louis at the Municipal Opera and a second time in Cleveland.

Each time I sent a note to his dressing room, he was kind enough to invite me in. Each time I entered his room, which was always crowded, he silenced the throng to announce that here was Jules Wagman, and “Without the Wagman Family I wouldn’t be here today.” Every time, I would be both pleased and embarrassed.

I was always struck by the fact that I could do absolutely nothing to enhance Bernstein’s career or position in the musical world, yet he never failed to single me out when the opportunity arose. One sister, who lives in New York, told me that she had a similar experience when she saw Lenny in the 1950s and 1960s.

It was not until three or four years ago that I came to understand what he meant about the Wagman family. His father, hearing Lenny would end up as a piano player for weddings and bar mitzvahs, would not put up any more money.

It was people like my mother who stepped in and paid him to teach three of her children how to play the piano, providing the wherewithal for Lenny to continue his studies and begin his musical career. That made all of us, whether we realized it or not, special in Lenny’s eyes.

Jules Wagman is a retired newspaperman and an active book reviewer.

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How does it feel to have to adapt in order to be able to create art? The question posed to 3rd Grade students at Salvador Elementary School (CA) as they explored the concepts of Adaptation, Balance, Transformation, and Interdependence.

When Lenny Taught Me Piano

by Jules Wagman

While the world has lost a great musician in the death of Leonard Bernstein, I have lost a special friend. Bernstein was my piano teacher. I was 9 or 10 at the time. It was the mid-1930s and Bernstein, just graduated from Harvard, could not get his father to pay for additional music training. Our families summered in Sharon, a small Massachusetts lake town, and everyone in the summer colony knew everyone else.

Lenny began to give piano lessons to raise money for his education. My mother heard about it and decided it would be a good idea to send my two sisters and myself into lessons.

She had Lenny come over and audition for her on our tiny upright. He played “The Happy Farmer.” I don’t remember the melody very well. I heard him play, and I was hooked. I wanted to learn to play the piece.

The lessons began that summer and continued through the fall, winter and into the spring. In the summer, he would walk to our house from the other side of the lake. In the winter, when we were back in Boston, he took the streetcars and the elevated railway.

I heard him play, and I was hooked.

I wanted to learn to play the piece.

Since it took him more than an hour to get to our house in the winter and he had three pupils, my mother let him eat supper with us as part of his pay. I think he was paid $2 or $3 a week, plus the supper.

Said to say, Lenny’s efforts were a failure with this pupil, because I don’t play the piano. In fact, I did not play at all once lessons ended in that longago spring.

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I was always struck by the fact that I could do absolutely nothing to enhance Bernstein’s career or position in the musical world, yet he never failed to single me out when the opportunity arose. One sister, who lives in New York, told me that she had a similar experience when she saw Lenny in the 1950s and 1960s.

It was not until three or four years ago that I came to understand what he meant about the Wagman family. His father, fearing Lenny would end up as a piano player for weddings and bar mitzvahs, would not put up any more money.

It was people like my mother who stepped in and paid him to teach three of her children how to play the piano, providing the wherewithal for Lenny to continue his studies and begin his musical career. That made all of us, whether we realized it or not, special in Lenny’s eyes.

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Phoenix House West Side Story
Project Discussed, continued

Anna Lazslo on moving beyond bias.

“We come to situations with our own human biases, and those biases are built on our experiences. Many of the Los Angeles police officers are policing a very, very difficult neighborhoods night after night, day after day. I don’t think there’s a human being in the world that wouldn’t at some point start becoming a bit cynical and a bit defensive, if that’s what your day is. You see homocide and really horrible violence happening; it’s difficult to intervene there. Simultaneously the young people see themselves being profiled and being harassed by the police and they bring those biases to the table. That resistance is normal human behavior, and I think the beauty of the transformation that can happen is that through dialogue those stereotypes, those biases start getting broken down and rather than seeing either party as a stereotypical group of gang kids or stereotypical cops, people see each other as individual human beings. The mother police officers, the young person in front of you who could just as easily be your son or daughter, there’s really not that much difference. And so I think that the beauty of the transformation, and what we say to police officers is, look, you’re always looking for ways to reach young people, especially the young people who need your intervention the most. And this [program] is a tool... It’s a tool in your toolbox.”

Amy Singer speaks about the Brooklyn program.

“Our program in Brooklyn is a residential treatment program; many of the young people who are there have been required by the court to go there. They may or may not like the idea that they’ve been sent to treatment. And when you see Tom interacting with the young people who are in that program and the smiles and the laughter... I had this experience a couple of weeks ago where someone came up to Tom in the ballcourt and asked him, “You know when you’re gonna be back? When can we see this again?” It was really a great moment and I think there’s a sort of spillover effect in the residential treatment program where it’s brought a lot of fun and laughter into our program, and that’s important. I mean, treatment is difficult, people are separated from family members, they’re involved in a lot of introspective therapeutic work, so having this ability to relax stress and have fun and also look at your peers and members of the police in a different light is really a wonderful experience for them and it’s just wonderful that we have this opportunity to make it happen.”

Tom Demenkoff speaks about how a workshop works.

“At Phoenix House, each individual workshop is its own thing. And we will have some turn-over, we’ll have some new folks, we’ll have some folks leave and things change, but each workshop is designed to be its own moment. And there are moments like a finished performance piece that just kind of emerges. They may do this scene over and over again, or they may dance to a specific melodic line or passage within the piece and that becomes the showcase at the end that then promotes the discussion. So when I design one of these workshops it’s really about that moment. And so the next time I’m there we may do the same scene again, cause I may have some new folks, or we may have some folks who really want to drill a little deeper in that scene. They took the five notes, Ba-DAH, da-da daaaah [“You’re never alone...” from the Jets Songi], and what they did was we talked about that fifth note and everybody goes: “Yeah, that fifth note is unack, man, that thing is like so... it’s twisted, it’s out there, it just really makes me freak.” They go crazy with that note. So I said, “Well, what does it feel like?” They say: “Well, it feels like something went wrong.” So now they all tell stories and they say: “I remember I was on the subway platform and this cop came to me and said he wanted my ID and intell - Ba-DAH, da-da daaaaah.” It’s now become like a kind of catch phrase down in Brooklyn. So those five notes mean something. And it created a dialogue, so they all tell stories and then they sing the fifth notes after. It’s become one of our exercises.”

by Michael Boriskin

Late Night with LB was born as one of the ancillary performances surrounding the New York Premiere in 2010 of Bernstein’s 1983 opera, A Quiet Place. New York City Opera General Director George Steel, who produced AQP, intended that these other programs would celebrate different facets of Bernstein’s life and career. LB’s longtime insomnia suggested one such event: a multi-media portrait of the singularly-public Maestro on a personal side. For Bernstein, night was a time for friendship and revelry, as well as for creativity and deep introspection. While he loved to work into the wee hours, he often entertained friends and guests late into the night, dazzling them with charismatic performances of a wide range of musical styles. Co-hosted and narrated by Steel and Jamie Bernstein, and featuring soprano Amy Burton with John Musto and me taking turns or playing together at the pianos, Late Night with LB is, according to The New York Times, “a look at the after-hours maestro [that] revealed his mischievous personality and musical predilections.”

This intimate, affectionate musical mini-biography traces LB’s journey back to his years as a prodigiously-gifted undergraduate who loved jazz, classics, and thorny modernists with equal passion, and his early efforts as an up-and-coming composer and arranger of musicals, dance, and pop novelties. Several of his most intimate works are heard, along with some of his favorite compositions. Copland House’s General Director George Steel, Schubert, Grieg, Zee Confrey, Noel Coward, and others, as well as personal stories and even audio and video excerpts of LB himself. As The New York Times noted, “there were lots of little surprises... early bits of aborted projects that later surfaced, re-imagined, in famous works like West Side Story and Mass; a tongue twisting parody [of Tchaikovsky’s] 4th Symphony] by Bernstein’s buddy Adolph Green; a film clip of Bernstein at the piano, singing a Marc Blitzstein novelty song.”

Marking the audience filled the room with lusty laughs and applause.

Remembering Michael Wager

He was a complicated man. His stage name was Michael Wager – Mendy to his many, many friends, not least among them the entire Bernstein family. Born Emanuel Wessigel, he was the scion of a founding father of Israel, became an actor of (as they say) stage, screen and television, and was a veritable giant of the voice-over arts. On numerous occasions, Mendy provided the narration of the Kaddish Symphony with our father conducting. A truly cultured human being, Mendy was as devoted as anyone could be to literature, painting, opera – he devoured it all. And no one could tell the venerable Jewish jokes like he could.

Mendy was a profound lifelong intellectual, with a complex personal life and a lively, spirited family. Above all, he was a true friend. If, as the saying goes, one finds out in a crisis who one’s true friends are, then Mendy, who was right there with our family at the deaths of both our parents, was in a category unto himself. We lost him on December 26th, 2011, and we will long feel his absence with sadness, but remember his presence in our lives with gratitude and joy.

Alexander Bernstein
Jamie Bernstein
Nina Bernstein Simmons.
Anna Lazslo on moving beyond bias.

“We come to situations with our own human biases, and those biases are built on our experiences. Many of the Los Angeles police officers are policing very, very difficult neighborhoods night after night, day after day. I don’t think there’s a human being in this world that wouldn’t at some point start becoming a bit cynical and a bit defensive, if that’s what your day is. You see homicide and really horrible violence happening; it’s difficult to intervene there. Simultaneously the young people see themselves being profiled and being harassed and they’re involved in a lot of treatment is difficult, people are separated from family members, they’re involved in a lot of interstate therapeutic work, and it’s really not that much difference. At some point they start getting broken down and rather than seeing either party offi cer, the young person in front of you really not that much difference.

The resistance is normal human behavior, and I think the beauty of the transformation that can happen is that through dialogue those stereotypes, those biases start getting broken down and rather than seeing either party as a stereotypical group of gang kids or stereotypical cops, people see each other as individual human beings. The mother police offi cer, the young person in front of you who could just as easily be your son or daughter, there’s really not that much difference. And so I think that’s the beauty of the transformation, and what we say to police offi cers is: look, you’re always looking for ways to reach young people, especially the young people who need your intervention the most. And this program is a tool... It’s a tool in your toolbox.”

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“Our program in Brooklyn is a residential treatment program; many of the young people who are there have been required by the court to go there. They may or may not like the idea that they’ve been sent to treatment. And when you see Tom interacting with the young people who are in that program and the smiles and the laughter... I had this experience a couple of weeks ago where someone came up to Tom in the ballcourt and asked him, “You know when you’re gonna be back? When can we do this again?” It was really a great moment and I think there’s a spillover effect in the residential treatment program where it’s brought a lot of fun and laughter into our program, and that’s important. I mean, treatment is diffi cult, people are separated from family members, they’re involved in a lot of introspective therapeutic work, so having this ability to relieve stress and have fun and also look at your peers and members of the police in a different light is really a wonderful experience for them and it’s just wonderful that we have this opportunity to make it happen.”

Tom Demenkoff speaks about how a workshop works.

“At Phoenix House, each individual workshop is its own thing. And we will have some turnovers, we’ll have some new folks, we’ll have some folks leave and things change, but each workshop is designed to be its own moment. And there are moments like a fi nished performance piece that just kind of emerges. They may do this scene over and over again, or they may dance to a specifi c melodic line or passage within the piece and that becomes the showcase at the end that then promotes the discussion. So when I design one of these workshops it’s really about that moment. And so the next time I’m there we may do the same scene again, cause I may have some new folks, or we may have some folks who really want to drill a little deeper in that scene. They took the fi ve notes, Ba-DAH, da-da daaah [“You’re never alone...” from the Jets song], and what they did was we talked about that fi fth note and everybody goes: ‘Yeah, that fi fth note is ushuck, man, that thing is like so... it’s twisted, it’s out there, it just really makes me freak!’ They go crazy with that note. So I said, “Well, what does it feel like?” They say: ‘Well, it feels like something went wrong.’ So now they all tell stories and they go: ‘I remember I was on the subway platform and this cop...’

“I had this experience a couple of weeks ago where someone came up to Tom in the ballcourt and asked him, “You know when you’re gonna be back? When can we do this again?” It was really a great moment and I think there’s a spillover effect in the residential treatment program where it’s brought a lot of fun and laughter into our program, and that’s important. I mean, treatment is diffi cult, people are separated from family members, they’re involved in a lot of introspective therapeutic work, so having this ability to relieve stress and have fun and also look at your peers and members of the police in a diff erent light is really a wonderful experience for them and it’s just wonderful that we have this opportunity to make it happen.”

After sold-out performances at Lincoln Center and as opening night this past fall of Copland House’s mainstage season at the historic Merestead estate in Mount Kisco, Late Night with LB hits the road next season with performances in several cities around the U.S.

Pamist Michael Boriskin has performed in over 20 countries and is Artistic and Executive Director of Copland House.

Rememering Michael Wager

He was a complicated man. His stage name was Michael Wager – Mendy to his many, many friends, not least among them the entire Bernstein family. Born Emanuel Wexgal, he was the scion of a founding father of Israel, became an actor of (as they say) stage, screen and television, and was a veritable giant of the voice-over arts. On numerous occasions, Mendy provided the narration of the Kaddish Symphony with our father conducting. A truly cultured human being, Mendy was as devoted as anyone could be to literature, painting, opera – he devoured it all. And no one could tell the venerable Jewish jokes like he could.

Mendy was a profound lifelong intellectual, with a complex personal life and a lively, spirited family. Above all, he was a true friend. If, as the saying goes, one fi nds out in a crisis who one’s true friends are, then Mendy, who was right there with our family at the deaths of both our parents, was in a category unto himself.

We lost him on December 26th, 2011, and we will long feel his absence with sadness, but remember his presence in our lives with gratitude and joy.

Alexander Bernstein
Jamie Bernstein
Nina Bernstein Simmons.
West Side Story Tours Europe

Following a short hiatus, a renewed and refreshed BB Promotions West Side Story will begin to tour Europe once again. This production has been heralded from Sydney, Australia to Paris, France.

“Dynamic, astounding, A musical masterpiece.”
Herald Sun

“Glorious music and razor-sharp lyrics – a vibrant production.”
Sydney Telegraph

“A thrilling, hurting triumph.”
If you buy one theatre ticket this summer, make it this one.”
The Observer

TOUR DATES

BERLIN, Deutsche Oper
June 24-July 8

LEIPZIG, Oper
July 10-July 15

COLOGNE, Philharmonie
July 16-July 29

HAMBURG, Hamburgische Staatstheater
August 1-26

ESSEN, Colosseum Theater
October 8-20

PARIS, Théâtre du Châtelet
October 24-January 1

Broadway West Side Story Travels to Japan

The acclaimed Broadway Touring Company of the revival of West Side Story will travel to Japan this summer. It will open in Tokyo at the Theatre Orb from July 18 through August 5, and then travel to the Orix Theatre in Osaka from August 8 through August 12.

Below are excerpts of reviews from the US tour:

“There’s no question West Side Story is a masterpiece of musical theater.”
Everett Evans,
Houston Chronical

“The cast of the touring production tearing up the stage... is so strong, and the overall production so sensational!”
Deborah Martin,
San Antonio Express News

“...[this] revival breathes new life, passion into West Side Story.”
Mike Fisher,
Milwaukee Journal Sentinel

“From the first finger-snap to the last stifled sob, West Side Story remains a masterpiece.”
Judith Newmark,
St. Louis Post Dispatch

Music Was It! Wins Book Award

Susanna Goldman Rubin, the Los Angeles-based author of many nonfiction books for young people, has won the 2012 Sydney Taylor Book Award for her engaging biography “Music Was It: Young Leonard Bernstein” (ages 10 and up). Presented by the Association of Jewish Libraries, the award honors new books for children and teens that exemplify the highest literary standards while authentically portraying the Jewish experience. The award memorializes Sydney Taylor, author of the classic “All-of-a-Kind Family” series. This biography is also one of five finalists for the YALSA Award for Excellence in Nonfiction from the American Library Association.

The book focuses on Bernstein’s drive to succeed in the world of music in spite of great opposition from his family. It covers his early childhood life and ends with his astonishing Carnegie Hall debut at the age of 25. Rubin states that she deliberately chose this focus instead of trying to cover Bernstein’s later life and successes because she felt his struggle to pursue his dream as a young adult would be more meaningful to her readers. “The conflict between doing what you want to do and following a parent’s wishes is a universal theme. And I thought that if readers didn’t know who Lenny was, they might relate to the arc of the story and be drawn into listening to his music.”

The Jewish aspect of his story is also strong. Along with songs he heard in shul, and he rewrote many of them.

Rubin said that the biggest thrill of her long odyssey of writing and researching this book came when she found a comment that Sam Bernstein made to reporters after his son’s spectacular debut at age 25 conducting the New York Philharmonic at Carnegie Hall. When asked why he had ever objected to his son becoming a musician, Sam replied, “How could I know my son was going to grow up to be Leonard Bernstein?”

The Sydney Taylor Awards will be presented in June at the Association of Jewish Libraries convention in Pasadena.

To view the other gold medal and honor winners, go to www.jewishlibraries.org.

Lisa Silverman is the director of the Sinai Temple Blumenthal Library in Los Angeles. She is the Vice President of the Association of Jewish Libraries (AJL) and a frequent reviewer of children’s literature.
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**West Side Story with Live Orchestra**

A fter successful screenings in Los Angeles, New York, Chicago and Sydney, West Side Story Film With Live Orchestra continues its international tour this summer. In London, under the direction of conductor Jayce Garn, the Royal Philharmonic Concert Orchestra will play five performances, June 22-24, at the Royal Albert Hall. Following the performances in London, The Wolf Trap Music Festival in McLean, Virginia, will see a screening by The National Symphony Orchestra under the baton of Emil deCour on August 4. September Concert Orchestra will play West Side Story in Chicago and Sydney, National Symphony Orchestra will bring performances to London, The Wolf Trap Music Festival in McLean, Virginia, following the performances in August 4. September will bring performances to Japan. On September 21 and 22 The Tokyo Philharmonic conducted by Yutaka Sado will see a screening by The International Forum followed by additional performances at the Orix Theater in Osaka.

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Rubin said that the biggest thrill of her long odyssey of writing and researching this book came when she found a comment that Sam Bernstein made to reporters after his son’s spectacular debut at age 25 conducting the New York Philharmonic at Carnegie Hall. When asked why he had ever objected to his son becoming a musician, Sam replied, “How could I know my son was going to grow up to be Leonard Bernstein?”

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For more information:  
Wolf Trap: http://purchase.tickets.com/buy/TicketPurchaseAgency=WOLF_TRAP&Pcid=7223384

Japanese production:  
Japan: http://westsidestory-concert.jp/
**Trouble in Tahiti**

To celebrate the 60th anniversary of the first performance of Leonard Bernstein’s *Trouble in Tahiti* (original orchestration) the Shaw Festival in Niagara-on-the-Lake, Ontario, Canada is presenting over sixty performances of the opera between June 1 and October 7 this year. *Trouble in Tahiti* is the story of Sam and Dinah trapped in 1950s suburbia called the American Dream.

This new production will be directed by Jay Turvey with musical direction by Paul Sportelli. The opera will be designed by Michael Gianfrancesco with lighting design by Andrew Smith. It will be choreographed by Linda Garneau. The cast will feature Elodie Gilbert as Dinah and Mark Uhre as Sam. The performances will take place in the Court House Theatre.

For dates and times please visit: www.shawfest.com/playbill/trouble-in-tahiti/story.

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**Candide Wins Awards**

The recent Huntington Theatre Company of Boston production of *Candide*, directed by Mary Zimmerman, was awarded 11 awards in the ‘Large Theater’ category by The Independent Reviewers of New England. The Leonard Bernstein Office congratulates them all.

- **Best Set Design**
  - Daniel Ostling

- **Best Lighting Design**
  - TJ Gerckens

- **Best Sound Design**
  - Richard Woodbury

- **Best Costume Design**
  - Mara Blumenfeld

- **Best Choreography**
  - Daniel Pelzig

- **Best Music Direction**
  - Douglas Peck

- **Best Ensemble**

- **Best Supporting Actress**
  - Cheryl Stern (Old Lady)

- **Best Actor**
  - Geoff Packard (Candide)

- **Best Direction**
  - Mary Zimmerman

- **Best Musical**

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**United States Marine Band**

For more than two centuries, the United States Marine Band has been part of events that have shaped the nation. Established by an Act of Congress in 1798, the Marine Band is America’s oldest professional musical organization. Its primary mission is unique – to provide music for the President of the United States and the Commandant of the United States Marine Corps.

Now in its third century, the Marine Band continues a tradition of excellence that earned the title “The President’s Own” from President Thomas Jefferson. Musicians are selected at auditions like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most members are graduates of the nation’s finest music schools, and nearly 60 percent hold advanced degrees in music.

We at The Leonard Bernstein Office are grateful to be a part of this tradition as the music of Leonard Bernstein has been performed by the United States Marine Band over the years. Many of Bernstein’s works have been arranged for band including USMB premiere arrangements: A Bernstein Tribute, On The Town, and selections from A White House Cantata. The USMB has also presented Overture to Candide, Three Dance Episodes from On The Town, Symphonic Dances from West Side Story, Slava!, Divertimento, Candide Suite and Prelude, Fugue and Riffs in arrangements by the outstanding arrangers of the country.

We salute the fine musicians that serve in the United States Marine Band.
Wonderful Town Conquers the UK

For the first time over the Royal Exchange Theatre, The Halle Orchestra and The Lowry combined their artistic forces and presented a fully staged, choreographed production of Leonard Bernstein’s musical comedy, Wonderful Town, which opened on March 31. At the creative helm was The Royal Exchange Theatre Artistic Director Daniel Kramer OBE, Bernstein’s musical score was performed by The Halle Orchestra, conducted by their Musical Director, Sir Mark Elder. Connie Fisher played Ruth Sherwood, who arrives in New York with the flamboyant trans-Atlantic Edie, performed by Lucy Van Goss. Other performers include Michael Xavier as Bob Baker and Nic Greenshields as Van Gass. Other performers include Michael Xavier as Bob Baker and Nic Greenshields as Van Gass. The Royal Exchange Theatre Artistic Director Braham Murray OBE. Bernstein’s musical score was performed by The Hallé Orchestra, conducted by their Musical Director, Sir Mark Elder. Connie Fisher played Ruth Sherwood, who arrives in New York with the flamboyant trans-Atlantic Edie, performed by Lucy Van Goss. Other performers include Michael Xavier as Bob Baker and Nic Greenshields as Van Gass. Other performers include Michael Xavier as Bob Baker and Nic Greenshields as Van Gass.

Whatsonstage.com

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Whatsonstage.com

Wonderful Town Conquers the UK

121 West 27th Street
Suite 1154
New York, NY 10001

For more information: www.wonderfultown.co.uk

CONVICTION

National Theatre

Moira Buffini

Directed by Josie Rourke

April 18 - May 11

NORWICH

Theatre Royal

May 5-9

NEWCASTLE

Theatre Royal

May 13-16

WOKING

Woking Borough Arthouse

May 23-25

PLYMOUTH

Theatre Royal

June 6-8

CARDIFF

Wales Millennium Centre

July 5-7

Eagerly awaited by the critics, and after its success. The Guardian

“Eagerly awaited by the critics, and after its success. The Guardian

We share a few excerpts: “One thing was perfectly clear to everybody. Leonard Bernstein simply had to turn to sound and heard the fabled every, this thing above all to establish a bond with Gustav Mahler and his music. Bernstein became Mahler’s ambassador in the post-war world. He did more than just understand the mystically masterful craftmanship of Mahler’s music; he performed it. Mahler is a full-blooded universe of action, thought, feeling and music making. His force was an unexpected D sharp, the intro to “Jet Song.” It was the final note of the entire musical phrase that resonated with the workshop participants. Just as its foreboding tone set the stage for Tony and Maria’s tragic story, it became the soundtrack to the stories shared by the young men present. Painful confessions of confrontations with police – it doesn’t feel like being there, but he dealt with in order to heal. In all, 305 Phoenix House, one of the nation’s leading non-profit providers of substance abuse treatment, received a grant from the U.S. Department of Justice’s Office of Community Oriented Policing Services to implement the WSSP across the country. Phoenix House is fortunate to have WSSP creator, Anna Laszlo, serving in the News...
Spring/Summer 2012

Since its inception in Seattle in 2007, the WSSP has facilitated the growth of meaningful mentoring programs promoting positive relationships between older concertgoers and young performers, building collaborative alliances and expanding educational outreach agencies and community programs, supporting schools serving young, and engaging adults in dialogue about powerful cultural experiences. The WSSP’s creation was a project for the Seattle Opera, a not-for-profit performing arts company, to support the development and growth of the arts in the community. The program’s goals are aligned and consistent with the Seattle Opera’s mission of reaching out to underserved members of the community and engaging young people in the arts. The Seattle Opera was one of the first organizations to partner with the WSSP and helped to launch the program in 2007. Since then, the program has expanded to include partnerships with numerous organizations throughout the United States.

Mentoring provides a tremendous opportunity to make a positive impact on the lives of young people. The WSSP offers a unique opportunity for older concertgoers to serve as mentors and share their passion for the performing arts with young people who may not otherwise have access to such experiences. The program provides a valuable opportunity for older people to engage in meaningful dialogue with young people and to share their knowledge and experience. The WSSP also provides an opportunity for organizations to engage with young people and to promote the arts in the community.

Giving underserved youth access to theatre arts is a wonderful side-effect of the WSSP:

In the midst of all this forward motion, young adults in Phoenix House programs engage in activities designed to help them work through the challenges and triumphs they’ve experienced. There remains much to be learned, like “Dikker Kipke, we’re reminded,” about discussions regarding how your presence affects your peers — and vice versa. Dikker Kipke second Nature using the West Side Story book and script, police officers act as Jay’s or Jerome youths’ chess, and everyone gets a piece of the action from both a Jewish and a Black’s point of view. These racial roles are discussed in terms of the participants’ real-life roles as community members and citizens. Walls come down, police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, and police officers become friends in the face of racism, 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Phoenix House Changes Lives with the West Side Story Project, continued

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<td>2. <strong>Switzerland:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>2. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
<td>2. <strong>Curtis Symphony Orchestra:</strong></td>
<td></td>
<td><strong>14-15</strong></td>
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<td>3. <strong>Greece:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>3. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>16-17</strong></td>
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<td>4. <strong>Australia:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>4. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>18-19</strong></td>
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<td>5. <strong>New York, NY:</strong> FREE PONY CITY, Robert Reynolds,</td>
<td>5. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>20-21</strong></td>
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<td>6. <strong>Florida:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>6. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>22-23</strong></td>
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<td>7. <strong>Florida:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>7. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>24-25</strong></td>
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<td>8. <strong>Florida:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>8. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>26-27</strong></td>
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<td>9. <strong>Florida:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>9. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>28-29</strong></td>
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<td>10. <strong>Florida:</strong> SYMPHONIC SUITE FROM WEST SIDE STORY:</td>
<td>10. <strong>Colorado Springs, CO:</strong> FREE PONY CITY, Robert Reynolds,</td>
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<td><strong>30-31</strong></td>
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<td><strong>11-13</strong></td>
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<td><strong>22-25</strong></td>
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<td><strong>18-21</strong></td>
<td><strong>22-25</strong></td>
<td><strong>26-29</strong></td>
<td><strong>30-33</strong></td>
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Leonard Bernstein’s musical comedy, *Wonderful Town*, performed by The Hall Orchestra, conducted by their Musical Director, Sir Mark Elder. Connie Fisher played Ruth Sherwood, who arrives in New York with the honest but naive Elia, performed by Lucy Van Gaal. Other performers include Michael Xavier as Bob Baker and Nic Greenshields as Leonard Bernstein’s musical choreographed production of *Wonderful Town*, which opened on March 31.

*The music is irresistible, a Bernstein burn-up of jazz, rag, ballad, rag and tap. One triumphant number follows another in snappy succession.*

*The Guardian*

*The music is irresistible, a Bernstein burn-up of jazz, rag, ballad, rag and tap. One triumphant number follows another in snappy succession.*

*The Guardian*

*An Andrew Wright’s choreography is also a breath of fresh air, the published movements and high energy levels provoking a real treat to watch. The attention to detail and sickness of every gesture has that same magic.*

*Daily Telegraph*

*One triumphant number follows another in snappy succession.*

*The Guardian*

*One thing was perfectly clear to everybody: Leonard Bernstein simply had to be in town and heard the deftly every element. This allowed sufficient to establish a bond with Gustav Mahler and his music. Bernstein became Mahler’s ambassador in the post-war world. He did more than just unveil the masterly craftsmanship of Mahler’s work, he performed it.*

*The Guardian*

*Leonard Bernstein as Mahler’s ambassador in the post-war world. He did more than just unveil the masterly craftsmanship of Mahler’s music.*

*The Guardian*

*We share a few excerpts:*  

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*The Guardian*

*Sterling*

*Daily Mail*

*The Times*

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