

WEST SIDE STORY

PRIMERA
ESCENA
DESCRIPCIÓN
GENERAL
PERSONAJES

**Sharks y Jets bailan y se pelean en la calle cuando aparecen los oficiales
Jets y Sharks, oficiales Shrank (Ale R) y Krupke (Fran)**

Teniente Shrank: ¡Basta! ¡Basta! ¿Cuántas veces debo decirles que dejen de pelear?
Jets: Buenos días, teniente Shrank. Buenos días, oficial Krupke.
Oficial Krupke: Dejen de hacerse los graciosos.
Teniente Shrank: Ey tú, ven aquí, si ven. Ahora vas a decirme cuál de estos Portorriqueños te lastimó
Action: Pues... Yo....
Riff: Disculpe señor, nosotros creemos que en realidad lo lastimó uno de sus policías.
Jets: Tiene razón.
Teniente Shrank: Eso es imposible
Bernardo: En América nada es imposible (Risas)
Teniente Shrank: Bueno graciosos, escúchenme bien todos. Ustedes no son dueños de estas calles, y no permitiré estos desórdenes.
si quieren matarse.
e. muy bien, pero no en mi distrito.
¿Entendido?
Bernardo: Sí señor. ¿Qué otro distrito nos recomienda?
Teniente Shrank: Saca a tus amigos de aquí Bernardo, y si se van de este vecindario... mejor.
Bernardo: Ya oyeron Sharks, vámonos
Teniente Shrank: (A los americanos) En este vecindario hay demasiada basura. Por lo tanto quiero que sean buenos con los portorriqueños a partir de ahora. Si los vuelvo a ver peleando, a la cárcel directos.
Oficial y Teniente: Adiós muchachos. (Salen los policías)
Griselda: Adiós muchachos.
Velma: A la cárcel. ¡Ay, no!
Minnie: No son dueños de estas calles.
Riff: Vengan tendremos reunión.
(Se acerca un niño (Nobodies))
Nobodies/niño: Riff, quiero ser de la pandilla. ¡Quiero unirme y pelear, voy a ser el mejor Jet!
Clark: Vete a casa, tu mamá te querrá dar tu lechita.
Nobodies/niño: ¡No soy un bebé!
Jets: sí, sí, ya vete de aquí nifito, fuera, largo
(Se va)
Riff: Escuchen hemos peleado por este sector y no dejaremos que nos lo quiten.
Jets: Claro que no
Riff: Otros han venido y han huido. Hemos podido echarles.
Action: Sí, pero estos son diferentes.
Minnie: Se multiplican como cucarachas.
Velma: Ya oyeron al Teniente Shrank, hay que ser buenos con los portorriqueños o a la cárcel.
Ice: ¿Y tenemos que dejar que nos quiten todo lo que nos pertenece?
Pauline: Pero los sharks también quieren ser los amos, será una pelea dura.
Rose: Tal vez escojan navajas o pistolas.
Riff: Debemos estar preparados ¿Qué opinan Jets?

West Side Story Screenplay

Editors of Chase's



West Side Story Screenplay:

West Side Story Ernest Lehman, 2003 Ernest Lehman's screenplay of the motion picture with accompanying promotional material **Screenplay** Syd Field, 2007-12-18 Hollywood's script guru teaches you how to write a screenplay in the bible of screenwriting The New York Times now celebrating over forty years of screenwriting success Syd Field's books on the essential structure of emotionally satisfying screenplays have ignited lucrative careers in film and television since 1979 In this revised edition of his premiere guide the underpinnings of successful onscreen narratives are revealed in clear and encouraging language that will remain wise and practical as long as audiences watch stories unfold visually from hand held devices to IMAX to virtual reality and whatever comes next As the first person to articulate common structural elements unique to successful movies celebrated producer lecturer teacher and bestselling author Syd Field has gifted us a classic text From concept to character from opening scene to finished script here are fundamental guidelines to help all screenwriters novices and Oscar winners hone their craft and sell their work In Screenplay Syd Field can help you discover Why the first ten pages of every script are crucial to keeping professional readers interest How to visually grab these influential readers from page one word one Why structure and character are the basic components of all narrative screenplays How to adapt a novel a play or an article into a saleable script Tips on protecting your work three ways to establish legal ownership of screenplays Vital insights on writing authentic dialogue crafting memorable characters building strong yet flexible storylines form not formula overcoming writer's block and much more Syd Field is revered as the original master of screenplay story structure and this guide continues to be the industry's gold standard for learning the foundations of screenwriting

Guidebook to Film Ronald Gottesman, Harry M. Geduld, 1972 The Complete Guide to Writing a Successful Screenplay Melissa Samaroo, 2015-02-06 This guide outlines time saving tools to hone your writing so you can attract Hollywood agents and producers You will discover how to create and stick to a timeline and deadline whether writing your screenplay is a full or part time job Writing and pitching a screenplay is nothing like writing a novel and this book presents screenplay specific information vital for any aspiring film writer This book discusses how to write great openings and endings the vital elements of a successful screenplay and eventually movie and how to create characters that grow and evolve as the plot thickens One of the hardest parts of writing a screenplay is developing a solid dialogue and this book takes you through step by step how to fine tune your characters dialogue so it is not only believable but also well written Once your script is polished and perfect you will need to pitch it to the public and this book shows you how You will grasp how to write a compelling query letter that is specifically geared to what agents are looking for so your chances of getting represented are increased Veteran screenwriters television and film producers agents and directors have been interviewed for this book and their experiences are showcased here giving you their insider secrets on how to best write and sell your script This book also contains an extensive resource section of production companies that are eager to receive and package your script including

the genre they are looking for so you know exactly who to contact If you are eager to jump into Hollywood as the next big thing in screenwriting this guide will help you to get there **The Movie Business** Kelly Crabb,2005-04-26 A straightforward business and legal guide for novice movie producers covers a wide range of topics including intellectual property laws financing and production challenges in a guide that also provides in depth coverage of understanding and negotiating a movie contract Chase's Calendar of Events 2023 Editors of Chase's,2022-11-21 Find out what s going on any day of the year anywhere across the globe The world s date book since 1957 Chase s is the definitive authoritative day by day resource of what the world is celebrating From national days to celebrity birthdays from historical milestones to astronomical phenomena from award ceremonies and sporting events to religious festivals and carnivals Chase s is the must have reference used by experts and professionals a one stop shop with 12 500 entries for everything that is happening now or is worth remembering from the past Completely updated for 2023 Chase s also features extensive appendices as well as a companion website that puts the power of Chase s at the user s fingertips 2023 is packed with special events and observances including National days and public holidays of every nation on EarthScores of new special days weeks and monthsFamous birthdays of new world leaders lauded authors and breakout celebritiesInfo on milestone anniversaries such as the 400th anniversary of Shakespeare s First Folio the 250th anniversary of the Boston Tea Party the 125th anniversary of the Curies discovery of radium the 100th birth anniversary of Hank Williams the 75th anniversary of the Marshall Plan the 50th anniversary of SkylabInformation on such special sporting events as the Special Olympics World Summer Games in Berlin GermanyAnd much more All from the reference book that Publishers Weekly calls one of the most impressive reference volumes in the world **The Hundred Greatest American Films** Andrew J. Rausch,2002 *Bodies of Sound* Susan C. Cook,Sherril Dodds,2016-04-08 From the ragtime one step of the early twentieth century to the contemporary practices of youth club cultures popular dance and music are inextricably linked This collection reveals the intimate connections between the corporeal and the sonic in the creation transmission and reception of popular dance and music which is imagined here as bodies of sound The volume provokes a wide ranging interdisciplinary conversation that includes scholarship from Asia Europe and the United States which explores topics from the nineteenth century through to the present day and engages with practices at local national and transnational levels In Part I Constructing the Popular the authors explore how categories of popular music and dance are constructed and de stabilized and their proclivity to appropriate and re imagine cultural forms and meanings In Part II Authenticity Revival and Reinvention the authors examine how popular forms produce and manipulate identities and meanings through their attraction to and departure from cultural traditions In Part III Re Framing Value the authors interrogate how values are inscribed silenced rearticulated and capitalized through popular music and dance And in Part IV Politics of the Popular the authors read the popular as a site of political negotiation and transformation *Screenwriter's Compass* Guy Gallo,2012-11-12 Ever watch a movie and despite

great production value fantastic action sequences a great cast etc you come away thinking I just didn't buy it Chances are it was because you didn't care about the characters Screenwriter's Compass presents a new way of approaching screenwriting examining how effective screen storytelling must be grounded in the vivid imagining and presentation of character Screenwriter's Compass will not offer formulas to follow but instead will give you the tools needed to chart your own path to screenwriting success It details useful ways of thinking about writing as well as practical ideas and concepts to help you discover the unique geography of your own imagination and navigate the problems posed by the struggle to express vision agenda and story You'll learn how to root your writing in motivation and voice to create screenplays that seduce and make your reader lean forward and most importantly identify with your characters *I Thought We Were Making Movies, Not History* Walter Mirisch, 2008-04-10 This is a moving star filled account of one of Hollywood's true golden ages as told by a man in the middle of it all Walter Mirisch's company has produced some of the most entertaining and enduring classics in film history including *West Side Story* *Some Like It Hot* *In the Heat of the Night* and *The Magnificent Seven* His work has led to 87 Academy Award nominations and 28 Oscars Richly illustrated with rare photographs from his personal collection *I Thought We Were Making Movies, Not History* reveals Mirisch's own experience of Hollywood and tells the stories of the stars emerging and established who appeared in his films including Natalie Wood John Wayne Peter Sellers Sidney Poitier Steve McQueen Marilyn Monroe and many others With hard won insight and gentle humor Mirisch recounts how he witnessed the end of the studio system the development of independent production and the rise and fall of some of Hollywood's most gifted and notorious cultural icons A producer with a passion for creative excellence he offers insights into his innovative filmmaking process revealing a rare ingenuity for placating the demands of auteur directors weak kneed studio executives and troubled screen sirens From his early start as a movie theater usher to the presentation of such masterpieces as *The Apartment* *Fiddler on the Roof* and *The Great Escape* Mirisch tells the inspiring life story of his climb to the highest echelon of the American film industry This book assures Mirisch's legacy as Elmore Leonard puts it as one of the good guys

The Films of Robert Wise Richard C. Keenan, 2007-08-22 From his early days as a film editor at RKO studios where he helped Orson Welles shape *Citizen Kane* to his success as a director and producer of musical blockbusters of the 1960s Robert Wise had a long and illustrious film career Unlike contemporaries such as Alfred Hitchcock John Ford or Howard Hawks however Wise's films lack any clearly discernible characteristics to signify his work There are few striking camera angles or visual flourishes that might distract from the primary obligation to present the story And like Hawks Wise never specialized in one or two genres but brought his directing skills to all manner of films His work as a director resists auteur categorization and that is a chief reason why some critics have been unduly negative in their consideration of his work In *The Films of Robert Wise* Richard Keenan examines the nearly forty features that represent the director's career from *Curse of the Cat People* in 1944 to *A Storm in Summer* 2001 the only television production Wise ever directed Keenan offers a

reappraisal of Wise's films so that the true quality of his work can be better appreciated. Keenan argues that if there was a flaw in Robert Wise as a director it was that he lacked the ego and temperament of the artist which was not necessarily a flaw at all. Indeed, Wise was a conscientious craftsman who saw his work not primarily as a vehicle for his own ideas and visual style but as an opportunity to present narrative that quite simply engages, informs, and entertains. It was this perspective that helped produce a number of memorable films over the years, including the gritty noir *Born to Kill*, the one-two punch of *The Set Up* and *Somebody Up There Likes Me*, the sci-fi prophecy *The Day the Earth Stood Still*, and the gripping indictment of capital punishment *I Want to Live*, classics all. Wise also won a pair of Oscars for two of the most memorable, not to mention successful, musicals of all time: *West Side Story* and *The Sound of Music*. Drawing on more than 30 hours of interviews with Wise as well as additional interviews with a number of his collaborators, Keenan offers a welcome reassessment of the director's work. In his analysis of each film, Keenan reveals both Wise the craftsman and the artist. In doing so, *The Films of Robert Wise* finally confers upon this underappreciated director the recognition he deserves. Blood on the Stage, 1950-1975 Amnon Kabatchnik, 2011-04-14. Discussing more than 120 full-length plays, this volume provides an overview of the most important and memorable theatrical works of crime and detection produced between 1950 and 1975.

The Synergy of Film and Music Peter Rothbart, 2013. Although writers on film music frequently allude to specific parts of scores, comprehensive examinations of entire scores are rare. In addition, most analyses of scores composed for the screen are discussed outside their cinematic context. To best understand the role music plays in the production of a motion picture, however, it benefits the viewer to consider all of the elements that comprise the film experience. In *The Synergy of Film and Music: Sight and Sound in Five Hollywood Films*, Peter Rothbart considers the aural and visual aspects of five representative films: *West Side Story*, *Psycho*, *Empire of the Sun*, *Altered States*, and *American Beauty*. For each film, the author demonstrates how a variety of elements work together to create a singular experience. After reviewing the various roles that music can serve in a film, as well as providing an overview of the film scoring process, Rothbart looks at each film, examining them one musical cue at a time so the reader can watch the film while reading about each cue. In these analyses, timecode markings from commercial DVDs are provided in the margins alongside the text, which allow the reader to correlate the on-screen drama to the second. Rothbart explains how music is used in a specific cue and why the decision was made to use that particular musical idea at that moment. Consequently, film music aficionados as well as students and composers of film music can gain real-world perspective of how music is used in conjunction with other elements. In this way, the author raises awareness of music's relationship to virtually every other aspect of cinema: dialogue, sound effects, costuming, set design, and cinematography, to deepen the viewer's experience. Written in a deliberately nontechnical way, this book is intended for anyone interested in film to easily follow along. At the same time, the information can benefit professional filmmakers or composers because they can see with great detail how each cue unfolds along with all of the visual elements of the film. This

unique analysis makes *The Synergy of Film and Music* a fascinating and instructive volume that both casual viewers and students of cinema will appreciate

The Stephen Sondheim Encyclopedia Rick Pender, 2021-04-15 Praise from Jesse Green New York Times Chief Theater Critic Arts in the 2023 Holiday Gift Guide From A the director George Abbott to Y You Could Drive a Person Crazy The Stephen Sondheim Encyclopedia by Rick Pender offers an astonishingly comprehensive look in more than 130 entries at the late master's colleagues songs shows and methods The Stephen Sondheim Encyclopedia is a wonderfully detailed and comprehensive reference devoted to musical theater's most prolific and admired composer and lyricist Entries cover Sondheim's numerous collaborators from composers and directors to designers and orchestras key songs such as his Academy Award winner *Soon or Later* Dick Tracy and major works including *Assassins* *Company* *Follies* *Sweeney Todd* and *West Side Story* The encyclopedia also profiles the actors who originated roles and sang Sondheim's songs for the first time including Ethel Merman Angela Lansbury Mandy Patinkin and Bernadette Peters Featuring a detailed biographical entry for Sondheim a chronology of his career a listing of his many awards and discussions of his opinions on movies opera and more this wide ranging resource will attract musical theater enthusiasts again and again

[The Film Daily Year Book of Motion Pictures](#), 1969

How To Write a Screenplay HowExpert, Travis Seppala, 2014-01-09 Do you have a Big Movie Idea that you're just dying to write but aren't quite sure how to do it Don't know how to compile and organize your ideas in a cohesive manner Are you unsure of the rules of screenwriting but are willing to learn HOW TO WRITE A SCREENPLAY by Travis Seppala may just be the book for you In it Travis outlines very clearly the dos and don'ts of writing a screenplay He will help you through the whole process from coming up with a high concept idea that is marketable and walks through the steps to plan your story and characters out write the script edit and rewrite and finally how to get your finished screenplay out into the world Travis's detailed and easy to understand text is accompanied by pictures and screenshots to help you see exactly what he's talking about and lets you learn by example No corner is unturned as this book walks you through everything you need to know on your screenwriting journey using tools like character webbing screenwriting software and online services to find producers looking for your scripts So if you've always wanted to write a script to be turned into a major motion picture on the big screen now you can find out how with HOW TO WRITE A SCREENPLAY by Travis Seppala HowExpert publishes quick how to guides on all topics from A to Z by everyday experts

[Hollywood Musicals Nominated for Best Picture](#) Frederick G. Vogel, 2015-09-02 Only one year after the presentation of the first Academy Awards on May 16 1929 two musicals joined the select group of five films nominated for Best Picture One *The Broadway Melody* won the award and since then 37 additional musicals have received Best Picture nominations Of those nine have won the award This book covers all 39 Hollywood musicals nominated for Best Picture It explains why each film was nominated and why the winners won points out the influences that guided the productions and discusses these films influences on succeeding films Plot descriptions are provided along with facts about the acting direction choreography and

orchestration complete cast and production credits and comments from critics **Hollywood Independent** Paul Kerr,2023-03-09 Hollywood Independent dissects the Mirisch Company one of the most successful employers of the package unit system of film production producing classic films like The Apartment 1960 West Side Story 1961 The Great Escape 1963 and The Thomas Crown Affair 1968 as irresistible talent packages Whilst they helped make the names of a new generation of stars including Steve McQueen and Shirley MacLaine as well as banking on the reputations of established auteurs like Billy Wilder they were also pioneers in dealing with controversial new themes with films about race In the Heat of the Night gender Some Like it Hot and sexuality The Children s Hour devising new ways of working with film franchises The Magnificent Seven The Pink Panther and In the Heat of the Night spun off 7 Mirisch sequels between them and cinematic cycles investing in adaptations of bestsellers and Broadway hits exploiting frozen funds abroad and exploring so called runaway productions The Mirisch Company bridges the gap between the end of the studio system by about 1960 and the emergence of a new cinema in the mid 1970s dominated by the Movie Brats **Screenwriting is Storytelling** Kate Wright,2004-10-05 While most screenwriting books focus on format and structure Kate Wright explains how to put story at the center of a screenplay A compelling story complete with intriguing characters and situations created with these screenwriting tricks of the trade can become a box office blockbuster film Screenwriters will learn Developing themes within the plot Using structure to define the story Creating memorable characters Establishing moral dilemmas and conflicts Achieving classic elements of storytelling in a three act dramatic structure Mastering different genres **The Complete Idiot's Guide to Screenwriting** Skip Press,2000-11-09 This guide is for anyone who has ever thought of screenwriting Written by someone who has been there done that and lived to tell the tale it reveals the most popular genres explains how stories need to be structured for feature films and TV movies offers the freshest look at workshops and online classes and disusses how to set up a step by step path to success

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