

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 Script Act

Richard Barrios, Turner Classic Movies

West Side Story Script Act :

Leonard Bernstein: West Side Story Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre West Side Story has been featured in many books on Broadway but it has yet to be the focus of a scholarly monograph Nigel Simeone begins by exploring the long process of creating West Side Story including a discussion of Bernstein's sketches early drafts of the score and script as well as cut songs The core of the book is a commentary on the music itself West Side Story is one of the very few Broadway musicals for which there is a complete published orchestral score as well as two different editions of the piano vocal score The survival of the original copied orchestral score and the reminiscences of Sid Ramin and Irwin Kostal reveal details of the orchestration process and the extent to which Bernstein was involved in this Simeone's commentary considers musical characteristics and compositional techniques used to mirror the drama for example the various uses of the tritone motivic development the use and reinvention of Broadway and other conventions the creation of dramatic continuity in the score through the use of motifs and other devices the unusual degree of dissonance and rhythmic complexity at least for the time and the integration of Latin American dance forms Mambo Huapango and so on Simeone also considers the reception of West Side Story in the contemporary press The stir the show caused included the response that it was the angular edgy score that made it a remarkable achievement Not all reviews were uncritical Finally the book looks in detail at the making of the original Broadway cast recording made in just one day included on the accompanying downloadable resources

A Place for Us Julia L. Foulkes, 2016-10-24 The making of the classic musical A fascinating read focusing equally on the show and the world into which it was born Choice From its 1957 Broadway debut to multiple revivals from the Oscar winning film to countless amateur productions West Side Story is nothing less than an American touchstone an updating of Shakespeare vividly realized in a rapidly changing postwar New York A lifelong fan of the show Julia Foulkes became interested in its history when she made an unexpected discovery scenes for the iconic film version were shot on the demolition site destined to become part of the Lincoln Center redevelopment area a crowning jewel of postwar urban renewal Foulkes interweaves the story of the creation of the musical and film with the remaking of the Upper West Side and the larger tale of New York's postwar aspirations Making unprecedented use of director and choreographer Jerome Robbins's revelatory papers she shows the crucial role played by the political commitments of Robbins and his collaborators Leonard Bernstein and Arthur Laurents Their determination to evoke life in New York as it was actually lived helped give West Side Story its unshakable sense of place even as it put forward a vision of a new vigorous determinedly multicultural American city Beautifully written and full of surprises for even the most dedicated West Side Story fan *A Place for Us* is a revelatory new exploration of an American classic

West Side Story Richard Barrios, Turner Classic Movies, 2020-06-30 A captivating richly illustrated full account of the making of the ground breaking movie classic West Side Story 1961 A major hit on Broadway on film West Side Story became immortal a movie different from

anything that had come before but this cinematic victory came at a price In this engrossing volume film historian Richard Barrios recounts how the drama and rivalries seen onscreen played out to equal intensity behind the scenes while still achieving extraordinary artistic feats The making and impact of West Side Story has so far been recounted only in vestiges In the pages of this book the backstage tale comes to life along with insight on what has made the film a favorite across six decades its brilliant use of dance as staged by erstwhile co director Jerome Robbins a meaningful story as set to Leonard Bernstein and Stephen Sondheim s soundtrack the performances of a youthful ensemble cast featuring Natalie Wood Rita Moreno George Chakiris and more a film with Shakespearean roots Romeo and Juliet that is simultaneously timeless and current West Side Story was a triumph that appeared to be very much of its time over the years it has shown itself to be eternal

Guerrilla Film Marketing Robert G. Barnwell,2018-07-11 Create an irresistible brand image and build an audience of loyal and engaged fans Guerrilla Film Marketing takes readers through each step of the film branding marketing and promotional process Tailored specifically to low budget independent films and filmmakers Guerrilla Film Marketing offers practical and immediately implementable advice for marketing considerations across every stage of the film production process Written by leading film industry professional Robert G Barnwell Guerrilla Film Marketing teaches readers how to Master the fundamentals of guerrilla branding marketing and promotion Create an integrated marketing plan and calendar based on realistic budgets and expectations Develop internet and social media marketing campaigns including engaging studio and film websites and powerful marketing centric IMDb listings Assemble behind the scenes pictures videos and documentaries Produce marketing materials such as key art posters film teasers trailers and electronic press kits aka EPKs and Maximize the marketing impact of events such as test screenings premiers film festivals and industry award ceremonies Guerrilla Film Marketing is filled with dozens of step by step instructions checklists tools a glossary templates and other resources A downloadable eResource also includes a sample marketing plan and audit a test screening questionnaire and more

Leonard Bernstein and the Language of Jazz Katherine Baber,2019-03-16 Leonard Bernstein s gifts for drama and connecting with popular audiences made him a central figure in twentieth century American music Though a Bernstein work might reference anything from modernism to cartoon ditties jazz permeated every part of his musical identity as a performer educator and intellectual Katherine Baber investigates how jazz in its many styles served Bernstein as a flexible indeed protean musical idea As she shows Bernstein used jazz to signify American identity with all its tensions and contradictions and to articulate community and conflict irony and parody and timely issues of race and gender Baber provides a thoughtful look at how Bernstein s use of jazz grew out of his belief in the primacy of tonality music s value as a unique form of human communication and the formation of national identity in music She also offers in depth analyses of On the Town West Side Story 1600 Pennsylvania Avenue and other works to explore fascinating links between Bernstein s art and issues like eclecticism music s relationship to social engagement black Jewish relations and his own musical identity West Side Story

as Cinema Ernesto R. Acevedo-Muñoz, 2013-10-08 For millions of moviegoers unable to see the original stage version of *West Side Story* director Robert Wise's adaptation was a cinematic gift that brought a Broadway hit to a mass audience Ernesto Acevedo Muñoz argues that Wise's film was not only hugely popular but that it was also an artistic triumph that marked an important departure in the history of American movie making With a score by Leonard Bernstein and choreography by Jerome Robbins this update of the *Romeo and Juliet* story remains one of the most revered and highly popular American movie musicals with only *Singin' in the Rain* ranking higher in the AFI's list of the best of the genre Acevedo Muñoz draws on previously unreleased production documents from interoffice memos to annotations on the director's script to go beyond publicity accounts and provide an inside look at this critically acclaimed film classic offering details of its filming that have never before been published From location scouting to scripting to casting to filming Acevedo Muñoz focuses on little known details of the actual production He provides close analyses of dramatic sequences and musical numbers emphasizing the film's technical innovations and its visual and aural coding as a means for defining character and theme He carefully explains the differences between Broadway and film versions exposing censorship and creative issues that the filmmakers were forced to confront And taking readers behind the cameras he highlights the creative differences and financial difficulties that led to the departure of Robbins who had conceived and directed the stage version long before filming was complete Acevedo Muñoz makes a strong case for the film's daring vision in combining music dance dialogue and visual elements especially color in highly creative ways while also addressing the social racial and class tensions of American society Drawing on his own Puerto Rican heritage he provides a Hispanic perspective on the cultural aspects of the story and explores the ways in which the film's portrayal of Puerto Rican identity is neither as transparent nor as negative as some critics have charged Bursting with facts insights and inside stories this book boasts a wealth of material that has never been explored before in print Both history and homage it is a must for scholar and buff alike *West Side Story, Gypsy, and the Art of Broadway Orchestration* Paul Laird, 2021-11-18 In this ground breaking study Paul Laird examines the process and effect of orchestration in *West Side Story* and *Gypsy* two musicals that were among the most significant Broadway shows of the 1950s and remain important in the modern repertory Drawing on extensive archival research with original manuscripts Laird provides a detailed account of the process of orchestration for these musicals and their context in the history of Broadway orchestration He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number opening a new avenue for analysis that deepens our understanding of the musical as an art form The orchestration of the score in Broadway musicals deeply shapes their final soundscapes but only recently has it begun to receive real attention Linked by a shared orchestrator in other ways *West Side Story* and *Gypsy* offer a study in contrasts Breaking down how the two composers Leonard Bernstein and Jules Styne collaborated with orchestrators Sid Ramin Irwin Kostal and Robert Ginzler Laird's study enables us to better understand both of these two iconic shows and the importance of orchestration within musical theatre in

general The Cambridge Companion to Shakespeare on Film Russell Jackson, 2000-10-26 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception This lively Companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays An international team of leading scholars discuss Shakespearean films from a variety of perspectives as works of art in their own right as products of the international movie industry in terms of cinematic and theatrical genres and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural The emphasis is on feature films for cinema rather than television with strong coverage of Hamlet Richard III Macbeth King Lear and Romeo and Juliet A guide to further reading and a useful filmography are also provided

California. Court of Appeal (2nd Appellate District). Records and Briefs California (State)., *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1969 **Recording Broadway** Thomas Z. Shepard, Gayden Wren, 2024-11-19 Grammy Award winning producer Shepard throws open the door to the recording booth in his exuberant and fine grained debut memoir Broadway aficionados will find plenty to enjoy Publishers Weekly RECORDING BROADWAY A LIFE IN CAST ALBUMS of the making of fifty plus years worth of show albums featuring up close and personal stories of his work with pretty much everyone who was anyone on Broadway including Julie Andrews Leonard Bernstein truly awesome but very complicated Sheldon Harnick as warm and decent as he was talented Barbara Cook one of my favorites Placido Domingo Gregory Hines John Kander Fred Ebb Danny Kaye Angela Lansbury so gifted and so easy to be with and to work with Mandy Patinkin Bernadette Peters Chita Rivera Stephen Sondheim a genius and very easily bruised Barbra Streisand as professional at 24 as any veteran I've ever worked with Andrew Lloyd Webber and many more Alongside this unforgettable saga is the tale of Shepard's childhood as a small in stature piano prodigy from East Orange New Jersey and his emergence into the world as a recording producer of first classical music and then Broadway cast recordings Told with verve in Shepard's inimitable voice a striking combination of Broadway glitz and classical music elegance his journey makes for a uniquely compelling story whether or not you're among the millions of musical lovers around the world for whom his recordings are a vital link to Broadway at its best José, Can You See? Alberto Sandoval-Sánchez, 1999 Alberto Sandoval Sanchez is among the most interesting and original minds at work in performance studies and American studies Jos Can You See is a landmark achievement an important contribution to 20th century American cultural history Quite simply there is no other critic of Latino popular culture who speaks with so much wisdom and wit so much eloquence and expertise David Roman University of Southern California On Sondheim Ethan Mordden, 2016 Giving each of Stephen Sondheim's musicals its own chapter Ethan Mordden applies fresh insights and analysis to consider Sondheim's place in modern art addressing the newcomer and the aficionado alike **Opera after 1900** Margaret Notley, 2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the

articles uses methodology appropriate for another kind of musical work. Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them. Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume. The anthologized articles are organized according to the place of origin of the opera discussed in each of them; the introduction, however, follows a thematic approach. Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists, words, lyricism, and roles of the orchestra and modernism and other political contexts.

Sondheim and Lloyd-Webber Stephen Citron, 2001. In the third volume of Citron's distinguished series *The Great Songwriters*, the eminent musicologist has taken on the glorious dual biography of two giants of the modern musical. Includes an exploration of such milestones as Sondheim's lyrics for *West Side Story* and *Gypsy* and Lloyd Webber's contributions from *Jesus Christ Superstar* to *Whistle Down the Wind*.

Stephen Sondheim and Andrew Lloyd Webber Stephen Citron, 2001-09-13. The *New York Times* called Stephen Sondheim the greatest and perhaps best known artist in the American musical theater while two months earlier the same paper referred to his contemporary Andrew Lloyd Webber as the most commercially successful composer in history. Whatever their individual achievements might be, it is agreed by most critics that these two colossi have dominated world musical theater for the last quarter century and hold the key to the direction the musical stage will take in the future. Here in the third volume of Stephen Citron's distinguished series *The Great Songwriters*, in depth studies that illuminated the musical contributions, careers, and lives of Noel Coward and Cole Porter, Noel Cole, *The Sophisticates*, and Oscar Hammerstein 2nd and Alan Jay Lerner, *The Wordsmiths*, this eminent musicologist has taken on our two leading contemporary contributors to the lyric stage. His aim has not been to compare or judge one's merits over the other but to make the reader discover through their works and those of their contemporaries the changes and path of that glorious artform we call Musical Theater. In his quest, Citron offers unique insight into each artist's working methods, analyzing their scores including their early works and works in progress. As in Citron's previously critically acclaimed books in this series, great significance is given to the impact their youthful training and private lives have had upon their amazing creative output. Beginning with Sondheim's lyrics only works *West Side Story*, *Gypsy*, *Do I Hear A Waltz*, through his scores for *Saturday Night Company*, *Anyone Can Whistle*, *Follies*, *Pacific Overtures*, *A Little Night Music*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday In the Park*, *Into the Woods*, *Assassins*, and *Passion*, all these milestones of musical theater have been explored. Lloyd Webber's musical contribution from his early works *The Likes of Us* and *Joseph* to *Jesus Christ Superstar*, *Evita*, *Cats*, *Starlight Express*, *Aspects of Love*, *By Jeeves*, *The Phantom of the Opera*, *Song + Dance*, *Mass*, *Sunset Boulevard*, to *Whistle Down the Wind* are also thoroughly analyzed. The works of these two splendid artists are clarified for the casual or professional reader in context with their contemporaries. Complete with a quadruple chronology, Sondheim, Lloyd Webber, US Theater, British Theater, copious quotations from their works, and many never before published illustrations, the future of the artform

that is the crowning achievement of the 20th century is made eminently clear in this book. Sondheim, Lloyd Webber is a must read for anyone interested in the contemporary theater. *Broadway Bodies* Ryan Donovan, 2023. Broadway has body issues. What is a Broadway Body? Broadway has long preserved the ideology of the Broadway Body: the hyper-fit, exceptionally able, triple-threat performer who represents how Broadway musicals favor certain kinds of bodies. Casting is always a political act situated within a power structure that gives preference to the Broadway Body. In *Broadway Bodies*, author Ryan Donovan explores how ability, sexuality, and size intersect with gender, race, and ethnicity in casting and performance. To understand these intersectional relationships, he poses a series of questions: Why did *A Chorus Line*, a show that sought to individuate dancers, inevitably make dancers indistinguishable? How does the use of fat suits in musicals like *Dreamgirls* and *Hairspray* stigmatize fatness? What were the political implications of casting two straight actors as the gay couple in *La Cage aux Folles* in 1983? How did deaf actors change the sound of musicals in *Deaf West*'s Broadway revivals? Whose bodies does Broadway cast, and whose does it cast aside? In answering these questions, *Broadway Bodies* tells a history of Broadway's inclusion of various forms of embodied difference while revealing its simultaneous ambivalence toward non-conforming bodies.

Upper West Side Story Peter Salwen, 1989. As any resident, restaurateur, or realtor will tell you, New York's Upper West Side—that swath of Manhattan between Central Park and the Hudson River from roughly Columbus Circle to Columbia University—is the place for fashionable dining, dwelling, and dressing up. But the Young Urban Professionals now discovering the area, and many oldtimers too, might be surprised to learn that other colonists had preceded them by two or three hundred years. Dutch farmers and English gentry with names like Theunis Idens van Huys Hendrick, Hendrickon Bosch, Charles Ward Apthorpe, and Oliver De Lancey. The names of many later residents are more familiar: Edgar Allan Poe, William Tecumseh Sherman, Lillian Russell, Diamond Jim Brady, Florenz Ziegfeld, Arturo Toscanini, Fanny Brice, William Randolph Hearst, Theodore Dreiser, Lewis Mumford, Humphrey Bogart—he was a child there—Lauren Bacall, so was she, Gertrude Stein, Mae West, Leonard Bernstein, John Lennon. Quite a neighborhood. And Peter Salwen's *Upper West Side Story* is quite a book: an engaging, often hilarious history of this fabulous city within a city. It is a treasury of colorful biographies of farmers, tycoons, thieves, and artists. It is an architectural grand tour of the Dakota, the Ansonia, Lincoln Center, and the romantic residential skyscrapers of Central Park West. It is a compendium of Manhattan lore and delightful, as well as occasionally horrifying, trivia enough to turn even a casual browser into the Compleat Upper West Sider. The story of this dynamic neighborhood begins with the colonial period when merchant princes commanded royal views of the Hudson until the approach of Washington's troops drove them from their mansions and continues through the bucolic nineteenth century when the Bloomingdale Lunatic Asylum at 116th and Broadway (site of today's Columbia University) was the Upper West Side's prime tourist attraction. By the turn of the twentieth century, the fashionable West End, as the neighborhood was then known, boasted extravagant mansions and private homes, grand parks, and equestrian boulevards and its own unique theatrical and night life. Author Peter Salwen chronicles those

high living years and the half century of inexorable decline that followed with its poverty and often sensational crime and brings us up to date with a lively account of the 1980s galloping renaissance This book is living history an unfinished story generously illustrated with vintage engravings and photos of the buildings and people great and humble those still with us and those that are no more Also included are special walking tours to suit all levels of ambition and energy and a who's who of famous and infamous residents and where they lived Dust jacket The Business of Broadway Mitch Weiss, Perri Gaffney, 2015-07-14 New York's Broadway theatre scene has long been viewed as the top of the heap in the world theatre community Taking lessons from the very best this innovative guide delves into the business side of the renowned industry to explain just how its system functions For anyone interested in pursuing a career on Broadway or who wants to grow a theatre in any other part of the world The Business of Broadway offers an in depth analysis of the infrastructure at the core of successful theatre Manager producer Mitch Weiss and actor writer Perri Gaffney take readers behind the scenes to reveal what the audience and even the players and many producers don't know about how Broadway works describing more than 200 jobs that become available for every show A variety of performers producers managers and others involved with the Broadway network share valuable personal experience in interviews discussing what made a show a hit or a miss and how some of the rules regulations and practices that are in place today were pioneered Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers *Shakespeare and the American Musical* Irene G. Dash, 2010 The Bard on Broadway

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