

West Side Story The Jets The Sharks And The Making Of A Classic Turner Classic Movies

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The Essentials Vol. 2

(Band). Sung by the Jets gang in Bernstein's West Side Story , this familiar song is filled with energy and rambunctious humor. With the melodic phrases being bounced from section to section, this clever adaptation by Paul Murtha is a great way to liven up the concert stage.

A Song in the Dark

"For the first time, this beloved holiday story is told based on George Balanchine's quintessential production. The storyline mimics the choreography of the famous ballet and the illustrations are inspired by the backdrops and scenery from the actual New York City Ballet production"--

The Nutcracker

Ernest Lehman's screenplay of the motion picture with accompanying promotional material.

Dictionary Catalog of the Dance Collection

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.

Abie's Irish Rose

(Music On Filments). On the brink of celebrating its 50th anniversary, West Side Story remains one of the classic motion pictures of the musical genre. A joint collaboration between directors Jerome Robbins and Robert Wise, it won 10 Academy Awards and produced the longest-charting soundtrack album of all time. This book explores not only the stage origins of the piece, but the incredible impact of the movie version and how it became a touchstone for all subsequent generations interested in dance on film and in great filmmaking in general.

The Who's Tommy

Rapacious dykes, self-loathing closet cases, hustlers, ambiguous sophisticates, and sadomasochistic rich kids: most of what America thought it knew about gay people it learned at the movies. A fresh and revelatory look at sexuality in the Great Age of movie making, Screened Out shows how much gay and lesbian lives have shaped the Big Screen. Spanning popular American cinema from the 1900s until today, distinguished film historian Richard Barrios presents a rich, compulsively readable analysis of how Hollywood has used and depicted gays and the mixed signals it has given us: Marlene in a top hat, Cary Grant in a negligee, a pansy cowboy in The Dude Wrangler. Such iconoclastic images, Barrios argues, send powerful messages about tragedy and obsession, but also about freedom and compassion, even empowerment. Mining studio records, scripts, drafts (including cut scenes), censor notes, reviews, and recollections of viewers, Barrios paints our fullest picture yet of how gays and lesbians were portrayed by the dream factory, warning that we shouldn't congratulate ourselves quite so much on the progress movies - and the real world -- have made since Stonewall. Captivating, myth-breaking, and funny, Screened Out is for all film aficionados and for anyone who has sat in a dark movie theater and drawn strength and a sense of identity from what they saw on screen, no matter how fleeting or coded.

The King in Yellow

The director, screenwriter, and playwright provides readers with a peek into his world, introducing the wide array of stars he has met over the years and revealing the hardship and joy that comes with a life in show biz. 25,000 first printing.

West Side Story

"The West Side Story project toolkit is a set of 5 booklets, a CD and a DVD that provides directions, suggestions, and examples for building an innovative collaboration between law enforcement, the theatre, schools, and community organizations to develop a youth violence prevention initiative using the timeless musical West Side Story."--Description from page [i].

A Study Guide for Leonard Bernstein/Stephen Sondheim 's "West Side Story"

A Study Guide for Leonard Bernstein/Stephen Sondheim 's "West Side Story," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Bowmar's Adventures in Music Listening

Provides a history of Tommy from rock opera to its staging as a Broadway musical.

West Side Story

This series of contemporary plays includes structured GCSE assignments for use by individuals or groups. These include questions which involve close reading, writing and discussion. This play places the "Romeo and Juliet" story in a New York gang-warfare context.

Something's Coming, Something Good

A chronologically arranged reference book on the Hollywood musical, with each entry including pertinent facts about a film and a brief essay about the plot and production. Includes hundreds of black & white stills.

West Side Story

Tony and Maria find their love threatened by the hatred of two rival New York street gangs

Screened Out

Spanning nine decades and showcasing the most memorable songs, dazzling dancing, and brightest stars ever to grace the silver screen, Must-See Musicals is the guide to the greatest musicals of all time from the most trusted authority on film: Turner Classic Movies. Movie musicals have been a part of pop culture since films began to talk, over nine decades ago. From *The Jazz Singer* in 1927 all the way to *La La Land* in modern times, musicals have sung and danced over a vast amount of territory, thrilling audiences the entire time. More than any other type of entertainment, musicals transport us to marvelous places: a Technicolor land over the rainbow in *The Wizard of Oz*; a romantic ballroom where, in *Top Hat*, Fred Astaire and Ginger Rogers dance cheek to cheek; a London theater where the Beatles perform before hysterical crowds in *A Hard Day's Night*; even to a seemingly alternate reality where eager throngs still throw rice as they watch *The Rocky Horror Picture Show*. These titles, and many more, show us that a great musical film is a timeless joy. Covering fifty of the best spanning the dawn of sound to the high-def present, *Turner Classic Movies: Must-See Musicals*-written by renowned musical historian Richard Barrios-is filled with lush illustrations as well as enlightening commentary and entertaining "backstage" stories about every one of these unforgettable films.

West Side Story

During the 1960s, a bushel of B-movies were produced and aimed at the predominantly teenage drive-in movie audience. At first teens couldn't get enough of the bikini-clad beauties dancing on the beach or being wooed by Elvis Presley, but by 1966 young audiences became more interested in the mini-skirted, go-go boot wearing, independent-minded gals of spy spoofs, hot rod movies and biker flicks. Profiled herein are fifty sexy, young actresses that teenage girls envied and teenage boys desired including Quinn O'Hara, Melody Patterson, Hilarie Thompson, Donna Loren, Pat Priest, Meredith MacRae, Arlene Martel, Cynthia Pepper, and Beverly Washburn. Some like Sue Ane Langdon, Juliet Prowse, Marlyn Mason, and Carole Wells, appeared in major studio productions while others, such as Regina Carrol, Susan Hart, Angelique Pettyjohn and Suzie Kaye were relegated to drive-in movies only. Each biography contains a complete filmography. Some also include the actresses' candid comments and anecdotes about their films, the people they worked with, and their feelings about acting. A list of web sites that provide further information is also included.

Original Story by

Broadway musicals are one of America's most beloved art forms and play to millions of people each year. But what do these shows, which are often thought to be just frothy entertainment, really have to say about our country and who we are as a nation? *The Great White Way* is the first book to reveal the racial politics, content, and subtexts that have haunted musicals for almost one hundred years from *Show Boat* (1927) to *The Scottsboro Boys* (2011). Musical mirror their time periods and reflect the political and social issues of their day. Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level, allowing them to simultaneously present and hide their racial agendas in plain view of their audiences. While the musical is informed by the cultural contributions of African Americans and Jewish immigrants, Hoffman argues that ultimately the history of the American musical is the history of

white identity in the United States. Presented chronologically, *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes. Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway (1927–1960s), then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century. He offers entirely new and surprising takes on shows from the American musical canon—*Show Boat* (1927), *Oklahoma!* (1943), *Annie Get Your Gun* (1946), *The Music Man* (1957), *West Side Story* (1957), *A Chorus Line* (1975), and *42nd Street* (1980), among others. New archival research on the creators who produced and wrote these shows, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, and Edward Kleban, will have theater fans and scholars rethinking forever how they view this popular American entertainment.

The Making of West Side Story

The 1957 classic American musical *West Side Story* has been staged by countless community and school theater groups, but none more ambitious than the 2000 production by MacMurray College, a small school in Jacksonville, Illinois. Diane Brewer, the new drama head at the college, determined to add an extra element to the usual demands of putting on a show by having deaf students perform half of the parts. *Deaf Side Story* presents a fascinating narrative of Brewer and the cast's efforts to mount this challenging play. Brewer turned to the Illinois School for the Deaf (ISD) to cast the Sharks, the Puerto Rican gang at odds with the Anglo Jets in this musical version of *Romeo and Juliet* set in the slums of New York. Hearing performers auditioned to be the Jets, and once Brewer had cast her hearing Tony and deaf Maria, then came the challenge of teaching them all to sing/sign and dance the riveting show numbers for which the musical is renowned. She also had to manage a series of sensitive issues, from ensuring the seamless incorporation of American Sign Language into the play to reassuring ISD administrators and students that the production would not be symbolic of any conflict between Deaf and hearing people. Author Mark Rigney portrays superbly the progress of the production, including the frustrations and triumphs of the leads, the labyrinthine campus and community politics, and the inevitable clashes between the deaf high school cast members and their hearing college counterparts. His representations of the many individuals involved are real and distinguished. The ultimate success of the MacMurray production reverberates in *Deaf Side Story* as a keen depiction of how several distinct individuals from as many cultures could cooperate to perform a classic American art form brilliantly together.

Deaf Side Story

A critical and comprehensive exploration of the influential Broadway musical analyzes *West Side Story* against a backdrop of its cultural period while considering its reflection of both classical Shakespeare conflicts and modern youth issues. Original.

My West Side Story

The third in a set of three integrated listening programs. Teaches students how to listen to music and identity themes and other

characteristics which help them appreciate the music. Accompanying texts provide active participation experiences for the students.

West Side Story

West Side Story is one of the few Broadway musicals that can make a genuine claim to transforming the genre. 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 the 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 concludes by placing West Side Story in the context of Bernstein's oeuvre as well as considering the lasting impact and reputation of the show.

West Side Story

"The West Side Story project toolkit is a set of 5 booklets, a CD and a DVD that provides directions, suggestions, and examples for building an innovative collaboration between law enforcement, the theatre, schools, and community organizations to develop a youth violence prevention initiative using the timeless musical West Side Story."--Description from page [i].

A Place for Us

Gee, Officer Krupke [printed Music] : [from] West Side Story

An inside look at more than forty years of the James Bond film phenomenon chronicles the making of the twenty-one 007 films, from storyboard to finished film, in a volume that includes interviews with the stars, producers, directors, writers, and designers, as well as on-the-set photography, never-before-seen art, and personal anecdotes.

Leonard Bernstein, West Side Story

George Chakiris famously played the angry gang leader Bernardo in the film version of West Side Story (1961), for which he won an Oscar for best supporting actor. My West Side Story, is an insider's look at how this theatrical and cinematic landmark evolved from a conversation in Jerome Robbins' Manhattan apartment between him, Arthur Laurents and Leonard Bernstein to ten Oscars, three Golden Globes, two Tony Awards, and a Grammy. While also a memoir of Chakiris's long and distinguished career, the emphasis is on West Side Story, which

will be revived on Broadway in December of this year. Here are profiles of the film's stars and directors, from the "wonderful" Natalie Wood and "lovely" Richard Beymer, to the mercurial Jerome Robbins and "passionate" Rita Moreno, with whom Chakiris remains friends. "I know exactly where my gratitude belongs," Chakiris writes, "and I still marvel at how, unbeknownst to me at the time, the joyful path of my life was paved one night in 1949 when Jerome Robbins sat Leonard Bernstein and Arthur Laurents down in his apartment and announced, 'I have an idea.'"

West Side Story as Cinema

They came together to be rival gang members in a movie. They hadn't a clue they were creating cinematic history. WEST SIDE STORY, winner of ten Oscars including best picture. Is there anyone who doesn't know this iconic film that transcends generations? Yet very little is known about the rivaling Jets and Sharks, who were the backbone of the film and without whom there is no WEST SIDE STORY. Little if anything is known of how these gifted dancer/actor/ singers were chosen, their audition experience, how each member was hand-picked by Jerome Robbins because their unique qualities fit his vision.

Hollywood Musicals Year by Year

From its Broadway debut to 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. That vision of postwar New York is at the heart of Julia L. Foulkes's *A Place for Us*. A lifelong fan of the show, 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 fellow gay, Jewish 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

A guide to 52 prime examples of must-see cinema, *The Essentials Vol. 2* -- based on the Turner Classic Movies series -- is packed with behind-the-scenes stories, insightful commentary, moments to watch for, and hundreds of photos spotlighting films that define the meaning of the word "classic."

West Side Story

The Book of Broadway is a celebratory, gorgeous tome dedicated to what is arguably the quintessential American art form: the Broadway show. Lose yourself in 150 profiles of the best, most influential, and most important Broadway musicals and plays ever produced. Shows profiled include everything from the 1860s musical *The Black Crook*, which captivated and titillated audiences for more than five hours, to *Hamilton*, Broadway's biggest story of 2016. The men and women who shaped Broadway history--such as Stephen Sondheim, Tennessee Williams, Bernadette Peters, Richard Rodgers, Oscar Hammerstein II, Ethel Merman, Marlon Brando, August Wilson, and Nathan Lane--are celebrated for their groundbreaking work and photographs throughout illustrate the stunning designs of the shows. This comprehensive book by Eric Grode--arts writer for *The New York Times*, and author of *Hair: The Story of the Show That Defined a Generation*--is the ultimate guide to Broadway shows. Even if you consider yourself an expert in the theater, you will be amazed by the fantastic Broadway trivia scattered throughout this volume, as well as the palpable sense of history in this encyclopedic treatment of one of our most beloved pastimes. Just a few of the titles included are: -*Annie* -*The Book of Mormon* -*Bye Bye Birdie* -*Cat on a Hot Tin Roof* -*Chicago* -*Death of a Salesman* -*Fiddler on the Roof* -*Grease* -*Guys and Dolls* -*Hamilton* -*Hello, Dolly!* -*Kiss Me, Kate* -*Les Miserables* -*The Music Man* -*My Fair Lady* -*The Phantom of the Opera* -*Rent* -*Six Degrees of Separation* -*The Sound of Music* -*A Streetcar Named Desire* -*West Side Story* And so many more!

The Book of Broadway

Drive-in Dream Girls

West Side Story Project

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response,

how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

Readings on West Side Story

Jerome Robbins

A lively and inspired biography celebrating the centennial of this master choreographer, dancer, and stage director Jerome Robbins (1918–1998) was born Jerome Wilson Rabinowitz and grew up in Weehawken, New Jersey, where his Russian-Jewish immigrant parents owned the Comfort Corset Company. Robbins, who was drawn to dance at a young age, resisted the idea of joining the family business. In 1936 he began working with Gluck Sandor, who ran a dance group and convinced him to change his name to Jerome Robbins. He went on to become a choreographer and director who worked in ballet, on Broadway, and in film. His stage productions include West Side Story, Peter Pan, and Fiddler on the Roof. In this deft biography, Wendy Lesser presents Jerome Robbins's life through his major dances, providing a sympathetic, detailed portrait of her subject.

The Oxford Handbook of Dance and Competition

Our Story Jets and Sharks Then and Now

Essays examine the creation of "West Side Story", analyzing and interpreting the piece as both a play and a film.

The Art of Bond

West Side Story Project

Offers a history of the creation of West Side Story and looks at the musical from a variety of cultural and historical perspectives--from Latin American influences to feminist perspectives to what the work has to say about juvenile delinquency in the 1950s--in a book that includes photos, a timeline, a discography and a cast and crew list.

West Side Story: The Jets the Sharks & the Making of a Classic

Toward the end of the year 1920 the Government of the United States had practically completed the programme, adopted during the last months of President Winthrop's administration. The country was apparently tranquil. Everybody knows how the Tariff and Labour questions were settled. The war with Germany, incident on that country's seizure of the Samoan Islands, had left no visible scars upon the republic, and the temporary occupation of Norfolk by the invading army had been forgotten in the joy over repeated naval victories, and the subsequent ridiculous plight of General Von Gartenlaube's forces in the State of New Jersey. The Cuban and Hawaiian investments had paid one hundred per cent and the territory of Samoa was well worth its cost as a coaling station. The country was in a superb state of defence. Every coast city had been well supplied with land fortifications; the army under the parental eye of the General Staff, organized according to the Prussian system, had been increased to 300,000 men, with a territorial reserve of a million; and six magnificent squadrons of cruisers and battle-ships patrolled the six stations of the navigable seas, leaving a steam reserve amply fitted to control home waters. The gentlemen from the West had at last been constrained to acknowledge that a college for the training of diplomats was as necessary as law schools are for the training of barristers; consequently we were no longer represented abroad by incompetent patriots. The nation was prosperous; Chicago, for a moment paralyzed after a second great fire, had risen from its ruins, white and imperial, and more beautiful than the white city which had been built for its plaything in 1893. Everywhere good architecture was replacing bad, and even in New York, a sudden craving for decency had swept away a great portion of the existing horrors. Streets had been widened, properly paved and lighted, trees had been planted, squares laid out, elevated structures demolished and underground roads built to replace them. The new government buildings and barracks were fine bits of architecture, and the long system of stone quays which completely surrounded the island had been turned into parks which proved a god-send to the population. The subsidizing of the state theatre and state opera brought its own reward. The United States National Academy of Design was much like European institutions of the same kind. Nobody envied the Secretary of Fine Arts, either his cabinet position or his portfolio. The Secretary of Forestry and Game Preservation had a much easier time, thanks to the new system of National Mounted Police. We had profited well by the latest treaties with France and England; the exclusion of foreign-born Jews as a measure of self-preservation, the settlement of the new independent negro state of Suanee, the checking of immigration, the new laws concerning naturalization, and the gradual centralization of power in the executive all contributed to national calm and prosperity. When the Government solved the Indian problem and squadrons of Indian cavalry scouts in native costume were substituted for the pitiable organizations tacked on to the tail of skeletonized regiments by a former Secretary of War, the nation drew a long sigh of relief. When, after the colossal Congress of Religions, bigotry and intolerance were laid in their graves and kindness and charity began to draw warring sects together, many thought the millennium had arrived, at least in the new world which after all is a world by itself.

The Great White Way

The only book-length study to document the history, meanings, impact, and place of West Side Story in American film history and film studies.

Turner Classic Movies: Must-See Musicals

Chronicling the early musical film years from 1926 to 1934, *A Song in the Dark* offers a fascinating look at these innovative films, the product of much of the major experimentation that went on during the development of sound technology. The triumphs, disasters and offscreen intrigue of this era form a remarkable story of this vital and unique film history.

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