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To Johnny —
whose great love
for the characters
in this magnificent film
will make it live in his
memory for a long time to
come.....
with all my love,
Carol

WEST SIDE STORY

The Story Of

WEST SIDE STORY

ON September 26, 1957, a show unlike any ever seen before opened at the Winter Garden Theater in New York. "West Side Story" was hailed by the critics as a milestone in the blending of drama, music and dance. Its story was the timeless love story of "Romeo and Juliet," set against the turbulence that exists on the streets of a great city.

On August 10, 1960—after more than a year of preparations, including an unprecedented two-and-one-half months of full cast rehearsals—"West Side Story" went before the wide screen Panavision 70 and Technicolor cameras on the streets of New York City. The transformation into a $6,000,000 motion picture had begun.

Standing side by side in the Manhattan street that Summer morning, charged with the burden of responsibility, were two men: Robert Wise and Jerome Robbins.

Producer-director Wise, one of Hollywood's most gifted creators, had already spent more time than any other man on the task of preparing "West Side Story" for the screen. He was to work one more full year to complete his endeavor.

Director-choreographer Robbins, from whose mind the original concept of "West Side Story" had come, was present to bring his many talents fully to bear on a motion picture for the first time—to help insure that the essence of "West Side Story" was preserved on film, and to aid Robert Wise in grappling with the problems inherent in this transformation.

The other key creators of the original show were still actively represented: Leonard Bernstein's brilliant musical score was to be heard in full—in fact, Bernstein was to write additional music for the expanded "Prologue". All of the music in the film, under the supervision of Associate Producer Saul Chaplin and Johnny Green, was arranged and orchestrated by Sid Ramin and Irwin Kostal, and conducted by Green. Both Chaplin and Green are multiple Academy Award winners. Arthur Laurents' biting stage book had been faithfully adapted by Ernest Lehman; and the sharp lyrics of Stephen Sondheim were ready to spring from the screen.

Starred in "West Side Story," which is a Mirisch Pictures, Inc. presentation of a Robert Wise production, filmed in association with Seven Arts Productions for United Artists release, is one of the youngest, but most talented and popular actresses in films today—Miss Natalie Wood. She portrays the challenging role of "Maria," the jet-age "Juliet."

In other leading roles are Richard Beymer as "Tony," Russ Tamblyn as "Riff," Rita Moreno as "Anita" and George Chakiris as "Bernardo." The motion picture cast also features many of the dancer-actors who appeared in either the Broadway, London or National Touring companies of the show.

By actual count, the filming of "West Side Story"—on locations and Hollywood sound stages—took six exacting months, followed by seven more months of editing, coordinating the intricate Stereophonic sound system, and developing visual effects unique to giant 70mm screen. But the results justified the effort.

Despite the changes necessary in adapting a work of art from one medium to another, the excitement, vitality and youth that was "West Side Story" on the stage was transmitted to films intact. And, as had happened on the stage, a new sort of entertainment was created—unlike any ever seen before on the screen.

ORIGIN OF "WEST SIDE STORY"

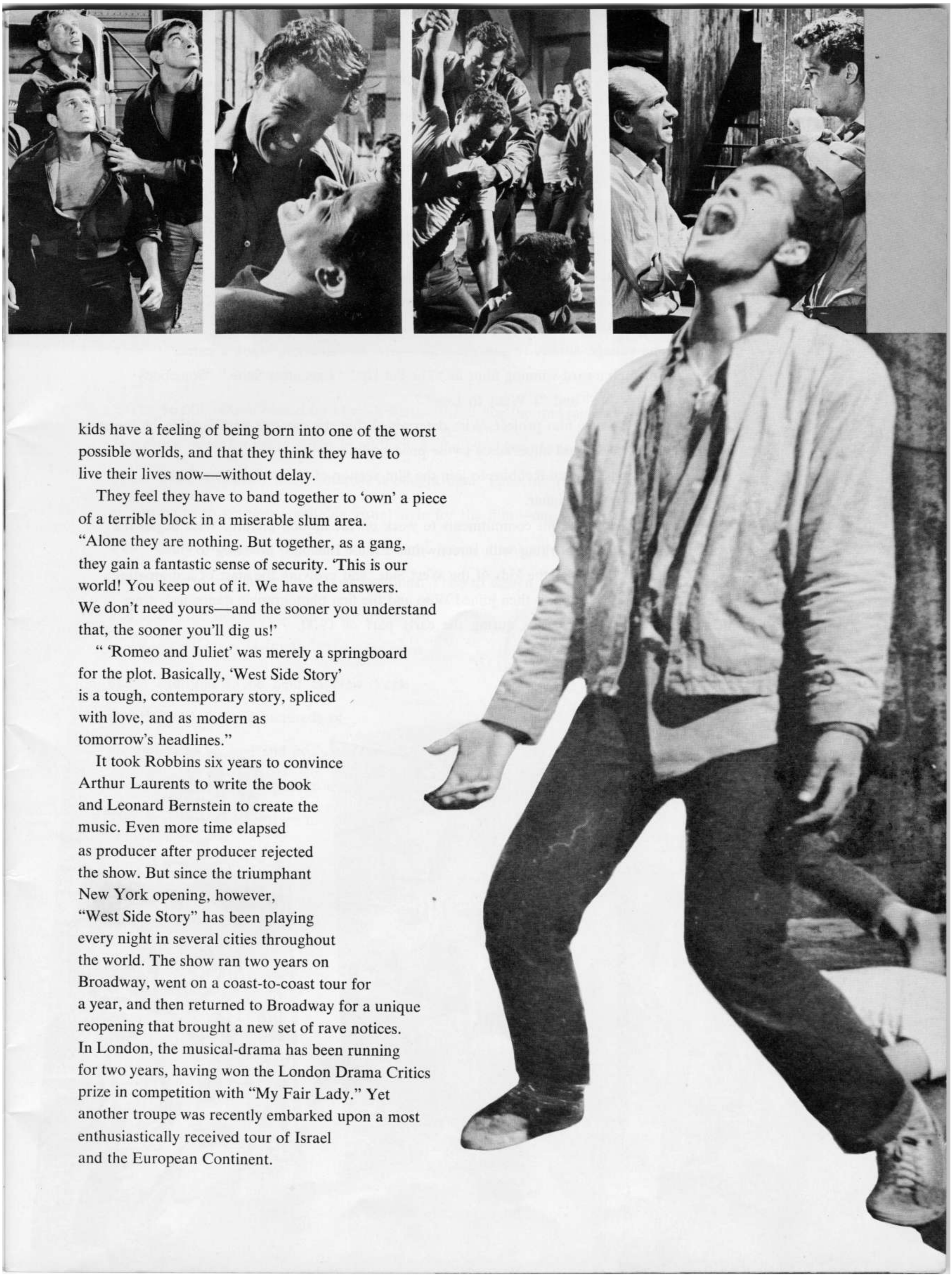
A friend of Jerome Robbins', about to play "Romeo" in a classroom exercise, casually asked Robbins how new life might be brought to Shakespeare's venerable "Romeo and Juliet" love story. Robbins tried thinking of the story in modern terms—and suddenly he had the germ of the idea behind "West Side Story," the show of the decade. Previously, Robbins had scored as choreographer of such Broadway hits as "High Button Shoes," "On the Town" and "The King and I." He was both choreographer and director of Mary Martin's "Peter Pan" (later followed by double duties on "Bells Are Ringing" and "Gypsy").

A musical-drama transformation of Shakespeare's love story. "West Side Story" is set, of course, in New York rather than Verona. The friction between the Capulets and Montagues is translated into a clash between Puerto Rican and mainland youngsters on an asphalt background. The famous balcony scene—between modern-day "Romeo" Richard Beymer and his "Juliet," Natalie Wood—is played on a fire escape. And now they are known as "Tony" and "Maria."

Reminiscing about the beginnings of "West Side Story," Robbins had this to say: "It's not an opera and it's not a conventional musical. You might call it a musical love story. It concerns the juvenile gang kids who live like they're in a pressure cooker.

They share a constant tension, full of steam they don't know how to let off. "Just 20 blocks from my New York office, I found there was a world entirely new to me. The streets are darker, the signs are in Spanish, and the people lead their lives on the sidewalks.

I went to the territory of the delinquents when I was developing the show—went to their social directors, talked to gang members and leaders, visited their dances, and came away with the impression that the



kids have a feeling of being born into one of the worst possible worlds, and that they think they have to live their lives now—without delay.

They feel they have to band together to 'own' a piece of a terrible block in a miserable slum area. "Alone they are nothing. But together, as a gang, they gain a fantastic sense of security. 'This is our world! You keep out of it. We have the answers. We don't need yours—and the sooner you understand that, the sooner you'll dig us!'

" 'Romeo and Juliet' was merely a springboard for the plot. Basically, 'West Side Story' is a tough, contemporary story, spliced with love, and as modern as tomorrow's headlines."

It took Robbins six years to convince Arthur Laurents to write the book and Leonard Bernstein to create the music. Even more time elapsed as producer after producer rejected the show. But since the triumphant New York opening, however, "West Side Story" has been playing every night in several cities throughout the world. The show ran two years on Broadway, went on a coast-to-coast tour for a year, and then returned to Broadway for a unique reopening that brought a new set of rave notices. In London, the musical-drama has been running for two years, having won the London Drama Critics prize in competition with "My Fair Lady." Yet another troupe was recently embarked upon a most enthusiastically received tour of Israel and the European Continent.

MAKING THE FILM

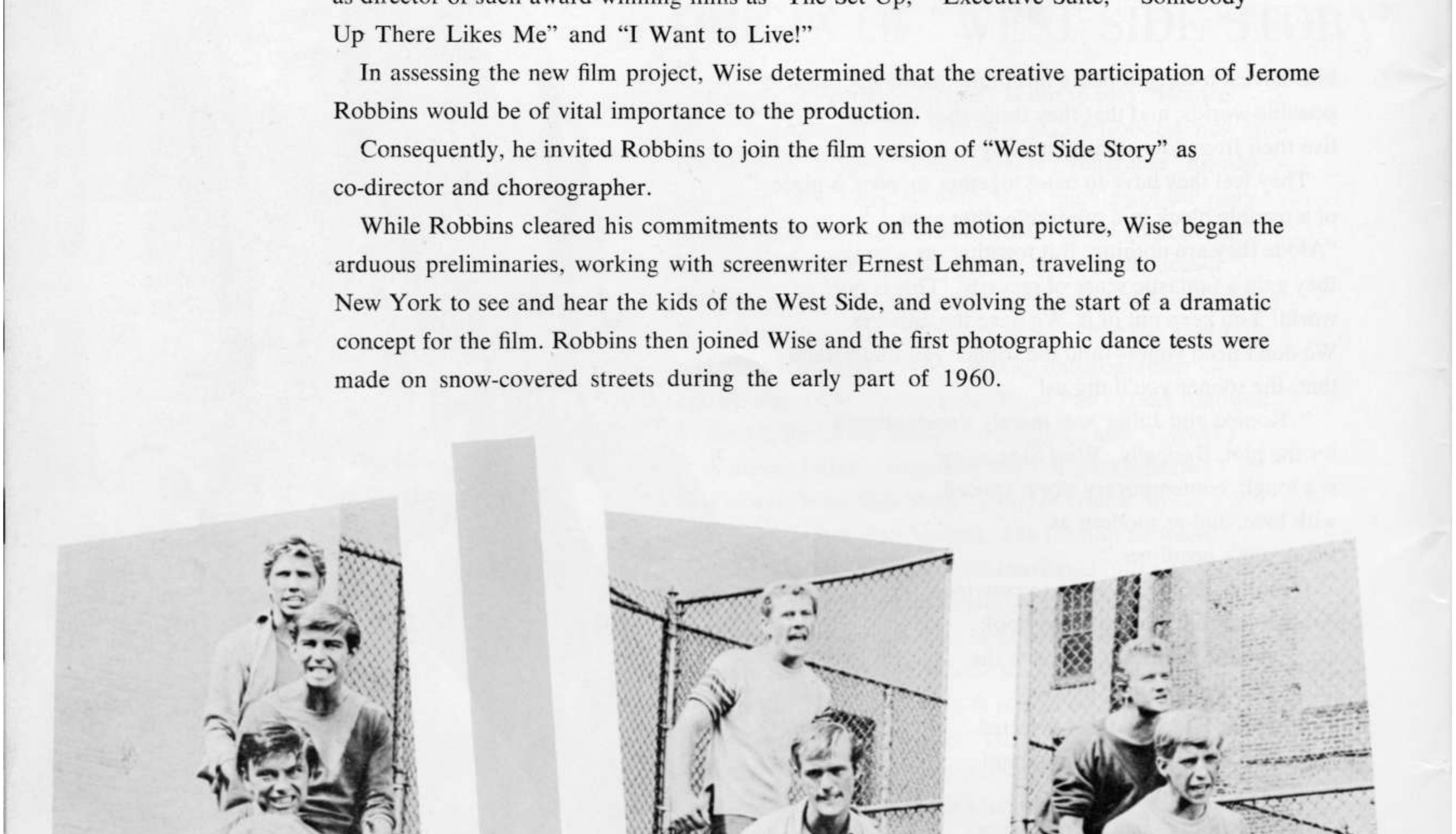
When Mirisch Pictures, Inc. set out to film "West Side Story" for United Artists release, the first move was to ask Robert Wise to take over creative control as producer-director.

A master film-maker, Wise had been film editor on a number of notable pictures—including several of the vintage Astaire-Rogers musicals—prior to embarking upon a career as director of such award-winning films as "The Set Up," "Executive Suite," "Somebody Up There Likes Me" and "I Want to Live!"

In assessing the new film project, Wise determined that the creative participation of Jerome Robbins would be of vital importance to the production.

Consequently, he invited Robbins to join the film version of "West Side Story" as co-director and choreographer.

While Robbins cleared his commitments to work on the motion picture, Wise began the arduous preliminaries, working with screenwriter Ernest Lehman, traveling to New York to see and hear the kids of the West Side, and evolving the start of a dramatic concept for the film. Robbins then joined Wise and the first photographic dance tests were made on snow-covered streets during the early part of 1960.



The $6,000,000 allocated by Mirisch Pictures, Inc. for the making of "West Side Story" went for many things in addition to the purchase of the screen rights to the Broadway hit. Primarily, it bought time. Time for Wise and Robbins to develop a suitable visual style for the film—one which could encompass both the realistic and lyrical elements of the story. Time to search for the proper locations. Time to design and build the sets, which would contribute so greatly to the film's credibility. Time for open dance auditions to be held in New York and Hollywood—and hundreds of youngsters to be seen and evaluated, in search of 26 expert dancer-actors. Time for Wise and Robbins to find the best qualified performers in the world for each of the all-important leading roles —a talent search

that consumed months of readings and actual screen tests in Hollywood, New York, London and several cities in between. Time to rehearse the troupe, to drill, to experiment, to discard the unsuccessful experiments and refine successful. And, finally, the time—six months—to shoot the picture, and the time—seven more months—to assemble the remarkable bits of film into one cohesive, striking motion picture. Time to balance into perfection the intricate six-speaker Stereophonic Todd-AO sound track. Time to achieve visual results never before attempted on the giant 70mm screen. Statistics can tell an interesting story, when properly selected: Location filming: Five weeks on New York streets.

On a block saved from the wreckers clearing an area for the Lincoln Center project—a block that became a living street again, but only three stories high. The camera couldn't see any higher.

Set construction: Thirty-five sets, all paralleling the real thing. Including the underpinning of New York's West Side highway, recreated for the "Rumble." A community hall, built for the "Dance at the Gym." Countless New York streets, back alleys and roof tops.

The boy and girl dancers wore out more than 200 pairs of dancing shoes.

More than 100-pounds of makeup were dispensed by eight makeup men.

Twenty-seven boys literally danced their
way out of their split pants.

Thirty recording sessions were chalked up,
utilizing more than 200 musicians,
ranging from classical to jazz.

First assistant director Robert Relyea called
"Quiet!" 3,985 times—and
got it 2,678 times.

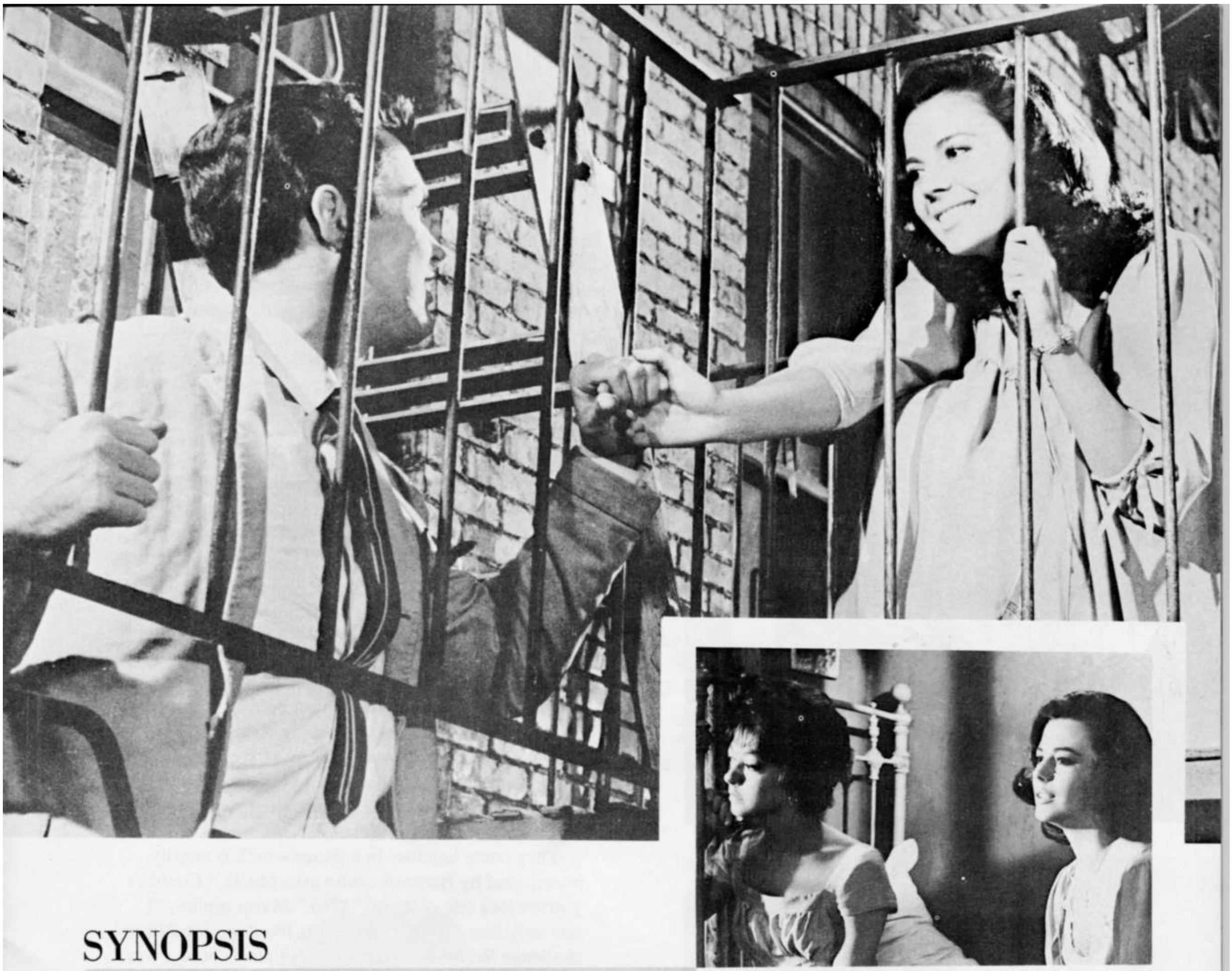
First-aid men applied 18,000-plus band-aids to
injured portions of dancers' anatomies.

Statistics.

As the first previews of "West Side Story"
were at last held, Hollywood and New York began to
buzz about the kind of picture "West Side Story" had turned
out to be. Experts of the winning, eloquent "Maria"
of Natalie Wood. Of a virile new star named
Richard Beymer. Of Rita Moreno finally coming
into her own. Of the electrifying impressions made by
newcomers George Chakiris and Tucker Smith.
And of Russ Tamblyn, now as accomplished a dancer
as he is an actor.

The word was that a new kind of motion picture
had been born: vivid and bursting with
movement, possessed of an unusual ensemble
impact, modern to the core.

It's called "West Side Story."



SYNOPSIS

On the West Side of New York City a lifetime can last forty-eight hours. Listen to the finger-snapping pulse of life ("The Prologue") on the West Side:

"I say this turf is small," says Riff (RUSS TAMBLYN), the leader of the Jets, "but it's all we got." The opposition? The Puerto Rican gang called the Sharks, led by Bernardo (GEORGE CHAKIRIS). What's it add up to? A rumble.

But there's nothing to worry about—because "the Jets are the greatest" ("Jet Song"). They'll challenge the Sharks to set a time to rumble. Tonight Riff and Tony (RICHARD BEYMER) will make the challenge at the dance at the gym which is neutral territory.

Riff and his best friend, Tony, founded the Jets together. Lately, Tony's been drifting away from the Jets. Even took a job at Doc's candy store. "But when you need him, Riff says, "you can count on him."

Riff goes to the candy store, and—reluctantly—Tony agrees to come to the dance. He's looking for something special ("Something's Coming"). "Maybe what you're waiting for'll be at the dance tonight," laughs Riff.

For Maria (NATALIE WOOD), the dance tonight also is very important. It has been one month since her brother, Bernardo, brought her to America, but "do I ever even touch excitement?" she asks Bernardo's girl, Anita (RITA MORENO). Tonight, Maria feels, "is the real beginning of my life as a young lady of America!"

The dance begins fairly well, but when Bernardo arrives with Anita, Maria and Chino (JOSE DE VEGA), the boy Maria is promised to marry, the dance becomes a competition between the two gangs.

During the unspoken, throbbing rivalry of steps ("The Dance at the Gym"), Tony arrives and from opposite sides of the hall he sees Maria for the first time—and they both react to the private, magic vision of each other.

They come together in a dance which is angrily interrupted by Bernardo, who asks Maria, "Couldn't you see he's one of them?" "No," Maria replies, "I saw only him." This incident sets the stage for Riff to challenge Bernardo. They make a date to hold a war council later that night at Doc's candy store.

Tony walks through the streets, lost in a dream, thinking only of the girl he has just met ("Maria"). At her apartment, Maria is in the bedroom alone, after listening to a tirade from Bernardo, who now has gone to gather his waiting lieutenants on the rooftop and head for the war council.

The lieutenants and Bernardo bid goodbye to their girls, but before they go a sardonic argument ensues, with the girls pretending to stress the virtues of life in the new country, while the boys poke fun at their teasing comments ("America"). When they are gone, Maria hears a voice from outside her window: it is Tony.

She goes out onto the fire escape and he climbs up to join her. They fully understand their love for each other now and for the moment forget the problems it creates ("Tonight"). Tony leaves, but they have a date tomorrow evening at the Bridal Shop where Maria works.

At the candy store, waiting for the Sharks, Riff and his Jets are treated to a visit by Officer Krupke (WILLIAM BRAMLEY), the cop on the beat, who is not accompanied this time by his superior, the pleasantly menacing Lieutenant Schrank (SIMON OAKLAND). Officer Krupke warns the boys not to cause trouble and when he leaves the Jets lampoon him ("Gee, Officer Krupke") to pass the time.

When the war council gets underway, the two leaders try unsuccessfully to frighten each other in the selection of weapons, with rocks, pipes, bricks, bats and clubs being called into play. Tony, who has come back to help Doc (NED GLASS) close up the store, intercedes and talks both gangs into agreeing to "a fair fight . . . best man from each gang to slug it out."

Bernardo agrees, thinking this is a chance to get at Tony. But once he shakes hands on the deal, Riff says that Ice (TUCKER SMITH) will represent the Jets. Bernardo is about to protest when Lieutenant Schrank comes in—automatically ending the council and dispersing the two gangs.

Early next evening, Maria is in a gay mood at the Bridal Shop ("I Feel Pretty") when Tony comes to meet her. He tells her that he has reduced the rumble to a fist fight for her, but she makes him promise to stop the fight altogether. Before he goes to the rumble they pretend for a moment that the bridal fixtures in the shop are for them ("One Hand, One Heart").

From their separate directions, the people involved in the rumble begin to converge ("Tonight"). The place is a deadend under the highway and the fight between Bernardo and Ice is about to begin when Tony runs toward them.

Holding his hand out to Bernardo, Tony's offer of friendship is misunderstood and rejected. Bernardo insults Tony and knocks him down—which still isn't enough to make him fight Maria's brother. But it's enough for Tony's buddy, Riff, who leaps forward and belts Bernardo.

In the fight that follows ("The Rumble") knives appear, and Riff is killed by Bernardo. Tony now scoops up Riff's blade and stabs Bernardo, and the rumble ends with the scream of the police siren. They all run off—all but two.

Maria, waiting on the rooftop, looks up expecting to see Tony, but it's Chino. He tells her there's been a rumble. "Tony . . . What happened to Tony? she demands. "He killed your brother!" Chino screams. Tony comes to her and though she wants to hate him, she cannot. It's not us! It's everything around us!" she cries, and Tony tries to reassure her. Together they envision a place where they can be free from prejudices ("Somewhere").

The sorrowing Anita knocks at Maria's bedroom door a little while later, and Tony leaves by the window, heading for refuge in the basement of Doc's candy store. The Jets, now commanded by Ice ("Cool"), are determined to protect Tony—particularly from Chino, who's looking for him with a gun.

Anita accuses Maria ("A Boy Like That"), but Maria's love for Tony ("I Have a Love") wins over even Anita, who agrees to go to Tony and tell him that Maria will be there as soon as she has answered Lieutenant Schrank's questions.

At the candy store, Anita is mauled by the Jets before she can see Tony and in a rage she delivers another message: "Tell him Chino found out about them and—shot her! She's dead!" Doc tells this to Tony who walks numbly into the streets calling "Come and get me, too, Chino."

Suddenly he stops as he sees a figure dimly across the darkness of the playground. It's Maria! He starts toward her, unbelieving, as another figure steps out of the shadows. Chino points the gun and fires. Tony stumbles, and Maria, who has been running to him, catches him and cradles him in her arms.

"I didn't believe hard enough," Tony says. "Loving is enough," answers Maria. Behind them the two gangs are forming and beginning to close on each other. Rising from Tony's dead body, Maria quickly takes the gun from Chino and stops the Jets—only to turn the gun on the Sharks. "You *all* killed him," she accuses. "And my brother and Riff, too."

She hurls the gun away and sinks to the ground in tears, but as Lieutenant Schrank appears and goes toward Tony's body, Maria races forward. Holding Tony, she whispers softly to his closed eyes: "Te adoro, Anton."

At last Maria rises and, despite the tears on her face, lifts her head proudly and turns to follow Tony's body—being borne off by Jets and Sharks, who appear for the moment to have found understanding in tragedy. The adults—Doc, Schrank and Krupke—stand, watching.

THE CREATORS

Produced by . . . . . Robert Wise
Directed by . . . Robert Wise & Jerome Robbins
Screenplay by . . . . . Ernest Lehman
Associate Producer . . . . . Saul Chaplin
Choreography by . . . . . Jerome Robbins
Music by . . . . . Leonard Bernstein
Lyrics by . . . . . Stephen Sondheim
Book by . . . . . Arthur Laurents
Production designed by . . . . . Boris Leven
Music conducted by . . . . . Johnny Green
Director of Photography . Daniel L. Fapp, A.S.C.
Costumes designed by . . . . . Irene Sharaff
Assistant Director . . . . . Robert E. Relyea
Dance Assistants . . . . . Tommy Abbott
Margaret Banks
Howard Jeffrey
Tony Mordente
Film Editor . . . . . Thomas Stanford
Music Editor . . . . . Richard Carruth
Photographic Effects . . . Linwood Dunn, A.S.C.
Film Effects of Hollywood

Orchestrations by . . . . . Sid Ramin and Irwin Kostal
Sound by . . . . . Murray Spivack, Fred Lau and Vinton Vernon
Musical Assistant . . . . . Betty Walberg
Vocal Coach . . . . . Bobby Tucker
Production Manager . . . . . Allen K. Wood
Titles & Visual Consultation by . . . Saul Bass and Associates
Production Artist . . . . . M. Zuberano
Set Decorator . . . . . Victor Gangelin
Property . . . . . Sam Gordon
Sound Editor . . . . . Gilbert D. Marchant
Assistant Editor . . . . . Marshall M. Borden
Script Supervisor . . . . . Stanley K. Scheuer
Second Assistant Director . . . Jerome M. Siegel
Make-up . . . . . Emile La Vigne, S.M.A.
Hairdresser . . . . . Alice Monte, C.H.S.
Wardrobe . . . . . Bert Henrikson
Casting . . . . . Stalmaster-Lister Co.

Presented by Mirisch Pictures, Inc. In association with Seven Arts Productions

THE CAST

Maria . . . . . Natalie Wood
Tony . . . . . Richard Beymer
Riff . . . . . Russ Tamblyn
Anita . . . . . Rita Moreno
Bernardo . . . . . George Chakiris

THE JETS

Ice . . . . . Tucker Smith
Action . . . . . Tony Mordente
A-Rab . . . . . David Winters
Baby John . . . . . Eliot Feld
Snowboy . . . . . Bert Michaels
Tiger . . . . . David Bean
Joyboy . . . . . Robert Banas
Big Deal . . . . . Scooter Teague
Mouthpiece . . . . . Harvey Hohnecker
Gee-Tar . . . . . Tommy Abbott

THEIR GIRLS

Anybodys . . . . . Sue Oakes
Graziella . . . . . Gina Trikonis
Velma . . . . . Carole D'Andrea

THE SHARKS

Chino . . . . . Jose De Vega
Pepe . . . . . Jay Norman
Indio . . . . . Gus Trikonis
Juano . . . . . Eddie Verso
Loco . . . . . Jaime Rogers
Rocco . . . . . Larry Roquemore
Luis . . . . . Robert Thompson
Toro . . . . . Nick Covacevich
Del Campo . . . . . Rudy Del Campo
Chile . . . . . Andre Tayir

THEIR GIRLS

Consuelo . . . . . Yvonne Othon
Rosalia . . . . . Suzie Kaye
Francisca . . . . . Joanne Miya

THE ADULTS

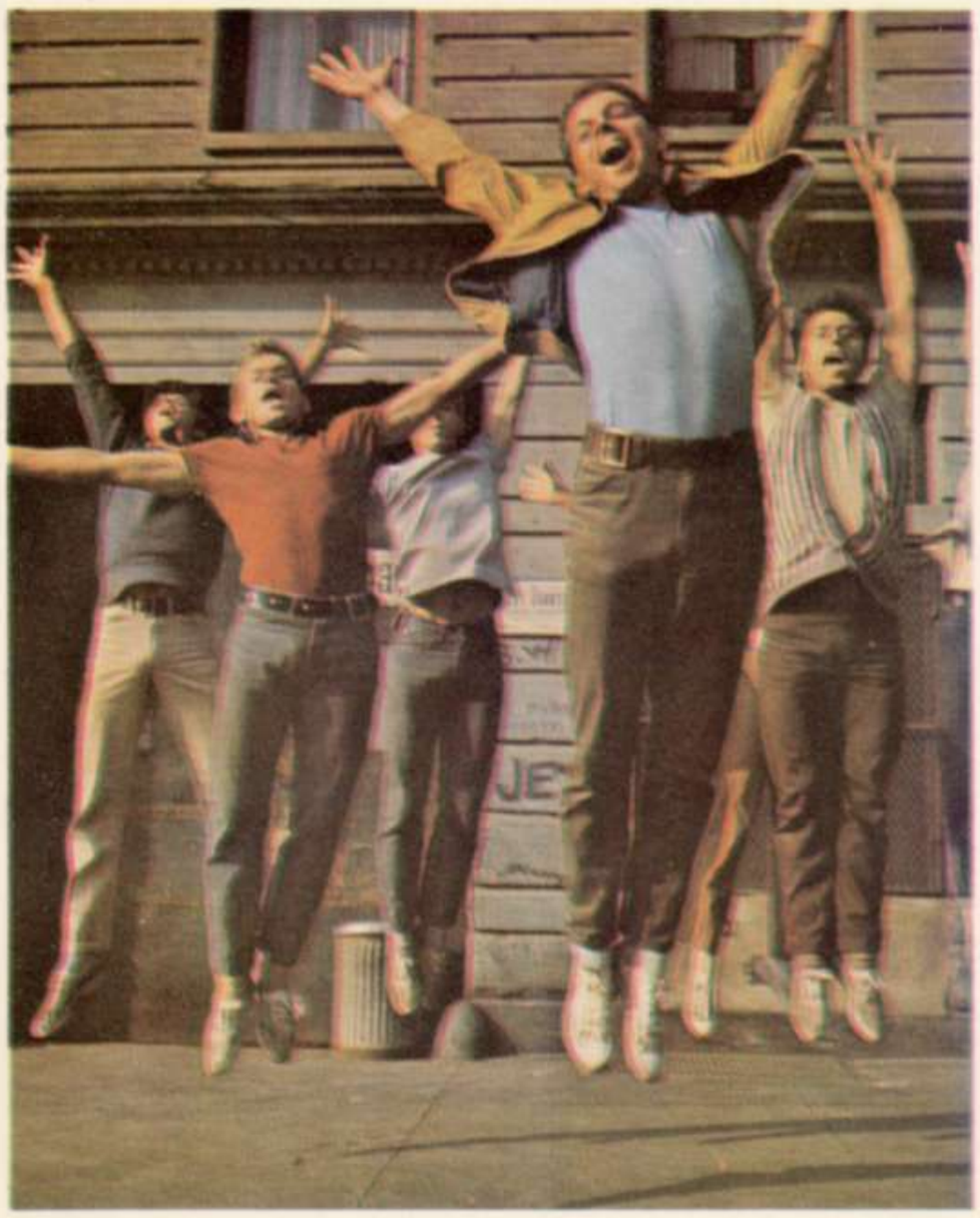
Lieutenant Schrank . . . . . Simon Oakland
Officer Krupke . . . . . William Bramley
Doc . . . . . Ned Glass
Glad hand . . . . . John Astin
Madam Lucia . . . . . Penny Santon

MARIA

Maria, The most beautiful sound I ever heard:
Maria, Maria, Maria, Maria.
All the beautiful sounds of the world in a single word:
Maria, Maria, Maria, Maria, Maria.

Chorus:

Maria, I've just met a girl named Maria,
And suddenly that name will never be the same to me.
Maria! I've just kissed a girl named Maria,
And suddenly I've found How wonderful a sound can be!
Maria! Say it loud and there's music playing.
Say it soft and it's almost like praying.
Maria, I'll never stop saying, Maria



I feel Pretty

I feel pretty, oh, so pretty,
I feel pretty and witty and bright!
And I pity any girl who isn't me tonight

I feel charming, oh, so charming,
It's alarming how charming I feel!
And so pretty that I hardly can believe I'm real.

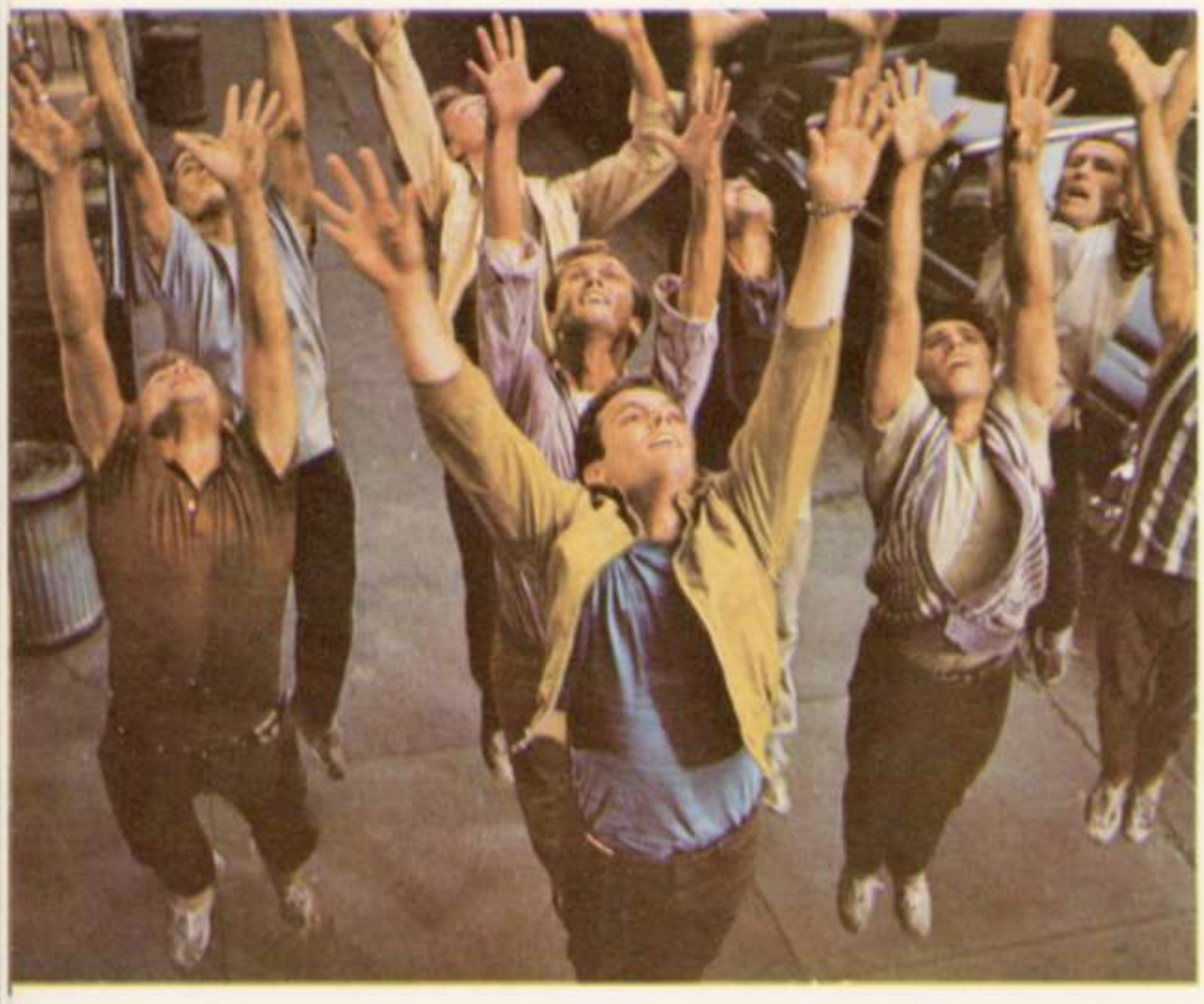
See the pretty girl in that mirror there.
Who can that attractive girl be?
Such a pretty face, such a pretty dress,
Such a pretty smile, such a pretty me!

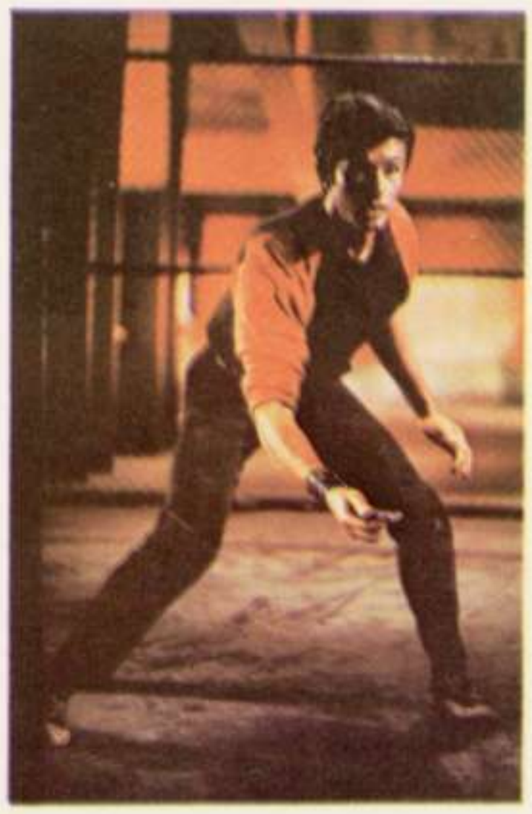
I feel stunning, and entrancing,
Feel like running and dancing for joy,
For I'm loved by a pretty wonderful boy!

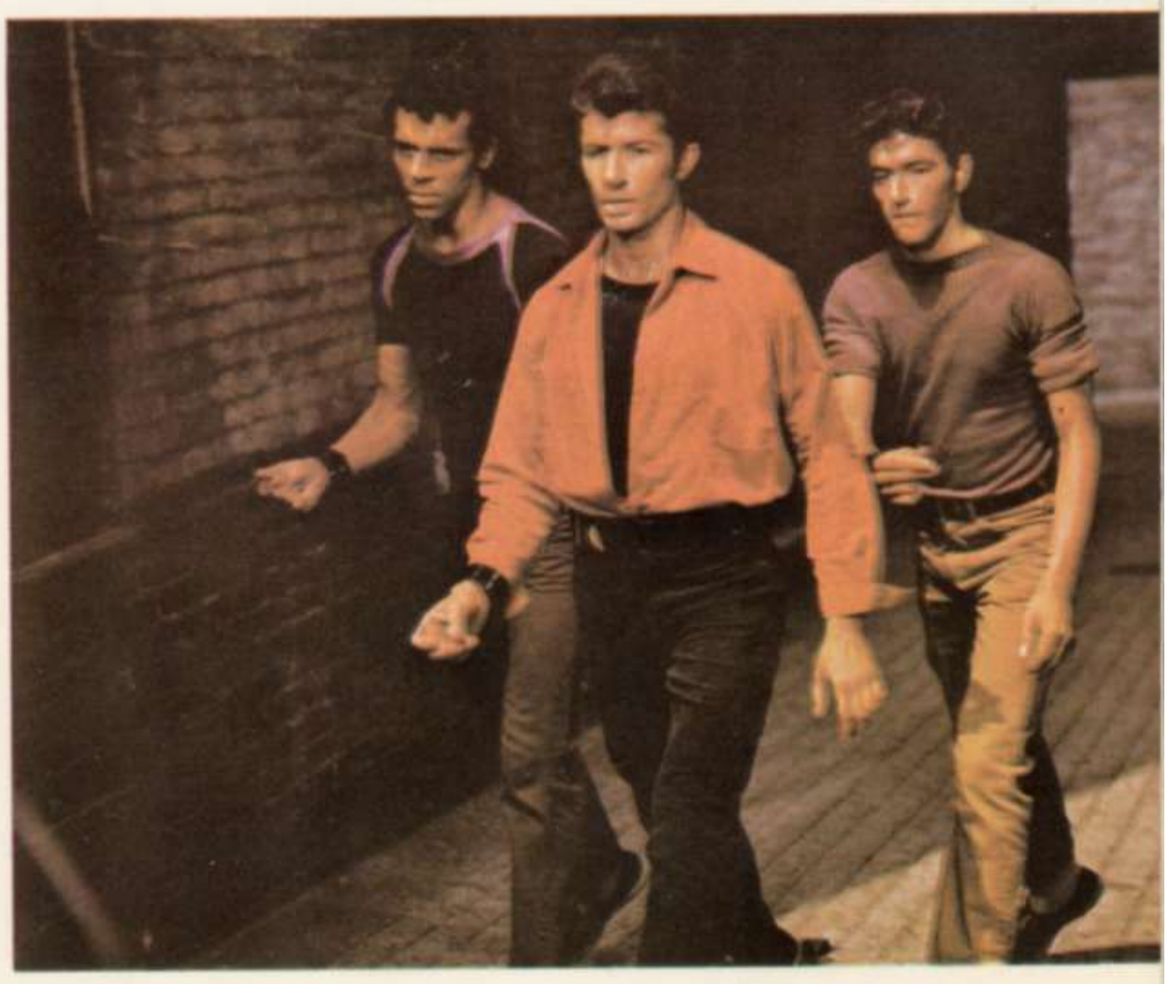
Tonight

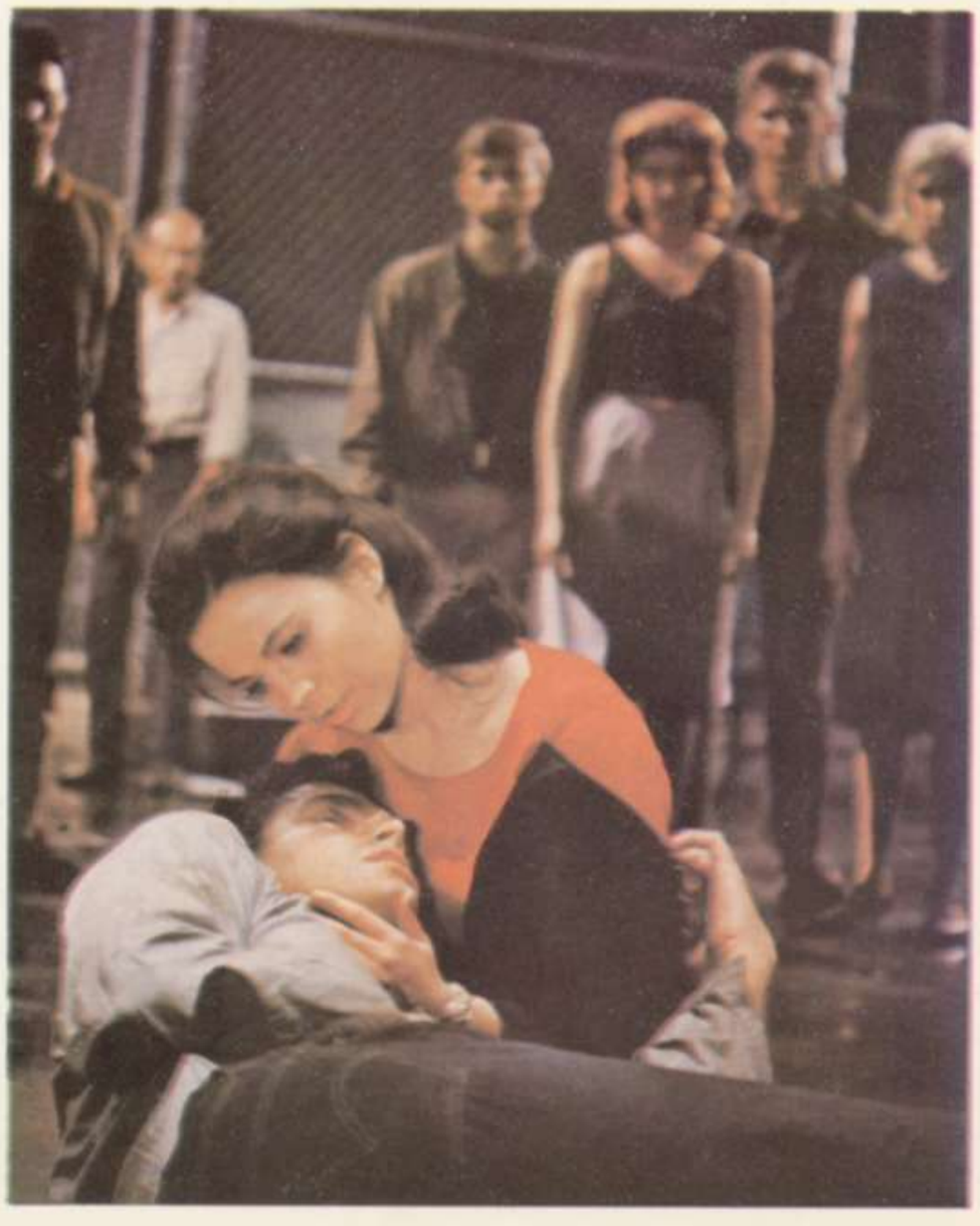
Tonight, tonight,
It all began tonight,
I saw you and the world went away.
Tonight, tonight,
There's only you tonight,
What you are, what you do, what you say.

Today, all day I had the feeling
A miracle would happen —
I know now I was right.
For here you are
And what was just a world is a star
Tonight!









ROBERT WISE

The film-making skills of Robert Wise, developed in many facets of movie creation, are ideally suited to the task of bringing "West Side Story," Broadway's great musical-drama, to the screen.

Within the last few years, audiences all over the world have become aware of this consummate craftsman's qualities: Hard-hitting, documentary-like realism, tempered with an almost poetic approach to the truths of life.

Despite his previous directorial accomplishments—which include "The Set Up," "The Day The Earth Stood Still," "Somebody Up There Likes Me," "Executive Suite," "I Want to Live!" and "Odds Against Tomorrow"—the motion picture presentation of "West Side Story," will surely be counted as his greatest challenge and achievement.

In addition to directing "West Side Story," along with Jerome Robbins, Wise also is producer of the film, which, as a play, was hailed on Broadway as a milestone in the blending of the dramatic, musical and dance arts. The problems in transforming and enhancing "West Side Story" on the screen were many—but they were all matters that Robert Wise had spent his adult life preparing for.

Born in Winchester, Indiana, on September 10, 1914, he grew up in nearby Connersville. As a child he became an avid movie fan and set writing for films as his primary goal.

He was enrolled at Franklin College at Franklin, Indiana, when the Wise family moved to Los Angeles in 1933. Through his older brother, David, who had come to California five years earlier and was working in the accounting department of RKO Pictures, young Wise began his movie career in the RKO Editorial Department—as "every kind of Assistant," finally breaking into the open as a skilled film editor.

His first editing assignments were among his most memorable, and his most admired. Wise went to work with Orson Welles in the creation of the producer-director-writer-star's first pioneering productions, "Citizen Kane" and "The Magnificent Ambersons," acclaimed as triumphs of the motion picture art.

A cycle of low-budgeted RKO films, presided over by the late Val Lewton, provided wise with his first directorial opportunities. Wise was placed at the helm of "Curse of the Cat People," a strong success at all audience levels, with educational and psychiatric groups describing it as a striking study of child psychology. Wise directed two more films for Lewton, whom he credits as one of the major influences in his career.

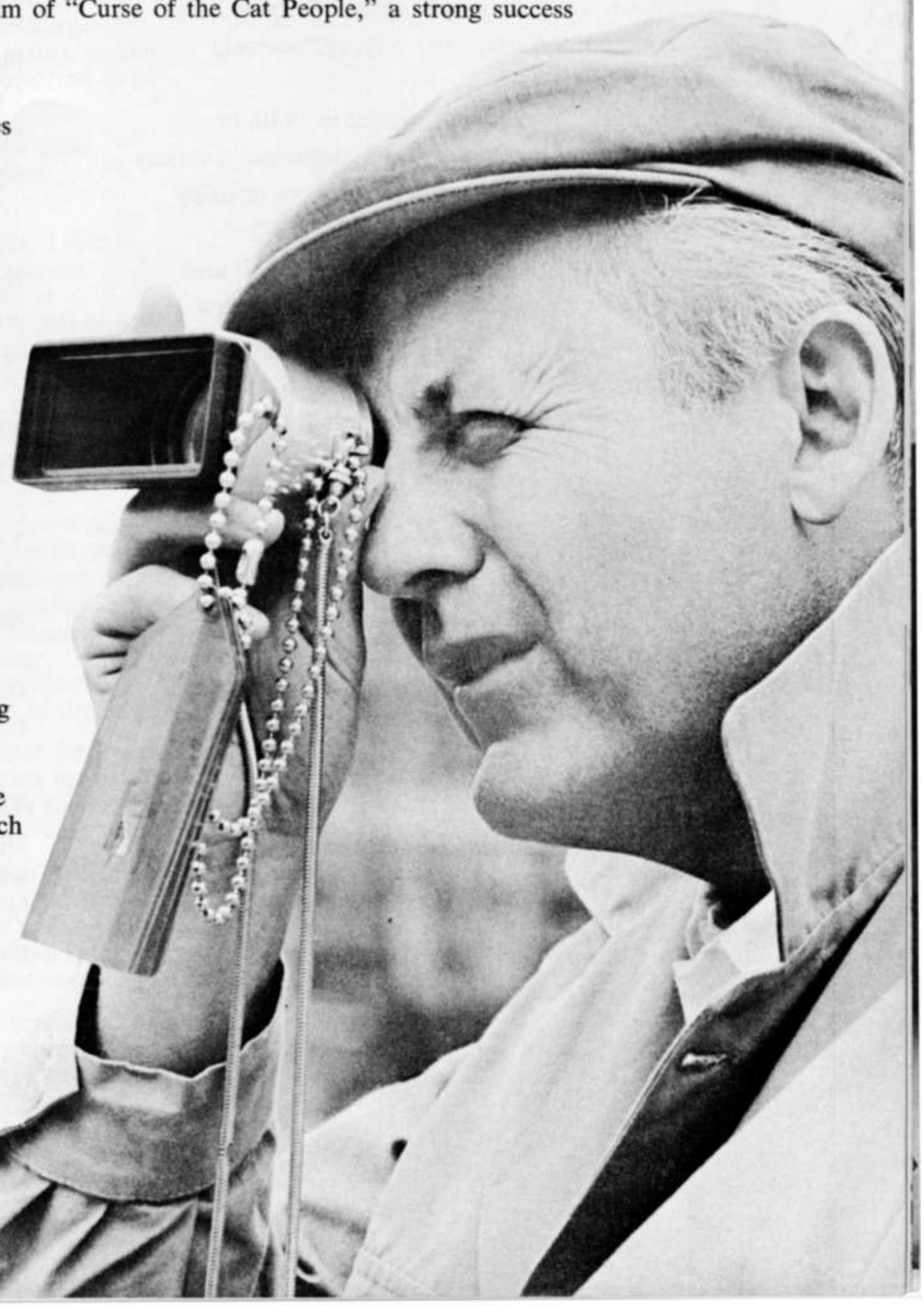
His first "A" picture assignment as a director was "Blood on the Moon," starring Robert Mitchum, Robert Preston, and Barbara Bel Geddes. Then came the story of a tank-town boxer, "The Set-Up," starring Robert Ryan, which startled critics with its boldness and went on to win the critics prize at the Cannes Film Festival in 1949.

During the 1950's Wise was responsible for such highly acclaimed motion pictures as "Executive Suite," and "Somebody Up There Likes Me" which marked Paul Newman's emergence as a star. These films were made while Wise was under contract to MGM.

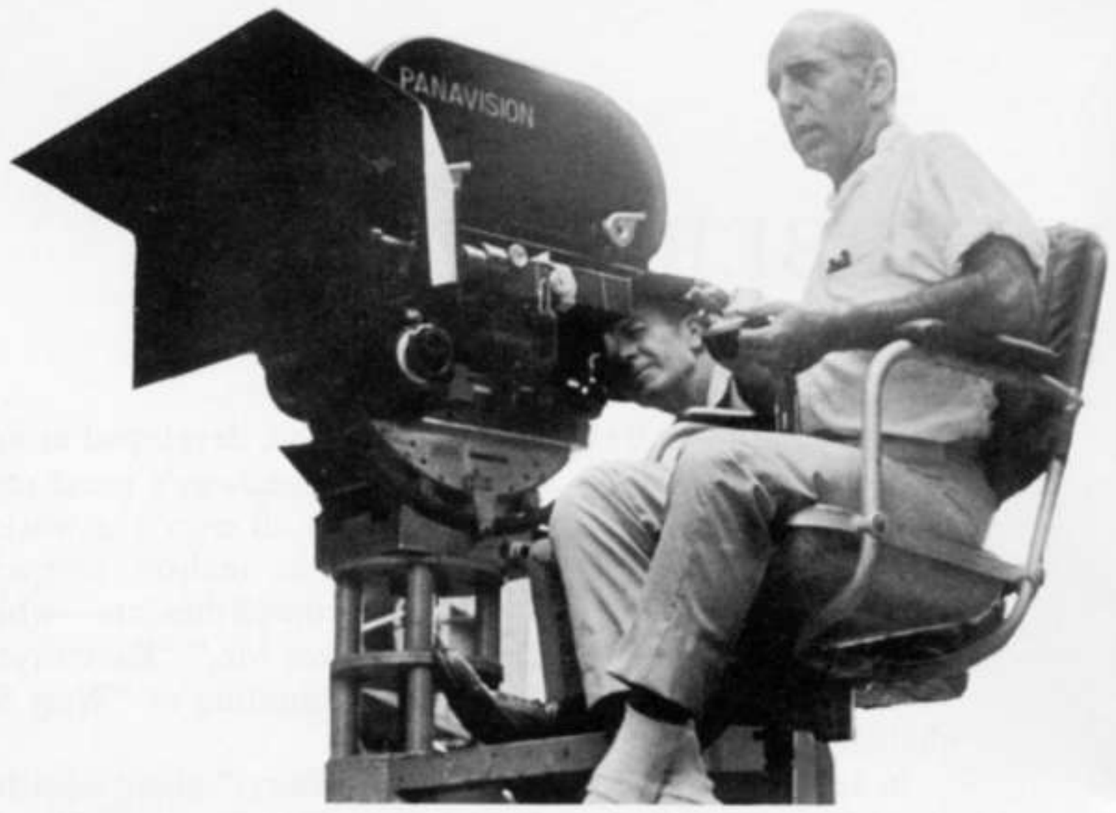
Wise entered the free-lance ranks with "Run Silent, Run Deep," starring Burt Lancaster and Clark Gable. "I Want to Live!," which brought Wise an Academy Award nomination and won an Oscar for Susan Hayward, was next, followed by "Odds Against Tomorrow," starring Harry Belafonte and Robert Ryan—Wise's first dual producer-director achievement.

"West Side Story" is the first of several pictures that the producer-director is making in association with the Mirisch Company. His schedule, in addition to the mammoth "West Side Story" includes "The Haunting" based on "The Haunting of Hill House," Shirley Jackson's best-seller and "Battle," the story of the late, renowned combat photographer, Robert Capa.

On a movie set at RKO, Wise met a young actress named Patricia Doyle, whom he married in May, 1942. With their son, Robert, born March 14, 1943, they live on the ocean front at Santa Monica, California.



JEROME ROBBINS



"West Side Story" is the third Broadway musical to spring from a Jerome Robbins idea. The first was the rollicking "On the Town," which was an expansion of his ballet, "Fancy Free." Then came "Look Ma, I'm Dancin'!" which gently satrized ballet personnel, and "West Side Story."

Direction is the natural outgrowth of Robbins' talent. Following choreographic triumphs on Broadway with such shows as "Billion Dollar Baby," "High Button Shoes," "Miss Liberty," "Call Me Madam" and "The King and I," Robbins made his directorial debut in 1954 when he co-staged with George Abbott the musical hit, "Pajama Game."

Since then he has been responsible as director-choreographer for Mary Martin's "Peter Pan" on both TV and Broadway; "Bells Are Ringing," Starring Judy Holliday; "West Side Story," and "Gypsy," starring Ethel Merman.

When the Ballet Theatre was formed in 1940, he became a member of the company. He portrayed a variety of roles for several years before he set to work devising his own creations. Thus emerged "Fancy Free," the story of three sailors on leave in New York. It also marked the beginning of his happy association with a new young composer named Leonard Bernstein.

With Robbins handling one of the leading roles, "Fancy Free" opened at the Metropolitan Opera House in April, 1944, and immediately established both Robbins and Bernstein as among the most important talents of their generation. "Fancy Free" later became "On the Town," and the Robbins-Bernstein friendship and talent alliance eventually resulted in "West Side Story."

Prominent among the Broadway ballets Robbins staged was "The Small House of Uncle Thomas" which highlighted "The King and I." Robbins came to California to stage these and other musical portions of the film version of "The King and I" in his only other motion picture effort prior to "West Side Story."

Among the ballets which he staged for the New York City Ballet, of which he is now co-director with George Balanchine, are—in addition to "Fancy Free"—"Age of Anxiety," "Interplay," "The Cage," "Pied Piper," "Fanfare" and "Afternoon of a Faun."

In 1958 he formed his own Company "Ballets: U.S.A." The troupe was the sensation of Europe and the Middle East with particular triumphs scored at the cultural festivals, including the Brussels World's Fair. A New York engagement and national tour later followed. Several members of the "Ballets: U.S.A." company are featured in the film version of "West Side Story."

"West Side Story," which Robbins staged for Broadway, the national company and for London, has perhaps been Robbins' most long-term project.

For the film version of "West Side Story," Robbins worked many months in preparation, auditioning dancers and actors in New York and Hollywood, working closely with producer and co-director Robert Wise on selection of the performers for the leading roles, and then drilling the company in two-and-a-half months of rehearsals.

ERNEST LEHMAN

Ernest Lehman was the ideal choice to write the screenplay of "West Side Story" for many reasons.

Dealing as it does with the strife and excitement of New York's teeming streets, the motion picture version of the international stage hit had to have a writer who not only was attuned to the mood and tempo of the city, but who had demonstrated his knowledge of the musical-drama film form. Lehman qualified eminently on both accounts.

Born in New York City, on the West Side at that, educated at nearby Lawrence High School and the College of the City of New York, Lehman lived and worked in or around the big town for all of his pre-Hollywood years, and made his earliest mark as a writer with a long series of slashing short stories and novelettes with a Manhattan background, best-known being "The Comedian" and "Sweet Smell of Success."

In Hollywood, Lehman continued to demonstrate his feel for the city, and for the hard-hitting yet human style needed for "West Side Story," when he wrote the screenplay of "Somebody Up There Likes Me," the slugging saga of Rocky Graziano's life in the New York streets which rocketed Paul Newman to stardom.

Robert Wise, producer and co-director of "West Side Story," had directed "Somebody Up There Likes Me", and remembered Lehman's work on that one most favorably. At the same time, Jerome Robbins, co-director and choreographer of "West Side Story," was remembering the taste and skill with which Lehman had handled the screenplay of another kind of picture, one on which Robbins had worked in charge of choreography. It was, of course, the unforgettable screen version of Rodgers and Hammerstein's "The King and I," considered to be one of the finest film musicals ever made.

Thus, versatile, top-ranked Ernest Lehman emerged quite naturally as the ideal choice to provide the screenplay of "West Side Story."

Prior to embarking on a career as a screenplaywright, Lehman, son of Gertrude and Paul Lehman, operators of an exclusive Madison Avenue dress salon, had toiled as copy editor of a Wall Street financial magazine; as a Broadway press agent; as a radio comedy writer; and as a commercial airlines radio operator, before beginning to score heavily as a fiction writer in such national magazines as Cosmopolitan, Esquire, Redbook, Collier's, and the like. His novelette, "The Comedian," published first in Cosmopolitan and later in book form, drew Hollywood's attention to him, and he was forthwith brought out to the Coast.

Ironically enough, "The Comedian" was never produced as a film, wound up instead as a famous Playhouse 90 dramatization starring Mickey Rooney in the title role, and won the Emmy as the best single television show of the year. However, another Lehman Cosmopolitan novelette. "Sweet Smell of Success," did go on to become a crackling motion picture starring Burt Lancaster and Tony Curtis, and with its title contributed a phrase which seems to have become a permanent part of the language.

Lehman started in the film industry as a screenwriter for Paramount, made an uncommonly auspicious debut when he was loaned out to M-G-M for his first assignment and, without ever having written a picture before did the screenplay for the multi-charactered all-star hit, "Executive Suite," also directed by Robert Wise.

Returning to Paramount, Lehman collaborated with Billy Wilder and Samuel Taylor on the screenplay of the delightful romantic comedy, "Sabrina," which starred Audrey Hepburn, Humphrey Bogart and William Holden. When, in the ensuing year, Lehman handled the gutsy gutter drama of "Somebody Up There Likes Me" and the droll, delicate charm of "The King and I" with the very same typewriter, his versatility and talent as a screenwriter were confirmed.

From there, he went on to collaborate on the caustic screenplay of his own "Sweet Smell of Success"; then wrote the story and screenplay of the fabulously successful thriller-comedy, "North By Northwest," in which Alfred Hitchcock directed Cary Grant and Eva Marie Saint; and scripted the film version of John O'Hara's bestseller, "From The Terrace," starring Paul Newman and Joanne Woodward.

LEONARD BERNSTEIN

Leonard Bernstein is probably the most versatile talent on the current American musical scene—and surely among the most important.

Composer of the remarkable music for "West Side Story," which now is to be heard in the $6,000,000 motion picture presentation based on the great Broadway musical-drama, Bernstein invoked the following description from TIME magazine:

"In an age of specialization, he refuses to stay put in any cultural pigeonhole. He is a Mickey Mantle of music, a brilliant switch hitter, conduction with his right hand and composing with his left—not to mention several other occupations that would be full-time careers for other men."

As a highlight of his brilliant career as a composer, "West Side Story," is ranked as one of Bernstein's major achievements.

But there are many others.

As a conductor, he currently leads the New York Philharmonic. He has worked with almost every major symphony orchestra throughout the world, and was the first American-born conductor to be invited to conduct the La Scala Opera in Milan.

He has written impressive serious scores—two symphonies, a work for violin and orchestra and a one-act opera. Not counting "West Side Story," he has composed the music of three other exciting Broadway shows: "On the Town," "Wonderful Town" and "Candide." Bernstein is a gifted pianist, often appearing in the dual roles of conductor and soloist, as in many of his touring New York Philharmonic engagements.

For five years he taught at Brandeis University, and his musical lectures on television's "Omnibus" have enjoyed enormous popularity and been called masterpieces of their kind by the critics.

Leonard Bernstein was born in Lawrence, Massachusetts in 1918. Not until the age of ten did he discover the world of music—it was then that his family acquired an abandoned upright piano.

From the Boston Latin School he went on to Harvard, where he majored in music. At the suggestion of Dimitri Mitropoulos, he turned to the study of conducting, first at the Curtis Institute in Philadelphia with Fritz Reiner, then at Tanglewood with Serge Koussevitsky.

It was at Tanglewood, in his role as student conductor, that he came to the attention of Arthur Rodzinski, conductor of the New York Philharmonic Orchestra, and was appointed assistant conductor of this famed orchestra.

Three months later, on November 14, 1943, Bernstein achieved his first major success. When guest conductor Bruno Walter became suddenly ill, Leonard Bernstein took over on a few hours' notice and won national acclaim for his brilliant performance.

For three years he served as director of the New York City Symphony, and in 1946 began the first of a series of international guest-conducting tours which have been going on ever since.

His appointment as Musical Director of the New York Philharmonic Symphony marked the first time that an American-born, American-trained conductor has held this post. His success in this arena was attested by the extension of his contract for seven years through the 1968-69 Season.

Bernstein is married to actress Felicia Montealegre. They have two children, a son and a daughter.

For the film version of "West Side Story," the entire Bernstein score—as presented to acclamation on stages for New York to London—can be heard.

NATALIE WOOD

The petite appearance of Natalie Wood belies the fact that she is one of the most important stars in motion pictures today. However, her importance is not why she was signed to portray "Maria" in the film version of "West Side Story."

To directors Robert Wise and Jerome Robbins the choice was apparent. "If we wanted the ideal Maria, we wanted Natalie," they agreed.

For Miss Wood's reasons for wanting the assignment, the only explanation required is a brief reminder that "West Side Story" is patterned after the timeless love story of "Romeo and Juliet," played against the turbulence of the streets of New York.

What young actress wouldn't leap at the chance to play "Juliet" in modern dress? And, more pertinently, what young actress today is better qualified for the role?

When Natalie was four years old, her family moved to Santa Rosa, California.

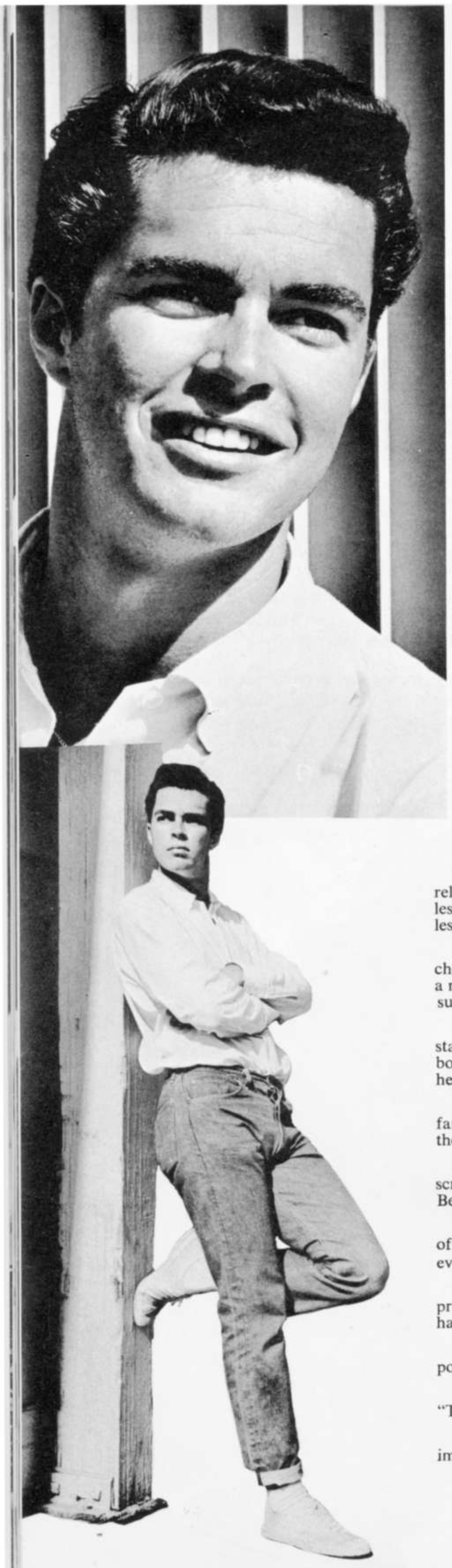
At the time movie-maker Irving Pichel was on location there for the film "Happyland." Pichel employed some of the townsfolk as extras, including Mrs. Gurdin and her tiny daughter. The child's natural acting ability and quick understanding of directorial instructions made an impression on Pichel.

Natalie was five years old at the time. Since then, she has been before the cameras continuously, her screen portrayals encompassing the full gamut of feminine characterizations. Her roles have ranged from small fry gamin, to restless teenagers, to her present assignments as an actress of emotional maturity and depth.

She is one of the few child performers ever to graduate to full-fledged adult stardom. One of the key performances in this transition was opposite James Dean in "Rebel Without a Cause," the film which won Natalie a supporting "Oscar" nomination in 1955.

Natalie was then signed to a long-term contract with Warner Bros. and subsequently appeared in "The Searchers," with John Wayne, under John Ford's direction, followed by "A Cry in the Night" in which she starred with Edmond O'Brien, Brian Donlevy and Raymond Burr, "The Burning Hills" and "The Girl He Left Behind," both opposite Tab Hunter.

One of her most important assignments, prior to "West Side Story," was in the title role of Herman Wouk's best-seller "Marjorie Morningstar," in which she played opposite Gene Kelly. Recently, she completed the leading feminine assignment in "Splendor in the Grass," Elia Kazan's production of famed playwright William Inge's first screnplay.



RICHARD BEYMER

A lanky Iowa-born, California-bred young actor, Richard Beymer —who had been to New York only once for a brief vacation—was the unanimous choice of directors Robert Wise and Jerome Robbins for the very-New York assignment of "Tony" in the film version of "West Side Story," Broadway's great musical-drama.

It happens to be the leading male role in the movie. Wise, who also produced "West Side Story," had no hesitation about putting the top portrayal in this $6,000,000 screen presentation in Beymer's hands.

Wise had Beymer read for the role, then he and Robbins, who also choreographed the production, tested him on film for both dancing and acting abilities. Then they signed him after recognizing that he was the perfect choice for "Tony," the modern day counterpart of "Romeo" in "West Side Story," Natalie Wood is his "Juliet," in this case going under the name, "Maria."

As audiences who viewed the long-run Broadway, national company, and London stage troupes are aware, "West Side Story" involves the utmost in dancing and acting on the part of its performers— that rare combination of talent possessed by Beymer which he brilliantly demonstrates as a star of the film version.

His first paid job as a performer was as a dancer on a local Los Angeles TV show. He is best known to date, however, for his role in George Stevens' production of "The Diary of Anne Frank."

After completing his portrayal of "Peter," boy friend of "Anne Frank," director Stevens described Richard Beymer this way:

"He is taller, but in many ways he is like young Montgomery Clift. He has a convincing naturalness."

The first task set before Beymer when he was signed for "West Side Story" was to master the New York accent. He had it down perfectly within a week by the simple device of talking— and listening—to the New York dancer-actors imported from the stage companies of "West Side Story."

While living in a trailer parked on the front lawn of a Glendale, California relative, Richard met the next door neighbor, a young man taking tap dancing lessons. Richard copied the steps, and when a door-to-door salesman selling lessons came by, he found a ready customer.

The first teacher wasn't too good, but the second one—Al Ross, now a professional choreographer—was much better. He felt that Beymer was able enough after a number of lessons to try some dancing for money. He got him a job on a sub-teen talent show on pioneer TV station KTLA in Los Angeles.

When Beymer was ready to move on the bigger performing challenges, fate was standing by with the opportunity. On a tip that there was going to be an audition for boys of his age (then 14), Richard went to the Selznick Studios. He thought he was auditioning for a TV commercial.

At the studios, he lined up with 60 other boys. Two men—who he later learned were famed producer David O. Selznick and Italian director Vittorio De Sica—walked down the line and sent most of the boys home. Dick was one of three survivors.

Next day, he returned to read from a script for De Sica. De Sica was partial to screen hopefuls who had never had any formal dramatic training— Beymer had and still never has had an acting lesson.

His reading won Dick the role of Jennifer Jones' nephew in "Indiscretions of an American Wife," which also starred Montgomery Clift—who even now is Beymer's favorite actor.

Selznick put Beymer under personal contract to him. However, he withdrew from production activities shortly after, leaving Beymer with the distinction of having been the last contract player signed by "DOS."

After making "Indiscretions" for Selznick in Italy. Beymer returned to Hollywood to portray Jane Wyman's piano playing protege in "So Big" for director Wise.

Within a short time while with the help of his agent, he was set in "The Diary of Anne Frank."

He completed a featured role in "High Time" with Bing Crosby immediately before reporting for his assignment in "West Side Story."

RUSS TAMBLYN

Robert Wise, producer and director with Jerome Robbins of the motion picture presentation had heard nothing but the highest praise for young Russ from his close friend, Mark Robson, who had directed Tamblyn to an Academy Award nomination as "Best Supporting Actor" for "Peyton Place."

Equally high praise had been bestowed on Tamblyn by choreographer Michael Kidd, one of Jerome Robbins' close friends. Kidd had worked with Tamblyn in the memorable musical, "Seven Brides for Seven Brothers," in which Russ gave a sparkling song-and-dance performance.

The directors summoned Russ for interviews and both a dancing and acting screen test. The results satisfied Wise and Robbins and won him the key assignment of "Riff," leader of the "Jets" in "West Side Story,". What Wise and Robbins didn't know, however, was that Russ Tamblyn had been thinking about "West Side Story" for quite a while—two years, in fact.

The smash Broadway show was purchased for movie production just about the time that Uncle Sam beckoned to Russ. All through his Army stint, he kept hoping that the movie would not go before the camera before he was available.

He exercised special efforts during basic training and throughout his Army months to keep himself in top physical shape, knowing the physical demands of "West Side Story."

With the same bounding energy and enthusiasm which made him a champion high school tumbler, Russ Tamblyn somersaulted from "unknown" to film stardom and has become a favorite with moviegoers the world around.

Russ gained initial fame, not with his first picture, "The Boy With Green Hair," but five years later in "Seven Brides for Seven Brothers."

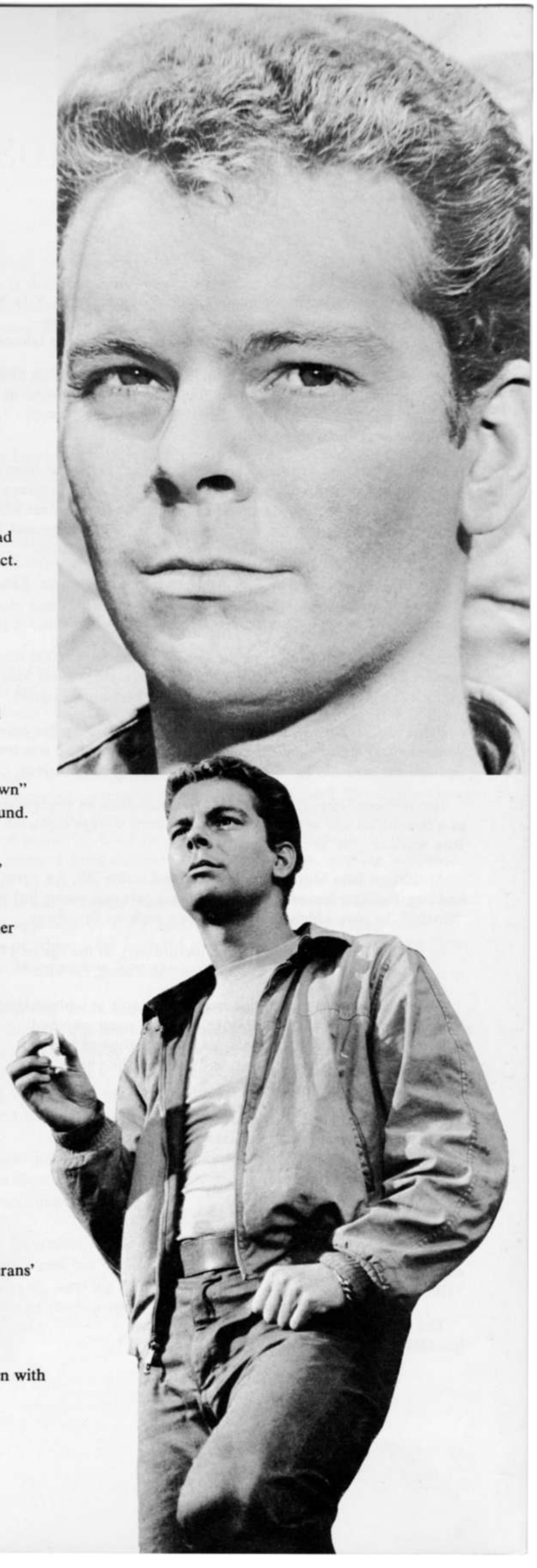
Tamblyn truthfully can say he never was "discovered." On the contrary, he discovered show business at the ripe old age of five. With other youngsters around Inglewood, California, young Tamblyn attended Saturday matinees at the Granada Theatre. While waiting for the show one afternoon, Russ climbed up onto the stage and performed an impromptu dance. The kids loved it.

He repeated his dance the following week, and became so popular with the children that, when he failed to appear one Saturday, the children almost created a riot. The theatre manager informed his parents. Fortunately, his mother let him take dancing lessons.

Once started on a career, young Tamblyn expanded his talents to include singing and acrobatics, performing his first backflip at the age of ten. To these accomplishments he later added juggling, a magic act, piano and drums.

His varied talents made him a regular performer at local clubs and veterans' hospitals. He made his stage debut with a little theatre group, directed by actor Lloyd Bridges. Russ' performance won him a role in the film, "The Boy With Green Hair."

He followed this with an outstanding role in "Samson and Delilah," then with the title role in "The Kid from Cleveland."



RITA MORENO

After several years of eye-catching dramatic roles, Rita Moreno—who spent years studying dancing and hoofing for a living—finally finds herself in a role that utilizes her terpsichorean talents.

Rita portrays Anita, the smoldering, witty sexpot of "West Side Story," a film version of the great Broadway musical-drama. It is a role that calls for lots of heavy dramatics, as well as high-stepping dances to perform.

Curiously enough, Rita and "West Side Story" appear to have been destined for each other for some time. One of her notable screen appearances was in "The King and I," where she met Jerome Robbins, then staging the dances for this film version of "The King and I", Robbins, only other movie effort prior to "West Side Story."

Shortly after, "West Side Story" began as a stage project, Rita was offered one of the leads in the show. Unfortunately, movie commitments prevented her from accepting the assignment.

But when Robert Wise, who also produced the $6,000,000 film presentation, joined forces with Robbins in bringing "West Side Story" to the screen, Rita was one of the first major performers signed.

Puerto Rican-born Rita was brought to New York by her parents when she was still a baby. By the time she was four, she was learning Spanish dances from Paco, one of the famed Dancing Casinos.

Her first public appearance came when she filled an engagement as a Spanish dancer with Paco, in a Greenwich Village nightclub. Rita was only five at the time.

At thirteen Rita Moreno got her first real acting job, An agent who had been booking her as a dancer got her a part as a young girl in "Skydrift," a play which lasted about one week on Broadway.

In 1949, Rita got her first motion picture part, at the age of 17, in a picture about reform schools called "So Young, So Bad."

The next year she nabbed her second stage role in a play called "Signor Chicago," with Guy Kibbee. A talent scout who had noticed her previously came back stage one night and told her that Louis B. Mayer was in town and that he'd like her to meet him.

Rita had a two-hour talk with the film executive and the next day was signed to a stock contract, with the stipulation that she be permitted to finish the run of "Signor Chicago."

This proved to be no problem because the play folded in a couple of weeks. Rita came to Hollywood and on her second day there began rehearsing for her part in "The Toast of New Orleans."

The energy-packed little brunette is making her 18th film appearance in "West Side Story."

GEORGE CHAKIRIS

One of the highest compliments to be paid young George Chakiris is that the powers that be reached clear to London to obtain him for a starring role in the film version of "West Side Story," after testing more than 100 boys in Hollywood and New York.

A tribute to his versatility is that George, who was then in the London production of the smash play in England, was signed to portray his exact opposite in the $6,000,000 screen version.

In the London show Chakiris portrayed "Riff," leader of "The Jets," an American gang of juveniles, while in the movie he switches to "Bernardo," chief of the bitterly rival Puerto Rican youths, "The Sharks."

As "Bernardo," George had to do a complete reversal of characterization, because as "Riff," he belonged to the entrenched, cocky gang, while as the Puerto Rican "Bernardo," his approach to the role was one of an outside minority who had to strive for recognition.

His first break came when, with three other male dancers, he appeared in a closeup with Rosemary Clooney in "White Christmas." A still photo of the closeup was widely printed in LIFE magazine among other publications.

Although he wasn't identified in the photo, girls across the nation wrote Paramount, returning clips of the photo, and identifying George with an X. "Who," they asked in unison, "is HE?" continuing with paeans of praise for Chakiris. This prompted Paramount to place George under a term contract during which, alas, nothing happened.

Chakiris was, however, loaned to MGM for "Meet Me In Las Vegas." He next appeared in a TV spectacular, "Salute To Cole Porter," portions of which were repeated in a show he appeared in at the New Frontier Hotel in Las Vegas.

Chakiris' big break came when he was auditioned and signed by Jerome Robbins for the London company of "West Side Story." It was Robbins who originally conceived and directed the lavish stage musical, in addition to doing its choreography. The film version was directed by Robbins and Producer Robert Wise, and Robbins of course again did the choreography.

Chakiris joined the "West Side Story" company after six months with the show in London, and returned to it upon completion of the motion picture.

Born September 16, 1934, George is 5'11" tall, weighs a muscular 155 pounds and has brown eyes and black hair. For hobbies he lists painting, working in mosaic tile and an avid interest in modern music. As of the last report he was unmarried "but looking."

Stephen Sondheim

Stephen Sondheim, who wrote the lyrics for "West Side Story," is also a composer. Equally gifted in both endeavors, composer Sondheim made his Broadway debut with the background music for "Girls of Summer," while lyricist Sondheim was first heard on Broadway with "West Side Story," followed by "Gypsy."

Sondheim was born in New York in 1930, and received his pre-college training at George School in Newtown, Pa. He was Class of '50 at Williams College, where he majored in music. As an undergraduate he distinguished himself by writing the book, lyrics and music for two college shows, one an adaptation of Kaufman and Connelly's "Beggar on Horseback." He won the Hutchison Prize to study music (composition) for two years, which he did in New York with Milton Babbitt, associate professor at Princeton. His first professional writing was done in 1953 when he co-authored the scripts for the TV series, "Topper"; no music was involved in this assignment. A year later he wrote the music and lyrics for "Saturday Night," with book by Julius J. Epstein, which Lemuel Ayers was in the process of producing when he died. He began working on "West Side Story" in 1955; but also found time to do the scripts for the series, "The Last Word," for Columbia Broadcasting System, and the background music for the play, "Girls of Summer," which was produced by Cheryl Crawford. If one chooses to disregard this last assignment, it can then be stated that "West Side Story" marks Sondheim's debut on Broadway.

For the film version of "West Side Story," Sondheim created new and humorously powerful lyrics for the "America" sequence, which marks the only significant alteration in his lyrics as presented on Broadway.

Arthur Laurents

Arthur Laurents had an impressive string of credits as the author of four produced Broadway plays and several Hollywood motion pictures before he wrote the book of "West Side Story."

Encouraged by the success of "West Side Story," his first musical production, Laurents rejoined forces with "West Side Story" choreographer-dirctor Jerome Robbins and lyricist Stephen Sondheim to turn out another Broadway musical hit, "Gypsy."

His first radio script was accepted by Columbia Workshop, and thus Laurents found himself involved in radio, and he was exported to Hollywood to write for all the standard hot-fudge dramatic shows. The outbreak of war saved him from deeper entanglement, and for the next four and a half years he served in the Army. A special organization was created for him to write "Assignment Home," the award-winning veteran propaganda show. Himself a sergeant, he had assigned to him a captain to do research, a major to direct and a master sergeant to type. The four of them constituted the whole unit.

He achieved Broadway production with his first play, "Home of the Brave," which earned him critical and public acclaim, the Sidney Howard Award which he shared with Garson Kanin for his "Born Yesterday," an award from the National Academy of Arts and Sciences and a motion picture production brilliantly directed by Mark Robson. "Home of the Brave" has been performed in almost every country in the world and on British television has been rated as the most successful dramatic show to date. His other plays include "The Bird Cage," starring Melvyn Douglas; "The Time of the Cuckoo," starring Shirley Booth, also made into the movie, "Summertime," starring Katharine Hepburn; and "A Clearing in the Woods," starring Kim Stanley.

He worked on the screenplays for "The Snake Pit" and "Anna Lucasta"; and by himself wrote the scenarios for Hitchcock's "Rope," starring James Stewart and Farley Granger; "Caught," with James Mason, Barbara Bel Geddes and Robert Ryan and "Anastasia," with Ingrid Bergman, Yul Brynner and Helen Hayes.

Saul Chaplin

In addition to winning "Oscars" for the musical scoring (with Johnny Green, who conducted the Leonard Bernstein score for "West Side Story") of "An American in Paris;" and for the scoring, with Adolph Deutsch for "Seven Brides for Seven Brothers," Chaplin has been twice nominated for Hollywood's highest award for "High Society" and "Kiss Me Kate."

Chaplin also had teamed as a song writer with Sammy Cahn, doing material for vaudeville acts and bands, including Phil Silvers, Betty Hutton, Tommy Dorsey, Jimmy Lunceford, Bob Crosby and the Andrews Sisters.

Chaplin and Cahn wrote hits early in their association, including "Bei Mir Bist Du Schon," which they adapted for the Andrews Sisters from an old Jewish song.

Chaplin also wrote the lyrics for "Anniversary Song," the great Al Jolson hit. With Harry Warren he wrote "You Wonderful You" for "Summer Stock."

The years 1937 to 1939 found Cahn and Chaplin at Vitaphone where they made a series of musical shorts. In 1940, the pair joined the musical department at Columbia Studios. Chaplin remained with Columbia as musical director when Cahn left in 1941. Among the Columbia musicals with which Chaplin was associated were "Cover Girl," "The Jolson Story," "Jolson Sings Again" and "Tonight and Every Night."

Recently he was associate producer of "Les Girls" and "Can-Can," starring Frank Sinatra, Shirley MacLaine and Maurice Chevalier.

Johnny Green

Few men, if indeed any, have gained the prominence in music in Hollywood of dapper, vibrant Johnny Green. His achievements and honors are enough to fill a one-man's "Who's Who" in the world of music.

It had to be Green who was selected to conduct the brilliant musical score by Leonard Bernstein of "West Side Story."

His first big hit song "Coquette," written in collaboration with Carmen Lombardo and the late Gus Kahn, had been published during his senior year in college. Among his best known songs, in addition to "Coquette," are "I'm Yours," "Out of Nowhere," "You're Mine You," "I Cover The Waterfront," "I Wanna Be Loved," "The Song of Raintree County" and "Body and Soul."

Green is the regular conductor of the widely acclaimed PROMENADE Concerts of the Los Angeles Philharmonic Orchestra, and served as Conductor and Commentator of the SYMPHONIES FOR YOUTH of this major symphony orchestra in the 1960-61 Season.

He has been ten times nominated for the Academy Award and has won the coveted Oscar three times. These were, with Roger Edens, 1948, for best scoring of a musical picture—"Easter Parade;" with Saul Chaplin (now associate producer in charge of all musical aspects of "West Side Story"), 1951, for best scoring of a musical picture—"An American in Paris;" and 1953, as producer of the "best one-reel short subject"—"Overture to the Merry Wives of Windsor." His four most recent Academy nominations were for "High Society" (in collaboration with Saul Chaplin), "Meet Me In Las Vegas", "Raintree County" and "Pepe".

Irene Sharaff

"Costumes designed by Irene Sharaff" has long been a hallmark of distinction on Broadway and in Hollywood, and she brings to the film version of "West Side Story" the flair and taste for which she has become famed. Miss Sharaff also designed the costumes for the brilliantly successful Broadway and other stage productions of "West Side Story". Her career has spanned more than two decades and she has dressed many of the outstanding shows during that period. During one recent session three big musicals sported her creations: "The King and I," "Me and Juliet" and "By the Beautiful Sea." As one commentator put it, "She combines a love of color, a flair for the sensational as well as an understanding of the conventional taste with a sharp sense of humor to make her work an integral part of any production which she clothes." Her great skill has been on view in "A Tree Grows in Brooklyn," "Alice in Wonderland," "The Great Waltz," "On Your Toes," "Jubilee," "I'd Rather Be Right," "The American Way," "The Boys from Syracuse," "Idiot's Delight" and "Lady in the Dark," to name a cross section. And Hollywood has benefited by her imagination and talent in such pictures as "Call Me Madam," "Meet Me in St. Louis," "Madame Curie," "Yolanda and the Thief," "The Best Years of Our Lives," and the ballet "An American in Paris."

Boris Leven

To Boris Leven, art director and production designer of "West Side Story," the film assignment amounted to a labor of love.

Leven, who has won numerous national architectural awards, and whose sketches of Europe and his native Russia have won international acclaim, first saw "West Side Story" when it was in second day of performance on Broadway in 1956.

After taking on his motion picture task, Leven made his first trip to New York to select possible shooting sites in February, 1960, although actual shooting there was not to begin until six months later.

Satisfied with the sites Leven had selected, Wise who also is the producer and Robbins who doubles as choreographer, gave him the green light to start remodeling and dressing the streets and buildings he had selected and to start work on the 70 sets necessary to film the huge production, both in New York and Hollywood.

Leven's sets were built to represent garage exteriors and interiors, candy stores, bridal shop, alleys, gym, streets, apartments, tunnels beneath highways, playgrounds, cellars, and the raw, grim streets of New York's slum areas.

Boris Leven's art direction has won him three coveted Academy Award nominations: for his first film, "Alexander's Ragtime Band" (1938); for "Shanghai Gesture" (1942); and "Giant" (1956). The latter also won for him the Photoplay Magazine Medal. Earlier, for "The Senator Was Indiscreet" he won first prize for art direction awarded by the American Institute of Decorators.

Leven has been Art Director at both 20th Century-Fox and Universal-International Studios. But of all his many films, he expects "West Side Story" will remain the most memorable.

Daniel Fapp

The selection of the right cinematographer for "West Side Story" was an extraordinarily important decision — considering the key role played in the effectiveness of the film by its visual style.

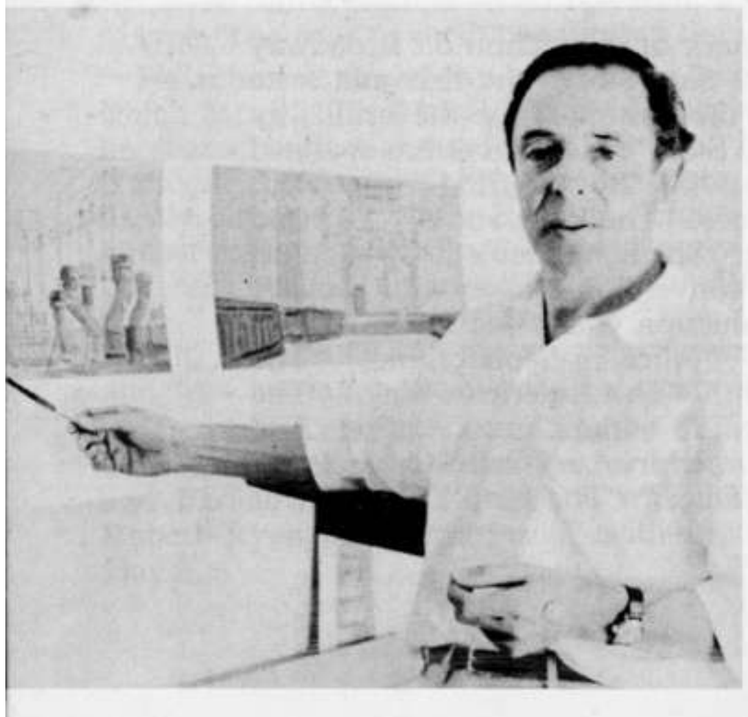
Master cameraman Daniel Fapp, considered one of the world's most adept men at handling color photography, was the man signed by Robert Wise to photograph the "West Side Story."

Fapp, who won an Academy Award nomination for his color work on Danny Kaye's "The Five Pennies," came to his assignment on "West Side Story" fresh from photographing Marilyn Monroe in "Let's Make Love."

In "West Side Story" he was faced with many problems—the greatest being the creation of a special style that would allow for the realism of some facets of the story, while not clashing with the lyric, romantic values of other areas of the film.

One of Hollywood's most respected craftsmen, by virtue of his many years in the motion picture industry, Fapp feels his work on "West Side Story" represents his finest color photography to date.

Not to attempt to compete with himself, therefore, Fapp recently followed "West Side Story" with work as cinematographer on a very important but decidedly black-and-white film, Billy Wilder's explosive new comedy, "One, Two, Three."



Harold Mirisch

An unusual blend of businessman and showman, Harold J. Mirisch is one of the most dynamic men in the motion picture industry today. Dark, quick-witted, bespectacled Mirisch is known in film circles as the man to be wary of when bidding for the big properties—and he has repeatedly demonstrated his ability to get the largest projects on film.

To date Mirisch's firm has four sensational smash hits to its credit: "The Horse Soldiers," starring John Wayne and William Holden; "Some Like It Hot," Billy Wilder's record-breaking comedy starring Marilyn Monroe, Tony Curtis and Jack Lemmon; "The Apartment," another Wilder comedy, which won five Academy Awards and starred Lemmon, Shirley MacLaine and Fred MacMurray; and John Sturges' "The Magnificent Seven," a Mirisch-Alpha production starring Yul Brynner, Eli Wallach, Steve McQueen and introducing Horst Buchholz.

Considered Hollywood's foremost independent film-making organization, the Mirisch Company has continuing partnership arrangements with many of the world's most respected film creators, including directors Billy Wilder, Fred Zinnemann, Robert Wise and John Sturges. Through these men, Mirisch has multiple picture deals with dozens of great stars such as Jack Lemmon, Shirley MacLaine, Dean Martin, Jason Robards Jr. and Yul Brynner.

With this impressive stable of talent at its disposal, the Mirisch Company does not rest on its laurels. Its future should be even more exciting than its successful past, as it was recently announced that Mirisch will produce 15 films in 1961 and 1962. This represents an investment of aproximately $55,000,000. And this schedule includes only definite commitments!

In addition to "West Side Story," there are two other notable films about to go into release under the Mirisch banner: Billy Wilder's explosive new comedy, "One, Two, Three," starring James Cagney, Horst Buchholz, Pamela Tiffin and Arlene Francis; and William Wyler's production of Lillian Hellman's "The Children's Hour" starring Audrey Hepburn, Shirley MacLaine and James Garner.

Mirisch got his first job in the entertainment business—as an office boy for Warner Brothers in New York.

He remained with Warners for 17 years the last six years as executive in charge of Wisconsin Theatre Operations. He then owned and operated several theatres in the Milwaukee area in association with Walter Annenberg, publisher of the Philadelphia Inquirer.

In 1942, Mirisch joined the RKO film company in New York and remained with them for five years in charge of film bookings for the entire circuit, one of the most important in the country.

He arrived in Hollywood in 1947 as assistant to Steve Broidy, president of Allied Artists studios, and also became a large stockholder in the company. In 1957, he and his brothers, Walter and Marvin, formed the Mirisch Company and began making pictures for release through United Artists.

ERNEST LEHMAN AND THE PEOPLE AT SARDIS

by Hollis Alpert

(Novelist and Film Critic for the Saturday Review)

ERNEST LEHMAN had a recurring nightmarish vision as he wrote the screen version of "West Side Story." He would enter Sardi's on West 44th Street, in New York, and there would be sitting such people as Arthur Laurents (who wrote the original book for the stunningly successful Broadway musical), Stephen Sondheim (who wrote the lyrics), and Leonard Bernstein (the composer). Also in the room would be important show-people who had seen the musical again and again and who regarded it as sacrosanct. All of them would turn towards him with looks of undisguised suspicion. Broadway, so the looks seemed to say, was about to have another of its gems distorted and mangled by Hollywood.

"They may have been imaginary monkeys on my back," Lehman said, "but I'm glad they were there. They helped keep me honest."

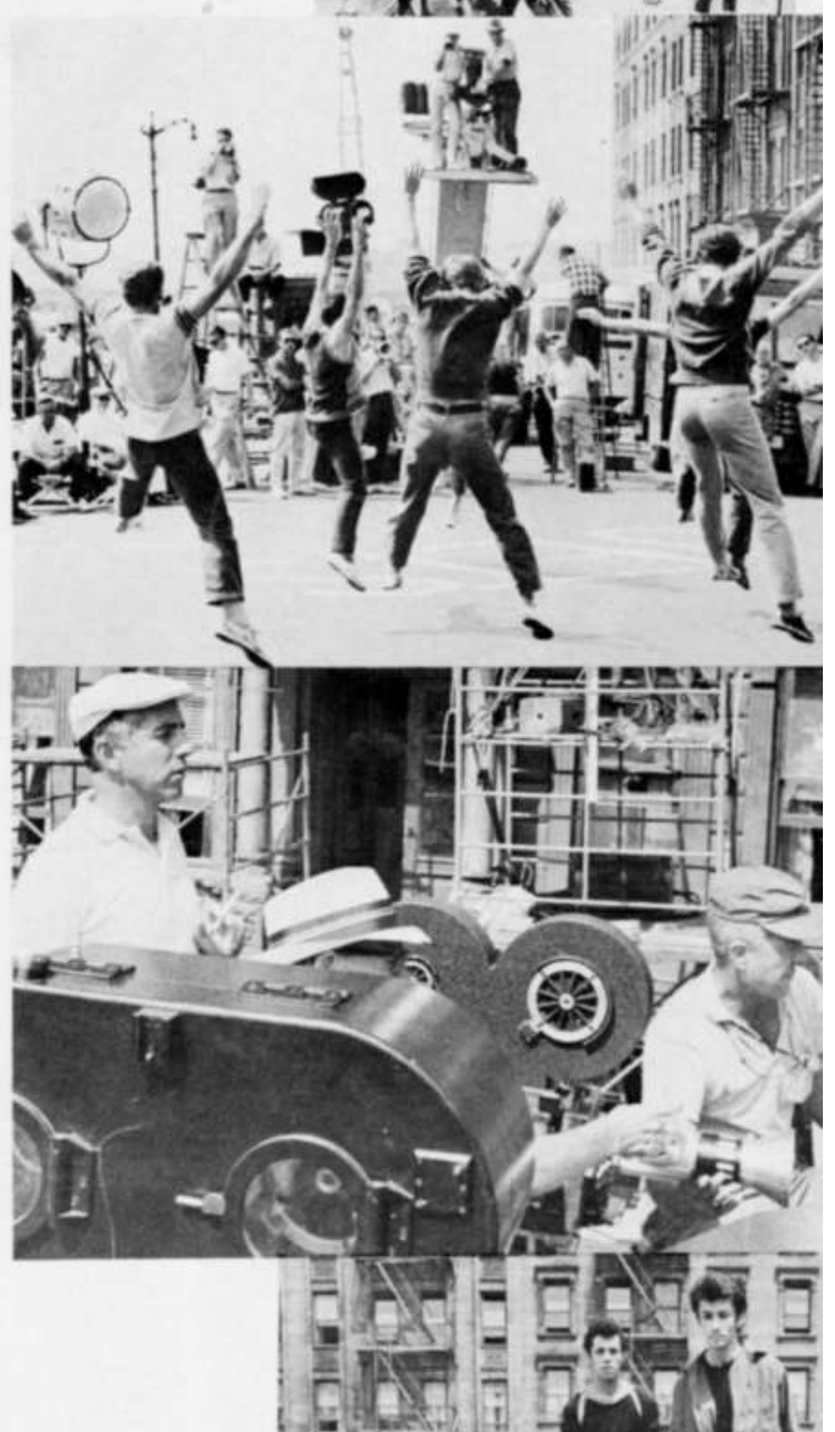
"A screenwriter," Lehman explained, "sometimes has more than a creative writing problem. He has pride in his profession to contend with. His first impulse, in seizing a stage play to transform it into a motion picture, is to tear the stage version to shreds and come up with something as dissimilar as possible, just to prove a point, the point being himself. Once you can fight your way through that first dangerous impulse, you've gained objectivity, and a chance to do the job as it really should be done. The more I studied the stage version of 'West Side Story', the more respect I developed for its movie potentialities. I saw that is was lean, taut and dramatic, with unity of time and place, and quick changes of scene not too unlike a motion picture. Above all, it had *worked*, in every way. And so I appointed myself as a kind of unofficial protector of the original. There would be no change merely for the sake of change."

The disdainful attitude of a screenwriter of the old days, like Ben Hecht, is not for him. He takes movies seriously, and hopes that one day the screenplay will be more widely recognized as a special and artful form of writing.

"It's astonishing," he said, "the number of people, including the critics, who tend to forget that movies are not only produced, directed, acted and photographed, but also—not just incidentally—*written*."

Robert Wise, producer and co-director of "West Side Story," had worked with Lehman before—on "Executive Suite" and "Somebody Up There Likes Me"—and the two took a trip together to investigate the milieu of the Sharks and Jets who snap their fingers menacingly, dance, love, and fight to the death in the contemporary Romeo and Juliet-like musical drama. They roamed through the "turf," talked to delinquents pointed out to them by New York City detectives, investigated the social and psychological conditions that produce gang warfare, and studied the speech patterns of the young toughs. "We got so caught up in the subject," Lehman said, "that finally Bob Wise said to me: Look, Ernie, we're not doing the definitive study of juvenile delinquency in New York; we're making a musical, and we've already got something awfully good to start with. That settled it. I went back to Hollywood and got to work."

"You walk a tight rope when you take on these huge stage successes," said Lehman. "If you leave it entirely alone, the critics scoff and say you've simply photographed the stage play, without bothering to turn it into a movie. You decide to 'open it up' and go completely cinematic, and you're accused of ruining the original."



Lehman is convinced that "West Side Story" was handled with high respect, all along the line. "They put a lot of money into it, six million dollars and maybe more, those aren't phony figures. Nor did the money go to a big star cast. It went into what I can only call 'a loving production,' the design elements, the sets, the color photography, the marvelous musical scoring, the beautifully staged and arduously rehearsed dances. In other words, it got every chance."

Robbins, who with the exception of "The King And I" has been stand-offish towards Hollywood in the past, joined the film project as choreographer and co-director, being particularly responsible for the dance elements—of unusual and high importance to both the stage and film versions. Robert Wise has tended to oversee the purest filmic aspects and the dramatic scenes.

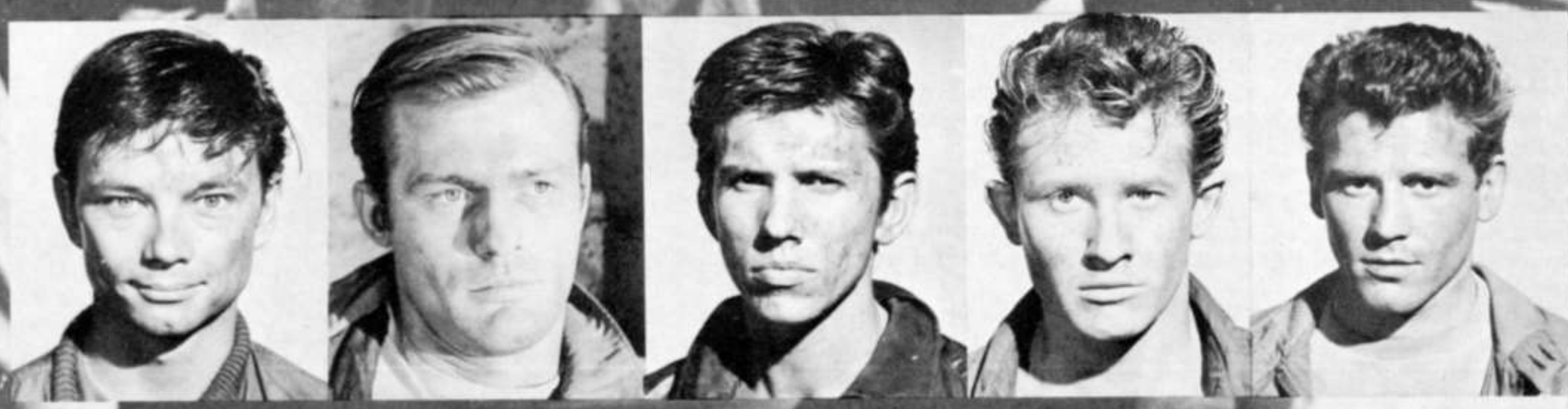
"Some of the changes that were made might be considered drastic in some quarters," Lehman admitted, "but most of them were quite, subtle, and even those were done only after long and careful consultation with Wise, Robbins and Saul Chaplin." The latter supervised all musical aspects. "They imply no criticism of the wonderful stage version. They merely reflect the differential demands of the movie medium. The intermission between acts was eliminated in the interests of preserving dramatic tension. This created the necessity of one rising line of conflict from beginning to end, instead of two. Certain musical numbers were shifted from their time-honored positions in the stage version to new spots in the movie version, leading to rewriting of some scenes and reconstruction of the story line. You may recall that Maria sings 'I Feel Pretty' in the second act of the play. But to us the mood of the song seemed more appropriate earlier in the movie, when the shadow of her brother's death is not yet hanging over the story. So too, the hilarities of 'Gee, Officer Krupke', which now appears long before the rumble, instead of after it. In its place is 'Cool', which seems so *right*, film-wise, coming where it does, as the Jets start to disintegrate under the shock of the fatal stabbings. There were other switches of this kind, along with subtle line changes, mostly made to keep the film moving and the mood building.

"It is all movie, we hope, and it is also 'West Side Story'. If it works, and people see in it a highly effective motion picture, altogether true to the original, just think!" Lehman beamed happily. "I'll be able to walk into Sardi's in my imagination, and not a single face will turn towards me. They won't even notice me at all."

Lehman suddenly looked startled. "You know something? I almost never go to Sardi's."

TUCKER SMITH TONY MORDENTE ELIOT FELD DAVID WINTERS BERT MICHAELS

The Jets



ROBERT BANAS TOMMY ABBOTT SCOOTER TEAGUE HARVEY HOHNECKER DAVID BEAN

Their Girls

SUE OAKES GINA TRIKONIS CAROLE D'ANDREA

JOSE DE VEGA JAY NORMAN GUS TRIKONIS ROBERT THOMPSON LARRY ROQUEMORE

The Sharks

JAIME ROGERS EDDIE VERSO ANDRE TAYIR NICK COVACEVICH RUDY DEL CAMPO

Their Girls

YVONNE OTHON SUZIE KAYE JOANNE MIYA

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MIRISCH PICTURES PRESENTS

WEST SIDE STORY

A ROBERT WISE PRODUCTION

STARRING

NATALIE WOOD

RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

DIRECTED BY
ROBERT WISE & JEROME ROBBINS
SCREENPLAY BY
ERNEST LEHMAN
ASSOCIATE PRODUCER
SAUL CHAPLIN
CHOREOGRAPHY BY
JEROME ROBBINS
MUSIC BY
LEONARD BERNSTEIN
LYRICS BY
STEPHEN SONDHEIM
BASED UPON THE STAGE PLAY PRODUCED BY
ROBERT E. GRIFFITH AND HAROLD S. PRINCE
BOOK BY
ARTHUR LAURENTS
PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY
JEROME ROBBINS

FILM PRODUCTION DESIGNED BY BORIS LEVEN
MUSIC CONDUCTED BY JOHNNY GREEN
FILMED IN PANAVISION 70® TECHNICOLOR®
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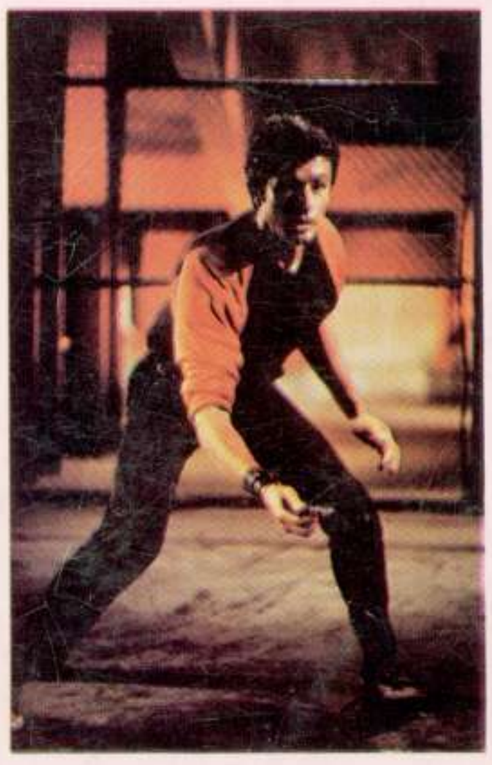

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