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Far less well known is the fact that Shakespeare based his play on other material, particularly a narrative poem by Arthur Brooke entitled *The Tragical History of Romeus and Juliet*. The theme of two lovers thwarted by circumstances beyond their control, however, had long before been established in Western legend: Troilus and Cressida, Tristan and Isolde, to name only two such pairs. In more recent times, American folklore had assimilated the myth into the feud between the Hatfields and McCoys. But Brooke pales by comparison. Shakespeare rapturously expanded the soliloquies, and fashioned new personages endowing them with nobility. As a fellow tradesman, I was filled with the deepest admiration. Another working title was *Gangway!* That was in Six years later, Laurents and Leonard Bernstein were working independently in Hollywood, where they conferred on the aborted project. The newspapers were filled with reports of street riots by Chicano Americans in Los Angeles. Those headlines turned the trick, triggering the imaginations of the collaborators. In the decades that have passed, WSS has become a contemporary classic. Bernstein does avoid that trap in WSS. For example, one of the most operatic moments is the duet between Anita and Maria: This denouement is, in the words of Stearns: The seed has grown to tower over the ground in which it was planted. While there is hope in WSS, there also is despair, and this too is reflected, in musical terms. Throughout the entire score the interval of the tritone is prominently displayed. Theorists from the past have nicknamed the tritone *Diabolus in musica* "Devil in music". It was considered the most "dangerous" interval. Its unstable, rootless quality C, for example, to F consists of three whole-steps, hence: Careers Bernstein once said the show could not "depend on stars, being about kids. Perhaps not all their pathways were to greater glory, but without WSS their careers would probably have taken considerably longer to blossom. The most astonishing career to be launched from the WSS pad was that of its lyricist, Stephen Sondheim, considered by many to be the most significant composer-lyricist of our time. If there is an indigenous American operatic style of today, Sondheim must be regarded as its standard-bearer. The operatic innovations introduced by the WSS creative quartet: Bernstein was named Music Director of the Philharmonic one year after the opening of WSS, and although he later performed and recorded the *Dances with the Orchestra*, he never, prior to the recording, conducted a performance of the show. He was in the pit to conduct the so-called *Overture* - - a compilation of tunes not made by him - -for one of the early Broadway revivals. But why should someone whose career has been so diversified concentrate on one all-consuming project, a Broadway run? His recording of *On The Town*, made long after its premiere with, among others, three of the original cast members, is the first show album ever to be put onto disc by its composer. But one historical first has yet to occur in the annals of recorded Broadway musicals: Although Bernstein did not suffer the indignity of the mayhem perpetrated on his score in the movie of *On The Town*, the movie of *West Side Story* did make some minor alterations. The location of "Gee, Officer Krupke" was interchanged with "Cool". Sondheim also wrote new lyrics for "America", performed by all the Sharks and their girls in the stage version it is presented by four girls only. These changes were judged to be necessary to sustain an on-rushing sense of doom. After all, the movie was not interrupted by an intermission during which an audience could recover from the devastation wrought by the danced Rumble. Wand later sued to get a percentage of the movie-album sales, a dispute settled out-of-court. But the most convoluted dubbing problems were those for the voice of Natalie Wood Maria. And, indeed, the songs were recorded in that manner, with Wood being continually told how "wonderful" she was. While this was going on, Nixon was being told that she would do the full soundtrack, which was hard to believe under the circumstances. When she was finally "in the can," Wood was informed that Nixon had been elected. There, everything had been carefully worked out in rehearsal, with Nixon physically next to Kerr at all music rehearsals. But since Wood had already been filled with musical inaccuracies, Nixon had to compensate for them. On long shots there was no problem, but on close-ups she had to hedge it one way or another. Neither the movie or the record producers would bow to her demands. Bernstein broke the stalemate

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by volunteering a percentage of his income, a gesture of loyalty-royalty since Nixon had been a performer-colleague of his at New York Philharmonic concerts. May not be used without permission. Music by Leonard Bernstein. The "Symphonic Dances from West Side Story" is among the most performed orchestral works of the 20th century, and is consistently seen on programs worldwide.

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2: Leonard Bernstein - West Side Story: America Sheet Music | www.enganchecubano.com

West Side Story Sheet Music West Side Story is a film directed by Robert Wise and Jerome Robbins. It is an adaptation of the Broadway musical of the same name, adapted from William Shakespeare's Romeo and Juliet.

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