

GENERAL CERTIFICATE OF SECONDARY EDUCATION

DRAMA

Written Paper Option A

1916/02/T/PRE

**Thursday 11 June 2009
Morning**

Duration: 2 hours



INFORMATION FOR CANDIDATES

- This booklet contains a script extract from 'West Side Story', and a stimulus item, 'Another Brick In The Wall'.
- This is a clean copy of the Pre-Release Material which you should already have seen.

INSTRUCTIONS TO CANDIDATES

- You should refer to it when answering the examination questions which are printed in a separate booklet.
- You may **not** take your previous copy of the pre-released material into the examination.
- You may **not** take notes into the examination.
- Answers must **only** be written on the examination paper and any additional answer paper you may need.
- This document consists of **28** pages. Any blank pages are indicated.

GUIDANCE TO CANDIDATES

- You have from January until the written paper on 11 June to explore the script extract and the stimulus item with your teacher.
- Divide your time equally between working on the script extract and the stimulus item.
- Try a variety of approaches to the material, experimenting with how each can be turned into practical drama.
- You should turn at least one of your ideas for the stimulus item into a polished improvisation.
- You will be well prepared for the paper if you are aware of the two modes you will be working in.
 1. Planning and exploring
 2. Performing what you select from the planning and exploration.

West Side Story

A MUSICAL

Based on a conception of

Jerome Robbins

Book by Arthur Laurents.

Music by Leonard Bernstein.

Lyrics by Stephen Sondheim.

Background information on the play.

West Side Story is based on Shakespeare's Romeo and Juliet, which in turn is thought to have come from a 1530 Italian novella by Bandello. You could say West Side Story has no heroes and villains, only victims of prejudice and ignorance, even Krupke and Schrank are victims. The references to gang culture connect to current concerns and fears voiced by politicians and parents regarding some groups of young people today. West Side Story was written in the late 1950s, and those same concerns existed then. The theme of youth rebellion is central to the plot. It was created by three highly talented artists, Leonard Bernstein the music, Stephen Sondheim the lyrics and Arthur Laurents the book. The creators are holding up a mirror to a damaged society and asking us to change the way we view that society.

It immediately resonated with young people and you can judge if it still does today. Alright, the 'cool' gang dialogue comes from another age, but that does not detract from its theme and the period dialogue can actually be fun to deliver. Also remember the genre is the musical, so the writing of dialogue works with that genre and is not always intended to be absolutely street authentic. In the actual musical some dialogue is underpinned by the musical score. There is no intention that you have to perform it as a musical, but rather work with the drama it offers. However, you might explore the musicality of your voice to deliver the dialogue with a more heightened form of speaking than you would use in a more naturalistic play.

The challenge of delivering the lyrics without music is an interesting one, for instance, how do you make the Jet song work without it being sung? Can it be turned into a form of Greek chorus? You might also listen to a recording of West Side Story, particularly the overture, which accompanies the long opening stage direction that starts the examination extract. There is potential here for physical theatre or dance drama to accompany the score.

West Side Story the musical was one of the first in this genre that demanded all the performers be actors, dancers and singers. If you watch the film version you will also see the choreography demanded the dancers be athletes as well.

Enjoy working with the play as a period piece or re-mould it for your generation.

CHARACTERS**THE JETS**

RIFF, The Leader
TONY, His Friend
ACTION
A-RAB
BABY JOHN
SNOWBOY
BIG DEAL
GEE-TAR
MOUTH PIECE

THEIR GIRLS

GRAZIELLA
VELMA
MINNIE
CLARICE
ANYBODYS

THE SHARKS

BERNARDO, The Leader
MARIA, His Sister
ANITA, His Girl
CHINO, His Friend
PEPE
INDIO
LUIS
ANXIOUS
NIBBLES
JUANO

THEIR GIRLS

ROSALIA
TRESITA
FRANCISCA
ESTELLA
MARGUERITA

THE ADULTS

DOC
SCHRANK
KRUPKE
GLAD HAND

West Side Story

ACT ONE

Scene One

5.00 p.m. *The street.*

A suggestion of city streets and alleyways; a brick wall.

The opening is musical: half-danced, half-mimed, with occasional phrases of dialogue. It is primarily a condensation of the growing rivalry between two teen-age gangs, the Jets and the Sharks, each of which has its own prideful uniform. The boys – sideburned, long-haired – are vital, restless, sardonic; the Sharks are Puerto Ricans, the Jets an anthology of what is called American.

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The action begins with the Jets in possession of the area: owning, enjoying, loving their ‘home’. Their leader is Riff: glowing, driving, intelligent, slightly whacky. His lieutenant is Diesel: big, slow, steady, nice. The youngest member of the gang is Baby John: awed at everything, including that he is a Jet, trying to act the big man. His buddy is A-rab: an explosive little ferret who enjoys everything and understands the seriousness of nothing. The most aggressive is Action: a cat-like ball of fury. We will get to know these boys better later, as well as Snowboy: a bespectacled self-styled expert.

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The first interruption of the Jets’ sunny mood is the sharply punctuated entrance of the leader of the Sharks, Bernardo: handsome, proud, fluid, a chip on his sardonic shoulder. The Jets, by far in the majority, flick him off. He returns with other Sharks: they, too, are flicked off. But the numerical supremacy, the strength of the Jets, is gradually being threatened. The beginnings of warfare are mild at first: a boy being tripped up, or being sandbagged with a flour sack or even being spit on – all with over elaborate apologies.

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Finally, A-rab comes across the suddenly deserted area, pretending to be an aeroplane. There is no sound as he zooms along in fancied flight. Then over the wall drops Bernardo. Another Shark, another and another appear, blocking A-rab’s panicky efforts to escape. They close in, grab him, pummel him, as a Shark on top of the wall is stationed as look-out. Finally, Bernardo bends over A-rab and makes a gesture (piercing his ear); the look-out whistles; Jets tear on, Sharks tear on, and a free-for-all breaks out. Riff goes at once to A-rab, like a protective father. The fight is stopped by a police whistle, louder and louder, and the arrival of a big goon-like cop, Krupke, and a plain-clothes man, Schrank. Schrank is strong, always in command; he has a charming, pleasant manner, which he often employs to cover his venom and his fear.

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KRUPKE: Knock it off! Settle down.

SCHRANK All right: *kill each other!*... But not on my beat.

RIFF (*Such innocence*)

Why if it isn’t Lieutenant Schrank!

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SEVERAL JETS (*Dancing-class manners*)

Top of the day, Lieutenant Schrank.

BERNARDO (<i>One with Riff</i>)	And Officer Krupke!	
SEVERAL SHARKS	Top of the day, Officer Krupke.	45
SCHRANK	Boy, what you Puerto Ricans have done in this neighbourhood. Which one of 'em clobbered ya, A-rab? <i>(A-rab looks to Riff, who takes over with great helpful seriousness.)</i>	
RIFF	As a matter of factuality, sir, we suspicion the job was done by a cop.	50
SNOWBOY	Two cops.	
A-RAB	Oh, at least!	
KRUPKE	Impossible!	
SCHRANK	Didn't someone tell ya there's a difference between bein' a stool pigeon and co-operatin' with the law?	55
RIFF	You told us the difference, sir. And we all chipped in for a prize for the first guy who can figure it out.	
ACTION (<i>Indicating Schrank</i>)	Maybe buddy boy should get the prize.	60
SCHRANK	Don't buddy boy me, Action! I got a hot surprise for you: you hoodlums don't own the streets. There's been too much raiding between you and the PRs. All right, Bernardo, get your trash outa here. <i>(Mock charm)</i> Please.	
BERNARDO	Let's go, Sharks. <i>(They exit.)</i>	65
SCHRANK (<i>To the Jets</i>)	If I don't put down the roughhouse, I get put down – on a traffic corner. Your friend don't like traffic corners. So you buddy boys are gonna play ball with me. I gotta put up with them and so do you. <i>You're gonna make nice with them PRs from now on.</i> Because otherwise I'm gonna beat the crap outa every one of ya and <i>then</i> run ya in. Say good-bye to the nice boys, Krupke.	70
KRUPKE	Good-bye, boys. <i>(He follows Schrank out.)</i>	75
SNOWBOY (<i>Imitating Krupke</i>)	Goodbye, boys.	
A-RAB	They make a very nice couple.	
ACTION (<i>Bitterly</i>)	'You hoodlums don't own the streets.'	80
SNOWBOY	Go play in the park!	
ACTION	Keep off the grass!	
BABY JOHN	Get outa the house!	
ACTION	Keep off the block!	
A-RAB	Get outa here!	85
ACTION	Keep off the world! A gang that don't own a street is nuthin'!	

RIFF	WE DO OWN IT! Jets – square off! Acemen: (<i>Diesel, Action and Snowboy line up at attention</i>) Rocketmen: (<i>Three others line up</i>) Rank-and-file: (<i>Sheepishly A-rab trudges into position, Baby John behind him.</i>)	90
BABY JOHN (<i>Shocked, to A-rab</i>)	Gee, your ear’s got blood on it!	
A-RAB (<i>Proudly</i>)	I’m a casual, Baby John.	
BABY JOHN (<i>Examining the ear</i>)	Them PRs! They branded you!	95
SNOWBOY	That makes you a Puerto Rican tomato. Cha-cha-cha, señorita?	
RIFF	Cut the frabbajabba. Which one of the Sharks did it?	
A-RAB	Bernardo. ‘Cause I heard him say: ‘Thees ees for stink -bombin’ my old man’s store.’	
	(<i>He makes the same gesture Bernardo made when he pierced his ear.</i>)	100
BABY JOHN	Ouch!	
ACTION	You shoulda done worse. Them PRs’re the reason my old man’s gone bust.	
RIFF	Who says?	
ACTION	My old man says.	105
BABY JOHN (<i>To A-rab</i>)	My old man says his old man woulda gone bust anyway.	
ACTION	Your old man says what?	
BABY JOHN	My old man says them Puerto Ricans is ruinin’ free en-naprise.	110
ACTION	And what’re we doin’ about it?	
	(<i>Pushing through the gang comes a scrawny teen-age girl, dressed in an outfit that is a pathetic attempt to imitate that of the Jets. Perhaps we have glimpsed her in the fracas before the police came in. Her name is Anybodys.</i>)	115
ANYBODYS	Gassin, crabbin’ —	
ACTION	You still around?	
ANYBODYS	Listen, I was a smash in that fight. Oh, Riff, Riff, I was murder!	
RIFF	Come on, Anybodys —	120
ANYBODYS	Riff, how about me gettin’ in the gang now?	
A-RAB	How about the gang gettin’ in – ahhh, who’d wanta!	
ANYBODYS	You cheap beast!	
	(<i>She lunges for A-rab, but Riff pulls her off and pushes her out.</i>)	125
RIFF	The road, little lady, the road. (<i>In a moment of bravado, just before she goes, Anybodys spits – but cautiously</i>) Round out! (<i>This is Riff’s summoning of the gang, and they surround him</i>) We fought hard for this territory and it’s ours. But with those cops servin’ as cover, the PRs can move in right under our noses and take it away. Unless we speed fast and clean ‘em up in one all-out fight!	130
ACTION (<i>Eagerly</i>)	A rumble! (<i>A jabbing gesture</i>) Chung! Chung!	

RIFF	Cool, Action boy. The Sharks want a place, too, and <i>they are tough</i> . They might ask for bottles or knives or zip guns.	135
BABY JOHN	Zip guns...Gee!	
RIFF	I'm not finalizin' and sayin' they will: I'm only sayin' they might and we gotta be prepared. Now, what's your mood?	
ACTION	I say go, go!!	
SNOWBOY	But if they say knives or guns—	140
BABY JOHN	I say let's forget the whole thing.	
DIESEL	What do you say, Riff?	
RIFF	I say this turf is small, <i>but it's all we got</i> . I wanna hold it like we always held it: with skin! But if they say switch-blades, I'll get a switchblade. I say I want the Jets to be Number One, to sail, to hold the sky!	145
DIESEL	Then rev us off. (<i>A punching gesture</i>) Voom-va voom!	
ACTION	Chung chung!	
A-RAB	Cracko, jacko!	
SNOWBOY	Riga diga dum!	150
BABY JOHN	Pam Pam!!	
RIFF	O.K., buddy boys, we rumble! (<i>General glee</i>) Now protocolity calls for a war council to decide on weapons. I'll make the challenge to Bernardo.	
SNOWBOY	You gotta take a lieutenant.	155
ACTION	That's me!	
RIFF	That's Tony.	
ACTION	Who needs Tony? (<i>Music starts.</i>)	
RIFF	Against the Sharks we need every man we got.	160
ACTION	Tony don't belong any more.	
RIFF	Cut it, Action boy. I and Tony started the Jets.	
ACTION	Well, he acts like he don't wanna belong.	
BABY JOHN	Who wouldn't wanna belong to the Jets!	
ACTION	Tony ain't been with us for over a month.	165
SNOWBOY	What about the day we clobbered the Emeralds?	
A-RAB	Which we couldn't have done without Tony.	
BABY JOHN	He saved my ever lovin' neck.	
RIFF	Right. He's always come through for us and he will now. (<i>He sings</i>)	170
	When you're a Jet, You're a Jet all the way, From your first cigarette To your last dying day.	
	When you're a Jet, If the spit hits the fan, You got brothers around, You're a family man! You're never alone,	175

Better run, better hide! 230
 We're drawin' the line,
 So keep your noses hidden!
 We're hangin' a sign
 Says 'Visitor forbidden' –
 And we ain't kiddin'! 235
 Here come the Jets,
 Yeah! And we're gonna beat
 Every last buggin' gang
 On the whole buggin' street!
 (DIESEL *and* ACTION) 240
 On the whole!
 (ALL)
 Ever –!
 Mother –!
 Lovin' –! 245
 Street!

The Lights Black Out

Scene 2

5.30 p.m. A back yard.

On a small ladder, a good-looking sandy-haired boy is painting a vertical sign that will say: Doc's. Below, Riff is haranguing. 250

RIFF Riga, tiga tum tum. Why not?... You can't say ya won't, Tony boy, without sayin' why not?

TONY (*Grins*) Why not? 255

RIFF Because it's me askin': Riff. Womb to tomb.

TONY Sperm to worm! (*Surveying the sign*) You sure this looks like sky-writin'?

RIFF It's brilliant.

TONY Twenty-seven years the boss has had that drugstore. I wanna surprise him with a new sign. 260

RIFF (*Shaking the ladder*)

Tony, this is important!

TONY Very important: Acemen, Rocketmen.

RIFF What's with you? Four and one-half years I live with a buddy and his family. Four and one-half years I think I know a man's character. Buddy boy I am a victim of disappointment in you. 265

TONY End your sufferin', little man. Why don't you pack up your gear and clear out? 270

RIFF 'Cause your ma's hot for me. (*Tony grabs his arm and twists it*) No! 'Cause I hate livin' with me buggin' uncle uncle UNCLE!

(*Tony releases him and climbs back up the ladder.*)

TONY	Now go play nice with the Jets.	275
RIFF	The Jets are the greatest.	
TONY	Were.	
RIFF	Are. You found somethin' better?	
TONY	No. But—	
RIFF	But what?	280
TONY	You won't dig it.	
RIFF	Try me.	
TONY	O.K....Every single damn night for the last month, I wake up – and I'm reachin' out.	
RIFF	For what?	285
TONY	I don't know. It's right outside the door, around the corner. But it's comin'!	
RIFF	<i>What</i> is? Tell me!	
TONY	I don't know! It's – like the kick I used to get from bein' a Jet.	290
RIFF (<i>Quietly</i>)	...Or from bein' buddies.	
TONY	We're still buddies.	
RIFF	The kick comes from people, buddy boy.	
TONY	Yeah, but not from being a Jet.	
RIFF	No? Without a gang you're an orphan. With a gang you walk in two's, three's, four's. And when your gang is the best, when you're a Jet, buddy boy, you're out in the sun and home free home!	295
TONY	Riff, I've had it. <i>(Pause.)</i>	300
RIFF	Tony, the trouble is large: the Sharks bite hard! We got to stop them now, and we need you! <i>(Pause. Quietly)</i> I never asked the time of day from a clock, but I'm askin' you: Come to the dance tonight... <i>(Tony turns away)</i> ...I already told the gang you'd be there.	305
TONY (<i>After a moment, turns to him with a grin</i>)	What time?	
RIFF	Ten?	
TONY	Ten it is.	
RIFF	Womb to tomb!	310
TONY	Sperm to worm! And I'll live to regret this.	
RIFF	Who knows? Maybe what you're waitin' for'll be twitchin' at the dance! <i>(He runs off.)</i>	
TONY	Who knows? <i>(Music starts and he sings)</i> Could be!... Who knows?... There's something due any day; I will know right away	315 320

Soon as it shows.
 It may come cannonballin' down through the sky,
 Gleam in it's eye,
 Bright as a rose!
 Who knows?... 325
 It's only just out of reach,
 Down the block, on a beach,
 Under a tree.
 I got a feeling there's a miracle due,
 Gonna come true, 330
 Coming to me!

Could it be? Yes it could.
 Something's coming, something good,
 If I can wait!
 Something's coming, I don't know what it is 335
 But it is
 Gonna be great!

With a click, with a shock,
 Phone'll jingle, door'll knock,
 Open the latch! 340
 Something's coming, don't know when, but it's soon –
 Catch the moon,
 One-handed catch!

Around the corner,
 Or whistling down the river, 345
 Come on – deliver
 To me!

Will it be? Yes it will.
 Maybe just by holding still
 It'll be there! 350
 Come on, something, come on in, don't be shy,
 Meet a guy,
 Pull up a chair!
 The air is humming,
 And something great is coming! 355
 Who knows?
 It's only just out of reach,
 Down the block, on a beach...
 Maybe tonight...

The Lights Dim 360

Scene 3

6.00 p.m. A bridal shop.
 A small section, enough to include a table with sewing
 machine, a chair or two.
 Anita, a Puerto Rican girl with loose hair and slightly flashy 365
 clothes, is finishing remaking what was a white com-
 munion dress into a party dress for an extremely lovely,

extremely young girl: Maria. Anita is knowing, sexual, sharp. Maria is an excited, enthusiastic, obedient child, with the temper, stubborn strength and awareness of a woman. 370

MARIA (*Holding out scissors*)

Por favor, Anita. Make the neck lower!

ANITA Stop it, Maria.

MARIA One inch. How much can one little inch do? 375

ANITA Too much.

MARIA (*Exasperated*)

Anita, it is now to be a dress for dancing, no longer for kneeling in front of an altar.

ANITA With those boys you can start in dancing and end up kneeling. 380

MARIA *Querida*, one little inch; *una poca poca* –

ANITA Bernardo made me promise –

MARIA *Ai!* Bernardo! One month I have been in this country – do I ever even touch excitement? I sew all day, I sit all night. For what did my fine brother bring me here? 385

ANITA To marry Chino.

MARIA When I look at Chino, nothing happens.

ANITA What do you expect to happen?

MARIA I don't know: something. What happens when you look at Bernardo? 390

ANITA It's when I don't look it happens.

MARIA I think I will tell Mama and Papa about you and 'Nardo in the balcony of the movies.

ANITA I'll rip this to shreds!

MARIA No. But if you perhaps could manage to lower the neck – 395

ANITA Next year.

MARIA Next year I will be married and no one will care if it is down to here!

ANITA Down to where?

MARIA Down to here (*Indicates her waist*) I hate this dress!

ANITA Then don't wear it and don't come with us to the dance. 400

MARIA (*Shocked*) Don't come! (*Grabs the dress*) Could we not dye it red, at least?

ANITA No, we could not.

(*She starts to help Maria into the dress.*)

MARIA White is for babies. I will be the only one there in a white –

ANITA Well??? 405

MARIA Ahhhh – *si!* It is a beautiful dress: I love you!

(*As she hugs Anita, Bernardo enters, followed by a shy, gentle, sweet-faced boy: Chino.*)

BERNARDO Are you ready?

MARIA Come in, 'Nardo. (*Whirls in the dress*) Is it not beautiful? 410

BERNARDO (*Looking only at Maria's face*)

Yes. (*He kisses her*) Very.

ANITA	I didn't quite hear...	
BERNARDO (<i>Kissing Anita quite differently</i>)	Very beautiful.	415
MARIA (<i>Watches them a second, then turns to Chino</i>)	Come in, Chino. Do not be afraid.	
CHINO	But this is a shop for ladies.	
BERNARDO	Our ladies!	
MARIA	'Nardo, it is most important that I have a wonderful time at the dancing tonight.	420
BERNARDO (<i>As Anita hooks up Maria</i>)	Why?	
MARIA	Because tonight is the real beginning of my life as a young lady of America!	425
	<i>(She begins to whirl in the dress as the shop slides off and a flood of gaily coloured streamers pours down. As Maria begins to turn and turn, going offstage, Shark girls, dressed for the dance, whirl on, followed by Jet girls, by boys from both gangs. The streamers fly up again for the next scene.)</i>	430

Scene 4

10.00 p.m. The gym.

Actually, a converted gymnasium of a settlement house, at the moment being used as a dance hall, disguised for the occasion with streamers and bunting.

435

Both gangs are jitterbugging wildly with their bodies, but their faces, although they are enjoying themselves, remain cool, almost detached. The line between the two gangs is sharply defined by the colours they wear: the Jets, girls as well as boys, reflecting the colours of the Jet jackets; the same is true of the Sharks. The dancing is a physical and emotional release for these kids.

440

Maria enters with Chino, Bernardo and Anita. As she looks around, delighted, thrilled by this, her first dance, the Jets catch sight of Bernardo, who is being greeted by Pepe, his lieutenant, and other Sharks. As the music peters away, the Jets withdraw to one side of the hall, around Riff. The Sharks, seeing this, draw to their side, around Bernardo. A brief consultation, and Riff starts across – with lieutenants – to make his challenge to Bernardo, who starts – with his lieutenants – to meet him. The moment is brief, but it would be disastrous if a smiling, over cheerful young man of about thirty did not hurry forward. He is called Glad Hand, and he is a 'square'.

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450

GLAD HAND (<i>Beaming</i>)	All right, boys and girls! Attention please! (<i>Hum of talk</i>) Attention! (<i>Krupke appears behind Glad Hand: the talk stops</i>) Thank you. It sure is a fine turn-out tonight. (<i>Ad libs from the kids</i>) We want you to make friends here, so we're going to have a few get-together dances.	455
		460

You form two circles: boys on the outside, girls on the inside.

SNOWBOY

Where are you?

GLAD HAND (*Tries to laugh at this*)

All right. Now when the music stops, each boy dances with whichever girl is opposite. O.K.? O.K. Two circles, kids. (*The Kids clap their hands back at him and ad lib: 'Two circles, kids,' etc., but do not move*) Well, it won't hurt you to try.

465

SNOWBOY (*Limping forward*)

Oh, it hurts; it hurts; it—

470

(*Krupke steps forward. Snowboy straightens up and meekly returns to his place. Riff steps forward and beckons to his girl, Velma. She is terribly young, sexy, lost in a world of jive. She slithers forward to take her place with Riff. The challenge is met by Bernardo, who steps forward, leading Anita as though he were presenting the most magnificent lady in all the world. The other kids follow, forming the two circles Glad Hand requested.*)

475

GLAD HAND

That's it, kids. Keep the ball rolling. Round she goes and where she stops, nobody knows. All right: here we go!

480

(*Promenade music starts and the circles start revolving. Glad Hand, whistle to his mouth, is in the centre with Krupke.*

He blows the whistle and the music stops, leaving Jet boys opposite Shark girls, and vice versa. There is a moment of tenseness, then Bernardo reaches across the Jet girl opposite for Anita's hand, and she comes to him. Riff reaches for Velma; and the kids of both gangs follow suit. The

485

'get-together' has failed, and each gang is on its own side of the hall as a mambo starts. This turns into a challenge dance between Bernardo and Anita – cheered on by the Jets.

490

During it, Tony enters and is momentarily embraced by Riff, who is delighted that his best friend did turn up. The dance builds wilder and wilder, until, at the peak, everybody is dancing and shouting, 'Go, Mambo!' It is at this moment that Tony and Maria – at opposite sides of the hall – see each other. They have been cheering on their respective friends, clapping in rhythm. Now, as they see each other, their voices die, their smiles fade, their hands slowly go to their sides. The lights fade on the others, who disappear into the haze of the background as a delicate cha-cha begins and Tony and Maria slowly walk forward to meet each other. Slowly, as though in a dream, they drift into the steps of the dance, always looking at each other; completely lost in each other; unaware of anyone, any place, any time, anything but one another.)

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TONY

You're not thinking I'm someone else?

MARIA

I know you are not.

TONY

Or that we have met before?

MARIA

I know we have not.

TONY

I felt, I *knew* something-never-before was going to happen, had to happen. But this is—

510

MARIA (<i>Interrupting</i>)	My hands are cold. (<i>He takes them in his</i>) Yours, too. (<i>He moves her hands to his face</i>) So warm. (<i>She moves his hands to her face.</i>)	515
TONY	Yours, too.	
MARIA	But of course. They are the same.	
TONY	It's so much to believe – you're not joking me?	
MARIA	I have not yet learned how to joke that way. I think now I never will. (<i>Impulsively, he stops to kiss her hands; then tenderly, innocently, her lips. The music bursts out, the lights flare up, and Bernardo is upon them in an icy rage.</i>)	520
BERNARDO	Go home, 'American'.	
TONY	Slow down, Bernardo.	525
BERNARDO	Stay away from my sister!	
TONY	...Sister? (<i>Riff steps up.</i>)	
BERNARDO (<i>To Maria</i>)	Couldn't you see he's one of them?	530
MARIA	No; I saw only him.	
BERNARDO (<i>As Chino comes up</i>)	I told you: there's only one thing they want from a Puerto Rican girl!	
TONY	That's a lie!	535
RIFF	Cool, boy.	
CHINO (<i>To Tony</i>)	Get away.	
TONY	You keep out, Chino. (<i>To Maria</i>) Don't listen to them!	
BERNARDO	She will listen to her brother before—	
RIFF (<i>Overlapping</i>)	If you characters want to settle—	540
GLAD HAND	Please! Everything was going so well! Do you fellows get pleasure out of making trouble? Now come on – it won't hurt you to have a good time. (<i>Music starts again. Bernardo is on one side with Maria and Chino; Anita joins them. Tony is on the other with Riff and Diesel. Light emphasizes the first group.</i>)	545
BERNARDO	I warned you—	
CHINO	Do not yell at her, 'Nardo.	
BERNARDO	You yell at babies.	
ANITA	And put ideas in the baby's head.	550
BERNARDO	Take her home, Chino.	
MARIA	'Nardo, it is my first dance.	
BERNARDO	Please. We are family, Maria. Go. (<i>Maria hesitates, then starts out with Chino as the light follows her to the other group, which she passes.</i>)	555

RIFF	<i>(To Diesel, indicating Tony happily)</i> I guess the kid's with us for sure now. <i>(Tony doesn't even hear; he is staring at Maria, who stops for a moment.)</i>	
CHINO	Come, Maria. <i>(They continue out.)</i>	560
TONY	Maria... <i>(He is unaware that Bernardo is crossing towards him, but Riff intercepts.)</i>	
BERNARDO	I don't want you.	565
RIFF	I want you, though. For a war council – Jets and Sharks.	
BERNARDO	The pleasure is mine.	
RIFF	Let's go outside.	
BERNARDO	I would not leave the ladies here alone. We will meet you in half an hour.	570
RIFF	Doc's drugstore? <i>(Bernardo nods)</i> And no jazz before then.	
BERNARDO	I understand the rules – Native Boy. <i>(The light is fading on them, on everyone but Tony)</i>	
RIFF	Spread the word, Diesel.	
DIESEL	Right, Daddy-o.	575
TONY	Maria... <i>(Music starts)</i>	
RIFF <i>(In darkness)</i>	Tony!	
DIESEL <i>(In darkness)</i>	Ah, we'll see him at Doc's.	580
TONY <i>(Speaking dreamily over the music – he is now standing alone in the light)</i>	Maria... <i>(Singing softly)</i> The most beautiful sound I ever heard. <i>(VOICES offstage)</i> Maria, Maria, Maria, Maria... <i>(TONY)</i> All the beautiful sounds of the world in a single word: <i>(VOICES offstage)</i> Maria, Maria, Maria, Maria... <i>(Swelling in intensity)</i> Maria, Maria... <i>(TONY)</i> Maria! I've just met a girl named Maria, And suddenly that name Will never be the same To me.	585
		590
		595

Maria!	600
I've just kissed a girl named Maria, And suddenly I've found How wonderful a sound Can be!	
Maria!	605
Say it loud and there's music playing – Say it soft and it's almost like praying – Maria... I'll never stop saying Maria!	610
(CHORUS, <i>offstage, against TONY'S obbligato</i>) I've just met a girl named Maria, And suddenly that name Will never be the same To me.	615
Maria – I've just kissed a girl named Maria, And suddenly I've found How wonderful a sound Can be!	620
(TONY) 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! The most beautiful sound I ever heard – Maria.	625
(<i>During the song, the stage behind Tony has gone dark; by the time he has finished, it is set for the next scene.</i>)	630

Scene 5

11.00 p.m. A back alley.

A suggestion of buildings; a fire escape climbing to the rear window of an unseen flat.

As Tony sings, he looks for where Maria lives, wishing for her. And she does appear, at the window above him, which opens on to the fire escape. Music stays beneath most of the scene.

635

(TONY <i>sings</i>)	Maria, Maria...	
MARIA	Ssh!	640
TONY	Maria!!	
MARIA	Quiet!	
TONY	Come down.	
MARIA	No.	
TONY	Maria...	645

MARIA	Please. If Bernardo—	
TONY	He's at the dance. Come down.	
MARIA	He will soon bring Anita home.	
TONY	Just for a minute.	
MARIA (<i>Smiles</i>)	A minute is not enough.	650
TONY (<i>Smiles</i>)	For an hour, then.	
MARIA	I cannot.	
TONY	Forever!	
MARIA	Ssh!	
TONY	Then I'm coming up.	655
WOMAN'S VOICE (<i>From the offstage apartment</i>)	Maria!	
MARIA	<i>Momentito, Mama...</i>	
TONY (<i>Climbing up</i>)	Maria, Maria—	660
MARIA	<i>Cállate!</i> (<i>Reaching her hand out to stop him</i>) Ssh!	
TONY (<i>Grabbing her hand</i>)	Ssh!	
MARIA	It's dangerous.	
TONY	I'm <i>not</i> 'one of them'.	665
MARIA	You are; but to me, you are not. Just as I am one of them— (<i>She gestures towards the apartment.</i>)	
TONY	To me, you are all the— (<i>She covers his mouth with her hand.</i>)	
MAN'S VOICE (<i>From the unseen apartment</i>)	Maruca!	670
MARIA	<i>Si, ya vengo, Papa.</i>	
TONY	Maruca?	
MARIA	His pet name for me.	
TONY	I like him. He will like me.	675
MARIA	No. He is like Bernardo: afraid. (<i>Suddenly laughing</i>) Imagine being afraid of you!	
TONY	You see?	
MARIA (<i>Touching his face</i>)	I see you.	680
TONY	See only me.	
(MARIA <i>sings</i>)	Only you, you're the only thing I'll see forever. In my eyes, in my words and in everything I do, Nothing else but you Ever!	685
(TONY)	And there's nothing for me but Maria, Every sight that I see is Maria.	
(MARIA)	Tony, Tony...	
(TONY)	Always you, every thought I'll ever know, Everywhere I go you'll be.	690

(MARIA)	All the world is only you and me! <i>(And now the buildings, the world fade away, leaving them suspended in space)</i> 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.	695
(TONY)	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!	700 705
(BOTH)	Tonight, tonight The world is full of light, With suns and moons all over the place. Tonight, tonight, The world is wild and bright, Going mad, shooting sparks into space. Today the world was just an address, A place for me to live in, No better than all right, But here you are And what was just a world is a star Tonight!	710 715
MAN'S VOICE (<i>Offstage</i>)	Maruca!	
MARIA	Wait for me! <i>(She goes inside as the buildings begin to come back into place.)</i>	720
(TONY <i>sings</i>)	Tonight, tonight, It all began tonight, I saw you and the world went away.	725
MARIA (<i>Returning</i>)	I cannot stay. Go quickly!	
TONY	I'm not afraid.	
MARIA	They are strict with me. Please.	
TONY (<i>Kissing her</i>)	Good night.	
MARIA	<i>Buenas noches.</i>	730
TONY	I love you.	
MARIA	Yes, yes. Hurry. (<i>He climbs down</i>) Wait! When will I see you? (<i>He starts back up</i>) No!	
TONY	Tomorrow.	
MARIA	I work at the bridal shop. Come there.	735
TONY	At sundown.	
MARIA	Yes. Good night.	
TONY	Good night. <i>(He starts off.)</i>	

MARIA	Tony!	740
TONY	Ssh!	
MARIA	Come to the back door.	
TONY	<i>Si.</i> (<i>Again he starts out.</i>)	
MARIA	Tony! (<i>He stops. A pause</i>) What does Tony stand for?	745
TONY	Anton.	
MARIA	<i>Te adoro, Anton.</i>	
TONY	<i>Te adoro, Maria.</i>	
(BOTH <i>sing as music starts again</i>)	Good night, good night, Sleep well and when you dream, Dream of me Tonight. (<i>She goes inside; he ducks out into the shadows just as Bernardo and Anita enter, followed by Indio, and Pepe and their girls. One is a bleached-blonde, banged beauty: Consuelo. The other, more quietly dressed, is Rosalia. She is not too bright.</i>)	750
BERNARDO (<i>Looking up at the window</i>)	Maria?	755
ANITA	She <i>has</i> a mother. Also a father.	
BERNARDO	They do not know this country any better than she does.	
ANITA	You do not know it all! Girls are here free to have fun. <i>She-is-in-America-now.</i>	
BERNARDO (<i>Exaggerated</i>)	But Puerto-Rico-is-in-America-now!	765
ANITA (<i>In disgust</i>)	Ai!	
BERNARDO (<i>Cooing</i>)	Anita Josefina Teresita—	
ANITA	It's plain Anita now—	770
BERNARDO (<i>Continuing through</i>)	—Beatriz de Carmen Margarita, etcetera, etcetera—	
ANITA	Immigrant!	
BERNARDO (<i>Pulling her to him</i>)	Thank God, you can't change your hair!	775
PEPE (<i>Fondling Consuelo's bleached mop</i>)	Is that possible?	
CONSUELO	In the U.S.A., everything is real.	
BERNARDO (<i>To Chino, who enters</i>)	Chino, how was she when you took her home?	780
CHINO	All right. 'Nardo, she was only dancing.	
BERNARDO	With an ' <i>American</i> '. Who is really a Polack.	
ANITA	Says the Spic.	
BERNARDO	You are not so cute.	
ANITA	That Tony is.	785
ROSALIA	And he works.	

CHINO	A delivery boy.	
ANITA	And what are you?	
CHINO	An assistant.	
BERNARDO	<i>Si!</i> And Chino makes half what the Polack makes – the Polack is American!	790
ANITA	Ai! Here comes the whole commercial! (<i>A burlesque oration in mock Puerto Rican accent. Bernardo starts the first line with her</i>) The mother of Tony was born in Poland; the father still goes to night school. Tony was born in America, so that makes him an American. But us? Foreigners!	795
PEPE and CONSUELO	Lice!	
PEPE, CONSUELO, ANITA	Cockroaches!	800
BERNARDO	Well it is true! You remember how we were when we first came! Did we even think of going back?	
BERNARDO and ANITA	No! We came ready, eager—	
ANITA (<i>Mocking</i>)	With our hearts open—	805
CONSUELO	Our arms open—	
PEPE	You came with your pants open.	
CONSUELO	<i>You did, pig! (Slaps him)</i> You'll go back with handcuffs!	
BERNARDO	I am going back with a Cadillac!	
CHINO	Air-conditioned!	810
BERNARDO	Built-in bar!	
CHINO	Telephone!	
BERNARDO	Television!	
CHINO	Compatible colour!	
BERNARDO	And a king-sized bed. (<i>Grabs Anita</i>) Come on.	815
ANITA (<i>Mimicking</i>)	Come on.	
BERNARDO	Well, are you or aren't you?	
ANITA	Well, are you or aren't you?	
BERNARDO	Well, are you?	
ANITA	You have your big, important war council. The council or me?	820
BERNARDO	First one, then the other.	
ANITA (<i>Breaking away from him</i>)	I am an American girl now. I don't wait.	
BERNARDO (<i>To Chino</i>)	Back home, women know their place.	825
ANITA	Back home, little boys don't have war councils.	
BERNARDO	You want me to be an American? (<i>To the boys</i>) <i>Vámonos, chicos, Es tarde. (A mock bow) Buenos noches, Anita Josefina del Carmen, etcetera, etcetera, etcetera. (He exits with the boys)</i>	830
ROSALIA	That's a very pretty name: Etcetera.	

ANITA	Ai!	
CONSUELO	She means well.	
ROSALIA	We have many pretty names at home.	835
ANITA (<i>Mimicking</i>)	At home, at home. If it's so nice 'at home'. why don't you go back there?	
ROSALIA	I would like to – (<i>A look from Anita</i>) – just for a successful visit. (<i>She sings nostalgically</i>)	840
	Puerto Rico... You lovely island... Island of tropical breezes.	
	Always the pineapples growing, Always the coffee blossoms blowing...	845
(ANITA <i>sings sarcastically</i>)		
	Puerto Rico... You ugly island... Island of tropic diseases.	
	Always hurricanes blowing, Always the population growing... And the money owing, And the babies crying, And the bullets flying.	850
	I like the island Manhattan – Smoke on your pipe and put that in!	855
(ALL, <i>except ROSALIA</i>)		
	I like to be in America! O.K. by me in America! Everything free in America For a small fee in America	860
(ROSALIA)	I like the city of San Juan—	
(ANITA)	I know a boat you can get on.	
(ROSALIA)	Hundreds of flowers in full bloom—	
(ANITA)	Hundreds of people in each room!	865
(ALL <i>except ROSALIA</i>)		
	Automobile in America, Chromium steel in America, Wire-spoke wheel in America – Very big deal in America!	870
ROSALIA	I'll drive a Buick through San Juan—	
ANITA	If there's a road you can drive on.	
ROSALIA	I'll give my cousins a free ride—	
ANITA	How you get all of them inside?	
(ALL <i>except ROSALIA</i>)		875
	Immigrant goes to America, Many hellos in America; Nobody knows in America Puerto Rico's in America. (<i>The girls whistle and dance.</i>)	880
ROSALIA	When I will go back to San Juan—	
ANITA	When you will shut up and get gone!	

ROSALIA I'll give them new washing machine—
 ANITA What have they got there to keep clean?

(ALL *except* ROSALIA)

885

I like the shores of America!
 Comfort is yours in America!
 Knobs on the doors in America,
 Wall-to-wall floors in America!

(*They whistle and dance.*)

890

ROSALIA I'll bring a TV to San Juan—
 ANITA If there's a current to turn on.
 ROSALIA Everyone there will give a big cheer!
 ANITA Everyone there will have moved here!

(*The song ends in a joyous dance.*)

895

(*The Lights Black Out*)

STIMULUS MATERIAL

Pink Floyd**“Another Brick In The Wall, Parts 1, 2, 3”**

[Part 1]

Daddy's flown across the ocean

Leaving just a memory

A snapshot in the family album

Daddy, what else did ya leave for me?

Daddy, whatcha leave behind for me?

All in all it was just a brick in the wall

All in all it was all just bricks in the wall

[Part 2]

We don't need no education

We don't need no thought control

No dark sarcasm in the classroom

Teachers, leave them kids alone

Hey, Teachers, leave those kids alone

All in all its just another brick in the wall

All in all you're just another brick in the wall

We don't need no education

We don't need no thought control

No dark sarcasm in the classroom

Teachers, leave them kids alone

Hey, Teachers, leave them kids alone

All in all you're just another brick in the wall

All in all you're just another brick in the wall

[Part 3]

I don't need no arms around me

I don't need no drugs to calm me

I have seen the writing on the wall

Don't think I need anything at all

No, don't think I need anything at all

All in all it was all just bricks in the wall

All in all you were all just bricks in the wall

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