

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

**1916/02/T/PRE**

**DRAMA**

**Written Paper Option A**

**PRE-RELEASED MATERIAL for the 2009 examination**

**JUNE 2009**

**To be opened and given to candidates on receipt by  
the Centre.**

**SUITABLE FOR VISUALLY IMPAIRED CANDIDATES**

**READ INSTRUCTIONS OVERLEAF**

## **INSTRUCTIONS TO CANDIDATES**

- This booklet contains a script extract from ‘West Side Story’, and a stimulus item, ‘Another Brick In The Wall’.
- In the examination, a clean copy of this booklet will be provided with the question paper.

## **INFORMATION FOR CANDIDATES**

### **PREPARATION PERIOD**

- To prepare for the examination you must work on **BOTH** the script extract and the stimulus item with your teacher.
- You may ask your teacher anything you do not understand.
- The questions in the examination paper will be on **BOTH** the script extract and the stimulus item.
- You may annotate this pre-released material during the preparation period.

### **EXAMINATION**

- You must **NOT** take any annotated copy of the pre-released material or any other notes of preparation into the examination.
- Answers must **ONLY** be written on the examination paper and any additional answer paper you may need.

## **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. 5*

*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; 10  
the Sharks are Puerto Ricans, the Jets an  
anthology of what is called American.*

*The action begins with the Jets in possession  
of the area: owning, enjoying, loving their  
'home'. Their leader is Riff: glowing, 15  
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 20  
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 25  
bespectacled self-styled expert.*



*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.* **30**

*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.* **35**

**40**

**45**

**50**

**55**

**KRUPKE:** Knock it off! Settle down.

**SCHRANK** All right: *kill each other!*... But not on my beat. **60**

**RIFF** (*Such innocence*)  
Why if it isn't Lieutenant Schrank!

**SEVERAL JETS** (*Dancing-class manners*)  
Top of the day, Lieutenant Schrank. **65**

**BERNARDO** (*One with Riff*)  
And Officer Krupke!

**SEVERAL SHARKS**  
Top of the day, Officer Krupke.

**SCHRANK** Boy, what you Puerto Ricans have done in this neighbourhood. **70**  
Which one of 'em clobbered ya, A-rab?  
(*A-rab looks to Riff, who takes over with great helpful seriousness.*)

**RIFF** As a matter of factuality, sir, we suspicion the job was done by a cop. **75**

**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? **80**

**RIFF** You told us the difference, sir. And we all chipped in for a prize for the first guy who can figure it out. **85**

**ACTION** (*Indicating Schrank*)  
Maybe buddy boy should get the prize.

**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. **90**  
*(Mock charm)* Please.

**BERNARDO** Let's go, Sharks. **95**  
*(They exit.)*

**SCHRANK** *(To the Jets)*  
 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. *You're gonna make nice with them PRs from now on.* Because otherwise I'm gonna beat the crap outa every one of ya and *then* run ya in. Say good-bye to the nice boys, Krupke. **100**  
**105**

**KRUPKE** Good-bye, boys.  
*(He follows Schrank out.)*

**SNOWBOY** *(Imitating Krupke)*  
 Goodbye, boys.

**A-RAB** They make a very nice couple. **110**

**ACTION** *(Bitterly)* 'You hoodlums don't own the streets.'

**SNOWBOY** Go play in the park!

**ACTION** Keep off the grass!

**BABY JOHN** Get outa the house!

**ACTION** Keep off the block! **115**

**A-RAB** Get outa here!

**ACTION** Keep off the world! A gang that don't own a street is nuthin'!

**RIFF** **WE DO OWN IT! Jets – square off!**  
**Acemen:** (*Diesel, Action and Snowboy line up at attention*) **Rocketmen:** (*Three others line up*) **Rank-and-file:** (*Sheepishly A-rab trudges into position, Baby John behind him.*) **120**

**BABY JOHN** (*Shocked, to A-rab*) **125**  
 Gee, your ear's got blood on it!

**A-RAB** (*Proudly*) I'm a casual, Baby John.

**BABY JOHN** (*Examining the ear*)  
 Them PRs! They branded you!

**SNOWBOY** That makes you a Puerto Rican tomato. **130**  
 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.' **135**  
 (*He makes the same gesture Bernardo made when he pierced his ear.*)

**BABY JOHN** Ouch!

**ACTION** You shoulda done worse. Them PRs're the reason my old man's gone bust. **140**

**RIFF** Who says?

**ACTION** My old man says.

**BABY JOHN** (*To A-rab*)  
 My old man says his old man woulda gone bust anyway. **145**

**ACTION** Your old man says what?

**BABY JOHN** My old man says them Puerto Ricans is ruinin' free ennaprise.

**ACTION** And what're we doin' about it?  
*(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.)* 150 155

**ANYBODYS** Gassin, crabbin' —

**ACTION** You still around?

**ANYBODYS** Listen, I was a smash in that fight. Oh, Riff, Riff, I was murder!

**RIF** Come on, Anybodys— 160

**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!  
*(She lunges for A-rab, but Riff pulls her off and pushes her out.)* 165

**RIF** The road, little lady, the road. *(In a moment of bravado, just before she goes, Anybodys spits – but cautiously)* Round out! *(This is Riff's summoning of the gang, and they surround him)* 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! 170 175

**ACTION** *(Eagerly)* A rumble! *(A jabbing gesture)*  
 Chung! Chung!

**RIF** Cool, Action boy. The Sharks want a place, too, and *they are tough*. They might ask for bottles or knives or zip guns. 180

**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? **185**  
**ACTION** I say go, go!!  
**SNOWBOY** But if they say knives or guns—  
**BABY JOHN** I say let's forget the whole thing.  
**DIESEL** What do you say, Riff?  
**RIFF** I say this turf is small, *but it's all we got.* **190**  
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!  
**DIESEL** Then rev us off. (*A punching gesture*) Voom- **195**  
va voom!  
**ACTION** Chung chung!  
**A-RAB** Cracko, jacko!  
**SNOWBOY** Riga diga dum!  
**BABY JOHN** Pam Pam!! **200**  
**RIFF** O.K., buddy boys, we rumble! (*General glee*) Now protocolity calls for a war council to decide on weapons. I'll make the challenge to Bernardo.  
**SNOWBOY** You gotta take a lieutenant. **205**  
**ACTION** That's me!  
**RIFF** That's Tony.  
**ACTION** Who needs Tony?  
(*Music starts.*)  
**RIFF** Against the Sharks we need every man we got. **210**  
**ACTION** Tony don't belong any more.  
**RIFF** Cut it, Action boy. I and Tony started the Jets.

<b>ACTION</b>	Well, he acts like he don't wanna belong.	<b>215</b>
<b>BABY JOHN</b>	Who wouldn't wanna belong to the Jets!	
<b>ACTION</b>	Tony ain't been with us for over a month.	
<b>SNOWBOY</b>	What about the day we clobbered the Emeralds?	
<b>A-RAB</b>	Which we couldn't have done without Tony.	<b>220</b>
<b>BABY JOHN</b>	He saved my ever lovin' neck.	
<b>RIFF</b>	Right. He's always come through for us and he will now. <i>(He sings)</i>	
	When you're a Jet,	<b>225</b>
	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,	<b>230</b>
	You got brothers around, You're a family man! You're never alone, You're never disconnected!	
	You're home with your own –	<b>235</b>
	When company's expected, You're well protected! Then you are set With a capital J, Which you'll never forget	<b>240</b>
	Till they cart you away. When you're a Jet, You stay A Jet!	
	<i>(He speaks)</i>	<b>245</b>
	I know Tony like I know me. I guarantee you can count him in.	
<b>ACTION</b>	In, out, let's get crackin'.	
<b>A-RAB</b>	Where you gonna find Bernardo?	

<b>RIFF</b>	<b>At the dance tonight at the gym.</b>	<b>250</b>
<b>BIG DEAL</b>	<b>But the gym's neutral territory.</b>	
<b>RIFF</b>	<i>(Sweet innocence)</i> <b>I'm gonna make nice there! I'm only gonna challenge him.</b>	
<b>A-RAB</b>	<b>Great, Daddy-o!</b>	<b>255</b>
<b>RIFF</b>	<b>So everybody dress up sweet and sharp. Meet Tony and me at ten. And walk tall! (He runs off.)</b>	
<b>A-RAB</b>	<b>We always walk tall!</b>	
<b>BABY JOHN</b>	<b>We're Jets!</b>	<b>260</b>
<b>ACTION</b>	<b>The greatest!</b> <i>(He sings with BABY JOHN)</i> <b>When you're a Jet, You're the top cat in town, You're the gold-medal kid With the heavyweight crown!</b>	<b>265</b>
	<b>(A-RAB, ACTION, BIG DEAL sing)</b> <b>When you're a Jet You're the singin'est thing. Little boy, you're a man; Little boy, you're a king!</b>	<b>270</b>
	<b>(ALL)</b> <b>The Jets are in gear, Our cylinders are clickin'! The Sharks'll steer clear 'Cause every Puerto Rican 'S a lousy chicken!</b>	<b>275</b>
	<b>Here come the Jets Like a bat out of hell – Someone gets in our way, Someone don't feel so well!</b>	<b>280</b>
	<b>Here come the Jets: Little world, step aside!</b>	



Better go underground,	
Better run, better hide!	<b>285</b>
We're drawin' the line,	
So keep your noses hidden!	
We're hangin' a sign	
Says 'Visitor forbidden' –	
And we ain't kiddin'!	<b>290</b>
Here come the Jets,	
Yeah! And we're gonna beat	
Every last buggin' gang	
On the whole buggin' street!	
(DIESEL <i>and</i> ACTION)	<b>295</b>
On the whole!	
(ALL)	
Ever –!	
Mother –!	
Lovin' –!	<b>300</b>
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.* **305**

**RIFF** Riga, tiga tum tum. Why not?...You can't say ya won't, Tony boy, without sayin' why not? **310**

**TONY** (*Grins*) Why not?

**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. **315**

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

**RIFF** (*Shaking the ladder*)

Tony, this is important! **320**

**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. **325**

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

**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!** 330  
(*Tony releases him and climbs back up the ladder.*)

**TONY** Now go play nice with the Jets.

**RIFF** The Jets are the greatest. 335

**TONY** Were.

**RIFF** Are. You found somethin' better?

**TONY** No. But—

**RIFF** But what?

**TONY** You won't dig it. 340

**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?

**TONY** I don't know. It's right outside the door, around the corner. But it's comin'! 345

**RIFF** What is? Tell me!

**TONY** I don't know! It's – like the kick I used to get from bein' a Jet.

**RIFF** (*Quietly*)...Or from bein' buddies. 350

**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. 355  
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!

**TONY** Riff, I've had it. 360  
(*Pause.*)

**RIFF** Tony, the trouble is large: the Sharks bite hard! We got to stop them now, and we need you! (*Pause. Quietly*) I never asked the time of day from a clock, but I'm askin' you: Come to the dance tonight...(*Tony turns away*)...I already told the gang you'd be there. **365**

**TONY** (*After a moment, turns to him with a grin*)  
What time?

**RIFF** Ten? **370**

**TONY** Ten it is.

**RIFF** Womb to tomb!

**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! **375**  
(*He runs off.*)

**TONY** Who knows?  
(*Music starts and he sings*)  
Could be!...  
Who knows?... **380**  
There's something due any day;  
I will know right away  
Soon as it shows.  
It may come cannonballin' down through  
the sky, **385**  
Gleam in it's eye,  
Bright as a rose!  
Who knows?...  
It's only just out of reach,  
Down the block, on a beach, **390**  
Under a tree.  
I got a feeling there's a miracle due,  
Gonna come true,  
Coming to me!  
Could it be? Yes it could. **395**  
Something's coming, something good,

**If I can wait!  
Something's coming, I don't know what it is  
But it is  
Gonna be great! 400**

**With a click, with a shock,  
Phone'll jingle, door'll knock,  
Open the latch!  
Something's coming, don't know when,  
but it's soon – 405  
Catch the moon,  
One-handed catch!**

**Around the corner,  
Or whistling down the river,  
Come on – deliver 410  
To me!**

**Will it be? Yes it will.  
Maybe just by holding still  
It'll be there!  
Come on, something, come on in, 415  
don't be shy,  
Meet a guy,  
Pull up a chair!  
The air is humming,  
And something great is coming! 420  
Who knows?  
It's only just out of reach,  
Down the block, on a beach...  
Maybe tonight...**

**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 clothes, is finishing remaking what was a white communion 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.* 430  
435

**MARIA** (*Holding out scissors*)

*Por favor, Anita. Make the neck lower!* 440

**ANITA** Stop it, Maria.

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

**ANITA** Too much.

**MARIA** (*Exasperated*)

*Anita, it is now to be a dress for dancing, no longer for kneeling in front of an altar.* 445

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

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

**ANITA** Bernardo made me promise – 450

**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? 455

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? **460**

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 – **465**

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? **470**

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.

MARIA (*Shocked*) Don't come! (*Grabs the dress*) **475**  
 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 — **480**

ANITA Well???

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.*) **485**

BERNARDO Are you ready?

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

**BERNARDO** (*Looking only at Maria's face*) **490**  
Yes. (*He kisses her*) Very.

**ANITA** I didn't quite hear...

**BERNARDO** (*Kissing Anita quite differently*)  
Very beautiful.

**MARIA** (*Watches them a second, then turns to Chino*) **495**  
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. **500**

**BERNARDO** (*As Anita hooks up Maria*)  
Why?

**MARIA** Because tonight is the real beginning of my life as a young lady of America!

(*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.*) **505**

**510**



## 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.* 515

*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.* 520 525

*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’.* 530 535 540

**GLAD HAND** (*Beaming*)

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

**SNOWBOY** (*Limping forward*) 560

Oh, it hurts; it hurts; it—

(*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.*)

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

(*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 '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. 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.)*

**580**

**585**

**590**

**595**

**600**

**605**

**TONY**

You're not thinking I'm someone else?

**MARIA**

I know you are not.

**TONY**

Or that we have met before?

**610**

**MARIA**

I know we have not.

**TONY**

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

**MARIA** (*Interrupting*)  
     My hands are cold. (*He takes them in his*) **615**  
     Yours, too. (*He moves her hands to his face*)  
     So warm. (*She moves his hands to her face.*)

**TONY** Yours, too.

**MARIA** But of course. They are the same.

**TONY** It's so much to believe – you're not joking **620**  
     me?

**MARIA** I have not yet learned how to joke that  
     way. I think now I never will. (*Impulsively,*  
     *he stops to kiss her hands; then tenderly,*  
     *innocently, her lips. The music bursts out,* **625**  
     *the lights flare up, and Bernardo is upon*  
     *them in an icy rage.*)

**BERNARDO** Go home, 'American'.

**TONY** Slow down, Bernardo.

**BERNARDO** Stay away from my sister! **630**

**TONY** ...Sister?  
     (*Riff steps up.*)

**BERNARDO** (*To Maria*)  
     Couldn't you see he's one of them?

**MARIA** No; I saw only him. **635**

**BERNARDO** (*As Chino comes up*)  
     I told you: there's only one thing they want  
     from a Puerto Rican girl!

**TONY** That's a lie!

**RIF** Cool, boy. **640**

**CHINO** (*To Tony*) Get away.

**TONY** You keep out, Chino. (*To Maria*) Don't  
     listen to them!

**BERNARDO** She will listen to her brother before—

**RIF** (*Overlapping*) If you characters want to settle— **645**

**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.

*(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.)* **650**

**BERNARDO** I warned you —

**CHINO** Do not yell at her, 'Nardo. **655**

**BERNARDO** You yell at babies.

**ANITA** And put ideas in the baby's head.

**BERNARDO** Take her home, Chino.

**MARIA** 'Nardo, it is my first dance.

**BERNARDO** Please. We are family, Maria. Go. **660**  
*(Maria hesitates, then starts out with Chino as the light follows her to the other group, which she passes.)*

**RIFF** *(To Diesel, indicating Tony happily)*  
I guess the kid's with us for sure now. **665**  
*(Tony doesn't even hear; he is staring at Maria, who stops for a moment.)*

**CHINO** Come, Maria.  
*(They continue out.)*

**TONY** Maria... **670**  
*(He is unaware that Bernardo is crossing towards him, but Riff intercepts.)*

**BERNARDO** I don't want you.

**RIFF** I want you, though. For a war council – Jets and Sharks. **675**

**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.

**RIFF** Doc's drugstore? (*Bernardo nods*) And no jazz before then. **680**

**BERNARDO** I understand the rules – Native Boy.  
(*The light is fading on them, on everyone but Tony*)

**RIFF** Spread the word, Diesel. **685**

**DIESEL** Right, Daddy-o.

**TONY** Maria...  
(*Music starts*)

**RIFF** (*In darkness*) Tony!

**DIESEL** (*In darkness*) **690**  
Ah, we'll see him at Doc's.

**TONY** (*Speaking dreamily over the music – he is now standing alone in the light*)  
Maria...  
(*Singing softly*) **695**  
The most beautiful sound I ever heard.  
(*VOICES offstage*)  
Maria, Maria, Maria, Maria...  
(*TONY*)  
All the beautiful sounds of the world in a single word: **700**  
(*VOICES offstage*)  
Maria, Maria, Maria, Maria...  
(*Swelling in intensity*)  
Maria, Maria... **705**  
(*TONY*)  
Maria!  
I've just met a girl named Maria,  
And suddenly that name  
Will never be the same **710**  
To me.  
Maria!  
I've just kissed a girl named Maria,

And suddenly I've found  
How wonderful a sound  
Can be! 715

Maria!  
Say it loud and there's music playing –  
Say it soft and it's almost like praying –  
Maria...  
I'll never stop saying 720  
Maria!

(CHORUS, *offstage, against TONY'S  
obbligato*)  
I've just met a girl named Maria,  
And suddenly that name 725  
Will never be the same  
To me.

Maria –  
I've just kissed a girl named Maria,  
And suddenly I've found 730  
How wonderful a sound  
Can be!

(TONY)  
Maria –  
Say it loud and there's music playing - 735  
Say it soft and it's almost like praying –  
Maria –  
I'll never stop saying Maria!  
The most beautiful sound I ever heard –  
Maria. 740

*(During the song, the stage behind Tony has  
gone dark; by the time he has finished, it is  
set for the next scene.)*

*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.* **750**

**(TONY sings)** Maria, Maria... **755**

**MARIA** Ssh!

**TONY** Maria!!

**MARIA** Quiet!

**TONY** Come down.

**MARIA** No. **760**

**TONY** Maria...

**MARIA** Please. If Bernardo—

**TONY** He's at the dance. Come down.

**MARIA** He will soon bring Anita home.

**TONY** Just for a minute. **765**

**MARIA (Smiles)** A minute is not enough.

**TONY (Smiles)** For an hour, then.

**MARIA** I cannot.

**TONY** Forever!

**MARIA** Ssh! **770**

**TONY** Then I'm coming up.

**WOMAN'S VOICE (From the offstage apartment)**

**Maria!**

**MARIA** *Momentito, Mama...*



TONY (*Climbing up*) 775  
                   Maria, Maria—

MARIA *Cállate!* (*Reaching her hand out to stop him*)  
                   Ssh!

TONY (*Grabbing her hand*)  
                   Ssh! 780

MARIA It's dangerous.

TONY I'm not 'one of them'.

MARIA You are; but to me, you are not. Just as I  
                   am one of them—  
                   (*She gestures towards the apartment.*) 785

TONY To me, you are all the—  
                   (*She covers his mouth with her hand.*)

MAN'S VOICE (*From the unseen apartment*)  
                   Maruca!

MARIA *Si, ya vengo, Papa.* 790

TONY Maruca?

MARIA His pet name for me.

TONY I like him. He will like me.

MARIA No. He is like Bernardo: afraid. (*Suddenly*  
                   *laughing*) Imagine being afraid of you! 795

TONY You see?

MARIA (*Touching his face*)  
                   I see you.

TONY See only me.

(MARIA *sings*) Only you, you're the only thing I'll see 800  
                   forever.  
                   In my eyes, in my words and in everything  
                   I do,  
                   Nothing else but you  
                   Ever! 805

(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. **810**

(MARIA) All the world is only you and me!  
*(And now the buildings, the world fade away,  
leaving them suspended in space)*  
Tonight, tonight,  
It all began tonight, **815**  
I saw you and the world went away.  
Tonight, tonight,  
There's only you tonight,  
What you are, what you do, what you say.

(TONY) Today, all day I had the feeling **820**  
A miracle would happen –  
I know now I was right.  
For here you are  
And what was just a world is a star  
Tonight! **825**

(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, **830**  
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 **835**  
And what was just a world is a star  
Tonight!

MAN'S VOICE (*Offstage*)  
Maruca!

MARIA Wait for me! 840  
*(She goes inside as the buildings begin to come back into place.)*

(TONY sings) Tonight, tonight,  
 It all began tonight, I saw you and the  
 world went away. 845

MARIA (*Returning*) I cannot stay. Go quickly!

TONY I'm not afraid.

MARIA They are strict with me. Please.

TONY (*Kissing her*) Good night.

MARIA *Buenas noches.* 850

TONY I love you.

MARIA Yes, yes. Hurry. (*He climbs down*) Wait!  
 When will I see you? (*He starts back up*) No!

TONY Tomorrow.

MARIA I work at the bridal shop. Come there. 855

TONY At sundown.

MARIA Yes. Good night.

TONY Good night.  
*(He starts off.)*

MARIA Tony! 860

TONY Ssh!

MARIA Come to the back door.

TONY *Si.*  
*(Again he starts out.)*

MARIA Tony! (*He stops. A pause*) What does Tony 865  
 stand for?

TONY Anton.

MARIA *Te adoro, Anton.*

TONY *Te adoro, Maria.*

(BOTH *sing as music starts again*) 870

Good night, good night,  
Sleep well and when you dream,  
Dream of me  
Tonight.

(*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.*) 875

BERNARDO (*Looking up at the window*) 880  
Maria?

ANITA She *has* a mother. Also a father.

BERNARDO They do not know this country any better than she does. 885

ANITA You do not know it all! Girls are here free to have fun.  
She-is-in-America-now.

BERNARDO (*Exaggerated*) 890  
But Puerto-Rico-is-in-America-now!

ANITA (*In disgust*) Ai!

BERNARDO (*Cooing*)  
Anita Josefina Teresita—

ANITA It's plain Anita now—

BERNARDO (*Continuing through*) 895  
—Beatriz de Carmen Margarita, etcetera, etcetera—

ANITA Immigrant!

BERNARDO (*Pulling her to him*) 900  
Thank God, you can't change your hair!

PEPE (*Fondling Consuelo's bleached mop*)  
Is that possible?

CONSUELO In the U.S.A., everything is real.

**BERNARDO** (*To Chino, who enters*)  
Chino, how was she when you took her home? **905**

**CHINO** All right. ‘Nardo, she was only dancing.

**BERNARDO** With an ‘*American*’. Who is really a Polack.

**ANITA** Says the Spic.

**BERNARDO** You are not so cute. **910**

**ANITA** That Tony is.

**ROSALIA** And he works.

**CHINO** A delivery boy.

**ANITA** And what are you?

**CHINO** An assistant. **915**

**BERNARDO** *Si!* And Chino makes half what the Polack makes – the Polack is American!

**ANITA** Ai! Here comes the whole commercial!  
(*A burlesque oration in mock Puerto Rican accent. Bernardo starts the first line with her*) 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! **920**

**PEPE and CONSUELO** **925**  
Lice!

**PEPE, CONSUELO, ANITA**  
Cockroaches!

**BERNARDO** Well it is true! You remember how we were when we first came! Did we even think of going back? **930**

**BERNARDO and ANITA**  
No! We came ready, eager —

**ANITA** (*Mocking*) With our hearts open —

**CONSUELO** Our arms open — **935**

**PEPE** You came with your pants open.

**CONSUELO** *You did, pig! (Slaps him) You'll go back with handcuffs!*  
**BERNARDO** I am going back with a Cadillac!  
**CHINO** Air-conditioned! 940  
**BERNARDO** Built-in bar!  
**CHINO** Telephone!  
**BERNARDO** Television!  
**CHINO** Compatible colour!  
**BERNARDO** And a king-sized bed. (*Grabs Anita*) Come on. 945  
**ANITA** (*Mimicking*) Come on.  
**BERNARDO** Well, are you or aren't you?  
**ANITA** Well, are you or aren't you?  
**BERNARDO** Well, are you? 950  
**ANITA** You have your big, important war council. The council or me?  
**BERNARDO** First one, then the other.  
**ANITA** (*Breaking away from him*)  
I am an American girl now. I don't wait. 955  
**BERNARDO** (*To Chino*)  
Back home, women know their place.  
**ANITA** Back home, little boys don't have war councils.  
**BERNARDO** You want me to be an American? 960  
(*To the boys*) *Vámonos, chicos, Es tarde.*  
(*A mock bow*) *Buenos noches, Anita Josefina del Carmen, etcetera, etcetera, etcetera. (He exits with the boys)*  
**ROSALIA** That's a very pretty name: Etcetera. 965  
**ANITA** Ai!  
**CONSUELO** She means well.  
**ROSALIA** We have many pretty names at home.

ANITA (*Mimicking*) At home, at home. If it's so nice 'at home'. why don't you go back there? 970

ROSALIA I would like to – (*A look from Anita*) – just for a successful visit.  
(*She sings nostalgically*)  
Puerto Rico...  
You lovely island... 975  
Island of tropical breezes.  
Always the pineapples growing,  
Always the coffee blossoms blowing...

(ANITA *sings sarcastically*)  
Puerto Rico... 980  
You ugly island...  
Island of tropic diseases.  
Always hurricanes blowing,  
Always the population growing...  
And the money owing, 985  
And the babies crying,  
And the bullets flying.  
I like the island Manhattan –  
Smoke on your pipe and put that in!

(ALL, *except ROSALIA*) 990  
I like to be in America!  
O.K. by me in America!  
Everything free in America  
For a small fee in America

(ROSALIA) I like the city of San Juan – 995  
(ANITA) I know a boat you can get on.  
(ROSALIA) Hundreds of flowers in full bloom –  
(ANITA) Hundreds of people in each room!

**(ALL *except* ROSALIA)**

**Automobile in America, 1000**  
**Chromium steel in America,**  
**Wire-spoke wheel in America –**  
**Very big deal in America!**

**ROSALIA I'll drive a Buick through San Juan—**

**ANITA If there's a road you can drive on. 1005**

**ROSALIA I'll give my cousins a free ride—**

**ANITA How you get all of them inside?**

**(ALL *except* ROSALIA)**

**Immigrant goes to America,**  
**Many hellos in America; 1010**  
**Nobody knows in America**  
**Puerto Rico's in America.**  
***(The girls whistle and dance.)***

**ROSALIA When I will go back to San Juan—**

**ANITA When you will shut up and get gone! 1015**

**ROSALIA I'll give them new washing machine—**

**ANITA What have they got there to keep clean?**

**(ALL *except* ROSALIA)**

**I like the shores of America!**  
**Comfort is yours in America! 1020**  
**Knobs on the doors in America,**  
**Wall-to-wall floors in America!**  
***(They whistle and dance.)***

**ROSALIA I'll bring a TV to San Juan—**

**ANITA If there's a current to turn on. 1025**

**ROSALIA Everyone there will give a big cheer!**

**ANITA Everyone there will have moved here!**  
***(The song ends in a joyous dance.)***

***(The Lights Black Out)***



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## **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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