

WEST SIDE STORY

PRIMERA
ESCENA
DESCRIPCIÓN
GENERAL
PERSONAJES

**Sharks y Jets bailan y se pelean en la calle cuando aparecen los oficiales
Jets y Sharks, oficiales Shrank (Ale R) y Krupke (Fran)**

Teniente Shrank: ¡Basta! ¡Basta! ¿Cuántas veces debo decirles que dejen de pelear?
Jets: Buenos días, teniente Shrank. Buenos días, oficial Krupke.
Oficial Krupke: Dejen de hacerse los graciosos.
Teniente Shrank: Ey tú, ven aquí, si ven. Ahora vas a decirme cuál de estos Portorriqueños te lastimó
Action: Pues... Yo....
Riff: Disculpe señor, nosotros creemos que en realidad lo lastimó uno de sus policías.
Jets: Tiene razón.
Teniente Shrank: Eso es imposible
Bernardo: En América nada es imposible (Risas)
Teniente Shrank: Bueno graciosos, escúchenme bien todos. Ustedes no son dueños de estas calles, y no permitiré estos desórdenes.
si quieren matarse.
e. muy bien, pero no en mi distrito.
¿Entendido?
Bernardo: Sí señor. ¿Qué otro distrito nos recomienda?
Teniente Shrank: Saca a tus amigos de aquí Bernardo, y si se van de este vecindario... mejor.
Bernardo: Ya oyeron Sharks, vámonos
Teniente Shrank: (A los americanos) En este vecindario hay demasiada basura. Por lo tanto quiero que sean buenos con los portorriqueños a partir de ahora. Si los vuelvo a ver peleando, a la cárcel directos.
Oficial y Teniente: Adiós muchachos. (Salen los policías)
Griselda: Adiós muchachos.
Velma: A la cárcel. ¡Ay, no!
Minnie: No son dueños de estas calles.
Riff: Vengan tendremos reunión.
(Se acerca un niño (Nobodies))
Nobodies/niño: Riff, quiero ser de la pandilla. ¡Quiero unirme y pelear, voy a ser el mejor Jet!
Clark: Vete a casa, tu mamá te querrá dar tu lechita.
Nobodies/niño: ¡No soy un bebé!
Jets: sí, sí, ya vete de aquí nifito, fuera, largo
(Se va)
Riff: Escuchen hemos peleado por este sector y no dejaremos que nos lo quiten.
Jets: Claro que no
Riff: Otros han venido y han huido. Hemos podido echarles.
Action: Sí, pero estos son diferentes.
Minnie: Se multiplican como cucarachas.
Velma: Ya oyeron al Teniente Shrank, hay que ser buenos con los portorriqueños o a la cárcel.
Ice: ¿Y tenemos que dejar que nos quiten todo lo que nos pertenece?
Pauline: Pero los sharks también quieren ser los amos, será una pelea dura.
Rose: Tal vez escojan navajas o pistolas.
Riff: Debemos estar preparados ¿Qué opinan Jets?

West Side Story Script Act 2

Nigel Simeone



West Side Story Script Act 2:

A Place for Us Julia L. Foulkes, 2016-10-24 The making of the classic musical A fascinating read focusing equally on the show and the world into which it was born Choice From its 1957 Broadway debut to multiple revivals from the Oscar winning film to countless amateur productions West Side Story is nothing less than an American touchstone an updating of Shakespeare vividly realized in a rapidly changing postwar New York A lifelong fan of the show Julia Foulkes became interested in its history when she made an unexpected discovery scenes for the iconic film version were shot on the demolition site destined to become part of the Lincoln Center redevelopment area a crowning jewel of postwar urban renewal Foulkes interweaves the story of the creation of the musical and film with the remaking of the Upper West Side and the larger tale of New York's postwar aspirations Making unprecedented use of director and choreographer Jerome Robbins's revelatory papers she shows the crucial role played by the political commitments of Robbins and his collaborators Leonard Bernstein and Arthur Laurents Their determination to evoke life in New York as it was actually lived helped give West Side Story its unshakable sense of place even as it put forward a vision of a new vigorous determinedly multicultural American city Beautifully written and full of surprises for even the most dedicated West Side Story fan A Place for Us is a revelatory new exploration of an American classic

Leonard Bernstein: West Side Story Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre West Side Story has been featured in many books on Broadway but it has yet to be the focus of a scholarly monograph Nigel Simeone begins by exploring the long process of creating West Side Story including a discussion of Bernstein's sketches early drafts of the score and script as well as cut songs The core of the book is a commentary on the music itself West Side Story is one of the very few Broadway musicals for which there is a complete published orchestral score as well as two different editions of the piano vocal score The survival of the original copied orchestral score and the reminiscences of Sid Ramin and Irwin Kostal reveal details of the orchestration process and the extent to which Bernstein was involved in this Simeone's commentary considers musical characteristics and compositional techniques used to mirror the drama for example the various uses of the tritone motivic development the use and reinvention of Broadway and other conventions the creation of dramatic continuity in the score through the use of motifs and other devices the unusual degree of dissonance and rhythmic complexity at least for the time and the integration of Latin American dance forms Mambo Huapango and so on Simeone also considers the reception of West Side Story in the contemporary press The stir the show caused included the response that it was the angular edgy score that made it a remarkable achievement Not all reviews were uncritical Finally the book looks in detail at the making of the original Broadway cast recording made in just one day included on the accompanying CD

West Side Story as Cinema Ernesto R. Acevedo-Muñoz, 2013-10-08 For millions of moviegoers unable to see the original stage version of West Side Story director Robert Wise's adaptation was a cinematic gift that brought a Broadway hit to a mass audience Ernesto Acevedo Muñoz argues

that Wise's film was not only hugely popular but that it was also an artistic triumph that marked an important departure in the history of American movie making. With a score by Leonard Bernstein and choreography by Jerome Robbins, this update of the Romeo and Juliet story remains one of the most revered and highly popular American movie musicals, with only *Singin' in the Rain* ranking higher in the AFI's list of the best of the genre. *Acevedo Mu oz* draws on previously unreleased production documents from interoffice memos to annotations on the director's script to go beyond publicity accounts and provide an inside look at this critically acclaimed film classic, offering details of its filming that have never before been published. From location scouting to scripting to casting to filming, *Acevedo Mu oz* focuses on little-known details of the actual production. He provides close analyses of dramatic sequences and musical numbers, emphasizing the film's technical innovations and its visual and aural coding as a means for defining character and theme. He carefully explains the differences between Broadway and film versions, exposing censorship and creative issues that the filmmakers were forced to confront. And taking readers behind the cameras, he highlights the creative differences and financial difficulties that led to the departure of Robbins, who had conceived and directed the stage version long before filming was complete. *Acevedo Mu oz* makes a strong case for the film's daring vision in combining music, dance, dialogue, and visual elements, especially color, in highly creative ways, while also addressing the social, racial, and class tensions of American society. Drawing on his own Puerto Rican heritage, he provides a Hispanic perspective on the cultural aspects of the story and explores the ways in which the film's portrayal of Puerto Rican identity is neither as transparent nor as negative as some critics have charged. Bursting with facts, insights, and inside stories, this book boasts a wealth of material that has never been explored before in print. Both history and homage, it is a must for scholar and buff alike. [West Side Story, Gypsy, and the Art of Broadway Orchestration](#) Paul Laird, 2021-11-18

In this ground-breaking study, Paul Laird examines the process and effect of orchestration in *West Side Story* and *Gypsy*, two musicals that were among the most significant Broadway shows of the 1950s and remain important in the modern repertory. Drawing on extensive archival research with original manuscripts, Laird provides a detailed account of the process of orchestration for these musicals and their context in the history of Broadway orchestration. He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number, opening a new avenue for analysis that deepens our understanding of the musical as an art form. The orchestration of the score in Broadway musicals deeply shapes their final soundscapes, but only recently has it begun to receive real attention. Linked by a shared orchestrator in other ways, *West Side Story* and *Gypsy* offer a study in contrasts. Breaking down how the two composers, Leonard Bernstein and Jules Styne, collaborated with orchestrators Sid Ramin, Irwin Kostal, and Robert Ginzler, Laird's study enables us to better understand both of these two iconic shows and the importance of orchestration within musical theatre in general. [The Young Actors' Workbook](#) Judith Roberts Seto, 1994

A collection of dramatic scenes for young actors with tips for performance. **Resources for Teaching Shakespeare: 11-16** Fred Sedgwick, 2011-08-18. Despite being dead for nearly 400 years,

Shakespeare's plays and plots are very much alive in the modern curriculum. For many of those required to study him, however, their enthusiasm is dead and buried. Aimed at those teaching Shakespeare to students aged from 11-16, Fred Sedgwick provides tried and tested lessons accompanied by photocopiable and downloadable resources to enable teachers to develop their practice and inspire their students. This fantastic resource provides lessons to engage and enlighten students and features activities, teaching strategies and schemes informed by current ideas about teaching and learning and the curriculum. Its user-friendly layout is designed to assist busy teachers and the photocopiable material accompanying each activity is also available for download from the companion website [Anthem](#). Shana L. Redmond, 2014. An extraordinary innovative and generative book. George Lipsitz, author of *How Racism Takes Place*. *Catalog of Copyright Entries*, Library of Congress, Copyright Office, 1969. *Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre*. 9 v. New York Public Library. Research Libraries, 1967. *Guerrilla Film Marketing*. Robert G. Barnwell, 2018-07-11. Create an irresistible brand image and build an audience of loyal and engaged fans. *Guerrilla Film Marketing* takes readers through each step of the film branding, marketing and promotional process. Tailored specifically to low budget independent films and filmmakers, *Guerrilla Film Marketing* offers practical and immediately implementable advice for marketing considerations across every stage of the film production process. Written by leading film industry professional Robert G. Barnwell, *Guerrilla Film Marketing* teaches readers how to master the fundamentals of guerrilla branding, marketing and promotion. Create an integrated marketing plan and calendar based on realistic budgets and expectations. Develop internet and social media marketing campaigns including engaging studio and film websites and powerful marketing-centric IMDb listings. Assemble behind-the-scenes pictures, videos and documentaries. Produce marketing materials such as key art, posters, film teasers, trailers and electronic press kits aka EPKs and maximize the marketing impact of events such as test screenings, premieres, film festivals and industry award ceremonies. *Guerrilla Film Marketing* is filled with dozens of step-by-step instructions, checklists, tools, a glossary, templates and other resources. A downloadable eResource also includes a sample marketing plan and audit, a test screening questionnaire and more. **From Reel to Deal**. Dov S-S Simens, 2025-05-01. Based on his acclaimed *2 Day Film School*, Dov S-S Simens serves up a flawless and detailed blueprint for creating successful independent films. With his signature in your face, no holds barred advice, the Godfather of Independent Film teaches readers everything they need to know to create full-length feature films. From screenwriting: There are two types of scripts: It's great or it sucks to distribution. Who are the whores of Hollywood? Simens provides encyclopedic, precise and creative instruction for making a vision a reality. By the end of the book, readers will know exactly what to do to make their films. [Enchanted Evenings](#). Geoffrey Block, 2009-10-30. This second edition offers theater lovers an illuminating behind-the-scenes tour of some of America's best musicals. Geoffrey Block provides a documentary history of each of the eighteen musicals he discusses. He reveals how the American musical evolved from the 1920s to today, both on stage and on screen, and how librettist/lyricist

composer and director work together to shape pieces book cover Performing Arts Resources Ted Perry,1977 Lew Hunter's Screenwriting 434 Lew Hunter,2004-05-04 For decades Lew Hunter s Screenwriting 434 class at UCLA has been the premier screenwriting course launching a generation of the industry s most frequently produced writers Here he shares the secrets of his course on the screenwriting process by actually writing an original script step by step that appears in the book *Cartographies of Transnationalism in Postcolonial Feminisms* Jamil Khader,2013 This book proffers a new theory of the radical possibilities of contemporary postcolonial feminist writings from Africa the Middle East the Americas and the Caribbean against what can be described as actually existing colonialisms These writers include prominent and other less known postcolonial women writers such as Tsitsi Dangarembga Louise Erdrich Aurora Levins Morales Rosario Morales Esmeralda Santiago Raymonda Tawil Michelle Cliff and Rigoberta Mench Negotiating the contradictions among gender nation and globalization postcolonial women writers construct extimate subjectivities that mark their excessive locations in the social field through the dialectical relation between the intimate and the external the intimately or internally external articulating these contradictions within the larger history and narratives of anti colonial internationalist struggle for liberation and emancipation Grounded in a commitment to the future of the postcolonial nation and the project of decolonization and liberation within the ever encroaching neocolonial global capitalist system postcolonial women s narratives of displacing offer not only an alternative mode of ideological critique of scripted and commonly inherited discourses of identity home culture that obfuscate the fundamental social antagonism but also ways of changing them through practices of radical politics The book thus charts four intersecting dialogic strategies by which postcolonial women writers produce extimate subjectivities travel unhomeliness multiple and shifting subject positions and transnational alliances First specific strategies of travel voluntary and involuntary within glocal networks of dispossession displacement and labor migration that foreground their extimate locations as internally external Second tactics of unhomeliness that uncover traces of the foreign and elsewhere in the edifice of the familiar that serve as the basis for interrogating dominant discourses of belonging Third techniques of multiple and shifting subject positions that recognize the excessive location of the extimate subject in order to unravel not only the contingency of the subject s ontic properties but also her locations in the interplay of oppression and privilege And fourth strategies for building political solidarity with transnational and transethnic communities of struggle that are grounded in the concrete Universality of the excluded communities This book bears witness to the radical possibility in contemporary postcolonial feminist writing and promises a way out of the impasse of the current culturalization of politics in the humanities that has resulted from the uncritical celebration of hybridity and the concomitant emphasis on diaspora postnationalism and cosmopolitanism in dominant discourses of postcolonial ethnic and transnational studies **The Oxford Handbook of The American Musical** Raymond Knapp,Mitchell Morris,Stacy Wolf,2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of

composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals

Wicked Paul R. Laird, 2011-06-24 In 2004 the original Broadway production of *Wicked* earned 10 Tony nominations including best musical Based on the best selling novel by Gregory Maguire the show continues to run on Broadway and has touring companies throughout the United States and around the world In *Wicked A Musical Biography* author Paul Laird explores the creation of this popular Broadway musical through an examination of draft scripts interviews with major figures and the study of primary musical sources such as sketches drafts and completed musical scores Laird brings together an impressive amount of detail on the creation of *Wicked* including a look at Maguire's novel as well as the original source material *The Wizard of Oz* This volume also offers a history of the show's genesis along with examinations of the draft scenarios and scripts that demonstrate the show's development Laird also explores Stephen Schwartz's life and work providing an analysis of the composer and lyricist's work on the show through song drafts sketches and musical examples Laird also surveys the show's critical reception in New York and London noting how many critics failed to appreciate its qualities or anticipate its great success The unusual nature of *Wicked*'s story dominated by two strong female leads is also placed in the context of Broadway history A unique look into a successful Broadway production *Wicked A Musical Biography* will be of interest to musicologists theatre scholars students and general readers alike

Beyond Norma Rae Aimee Loiselle, 2023-11-14 In the late 1970s Hollywood producers took the published biography of Crystal Lee Sutton a white southern textile worker and transformed it into a blockbuster 1979 film *Norma Rae* featuring Sally Field in the title role This fascinating book reveals how the film and the popular icon it created each worked to efface the labor history that formed the foundation of the film's story Drawing on an impressive range of sources union records industry reports film scripts and oral histories Aimee Loiselle's cutting edge scholarship shows how gender race culture film and mythology have reconfigured and often undermined the history of the American working class and its labor activism While *Norma Rae* constructed a powerful image of individual defiance by a white working class woman Loiselle demonstrates that female industrial workers across the country and from diverse racial backgrounds understood the significance of cultural representation and fought to tell their own stories Loiselle painstakingly reconstructs the underlying histories of working women in this era and makes clear that cultural depictions must be understood as the complicated creations they are

Manhattan Projects Samuel Zipp, 2010-05-24 Moving beyond the usual good versus evil story that pits master planner Robert Moses against the plucky neighborhood advocate Jane Jacobs Samuel Zipp sheds new light on the rise and fall of New York's urban renewal in the decades after World War II Focusing on four iconic Manhattan projects the United Nations building Stuyvesant Town Lincoln Center and the great swaths of public housing in East Harlem Zipp unearths a host of forgotten stories and characters that flesh out the conventional history of urban renewal He shows how boosters hoped to make Manhattan the capital of modernity and a symbol of American power but even as the builders

executed their plans a chorus of critics revealed the dark side of those Cold War visions attacking urban renewal for perpetuating deindustrialization racial segregation and class division for uprooting thousands and for implanting a new alienating cityscape Cold War era urban renewal was not merely a failed planning ideal Zipp concludes but also a crucial phase in the transformation of New York into both a world city and one mired in urban crisis

The Oxford Handbook of Musical Theatre Screen Adaptations Dominic McHugh, 2019-06-14

Hollywood's conversion to sound in the 1920s created an early peak in the film musical following the immense success of *The Jazz Singer*. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular since the heightened experience of song and dance drew attention to the novelty of the technological development. Until the near collapse of the genre in the 1960s the film musical enjoyed around thirty years of development as landmarks such as *The Wizard of Oz*, *Meet Me in St. Louis*, *Singin' in the Rain*, and *Gigi* showed the exciting possibilities of putting musicals on the silver screen. *The Oxford Handbook of Musical Theatre Screen Adaptations* traces how the genre of the stage to screen musical has evolved starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita* and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth including not only favorites such as *Annie* and *Kiss Me Kate* but also some of the lesser known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon*. Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

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