

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

Danielle Birkett, Dominic McHugh

A red circular graphic with a gradient, appearing as a stylized arrow or a partial circle, located to the right of the authors' names.

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 Muoz 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 Muoz 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 Muoz 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.

Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v New York Public Library. Research Libraries, 1967

Anthem Shana L. Redmond, 2014 An extraordinary innovative and generative book. George Lipsitz, author of *How Racism Takes Place*

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

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Andrew Lloyd Webber John Snelson, 2009-01-01 Examines the career of composer Andrew Lloyd Webber and his influence in films, rock, and pop music, and surveys his life story and commercial success

You've Got to Have a Dream Ian C. Bradley, 2005-01-01 Arguing that the musical is the most ubiquitous and dominant cultural icon of our age, scholar Ian Bradley unpacks the theological significance of the musical. Bradley argues that musicals provide millions of people around the world not just with entertainment but also with spiritual and theological values, a philosophy of life, and an encounter with God. In addition, he offers his thoughts on what the popularity of the musical might mean for the future of the church.

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

Performing Arts Resources Ted Perry,1977 **Shakespeare Survey: Volume 57, Macbeth and Its Afterlife** Peter Holland,2004-11-25 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of the play Macbeth Shakespeare and the American Musical Irene G. Dash,2010 The Bard on Broadway **Shake the Sketch** Susan M. Riley,2012 We can Shake the Sketch in education Wipe the slate clean and take a good look at the wonderful possibilities that strategies like Arts Integration can afford to our students Throughout this workbook you'll learn what Arts Integration is how it's revolutionizing education and how to successfully implement it in your classroom school or district using a proven process We'll explore the research behind Arts Integration how to make your vision of student success a reality and how to help your whole school community become invested in each student's potential Everything from writing lesson plans to providing professional development is covered including sample lesson plans templates and access to many supplemental media materials Engaging in the Arts making critical connections beyond the classroom and providing our students with the valuable understanding of processes will shake their world and ours forever **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 **Off Broadway Musicals, 1910-2007** Dan Dietz,2010-03-10 Despite an often unfair reputation as being less popular less successful or less refined than their bona fide Broadway counterparts Off Broadway musicals deserve their share of critical acclaim and study A number of shows originally staged Off Broadway have gone on to their own successful Broadway runs from the ever popular A Chorus Line and Rent to more off beat productions like Avenue Q and Little Shop of Horrors And while it remains to be seen if other popular Off Broadway shows like Stomp Blue Man Group and Altar Boyz will

make it to the larger Broadway theaters their Off Broadway runs have been enormously successful in their own right This book discusses more than 1 800 Off Broadway Off Off Broadway showcase and workshop musical productions It includes detailed descriptions of Off Broadway musicals that closed in previews or in rehearsal selected musicals that opened in Brooklyn and in New Jersey and American operas that opened in New York along with general overviews of Off Broadway institutions such as the Light Opera of Manhattan The typical entry includes the name of the host theater or theaters the opening date and number of performances the production s cast and creative team a list of songs a brief plot synopsis and general comments and reviews from the New York critics Besides the individual entries the book also includes a preface a bibliography and 21 appendices including a discography filmography a list of published scripts and lists of musicals categorized by topic and composer

Adapting The Wizard of Oz Danielle Birkett, Dominic McHugh, 2019 One of the most beloved film musicals of all time The Wizard of Oz represents an enduring family favorite and cultural classic Yet there is much more to the story than meets the eye and the MGM movie is just one of many ways in which it has been represented In this lively and wide ranging book editors Danielle Birkett and Dominic McHugh bring together insights from eleven experts into the varied musical forms this great American myth has taken in the past century Starting with the early adaptations of L Frank Baum s story the book also explores the writing composition and reception of the MGM film its importance in queer culture stage adaptations of the movie cult classic The Wiz Stephen Schwartz s Broadway blockbuster Wicked and the cultural afterlife of the iconic Arlen Harburg songs What emerges is a vivid overview of how music on stage and screen has been an essential part of the story s journey to become a centerpiece of American culture

Beyond Revenge Michael McCullough, 2008-03-31 Why is revenge such a pervasive and destructive problem How can we create a future in which revenge is less common and forgiveness is more common Psychologist Michael McCullough argues that the key to a more forgiving less vengeful world is to understand the evolutionary forces that gave rise to these intimately human instincts and the social forces that activate them in human minds today Drawing on exciting breakthroughs from the social and biological sciences McCullough dispenses surprising and practical advice for making the world a more forgiving place Michael E McCullough Miami Florida an internationally recognized expert on forgiveness and revenge is a professor of psychology at the University of Miami in Coral Gables Florida where he directs the Laboratory for Social and Clinical Psychology

A/V A to Z Richard W. Kroon, 2010-03-30 Defining more than 10 000 words and phrases from everyday slang to technical terms and concepts this dictionary of the audiovisual language embraces more than 50 subject areas within film television and home entertainment It includes terms from the complete lifecycle of an audiovisual work from initial concept through commercial presentation in all the major distribution channels including theatrical exhibition television broadcast home entertainment and mobile media The dictionary definitions are augmented by more than 700 illustrations 1 600 etymologies and nearly 2 000 encyclopedic entries that provide illuminating anecdotes historical perspective and clarifying details

From Assassins

to West Side Story Scott Miller, 1996 In this smart and practical guide Scott Miller looks at twenty musicals from a director's point of view

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