

Songs from WEST SIDE STORY in concert

Based on a Conception of JEROME ROBBINS
Book by ARTHUR LAURENTS Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Entire Original Production Directed and Choreographed by JEROME ROBBINS
Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
By Arrangement with Roger L. Stevens

WEST SIDE STORY is presented through special arrangement with Music Theatre International (MTI).
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Dal testo alla scena

West Side Story debuttò al Winter Garden Theatre di Broadway il 26 settembre del 1957 e fu replicato 732 volte prima di partire per una tournée che, per l'epoca, ebbe molto successo. Il musical, scritto da Arthur Laurents, affrontava problematiche sociali di grande impatto, mentre fino ad allora il teatro musicale aveva trattato solo temi leggeri. Questo nuovo genere, unito a un'ardita sperimentazione musicale, spiazzò pubblico e critica e il successo fu così straordinario che nel 1961 la United Artists ne realizzò una versione cinematografica. Il film vinse dieci Academy Awards e ancora oggi rimane l'unico film nella storia ad aver vinto un doppio Oscar. Da allora il linguaggio del musical cambiò notevolmente, ma *West Side Story* rimane uno dei più rappresentati al mondo. Nel 1984 fu realizzata una "versione operistica", anch'essa premiata, l'anno successivo, con un Grammy Award.

Le canzoni del musical

Prologue; Jet Song; Something's Coming; The Dance at the Gym; Maria; Tonight; America; Coll; One Hand, One Hearth; Balcony Scene (Tonight); The Rumble; I Feel Pretty; Somewhere; Gee, Officer Krupke!; A Boy Like That; The End.

La trama

Una moderna rivisitazione di *Romeo and Juliet* sullo sfondo dell'Upper West Side di New York. Al posto di due famiglie rivali ci sono due bande: i portoricani Sharks capeggiati da Bernardo e gli americani Jets guidati da Riff. Nonostante appartengano a gang rivali, quando Tony e Maria si incontrano ad un ballo è subito amore. Mentre i due giovani si dichiarano i propri sentimenti, gli Sharks e i Jets si sfidano in uno scontro risolutivo per il controllo del territorio: Tony tenta placare la rissa, ma Bernardo ferisce a morte Riff. Tony, accecato dalla follia, per vendicare la morte dell'amico uccide Bernardo, il fratello della donna che ama. L'atmosfera si scalda e i colpi di scena non tardano a mancare. Maria chiede aiuto all'amica Anita per pianificare una fuga con Tony, ma la rabbia e le incomprensioni si intrecciano annebbiando le anime di questi personaggi... e quando i due innamorati si rivedono, un tragico evento segnerà il loro destino.

Note di regia

L'ambientazione è l'Upper West Side della New York City Anni '50, metropoli in piena crescita economica e attraversata da lotte per il potere senza esclusione di colpi, in un quartiere difficile dove due gang di strada combattono per averne il controllo. Costumi iconici e dettagliati, con

evidenti influenze di Elvis Presley, Frank Sinatra, James Dean e Marilyn Monroe aiuteranno a identificare le bande anche attraverso il loro stile: gli Sharks avranno un look elegante, più sartoriale rispetto alle scarpe da ginnastica e ai jeans dei loro avversari americani. Espressività e danza accentueranno e sostituiranno a volte il copione: molte scene dello spettacolo saranno rappresentate attraverso coreografie forti e coinvolgenti, che le renderanno esplicite al di là delle parole. Sequenze di ballo sincronizzate e in completo unisono rappresenteranno la fedeltà dei singoli componenti verso la banda. Gli otto dinamici performers daranno il giusto ritmo all'opera, spaziando dal balletto, al jazz, alla danza contemporanea, al ballo latino e si muoveranno tra gli elementi di una complessa scenografia su più livelli che di volta in volta rappresenterà i diversi ambienti: il Bar di Doc, la Palestra e il Negozio per spose, ma soprattutto la Strada, dove è ambientata la maggior parte della storia. Lo stile recitativo sarà ampio, fisico ed espressivo, teso a veicolare la tensione esplosiva che circonda la trama, con un accento inglese, chiaro e conciso, utile per favorire la comprensione dell'opera, nonostante il suo forte carattere americano. Un musical sicuramente energico quello di *West Side Story* che, senza dubbio, continua ad essere una favola moderna, attuale e senza tempo.

Regia di Vikki Holland-Bowyer

SYNOPSIS OF SCENES

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CHARACTERS *(in order of appearance)*

BERNARDO
PEPE
CHINO
ICE
RIFF
ANYBODIES
BABY JOHN
POLICEMAN
TONY
MARIA
ANITA
MASTER OF CEREMONIES
VELMA
CONSUELO
MARIA'S FATHER
DOC

SCENE 1

Enter the Jets. Enter Bernardo and they nearly bump into him.

They look at each other and Jets walk teasing him.

Bernardo puts his fist on the wall. Pepe and Chino join him.

They meet up with Ice who looks scared then enter the Jets to help him.

The Sharks run off. The Jets play basketball.

Enter the Sharks and Bernardo catches the ball.

Riff *(to the Sharks)*. Beat it!

As they leave Chino trips Riff over. Riff gets up to shake hands then he punches Chino and Chino falls to the ground. Chino then spits at Riff and they fight. Enter Bernardo and pulls him off. The three fight then enter Anybodies and kicks Chino in the bottom then jumps on Bernardo and brings him to the ground. Enter the rest of the Jets and Pepe. They all chase each other. Baby John writes "STINKS" on the Sharks wall in chalk. The Sharks run after Baby John.

Chino. He wrote an insult on our wall, that coward!

Bernardo. Let's catch him! Let's teach him a lesson!

Pepe. There he is!

They catch him and hit him. Enter the policeman and blows his whistle.

Policeman. Stop it!

Sharks. The police!

Jets *(sarcastically, with attitude)*. Good morning lieutenant.

Sharks *(sarcastically, with attitude)*. Good morning lieutenant.

Policeman. How many times have I told you to stop the fighting? Baby John, who hit you?

Riff. Actually, Sir... we suspect that the job was done by a policeman, two policemen at least!

They laugh.

Policeman. Very funny! Do you want to kill each other? Well you won't do it in my neighbourhood. Bernardo, take your friends out of here and don't come back anymore!

Bernardo. O.K, Sharks, let's go. Come on, let's go.

Exit.

Policeman. And you must start making friends with the Sharks or I will get demoted to traffic duty! But I will drag you to jail with my bare hands first!

Exit the policeman.

Riff. Have you heard him? Don't do this, don't do that... A gang that doesn't own the street is nothing!

Anybodies. Riff, you must let me enter the gang.

Riff. No, it's not due to be discussed.

Anybodies *(shaking fists in the air)*. But didn't you see me? I was brilliant!

Riff *(with a superior air)*. Get lost! *(They make the gesture of kicking her out. She stays close by listening.)* Did you hear the lieutenant? *(Mocking him.)* "We must make friends with the Puerto Ricans or else..." but can we let them move in and take it all away from us?

Jets. No!

Riff. We have fought for this neighbourhood, should we give it up?

Jets. No!

Riff. And so, we have to get rid of the Sharks. Let's have a final fight: the winner gets the neighbourhood!

Anybodies. But they could use guns!

Ice. If they do, then we will accept it!

Baby John. But the guns...

Riff. We're only saying they might. Protocol calls for a war council. I'll personally give the bad news to Bernardo. In the meantime we will go and call Tony!

Jets. Why Tony? You can't rely on him!

Ice. And now he has a stupid job!

Riff. Because Tony and I started the Jets; he's always been here for us and he will be now. I'll see you all at the dance tonight at 10 pm, and Tony will be there, too.

Song "Jet Song".

Riff. Against the Sharks we need every man we got.

Ice. Tony doesn't belong any more.

Riff. Cut it baby boy. Tony and I started the Jets.

Ice. Well, he acts like he doesn't want to belong.

Baby John. Who wouldn't want to belong to the Jets?!

Ice. Tony has not been with us for over a month.

Riff. What about the day we beat up the Emeralds?

Anibodies. Which we couldn't have done without Tony.

Baby John. He saved my life!

Riff. Right! He's always come through for us and he will now.

Riff sings.

WHEN YOU'RE A JET
YOU'RE A JET ALL THE WAY
FROM YOUR FIRST CIGARETTE
TO YOUR LAST DYIN' DAY

WHEN YOU'RE A JET
LET THEM DO WHAT THEY CAN
YOU GOT BROTHERS AROUND
YOU'RE A FAMILY MAN

YOU'RE NEVER ALONE
YOU'RE NEVER DISCONNECTED
YOU'RE HOME WITH YOUR OWN
WHEN COMPANY'S EXPECTED
YOU'RE WELL PROTECTED

THEN YOU ARE SET
WITH A CAPITAL J
WHICH YOU'LL NEVER FORGET
TILL THEY CART YOU AWAY
WHEN YOU'RE A JET
YOU STAY A JET

Riff. Now I know Tony like I know myself. I guarantee you can count him in.

Ice. In, out, let's get started.

Baby John. Where are you going to find Bernardo?

Riff. At the dance tonight, at the gym.

Baby John. But the gym's neutral territory.

Riff (*innocently*). I'm going to be nice there! I'm only going to challenge him.

Ice. Great, Daddy-O!

Riff. So listen, everybody dress up sweet and sharp.

All. OH WHEN THE JETS FALL IN AT THE CORNBALL DANCE
WE'LL BE THE SWEETEST DRESSIN' GANG IN PANTS
AND WHEN THE CHICKS DIG US IN OUR JET
BLACK TIES
THEY'RE GONNA FLIP GONNA FLOP GONNA
DROP LIKE FLIES

Riff. So everybody, meet Tony and me at ten. And hold your head high!

Ice. We always walk tall!

Baby John. We're Jets!

Riff. The greatest!

Riff. WHEN YOU'RE A JET
YOU'RE THE TOP CAT IN TOWN
YOU'RE THE GOLD MEDAL KID
WITH THE HEAVY WEIGHT CROWN

Baby John. WHEN YOU'RE A JET
YOU'RE THE SWINGIN'EST THING
LITTLE BOY YOU'RE A MAN
LITTLE MAN YOU'RE A KING

All. THE JETS ARE IN GEAR
OUR CYLINDERS ARE CLICKIN'
THE SHARKS'LL STEER CLEAR
'CAUSE EV'RY PUERTO RICAN'S A LOUSY CHICKEN

HERE COME THE JETS
LIKE A BAT OUT OF HELL
SOMEONE GETS IN OUR WAY
SOMEONE DON'T FEEL SO WELL

HERE COME THE JETS
LITTLE WORLD STEP ASIDE
BETTER GO UNDERGROUND
BETTER RUN BETTER HIDE

WE'RE DRAWIN' THE LINE
SO KEEP YOUR NOSES HIDDEN
WE'RE HANGIN' A SIGN
SAYS "VISITORS FORBIDDEN"
AND WE AIN'T KIDDIN'

HERE COME THE JETS
YEAH AND WE'RE GONNA BEAT
EV'RY LAST BUGGIN' GANG
ON THE WHOLE BUGGIN' STREET
ON THE WHOLE
BUGGIN
EVER
MOTHER
LOVIN'
STREET
YEAH

Exit all.

SCENE 2

Outside Doc's bar. Tony is carrying a crate of Coca Cola.

Enter Riff.

Riff. Hey Tony!

Tony. Hi, Riff!

Tony puts down crate and they embrace each other.

Riff. Are you coming to the dance tonight? *(Tony shakes his head to say no and picks up crate.)* Come on, Tony, are we friends or not?

Tony. From the cradle to the grave. You are my best friend.

Tony walks with the crate.

Riff. It is for this reason that you must come and give me a helping hand. We must plan a fight with the Sharks! Come on, Tony, you must come...

Tony. No, I have left the gang and I told Doc I would clean up the bar.

He opens a drink.

Riff. You can do it after the dance...

Tony takes a sip of the drink.

Tony. And I have a lot on my mind: every single night, for the last month, I wake up and I'm reaching out but I don't know for what, I'm looking for something but I don't know what it is!

He puts the drink down.

Riff. If you don't show I'll look like an idiot because I've already told the guys you'd be there.

Tony. Alright... if you have really given your word...

Riff. And you never know, what you are waiting for may be at the dance!

Exit Riff and Tony whistles.

*Song "Something is Coming".
Tony sings.*

COULD BE
WHO KNOWS
THERE'S SOMETHING DUE ANY DAY
I WILL KNOW RIGHT AWAY
SOON AS IT SHOWS
IT MAY COME CANNONBALLING DOWN THROUGH THE SKY
GLEAM IN ITS EYE
BRIGHT AS A ROSE

WHO KNOWS
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
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
BUT IT IS GONNA BE GREAT

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
CATCH THE MOON
ONE-HANDED CATCH

AROUND THE CORNER
OR WHISTLING DOWN THE RIVER
COME ON DELIVER
TO ME

WILL IT BE YES IT WILL
MAYBE JUST BY HOLDING STILL
IT'LL BE THERE

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
WHO KNOWS
IT'S ONLY JUST OUT OF REACH
DOWN THE BLOCK ON A BEACH
MAYBE TONIGHT
MAYBE TONIGHT
MAYBE TONIGHT

SCENE 3

Bridal Shop where Maria works. Enter Maria and Anita.

Maria. Please, Anita, you must make the neck lower! At least one inch!

Anita. No, your brother told me to make it this way. You know him; you know how protective he is...

Maria. Only one inch... what can one inch do?

Anita. Too much.

Maria. It is a dress for dancing! Ever since I came here I have had no fun. All I do is come here, sew and go home. Why did my brother bring me here?

Anita. To marry Chino of course!

Maria. Chino, Chino... I don't like Chino. When I look at Chino nothing happens!

Anita. Well what do you expect to happen?

Maria. I don't know... something! What happens when you look at Bernardo?

Anita. ...It's when I don't look at him; it happens!

Maria tries on her dress.

Maria (*she struts about in front of the mirror*). Oh... it's a beautiful dress!

Anita (*she shakes her head*). So I was right after all?

Maria (*admiring herself and dancing*). Yes, yes! It's beautiful.

Enter Chino and Bernardo.

Bernardo (*to Maria*). Hello ladies, are you ready for the dance? Maria you look amazing... so beautiful.

He kisses her on the forehead.

Chino (*to Maria*). You look so elegant!

Anita. ...And me?

Bernardo. As always darling.

Maria. It is beautiful, isn't it?

Bernardo. Really wonderful... Anita, Chino, (*puts his arms on Anita and Chino's shoulders*) keep both eyes on Maria tonight, in case I cannot.

Maria. My brother is such a silly watchdog!

Bernardo walks towards Maria.

Bernardo. Yes, because you are a precious jewel and valued things must be guarded...

Maria. Bernardo, please... this is my first dance in America and I want to have a lot of fun!

Bernardo. Sure! You will have fun; with Chino!

He commits her sister to Chino. Exit Bernardo, Chino and Anita.

Maria. No, not Chino! Tonight is the real beginning of my life as a young lady of America.

Exit Maria.

SCENE 4

*Dance at the gym. Enter the Jets and dance.
Enter Bernardo, Anita, Chino and Maria and join dance.*

Riff (*in a mocking manner*). Bernardo.

*Bernardo and Sharks walk toward the Jets and Jets walk toward the Sharks
with the intent to fight. Chaos.*

Master of Ceremonies. Alright, alright, attention please! Hello everyone. Boys, attention, please. We have a fine attendance tonight! I know you boys and girls are here because you want to make new friends. (*Laughing.*) Tonight we are going to a special dance all together.

*Bernardo and Chino, on one side, Riff and Baby John on the other emerges
from the group and turn around twice arm in arm.*

Master of Ceremonies. Hey boys, come on. Right, I want you to make two circles. The ladies on the inside and the boys on the outside. When the music stops you dance with the person opposite you. Quiet please. Lets try.

*The leaders with their ladies take place, the others follow.
Music plays.*

Master of ceremonies. Let's Mambo!

*Riff and Velma, Bernardo and Anita, Maria and Chino, Baby John.
Enter Tony. Tony and Maria look at each other and it is love at first sight, they
dance.*

Tony. Have we met before?

Maria. I know we have not...

Tony. I knew something was going to happen but this is so much more... you are so beautiful.

Maria. You are so handsome.

Tony. Your hands, so warm.

Maria. Yours too... and so gentle. I feel so safe, so happy.

Tony. You are not making a joke?

Maria. I have not yet learned how to joke that way and I think now I never will!

Bernardo separates them.

Bernardo. Tony! Take your hands off my sister!

Tony (*he looks confused*). Your sister?!

Bernardo. Chino, take her home!

Chino (*Maria struggles*). Come on, let's go, Maria!

Exit Chino dragging Maria with him by force, she looks back.

Maria. Tony...

Tony. Maria...

Riff (*comes between Tony and Bernardo*). I want you for a war council.

Bernardo. Ok, at midnight. (*To Tony.*) I will square things up with you there.

Riff. Yes, make sure you are there and no messing around.

Exit everyone apart from Tony.

Song "Maria".

Tony. Maria...

Tony sings.

THE MOST BEAUTIFUL SOUND I EVER HEARD
MARIA MARIA MARIA MARIA
ALL THE BEAUTIFUL SOUNDS OF THE WORLD IN A SINGLE WORD
MARIA MARIA MARIA MARIA
MARIA
I'VE JUST MET A GIRL NAMED MARIA
AND SUDDENLY THAT NAME
WILL NEVER BE THE SAME
TO ME
MARIA
I'VE JUST KISSED A GIRL NAMED MARIA
AND SUDDENLY I'VE FOUND
HOW WONDERFUL A SOUND
CAN BE
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

Exit Tony.

SCENE 5

*At Maria and Bernardo's house.
Enter the Sharks, then enter Anita and Bernardo.*

Anita. Girls here are meant to have fun! She is in America now.

Bernardo. Puerto Rico is in America now.

Anita. You can't treat Maria as a little girl! She was only dancing!

Bernardo. Yes, but with an American!

Consuelo. What does that matter?

Anita. They are using Maria as an excuse to start World War III!

Bernardo. I tell you what, coming here has been a mistake!

Anita. But we had nothing in Puerto Rico!

Bernardo. We still have nothing... just more expensive.

Anita looks in disgust and turns away.

Consuelo. I want to stay in America.

Anita. We are more free here!

Chino. Hey look, instead of a shampoo, she 's been brain washed!

Anita. Stop it!

Bernardo. She has given up her home country of Puerto Rico and now favours America's Uncle Sam!

Anita. Oh no, that is not true.

Song "America".

Anita. PUERTO RICO
MY HEARTS DEVOTION
LET IT SLIP BACK IN THE OCEAN
ALWAYS THE HURRICAINES BLOWING
ALWAYS THE POPULATION GROWING
AND THE MONEY OWING

Sharks. That's right!
AND THE SUNLIGHT STREAMING
AND THE NATIVES STEAMING

Anita. I LIKE THE ISLAND MANHATTAN

Consuelo. I know you do.
SMOKE ON YOUR PIPE AND PUT THAT IN

Others. I LIKE TO BE IN AMERICA
O.K. BY ME IN AMERICA
EV'RYTHING FREE IN AMERICA

Bernardo. FOR A SMALL FEE IN AMERICA

Anita. BUYING ON CREDIT IS SO NICE

Bernardo. ONE LOOK AT US AND THEY CHARGE TWICE

Consuelo. I HAVE MY OWN WASHING MACHINE

Chino. WHAT WILL YOU HAVE THOUGH TO KEEP CLEAN

Anita. SKYSCRAPERS BLOOM IN AMERICA

Consuelo. CADILLACS ZOOM IN AMERICA

Anita. INDUSTRY BOOM IN AMERICA

Boy Sharks. TWELVE IN A ROOM IN AMERICA

Anita. LOTS OF NEW HOUSING WITH MORE SPACE

Bernardo. LOTS OF DOORS SLAMMING IN OUR FACE

Anita. I'LL GET A TERRACE APARTMENT

Bernardo. BETTER GET RID OF YOUR ACCENT

Anita. LIFE CAN BE BRIGHT IN AMERICA

Male Sharks. IF YOU CAN FIGHT IN AMERICA

Female Sharks. LIFE IS ALLRIGHT IN AMERICA

Male Sharks. IF YOU'RE ALL WHITE IN AMERICA

All. LA LA LA LA LA AMERICA
AMERICA
LA LA LA LA LA AMERICA
AMERICA

Female Sharks. HERE YOU ARE FREE AND YOU HAVE PRIDE

Male Sharks. LONG AS YOU STAY ON YOUR OWN SIDE

Female Sharks. FREE TO BE ANYTHING YOU CHOOSE

Male Sharks. FREE TO WAIT TABLES AND SHINE SHOES

Bernardo. EVERYWHERE GRIME IN AMERICA
ORGANISED CRIME IN AMERICA
TERRIBLE TIME IN AMERICA

Anita. YOU FORGET I'M IN AMERICA

Bernardo. I THINK I'LL GO BACK TO SAN JUAN

Anita. I KNOW A BOAT YOU CAN GET ON

Female Sharks. Bye bye!

Bernardo. EVERYONE THERE WILL GIVE BIG CHEER

Anita. Everyone there will have moved here!

All (shout). Go go go go!

All. OLE

Exit all.

SCENE 6

In front of Maria's house.

Enter Tony and calls Maria who appears at the balcony.

Tony. Maria! Maria... Maria.

Maria. Shhhh!

Tony. Come down.

Maria. Shhhh!

Tony. Maria, come down, I need to see you... run away with me!

Maria. No, I can't!

Tony. Well, let me see you... please, just for one minute.

Maria. Sorry Tony, I really can't.

Tony. Then I'll come up.

He climbs the ladder.

Maria. All right Tony, but I can't stay for too long. We must be very quiet.

Tony. Maria, I want to introduce myself to your father.

Maria. My father? That is not a good idea, he's like Bernardo... and you are one of them. An American.

Maria's father. Maria!

Maria. Yes father, I'm coming! (*Quietly.*) Tony I cannot stay... listen: I work at Madam Lucia's bridal shop, come tomorrow at six o'clock! Will you be there?

Tony. I'll be there, Maria.

Song "Tonight".

Maria. 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

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

Tony and Maria. ALL THE WORLD IS ONLY YOU AND ME

Maria. 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

Tony. TODAY ALL DAY I HAD THE FEELING
A MIRACLE WOULD HAPPEN
I KNOW NOW I WAS RIGHT

Tony and Maria. FOR HERE YOU ARE
AND WHAT WAS JUST A WORLD IS A STAR
TONIGHT

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 NORMAL

BUT HERE YOU ARE
AND WHAT WAS JUST A WORLD IS A STAR
TONIGHT

Maria. Goodnight.

Tony. Goodnight

Exit both.

SCENE 7

*In front of Doc's bar. Enter the Jets and wait for the Sharks.
Enter the policeman.*

Policeman. Why are you standing around? Get a move on. Don't let me find any of you here when I get back!

*Exit the policeman. The Jets make a fool of the policeman.
Enter the Sharks.*

Riff. Sit down...

Bernardo. Let's get down to business.

Riff. We challenge you to a fight, final, once and for all.

Bernardo. On what terms?

Riff. Whatever terms you want.

Bernardo. Place: under the highway.

Riff. That's fine, weapons?

Bernardo. Rocks.

Riff. Chains.

Bernardo. Pipes.

Riff. Bricks.

Enter Tony.

Tony. Bottles, knives, guns! But aren't you ashamed; are you afraid to use only skin? Have a fair fist fight: get in close and hit it out.

Bernardo. That's fine with me!

Riff. Then it's settled, the best man from each gang to fight it out.

*The two leaders shake hands.
Enter the policeman and the boys pretend to talk like friends.*

Policeman. Well done, boys, this is the way I like it... But whom do you want to make a fool of, uh? Come on, Bernardo go away!

Exit all the Sharks, whistling the American anthem.

Policeman. Where's the fight going to be? *(They don't answer.)* Boys, don't you understand that we are here for you? If you tell us where the fight will take place, we'll even help, too... *(the boys don't answer.)* That's fine, do the best you can.

Song "Gee, Officer Krupke!".

Baby John *(imitating Officer Krupke).* Hey, you!

Riff. Me, Officer Krupke?

Baby John (*as Krupke*). Yeah, you! Give me one good reason for not dragging you down to the stationhouse, you punk.

Riff. DEAR KINDLY SERGEANT KRUPKE
YA GOTTA UNDERSTAND
IT'S JUST OUR BRINGIN' UPKE
THAT GETS US OUTTA HAND
OUR MOTHERS ALL ARE JUNKIES
OUR FATHERS ALL ARE DRUNKS
GOLLY MOSES NATURALLY WE'RE PUNKS

All. GEE OFFICER KRUPKE WE'RE VERY UPSET
WE NEVER HAD THE LOVE THAT EVERY
CHILD OUGHTA GET
WE AIN'T NO DELINQUENTS
WE'RE MISUNDERSTOOD
DEEP DOWN INSIDE US THERE IS GOOD

Riff. THERE IS GOOD

All. THERE IS GOOD THERE IS GOOD
THERE IS UNTAPPED GOOD
LIKE INSIDE THE WORSE OF US IS GOOD

Baby John (*imitating Krupke*). That's a touching good story.

Riff. Let me tell it to the world.

Baby John (*imitating Krupke*). Just tell it to the judge.

Riff (*to Tony*). DEAR KINDLY JUDGE YOUR HONOR
MY PARENTS TREAT ME ROUGH
WITH ALL THEIR SMOKING CIGARETTES
THEY WON'T GIVE ME A PUFF
THEY DIDN'T WANT TO HAVE ME
BUT SOMEHOW I WAS HAD
LEAPIN' LIZARDS THAT'S WHAT I'M SO BAD

Tony (*imitating a judge*).

RIGHT
OFFICER KRUPKE YOU'RE REALLY A SQUARE
THIS BOY DON'T NEED A JUDGE HE
NEEDS PSYCHIATRIC CARE
IT'S JUST HIS NEUROSIS THAT NEEDS TO BE
CURBED
HE'S PSYCHOLOGICALLY DISTURBED

Riff. I'M DISTURBED

All. WE'RE DISTURBED WE'RE DISTURBED
WE'RE THE MOST DISTURBED
LIKE WE'RE PSYCHOLOGICALLY DISTURBED

Tony (*still acting part of judge*). Hear all! Hear all! In the opinion of this court this child is depraved on account he has not had a normal home.

Riff. Hey, I'm depraved on account I'm deprived.

Tony (*as judge*). So take him to a headshrinker.

Riff (*to Baby John*).

MY DADDY BEATS MY MOMMY
MY MOMMY CLOBBERS ME
MY GRANDPA IS A RUSSIAN
MY GRANDMA PUSHES TEA
MY SISTER WEARS A MOUSTACHE
MY BROTHER WEARS A DRESS
GOODNESS GRACIOUS THAT'S WHY I'M A MESS

Baby John (*as psychiatrist*).

YES
OFFICER KRUPKE HE SHOULDN'T BE HERE
THIS BOY DON'T NEED A COUCH HE NEEDS
A USEFUL CAREER
SOCIETY'S PLAYED HIM A TERRIBLE TRICK
AND SOCIOLOGICALLY HE'S SICK

Riff. I AM SICK

All. WE ARE SICK WE ARE SICK
WE ARE SICK SICK SICK
LIKE WE'RE SOCIOLOGICALLY SICK

Baby John (*as psychiatrist*). In my opinion this child does not need to have his head shrunk at all juvenile delinquency is purely a social disease.

Riff. Hey, I got a social disease.

Baby John (*as psychiatrist*). So take him to a social worker.

Riff (*to Tony*). DEAR KINDLY SOCIAL WORKER
THEY TELL ME GET A JOB
LIKE BE A SODA-JERKER
WHICH MEANS LIKE BE A SLOB
IT'S NOT I'M ANTI-SOCIAL
I'M ONLY ANTI-WORK
GLORIOUSLY THAT'S WHY I'M A JERK

Tony (*as social worker*).
EEE
OFFICER KRUPKE YOU'VE DONE IT AGAIN
THIS BOY DON'T NEED A JOB HE NEEDS A
YEAR IN THE PEN
IT'S NOT JUST A QUESTION OF MISUNDERSTOOD
DEEP DOWN INSIDE HIM HE'S NO GOOD

Riff. I'M NO GOOD

All. WE'RE NO GOOD WE'RE NO GOOD
WE'RE NO EARTHLY GOOD
LIKE THE BEST OF US IS NO DAMN GOOD

Baby John. THE TROUBLE IS HE'S LAZY

Tony. THE TROUBLE IS HE DRINKS

Baby John. THE TROUBLE IS HE'S CRAZY

Tony. THE TROUBLE IS HE STINKS

Baby John. THE TROUBLE IS HE'S GROWING

Tony. THE TROUBLE IS HE'S GROWN

All. KRUPKE WE GOT TROUBLES OF OUR OWN
GEE OFFICER KRUPKE
WE'RE DOWN ON OUR KNEES
'CAUSE NO ONE WANTS A FELLA WITH
A SOCIAL DISEASE
GEE OFFICER KRUPKE
WHAT ARE WE TO DO
GEE OFFICER KRUPKE
KRUP YOU

Exit all.

SCENE 8

*At the Bridal Shop. Enter Consuelo, Maria and Anita.
Anita is out of ear shot sewing.
Maria is trying on hats and is very happy.*

Consuelo. What has Chino done to you for you to act like this?

Maria. Chino, why Chino!... (*to Consuelo.*) Can you keep a secret?

Consuelo. Oh yes, I love secrets!

Maria. No, I won't tell you.

Consuelo. Something is different about you. You are up to something.

Song "I Feel Pretty".

Maria. I FEEL PRETTY
OH SO PRETTY
I FEEL PRETTY AND WITTY AND BRIGHT
AND I PITY
ANY GIRL WHO ISN'T ME TONIGHT

I FEEL CHARMING
OH SO CHARMING
IT'S ALARMING HOW CHARMING I FEEL
AND SO PRETTY
THAT I HARDLY CAN BELIEVE I'M REAL

SEE THE PRETTY GIRL IN THAT MIRROR THERE
WHO CAN THAT ATTRACTIVE GIRL BE
SUCH A PRETTY FACE
SUCH A PRETTY DRESS
SUCH A PRETTY SMILE
SUCH A PRETTY ME

I FEEL STUNNING
AND ENTRANCING
FEEL LIKE RUNNING AND DANCING FOR JOY
FOR I'M LOVED
BY A PRETTY WONDERFUL BOY

Consuelo and Anita. HAVE YOU MET MY GOOD FRIEND MARIA
THE CRAZIEST GIRL ON THE BLOCK
YOU'LL KNOW HER THE MINUTE YOU SEE HER
SHE'S THE ONE WHO IS IN AN ADVANCED STATE
OF SHOCK

SHE THINKS SHE'S IN LOVE
SHE THINKS SHE'S IN SPAIN
SHE ISN'T IN LOVE
SHE'S MERELY INSANE

IT MUST BE THE HEAT
OR SOME RARE DISEASE

OR TOO MUCH TO EAT
OR MAYBE IT'S FLEAS

KEEP AWAY FROM HER
SEND FOR CHINO
THIS IS NOT THE
MARIA WE KNOW

MODEST AND PURE
POLITE AND REFINED
WELL-BRED AND MATURE
AND OUT OF HER MIND

Maria. I FEEL PRETTY
OH SO PRETTY
THAT THE CITY SHOULD GIVE ME ITS KEY
A COMMITTEE
SHOULD BE ORGANISED TO HONOUR ME

Consuelo and Anita. LA LA LA LA

Maria. I FEEL DIZZY
I FEEL SUNNY
I FEEL FIZZY AND FUNNY AND FINE
AND SO PRETTY
MISS AMERICA CAN JUST RESIGN

Consuelo and Anita. LA LA LA LA

Maria. SEE THE PRETTY GIRL IN THAT MIRROR THERE

Consuelo and Anita. WHAT MIRROR WHERE

Maria. WHO CAN THAT ATTRACTIVE GIRL BE

Consuelo and Anita. WHICH WHAT WHERE WHOM

Maria. SUCH A PRETTY FACE
SUCH A PRETTY DRESS
SUCH A PRETTY SMILE
SUCH A PRETTY ME

Consuelo and Anita. SUCH A PRETTY ME

All. I FEEL STUNNING
AND ENTRANCING
FEEL LIKE RUNNING AND DANCING FOR JOY
FOR I'M LOVED
BY A PRETTY WONDERFUL BOY

Consuelo. It is six o'clock, it's closing time!

Maria. I'm in no hurry, I will lock up.

Consuelo. Ok, good night.

Anita and Maria. Bye.

Anita (*looking in the mirror and powdering nose*). Oh great. I am going to take a long hot bubble bath. Black orchid.

Maria. Black orchid?

Anita. Umm, Black orchid bubbles all over. I got a date with Bernardo after the fight.

Maria. A fight? Who is fighting?

Anita. The Sharks with those guys from the dance the other night.

Maria. Why do they have to fight?

Enter Tony.

Tony. Here I am...

Anita (*mimics Maria*). "I'm in no hurry. I will stay and lock up!"

Maria. He only came by to... drop... off... some... aspirin.

Anita. You need it.

Tony. Not us, we are out of this world.

Anita. Out of your heads!

Tony. We are 12 feet in the air!

Maria. Err, I think Anita can see that. We are in love but please do not tell anyone.

Anita (*pause*). Tell what? (*Pauses then smiles.*) How can I tell what goes on 12 feet above my head? (*Then seriously.*) You'd better be home in fifteen minutes.

Exit Anita. Tony and Maria embrace.

Tony. It's ok, she likes us.

Maria. She is worried and so am I. Tony, can you stop the fight?

Tony. I have already. It is now only going to be a fistfight.

Maria. But that is still foolish. Any fight is not good for us.

Tony. Maria it is ok, we have got magic. Nothing can harm us.

Maria. I beg you. Please go and stop it once and for all.

Tony. If it means that much to you then I will; and then I'll come by for you.

Maria. Yes it does. I believe you, you do have magic. I will wait for you on the roof.

Exit both.

SCENE 9

Under the viaduct. Enter the Jets and the Sharks.

Riff. Ready.

Bernardo. Ready.

Riff. Shake on it.

Bernardo. Why do we have to shake?

Tony. Because that's what you do. To play fair.

They begin to fight. Enter Tony.

Tony. Hold it! There's nothing to fight about! Don't you understand it's worthless?

*Bernardo stands up to Tony to fight.
Tony puts up his fists ready to fight.*

Tony. No, I do not want to fight. There is no point.

Bernardo (*he slaps his face*). Oh the pretty boy does not want to fight. Chick, chick, chicken.

The Sharks tease Tony.

Sharks (*teasing him*). Here pretty pretty boy... chick chick chick chick chicken.

Tony. Don't push me!

Riff punches Bernardo to the ground. Bernardo gets up and pulls out a knife toward Riff. Riff pulls out his knife.

Tony. Stop this! Stop it now!

*Nobody is listening to him; Riff and Bernardo show off their knives, threatening each other.
Tony tries to stop Riff so Bernardo kills Riff and Tony kills Bernardo.*

*Everyone fights, police sirens are heard. Exit all.
Tony sits next to Riff traumatised, then over to Bernardo.
Enter Anybodies and helps Tony to run away.*

SCENE 10

On the roof. Enter Maria. Chino runs in.

Chino. Maria, Maria, the fight... something's happened...

Maria. No, Chino, you are wrong: there was no fight.

Chino. Yes, Maria, there was and Tony was there.

Maria. Tony! What happened to Tony? Tell me!

Chino. Tony killed your brother.

Chino runs off, Maria follows him for a while.

Maria. No, it is not true. Chino! Why do you lie to me? Chino! (*She runs to her bedroom crying. Enter Tony.*) Killer! Killer!

She hits him, and then she embraces him crying.

Tony. I tried to stop them, I didn't mean to hurt Bernardo but Riff was like my brother. And he killed him... when he killed Riff... I don't know what happened to me! I have come just to ask you to forgive me so I can go to the police.

Maria. No, don't go.

Tony. I must.

Maria. No Tony you cannot; I love you so much... just hold me.

Tony. Then I will take you away. Where we can be together, just the two of us. Safe forever.

Song "Somewhere".

Tony. THERE'S A PLACE FOR US
SOMEWHERE A PLACE FOR US
PEACE AND QUIET AND OPEN AIR
WAIT FOR US
SOMEWHERE

Maria. THERE'S A TIME FOR US
SOME DAY A TIME FOR US
TIME TOGETHER WITH TIME TO SPARE
TIME TO LOOK TIME TO CARE
SOME DAY

Tony. SOMEWHERE
WE'LL FIND A NEW WAY OF LIVING

Maria. WE'LL FIND A WAY OF FORGIVING
SOMEWHERE

Tony and Maria. THERE'S A PLACE FOR US
A TIME AND PLACE FOR US
HOLD MY HAND AND WE'RE HALFWAY THERE
HOLD MY HAND AND I'LL TAKE YOU THERE
SOMEHOW
SOME DAY
SOMEWHERE

Exit Tony and Maria hand in hand.

SCENE 11

In the street. Enter the Jets separately and gather together. Everyone is restless.

Anybodies. Hey boys, I heard that Chino wants to kill Tony! And he's got a gun!

Baby John. Let's split up! We must help him.

Exit the other Jets.

Anybodies. What about me?

Baby John. Try to find Tony! Hey, you did good.

Anybodies. Thanks, leader.

Exit.

SCENE 12

*Enter Tony and Maria. In Maria's bedroom.
Anita calls from outside the bedroom.*

Anita. Maria, Maria!

Maria. I'm coming!

Tony. We will meet at Doc's store: he promised me to help us, he will help us with the money, and then we can escape together.

Maria. I'll be quick!

Tony runs away from the main entrance and meets Anybodies.

Anybodies (*halfway up the stairs*). Tony, they are looking for you, you must run away.

Anita can see Tony running away.

Anita. Maria!

Song "A Boy Like That".

Anita. A BOY LIKE THAT
WHO'D KILL YOUR BROTHER
FORGET THAT BOY
AND FIND ANOTHER
ONE OF YOUR OWN KIND
STICK TO YOUR OWN KIND

A BOY LIKE THAT
WILL GIVE YOU SORROW
YOU'LL MEET ANOTHER BOY TOMORROW
ONE OF YOUR OWN KIND
STICK TO YOUR OWN KIND

A BOY WHO KILLS CANNOT LOVE
A BOY WHO KILLS HAS NO HEART
AND HE'S THE BOY
WHO GETS YOUR LOVE
AND GETS YOUR HEART
VERY SMART MARIA VERY SMART

A BOY LIKE THAT
WANTS ONE THING ONLY
AND WHEN HE'S DONE
HE'LL LEAVE YOU LONELY
HE'LL MURDER YOUR LOVE
HE MURDERED MINE
JUST WAIT AND SEE
JUST WAIT MARIA
JUST WAIT AND SEE

Maria. OH NO ANITA NO
ANITA NO
IT ISN'T TRUE NOT FOR ME
IT'S TRUE FOR YOU NOT FOR ME

I HEAR YOUR WORDS
AND IN MY HEAD
I KNOW THEY'RE SMART
BUT MY HEART ANITA
BUT MY HEART
KNOWS THEY'RE WRONG
YOU SHOULD KNOW BETTER
YOU WERE IN LOVE
OR SO YOU SAID
YOU SHOULD KNOW BETTER
I HAVE A LOVE AND IT'S ALL THAT I HAVE
RIGHT OR WRONG WHAT ELSE CAN I DO

I LOVE HIM I'M HIS
AND EVERYTHING HE IS
I AM TOO

I HAVE A LOVE AND IT'S ALL THAT I NEED
RIGHT OR WRONG AND HE NEEDS ME TOO
I LOVE HIM WE'RE ONE
THERE'S NOTHING TO BE DONE
NOT A THING I CAN DO
BUT HOLD HIM AND HOLD HIM FOREVER
BE WITH HIM NOW TOMORROW
AND ALL OF MY LIFE

Maria and Anita. WHEN LOVE COMES SO STRONG
THERE IS NO RIGHT OR WRONG
YOUR LOVE IS YOUR LIFE

Anita. Yes, I understand you... When love is so strong there is no right or wrong!

Enter the policeman.

Policeman. Bernardo's sister, please.

Maria. Here I am.

Policeman. I must ask you some questions.

Maria. I'm sorry but I'm not feeling well. Will this take very long?

Policeman. As long as it has to.

Maria. Anita will you go to Doc's store for me? Tell him I have been detained and I'll get there as soon as possible.

Exit Maria and the policeman. Anita consents and exits.

SCENE 13

At Doc's bar. Enter the Jets and then Anita.

Anita. I'd like to see Doc.

Jets. He isn't here.

Baby John. We don't know where he is or when he will be back. Buenas noches, señorita.

Anita. Let me talk to Tony: I know he is here. *(She tries to pass, but the Jets stop her.)* Don't you understand I want to help him?

Ice. Really! She wants to help him!

Jets. Bernardo's girlfriend wants to help Tony? She has come to play the spy for Chino!

They begin to push her here and there. Anita is scared. Enter Doc.

Doc. What are you doing?

Jets. She wants to tell Chino of Tony's hiding place.

Anita. Bernardo was right about you. You are rascals. Tell your friend Tony that Maria won't be coming to meet him: Chino found out about them and shot her.

Exit Anita.

Doc. Get out of here.

Exit the Jets.

SCENE 14

Enter Tony.

Doc. Here's the money.

Tony. Thank you Doc, I'll pay you back as soon as I can... with this money Maria and I will be able to run away... All our problems over... happy ever after... just.

Doc. Tony, listen...

Tony. We will go and live in the countryside, we'll get married...

Doc. Please, Tony, listen to me!

Tony. Oh, thanks so much Doc...

Doc *(slaps him round the face).* Tony, shut up! *(Shouting.)* Listen! Maria is dead! *(Long pause.)* Chino found out about you and Maria and he killed her.

Tony. Chino? *(Runs up the stairs.)* Chino! *(Then he goes down.)* Chino, kill me too! *(He searches for Chino.)* Chino, kill me, kill me too! Come on, come and get me!

Enter Maria. They are about to embrace, but enter Chino and shoots Tony and he dies. Maria takes Chino's gun.

Song "Somewhere Reprise".

Tony and Maria. HOLD MY HAND AND I'LL TAKE YOU THERE

Maria. SOMEWHERE SOME DAY SOMEWHERE

Enter Baby John and starts to walk to Maria.

Maria. Stay back! Don't touch him! Are you happy, now? You have killed him, and my brother, and Riff... not with guns, but with hate! Chino, how do you fire this gun? Just by pulling this trigger? Well I can kill too because now I have hate. How many bullets are left, enough for you... and you, and still have one bullet left for me...

Falls down on her knees and cries. Enter the Police. Chino is arrested. Tony is carried out by the Sharks and the Jets. Exit all.

THE END

ENJOY YOURSELF WITH OUR GAMES!

Practical exercises edited by Gianfranca Olivieri
Theatrical Season 2011/2012

Songs from West Side Story in concert



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E-mail: _____

Date of birth: _____

School: _____

N.: _____ Address: _____

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1. LETTERS AND NUMBERS

A pleasant compliment.

In each of the 11 sentences in box (A), taken from the text, there is a missing word. Find it in box (B).

Example: 1 Give me a helping hand = **L**

SENTENCES BOX (A)

BOX (B)

① Give me a helping <u>hand</u> .	V LOWER
2 No, it's not up for	A BUSINESS
3 Make the neck	D ATTENDANCE
4 A precious jewel and valued things must be	O DISCUSSION
5 When I look at Chino nothing	L HAND
6 Keep both on Maria.	T STREET
7 We have a fine tonight!	E GUARDED
8 Hands off my	N EYES
9 Let's get down to	E WRONG
10 A gang that does not own the is nothing.	H SISTER
11 When love comes so strong there is no right or	A HAPPENS

Now match letters to numbers in box (C) to find the solution.

BOX (C)

1	2	3	4	5	6	7	8	9	10	11
L										

Solution: A STORY OF

2. GRID

How long do friends hope their friendship will last?

In the list below there are 14 adjectives, taken from the text. Write on the broken lines their corresponding opposites, then find them in the grid (vertically, horizontally, diagonally and backwards). The remaining letters will give you the solution.

ADJECTIVES	OPPOSITES	ADJECTIVES	OPPOSITES
1. SWEET	-----	8. PRECIOUS	-----
2. SUPERIOR	-----	9. YOUNG	-----
3. WELL	-----	10. BEAUTIFUL	-----
4. LOUSY	-----	11. LONG	-----
5. LOW	-----	12. RIGHT	-----
6. ELEGANT	-----	13. SERIOUS	-----
7. STRONG	-----	14. TRUE	-----

F	R	I	E	N	G	D	R	S	W
S	F	R	O	N	D	O	O	G	O
A	M	T	O	H	I	E	C	R	R
L	L	R	T	R	O	H	S	F	T
T	W	A	E	H	W	A	B	U	H
E	U	F	U	E	I	D	A	N	L
D	N	G	A	S	L	G	D	N	E
I	E	K	L	T	A	O	H	Y	S
T	H	E	G	Y	R	C	A	V	S
O	L	D	E	F	A	L	S	E	★

Solution:

3. PHRASAL VERBS

What do phrasal verbs mean?

In the box below there are 9 phrasal verbs, taken from the text, and in list (A) there are their 9 definitions. Match each definition in list (A) to its phrasal verb and write it on the correct broken line in list (B).

PHRASAL VERBS

SPLIT UP - LET (ME) IN - SHOW OFF - GET RID OF - SHUT UP
STAY BACK - GET LOST - LOCK UP - GET DOWN TO

Example: ACCEPT IT = GO ALONG **W**ITH IT

LIST (A) DEFINITIONS

- LET SEE
- DON'T COME NEAR
- SEPARATE
- GO AWAY
- BEGIN DOING
- INCLUDE ME
- ELIMINATE
- CLOSE
- STOP TALKING

LIST (B) PHRASAL VERBS

-
-
-
-
-
-
-
-
-

Now write the letters appearing in the circles (from 1 to 9) on the broken line below and you'll receive a compliment!

Solution: W _ _ _ A _ _ _ _ _ !

4. LADDER

**Racism leads to hate!
Can you turn hate into love?**

You have to change one word into another by changing one letter at a time. Each change must leave a real word.

Look at the example: TURN A NOTE INTO A SONG

NOTE	CLUES
NONE	NOBODY
GONE	LEFT
GONG	MUSICAL INSTRUMENT
SONG	

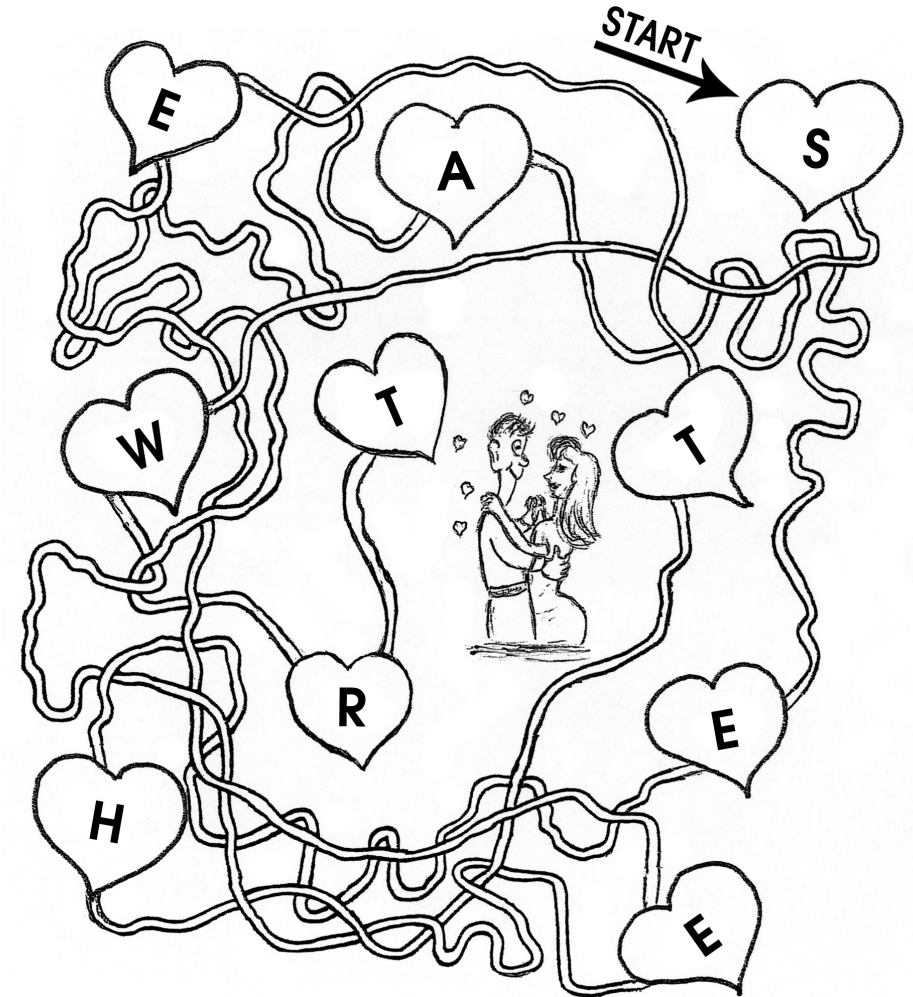
HATE	CLUES
	NOT IN TIME
	FRIEND
	MAN
	A BLACK SPOT ON THE SKIN
	MOVEMENT
LOVE	

It's only a word game, but what about trying to make it become true?

5. A SPOT OF RELAXATION

A sweet way to call your lover!

Start from the letter **S** and follow the winding line writing each letter, in the correct order, on the line below to find the solution.



Solution:

TEXT ANALYSIS

- **About the plot**

1) How are called the gangs fighting each other to gain the neighbourhood and what is their origin?

.....
.....
.....

2) When Maria tries on her new dress, how is she described by Chino and Bernardo?

.....
.....
.....

3) Bernardo says "I tell you what, coming here has been a mistake". Where is "here" and from where did he come?

.....
.....
.....

4) Where will the fight be between the two gangs and what weapons will they use?

.....
.....
.....

5) Who killed Bernardo? Why?

.....
.....
.....

- **About the relationship between the characters**

6) The first time Tony and Maria met, where were they? What did they think of each other? And what did they do?

.....
.....
.....

7) Maria has a secret that she will not tell Consuelo. However, Anita discovers it. What is the secret?

.....
.....
.....

8) Anita tells Maria to forget "that boy". Who is "that boy" and does Maria agree?

.....
.....
.....

9) Tony says his friend Riff is his best friend, "from the cradle to the grave". What is the meaning of this phrase?

.....
.....
.....

- **About literary references and symbolic meanings**

10) Which play by Shakespeare describes a similar story? Tony's reaction following Riff's murder is the same reaction that Romeo had following whose murder?

.....
.....
.....

11) Tony is shot and dies. His body is then carried by the two gangs. What does this action symbolise?

.....
.....
.....