iPad Password - 2319

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THE JETS:

RIFF, the leader - Logan Neville
TONY, his friend - Zach Spafford
ACTION - Ben Eggleston
A-RAB - Henro Kriel
BABY JOHN - Spencer ↑
SNOWBOY
BIG DEAL
DIESEL
GEE-TAR
MOUTHPIECE
TIGER

THEIR GIRLS:

GRAZIELLA
VELMA
MINNIE
CLARICE
PAULINE
ANYBODYS

THE SHARKS:

BERNARDO, the leader
MARIA, his sister
ANITA, his girl
CHINO, his friend
PEPE
INDIO
LUIS
ANXIOUS
NIBBLES
JUANO
TORO
MOOSE

THEIR GIRLS:

ROSALIA
CONSUELO
TERESITA
FRANCISCA
ESTELLA
MARGARITA

THE ADULTS:

DOC
SCHRANK
KRUPKE
GLAD HAND

Songs by Character

ANITA

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BERNARDO

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COMPANY

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GIRL

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RIFF

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ROSALIA

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#7 *America* 42

TONY

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The action takes place on the West Side of New York City during the last days of summer.

Act One

Prologue: The Months Before

5:00 p.m.	The Street
5:30 p.m.	A Back Yard
6:00 p.m.	A Bridal Shop
10:00 p.m.	The Gym
11:00 p.m.	A Back Alley
Midnight	The Drugstore

The Next Day

5:30 p.m..	The Bridal Shop
6:00 to 9:00 p.m.	The Neighborhood
9:00 p.m.	Under the Highway

Act Two

9:15 p.m.	A Bedroom
10:00 p.m.	Another Alley
11:30 p.m.	The Bedroom
11:40 p.m.	The Drugstore
11:50 p.m.	The Cellar
Midnight	The Street

Overture – YouTube → original movie cast album

ACT ONE
SCENE ONE

(The neighborhood. A suggestion of city streets and alleyways; a workable brick wall.

 # 1 – Prologue (Orchestra)

start after Ben's 2 whistles!

The opening is musical: half-danced, half-mimed with occasional phrases of dialogue. It is primarily a condensation of the growing rivalry between two teenage gangs, the JETS and the SHARKS, each of which has its own prideful uniform. The boys – side-burned, long-haired – are vital, restless, sardonic; 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, driving, intelligent, slightly whacky. His lieutenant is DIESEL: big, slow, steady, nice. The youngest member of the gang is BABY JOHN: awed at everything, including that he is a JET, trying to act the big man. His buddy is A-RAB, an explosive little ferret who enjoys everything and understands the seriousness of nothing. The most aggressive is ACTION: a catlike ball of fury. We will get to know these boys better later, as well as BIG DEAL – a bespectacled self-styled expert.

Bernardo + sharks enter → m. 133

The first interruption of the JETS' sunny mood is the sharply punctuated entrance of BERNARDO, the leader of the SHARKS: 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 overly elaborate apologies.

m. 140 - shark trip
act
m. 152
m. 178
Leap frog at m. 200

Finally, A-RAB comes across the suddenly deserted area, pretending to be an airplane. 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 at escape. THEY close in, grab him, pummel 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. It is stopped by a POLICE WHISTLE louder and louder and the arrival of a big, goon-like cop – KRUPKE – and a plainclothesman: SCHRANK. SCHRANK is strong, always in command; he has a charming, pleasant manner which he often employs to cover his venom and his fear)

m. 203

m. 227 Hero alone

A KRUPKE

Knock it off! Settle down.

B SCHRANK

All right: Kill each other! ...But not on my beat.

C RIFF

(Such innocence)

Why if it isn't Lt. Schrank!

D SEVERAL JETS

(Dancing class manners)

Top of the day, Officer Krupke. – mockingly

E SCHRANK

Boy, what you Puerto Ricans have done to this neighborhood.
Which one of 'em clobbered ya, A-rab? – Grabs A-Rab to steam like a kid

(A-RAB looks to RIFF who takes over with great helpful seriousness)

F RIFF

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

G BIG DEAL

Two cops.

H A-RAB

Oh, at least!

I KRUPKE

Impossible!

J SCHRANK

Didn't nobody tell you there's a difference between bein' a stool pigeon and cooperatin' with the law?

K RIFF

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

A **ACTION**

(Indicating SCHRANK)

Maybe buddy boy should get the prize.

B **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.

(Mock charm)

Please.

C **BERNARDO**

Let's go, Sharks.

(THEY EXIT)

D **SHRANK**

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 goodbye to the nice boys, Krupke.

E **KRUPKE**

Goodbye, boys.

(Follows SCHRANK out)

F **SNOWBOY**

(Imitating KRUPKE)

Goodbye, boys.

G **A-RAB**

They make a very nice couple.

H **ACTION**

(Bitterly)

"You hoodlums don't own the streets."

I **BIG DEAL**

Go play in the park!

A **ACTION**

Keep off the grass!

B **BABY JOHN**

Get outa the house!

C **ACTION**

Keep off the block!

D **A-RAB**

Get outa here!

E **ACTION**

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

F **RIFF**

WE DO OWN IT! Jets — square off! Acemen:

(DIESEL, ACTION and BIG DEAL line up at attention)

Rocketmen:

(Three others line up)

Rank-and-file:

(Sheepishly, A-RAB trudges into position, BABY JOHN behind him)

G **BABY JOHN**

(Shocked, to A-RAB)

Gee, your ear's got blood on it!

H **A-RAB**

(Proudly)

I'm a casual, Baby John.

I **BABY JOHN**

(Examining the ear)

Those PRs! They branded you!

J **BIG DEAL**

That makes you a Puerto Rican tomato. Cha cha cha, señorita!

A **RIFF**

Cut the frabbajabba. Which one of the Sharks did it?

B **A-RAB**

Bernardo. 'Cause I hear him say: thees ees for stink-bombin' my old man's store.

(Makes the same gesture BERNARDO made when he pierced his ear)

C **BABY JOHN**

Ouch!

D **ACTION**

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

E **RIFF**

Who says?

F **ACTION**

My old man says.

G **BABY JOHN**

My old man says his old man woulda gone bust anyway.

H **ACTION**

Your old man says what?

I **BABY JOHN**

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

J **ACTION** runs Baby John

And what're we doin' about it?

(Pushing through the gang comes a scrawny teenage 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:)

K **ANYBODYS**

Gassin', crabbin' —

L **ACTION**

You still around?

A **ANYBODYS**

Lissen, I was a smash in that fight. Oh, Riff, Riff, I was murder!

B **RIFF**

Come on, Anybodys —

C **ANYBODYS**

Riff, how about me gettin' in the gang now?

D **A-RAB**

How about the gang gettin' in — ahhh, who'd wanta!

E **ANYBODYS**

You cheap beast!

(Lunges for A-RAB but RIFF pulls her off and pushes her out)

↑ stage combat w/ collision

F **RIFF**

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 beckoning 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!

G **ACTION**

(Eagerly)

A rumble!

(A jabbing gesture)

Chung! Chung!

H **RIFF**

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

↳ pipe with bullet and rubber bands

I **BABY JOHN**

Zip guns... Gee!

A **RIFF**

I'm not finalizing and saying they will: I'm only saying they might and we gotta be prepared. Now what's your mood?

B **ACTION**

I say go, go!!

C **BIG DEAL**

But if they say knives or guns —

D **BABY JOHN**

I say let's forget the whole thing.

E **SNOWBOY**

What do you say, Riff?

F **RIFF**

I say this turf is small, but it's all we got. I wanna hold it like we always held it: with skin! But if they say switchblades, I'll get a switchblade. I say I want the Jets to be Number One, to sail, to hold the sky! → b 3

G **DIESEL**

Then rev us off:

(A punching gesture)

Voom-va-voom!

H **ACTION**

Chung chung!

I **A-RAB**

(Gesture)

Cracko jacko!

J **SNOWBOY**

(Gesture)

Riga diga dum!

K **BABY JOHN**

(The wildest gesture of all)

Pam pam!!

A **BIG DEAL**

What about the day we clobbered the Emeralds?

B **A-RAB**

Which we couldn't have done without Tony.

C **BABY JOHN**

He saved my ever lovin' neck.

D **RIFF**

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

(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,
IF THE SPIT HITS THE FAN,
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!

measure 73 *(Speaks)*

I know Tony like I know me. I guarantee you can count him in.

E **ACTION**

In, out, let's get crackin'.

F **A-RAB**

Where you gonna find Bernardo?

A **RIFF**

At the dance tonight at the gym.

B **BIG DEAL**

But the gym's neutral territory.

C **RIFF**

(Sweet innocence)

I'm gonna make nice there! I'm only gonna challenge him.

D **A-RAB**

Great, Daddy-O!

E **RIFF**

So everybody dress up sweet and sharp.

(THEY primp and preen)

F **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!

(THEY dance together, a little wild)

G **RIFF**

(Spoken)

measure 129

HEY. COOL.
EASY. SWEET.

Meet Tony and me at ten. And walk tall!

(HE runs off)

H **A-RAB**

We always walk tall!

A **BABY JOHN**

We're Jets!

B **ACTION**

The greatest!

C **ACTION, BABY JOHN**

WHEN YOU'RE A JET,
YOU'RE THE TOP CAT IN TOWN,
YOU'RE THE GOLD-MEDAL KID
WITH THE HEAVYWEIGHT CROWN!

D **A-RAB, ACTION, BIG-DEAL**

WHEN YOU'RE A JET,
YOU'RE THE SWINGIN'EST THING"
LITTLE BOY, YOU'RE A MAN;
LITTLE MAN, YOU'RE A KING!

E **ALL**

THE JETS ARE IN GEAR,
OUR CYLINDERS ARE CLICKIN'!
THE SHARKS'LL STEER CLEAR
'CAUSE EVERY PUERTO RICAN'S
A LOUSY CHICKEN!

F

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

EVERY LAST BUGGIN' GANG
ON THE WHOLE BUGGIN' STREET!

A **DIESEL, ACTION**

ON THE WHOLE!

B **ALL**

EVER – !
MOTHER – !
LOVIN' – !
STREET!

(BLACKOUT)

END OF SCENE ONE

 # 2A – *Jet Song Chase* ***(Orchestra)***

SCENE TWO

(A 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)

C **RIFF**

Riga tiga tum tum. Why not?... You can't say you won't, Tony boy, without saying why not?

D **TONY**

(Grins)

Why not?

E **RIFF**

Because it's me askin', Riff. Womb to tomb!

F **TONY**

Sperm to worm!

(Surveying the sign)

You sure this looks like sky-writing?

A **RIFF**

It's brilliant.

B **TONY**

27 years the boss has had that drugstore. I want to surprise him with a new sign.

C **RIFF**

(Shaking the ladder)

Tony, this is important!

D **TONY**

Very important: Acemen, Rocket men.

E **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.

F **TONY** hits w/ towel

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

G **RIFF**

'Cause your ma's hot for me. takes towel

(TONY grabs his arm and twists it)

Pushed JR No! 'Cause I hate living with my buggin' uncle uncle UNCLE!

(TONY releases him and climbs back up)

H **TONY**

Now go play nice with the Jets.

I **RIFF**

The Jets are the greatest!

J **TONY**

Were.

K **RIFF**

Are. You found something better?

L **TONY**

No. But —

A **RIFF**

But what?

B **TONY**

You won't dig it.

C **RIFF**

Try me.

D **TONY**

walks turns R SR

O.K. Every single damn night for the last month, I wake up and I'm reaching out.

E **RIFF**

For what?

F **TONY**

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

G **RIFF**

What is? Tell me!

H **TONY**

I don't know! It's — like the kick I used to get from being a Jet.

I **RIFF**

(Quietly)

...Or from being buddies.

J **TONY**

We're still buddies. takes hand back

walks CS

K **RIFF**

The kick comes from people, buddy boy.

L **TONY**

Both CS Yeah, but not from being a Jet. → sits

M **RIFF**

No? Without a gang you're an orphan. With a gang you walk in twos, threes, fours. And when your gang is the best, when you're a Jet, buddy boy, you're out in the sun and home free home!

A **TONY**

Riff, I've had it.

(Pause)

B **RIFF**

Tony, the trouble is large: the Sharks bite hard!
We got to stop them now and we need you!

(Pause. Quietly) → tony stands

I never asked the time of day from a clock, but I'm asking you:
Come to the dance tonight…

(TONY turns away)

… I already told the gang you'd be there.

C **TONY**

(After a beat, turns to him with a grin)

What time?

D **RIFF**

Ten?

E **TONY**

Ten it is.

F **RIFF**

Womb to tomb!

G **TONY**

Sperm to worm! And I'll live to regret this. ↓ handshake throws towel

H **RIFF**

Who knows? Maybe what you're waitin' for'll be twitching at the dance!

(HE runs off) → holds towel in front of him like a dress and shakes

A TONY

Who knows?

(MUSIC starts and HE SINGS)

 # 3 — *Something's Coming* (Tony)

exit vamp right away

COULD BE! ...
WHO KNOWS? ...
THERE'S SOMETHING DUE ANY DAY;
I WILL KNOW RIGHT AWAY
SOON AS IT SHOWS.
IT MAY COME CANNON-BALLING
DOWN THROUGH THE SKY,
B 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,
C 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,
D OPEN THE LATCH!
SOMETHING'S COMING, DON'T KNOW WHEN,
BUT IT'S SOON —
CATCH THE MOON,
ONE-HANDED CATCH!

E AROUND THE CORNER,

F
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!
A
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!
B
WHO KNOWS?
IT'S ONLY JUST OUT OF REACH,
DOWN THE BLOCK, ON A BEACH...
MAYBE TONIGHT...

(DIM-OUT) exit and ramp right away

END OF SCENE TWO

 # 3A — *Something's Coming Chase* (Orchestra)

SCENE THREE

(Bridal shop.

A small section, enough to include table with sewing machine; chair or two.

SR sitting w/ sewing machine

ANITA, a Puerto Rican girl with loose hair and a slightly flashy "American" dress, 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 mixed with the temper, stubborn strength and awareness of a woman)

standing next to Anita SL of her

C **MARIA**

(Holding out scissors)

Por favor, Anita. Make the neck lower!

A ANITA

Stop it, Maria.

B MARIA

One inch. How much can one little inch do?

C ANITA

Too much.

D MARIA

(Exasperated)

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

E ANITA

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

F MARIA

Querida, one little inch; una poca poca —

G ANITA

Bernardo made me promise —

H MARIA

Ai! Bernardo! One month have I been in this country — do I ever even touch excite-- ment? I sew all day, I sit all night. For what did my fine brother bring me here?

I ANITA

To marry Chino.

J MARIA

When I look at Chino, nothing happens.

K ANITA

What do you expect to happen?

L MARIA

I dunno: something. What happens when you look at Bernardo?

M ANITA

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

A **MARIA**

I think I will tell Mamma and Poppa about you and 'Nardo in the balcony of the movies.

B **ANITA** → stands in anger

I'll rip this to shreds!

C **MARIA**

No. But if you perhaps could manage to lower the neck —

D **ANITA**

Next year.

E **MARIA**

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

F **ANITA**

Down to where?

G **MARIA**

Down to here. I hate this dress!

H **ANITA** → stands - rummages through box

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

I **MARIA**

(Shocked)

Don't come!

(Grabs the dress)

Could we not dye it red, at least?

J **ANITA**

No, we could not.

(Starts to help MARIA into the dress)

K **MARIA**

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

L **ANITA** → Puts Maria's dress on

Both more CS

Well???

A **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)

B **BERNARDO**

Are you ready?

C **MARIA**

Come in, 'Nardo.

(Whirls in dress)

Is it not beautiful?

D **BERNARDO**

(Looking only at MARIA'S face)

Yes.

(Kisses her)

Very.

E **ANITA**

I didn't quite hear...

F **BERNARDO**

(Kissing her quite differently)

Very beautiful.

G **MARIA**

(Watches them a second, then turns to CHINO)

Come in, Chino. Do not be afraid.

H **CHINO**

But this is a shop for ladies.

I **BERNARDO**

Our ladies!

J **MARIA**

'Nardo, it is most important that I have a wonderful time at the dancing tonight.

A **BERNARDO**

(As ANITA hooks up MARIA)

Why?

B **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 sop slides off and a flood of gaily colored 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 with the drop to reveal:)

END OF SCENE THREE

 # 4 — *The Dance At The Gym — Blues* ***(Orchestra)***

SCENE FOUR M101 - Start at measure 7
m.31 - hand thing

(A dance hall.

Actually, a converted gymnasium of a settlement house, disguised for the occasion with streamers and bunting.

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 colors they wear: the JETS, girls as well as boys, reflecting the colors of the JET jackets; and the same for the SHARKS. The dancing is a phyical and emotional release for these kids.

SR ← SL ↓

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, aound 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, overly cheerful young man of about 30 did not hurry forward.SHE is called GLAD HAND, and he is a "square")

↓ CS

A GLAD HAND CS

(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 turnout tonight.

(Ad libs from the kids)

We want you to make friends here, so we're going to have a few get-together dances.

(Ad-libs: "Oh, ginger peachy," etc., etc.)

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

B BIG DEAL

Where are you?

C GLAD HAND

(Tries to laugh at this)

All right. Now when the music stops, each boy dances with whichever girl is opposite. O.K.? O.K. Two circles, kids.

(The KIDS clap their hands back at him and ad lib: "Two circles, kids," etc., etc. but do not move)

Well, it won't hurt you to try.

D BIG DEAL

(Limping forward)

Oh, it hurts; it hurts; it —

(KRUPKE steps forward. BIG DEAL 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)

E GLAD HAND

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

▪ 4A – Promenade (Orchestra)

Vamp 3X exit during

(Promenade music starts and the circles start revolving. GLAD HAND, whistle to his mouth, is in the center 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)

standby at measure 56 cue at measure 57 → standby at 1:36 cue at 1:38

4B – Mambo (Orchestra)

Tempo change! dawn 7/10 m=117 - MIDI

The "get-together" has failed, and each side is on its own side of the hall as mambo MUSIC starts)

measure 68 ↘

A **SHARKS**

(Shouted)

MAMBO!

B **JETS**

(Shouted)

MAMBO!

C **ALL**

GO!

(This turns into a challenge dance between BERNARDO and ANITA, cheered on by the SHARKS, and RIFF and VELMA cheered on by the JETS)

D **SHARKS**

MAMBO!

MAMBO!

(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 its peak, everybody is dancing)

A **ALL**

GO, MAMBO!
GO, MAMBO!
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.

4C – *Cha-Cha* *(Orchestra)*

m. 128 +solos

m. 242 - grap starts again

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 anything, any place, any time, anything but one another. Then:)

4D – *Meeting Scene* *(Orchestra)*

B **TONY**

You're not thinking I'm someone else?

C **MARIA**

I know you are not.

D **TONY**

Or that we have met before?

E **MARIA**

I know we have not.

F **TONY**

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

A **MARIA**

(Interrupting)

My hands are cold.

(HE takes them in his)

Yours, too.

(HE moves her hands to his face)

So warm.

(SHE moves his hands to her face)

B **TONY**

Yours, too.

C **MARIA**

But of course. They are the same.

D **TONY**

It's so much to believe — you're not joking me?

E **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.

 # 4E — *Jump* **(Orchestra)**

Vamp - play 1x

The music bursts out, the lights flare up and BERNARDO is upon them in an icy rage)

F **BERNARDO**

Go home, "American."

G **TONY**

Slow down, Bernardo.

H **BERNARDO**

Stay away from my sister!

A TONY

...Sister?

(RIFF steps up)

B BERNARDO

(To MARIA)

Couldn't you see he's one of them?

C MARIA

No; I saw only him.

D BERNARDO

(As CHINO comes up)

I told you: there's only one thing they want from a Puerto Rican girl!

E TONY

That's a lie!

F RIFF

Cool, boy.

G CHINO

(To TONY)

Get away.

H TONY

You keep out, Chino.

(To MARIA)

Don't listen to them!

I BERNARDO

She will listen to her brother before —

J RIFF

(Overlapping)

If you characters want to settle —

K 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)

BERNARDO

I warned you —

CHINO

Do not yell at her, 'Nardo.

BERNARDO

You yell at babies.

ANITA

And put ideas in the baby's head.

BERNARDO

Take her home, Chino.

MARIA

'Nardo, it is my first dance.

BERNARDO

Please. We are family, Maria. Go.

(MARIA hesitates, then starts out with CHINO as the light cross fades with her to the other group which she passes)

RIFF

(To DIESEL, indicating TONY happily)

I guess the kid's with us for sure now.

(TONY doesn't even hear; HE is staring at MARIA who stops for a moment)

CHINO

Come, Maria.

(THEY continue out)

TONY

Maria…

(HE is unaware that BERNARDO is crossing towards him but RIFF intercepts)

A **BERNARDO**

I don't want you.

B **RIFF**

I want you, though. For a War Council — Jets and Sharks.

C **BERNARDO**

The pleasure is mine.

D **RIFF**

Let's go outside.

E **BERNARDO**

I would not leave ladies here alone. We will meet you in half an hour.

F **RIFF**

Doc's drugstore?

(BERNARDO nods)

And no jazz before then.

G **BERNARDO**

I understand the rules — Native Boy.

(The light is fading on them, on everyone but TONY)

H **RIFF**

Spread the word, Big Deal.

I **BIG DEAL**

Right, Daddy-o.

J **RIFF**

Let's get the chicks and kick it. Tony?

(The LIGHTS dim out, except for a spotlight on TONY)

K **TONY**

Maria...

A **RIFF**

(In darkness)

Tony!

B **DIESEL**

(In darkness)

Ah, we'll see him at Doc's.

C **TONY**

(Dreamily)

Maria...

5 — *Maria* *(Tony)*

(Singing softly)

THE MOST BEAUTIFUL SOUND I EVER HEARD.

D **FOUR BOYS** → to be cast

(OFFSTAGE)

MARIA, MARIA, MARIA, MARIA...

E **TONY**

ALL THE BEAUTIFUL SOUNDS OF THE WORLD
IN A SINGLE WORD:

F **FOUR BOYS**

(OFFSTAGE)

MARIA, MARIA, MARIA, MARIA...

(Swelling in intensity)

MARIA, MARIA...

G **TONY**

MARIA!
I'VE JUST MET A GIRL NAMED MARIA,
AND SUDDENLY THAT NAME
WILL NEVER BE THE SAME TO ME.

SL

A TONY

Maria, Maria...

B MARIA

SR

Ssh!

C TONY

Maria!!

D MARIA

Quiet!

E TONY

Come down.

F MARIA

No.

G TONY

Maria...

H MARIA

Please. If Bernardo –

I TONY

He's at the dance. Come down.

J MARIA

He will soon bring Anita home.

K TONY

Just for a minute.

L MARIA

(Smiles)

A minute is not enough.

M TONY

(Smiles)

For an hour, then.

A **MARIA**

I cannot.

B **TONY**

For ever!

C **MARIA**

Ssh!

D **TONY**

Then I'm coming up.

E **WOMAN'S VOICE** Kathleen

(From the OFFSTAGE apartment)

Maria!

F **MARIA**

Momentito, Mama…

G **TONY**

(Climbing up)

Maria, Maria –

H **MARIA**

Calladito!

(Reaching her hand out to stop him)

Ssh!

I **TONY**

(Grabbing her hand)

Ssh!

J **MARIA**

It is dangerous.

K **TONY**

I'm not "one of them."

A MARIA

You are; but to me, you are not. Just as I am one of them —

(Gestures inside)

B TONY

To me, you are all the —

(SHE covers his mouth with her hand)

C MAN'S VOICE Brian both SR w/ mics on

(From the unseen apartment)

Maruca!

D MARIA

Si, ya vengo, Papa.

E TONY

Maruca?

F MARIA

His pet name for me.

G TONY

I like him. He will like me.

H MARIA

No. He is like Bernardo: afraid.

(Suddenly laughing)

Imagine being afraid of you!

I TONY

You see?

J MARIA

(Touching his face)

I see you.

K TONY

See only me.

A **MARIA**

(Singing)

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!

B **TONY**

AND THERE'S NOTHING FOR ME BUT MARIA,
EVERY SIGHT THAT I SEE IS MARIA.

C **MARIA**

TONY, TONY...

D **TONY**

ALWAYS YOU,
EVERY THOUGHT I'LL EVER KNOW,
EVERYWHERE I GO, YOU'LL BE.
YOU AND ME!

D **MARIA**

ALL THE WORLD IS ONLY
YOU AND ME!

(The y kiss. And now the buildings, the world fade away leaving them suspended in space)

E **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.

F **TONY**

TODAY, ALL DAY I HAD THE FEELING
A MIRACLE WOULD HAPPEN
I KNOW NOW I WAS RIGHT.
FOR HERE YOU ARE
AND WHAT WAS JUST A WORLD IS A STAR
TONIGHT!

A **BOTH**

TONIGHT, TONIGHT,
THE WORLD IS FULL OF LIGHT,
WITH SUNS AND MOONS ALL OVER THE PLACE.
TONIGHT, TONIGHT,
THE WORLD IS WILD AND BRIGHT,
GOING MAD, SHOOTING SPARKS INTO SPACE.
TODAY THE WORLD WAS JUST AN ADDRESS,
A PLACE FOR ME TO LIVE IN,
NO BETTER THAN ALRIGHT,
BUT HERE YOU ARE
AND WHAT WAS JUST A WORLD IS A STAR
TONIGHT!

B **VOICE**

(OFFSTAGE)

Maruca!

C **MARIA**

Wait for me!

(SHE goes inside as the buildings begin to return)

D **TONY**

(Singing)

TONIGHT. TONIGHT,
IT ALL BEGAN TONIGHT,
I SAW YOU AND THE WORLD WENT AWAY.

E **MARIA**

(Returning)

I cannot stay. Go quickly!

F **TONY**

I'm not afraid.

G **MARIA**

They are strict with me. Please.

A TONY

(Kissing her)

Good night.

B MARIA

Buenas noches.

C TONY

I love you.

D MARIA

Yes, yes. Hurry.

(HE climbs down)

Wait! When will I see you?

(HE starts back up)

No!

E TONY

Tomorrow.

F MARIA

I work at the bridal shop. Come there.

G TONY

At sundown.

H MARIA

Yes. Good night.

I TONY

Good night.

(Starts off)

J MARIA

Tony!

K TONY

Shh!

A **MARIA**

Come to the back door.

B **TONY**

Si.

(Again, he starts out)

C **MARIA**

Tony!

(HE stops. A pause in silence)

What does Tony stand for?

D **TONY**

Anton.

E **MARIA**

Te adoro, Anton.

F **TONY**

Te adoro, Maria.

(MUSIC starts again)

G **BOTH**

(Singing)

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 blond, bangled beauty: CONSUELA. The other, quietly dressed in Spanish undertones, is ROSALIA. SHE is not too bright)

H **BERNARDO**

(Looking up to the window)

Maria?

A ANITA

She has a mother. Also a father.

B BERNARDO

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

C ANITA

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

D BERNARDO

(Exaggerated)

But Puerto-Rico-is-in-America-now!

E ANITA

(In disgust)

Ai!

F BERNARDO

(Cooing)

Anita Josefina Teresita —

G ANITA

It's plain Anita now —

H BERNARDO

(Continuing through)

— Beatrice del Carmen Marguerita etcetera etcetera —

I ANITA

Immigrant!

J BERNARDO

(Pulling her to him)

Thank God, you can't change your hair!

K PEPE

(Fondling CONSUELO'S bleached mop)

Is that possible?

A CONSUELA

In the USA, everything is real.

B BERNARDO

(To CHINO who ENTERS)

Chino, how was she when you took her home?

C CHINO

All right. 'Nardo, she was only dancing.

D BERNARDO

With an "American." Who is really a Polak.

E ANITA

Says the Spic.

F BERNARDO

You are not so cute.

G ANITA

That Tony is.

H ROSALIA

And he works.

I CHINO

A delivery boy.

J ANITA

And what are you?

K CHINO

An assistant.

L BERNARDO

Si! And Chino makes half what the Polak makes — the Polak is American!

M 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!

A PEPE, CONSUELA

Lice!

B PEPE, CONSUELA, ANITA

Cockroaches!

C BERNARDO

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

D BERNARDO, ANITA

No! We came ready, eager —

E ANITA

(Mocking)

With our hearts open —

F CONSUELA

Our arms open —

G PEPE

You came with your pants open.

H CONSUELA

You did, pig!

(Slaps him) stage combat

You'll go back with handcuffs!

I BERNARDO

I an going back with a Cadillac!

J CHINO

Air-conditioned!

K BERNARDO

Built-in bar!

L CHINO

Telephone!

A BERNARDO

Television!

B CHINO

Compatible color!

C BERNARDO

And a king-sized bed.

(Grabs ANITA)

Come on.

D ANITA

(Mimicking)

Come on.

E BERNARDO

Well, are you or aren't you?

F ANITA

Well, are you or aren't you?

G BERNARDO

Well, are you?

H ANITA

You have your big, important War Council. The Council or me?

I BERNARDO

First one, then the other.

J ANITA

(Breaking away from him)

I am an American girl now. I don't wait.

K BERNARDO

(To CHINO)

Back home, women know their place.

L ANITA

Back home, little boys don't have war councils.

A **BERNARDO**

You want me to be an American?

(To the boys)

Vaminos, chicos, es tarde.

(A mock bow)

Buenas noches, Anita, Josefina del Carmen, etcetera, etcetera, etcetera.

(EXIT with BOYS)

B **ROSALIA**

That's a very pretty name: Etcetera.

 # 7 — *America* ***(Anita, Rosalia, Shark Girls***

Tempo: 166 Lots of Energy!

C **ANITA**

Ai!

D **CONSUELA**

She means well.

E **ROSALIA**

We have many pretty names at home.

F **ANITA**

(Mimicking)

At home, at home. If it's so nice "at home," why don't you go back there?

VAMP x13

exit — vamp

G **ROSALIA**

I would like to —

(A look from ANITA)

just for a successful visit.

(SHE SINGS)

H

PUERTO RICO...
YOU LOVELY ISLAND...
ISLAND OF TROPICAL BREEZES.
ALWAYS THE PINEAPPLES GROWING,
ALWAYS THE COFFEE BLOSSOMS BLOWING...

arms up
arms up
arms up slowly

A **ANITA**

(SINGS sarcastically)

PUERTO RICO...
YOU UGLY ISLAND...
ISLAND OF TROPIC DISEASES. - wipes forhead
ALWAYS THE HURRICANES BLOWING, - waves arms around over head
ALWAYS THE POPULATION GROWING... - baby movement w/ knees
AND THE MONEY OWING, - make it rain
AND THE BABIES CRYING, - crying actions
AND THE BULLETS FLYING. - gun motion - both arms
I LIKE THE ISLAND MANHATTAN —
SMOKE ON YOUR PIPE AND PUT THAT IN! - right hand up and out

B **OTHERS EXCEPT ROSALIA**

I LIKE TO BE IN AMERICA! - walk SL
OKAY BY ME IN AMERICA!
EVERYTHING FREE IN AMERICA
FOR A SMALL FEE IN AMERICA!

C **ROSALIA** - moves SL - open up towards Anita

I LIKE THE CITY OF SAN JUAN —

D **ANITA** - arm around Rosalia, "aye, aye captain move"

I KNOW A BOAT YOU CAN GET ON. > everyone "bye, bye" - waves

E **ROSALIA**

HUNDREDS OF FLOWERS IN FULL BLOOM — - move SL - arms in

F **ANITA**

HUNDREDS OF PEOPLE IN EACH ROOM! - everyone surrounds Rosalia and stares at her

G **ALL EXCEPT ROSALIA**

AUTOMOBILE IN AMERICA, - walk sassily SR
CHROMIUM STEEL IN AMERICA, - left arm up and around
WIRE-SPOKE WHEEL IN AMERICA, - turn back to Rosalia - slight knee bend
VERY BIG DEAL IN AMERICA! - arms out wide to audience

H **ROSALIA**

I'LL DRIVE A BUICK THROUGH SAN JUAN — - run through girls, then puts hands out like driving

A **ANITA**

IF THERE'S A ROAD YOU CAN DRIVE ON. – walks through court

B **ROSALIA**

I'LL GIVE MY COUSINS A FREE RIDE – – formation next to SR Rosalia almost immediately

C **ANITA**

HOW YOU GET ALL OF THEM INSIDE? – hip tap to Rosalia, SL other

D **ALL EXCEPT ROSALIA**

IMMIGRANT GOES TO AMERICA, – walk everyone around in circle
MANY HELLOS IN AMERICA;
NOBODY KNOWS IN AMERICA
PUERTO RICO'S IN AMERICA. – run to dance break spots

(The GIRLS whistle and dance) 1st dance break m. 103

new cast recording - 2:17 → m. 103

E **ROSALIA**

I'LL BRING A TV TO SAN JUAN – – runs through girls CS drawn TV

F **ANITA**

IF THERE'S A CURRENT TO TURN ON. – runs up to Rosalia CS

G **ROSALIA**

I'LL GIVE THEM NEW WASHING MACHINE – – runs to claire SR

H **ANITA**

WHAT HAVE THEY GOT THERE TO KEEP CLEAN? – walks with hands up SL → to new spot

mini dance break →

I **ALL EXCEPT ROSALIA**

I LIKE THE SHORES OF AMERICA! – walk SL and spinned
COMFORT IS YOURS IN AMERICA!
KNOBS ON THE DOORS IN AMERICA,
WALL-TO-WALL FLOORS IN AMERICA! – spinned

Second dance break 152 →

(THEY whistle and dance)

J **ROSALIA**

WHEN I WILL GO BACK TO SAN JUAN –

A **ANITA**

WHEN YOU WILL SHUT UP AND GET GONE!

B **ROSALIA**

EVERYONE THERE WILL GIVE BIG CHEER! ← m. 199

C **ANITA**

EVERYONE THERE WILL HAVE MOVED HERE! – after move behind Rosalia – turn + snaps

(More whistling and dancing) ↑ – run in circle at the end and then turn to audience 3rd dance break m. 204 – move to spots

 # 7A — *America to Drugstore* ***(Orchestra)***

END OF SCENE FIVE

SCENE SIX

(A Drugstore.

A suggestion of a rundown, musty, general store which, in cities, is a "drugstore." A door leading to the street outside; another leading to the cellar below.

BABY JOHN is reading a comic book; A-RAB is playing solitaire; ANYBODYS is huddled by the juke-box; ACTION is watching the street door. The atmosphere is tense, jumpy. ACTION slams the door and strides to the dart board)

Action, Baby John, ARab – $12

D **ACTION**

Where the devil are they? Are we having a War Council tonight or ain't we?

(Throws a dart savagely)

E **BABY JOHN**

He don't use knives. He don't even use a atomic ray gun.

F **A-RAB**

Who don't?

G **BABY JOHN**

Superman. Gee, I love him.

A **BABY JOHN**

Ah, go walk the streets like ya sister.

B **ANYBODYS**

hook, turned him, shoved down accross him, kneeled w/ one leg, fights Baby picks him up by the cellar, + Sp. John SR grabs her wrists

(Jumping him)

Lissen, Jail Bait, I licked you twice and I can do it again.

(From the doorway behind the counter a little middle-aged man ENTERS: DOC)

↓ CSR door of drug store

C **DOC**

Curfew, gentlemen. And lady. Baby John, you should be home in bed.

D **BABY JOHN**

We're gonna have a War Council here, Doc.

E **DOC**

A who?

F **BIG DEAL**

To decide on weapons for a big-time rumble!

G **SNOWBOY**

We're gonna mix with the PRs.

H **DOC**

Weapons. You couldn't play basketball?

I **ANYBODYS**

Get with it, buddy boy.

J **DOC**

War Councils —

K **ACTION**

Don't start, Doc.

L **DOC**

Rumbles...

M **ACTION**

Doc —

A DOC

Why, when I was your age —

B ACTION

When you was my age; when my old man was my age; when my brother was my age! You was never my age, none a you! The sooner you creeps get hip to that, the sooner you'll dig us.

C DOC

I'll dig your early graves, that's what I'll dig.

D A-RAB

Dig, dig, dig — digging motions

E DOC

What're you gonna be when you grow up?

F ANYBODYS

A telephone call girl!

(The store doorbell tinkles as RIFF ENTERS with VELMA)

G SNOWBOY

Riff, hey!

H ACTION

Are they comin'?

I RIFF

Unwind, Action. Hey, Doc, Tony here?

J DOC

No, Riff, it's closing time.

K ACTION

(To RIFF)

What d'ya think they're gonna ask for?

L A-RAB

Just rubber hoses, maybe, huh?

A **RIFF**

Cool, little men.

B **GRAZIELLA**

You tell 'em, Daddy-o.

C **ACTION**

Chung chung!

D **A-RAB**

Cracko, jacko!

E **BIG DEAL**

Whamo bamo!

F **RIFF**

(Sharply)

Cool!

G **ANYBODYS**

Riff, — in a tight spot you need every man you can —

H **RIFF**

No.

I **GRAZIELLA**

(Indicating ANYBODYS to VELMA)

An American tragedy.

J **ANYBODYS**

Pow Pow.

K **GRAZIELLA**

Poo Poo.

L **RIFF**

Now when the victims come in, you chicks cut out.

M **GRAZIELLA**

We might, and then again we might not. I and Velma ain't kid stuff, neither. Are we, Vel?

A VELMA

No, thank you-oo, ooblee-oo.

B GRAZIELLA

And you can punctuate it?

C VELMA

Ooo! — (THEY giggle)

D ACTION

(To RIFF)

What're we pooping around with dumb broads?

E GRAZIELLA

(Enraged)

I and Velma ain't dumb!

F ACTION

We got important business comin'.

G DOC

Making trouble for the Puerto Ricans?

H SNOWBOY

They make trouble for us.

I DOC

Look! He almost laughs when he says it. For you trouble is a relief.

J RIFF

We've got to stand up to the PRs, Doc. It's important.

K DOC

Fighting over a little piece of the street is so important?

L ACTION

To us, it is.

M DOC

To hoodlums, it is.

(Goes in cellar doorway as ACTION lunges for him)

A **ACTION**

Don't you call me hoodlum!

B **RIFF**

(Holding him)

Easy, Action! Save your steam for the rumble.

C **A-RAB**

(Indicating DOC)

He don't want what we want, so we're hoodlums!

D **BABY JOHN**

I wear a jacket like my buddies, so my teacher calls me hoodlum!

E **ACTION**

I swear the next creep who calls me hoodlum –

F **RIFF**

You'll laugh! Yeah. Now you all better dig this and dig it the most. No matter who or what is eating at you, you show it, buddy boys, and you are dead. You are cutting a hole in yourselves for them to stick in a red hot umbrella and open it. Wide.

 # 8 — Cool *(Riff, Jets)*

Tempo ♩ – 158 – 12%

You wanna live? You play it cool.

G **ACTION**

I wanna get even!

H **RIFF**

Get cool.

I **A-RAB**

I wanna bust!

J **RIFF**

Bust cool.

BABY JOHN

I wanna go!

RIFF

Go cool!

(SINGING)

BOY, BOY, CRAZY BOY –
GET COOL, BOY!
GOTTA ROCKET IN YOUR POCKET –
KEEP COOLLY COOL, BOY!
DON'T GET HOT,
'CAUSE MAN, YOU GOT
SOME HIGH TIMES AHEAD.
TAKE IT SLOW AND DADDY-O,
YOU CAN LIVE IT UP AND DIE IN BED.
BOY, BOY, CRAZY BOY –
STAY LOOSE, BOY!
BREEZE IT, BUZZ IT, EASY DOES IT –
TURN OFF THE JUICE, BOY!
GO MAN, GO,
BUT NOT LIKE A YO-
YO SCHOOL BOY –
JUST PLAY IT COOL, BOY,
REAL COOL!

Easy Action. Easy.

(This leads into a frenetic dance in which the boys and girls release their emotions and get "cool." It finishes, starts again when a JET bounces in with the gang whistle. Everyone but RIFF and VELMA stops dancing. A moment, then BERNARDO, CHINO, PEPE and INDIO ENTER. Tension, but RIFF dances a moment longer. Then he pats VELMA on her behind. Followed by GRAZIELLA, she runs out, slithering past the SHARKS. ANYBODYS is back, huddled by the juke-box but RIFF spots her. SHE gives him a pleading let-me-stay look, but he gestures for her to go. Unlike the other girls, ANYBODYS shoves the SHARKS like a big tough man as she EXITS)

 # 8A – Cool Chase **(Orchestra)**

RIFF

Set 'em up, Doc. Cokes all around.

A **BERNARDO**

Let's get down to business.

B **RIFF**

Bernardo hasn't learned the procedures of gracious living.

C **BERNARDO**

I don't like you, either, So cut it.

D **RIFF**

Kick it, Doc.

E **DOC**

Boys, couldn't you maybe all talk it —

F **RIFF**

Kick it!

(DOC goes out. The two GANGS take places behind their leaders)

We challenge you to a rumble. All out, once and for all. Accept?

G **BERNARDO**

On what terms?

H **RIFF**

Whatever terms you're callin', buddy boy. You crossed the line once too often.

I **BERNARDO**

You started it.

J **RIFF**

Who jumped A-rab this afternoon?

K **BERNARDO**

Who jumped me the first day I moved here?

L **ACTION**

Who asked you to move here?

M **PEPE**

Who asked you?

A **SNOWBOY**

Move where you're wanted!

B **A-RAB**

Back where ya came from!

C **ACTION**

Comic at character CS →

Spics!

D **PEPE**

Micks!

E **INDIO**

Wop!

F **BERNARDO**

We accept!

G **RIFF**

Time:

H **BERNARDO**

Tomorrow?

I **RIFF**

After dark.

(They shake)

Place:

J **BERNARDO**

The park.

K **RIFF**

The river.

L **BERNARDO**

wipes hands on pants

Under the highway.

(They shake)

M **RIFF**

Weapon:

(The doorbell tinkles as TONY bursts in yelling:)

A **TONY**

Hey, Doc!

(HE stops as he sees them. Silence. Then he comes forward as:)

goes behind counter first

B **RIFF**

Weapons!

(DOC ENTERS)

C **BERNARDO**

Weapons…

D **RIFF**

You call.

E **BERNARDO**

Your challenge.

F **RIFF**

Afraid to call?

G **BERNARDO**

… Sticks.

H **RIFF**

… Rocks.

I **BERNARDO**

… Poles.

J **RIFF**

…Cans.

K **BERNARDO**

… Bricks.

L **RIFF**

… Bats.

A BERNARDO

... Clubs.

B RIFF

... Chains.

C TONY

walks between both groups

... Bottles, knives, guns!

(THEY stare)

What a coop full of chickens!

goes SL

D ACTION

Who you callin' chicken?

E BERNARDO

Every dog knows his own.

F TONY

I'm calling all of you chicken. The big tough buddy boys have to throw bricks! Afraid to get close in? Afraid to slug it out? Afraid to use plain skin?

G BABY JOHN

Not even garbage?

H ACTION

That ain't a rumble.

I RIFF

Who says?

J BERNARDO

You said call weapons.

K TONY

A rumble can be clinched by a fair fight. If you have the guts to risk that. Best man from each gang to slug it out.

looks at Bernardo

L BERNARDO

(Looking at TONY)

I'd enjoy to risk that. O.K.! Fair fight!

A **PEPE**

What?

B **ACTION**

(Simultaneously)

No!

C **RIFF**

The Commanders say Yes or No.

(To BERNARDO)

Fair fight.

(THEY shake)

D **BERNARDO**

(To TONY)

In two minutes you will be like a fish after skinning.

E **RIFF**

Your best man fights our best man — and we pick him.

F **BERNARDO**

But I thought I would be —

G **RIFF**

We shook on it, Bernardo.

H **BERNARDO**

Yes. I shook on it.

I **ACTION**

(Quickly)

Look, Bernardo, if you wanna change your mind, maybe we could all —

(One of the JETS near the door suddenly whistles. Instantly, they shift positions so they are mixed up: no segregation. Silence; then in comes SCHRANK. DOC comes in, brought by the tinkle of the little shop doorbell. During the following, the GANGS are absolutely silent and motionless, unless otherwise indicated)

boys sit, look depressed

A **DOC**

(Unhappily)

Good-evening, Lt. Schrank. I and Tony was just closing up.

B **SCHRANK**

(Lifting a pack of cigarettes)

Mind?

C **DOC**

I have no mind. I am the village idiot.

D **SCHRANK**

(Lighting it)

I always make it a rule to smoke in the can. And what else is a room with half-breeds in it, eh, Riff?

(BERNARDO'S move is checked by RIFF.

SCHRANK, pleasantly:)

E Clear out, Spics. Sure; it's a free country and I ain't got the right. But it's a country with laws: and I can find the right. I got the badge, you got the skin. It's tough all over. Beat it!

(A second. Then RIFF nods once to BERNARDO who nods to his GANG. Slowly, THEY file out. BERNARDO starts to whistle "My Country 'Tis of Thee" as he EXITS proudly. His GANG joins in, finishing a sardonic jazz lick OFFSTAGE.

SCHRANK, pleasantly)

F. From their angle, sure. Say, where's the rumble gonna be? Ah, look: I know regul Americans don't rub with the gold-teeth otherwise. The river? The Park?

(Silence)

G I'm for you. I want this beat cleaned up and you can do it for me. I'll even lend a hand if it gets rough. Where you gonna rumble? The playground? Sweeney's lot?

(Angered by the silence)

H Ya think I'm a lousy stool pigeon? I wanna help ya get rid of them! Come on! Where's it gonna be? … Get smart, you stupid hoodlums! I oughta fine ya for litterin' the streets. You oughta be taken down the station house and have your skulls mashed to a pulp! You and the tin horn immigrant scum you come from! How's your old man's DT's, A-rab? How's the action on your mother's mattress, Action?

(ACTION lunges for him but is tripped up by RIFF. SCHRANK courches low, ready for him.

Quiet now:)

A Let him go, buddy boy, just let him go.

(ACTION starts to his feet but DIESEL holds him)

B One of these days there won't be nobody to hold you.

(RIFF deliberately starts for the door, followed by the OTHERS, except TONY.

As they go:)

C I'll find out where ya gonna rumble. But be sure to finish each other off. Because if you don't I will!

(RIFF has stayed at the door until the OTHERS have passed through. Now he just looks at SCHRANK and cockily saunters out. Silence.

SCHRANK looks at DOC)

D Well, you try keepin' hoodlums in line and see what it does to you.

(EXITS) drinks whisky puts away his cl

DOC

E It wouldn't give me a mouth like his.

8B — Under Dialogue And Change Of Scene (Orchestra)

F TONY

Forget him. From here on in, everything goes my way.

(Starts to clean up, turn out lights)

G DOC

You think it'll really be a fair fight?

H TONY

Yeah.

I DOC - putting things away

What have you been taking tonight?

A **TONY**

A trip to the moon. And I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady.

(Opens the door)

Well, buenas noches, señor.

B **DOC**

Buenas noches?! So that's why you made it a fair fight.

(TONY smiles)

... Tony... things aren't tough enough?

C **TONY**

Tough? Doc, I'm in love!

D **DOC**

How do you know?

E **TONY**

Because... there isn't any other way I could feel.

F **DOC**

And you're not frightened?

G **TONY**

Should I be?

(Opens door, EXITS)

H **DOC**

Why? I'm frightened enough for both of you.

(Turns out the last light)

END OF SCENE SIX

SCENE SEVEN

(Bridal Shop.

Hot late afternoon sun coloring the work room. One or two sewing machines. Several dressmaker dummies, male and female, in bridal party garb.

Maria sits SR

Anita stands SR

MARIA, in a smock, is hand-sewing a wedding veil as ANITA whirls in whipping off her smock)

A **ANITA**

She's gone! That old bag of a bruja has gone!

B **MARIA**

Brava!

C **ANITA**

The day is over, the jail is open, home we go!

D **MARIA**

You go, querida. I will lock up.

E **ANITA**

Finish tomorrow. Come!

F **MARIA**

But I am in no hurry.

G **ANITA**

I am. I'm going to take a bubble bath all during supper: Black Orchid.

H **MARIA**

You will not eat?

I **ANITA**

After the rumble – with 'Nardo.

J **MARIA**

(Sewing angrily)

That rumble, why do they have it?

K **ANITA**

You saw how they dance: like they have to get rid of something quick. That's how they fight.

L **MARIA**

To get rid of what?

A ANITA – Spins – suggested

Too much feeling. And they get rid of it: after a fight, that brother of yours is so healthy! Definitely: Black Orchid.

(Knock at rear door and TONY ENTERS)

Confident B TONY

Buenas noches!

C ANITA

(Sarcastically, to MARIA)

"You go, querida. I'll lock up."

(To TONY)

It's too early for noches. Buenas tardes.

D TONY

(Bows) – awkward

Gracias. Buenas tardes.

E MARIA

He just came to deliver aspirin.

F ANITA

You'll need it.

G TONY

No, we're out of the world.

H ANITA

You're out of your heads.

I TONY

We're twelve feet in the air.

J MARIA

(Gently taking his hand)

Anita can see all that.

(To ANITA)

You will not tell?

A ANITA

Tell what? How can I hear what goes on twelve feet over my head?

(Opens door – to MARIA)

You better be home in fifteen minutes.

(SHE goes out) SL

B TONY

Don't worry. She likes us!

C MARIA

But she is worried.

D TONY

She's foolish. We're untouchable; we are in the air; we have magic!

E MARIA

Magic is also evil and black. Are you going to that rumble?

F TONY

No.

G MARIA

Yes.

H TONY

Why??

I MARIA

You must go and stop it.

J TONY

I have stopped it! It's only a fist fight. 'Nardo won't get –

K MARIA

Any fight is not good for us.

L TONY

Everything is good for us and we are good for everything.

M MARIA

Listen and hear me. You must go and stop it.

A TONY

Then I will.

B MARIA

(Surprised)

Can you?

C TONY

You don't want even a fist fight? There won't be any fight.

D MARIA

I believe you! You do have magic.

E TONY

Of course, I have you. You go home and dress up.

 # 9 — *Under Dialogue* (Orchestra)

Then tonight, I will come by for you.

F MARIA

You cannot come by. My mama...

G TONY

(After a pause)

Then I will take you to my house —

H MARIA

(Shaking her head)

Your mama...

(Another awkward pause. Then he sees a female dummy and pushes it forward saying:)

I TONY — grabs a chair and puts it SR 45° left

She will come running from the kitchen to welcome you. She lives in the kitchen.

J MARIA

Dressed so elegant?

A **TONY**

I told her you were coming. She will look at your face and try not to smile. And she will say: Skinny — but pretty.

B **MARIA**

She is plump, no doubt.

C **TONY**

(Holding the waist of dummy's dress)

Fat!

D **MARIA**

(Indicating another female dummy)

I take after my mama; delicate boned.

(HE kisses her)

Not in front of Mama!

(HE turns the dummy around as she goes to a male dummy)

Oh, I would like to see Poppa in this! Mama will make him ask about your prospects,. if you go to church. But Poppa — Poppa might like you.

E **TONY**

(Kneeling to the "father" dummy)

May I have your daughter's hand?

F **MARIA**

He says Yes.

G **TONY**

Gracias!

H **MARIA**

And your mama?

I **TONY**

I'm afraid to ask her.

J **MARIA**

Tell her she's not getting a daughter; she's getting rid of a son!

A TONY

She says Yes.

B MARIA

She has good taste.

(SHE grabs up the wedding veil and puts it on as TONY arranges the dummies)

C TONY

Maid of Honor!

D MARIA

That color is bad for Anita.

E TONY

Best man!

F MARIA

That is my Poppa!

G TONY

Sorry, Poppa. Here we go, Riff: Womb to Tomb!

(Takes hat off dummy)

H MARIA

Now you see, Anita, I told you there was nothing to worry about.

Automatically plays through

 # 9A – *One Hand, One Heart* (Tony, Maria)

(MUSIC starts as she leaves the dummy and walks up to TONY. THEY look at each other – and the playing vanishes. Slowly, seriously, they turn front and, together, kneel as before an altar)

I TONY

I, Anton, take thee, Maria…

J MARIA

I, Maria, take thee, Anton…

A **TONY**

For richer, for poorer —

B **MARIA**

In sickness and in health…

C **TONY**

To love and to honor…

D **MARIA**

To hold and to keep…

E **TONY**

From each sun to each moon…

F **MARIA**

From tomorrow to tomorrow…

G **TONY**

From now to forever…

H **MARIA**

Till death do us part.

I **TONY**

With this ring, I thee wed.

J **MARIA**

With this ring, I thee wed.

(The MUSIC becomes a love duet:)

K **TONY** - Looks at her

MAKE OF OUR HANDS ONE HAND,
MAKE OF OUR HEARTS ONE HEART,
MAKE OF OUR VOWS ONE LAST VOW:
ONLY DEATH WILL PART US NOW.

L **MARIA**

MAKE OF OUR LIVES ONE LIFE,
DAY AFTER DAY, ONE LIFE.

A **TONY, MARIA**

NOW IT BEGINS, NOW WE START
ONE HAND, ONE HEART –
EVEN DEATH WON'T PART US NOW.

(THEY look at each other, then at the reality of their "game." They smile tenderly, ruefully and slowly put the dummies back into position. But even back in the world, they sing:)

B **TONY, MARIA**

MAKE OUR LIVES ONE LIFE,
DAY AFTER DAY, ONE LIFE.
NOW IT BEGINS, NOW WE START
ONE HAND, ONE HEART,
EVEN DEATH WON'T PART US NOW.

(DIM-OUT)

END OF SCENE SEVEN

SCENE EIGHT

 # 10 – Tonight ***(Ensemble)***

(The neighborhood.

SPOTLIGHTS picks out RIFF and the JETS, BERNARDO and the SHARKS, ANITA, MARIA and TONY against small pieces representing where they are in the neighborhood. All are waiting expectantly for the coming of night, but for very different reasons. It is a montage which is sung)

C **JETS**

THE JETS ARE GONNA HAVE THEIR DAY
TONIGHT.

D **SHARKS**

THE SHARKS ARE GONNA HAVE THEIR WAY
TONIGHT.

A **JETS**

THE PUERTO RICANS GRUMBLE,
"FAIR FIGHT."
BUT IF THEY START A RUMBLE,
WE'LL RUMBLE 'EM RIGHT.

B **SHARKS**

WE'RE GONNA HAND 'EM A SURPRISE
TONIGHT.

C **JETS**

WE'RE GONNA CUT 'EM DOWN TO SIZE
TONIGHT.

D **SHARKS**

WE SAID, "O.K., NO RUMPUS,
NO TRICKS" —
BUT JUST IN CASE THEY JUMP US,
WE'RE READY TO MIX
TONIGHT!

E **JETS, SHARKS**

WE'RE GONNA ROCK IT TONIGHT,
WE'RE GONNA JAZZ IT UP AND HAVE US A BALL.
THEY'RE GONNA GET IT TONIGHT;
THE MORE THEY TURN IT ON
THE HARDER THEY'LL FALL!

F **JETS**

WELL, THEY BEGAN IT!

G **SHARKS**

WELL, THEY BEGAN IT —

H **JETS, SHARKS**

AND WE'RE THE ONES TO STOP 'EM
ONCE AND FOR ALL,
TONIGHT.

A **ANITA**

ANITA'S GONNA GET HER KICKS
TONIGHT.
WE'LL HAVE OUR PRIVATE LITTLE MIX
TONIGHT.
HE'LL WALK IN HOT AND TIRED,
SO WHAT?
DON'T MATTER IF HE'S TIRED,
AS LONG AS HE'S HOT
TONIGHT!

B **TONY**

TONIGHT, TONIGHT
WON'T BE JUST ANY NIGHT,
TONIGHT THERE WILL BE NO MORNING STAR.

C TONIGHT, TONIGHT,
I'LL SEE MY LOVE TONIGHT.
AND FOR US, STARS WILL STOP WHERE THEY ARE.

D TODAY
THE MINUTES SEEM LIKE HOURS,
THE HOURS GO SO SLOWLY,
AND STILL THE SKY IS LIGHT...

E OH MOON, GROW BRIGHT,
AND MAKE THIS ENDLESS DAY ENDLESS NIGHT!

F **RIFF**

(To TONY)

I'M COUNTING ON YOU TO BE THERE
TONIGHT.
WHEN DIESEL WINS IT FAIR AND SQUARE
TONIGHT.

G THAT PUERTO RICAN PUNK'LL
GO DOWN.
AND WHEN HE'S HOLLERED "UNCLE"
WE'LL TEAR UP THE TOWN!

A **MARIA**

TONIGHT,

C TONIGHT

E WON'T BE JUST ANY NIGHT,

H TONIGHT THERE WILL BE NO MORNING STAR

B **RIFF**

(Simultaneously – firmly)
SO I CAN COUNT ON YOU, BOY?

D **TONY**

(Abstractedly)
ALL RIGHT.

F **RIFF**

WE'RE GONNA HAVE US A BALL.

G **TONY**

(A bit impatiently)
ALL RIGHT.

I **RIFF**

(Spoken, gently)
Womb to tomb!

J **TONY**

(Spoken, regretting his impatience)
Sperm to worm!

K **RIFF**

(Sung)
I'LL SEE YOU THERE ABOUT EIGHT…

L **TONY**

TONIGHT…

M **MARIA**

TONIGHT,

O TONIGHT,

Q I'LL SEE MY LOVE TONIGHT

S AND FOR US,
STARS WILL STOP
WHERE THEY ARE.

BERNARDO

N
WE'RE GONNA ROCK IT TONIGHT!!!

R WE'RE GONNA JAZZ IT TONIGHT,

T THEY'RE GONNA GET IT TONIGHT –

V TONIGHT.

ANITA

P TONIGHT…

U TONIGHT,
LATE TONIGHT,

W WE'RE GONNA MIX IT TONIGHT.

A **MARIA, TONY**

TODAY
THE MINUTES
SEEM LIKE HOURS.

B **BERNARDO**

THEY BEGAN IT –

D **JETS, SHARKS**

THEY BEGAN IT.

C **ANITA**

ANITA'S GONNA HAVE
HER DAY,
ANITA'S GONNA HAVE
HER DAY,

E **MARIA, TONY**

THE HOURS GO
SO
SLOWLY,
AND STILL THE
SKY IS LIGHT.

F **JETS**

THEY BEGAN IT.

G **SHARKS**

AND WE'RE
THE ONES

K TO STOP 'EM
ONCE AND FOR
ALL!

H **ANITA**

BERNARDO'S
GONNA HAVE
HIS WAY
TONIGHT –

J WE'LL STOP 'EM
ONCE AND FOR
ALL!

L TONIGHT.

I OH MOON,
GROW BRIGHT

N THE JETS ARE
GONNA HAVE
THEIR WAY,

O THE SHARKS
ARE GONNA
HAVE THEIR
WAY,

P TONIGHT –

M AND MAKE
THIS ENDLESS
DAY ENDLESS
NIGHT,

R THE JETS ARE
GONNA HAVE
THEIR DAY,

S THE SHARKS
ARE GONNA
HAVE THEIR
DAY,

T THIS VERY
NIGHT,

Q TONIGHT!

U WE'RE GONNA
ROCK IT
TONIGHT.
TONIGHT!

V WE'RE GONNA
ROCK IT
TONIGHT –
TONIGHT!

W WE'RE GONNA
ROCK IT
TONIGHT

END OF SCENE EIGHT

SCENE NINE

(Under the highway.

A dead end: rotting plaster-and-brick walls and mesh wire fences. A street lamp.

It is nightfall. The almost-silhouetted GANGS come in from separate sides: climbing over the fences or crawling through holes in the walls. There is silence as they fan out on opposite sides of the cleared space. Then BERNARDO and DIESEL remove their jackets, handing them to their seconds: CHINO and RIFF) → come + face eachother

A **BERNARDO** – take off coat

Ready.

B **CHINO**

Ready!

C **DIESEL** – take off coat

Ready.

D **RIFF**

Ready! Come center and shake hands. – loud and proud

E **BERNARDO**

For what?

F **RIFF**

That's how it's done, buddy boy.

G **BERNARDO**

(shakes chuckle

More gracious living? Look: I don't go for that pretend crap you all go for in this country. Every one of you hates every one of us and we hate you right back. I don't drink with nobody I hate, I don't shake hands with nobody I hate. Let's get at it.

H **RIFF**

Okay.

I **BERNARDO**

(Moving toward CENTER)

Here we go.

(DIESEL begins to move toward him. There are encouragements called from each side. The "fair fight" is just beginning when:)

A **TONY**

Hold it!

(HE leaps over a fence and starts to BERNARDO)

B **RIFF**

Get with the gang.

C **TONY**

No.

D **RIFF**

What're you doing?

E **BERNARDO**

Maybe he has found the guts to fight his own battles.

F **TONY**

(Smiling)

It doesn't take guts if you have a battle. But we haven't got one, 'Nardo.

(HE extends his hand for BERNARDO to shake it. BERNARDO knocks the hand away and gives TONY a shove that send him sprawling)

G **BERNARDO**

Bernardo.

H **RIFF**

(Quiet, strong)

The deal is a fair fight between you and Diesel.

(To TONY, who has gotten up)

Get with the gang.

(During the next, BERNARDO flicks TONY'S shirt, pushes his shoulder, pinches cheek)

A BERNARDO

(To TONY)

I'll give you a battle, Kiddando.

B DIESEL

You've got one.

C BERNARDO

I'll take pretty-boy on as a warm-up. Afraid, pretty boy? Afraid, chicken? Afraid, gutless?

D RIFF

Cut that —

E TONY

I don't want to, Bernardo…

(Meaning "Want to let go")

F BERNARDO

I'm sure.

G TONY

Bernardo, you've got it wrong.

H BERNARDO

Are you chicken?

I TONY

You won't understand!

J BERNARDO – Sharks begin rocking like chickens

What d'ya say, chicken?

K ACTION

Get him, Tony!

L BERNARDO

He is chicken.

M DIESEL

Tony —

A **RIFF**

Hold him!

(DIESEL and ACTION grab TONY and hold him back. The fight continues. RIFF loses his knife, is passed another by a JET. At last, he has BERNARDO in a position where it seems that he will be able to run him through. TONY breaks from DIESEL and moves to stop RIFF, crying:)

B **TONY**

Riff, don't!

(RIFF hesitates a moment; the moment is enough for BERNARDO whose hand goes forward with a driving motion, running his knife into RIFF. TONY leaps forward to catch RIFF. HE breaks his fall, then takes the knife from his hand. A free-for-all has broken out as TONY, RIFF'S knife in hand, leaps at the triumphant BERNARDO. All this happens terribly fast; and TONY rams his knife into BERNARDO. The free-for-all continues a moment longer. Then a sharp police whistle. Everything comes to a dead stop, dead silence. Then a distant police siren: the KIDS waver, run one way, another; panic, confusion. As the stage is cleared, TONY stands, horrified, over the still bodies of RIFF and BERNARDO. HE bends over RIFF'S body; then he rolls over BERNARDO'S body – and stares)

C **TONY**

(An anguished cry)

MARIA!

(Another police whistle, closer now, but he doesn't move. From the shadows, ANYBODYS appears. SHE scurries to TONY and tugs at his arm. A siren, another whistle, then a searchlight cuts across the playground. ANYBODYS' insistent tugging brings TONY to the realization of the danger. HE crouches, starts to run with her to one escapeway. SHE reaches it first, goes out – but the searchlight hits it just as he would go through. HE stops, runs the other way. He darts here, there and finally gets away as a distant clock begins to boom and:

THE CURTAIN FALLS)

END OF SCENE NINE

END OF ACT ONE

ACT TWO

12 — I Feel Pretty (Maria, Consuela, Rosalia, Francisca)

start at measure 73 - cue girls to enter

SCENE ONE

(An apartment.

A bedroom and part of a parlor. The bedroom has a window opening on to the fire escape, a bed, a small shrine to the Virgin on a wall, and a curtained doorway, rear. There is a workable door between bedroom and the parlor, which has some furniture. CS

ensemble - gather around mains

Gay MUSIC for FRANCISCA, CONSUELA who is examining herself in the mirror, and for ROSALIA who is on the bed, finishing her nails)

CS

A **CONSUELA**

This is my last night as a blonde.

B **ROSALIA**

No loss.

C **CONSUELA**

A gain! The fortune teller told Pepe a dark lady was coming into his life.

D **ROSALIA**

from CS SR

So that's why he's not taking you out after the rumble!

(The MUSIC becomes festively, humorously Spanish as MARIA ENTERS through curtained doorway. SHE is finishing getting very dressed up)

E **MARIA**

There is not going to be a rumble.

F **ROSALIA**

Another fortune teller.

G **CONSUELA**

Where is Chino escorting you after the rumble-that-is-not-going-to-be-a-rumble?

H **MARIA**

Chino is escorting me no place.

A ROSALIA

She is just dolling up for us. Gracias, querida.

B MARIA

No, not for you. Can you keep a secret?

C CONSUELA

I'm hot for secrets!

D MARIA

Tonight is my wedding night!

E CONSUELA

The poor thing is out of her mind.

F MARIA

I am: crazy!

G ROSALIA

She might be at that. She looks somehow different.

H MARIA

I do?

I ROSALIA

And I think she is up to something tonight.

J MARIA

I am?

K CONSUELA

"I do?" "I am?" What is going on with you? 138 measure 600

L MARIA

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

M I FEEL CHARMING,
OH, SO CHARMING –

M 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?
A SUCH A PRETTY FACE,
SUCH A PRETTY DRESS.
SUCH A PRETTY SMILE,
SUCH A PRETTY ME!

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

C **CONSUELO, ROSALIA, FRANCISCA**

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.

D **CONSUELO, ROSALIA**

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

E **CONSUELO**

IT MUST BE THE HEAT

F **ROSALIA**

OR SOME RARE DISEASE

G **FRANCISCA**

OR TOO MUCH TO EAT

A ROSALIA

OR MAYBE IT'S FLEAS.

B CONSUELO, ROSALIA, FRANCISCA

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

C CONSUELO, ROSALIA

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

D CONSUELO, ROSALIA, FRANCISCA

(Variously) – mockingly!

Miss America! Speech! Speech!

E MARIA

I FEEL PRETTY,
OH, SO PRETTY,
THAT THE CITY SHOULD GIVE ME ITS KEY.
A COMMITTEE
SHOULD BE ORGANIZED TO HONOR ME.

F CONSUELO, ROSALIA, FRANCISCA

LA LA LA LA LA LA LA LA LA LA.

G MARIA

I FEEL DIZZY,
I FEEL SUNNY,
I FEEL FIZZY AND FUNNY AND FINE,
AND SO PRETTY,
MISS AMERICA CAN JUST RESIGN!

H CONSUELO, ROSALIA, FRANCISCA

LA LA LA LA LA LA LA LA LA LA LA.

I MARIA

SEE THE PRETTY GIRL IN THAT MIRROR THERE:

A CONSUELO, ROSALIA, FRANCISCA

WHAT MIRROR WHERE?

B MARIA

WHO CAN THAT ATTRACTIVE GIRL BE?

C FRANCISCA

WHICH?

D CONSUELO

WHAT?

E ROSALIA

WHERE?

F MARIA

SUCH A PRETTY FACE,
SUCH A PRETTY DRESS,
SUCH A PRETTY SMILE,
SUCH A PRETTY ME!

G CONSUELO, ROSALIA, FRANCISCA

WHOM?
WHOM-MM?
WHOM-MM?
WHOM-MM?

H FRANCISCA

(Overlapping)

SUCH A PRETTY ME!

I ROSALIA

(Overlapping)

SUCH A PRETTY ME!

J CONSUELO

(Overlapping)

SUCH A PRETTY ME!

A MARIA

I FEEL STUNNING

AND ENTRANCING –

FEEL LIKE RUNNING
AND DANCING FOR JOY,

B CONSUELO, ROSALIA, FRANCISCA

I FEEL STUNNING

AND ENTRANCING –
FEEL LIKE
RUNNING AND DANCING
FOR JOY,

C ALL

FOR I'M LOVED
BY A PRETTY WONDERFUL BOY!

(After the song, there is the sound of CHINO calling from OFFSTAGE)

D CHINO

Maria!

E CONSUELA

It's Chino.

F ROSALIA

The happy bridegroom.

G CHINO

(Closer)

Maria!

H MARIA

Please –

I CONSUELA

Yes, little bride, we're going.
(SHE does)

J ROSALIA

They have a quaint old-fashioned custom in this country, Maria:
they get married here before the wedding night.

(SHE follows CONSUELA into the parlor as CHINO ENTERS from OFFSTAGE. His clothes are dirty and torn from the fight; his face is smeared. THEY shake their heads at him and flounce out. HE closes the outer door)

A CHINO

Maria...?

B MARIA

I'm in here. I was just getting ready to —

(SHE is hurriedly trying to put a bathrobe over her dress. CHINO comes in before she can finish, so that she leaves it over her shoulders, holding it closed with her hand)

C CHINO
– Searching look

Where are your parents?

D MARIA

At the store. If I had known you were — You have been fighting, Chino.

E CHINO

Yes, I am sorry.

F MARIA

That is not like you.

G CHINO

No.

H MARIA

Why, Chino?

I CHINO

I don't know why. It happened so fast.

J MARIA

You must wash up.

K CHINO

Maria —

13 – *Under Dialogue* *(Orchestra)*

(But her voice breaks into tears, her arms go about him, and she buries her face in his chest, kissing him. She begins to slide down his body. He supports her as, together, they go to the floor, he cradling her body in his arms. He pushes her hair back from her face; kisses her hair, her face between the words that tumble out:)

A TONY

I tried to stop it; I did try. I don't know how it went wrong... I didn't mean to hurt him; I didn't want to; I didn't know I had. But Riff... Riff was like my brother. So when Bernardo killed him –

(She lifts her head)

B 'Nardo didn't mean it, either. Oh, I know he didn't! Oh, no. I didn't come to tell you. Just for you to forgive me so I could go to the police –

C MARIA

No!

D TONY

It's easy now –

E MARIA

No...

F TONY

Whatever you want, I'll do –

G MARIA

Stay. Stay with me.

H TONY

I love you so much.

I MARIA

Tighter.

J TONY

We'll be all right. I know it. We're really together now.

K MARIA

But it's not us! It's everything around us!

A **TONY**

(His voice gradually rising into song)

Then we'll find someplace where nothing can get to us; not one of them, not anything.

 # 13A — Ballet Sequence **(Tony, Maria)**

B AND I'LL TAKE YOU AWAY,
TAKE YOU FAR FAR AWAY OUT OF HERE,
FAR FAR AWAY TILL THE WALLS
AND THE STREETS DISAPPEAR,

C **MARIA, TONY**

SOMEWHERE THERE MUST BE A PLACE
WE CAN FEEL WE'RE FREE,
SOMEWHERE THERE'S GOT TO BE
SOME PLACE FOR YOU AND FOR ME.

(As they sing, the walls of the apartment begin to move off, leaving city walls surrounding them moving in on them.

 # 13B — Transition To Scherzo **(Orchestra)**

 # 13C — Scherzo **(Orchestra)**

2009 → 1:30 ish start

m. 83 - finger snaps

m. 97 - theme returns

m. 110 - circle

Then the apartment itself goes and the two LOVERS begin to run, battering against the walls of the city, breaking through as chaotic figures of the gangs, of the violence flail around them. But they do break through and suddenly — they are in a world of space and air and sun. They stop, looking at it, pleased, startled as BOYS and GIRLS from both sides come on. And they, too, stop and stare, happy, pleased.
Their clothes are soft, pastel versions of what they have worn before. They begin to dance, to play: no sides, no hostility now; just joy and pleasure and warmth. More and more join, making a world that TONY and MARIA want to be in, belong to, to share their love with. As they begin the steps of a gently love dance, a GIRL is heard SINGING:)

13D — Somewhere (Girl)

Start 2009 → 3.09

A GIRL

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

3:40

B THERE'S A TIME FOR US, – run out with a purpose
SOME DAY A TIME FOR US, – grab partners arms – girls put leg out
TIME TOGETHER WITH TIME TO SPARE, – spin with partners girl legs up
TIME TO LEARN, TIME TO CARE – spin
SOME DAY! switch arms
move to new positions – face audience for 1 sec

4:15

C SOMEWHERE – be in spot
WE'LL FIND A NEW WAY OF LIVING,
WE'LL FIND A WAY OF FORGIVING
SOMEWHERE,
SOMEWHERE...

D THERE'S A PLACE FOR US,
A TIME AND PLACE FOR US. – down on knees
HOLD MY HAND AND WE'RE HALFWAY THERE. – grab hands
HOLD MY HAND AND I'LL TAKE YOU THERE (sing) girls
SOME DAY, – step back stand
SOMEHOW,
SOMEWHERE!

13E — Procession And Nightmare (Tony, Maria, Company)

(The LOVERS hold out their hands to each other; the others follow suit: JETS to SHARKS; SHARKS to JETS. And THEY form what is almost a procession winding its triumphant way through this would-be world, as they sing the words of the song with wonderment)

A **GROUP 1**

THERE'S A PLACE FOR US,
THERE'S A PLACE FOR US,
THERE'S A...

B **GROUP 2**

THERE'S A PLACE FOR US,
THERE'S A PLACE FOR US.

M. 200- dances start

(Then, suddenly, there is a dead stop. The harsh shadows, the fire escapes of the real tenement cloud the sky and the figures of RIFF and BERNARDO slowly walk on. The dream becomes a nightmare: as the city returns, there are brief re-enactments of the knife fight, of the deaths. MARIA and TONY are once again separated from each other by the violent warring of the two sides. MARIA tries to reach BERNARDO, TONY tries to stop RIFF; the LOVERS try to reach each other but they cannot get there. Chaotic confusion and blackness out of which they find themselves back in the bedroom, clinging to each other desperately. With a blind refusal to face what they know must be, they reassure each other deperately as they SING:)

C **TONY**

HOLD MY HAND AND WE'RE HALFWAY THERE.
HOLD MY HAND AND I'LL TAKE YOU THERE

D **TONY, MARIA**

SOME DAY,
SOMEHOW,
SOMEWHERE!

(As the LIGHTS fade, THEY sink back together on the bed)

END OF SCENE ONE

SCENE TWO

(Back alley.

A fence with loose boards; angles between buildings.

Softly, from behind the fence, the JET GANG whistle. A second, then the answering whistle, softly, OFFSTAGE or around a corner. Now the loose board flips up and BABY JOHN wriggles through the fence. HE whistles again, and timidly, and A-RAB comes on)

A A-RAB

They get you yet?

B BABY JOHN

No. You?

C A-RAB

Hell, no.

D BABY JOHN

You seen Tony?

E A-RAB

Nobody has.

F BABY JOHN

Geez...

G A-RAB

You been home yet?

H BABY JOHN

...Uh uh.

I A-RAB

Me, either.

J BABY JOHN

Just hidin' around?

K A-RAB

Uh-huh.

L BABY JOHN

A-rab... did you get a look at 'em?

M A-RAB

Lookit who?

N BABY JOHN

Ya know. At the rumble. Riff and Bernardo.

(Pause)

A **A-RAB**

I wish it was yesterday.

B **BABY JOHN**

Wadaya say we run away?

C **A-RAB**

What's a matter? You scared?

D **BABY JOHN**

...Yeah.

E **A-RAB**

You cut it out, ya hear? Ya only makin' me scared an' that scares me!

(Police whistle. HE grabs BABY JOHN)

Last thing ever is to let a cop know you're scared or anythin'.

F **KRUPKE**

(OFFSTAGE)

Hey you two!

G **A-RAB**

Play it big wit' the baby blues.

H **BABY JOHN**

(Scared)

O.K.

I **A-RAB**

(Gripping him)

Big, not scared, big!

(Again a whistle. Elaborately casual, THEY start sauntering off)

J **KRUPKE**

Yeah: you.

(THEY stop, so surprised)

K **A-RAB**

Why it is Officer Krupke, Baby John.

A BABY JOHN

(Quaking)

Top of the evening, Officer Krupke.

B KRUPKE

I'll crack the top of your skulls if you punks don't stop when I whistle.

C A-RAB

But we stopped the very moment we heard.

D BABY JOHN

We got 20-20 hearing.

E KRUPKE

You wanna get hauled down to the station house?

F BABY JOHN

Indeed not, sir.

G KRUPKE

I'll make a little deal. I know you was rumbling under the highway —

H BABY JOHN

We was at the playground, sir.

I A-RAB

We like the playground. It keeps us deprived kids off the fould streets.

J BABY JOHN

It gives us comradeship —

K A-RAB

A place for pleasant pastime —
An' for us, born like we was on the hot pavements —

L KRUPKE

O.K., wise apples. Down to the station house.

M BABY JOHN

Which way?

A **A-RAB**

This way!

(HE gets down on all fours, BABY JOHN pushes KRUPKE, so that he tumbles over A-RAB. BABY JOHN starts off one way, A-RAB the other. KRUPKE hesitates then runs after one of them, blowing his whistle like mad. The moment he is off, BOTH appear through the fence, followed by the OTHERS)

Look at the brass-ass run!

B **BABY JOHN**

I hope he breaks it!

C **ACTION**

Get the lead out, fat boy!

D **BIG DEAL**

Easy. He'll come back and drag us down the station house.

E **ACTION**

I already been.

F **SNOWBOY**

We both already been.

G **A-RAB**

What happened?

H **SNOWBOY**

A big fat nothing —

I **A-RAB**

How come?

J **SNOWBOY**

Cops believe everything they read in the papers.

K **ACTION**

To them we ain't human. We're cruddy juvenile delinquents.
So that's what we give 'em.

♩-176 START

14 — Gee, Officer Krupke (Jets)

A **SNOWBOY**

START

(Imitating KRUPKE)

Hey, you!

B **ACTION**

Me, Officer Krupke?

C **SNOWBOY**

Yeah, you! Gimme one good reason for not dragging ya down the station house, ya punk?

D **ACTION**

DEAR KINDLY SERGEANT KRUPKE,
YOU GOTTA UNDERSTAND —
IT'S JUST OUR BRINGIN' UP-KE
THAT GETS US OUT OF HAND.
OUR MOTHERS ALL ARE JUNKIES
OUR FATHERS ALL ARE DRUNKS.
GOLLY MOSES — NATCHERLY WE'RE PUNKS!

E **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!

F **ACTION**

THERE IS GOOD!

G **GROUP 1**

THERE IS GOOD,

H **GROUP 2**

(Overlapping)

THERE IS GOOD,

A **ALL**

THERE IS UNTAPPED GOOD.
LIKE INSIDE, THE WORST OF US IS GOOD.

B **SNOWBOY**

(As KRUPKE)

That's a touchin' good story.

C **ACTION**

Lemme tell it to the world!

D **SNOWBOY**

(As KRUPKE)

Just tell it to the judge.

E **ACTION**

(To DIESEL, who plays the part of a judge)

DEAR KINDLY JUDGE, YOUR HONOR,
MY PARENTS TREAT ME ROUGH.
WITH ALL THEIR MARIJUANA,
THEY WON'T GIVE ME A PUFF.
THEY DIDN'T WANNA HAVE ME,
BUT SOMEHOW I WAS HAD.
LEAPIN' LIZARDS – THAT'S WHY I'M SO BAD!

F **DIESEL**

(As judge)

RIGHT!
OFFICER KRUPKE, YOU'RE REALLY A SQUARE;
THIS BOY DON'T NEED A JUDGE,
HE NEEDS AN ANALYST'S CARE!
IT'S JUST HIS NEUROSIS THAT OUGHTA BE CURBED –
HE'S PSYCHOLOGICKLY DISTURBED!

G **ACTION**

I'M DISTURBED!

A **GROUP 1**

WE'RE DISTURBED,

B **GROUP 2**

(Overlapping)

WE'RE DISTURBED,

155m-199m

C **ALL**

WE'RE THE MOST DISTURBED.
LIKE WE'RE PSYCHOLOGICKLY DISTURBED.

D **DIESEL**

(As judge)

Hear ye, hear ye! In the opinion of this court, this child is depraved on account he ain't had a normal home.

E **ACTION**

(Speaks)

Hey, so I'm depraved on account I'm deprived!

↓ slower man recording

F **DIESEL**

(As judge)

So take him to a headshrinker.

G **ACTION**

(To A-RAB, who plays a psychiatrist)

MY FATHER IS A BASTARD,
MY MA'S AN S.O.B.
MY GRANDPA'S ALWAYS PLASTERED,
MY GRANDMA PUSHES TEA.
MY SISTER WEARS A MUSTACHE,
MY BROTHER WEARS A DRESS.
GOODNESS GRACIOUS, THAT'S WHY I'M A MESS!

H **A-RAB**

(As psychiatrist)

YES!

OFFICER KRUPKE, YOU'RE REALLY A SLOB.
THIS BOY DON'T NEED A DOCTOR,
JUST A GOOD HONEST JOB.
SOCIETY'S PLAYED HIM A TERRIBLE TRICK,
AND SOCIOLOGICALLY HE'S SICK!

ACTION

I AM SICK!

GROUP 1

WE ARE SICK,

GROUP 2

(Overlapping)

WE ARE SICK,

ALL

WE ARE SICK SICK SICK,
LIKE WE'RE SOCIOLOGICALLY SICK!

A-RAB

(As psychiatrist)

In my opinion, this child don't need to have his head shrunk at all. Juvenile delinquency is purely a social disease.

ACTION

Hey, I got a social disease!

A-RAB

(As psychiatrist)

So take him to a social worker!

ACTION

(To BABY JOHN, who plays a female social worker)

DEAR KINDLY SOCIAL WORKER,
THEY SAY GO EARN A BUCK,
LIKE BE A SODA JERKER,
WHICH MEANS LIKE BE A SCHMUCK.
IT'S NOT I'M ANTI-SOCIAL,

I'M ONLY ANTI-WORK.
GLORY-OSKY, THAT'S WHY I'M A JERK!

BABY JOHN

(As female social worker, in falsetto)

EEK!
OFFICER KRUPKE, YOU'VE DONE IT AGAIN.
THIS BOY DON'T NEED A JOB,
HE NEEDS A YEAR IN THE PEN.
IT AIN'T JUST A QUESTION OF MISUNDERSTOOD;
DEEP DOWN INSIDE HIM, HE'S NO GOOD!

ACTION

I'M NO GOOD!

GROUP 1

WE'RE NO GOOD,

GROUP 2

(Overlapping)

WE'RE NO GOOD,

ALL

WE'RE NO EARTHLY GOOD,
LIKE THE BEST OF US IS NO DAMN GOOD!

DIESEL

(As judge)

THE TROUBLE IS HE'S CRAZY.

A-RAB

(As psychiatrist)

THE TROUBLE IS HE DRINKS.

BABY JOHN

(As female social worker)

THE TROUBLE IS HE'S LAZY.

A **DIESEL**

(As judge)

THE TROUBLE IS HE STINKS.

B **A-RAB**

(As psychiatrist)

THE TROUBLE IS HE'S GROWING.

C **BABY JOHN**

(As female social worker)

THE TROUBLE IS HE'S GROWN!

D **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!

E

slower than before rule 12

END

(After song, ANYBODYS appears over the fence)

F **ANYBODYS**

Buddy boys!

G **ACTION**

Ah! Go wear a skirt.

H **ANYBODYS**

I got scabby knees. Listen –

I **ACTION**

(To the GANG)

Come on, we gotta make sure those PRs know we're on top.

A BIG DEAL

Geez, Action, ain't we had enough?

B ANYBODYS

(Going after them)

Wotta buncha Old Man Rivers: they don't know nuthin' and they don't say nuthin'.

C ACTION

Big deal, the question ain't whether we had enough —

D ANYBODYS

The question is: where's Tony and what party is lookin' for him.

E ACTION

What do you know?

F ANYBODYS

I know I gotta get a skirt.

(Starts off, but DIESEL stops her)

G ACTION

Come on, Anybodys, tell me.

H SNOWBOY

Ah, what's that freak know?

I ANYBODYS

I figgered somebody oughta infiltrate PR territory and spy around. I'm very big with shadows, ya know. I can slip in and out of 'em like wind through a fence.

J SNOWBOY

Boy, is she ever makin' the most of it!

K ANYBODYS

You bet your fat A, I am!

L ACTION

Go on. What dya hear?

A **ANYBODYS**

I heard Chino tellin' the Sharks somethin' about Tony and Bernardo's sister. And then Chino said: "If it's the last thing I do, I'm going to get Tony."

B **ACTION**

What'd I tell ya? Those PRs won't stop!

C **SNOWBOY**

Easy, Action!

D **BIG DEAL**

It's bad enough now —

E **BABY JOHN**

Yeah!

F **ACTION**

You forgettin'? Tony came through for us Jets. We gotta find him and protect him from Chino.

G **A-RAB**

Right!

H **ACTION**

O.K., then! Snowboy — cover the river!

(SNOWBOY runs off)

A-rab — get over to Doc's.

I **DIESEL**

I'll take the back alleys.

J **ACTION**

Big deal.

K **BIG DEAL**

I'll cover the park.

L **ACTION**

Good boy!

(Begins to run off)

A ANYBODYS

What about me?

B ACTION

You? You get a hold of the girls and send 'em out as liaison runners so we'll know who's found Tony where.

C ANYBODYS

Right!

(Starts to run off)

D ACTION

Hey!

(SHE stops)

You done good, buddy boy.

E ANYBODYS

(SHE has fallen in love)

Thanks, daddy-o.

(THEY both run off)

END OF SCENE TWO

#14a Change of Scene

SCENE THREE

(The apartment.

The light is, at first, a vague glow on the lovers who are asleep on the bed. The music is based on that which ended the first apartment scene. From OFFSTAGE, faint at first, the sound of knocking. It gets louder, TONY stirs. At a distance, a police siren and the knocking very loud. TONY bolts upright. ANITA comes in from outside and goes to the bedroom door – which is locked – tries the knob, calling:)

F ANITA

(Holding back tears)

Maria? … Maria?

(TONY is reaching for his shirt when MARIA sits up. Quickly, he puts his hand, then his lips on her lips)

Maria, it's Anita. Why are you locked in?

MARIA

I didn't know it was locked.

ANITA

Open the door. I need you.

(MARIA reaches for the knob, TONY stops her)

MARIA

(A whisper)

Now you are afraid, too.

ANITA

What?

MARIA

(Loud)

One moment.

TONY

(Whispering)

Doc'll help. I'll get money from him. You meet me at his drugstore.

(In the other room, ANITA is aware of voices but unsure of what they are saying)

MARIA

At Doc's, yes.

(Aloud)

Coming, Anita!

TONY

(Kisses her)

Hurry!

(HE scrambles out the window as MARIA hastily puts a bathrobe on over her slip. In the other room, ANITA has stiffened and moved away from the door. SHE stands staring at it coldly as MARIA prattles through the door)

A **MARIA**

Did you see Chino? He was here before, but he left so angry I think maybe he...

(SHE opens the door and sees ANITA'S look. A moment, then ANITA pushes her aside: looks at the bed; at the window; then turns accusingly to MARIA)

All right: now you know.

B **ANITA**

(Savagely)

And you still don't know. Tony is one of them!

15 — *A Boy Like That And I Have A Love* (Maria, Anita)

(Bitterly)

C 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!

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

E 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!

F 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!

A **MARIA**

(Overlapping)

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,

B **MARIA**

BUT MY HEART
KNOWS THEY'RE WRONG
AND MY HEART
IS TOO STRONG,
FOR I BELONG

TO HIM ALONE, TO HIM ALONE,
ONE THING I KNOW:
D I AM HIS,
I DON'T CARE WHAT HE IS.
I DON'T KNOW WHY IT'S SO,
I DON'T WANT TO KNOW

C **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 WHO KILLS CANNOT LOVE,
E A BOY WHO KILLS HAS NO HEART
AND HE'S THE BOY
WHO GETS YOUR LOVE
AND GETS YOUR HEART –
VERY SMART, MARIA, VERY SMAR

F **MARIA**

OH, NO, ANITA, NO – 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?
G 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, HOLD HIM FOREVER,
BE WITH HIM NOW, TOMORROW
AND ALL OF MY LIFE!

MARIA, ANITA

WHEN LOVE COMES SO STRONG,
THERE IS NO RIGHT OR WRONG,
YOUR LOVE IS YOUR LIFE!

ANITA

(Quietly)

Chino has a gun... He is sending the boys out to hunt for Tony —

MARIA

(As she tears off her bathrobe)

If he hurts Tony — if he touches him — I swear to you, I'll —

ANITA

(Sharply)

You'll do what Tony did to Bernardo?

MARIA

I love Tony.

ANITA

I know. I loved Bernardo.

(SCHRANK comes into the outer room)

SCHRANK

Anybody home?

(Goes to bedroom door. Pleasantly:)

Sorry to disturb you. Guess you're disturbed enough.

MARIA

(Gathering her robe)

Yes. You will excuse me, please. I must go to my brother.

A SCHRANK

There are just a coupla questions —

B MARIA

Afterwards, please. Later.

C SCHRANK

It'll only take a minute.

D ANITA

Couldn't you wait until —

E SCHRANK

(Sharply)

No.

(A smile to MARIA)

You were at the dance at the gym last night.

F MARIA

Yes.

G SCHRANK

Your brother got in a heavy argument because you danced with the wrong boy.

H MARIA

Oh?

I SCHRANK

Who was the boy?

J MARIA

Excuse me. Anita, my head is worse.
Will you go to the drugstore and tell them what I need?

K SCHRANK

Don't you keep aspirin around?

L MARIA

This is something special. Will you go for me, Anita?

A ANITA

Shall I tell him to hold it for you till you come? TWSS

B MARIA

(To SCHRANK)

Will I be long?

C SCHRANK

As long as it takes.

D MARIA

(To ANITA)

Yes. Tell him I will pick it up myself.

(ANITA goes out)

I'm sorry. Now you asked?

E SCHRANK

(As the LIGHTS dim)

I didn't ask, I told you. There was an argument over a boy. Who was that boy?

F MARIA

Another from my country.

G SCHRANK

And his name?

H MARIA

Josè.

END OF SCENE THREE

 # 15A — Change Of Scene ***(Orchestra)***

SCENE FOUR

(Drugstore.

A-RAB and some of the JETS are there as others and ANYBODYS run in)

A ACTION

Where's Tony?

B A-RAB

Down in the cellar with Doc.

C BIG DEAL

Ya warn him about Chino?

D A-RAB

Doc said he'd tell him.

E BABY JOHN

What's he hidin' in the cellar from?

F BIG DEAL

Maybe he can't run as fast as you.

G ACTION

Cut the frabbajabba.

H ANYBODYS

Yeah! The cops'll get hip if Chino and the PRs don't.

I ACTION

Grab some readin' matter; play the juke. Some of ya get outside and if ya see Chino or any PR —

(The shop doorbell tinkles as ANITA ENTERS. Cold silence, then slowly she comes down to the counter. THEY all stare at her. A long moment. Someone turns on the juke-box: a low mambo)

 # 16 — *Taunting Scene* ***(Orchestra)***

J ANITA

I'd like to see Doc.

K ACTION

He ain't here.

L ANITA

Where is he?

A A-RAB

He's gone to the bank. There was an error in his favor.

B ANITA

The banks are closed at night. Where is he?

C A-RAB

You know how skinny Doc is. He slipped in through the night deposit slot.

D ANYBODYS

And got stuck halfway in.

E ACTION

Which indicates there's no tellin' when he'll be back. Buenas noches, señorita.

(ANITA starts to go toward cellar door)

F BIG DEAL

Where you goin'?

G ANITA

Downstairs — to see Doc.

H ACTION

Didn't I tell ya he ain't here?

I ANITA

I'd like to see for myself.

J ACTION

Please.

K ANITA

...Please.

L ACTION

Por favor.

M ANITA

Will you let me pass?

N SNOWBOY

She's too dark to pass.

A ANITA

(Low)

Don't.

B ACTION

Please "don't."

C SNOWBOY

Por favor.

D DIESEL

Non comprende.

E A-RAB

Gracias.

F BABY JOHN

De nada.

G ANYBODYS

Ai! Mambo — Ai!

H ANITA

Listen, you —

(Controls herself)

I ACTION

We're listenin'.

J ANITA

I've got to give a friend of yours a message. I've got to tell Tony —

K DIESEL

He ain't here.

L ANITA

I know he is.

M ACTION

Who says he is?

You make this world lousy!

ACTION

That's the way we found it, Doc.

DOC

Get out of here!

(Slowly, THEY start to file out as the LIGHTS fade)

END OF SCENE FOUR

SCENE FIVE

(Cellar.

Cramped: a box or crate; part of stairs leading to the drugstore above; a door to the outside.

TONY is sitting on a crate, whistling "Maria" as DOC comes down the stairs, some bills in his hand)

TONY

Make a big sale?

DOC

No.

TONY

(Taking the money DOC holds out automatically)

Thanks. I'll pay you back as soon as I can.

DOC

Forget that.

TONY

I won't; I couldn't. Doc, you know what we're going to do in the country, Maria and me? We're going to have kids and we'll name them all after you, even the girls. Then when you come to visit —

DOC

(Slapping him)

Wake up!

(Raging)

Is that the only way to get through to you? Do just what you all do? Bust like a hot water pipe?

TONY

Doc, what's gotten —

DOC

(Over-riding angrily)

Why do you live like there's a war on?

(Low)

Why do you kill?

TONY

I told you how it happened, Doc. Maria understands. Why can't you?

DOC

I never had a Maria.

TONY

(Gently)

I have, and I'll tell you one thing, Doc. Even if it only lasts from one night to the next, it's worth the world.

DOC

That's all it did last.

TONY

What?

DOC

That was no customer upstairs, just now. That was Anita.

(Pause)

Maria is dead. Chino found out about you and her — and shot her.

(A brief moment. TONY looks at DOC, stunned, numb. HE shakes his head as though he cannot believe this. DOC holds out his hands to him but TONY backs away, then suddenly turns and runs out the door. As he does, the set flies away and the stage goes dark. In the darkness, we hear:)

A TONY

Chino? Chino? Come and get me, too, Chino.

END OF SCENE FIVE

SCENE SIX

(The neighborhood.

The LIGHTS come up to reveal the same set as in the opening. But it is now jagged with shadows. TONY stands in the emptiness, calling, whirling around as a figure darts our of the shadows and then runs off again)

B TONY

Chino?... COME ON: GET ME, TOO!

C ANYBODYS

(A whisper from the dark)

Tony...

D TONY

(Swings around)

Who's that?

E ANYBODYS

(Darting on)

Me: Anybodys.

F TONY

Get outa here. HEY, CHINO! COME GET ME, DAMN YOU!

G ANYBODYS

What're you doin', Tony?

H TONY

I said get outa here! *CHINO!*

I ANYBODYS

Look, maybe if you and me just –

A TONY

(Savagely)

It's not playing any more! Can't any of you get that?

B ANYBODYS

But the gang —

C TONY

You're a girl: be a girl! Beat it.

(SHE retreats)

CHINO, I'M CALLING FOR YA, CHINO! HURRY! IT'S CLEAR NOW. THERE'S NOBODY BUT ME. COME ON! Will ya, please. I'm waitin' for ya.
I want you to —

(Suddenly, all the way across the stage from him, a FIGURE steps out of the dark. HE stops and peers as light starts to glow on it. An unbelievable whisper:)

Maria... Maria?

D MARIA

Tony...

(As she holds out her arms towards him, another figure appears: CHINO)

E TONY

MARIA!

(As they run to each other, there is a gun shot. TONY stumbles as though he tripped. MARIA catches him and cradles him in her arms as he falters to the ground. During this, BABY JOHN and A-RAB run on; then PEPE and INDIO and other SHARKS. CHINO stands very still, bewildered by the gun limp in his hand. More JETS and SHARKS, some GIRLS run on and DOC comes out to stare with them)

I didn't believe hard enough.

F MARIA

Loving is enough.

G TONY

Not here. They won't let us be.

H MARIA

Then we'll get away.

A **TONY**

Yes, we can. We will.

(HE shivers, as though a pain went through him. SHE holds him closer and begins to SING – without orchestra:)

17 – *Finale* *(Maria, Tony)*

B **MARIA**

HOLD MY HAND AND WE'RE HALFWAY THERE.

(TONY joins in. MARIA SINGS harder as though to urge him back to life)

C **TONY, MARIA**

HOLD MY HAND AND I'LL TAKE YOU THERE,
SOMEHOW,

(TONY'S voice falters)

D **MARIA**

SOME DAY...

(MARIA stops, TONY'S body quiet in her arms.

A moment, and then, as she gently rests TONY on the floor, the ORCHESTRA finishes the last bars of the song. Lightly, she brushes TONY'S lips with her fingers. Behind her, ACTION, in front of a group of JETS, moves to lead them toward CHINO.

Cold, sharp)

E Stay back.

(The shawl she has had around her shoulders slips to the ground as she gets up, walks to CHINO and holds out her hand. HE hands her the gun.

In a flat, hard voice:)

F How do you fire this gun, Chino? Just by pulling this little trigger?

(SHE points it at him suddenly; HE draws back.

SHE has all of them in front of her now, as she holds the gun out and her voice gets stronger with anger and savage rage)

G How many bullets are left, Chino? Enough for you?

(At another)

A And you?

(At ACTION)

B All of you? WE ALL KILLED HIM; and my brother and Riff. I, too. I CAN KILL NOW BECAUSE I HATE NOW.

(SHE has been pointing the gun wildly and THEY have all been drawing back. Now, again, SHE holds it straight out at ACTION)

C How many can I kill, Chino? How many — and still have one bullet left for me?

(Both hands on the gun, SHE pushes it forward at ACTION. But SHE cannot fire and as she breaks into tears, hurls the gun away and sinks to the ground.

SCHRANK walks on, looks around and starts toward TONY'S body.

Like a madwoman, MARIA races to the body and puts her arms around it, all-embracing, protecting as she cries:)

D DON'T YOU TOUCH HIM!

(SCHRANK steps back. KRUPKE has appeared in the shadows behind him. MARIA now turns and looks at CHINO, holds her hand out to him. Slowly HE comes and stands by the body. Now SHE looks at ACTION, holds out her hand to him. HE, too, comes forward, with DIESEL, to stand by the body. PEPE joins CHINO. Then, MARIA leans low over TONY'S face.

Softly, privately:)

E Te adoro, Anton.

(SHE kisses him gently.

MUSIC starts as the two JETS and two SHARKS lift up TONY'S body and start to carry him out. The others, BOYS and GIRLS, fall in behind to make a procession, the same procession they made in the dream ballet as BABY JOHN comes forward to pick up MARIA'S shawl and put it over her head. SHE sits quietly like a woman in mourning as the MUSIC builds, the LIGHTS start to come up and the procession makes its way across the stage. At last, she gets up and despite the tears on her face, lifts her head proudly and triumphantly turns to follow the others. The adults — DOC, SCHRANK, KRUPKE, GLAD HAND — are left bowed, alone, useless as:

THE CURTAIN FALLS)

THE END

A **RIFF**

O.K., buddy boys, we rumble!

(General glee)

Now protocality calls for a war council to decide on weapons. I'll make the challenge to Bernardo.

B **BIG DEAL**

You gotta take a lieutenant.

C **ACTION**

That's me!

D **RIFF**

That's Tony.

E **ACTION**

Who needs Tony?

(MUSIC starts)

2 — *Jet Song* *(Riff, Jets*

F **RIFF**

Against the Sharks we need every man we got.

G **ACTION**

Tony don't belong any more.

H **RIFF**

Cut it, Action boy. I and Tony started the Jets.

I **ACTION**

Well, he acts like he don't wanna belong.

J **BABY JOHN**

Who wouldn't wanna belong to the Jets!

K **ACTION**

Tony ain't been with us for over a month.