WEST SIDE STORY

Based on a conception of Jerome Robbins

Book by Arthur Laurents
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

Choreography by Jerome Robbins

Rehearsal Script
As of October 21, 2008
ACT I

SCENE 1

The neighborhood.
A suggestion of city streets and alleyways; a ghetto under a highway..

The opening is a musical: half-danced, half-mimed with occasional phrases of dialogue. It is stopped by a POLICE WHISTLE louder and louder and the arrival of a mean, sly cop -- KRUPKE -- and a plainclothesman -- SCHRANK - with a superficially pleasant manner,

KRUPKE
Knock it off! Settle down.

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

RIFF
Why if it isn’t Lt. Schrank!

SEVERAL JETS
Top of the day, Officer Krupke. Etc.

SCHRANK
Pitiful what you Puerto Ricans have done to this neighborhood. Which one of ‘em clobbered ya, A-rab?

(A-RAB looks to RIFF)

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

BIG DEAL
Two cops.

A-RAB
Oh, at least!
SCHRANK
Didn’t nobody ever tell you there’s a difference between bein’ a stool pigeon and cooperatin’ with the law?

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

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

SCHRANK
Don’t buddy boy me, Action! I got a hot surprise for you: you hoodlums don’t own the streets. There’s been too much raiding between you and the PRs. All right, Bernardo, get your trash outta here.
(Mock charm)
Please.

BERNARDO
Let’s go, Sharks.
(THEY exit)

SCHRANK
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.

KRUPKE
Goodbye, boys.
(Follows SCHRANK out)

SNOWBOY
(Imitating KRUPKE)
Goodbye, boys.

A-RAB
They make a very nice couple.

ACTION
“You hoodlums don’t own the streets.”
Go play in the park!

ACTION

Keep off the grass!

BABY JOHN

Get outa the house!

ACTION

Keep off the block!

A-RAB

Get outa here!

ACTION

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

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:

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

BABY JOHN

(To A-RAB)

Your ear’s got blood on it!

A-RAB

(Proudly)

I’m a casual, Baby John.

BABY JOHN

(Examining the ear)

Those PRs! They branded you!

BIG DEAL

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

RIFF

Cut the frabbajabba. Which one of the Sharks did it?
A-RAB
Bernardo. I heard him say “thees ees for stink-bombin’ my old man’s store.”
(Makes the same gesture BERNARDO made when he pierced his ear)

BABY JOHN
Ow!

ACTION
You shoulda done worse. Them PR’s the reason my old man’s gone bust.

RIFF
Who says?

ACTION
My old man says.

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

ACTION
Your old man says what?

BABY JOHN
My old man says Puerto Ricans is ruinin’ free ennaprise.

ACTION
And what’re we doin’ about it?
(Pushing through the gang comes a scrawny teenage girl:)

ANYBODYS
Gassin’, crabin’ --

ACTION
You still around?

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

RIFF
Come on, Anybodys --

ANYBODYS
Riff, how about me gettin’ in the gang?
A-RAB
How about the gang gettin’ in -- ahhh, who’d wanta!

ANYBODYS
You cheap sheep!
(Lunges for A-RAB but RIFF pulls her off and pushes her out)

RIFF
The road, little lady, the road.
(In a moment of bravado, just before she goes, ANYBODYS spits)
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!

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

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

BABY JOHN
Zip guns...

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?

ACTION
I say go, go!!

BIG DEAL
But if they say knives or guns --
BABY JOHN

I say let’s forget the whole thing.

SNOWBOY

I say what you say, Riff.

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!

DIESEL

Then rev us off:

(A punching gesture)
Voom-va-voom!

ACTION

Chung chung!

A-RAB

(Gesture)
Cracko jacko!

SNOWBOY

(Gesture)
Friga diga!

BABY JOHN

(The wildest gesture of all)
Pam pam!!

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.

BIG DEAL

You gotta take a lieutenant.

ACTION

That’s me!

RIFF

That’s Tony.
Who needs Tony?

(Music starts)

Against the Sharks, we need every man we got.

Tony don’t belong any more.

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

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

Who wouldn’t wanna belong to the Jets!

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

What about the day we clobbered the Emeralds?

Which we couldn’t have done without Tony.

He saved my ever lovin’ neck.

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!

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

ACTION
In, out, let’s get crackin’.

A-RAB
Where you gonna find Bernardo?

RIFF
At the dance tonight at the gym.

BIG DEAL
But the gym’s neutral territory.

RIFF
(Sweet innocence)
I’m gonna make nice there! I’m only gonna challenge him.

A-RAB
Great, Daddy-O!

RIFF
So everybody dress up sweet and sharp. Meet Tony and me at ten. And walk tall!
(HE runs off)

A-RAB
We always walk tall!

BABY JOHN
We’re Jets!

ACTION
The greatest!
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!

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!

ALL

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

HERE COME THE JETS
LIKE A BAT OUT OF HELL --
SOMEONE GETS IN OUR WAY,
SOMEONE DON’T FEEL SO WELL!
HERE COME THE JETS:
LITTLE WORLD, STEP ASIDE!
BETTER GO UNDERGROUND,
BETTER RUN, BETTER HIDE!
WE’RE DRAWIN’ THE LINE,
SO KEEP YOUR NOSES HIDDEN!
WE’RE HANGIN’ A SIGN
SAYS “VISITORS FORBIDDEN” --
AND WE AIN’T KIDDIN’!
HERE COME THE JETS,
YEAH! AND WE’RE GONNA BEAT
EVERY LAST BUGGIN’ GANG
ON THE WHOLE BUGGIN’ STREET!

DIESEL & ACTION

ON THE WHOLE!

ALL

EVER -- !
MOTHER -- !
LOVIN’ -- !
STREET!
BLACKOUT

END OF SCENE 1
SCENE 2

Outside Doc’s drugstore.
On a small ladder, a good-looking boy is polishing the sign that says: DOC’S. Below, RIFF is haranguing.

RIFF
Why not, Tony? You can’t say you won’t, without saying why not?

TONY
(Without looking at him)
Why not?

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

TONY
Sperm to worm. You think the sign looks better?

RIFF
It’s blinding.

TONY
I don’t know how Doc’s lasted 27 years. Maybe if the sign looks new, people’ll think he’s got new stuff --

RIFF
(Shaking the ladder)
Tony, this is important!

TONY
Very important: Acemen, Rocket men.

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.

TONY
End your suffering, little man. Go play nice with the Jets.

RIFF
The Jets are the greatest!
Tony
Were.

Riff
Are. You found something better?

Tony
No. But --

Riff
But what?

Tony
You won’t dig it.

Riff
Try me.

Tony
...Every single damn night for the last month, I wake up and I’m reaching out.

Riff
For what?

Tony
I don’t know. It’s right outside the door, around the corner. But it’s coming.

Riff
What is? Tell me.

Tony
I don’t know. It’s like the kick I used to get from being a Jet.

Riff
(Quietly)
...Or from being buddies.

Tony
We’re still buddies.

Riff
The kick comes from people, buddy boy.
TONY
Yeah, but not from being a Jet.

RIFF
No? Without a gang you’re an orphan. 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!

TONY
Riff...I’ve had it, buddy.
(Pause)

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

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

RIFF
Ten?

TONY
Ten it is.

RIFF
Womb to tomb!

TONY
Sperm to worm. And I’ll live to regret this.

RIFF
Who knows? Maybe what you’re waitin’ for’ll be twitching at the dance!
(HE runs off)

TONY
Who knows?
(Music starts and HE sings)
COULD BE! ...
WHO KNOWS? ...
THERE’S SOMETHING DUE ANY DAY;
I WILL KNOW RIGHT AWAY
SOON AS IT SHOWS.
IT MAY COME CANNONBALLING DOWN THROUGH THE SKY,
GLEAN IN ITS EYE,
BRIGHT AS A ROSE!
WHO KNOWS? ...
IT’S ONLY JUST OUT OF REACH,
DOWN THE BLOCK, ON A BEACH,
UNDER A TREE.
I GOT A FEELING THERE’S A MIRACLE DUE,
GONNA COME TRUE,
COMING TO ME!

COULD IT BE? YES, IT COULD.
SOMETHING’S COMING, SOMETHING GOOD,
IF I CAN WAIT!
SOMETHING’S COMING, I DON’T KNOW WHAT IT IS
BUT IT IS
GONNA BE GREAT!

WITH A CLICK, WITH A SHOCK,
PHONE’LL JINGLE, DOOR’LL KNOCK,
OPEN THE LATCH!
SOMETHING’S COMING, DON’T KNOW WHEN, BUT IT’S SOON
CATCH THE MOON,
ONE-HANDED CATCH!

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

WILL IT BE? YES, IT WILL.
MAYBE JUST BY HOLDING STILL
IT’LL BE THERE!
COME ON SOMETHING, COME ON IN, DON’T BE SHY,
MEET A GUY,
PULL UP A CHAIR!

THE AIR IS HUMMING,
AND SOMETHING GREAT IS COMING!
WHO KNOWS?
IT’S ONLY JUST OUT OF REACH, DOWN THE BLOCK, ON A BEACH...
MAYBE TONIGHT...
FADE OUT

END OF SCENE 2
SCENE 3

Bridal shop.
A small section of a sweat shop: a table with sewing machine; a chair and a mannequin with a bridal veil. Behind, a ratty curtain for a dressing room.

MARIA, a lovely young girl, enters through the curtain to the fitting room as she finishes putting on a white dress with a blue belt. ANITA, a flashy girl in a smock, is at the sewing machine.

MARIA
Por favor, Anita. ¡Bájale el cuello!
(Anita gives her a look and waits)
...Please make the neck lower.

ANITA
No.

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

ANITA
Too much.

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

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

MARIA
Querida, one little inch; un poquito --

ANITA
Stop it, Maria. Bernardo made me promise --

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

ANITA
To marry Chino.
When I look at Chino, nothing happens.

What do you expect to happen?

I don’ know. Something. What happens when you look at Bernardo?

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

I think I will tell Mamma and Papá about you and ‘Nardo in the balcony of the movies.

I’ll rip this to shreds!

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

Next year.

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

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

(Shocked)
Don’t come!
(Grabs by the dress)
Could we not dye it red, at least?

No, we could not.

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

Well???

MARIA

¡Ahhhh -- sí! It is a beautiful dress: I love you!
(As she hugs ANITA, BERNARDO enters followed by a shy, gentle boy: CHINO)

¿Estan listas?

BERNARDO

¿No es bonito?

MARIA

Entra, ‘Nardo.
(Whirls in dress)

BERNARDO

(Looking at MARIA’s face)
Sí.
(Kisses her)
Precioso.

ANITA

I didn’t quite hear...

BERNARDO

(Mimicking her:)
No oí bien.
(Laughs and kisses her)

MARIA

( Watches them, then turns to CHINO)
Entra, Chino.

CHINO

Pero esta es una tienda para damas.

BERNARDO

Nuestras damas.

MARIA

‘Nardo, es importante que la pase bien esta noche.

BERNARDO

(As ANITA hooks up MARIA)
¿Por que?
MARIA
Por que tonight is the beginning of my life as a young lady in America!
(SHE begins to whirl in the dress as whirling strings of colored flowers pour down. SHARK GIRLS, dressed for the dance, whirl on, followed by JET GIRLS, followed by BOYS from both gangs. The flowers fly up again with the drop to reveal:)

END OF SCENE 3
SCENE 4

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 JETS; the same for the SHARKS.

MARIA enters with CHINO, BERNARDO and ANITA. As she looks around, thrilled by this, her first dance, the JETS catch sight of BERNARDO who is being greeted by PEPE, his lieutenant and other SHARKS. As the music peters away, the JETS withdraw to one side of the hall, around RIFF. The SHARKS, seeing this, draw to their side, around BERNARDO. A brief consultation, and RIFF starts across -- with lieutenants -- to make his challenge to BERNARDO, who starts -- with his lieutenants -- to meet him. The moment is brief but it would be disastrous if a smiling overly cheerful man of about 30 did not hurry forward. HE is called GLAD HAND.

GLAD HAND

(Beaming)
All right, boys and girls! Attention, please!
(Hum of talk)
Attention!

(KRUPKE appears behind GLAD HAND: the talk stops)
Thank you. It sure is a fine 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: “Get yourself together,” etc., etc.)
You form two circles: boys on the outside, girls on the inside.

BIG DEAL

Where are you?
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.

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. Young, sexy, tough, she slithers forward to take her place with RIFF. The challenge is met by BERNARDO who steps forward, leading ANITA as though he were presenting the most magnificent lady in all the world. The other KIDS follow, forming the two circles GLAD HAND requested)

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

(Promenade music starts and the circles start revolving. GLAD HAND, whistle to his mouth, is in the 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. The “get-together” has failed, and each side is on its own side of the hall as mambo music starts)

SHARKS
(Shouted)
MAMBO!

JETS
(Shouted)
MAMBO!
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)

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)

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.

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 but one another. Then:)

TONY
You’re not thinking I’m someone else?

MARIA
I know you are not.

TONY
Or that we have met before?
MARIA
I know that we have not.

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

MARIA
(Interrupting)
My hands are cold.
(HE takes them in his)
Yours, too.
(HE moves her hands to his face)
So warm.
(SHE moves his hands to her face)

TONY
Yours, too.

MARIA
But of course. They are the same.

TONY
It’s so much to believe -- you’re not joking me?

MARIA
I have not yet learned how to joke that way. I think now I never will.
(Impulsively, HE stops to kiss her hands; then tenderly, innocently, her lips.

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

BERNARDO
Go home, “American.”

TONY
Slow down, Bernardo.

BERNARDO
Stay away from my sister!
...Sister?

(RIFF steps up)

BERNARDO

(To MARIA)
¿No ves que el es uno de ellos?

MARIA

No, solo lo vi a él.

BERNARDO

(As CHINO comes up)
Te lo dije, ellos solo quieren una cosa de las Niñas Puertoriqueñas.

Tony

Whatever he’s saying --

RIFF

Cool, boy.

(To TONY)

CHINO

Get away.

Tony

You keep out, Chino.

(To MARIA)

Don’t listen to him!

BERNARDO

She will listen to her brother before --

RIFF

(Overlapping)
If you characters want to settle --

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
(To Maria)
Te lo advertí --

CHINO
No le grites, ‘Nardo.

BERNARDO
Le tienes que gritar a los niños.

ANITA
And put ideas into the baby’s head.

BERNARDO
Llevala a casa, Chino.

MARIA
‘Nardo, este es mi prima baile.

BERNARDO
¡Por Favor! Somos familia. Vete, Maria.

(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
Vamos, Maria.

(THEY continue out)

TONY
Maria...

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

BERNARDO
I don’t want you.

RIFF
I want you, though. For a War Council -- Jets and Sharks.
BERNARDO

The pleasure is mine.

RIFF

Let’s go outside.

BERNARDO

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

RIFF

Doc’s drugstore?

(BERNARDO nods)

And no jazz before then.

BERNARDO

I understand the rules -- Native Boy.

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

RIFF

Spread the word, Big Deal.

BIG DEAL

Right, Daddy-o.

RIFF

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

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

TONY

Maria...

RIFF

(In darkness)

Tony!

DIESEL

(In darkness)

Ah, we’ll see him at Doc’s.

TONY

(Speaking dreamily over music)

Maria...

(Singing softly)

THE MOST BEAUTIFUL SOUND I EVER HEARD.
FOUR BOYS (OFFSTAGE)
MARIA, MARIA, MARIA, MARIA...

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

FOUR BOYS (OFFSTAGE)
MARIA, MARIA, MARIA, MARIA...
(Swelling in intensity)
MARIA, MARIA...

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

MARIA!
I’VE JUST KISSED A GIRL NAMED MARIA,
AND SUDDENLY I’VE FOUND
HOW WONDERFUL A SOUND
CAN BE!

MARIA!
SAY IT LOUD AND THERE’S MUSIC PLAYING --
SAY IT SOFT AND IT’S ALMOST LIKE PRAYING --
MARIA...
I’LL NEVER STOP SAYING
MARIA!

MARIA!
MARIA!
MARIA!
MARIA!
MARIA!
MARIA!
MARIA!
MARIA!
MARIA!
MARIA!

MARIA --
SAY IT LOUD AND THERE’S MUSIC PLAYING --
SAY IF SOFT AND IT’S ALMOST LIKE PRAYING --
MARIA --
I’LL NEVER STOP SAYING MARIA!
THE MOST BEAUTIFUL SOUND I EVER HEARD --
MARIA.

(As TONY sings, he looks for where MARIA lives, wishing for her. And she does appear, at the window above him which she opens onto the fire escape)

END OF SCENE 4
SCENE 5

Alleyway.
A brick wall; a fire escape climbing to the rear window of an unseen flat.

The scene continues:

Maria, Maria...

TONY

Ssh!

MARIA

Maria!!

TONY

Quiet!

MARIA

Come down.

TONY

No.

MARIA

Maria...

TONY

Please. If Bernardo --

MARIA

He’s at the dance. Come down.

TONY

He will soon bring Anita home.

MARIA

Just for a minute.

TONY

(Smiles)

MARIA

A minute is not enough.
For an hour, then.

I cannot.

For ever!

Ssh!

Then I’m coming up.

(From the unseen apartment)

¡Maria!

Un momentito, Papá...

(Maria, Maria --)

¡Calladito!

(Reaching her hand out to stop him)

Ssh!

It’s dangerous.

I’m not “one of them.”

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

To me, you are all the --

(SHE covers his mouth with her hand)
MAN’S VOICE
(From the unseen apartment)
¡Maruca!

MARIA
Si, ya vengo, Papa.

TONY
Maruca?

MARIA
His pet name for me.

TONY
I like him. He will like me.

MARIA
No. He is like Bernardo: afraid. Imagine being afraid of you.

TONY
You see?

MARIA
(Touching his face)
I see you.

TONY
See only me.

MARIA
(Sings)
ONLY YOU, YOU’RE THE ONLY THING I’LL SEE FOREVER.
IN MY EYES, IN MY WORDS AND IN EVERYTHING I DO,
NOTHING ELSE BUT YOU
EVER!

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

MARIA
TONY, TONY...

TONY
ALWAYS YOU, EVERY THOUGHT I’LL EVER KNOW,
everywhere I go, you’ll be.
MARIA
ALL THE WORLD IS ONLY YOU AND ME!
(And now the buildings, the world fade away leaving them suspended in space)
TONIGHT, TONIGHT,
IT ALL BEGAN TONIGHT,
I SAW YOU AND THE WORLD WENT AWAY.
TONIGHT, TONIGHT,
THERE’S ONLY YOU TONIGHT,
WHAT YOU ARE, WHAT YOU DO, WHAT YOU SAY.

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

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!

MAN’S VOICE
(From the unseen apartment)
¡Maruca!

MARIA
Wait for me!
(SHE goes inside as the buildings begin to return)

TONY
(Sings)
TONIGHT, TONIGHT,
IT ALL BEGAN TONIGHT,
I SAW YOU AND THE WORLD WENT AWAY.

(Returning)
I cannot stay. Go quickly!

TONY
No.

MARIA
They are strict with me. Please.

(Kissing her)
Good night.

TONY

MARIA
Buenas noches.

TONY
Buenas noches. I love you.

MARIA
Yes, yes. Hurry.

(HE climbs down)
Wait! When will I see you?

(HE starts back up)
No!

TONY
Tomorrow.

MARIA
I work at the bridal shop. Come there.

TONY
At sundown.

MARIA
Yes. Go.

TONY
Good night.

(Starts off)
MARIA

Tony!

Ssh!

Come to the back door.

Si.

(Again, he starts out)

MARIA

Tony!

(HE stops. A pause in silence)

What does Tony stand for?

TONY

Anton.

MARIA

Te adoro, Anton.

TONY

Te adoro, Maria.

(Music starts again)

BOTH

(Sing)

GOOD NIGHT, GOOD NIGHT,
SLEEP WELL AND WHEN YOU DREAM,
DREAM OF ME
TONIGHT.

(SHE goes inside; HE ducks out into the shadows just as BERNARDO and ANITA enter, followed by INDIO and PEPE and their GIRLS. One is a bleached blonde, bangled beauty: CONSUELA. The other, quietly dressed in Spanish undertones, is ROSALIA. SHE is not too bright)

BERNARDO

(Looking up to the window)

¿Maria?
ANITA

She has a father.

BERNARDO

Pero ellos no conocen este país, y mucho menos Maria.

ANITA

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

BERNARDO

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

ANITA

(In disgust)
¡Ai!

BERNARDO

(Cooing)
Anita Josefina Teresita --

ANITA

It’s plain Anita now --

BERNARDO

-- Beatriz del Carmen Marguerita etcetera etcetera --

ANITA

Immigrant!

BERNARDO

(Pulling her to him)
Graciás a Dios que no te puedes cambiar el pelo.

PEPE

(Fondling CONSUELA’s bleached mop)
¿Eso es posible?

CONSUELA

In the USA, everything is real.

BERNARDO

(To CHINO who enters)
Chino, ¿cómo estaba cuando la llevaste a la casa?
OK. ‘Nardo, solo estaba bailando.

Con un gringo que realmente es Polaco.

Says the Spic.

No eres tan “cute.”

That Tony’s cute. And he works.

Como mensajero.

¿Y cuáles son usted?

Un asistente.

¡Sí! Y Chino gana la mitad de lo que gana el Polaco-- claro, ¡el Polaco es Amerícano!

¡Ai! Here comes the whole commercial!


Piojosos!

Cucarachas!

ANITA
(Mocking)
Con nuestro corazones abiertos.

CONSUELA
Con nuestros brazos abiertos.

PEPE
Tu vinistes con las patas abiertas.

CONSUELA
¡Ese fuistes tú!
(Slaps him)
Y volverás esposado.

BERNARDO
Yo volvere con un Cadillac.

CHINO
¡Aire Acondicionado!

BERNARDO
Con un bar.

CHINO
Teléfono.

BERNARDO
Television!

CHINO
A color!

BERNARDO
Y un cama king-sized.
(Grabs ANITA)
Vamos.

ANITA
(Mimicking)
Vamos.

BERNARDO
¿Somos o no somos?
¿Somos o no somos?

¿Somos?

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

First one, then the other.

(Breaking away from him)
I am an American girl now. I don't wait.

(To CHINO)
En Puerto Rico, ¡las mujeres conocen su lugar!

In Puerto Rico, little boys don't have war councils.

You want me to be an American?

(Vámonos, muchachos, es tarde.
(A mock bow)
Buenas noches, Anita, Josefina del Carmen, etcetera, etcetera, etcetera.
(EXIT with BOYS)

That's a very pretty name: Etcetera.

Ai!

She means well.

En mi tierra tenemos muchos nombres bonitos.

(Mimicking)
Mi tierra, mi tierra. If it's so nice at home, why don't you go back there?
ROSALIA

Me gustaría --

(A look from ANITA)

Just for a successful visit.

(Sings)

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

ANITA

(Sings sarcastically)

PUERTO RICO...
YOU UGLY ISLAND...
ISLAND OF TROPIC DISEASES.
ALWAYS THE HURRICANES BLOWING,
ALWAYS THE POPULATION GROWING...
AND THE MONEY OWING,
AND THE BABIES CRYING,
AND THE BULLETS FLYING.
I LIKE THE ISLAND MANHATTAN --
SMOKE ON YOUR PIPE AND PUT THAT IN!

OTHERS EXCEPT ROSALIA

I LIKE TO BE IN AMERICA!
OKAY BY ME IN AMERICA!
EVERYTHING FREE IN AMERICA

ROSALIA

FOR A SMALL FEE IN AMERICA!

I LIKE THE CITY OF SAN JUAN

ANITA

I KNOW A BOAT YOU CAN GET ON.

ROSALIA

HUNDREDS OF FLOWERS IN FULL BLOOM --

ANITA

HUNDREDS OF PEOPLE IN EACH ROOM!
ALL EXCEPT ROSALIA
AUTOMOBILE IN AMERICA,
CHROMIUM STEEL IN AMERICA,
WIRE-SPOKE WHEEL IN AMERICA,

ROSALIA
VERY BIG DEAL IN AMERICA!
I’LL DRIVE A BUICK THROUGH SAN JUAN --

ANITA
IF THERE’S A ROAD YOU CAN DRIVE ON.

ROSALIA
I’LL GIVE MY COUSINS A FREE RIDE --

ANITA
HOW YOU GET ALL OF THEM INSIDE?

ALL EXCEPT ROSALIA
IMMIGRANT GOES TO AMERICA,
MANY HELLOS IN AMERICA;

ANITA & ROSALIA
NOBODY KNOWS IN AMERICA
PUERTO RICO’S IN AMERICA.
(The GIRLS whistle and dance)

ROSALIA
I’LL BRING A TV TO SAN JUAN --

ANITA
IF THERE’S A CURRENT TO TURN ON.

ROSALIA
I’LL GIVE THEM NEW WASHING MACHINE --

ANITA
WHAT HAVE THEY GOT THERE TO KEEP CLEAN?

ALL EXCEPT ROSALIA
I LIKE THE SHORES OF AMERICA!
COMFORT IS YOURS IN AMERICA!
KNOBS ON THE DOORS IN AMERICA,
WALL-TO-WALL FLOORS IN AMERICA!
    (THEY whistle and dance)

    ROSALIA
WHEN WILL I GO BACK TO SAN JUAN --

    ANITA
WHEN WILL YOU SHUT UP AND GET GONE?.

    ROSALIA
EVERYONE THERE WILL GIVE BIG CHEER!

    ANITA
EVERYONE THERE WILL HAVE MOVED HERE!
    (More whistling and dancing)

    END OF SCENE 5
SCENE 6

A Drugstore.
A door leading to the street outside, stools by the counter, a booth, a juke box..

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
Where the devil are they? Are we having a War Council tonight or ain’t we?
(Throws a dart savagely)

BABY JOHN
He don’t use knives. He don’t even use a atomic ray gun.

A-RAB
Who don’t?

BABY JOHN
Superman. I love him.

SNOWBOY
So marry him.

ANYBODYS
I ain’t never gonna get married: too noisy.

A-RAB
You ain’t never gonna get married: too nosey.

ANYBODYS
(“Shooting” him)
Pow pow!

A-RAB
Cracko, jacko!
(Clutching his belly, spins to the floor)
Down goes a teenage hoodlum.
BABY JOHN
Could a zip gun make you do like that?

(A second of silence. Then BIG DEAL slams in the doorway and THEY all jump)

ACTION
What the hell’s the matter with you?

BIG DEAL
I got caught sneakin’ outa the movies.

A-RAB
Sneakin’ out? Waddya do that for?

BIG DEAL
I sneaked in.

SNOWBOY
A War Council coming up and he goes to the movies.

ANYBODYS
An’ you let him be a Jet!

BABY JOHN
Ah, go walk the streets like ya sister.

ANYBODYS
(Jumping him)
Lissen, Jail Bait, I licked you twice and I can do it again.
(From off behind the counter, a middle-aged man enters: DOC)

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

BABY JOHN
We’re gonna have a War Council here, Doc.

DOC
A who?

BIG DEAL
To decide on weapons for a big-time rumble!
SNOWBOY

We’re gonna mix with the PRs.

DOC

You couldn’t do it at basketball?

ANYBODYS

Get with it, buddy boy.

DOC

War Councils --

ACTION

Don’t start, Doc.

DOC

Rumbles...

ACTION

Doc --

DOC

When I was your age --

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.

DOC

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

A-RAB

Dig, dig, dig --

DOC

What’re you gonna be when you grow up?

ANYBODYS

Riff!

(The store doorbell tinkles as RIFF enters with VELMA)

SNOWBOY

The man!
Are they comin’?

Unwind, Action. Hey, Doc, Tony here?

No. Riff, it’s closing time.

(To RIFF)
What d’ya think they’re gonna ask for?

Rubber hoses, maybe?

Cool, little men.

You tell ‘em, Daddy-o.

Chung chung!

Cracko, jacko!

Whamo bamo!

(Sharply)
Cool!

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

No.

(Indicating ANYBODYS to VELMA)
An American tragedy.
ANYBODYS

Pow pow.

GRAZIELLA

Poo poo.

RIFF

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

GRAZIELLA

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

VELMA

No, thank you-oo, ooblee-oo.

GRAZIELLA

And you can punctuate it.

VELMA

Ooo!

(THEY giggle)

ACTION

What’re we pooping around with dumb broads?

GRAZIELLA

(Enraged)
I and Velma ain’t dumb!

ACTION

We got important business comin’.

DOC

Making trouble for the Puerto Ricans?

SNOWBOY

They make trouble for us.

DOC

You like that.

RIFF

We’ve got to stand up to the PRs, Doc. It’s important.
DOC
Fighting over a little piece of street is so important?

ACTION
To us, it is.

DOC
To hoodlums, it is.
(Goes off toward cellar doorway as ACTION lunges for him)

ACTION
Don’t you call me a hoodlum!

RIFF
(Holding him)
Easy, Action! Save your steam for the rumble.

A-RAB
(Indicating DOC)
He don’t want what we want, so we’re hoodlums!

BABY JOHN
I wear a color like my buddies, so my teacher calls me hoodlum!

ACTION
I swear the next creep who calls me a hoodlum --

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. You wanna live? Play it cool.

ACTION
I wanna get even!

RIFF
Get cool.

A-RAB
I wanna bust!
RIFF

Bust cool.

BABY JOHN

I wanna go!

RIFF

Go cool!

(Sings)

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. 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)

RIFF

Set ‘em up, Doc. Cokes all around.
BERNARDO

Let’s get down to business.

RIFF

Bernardo hasn’t learned the procedures of gracious living.

BERNARDO

I don’t like you either, so cut it.

RIFF

Kick it, Doc.

DOC

Boys, couldn't you maybe all talk it --

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?

BERNARDO

On what terms?

RIFF

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

BERNARDO

You started it.

RIFF

Who jumped A-rab this afternoon?

BERNARDO

Who jumped me the first day I moved here?

ACTION

Who asked you to move here?

PEPE

Who asked you?

SNOWBOY

Move where you’re wanted!
Back where ya came from!

A-RAB

ACTION

Spics!

PEPE

Micks!

INDIO

Wop!

BERNARDO

We accept!

RIFF

Time:

BERNARDO

Tomorrow?

RIFF

After dark. (They shake)

Place:

BERNARDO

The park.

RIFF

The river.

BERNARDO

Under the highway. (They shake)

RIFF

Weapons:

(The doorbell tinkles as TONY bursts in yelling:)

TONY

Hey, Doc! (HE stops as he sees them. Silence. Then he comes forward as:)

I.6.50
Weapons:

(DOC enters)

Weapons.

Your call.

Your challenge.

Afraid to call?

...Bats.

...Rocks.

...Bricks.

...Clubs.

...Chains.

Bottles.

Knives.

Guns! What a coop full of chickens!

Who you callin’ chicken?
BERNARDO

Every dog knows his own.

TONY

I’m calling all of you chicken. The big tough buddy boys have to throw bricks. Afraid to use plain skin?

BABY JOHN

Not even garbage?

ACTION

That ain’t a rumble.

RIFF

Who says?

BERNARDO

You said call weapons.

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.

BERNARDO

(Looking at TONY)
I’d enjoy to risk that. O.K. Fair fight!

PEPE

What?

ACTION

(Simultaneously)
No!

RIFF

The Commanders say Yes or No.
(To BERNARDO)
Fair fight.
(THEY shake)

BERNARDO

(To TONY)
In two minutes you will be like a fish after skinning.
RIFF
Your best man fights our best man --
(Bringing DIESEL forward)
and we pick him.

BERNARDO
But I thought I would be --

RIFF
We shook on it, Bernardo.

BERNARDO
Yes. I shook on it.

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)

DOCTOR
(Unhappily)
Good-evening, Lt. Schrank. I and Tony was just closing up.

SCHRANK
(Lifting a pack of cigarettes)
Mind?

DOCTOR
I have no mind. I am the village idiot.

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:) 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.)

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

(Silence)

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)

Ya think I’m a lousy stool pigeon? I wanna help you 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 crouches low, ready for him. Quiet now:)

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

(ACTION starts to his feet but DIESEL holds him)

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:)

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)

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

(Exits)

**DOC**

It wouldn’t give me a mouth like his.

**TONY**

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

(Starts to clean up, turn out lights)

**DOC**

You think it’ll really be a fair fight?

**TONY**

Yep.
DOC
What have you been taking tonight?

TONY
A trip to the moon. And I’ll tell you a secret. It isn’t a man up there, Doc, it’s a girl.
(Opens the door)
Well, buenas noches, señor.

DOC
Buenas noches?! So that’s why you made it a fair fight. Things aren’t tough enough?

TONY
Not any more.

DOC
You’re not scared.

TONY
No. Why should I be?

DOC
You shouldn’t. I’m old enough to be scared for all of us.
(Turns out the last light)

END OF SCENE 6
SCENE 7

Bridal shop. A sewing machine. A dressmaker dummy in female bridal party garb. MARIA is hand-sewing a wedding veil as ANITA whirs in whipping off her smock.

ANITA
She’s gone! That old bag of a bruja is gone!

MARIA
¡Brava!

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

MARIA
You go, querida. I will lock up.

ANITA
Finish tomorrow. Come!

MARIA
But I am in no hurry.

ANITA
I am. No shower tonight. I’m taking over the bathroom for a long hot bath all during supper.

MARIA
You will not eat?

ANITA
After the rumble -- with ‘Nardo.

MARIA
That rumble, why do they have it?

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

MARIA
To get rid of what?
ANITA
Too much feeling. And they get rid of it: after a fight, that brother of yours is so healthy! Definitely a long hot bath. I don’t care.

(Knock at the rear door and TONY enters)

TONY
¡Buenas noches!

ANITA
(Sarcastically, to MARIA)
“You go, querida. I’ll lock up.”
(To TONY)
It’s too early for noches. Buenas tardes.

(Bows)
Gracias. Buenas tardes.

MARIA
He just came to deliver aspirin.

ANITA
You’ll need it.

TONY
No, we’re out of the world.

ANITA
You’re out of your heads.

TONY
We’re twelve feet in the air.

MARIA
Anita can see all that.
(To ANITA)
You will not tell?

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)

TONY
Don’t worry. She likes us!

MARIA
But she is worried.

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

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

TONY
No.

MARIA
Yes.

TONY
Why?

MARIA
To stop it.

TONY
I have stopped it. It’s only a fist fight. ‘Nardo won’t get --

MARIA
*Any* fight is not good for us.

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

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

TONY
Then I will.

MARIA
You can?
TONY
You don’t want even a fist fight? There won’t be any fight.

MARIA
You do have magic.

TONY
I have you. You go home and dress up. Then tonight, I’ll come by for you.

MARIA
You cannot come by. My mamá.

TONY
Then I’ll take you to my house --

MARIA
Your mamá...

(A pause. MUSIC. TONY goes behind the curtain and brings out a female dummy, dressed in blue)

TONY
She’ll come running from the kitchen to welcome you. She lives in the kitchen.

MARIA
Dressed so elegant?

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

MARIA
She is plump, no doubt.

(Indicating the other female dummy)
I take after my mamá; delicate boned.

(HE kisses her)
Not in front of Mamá!

(HE turns the dummy around)
Mamá will make Papá ask about your prospects, if you go to church but Papá --

(Tony goes behind the curtain and brings out a dummy dressed in top hat and tuxedo)
--Papá might like you.

TONY
(Kneeling to the “Papá” dummy)
May I have your daughter’s hand?
He says Yes.

¡Gracias!

And your mamá?

I’m afraid to ask her.

Tell her she’s not getting a daughter, she’s getting rid of a son!

She says Yes.

She has good taste.

(SHE puts on the wedding veil. TONY brings forward a female dummy)

Maid of Honor.

That color is bad for Anita.

Best man.

That is my papá!

Sorry, Papá

(REMOVES top hat from dummy and puts orange handkerchief in its breast pocket)

Here we go, Riff: Womb to Tomb!

(Puts on top hat)
MARIA
Now you see, Anita, I told you there was nothing to worry about.
(MUSIC starts as SHE 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)

TONY
I, Anton, take thee, Maria...

MARIA
I, Maria, take thee, Anton...

TONY
For richer, for poorer --

MARIA
In sickness and in health...

TONY
To love and to honor...

MARIA
To hold and to keep...

TONY
From each sun to each moon...

MARIA
From tomorrow to tomorrow...

TONY
From now to forever...

MARIA
Till death do us part.

TONY
With this ring, I thee wed.

MARIA
With this ring, I thee wed.
(The music becomes a duet:)

TONY
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.

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

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.” Slowly they put the dummies back into position
   and sing:)
MAKE OF 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 7
SCENE 8

The neighborhood.

SPOTLIGHTS pick out RIFF and the JETS, BERNARDO and the SHARKS, ANITA, MARIA and TONY in their homes or hangouts. All are waiting expectantly for the coming of night, but for very different reasons. It is a montage which is sung:

JETS
THE JETS ARE GONNA HAVE THEIR DAY TONIGHT.

SHARKS
EL TRIUNFO DE LOS SHARKS SERÁ TONIGHT.

JETS
THE PUERTO RICANS GRUMBLE, “FAIR FIGHT.”
BUT IF THEY START A RUMBLE, WE’LL RUMBLE ‘EM RIGHT.

SHARKS
Y YA LOS VAMOS A ASOMBRAR TONIGHT.

JETS
WE’RE GONNA CUT ‘EM DOWN TO SIZE TONIGHT.

SHARKS
DIJERON SIN CUCHILLOS
AYER,
LOS SHARKS Y SUS COLMILLOS
LOS VAN A CORER, TONIGHT.
JETS
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!
WELL, THEY BEGAN IT!
AND WE'RE THE ONES TO STOP
'EM ONCE AND FOR ALL,
TONIGHT.

SHARKS
HABRÁ UN ATAQUE TONIGHT
SERÁ CON PRECIACIÓN DE FORMA
TOTAL.
LA BRONCA EMPIEZA TONIGHT
NOS IMPONDREMOS AL
MOMENTO FINAL.
¡SON LOS CULPABLES!
AQUÍ SERÁ NUESTRO MOMENTO
TRIUNFAL,
TONIGHT.

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!

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

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

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

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

RIFF
(To TONY)
I’M COUNTING ON YOU TO BE THERE
TONIGHT.
WHEN DIESEL WINS IT FAIR AND SQUARE
TONIGHT.

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

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

TONY
(Absolutely)
ALL RIGHT.

RIFF
WE’RE GONNA HAVE US A BALL

TONY
(A bit impatiently)
ALL RIGHT...

RIFF
(Spoken, gently)
Womb to tomb!

TONY
(Spoken, regretting his impatience)
Sperm to worm!

RIFF
(Sung)
I’LL SEE YOU THERE ABOUT EIGHT...

TONY
TONIGHT...
MARIA
TONIGHT,

TONIGHT,

I’LL SEE MY LOVE TONIGHT

AND FOR US, STARS WILL STOP
WHERE THEY ARE.

TONY & MARIA
TODAY THE MINUTES SEEM LIKE HOURS.

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

JETS
THEY BEGAN IT...

SHARKS
THE JETS ARE GONNA HAVE THEIR WAY,
THE JETS ARE GONNA HAVE THEIR DAY,
OH MOON, GROW BRIGHT
AND MAKE THIS ENDLESS DAY ENDLESS NIGHT,

ANITA
TONIGHT...

LA BRONCA EMPIEZA TONIGHT
LOS VENCEREMOS TONIGHT, TONIGHT.

WE’RE GONNA MIX IT TONIGHT.

LO EMPEZARON

Y HAY QUE LUCHAR PARA VENCER Y GANAR. SERÁ EL CAPÍTULO FINAL DE UNA GUERRA SIN IGUAL TONIGHT --

BERNARDO’S GONNA HAVE HIS WAY TONIGHT --

HABRÁ UN ATAQUE TONIGHT,

THIS VERY NIGHT

END OF SCENE 8
SCENE 9

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.

BERNARDO

Ready.

CHINO

Ready!

DIESEL

Ready.

RIFF

Ready! Come center and shake hands.

BERNARDO

For what?

RIFF

That’s how it’s done, buddy boy.

BERNARDO

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.

RIFF

Okay.

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:)

**TONY**

Hold it!

(HE leaps over a fence and starts to BERNARDO)

**RIFF**

Get with the gang.

**TONY**

No.

**RIFF**

What’re you doing?

**BERNARDO**

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

**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 sends him sprawling)

**BERNARDO**

*Bernardo.*

**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)

**BERNARDO**

(To TONY)

I’ll give you a battle, Kiddando.
You’ve got one.

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

RIFF
Cut that --

TONY
I don’t want to, Bernardo...

BERNARDO
I’m sure.

BERNARDO
Bernardo, you’ve got it wrong.

BERNARDO
Are you chicken?

TONY
You won’t understand!

BERNARDO
What d’ya say, chicken?

ACTION
Get him, Tony!

BERNARDO
He is chicken.

DIESEL
Tony --

A-RAB
Get him!

TONY
Bernardo, don’t.

BERNARDO
Don’t what, pretty little chicken?
Tony, don’t just stand --

BERNARDO
Yellow-bellied chicken --

RIFF
TONY!

ACTION
Murder him!

SNOWBOY
Kill him!

TONY
DON’T PUSH ME!

BERNARDO
Come on, you yellow-bellied Polak bas --

(HE never finishes, for RIFF hauls off and hits him. Immediately, the two GANGS alert and the action goes into dance form. As BERNARDO reels back to his feet, he reaches for his back pocket. RIFF reaches for his back pocket and at the same instant, each brings forth a gleaming knife. THEY jockey for position, feinting, dueling; the two GANGS shift position, now and again temporarily obscuring the fighters as they call to them in both languages. TONY tries to get in between them)

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:)

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 his 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)

**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 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 9**

**END OF ACT I**
ACT II

SCENE 1

An apartment.
A bedroom with a window opening on to the fire escape and a door to the hallway. There is a bed with a cross on the bedstead. A large Spanish shawl serves as a wall.

MUSIC for FRANCISCA, reading a fan magazine and CONSUELA and ROSALIA who are painting toe nails.

CONSUELA
Esta es mi última noche como rubia.

ROSALIA
No pierdes nada.

CONSUELA
¡Gano! Una adivina le dijo a Pepe que una pelirroja iba a llegar a su vida.

ROSALIA
¡Entonces por eso es que no te sacará después de la pelea!
(The MUSIC becomes festively, humorously Spanish as MARIA enters through curtained doorway. She is finishing getting very dressed up)

MARIA
No habrá pelea.

ROSALIA
Otra Adivina.

CONSUELA
¿A donde te llevará Chino después de la pelea que no habrá?

MARIA
Chino no me llevará a ninguna parte.

ROSALIA
Se está arreglando para nosotras. Pretende jugar con nosotras, Gracias, querida.
MARIA
No. No con ustedes. ¿Pueden guardar un secreto?

CONSUELA
¡Soy super para los secretos!

MARIA
¡Hoy será mi noche de bodas!

CONSUELA
La pobre se enloqueció.

MARIA
¡Estoy loca!

ROSALIA
Debe estar drogada .. Se ve diferente.

MARIA
¿Sí?

ROSALIA
Y parece que algo se trae esta noche.

MARIA
¿Sí?

CONSUELA
"¿Sí?", "¿Sí?" ¿Qué pasa contigo?

MARIA
(Sings)
HOY ME SIENTO TAN PRECIOSA,
TAN GRACIOSA QUE PUEDO VOLAR,
Y NO HAY DIOSA
EN EL MUNDO QUE ME VA ALCANZAR.

HOY ME SIENTO ENCANTADORA
ATRAYENTE, ATRACTIVA SIN PAR
Y AHORA
NI UNA ESTRELLA ME PODRÁ OPACAR.

¿VEZ EN EL ESPEJO QUE HERMOSA SOY?
¿QUIÉN ES ESA BELLA MUJER?
QUE BONITA FAZ,
QUE BONITA ATRÁS
QUE BONITA FORMA DE SER.

QUE RADIANTE Y LUMINOSA
DE ALEGRIÁ QUISEIRA CORRER
PORQUE SE
QUE UN BUEN MOZO ME QUIERE TAMBIÉN.

ROSALIA & CONSUÉLA
AQUÍ ESTÁ MI AMIGA MARÍA
LA MÁS LOCA DE LA CIUDAD,
PERDIDA EN SU FANTASÍA
ES LOQUITA Y LO GRITA CON SINCERIDAD.

SE CREE QUE ES AMOR,
AMOR SIN IGUAL
MARÍA POR FAVOR
ESTÁS ANORMAL.

SERÁ EL CALOR
O INDIGESTIÓN.
O ALGO PEOR
QUIZÁS SARAMPIÓN.

NO TE ACERQUES MÁS
¡BUSCA A CHINO!
ESTE MAL DE AMOR
NO ES DIVINO.

PURA Y SUFIL
CON MUCHA PASIÓN
MADURA Y GENTIL
Y YA SIN RAZÓN.

MARÍA
HOY ME SIENTO TAN PRECIOSA
QUE EL ALCALDE ME QUIERE HONRAR
TAN HERMOSA,
SE QUE HOY ME VAN A CORONAR.
HOY ME SIENTO
ATOLONDRADA
TAN AMADA, QUE PUEDO REINAR
OTRAS REINAS DE BELLEZA
DEBEN RENUNCIAR.
¿VES EN EL ESPEJO QUE HERMOSA SOY?

ROSALIA & CONSUELA
¿QUÉ TIENES HOY?

MARIA
¿QUIÉN ES ESA BELLA MUJER?

ROSALIA & CONSUELA
¿CÓMO, CUAL, QUIEN, QUIEN, QUIEN, QUIEN QUIEN?

MARIA
QUE BONITA FAZ,
QUE BONITA ATRÁS
QUE BONITA FORMA DE SER

ROSALIA & CONSUELA
¡COMO PUEDE SER! ¡COMO PUEDE SER! ¡COMO PUEDE SER!

MARIA
QUE RADIANTE

ROSALIA & CONSUELA
RADIANTE --

MARIA
Y LUMINOSA

ROSALIA & CONSUELA
LUMINOSA

MARIA
DE ALEGRÍA QUISIERA CORRER

ROSALIA & CONSUELA
DE ALEGRÍA QUISIERA CORRER
ALL
PORQUE SE
QUE UN BUEN MOZO ME QUIERE TAMBIÉN.

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

¡María!

Es Chino.

El novio feliz.

(Closer)

¡María!

Por favor-

Sí, noviecita, ya nos vamos.

Tienen una costumbre muy pintoresca en este país, María: aquí se casan antes de la noche de bodas.

¿María ...?

Estoy aquí adentro, Me estaba alistando para -

¿Dónde están tus padres?
MARIA
En el almacén. Sí hubiera sabido que ibas a - Has estado peleando,

Sí, lo siento.

Tú no eres así.

No.

¿Porqué, Chino?

CHINO
No sé porqué. Todo sucedió tan rápidamente.

Debes lavarte.

CHINO
María -

Puedes entrar.

MARIA
En un momento. María ... en la pelea:

CHINO
No hubo pelea.

Sí hubo.

MARIA
Estás equivocado.

CHINO
No; Sí hubo. Nadie quiso que sucediera ... 

Dímelo.
CHINO

Es grave.

MARIA

¿Muy grave?

CHINO

(Nods)
Verás ...
(Moves closer to her, helplessly)

MARIA

Será más fácil si lo dices de una vez.

CHINO

(Nods)
Hubo una pelea -
(SHE nods)
Y 'Nardo -
(SHE nods)
y no sé cómo un cuchillo - y 'Nardo y alguien -
(HE takes her hand)

MARIA

Tony. ¿Qué le pasó a Tony?
(The name stops CHINO.)
¡Dimé!
(CHINO yanks off the robe, revealing her dressed to go out)

CHINO

El mató a tu hermano.
(HE rips the dress, then walks out, slamming the door
behind him as:)

MARIA

¡Estás mintiendo! ¡Estás mintiendo, Chino!
(The sound of a Police Siren at distance. HE goes out.
During this, MARIA has knelt before the shrine on the
wall. She rocks back and forth in prayer, some of it in
Spanish, some of it in English:)

Por favor, has que no sea cierto, has que no sea cierto ...
(As she prays, TONY appears at the fire escape window and quietly climbs in. His shirt is ripped, almost half-torn off. He stands still, watching her. She stops her prayers and looks at him.)

Asesino...asesino.

(SHE gets up. He comes a step closer.)

Asesino, asesino asesino asesino --

(But her voice breaks into tears. HE takes her in his arms and SHE buries her face in his chest. HE kisses her hair, her face between the words that tumble out:)

**TONY**

I tried to stop it. I don’t know how it went wrong. I didn’t mean to hurt him. I didn’t know I had. But Riff... Riff was like my brother. So when Bernardo killed him --

‘Nardo didn’t mean to, either. I know he didn’t! Nobody did. Just forgive me so I can go to the police --

**MARIA**

No!

**TONY**

It’ll make it easier --

**MARIA**

No!

**TONY**

Maria --

**MARIA**

Stay! Stay with me.

**TONY**

I love you so much.

**MARIA**

Tighter.
TONY
We’ll be all right as long as we’re together.

MARIA
But it’s not us! It’s what’s around us!

TONY
(His voice gradually rising into song)
Then we’ll find someplace where nothing can get to us; nothing, no one...
AND I’LL TAKE YOU AWAY, TAKE YOU FAR FAR AWAY OUT OF HERE,
FAR FAR AWAY TILL THE WALLS AND THE STREETS DISAPPEAR,

TONY & MARIA
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 apartment itself goes and the two LOVERS begin to run into a world of space and light.
They stop, looking at it, pleased, as BOYS and GIRLS from both sides come on. They, too, stop and stare, 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 a KID comes out to sing:)

KID
THERE’S A PLACE FOR US
SOMEWHERE A PLACE FOR US.
PEACE AND QUIET AND OPEN AIR
WAIT FOR US
SOMEWHERE.

THERE’S A TIME FOR US,
SOME DAY A TIME FOR US,
TIME TOGETHER WITH TIME TO SPARE,
TIME TO LEARN, TIME TO CARE
SOME DAY!

SOMEWHERE
WE’LL FIND A NEW WAY OF LIVING,
WE’LL FIND A WAY OF FORGIVING
SOMEWHERE,
SOMEWHERE...
THERE’S A PLACE FOR US,
A TIME AND PLACE FOR US.
HOLD MY HAND AND WE’RE HALFWAY THERE.
HOLD MY HAND AND I’LL TAKE YOU THERE
SOME DAY,
SOMEHOW,
SOMEWHERE!

(The LOVERS take over the song, the others fade away as
the bed slowly appears.)

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

TONY & MARIA
SOME DAY,
SOMEHOW,
SOMEWHERE!

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

END OF SCENE 1
SCENE 2

The neighborhood.
A suggestion of city streets and alleyways, a fire escape.

Softly, the JET GANG whistle. A second, then the answering whistle, softly, offstage or around a corner. BABY JOHN appears. HE whistles again, timidly, and A-RAB comes on.

They get you yet?

A-RAB

No. You?

BABY JOHN

Hell, no.

A-RAB

You seen Tony?

BABY JOHN

Nobody has.

A-RAB

Geez...

BABY JOHN

You been home yet?

A-RAB

...Uh uh.

BABY JOHN

Me, either.

A-RAB

Just hidin’ around?

BABY JOHN

Uh-huh.

A-RAB
BABY JOHN

A-rab... did you get a look at ‘em?

A-RAB

Lookit who?

BABY JOHN

Ya know. At the rumble. Riff and Bernardo.
(Pause)

A-RAB

I wish it was yesterday.

BABY JOHN

Wadaya say we run away?

A-RAB

What’s a matter? You scared?

BABY JOHN

...Yeah.

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’.

KRUPKE (OFFSTAGE)

Hey you two!

A-RAB

Play it big wit’ the baby blues.

BABY JOHN

(Scared)

OK.

A-RAB

(Gripping him)
Big, not scared, big!
(Again a whistle. Elaborately casual, THEY start sauntering off)
KRUPKE
Yeah: you.
   (THEY stop, so surprised)

A-RAB
Why it is Officer Krupke, Baby John.

BABY JOHN
   (Quaking)
Top of the evening, Officer Krupke.

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

A-RAB
But we stopped the very moment we heard.

KRUPKE
You wanna get hauled down to the station house?

BABY JOHN
Indeed not, sir.

KRUPKE
I’ll make a little deal. I know you was rumbling under the highway --

BABY JOHN
We was at the playground, sir.

A-RAB
We like the playground.

A-RAB
A place for pleasant pastimes -- An’ for us, born like we was on the hot pavements --

KRUPKE
OK, wise apples. Down to the station house.

BABY JOHN
Which way?
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, followed by
OTHERS)

Look at the brass-ass run!

ACTION

I hope he breaks it! Get the lead out, asshole!

BIG DEAL

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

ACTION

I already been.

SNOWBOY

We both already been.

A-RAB

What happened?

SNOWBOY

A big fat nothing --

A-RAB

How come?

SNOWBOY

Cops believe everything they read in the papers.

ACTION

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

SNOWBOY

(Imitating KRUPKE)

Hey, you!

ACTION

Me, Officer Krupke?
SNOWBOY
Yeah, you! Gimme one good reason for not dragging ya down to the station house, ya punk?

ACTION
DEAR KINDLY SERGEANT KRUPKE,
YOU GOTTA UNDERSTAND--
IT’S JUST OUR BRINGIN’ UP-KE
THAT GETS US OUT OF HAND.

A-RAB
Jesus.

ACTION
(Glares at him, then sings again)
OUR MOTHERS ALL ARE JUNKIES
OUR FATHERS ALL ARE DRUNKS.
GOLLY MOSES -- NATCHERLY WE’RE PUNKS!

ACTION & SNOWBOY
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!

ACTION
THERE IS GOOD!

(TO BE WORKED OUT IN REHEARSAL)

GROUP 1
THERE IS GOOD,

GROUP 2
THERE IS GOOD,

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

SNOWBOY
(As KRUPKE)
That’s a touchin’ good story.

ACTION
Lemme tell it to the world!
SNOWBOY
(As KRUPKE)
Just tell it to the judge.

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!

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 PSYCHOLOGICALLY DISTURBED!

ACTION
I’M DISTURBED!

GROUP 1  
WE’RE DISTURBED,  

GROUP 2  
WE’RE DISTURBED,  

ALL  
WE’RE THE MOST DISTURBED.
LIKE WE’RE PSYCHOLOGICALLY DISTURBED.

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.

ACTION
(Speaks)
Hey, I’m deprived on account I’m deprived!

DIESEL
(As judge)
So take him to a headshrinker.
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 MOUSTACHE,
MY BROTHER WEARS A DRESS.
GOODNESS GRACIOUS, THAT’S WHY I’M A MESS!

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

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 SODA JERKER,
WHICH MEANS I’D 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

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.

DIESEL

(As judge)
THE TROUBLE IS HE STINKS.
A-RAB
(As psychiatrist)
The TROUBLE IS HE'S GROWING.

BABY JOHN
(As female social worker)
The TROUBLE IS HE'S GROWN!

ALL
KRUPKE, WE GOT TROUBLES OF OUR OWN!
GEE, OFFICER KRUPKE,
WE’RE DOWN ON OUR KNEES,
‘CAUSE NO ONE WANTS A FELLA WITH A SOCIAL DISEASE.
GEE, OFFICER KRUPKE,
WHAT ARE WE TO DO?
GEE, OFFICER KRUPKE --
FUCK YOU!
(After song, ANYBODYS appears over the fence)

ANYBODYS
Buddy boys!

ACTION
Ah! Go wear a skirt.

ANYBODYS
I got scabby knees. Listen --

ACTION
(To the GANG)
Come on, we gotta make sure those PRs know we’re on top.

BIG DEAL
Geez, Action, ain’t we had enough?

ANYBODYS
(Going after them)
Wotta buncha Old Man Rivers: they don’t know nuthin’ and they don’t say nuthin’.

ACTION
Big deal, the question ain’t whether we had enough --

ANYBODYS
The question is: where’s Tony and what party is lookin’ for him.
What do you know?

I know I gotta go get a skirt.
(Starts off, but DIESEL stops her)

Come on, Anybodys, tell me.

Ah, what’s that freak know?

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.

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

You bet your fat A, I am!

Go on. What dya hear?

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.

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

Easy, Action!

It’s bad enough now --

Yeah!

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

A-RAB

OK, then! Snowboy -- cover the river!
(SNOWBOY runs off)
A-rab -- get over to Doc’s.

DIESEL

I’ll take the back alleys.

Big Deal.

BIG DEAL

I’ll cover the park.

Good boy!
(Begins to run off)

ANYBODYS

What about me?

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

Right!
(Starts to run off)

Hey!
(SHE stops)
You done good, buddy boy.

(SHE has fallen in love)
Thanks, daddy-o.
(THEY both run off)

ANYBODYS

END OF SCENE 2
SCENE 3

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:

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, por qué te encerrastes?

MARIA

No sabía que estaba con llave.

ANITA

Abre la puerta. Te necesito.

(MARIA reaches for the knob, TONY stops her)

MARIA

(A whisper)
Now you are afraid, too.

ANITA

¿Qué?

MARIA

(Loud)
Un momento.

TONY

(Whispering)
Doc’ll help. I’ll get money from him. Meet me at his drugstore.
(In the other room, ANITA is aware of voices but unsure of what they are saying)
MARÍA
OK.
(Aloud)
¡Ya voy, Anita!

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

MARÍA
¿Viste a Chino? Estuvo aquí pero se fue muy enojado. Pienso que tal vez…
(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 MARÍA)
Bien. Ahora ya lo sabes.

ANITA
(Savagely)
¡Y tu todavía no lo sabes Tony es uno de ellos!
(Sings bitterly)

ESE CABRÓN MATÓ A TU HERMANO.
OLVIDA A ESE AMERICANO.
PIENSA EN LOS TUYOS.
SÓLO EN LOS TUYOS.
TU YA NO ESTÁS PENSANDO CLARO,
Y ESE AMOR TE SALE CARO.
PIENSA EN LOS TUYOS.
SÓLO EN LOS TUYOS.
SI MATA NO TIENE AMOR,
SI MATA NO HAY CORAZÓN.
Y ESE LADRÓN,
Y ESE CABRÓN
LE DAS TU AMOR.
¡POR FAVOR, MARÍA, POR FAVOR!
TÚ SABES BIEN QUE ES LO QUE QUIERE.
Y NO LE IMPORTA SI TE HIERE.
Y DESOLADA,
TE ENCONTRARÁS.
YA TU VERÁS.
VERÁS, MARÍA.
YA TU VERÁS.

MARÍA
¡O NO, ANITA NO!
ANITA, NO.
NO ES LA VERDAD PARA MÍ.
ES LA VERDAD PARA TI.
TE OIGO MUY BIEN,
EN TU DOLOR,
PERO ES MI AMOR.
POR FAVOR, ANITA, POR FAVOR.

MARÍA
HAY RAZÓN,
PERO EN MI CORAZÓN
SOLO HAY PASIÓN.
NO HAY NADA MÁS, NO HAY
NADA MÁS.
YO SE MUY BIEN,
SUYA SOY,
YO SE QUIEN
EL ES HOY,
YA NO TENGO CONTROL
ES MI CORAZÓN

ANITA
ESE CABRÓN MATÓ A TU
HERMANO.
OLVIDA A ESE AMERICANO.
PIENSA EN LOS TUYOS.
SÓLO EN LOS TUYOS.
SI MATA NO TIENE AMOR.
SI MATA NO HAY CORAZÓN.
Y ESE LADRÓN,
Y ESE CABRÓN
LE DAS TU AMOR.
¡POR FAVOR, MARÍA, POR FAVOR!

MARÍA
¡O NO ANITA NO!
TU YA LO SABES.
SENTISTE AMOR-DIJISTE TU.
TU YA NO SABES.

TENGO UN AMOR,
UN AMOR SIN IGUAL
BIEN O MAL,
QUE MÁS PUEDO HACER.
LO ADORO,
DE MÁS.
NO ES COMO LOS DEMÁS.
YO LO SE.

TENGO UN AMOR,
UN AMOR DE VERDAD,
BIEN O MAL,
ME QUIERE TAMBIÉN.
LO ADORO,
SIN PAR,

NO HAY NADA QUE PENSAR.
LO QUE QUIERO HACER
ES ABRAZARLO POR SIEMPRE.
QUERERLO HOY, MAÑANA.
CON TODO MI AMOR.

MARIA & ANITA

AMOR CON PASIÓN,
NO EXISTE CON RAZÓN
ES SIEMPRE TU AMOR.

ANITA

(Quietly)
Chino tiene un revólver. El ha mandado a los muchachos a buscar a Tony hasta encontrarlo -

MARIA

(As she tears off her bathrobe)
Si el hiere a Tony - si el lo toca - yo te juro -

ANITA

(Sharply)
¿Le harás lo mismo que le hizo Tony a Bernardo?

MARIA

Yo amo a Tony.
ANITA
Lo se. Yo amaba a mi Bernardo.
(SCHRANK comes into the hallway)

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.

SCHRANK
There are just a coupla questions --

MARIA
Afterwards, please. Later.

SCHRANK
It’ll only take a minute.

ANITA
Couldn’t you wait until --

SCHRANK
(Sharply)
No.
(A smile to MARIA)
You were at the dance at the gym last night.

MARIA
Yes.

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

MARIA
Oh?

SCHRANK
Who was the boy?

MARIA
Excuse me. Anita, my head is worse. Will you go to the drugstore and tell them what I need?
SCHRANK
Don’t you keep aspirin around?

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

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

MARIA
(To SCHRANK)
Will I be long?

SCHRANK
As long as it takes.

MARIA
(To ANITA)
Yes. Tell him I will pick it up myself.
(ANITA goes out)
I’m sorry. Now you asked?

SCHRANK
(As the lights dim)
I didn’t ask, I told you. There was an argument over a boy. Who was that boy?

MARIA
Another from my country.

SCHRANK
And his name?

MARIA
José.

END OF SCENE 3
SCENE 4

Drugstore.

A-RAB and some of the JETS are there as OTHERS and ANYBODYS run in.

ACTION

Where’s Tony?

A-RAB

Down in the cellar with Doc.

BIG DEAL

Ya warn him about Chino?

A-RAB

Doc said he’ll tell him.

BABY JOHN

What’s he hidin’ in the cellar from?

BIG DEAL

Maybe he can’t run as fast as you?

ACTION

Cut the frabbajabba.

ANYBODYS

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

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 the counter. THEY stare at her. A long moment. Someone turns on the juke-box: a low mambo)

ANITA

I’d like to see Doc.

ACTION

He ain’t here.
ANITA
Where is he?

A-RAB
He’s gone to the bank. There was an error in his favor.

ANITA
The banks are closed at night. Where is he?

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

ANYBODYS
And got stuck halfway in.

ACTION
Which indicates there’s no tellin’ when he’ll be back. Buenas noches, señorita.
(ANITA starts to go toward the cellar door)

BIG DEAL
Where you goin’?

ANITA
Downstairs -- to see Doc.

ACTION
Didn’t I tell ya he ain’t here?

ANITA
I’d like to see for myself.

ACTION
Please.

ANITA
... Please.

ACTION
Por favor.

ANITA
Will you let me pass?

SNOWBOY
She’s too dark to pass.
(Low)

ANITA

Don’t.

ACTION

Please “don’t.”

SNOWBOY

Por favor.

DIESEL

No comprende.

A-RAB

Gracias.

BABY JOHN

De nada.

ANYBODYS

Ai! Mambo -- Ai!

ANITA

Listen, you --

(Controls herself)

ACTION

We’re listenin’.

ANITA

I’ve got to give a friend of yours a message. I’ve got to tell Tony --

DIESEL

He ain’t here.

ANITA

I know he is.

ACTION

Who says he is?

A-RAB

Who’s the message from?

ANITA

Never mind.
Couldn’t be from Chino, could it?

I want to stop Chino. I want to help.

Bernardo’s girl wants ta help?

Even a greaseball’s got feelings.

But she wants to help get Tony!

No!

Not much -- Bernardo’s tramp!

Bernardo’s pig!

Ya lyin’ Spic -- !

Don’t do that!

Gold tooth!

Pierced ear!

Garlic Mouth!

Spic! Lyin’ Spic!

(The taunting breaks out into a wild, savage dance with epithets hurled at ANITA who is encircled and driven by the whole pack. At the peak, she is shoved so that she falls in a corner. BABY JOHN is lifted high and dropped on her as DOC enters from the cellar door and yells:)
DOC
Stop it!... What’ve you been doing now?
   (Dead silence. ANITA gets up and looks at them)

   ANITA
   (Trying not to cry)
   Bernardo was right... If one of you was bleeding in the street, I’d walk by and spit on you.
       (SHE flicks herself off and makes her way toward the door)

   ACTION
   Don’t let her go!

   DIESEL
   She’ll tell Chino that Tony --
       (BIG DEAL grabs her; she shakes loose)

   ANITA
   Let go!
       (Facing them)
   I’ll give you a message for your American buddy! Tell the murderer Maria’s never gonna meet him. Tell him Chino found out and shot her.
       (SHE slams out. There is a stunned silence.)

   DOC
   What does it take to get through to you? When do you stop? 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 4
SCENE 5

Cellar. Part of stairs leading to the drugstore above. TONY is waiting as DOC comes down the stairs, some bills in his hand.

TONY
(Taking the money DOC holds out)
Thanks. I’ll pay you back as soon as I can.

DOC
Forget that.

TONY
I won’t; I couldn’t. Know what me and Maria are going to do, Doc? We’re going to live in the country. That’ll make all the difference. No gangs to screw up our kids. They won’t have guns or --

DOC
(Slapping him)
Wake up!
(Raging)
Is that the only way to get through to you?

TONY
Doc, what’s gotten --

DOC
(Over-riding angrily)
Why do you live like there’s a war on? Why do you kill?

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

DOC
I never had a Maria but even if I did --

TONY
No. I’ll tell you one thing. 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. ... Maria is dead. Chino found out about you and her and shot her.
(A moment. TONY looks at DOC, stunned. A long pause. HE backs away from DOC, then suddenly turns and runs up the stairs as the light blacks out. In the darkness, we hear:) 

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

END OF SCENE 5
SCENE 6

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 out of the shadows and then runs off again.

TONY

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

ANYBODYS

(A whisper from the dark)
Tony...

TONY

(Swings around)
Who’s that?

ANYBODYS

(Darting on)
Me: Anybodys.

TONY

Get outa here. HEY, CHINO! COME GET ME, C’MON!

ANYBODYS

What’re you doin’, Tony?

TONY

I said get outa here! CHINO!

ANYBODYS

Maybe if you and me just --

TONY

(Savagely)
I’m not playing any more! Can’t any of you get that?

ANYBODYS

But the gang --
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)
Maria... Maria?

MARIA

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

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.

MARIA

Loving is enough.

TONY

Not here.

MARIA

Then we’ll get away.

TONY

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

MARIA

HOLD MY HAND AND WE’RE HALFWAY THERE.
TONY

TOMA MI MANO

TONY & MARIA

CORRE Y VEN

SOMEHOW,

(TONY’s voice falters)

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)

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:)

¿Como disparas esta pistola, Chino? ¿Solamente tirando de este pequeño gatillo?

(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)

¿Cuántas balas quedan, Chino? ¿Las suficientes para ti?

(At ACTION)

One bullet for you?

(At several)

For all of you? We all killed him. And my brother and Riff. 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)

¿Cuántos puedo matar, 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 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:)

¡NO LO TOQUE!

(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. PEPE joins CHINO. Now SHE looks at ACTION, holds out her hand to him. HE doesn’t move but SNOWBOY comes forward with DIESEL to stand by the body. Then, MARIA leans low over TONY’s face:)

Te adoro, Anton.

(SHE kisses him gently. MUSIC starts as DIESEL and SNOWBOY try to lift up TONY’s body. It’s awkward but CHINO and PEPE quickly help, and all four start to carry him out. BABY JOHN comes forward to pick up MARIA’s shawl and put it over her head. A-RAB joins him, then the two follow the body. Some JET GIRLS; SHARK GIRLS; a couple of SHARKS and more JETS join the procession, then DOC. MARIA sits quietly like a woman in mourning. Then as the MUSIC builds, she gets up and follows the others. SCHRANK, KRUPKE, and GLAD HAND are left with a few SHARKS and ACTION and one or two JETS as:)

THE CURTAIN FALLS

THE END