Libretto Vocal Book

WEST SIDE STORY

Based on a conception of Jerome Robbins

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

Entire Original Production Directed and Choreographed by Jerome Robbins
Characters

THE JETS:
RIFF, the leader ✓
TONY, his friend ⌊
ACTION ✓
A-RAB
BABY JOHN
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**
- #7  
  - America  .42
  - Tonight  .68
  - A Boy Like That And I Have A Love  .105

**BERNARDO**
- #10
  - Tonight  .68

**COMPANY**
- #13E
  - Procession And Nightmare  .89

**CONSUELA**
- #12
  - I Feel Pretty  .78

**ENSEMBLE**
- #10
  - Tonight  .68

**FRANCISCA**
- #12
  - I Feel Pretty  .78

**GIRL**
- #13D
  - Somewhere  .89

**JETS**
- #2
  - Jet Song  .8
- #8
  - Cool  .51
- #10
  - Tonight  .68
- #14
  - Gee, Officer Krupke  .95

**MARIA**
- #6
  - Balcony Scene  .30
- #9A
  - One Hand, One Heart  .66
- #10
  - Tonight  .68
- #12
  - I Feel Pretty  .78
- #13A
  - Ballet Sequence  .88
- #13E
  - Procession And Nightmare  .89
- #15
  - A Boy Like That And I Have A Love  .105
- #17
  - Finale  .119

**RIFF**
- #2
  - Jet Song  .8
- #8
  - Cool  .51
- #10
  - Tonight  .68

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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
ACT ONE
SCENE ONE

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

# 1 — Prologue

(Orchestra)

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.

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.

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)
CONTINUED:

KRUPKE
(grabbing)
Awrigh, awright!

SCHRANK
(pushing through)
How many times have I told you
punks -- ?

RIFF
(with innocence)
Why if it ain't Lieutenant Schrank!

SEVERAL JETS
(dancing-class manners)
Top a da day, Lieutenant Schrank.

Schrank is too busy separating combatants to pay attention.

BERNARDO
(like Riff)
And Officer Krupke!

SEVERAL SHARKS
Top a the day, Officer Krupke.

KRUPKE.
I'll give ya a top a the head!

SCHRANK
(spots Baby John,
moves past Snowboy
and A-rab, who have
climbed the bars)
You! Get down!

A-RAB
(to his back)
But we're havin' sech fun --

SNOWBOY
We enjoy da playground --

RIFF
(seeing Krupke
intervening)
It keeps us "deprived children"
offa the "foul city streets" --

KRUPKE
Sheddap!

A-RAB
An' bawn like we wuz on da hot
pavements --

(CONTINUED)
KRUPKE
(moving at them)
You wanna get ya skull broke?

Riff gives A-rab and Snowboy the high sign, and they drop to the ground.

SCHRANK
(grabbing Baby John)
All right, Baby John, which one of these Puerto Ricans bloodied ya?

BABY JOHN
(faltering, uncertainly)
Oh, sir... Well, sir...

He looks helplessly to his leader, Riff.

RIFF
(with great seriousness)
As a matter of fact, sir, if ya wanna know the trut'...
(Schrank turns to Riff)
... We suspicion the job was done by a cop.

Schrank releases Baby John with disgust as:

SNOWBOY
Two cops.

ACTION
At da very least!

KRUPKE
Impossible!

BERNARDO
(quietly)
In America, nothing is impossible.

SCHRANK
All right, wiseguys, now listen to me! You hoodlums don't own the streets! I've had all the roughhouse I'm gonna put up with around here! Ya wanna kill each other, kill each other! BUT YA AIN'T GONNA DO IT ON MY BEAT!
(a pause)
Any questions?

BERNARDO
(quietly)
Yes, sir. Would you mind translating that into Spanish?

(CONTINUED)
SCHRANK
(after a moment, with controlled venom)
Get ya... "friends"... outa here, Bernardo -- and stay out!
(no response - then, with mock politeness)
Please.

BERNARDO
Okay, Sharks. Vamomonos.

The Sharks start away. Schrank watches them go for a moment.

SCHRANK
As if this neighborhood wasn't crummy enough...

(his voice hardens)
Now look, fellahs, let's be reasonable. If I don't get a little law and order around here, I get busted down to a traffic corner, and your friend don't like traffic corners. So that means you're gonna start makin' nice with the PRs from now on. I said nice. Get it?

'Scause if ya don't - if I catch any of ya doin' any more brawling in my territory - I'm gonna personally beat the livin' crud outa each and every one of ya and see that ya go to jail and rot there! Now remember that!

(a pause, as this pronouncement sinks in on the shaken Jets - and then:)
Say goodbye to the nice boys, Krupke.

KRUPKE
Goodbye, boys.

He and Schrank start away towards the police car, as the kids stare after them:

SNOWBOY
(imitating Krupke)
G'bye, boys.
BABY JOHN
(nervously)
Jail...chee...

ACTION
(bitterly)
"You hoodlums don' own da streets."

SNOWBOY
Go play inna park!

ACTION
Keep offa da grass!

ICE
(tightly)
Get outa the house!

ACTION
Keep offa da block!

A-RAB
Git outa here!

ACTION
Keep offa da wold! A gang dat
don' own a street is nothin'!

RIFF
(taking charge)
WE DO OWN IT!
(they look to him)
Jets - round out!
(as they surround
him, Anybodys pushes
in with the group)
Not you, Anybodys. Beat it!

ANYBODYS
Aw, Riff, ya gotta lemme inna gang.
Din ya jus' see me? I was smash!
I'm a killer! I wanna fight -- !

A-RAB
How else she gonna get a guy ta
touch her?

ANYBODYS
(lunging at him)
Ya dcity rat!

RIFF
(grabs her)
The road, little girl, the road.

(CONTINUED)
CONTINUED: (5)

Anybody's spits — but cautiously — then drops to the rear as the group closes in on Riff.

RIFF
Okay! Now listen! We fought hard for this turf an' we ain't gonna give it up —!

JETS
Right, man!

RIFF
-- The Emeralds claimed it 'n we shut 'em out! The Hawks tried to take it away an' we knocked 'em downa cellar ---!

SNOWBOY
Yeah, but dese PRs're diff'rent!

BABY JOHN
They multiply!

BIG DEAL
Dey keep comin'!

A-RAB
Like cockroaches!

MOUTHPIECE
Close da windows!

GEE-TAR
Shut da daws!

JOYBOY
Dey're eatin' alla food!

TIGER
They're breathin' all the air!

A-RAB
Dey're ruinin' free ennaprise!

SNOWBOY
Help, I'm drownin' in tamale!

RIFF
And you heard what that Lootenant Schrank said! We gotta make nice with them PRs or else! We gotta let 'em move in under our noses an' take it all away from us, or else!
No, man, NO!

RIFF
Ya damn right, no! So whadda we gonna do? I'll tell ya, buddy boys! We're gonna speed fast, we're gonna move like lightnin' -- !

BABY JOHN
Like Jets!

RIFF
(without a stop)
-- And we're gonna clean them Sharks up once'n for all so they ain't never gonna set foot on our turf again, an' we're gonna do it in one all-out fight -- !

ACTION
A rumble -- !
(jabbing)
Chung! Chung!

RIFF
Cool, Action boy. The Sharks wanna piece of this world too, an' they are real down boys. They might ask for blades or zip guns --

BABY JOHN
(nervously)
Zip guns!...Chee!

RIFF
I'm not finalizin' an' sayin' they will. I'm only sayin' they might, and we gotta be prepared. Now, what's ya mood, Jets?

I say go, go!

ACTION
A-RAD
I say mix!

TIGER
I say sock 'em!

JOYBOY
Tear 'em!

(CONTINUED)
ICE
And if they say blades or guns -- ?

BABY JOHN
I say let's forget the whole schmeer.

ACTION
Whah?

ICE
Whadda 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 -- wit' skin! But if they say blades, I say blades! They say guns, I say guns! I say I want the Jets to be Number One, to sail, to hold the sky!

A-RAB
Den rev us off!
(a punching gesture)
Voom-va voom!

ACTION
Chung! Chung!

TIGER
Cracko, jacko!

JOYBOY
Pam pam!

SNOWBOY
Riga tiga tum!

RIFF
Okay, cats! We rumble!
(general glee)
Now protocolity calls for a war council between us an' the Sharks to set the whole thing up. I will personally give the bad news to Bernardo.

SNOWBOY
Ya gotta take a lieutenant witcha.

ACTION
Dat's me. (CONTINUED)
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.

ACTION
Who needs Tony?
(MUSIC starts)

# 2 - Jet Song
(Riff, Jets)

RIFF
Against the Sharks we need every man we got.

ACTION
Tony don't belong any more.

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

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

BABY JOHN
Who wouldn't wanna belong to the Jets!

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

What about the day we clobbered the Emeralds?

A-RAB

Which we couldn’t have done without Tony.

BABY JOHN

He saved my ever lovin’ neck.

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!

(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.

(THEY primp and preen)

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)

RIFF
(Spoken)
HEY, COOL.
EASY, SWEET.
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 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)

RIFF

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

TONY

(Grins)

Why not?

RIFF

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

TONY

Sperm to worm!

(Surveying the sign)

You sure this looks like sky-writing?
RIFF

It's brilliant.

TONY

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

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. Why don't you pack up your gear and clear out?

RIFF

'Cause your ma's hot for me.

(TONY grabs his arm and twists it)

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

(TONY releases him and climbs back up)

TONY

Now go play nice with the Jets.

RIFF

The Jets are the greatest!

TONY

Were.

RIFF

Are. You found something better?

TONY

No. But —
But what?

TONY

You won’t dig it.

RIFF

Try me.

TONY

O.K. 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 comin’!

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.

(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)

# 3 - Something's Coming

(COULDBE! ...)
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,
GLEAM IN ITS EYE,
BRIGHT AS A ROSE!
WHO KNOWS? ...
IT'S ONLY JUST OUT OF REACH,
DOWN THE BLOCK, ON A BEACH,
UNDER A TREE.
I GOT A FEELING THERE'S A MIRACLE DUE,
GONNA COME TRUE,
COMING TO ME!

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

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

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

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

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

(DIM-OUT)

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.

ANITA, a Puerto Rican girl with loose hair and a slightly flashy
"American" dress, is finishing remaking what was a white com-
munion 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)

MARIA

(Holding out scissors)

Por favor, Anita. Make the neck lower!
ANITA

Stop it, Maria.

MARCIA

One inch. How much can one little inch do?

ANITA

Too much.

MARCIA

(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.

MARCIA

Querida, one little inch; una poca poca —

ANITA

Bernardo made me promise —

MARCIA

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.

MARCIA

When I look at Chino, nothing happens.

ANITA

What do you expect to happen?

MARCIA

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

ANITA

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

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

ANITA

I'll rip this to shreds!

MARI

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

ANITA

Next year.

MARI

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

ANITA

Down to where?

MARI

Down to here. I hate this dress!

ANITA

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

MARI

(Shocked)

Don't come!

(Grabs the dress)

Could we not dye it red, at least?

ANITA

No, we could not.

(Starts to help MARI into the dress)

MARI

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

ANITA

Well???
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)

BERNARDO

Are you ready?

MARIA

Come in, 'Nardo.
(Whirls in dress)

Is it not beautiful?

BERNARDO

(Looking only at MARIA’S face)

Yes.
(Kisses her)

Very.

ANITA

I didn’t quite hear...

BERNARDO

(Kissing her quite differently)

Very beautiful.

MARIA

(Watches them a second, then turns to CHINO)

Come in, Chino. Do not be afraid.

CHINO

But this is a shop for ladies.

BERNARDO

Our ladies!

MARIA

It's most important that I have a wonderful time dancing tonight.
ANITA

We won't bite you – 'till we know you better.

BERNARDO

Chino, you will keep both eyes on Maria tonight, in case I cannot. You too Anita.

Ai.

ANITA

CHINO

Si.

MARIA

My brother is a silly watchdog.

BERNARDO

My sister is a precious jewel.

ANITA

What am I? Cut glass?

MARIA

Nardo it is most important that I have a wonderful time at dancing tonight.
BERNARDO

(As ANITA hooks up MARIAN)

Why?

MARIAN

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 MARIAN 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

(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 physical and
emotional release for these kids.

MARIAN 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
t heir 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 young man of
about 30 did not hurry forward. HE is called GLAD HAND, and he is
a “square”)
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: "Oh, ginger peachy," 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. 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)

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

(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)

# 4B — Mambo

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)
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)

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)

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 we have not.

TONY

I felt, 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.

# 4E — jump

(Orchestra)

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!
TONY

...Sister?

(RIFF steps up)

BERNARDO

(To MARIA)
Couldn't you see he's one of them?

MARIA

No; I saw only him.

BERNARDO

(As CHINO comes up)
I told you: there's only one thing they want from a Puerto Rican girl!

TONY

That's a lie!

RIFF

Cool, boy.

CHINO

(To TONY)
Get away.

TONY

You keep out, Chino.

(To MARIA)
Don't listen to them!

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

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)

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

WITH YOUR KID AROUND!

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

(Dreamily)
Maria...

# 5 — 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.
WEST SIDE STORY

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 —
SAY IT LOUD AND THERE'S MUSIC PLAYING —
SAY IT SOFT AND IT'S ALMOST LIKE PRAYING —
MARIA —
I'LL NEVER STOP SAYING MARIA!
THE MOST BEAUTIFUL SOUND I'VE 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 opens onto the
fire escape)

END OF SCENE FOUR

SCENE FIVE

# 6 — Balcony Scene (Maria, Tony)

(Alleyway.

A suggestion of buildings; a fire escape climbing to the rear window of
an unseen flat.

The scene continues)
Maria, Maria...

Ssh!

Maria!!

Quiet!

Come down.

No.

Maria...

Please. If Bernardo —

He's at the dance. Come down.

He will soon bring Anita home.

Just for a minute.

(Mar RA)

A minute is not enough.

(Mar RA)

For an hour, then.

(TON Y)
MARIA
I cannot.

TONY
For ever!

MARIA
Ssh!

TONY
Then I'm coming up.

WOMAN'S VOICE
(From the OFFSTAGE apartment)

Maria!

MARIA
Momentito, Mama...

TONY
(Climbing up)

Maria, Maria —

MARIA
Calladito!

(Reaching her hand out to stop him)

Ssh!

TONY
(Grabbing her hand)

Ssh!

MARIA
It is dangerous.

TONY
I'm not "one of them."
MARIA
You are; but to me, you are not. Just as I am one of them —

(Gestures inside)

TONY
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.

(Suddenly laughing)
Imagine being afraid of you!

TONY
You see?

MARIA
(Touching his face)
I see you.

TONY
See only me.
MARI

(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!

TONY

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

MARI

TONY, TONY...

MARI

ALWAYS YOU,
EVERY THOUGHT I'LL EVER KNOW,
EVERYWHERE I GO, YOU'LL BE. ALL THE WORLD IS ONLY
YOU AND ME!
YOU AND ME!

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

MARI

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

VOICE

(OFFSTAGE)

Maruca!

MARIA

Wait for me!

(SHE goes inside as the buildings begin to return)

TONY

(Singing)

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

MARIA

(Returning)

I cannot stay. Go quickly!

TONY

I'm not afraid.

MARIA

They are strict with me. Please.
(Kissing her)
Good night.

Buenas noches.

I love you.

Yes, yes. Hurry.

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

(HE starts back up)

No!

Tomorrow.

I work at the bridal shop. Come there.

At sundown.

Yes. Good night.

Good night.

(Starts off)

Tony!

Shh!
MARIA

Come to the back door.

TONY

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

(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, banged beauty;
CONSUELA. The other, quietly dressed in Spanish undertones, is
ROSALIA. SHE is not too bright)

BERNARDO

(Looking up to the window)
ANITA

She has a mother. Also a father.

BERNARDO

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

ANITA

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

BERNARDO

(Exaggerated)

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

ANITA

(In disgust)

AI! SOMETIMES I DON'T KNOW WHICH IS THICKER YOUR SKIN OR YOUR ACCENT

BERNARDO

(Cothing)

Anita Josefina Teresita —

ANITA

It's plain Anita now —

BERNARDO

(Continuing through)

— Beatrice del Carmen Marguerita etcetera etcetera —

ANITA

Immigrant!

BERNARDO

(Pulling her to him)

Thank God, you can't change your hair!

PEPE

(Fondling CONSUELO'S bleached mop)

Is that possible?
In the USA, everything is real.

(BERNARDO)

(To CHINO who ENTERS)

Chino, how was she when you took her home?

CHINO

All right. ‘Nardo, she was only dancing.

BERNARDO

With an “American.” Who is really a Polak.

ANITA

Says the Spic.

BERNARDO

You are not so cute.

ANITA

That Tony is.

ROSALIA

And he works.

CHINO

A delivery boy.

ANITA

And what are you?

CHINO

An assistant.

BERNARDO

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

ANITA

Ah! Here comes the whole commercial!

(A burlesque oration in mock Puerto Rican accent. BERNARDO starts the first line with her.)
YOUR MOTHERS A POOL, YOUR FATHERS A SWIMBE IF
YOU WERE BORN HERE THATS ALL THAT YOU NEED. IF
YOU ARE BORN HERE YOU'RE AN AMERICAN, BUT US? FOREIGN

PEPE, CONSUELA

Lice!

PEPE, CONSUELA, ANITA

Cockroaches!

BERNARDO

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

BERNARDO, ANITA

No! We came ready, eager —

ANITA

(Mocking)
With our hearts open —

CONSUELA

Our arms open —

PEPE
You came with your heart open.

CONSUELA

(Slaps him)
You'll go back with handcuffs!

BERNARDO

I am going back with a Cadillac!

CHINO

Air-conditioned!

BERNARDO

Built-in bar!

CHINO

Telephone!
BERNARDO

Television!

CHINO

Compatible color!

BERNARDO

And a king-sized bed.

(Grabs ANITA)

Come on.

ANITA

(Mimicking)

Come on.

BERNARDO

Well, are you or aren’t you?

ANITA

Well, are you or aren’t you?

BERNARDO

Well, are you?

ANITA

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

BERNARDO

First one, then the other.

ANITA

(Breaking away from him)

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

BERNARDO

(To CHINO)

Back home, women know their place.

ANITA

Back home, little boys don’t have war councils.
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)

ROSALIA

That’s a very pretty name: Etcetera.

#7 — America

(Anita, Rosalia, Shark Girls)

ANITA

All

CONSUELA

She means well.

ROSALIA

We have many pretty names at home.

ANITA

(Mimicking)

At home, at home. If it’s so nice “at home,” why don’t you go back there?

ROSALIA

I would like to —

(A look from ANITA)

just for a successful visit.

(SHE 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
FOR A SMALL FEE IN AMERICA!

ROSALIA

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,
VERY BIG DEAL IN AMERICA!

ROSALIA

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;
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 I WILL GO BACK TO SAN JUAN —
ANITA
WHEN YOU WILL SHUT UP AND GET GONE!

ROSALIA
EVERYONE THERE WILL GIVE BIG CHEER!

ANITA
EVERYONE THERE WILL HAVE MOVED HERE!

(More whistling and dancing)

# 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

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. Gee, I love him.
MARIA
When you come, use the back door.
TONY
Si.
Again he starts out.
MARIA
Tony!
(he stops; a pause)
What does Tony stand for?
TONY
Anton.
MARIA
Te adoro, Anton.
TONY
Te adoro, Maria.

BOTH SING
(as MUSIC STARTS again)
Good night, good night,
Sleep well and when you dream,
Dream of me
Tonight.

Tony runs off into the darkness, as Maria watches.

DIRECT CUT TO:

EXT. STREET BEFORE DOC'S CANDYSTORE - MIDNIGHT

Most of the Jets are here, waiting nervously. Snowboy, Action and A-rab are moving about near the curb, keeping a sharp lookout. Baby John is reading a comic book off Doc's sidewalk newspaper stand. Big Deal and Gee-Tar are playing cards on the stoop next to the candystore. Anybodys is shinnying up a light pole, to show how tough she is, in case anyone is looking.

ACTION
(impatiently)
Where da devil a dem Sharks?

A-RAB
Maybe dey're too chicken to show.

SNOWBOY
Anh, ya got time. Riff 'n Ice ain't even here yet.

(CONTINUED)
ACTION
(pounding his palm)

Come on!

SNOWBOY
Ya gettin' on my nerves.

BABY JOHN
(at the comic book)
He don't use a switchblade...

A-RAB
(turning)

Whah?

BABY JOHN
...He don't even use an atomic ray gun.

Who don't?

SNOWBOY

BABY JOHN
Superman. Gee, I love him.

Who don't?

SNOWBOY
So marry him.

ANYBODYS
(jumping down from the pole)
I ain't never gonna get married: too noisy.

A-RAB
You ain't never gonna get married: too ugly.

ANYBODYS
("shooting" him)
Paw wow!

A-RAB
(clutching his belly, spinning to the sidewalk)
Cracko, Jacko! Down goes a teenage hoodlum.

BABY JOHN
(staring at "the body" worriedly)
Gee, could a real zip gun make ya do like that?

(Continued)
ANYBODYS
I know what it could make you
do. Ya better wear diapers.

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

ANYBODYS
(jumping him)
Lissen, jail bait, I licked ya
twice and I can do it again.

As they wrestle, Riff and Ice come along with Velma and
Graziella. Ice calmly prise Anybodys and Baby John apart
as Riff makes his presence felt as the Jets' leader:

RIFF
Okay, cats, all present an'
accounted for?

JETS
(ad lib)
You said it!
We're itchin'!
Bring 'em on!
Pow!

RIFF
I'm proud a ya, buddy boys. Ya
done it up good at the dance
tonight.

ACTION
So where are
dey?

RIFF
Unwind, Action.
(turning)
Any sign of Tony?

ACTION
(cynical)
Di invisible man.

A-RAB
Riff, hey. Whaddaya tink da
Starks are gonna ask for?

(CONTINUED)
(harrowly)

Mercy!

SNOWBOY
(nervously)
Jus' rubber hoses maybe, huh?

RIFF
Relax, little man.

GABRIELLA
(hanging on
His arm)
You tell 'em, Daddy-O.

ACTIONS
(busting)
I'm ready!

ICE
Easy, freeny cool...

VELNA
Go, go, cobles-oo.

A-RAB
Cracko Jacko!

VELNA
Cobles-oo.

A-RAB
RIFF, look, in a tight spot ya
Gonna need every man ya can--

RIFF
No.

GABRIELLA
(indicating, hooedy-
To Velna)
An American tragedy...

(continued)
CONTINUED: (3-A)

ANYBODYS
('shooting' her)

Pow.

GRAZIELLA

Pow.

VELMA

Oobleo-pooh.

She and Graziella giggle.

RIFF

(pointing)

Now look, when the Sharks come, you chicks out out.

GRAZIELLA

We might, and then again we might not.

RIFF

This ain't kid stuff, Graziella.

GRAZIELLA

I and Velma ain't kid stuff, neither. Are we, Vel?

VELMA

No thank you-o-o, oobleo-o-o.

GRAZIELLA

And you can punctuate it.

(CONTINUED)
CONTINUED: (4)

VELMA

Cool

They giggle again.

ACTION
(to Riff)

Arh, whadda we poopin' around wit' dumb broads?

GRAZIELLA
(angered)

I and Velma ain't dumb!

ANYBODYS

Pow!

During this, a police car has come along, pulls up at the curb. (THE POLICE CAR RADIO WILL BE HEARD OCCASIONALLY DURING SCENE.) Officer Krupke pokes his head out of the car.

KRUPKE

Hey, you!

JETS
(hooting simultaneously)

Hey, you!
Hey, who!
Who, who!
Who, me!
Who, hah!
Hah, who!

Krupke opens the door, gets out.

RIFF
Top of the evening, Officer Krupke.

KRUPKE
(pointing at Baby John)

You!

Me?

BABY JOHN

Yeah, you. Didn't ya hear me?

BABY JOHN

Oh, yes sir, I got twenty-twenty hearin'.

KRUPKE

Why didn't ya answer me?

(CONTINUED)
CONTINUED: (5)

A-RAB
His mudder tol' him never answer back to a cop.

KRUPKE
(to A-rab)
Ya little wise apple, ya want me to run ya in?

A-RAB
Indeed not, sir.

KRUPKE
(to the others)
I oughta run all you punks in! Whaddaya standin' around here for blockin' the sidewalks?

RIFF
(innocently)
We're afraid ta go home, sir. It's such a bad environment.

A-RAB
We don't get no love dere...

SNOWBOY
Oh it's awful...

ACTION
If you don' leave us stay out on da streets all night, we liable toin inta a buncha juvenile delinquents.

KRUPKE
Listen, I know you guys were cookin' up somethin' at the dance tonight, so don't think --

He is interrupted by the driver of the police car, who has just heard something on the radio, and calls out:

DRIVER
(urgently)
Hey, Sergeant! C'mon, quick! We got a "ten thirteen!"

KRUPKE
(to the kids)
Go on! Get a move on! All of ya! (backing towards the car)
And don't let me catch any of ya around here when I get back!
CONTINUED: (6)

He gets in, and the car starts away even before the door is closed. Action races out into the street after the car shouting derisively:

ACTION
Hey hey hey hey! Ya forgot ta say g'bye!

A-RAB
(on sidewalk)
Them headbusters ain't got no manners.

SNOWBOY
They treat us like we ain't even yooman.

BABY JOHN
(uneasily)
Chee, he wuz real mad, huh?

A-RAB
Anh, so what happened -- a big fat nothin'.

BABY JOHN
Supposin' he comes back while us'n the Sharks --

RIFF
(quickly)
We'll show him some more! Them cops believe what they read in the papers about us cruddy j.d.'s, so that's what we give 'em -- somethin' to believe in!

He looks at Tiger, who takes the cue:

TIGER
(imitating Krupke)
Hey, you!

RIFF
Me, Officer Krupke?

TIGER
(as Krupke)
Yeah, you! Gimme one good reason for not draggin' ya down to the stationhouse, ya punk!

(CONTINUED)
RIFF

(sings)
Dear kindly Sergeant Krupke,
Ya gotta understand --
It's just our bringin' upke
That gets us outta hand.
Our mothers all are junkies,
Our fathers all are drunks.
Golly Moses -- natchery we're punks!

ALL
Gee, Officer Krupke, we're very upset;
We never had the love that every
child oughta get.
We ain't no delinquents,
We're misunderstood.
Deep down inside us there is good!

RIFF
There is good!

ALL
There is good, there is good,
There is untapped good.
Like inside, the worst of us is good.

TIGER

(imitating Krupke)
That's a touchin' good story.

RIFF

Lemme tell it to the world!

TIGER

(imitating Krupke)
Just tell it to the Judge.

RIFF

(to A-rab)
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!

A-RAB

(imitating a Judge)
Right!
Officer Krupke, you're really a square;
This boy don't need a judge, he
needs a analyst's care!
It's just his neurosis that oughta
be curbed --
He's psychologically disturbed!

(continues)
RIFF
I'm disturbed.

ALL
We're disturbed, we're disturbed.
We're the most disturbed.
Like we're psychologically disturbed.

A-RAB
(speaks, still acting
part of Judge)
Hear ye, hear ye! In the opinion
of this court, this child is
depraved on account he ain't had
a normal home.

RIFF
Hey, I'm deprived on account I'm
deprived!

A-RAB
(as Judge)
So take him to a headshrinker.

RIFF
(to Action)
My Daddy beats my Mommy,
My Mommy clobbers me,
My Grandpa is a Commie,
My Grandma pushes tea,
My sister wears a mustache,
My brother wears a dress,
Goodness Gracious, that's why I'm a mess!

ACTION
(as psychiatrist)
Yes!
Officer Krupke, you shouldn't be here.
This boy don't need a couch, he needs
a useful career.
Society's played him a terrible trick,
And sociologically he's sick!

RIFF
I am sick!

ALL
We are sick, we are sick,
We are sick, sick, sick.
Like we're sociologically sick!

(continued)
ACTION
(speaks as psychiatrist)
In my opinion, this child don't need
to have his head shrunk at all.
Juvenile delinquency is purely a
social disease.

RIFF
Hey, I got a social disease!

ACTION
(as psychiatrist)
So take him to a social worker!

RIFF
(to Snowboy)
Dear kindly social worker,
May I tell me get a job,
Like be a soda-jerk,
Which means like be a slob,
It's not I'm anti-social,
I'm only anti-work,
Gloriously, that's why I'm a jerk!

SNOWBOY
(as female social
worker)
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!

RIFF
I'm no good!

ALL
We're no good, we're no good,
We're no earthly good,
Like the best of us is no damn good!

A-RAB
(as Judge)
The trouble is he's crazy.

ACTION
(as psychiatrist)
The trouble is he drinks.

SNOWBOY
(as social worker)
The trouble is he's lazy.

(continued)
CONTINUED: (10)

A-RAB
(as Judge)
The trouble is he stinks.

ACTION
(as psychiatrist)
The trouble is he's growing.

SNOWBOY
(as 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 --
Krup, you!

As the number ends, DOC appears at the open counter-window
of the candystore to take in magazines, papers, candy, etc.,
preparatory to closing up. He is small, gentle, middle-aged.

DOC
Curfew, gentlemen, and ladies.
Aren't you up a little late, Baby
John?

BABY JOHN
I got insomnia, Doc. Too many
worries.

Riff and Ice start purposefully into the candystore. The
others will follow during this dialogue:

DOC
Any of you seen Tony tonight?

ANYBODYS
You betcha we did.

DOC
He was supposed to clean up the
store.

BABY JOHN
So maybe he decided to clean up the
PRs instead.

Tony?

DOC
INT. CANDYSTORE

A combination candystore, cigarstore, drugstore and soda fountain. For the Jets, it is GHQ.

RIFF
Hey, Doc - you ain’t closin’ up now...

DOC
I’m not?

RIFF
We’re gonna have a war council here.

DOC
A who?

SNOWBOY
Ta detoimin weapons!

A-RAB
We gonna set up a mix wit’ da PRs!

DOC
Weapons. You couldn’t play basketball?

ANYBODYS
Get with it, Buster.

Doc starts to turn out a light. Action pushes his hand away.

ACTION
(menacingly)
You don’ unnerstan’: we got special business comin’ here tonight.

DOC
Makin’ trouble for the Puerto Ricans?

ACTION
Dey make trouble for us.

DOC
For you, trouble is a relief.

RIFF
We gotta stand up to ’em, Doc. It’s important.

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

ACTION
To us, it is.

(CONTINUED)
CONTINUED:

DOC

To hoodlums, it is.

ACTION

(hotly)

Hey, who you callin --?

DOC

War councils --

ACTION

Don' start, Doc --

DOC

Rumbles --

ACTION

Ja hear me, Doc?

DOC

Why, when I was your age --

ACTION

(exploding)

When you wuz my age; when my old man wuz my age; when my brudder wuz my age! You wuz never my age, none a ya! Da sooner you creeps get hip ta dat, da sooner ya'll dig us!

DOC

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

A-RAB

Dig dig dig --

Suddenly they all look towards the door. Bernardo, Chino, Pepe and Indio are entering. Doc frowns worriedly. There is immediate tension. No one says a word. Riff pats Graziaella on her behind, meaning "beat it." Followed by Velma, she runs out, slithering past the Sharks. Anybodys huddles 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, as she exits, Anybodys shoves the Sharks aside like a big tough man. Then:

RIFF

Set 'em up, Doc. Cokes all around.

BERNARDO

Let's get down to business.

(CONTINUED)
Set 'em up Doc. Cokes all around.

RIFF

(Orchestra)

# S.A. - Cool Chase

Easy Action. Easy.
(Continues)

This leads into a frenetic dance in which the boys and girls release their emotions and get "cool." It finishes, starts again when a LET puts VELMA on her behind. Followed by CRAZIELLA, she runs out. Then he INDIO ENTERs. Tension, but RIFF stains her. STAY, BERNARDO, CHANO, PEDRO and BREEZE IT BUZZ IT. EASY DOES IT!

YO SCHOOL BOY -

DON'T GET HOT.

‘CAUSE MAN, YOU GOT SOME HIGH TIMES AHEAD.

TAKES IT SLOW AND DADDY-O.

YOU CAN'T LIVE IT AND DIE IN BED.

DON'T GET COOL.

REAL COOL.

BOY, BOY, CRAZY BOY -

GOTTA ROCKET IN YOUR POCKET -

RIFF

BABY JOHN

I wanna go!

Go cool!

(SINGING)
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 this afternoon?

BERNARDO

Who jumped me the first day I moved here?

ACTION

Who asked you to move here?

PEPE

Who asked you?
Move where you're wanted!

Back where ya came from!

Spics!

Micks!

Wop!

We accept!

Time:

Tomorrow?

After dark.

(They shake)

Place:

The park.

The river.

Under the highway.

(They shake)

Weapon:
(The doorbell tinkles as TONY bursts in yelling:)

TONY

Hey, Doc!

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

RIFF

Weapons!

(DOC ENTERS)

BERNARDO

Weapons...

RIFF

You call.

BERNARDO

Your challenge.

RIFF

Afraid to call?

BERNARDO

... Sticks.

RIFF

... Rocks.

BERNARDO

... Poles.

RIFF

... Cans.

BERNARDO

... Bricks.

RIFF

... Bats.
BERNARDO

... Clubs.

RIFF

... Chains.

TONY

... Bottles, knives, guns!

(they stare)

What a coop full of chickens!

ACTION

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 get close in? Afraid to slug it out? 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 — 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)
DOC

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

SCHRANK

(Lifting a pack of cigarettes)
Mind?

DOC

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.

SCHRANK, pleasantly)

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)

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 stoo-l 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 couthches 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.

(EXIT)

DOC

It wouldn't give me a mouth like his.

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

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

Yeah.

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 that's up there, Doc. It's a girl, a lady.

(Opens the door)

Well, buenas noches, señor.

DOC

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

(TONY smiles)

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

TONY

Tough? Doc, I'm in love!

DOC

How do you know?

TONY

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

DOC

And you're not frightened?

TONY

Should I be?

(Opens door, EXITS)

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

ANITA

She’s gone! That old bag of a bruja has 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. I’m going to take a bubble bath all during supper: Black Orchid.

MARIA

You will not eat?

ANITA

After the rumble — with ’Nardo.

MARIA

(Sewing angrily)

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: Black Orchid.

(Knock at 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.

TONY

(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

(Gently taking his hand)

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

You must go and 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

(Surprised)

Can you?

TONY

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

MARIA

I believe you! You do have magic.

TONY

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

# 9 — Under Dialogue

(Orchestra)

Then tonight, I will come by for you.

MARIA

You cannot come by. My mama...

TONY

(After a pause)

Then I will take you to my house —

MARIA

(Shaking her head)

Your mama...

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

TONY

She will 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 will look at your face and try not to smile. And she will say: Skinny — but pretty.

MARIA

She is plump, no doubt.

TONY

(Holding the waist of dummy’s dress)
Fat!

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.

TONY

(Kneeling to the “father” dummy)
May I have your daughter’s hand?

MARIA

He says Yes.

TONY

Gracias!

MARIA

And your mama?

TONY

I’m afraid to ask her.

MARIA

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

She says Yes.

MARIA

She has good taste.

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

TONY

Maid of Honor!

MARIA

That color is bad for Anita.

TONY

Best man!

MARIA

That is my Poppa!

TONY

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

(Takes hat off dummy)

MARIA

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

# 9A — One Hand, One Heart

(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)

TONY

I, Anton, take thee, Maria...

MARIA

I, Maria, take thee, Anton...
For richer, for poorer —  

In sickness and in health...  

To love and to honor...  

To hold and to keep...  

From each sun to each moon...  

From tomorrow to tomorrow...  

From now to forever...  

Till death do us part.  

With this ring, I thee wed.  

With this ring, I thee wed.  

(The MUSIC becomes a love 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.” They smile tenderly, ruefully and slowly put the dummies back into position. But even back in the world, they sing:)

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)

JETS

THE JETS ARE GONNA HAVE THEIR DAY TONIGHT.

SHARKS

THE SHARKS ARE GONNA HAVE THEIR WAY TONIGHT.
JETS
THE PUERTO RICANS GRUMBLE,
"FAIR FIGHT."
BUT IF THEY START A RUMBLE,
WE'LL RUMBLE 'EM RIGHT.

SHARKS
WE'RE GONNA HAND 'EM A SURPRISE
TONIGHT.

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

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

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!

JETS
WELL, THEY BEGAN IT!

SHARKS
WELL, THEY BEGAN IT —

JETS, SHARKS
AND WE'RE THE ONES TO STOP 'EM
ONCE AND FOR ALL,
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!

JETS

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!
MARIA

TONIGHT,

RIFF

(Simultaneously – firmly)

WE’LL BE IN BACK OF YOU BOY

DIESEL

(Absolutely)

ALL RIGHT.

WON’T BE JUST ANY NIGHT,

RIFF

YOU’RE GONNA FLATEN HIM GUS!

DIESEL

(A bit impatiently)

ALL RIGHT.

TONIGHT THERE WILL BE NO MORNING STAR

RIFF

(Spoken, gently)

1-2-3

DIESEL

(Spoken, regretting his impatience)

1-2-3

RIFF

(Sung)

AND THAT WE’LL HAVE US A BALL

TONIGHT...

S. HARKS

ANITA

MARIA

TONIGHT,

WE’RE GONNA ROCK IT TONIGHT!!!

TONIGHT...

S. HARKS

WE’RE GONNA JAZZ IT TONIGHT,

TONIGHT, LATE TONIGHT,

AND FOR US, STARS WILL STOP WHERE THEY ARE.

T. HARKS

HEY’RE GONNA GET IT TONIGHT –

TONIGHT.

T. HARKS

WE’RE GONNA MIX IT TONIGHT.
MARIA, TONY
TODAY
THE MINUTES
SEEM LIKE HOURS.

SHARKS
THEY BEGAN IT—
JETS, SHARKS
THEY BEGAN IT.

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

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

JETS
THEY BEGAN IT.

SHARKS
AND WE'RE
THE ONES
TO STOP 'EM
ONCE AND FOR
ALL!

ANITA
BERNARDO'S
GONNA HAVE
HIS WAY
TONIGHT —

OH MOON,
GROW BRIGHT

WE'LL STOP 'EM
ONCE AND FOR
ALL!

THE JETS ARE
GONNA HAVE
THEIR WAY,

THE SHARKS
ARE GONNA
HAVE THEIR
WAY,

TONIGHT.

AND MAKE
THIS ENDLESS
DAY ENDLESS
NIGHT,

THE JETS ARE
GONNA HAVE
THEIR DAY,

THE SHARKS
ARE GONNA
HAVE THEIR
DAY,

TONIGHT —

TONIGHT!

WE'RE GONNA
ROCK IT
TONIGHT.

TONIGHT!

WE'RE GONNA
ROCK IT
TONIGHT —

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)

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 send 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.

DIESEL

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...

(Meaning "Want to let go")

BERNARDO

I'm sure.

TONY

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?

RIFF

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 —

# 11 — The Rumble

(Orchestra)

(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. TONY tries to get 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 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 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)

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.

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

CONSUELA

This is my last night as a blonde.

ROSALIA

No loss.

CONSUELA

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

ROSALIA

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)

MARIA

There is not going to be a rumble.

ROSALIA

Another fortune teller.

CONSUELA

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

MARIA

Chino is escorting me no place.
ROSAelia
She is just dolling up for us. Gracias, querida.

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

CONSUELA
I'm hot for secrets!

MARIa
Tonight is my wedding night!

CONSUELA
The poor thing is out of her mind.

MARIa
I am: crazy!

ROSAelia
She might be at that. She looks somehow different.

MARIa
I do?

ROSAelia
And I think she is up to something tonight.

MARIa
I am?

CONSUELA
"I do?" "I am?" What is going on with you?

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

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

SEE THE PRETTY GIRL IN THAT MIRROR THERE:
WHO CAN THAT ATTRACTIVE GIRL BE?
SUCH A PRETTY FACE,
SUCH A PRETTY DRESS.
SUCH A PRETTY SMILE,
SUCH A PRETTY ME!

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

CONSUELO, 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.

CONSUELO, ROSALIA

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

CONSUELO

IT MUST BE THE HEAT

ROSALIA

OR SOME RARE DISEASE

FRANCISCA

OR TOO MUCH TO EAT
ROSALIA

OR MAYBE IT'S FLEAS.

CONSUELO, ROSALIA, FRANCISCA

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

CONSUELO, ROSALIA

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

CONSUELO, ROSALIA, FRANCISCA

(Variously)
Miss America! Speech! Speech!

MARIA

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

CONSUELO, ROSALIA, FRANCISCA

LA LA LA LA LA LA LA LA LA.

MARIA

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

CONSUELO, ROSALIA, FRANCISCA

LA LA LA LA LA LA LA LA LA.

MARIA

SEE THE PRETTY GIRL IN THAT MIRROR THERE:
CONSUÉLO, ROSALIA, FRANCISCA
WHAT MIRROR WHERE?

MARTA

WHO CAN THAT ATTRACTIVE GIRL BE?

FRANCISCA

WHICH?

CONSUÉLO

WHAT?

ROSALIA

WHERE?

MARTA

CONSUÉLO, ROSALIA, FRANCISCA

WHOM?

WHOM-MM?

WHOM-MM?

WHOM-MM?

FRANCISCA

(Overlap)

SUCH A PRETTY ME!

ROSALIA

(Overlap)

SUCH A PRETTY ME!

CONSUÉLO

(Overlap)

SUCH A PRETTY ME!
MARI A
I FEEL STUNNING
AND ENTRANCING —
FEEL LIKE RUNNING
AND DANCING FOR JOY,

CONSUELO, ROSALIA,
FRANCISCA
I FEEL STUNNING
AND ENTRANCING —
FEEL LIKE
RUNNING AND DANCING
FOR JOY,

ALL
FOR I’M LOVED
BY A PRETTY WONDERFUL BOY!
(After the song, there is the sound of CHINO calling from
OFFSTAGE)

CHINO
Maria!

CONSUELA
It’s Chino.

ROSALIA
The happy bridegroom.

CHINO
(Closer)
Maria!

MARIA
Please —

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

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)

CHINO

Maria...?

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)

CHINO

Where are your parents?

MARIA

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

CHINO

Yes, I am sorry.

MARIA

That is not like you.

CHINO

No.

MARIA

Why, Chino?

CHINO

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

MARIA

You must wash up.

CHINO

Maria —
You can go in there.

MARIA

In a minute. Maria... at the rumble —

CHINO

There was no rumble.

MARIA

There was.

CHINO

You are wrong.

MARIA

No, there was. Nobody meant for it to happen...

CHINO

...Tell me.

MARIA

It's bad.

CHINO

Very bad.

MARIA

(Nods)

You see...

(Moves closer to her, helplessly)

MARIA

It will be easier if you say it very fast.

CHINO

(Nods)

There was a fight —

(SHE nods)

And 'Nardo —
(SHE nods)
And somehow a knife — and ‘Nardo and someone —
(HE takes her hand)

**MARIA**

Tony. What happened to Tony?
(The name stops CHINO. HE drops her hand: the robe opens, showing that she is dressed)

Tell me!
(Crudely, CHINO yanks off the robe, revealing her dressed to go out)

Chino, is Tony all right?!

**CHINO**

He killed your brother.
(HE walks into the parlor, slamming the door behind him. A moment, then:)

**MARIA**

You are lying.
(CHINO has started to leave the parlor, but turns back now, swiftly searches behind furniture and comes up with an object wrapped in the same color as BERNARDO'S shirt. From the bedroom, louder:)

You are lying, Chino!
(Coldly, CHINO unwraps a gun which he puts in his pocket. There is 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:)

Make it not be true... please make it not be true... I will do anything: make me die... Only please — make it not be true.
(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, limp, watching her. Aware that someone is in the room, she stops her prayers. Slowly, her head turns; she looks at him for a long moment. Then, almost in one spring, she is on him, her fists beating his chest as:)

Killer killer killer killer killer —
(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:)

**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)*

'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 —

**MARIA**

No!

**TONY**

It's easy now —

**MARIA**

No...

**TONY**

Whatever you want, I'll do —

**MARIA**

Stay. Stay with me.

**TONY**

I love you so much.

**MARIA**

Tighter.

**TONY**

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

**MARIA**

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

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

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)

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:)
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 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)
GROUP 1
THERE'S A PLACE FOR US,
THERE'S A PLACE FOR US,
THERE'S A...

GROUP 2
THERE'S A PLACE FOR US,
THERE'S A PLACE FOR US.

(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 desperately as they SING.)

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

TONY, MARIA
SOME DAY,
SOMEHOW,
SOMEBEHERE!

(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)
CLOSE SHOT - POLICE CAR - EXT. STREET - NIGHT

The car is cruising slowly, silently, two unfamiliar cops in the front seat looking about the deserted streets.
CAMERA PANS with car, picks up A-rab, ducking into the shadows of a doorway. He waits a moment, then darts down an alley.

EXT. BACK ALLEY - NIGHT

CAMERA MOVES with A-rab as he runs along the alley, heads for a fence, starts to scale it. He pauses, drops back to the ground as he sees a figure huddled in the darkness. It is Baby John. He quickly turns his back to A-rab.

A-RAB
(softly)
Hey, Baby John...
(no answer; he goes over to him)
Whadda ya doin' here?

BABY JOHN
(choked voice)

Nothin'.

A-RAB
Well, whadda ya doin' nothin' here for? Come on...

BABY JOHN
(shakes his head)
I...I don't want the guys to see me...

Why not?

BABY JOHN
I'm...cryin'...

A-RAB

Ya are? (Baby John nods)
What for?

BABY JOHN
I don't know...I...

A-RAB
(baffled)
Blow ya nose.

(continued)
BABY JOHN
(turns, wiping his eyes)
A-rab...didja get a look at their faces?

A-RAB
Which faces?

BABY JOHN
Y'know...at the rumble...Riff and Bernardo?...

A-RAB
Yeah.
(swallows)
I wish it was yesterday.

BABY JOHN
Me, too...I'm scared...

He starts crying again. A-rab, unnerved, grabs him, starts shaking him.

A-RAB
Cut it out! Ya hear me? Cut it out!

BABY JOHN
What're we gonna do?

A-RAB
Meet de udder guys an' foim up, dat's what we're gonna do. Now, c'mon. Let's go.

He starts to pull Baby John along.

BABY JOHN
Ya got a handkerchief first?

A-RAB
What's wrong witcha sleeve?

They start over the fence together.

EXT. GARAGE - NIGHT

We are SHOOTING PAST the entrance of a large, dark, seemingly deserted garage, towards the fence deep in b.g., with Baby John and A-rab coming over. Suddenly a soft Jet-WHISTLE is HEARD from the garage, and Ice steps out into f.g., waves them on.

(CONTINUED)
CONTINUED:

As they run towards CAMERA and Jcin Ice, CAMERA MOVES and we now see that all the Jets are gathered here in the open entrance to the garage, some inside, some outside in the alley. Velma and Graziella are here too, but not Anybodys. They are all terribly shaken, and trying not to show it.

ICE
Where ya been?

A-RAB
Where de ya tink we been -- de Stawk Club?

SNOWBOY
We taught dey nabbed ya.

A-RAB
Gah wan.

ACTION
(noticing Baby John)
What's wrong wit' him?

A-RAB
("jumping" on him)
Nuttin's wrong wit' him. He's okay, y'get it?

ACTION
(angrily)
Aright, aright.

ICE
(crisply)
Ya dint see Tony, huh.

A-RAB
Nuttin' but coppers.

SNOWBOY
Maybe we oughta go home.

ACTION
(turning on him)
Fa what?

SNOWBOY
Betcha dey got him.

ICE
Not Tony.

(continued)
A-RAB
Man, he was great...
(to cheer up his buddy)
Huh, Baby John?

BABY JOHN
(weakly)
Yeah...he really come through
for de Jets...

A-RAB
Jist like Riff...
(his voice trails off)
...said he would.

He has paused at the word "Riff," remembering suddenly that
Riff is dead. An embarrassed silence falls over the group.
Graziella begins to cry.

GRAZIELLA
Riff, Riff...I want Riff...

SNOWBOY
(comfortingly)
Come on, Graziella.

TIGER
(wonderingly to
himself)
Chee, nobody wuz supposed ta git...
killed...It jist...

SNOWBOY
Ya tink it hoit bad?

VELMA
(shivering)
I'm cold...

BABY JOHN
(to Velma)
Want me to see ya home?

Velma shakes her head silently. The ensuing dialogue goes
faster and faster:

ACTION
(brooding)
Dey're gonna day...

A-RAB
Stinkin' Sharks --

SNOWBOY
Doity fightin' --
Dey started it --

ACTION
(flaring)
So, why don' we finish it?

ICE

Cool, Action --

ACTION
We gotta show 'em who's on top -- !

JOYBOY

De Jets!

ICE

Hold it --

ACTION
Let's do it now!

ICE

Easy!

BABY JOHN

Ain't we had enough?

ACTION

You scared?

BABY JOHN

Who ya callin' scared?

A-RAB
(to Action)

Lay off him!

ACTION

Mind ya own -- !

A-RAB

Don' sound on me or I'll -- !

ACTION
(grabbing him)

You'll do what?

Suddenly a bottle smashes on the pavement just outside the garage entrance, and a VOICE shouts from a window above the alley:

MAN'S VOICE

Shut up down there, you dirty good-for-nothings! Why don't ya go home where ya belong! (CONTINUED)
During this, Action pushes A-rab away and dashes out into the alley shouting in frenzied rage:

ACTION
Who ya callin' good-fa-nothin',
vla loud-mouth crud-head!
    (he picks up a rock)
C'mon down here an' I'll put dis'
troo ya stupid face!

He starts to throw the rock, but Ice has come after him, drags him toward the garage shouting:

ICE
Get back inside! All of ya!

Others seize Action, pull him along.

ACTION
(struggling)
Lemme at dat creep! I'll tear him apart!

A-RAB
Let's go up an' git him!

ICE
Cut it!

ACTION
Leggo me or I'll kill ya!

ICE
(shoving him inside)
Shutup!

INT. GARAGE

They are all inside now. Ice slams the door shut, starts through the darkness towards a car as:

ACTION
(raging after him)
I don' hafta take none a dat from nobody! Nex' creep who sounds on me, I swear de nex' guy who gets in my craw --

ICE
YOU'LL LAUGH!

With a sudden thrust, he turns on the headlights of the car. Caught in the light, the others stare at him with surprise. He walks toward them:

(CONTINUED)
ICE
Now you all better dig this an'
dig it good! No matter who or
what is eatin' you, man, you show
it an' you are dead! You are
cuttin' a hole in yourselves for
them to stick in a red hot umbrella
an' open it...wide!
(a pause)
You wanna get past the cops when
they start askin' ya about tonight?
Ya play it cool!
(a pause)
You wanna live in this lousy world?
Play it cool!

MUSIC STARTS.

#8 - COOL

A-RAB
I wanna get even!

Get cool.

ICE
I wanna bust!

SNOWBOY
Bust cool.

ICE
I wanna go!

ACTION

ICE
Go cool!

(he sings)
Boy, boy, crazy boy --
Get cool, boy!

Got a 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!

(he speaks)
Easy, Action, easy.

(CONTINUED)
This leads into a frenetic DANCE in which the boys and girls release their emotions and learn how to get "cool" under Ice's guidance. Toward the end, Ice leads them out of the garage.

EXT. GARAGE

Ice has them under the very window where the blow-up started. He watches them as they look up at the window. They can take it now. They're "cool." Ice aims a finger at the window, lets out a soft: "Pow!" And the number ends.

ICE
(a quiet command)

Let's go.

MOVING SHOT - THE ALLEY

As the group starts away:

BABY JOHN

Where to?

ICE

If we lie low, the coppers are gonna smell fish. So the first thing --

ANYBODYS' VOICE
(calling out, o.s.)

Hey, buddy boys!

Hardly breaking their stride, the Jets look around, see Anybodys running toward them.

ACTION

Ah, go wear a skirt.

ANYBODYS
(breathlessly)

I got scabby knees. Listen --

The Jets keep moving on, away from her, as:

ICE
(continuing)

-- The first thing we do: we start showin' around, like we got nothin' ta hide...

A-RAB

Suppose dey ask us --

(CONTINUED)
ANYBODYS
(a shouted
interruption)
Suppose they ask ya where's Tony,
an' what party's lookin' for him --
with a gun!

ICE
Hey, you know somethin'? 

ANYBODYS
(hurt and haughty)
I know I gotta get a skirt.

She starts away. Ice stops her.

ICE
Come on, Anybodys...

A-RAB
Ah, what's dat freak know?

ANYBODYS
Plenty! I figured somebody oughta
infiltrate PR territory an' spy
around. I'm very large with shadows,
y'know. I can slip in an' out of
'em like wind through a fence.

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

ANYBODYS
You bet ya fat A, I am!

ICE
(grabs her)
Spill it!

ANYBODYS
Okay!
(she shoves Ice away)
I hear Chino tellin' the Sharks
somethin' about Tony, an' Bernardo's
sister. An' then I hear Chino say:
"If it's the last thing I do, I'm
gonna get that Polack!" An' then
he pulls out the --

-- bad news!

BABY JOHN
Chee!

(CONTINUED)
A-RAB
Wha'd I tell ya? Dem FRs won't stop!

ACTION
'Til we stop dem!

ICE
Hold it! Now listen: Tony came through for us, we gotta come through for Tony! We gotta find him before Chino finds him -- !

SNOWBOY
-- And burns him!

ICE
You guys cover the river!
(three Jets run off)
Snowboy - get over to Doc's...

BABY JOHN
I'll take the back alleys.

VELMA
I and Graziella will take to the streets.

GEE-TAR
I'll cover the park.

BIG DEAL
The schoolyard.

ACTION
Da playground.

ICE
(starting away)
Let's go!

ANYBODYS
What about me?

ICE
In an' outta the shadows. Maybe you'll find Tony in one of 'em.

ANYBODYS
Right!

She starts to run off.

ICE
Hey!
(Anybodys stops)
Ya done good, buddy boy. (CONTINUED)
ANYBODYS

What about me?

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.

ANYBODYS

Right!

(Starts to run off)

Hey!

(SHE stops)

You done good, buddy boy.

ANYBODYS

(SHE has fallen in love)

Thanks, daddy-o.

(THEY both run off)

END OF SCENE TWO

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:)

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 pratiles through the door)
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.

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)

A BOY LIKE THAT WHO’D KILL YOUR BROTHER,
FORGET THAT BOY AND FIND ANOTHER!
ONE OF YOUR OWN KIND —
STICK TO YOUR OWN KIND!

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

A BOY WHO KILLS CANNOT LOVE,
A BOY WHO KILLS HAS NO HEART.
AND HE’S THE BOY WHO GETS YOUR LOVE
AND GETS YOUR HEART —
VERY SMART, MARIA, VERY SMART!

A BOY LIKE THAT WANTS ONE THING ONLY,
AND WHEN HE’S DONE HE’LL LEAVE YOU LONELY.
HE’LL MURDER YOUR LOVE; HE MURDERED MINE.
JUST WAIT AND SEE —
JUST WAIT, MARIA,
JUST WAIT AND SEE!
MARIA

(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,

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:
I AM HIS,
I DON’T CARE WHAT HE IS.
I DON’T KNOW WHY IT’S SO,
I DON’T WANT TO KNOW

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!

MARIA

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

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?
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.
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
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)
ACTION

Where's Tony?

\( \text{A-RAB} \)

Down in the cellar with Doc.

\( \text{BIG DEAL} \)

Ya warn him about Chino?

\( \text{A-RAB} \)

Doc said he'd tell him.

\( \text{BABY JOHN} \)

What's he hidin' in the cellar from?

\( \text{BIG DEAL} \)

Maybe he can't run as fast as you.

\( \text{ACTION} \)

Cut the frabbajabba.

\( \text{ANYBODYS} \)

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

\( \text{ACTION} \)

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

(\text{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})

\( \text{ANITA} \)

I'd like to see Doc.

\( \text{ACTION} \)

He ain't here.

\( \text{ANITA} \)

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, senorita.
(ANITA starts to go toward 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.
ANITA

(Low)

Don't.

ACTION

Please "don't."

SNOWBOY

Por favor.

DIESEL

Non 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.

ACTION

Couldn’t be from Chino, could it?

ANITA

I want to stop Chino! I want to help!

ANYBODYS

Bernardo’s girl wants to help?

ACTION

Even a greaseball’s got feelings.

ANYBODYS

But she wants to help get Tony!

ANITA

No!

BIG DEAL

Not much — Bernardo’s tramp!

SNOWBOY

Bernardo’s pig!

ACTION

Ya lyin’ Spic — !

ANITA

Don’t do that!

GEETAR

Gold tooth!

DIESEL

Pierced ear!
A-RAB

Garlic Mouth!

ACTION

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 up 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 flips 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

DON'T YOU TOUCH ME!

(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 — and shot her! SHE IS DEAD!

(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 FOUR**

**SCENE FIVE**

*(Cellar.*

*Crammed: 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**

*YOU GOT IT!*

**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

THERE’S NO MARIA TONY.

TONY

(Gently)

... 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 Anita. UP SMUKE JUST JOKES.

(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:)}
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)

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, DAMN YOU!

ANYBODYS

What're you doin', Tony?

TONY

I said get outa here! CHINO!

ANYBODYS

Look, maybe if you and me just --
TONY

(Savagely)
It's 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 as light starts to glow on it. An unbelievable whisper.)

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. They won't let us be.

MARIA

Then we'll get away.
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)

MARIA

HOLD MY HAND AND WE’RE HALFWAY THERE.

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

TONY, MARIA

HOLD MY HAND AND I’LL TAKE YOU THERE,
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:)

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)

How many bullets are left, Chino? Enough for you?
(At another)

And you?

(At ACTION)

All of you? WE ALL KILLED HIM; and my brother and Rifl. 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)

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:)

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:)

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