WEST SIDE STORY

WEST SIDE STORY was first presented by Robert E. Griffith and Harold S. Prince, by arrangement with Roger L. Stevens, at the Winter Garden, New York City, September 26, 1957, with the following cast:

THE JETS
RIFF, the leader-Mickey Calin
TONY, his friend-Larry Kert
ACTION-Eddie Roll
A-RAB-Tony Mordente
BABY JOHN-David Winters
SNOWBOY-Grover Dale
BIG DEAL-Martin Charnin
DIESEL-Hank Brunjes
GEE-TAR-Tommy Abbott
MOUTHPIECE-Frank Green
TIGER-Lowell Harris

THEIR GIRLS
GRAZIELLA-Wilma Curley
VELMA-Carole D'Andrea
MINNIE-Nanette Rosen
CLARICE-Marilyn D'Honau
PAULINE-Julie Oser
ANYBODYS-Lee Becker

THE SHARKS
BERNARDO, the leader-Ken Le Roy
MARIA, his sister-Carol Lawrence
ANITA, his girl-Chita Rivera
CHINO, his friend-Jamie Sanchez
PEPE-George Marcy
INDIO-Noel Schwartz
LUIS-Al De Sio
ANXIOUS-Gene Gavin
NIBBLES-Ronnie Lee
JUANO-Jay Norman
TORO-Erne Castaldo
MOOSE-Jack Murray

THEIR GIRLS
ROSALIA-Marilyn Cooper
CONSUELO-Reri Grist
Teresita-Carmen Guiterrez
FRANCISCA-Elizabeth Taylor
ESTELLA-Lynn Ross
MARGARITA-Liane Plane

THE ADULTS
DOC-Art Smith
SCHRANK-Arch Johnson
KRUPKE-William Bramley
GLAD HAND-John Harkins
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
9:15 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

MUSICAL NUMBERS

ACT ONE
PROLOGUE, Danced by the Jets and Shark
JET SONG, Riff and Jets
SOMETHING'S COMING, Tony
THE DANCE AT THE GYM
MARIA, Tony
TONIGHT, Tony and Maria
AMERICA, Anita, Rosalia, and Shark Girls
COOL, Riff and the Jets
ONE HAND, ONE HEART, Tony and Maria
TONIGHT (Quintet and Chorus), Company
THE RUMBLE, Riff, Bernardo, Jets and Sharks

ACT TWO

I FEEL PRETTY, Maria, Rosalia, Teresita, Francisca
SOMEWHERE, Danced by Company; Sung by Consuelo
GEE, OFFICER KRUPKE, Action, Snowboy, and Jets
A BOY LIKE THAT, Anita and Maria
I HAVE A LOVE, Anita and Maria
TAUNTING, Anita and the Jets
FINALE, Company

ACT I

SCENE ONE

5:00 P.M. The Street.
   A suggestion of city streets and alleyways: a brick wall.
The opening is musical: half-danced, half-mimed, with occasional phrases of dialogue. It is primarily a condensation of the growing rivalry between two teen-age games, the Jets and the Sharks, each of which has its own prideful uniform. The boys — sideburned, 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 are: owning, enjoying, loving their "home." Their leader is Riff: glowing, driving, intelligent, slightly wacky. His lieutenant is Deisel: 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 Snowboy: a bespectacled self-styled expert.

The first interruption of the Jets' sunny mood is the sharply punctuated entrance of the leader of the Sharks, Bernardo: 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 him, as a Shark on top of the wall is stationed as lookout. Finally, Bernardo bends over A-rab and makes a gesture (piercing his ear); the lookout 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. The fight is stopped by a police whistle, louder and louder, and the arrival of a big goonlike 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.

KRUPKE
Knock it off! Settle down.

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

RIFF [such innocence]
Why if it isn't Lieutenant Schrank.

SEVERAL JETS [dancing class manners]
To of the day, Lieutenant Schrank.
BERNARDO [one with Riff]
And Officer Krupke!

SEVERAL SHARKS
Top of the day, Officer Krupke.

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

[A-rab looks to Riff, who takes over with great helpful seriousness.]

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

SNOWBOY
Two cops.

A-RAB
Oh, at least!

KRUPKE
Impossible!

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

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

ACTION [indicating Schrank]
Maybe buddy boy should get the prize.

SCHRANK
Don't buddy me, Action! I got a hot surprise for you: you hoodlums don't own the streets. There's been too much raiding between you and the PRs. All right, Bernardo, get your trash outa here. [Mock Charm.] Please.

BERNARDO
Let's go, Sharks.
[They exit.]

SCHRANK [to Jets]
If I don't put down the roughhouse, I get put down - on a traffic corner. Your friends don't like traffic corners. So you buddy boys are gonna play ball with me. I gotta put up with them and so do you. You're gonna make nice with them PRs from now on. Because otherwise I'm gonna beat the crap outa every one of ya and then run ya in. Say good-bye to the nice boys, Krupke.

KRUPKE
Good-bye, boys. [He follows Schrank out.]

    SNOWBOY [imitating Krupke]
Good-bye, boys.

    A-RAB
They make a very nice couple.

    ACTION [bitterly]
You hoodlums don't own the streets.

    SNOWBOY
Go play in the park!

    ACTION
Keep off the grass!

    BABY JOHN
Get outa the house!

    ACTION
Keep off the block!

    A-RAB
Get outa here!

    ACTION
Keep off the world! A gang that down own a street is nuthin'!

    RIFF
WE DO OWN IT! Jets -square off! Acemen: [Diesel, Action and Snowboy line up at attention] Rocketmen: [three others line up] Rank-and-file:

    [Sheepishly, A-rab trudges into position, Baby John behind him.]

    BABY JOHN [shocked, to A-rab]
Gee, your ear's got blood on it!

    A-RAB [proudly]
I'm a casual, Baby John.

    BABY JOHN [examining the ear]
Them PRs! They branded you!

    SNOWBOY
That makes you a Puerto Rican tomato. Cha-cha-cha, señorita?

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

    A-RAB
Bernardo. 'Cause I heard him say: "Thees ees for stink-bombin' my old man's store." [He makes the same gesture Bernardo made when he pierced his ear.]
BABY JOHN
Ouch!

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

RIFF
Who says?

ACTION
My old man says.

BABY JOHN [to A-rab]
My old man says his old man woulda gone bust anyway.

ACTION
Your old man says that?

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

ACTION
And what're we doin' about it?
[Pushing through the game comes a scrawny teen-age girl, dressed in an outfit that is a pathetic attempt to imitate that of the Jets. Perhaps we have glimpsed her in the fracas before the police am e in. Her name is Anybodys.]

ANYBODYS
Gassin', crabbin'-

ACTION
You still around?

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

RIFF
Come on, Anybodys-

ANYBODYS
Riff, how about me getting' in the gang now?

A-RAB
How about the gang gettin' in -ahhh, who'd wanta!

ANYBODYS
You cheap beast! [She lunges for A-rab, but Riff pulls her off and pushes her out.]

RIFF
The road, little lady, the road. [In a moment of bravado, just before she goes, Anybodys spits—but cautiously.] Round out! [This is Riff's summoning of the gang, and they surround him.] We fought hard for this territory and it's ours. But with those cops servin' as cover, the PRs can move in right under our noses and
take it away. Unless we speed fast and clean 'em up in one all-out fight!

ACTION [eagerly]
A rumble! [A jabbing gesture.] Chung! Chung!

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

BABY JOHN
Zip guys... Gee!

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

ACTION
I say go, go!!

SNOWBOY
But if they say knives or guns-

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

DIESEL
What do you say, Riff?

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

DIESEL
Then rev us off. [A punching gesture.] Voom-va voom!

ACTION
Chung chung!

A-RAB
Cracko, jacko!

SNOWBOY
Riga diga dum!

BABY JOHN
Pam pam!!

RIFF
OK, buddy boys, we rumble! [General glee.] Now protocolity calls for a war council to decide on weapons. I'll make the challenge to Bernardo.

SNOWBOY
You gotta take a lieutenant.
ACTION
That's me!

RIFF
That's Tony.

ACTION
Who need Tony?
Music starts.

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.

SNOWBOY
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.
[He 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!

[He speaks:]
I know Tony like I know. 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.

RIFF
Great, Daddy-O!

A-RAB
So everybody dress up sweet and sharp. Meet Tony and me at them.
And walk tall!
[He runs off.]

A-RAB
We always talk tall!

BABY JOHN
We're Jets!

ACTION
The greatest!

[He sings with Baby John:]
When you're a Jet,
You're the top cat in town,
You're the gold-metal kid
With the heavyweight crown!

[A-rab, Action, Big Deal sings:]
When you're a Jet,
You're the swingin'est thing.
Little boy, you're a man;
Little man, you're a king!

[All:]
The Jets are in gear,
Our cylinders are clickin'!
The Sharks'll steer clear
'Cause ev'ry Puerto Rican
'S a lousy chicken!
Here come the Jets
Like a bat out of hell-
Someone gets in our way,
Someone don't feel so well.
Here come the Jets:
Little world, step aside!
Better go underground,
Better run, better hide.
We're drawin' the line,
So keep your noses hidden!
We're hangin' a sign,
Says "Visitors forbidden"-
And we ain't kiddin'!
Here come the Jets,
Yeah! An' we're gonna beat
Ev'ry last buggin' gang
On the whole buggin' street!

[Diesel and Action.]

On the whole

[All:]
Ever--!
Mother--!
Lovin'--!
Street!
The Lights Black Out

SCENE TWO.

5:30 P.M. A back 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 ya won't, Tony boy, without sayin' why not?

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

TONY
Sperm to worm! [Surveying the sign.] You sure this looks like skywritin'?

RIFF
It's brilliant.

TONY
Twenty-seven years the boss has had that drugstore. I wanna surprise him with a new sign.

RIFF [shaking the ladder.]
Tony, this is important!
TONY
Very important: Acemen, Rocketmen.

RIFF
What's with you? Four and one-half year 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 sufferin', little man. Why don't you pack up your gear and clear out?

RIFF
'Cause your ma's hot for me. [Tony grabs his arms and twists it.]
No! 'Cause I hate livin' with my buggin' uncle UNCLE!
[Tony releases him and climbs back up the ladder.]

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-

RIFF
But what?

TONY
You won't dig it.

RIFF
Try me.

TONY
OK... Every single damn night for the last month, I wake up-and I'm reachin' 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 use to get from bein' a Jet.

    RIFF [quietly]
    ...Or from bein' buddies.

    TONY
    We're still buddies.

    RIFF
    The kick comes from the people, buddy boy.

    TONY
    Yea, but not from a Jet.

    RIFF
    No? Without a gang you're an orphan. With a gang you walk in
two's three's four's. 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 a day from a clock, but I'm askin' you: Come to the dance
tonight... [Tony turns away.] ...I already told the gang you'd be
there.

    TONY [after a moment, 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 twitchin' at the
dance!
[He runs off.]

    TONY
    Who knows?
[Music starts and he sings:]
Could be!...
Who knows?...
There's something due any day;
I will know right away,
Soon as it shows.
It may come cannon-ball ing down thru 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...
The Lights Dim

SCENE THREE.

6:00 P.M. A bridal shop.
A small section, enough to include a table with sewing
machine, a chair or two. Anita, A Puerto Rican girl with loose
hair and slightly flashy clothes, is finishing remaking what was
a white communion dress into a party dress for an extremely
lovely, extremely young girl: Maria. Anita is knowing, a sexual,
sharp. Maria is an excited, enthusiastic, obedient child, 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.

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

ANITA
Too much.

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

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

MARIA
Querida, one little inch; uno poca poca-

ANITA
Bernardo made me promise-

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

ANITA
To marry Chino.

MARIA
When I look at Chino, nothing happens.

ANITA
What do you expect to happen?

MARIA
I don't know: something. What happens when you look at Bernardo?

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

MARIA
I think I will tell Mama and Papa about you and 'Nardo in the balcony of the movies.

ANITA
I will rip this to shreds!

MARIA
No. But you perhaps could manage to lower the neck-
ANITA
Next year.

MARIA
Next year I will be married an no one will care if its down to here!

ANITA
Down to where?

MARIA
Down to here. [Indicates her waist.] I hate this dress!

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

MARIA [shocked]
Don't come! [Grabs the dress.] Could we not dye it red, at least?

ANITA
No, we could not. [She starts to help Maria into the dress.]

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

ANITA
Well???

MARIA
Ahhhh-sí! It is a beautiful dress: I love you!
[As she hugs Anita, Bernardo enters, followed by a shy, gentle sweet-faced boy: Chino.]
BERNARDO
Are you ready?

MARIA
Come in, 'Nardo. [Whirls in the dress.] Is it not beautiful?

BERNARDO [looking only at Maria's face]
Yes. [Kisses her.] Very.

ANITA
I didn't quite hear...

BERNARDO [kissin Anita 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

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

BENARDO [as Anita hooks up Maria]

Why?

MARIA

Because tonight is the real beginning of my life as a young lady of America!

[She begins to whirl in the dress as the shop slides off and a flood of gaily colored streamers pours down. As Maria begins to turn and turn, going off-stage. Sharks girls, dressed for the dance whirl on, followed by Jet girls. By boys from both gangs. The streamers fly up again for the next scene.]

SCENE FOUR.

10:00 P.M. The gym.

Actually, a converted gymnasium of a settlement house, at the moment being used as a dancehall, disguised for the occasion with streamers and bunting.

Both gangs are jitterbugging wildly with their bodies, but their faces, although they are enjoying themselves, remain cool, almost detached. The line between the two gangs is sharply defined by the colors they wear: the Jets, girls as well as boys, reflecting the colors of the Jets jackets; the same is true of the Sharks. The dancing is a physical and emotional release for these kids.

Maria enters with Chino, Bernardo and Anita. As she looks around, delighted, thrilled by this, her first dance, the Jets catch sight of Bernardo, who is being greeted by Pepe, his lieutenant, and other Sharks. As the music peters away, the Jets withdraw to one side of the hall, around Riff. The Sharks, seeing this, draw to their side, around 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 thirty 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 fine turnout tonight. [Ad libs from the kids.] We want to make friends here, so we're going to have a few get-together dances. [Ad libs: "Oh, ginger peachy," ect.] You form two circles: boys on the outside and girls on the inside.

SNOWBOY

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," ect., but do not move.] Well, it won't hurt you to try.

SNOWBOY [limping forward]
Oh, it hurts; it hurts; it-
[Krupke steps forward. Snowboy 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!
[Promenade music starts and the circles start revolving. Glad Hand, whistles to this mouth, is in the center with Krupke. He blows the whistle and the music stops, leaving the Jet boys opposite Sharks girls, and vice versa. There is a moment of tenseness, then Bernardo reaches across the Jet girl opposite for Anita's hand, and she comes to him. Riff reaches for Velma; and the kids of both gangs follow suit. The "get-together" has failed, and each gang is on its own side of the hall as a mambo starts. This turns into a challenge dance between Bernardo and Anita—cheered on by the Sharks—and Riff and Velma—cheered on by the Jets. During it, 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 the peak, everybody is dancing and shouting. "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 s

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 hand to his face.] So warm. [She moves his hands to her face.]

TONY
Yours, too.
MARIA
But of course. They are the same.

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

MARIA
I have not yet learned how to joke that way. I think now I never will.
[Impulsively, he stops to kiss her hands; then tenderly, innocently, her lips. The music bursts out, the lights flare up, and Bernardo is upon them in an icy rage.]

BERNARDO
Go home, "American."

TONY
Slow down, Bernardo.

BERNARDO
Stay away from my sister!

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 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 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.
[María hesitates, then starts out with Chino as the light follows
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 starting at Maria, who stops
for a moment.]

CHINO
Come, Maria.
[They continue out.]

TONY
Maria...
[He is unaware that Bernardo is crossing toward 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 all mine.

RIFF
Let's go outside.

BERNARDO
I would not leave the 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 lights is fading on them, on everyone but Tony.]

RIFF
Spread the word, Diesel.

DIESEL
Right, Daddy-o.

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

TONY
Maria...
[Music stars.]

RIFF [in darkness]
Tony!

DIESEL [in darkness]
Ah, we'll see him at Doc's.

TONY [speaking dreamily over the music-he is now standing alone in the light]
The most beautiful sound I ever heard.

VOICES [off stage:]
Maria, Maria, Maria, Maria...

TONY
All the beautiful words of the world in a single word:

VOICES [off stage:]
Maria, Maria, Maria, Maria...
[Swelling in intensity.]

TONY
Maria!
I've just met a girl named Maria,
And suddenly that name
Will never be the same
To me.

Maria!
I've just kissed a girl named Maria,
And suddenly I've found
How wonderful a sound
Can be!

Maria!
Say it loud and there's music playing-
Say it soft and it's almost like praying-
Maria...
I'll never stop saying Maria!
The most beautiful sound I ever heard. Maria

CHORUS [offstage, against Tony's obbligato:]
I've just met a girl named Maria,
And suddenly that name
Will never be the same
To me.
Maria-
I've just kissed a girl named Maria,
And suddenly I've found
How wonderful a sound
Can be!

TONY
Maria-
Say it loud and there's music playing-
Say it soft and it's almost like praying-
Maria-
I'll never stop saying Maria!
The most beautiful sound I ever heard-
Maria.

[During the song, the sate behind Tony has gone dark; by the time he has finished, it is set for the next scene.]

SCENE FIVE.

11:00 P.M. A back alley.
A suggestion of buildings; a fire escape climbing to the rear window of an unseen flat.
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. Music stays beneath most of the scene.

TONY [sings:]
Maria, Maria...

MARIA
Ssh!

TONY
Maria!

MARIA
Quiet!

TONY
Come down.

MARIA
No.
TONY
Maria...

MARIA
Please. If Bernardo-

TONY
He's at the dance. Come down.

MARIA
He will soon bring Anita home.

TONY
Just for a minute.

MARIA [smiles]
A minute is not enough.

TONY [smiles]
For an hour then.

MARIA
I cannot.

TONY
Forever!

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
Cállate! [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-[she
gestures toward the apartment.]

    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.

    MARIA [sings:]
Only you, you're the only thing I'll see forever.
In my eyes, in my words and in everything I do,
Nothing else but you
Ever!

    TONY
And there's nothing for me but Maria,
Every sight that I see is Maria.

    MARIA
Tony, Tony...

    TONY
Always you, every thought I'll ever know,
Everywhere I go, you'll be.

    MARIA
All the world is only you and me!
    [And now the buildings, the world fade away, leaving them
suspended in space.]
Tonight, tonight,
It all began tonight,
I saw you and the world went away.
Tonight, tonight,
There's only you tonight,
What you are, what you do, what you say.

TONY
Today, all day I had the feeling
A miracle would happen—
I know now I was right.
For here you are
And what was just a world is a star
Tonight!

BOTH
Tonight, tonight,
The world is full of light,
With suns and moons all over the place.
Tonight, tonight,
The world is wild and bright,
Going mad, shooting stars into space.
Today the world was just an address,
A place for me to live in,
No better than all right,
But here you are
And what was just a world is a star
Tonight!

MAN'S VOICE [offstage]
Maruca!

MARIA
Wait for me! [She goes inside as the buildings begin to come back into place.]

TONY [sings]
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.

TONY [kissing her]
Good night.

MARIA
Buenos noches.

TONY
I love you.
MARIA
Yes, yes. Hurry. [He climbs down.] Wait! When will I see you? [He starts back up.] No!

TONY
Tomorrow.

MARIA
I work at the bridal shop. Come there.

TONY
At sundown.

MARIA
Yes. Good night.

TONY
Good night. [He starts off.]

MARIA
Tony!

TONY
Ssh!

MARIA
Come to 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.
[She goes inside; He ducks out into the shadows just as Bernardo and Anita enter, followed by Indio, and Pep and their girls. One is a bleached-blond, bangled beauty: Consuelo. The other, more quietly dressed, is Rosalia. She is not too bright.]

BERNARDO [Looking up to the window.]
Maria?

ANITA
She also has a mother. Also a father.
BERNARDO
They do not know the country any better than she does.

ANITA
You do not know it 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!

BERNARDO [cooing]
Anita Josefina Teresita-

ANITA
It's plain Anita now-

BERNARDO [continuing through]
-Beatriz del Carmen Margarita, 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?

CONSUELO
In the U.S.A., 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 Polack.

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 Polack makes—the Polack is American! [A burlesque oration in mock Puerto Rican accent. Bernardo starts the first line with her.] The mother of Tony was born in Poland; the father still goes to a night school. Tony was born in America, so that makes him an American. But us? Foreigners!

PEPE and CONSUELO
Lice!

PEPE, CONSUELO, ANITA
Cockroaches!

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

BERNARDO and ANITA
No! We came ready, eager—

ANITA [mocking]
With our hearts open—

CONSUELO
Our arms open—

PEPE
You came with your pants open.

CONSUELO
You did, pig! [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
BERNARDO
And a king-sized bed. [Grabs Anita.] Come on.

ANITA [mimicking]
Come on.

BERNARDO
Well, are you or aren't 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.] Vámonos, chicos, Es tarde. [A mock bow.] Buenos noches, Anita Josefina del Carmen, etcetera, etcetera, etcetera. [He exits with the boys.]

ROSALIA
That's a very pretty name: Etcetera.

ANITA
Ai!

CONSUELO
She means well.

ROSALIA
We have many 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-[A look from Anita.]-just for a successful visit. [She sings nostalgically:] Puerto Rico... You lovely island... Island of tropical breezes. Always the pineapples growing, Always the coffee blossoms blowing...
ANITA
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!
[all, except Rosalia:]
I like to be in America!
OK 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 to San Juan—

ANITA
If there's a road you can drive on.

ROSALIA
I'll give my cousin a free ride—

ANITA
How you get all of them inside?
[all except Rosalia:]
An immigrant goes to America,
Many hellos in America;
Nobody knows in America
Puerto Rico's in America.
[The girls whistle and dance.]

ROSALIA
When will I go back to San Juan—

ANITA
When you will shut up and get gone!
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
I'll bring TV to San Juan

ANITA
If there's a current to turn on.

ROSALIA
Everyone there will get big cheer!

ANITA
Everyone there will have moved here!
[The song ends in a joyous dance.]
The Lights Black Out.

SCENE SIX.

Midnight. The drugstore.
A suggestion of a run-down, musty general store which, in
cities, is called 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 jukebox: 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 havin' a war council tonight or
ain't we? [He throws a dart savagely.]

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

A-RAB
Superman. Gee, I love him.

SNOWBOY
So marry him.

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

ANYBODYS ["shooting" him]
Pow pow!

A-RAB
Cracko, jacko! [Clutching his belly, he spins to the floor.] Down goes a teen-age hoodlum.

BABY JOHN
Could a zip gun make you do like that? [A second of silence. Then Snowboy slams into the room and they all jump.]

ACTION
What the hell's a matter with you?

SNOWBOY
I got caught sneakin' outa the movies.

A-RAB
Sneakin' out? Whadd'ya do that for?

SNOWBOY
I sneaked in.

ACTION
A ware council comin' up and he goes to the movies.

ANYBODYS
And you let him be a Jet!

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

ANYBODYS [jumping him]
Lissen, jail bait, I licked you twice and I can do it again. [From the doorway behind the counter a little middle-aged man enters: Doc.]

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

BABY JOHN
We're gonna have a ware council here, Doc.

DOC
A who?

A-RAB
To decide on weapons for a big-time rumble!

SNOWBOY
We're gonna mix with the PRs.
Weapons. You couldn't play basketball?

ANYBODYS
Get with it, buddy boy.

DOC
War councils-

ACTION
Don't start, Doc.

DOC
Rumbles...

ACTION
Doc-

DOC
Why, when I was your age-

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

DOC
I'll dig you early graves, that's what I'll do.

A-RAB
Dig, dig, dig-

DOC
What're you gonna be when you grow up?

ANYBODYS [wistfully.]
A telephone call girl!
[The store doorbell tinkles as Riff enters with Velma.]

SNOWBOY
Riff, hey!

ACTION
Are they comin'?

RIFF
Unwind, Action. Hey, Doc, Tony here?

DOC
No, Riff, it's closing time.

ACTION [to Riff]
What d'ya think they're gonna ask for?

A-RAB
Just rubber hoses, maybe, huh?
RIFF
Cool, little men. Easy, freezy cool.

VELMA
Oo, oo, ooblee-oo.

[Diesel enters with a would-be grand number: Graziella.]

DIESEL
They're comin' any minute now!

ACTION
Chung chung!

A-RAB
Cracko, jacko!

VELMA
Ooblee-oo.

RIFF [sharply]
Cool!

ANYBODYS
Riff-in a tight spot you need every man you-

RIFF
No.

GRAZIELLA [indicating Anybodys to Velma]
An American tragedy.

ANYBODYS ["shooting" to her]
Pow.

GRAZIELLA
Poo.

VELMA
Ooblee-pooh.

[They giggle.]

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

GRAZIELLA
We might, and then again, we might not.

DIESEL
This ain't kid stuff, Graziella.

GRAZIELLA
I and Velma aint kid stuff, neither. Are we, Vel?

VELMA
No thank you-oo, ooblee-oo.

GRAZIELLA
And you can punctuate it?

VELMA

Ooo!
[They giggle again.]

ACTION [to Riff]
What're we poppin' around with dumb broads?

GRAZIELLA
I and Velma ain't dumb!

ACTION
We got important business comin'

DOC
Makin' trouble for the Puerto Ricans?

SNOWBOY
They make trouble for us.

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

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

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

ACTION
To us, it is.

DOC
To hoodlums, it is. [He goes out through the cellar doorway as
Action lunges for him.]

ACTION
Don't you call me hoodlum!

RIFF [holding him]
Easy, Action! Save your steam for the rumble.

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

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

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

RIFF
You'll laugh! Yeah. Now you all better dig this and dig it the
most. No matter who or what is eatin' at you, you show it, buddy
boys, and you are dead. You are cuttin' a hole in yourselves for
them to stick in a red-hot umbrella and open it. Wide. You wanna live? You play it cool.

[Music starts.]

ACTION
I wanna get even!

RIFF
Get cool.

A-RAB
I wanna bust!

RIFF
Bust cool.

RIFF
Go cool!
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!
Easy, Action.
Easy.

[This leads into a frenetic dance in which the boys and girls release their emotions and get "cool." It finishes, starts again when a Jet bounces in with the gang whistle. Everyone but Riff and Velma stops dancing. A moment, then Bernardo, Chino, Pepe and Indio enter. The tinkle of the doorbell brings a moment longer. Then he pats Velma on her behind. Followed by Graziella, she runs out, slithering past the Sharks. Anybodys is back, huddled by the jukebox, but Riff spots her. He 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 like a big tough man.]

RIFF
Set 'em up, Doc. Cokes all around.

BERNARDO
Let's get down to business.

RIFF
Bernardos hasn't learned the procedures of gracious livin'.
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!

[Do goes out. The two gangs take places behind their leaders.]

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

BERNARDO
On what terms?

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

BERNARDO
You started it.

RIFF
Who jumped A-rab this afternoon?

BERNARDO
Who jumped me the first day I moved here?

RIFF
Who asked you to moved here?

BERNARDO
Who asked you?

SNOWBOY
Move where you're wanted!

A-RAB
Back where ya came from!

ACTION
Spics!

PEPE
Micks!

INDIO
Wop!

BERNARDO
We accept!
RIFF
Time:

BERNARDO
Tomorrow?

RIFF
The river.

BERNARDO
Under the highway.
[They shake.]

RIFF
Weapons!

BERNARDO
Weapons...

RIFF
You call.

BERNARDO
You're challenge.

RIFF
Afraid to call?

BERNARDO
...Sticks.

RIFF
...Rocks.

BERNARDO
...Poles.

RIFF
...Cans.

BERNARDO
...Bricks.

RIFF
...Bats.

BERNARDO
...Clubs.

TONY
Bottles, knives, guns! [They stare.] What a coop full of chickens!

BERNARDO
Every dog knows his own.
TONY
I'm callin' all of you chicken. The big touch 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 ruble.

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 skinnin'.

RIFF
Your best man fights our best man—and we pick him. [Claps Diesel on the shoulder.]

BERNARDO
But I thought it 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. During the following, the gangs are absolutely silent and motionless, unless otherwise indicated.]
Good evening, Lieutenant 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 a cigarette]
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 speaks again, 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, still pleasant.] From their angle, sure. Say, where's the rumble gonna be? Ah, look: I know regular American 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 ya gonna rumble? The playground? Sweeney's lot? [Angered by the silence.] Ya think I'm a lousy stool pigeon? I wanna help ya get r [He exits.]

DOC [indicating Schrank]
Wouldn't give me a mouth like his.

TONY
Forget him. From here on in, everything goes my way. [He starts to clean up, to turn out the lights.]

DOC
You think it'll really be a fair fight.

TONY
Yeah.

DOC
What have you been takin' 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.] Buenos noches, señor.

DOC
Buenos 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?
[He opens door, exits.]

DOC
Why? I'm frightened enough for both of you. [He turns out the last light.]
The Stage is Dark.

SCENE SEVEN.

5:30 P.M. The next day. The bridal shop.
Hot late-afternoon sun coloring the workroom. 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! The old bag of a bruja has gone!

MARIA
Bravo!

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
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.

[There is a knock at the rear door, and Tony enters.]

TONY
Buenas noches!

ANITA [sarcastically to Maria]
You go, querida. I will look up. [To Tony:] It's too early for noches. Buenos tardes.

TONY [bows]
Gracias. Buenos 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. 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.]

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 out 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 Papa in this! Mama will make him ask about your prospects, if you go to church. But Papa-Papa might like you.

TONY [kneeling to the "father" dummy]
May I have your daughter's hand?

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 papa!

TONY
Sorry, Pap. Here we go, Riff: Womb to Tomb! [He takes hat off dummy.]

MARIA
Now you see, Anita, I told you there was nothing to worry about. [Music starts as she leaves the dummy and walks up to Tony. They look at each other—and the ply acting vanishes. Slowly, seriously, they turn front, and together kneel as before an altar.]

TONY
I, Anton, take thee Maria...

MARIA
I, Maria, take thee Anton...

TONY
For richer, for poorer...

MARIA
In sickness and in health...

TONY
To love and to honor...

MARIA
To hold and to keep...

TONY
From each sun to each moon...

MARIA
From tomorrow to tomorrow...

TONY
For now to forever...

MARIA
Till death do us part.

TONY
With this ring, I thee wed.

MARIA
With this ring, I thee wed.

TONY [sings]
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.

BOTH
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. Though brought back to earth, they continue to sing.]
Make of our lives one life,
Day after day, one life.
Now it begins, now we start
One hand, one heart-
Even death won't part us now.
[Very gently, he kisses her hand.]
The Lights Fade Out.

SCENE EIGHT.

6:00 P.M. The neighborhood.
Spotlights pick out Riff and the Jets, Bernardo and the Sharks, Anita, Maria and Tony against small sets representing different places in the neighborhood. All are waiting expectantly for the coming of night, but for very different reasons.

JETS [sings]
The Jets are gonna have their day
Tonight.

SHARKS
The Sharks are gonna have their way
Tonight.

JETS
The Puerto Rican 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!

BOTH GANGS
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-

BOTH GANGS
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!

RIFF [to Tony]
I'm counting on you to be there
Tonight
When Diesel wins it fair and square
Tonight.

That Puerto Rican punk'll
Go down.
And when he's hollered Uncle
We'll tear up the town
Tonight!

MARIA
Tonight, tonight
Won't be just any night...

[She reprises the same chorus Tony has just sung.]
RIFF
So I can count on you, boy?

TONY
All right...
[Regretting his impatience.]
Womb to tomb!

RIFF
Sperm to worm!
I'll see you there about eight...

TONY
Tonight...

BERNARDO and SHARKS
We're gonna rock it tonight!!!

ANITA
Tonight...
[All have been singing at once, reprising the choruses they sang before.]

BERNARDO and SHARKS
We're gonna jazz it tonight
They're gonna get it tonight- tonight. They began it-they began it
And we're the ones
To stop 'em once and for all!
The Sharks are gonna have their way,
The Sharks are gonna have their way,
We're gonna rocks it tonight-
Tonight!

ANITA
Tonight,
Late tonight,
We're gonna mix it tonight.
Anita's gonna have her day,
Anita's gonna have her day,
Bernardo's gonna have his way
Tonight-tonight.
Tonight-this very night,
We're gonna rock it tonight,
Tonight!

RIFF and JETS
They began it.
They began it.
We'll stop 'em once and for all
The Jets are gonna have their day,
The Jets are gonna have their way,
We're gonna rock it tonight.
Tonight!
MARIA
Tonight there will be no morning star.
Tonight, tonight, I'll see my love tonight.
When we kiss, stars will stop where they are.

TONY and MARIA
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,
Tonight!
[The lights build with the music to the climax, and then blackout at the final exultant note.]

SCENE NINE.
9:00 P.M. 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 second: Chino and Riff.

BERNARDO
Ready.

CHINO
Ready!

DIESEL
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
OK.

BERNARDO [moving toward center]
Here we go.
[Diesel begins to move toward him. There are encouragements called from each sides. The "fair fight" is just beginning when there is an interruption.]
TONY
Hold it! [He leaps over a fence and starts toward Bernardo.]

RIFF
Get with the gang.

TONY
No.

RIFF
What're you doing?

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

TONY [smiling]
It doesn't take guts if you have a battle. But we haven't got one, 'Nardo. [He extends his hand for Bernardo to shake it. Bernardo knocks the hand away and gives Tony a shove that sends him sprawling.]

BERNARDO
Bernardo.

RIFF [quiet, strong]
The deal is a fair fight between and Diesel. [To Tony, who has gotten up:] Get with the gang. [During the following, Bernardo flicks Tony's shirt, pushes his shoulder, pinches his 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...

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 want, pretty little chicken?

RIFF
Tony, don't just stand-

BERNARDO
Yellow-bellied chicken-

RIFF
TONY!

ACTION
Murder him!

SNOWBOY
Kill him!

BERNARDO
Come on, you yellow-bellied Polack bas-
[He never finishes, for Riff hauls off and hits him. Immediately, the two gangs alert, and the following action takes on the form of a dance. 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 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, crying out, moves to stop Riff.]

TONY
Riff, don't! [Riff hesitates a moment; the moments 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 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 there is a sharp police whistle. Everything comes to a dead stop—dead silence. Then a distant police siren: the kids waver, run one way, another, in 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 Bernardo's body over—and stares. Then Tony raises his voice in 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 escape way. 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.]

The Curtain Falls.

WEST SIDE STORY

ACT II

9:15 P.M. A bedroom.

Part of a parlor is also visible. The bedroom as a window opening onto the fire escape, a bed on a wall, a small shrine to the Virgin, and a curtained doorway, rear. There is a door between the bedroom and the parlor.

Gay music for Consuelo, who is examining herself in the mirror, and for Rasolia, who is on the bed, finishing her nails.

CONSUELO

This is my last night as a blonde.

ROSALIA

No loss.

CONSUELO

Again! 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 the curtained doorway. She is finishing getting very dressed up.]

MARIA

There is not going to be a rumble.

ROSALIA
Another fortune-teller.

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

MARIA
Chino is escorting me no place.

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

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

CONSUELO
I'm not for secrets!

MARIA
Tonight is my wedding night!

CONSUELO
The poor thing is out of her mind.

MARIA
I am: crazy!

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

MARIA
I do?

ROSALIA
And I think she is up to something tonight.

MARIA
I am?

CONSUELO
I do? I am? What is going on with you?

MARIA [sings]
I feel pretty,
Oh so pretty,
I feel pretty and witty and bright,
And I pity any girl who isn't me tonight.

I feel charming,
Oh so charming,
It's alarming how charming I feel,
And so pretty That I hardly can believe I'm real.

See the pretty girl in that mirror there:
Who can that attractive girl be?
Such a pretty face,
Such a pretty dress,
Such a pretty smile,
Such a pretty me!

I feel stunning
And entrancing,
Feel like running and dancing for joy,
For I'm loved
By a pretty wonderful boy!

ROSALIA and CONSUELO
Have you met my good friend Maria,
The craziest girl on the block?
You'll know her the minute you see her,
She's the one who is in an advanced state of shock.

She thinks she's in love.
She thinks she's in Spain.
She isn't in love,
She's merely insane.

It must be the heat
Or some rare disease,
Or too much to eat
Or maybe it's fleas.

Keep away from her,
Send for Chino!
This is not the Maria we know!

Modest and pure,
Polite and refined,
Well-bred and mature,
And out of her mind!

MARI A
I feel pretty,
Oh so pretty
That the city should give me its key.
A committee
Should be organized to honor me.

I feel dizzy,
I feel sunny,
I feel fizzy and funny and fine,
And so pretty,
Miss America can just resign!
See the pretty girl in that mirror there:

ROSALIA and CONSUELO
What mirror where?

MARI A
Who can that attractive girl be?
ROSALIA and CONSUELO
Which? What? Where? Whom?

MARIA
Such a pretty face,
Such a pretty dress,
Such a pretty smile,
Such a pretty me!

ALL
I feel stunning
And entrancing,
Feel like running and dancing for joy,
For I'm loved
By a pretty wonderful boy!

CHINO [offstage]
Maria!

CONSUELO
It's Chino.

ROSALIA
The happy bridegroom.

CHINO [closer]
Maria!

MARIA
Please-

CONSUELO
Yes, little bride, we're going.
[She exits.]

ROSALIA
They have a quaint old-fashioned custom in this country, Maria: they get married here before the wedding night. [She follows Consuelo out 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 hands.]

CHINO
Where are your parents?

MARIA
At the store. If I had known you were-You have been fighting, Chino.
CHINO
Yes, I'm 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-

MARIA
You can go in there.

CHINO
In a minute. Maria... at the rumble-

MARIA
There was no rumble.

CHINO
There was.

MARIA
You are wrong.

CHINO
No; there was. Nobody meant for it to happen...

MARIA
...Tell me.

CHINO
It's bad.

MARIA
Very bad?

CHINO
You see... [he moves 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 someone-[He takes her hand.]

MARIA
Tony. What happened to Tony? [The name stops Chino. He yanks off
the robe, revealing that she is dressed to go out.] Chino, is
Tony all right?!

CHINO
He killed your brother. [She walks into the parlor, slamming the
door behind him. A pause.]

MARIA
You are lying. [Chino has started to leave the parlor, but comes
back now. Swiftly searching behind the furniture, he come up with
an object wrapped in material the same color as Bernardo's
shirt. From the bedroom, Maria's voice calls out, 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 a 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,
half-torn off. He stands still, limp, watching her. Aware that
someone is in the room, she tops her prayers. Slowly, her head
turns; she looks at him for a long moment. Then, almost in one
spring, she in on him, her fists beating his chest.] Killer,
killer, killer,

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
don't know he didn't! Oh, no. I didn't come to tell you just for
you to forgive me so I couldn't 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.
[Music starts.]

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
Then we'll find some place where nothing can get to us; not one of them, not anything. And—

[He sings.]
I'll take you away, take you far far away out of here,
Far far away till the walls and the streets disappear,
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 he sings, the walls of the apartment begin to move off, and the city walls surrounding them begin to close in on them. Then the apartment itself goes, and the two lovers begin to run, battering against the walls of the city, beginning to break through as chaotic figures of the gangs, of violence, fail 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 both sides come on. And they, too, stop and stare, happy, pleased. Their clothes are soft and pastel versions of what they have worn before. They begin to dance, to play: no sides, no hostility now; join, making a world that Tony and Maria want to be in, belong to, share their love with. As they go into the steps of a gentle love dance, a voice is heard singing.]

OFFSTAGE VOICE [sings]
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 look, time to care,
Someday!

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 half way there.
Hold my hand and I'll take you there
Someday,
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. Then, suddenly, there is a dead stop. The harsh shadows, the fire escapes of the real, tenement world 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 reenactments 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. Chaotic confusion and blackness, after 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 and MARIA
Hold my hand and we're halfway there.
Home my hand and I'll take you there
Someday,
Somehow,
Somewhere!

[As the lights fade, together they sink back on the bed.]

SCENE TWO.
10:00 P.M. Another alley.
A fence with loose boards; angles between buildings. Softly, from behind the fence, the Jet gang whistles. A pause, then the answering whistle, softly, from offstage or around a corner. Now a loose board flips up and Baby John wriggles through the fence. He whistles again, timidly, and A-rab comes on.

A-RAB
They got you yet?

BABY JOHN
No, you?

A-RAB
Hell, no.

BABY JOHN
You seen Tony?

A-RAB
Nobody has.

BABY JOHN
Geez...

A-RAB
You been home yet?
A-RAB
Uh uh.

A-RAB
Me either.

BABY JOHN
Just hidin' around?

A-RAB
Uh huh.

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

A-RAB
Loot at who?

BABY JOHN
Ya know. At the rumble. Riff and Bernardo.
[Pause.]

A-RAB
I wish it was yesterday.

BABY JOHN
Wadaya say we run away?

A-RAB
What's the matter? You scared?

BABY JOHN
...Yeah.

A-RAB
You cut it out, ya hear? You're only makin' me scared and that
scares me! [Police whistle. He grabs Baby John.] Last thing ever
is to let a cop know you're scared or anythin'.

KRUPKE [offstage]
Hey, you two!

A-RAB
Play it big with the baby blues.

BABY JOHN [scared]
OK.

A-RAB [gripping him]
Big, not scare, big!
[Again a whistle. Elaborately casual, they start sauntering off
as Krupke appears.]

KRUPKE
Yeah, you.
[They stop, so surprised.]
A-RAB
Why, it is Officer Krupke, Baby John.

BABY JOHN [quaking]
Top of the evening, Officer Krupke.

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

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

BABY JOHN
We got twenty-twenty hearing.

KRUPKE
You wanna get hauled down to the station house?

BABY JOHN
Indeed not, sir.

KRUPKE
I'll make a little deal. I know you was rumblin' under the highway-

BABY JOHN
We was at the playground, sir.

A-RAB
We like the playground. It keeps us deprived kids off the foul streets.

BABY JOHN
It gives us comradeship-

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

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

BABY JOHN
Which way?

A-RAB
This way! [He gets down on all fours, Baby John pushes Krupke, so that he tumbles over A-rab. Baby John pushes Krupke, so that he tumbles over A-rab. Baby John starts off one way, A-rab the other. Krupke hesitates, then runs after one of them, blowing his whistle like mad. The moment he is off, A-rab and Baby John appear through the fence, followed by the other Jets.] Look at the brass-ass run!

BABY JOHN
I hope he breaks it!
ACTIONS
Get the lead out, fat boy!

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

ACTIONS
I already been.

SNOWBOY
We both already been.

A-RAB
What happened?

SNOWBOY
A bit fat nuthin'!

A-RAB
How come?

SNOWBOY
Cops believe everythin' they read in the papers.

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

SNOWBOY [imitating Krupke]
Hey, you!

ACTIONS
Me, Officer Krupke?

SNOWBOY
Yeah, you! Gimme one good reason for not draggin' ya down the station house, ya punk.

ACTIONS
Dear kindly Sergeant Krupke,
You gotta understand,
It's just our bringin' up-ke
That gets us out of hand.
Our mothers all are junkies,
Our fathers all are drunks.

ALL
Golly Moses, natcherly we're punks!

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!

ACTIONS
There is good!

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

    SNOWBOY [imitating Krupke]
That's a touchin' good story.

ACTION
Lemme tell it to the world!

    SNOWBOY [imitating Krupke]
Just tell it to the judge.

ACTION [to Diesel]
Dear kindly Judge, your Honor,
My parents treat me rough.
With all their marijuana,
They won't give me a puff.
They didn't wanna have me,
But somehow I was had.
Leapin' lizards, that's why I'm so bad!

    DIESEL [imitating a judge]
Right!
Officer Krupke, you're really a square;
This boy don't need a judge, he needs an analyst's care!
It's just his neurosis that oughta be curbed.
He's psychologic'ly disturbed!

ACTION
I'm disturbed!

    ALL
We're disturbed, we're disturbed,
We're the most disturbed,
Like we're psychologic'ly disturbed.

    DIESEL [speaks, still acting part of the judge]
Hear ye, Hear ye! In the opinion of this court, this child
is depraved on account he ain't had a normal home.

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

    DIESEL [as Judge]
So take him to a headshrinker.

ACTION
My father is a bastard,
My ma's an S.O.B.
My grandpa's always plastered,
My grandma pushes tea.
My sister wears a mustache,
My brother wears a dress.
Goodness gracious, that's why I'm a mess!

A-RAB [as psychiatrist]
Yes!
Officer Krupke, you're really a slob.
This boy don't need a doctor, just a good honest job.
Society's played him a terrible trick,
And sociologically he's sick!

ACTION
I am sick!

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

A-RAB [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!

ACTION
Hey, I got a social disease!

A-RAB [as psychiatrist]
So take him to a social worker!

ACTION [to Baby John]
Dear kindly social worker,
They say go earn a buck,
Like be a soda jerker,
Which means like be a schmuck.
It's not I'm anti-social,
I'm only anti-work.
Glory Osky, that's why I'm a jerk!

BABY JOHN [as a female social workers]
Eek!
Officer Krupke, you've done it again.
This boy don't need a job, he needs a year in the pen.
It ain't just a question of misunderstood;
Deep down inside him, he's no good!

ACTION
I'm no good!

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

DIESEL [as judge]
The trouble is he's crazy,
A-RAB [as psychiatrist]
The trouble is he drinks.

BABY JOHN [as social worker]
The trouble is he's lazy.

DIESEL [as judge]
The trouble is he stinks.

A-RAB [as psychiatrist]
The trouble is he's grown.

BABY JOHN [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!

[At the end of the song, Anybodys appears over the fence]

ANYBODYS
Buddy boys!

ACTION
Ah! Go wear a skirt.

ANYBODYS
I got scabby knees. Listen-

ACTION [to the gang]
Come on, we gotta make sure those PRs know we're on top.

DIESEL
Geez, Action, ain't we had enough?

ANYBODYS [going after them]
Wotta buncha Old Man Rivers: they don't know nothin' and they
don't say nuthin'.

ANYBODYS
Diesel, the question ain't whether we had enough-

ACTION
What do you know?

ANYBODYS
I know I gotta get a skirt. [She starts off, but Diesel stops her.]

DIESEL
Come on, Anybodys, tell me.

SNOWBOY
Ah, what's the freak know?

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

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

ANYBODYS
You be you fat A, I am!

ACTION
Go on. Wadd'ya hear?

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

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

SNOWBOY
Easy, action!

DIESEL
It's bad enough now-

BABY JOHN
Yeah!

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

A-RAB
Right!

ACTION
OK then! Snowboy-cover the river! [Snowboy runs off.] A-rab-get over to Doc's.

BABY JOHN
I'll take the back alleys.

ACTION
Diesel?

DIESEL
I'll cover the park.

ACTION
Good boy! [He begins to run off.]

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! [She starts to run off.]

ACTION
Hey! [She stops.] You done good, buddy boy.

ANYBODYS [she has fallen in love]
Thanks, Daddy-o.
[They both run off.]
The Lights Black Out.

SCENE THREE

11:30 P.M. The bedroom.

The light is, at first, a vague glow on the lovers, who are sleep on the bed. From offstage, faint at first, there is the sound of knocking. It gets louder; Tony stirs. At a distance, a police siren sounds, and the knocking is now very loud. Tony bolts upright. Anita comes in from outside and goes to the bedroom door—which is locked—tries the knob.

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.]
At Doc's, yes. [Aloud.] Coming, Anita!

TONY [kisses her]
Hurry!
[He scrambles out the window as Maria hastily puts a bathrobe on over her slip. In the other room Anita has stiffened and moved away from the door. She stands staring at it coldly as Maria prattles to her 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!
[She sings 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
Oh, no, Anita, no-
Anita, no!
It isn't true, not for me,
It is true for you, not for me,
I hear your words-
And in my head
I know they're smart,
But my heart, Anita,
But my heart
Knows they're wrong
[Anita reprises the chorus she has just sung, as Maria continues her song.]
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.  
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!  

BOTH  
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 [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.  
[Shrank 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 wrong 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 [hesitates, looks at Maria, then nods.]
Shall I tell him to hold it for you till you come?

MARIA [to Shrank]
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
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
Jose.
The Lights Are Out.

SCENE FOUR
11:40 P.M. The drugstore.
A-rab and some of the Jets are there as Anybodys and other Jets run in.

ACTION
Where's Tony?

A-RAB
Down in the cellar with Doc.

DIESEL
Ya warn him about Chino?

A-RAB
Doc said he'd tell him.

BABY JOHN
What's he hidin' in the cellar from?

SNOWBOY
Maybe he can't run as fast as you.

ACTION
Cut the frabbajabba.

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

ACTION
Grab some readin' matter; play the juke. Some of ya get outside and if ya see Chino or any PR-
[The shop doorbell tinkles as Anita enters. Cold silence, then slowly she comes down to the counter. They all stare at her. A long moment. Someone turns on the jukebox; a mambo comes on softly.]

ANITA
I'd like to see Doc.

ACTION
He ain't here.

ANITA
Where is he?

A-RAB
He's gone to the bank. There was an error I 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.

A-RAB
Which indicates there's no tellin' when he'll be back. Buenos noches, senorita.
[Anita starts to go toward the cellar door.]

DIESEL
Where you going?

ANITA
Downstairs to-see Doc.

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

ANITA
I'd like to see for myself.

ACTION [nastily]
Please.

ANITA [controlling herself]
...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
Di nada.

ANITA
Listen, you-[She controls herself.]

ACTION
We're listenin'.

ANITA
I've got to give a friend of yours a message. I've got 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 ta help?

ACTION
Even a greaseball's got feelings.

ANYBODYS
But she wants to help Tony!

ANITA
No!

ACTION
Not much—Bernardo's tramp.

SNOWBOY
Bernardo's pig!

ANITA
Don't do that!

BABY JOHN
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 drivers 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 flicks herself off and makes her way toward the door.]

ACTION
Don't let her go!

DIESEL
She'll tell Chino that Tony--

[Snowboy grabs her; she shakes loose.]

ANITA
Let go! [Facing them.] I'll give you a message for your American buddy! Tell the murderer Maria's never going to meet him! Tell him Chino found out and--and shot her!

[She slams out. There is a stunned silence.]

DOC
What does it take to get through to you? When do you stop? You make this world lousy!

ACTION
That's the way we found it, Doc.

DOC
Get out of here!

[Slowly, they start to file out.]

The Lights Fade.

11:50 P.M. The Cellar.

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

Tony is sitting on a crate, whistling "Maria" as Doc comes down the stairs, some bills in his hand.

TONY
Make a big sale?
DOC

No.

TONY [taking the money that Doc is holding]
Thanks. I'll pay you back as soon as I can.

DOC
For get 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 [slaps 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 [overriding angrily]
Why do you live like there's a war on? [Low.] Why do you kill?

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

DOC
I never had a Maria.

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

DOC
That's all it did last.

TONY
What?

DOC
That was no costumer upstairs, just now. That was Anita. [Pause.] Maria is dead. China 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's voice.]

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

SCENE SIX
Midnight. The street.

The lights come up to reveal the same set we saw at the beginning of Act One—but it is now jagged with shadows. Tony stands in the emptiness, calling, whirling around as a figure darts out of the shadows and then runs off again.

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

ANYBODYS [a whisper from the dark]
Tony...

TONY [swings around]
Who's that?

ANYBODYS [darting on]
Me: Anybodys.

TONY
Get outa here. HEY, CHINO! COME GET ME, 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 YOU, CHINO! HURRY! IT'S CLEAR NOW. THERE'S NOBODY BUT ME. COME ON! Will you, please? I'm waiting for you. 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. He utters an unbelieving whisper.] Maria... Maria?

MARIA
Tony... [As she holds out her arms toward him, another figure appears: Chino.]

TONY

MARIA! [As they run to each other, there is a gunshot. Tony stumbles, as though he has 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 dangling from 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
Long is enough.

TONY
Not here. They won't let us be.

MARIA
Then we'll get away.

TONY
Yes, we can. We sill. [He shivers, as though a pain went through him. She holds him closer and begins to sing—without orchestra.]

MARIA
Hold my hand and we're halfway there.
Hold my hand and I'll take you there,
Someday,
Somehow...
[He has started to join in on the second line. She sings harder, as though to urge him back to life, but his voice falters and he barely finishes the line. She sings on, a phrase or two more, then stops, his 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. Maria speaks, her voice 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. She speaks again, 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? [Pointing at another.] And you? [At Action.] All of you? WE ALL KILLED HIM; and my brother and Riff. I, too. I CAN KILL NOW BECAUSE I HATE NOW. [She has been pointing the gun wildly, and they have all been drawing back. Now, again, she holds it straight out at Action.] How many can I kill, Chino? How many—and still have one bullet left for me?
[Both hands on the gun, 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]

[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 light starts 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.]
The Curtain Falls.