

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.

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, spins to the floor)

Down goes a teenage hoodlum.

BABY JOHN

Could a zip gun make you do like that?

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

ACTION

What the hell's a matter with you?

BIG DEAL

I got caught sneakin' outa the movies.

A-RAB

Sneakin' out? Waddya do that for?

BIG DEAL

I sneaked in.

SNOWBOY

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

ANYBODYS

An' you let him be a Jet!

BABY JOHN

Ah, go walk the streets like ya sister.

ANYBODYS

(Jumping him)

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

*(From 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 War Council here, Doc.

DOC

A who?

BIG DEAL

To decide on weapons for a big-time rumble!

SNOWBOY

We're gonna mix with the PRs.

DOC

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 hip to that, the sooner you'll dig us.

DOC

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

A-RAB

Dig, dig, dig —

DOC

What're you gonna be when you grow up?

ANYBODYS

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.

GRAZIELLA

You tell 'em, Daddy-o.

ACTION

Chung chung!

A-RAB

Cracko, jacko!

BIG DEAL

Whamo bamo!

RIFF

(Sharply)

Cool!

ANYBODYS

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

RIFF

No.

GRAZIELLA

(Indicating ANYBODYS to VELMA)

An American tragedy.

ANYBODYS

Pow Pow.

GRAZIELLA

Poo Poo.

RIFF

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

GRAZIELLA

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

VELMA

No, thank you-oo, ooble-oo.

GRAZIELLA

And you can punctuate it?

VELMA

Ooo! — (THEY giggle)

ACTION

(To RIFF)

What're we pooping around with dumb broads?

GRAZIELLA

(Enraged)

I and Velma ain't dumb!

ACTION

We got important business comin'.

DOC

Making trouble for the Puerto Ricans?

SNOWBOY

They make trouble for us.

DOC

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.

(Goes in 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

(Indicating DOC)

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 eating at you, you show it, buddy boys, and you are dead. You are cutting a hole in yourselves for them to stick in a red hot umbrella and open it. Wide.

8 — *Cool*

(Riff, Jets)

You wanna live? You play it cool.

ACTION

I wanna get even!

RIFF

Get cool.

A-RAB

I wanna bust!

RIFF

Bust cool.

BABY JOHN

I wanna go!

RIFF

Go cool!

(SINGING)

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

Easy Action. Easy.

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

8A – Cool Chase

(Orchestra)

RIFF

Set 'em up, Doc. Cokes all around.

DIESEL

(As judge)

THE TROUBLE IS HE STINKS.

A-RAB

(As psychiatrist)

THE TROUBLE IS HE'S GROWING.

BABY JOHN

(As female social worker)

THE TROUBLE IS HE'S GROWN!

ALL

KRUPKE, WE GOT TROUBLES OF OUR OWN!

GEE, OFFICER KRUPKE,
WE'RE DOWN ON OUR KNEES,
'CAUSE NO ONE WANTS A FELLA
WITH A SOCIAL DISEASE.
GEE, OFFICER KRUPKE,
WHAT ARE WE TO DO?
GEE, OFFICER KRUPKE —
KRUP YOU!

(After song, ANYBODYS appears over the fence)

ANYBODYS

Buddy boys!

ACTION

Ah! Go wear a skirt.

ANYBODYS

I got scabby knees. Listen —

ACTION

(To the GANG)

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

BIG DEAL

Geez, Action, ain't we had enough?

ANYBODYS

(Going after them)

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

ACTION

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

ANYBODYS

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

ACTION

What do you know?

ANYBODYS

I know I gotta get a skirt.

(Starts off, but DIESEL stops her)

ACTION

Come on, Anybodys, tell me.

SNOWBOY

Ah, what's that freak know?

ANYBODYS

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

SNOWBOY

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

ANYBODYS

You bet your fat A, I am!

ACTION

Go on. What dya hear?

ANYBODYS

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

ACTION

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

SNOWBOY

Easy, Action!

BIG DEAL

It's bad enough now —

BABY JOHN

Yeah!

ACTION

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

A-RAB

Right!

ACTION

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

(SNOWBOY runs off)

A-rab — get over to Doc's.

DIESEL

I'll take the back alleys.

ACTION

Big deal.

BIG DEAL

I'll cover the park.

ACTION

Good boy!

(Begins to run off)

ANYBODY'S

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.

ANYBODY'S

Right!

(Starts to run off)

ACTION

Hey!

(SHE stops)

You done good, buddy boy.

ANYBODY'S

(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)

2. Jet Song

Riff and Jets

Cue: ACTION: Who needs Tony?

Allegro moderato (deliberately) ♩. = 116-128

RIFF

Against the Sharks we

Hns., Tbn. I, El. Gtr.
Vlns. (pizz.)

Piano *mf marc.*
Traps

Bsn., Tbn. II
Pno., Vcs.
Cb. (pizz.)

+Cls.
-Br. *p*

need every man we got. ACTION Tony don't belong any more.

RIFF

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

5

Strs. (arco)

Alto Sax, Vibr.
El. Gtr. 9

p
with a jazz feel

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

BABY JOHN Who wouldn't wanna

10

Hns., Tbn. I
Vlns. (pizz.) *marc.*

Vcs., Cb. (pizz.)

belong to the Jets! ACTION Tony ain't been with us for over a month.

14

Strs. (arco)

Fl. 17

mp *p*

SNOWBOY

What about the day we clobbered the Emeralds?

A-RAB

Which we couldn't have done without Tony.

18

Vins. (con sord.)

Vcs. (pizz.)

Pno.

Cb. (pizz.)

BABY JOHN

He saved my ever-lovin' neck!

24

RIFF

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

23

Cls., Bs. Cl.

El. Gtr., Traps, Pno., Strs.

mf

dim.

28

27

RIFF

When you're a Jet, You're a Jet all the way From your

-Pno., Vins.

p

(Bsn. with voice)

32

Riff

first cig - a - rette To your last dy - in' day.

Br. (mutes)

mf

36

Riff

When you're a Jet, If the spit hits the fan, You got

p cresc. poco a poco

40

Riff

broth - ers a - round, You're a fam - i - ly man! You're

-Bsn. Br.

f

44

Riff

nev - er a - lone, — You're nev - er dis - con - nect - ed! — You're

Cls., Tpts., El. Gr. +Tbns., Pno.

mp sub. Hns. *f sub.*

Bs. Cl., Bsn.
Vcs., Cb. (pizz.)

49

Riff

home with your own: — When com - pa - ny's ex - pect - ed, You're well pro - tect -

Tpts., Tbn. I

-Tbns., Pno. *mp sub.* Hns. *cresc.* *f*

Cls., Bsn.

55

54

Riff

ed! — Then you are set With a cap - i - tal

Cls., Bs. Cl., El. Gtr.

p sub.

(Bsn. with voice)
Vcs., Cb. (pizz.)

58

Riff

J, Which you'll nev - er for - get Till they cart you a -

cresc.

cresc.

63

62

Riff

way. When - you're a Jet, You stay a

Br. Br. Cl., Alto Sax, El. Gtr., Vlns. (senza sord.)

mf cresc. *f*

67

Riff

Jet!

Hns. (sust.) Br., Pno. *mf dim.*

Bs. Cl., Bsn., Tbn. II, Vcs., Cb.