



The Story Of WEST SIDE STORY

ON September 26, 1957, a show unlike any ever seen before opened at the Winter Garden Theater in New York. "West Side Story" was hailed by the critics as a milestone in the blending of drama, music and dance. Its story was the timeless love story of "Romeo and Juliet," set against the turbulence that exists on the streets of a great city.

On August 10, 1960—after more than a year of preparations, including an unprecedented two-and-one-half months of full cast rehearsals—"West Side Story" went before the wide screen Panavision 70 and Technicolor cameras on the streets of New York City. The transformation into a \$6,000,000 motion picture had begun.

Standing side by side in the Manhattan street that Summer morning, charged with the burden of responsibility, were two men: Robert Wise and Jerome Robbins.

Producer-director Wise, one of Hollywood's most gifted creators, had already spent more time than any other man on the task of preparing "West Side Story" for the screen. He was to work one more full year to complete his endeavor.

Director-choreographer Robbins, from whose mind the original concept of "West Side Story" had come, was present to bring his many talents fully to bear on a motion picture for the first time—to help insure that the essence of "West Side Story" was preserved on film, and to aid Robert Wise in grappling with the problems inherent in this transformation.

The other key creators of the original show were still actively represented: Leonard Bernstein's brilliant musical score was to be heard in full—in fact, Bernstein was to write additional music for the expanded "Prologue," which, as in the case of all the music in the film, was arranged by associate producer Saul Chaplin and conducted by Johnny Green, both multiple Academy Award winners; Arthur Laurents' biting stage book had been faithfully adapted by Ernest Lehman; and the sharp lyrics of Stephen Sondheim were ready to spring from the screen.

Starred in "West Side Story," which is a Mirisch Pictures, Inc. presentation of a Robert Wise production, filmed in association with Seven Arts Productions for United Artists release, is one of the youngest, but most talented and popular actresses in films today—Miss Natalie Wood. She portrays the challenging role of "Maria," the jet-age "Juliet."

In other leading roles are Richard Beymer as "Tony," Russ Tamblyn as "Riff," Rita Moreno as "Anita" and George Chakiris as "Bernardo." The motion picture cast also features many of the dancer-actors who appeared in either the Broadway, London or National Touring companies of the show.

By actual count, the filming of "West Side Story"—on locations and Hollywood sound stages—took six exacting months, followed by seven more months of editing, coordinating the intricate Stereophonic sound system, and developing visual effects unique to giant 70mm screen. But the results justified the effort.

Despite the changes necessary in adapting a work of art from one medium to another, the excitement, vitality and youth that was "West Side Story" on the stage was transmitted to films intact. And, as had happened on the stage, a new sort of entertainment was created—unlike any ever seen before on the screen.



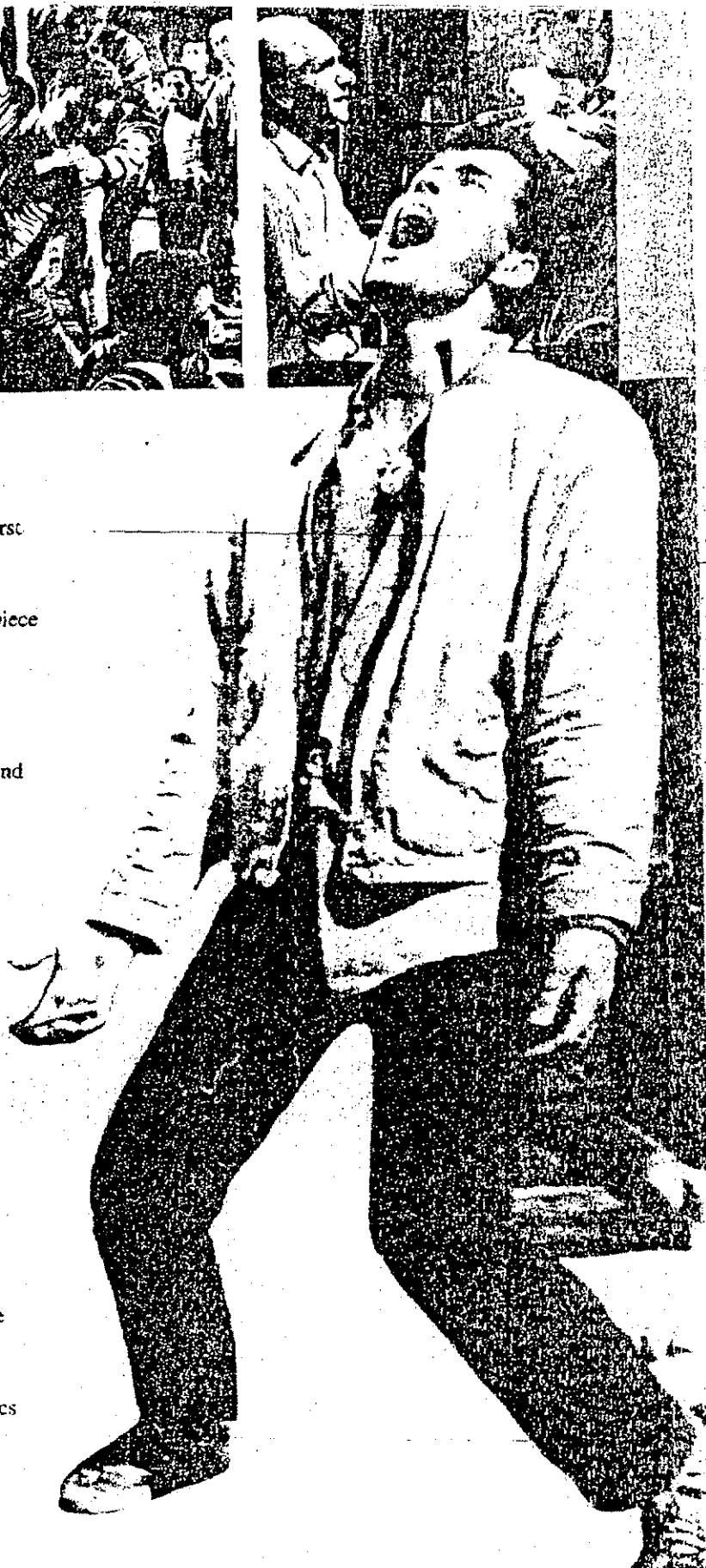


have a feeling of being born into one of the worst
ible worlds, and that they think they have to
their lives now—without delay.
they feel they have to band together to 'own' a piece
terrible block in a miserable slum area.

one they are nothing. But together, as a gang,
gain a fantastic sense of security. 'This is our
Id! You keep out of it. We have the answers.
don't need yours—and the sooner you understand
oner you'll dig us!'

'Romeo and Juliet' was merely a springboard
the plot. Basically, 'West Side Story'
tough, contemporary story, spliced
h love, and as modern as
orrow's headlines."

It took Robbins six years to convince
thor Laurents to write the book
I Leonard Bernstein to create the
sic. Even more time elapsed
producer after producer rejected
show. But since the triumphant
w York opening, however,
est Side Story" has been playing
ry night in several cities throughout
world. The show ran two years on
oadway, went on a coast-to-coast tour for
ear, and then returned to Broadway for a unique
opening that brought a new set of rave notices.
London, the musical-drama has been running
ars, having won the London Drama Critics
ize in competition with "My Fair Lady." Yet
other troupe was recently embarked upon a most
thusiastically received tour of Israel
the European Continent.





The \$6,000,000 allocated by Mirisch Pictures, Inc. for the making of "West Side Story" went for many things in addition to the purchase of the screen rights to the Broadway hit. Primarily, it bought time. Time for Wise and Robbins to develop a suitable visual style for the film—one which could encompass both the realistic and lyrical elements of the story. Time to search for the proper locations. Time to design and build the sets, which would contribute so greatly to the film's credibility. Time for open dance auditions to be held in New York and Hollywood—and hundreds of youngsters to be seen and evaluated, in search of 26 expert dancer-actors. Time for Wise and Robbins to find the best qualified performers in the world for each of the all-important leading roles—a talent search



On a block saved from the wreckers clearing an area for the Lincoln Center project—a block that became a living street again, but only three stories high. The camera couldn't see any higher.

Set construction: Thirty-five sets, all paralleling the real thing. Including the underpinning of New York's West Side highway, recreated for the "Rumble." A community hall, built for the "Dance at the Gym." Countless New York streets, back alleys and roof tops.

The boy and girl dancers wore out more than 200 pairs of dancing shoes.

More than 100-pounds of makeup were dispensed by eight makeup men.





SYNOPSIS

On the West Side of New York City a lifetime can last forty-eight hours. Listen to the finger-snapping pulse of life ("The Prologue") on the West Side:

"I say this turf is small," says Riff (RUSS TAMBLYN), the leader of the Jets, "but it's all we got." The opposition? The Puerto Rican gang called the Sharks, led by Bernardo (GEORGE CHAKIRIS). What's it add up to? A rumble.

But there's nothing to worry about—because "the Jets are the greatest" ("Jet Song"). They'll challenge the Sharks to set a time to rumble. Tonight Riff and Tony (RICHARD BEYMER) will make the challenge at the dance at the gym which is neutral territory.



At the candy store, waiting for the Sharks, Riff and his Jets are treated to a visit by Officer Krupke (WILLIAM BRAMLEY), the cop on the beat, who is not accompanied this time by his superior, the pleasantly menacing Lieutenant Schrank (SIMON OAKLAND). Officer Krupke warns the boys not to cause trouble and when he leaves the Jets lampoon him ("Gee, Officer Krupke") to pass the time.

When the war council gets underway, the two leaders try unsuccessfully to frighten each other in the selection of weapons, with rocks, pipes, bricks, bats and clubs being called into play. Tony, who has come back to help Doc (NED GLASS) close up the store, intercedes and talks both gangs into agreeing to "a fair fight . . . best man from each gang to slug it out."

Bernardo agrees, thinking this is a chance to get at Tony. But once he shakes hands on the deal, Riff says that Ice (TUCKER SMITH) will represent the Jets. Bernardo is about to protest when Lieutenant Schrank comes in—automatically ending the council and dispersing the two gangs.

Early next evening, Maria is in a gay mood at the Bridal Shop ("I Feel Pretty") when Tony comes to meet her. He tells her that he has reduced the rumble to a fist fight for her, but she makes him promise to stop the fight altogether. Before he goes to the rumble they pretend for a moment that the bridal fixtures in the shop are for them ("One Hand, One Heart").





From their separate directions, the people involved in the rumble begin to converge ("Tonight"). The place is a deadend under the highway and the fight between Bernardo and Ice is about to begin when Tony runs toward them.

Holding his hand out to Bernardo, Tony's offer of friendship is misunderstood and rejected. Bernardo insults Tony and knocks him down—which still isn't enough to make him fight Maria's brother. But it's enough for Tony's buddy, Riff, who leaps forward and belts Bernardo.

In the fight that follows ("The Rumble") knives appear, and Riff is killed by Bernardo. Tony now scoops up Riff's blade and stabs Bernardo, and the rumble ends with the scream of the police siren. They all run off—all but two.

Maria, waiting on the rooftop, looks up expecting to see Tony, but it's Chino. He tells her there's been a rumble. "Tony . . . What happened to Tony?" she demands. "He killed your brother!" Chino screams. Tony comes to her and though she wants to hate him, she cannot. It's not us! It's everything around us!" she cries, and Tony tries to reassure her. Together they envision a place where they can be free from prejudices ("Somewhere").

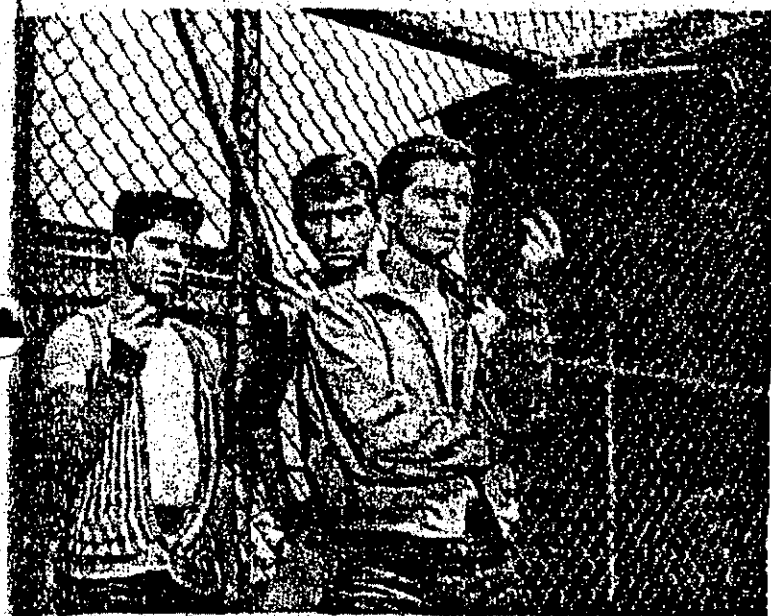
The sorrowing Anita knocks at Maria's bedroom door a little while later, and Tony leaves by the window, heading for refuge in the basement of Doc's candy store.

The Jets, now commanded by Ice ("Cool"), are determined to protect Tony—particularly from Chino, who's looking for him with a gun.









MARIA

Maria, The most beautiful sound I ever heard:

Maria, Maria, Maria, Maria.

All the beautiful sounds of the world in a single word:

Maria, Maria, Maria, Maria, Maria.

Chorus:

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

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ROBERT WISE

The film-making skills of Robert Wise, developed in many facets of movie creation, are ideally suited to the task of bringing "West Side Story," Broadway's great musical-drama, to the screen.

Within the last few years, audiences all over the world have become aware of this consummate craftsman's qualities: Hard-hitting, documentary-like realism, tempered with an almost poetic approach to the truths of life.

Despite his previous directorial accomplishments—which include "The Set Up," "The Day The Earth Stood Still," "Somebody Up There Likes Me," "Executive Suite," "I Want to Live!" and "Odds Against Tomorrow"—the motion picture presentation of "West Side Story," will surely be counted as his greatest challenge and achievement.

In addition to directing "West Side Story," along with Jerome Robbins, Wise also is producer of the film, which, as a play, was hailed on Broadway as a milestone in the blending of the dramatic, musical and dance arts. The problems in transforming and enhancing "West Side Story" on the screen were many—but they were all matters that Robert Wise had spent his adult life preparing for.

Born in Winchester, Indiana, on September 10, 1914, he grew up in nearby Connersville. As a child he became an avid movie fan and set writing for films as his primary goal.

He was enrolled at Franklin College at Franklin, Indiana, when the Wise family moved to Los Angeles in 1933. Through his older brother, David, who had come to California five years earlier and was working in the accounting department of RKO Pictures, young Wise began his movie career in the RKO Editorial Department—as "every kind of Assistant," finally breaking into the open as a skilled film editor.

His first editing assignments were among his most memorable, and his most admired. Wise went to work with Orson Welles in the creation of the producer-director-writer-star's first pioneering productions, "Citizen Kane" and "The Magnificent Ambersons," acclaimed as triumphs of the motion picture art.

A cycle of low-budgeted RKO films, presided over by the late Val Lewton, provided Wise with his first directorial opportunities. Wise was placed at the helm of "Curse of the Cat People," a strong success at all audience levels, with educational and

psychiatric groups describing it as a striking study

in psychology. Wise directed two more films for Lewton, whom he credits as one of the major influences in his career.

His first "A" picture assignment as a director was "Blood on the Moon," starring Robert Mitchum, Robert Preston, and Barbara Bel Geddes. Then came the story of a tank-town boxer, "The Set-Up," starring Robert Ryan, which startled critics with its boldness and went on to win the critics prize at the Cannes Film Festival in 1949.

During the 1950's Wise was responsible for such highly acclaimed motion pictures as "Executive Suite," and "Somebody Up There Likes Me" which marked Paul Newman's emergence as a star. These films were made while Wise was under contract to MGM.

Wise entered the free-lance ranks with "Run Silent, Run Deep," starring Burt Lancaster and Clark Gable. "I Want to Live!" which brought Wise an Academy Award

nomination and won an Oscar for Susan Hayward, was next, followed by "Odds Against Tomorrow," starring Harry Belafonte and Robert Ryan—Wise's first dual producer-director achievement.

"West Side Story" is the first of several pictures that the producer-director is making in association with the Mirisch Company. His schedule, in addition to the mammoth "West Side Story" includes "The Haunting" based on "The Haunting of Hill House," Shirley Jackson's novel, and "Battle," the story of the late, renowned combat photographer, Robert Capa.

On a movie set at RKO, Wise met a young actress named Patricia Doyle, whom he married in May, 1942. With their son, Robert, born March 14, 1943, they live on the ocean front at Santa Monica, California.



ERNEST LEHMAN

Ernest Lehman was the ideal choice to write the screenplay of "West Side Story" for many reasons.

Dealing as it does with the strife and excitement of New York's teeming streets, the motion picture version of the international stage hit had to have a writer who not only was attuned to the mood and tempo of the city, but who had demonstrated his knowledge of the musical-drama film form. Lehman qualified eminently on both accounts.

Born in New York City, on the West Side at that, educated at nearby Lawrence High School and the College of the City of New York, Lehman lived and worked in or around the big town for all of his pre-Hollywood years, and made his earliest mark as a writer with a long series of slashing short stories and novelettes with a Manhattan background, best-known being "The Comedian" and "Sweet Smell of Success."

In Hollywood, Lehman continued to demonstrate his feel for the city, and for the hard-hitting yet human style needed for "West Side Story," when he wrote the screenplay of "Somebody Up There Likes Me," the slugging saga of Rocky Graziano's life in the New York streets which rocketed Paul Newman to stardom.

Robert Wise, producer and co-director of "West Side Story," had directed "Somebody Up There Likes Me," and remembered Lehman's work on that one most favorably. At the same time, Jerome Robbins, co-director and choreographer of "West Side Story," was remembering the taste and skill with which Lehman had handled the screenplay of another kind of picture, one on which Robbins had worked in charge of choreography. It was, of course, the unforgettable screen version of Rodgers and Hammerstein's "The King and I," considered to be one of the finest film musicals ever made.

Thus, versatile, top-ranked Ernest Lehman emerged quite naturally as the ideal choice to provide the screenplay of "West Side Story."

Prior to embarking on a career as a screenplaywright, Lehman, son of Gertrude and Paul Lehman, operators of an exclusive Madison Avenue dress salon, had toiled as copy editor of a Wall Street financial magazine; as a Broadway press agent; as a radio comedy writer; and as a commercial airlines radio operator, before beginning to score heavily as a fiction writer in such national magazines as Cosmopolitan, Esquire, Redbook, Collier's, and the like. His novelette, "The Comedian," published first in Cosmopolitan and later in book form, drew Hollywood's attention to him, and he was forthwith brought out to the Coast.

Ironically enough, "The Comedian" was never produced as a film, wound up instead as a famous Playhouse 90 dramatization starring Mickey Rooney in the title role, and won the Emmy as the best single television show of the year. However, another Lehman Cosmopolitan novelette, "Sweet Smell of Success," did go on to become a crackling motion picture starring Burt Lancaster and Tony Curtis, and with its title contributed a phrase which seems to have become a permanent part of the language.

Lehman started in the film industry as a screenwriter for Paramount, made an uncommonly auspicious debut when he was loaned out to M-G-M for his first assignment and, without ever having written a picture before did the screenplay for the multi-charactered all-star hit, "Executive Suite," also directed by Robert Wise.

Returning to Paramount, Lehman collaborated with Billy Wilder and Samuel Taylor on the screenplay of the delightful romantic comedy, "Sabrina," which starred Audrey Hepburn, Humphrey Bogart and William Holden. When, in the ensuing year, Lehman handled the gutsy gutter drama of "Somebody Up There Likes Me" and the droll, delicate charm of "The King and I" with the very same typewriter, his versatility and talent as a screenwriter were confirmed.

From there, he went on to collaborate on the caustic screenplay of his own "Sweet Smell of Success"; then wrote the story and screenplay of the fabulously successful thriller-comedy, "North By Northwest," in which Alfred Hitchcock directed Cary Grant and Eva Marie Saint; and scripted the film version of John O'Hara's bestseller, "From The Terrace," starring Paul Newman and Joanne Woodward.



NATALIE WOOD

... appearance of Natalie Wood belies the fact that she is one of the most important stars in motion pictures. However, her importance is not why she was chosen to portray "Maria" in the film version of "The Sound of Music."

Directors Robert Wise and Jerome Robbins thought it was apparent. "If we wanted the ideal Maria, we had to get Natalie," they agreed.

Wood's reasons for wanting the assignment, and the explanation required is a brief reminder that "The Sound of Music" is patterned after the timeless love story of Romeo and Juliet, "played against the turbulence of the times in New York."

Would a young actress wouldn't leap at the chance to play in modern dress? And, more pertinently, what actress today is better qualified for the role?

Natalie was four years old, her family moved to Los Angeles, California.

At the time movie-maker Irving Pichel was on location for the film "Happyland." Pichel employed some of the stock as extras, including Mrs. Gurdin and her tiny daughter.

The child's natural acting ability and understanding of the director's instructions made a deep impression on Pichel.

Natalie was five years old at the time. Since then, she has been before the cameras continuously, her screen portrayals encompassing the full gamut of feminine characterizations. Her roles have ranged from small fry gamins, to restless teenagers, to her present assignments as an actress of emotional maturity and depth.

She is one of the few child performers ever to graduate to full-fledged adult stardom. One of the key performances in this transition was opposite James Dean in "Rebel Without a Cause," the film which won Natalie a supporting "Oscar" nomination in 1955.

Natalie was then signed to a long-term contract with Warner Bros. and subsequently appeared in "The Searchers," with John Wayne, under John Ford's direction, followed by "A Cry in the Night" in which she starred with Edmond O'Brien, Brian Donlevy and Raymond Burr, "The Burning Hills" and "The Girl He Left Behind," both opposite Tab Hunter.

One of her most important assignments, prior to "West Side Story," was in the title role of Herman Wouk's best-seller "Marjorie Morningstar," in which she played opposite Gene Kelly. Recently, she completed the leading

feminine assignment in "Splendor in the Grass,"

Elia Kazan's production of famed playwright William Inge's first screenplay.



RUSS TAMBLYN

Robert Wise, producer and director with Jerome Robbins of the motion picture presentation had heard nothing but the highest praise for young Russ from his close friend, Mark Robson, who had directed Tamblyn to an Academy Award nomination as "Best Supporting Actor" for "Peyton Place."

Equally high praise had been bestowed on Tamblyn by choreographer Michael Kidd, one of Jerome Robbins' close friends. Kidd had worked with Tamblyn in the memorable musical, "Seven Brides for Seven Brothers," in which Russ gave a sparkling song-and-dance performance.

The directors summoned Russ for interviews and both a dancing and acting screen test. The results satisfied Wise and Robbins and won him the key assignment of "Riff," leader of the "Jets" in "West Side Story." What Wise and Robbins didn't know, however, was that Russ Tamblyn had been thinking about "West Side Story" for quite a while—two years, in fact.

The smash Broadway show was purchased for movie production just about the time that Uncle Sam beckoned to Russ. All through his Army stint, he kept hoping that the movie would not go before the camera before he was available.

He exercised special efforts during basic training and throughout his Army months to keep himself in top physical shape, knowing the physical demands of "West Side Story."

With the same bounding energy and enthusiasm which made him a champion high school tumbler, Russ Tamblyn somersaulted from "unknown" to film stardom and has become a favorite with moviegoers the world around.

Russ gained initial fame, not with his first picture, "The Boy With Green Hair," but five years later in "Seven Brides for Seven Brothers."

Tamblyn truthfully can say he never was "discovered." On the contrary, he discovered show business at the ripe old age of five. With other youngsters around Inglewood, California, young Tamblyn attended Saturday matinees at the Granada Theatre. While waiting for the show one afternoon, Russ climbed up onto the stage and performed an impromptu dance. The kids loved it.

He repeated his dance the following week, and became so popular with the children that, when he failed to appear one Saturday, the children almost created a riot. The theatre manager informed his parents. Fortunately, his mother let him take dancing lessons.

Once started on a career, young Tamblyn expanded his talents to include singing and acrobatics, performing his first backflip at the age of ten. To these accomplishments he later added juggling, a magic act, piano and drums.

His varied talents made him a regular performer at local clubs and veterans' hospitals. He made his stage debut with a little theatre group, directed by actor Lloyd Bridges. Russ' performance won him a role in the film, "The Boy With Green Hair."

He followed this with an outstanding role in "Samson and Delilah," then with the title role in "The Kid from Cleveland."





GEORGE CHAKIRIS

One of the highest compliments to be paid young George Chakiris is that the powers that be reached clear to London to obtain him for a starring role in the film version of "West Side Story," after testing more than 100 boys in Hollywood and New York.

A tribute to his versatility is that George, who was then in the London production of the smash play in England, was signed to portray his exact opposite in the \$6,000,000 screen version.

In the London show Chakiris portrayed "Riff," leader of "The Jets," an American gang of juveniles, while in the movie he switches to "Bernardo," chief of the bitterly rival Puerto Rican youths. "The Sharks."

As "Bernardo," George had to do a complete reversal of characterization, because as "Riff," he belonged to the entrenched, cocky gang, while as the Puerto Rican "Bernardo," his approach to the role was one of an outside minority who had to strive for recognition.

His first break came when, with three other male dancers, he appeared in a closeup with Rosemary Clooney in "White Christmas." A still photo of the closeup was widely printed in LIFE magazine among other publications.

Although he wasn't identified in the photo, girls across the nation wrote Paramount, returning clips of the photo, and identifying George with an X. "Who," they asked in unison, "is HE?" continuing with paeans of praise for Chakiris. This prompted Paramount to place George under a term contract during which, alas, nothing happened.

Chakiris was, however, loaned to MGM for "Meet Me In Las Vegas." He next appeared in a TV spectacular, "Salute To Cole Porter," portions of which were repeated in a show he appeared in at the New Frontier Hotel in Las Vegas.

Chakiris' big break came when he was auditioned and signed by Jerome Robbins for the London company of "West Side Story." It was Robbins who originally conceived and directed the lavish stage musical, in addition to doing its choreography. The film version was directed by Robbins and Producer Robert Wise, and Robbins of course again did the choreography.

Chakiris joined the "West Side Story" company after six months with the show in London, and returned to it upon completion of the motion picture.

Born September 16, 1934, George is 5'11" tall, weighs a muscular 155 pounds and has brown eyes and black hair. For hobbies he lists painting, working in mosaic tile and an avid interest in modern music. As of the last report he was unmarried "but looking."

Saul Chaplin

In addition to winning "Oscars" for the musical scoring (with Johnny Green, who conducted the Leonard Bernstein score for "West Side Story") of "An American in Paris," and for the scoring, with Adolph Deutsch for "Seven Brides for Seven Brothers," Chaplin has been twice nominated for Hollywood's highest award for "High Society" and "Kiss Me Kate."

Chaplin also had teamed as a song writer with Sammy Cahn, doing material for vaudeville acts and bands, including Phil Silvers, Betty Hutton, Tommy Dorsey, Jimmy Lunceford, Bob Crosby and the Andrews Sisters.

Chaplin and Cahn wrote hits early in their association, including "Bei Mir Bist Du Schon," which they adapted for the Andrews Sisters from an old Jewish song.

Chaplin also wrote the lyrics for "Anniversary Song," the great Al Jolson hit. With Harry Warren he wrote "You Wonderful You" for "Summer Stock."

The years 1937 to 1939 found Cahn and Chaplin at Vitaphone where they made a series of musical shorts. In 1940, the pair joined the musical department at Columbia Studios. Chaplin remained with Columbia as musical director when Cahn left in 1941. Among the Columbia musicals with which Chaplin was associated were "Cover Girl," "The Jolson Story," "Jolson Sings Again" and "Tonight and Every Night."

Recently he was associate producer of "Les Girls" and "Can-Can," starring Frank Sinatra, Shirley MacLaine and Maurice Chevalier.



Johnny Green

Few men, if indeed any, have gained the prominence in music in Hollywood of dapper, vibrant Johnny Green. His achievements and honors are enough to fill a one-man's "Who's Who" in the world of music.

It had to be Green who was selected to conduct the brilliant musical score by Leonard Bernstein of "West Side Story."

His first big hit song "Coquette," written in collaboration with Carmen Lombardo and late Gus Kahn, had been published during his senior year in college. Among his best known songs, in addition to "Coquette," are "I'm Yours," "Out of Nowhere," "You're Mine You," "I Cover The Waterfront," "I Wanna Be Loved," "The Song of Raintree County" and "Body and Soul."

He has been nine times nominated for the Academy Award and has won the coveted Oscar three times. These were, with Roger Edens, 1948, for best scoring of a musical picture—"Easter Parade," with Saul Chaplin (now associate producer in charge of all musical aspects of "West Side Story"), 1951, for best scoring of a musical picture—"An American in Paris," and 1953, as producer of the "best one-reel short subject"—"Overture to the Merry Wives of Windsor." His three most recent Academy nominations were for "High Society" and "Meet Me in Las Vegas."



Irene Sharaff



"Costumes designed by Irene Sharaff" has long been a hallmark of distinction on Broadway and in Hollywood, and she brings to the film version of "West Side Story" the flair and taste for which she has become famed. Miss Sharaff also designed the costumes for the brilliantly successful Broadway and other stage productions of "West Side Story". Her career has spanned more than two decades and she has dressed many of the outstanding shows during that period. During one recent session three big musicals sported her creations: "The King and I," "Me and Juliet" and "By the Beautiful Sea." As one commentator put it, "She combines a love of color, a flair for the sensational as well as an understanding of the conventional taste with a sharp sense of humor to make her work an integral part of any production which she clothes." Her great skill has been on view in "A Tree Grows in Brooklyn," "Alice in Wonderland," "The Great Waltz," "On Your Toes," "Jubilee," "I'd Rather Be Right," "The American Way," "The Boys from Syracuse," "Idiot's Delight" and "Lady in the Dark," to name a cross section. And Hollywood has benefited by her imagination and talent in such pictures as "Call Me Madam," "Meet Me in St. Louis," "Madame Curie," "Yolanda and the Thief," "The Best Years of Our Lives," and the ballet "An American in Paris."

by Hollis Alpert

(Novelist and Film Critic for the Saturday Review)

ARNEST LEHMAN had a recurring nightmarish vision as he wrote the screen version of "West Side Story." He would enter Sardi's on West 44th Street, in New York, and there would be sitting such people as Arthur Laurents (who wrote the original book for the stunningly successful Broadway musical), Stephen Sondheim (who wrote the lyrics), and Leonard Bernstein (the composer). Also in the room would be important show-people who had seen the musical again and again and who regarded it as a sacred text. All of them would turn towards him with looks of undisguised suspicion. Broadway, he seemed to say, was about to have another of its gems distorted and mangled by Hollywood. He may have been imagining monkeys on my back," Lehman said, "but I'm glad they were there. I'd keep me honest."

Lehman explained, "sometimes has more than a creative writing problem. He has pride in his profession to contend with. His first impulse, in seizing a stage play to transform it into a motion picture, is to tear the stage version to shreds and come up with something as dissimilar as possible. Above a point, the point being himself. Once you can fight your way through that first dangerous move, you've gained objectivity, and a chance to do the job as it really should be done. The more I studied the version of 'West Side Story', the more respect I developed for its movie potentialities. I saw it as lean, taut and dramatic, with unity of time and place, and quick changes that were not too unlike a motion picture. Above all, it had *worked*, in every way. I appointed myself as a kind of unofficial protector of the original. There was no change merely for the sake of change."

Lehman's disdainful attitude of a screenwriter of the old days, like Ben Hecht, is not his. He takes movies seriously, and hopes that one day the screenplay will be widely recognized as a special and artful form of writing. "Amazing," he said, "the number of people, including the critics, who forget that movies are not only produced, directed, acted and photographed, but also—written."

Lehman, producer and co-director of "West Side Story," had worked with Wise before—on "Executive Suite" and "Somebody Up There Likes Me"—and he took a trip together to investigate the milieu of the Sharks and Jets. They took a trip together to investigate the milieu of the Sharks and Jets, up their fingers menacingly, dance, love, and fight to the death in the story of Romeo and Juliet-like musical drama. They roamed through the streets, talked to delinquents pointed out to them by New York City detectives, studied the social and psychological conditions that produce gang warfare, and the speech patterns of the young toughs. "We got so caught up in the story," Lehman said, "that finally Bob Wise said to me: Look, Ernie, we're not going to do a study of juvenile delinquency in New York; we're making a movie. We've already got something awfully good to start with. That settled it. We're back to Hollywood and got to work."

Lehman walks a tight rope when you take on these huge stage successes," said Lehman. "If you leave it entirely alone, the critics scoff and say you've simply photographed the stage play, without bothering to turn it into a movie. You have to 'open it up' and go completely cinematic, and you're accused of ruining the original."

Lehman is convinced that "West Side Story" was handled with high respect, and the line. "They put a lot of money into it, six million dollars and maybe more, but those aren't phony figures. Nor did the money go to a big star-cast. It went into what I can only call 'a loving production,' the design elements, the sets, the photography, the marvelous musical scoring, the beautifully staged and rehearsed dances. In other words, it got every chance."

Lehman, who with the exception of "The King and I" has been stand-offish to Hollywood in the past, joined the film project as choreographer and producer, being particularly responsible for the dance elements—of unusual and importance to both the stage and film versions. Robert Wise has tended to the purest filmic aspects and the dramatic scenes. One of the changes that were made might be considered drastic in some ways," Lehman admitted, "but most of them were quite subtle, and even those were done only after long and careful consultation with Wise, Robbins and Saul Zaentz. The latter supervised all musical aspects. "They imply no criticism of the original stage version. They merely reflect the differential demands of the film medium. The intermission between acts was eliminated in the interests of creating dramatic tension. This created the necessity of one rising line of action from beginning to end, instead of two. Certain musical numbers were moved from their time-honored positions in the stage version to new spots in the movie version, leading to rewriting of some scenes and reconstruction of the film. You may recall that Maria sings 'I Feel Pretty' in the second act of the stage. But to us the mood of the song seemed more appropriate earlier in the act, when the shadow of her brother's death is not yet hanging over her. So too, the hilarities of 'Gee, Officer Krunkle', which now appears long before the end, instead of after it. In its place is 'Cool', which seems so right, film-wise, where it does, as the Jets start to disintegrate under the shock of Maria's death. There were other switches of this kind, along with subtle line changes, mostly made to keep the film moving and the mood building. It's all movie, we hope, and it is also 'West Side Story'. If it works, and people like it, it's a highly effective motion picture, altogether true to the original, just as the original was true to the stage. Lehman beamed happily. "I'll be able to walk into Sardi's in my imagination, and a single face will turn towards me. They won't even notice me at all!" Lehman suddenly looked startled. "You know something? I almost never go to Sardi's."







6-17-60

W E S T S I D E S T O R Y

Screenplay

By

ERNEST LEHMAN

From the Musical Play

WEST SIDE STORY

(Based On A Conception of JEROME ROBBINS)

Book by ARTHUR LAURENTS

Music by LEONARD BERNSTEIN

Lyrics by STEPHEN SONDHEIM

A BETA PRODUCTION

Directors
ROBERT WISE & JEROME ROBBINS

Producer
ROBERT WISE

Assoc. Producer
SAUL CHAPLIN

Production #6002

8/2/60

THE MIRISCH COMPANY, INC.

"WEST SIDE STORY"

C a s t L i s t

<u>CHARACTER</u>	<u>NAME</u>	<u>HOME PHONE</u>	<u>AGENT & PHONE NUMBER</u>
<u>THE JETS</u>			
RIFF, THE LEADER	Russ Tamblyn	GL: 4-9917	Famous Artists GL: 4-9917
TONY, HIS FRIEND	Richard Beymer	HO: 6-2297	Hal. Gefsky CR: 4-7801
ICE, HIS LIEUTENANT	Tucker Smith	OL: 4-6176	Jaffe Agency OL: 7-2710
ACTION, THE AGGRESSIVE ONE	Tony Mordente	OL: 4-3708	
BABY JOHN, THE YOUNGEST	Eliot Feld	OL: 4-6953	Geo. Morris
A-RAB, HIS BUDDY	David Winters	WE: 3-1063	Jaffe Agency OL: 7-2710
SNOWBOY, THE KOOKIE ONE	Burt Michaels	HO: 9-2961	
JOYBOY, THE HAPPY ONE	Robert Banas	OL: 6-6907	Isabelle Draesemer OL: 1-3027
BIG DEAL	Scooter Teague	ST: 0-1792	Arnold L. Rose CR: 4-5459, CR: 4-5450
GEE TAR	Tommy Abbott	OL: 6-1539	
MOUTHPIECE	Harvey Hohnacker	OL: 4-6176	Wm. Morris CR: 4-7451
TIGER	David Bean	VE: 8-0342	Ashley-Steiner
ANYBODYS, A TOMBOY	Sue Oakes	HO: 9-2442	
<u>THEIR GIRLS</u>			
MAZIELLA, RIFF'S GIRL	Gina Trikonis	OL: 6-5407	
MIA, TONY'S GIRL	Carol D'Andrea	OL: 6-5407	

"WEST SIDE STORY"

8/2/60
p.2

C a s t L i s t C o n t ' d .

<u>CHARACTER</u>	<u>NAME</u>	<u>HOME PHONE</u>	<u>AGENT & PHONE NUMBER</u>
<u>THE SHARKS</u>			
BERNARDO, THE LEADER	Geo. Chakiris	OL: 6-6356 CR: 4-5559	Jay Finger Agency
MARIA, HIS SISTER	Natalie Wood		
ANITA, HIS GIRL	Rita Moreno	HO: 4-5171	Wm. Morris Agency CR: 4-7451
CHINO, HIS FRIEND	Jose De Vega	OL: 4-1072	
PEPE, HIS LIEUTENANT	Jay Norman	OL: 4-3708	
INDIO	Gus Trikonis	OL: 6-1489	
LUIS	Robt. Thompson	HO: 9-6040	
ROCCO	Larry Roquemore	OL: 4-6953	
LOCO	Jaime Rogers	HO: 7-0510	
JUANO	Eddie Verso	WE: 3-1063	
CHILE	Andre Taylr	HO: 5-5124 - 104	
TORO	Nick Covacevich	RE: 3-2889	
DEL CAMPO	Rudy Del Campo	NO: 5-1387	
<u>THEIR GIRLS</u>			
ROSALIA	Suzie Kaye	OL: 4-1216	
CONSUELO	Yvonne Othon	OL: 4-8928	
FRANCISCA	Joanne Mlya	RE: 2-5673	Jerry Rosen CR 4-5861
DANCER	Marie Jimenez	HO: 3-7689	
DANCER	Linda Danglell		

Patricia

"WEST SIDE STORY"

8/2/60
p. 3

Cast List Cont'd.

<u>CHARACTER</u>	<u>NAME</u>	<u>HOME PHONE</u>	<u>AGENT & PHONE NUMBER</u>
<u>THE ADULTS</u>			
LIEUT. SCHRANK, DETECTIVE	Simon Oakland		
OFFICER KRUPKE	WM. BRADLEY		
DOC, OWNER OF CANDYSTORE	MOE FLASS		
GLAD HAND, SOCIAL WORKER	JOHN ASTIN		
MADAM LUCIA, OWNER OF BRIDAL SHOP	PENNY SANTON		

THE MIRISCH COMPANY, INC."WEST SIDE STORY"STAFF AND CREW

<u>Status</u>	<u>Name</u>	<u>Telephone Number</u>
PRODUCER-DIRECTOR	ROBERT WISE	EX. 4-8947 EX. 5-0353
DIRECTOR	JEROME ROBBINS	CR. 4-4326
ASSOCIATE PRODUCER	SAUL CHAPLIN	CR. 5-7022
PRODUCER'S SEC 'Y	MARIE LYON	GR. 3-4562
PRODUCTION MANAGER	ALLEN K. WOOD	ST. 4-0637
PRODUCTION SEC 'Y	ALPHA J. STEINMAN	PO. 3-3879
1ST ASST. DIRECTOR	ROBERT E. RELYEA	DI. 7-2914
2ND ASST. DIRECTOR	JEROME M. SIEGEL	OL. 7-1845
2ND ASST. DIRECTOR	JAMES ROSENBERGER	EX. 8-5445
SCRIPT SUPERVISOR	STANLEY K. SCHEUER	DU. 2-7507
APPRENTICE SCRIPT	JOHN FLYNN	FR. 2-4590
WRITER	ERNEST LEHMAN	GR. 2-2182
ART DIRECTOR	BORIS LEVEN	GR. 2-1724
SET CO-ORDINATOR	JESSE WILSON	ST. 4-7574
CAMERAMAN	DANIEL L. FAPP	PO. 9-2085
CAMERA OPERATOR	TOM MORRIS	ST. 9-4361
ASST. CAMERAMAN	HUGH CRAWFORD	DI. 3-4580
ASST. CAMERAMAN	JACK CHANOWSK	
~~CAMERA TECHNICIAN~~		
CAMERA MECHANIC	TED WILLIAMS	GR. 3-5730
STILL MAN	JACK HARRIS	DI. 8-1800
SOUND MIXER	FRED LAU	PO. 2-4546
ECON	BOB MARTIN	
RECORDER	HARRY ALPHIN	TH. 6-0155
CABLE MAN	CLIFF ANDERSON	NO. 1-3111
WIZ GRIP	KARL REED	OR. 7-6425

PRODUCTION # 6002

"WEST SIDE STORY"

8/4/60
p. 2

<u>Status</u>	<u>Name</u>	<u>Telephone Number</u>
BOOM GRIP	ROBERT BROWN	EX. 7-8135
PROPERTY MASTER	SAM GORDON	PO. 6-3128
ASST. PROPERTY MAN	FRANK AGNONE	CH. 9-6443
PUBLICIST	ROBERT FENDER	FR. 4-5939
ASST. CHOREOGRAPHER	HOWARD JEFFREY	PO. 1-5317
ASST. CHOREOGRAPHER	MARGARET BANKS	OL. 4-8347
SET DECORATOR	VICTOR GANGELIN	GR. 2-8666
WARDROBE DESIGNER	IRENE SHARAFF	CR. 6-2251
ASST. DESIGNER	FRANCES HOWARD	PO. 2-0788
WARDROBE MAN	BERT HENRIKSON	PO. 1-2143
WARDROBE MAN	SID MINTZ	HO. 7-3851
WARDROBE WOMAN	IRENE CAINE	OL. 4-2303
MAKEUP MAN	EMILE LA VIGNE	PO. 1-7007
MAKEUP MAN		
HAIRDRESSER	ALICE MONTE	CA. 5-7563 Mess. - CA. 5-6392
BODY MAKEUP WOMAN		
GAFFER	ORVILLE BECKETT	TH. 6-2912
FILM EDITOR	TOM STANFORD	OL. 4-8155
ASST. FILM EDITOR	MARSHALL BOWEN	
MUSIC EDITOR	RICHARD CARRUTH	EL. 5-0156
VOCAL COACH	ROBERT TUCKER	VE. 9-9323
REHEARSAL PIANIST	BETTY WALBERG	DI. 8-8706
WELFARE WORKER	~~DOROTHY MASTERS~~ REDIE GILSON	NO. 3-7649
CRAFT SERVICE		
TANDBY PAINTER		
SOUND CUTTER	RIK MARCHANT	

GOLDWYN PERSONNEL

STUDIO SUPERINTENDENT
GRIP DEPARTMENT
PAINT DEPARTMENT
ELECTRIC DEPARTMENT
CONSTRUCTION
SOUND DEPARTMENT
TRANSPORTATION
ASST. SUPT.

JOHN MUSGRAVE
BILL THOMAS
BILL WILLMARTH
BOB CAMPBELL
HERMAN SELGRATH
GORDON SAWYER
BILL SPITZ
GERRY CLOVER

SY. 9-5468
CH. 9-5153
ST. 4-2451
EX. 7-6683
VE. 8-6246
GR. 2-3632
ST. 2-8172
AX. 1-9969

LABORATORY:
STILL LAB.:
COSTUMER:
CASTING:

TECHNICOLOR
COLUMBIA LAB.
WESTERN COSTUME CO.
LYNN SALMASTER

HO. 7-1101
HO. 2-3111
HO. 9-1451
PO. 9-3420
PO. 9-1791
HO. 2-1202
HO. 3-7124

NITE -

EXTRA CASTING:

ALLIED CASTING

CAMERA EQUIPMENT:

MARK ARMISTEAD

HO. 7-5111
EXT. 300
HO. 4-5131
HO. 9-2783
HO. 5-0884
TH. 2-3683
TR. 7-5704
NITE - TR. 3-3194

FILM:
FILM SHIPPING:

W. J. GERMAN CO.
AIR-LAND FREIGHT
NIGHT
MICHELSON

CATERING CO.
CHAPMAN CRANE CO.

WEST SIDE STORY

FADE IN (BEFORE TITLE):

OPENING MUSIC starts as the big screen is filled with a spectacular, high effect shot of the island of Manhattan. As the music continues, we CUT TO a series of carefully composed and artistically photographed shots of the city of New York. They are filmed both day and night, and give us an unusual look at the many-faceted metropolis. All angles are highly stylized, many almost abstract in form, as in specially treated still pictures. The effect is one of looking at a "real" New York, but a New York that is handled in a style far removed from documentary reality.

Eventually, the series of shots narrows down in scope to the little world of our story, the West Side of the city. ~~At this point, the "highly stylized" shots are suggested by the choice of shots: a Puerto Rican family, loaded with belongings, is moving into a tenement, as whites look on, stone-faced.... Bananas, yams and such like being placed in a grocery window, and then a sign: "SEÑAL A ESPAÑOL".... Another store being labeled "BODEGA", and a sign inscribed in the window: "ENGLISH SPOKEN HERE".... A moving van in front of an apartment building, and a white family moving out.... The young Puerto Rican boys enviously watching white boys playing in a playground. They make an overture, are rejected. And then a final shot that will somehow capture the overcrowding, the poverty, the tension of racial inter-mixture. Over this, the TITLE bursts on the screen:~~

WEST SIDE STORY

~~Just the title. Credits will appear at the end of the film. And now, as the title fades, the opening music~~

SHOCK CUT TO:

1 BLACK

There are several moments of complete silence. And then the sharp SOUND of a FINGER SNAP -- then another -- a rhythmic beat. Suddenly

CUT TO:

2 CLOSE SHOT - A HAND - EXT. STREET - NIGHT

Fingers snapping in rhythm.

CUT TO:

3 CLOSE SHOT - ANOTHER HAND

Fingers snapping. A second hand comes into the SHOT and joins the rhythm. Now, under this, PROLOGUE MUSIC begins. It will continue, with increasing tempo and tension, through the entire sequence:

(As in the play, this opening sequence will be musical: some of it danced, some of it straight action, with occasional phrases of dialogue. The intent of the sequence is to show the growing rivalry for territory and power between a white teen-age gang called the JETS and a Puerto Rican gang called the SHARKS. Unlike the play, the rivalry will not be dramatized in one setting, in one section of "the turf," but instead will take place in A SERIES OF SHORT SCENES, semi-balletic, semi-realistic, day and night, flowing continuously to the MUSIC OF THE PROLOGUE and bursting from realistic action into choreographed movement. During this musical sequence, we will see most of the members of each gang. The Jets: RIFF, the leader, driving, intelligent, too intense; ICE, his lieutenant, powerful, competent, frighteningly self-controlled; ACTION, aggressive, always itching for a fight; BABY JOHN, the youngest, awed, nervous, always trying to act the big man; A-RAB, his buddy; SNOWBOY, a kookie one; JOYBOY, a crazily happy one; BIG DEAL, GEE-TAR, MOUTHPIECE, TIGER, and one who is not really a member of the gang but would like to be, a scrawny, teen-age tomboy called ANYBODYS. The Sharks: all Puerto Ricans, include BERNARDO, their leader, handsome, proud, sardonic; CHINO, his friend, shy, pleasant-faced, seemingly out of place in a gang; PEPE, his lieutenant, dead-pan and dangerous; INDIO, LUIS, ROCCO, LOCO, JUANO, CHILI, TORO AND DEL CAMPO.

From the CLOSE SHOT of fingers snapping

CUT TO:

4 CLOSE UP - RIFF - NIGHT

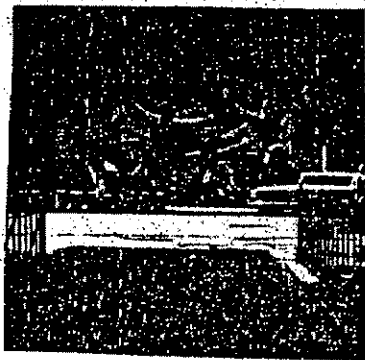
The leader of the Jets is nodding in rhythm to the snaps and music.

5 TWO SHOT - ICE AND ACTION - NIGHT

Moving subtly in rhythm to the music.

6 ODD ANGLE - A-RAB AND BABY JOHN - NIGHT

Music under.



7 ANOTHER ANGLE - SNOWBOY AND GEE-TAR - NIGHT

In rhythm. On the beat

CUT TO:

8 TIGHT GROUP SHOT - NIGHT

Jets on the stoop in front of Doc's Candystore, waiting for something to happen. Riff moves out leading the kids down the street. (The street, and all other locations, will be given a stylized photographic treatment similar to the opening New York shots.) The CAMERA goes with the Jets as they start along in semi-balletic, semi-realistic manner. They are kings of all they survey. This "turf" is theirs.

WHIP TO:

9 EXT. PARKING LOT - DAY

The Jets move and dance through this isolated area enjoying their ownership in an even more open fashion.

WHIP TO:

10 EXT. PLAYGROUND - DAY

The Jets are moving along in full enjoyment of their supremacy. They end up close to CAMERA, abruptly stop in mid-action as they react to something off screen.

11 TIGHT ANGLE - BERNARDO

past Riff and Ice, very close on the leader of the Sharks. Although alone, he glares defiantly at the Jets.

12 TIGHT GROUP SHOT

The Jets laugh Bernardo off, treating him with contempt. They move on past him. CAMERA STAYS on Bernardo, who holds for a moment in humiliation, and then moves off in the opposite direction. The CAMERA STAYS with Bernardo. Suddenly two Jets come back, deliberately walk ahead of Bernardo, turn and are pointedly derisive to him. Then the Jets move off to catch up with the others. Bernardo watches them for a moment, then determinedly starts up the street.

WHIP TO:

13 EXT. WAREHOUSE AND ALLEY - DAY

Bernardo snakes his way along the alley, is joined by Pepe, his lieutenant. Then, as they cross the street INTO CAMERA, they are joined by another Shark. As their strength grows, they go from a wary, cautious walk to a bolder, increased tempo.

WHIP TO:

14 EXT. STREET NEAR DOC'S CANDYSTORE - NIGHT

The Sharks move along the sidewalk with an open attitude of ownership. They are staking their claim to rights in this "turf," are on their toes, cat-like and aware. They come close, and as CAMERA PANS them by, they unexpectedly come face-to-face with Baby John and A-Rab.

15 CLOSE TWO SHOT

Baby John and A-Rab are startled and frightened by the sudden appearance of the three Sharks.

16 TIGHT ANGLE

Past Baby John and A-Rab to Bernardo and his boys. After a tense moment the Sharks bow, mockingly, and allow the Jets to pass. Then the Sharks follow them with the same mocking attitude the Jets used on Bernardo.

17 ANGLE PAST SHARKS TO BABY JOHN AND A-RAB

Baby John and A-Rab back up, scared. Then they look off at something behind the Sharks. The Sharks turn and look PAST CAMERA.

18 PANNING SHOT

Three more Jets charge INTO CAMERA, coming to the rescue of their outnumbered buddies. As they come to the group, the Sharks stop and hold.

19 TIGHT GROUP SHOT

A-Rab, with a broad gesture, bows politely and invites the Sharks to leave. The Sharks hesitate momentarily, and the Jets abruptly shoo them off. Then the Jets go on their way, once again dancing out their joyous ownership of the "turf."

WHIP TO:

20 EXT. HOUSING PROJECT - DAY

Jets dance INTO CAMERA and past. As CAMERA PANS, Jets come on two Sharks, who are crossing. They are mockingly shooed by the Jets. As they run off

WHIP UP TO:

21 EXT. FLIGHT OF STONE STEPS - DAY

As more Jets move happily down the steps they come on three Sharks at a crap game on the landing. There is another mocking, shooing incident with the Jets laughing the Sharks off.

WHIP UP TO:

22 EXT. PLAYGROUND - DAY

CLOSE on a basketball, falling into CAMERA. As it is about to hit the lens, hands flash into the scene and grab the ball. CAMERA PANS and picks up a game with two Jets in the foreground. In the background the rest of the Jets are moving and dancing out their happiness. As the background group moves forward, one of the Jets throws the basketball to Riff, who throws it off to a group that has just come in on the edge of the court.

23 CLOSE SHOT OF GROUP

It is Bernardo, now accompanied by five of his gang. Bernardo deliberately holds onto the basketball.

24 CLOSE ANGLE

Riff and the Jets stare coldly at the Sharks.

25 CLOSER SHOT

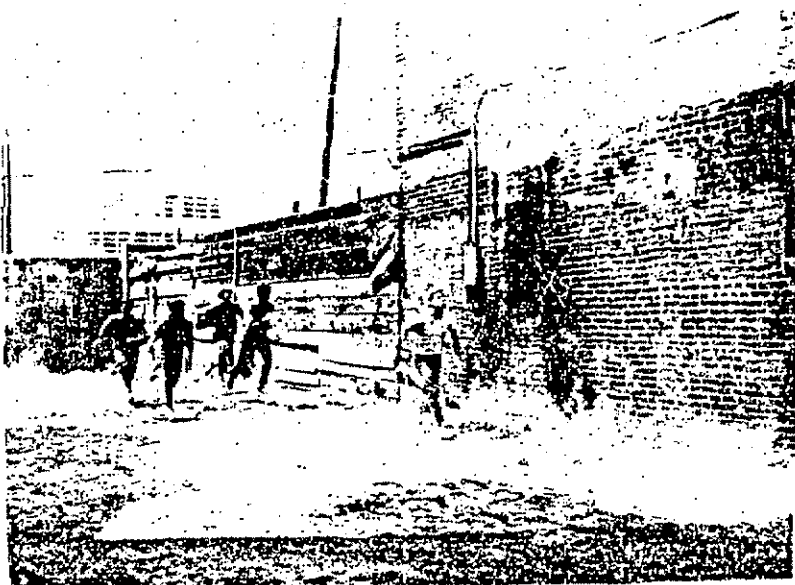
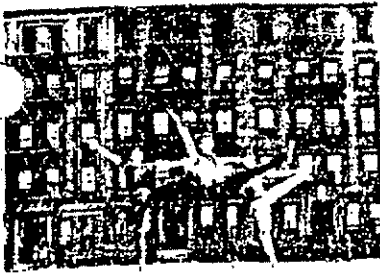
Bernardo and his Sharks glare right back.

26 TIGHT GROUP SHOT

Riff finally breaks it. He motions with his hand for Bernardo to return the basketball. After a beat, Bernardo contemptuously throws the ball to Riff.

27 CLOSE SHOT - RIFF AND JETS

Riff orders the Sharks to "beat it."



28 CLOSE ANGLE - SHARKS

After a long, tense moment, Bernardo snaps his head as a signal to his companions.

29 FULL SHOT

The Sharks, outnumbered, start to leave. The Jets begin to move off. The last Shark trips Action, the last Jet leaving. Action, seeing the other Sharks are not looking, throws the Shark. The Shark spits back and the fight is on.

30 PANNING SHOT

Another Shark comes into the fight. Action forces it further, finally calls out.

31 PANNING ANGLE

Riff and the Jets come running to the rescue, and in a short melee the Jets finally chase the Sharks off the playground. But the warfare is on.

WHIP TO:

32 EXT. ALLEY - NIGHT

Two Jets are trapped by Sharks. They manage to escape.

WHIP TO:

33 EXT. PARKING LOT - DAY

Three Jets are jumped by four Sharks. There is a quick flurry and the Jets are chased.

WHIP TO:

34 EXT. BRICK WALL AND NARROW PASSAGEWAY - DAY

More Jets are ambushed by Sharks. The Jets are roughed up and beat a retreat.

35 EXT. PLAYGROUND - LATE AFTERNOON - (FINAL "MOVEMENT" OF PROLOGUE)

Baby John comes running into the deserted area, starts to play by himself like the child that he really is. Suddenly Bernardo appears, then another Shark, and another, and more. They surround him.

36 CLOSE ANGLE

Baby John, frightened, stares frantically around at the enemy. He makes a sudden lunge to escape.

37 FULL SHOT

The Sharks grab Baby John, rough him up. Bernardo bends over him, pierces his ear. Baby John screams. A Shark lookout whistles a warning.

38 FAST MOVING SHOT

Jets come swarming in PAST CAMERA to Baby John's rescue.

39 SERIES OF VERY CLOSE SHOTS

A free-for-all is on, Jets and Sharks in full force, about ten on each side. Riff rescues Baby John, his ear bloodied. Action takes on Bernardo, gets the worst of it. Ice mangles Sharks with imperturbable passion. Anybodys keeps trying to get into the fight, is ignored by friend and foe. At the height of the brawl, the SOUND OF SQUEALING TIRES IS HEARD. A Jet, fist raised, looks off:

40 POINT OF VIEW - POLICE CAR - EXT. STREET

The car is skidding to a stop, doors flying open.

40A CLOSE SHOT - THE JET

He shouts a warning, hardly heard, is about to spread the word, when a Shark comes flying at him, carries him to the ground.

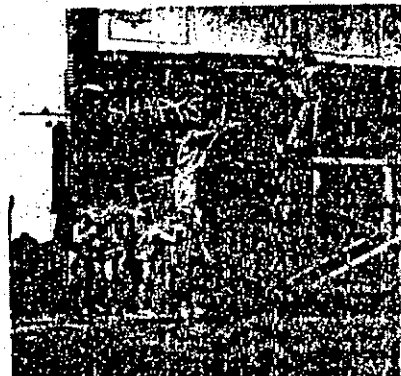
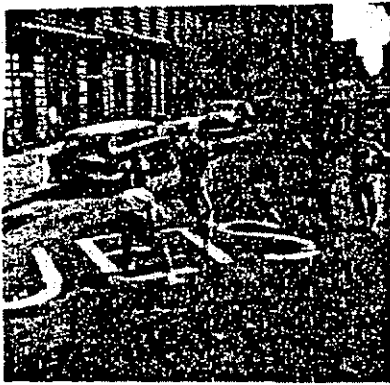
40B MOVING SHOT - SCHRANK AND KRUPKE

LIEUTENANT SCHRANK, a plainclothes detective, and OFFICER KRUPKE, a big, goon-like sergeant in uniform, are running away from their car towards the battle. Schrank is strong, always in command, except when his underlying venom and fear shatter his deceptively pleasant manner and drive him out of control. PROLOGUE MUSIC ENDS as the two men reach the struggling gangs.

41 ANOTHER ANGLE - THE PLAYGROUND - (MASTER SCENE)

Some of the kids have seen The Law approaching; most are still fighting as Krupke and Schrank wade in to break it up.

(CONTINUED)



41 CONTINUED:

KRUPKE
(grabbing)
Awright, awright!

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

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

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

Schrack is too busy separating combatants to pay attention.

BERNARDO
(like Riff)
And Officer Krupke!

SEVERAL SHARKS
Top a the day, Officer Krupke.

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

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

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

SNOWBOY
We enjoy da playground --

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

KRUPKE
Sheddep!

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

(CONTINUED)

CONTINUED: (2)

KRUPKE

(moving at them)

You wanna get ya skull broke?

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

SCHRANK

(grabbing Baby John)

All right, Baby John, which one of these Puerto Ricans bloodied ya?

BABY JOHN

(faltering, uncertainly)

Oh, sir...Well, sir...

He looks helplessly to his leader, Riff.

RIFF

(with great seriousness)

As a matter of fact, sir, if ya wanna know the truth...

(Schranks turns to Riff)

...We suspicion the job was done by a cop.

Schranks releases Baby John with disgust as:

SNOWBOY

Two cops.

ACTION

At da very least!

KRUPKE

Impossible!

BERNARDO

(quietly)

In America, nothing is impossible.

SCHRANK

All right, wise guys, now listen to me! You hoodlums don't own the streets! I've had all the roughhouse I'm gonna put up with around here! Ya wanna kill each other, kill each other! BUT YA AIN'T GONNA DO IT ON MY BEAT!

(a pause)

Any questions?

BERNARDO

(quietly)

Yes, sir. Would you mind translating that into Spanish?

(CONTINUED)

1 CONTINUED: (3)

SCHRANK

(after a moment, with
controlled venom)

Get ya... "friends"... outa here,
Bernardo -- and stay out!

(no response - then,
with mock politeness)

Please.

BERNARDO

Okay, Sharks. Vamonos.

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

SCHRANK

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

(he turns to the Jets,
speaks in what starts
out to be a calm manner)

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

(his voice hardens)

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

(a pause, as this
pronouncement sinks
in on the shaken
Jets - and then:)

Say goodbye to the nice boys,
Krupke.

KRUPKE

Goodbye, boys.

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

SNOWBOY

(imitating Krupke)

G'bye, boys.

(CONTINUED)

CONTINUED: (4)

BABY JOHN

(nervously)

Jail...chee...

ACTION

(bitterly)

"You hoodlums don' own da streets."

SNOWBOY

Go play inna park!

ACTION

Keep offa da grass!

ICE

(tightly)

Get outa the house!

ACTION

Keep offa da block!

A-RAB

Git outa here!

ACTION

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

RIFF

(taking charge)

WE DO OWN IT!

(they look to him)

Jets - round out!

(as they surround

him, Anybodys pushes

in with the group)

Not you, Anybodys. Beat it!

ANYBODYS

Aw, Riff, ya gotta lemme inna gang.

Din ya jus' see me? I was smash!

I'm a killer! I wanna fight -- !

A-RAB

How else she gonna get a guy ta
touch her?

ANYBODYS

(lunging at him)

Ya doity rat!

RIFF

(grabs her)

The road, little girl, the road.

(CONTINUED)

CONTINUED: (5)

Anybodys spits - but cautiously - then drops to the rear as the group closes in on Riff.

RIFF

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

JETS

Right, man!

RIFF

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

SNOWBOY

Yeah, but dese PRs're diff'rent!

BABY JOHN

They multiply!

BIG DEAL

Dey keep comin'!

A-RAB

Like cockroaches!

MOUTHPIECE

Close da windows!

GEE-TAR

Shut da daws!

JOYBOY

Dey're eatin' alla food!

TIGER

They're breathin' all the air!

A-RAB

Dey're ruinin' free ennaprise!

SNOWBOY

Help, I'm drownin' in tamale!

RIFF

And you heard what that Lootenant Schrank said! We gotta make nice with them PRs or else! We gotta let 'em move in under our noses an' take it all away from us, or else!

(CONTINUED)

CONTINUED: (6)

JETS

No, man, NO!

RIFF

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

BABY JOHN

Like Jets!

RIFF

(without a stop)

-- And we're gonna clean them Sharks up once'n for all so they ain't never gonna set foot on our turf again, an' we're gonna do it in one all-out fight -- !

ACTION

A rumble -- !

(jabbing)

Chung! Chung!

RIFF

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

BABY JOHN

(nervously)

Zip guns!...Chee!

RIFF

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

ACTION

I say go, go!

A-RAB

I say mix!

TIGER

I say sock 'em!

JOYBOY

Tear 'em!

(CONTINUED)

CONTINUED: (7)

ICE

And if they say blades or guns -- ?

BABY JOHN

I say let's forget the whole
schmeer.

ACTION

Whah?

ICE

Whadda you say, Riff?

RIFF

I say this turf is small, but
it's all we got! I wanna hold
it like we always held it -- wit'
skin! But if they say blades,
I say blades! They say guns, I
say guns! I say I want the Jets
to be Number One, to sail, to hold
the sky!

A-RAB

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

ACTION

Chung! Chung!

TIGER

Cracko, jacko!

JOYBOY

Pam pam!

SNOWBOY

Riga tiga tum!

RIFF

Okay, cats! We rumble!
(general glee)

Now protocolity calls for a war
council between us an' the Sharks
to set the whole thing up. I will
personally give the bad news to
Bernardo.

SNOWBOY

Ya gotta take a lootenant witcha.

ACTION

Dat's me.

(CONTINUED)

CONTINUED: (8)

RIFF

That's Tony.

ACTION

Who needs Tony?

RIFF

We need Tony. He's got a rep
that's bigger than the whole
West Side!

ACTION

He don' belong no more.

RIFF

Cut it, Action. Me an' Tony
started the Jets.

ACTION

So where is he? Hah come he
takes a lousy stinkin' job?

SNOWBOY

Da Yout' Bawd corrupted 'im.

RIFF

A temporary sickness.
(putting Action down)
You wait an' see.

ICE

Man, remember them fists the day
we clobbered the Emeralds!

BABY JOHN

He saved my ever lovin' neck.

RIFF

Right. And he'll do it again.
He always came through for us;
he always will...

(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,
Let them do what they can,
You got brothers around,
You're a family man!
You're never alone,
You're never disconnected!

(MORE)

(CONTINUED)

41 CONTINUED: (9)

RIFF (cont'd)
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 me. I
guarantee you can count him in.

ACTION
(annoyed)
In, out, let's git crackin'.

SNOWBOY
(to Riff)
Where ya gonna find Bernardo? It
ain't safe ta go inna PR territory.

RIFF
He'll be at the dance tonight at
the gym.

A-RAB
But da gym's neutral territory.

RIFF
(sweet innocence)
I'm gonna make nice there, A-rab.
I'm on'y gonna challenge him.

ICE
Great, Daddy-O!

RIFF
So everybody dress up sweet'n sharp.
Meet Tony an' me at the dance at
ten. An' walk tall!

He runs off.

A-RAB
We always walk tall!

BABY JOHN
We're Jets!

ICE
The coolest!

(CONTINUED)



41 CONTINUED: (10)

A JET
The greatest!
(sings)
When you're a Jet,
You're the top cat in town,
You're the gold-medal kid
With the heavyweight crown!

ICE
(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 every Puerto Rican
'S a lousy chicken!

42 TRUCKING SHOT - PLAYGROUND AND STREET

as the Jets move across the playground and out to the street:

ALL
(sing)
Here come the Jets
Like a bat out of hell --
Someone gets in our way
Someone don't feel so well!
Here come the Jets:
Little world, step aside!
Better go underground,
Better run, better hide!

We're drawin' the line,
So keep your noses hidden!
We're hangin' a sign
Says "Visitors forbidden" --
And we ain't kiddin'!
Here come the Jets,
Yeah! And we're gonna beat
Every last buggin' gang
On the whole buggin' street!

On the whole!
Buggin' -- !
Ever -- !
Lovin' -- !
Street!

QUICK DISSOLVE TO:

43

EXT. REAR OF DOC'S CANDYSTORE - 5:30 PM THAT DAY

We are in the courtyard behind the drugstore. Tenement buildings loom on all sides. Steps lead down to a cellar. But there is sky above, and plenty of open space for movement. TONY, a ruggedly handsome boy of 18, his shirt-sleeves rolled up, is busy moving crates of bottled soft drinks down into the cellar. Riff is pleading with him, sometimes to his back, always to his moving figure, sometimes talking into the empty hole of the stair-well.

RIFF

Tony, ya not listenin'!

TONY

(in a fine mood)

I read ya loud'n clear.

RIFF

Then why don'tcha say somethin'.

TONY

I don't wanna hurt ya feelin's.
You're my pal, my buddy, my bes'
friend...

RIFF

Womb ta tomb!

TONY

Birth ta earth!

RIFF

That's why ya gotta come to the
dance tonight an' stand up wit' me!

TONY

Riff, j'ever stop to figger how
many bubbles in one bottle of this
soda pop?

RIFF

Tony, this is important!

TONY

(exuberant)

Everythin's important...you...me...
this sweet guy I work for...

RIFF

The Sharks walk bad - they bite
hard - if we don' stop 'em now --

TONY

(shoves a crate
in his hands)

Work for a livin'!

(CONTINUED)

CONTINUED:

RIFF

(shoving it right back)
Four-and-a-half years I live wit'
a buddy an' his family. I think
I'm diggin' a guy's character...
Boy, I'm a victim of disappointment
in you.

TONY

(easily)
End ya sufferin', little man. Why
donta just pack up ya gear an'
move out?

RIFF

'Cause ya ma's hot fa me...
(Tony grabs his arm,
twists him to the
ground)

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

TONY

(releasing him)
Now go play games with the Jets.

RIFF

An' why not? They're the greatest...
(watching Tony closely)
Ain't they?

TONY

Were.

RIFF

(challengingly)
You found somethin' better?

TONY

No...but...

RIFF

But what?

TONY

You won't dig it.

RIFF

So try me.

TONY

Okay...Every single night for the
last month, I wake up -- an' I'm
reachin' out...

(CONTINUED)

43

CONTINUED: (2)

RIFF

For what?

TONY

I don't know...

RIFF

A dame?

TONY

(unhearing)

...It's right outside the door...
just around the corner. But it's
comin'!

RIFF

What is?

TONY

I don't know...it's...it's like the
kick I used ta get from bein' a Jet...

RIFF

(moving in)

Now ya talkin'! Man, without a
gang you're an orphan. With a gang,
ya walk in twos, threes, fours. An'
when ya crew is the best, when you're
a Jet, you're out in the sun, buddy
boy. You're home free home!

TONY

(not buying)

Riff, I've had it.

RIFF

(quietly)

Tony, look at me, will ya...

(no response)

I never asked the time of day from
a clock, did I? I never asked
nothin' from nobody. But I'm
askin' you: come to the dance
tonight...

TONY

(a pause)

I..promised Doc I'd clean up the
store tonight...

(CONTINUED)

43

CONTINUED: (3)

RIFF

After the dance.
(he waits; no
response)

I awready told the guys you'd be
there. I'll be marked lousy if
ya don't show.

TONY

What time did ya tell 'em?

RIFF

(hopefully)

Ten?

(no response; he
speaks quietly)

For me, Tony. For Riff.

After a long moment, Tony turns and grins.

TONY

Ten it is.

RIFF

(giving him some skin)

Womb ta tomb!

TONY

Birth ta earth! An' I'll live
to regret this!

RIFF

Who knows? Maybe what ya waitin'
for'll be twitchin' at the dance
tonight.

With a grin, Tony shoves him along on his way, and as Riff
runs off, Tony echoes the thought to himself:

TONY

Who knows?

(MUSIC STARTS and
he sings)

Could be!...

Who knows? ...

There's somethin' due any day;

I will know right away

Soon as it shows.

It may come cannonballin' down through
the sky,

Gleam in its eye,

Bright as a rose!

Who knows? ...

(MORE)

(CONTINUED)



CONTINUED: (4)

TONY (cont'd)

It's only just out of reach,
Down the block, on a beach,
Under a tree.
I got a feelin' there's a miracle due,
Gonna come true,
Comin' to me!

Could it be? Yes, it could.
Somethin's coming, somethin' good,
If I can wait!
Somethin's comin', 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!
Somethin's comin', don't know when,
but it's soon --
Catch the moon,
One-handed catch!
Around the corner,
Or whistlin' down the river,
Come on -- deliver
To me!

Will it be? Yes, it will.
Maybe just by holdin' still
It'll be there!
Come on, somethin', come on in,
don't be shy,
Meet a guy,
Pull up a chair!

The air is hummin',
And somethin' great is comin'!
Who knows?
It's only just out of reach,
Down the block, on a beach...
Maybe tonight...

As the song ends -

DIRECT CUT TO:

44 CLOSE SHOT - MARIA - INT. BRIDAL SHOP - EVENING

We capture all the spirit and radiant beauty of the lovely young MARIA in one quick, breathtaking CLOSEUP as the scene begins. In the ensuing moments, the CAMERA will fully reveal the bridal shop setting. The store is closed for the evening

(CONTINUED)

CONTINUED:

But the lights are on in the workroom at the rear. There are several sewing machines standing idle, dressmaker dummies, some "naked," some in bridal-party garb. At one of the work tables, 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 Maria, who hovers over her persistently. Anita is knowing, sexual, sharp. Maria is an excited, enthusiastic, obedient child, with the temper, stubborn strength and awareness of a woman.

MARIA

Por favore, Anita. You are my friend --

ANITA

Stop it, Maria.

MARIA

(holding out scissors)

You must make the neck lower!

ANITA

And you must stop heckling me.
We are working on our time now,
not the old lady's...

MARIA

One inch. How much can one little inch do?

ANITA

Too much.

MARIA

(exasperated)

Anita, it is now to be a dress for dancing, no longer for praying.

ANITA

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

MARIA

Querida, one little inch; una poca poca ---

ANITA

Bernardo made me promise ---

MARIA

Ai! Bernardo! One month have I been in this country -- do I ever even touch excitement?

(MORE)

(CONTINUED)

44 CONTINUED: (2)

MARIA (cont'd)
I sew in this place all day, I sit
at home all night. For what did
my fine brother bring me here?

ANITA
To marry Chino.

MARIA
Chino. 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 that it
happens.

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

ANITA
I'll rip this to shreds!

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

ANITA
Next year.

MARIA
I hate the dress!

ANITA
(lightly)
Then don't wear it, and don't
come to the dance with us tonight.

MARIA
(shocked)
Don't come!
(she grabs the
dress)
Could we not dye it red, at least?

ANITA
No, we could not.

(CONTINUED)

44 CONTINUED: (3)

She starts to help Maria into the dress.

MARIA

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

She stops as she suddenly realizes the advantages.

ANITA

Well???

MARIA

Ahhh--sil It is a beautiful dress:
I love you!

She hugs Anita happily. Suddenly the door opens and
Bernardo pokes his head in. Behind him is the gentle,
sweet-faced Chino. They are dressed for the dance.

BERNARDO

Are you ready, ladies?

MARIA

Come in, 'Nardo.
(she whirls in
the dress)
Is it not beautiful?

BERNARDO

(looking only at
her face)

Ah, yes...
(he kisses her)
Very.

ANITA

(feeling left out)
I didn't quite hear...

BERNARDO

(kissing Anita quite
differently)

Very beautiful.

Maria watches them a moment, then turns to Chino.

MARIA

Come in, Chino. Do not be afraid.

CHINO

(shyly)
But this is a shop for ladies.

(CONTINUED)



ANITA
We won't bite you --
(to herself)
-- Till we know you better.

ANITA

A1.

CHINO

51.

BERNARDO

ANITA

MARIA

BERNARDO

MARIA

EFFECT DISSOLVE TO:

A settlement house gymnasium, converted for the evening to a dance hall, with streamers and bunting. Both gangs are there, boys and girls, jitterbugging wildly to frenetic MUSIC, their bodies gyrating, their faces cool, detached.

(CONTINUED)

45 CONTINUED:

The line between the Jets and the Sharks is sharply defined by the colors they wear, the costumes of the boys and girls reflecting the colors of each gang's jackets. Jets are dancing with Jets, Sharks with Sharks, but the couples are not segregated. We briefly spot various gang members in moments typical of the way they each dance: during a slow grind section, Baby John is having a happy strut against the sexy swayings of the other couples; Anybodys is trying to join the line of boys on the sidelines who make up their own dance without girls; A-rab, Snowboy and their girls are dancing happily and kookily; Ice dances hard, intense and razor-like with his girl, VEILMA, who is young, sexy, lost in a world of jive. We also see the Sharks dancing, and establish the younger, junior members waiting around on the sidelines for their chance at physical and emotional release. Watching over the proceedings with a strained smile that hides justifiable tension is a rather fatuous social worker of about forty. He is called GLAD HAND, and he is a "square. Right beside him, ready to de-fuse any explosion that might take place here tonight, is the law himself, Officer Krupke.

Near the end of this opening sequence, Bernardo arrives with Anita. Chino escorts Maria directly behind them. As Maria looks around, delighted and thrilled by everything she sees, Bernardo is greeted by Pepe, and is then spotted by the Jets, who withdraw from the dancing and gather together around Riff, leaving the Sharks dancing alone. The Sharks realize this, stop dancing and withdraw around Bernardo. The MUSIC PETERS AWAY; the atmosphere of the dance-hall is tense, expectant. Riff starts across, with lieutenants, to make his challenge to Bernardo, who starts across, with his lieutenants, to meet him. Disaster is only a moment away. But in the nick of time, Glad Hand hurries forward and intervenes.

GLAD HAND

(beaming nervously)

All right, boys and girls!

Attention, please!

(a hum of talk)

Attention!

(Krupke appears
behind him; the
talk stops)

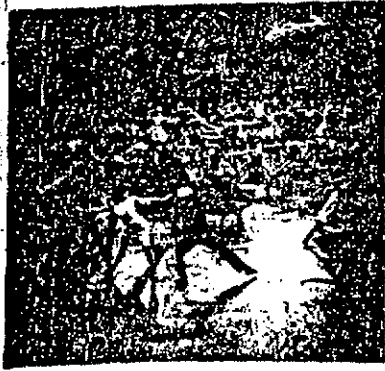
Thank you. My, this is a fine
turnout we have here tonight...

(sarcastic ad libs
from the kids)

I know all of you boys and girls
are here because you want to make
new friends, and get closer to old
ones, so tonight, we're going to do
something special.

(MORE)

(CONTINUED)



45

CONTINUED: (2)

GLAD HAND (cont'd)
We're going to have a "get-together"
dance. Doesn't that sound nice?

(ad libs: "Oh,
ginger peachy," etc.)
Now, I want you to form two circles:
boys on the outside, girls on the
inside...

SNOWBOY
Where're you?

GLAD HAND
(tries to laugh
at this)
All right. Now when the music
stops, each boy dances with whichever
girl is opposite. Okay? Okay.
Two circles, kids.

(the "kids" clap their
hands back at him and
ad lib: "Two circles,
kids," etc., but do
not move)
Well, it won't hurt you to try.

SNOWBOY
(limping forward)
Ooh, it hoits, it hoits, it --

Krupke moves at him, and Snowboy meekly returns to his
place. Riff steps forward and beckons to his girl,
GRAZIELLA. She moves 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. MARIA WATCHES FROM THE
SIDELINES as the other kids form the two circles Glad Hand
requested.

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

PROMENADE MUSIC STARTS and the circles start revolving.
Glad Hand, whistle to his mouth, is in the center with
Krupke. He BLOWS THE WHISTLE and the MUSIC STOPS, leaving
Jet boys opposite Shark girls, and vice versa.

There is a moment of tenseness. Bernardo finds himself
opposite Graziella, who steps away from him in disgust.

(CONTINUED)

5 CONTINUED: (3)

In response, Bernardo reaches across her for Anita's hand, and she comes to him. Riff reaches for Graziella, and the kids of both gangs follow suit. Krupke steps forward to try to force the issue of dancing together, but Glad Hand eases him away. The "get-together" has failed, and each gang is on its own side of the hall as a MAMBO STARTS. At first it is generally competitive in speed and action. Then the Sharks go into a special mambo of their own and take over the floor with it. In retaliation, the Jets sweep across the floor with their own version, dispersing the Sharks. At the height of this development, TONY ENTERS THE GYM, and Riff, delighted to see him, breaks the dance to go greet him, giving the Sharks the opportunity to recapture the center of the floor. This time it is solely Bernardo, Anita, Pepe and his girl, and there is very quickly a crowd around them. Riff, realizing what has happened, takes Graziella, Ice takes Velma, and they cut into the area, drawing the attention to themselves. Then, Anita and Bernardo cut loose alone, and Riff and Graziella come on to match them. The dance builds wilder and wilder, until at the peak, everybody is 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 react to the private, magic vision of each other, their voices die, their smiles fade, their hands go slowly to their sides. The LIGHTS FADE on the others as a delicate CHA-CHA BEGINS, and Tony and Maria slowly walk towards each other.

6 CLOSE ANGLE - TONY AND MARIA

Slowly, as though in a dream, they drift into the steps of the dance, always looking at each other, completely lost in each other, unaware of anyone, any place, any time.

TONY

You're not thinking I'm someone else?

MARIA

I know you are not.

TONY

Or that we've 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 more than --

(CONTINUED)

6 CONTINUED:

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

She moves his hands to her face.

TONY
So beautiful.

MARIA
(gazing into his eyes)
Beautiful.

TONY
It's so much to believe - you're
not...making a joke?

MARIA
I have not yet learned how to joke
that way. I think now I never will.

Impulsively, Tony stops to kiss her hands; then tenderly, innocently, her lips. They separate, are gazing at each other, when suddenly they are seen by Bernardo. The MUSIC BURSTS OUT, the LIGHTS FLARE UP, and he is upon them in an icy rage.

ANOTHER ANGLE

Voices are kept low, so that Glad Hand, Krupke, and the others at the dance are not immediately aware of trouble.

BERNARDO
Get your hands off, "American!"

TONY
Take it easy, Bernardo.

BERNARDO
Stay away from my sister!

TONY
Sister?

BERNARDO
(to Maria)
Couldn't you see he's one of them?

(CONTINUED)

CONTINUED:

MARIA
No; I saw only him.

BERNARDO
There's only one thing they want
from a Puerto Rican girl --

TONY
That's a lie!

RIFF
(he's there with Ice)
Later, Tony.

CHINO
(coming up to Tony)
Get away.

TONY
You keep out, Chino.
(to Maria)
Don't listen to them!

BERNARDO
She will listen to her brother
before --

RIFF
(overlapping)
If you characters want to settle --

GLAD HAND
(moving in)
Please! Boys! Everything was
going so well...

At this point, Krupke starts to lumber forward. One of the
Jets gives a warning WHISTLE. The group quickly breaks up,
and Baby John takes out Glad Hand, who lamely finishes off
his speech:

GLAD HAND
Now come on - we're all here to
have a good time, aren't we?

MUSIC STARTS AGAIN, and Glad Hand moves away, leaving
Krupke dangling, sensing trouble, but not sure what it was.

BERNARDO
(to Chino)
Take her out of here. We're
going home.

(CONTINUED)

47 CONTINUED: (2)

MARIA
'Nardo, it is my first dance!

BERNARDO
Please. We are family. Go.

Maria hesitates, then starts out with Chino. Tony stares after her. She stops for a moment to look back at him.

CHINO
(taking her arm)
Come, Maria.

TONY
(echoing her name)
Maria...

He is unaware that Bernardo has started to move towards him. But Riff intercepts Bernardo, and we MOVE IN CLOSE, taking Tony out of the FRAME.

CLOSER ANGLE - BERNARDO AND RIFF

BERNARDO
(brushing Riff's
hand aside)
I don't want you.

RIFF
I want you, though. For a war
council - Jets and Sharks.

BERNARDO
The pleasure is mine.

RIFF
Let's go outside.

BERNARDO
I would not leave the ladies here
alone with your kind around. We
will meet you at midnight.

RIFF
Doc's candystore?
(Bernardo nods)
And no jazz before then.

BERNARDO
I understand the rules -- Native
Boy.

49 WIDER ANGLE

Bernardo brushes past Riff, takes Anita by the arm and starts away with her, CAMERA PANNING SLIGHTLY with them as:

BERNARDO

I told you to watch her!

ANITA

If I had as many eyes as you have hands -- !

They have walked out of the shot as MOVING CAMERA has suddenly picked up Tony, CLOSE IN FOREGROUND. He is gazing toward CAMERA, toward the door through which Maria has left, and he is completely lost in a dream, moving forward slowly, as behind him in background we see and HEAR Riff giving instructions to Ice:

RIFF

Doc's at midnight. Spread the word.

ICE

(moving)

Right, Daddy-O.

Tony keeps moving forward and we are now in:

50 TIGHT CLOSE SHOT - TONY

continuing forward, CAMERA MOVING AHEAD of him but always keeping him in a FULL HEAD SHOT as he echoes the name again:

TONY

Maria...

MUSIC STARTS, and from somewhere behind Tony we hear:

RIFF'S VOICE

Tony?...

(there is no reaction
from Tony - and now,
from farther away)

Tony!...

But Tony is still lost in a dream, and in a moment, JUST BEFORE HE STARTS TO SING, a visual transition will take place on the screen that will be so imperceptible that we will not realize, until after Tony has started to sing and the CAMERA ANGLE BECOMES SLIGHTLY WIDER, that we have (by ignoring the physical realities and by holding close on Tony's face) moved outside to:

51

EXT. THE STREETS OF THE WEST SIDE - MOVING SHOT - NIGHT

(IT IS SUGGESTED THAT DURING THIS ENTIRE SCENE, CAMERA ANGLE BE LOW, GETTING TONY AND THE TOPS OF BUILDINGS, THE NIGHT SKY, EVERYTHING RENDERED SLIGHTLY MAGICAL BY COMPOSITION AND LIGHTING, STRAIGHT CUTS BEING MADE TO DIFFERENT LOCALES WITHIN THE NUMBER, THE COMMON THREAD RUNNING THROUGH IT ALL BEING THE SONG, AND TONY, MOVING FORWARD, REACHING OUT TO THE WONDERFUL THING THAT HAS HAPPENED TO HIM.)

TONY

(speaking softly)

Maria...

(singing softly)

The most beautiful sound I've
ever heard.

(VOICES OFFSCREEN)

Maria, Maria, Maria, Maria...

(TONY)

All the beautiful sounds of the world
in a single word:

(VOICES OFFSCREEN)

Maria, Maria, Maria, Maria...

(swelling in intensity)

Maria, Maria...

(TONY)

(singing)

Maria!

I've just met a girl named Maria,
And suddenly the 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!

(sings obbligato
during first half
of chorus -- then,
resumes lyrics)
(MORE)

(CONTINUED)

51 CONTINUED:

TONY (cont'd)

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.

As the SONG ENDS -

DIRECT CUT TO:

52 INT. MARIA'S APARTMENT - BEDROOM & LIVING-ROOM - NIGHT

Start CLOSE ON MARIA, standing at her bedroom window, gazing out, perhaps thinking of Tony, hardly listening to the words that are being flung at her by Bernardo, who will presently be revealed, with Anita lurking in the background. We have obviously come in on the end of his tirade, for he is impatient to leave, and what we do hear are his parting shots:

BERNARDO

(at Maria's back)

-- I do not say these things to
 spoil your evening or to hear
 myself talk. I am here longer
 than you, Maria!

MARIA

(quietly)

Si, 'Nardo.

BERNARDO

Some day when you are an old married
 woman with five children, then you
 can tell me what to do! But right
 now, it is the other way around.

ANITA

(sotto voce)

Sure. He is the old married woman.

BERNARDO

(starting away)

Now go to bed.

MARIA

(quietly)

Si, 'Nardo.

Bernardo swiftly exits from the apartment. Anita stays behind just long enough to step to Maria's side and give her an affectionate little hug. Then she hurries out after Bernardo, CAMERA MOVING WITH HER.

52A MOVING SHOT - ANITA AND BERNARDO - INT. HALLWAY & INT. STAIRWAY TO ROOF

Bernardo is traveling fast as he goes up the stairs to the roof. Anita has to hurry to catch up with him. Even before she does so, they are exchanging words:

ANITA

You know, she has a mother. Also a father...

BERNARDO

(over his shoulder)

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

ANITA

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

BERNARDO

(sarcastically)

Puerto Rico is in America now!

He goes through the doorway to the roof, Anita following.
Action and dialogue will continue unbroken on:

52B EXT. ROOFTOP

A lot of living goes on up here among the Puerto Ricans. Right now, a bit of loving is going on. Pepe is in amorous embrace with CONSUELO, a bleached-blond, banged beauty, and INDIO is entangled with ROSALIA, who may be small in intelligence, but large elsewhere. Chino has been too embarrassed to watch. They all look up as Bernardo and Anita come through the doorway:

ANITA

(grabbing Bernardo)

Sometimes I don't know which is thicker --

(she kisses him)

Your skull or your accent.

BERNARDO

(breaking away)

Vamonos, chicos!

INDIO

(through a kiss)

Anh, let them wait!

CHINO

Is Maria all right?

(CONTINUED)

52B

CONTINUED:

ANITA

I should be so all right.

BERNARDO

(darkly)

It will not happen again.

(with a gesture)

Pepe! Indio!

(to Anita)

After tonight, things will be settled...

PEPE

(reluctant to
leave Consuelo)

I'm so comfortable.

ANITA

(simultaneously,
at Bernardo)

First settle your stomach.

BERNARDO

Never mind my stomach.

ANITA

I mind your nose and your head --
broken.

CONSUELO AND ROSALIA

(apprehensive about
their men)

Broken?

ANITA

Sure. They use Maria as an excuse
to start...World War Three.

BERNARDO

It is more than that --

ANITA

(cuddling up
to him)

More than what? She was only
dancing.

BERNARDO

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

ANITA

Says the Spic.

(CONTINUED)

52B CONTINUED: (2)

BERNARDO

You are not so cute.

ROSALIA

That Tony is.

CONSUELO

And he works.

CHINO

(joining the group)

A delivery boy.

ANITA

And what are you?

CHINO

An assistant.

BERNARDO

Si! And Chino makes half what
 the Polack makes - the Polack is
American!

ANITA

Al! Here comes the whole
 commercial!

(A burlesque recitation
 in mock Puerto Rican
 accent; Bernardo starts
 the first line with her)

Your father's a Pole,
 Your mother's a Swede,
 But you were born here -
 That's all you need.
 You're an American!

(a little pause)

But us? Foreigners!

PEPE AND CONSUELO

Lice!

PEPE, CONSUELO, ANITA

Cockroaches!

BERNARDO

Well, it is true!

(with sudden feeling)

When I think of how I thought it
 would be for us here...

(a sad little laugh)

We came like children...believing...
 trusting...

(CONTINUED)

52B CONTINUED: (3)

ANITA
(mocking)
With our hearts open --

CONSUELO
Our arms open --

PEPE
You came with your mouth open.

CONSUELO
You did, pig!
(she slaps him)
And you'll go back with handcuffs!

PEPE
I am going back with a Cadillac!

CHINO
Air-conditioned!

PEPE
Built-in-bar!

INDIO
Telephone!

CHINO
Television!

PEPE
Compatible color!

CONSUELO
If you had all that, why would
you want to go back to Puerto Rico?

ANITA
Even if you didn't have all that,
why would you want to go back to
Puerto Rico?

BERNARDO
(to Anita)
It's so good here?

ANITA
It's so good there? We had nothing.

BERNARDO
We still have nothing - only more
expensive.

(CONTINUED)

52-B CONTINUED: (4)

ANITA
(annoyed)

A1!

BERNARDO
(cooing)
Anita Josefina Teresita --

ANITA
It's plain Anita now -- !

BERNARDO
(continuing
through)
-- Beatriz del Carmen Margarita,
etcetera, etcetera --

ANITA
Once an immigrant, always an
immigrant!

BERNARDO
(mussing her
hair)
Look -- instead of a shampoo,
she's been brainwashed --

ANITA
(laughing)
Stop it --

BERNARDO
-- And now she is queer for Uncle
Sam.

ANITA
(faking it,
dramatically)
Oh, no! That is not true!
(sings)

Puerto Rico,
My heart's devotion --
(her real
meaning)

Let it sink back in the ocean.
Always the hurricanes blowing,
Always the population growing,
And the money owing.
And the sunlight streaming,
And the natives steaming.
I like the island Manhattan,
Smoke on your pipe and put that in.

(CONTINUED)

SC-8 CONTINUED: (5)

GIRLS

(chorus)

I like to be in America,
Okay by me in America,
Everything free in America -

BERNARDO

For a small fee in America.

ANITA

Buying on credit is so nice.

BERNARDO

One look at us and they charge twice.

CONSUELO

I'll have my own washing machine.

CHINO

What will you have, though, to keep clean?

ANITA

Skyscrapers bloom in America.

ANOTHER GIRL

Cadillacs zoom in America.

ANOTHER GIRL

Industry boom in America.

BOYS

Twelve in a room in America.

ANITA

Lots of new housing with more space.

BERNARDO

Lots of doors slamming in our face.

ANITA

I'll get a terrace apartment.

BERNARDO

(with exaggerated
Mexican accent)

Better get rid of your accent.

ANITA AND THREE GIRLS

Life can be bright in America.

(CONTINUED)

52-B CONTINUED: (6)

BERNARDO

If you can fight in America.

ALL GIRLS

Life is all right in America.

ALL BOYS

If you're all white in America.

An interlude of WHISTLING and DANCING. Then:

ANITA AND CONSUELO

Here you are free and you have pride.

BERNARDO

Long as you stay on your own side.

ANITA

Free to be anything you choose.

ALL BOYS

Free to wait tables and shine shoes.

BERNARDO

Everywhere grime in America,
Organized crime in America,
Terrible time in America.

ANITA

You forget I'm in America.

An interlude of MORE DANCING. Then:

BERNARDO

(teasingly)

I think I go back to San Juan.

ANITA

I know a boat you can get on.

BERNARDO

Everyone there will give big cheer...

ANITA

Everyone there will have move here...

THE SONG ENDS IN A DANCE. When it is over, Bernardo turns to the boys, calls out:

(CONTINUED)

52-B CONTINUED: (6-A)

BERNARDO

Eh! Vamonos, chicos! Es tarde!

The whole group heads for the doorway and the stairs.

52-C MOVING SHOT - INT. STAIRWAY AND HALLWAY OUTSIDE MARIA'S APARTMENT

As the group starts down, the girls try to cling to the boys, as though unwilling to let them go. Pepe, Indio, Chino, Rosalia and Consuelo get ahead of Bernardo and Anita, who come to a momentary halt on the stairway for a goodnight kiss. The song, the dance, have put even Bernardo in an amorous mood for the moment:

BERNARDO

(to Anita)

Meet me on the roof later.

ANITA

Meet me on the roof later.

BERNARDO

Well, will you or won't you?

ANITA

Well, will you or won't you?

BERNARDO

Well, will you?

ANITA

You have your big, important war council. The council or me?

BERNARDO

First one, then the other.

(CONTINUED)

52C CONTINUED:

ANITA
(breaking away)
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
But they do here. You want me to
be an American, don't you?
(Anita makes a rude
gesture; Bernardo
makes a mock bow)
Buenas noches, Anita Josefina --
(as he descends
with the boys)
-- Teresita Beatriz del Carmen
etcetera, etcetera, etcetera...

ANITA
(shouts after him)
Immigrant!

Anita and the girls are in the hallway outside Maria's
bedroom door as Pepe and Indio sing-song "Buenas Noches!"
up the stairwell as they descend, and Rosalia and Consuelo
sing-song "Buenas Noches!" right back. Now, Rosalia taps
Maria's door lightly, and calls to the open transom:

ROSALIA
(softly)
Buenas noches, Maria...

53 INT. MARIA'S BEDROOM

Maria has her robe on, is preparing for bed, as she HEARS
the voices from the hallway:

CONSUELO'S VOICE
(softly)
Buenas noches, Maria...

ANITA'S VOICE
(softly)
Good night, Maria...

(CONTINUED)



CONTINUED:

MARIA
(softly, with a
little smile)

Good night...

From outside in the hallway, the girls can be heard heel-clicking down the stairs. Silence now. And then suddenly Maria HEARS A VOICE calling to her from outside her open window, which leads to a fire escape.

TONY'S VOICE (o.s.)

Maria...

She goes to the window.

EXT. BACK ALLEY AND FIRE ESCAPE

Tony is standing in the alley, looking about, not sure which window is Maria's.

TONY
(calling)

Maria...

She appears on the fire escape, moves forward, sees Tony.

TONY

Maria...

MARIA

Ssh!

TONY
(sees her)

Maria!

MARIA
Quiet! If Bernardo --

TONY

Come down.

MARIA

No.

TONY

Maria...

MARIA

Please.

(turning)
My father and mother will wake up --

(CONTINUED)

4 CONTINUED:

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.

MARIA'S FATHER'S VOICE
(from the apartment)
Maria?

MARIA
(turning)
Momentito, Papa...
(to Tony)
Now see what you've done...

TONY
(climbing up)
Momentito, Maria.

CLOSER ANGLE - THE FIRE ESCAPE

MARIA
Callate!
(she reaches out
her hand to stop him)
Ssh!

TONY
(grabbing her hand)
Ssh!

He is at her side now.

(CONTINUED)

5 CONTINUED:

MARIA

It is dangerous. If Bernardo
knew --

TONY

We'll let him know. I am not
"one of them," Maria.

MARIA

But you are not one of us, and I
am not one of you.

TONY

To me, you're all the beautiful --

She covers his mouth with her hand as:

MARIA'S FATHER'S VOICE

Maruca!

MARIA

Si, yo vengo, Papa.

They move towards the farther side of the fire escape,
away from the window.

TONY

Maruca?

MARIA

His pet name for me.

TONY

I like him. He'll like me.

MARIA

No. He is like Bernardo: afraid.
(suddenly laughing)
Imagine being afraid of you!

TONY

Ya see?

MARIA

(touching his face)
I see you.

TONY

See only me.

(CONTINUED)

CONTINUED: (2)

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

(sings)

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, through "special effects," the buildings, the
sky, the very night seems to take on a magical quality.

TONY

Tonight, tonight,
It all began tonight,
I saw you and the world went away.

MARIA

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.

BOTH

For here you are
And what was just a world is a star
Tonight!

As the scene fades back to "reality":

MARIA'S FATHER'S VOICE

(from inside)

Maruca!

MARIA

I cannot stay. Go quickly!

TONY

I'm not afraid.

(CONTINUED)

55 CONTINUED: (3)

MARIA
Please.

TONY
(kissing her)
Good night.

MARIA
Buenas noches.

TONY
I love you.

MARIA
Yes, yes. Hurry.
(Tony starts to
climb down)
Wait! When will I see you?
(he starts back up)
No!

TONY
Tomorrow.

MARIA
I work at the bridal shop across
the street. Lucia's.

TONY
I'll come there.

MARIA
At closing time. Six o'clock.

TONY
Yes.

MARIA
Good night.

TONY
Good night.

He starts off.

WIDER ANGLE - ALLEY AND FIRE ESCAPE

MARIA
(calling down)
Tony!

TONY
Ssh!

(CONTINUED)

CONTINUED:

MARIA

When you come, use the back door.

TONY

Si.

Again he starts out.

MARIA

Tony!

(he stops; a pause)

What does Tony stand for?

TONY

Anton.

MARIA

Te adoro, Anton.

TONY

Te adoro, Maria.

BOTH SING

(as MUSIC STARTS again)

Good night, good night,
Sleep well and when you dream,
Dream of me
Tonight.

Tony runs off into the darkness, as Maria watches.

DIRECT CUT TO:

EXT. STREET BEFORE DOC'S CANDYSTORE - MIDNIGHT

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

ACTION

(impatiently)

Where da devil a dem Sharks?

A-RAB

Maybe dey're too chicken to show.

SNOWBOY

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

(CONTINUED)

ACTION
(pounding his palm)

Come on!

SNOWBOY
Ya gettin' on my noives.

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

A-RAB
(turning)
Whah?

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

SNOWBOY
Who don't?

BABY JOHN
Superman. Gee, I love him.

SNOWBOY
So marry him.

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

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

ANYBODYS
("shooting" him)
Pow wow!

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

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

(CONTINUED)

57 CONTINUED: (2)

ANYBODYS

I know what it could make you
do. Ya better wear diapers.

BABY JOHN

Ah, go walk the streets like ya
sister.

ANYBODYS

(jumping him)

Lissen, jail bait, I licked ya
twice and I can do it again.

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

RIFF

Okay, cats, all present an'
accounted for?

JETS

(ad libs)

You said it!
We're itchin'!
Bring 'em on!
Pow!

RIFF

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

ACTION

So where are dey?

RIFF

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

ACTION

(cynical)

D1 invisible man.

A-RAB

Riff, hey. Whaddaya tink da
Sharks are gonna ask for?

(CONTINUED)

57 CONTINUED: (3)

RIFF
(harshly)
Mercy!

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

RIFF
Relax, little man.

GRAZIELLA
(hanging on
his arm)
You tell 'em, Daddy-O.

ACTION
(busting)
I'm ready!

ICE
Easy, freezy cool...

VELMA
Oo, oo, ooble-oo.

ACTION
(swinging)
Chung chung!

A-RAB
Cracko jacko!

VELMS
Ooble-oo.

ANYBODYS
Riff, look, in a tight spot ya
gonna need every man ya can --

RIFF
No.

GRAZIELLA
(indicating Anybodys
to Velma)
An American tragedy.

(CONTINUED)

57 CONTINUED: (3-A)

ANYBODY'S
('shooting' her)
Pow.

GRAZIELLA
Poo.

VELMA
Ooblee-poch.

She and Graziella giggle.

RIFF
(pointing)
Now look, when the Sharks come,
you chicks cut out.

GRAZIELLA
We might, and then again we
might not.

RIFF
This ain't kid stuff, Graziella.

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

VELMA
No thank you-oo, ooblee-oo.

GRAZIELLA
And you can punctuate it.

(CONTINUED)

57

CONTINUED: (4)

VELMA

Ooo!

They giggle again.

ACTION

(to Riff)

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

GRAZIELLA

(enraged)

I and Velma ain't dumb!

ANYBODYS

Pow!

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

KRUPKE

Hey, you!

JETS

(hooting simultaneously)

Hey, you!

Hey, who!

Who, who!

Who, me!

Who, hah!

Hah, who!

Krupke opens the door, gets out.

RIFF

Top of the evening, Officer Krupke.

KRUPKE

(pointing at Baby John)

You!

BABY JOHN

Me?

KRUPKE

Yeah, you. Didn't ya hear me?

BABY JOHN

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

KRUPKE

Why didn't ya answer me?

(CONTINUED)

CONTINUED: (5)

A-RAB

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

KRUPKE

(to A-rab)

Ya little wise apple, ya want me
to run ya in?

A-RAB

Indeed not, sir.

KRUPKE

(to the others)

I oughta run all you punks in!
Whaddaya standin' around here for
blockin' the sidewalks?

RIFF

(innocently)

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

A-RAB

We don't get no love dere...

SNOWBOY

Oh it's awful...

ACTION

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

KRUPKE

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

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

DRIVER

(urgently)

Hey, Sergeant! C'mon, quick!
We got a "ten thirteen!"

KRUPKE

(to the kids)

Go on! Get a move on! All of ya!
(backing towards
the car)

And don't let me catch any of ya
around here when I get back!

(CONTINUED)

CONTINUED: (6)

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

ACTION

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

A-RAB

(on sidewalk)

Them headbusters ain't got no manners.

SNOWBOY

They treat us like we ain't even yooman.

BABY JOHN

(uneasily)

Chee, he wuz real mad, huh?

A-RAB

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

BABY JOHN

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

RIFF

(quickly)

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

He looks at Tiger, who takes the cue:

TIGER

(imitating Krupke)

Hey, you!

RIFF

Me, Officer Krupke?

TIGER

(as Krupke)

Yeah, you! Gimme one good reason for not draggin' ya down to the stationhouse, ya punk!

(CONTINUED)

RIFF

(sings)

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

ALL

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

RIFF

There is good!

ALL

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

TIGER

(imitating Krupke)

That's a touchin' good story.

RIFF

Lemme tell it to the world!

TIGER

(imitating Krupke)

Just tell it to the Judge.

RIFF

(to A-rab)

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

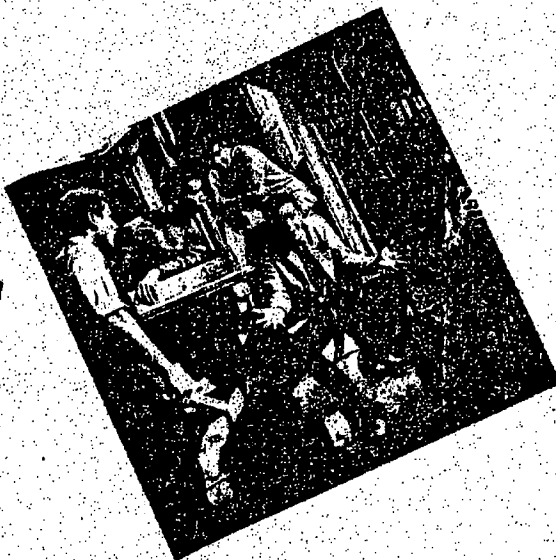
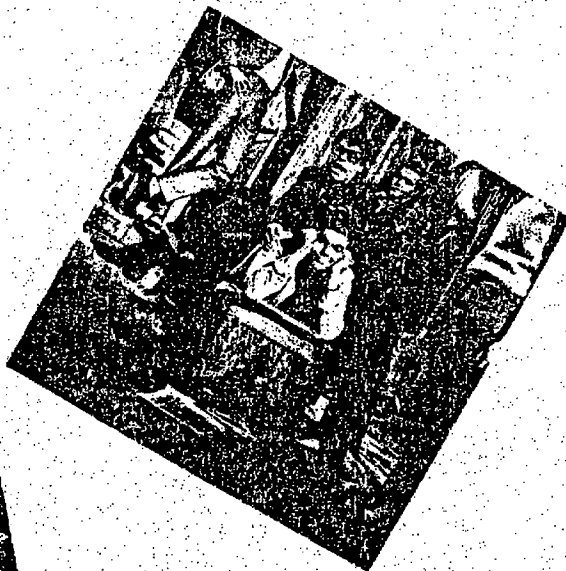
A-RAB

(imitating a Judge)

Right!

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

(CONTINUED)



57 CONTINUED: (8)

RIFF

I'm disturbed.

ALL

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

A-RAB

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

RIFF

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

A-RAB

(as Judge)
So take him to a headshrinker.

RIFF

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

ACTION

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

RIFF

I am sick!

ALL

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

(CONTINUED)

57 CONTINUED: (9)

ACTION

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

RIFF

Hey, I got a social disease!

ACTION

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

RIFF

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

SNOWBOY

(as female social
worker)

Eeek!
Officer Krupke, you've done it again.
This boy don't need a job, he needs
a year in the pen.
It ain't just a question of misunderstood;
Deep down inside him, he's no good!

RIFF

I'm no good!

ALL

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

A-RAB

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

ACTION

(as psychiatrist)
The trouble is he drinks.

SNOWBOY

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

(CONTINUED)

57 CONTINUED: (10)

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

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

SNOWBOY
(as social worker)
The trouble is he's grown!

ALL
Krupke, we got troubles of our own!
Gee, Officer Krupke,
We're down on our knees.
'Cause no one wants a fella with
a social disease.
Gee, Officer Krupke,
What are we to do?
Gee, Officer Krupke --
(NOISE) you!

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

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

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

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

DOC
Any of you seen Tony tonight?

ANYBODYS
You betcha we did.

DOC
He was supposed to clean up the
store.

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

DOC
Tony?

INT. CANDYSTORE

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

RIFF

Hey, Doc - you ain't closin' up now...

DOC

I'm not?

RIFF

We're gonna have a war council here.

DOC

A who?

SNOWBOY

Ta detoimin weapons!

A-RAB

We gonna set up a mix wit' da PRs!

DOC

Weapons. You couldn't play basketball?

ANYBODYS

Get with it, Buster.

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

ACTION

(menacingly)

You don' unnerstan': we got special business comin' here tonight.

DOC

Makin' trouble for the Puerto Ricans?

ACTION

Dey make trouble for us.

DOC

For you, trouble is a relief.

RIFF

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

DOC

Fighting over a little piece of street is so important?

ACTION

To us, it is.

(CONTINUED)

58 CONTINUED:

DOC
To hoodlums, it is.

ACTION
(hotly)
Hey, who you callin --?

DOC
War councils --

ACTION
Don' start, Doc --

DOC
Rumbles --

ACTION
Ja hear me, Doc?

DOC
Why, when I was your age --

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

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

A-RAB
Dig dig dig --

Suddenly they all look towards the door. Bernardo, Chino, Pepe and Indio are entering. Doc frowns worriedly. There is immediate tension. No one says a word. Riff pats Graziella on her behind, meaning "beat it." Followed by Velma, she runs out, slithering past the Sharks. Anybodys huddles by the juke box, but Riff spots her. She gives him a pleading let-me-stay look, but he gestures for her to go. Unlike the other girls, as she exits, Anybodys shoves the Sharks aside like a big tough man. Then:

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

BERNARDO
Let's get down to business.

(CONTINUED)

58 CONTINUED: (2)

RIFF

Bernardo 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!

Doc starts for the back room, as 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'.
You crossed the line once too often.

BERNARDO

You started it.

RIFF

Who jumped Baby John this afternoon?

BERNARDO

Who jumped me the first day I moved
here?

ACTION

Who asked ya to move here?

PEPE

Who asked you?

SNOWBOY

Move where ya wanted!

A-RAB

Back where ya came from!

(CONTINUED)

58 CONTINUED: (3)

Spics! ACTION

Micks! PEPE

Wop! INDIO

We accept! BERNARDO

Time: RIFF

Tomorrow? BERNARDO

After dark. RIFF
(they shake)

Place: BERNARDO

The park. RIFF

The river. BERNARDO

Under the highway.

They shake.

Weapons: RIFF

Suddenly Tony comes running in calling out:

TONY
Doc! Hey, Doc!

He sees the group and pulls up short. In the moment of silence, Riff, delighted to see him, waves him over. Bernardo stares coldly.

ACTION
(getting the war
council back on
the tracks)

Weapons!

Doc has entered. Tony exchanges a worried look with him as:

(CONTINUED)

58 CONTINUED: (4)

BERNARDO

Weapons...

RIFF

You call.

BERNARDO

Your challenge.

RIFF

Afraid to call?

BERNARDO

....Rocks.

RIFF

....Belts.

BERNARDO

....Pipes.

RIFF

....Cans.

BERNARDO

...Bricks.

RIFF

..Bats.

BERNARDO

.Clubs.

RIFF

Chains.

TONY

-- Bottles, knives, guns!
(they stare)

What a coop fulla chickens!

ACTION

Who ya callin' chicken?

BERNARDO

Every dog knows his own.

TONY

I'm callin' alla ya chicken! The
big tough buddy boys have to throw
bricks! Afraid to get in close?
Afraid to slug it out? Afraid to
use plain skin?

(CONTINUED)

58 CONTINUED: (5)

SNOWBOY

Not even garbage?

ACTION

(to Tony)

Dat ain't a rumble.

RIFF

(he's with Tony)

Who says?

BERNARDO

(to Riff)

You said call weapons.

TONY

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

BERNARDO

(looking at Tony)

I'd enjoy to risk that. Okay!
Fair fight!

PEPE

What?

ACTION

(simultaneously)

No!

RIFF

The commanders say yes or no.

(to Bernardo)

Fair fight.

They shake.

BERNARDO

(to Tony)

When I get through with you, you
will be like a fish after skinning.

RIFF

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

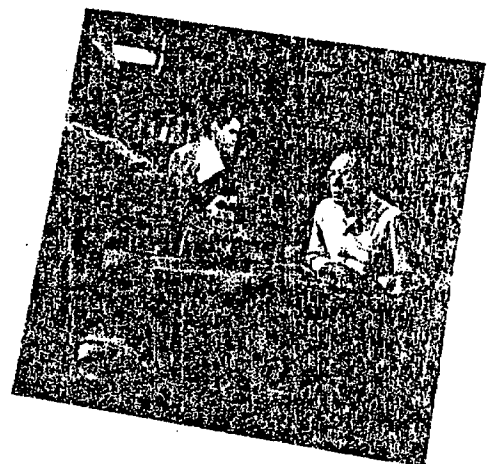
He claps Ice on the shoulder.

BERNARDO

(turning)

But I thought it would be --

(CONTINUED)



58 CONTINUED: (6)

RIFF

We shook on it.

BERNARDO

(realizing he
has been had)

Yes. I shook on it.

ACTION

(quickly)

Look, Bernardo, if ya wanna
change ya mind, we can still --

He cuts short as one of the Jets near the door suddenly lets
out a warning WHISTLE. Instantly, all the Jets and Sharks
shift positions so that they are inter-mingled, no segrega-
tion. Silence. And then in comes Schrank. During the
following, the gangs are silent, unless otherwise indicated.
Schrank's eyes narrow. He may not be able to see it, touch
it or taste it, but he can fairly smell that something is
going on here.

DOC

(unhappily)

Evening, Lieutenant. I and Tony
was just closing up.

SCHRANK

(ignores him, addresses
the boys with deceptive
amiability)

Well now, this is more like it,
fellas. Warms me all over to see
ya this way. An' after only a coupla
words from me at the playground this
afternoon...

(lifts a bar of candy,
looks at Doc)

Mind?

DOC

I have no mind. I'm the village
idiot.

SCHRANK

(continuing with
the boys)

Y'know, headquarters hears about
this, I may even get a promotion...

(takes a bite of
candy)

Good deal all around, huh, Bernardo?

(MORE)

(CONTINUED)

58 CONTINUED: (7)

SCHRANK (CONT'D)

I get a promotion...an' you Puerto
Ricans get what you been itchin'
for: use of the playground...use
of the gym...candystore...the streets...

(to Riff, easily,
with a shrug)

So what if they do turn this whole
city into a stinkin' pig-sty?

(Bernardo lunges
at Schrank, is checked
by Riff; Schrank
smiles coldly)

Don't stop him. He wants to get home,
write a few letters to San Juan, tell
'em how he got it made over here...

(he waits; no one makes
a move; he hurls the
candy aside)

I mean clear out, you! Sure, it's a
free country an' I ain't got the right.
But I got the badge. Whadda you got?
It's tough all over. Beat it!

(a moment; then Riff
nods once to Bernardo,
who nods to his gang.
Casually the Sharks
saunter out, and Bernardo
starts to whistle "My
Country 'Tis of Thee" as
he follows proudly. His
gang joins in, finishing
a sardonic jazz lick as
they reach the door and
exit. Schrank turns to
the Jets, resumes the
pleasant voice)

Okay, fellahs, where's the rumble gonna
be?

(silence)

Come on, I know regular Americans
don't rub with the gold-teeth unless --

TONY

(interrupting)

Lay off, Lieutenant! You're gonna
start -- !

SCHRANK

(sharply)

You shut up!

(he turns, speaks softly)

C'mon, Baby John, before that smooth
little kisser gets cut up for life...
Where's it gonna be? The river?
The park?

(MORE)

(CONTINUED)

58 CONTINUED: (8)

SCHRANK (cont'd)

(Baby John gulps,
but stays silent)

Fellahs, 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)

Get smart, you stupid hooligans!
I oughta take ya down to the station
house right now and toss ya into
the can! You and the tin-horn
immigrant scum ya come from! How's
your old man's d.t.'s, A-rab? How's
the action on your mother's side of
the street, Action?

(Action lunges for him
but is tripped up by
Tony; Schrank crouches
low, ready for him)

Let him go, just let him go.

(Action starts to his
feet but Ice holds him)

One of these days there won't be
anybody to hold ya --

TONY

(meaning Action)

Get him outta here!

The Jets move out hastily, Ice pulling Action along. Schrank
continues to their backs as they exit:

SCHRANK

Don't worry, I'll find out where
it's gonna be! So ya better be
sure to finish each other off!
Because if ya don't, I will!

But he is shouting at the empty doorway. He turns now, looks
shame-facedly at Doc, who stares at him with critical eyes.

SCHRANK

(defensively)

Sure. Understand them. That's what
they're always telling me at
headquarters...

(he looks toward
the doorway)

"Understand them..."

(MORE)

(CONTINUED)

58 CONTINUED: (9)

SCHRANK (cont'd)
(turns to Doc,
unnerved by his
silence)

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

Doc says nothing. Schrank goes out, hounded by guilt.

DOC
(looking after him)
It wouldn't give me a mouth like
his.

Tony shares Doc's mood for just a moment, then brightens.

TONY
Come on, Doc, don't let it getcha!

DOC
(starting to turn
out the lights)
I'm sick.

TONY
You heard -- it's gonna be a fair
fight!

DOC
And that's going to cure something?

TONY
From here on in, everythin's gonna
be all right! I got a feelin'!

DOC
(looks at him)
What have you been taking tonight?

TONY
A trip to the moon! And I'll tell
ya a secret. It ain't a man that's
up there, Doc. It's a girl, a lady.
(he starts for
the door)
Buenas noches, senor.

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

TONY
(smiles)
I'm gonna see her tomorrow an' I
can't wait!

(CONTINUED)

58 CONTINUED: (10)

DOC
(dismayed)
Tony...things aren't tough enough?

TONY
Tough? Doc, I'm in love!

He starts for the door.

DOC
And you're not frightened?

TONY
(at the door)
Should I be?

He goes out.

DOC
(after a moment,
to himself)
No...I'm frightened enough for the
both of you.

He reaches for the last light switch.

59 EXT. STREET BEFORE CANDYSTORE

As Tony walks slowly away, lost in thoughts of Maria, the last light goes out in the candystore behind him, and the CAMERA STARTS WAY UP to shoot down on Tony and show him as a small, lone figure on the deserted street. Other lights start going out now, one after another, and the MUSIC that is playing is the music whose words are: "Maria - I'll never stop saying Maria!" as this fateful night comes to an end.

FADE OUT, THEN CUT TO:

60 CLOSE SHOT - MARIA - INT. WORKROOM OF BRIDAL SHOP -
LATE AFTERNOON

Maria is primping and cavorting happily before a triple-mirror in the workroom, as Rosalia and Consuelo (presently revealed) watch her with amusement, their sewing work idle in their hands.

CONSUELO
What has Chino done to her?

MARIA
(laughing secretly)
Chino...? Why Chino?

(CONTINUED)

60 CONTINUED:

ROSALIA

Maybe she is just dolling up for
us. Gracias, querida.

MARIA

Rosalia...Consuelo...my adorable
friends...

(turns)

Can you keep a secret?

CONSUELO

I'm hot for secrets!

MARIA

(changing her mind)

No. I won't tell you.

ROSALIA

What?

MARIA

What?

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.

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 gay,
And I pity
Any girl who isn't me today.

(MORE)

(CONTINUED)

60 CONTINUED: (2)

MARIA (cont'd)

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

(sing)

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 Mar-
ia we know!

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

MARIA

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

(MORE)

(CONTINUED)

CONTINUED: (3)

MARIA (cont'd)

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?

MARIA

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!

As the number ends, MADAM LUCIA, an overfed, aging Puerto Rican, comes frowning in through the curtained doorway to the front of the store. She is dressed to go home, makes a swift trip towards a package she has come to take with her, makes a hasty exit, during following:

MADAM LUCIA

(to the girls)

If you want to sing, do it with
 the needles, or you'll be out in
 the street singing for your supper!

MARIA

(still slightly
foolish)

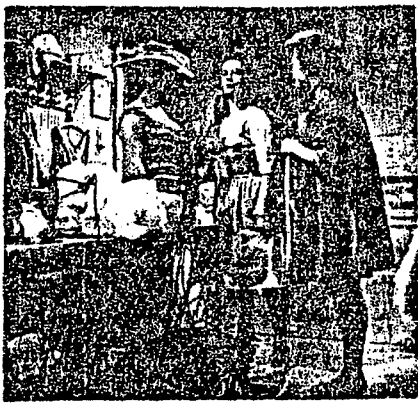
But, Madam Lucia, what can you
 expect? We use Singer Sewing
 Machines.

MADAM LUCIA

(as the girls giggle)

Make the bad jokes at home where
 I can't hear them. Go on! Shoo!
 It's closing time!

(CONTINUED)



60 CONTINUED: (4)

ROSALIA AND CONSUELO

(jumping up quickly)

Si, si, Madam Lucia!...Buenas
noches, Madam Lucia!

As they peel off their work smocks, we follow Madam Lucia through the curtained doorway to the front of the shop (Rosalia and Consuelo will leave through the rear door).

61 INT. FRONT ROOM OF BRIDAL SHOP

There are male and female dressmaker dummies in the window, and elsewhere in the room, all dressed in wedding clothes. Anita is busily "putting the store to bed" as Madam Lucia barks out orders on her way to the front door and out:

MADAM LUCIA

Pull the shades down, pick the
pins up, turn off the lights and
lock the doors.

Anita has been nodding wearily, reciting the words simultaneously under her breath, and now, aloud:

ANITA

Yes, Madam Lucia...Good night,
Madam Lucia...

Her answer is the slam of the front door to the street. Anita starts toward the workroom, whipping off her work smock, as Maria appears in the curtained doorway.

ANITA

(going past Maria)

The jail is open! I thought
she'd never go!

Maria looks at a clock, glances nervously over her shoulder, as we hear:

ANITA'S VOICE

(from workroom)

It's hard to believe that old
bag of a bruja was once a young
bag like us...

Anita returns through the curtains.

ANITA

Let's go. Before she changes
her mind and comes back.

(CONTINUED)

61 CONTINUED:

MARIA

You go, querida. I will lock up.

ANITA

Why?

MARIA

I have work...

ANITA

Do it tomorrow.

MARIA

I am in no hurry.

ANITA

I am.

(she looks at herself
in the mirror)

I'm going home now and take a nice
long bubble bath: Black Orchid!

MARIA

Black Orchid?

ANITA

(feeling her body)

Mmm...all over...I have a date with
'Nardo...

(regretfully)

After the rumble...

MARIA

What rumble?

ANITA

Y'know - 'Nardo's Sharks, and those
boys at the dance.

MARIA

(alarmed)

They fight each other tonight?

ANITA

They don't play potsy.

MARIA

(with angry
bewilderment)

Why must they always fight?

ANITA

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

(CONTINUED)

61 CONTINUED: (2)

MARIA
To get rid of what?

ANITA
Too much feeling...

Maria glances quickly toward the curtains as she hears a GENTLE KNOCK at the REAR DOOR.

ANITA
(continuing)
...And they do get rid of it...
(shaking her head
in awe)
After a fight, that brother of yours
is so healthy. Definitely: Black
Orchid.

The REAR DOOR has been HEARD OPENING. Maria takes Anita's arm, tries to lead her to the front door. But it is too late. Getting no answer to his knock, Tony has entered the workroom, and now appears through the curtained doorway. He stares at Anita for a moment of startled silence, then smiles.

TONY
Buenas noches!

ANITA
(sarcastically,
to Maria)
"You go, querida. I will lock up."
(to Tony)
It's too early for noches. Buenas
tardes.

TONY
(bows)
Gracias. Buenas tardes.

MARIA
(lamely)
He just came...from the drugstore
...to deliver...aspirin...

ANITA
You'll need it.

TONY
Not us! We're fine! We're out of
the world!

ANITA
You're out of your heads.

(CONTINUED)

61 CONTINUED: (3)

TONY

We're twelve feet in the air!

MARIA

(gently, taking
his hand)

Anita can see that.

(to Anita)

You will not tell?

ANITA

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

(looks at Tony,
then back to Maria)

You better be home in fifteen minutes.

She goes out. Tony goes to Maria, takes her in his arms.

TONY

It's all right! She likes us!

MARIA

But she is worried. And so am I...

TONY

That's foolish!

MARIA

Are you going to that...rumble
tonight?

TONY

No.

MARIA

Yes!

TONY

Why??

MARIA

You must go and stop it.

TONY

I have stopped it! It's only a
fist fight now between two of them.
'Nardo will not get --

MARIA

Any fight is not good for us.

TONY

We're untouchable, Maria! We have
magic!

(CONTINUED)

1 CONTINUED: (4)

MARIA

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

TONY

It means that much?

MARIA

Yes.

TONY

All right, I will, then.

MARIA

(surprised)

Can you?

TONY

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

MARIA

(brightening)

I believe you! You do have magic!

TONY

Of course, I have you. And tonight,
after I stop the rumble-that-is-no-
rumble, I will come by for you --

MARIA

(quickly)

I will wait for you on the roof --

TONY

Not the roof. I'll come to your
house --

MARIA

You cannot. My mama...

TONY

(after a pause)

Then I'll take you to my house --

MARIA

(shaking her head)

Your mama...

Another awkward pause. Tony sees one of the female dummies
and pushes it forward.

TONY

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

(CONTINUED)

61 CONTINUED: (5)

MARIA
Dressed so elegant?

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

MARIA
She is plump, no doubt.

TONY
(holding out the
waist of dummy's
dress)
Fat!

MARIA
(indicating another
female dummy)
I take after my mama: delicate-
boned.
(Tony 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 --

TONY
Many!

MARIA
If you go to church...

TONY
Always!

MARIA
Yes -- Papa might like you...

TONY
(kneeling to "Papa's"
dummy)
May I have your daughter's hand?

MARIA
He says yes.

TONY
Gracias!

(CONTINUED)

61 CONTINUED: (6)

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 a wedding-veil from the table 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, Papa.

(he goes to another
dummy)

Here we go, Riff! Womb to tomb!

MARIA

(to "maid of honor"
dummy)

Now, you see, Anita? There was
nothing to worry about.

TONY

(looking at his
"mother's" dummy)

Look, Mom's crying already.

MUSIC STARTS as Maria walks up to Tony. They look at each
other, and the play acting vanishes. Slowly, seriously,
they kneel down together as before an altar.

TONY

I, Anton, take thee, Maria...

(CONTINUED)

61 CONTINUED: (7)

MARIA

I, Maria, take thee, Anton...

TONY

For richer, for poorer...

MARIA

In sickness and in health...

TONY

To love and to honor...

MARIA

To hold and to keep...

TONY

From each sun to each moon...

MARIA

From tomorrow to tomorrow...

TONY

From now to forever...

MARIA

Till death do us part.

TONY

With this ring, I thee wed.

MARIA

With this ring, I thee wed.

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

(sings)

- Make of our lives one life,
Day after day, one life.

BOTH

(sing)

Now it begins, now we start
One hand, one heart --
Even death won't part us now.

As the MUSIC RISES to its conclusion and Tony gently
presses his lips to Maria's hand, we

SHOCK CUT TO:

62 EXT. ROOFTOP

The orange sun is setting. There is a burst of MUSIC and
CAMERA --

WHIPS TO:

62A EXT. BACK ALLEY - EVENING

Riff and the Jets are gathering as they all sing:

JETS

The Jets are gonna have their day
Tonight.
The Jets are gonna have their way
Tonight.
The Puerto Ricans grumble,
"Fair fight."
But if they start a rumble,
We'll rumble 'em right.

CUT TO:

63 EXT. ROOFTOP - PR TERRITORY - EVENING

Bernardo and the Sharks are gathering as they all sing:

SHARKS

We're gonna hand 'em a surprise
Tonight.
We're gonna cut 'em down to size
Tonight.
We said "okay, no rumpus,
No tricks" --
But just in case they jump us,
We're ready to mix
Tonight!

CUT TO:

64 EXT. BACK ALLEY - EVENING

Riff is passing out weapons to the Jets as they sing:

JETS

We're gonna rock it tonight,
We're gonna jazz it up and have us
a ball.

CUT TO:

65 EXT. ROOFTOP - EVENING

Bernardo is passing out weapons to the Sharks as they sing:

SHARKS

They're gonna get it tonight;
The more they turn it on, the
harder they'll fall!

CUT TO:

66 CLOSE SHOT - BACK ALLEY

JETS
Well, they began it --

CUT TO:

67 CLOSE SHOT - ROOFTOP

SHARKS
Well, they began it --

CUT TO:

68 CLOSE SHOT - BACK ALLEY - (SPLIT SCREEN)

BOTH GANGS
And we're the ones to stop 'em
once and for all.

CUT TO:

69 CLOSE SHOT - ROOFTOP - (SPLIT SCREEN)

BOTH GANGS
Tonight!

CUT TO:

70 INT. ANITA'S BEDROOM - EVENING

Anita, dressing for her date, is singing:

ANITA
Anita's gonna get her kicks
Tonight.
We'll have our private little mix
Tonight.
He'll walk in hot and tired
Poor dear,
Don't matter if he's tired,
As long as he's here
Tonight!

CUT TO:

71 INT. DOC'S CANDYSTORE - EVENING

Tony, finishing up chores, glancing at clock, preparing
to leave, as he sings:

(CONTINUED)

71 CONTINUED:

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.

CUT TO:

72 INT. MARIA'S BEDROOM - EVENING

Maria, at window, gazing out, singing:

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!

CUT TO:

72A EXT. ROOFTOP - THE SETTING SUN

73 INT. POLICE CAR - NIGHT

Krupke and driver in front seat, Schrank in back seat, of car on the prowl. Schrank in SONG-TALK to the music (LYRICS TO BE WRITTEN), expressing his determination to find the rumble, stop the action, clean out the gangs, get those punks "tonight!" To which Krupke keeps repeating: "right!" And Schrank finishes with: "Tonight!"

(DURING REMAINDER OF NUMBER, TONY AND MARIA WILL BE HEARD O.S. SINGING TOGETHER A REPRISE OF THE CHORUS THEY HAVE JUST SUNG INDIVIDUALLY.)

CUT TO:

74 EXT. ALLEY BACK OF DOC'S - NIGHT - CLOSE ANGLE - JETS ON THE MOVE

JETS
The Jets are comin' out on top
Tonight
We're gonna watch Bernardo drop
Tonight
That Puerto Rican Punk'll
go down
And when he's hollered Uncle
We'll tear up the town!

(CONTINUED)

74 CONTINUED:

RIFF
(to Ice)
We'll be in back of you, boy.

ICE
Right!

RIFF
You're gonna flatten him good.

ICE
Right!

RIFF
(with proper punch)
ONE, TWO, THREE.

ICE
(with proper punch)
ONE, TWO, THREE.

RIFF
And then we'll have us a ball
Tonight.

CUT TO:

75 EXT. LOT BESIDE HIGHWAY - NIGHT

76 EXT. STREET GOING UNDER HIGHWAY - NIGHT

INTERCUT BETWEEN Bernardo and Sharks, moving along highway, singing, and Riff and Jets, moving along street in opposite direction, singing: (The end of this may be SPLIT SCREEN.)

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
day,
We're gonna rock it tonight --
Tonight!

(CONTINUED)

76 CONTINUED:

RIFF AND JETS
(simultaneously)
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.

As all the voices on the sound track reach the final word -
"TONIGHT!" - we

CUT TO:

77 QUICK FLASHES OF -

thru
83

TONY - on Doc's street, walking fast.
SCHRANK - in car, cruising.
ANITA - finishing dressing.
RIFF and JETS - moving towards rumble.
BERNARDO and SHARKS - moving towards rumble.
MARIA - at window, gazing out.

ALL OF THEM CAUGHT IN CLOSE SHOTS DURING HOLDING OF FINAL
NOTE OF SONG. And when it ends -

DIRECT CUT TO:

84 EXT. UNDER THE HIGHWAY - NIGHT

A dead end: rotting plaster-and-brick walls and mesh wire
fences. A street lamp gives off feeble light. There is
utter silence here. And then after a few moments, members
of the two rival gangs begin to come in from separate sides,
quietly, stealthily, climbing over fences, crawling through
holes in the walls. They stare at each other in fearful
silence as they fan out on opposite sides of the cleared
space. Bernardo and Ice remove their jackets and hand them
to their seconds, Chino and Riff.

BERNARDO
Ready.

CHINO
Ready!

ICE
Ready.

RIFF
Ready!
(to Bernardo)
Move in and shake hands.

(CONTINUED)

84 CONTINUED:

BERNARDO

For what?

RIFF

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

BERNARDO

More "gracious living"? Look,
every one of you hates every one
of us, and we hate you right back.
Let's get at it.

RIFF

Sure.

He steps back. Bernardo crosses himself; then he and Ice
start slowly toward each other. They begin to spar as
both gangs call out encouragements. Suddenly they hear:

TONY'S VOICE

(o.s.)

Hold it!

They stop, look off and see Tony scaling a fence. He runs
toward them.

RIFF

(brightening)

It's all okay, Tony.

Tony pushes between Bernardo and Ice, who steps back.

RIFF

(to Tony)

Get with the gang.

TONY

No.

BERNARDO

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

On the word "guts," Tony turns to Bernardo; everyone freezes.
Then Tony smiles.

TONY

It doesn't take guts if you have
a battle. But we haven't got one,
'Nardo, none of us...

He extends his hand for Bernardo to shake it.

(CONTINUED)

84 CONTINUED: (2)

RIFF
(frowning)
What're ya doin'?

Bernardo looks at the hand for a moment, then smacks it out of the way and gives Tony a shove that sends him sprawling.

BERNARDO
Bernardo.

RIFF
(quiet, strong)
The deal is a fair fight between
you and Ice.
(to Tony, who has
gotten up)
Get with the gang.

BERNARDO
(to Riff)
Mother hen protecting the little
one?
(to Tony, as he
flicks his shirt)
I'll give you a battle, Kiddando.

ICE
(moving forward)
You've got one.

TONY
(blocking Ice)
Wait a minute --

BERNARDO
(at Tony)
I'll take pretty boy on as a warmup.
Afraid, pretty boy? Afraid, gutless?
Afraid, chicken?

He is pushing Tony, pinching his cheek.

RIFF
(moving at Bernardo)
Cut that --

Tony pushes Riff back, turns, moves toward Bernardo, who crouches, thinking Tony is going to fight him.

TONY
I don't want to, Bernardo...

(CONTINUED)

84 CONTINUED: (3)

BERNARDO

I'm sure.

He hits Tony hard across the shoulder, jumps to a crouch again.

TONY

Listen to me --

BERNARDO

Are you chicken?

TONY

There's nothing to fight about --

BERNARDO

Come on --

TONY

You've got it wrong --

BERNARDO

Chicken --

TONY

(turning away in
desperation)

Why can't anyone understand -- ?

Bernardo moves at him, boots him in the behind, jeering:

BERNARDO

What d'ya say, chicken?

Tony loses control, turns, starts toward Bernardo as:

ACTION

Get him, Tony!

But Tony checks himself in time, turns away, finds himself facing the Jets, whose anger is another pressure on him.

BERNARDO

Hey, he is chicken!

He calls out to the Sharks and they begin to make derisive noises as:

SNOWBOY

Geeze, Tony -- !

A-RAB

Powder him!

(CONTINUED)

84 CONTINUED: (4)

Bernardo has begun to pinch Tony's cheek.

TONY
Bernardo...don't!

BERNARDO
Don't what, pretty little chicken?

He starts to pat Tony's face, flick his tie.

RIFF
Tony, don't just stand there!

BERNARDO
(very slowly)
Yellow-bellied chicken...

RIFF
TONY!

ACTION
Chop him down!

SNOWBOY
Kill him!

TONY
DON'T PUSH ME!

BERNARDO
Come on, you yellow-bellied Polack --

He never finishes, for Riff rushes in 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 brings forth a gleaming knife, and they begin to jockey for position, feinting, dueling.

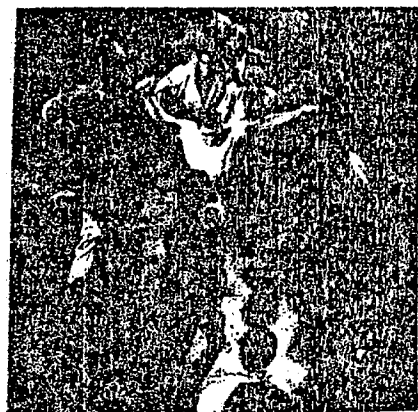
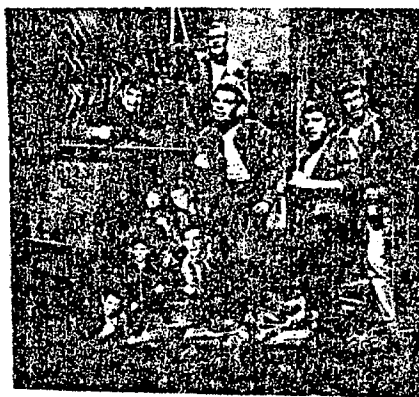
TONY
Wait a minute!

He tries to get between them.

RIFF
Hold him!

Ice and Action grab Tony and hold him back. The fight continues. Riff loses his knife, is passed another by A-rab. At last, Riff has Bernardo in a position where it seems that he will be able to run him through. Tony breaks from Ice and, crying out, moves to stop Riff.

(CONTINUED)



84 CONTINUED: (5)

TONY

Riff, don't!

Riff hesitates a moment; the moment is enough for Bernardo - whose hand goes forward with a driving motion, running his knife into Riff with a fatal thrust. Tony leaps forward to catch Riff. He breaks his fall, takes the knife from his hand. A free-for-all has broken out as Tony, Riff's knife in hand, turns toward the triumphant Bernardo, whose hand moves swiftly. But even more swiftly, Tony steps aside and rams his knife into Bernardo's chest. The free-for-all continues a moment longer, and then everything comes to a sudden dead stop as THE SIREN OF A POLICE CAR IS HEARD APPROACHING. The kids waver, run one way, then another, in panic and confusion. During this, 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:

TONY

MARIA!

The POLICE SIREN is close now. But Tony doesn't move. From the shadows, Anybodys appears. She scurries to his side and tugs at his arm. THE SIREN ARRIVES, TURNS OFF, AND CAR DOORS SLAM. Searchlights start cutting across the clearing. Anybodys' tugging brings Tony to the realization of danger. He crouches, starts to run with her to one escapeway. She reaches it first, gets away -- 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. The battleground is deserted now -- only two dead boys, and searchlights cutting through the darkness - as A DISTANT CLOCK BEGINS TO BOOM.

DISSOLVE TO:

85 EXT. ROOFTOP OF MARIA'S APARTMENT BUILDING - NIGHT

The summer night sky glows with the reflected light of the city. Far off can be seen the lights of distant buildings. This rooftop, and the neighboring ones, are softened with shadows. Up here, above the ugly streets, the world of West Side Story can, for a moment, seem beautiful -- and it does to Maria, as she waits here, alone, for her lover, Tony. The MUSICAL BACKGROUND is soft. It is "I FEEL PRETTY." And the arrangement is a haunting one, less gay now, and carrying hidden portents of the tragedy that is as yet unknown to Maria. She hums to herself, sings to herself, thinking of her love for "a wonderful boy." And impelled by her feelings, she moves as in a dance, in a little improvisation that is secret, and for her alone.

(CONTINUED)

85 CONTINUED:

A lovely young girl in a lovely setting, enjoying the very last moments of pure happiness that she will ever know. Suddenly the door leading to the roof bangs open. Maria stops and turns expectantly. A figure is seen in the shadows. She moves toward it eagerly. The figure steps out of the shadows. It is Chino, face smeared, clothes dirty and torn.

MARIA

Chino!

CHINO

There was no one downstairs...

MARIA

My mother and father are at the store. I didn't expect --

CHINO

(starting a little closer to her)

Why are you up here?

MARIA

The night is so beautiful. If I had known you were --- You have been fighting, Chino.

CHINO

Yes. I am sorry.

MARIA

That is not like you.

CHINO

No.

MARIA

Why, Chino?

CHINO

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

MARIA

You must go home and wash up.

CHINO

Maria --

MARIA

I will see you tomorrow --

CHINO

Maria...at the rumble --

(CONTINUED)

85 CONTINUED: (2)

MARIA
There was no rumble.

CHINO
There was.

MARIA
Oh, no. You are wrong.

CHINO
There was, Maria. Nobody meant
for it to happen...

MARIA
...Tell me.

CHINO
It's bad.

MARIA
Very bad?

CHINO
(nods)
You see...

He moves closer to her, helplessly.

MARIA
It will be easier if you say it
very fast.

CHINO
(nods)
There was a fight --
(Maria nods)
And 'Nardo --
(Maria nods)
And somehow a knife -- and 'Nardo
and someone --

He takes her hand.

MARIA
(impulsively)
Tony. What happened to Tony?

The name is like a blow to Chino. He drops her hand.

MARIA
Tell me! Chino, is Tony all
right?

CHINO
HE KILLED YOUR BROTHER!

(CONTINUED)

85 CONTINUED: (3)

Maria stares at him, stunned, unbelieving. He turns violently away from her and starts for the door.

MARIA

You are lying...

Chino disappears through the doorway, and suddenly Maria runs after him crying out:

MARIA

Chino!...Why do you lie to me...

86 FAST MOVING SHOT - WITH MARIA - INT. BUILDING

She runs through the doorway and down the stairway leading from the roof, all the while crying out after Chino, who is already far below her on his hasty flight down the stairs to the street level:

MARIA

Chino!...It is not true!...You are lying!...lying!...Chino!...

She comes to a stop on the landing before the open door to her apartment, holding on weakly to the bannister as she realizes that Chino has gone. Other occupants of the building have opened their doors to look out. On the street level several floors below, a little Puerto Rican boy comes running into the building and his cry carries up the stairwell:

BOY'S VOICE

(o.s.)

Bernardo es muerto!

WOMAN'S VOICE

(repeating it, shocked)

'Nardo...muerto...?

Maria claps her hands to her ears with an anguished cry and runs into the apartment:

87 INT. LIVING ROOM OF MARIA'S APARTMENT

She runs wildly to the bedroom.

88 INT. BEDROOM

She sinks to her knees before a small shrine to the Virgin, and begins to rock back and forth in prayer, some of it in Spanish, some in English.

(CONTINUED)

CONTINUED:

MARIA

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 in a tortured voice, Tony appears at the window opening onto the fire-escape, and quietly climbs in. His shirt is ripped, half-torn off. He stands still, limp, watching her. He takes a tentative step toward her. Aware of someone behind her, she stops her prayers. Slowly her head turns; she looks at him for a long moment. Then, almost in one spring, she is on him, her fists beating his chest.

MARIA

Killer killer killer killer --

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

TONY

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

(Maria lifts her head)

'Nardo didn't mean it, either.
I know he didn't.

(Maria collapses again)

Oh, no. I thought you knew. I
didn't come to tell you that. Just
for you to forgive me so I can go
to the police --

MARIA

(clinging to him)

No!

TONY

It's easy now...

MARIA

I won't let you...

TONY

I must...

(CONTINUED)

88 CONTINUED: (2)

MARIA

Stay. Stay with me...

TONY

I love you so much...

MARIA

Don't leave me...

TONY

Whatever you want, I'll do --

MARIA

Hold me...

TONY

Forever...

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 I'll take you away where
nothing can get to us, not anyone
or anything...

(she buries her
head on his chest;
he sings)

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us
Somewhere.

MARIA

(sings)

There's a time for us,
Someday a time for us,
Time together with time to spare,
Time to learn, time to care
Someday!

(CONTINUED)

88 CONTINUED: (3)

TONY

(sings)

Somewhere

We'll find a new way of living

MARIA

(sings)

We'll find a way of forgiving

Somewhere.

TONY AND MARIA

(sing)

There's a place for us,

A time and place for us.

Hold my hand and we're halfway there.

Hold my hand and I'll take you there

Somehow,

Someday,

Somewhere!

They sink back on the bed together as we --

QUICK DISSOLVE TO:

89 CLOSE SHOT - POLICE CAR - EXT. STREET - NIGHT

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

90 EXT. BACK ALLEY - NIGHT

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

A-RAB

(softly)

Hey, Baby John...

(no answer; he goes over to him)

Whadda ya doin' here?

BABY JOHN

(choked voice)

Nothin'.

A-RAB

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

BABY JOHN

(shakes his head)

I...I don't want the guys to see me...

A-RAB

Why not?

BABY JOHN

I'm...cryin'...

A-RAB

(awed)

Ya are?

(Baby John nods)

What for?

BABY JOHN

I don't know...I...

A-RAB

(baffled)

Blow ya nose.

(CONTINUED)

90 CONTINUED:

BABY JOHN

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

A-RAB

Which faces?

BABY JOHN

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

A-RAB

Yeah.

(swallows)

I wish it was yesterday.

BABY JOHN

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

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

A-RAB

Cut it out! Ya hear me? Cut it
out!

BABY JOHN

What're we gonna do?

A-RAB

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

He starts to pull Baby John along.

BABY JOHN

Ya got a handkerchief first?

A-RAB

What's wrong witcha sleeve?

They start over the fence together.

91- EXT. GARAGE - NIGHT

92

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

(CONTINUED)

91- CONTINUED:
92

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

ICE

Where ya been?

A-RAB

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

SNOWBOY

We taught dey nabbed ya.

A-RAB

Gah wan.

ACTION

(noticing Baby John)

What's wrong wit' him?

A-RAB

("jumping" on him)

Nuttin's wrong wit' him. He's okay, y'get it?

ACTION

(angrily)

Awright, awright.

ICE

(crisply)

Ya dint see Tony, huh.

A-RAB

Nuttin' but coppers.

SNOWBOY

Maybe we oughta go home.

ACTION

(turning on him)

Fa what?

SNOWBOY

Betcha dey got him.

ICE

Not Tony.

(CONTINUED)

91-92 CONTINUED: (2)

A-RAB

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

BABY JOHN

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

A-RAB

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

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

GRAZIELLA

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

SNOWBOY

(comfortingly)
Come on, Graziella.

TIGER

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

SNOWBOY

Ya tink it hoit bad?

VELMA

(shivering)
I'm cold...

BABY JOHN

(to Velma)
Want me to see ya home?

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

ACTION

(brooding)
Dey're gonna pay...

A-RAB

Stinkin' Sharks --

SNOWBOY

Doity fightin' --

(CONTINUED)

91-92 CONTINUED: (3)

A-RAB

Dey started it --

ACTION

(flaring)

So, why don' we finish it?

ICE

Cool, Action --

ACTION

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

JOYBOY

De Jets!

ICE

Hold it --

ACTION

Let's do it now!

ICE

Easy!

BABY JOHN

Ain't we had enough?

ACTION

You scared?

BABY JOHN

Who ya callin' scared?

A-RAB

(to Action)

Lay off him!

ACTION

Mind ya own -- !

A-RAB

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

ACTION

(grabbing him)

You'll do what?

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

MAN'S VOICE

Shut up down there, you dirty
good-for-nothings! Why don't ya
go home where ya belong!

(CONTINUED)

91-92 CONTINUED: (4)

During this, Action pushes A-rab away and dashes out into the alley shouting in frenzied rage:

ACTION

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

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

ICE

Get back inside! All of ya!

Others seize Action, pull him along.

ACTION

(struggling)

Lemme at dat creep! I'll tear him apart!

A-RAB

Let's go up an' git him!

ICE

Cut it!

ACTION

Leggo me or I'll kill ya!

ICE

(shoving him inside)

Shutup!

93 INT. GARAGE

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

ACTION

(raging after him)

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

ICE

YOU'LL LAUGH!

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

(CONTINUED)

93 CONTINUED:

ICE

Now you all better dig this an'
 dig it good! No matter who or
 what is eatin' you, man, you show
 it an' you are dead! You are
 cuttin' a hole in yourselves for
 them to stick in a red hot umbrella
 an' open it...wide!

(a pause)

You wanna get past the cops when
 they start askin' ya about tonight?
 Ya play it cool!

(a pause)

You wanna live in this lousy world?
 Play it cool!

MUSIC STARTS.

A-RAB

I wanna get even!

ICE

Get cool.

SNOWBOY

I wanna bust!

ICE

Bust cool.

ACTION

I wanna go!

ICE

Go cool!

(he sings)

Boy, boy, crazy boy --

Get cool, boy!

Got a rocket in your pocket --

Keep coolly cool, boy!

Don't get hot,

'Cause man, you got

Some high times ahead.

Take it slow and, Daddy-o,

You can live it up and die in bed!

Boy, boy, crazy boy --

Stay loose, boy!

Breeze it, buzz it, easy does it --

Turn off the juice, boy!

Go man, go,

But not like a yo-

Yo school boy --

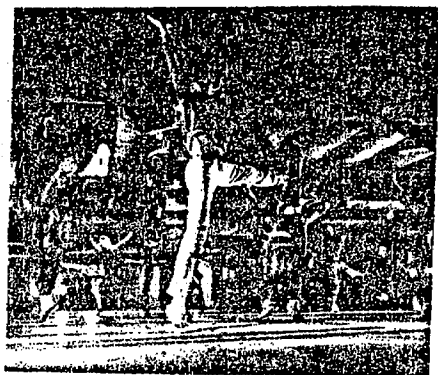
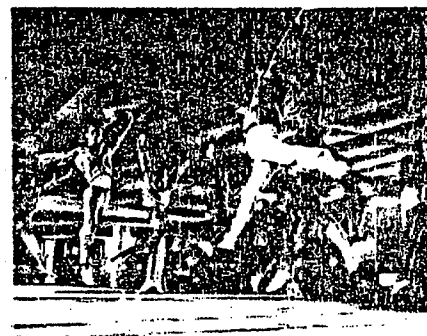
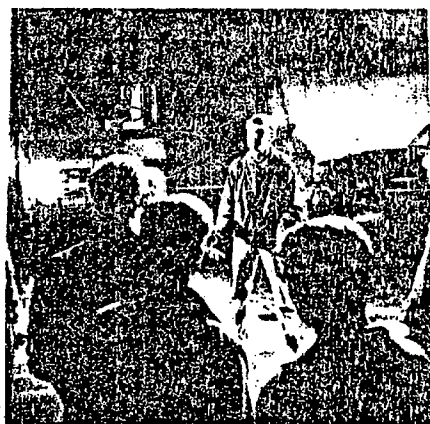
Just play it cool, boy,

Real cool!

(he speaks)

Easy, Action, easy.

(CONTINUED)



93 CONTINUED: (2)

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

94 EXT. GARAGE

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

ICE
(a quiet command)

Let's go.

94A MOVING SHOT - THE ALLEY

As the group starts away:

BABY JOHN

Where to?

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

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

Hey, buddy boys!

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

ACTION

Ah, go wear a skirt.

ANYBODYS
(breathlessly)

I got scabby knees. Listen --

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

ICE
(continuing)

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

A-RAB

Suppose dey ask us --

(CONTINUED)

94A CONTINUED:

ANYBODYS

(a shouted
interruption)

Suppose they ask ya where's Tony,
an' what party's lookin' for him --
with a gun!

ICE

Hey, you know somethin'?

ANYBODYS

(hurt and haughty)

I know I gotta get a skirt.

She starts away. Ice stops her.

ICE

Come on, Anybodys...

A-RAB

Ah, what's dat freak know?

ANYBODYS

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

SNOWBOY

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

ANYBODYS

You bet ya fat A, I am!

ICE

(grabs her)

Spill it!

ANYBODYS

Okay!

(she shoves Ice away)

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

(making like a gun)

-- bad news!

BABY JOHN

Chee!

(CONTINUED)

94A CONTINUED: (2)

A-RAB

Wha'd I tell ya? Dem PRs won't stop!

ACTION

'Til we stop dem!

ICE

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

SNOWBOY

-- And burns him!

ICE

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

BABY JOHN

I'll take the back alleys.

VELMA

I and Graziella will take to the
streets.

GEE-TAR

I'll cover the park.

BIG DEAL

The schoolyard.

ACTION

Da playground.

ICE

(starting away)

Let's go!

ANYBODY'S

What about me?

ICE

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

ANYBODY'S

Right!

She starts to run off.

ICE

Hey!

(Anybodys stops)

Ya done good, buddy boy.

(CONTINUED)

94A CONTINUED: (3)

ANYBODYS
(she has fallen
in love)

Thanks, Daddy-O.

They run off in different directions, Ice going towards the street.

95 MOVING SHOT - ICE - EXT. ALLEY AND STREET

We move with Ice as he runs through the alley and out to the sidewalk. As he heads up the street, CAMERA PANS, picks up:

96 CHINO

pressed against a building, watching Ice run off. A police car speeds by during the SHOT, SIREN SOUNDING.

DIRECT CUT TO:

97 INT. MARIA'S BEDROOM - FULL SHOT - NIGHT

The same SIREN can be HEARD far off, the sound moving away in the distance. The only light in the room is coming through the window from outside. In the vague glow, we can make out the outlines of the bed, a chair, a closed door. And then, as the CAMERA CREEPS IN, we become aware of Tony and Maria, lying on top of the bed, asleep in each other's arms. Maria is in a slip. Tony's torn shirt lies nearby. When the CAMERA has moved in CLOSE and caught all the gentle beauty, the youthful innocence of the lovers in repose, a FAINT KNOCKING IS HEARD on the OUTSIDE DOOR of the apartment. Tony stirs. The KNOCKING GROWS MORE INSISTENT. Tony bolts upright.

98 INT. LIVING ROOM

Anita is just entering the apartment. She is carrying Bernardo's jacket, and there are tears in her eyes. She hangs up the jacket, crosses toward the closed bedroom door, calling out:

ANITA

Maria?...

(she tries the
bedroom door;
it is locked)

Maria?...

99 INT. MARIA'S BEDROOM

Tony reaches for his shirt; Maria sits up. Quickly he puts his hand, then his lips on her lips as:

ANITA'S VOICE
(at the door)
Maria - it's Anita. Are you in there?

MARIA
Yes.

ANITA'S VOICE
Open the door. I need you.

Maria gets to her feet, starts for the door. Tony stops her.

MARIA
(a whisper)
Now you are afraid, too.

100 CLOSE SHOT - ANITA AT DOOR

ANITA
(puzzled)
What?

MARIA'S VOICE
(aloud, from bedroom)
I'll be right there.

Anita stands listening, stiffens as she becomes aware of the indistinct murmur of whispering VOICES continuing from the bedroom. She stares coldly at the door.

101 INT. MARIA'S BEDROOM

Tony and Maria are whispering urgently:

TONY
-- The two of us, together --

MARIA
But where?

TONY
-- The bus station. We'll go so far they'll never find us --

MARIA
How can we -- ?

(CONTINUED)

101 CONTINUED:

TONY
Doc'll help us. I'll get money
from him. You meet me at his
store --

MARIA
At Doc's, yes!

TONY
(he kisses her)
I'll wait there. Hurry!

He scrambles out the window to the fire escape, as Maria
hastily puts a bathrobe on over her slip.

MARIA
(aloud)
Coming, Anita!

She goes to the door, unlocks it, opens it, and sees Anita's
cold look. Anita stands in the doorway a moment, staring
past Maria at the rumpled bed. Then she pushes past Maria
into the room, looks out of the open window.

102 POINT OF VIEW - FROM ANITA

A BRIEF SHOT, showing Tony in the alley below, just as he
is met by Anybodys, who has come running to warn him.

103 INT. BEDROOM

Anita turns accusingly to Maria, who faces her without
flinching.

MARIA
All right: now you know.

ANITA
(savagely)
And you still don't know: He is
one of them!

MUSIC STARTS.

MARIA
No, Anita!

ANITA
A boy like that --
(sings bitterly)
Who'd kill your brother,
Forget that boy and find another!
One of your own kind --
Stick to your own kind!

(CONTINUED)

103 CONTINUED:

ANITA

(sings)

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

(sings)

Oh no, Anita, no --
Anita, No!
It isn't true, not for me,
It's true for you, not for me,
I hear your words --
And in my head
I know they're smart
But my heart, Anita,
But my heart knows they're wrong
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!

(CONTINUED)



103 CONTINUED: (2)

MARIA and ANITA

(sing)

When love comes so strong,
 There is no right or wrong,
 Your love is your life!

As the song ends, there are tears in Anita's eyes. She has been deeply moved by Maria's words.

ANITA

(quietly)

Chino has a gun...I heard the boys
 talking...He is hunting for Tony --

MARIA

(frightened)

He is at Doc's store, waiting
 for me!

(tearing off her robe)

If Chino hurts him -- If he touches
 him -- I swear to you I'll -- !

ANITA

(sadly)

You'll do what Tony did to Bernardo?

MARIA

I love Tony.

ANITA

I know. I loved Bernardo.

Suddenly a RAPPING is HEARD ON THE OUTER DOOR.

SCHRANK'S VOICE

Anybody home?

They look off tensely, see the door opening. Then Schrank enters. Anita glances at Maria, goes out to the living-room as Maria gathers her robe.

104 INT. LIVING ROOM

ANITA

Yes?

SCHRANK

Bernardo's sister --

ANITA

She isn't feeling well.

SCHRANK

(going past her)

Who is?

(CONTINUED)

104 CONTINUED:

He stops short of the bedroom doorway as Maria emerges.

SCHRANK
I'm Lieutenant Schrank. Sorry
to have to disturb you at a time
like this but --

MARIA
(tensely)
Yes, a very bad time. If you will
excuse me, please --

SCHRANK
I have a coupla questions --

MARIA
Afterwards, please.
(turning away)
I must go to my brother now --

SCHRANK
(holding her)
Just a minute.

ANITA
Couldn't you wait until --

SCHRANK
(sharply)
No!
(a smile to Maria)
Now, you were at the dance at the
gym last night --

MARIA
Will this take very long?

SCHRANK
As long as it has to.

MARIA
Excuse me. Anita, my headache is
worse. Will you go to Doc's store
for me?

SCHRANK
Don't you people keep aspirin
around?

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

(CONTINUED)

104 CONTINUED: (2)

Anita looks at her for a long moment, then makes her decision.

ANITA

What shall I ask for?

MARIA

(carefully)

Doc will know. Tell him I have been detained and can't get there right away --

(Schranks glances at

her; quickly she

"explains" to him)

-- Or I would have picked it up myself.

Anita nods, and quickly starts out. At the door she pauses for a moment as she sees Bernardo's jacket. Then she goes out. Maria looks at Schranks again.

MARIA

I'm sorry. You were asking...?

SCHRANK

(peering at her

dubiously)

Yes...At the gym last night, your brother got in a heavy argument because you danced with the wrong boy...

MARIA

(after a moment)

Yes.

SCHRANK

Who was the boy?

MARIA

Another from my country.

SCHRANK

And his name?

MARIA

(a pause)

Jose'.

As they stare at each other in silence

SHOCK CUT TO:

105 CLOSE SHOT - A CAR - EXT. STREET BEFORE DOC'S CANDYSTORE - NIGHT

The car slams to a stop, brakes screeching, just missing Baby John, who is darting across the street on his way to the candystore. CAMERA NOW MOVES with him as he crosses to the sidewalk, heads for the candystore. Action and A-rab are also converging on the store from another direction.

106 INT. DOC'S CANDYSTORE - NIGHT

The front door bursts open as Action, A-rab and Baby John come in breathlessly. Other Jets, and Anybodys, already here, look up tensely, then relax as they see it is friend, not foe.

ACTION

(to Ice)

Can't find him...

A-RAB

He ain't anywhere...

ICE

(gesturing toward
cellar door)

He's right down there in the cellar.

BABY JOHN

Tony?

SNOWBOY

Safe'n sound.

ANYBODYS

(proudly)

I found him.

A-RAB

Ya warn him about Chino?

ICE

Check.

BABY JOHN

What's he doin' in the cellar?

ANYBODYS

Keepin' the mice company, stupid.

BABY JOHN

Who ya callin' -- ?

ICE

(simultaneously)

No sign of Chino, huh?

(CONTINUED)

106 CONTINUED:

A-RAB

Nothin'.

ACTION
(a violent jabbing
gesture)His luck.ICE
(moving towards rear)I'll check the alleys again. You
guys hang here.

ACTION

Right.

Ice leaves through a rear door as:

BABY JOHN

I'm thirsty. Where's Doc?

TIGER

Upstairs raisin' getaway money
for Tony.

BABY JOHN

Doc ain't got no money.

SNOWBOY

His mattress has.

ACTION
(taking command)C'mon, cut da frabbajabba; grab
some readin' matter, turn on da
juke, some of ya git outside an'
if ya see Chino or any stinkin'
PR --

He stops, they all turn, as the door opens and Anita enters.
Cold silence. Slowly Anita comes further into the store.
They all stare at her tensely. A long moment. Someone
turns on the juke box; a mambo COMES ON SOFTLY.

ANITA

I'd like to see Doc.

ACTION

He ain't here.

ANITA

Where is he?

(CONTINUED)

106 CONTINUED:

A-RAB

He went to da bank. Dey made a
mistake in his favor.

ANITA

The banks are closed at night.
Where is he?

A-RAB

You know how skinny Doc is. He
slipped in troo da night deposit
slot.

ANYBODYS

And got stuck halfway in.

SNOWBOY

Which indicates dere's no tellin'
when he'll be back.

ACTION

Buenas noches, senorita.

Anita has noticed one of the Jets moving to stand guard at
the door to the cellar. She starts towards that door now.
Tension increases.

ACTION

Where ya goin'?

ANITA

Downstairs --

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.

(CONTINUED)

106 CONTINUED: (2)

ANITA

(low)

Don't.

ACTION

Please don't.

SNOWBOY

For favor.

GEE-TAR

No comprende.

A-RAB

Gracias.

BIG DEAL

De nada.

ANYBODYS

Ai! Mambo! Ai!

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 to tell Tony --

ACTION

He ain't here.

ANITA

I know he is.

ACTION

Who says he is?

A-RAB

Who's da message from?

ANITA

Never mind.

ACTION

Couldn't be from Chino, could it?

ANITA

Don't you understand! I want to
help!

(CONTINUED)

106 CONTINUED: (3)

ANYBODYS

Bernardo's girl wants ta help?

ACTION

Even a greaseball got feelin's.

ANYBODYS

She wants to help get Tony!

ANITA

No!

ACTION

Not much -- Bernardo's tramp!

A-RAB

Bernardo's pig!

ACTION

Ya lyin' Spic -- !

ANITA

Don't do that!

TIGER

Gold tooth!

SNOWBOY

Pierced ear!

A-RAB

Garlic mouth!

ACTION

Spic! Lyin' Spic!

The taunting breaks out into a wild, savage DANCE, with epithets hurled at Anita, who is encircled and driven by the whole pack. At the peak, she is shoved and falls in a corner. The Jets lift Baby John up high and drop him on top of her. Just then, Doc enters the store from outside. He has money, and a folded shirt in his hands.

DOC

(horrified)

Stop it! What are you doing now?

In the dead silence, Anita gets up from the floor and looks at them, trying hard not to cry.

ANITA

Bernardo was right...If one of you was bleeding in the street, I'd walk by and spit on you!

(CONTINUED)

106 CONTINUED: (4)

She starts for the door.

ACTION

Don't let her go!

A-RAB

She'll tell Chino that Tony --!

Snowboy grabs her.

ANITA

(struggling)

Let go!

(she shakes loose,
faces 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 about them
and -- shot her! She's dead!

She slams out. There is a stunned silence. Doc turns to
the boys.

DOC

When do you kids stop? You make
this world lousy!

ACTION

(looks at him)

We didn't make it, Doc.

DOC

Get out of here!

Slowly, they start to file out, as Doc looks toward the
door to the cellar with pain in his eyes. He goes to the
door.

107 INT. CELLAR

Tony is pacing nervously in the semi-darkness. He turns
expectantly as the door to the cellar opens.

TONY

(eagerly)

Maria?...

(then Doc appears,
starts down)

I thought I heard --

(he sees the money
in Doc's hand)

Ya got it!

(CONTINUED)

107 CONTINUED:

DOC
(hollow voiced)
Yes. I got it.

TONY
(moving to meet him)
Ah, you're a pal! You're the best
friend a guy ever had!

He snatches the bills from Doc's unresisting hand, in his excitement unaware of Doc's mood. Doc gives him the shirt; he puts it on during following:

TONY
I'll pay you back as soon as I
can. I promise.

DOC
Forget that.

TONY
Never, I couldn't. Doc, y'know
what we're gonna do in the country,
Maria an' me? We're gonna have lotsa
kids, an' name them all after you,
even the girls. Then when ya come
to visit --

DOC
(slapping him)
Wake up!
(raging)
Is this the only way to get through
to you? Do just what you all do?
Bust like a hot water pipe?

TONY
What's gotten into -- ?

DOC
(overriding angrily)
Why do you kids live like there's
a war on?
(low)
Why do you kill?

TONY
I told you how it happened. Maria
understands. I thought you did too.

DOC
(sadly)
"Maria understands"...nothing...
(breaking down)
Ever again...There is no Maria,
Tony...

(CONTINUED)

107 CONTINUED:

TONY
(uncomprehending)

What?

DOC
(faltering)

I can't...

TONY
Doc, what is it?

DOC
That was Anita upstairs...
(a pause)
Chino found out about you and
Maria -- and killed her...

Tony looks at Doc, stunned, dumb. 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 up the steps leading to the courtyard. Doc stares toward the empty stairway, tears glistening in his eyes.

108 EXT. ALLEYWAY AND STREET NEAR CANDYSTORE - NIGHT

We are CLOSE ON Tony, MOVING with him as he runs through the night, turning, stumbling, stopping occasionally to look about, seeking the death for which he cries out. The angles will vary, sometimes close on his face, sometimes a long shot shooting down, to show a lone figure, lost in the emptiness of the dark, deserted street:

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

He whirls around now as a figure darts out of the shadows and disappears in another shadow.

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

ANYBODYS
(a whisper from
the dark)

Tony...

TONY
(swings around)
Who's that?

ANYBODYS
(darting into view)
Me: Anybodys.

(CONTINUED)

108 CONTINUED:

TONY

Get outa here.

(he moves on)

HEY, CHINO! COME GET ME, DAMN
YOU!

ANYBODYS

(following)

What're ya doin'...?

TONY

I said get outa here! CHINO!

ANYBODYS

Look, why don'tcha come with me
and we'll find -- ?

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!

He runs into the playground.

109 EXT. PLAYGROUND

He moves about shouting:

TONY

CHINO, I'M CALLING FOR YOU, CHINO!
THERE'S NOBODY BUT ME! COME ON!
Will you, please. I'm waiting for
you. I want you to --

Suddenly he stops as, some distance ahead, on the sidewalk
near the entrance, a figure is dimly seen in the shadows.

110 CLOSE SHOT - MARIA

Entering the playground, coming to a stop, gazing at Tony
across the distance that separates them.

111 CLOSE SHOT - TONY

Peering through the dim light, eyes widening, mouth moving
in an unbelieving whisper:

TONY

Maria...Maria?

112 THE PLAYGROUND - (MASTER SCENE)

MARIA
(moving forward)

Tony...

As she holds out her arms toward him, another figure suddenly steps out of the shadows: Chino. The gun in his hand is pointed.

TONY

MARIA!

As the lovers run to each other, the gun is fired. Tony stumbles. Maria catches him and cradles him in her arms as he falters to the ground. During the following, Baby John and A-Rab, hearing the shot, come running into the playground; then Pepe and Indio and other Sharks. Chino stands very still, bewildered by the gun dangling from his hand. More Jets and Sharks, Velma and Graziella, and finally Doc, too, will appear and stare down:

TONY
(weakly)

I didn't believe hard enough.

MARIA
Loving is enough.

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

MARIA
Then we'll get away.

TONY
Yes, we can. We will.

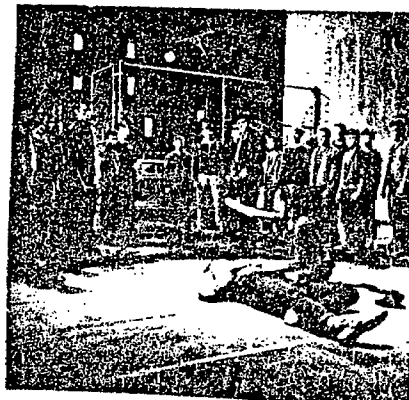
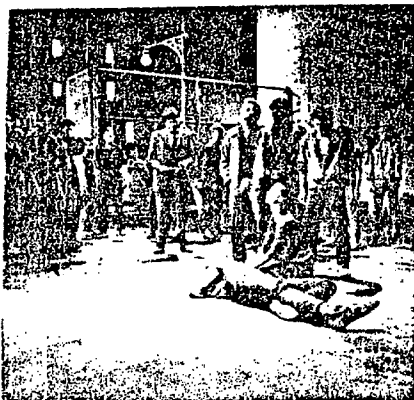
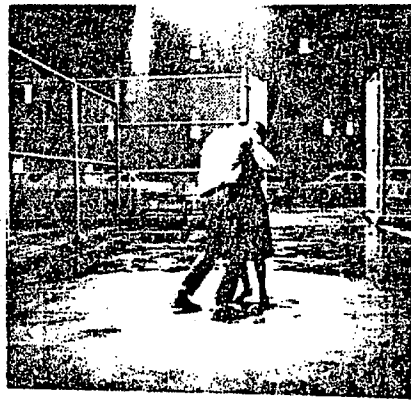
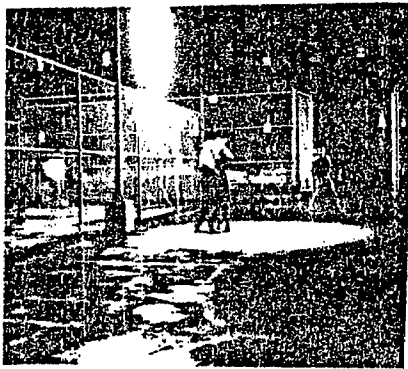
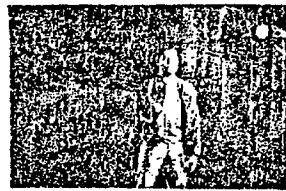
He shivers, as though a pain went through him. She holds him closer and begins to sing -- without orchestra.

MARIA
(sings)

Hold my hand and we're halfway there.
Hold my hand and I'll take you there,
Someday,
Somehow...

Tony has started to join in the second line. Maria 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 ground, 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 in a cold, sharp voice:

(CONTINUED)



112 CONTINUED:

MARIA

Stay back!

The shawl 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:

MARIA

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.

MARIA

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

(pointing at Pepe)

And you?

(at Ice)

All of you? YOU ALL KILLED HIM!
And my brother and Riff! Not with
bullets and knives! WITH HATE!
WELL I CAN KILL TOO! BECAUSE NOW
I HAVE HATE!

She has been pointing the gun wildly, and they have all been drawing back. During this, a police car has pulled up at the curb outside the entrance, and Schrank and Krupke have entered the playground.

MARIA

(pointing the gun
at Action)

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

Both hands on the gun, she pushes it forward at Action. But she cannot fire. She breaks into tears, hurls the gun away and sinks to the ground. Schrank has emerged from the car, starts toward Tony's body. Like a madwoman, Maria gets up, races to the body and puts her arms around it, all-embracing, protecting, as she cries out:

MARIA

DON'T YOU TOUCH HIM!

Schrank steps back. Krupke and Doc stand beside him. Maria now turns and looks at Chino, holds her hand out to him. Slowly he comes and stands by the body. Now she looks at Action, holds out her hand to him. He, too, comes forward, with Ice, to stand by the body. Then Maria leans low over Tony's face.

(CONTINUED)

112 CONTINUED: (2)

MARIA
(softly, privately)
Te adoro, Anton.

She kisses him gently. MUSIC STARTS as the two Jets and the Shark lift up Tony's body. One of his legs falls; quickly Pepe steps forward to add to his support, and the four boys start to carry him out of the playground. Some of the others, boys and girls, fall in behind to make a procession, as Baby John picks up Maria's shawl and places it over her head.

She sits quietly, like a woman in mourning, as the MUSIC builds and the procession moves on. At last, she gets up and, despite the tears on her face, lifts her head proudly, and triumphantly turns to follow Tony's body, being borne off by Jets and Sharks who appear, for the moment, to have found understanding, in tragedy. The adults -- Doc, Schrank, Krupke -- stand watching, bowed, alone, useless. And nearby, looking across at each other uneasily, and then moving off in opposite directions, are the few Jets and Sharks who have not joined the procession, who are not yet ready, perhaps never will be ready, to give up war as a way of life.

FADE OUT.

THE END