

# Welcome to **West Side Story**

We are thrilled to bring this beloved musical to Canberra with **Dramatic Productions**. There's a lot of info below, so please take the time to read carefully.

Before we dive in...

If you know the story of *West Side Story*, you know that the show is full of incredible music, characters and dance sequences but for the actors and audience it is also an emotional rollercoaster!

The plot portrays violence, intimacy, death, and various explorations of discrimination. Whilst we navigate honouring the script, all care will be taken during rehearsals and performances in promoting a culture of respect and safety. We require all potential cast members to champion these values with us.

## ABOUT THE SHOW

"From the first notes to the final breath, *West Side Story* is one of the most memorable musicals and greatest love stories of all time. Arthur Laurents' book remains as powerful, poignant, and timely as ever. The score by Leonard Bernstein and Stephen Sondheim is widely regarded as one of the best written. The world's greatest love story takes to the streets in this landmark Broadway musical that is one of the theatre's finest accomplishments.

Shakespeare's *Romeo and Juliet* is transported to modern-day New York City as two young, idealistic lovers find themselves caught between warring street gangs, the "American" Jets and the Puerto Rican Sharks. Their struggle to survive in a world of hate, violence and prejudice is one of the most innovative, heart-wrenching, and relevant musical dramas of our time."<sup>1</sup>

## LEAD & SUPPORTING ROLES

CHARACTER	AGE / ETHNICITY	SKILL REQUIREMENTS	CHARACTER DESCRIPTION
<b>Maria</b>	Playing age: 18 – 25  Latin American	Voice: Soprano Dance: Confident mover	A Puerto Rican girl, who has recently migrated to America. Despite her outwardly youthful innocence, she has confidence, industriousness and agency. Does not support the violence or hatred that her brother Bernardo feels towards the Jets.
<b>Tony</b>	Playing age: 18 – 25  Caucasian or European	Voice: Tenor Dance: Confident mover, stage fighting	A former member of the Jets, Tony seeks transformation, away from his violent past with the Jets. He falls in love with Maria instantly, giving him newfound hope.

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<sup>1</sup> Musical Theatre International Australasia:

<b>Riff</b>	Playing age: 18 – 30  Any ethnicity	Voice: Baritone Dance: Strong dancer, stage fighting	The influential leader of the Jets. Persuasive, tenacious and dangerous. Has led a tough childhood and seeks control over the little he has left to defend in a gentrified neighbourhood.
<b>Anita</b>	Playing age: 25 – 40  Latin American	Voice: Mezzo with strong mix / belt Dance: usually performed by a strong dancer, but this can be tailored to the right actress/singer	Puerto Rican. Maria's best friend, and partner to Bernardo, who has lived in America for several years. Witty and vibrant, she lights up the room, but if crossed can be unforgiving. <i>Content Warning: Anita's final scene depicts her being attacked by a gang of men. This will be safely and considerately staged.</i>
<b>Bernardo</b>	Playing age: 25 – 40  Latin American	Voice: Baritone Dance: usually performed by a strong dancer, but this can be tailored to the right actor, stage fighting	Puerto Rican leader of the Sharks. Driven to take back control for his community who have struggled against systemic racism and violence in America.
<b>Doc</b>	Playing age: Over 50  Any ethnicity	Strong actor / singer. Will be given some featured singing in 'Somewhere'.	A veteran of the neighbourhood and objector of violence, he sees hope in Tony and takes him under his wing. Often pressured into difficult situations to keep the peace.
<b>Anybodys</b>	Playing age: 18 – 25  Any ethnicity	Voice: Ensemble singing only Strong acting Dance: Confident mover, stage fighting	Longing to be accepted as a member of the Jets, and constantly having to prove themselves. The script suggests that Anybodys was assigned female sex at birth but does not identify with female gender stereotypes / is possibly non-binary. Trans / non-binary / female performers all welcome to audition.
<b>Officer Krupke</b>	Playing age: Over 30  Any ethnicity	Voice: Ensemble singing only No dance requirements, stage fighting	Local police officer tasked with bringing an end to local gang violence.
<b>Lt. Schrank</b>	Playing age: Over 30  Any ethnicity	Voice: Ensemble singing only No dance requirements, stage fighting	Senior officer ordered to end local gang violence. Will use unscrupulous methods to catch out the Jets & Sharks.
<b>Chino</b>	Playing age: 18 – 25  Latin American	Voice: Ensemble singing only Dance: Confident mover, stage fighting	Young, impressionable Puerto Rican man. Loves Bernardo as a brother. He entertains the possibility of marrying Maria at Bernardo's request. Seeks revenge on Tony, after Bernardo is killed.

## ENSEMBLE

<p><b>The JETS</b></p>	<p>Playing ages: 15 – 30</p> <p>Various ethnicities throughout the group. Do not need to identify as Caucasian or European.</p>	<p>Voice: Variety of voice types</p> <p>Dance: Strong movers + experienced dancers (all levels welcome) stage fighting</p> <p>6 of these have significant supporting roles and script.</p>	<p>A conglomerate of young Americans from all walks of life. Angry and hard done by, ready to fight to the death to hold onto what little they can control.</p>
<p><b>The SHARKS</b></p>	<p>Playing ages: 15+</p> <p>All Latino</p>	<p>Voice: Variety of voice types.</p> <p>Two characters will have some dialogue.</p> <p>Scenes contain a lot of physical movement, including dance and simulated violence.</p>	<p>A gang of Puerto Ricans, worn down by the struggles of migrating to America. Angry and hard done by, ready to fight to the death to hold onto what little they can control.</p>
<p><b>Ensemble women – Latino</b></p>	<p>Playing ages: 15+</p> <p>All Latina</p>	<p>Voice: Variety of voice types</p> <p>Dance: All levels of experience welcome</p>	<p>Strong-willed, resilient community of women. As a collective they are stoic and are filled with humour. Partners of several of the Sharks and caught up in the gang violence.</p>
<p><b>Ensemble women – Jets</b></p>	<p>Playing ages: 15 – 30</p> <p>Various ethnicities throughout the group. Do not need to identify as Caucasian or European.</p>	<p>Voice: Variety of voice types</p> <p>All must be strong dancers with expressive acting skills.</p>	<p>Girlfriends of some of the Jets members. Equally caught up in the gang violence of the Jets and Sharks.</p>

# AUDITIONS

## Location:

All auditions and rehearsals will be held at:  
Gungahlin College Theatre  
23 Gozzard St, Gungahlin ACT 2912

## Audition Dates & Times

<b>Saturday 10 June</b> Session 1: 9am – 10.10am Session 2: 9:50am – 11am Session 3: 11am – 12.10pm Session 4: 11.50am – 1pm Session 5: 2pm – 3.10pm Session 6: 2.50pm – 4pm Session 7: 4pm -5.10pm Session 8: 4.50pm – 6pm	<b>Sunday 11 June</b> Session 1: 9am – 10.10am Session 2: 9:50am – 11am Session 3: 11am – 12.10pm Session 4: 11.50am – 1pm Session 5: 2pm – 3.10pm Session 6: 2.50pm – 4pm Session 7: 4.30pm – 6pm Dance call backs only
<b>Monday 12 June</b> Session 9: Last minute auditions 4pm – 5pm Session 10: Lead call backs only 5pm – 8pm	

## WHAT TO PREPARE

Please be available for your whole session that you are asked to come to.

## SINGING:

- Please prepare 1 song in the style of the character you are auditioning for. Your song choice should demonstrate your vocal strengths as well as character.
- If you are auditioning for an 'American' character, please use a musical theatre song.
- If this is the first time you have auditioned for a musical, and you are not sure what to sing, you may use the attached song from the show 'Somewhere' and the backing track provided.
- If English is not your first language, you are welcome to sing a song of your choosing from your first language.
- Your song should be no longer than 2 minutes, or 64 bars long.
- You may be asked to stop singing before your song is over. This is not because we don't like your singing but is done in the interest of time if we feel we have an understanding of what you can do.
- A piano accompanist will be provided, or you may use a backing track on your phone. If you choose to use the piano accompanist, please provide full sheet music, appropriately organised and marked up.
- You are welcome to bring your own piano or guitar accompanist.
- If you are a Latino performer, we would be interested in knowing about any percussion or acoustic guitar skills you may have.
- Please do not bring a band to accompany you.
- There will be no microphones used in the auditions.
- You may be asked to do a range check with our MD

## ACTING

- You will be asked to read a short piece of script on the day. Select one from those provided in this audition pack, that is closest to the character you'd like to play.
- Latino actors are welcome to perform the script in their preferred language (but should also practicing preparing it in English as well).

## DANCE

- You will also participate in a short group movement sequence (level of experience = beginner with intermediate options).
- For the movement audition please be familiar with the soundtrack music called '*Mambo*' from The Dance at the Gym.
- We would be interested in knowing about any skills you have in dance styles, Capoeira or martial arts.

## WHO WILL BE IN THE AUDITION ROOM?

Producer – Richard Block

Production & Director's Assistant – Bradley McDowall

Associate Director/Choreographer – Kristy Griffin

Musical Director – Teresa Wojcik

Cultural Advisor, Set Artist & Dramaturg – Yamile Tafur

Associate Director – Hayden Crowweller

Assistant Choreographer – Lara Clement

## BOOKING YOUR AUDITION

- To book your audition, please email [westsidestoryCBR@outlook.com](mailto:westsidestoryCBR@outlook.com) with your preferred day and nominate a session you'd like to attend.
- We will then confirm your audition time, date, and provide you with an application form.
- Please bring your completed audition application form (with all sections filled out).
- Please bring a printed headshot or clear photo. If you have a performance cv, please bring it printed to the audition. If you are not able to provide a hard copy of any of the above, you may email these to the above email address when you book your audition.
- Please bring your own sheet music for your singing audition if you require accompaniment.
- Printed scripts and copies of the song '*Somewhere*' will also be available at the audition.

## IMPORTANT DATES

### REHEARSALS AND PERFORMANCE SCHEDULE

#### First Rehearsal

Sunday 18 June

#### Weekly Rehearsal Times

Mondays 6.30pm – 9.30pm

Wednesdays 6.30pm – 9.30pm

Sundays 10am – 5pm

Cast members will not be called for all rehearsals but should keep these times available on a regular basis throughout the rehearsal period.

Please advise us if you have any times that you are unavailable at your audition.

**Production Week**

Week commencing Monday 25 September

Cast members should be available all evenings from 6pm during this week

**Performance Season**

October 6 - 21

Friday 6th October 8:00pm (Opening Night)

Saturday 7th October 8:00pm

Wednesday 11th October 8:00pm

Thursday 12th October 8:00pm

Friday 13th October 8:00pm

Saturday 14th October 2:00pm

Saturday 14th October 8:00pm

Sunday 15th October 2:00pm

Wednesday 18th October 8:00pm

Thursday 19th October 8:00pm

Friday 20th October 8:00pm

Saturday 21st October 2:00pm

Saturday 21st October 8:00pm (Closing Night)

## SCRIPTS

### Maria & Anita (can be used by any women auditioning)

**ANITA**

Stop it, Maria.

**MARIA**

One inch. How much can one little inch do?

**ANITA**

Too much.

**MARIA**

*(Exasperated)*

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

**ANITA**

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

**MARIA**

Querida, one little inch; 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? I sew all day, I sit all night. For what did my fine brother bring me here?

**ANITA**

To marry Chino.

**MARIA**

When I look at Chino, nothing happens.

**ANITA**

What do you expect to happen?

**MARIA**

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

**ANITA**

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

## Tony & Riff (can be used by any men auditioning)

**TONY**

O.K. Every single damn night for the last month, I wake up and I'm reaching out.

**RIFF**

For what?

**TONY**

I don't know, it's right outside the door, around the corner. But it's comin'!

**RIFF**

What is? Tell me!

**TONY**

I don't know! It's — like the kick I used to get from being a Jet.

**RIFF**

*(Quietly)*

...Or from being buddies.

**TONY**

We're still buddies.

**RIFF**

The kick comes from people, buddy boy.

**TONY**

Yeah, but not from being a Jet.

**RIFF**

No? Without a gang you're an orphan. With a gang you walk in twos, threes, fours. And when your gang is the best, when you're a Jet, buddy boy, you're out in the sun and home free home!



# Bernardo (can be used by any Latino men auditioning)

**BERNARDO**

I warned you —

**CHINO**

Do not yell at her, 'Nardo.

**BERNARDO**

You yell at babies.

**ANITA**

And put ideas in the baby's head.

**BERNARDO**

Take her home, Chino.

**MARIA**

'Nardo, it is my first dance.

**BERNARDO**

Please. We are family, Maria. Go.

*(MARIA hesitates, then starts out with CHINO as the light cross fades with her to the other group which she passes)*

**RIFF**

*(To DIESEL, indicating TONY happily)*

I guess the kid's with us for sure now.

**BERNARDO**

I don't want you.

**RIFF**

I want you, though. For a War Council — Jets and Sharks.

**BERNARDO**

The pleasure is mine.

**RIFF**

Let's go outside.

**BERNARDO**

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

**RIFF**

Doc's drugstore?

*(BERNARDO nods)*

And no jazz before then.

**BERNARDO**

I understand the rules — Native Boy.

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

# Doc

**TONY**

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

*(Starts to clean up, turn out lights)*

**DOC**

You think it'll really be a fair fight?

**TONY**

Yeah.

**DOC**

What have you been taking tonight?

**TONY**

A trip to the moon. And I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady.

*(Opens the door)*

Well, buenas noches, señor.

**DOC**

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

*(TONY smiles)*

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

**TONY**

Tough? Doc, I'm in love!

**DOC**

How do you know?

**TONY**

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

**DOC**

And you're not frightened?

**TONY**

Should I be?

*(Opens door, EXITS)*

**DOC**

Why? I'm frightened enough for both of you.

Lt. Schrank (can also be used for Krupke auditions)

**SCHRANK**

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

*(Mock charm)*

Please.

**BERNARDO**

Let's go, Sharks.

*(THEY EXIT)*

**SHRANK**

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

## FAQ'S?

### **Q – What age do auditionees need to be?**

A – We welcome auditionees of all ages over 16 by opening night (6<sup>th</sup> October). All cast members need to bring maturity into the rehearsal room.

### **Q – Can I sing in a language other than English?**

A – Yes, you are welcome to audition with a song sung in your first language.

Please bear in mind that most of the script and songs in WSS are written in English and we will rehearse predominantly in English – it is important to be comfortable with this. Some assistance can be provided around language, and some Spanish language will be included in the show wherever possible.

### **Q – I am part of a Latino performance group. Can my group audition?**

A – All auditions are on an individual basis. You are very welcome to invite your whole group to the auditions, however each member will need to audition individually, and casting is on a case-by-case basis.

### **Q – Are there Latino people informing the creative and audition process?**

A – Yes. We are working with a professional Latino artist whose practice focuses on Latino migrant experiences. They will support the audition and staging process as a dramaturg (person who helps provide vital knowledge, advice, and interpretations to the staging of a performance). Several other Latino community organisations and delegates have also supported the audition process.

### **Q – What accents will be used?**

A – If you are auditioning for any of the Jets, please use an American accent. All other characters may audition using their own personal accent or an American accent.

### **Q – Can you use a backing track for your personal song of choice during the audition?**

A – Yes. You may use a backing track (on a phone or USB) or provide sheet music to the accompanist. You are welcome to bring your own accompanist on piano or guitar.

### **Q – Will rehearsals be at the Gungahlin Theatre?**

A – Yes, rehearsals will always be at Gungahlin Theatre or in one of the adjoining spaces within the school.

### **Q – Can I audition for the Sharks or a Puerto Rican character if I am not Latino?**

A – If you are *not* from a Latino background, we would prefer that you didn't.

Every effort has been made to only cast members of the Canberra Latino community as the Puerto Rican characters in West Side Story. This includes all named or supporting members of the 'Sharks', Bernardo, Chino, Anita, Maria, and the supporting women.

### **Q – What ethnicity are the Jets?**

A - Our 'American' characters will represent all walks of American life and as such we encourage people of **all** cultural backgrounds to audition for the Jets / any other non-Latino characters.

*Content warning: the script contains derogatory language when labelling some cultural groups, in the context of opposing gang members antagonising each other.*

### **Q – Do you need to be a triple threat to be in the show?**

A – Not necessarily. Everyone will be assessed on what they can bring to the show during their audition. There are heavy amounts of movement in the show for all ensemble members. Doc, Lt Schrank and Officer Krupke are not required to dance. There is minimal dancing for Tony & Maria.

**Q – I am considering auditioning for a lead role. What is required?**

A – Tony, Maria, Anita, Bernardo and Riff must be excellent singer/actors first and foremost. If auditioning for Anita, Bernardo or Riff, it is advantageous that you have confident to substantial movement/dance skills. Please be already familiar with the songs that your preferred character sings in case you are asked to perform these at call-backs.

**Q – What styles of dance will be featured in the show?**

A – Traditional Latin American styles as well as various commercial western dance styles.

**Q – What will the female ‘Jets’ ensemble members do?**

A – These characters may be featured in some of the scenes that have traditionally only included men.

**Q – What gender is Anybodys?**

A – Anybodys was written as a girl who behaves as a ‘tomboy’ and wants to fit in with a male gang. Actors who identify as non-binary or trans are welcome and encouraged to audition and may apply a different interpretation of gender to this character. *Content Warning: the script contains offensive dialogue regarding Anybodys’ gender.*

## FULL SYNOPSIS

### Prologue

The opening shows the growing tensions between the Sharks, a Puerto Rican gang, and the Jets, a gang made up of "American" boys. An incident between the Jets and Shark leader, Bernardo, escalates into a fight between the two gangs. Officers Schrank and Krupke arrive to break up the fight.

### Act One

Detective Schrank tries to get the Jets to tell him which Puerto Ricans are starting trouble in the neighborhood, as he claims he is on their side. When the police leave, the Jets bemoan the Sharks coming onto their turf. They decide that they need to have one big rumble to settle the matter once and for all – even if winning requires fighting with knives and guns. Riff plans to have a war council with Bernardo to decide on weapons. Action wants to be his second, but Riff says that Tony is always his second. The other boys complain that Tony hasn't been around for a month, but Riff doesn't care; once you're a Jet, you're a Jet for life ("Jet Song").

Riff goes to see Tony, who is now working at Doc's drugstore. Riff presses him to come to a dance for the war council, but Tony resists; he's lost the thrill of being a Jet. He explains that, every night for a month, he's had a strange feeling that something important is just around the corner. Nevertheless, Riff convinces Tony to come to the dance. Riff leaves Tony to wonder about this strange feeling that he's been having ("Something's Coming").

In a bridal shop, Anita remakes Maria's communion dress into a party dress. They are both Puerto Rican. Maria complains that the dress is too young-looking, but Anita explains that Bernardo, her boyfriend and Maria's brother, made her promise not to make the dress too short. It turns out that the dress is for the dance, which Maria is attending with Chino, whom she is expected to marry.

At the dance, Riff and his lieutenants move to challenge Bernardo and his lieutenants, but they are interrupted by Glad Hand, the chaperone who is overseeing the dance, and Officer Krupke. ("Mambo"). During the dance, Maria and Tony spot each other. There is an instant connection. Bernardo interrupts them, telling Tony to stay away from his sister and asking Chino to take her home. Riff and Bernardo agree

to meet at Doc's in half an hour for the war council. As everyone else disappears, Tony is overcome with the feeling of having met the most beautiful girl ever ("Maria").

Later, Tony finds the fire escape outside of Maria's apartment and calls up to her. She appears in the window, but is nervous that they will get caught. Her parents call her inside, but she stays. She and Tony profess their love to each other ("Tonight"). He agrees to meet her at the bridal shop the next day. Bernardo calls Maria inside. Anita admonishes him, saying that Maria already has a mother and father to take care of her. Bernardo insists that they, like Maria, don't understand this country. Bernardo, Anita, Chino and their friends discuss the unfairness of America – they are treated like foreigners. Anita tries to lure Bernardo inside and away from the war council, but he refuses. As the boys leave for the council, one of Anita's friends, Rosalia, claims to be homesick for Puerto Rico. Anita scoffs at this. While Rosalia expounds on the beauties of the country, Anita responds with why she prefers her new home ("America").

At the drugstore, the Jets wait for the Sharks, discussing what weapons they might have to use. Doc is upset that the boys are planning to fight at all. Anybodys, who is trying to join the Jets, asks Riff if they can participate in the rumble, but he says no. Doc calls them hoodlums and Action and A-rab get very upset. Riff tells them that they have to save their steam for the rumble and keep cool ("Cool").

Bernardo arrives at the drugstore and he and Riff begin laying out the terms of the rumble. Tony arrives and convinces them all to agree to a fair fight – just skin, no weapons. Schrank arrives and breaks up the council and tries to get the Jets to reveal the location of the rumble and becomes increasingly frustrated when they refuse. He insults them and leaves. As Tony and Doc close up the shop, Tony reveals that he's in love with a Puerto Rican.

The next day at the bridal shop, Maria tells Anita that she can leave, that Maria will clean up. Anita is about to go when Tony arrives. She suddenly understands and promises not to tell on them. When she leaves, Tony tells Maria that the rumble will be a fair fight, but even that's not acceptable for her, so she asks him to go to the rumble and stop it. He agrees. They fantasize about being together and getting married ("One Hand, One Heart"). At the rumble, Diesel and Bernardo prepare to fight, with Chino and Riff as their seconds. Tony enters and tries to break up the fight, but provokes Bernardo against him instead. Bernardo calls Tony a chicken for not fighting him. Riff punches Bernardo and the fight escalates quickly until Riff and Bernardo pull out knives. Bernardo kills Riff and, in response, Tony kills Bernardo, instantly horrified by what he's done. The police arrive as everyone scatters; Anybodys pulls Tony away just in time.

## Act Two

In Maria's apartment, she gushes to her friends about how it is her wedding night and she is so excited ("I Feel Pretty"). Chino interrupts her reverie to tell her that Tony has killed Bernardo. She refuses to believe him, but when Tony arrives on her fire escape, he confesses. He offers to turn himself in, but she begs him to stay with her. She says that, although they are together, everyone is against them. Tony says they'll find a place where they can be together ("Somewhere").

In a back alley, the Jets regroup in shock. No one has seen Tony. Officer Krupke comes by, threatening to take them to the station house. The boys chase him away for the moment and then release some tension by play-acting the scenario of what would happen if Krupke actually did take them to the station house ("Gee, Officer Krupke"). Anybodys shows up with information about Tony and the fact that Chino is looking for him. Anybodys uses this information to get the boys to treat them like one of the gang. The Jets agree that they need to find Tony and warn him about Chino. Meanwhile, Anita comes into Maria's room and finds her with Tony. Tony and Maria are planning to run away. Tony knows that Doc will give him money, so he goes to the drugstore and tells Maria to meet him there. She agrees. When he leaves, Anita explodes at her for loving the boy who killed her brother. Maria acknowledges that it's not smart, but she can't help it ("A Boy Like That / I Have a Love"). Anita tells Maria that Chino has a gun and is looking for Tony. Schrank arrives and

detains Maria for questioning. Maria covertly asks Anita to go to Doc's and tell Tony that she has been delayed. Reluctantly, Anita agrees.

The Jets arrive at Doc's, learning that Tony and Doc are in the basement. Anita arrives and asks to speak to Doc. The Jets, recognizing her as Bernardo's girl and thinking that she is there to betray Tony to Chino, won't let her go down to the basement to talk to Doc. Instead, they harass and attack her. Doc arrives to find them ganging up on her; he breaks it up, but Anita, disgusted and hurt, lies to Doc and tells him to relay a message to Tony: Chino has shot Maria, and he will never see her again.

When Doc returns to Tony in the basement, he delivers Anita's message. Tony is distraught and heartbroken. He runs out into the streets and calls Chino to come for him. Anybody's tries to stop him, but Tony doesn't care. He yells to Chino that he should come out and shoot him, too. Maria appears in the street – much to Tony's surprise – and they run towards each other. In that moment, Chino steps out of the shadows and shoots Tony, who falls into Maria's arms, gravely wounded.

The Jets, Sharks and Doc appear on the street. Maria picks up the gun and points it at all of them, asking Chino if there are enough bullets to kill all of them and herself, as well. The depths of her sadness and anger move everyone as she breaks down over Tony's body. Officers Krupke and Schrank arrive. They stand with Doc, watching as two boys from each gang pick up Tony's body and form a procession. The rest follow the procession, with Baby John picking up Maria's shawl, giving it to her and helping her up. As Maria follows the others, the adults continue to bear silent witness ("Finale").

Close