

Untitled James Gray 2012

by
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THE IMMIGRANT

*

WHITE.

1 A FOGGY MORNING. Dense. As the fog passes, we can just 1
barely make out the top half of the STATUE OF LIBERTY, with
the CROWN and TORCH peeking through the clouds.

Passing in front of it, in the river foreground: A BOAT. A
FERRY, an old thing. CHUG CHUG CHUG CHUG...

We PULL BACK to REVEAL: a MAN, with his back to us, standing
on a pier, in silhouette. He is wearing a HOMBURG
HAT...watches the ferry as it comes towards him (and us)...

SMASH CUT TO:

2 INT. ELLIS ISLAND - BAGGAGE ROOM - MORNING 2 *

The baggage room of Ellis Island. A CROWD of IMMIGRANTS is
LINED UP, seeming to WAIT for something, someone... *

SUPERIMPOSE THE LEGEND: "ELLIS ISLAND, NEW YORK. 1921." *

The IMMIGRANTS have come from around the world. They are
dirty and pale and weak. Waiting patiently to be processed,
each and every one of them has a large TAG pinned to his
lapel, a card with information on it that would look to us
today almost like a marathon runner's number. *

The immigrants are a noisy bunch, and the space echoes with
the sound of all the world's languages barked simultaneously. *

The CAMERA DOLLIES THROUGH THE AISLE and FINDS, STANDING IN
A LINE: *

EWA CYBULSKA, late twenties, and her sister, MAGDA, early
twenties. *

*Ewa is pale, thin. She is undoubtedly a presence, and she
seems lit from within, ethereal. She is beautiful despite
layers of dirt and obvious malnourishment. Her clothes are
rags, and her frame is slight and even a bit bruised. Her
deep-set but bright eyes reveal both tragedy and implacable
resolve.* *

Magda possesses many of the same qualities and features, but
somehow without the beauty. She is more frail. Less alive.
Sick. She COUGHS, attempts to suppress it. Ewa SEES a NURSE
and a DOCTOR, walking around, looking at everyone... *

Leaning forward, in Polish, whispered:

EWA CYBULSKA (SUBTITLE) *
 The doctors are looking. Try to *
 hold it in. *

An ELLIS ISLAND IMMIGRATION OFFICIAL speaks up at the front *
 of the line. INTERPRETERS repeat his words in many *
 languages: *

ELLIS ISLAND IMMIGRATION OFFICIAL *
 Please place your bags to your *
 left! In a few moments, you will *
 be directed upstairs to complete *
 registration for entry into the *
 United States! *

EWA CYBULSKA (SUBTITLE) *
 (subtle but jubilant) *
We're almost there. *

Ewa lets loose a big smile. Magda smiles too. But then *
 Magda looks around at the AUTHORITY FIGURES, and she coughs *
 again. *

EWA CYBULSKA (SUBTITLE) (CONT'D) *
 You're just nervous. That brings *
 it on... *
 (firm) *
 Try to close your ears and say a *
 prayer, to the Mother of God. *

MAGDA CYBULSKA (SUBTITLE) *
 I will. *

EWA CYBULSKA (SUBTITLE) *
 We'll find Aunt Edyta soon, and *
 we'll be safe. We'll be together. *

Ewa GRABS Magda and HUGS her TIGHTLY. Whispered: *

EWA CYBULSKA (CONT'D) *
 We'll make our own families, have *
 lots of children... *

Then DOCTOR HOWARD KNOX, forties, approaches:

DR. KNOX *
 Step forward, please. *

The Doctor MOTIONS to MAGDA. He LISTENS to her CHEST. Turns *
 to a Guard, gestures. He writes the letter "P" on her coat *
 in CHALK. *

Trouble is afoot. Ewa leans over her sister's shoulder: *

EWA CYBULSKA *
Something is wrong?

DR. KNOX
(surprised)
You speak English?

EWA CYBULSKA *
Yes, a little. Something is wrong?
She is my sister--

DR. KNOX
I'm very sorry, but she may have
tuberculosis.

EWA CYBULSKA *
No no, she is healthy--

Magda's head whips around to Ewa. Dr. Knox motions again to *
more GUARDS. They approach QUICKLY.

DR. KNOX
She has to be examined further.
She could be contagious.

EWA CYBULSKA *
Then I go with her.

Turns to Ewa, listens to HER chest. Nothing. *

DR. KNOX
Ma'am--I'm sorry--that's not
possible.

Ewa looks to Magda as they realize the coming separation: *

MAGDA CYBULSKA (SUBTITLE) *
Ewa? What are they saying? *

EWA CYBULSKA *
Where do you take her?

DR. KNOX
She'll be held in our infirmary
here for six months--if she doesn't
improve in that time, she'll have
to be deported. Lou?

Dr. Knox waves to: TWO GUARDS, who are coming toward Magda. *

EWA CYBULSKA *
(ferociously)
She doesn't go back! We never go *
back-- *

The men grab onto MAGDA, and PULL HER AWAY. Dr. Knox steps *
in between the two sisters. MAGDA COLLAPSES. EWA bolts to *
her sister's aid; guards surround her, holding her.
Commotion in the crowd.

Magda's eyes are wide, like saucers. Ewa GRABS her ARM. In *
Polish: *

EWA CYBULSKA (SUBTITLE) (CONT'D) *
Magda! Magda, listen to me--I *
promise, I won't ever leave you
here!

THE GUARDS TAKE MAGDA AWAY. EWA seems about to burst into *
tears herself as the two are SEPARATED FORCIBLY, but she *
maintains her composure as Magda disappears into the crowd... *

CUT TO:

3 A CLOSE SHOT ON A PAIR OF SHOES. 3

They are FANCY shoes, SHINED to perfection. They STEP DOWN a
FLIGHT OF STAIRS.

When the feet reach the landing, we TILT UP to REVEAL: a man *
named BRUNO WEISS. The MAN in the HOMBURG HAT from the
opening shot, cigarette in his mouth. He ENTERS: *

4 INT. GREAT HALL - CUSTOMS OFFICERS STATION 4

The famous room, known as the "REGISTRY ROOM". Large windows *
illuminate the space, which is filled with benches, which are *
all occupied by people as they file in. In the front, over a *
staircase, hangs an ENORMOUS 48-STAR AMERICAN FLAG. *

At the other end of the room, a stunningly long series of *
desks stretches along virtually the entire width of the hall. *
Behind these desks, seated on tall stools, are tens of *
exclusively white male CUSTOMS OFFICIALS. Poised with their *
ledgers and pens. CROWDED with IMMIGRANTS. *

Ewa enters, is brought to a desk of a CUSTOMS OFFICER, THOMAS *
MCNALLY, by GUARDS.

McNally looks up and EYES: BRUNO WEISS. They exchange a look
and then McNally returns to Ewa's uncomprehending gaze. *

McNally grabs a stack of her papers, readies for her interview. McNally is a late middle-aged man, stocky and ruddy. A CLERK takes notes as McNally interviews her:

CUSTOMS OFFICER THOMAS MCNALLY

Name?

EWA CYBULSKA

Ewa Cybulska--

*
*

Ewa turns back, to look where her sister was taken. He finds her name on the LEDGER, asks her a question, making her snap back to attention.

*

CUSTOMS OFFICER THOMAS MCNALLY

From?

EWA CYBULSKA

Katowice. In Silesia.

*
*

CUSTOMS OFFICER THOMAS MCNALLY

(looks at her card)

Poland. Married or single?

*
*

EWA CYBULSKA

I am not married. They take my sister--how I bring her--

*

CUSTOMS OFFICER THOMAS MCNALLY

We're not dealing with your sister right now, Ma'am. What was your occupation in Poland? Your job?

EWA CYBULSKA

I was nurse, for English diplomat. I need to get to infirmary for her--

*

CUSTOMS OFFICER THOMAS MCNALLY

(again interrupting;
ignoring)

Have you ever committed a crime of any kind?

EWA CYBULSKA

No--please, where is the infirmary?

*

CUSTOMS OFFICER THOMAS MCNALLY

Ma'am, it says here in the manifest that you had a problem on the ship? That you may be a woman of low morals?

*
*
*
*

A BEAT. She is rattled.

*

EWA CYBULSKA *
No. Is not true... *

CUSTOMS OFFICER THOMAS MCNALLY *
It's not true? *
(beat) *
Ma'am, do I have to send you to *
mental testing? *

EWA CYBULSKA *
I...don't understand.

CUSTOMS OFFICER THOMAS MCNALLY
How do you wash stairs--from top to
bottom? Can you tell me that?

EWA CYBULSKA *
I learn medicine, at the
university, in Krakow--I can work
at any hospital here. I don't come
to America to wash stairs.

CUSTOMS OFFICER THOMAS MCNALLY *
Then could you just answer the
questions that I ask, please? Do
you have money?

EWA CYBULSKA *
No--but my Aunt and my Uncle live
here, they come for us.

She shows him a piece of paper. He looks down at his own
things. The CLERK WHISPERS in McNally's ear:

CUSTOMS OFFICER THOMAS MCNALLY
Well, apparently they didn't show--
and this is not a valid address
here.

EWA CYBULSKA *
What is not valid? *

CUSTOMS OFFICER THOMAS MCNALLY *
Doesn't exist. Now: we do not *
allow unescorted women into the *
country, especially if there's a *
question of low morals. Due to *
your situation I'm gonna have to *
designate you Liable to become a *
Public Charge--you'll be held for a *
hearing and likely deportation. *

McNally signs something in his papers, the CLERK STAMPS HARD.

5 INT. ELLIS ISLAND - DARK HALLWAY

5

A group of IMMIGRANTS line up against the tiled walls, awaiting a hearing. Ewa is standing in the back. Tears stream down her cheeks.

*
*

As this is spoken, ENTERING IS: BRUNO WEISS, who walks with a UNIFORMED OFFICIAL. He is talking to some people on the line, then notices Ewa. She is clearly distraught.

*
*
*

Bruno is in his early thirties. A thin mustache, and tufts of dark hair which have been pomaded into submission. He is dressed in a dark suit and a Homburg hat and a long overcoat. He appears, at first blush, a man of great distinction. His glassy and lightly-colored eyes always seem to dart from one end of a room to another, and his face and body radiate hauteur and insecurity in equal measure.

*
*
*

He eyes her sympathetically, tenderly. She is still in her emotional state, and he approaches her with the OFFICIAL in tow.

*
*
*

BRUNO WEISS

*

(sotto)

*

What about her?

*

OFFICIAL

*

(looks at a pad)

*

Likely to Become Public Charge.
Arrived with her sister, who was
quarantined for tuberculosis.

*
*
*

BRUNO WEISS

*

Thanks, Jack.

*

The Official nods, walks away.

*

BRUNO WEISS (CONT'D)

*

You all right? You speak English?

*

EWA CYBULSKA

*

(brightens--can he help?)

*

Yes...

*

BRUNO WEISS

*

That's good.

*

Bruno points out to her a medal, pinned on his chest.

*

BRUNO WEISS (CONT'D)

*

I'm from the Travelers Aid Society,
we help people such as yourself.
Do you have any special skills?

*
*
*
*

EWA CYBULSKA

(she's been thinking of
her defense:)

I do--I can help here, in the
hospital. I am trained in medicine--
as nurse--

BRUNO WEISS

Well I understand that, but you
can't be hired here, on the Island.
You're gonna be deported.

She shakes her head vigorously, upset.

EWA CYBULSKA

No--I don't go back on the ship.

BRUNO WEISS

All right, shh shh shh. Maybe
there is something we can do...
(thinking)

First thing is, we need to get you
out of here. The last ferry for
New York leaves in ten minutes.

EWA CYBULSKA

But--I don't leave my sister.

BRUNO WEISS

Your sister's gonna be fine.
You'll have to cover the medical
costs, but she'll get the best care
there is in our hospital. And if
you get back on your feet, you can
get her out.

She ponders. Greatly conflicted.

BRUNO WEISS (CONT'D)

I have to go back on the ferry now--
but I do have the authority to take
you with me. You don't come with
me, you get sent back. I'm very
sorry, but it's the truth.

(beat)

What's it gonna be?

ANGLE ON EWA as we:

CUT TO:

6 EXT. FERRY DOCK/FERRY - DAY 6

The IMMIGRANTS are led outside to the ferry. Crazy, chaotic... Ewa and Bruno emerge from the main building. *

TWO POLICE OFFICERS stand by the ferry entrance. EWA'S gait is halted--men in a uniform could not be more frightening--but instead of focusing on her, they zero in on Bruno. ELLIS ISLAND COP #1: *

ELLIS ISLAND COP #1
(with real respect)
Good afternoon, Mr. Weiss! *

And Bruno and Ewa enter the ferry. *

7 EXT. DECK OF THE FERRY - DAY - CONTINUOUS 7

Ewa and Bruno make their way past others who are perched along the railing, looking for an opening. As they walk, the FERRY BEGINS to CHUGS ITS WAY FORWARD THROUGH THE FOG. *

Ewa turns back, wistful, to the MAIN BUILDING of ELLIS ISLAND. Stares, her sister on her mind... *

BRUNO WEISS
What's the matter? *

EWA CYBULSKA
(incredibly guilty)
I leave her there... *

BRUNO WEISS
I tol' you absolutely not to worry,
we'll come back for her. But you
gotta get settled first. We're
going to a boarding house, for
ladies. All right? *

She nods. *

BRUNO WEISS (CONT'D)
Good. Can you sew? *

EWA CYBULSKA
A little. I...can learn. *

BRUNO WEISS
That'll be helpful... Just gotta
make a quick stop first. With your
permission, of course... *

Then Bruno gestures behind Ewa. She turns. As the Ferry chugs away from the Ellis Island dock, and through the fog, we begin to see civilization. Ewa brightens, eyeing the skyline of LOWER MANHATTAN and virtually leaping over the railing at the sight of it. The buildings are taller than any she's ever seen. She is blown away.

BRUNO WEISS (CONT'D)

That's the center of the world, right there. You learn English a little better, you have anything you want. Anything. That's the American dream.

CUT TO:

A8 A CLOSE SHOT OF A SIGN: "BANDIT'S ROOST THEATRE," WITH AN A8 HAND ARROW POINTING

CUT TO:

A CLOSE SHOT ON A MAN IN CLOWN MAKEUP.

Makes a FACE INTO the camera. We WIDEN TO REVEAL we are in:

8 INT. BANDIT'S ROOST THEATER. DAY 8

A small venue in New York's Lower East Side.

There is a rehearsal for a show, or a rather pathetic excuse for one. Women of all shapes and sizes parade around, dancing. They are dressed, and made up, in absurd costumes, and one of the women is even in BLACKFACE. It's a rehearsal for a BURLESQUE show from the time period, and a piano player, off to the side, provides the musical accompaniment.

There is also a man in CLOWN MAKEUP, who is doing a DANCE ROUTINE with the girls.

Ewa and Bruno enter. She looks around...

A9 INT. BACKSTAGE AREA A9

Bruno SLINKS past Ewa, COUNTS THE NUMBER OF WOMEN as they file off the STAGE. There are SEVEN. He SQUEEZES the REAR ENDS of the WOMEN as he passes them. Whispering in their ears as they go back out:

BRUNO WEISS

Smile... Smile...

As Bruno takes Ewa around, he lifts the hem of a dress that is hanging, a costume:

BRUNO WEISS (CONT'D)

See this? Can you do this? It's a simple pattern.

She is CIRCUMSPECT--and he can tell. Then it comes out:

EWA CYBULSKA

You are not from aid society.

BRUNO WEISS

(flummoxed, truly hurt)

Don't you trust me? I got you outta there, didn't I? I kept my word--you're free.

9 INT. DRESSING ROOM - MOMENTS LATER

9

Bruno walks Ewa, his hand around her arm, down the hall. They enter the dressing room. ROSIE HERTZ, a big and powerful woman, sits by a dresser. Next to her sits a small and young woman, on a stepstool that is lower than Hertz's. She looks almost like Hertz's pet.

ROSIE HERTZ

Where'd you go?

BRUNO WEISS

I had business. I maybe got us a new seamstress.

Bruno's eyes move over to Ewa. Rosie Hertz looks at Ewa:

ROSIE HERTZ

I see... She's a real beauty.

BRUNO WEISS

You owe me some money.

A beat as Hertz still looks to Ewa.

ROSIE HERTZ

Yes, you get it.

Rosie Hertz takes out a wad of cash, peels off some for Bruno. As she does:

ROSIE HERTZ (CONT'D)

I bring on some more acts, different acts.

(MORE)

ROSIE HERTZ (CONT'D)

We got to compete with the moving pictures, you know? Times are changing...

As Bruno pockets the money: *

BRUNO WEISS

They haven't changed that much. *

ROSIE HERTZ

If we want to keep serving the drinks, we got to clean up the girls. They can't show so much. *

BRUNO WEISS

Yeah, well, we'll talk about it later. *

Ewa sees, hears EVERYTHING. Bruno exits with her. *

10 EXT. BANDIT'S ROOST THEATER - LATE DAY 10 *

Bruno and Ewa emerge from a stairwell below street level, a stairwell located between two stores. The SIGN announcing the "BANDIT'S ROOST THEATRE", with an ARROW POINTING DOWNWARD, stands in front... *

11 EXT. CITY STREET - LATE DAY 11 *

A busy tenement street on the Lower East Side. Bruno walks Ewa across the street toward a building. *

LOWLIFES SEE EWA, start WHISTLING. They're all around. One of them peeks his head out a tenement window; grinning, he makes a lewd gesture. She grows frightened. In Yiddish: *

BRUNO WEISS (SUBTITLE)

(yelling to the window)

HEY! Shut your mouth--you learn respect! She's with me. *

Like dogs given an order from their master, they do indeed back off. They enter, walk up into...

12 INT. BRUNO'S APARTMENT 12

Bruno's apartment. Like a railroad car. A kitchen with a wood stove; a bed for one in a separate room; wallpaper from ceiling to wood floor; a small and dark wooden table. A LARGE DRESS MANNEQUIN in the middle of the common area.

13

INT. BEDROOM

13

Bruno leads Ewa into the bedroom. He puts down her bag, takes a drink from his WHISKEY FLASK. They stare each other down. After a beat and a look around: *

EWA CYBULSKA
I go to the boarding house. *

BRUNO WEISS
It's closed for the night--you can go tomorrow. But you might wanna stay here, it's much safer. *

Bruno looks around the place:

BRUNO WEISS (CONT'D)
I mean, it ain't the Ansonia, but it's comfortable...and there's a bathroom in the middle of the hall.

Ewa looks around, then back at Bruno. A mix of panic and anger and fear: *

EWA CYBULSKA
You want I make dresses?
(beat)
Or you want I dance...like them? *

BRUNO WEISS
(shrugs; then)
You wanna dance, I won't stop you. A lot more money in it. But you could sew--right here. Room and board taken care of. *

EWA CYBULSKA
(touches the mannequin)
Maybe I come back tomorrow, for sewing. I don't stay here tonight. I find my aunt--she is in New York. *

BRUNO WEISS
(a slight laugh)
You know how many people there are in this city? *

Ewa then bolts, moves toward the door. Bruno GRABS her--GENTLY. Is she CRAZY? *

BRUNO WEISS (CONT'D)
Hey--they'll tear you apart out there! Here, you're safe. I can protect you. *

He lets go of her. He moves to the door, opens it.

BRUNO WEISS (CONT'D)
You wanna go out there, g'head.

Ewa looks at the open doorway. *

BRUNO WEISS (CONT'D)
Go, if you want. But I seen a lotta bad things happen on the street to girls like you.

SHE WALKS OVER TO THE DOOR, PONDERES, then turns away. EWA goes into the: *

14 INT. BEDROOM 14

Where she IMMEDIATELY GRABS THE MATTRESS.

15 INT. LIVING ROOM AREA 15

She DRAGS THE MATTRESS into the corner of the ROOM. She starts to unpack. *

BRUNO WEISS
You could stay out here, no problem. Long as you work and earn good money--you'll find out soon enough, I don't bite.

He goes into his BEDROOM and CLOSES THE DOOR, continuing to unpack. EWA takes out a SMALL CRUCIFIX from her TRUNK. She takes out a little silver locket, opens it up, REVEALING TWO PHOTOS: An older woman, most probably her mother, and an older man, most probably her father. On the other side a portrait of MAGDA, HER SISTER. She touches the photo of Magda to her forehead, her eyes closing. Then she sets it up on the dresser and places her head on the mattress. *

FADE OUT.

CUT IN:

16 INT. APARTMENT - MORNING 16

The bright sunlight shines right in Ewa's eyes. *

Bruno is up, fully dressed in his suit, whistles a tune. He takes a drag of his "Turkey Reds" CIGARETTE, at the MIRROR.

He USES TWO BRUSHES SIMULTANEOUSLY, to GROOM his SHINY DARK HAIR. Ewa eyes him with disdain. He sees that she's up. He picks up Ewa's crucifix off his dresser top: *

Bruno HOLDS up the CRUCIFIX. *

BRUNO WEISS
 Better keep this to yourself--could cause you some trouble around here.
 (beat; sotto)
 I thought for sure you were a Jewess.

She gets up, takes the cross back from him. He FOLDS a HANDKERCHIEF NEATLY, places it in his suit pocket. PUTS COLOGNE all over himself. Then puts his POCKET WATCH in his front pants pocket.

BRUNO WEISS (CONT'D)
 (to himself)
 My carnation...

NEATLY PUTS a FLOWER in his LAPEL. Turns to Ewa: *

BRUNO WEISS (CONT'D)
 You can wash up at the bath house, 'cross the street--the girls'll be there. Trust me, you could use a bath...
 (beat)
 If you wanna eat, you'll come with us tonight.

She turns her back to him. He stares at her, then takes a piece of paper out of his pocket.

BRUNO WEISS (CONT'D)
 I got news, about your sister.

She spins back around. Shocked. *

EWA CYBULSKA
 What? *

BRUNO WEISS
 They sent a telegram, to downstairs. I gave 'em the address. Can you read? *

She shakes her head. He starts to read it: *

BRUNO WEISS (CONT'D)
"Tuberculosis confirmed. Patient
confined to Ellis Island for ninety
days, after which, barring
improvement, patient will be
deported."

Bruno then hands her the telegram. Ewa STARES at it. *

BRUNO WEISS (CONT'D)
I tol' you, I know people. You can
get her out early--whether she's
cured or not. It's gonna cost,
maybe coupla hundred.

EWA CYBULSKA
(looking around)
Then I sell everything-- *

BRUNO WEISS
(points)
Lady, all that's worth maybe five
dollars.

EWA's frozen in her tracks. BRUNO goes to the window. *
Sticks his head out.

17 EXT. APT. / ALLEY. MORNING 17 *

He makes a loud noise to what seems like the whole
neighborhood: HIS CLAPS HIS HANDS REPEATEDLY and SHOUTS: "HEY
HEY HEY HEY!". He is signaling his "girls"--the DANCERS FROM
THE CLUB.

BRUNO WEISS
Get up get up, girls! Rise and
shine! *

He WHISTLES.

The WOMEN throw open their windows. The apartment overlooks
the ALLEY. They are to get ready for their day. When they
SEE Bruno, they BLOW HIM KISSES. He waves to them
affectionately, like he's a benevolent dictator... *

18 INT. BRUNO'S APARTMENT - HALLWAY 18

Bruno WHISTLES. ACROSS THE WAY: BELVA OPENS the DOOR to HER
APARTMENT.

19

INT. BATH HOUSE - MORNING

19

All the women wash together. There are several WOODEN TUBS. ONE OF THE WOMEN SINGS a BEAUTIFUL and MELANCHOLY SONG with a lovely voice. The song has an Eastern European sound to it. One of the WOMEN, busty and heavy, is BELVA. And another is CLARA.

Ewa ENTERS. EVERYONE LOOKS AT HER for a moment. Clara gives her a CLOTH. Belva is working in a tub next to hers: *

A young GIRL, skinny and serious, brings a crate of not-great-looking FRUIT.

The women are thrilled--fruit is rare, and expensive--and they assault the crate. EWA is given a banana by Clara. *

CLARA
(gentle; understanding)
It's from Bruno.

Ewa EYES the odd fruit for a moment, then tries to eat it whole without peeling it. Appalled, she spits it out. *

The others laugh at her. She GRABS the banana again, defiantly takes a BITE out of it, WITH THE PEEL, and struggles to chew it. Clara walks over, peels it for her. Breaks off a piece and hands it to Ewa. *

CLARA (CONT'D)
Eat it all. Get a little meat on your bones.

EWA CYBULSKA
(sotto; sheepish)
Thank you... *

CLARA
He get you off the Island?

EWA CYBULSKA
Yes. Now he say I work for him--on the dresses. *

Belva shoots her a knowing look: *

BELVA
You'll starve. *

CLARA
Maybe you work with us, at the Bandit's Roost...? *

EWA CYBULSKA
I...don't know--

*
*

BELVA
You come by yourself?

*
*

EWA CYBULSKA
No--with my sister. She is still
on the Island.

*
*

BELVA
You could get her off, with money.
Bruno helped get my brother outta
there.
(beat)
He's a real good employer.

CLARA
[But] it takes a lotta money to get
'em outta there.

BELVA (IN RUSSIAN; SUBTITLED)
It's a lotta fucking, is what it
is.

Belva laughs at her own joke.

CLARA
Course, you could always hope for
some white knight to come along.
Or you could steal--

EWA'S MIND STARTS WORKING:

*

CLARA (CONT'D)
Long as you don't mind getting beat
to death when they catch you.

CLOSE SHOT ON EWA. We HEAR some ACCORDION MUSIC.

*

20 INT. OX TAIL TAVERN - DAY

20

*

It is a turn-of-the-century tavern and restaurant that serves
comfort food versions of American and Italian fare. Crowded
and drunken and alive.

Seated: a HOST OF WOMEN and ROSIE HERTZ, and a few other men
we don't recognize. At the end of the table sits a short,
old, grizzled man wearing dark sunglasses--he is blind--
playing an ACCORDION. Surprisingly, his playing is lovely; he
entertains the table with folk songs, although he plays as
much for himself as for the table. The people at the table
talk with each other and laugh and do not listen to him.

*

There are pitchers of BEER and BOWLS with FRIED CLAMS and PLATES of RAW OYSTERS. HOT DOGS and FROGS LEGS and ears of CORN are laid out across the table. Bruno and Ewa are here, too. Everyone's eating, small talk except for Ewa. Then:

BRUNO WEISS

Rosie: this's a real beautiful spread, so--thank you.

(to the rest of the table)

And I just wanna say...I know I'm a lucky man in this new year, to have my whole family around me--all my doves.

CLARA

You gonna introduce us to your new friend?

BRUNO WEISS

Oh--yeah--this is Ewa, everybody. Escaped the Great War, over in Europe--must've been very hard. But she come through it, and now she's here...

TWO SERIOUS WHITE MEN approach the table. In SUITS.

SUITED MAN

Hello, Rosie. How's it all going?

ROSIE HERTZ

Ah, hello!

Hertz then turns to Bruno:

ROSIE HERTZ (O.C.) (CONT'D)

Bruno, these two nice men, they are good friends of police commissioner.

(turns back to the men)

They would like to see a pageant with the girls, yes?

The men SMILE, nod. Through a grin:

SUITED MAN

Long as they're decent. Y'know, some places, they ain't decent--even though they might be serving, say, liquor. And with the new laws, we can't have no problems--we'll shut 'em right down.

ROSIE HERTZ

Yes, yes! We do it right! And we
have lots of new shows in the
theater, for new year--singing, and
magic--

This catches Bruno's ear. Softly, but with real intensity:

BRUNO WEISS

Hey, you ain't thinking about
bringing back Orlando, are you?

ROSIE HERTZ

No no--I go to New Jersey tomorrow,
I choose lots of acts. You keep
eye on the theater.

(changing the topic;
louder, to table)

Okay, we got to have a prize! So
put in the money!

The WOMEN and MEN THROW MONEY INTO THE CENTER OF THE TABLE.
Ewa's EYES WIDEN. SHE WANTS THAT MONEY...

CLARA (AD-LIB)

I'm gonna win! Is me!

The Women look to Ewa to ante up.

EWA CYBULSKA

I...don't have.

BELVA

Then she can't join! She didn't
put in!

ROSIE HERTZ

Benjamin, play some music.

The BLIND MAN WITH THE ACCORDION nods. He PLAYS a SONG.
Belva and the Other Women stand, make a little line. Ewa
does not. She is fixated on the POT.

ROSIE HERTZ (CONT'D)

Belva is first, she is very good in
all the right places... Very nice,
Belva! Here is Ilda--she's put on
a few pounds since last year but I
am sure you agree, it's all for the
best! Next is Clara...

Ewa watches Bruno. APPLAUSE from the MEN after each woman is announced. All the men have turned to the women as they parade, and EWA seizes the OPPORTUNITY. *

She STEALTHILY grabs the top few BILLS from the HUGE CASH POT, and quickly shoves it into her pocket. *

The MEN GO NUTS, distracted... *

21 INT. APARTMENT - HALLWAY - NIGHT 21

The whole gang returns, and they are raucous and singing. Arm in arm, drunk, in the best of moods. Ewa is with them, but apart in disposition. A drunken Belva has a CHEAP TIARA on her head. She's counting her money: *

BELVA

Hey! One of you didn't put in! I won, I deserve it! How cheap can you get?! *

22 INT. APARTMENT 22

Bruno, Ewa, Belva enter the space. Belva pulls Bruno towards her and begins to make out with him. Ewa does not flinch, instead walking to her mattress. She turns her back to them, TAKES OUT THE MONEY SHE STOLE. HIDES IT UNDER A BOOK ON THE DRESSER. *

Belva SHOVES Bruno's head to HER BREASTS, which are BALLOONLIKE. *

BELVA

Suck me. Suck me!

She bashes Bruno's head into her chest. He loves it, but it's almost comical now. *

Belva pushes him away, violently. Stares at him, hungry for him. She turns to SEE Ewa, who is now casually getting undressed, readying herself for bed. *

BELVA (CONT'D)

Wanna share...? It'll cheer you up-- *

EWA CYBULSKA *

No.

BRUNO WEISS

Leave her alone. Go get the
garters. And those violet shoes I
got you--the satin ones.

*
*
*

BELVA

Suit yourself.

*
*

Belva makes a BITE GESTURE, leaves the room. Bruno turns to
Ewa. Looks at Ewa's SILVER LOCKET, on a dresser top. Sees
the photos inside:

*
*
*

BRUNO WEISS

(re: the photo)

That your sister they're keeping
over there?

*

EWA CYBULSKA

(nods; then)

Yes. Her name is Magda.

*

*

BRUNO WEISS

(the other photo)

And that's your father and your
mother?

*

*

She nods.

*

BRUNO WEISS (CONT'D)

Where're they now?

*

*

EWA CYBULSKA

Dead.

*

BRUNO WEISS

That's really tough... What
happened to 'em?

*

*

*

EWA CYBULSKA

(seething)

Soldiers come, they cut their heads
off. And they make us watch.

*

*

*

Moves incredibly close to her. About to kiss her.
Whispered:

BRUNO WEISS

Know how beautiful you are? You're
so special, I could see that.

*

*

Then he puts his hand on her breast, massages for a beat.
Then slips the hand inside the clothing. She stops him.

EWA CYBULSKA

If you touch me I kill you and then
I kill myself.

*

He pulls back, startled for a moment, then smiles:

BRUNO WEISS

I'm an impresario. My girls come
after me.
(grins; a drunken
confidence)
I've had all of 'em--and I'm gonna
have you.

EWA CYBULSKA

I let them have you.
(turns away)
Tomorrow I go to church, for aid.

*

Bruno's smile disappears. He DARKENS, BLACK AS NIGHT. Ewa
turns back to him--afraid now that she's been caught.

*

BRUNO WEISS

I saw you steal the money--you're
not as smart as you think you are.
You ain't no better than the rest
of us--we all been through our own
hell. No more seamstress job for
you. If you really want your
sister back, you'll let me help.
Together, we can do business with
some very wealthy men.
(beat)
So think about it. You wanna walk
out that door? See how much that
helps your sister.

*

*

*

*

Just then, Belva comes back in:

*

BELVA

She won't stay sleeping. But she
brought her toy, she'll stay in the
kitchen.

*

*

*

*

A CHILD, a little girl with a lot of makeup, runs in with her--
is it Belva's? Bruno smiles broadly, picks up the child:

*

*

BRUNO WEISS

Hello, you little darling!
(back to Ewa)
You dance, or you get nothing.

*

*

*

He kisses the child, then puts her down.

*

BRUNO WEISS (CONT'D)

What's it gonna be?

*
*

He flips over the book under which she's hidden the money,
TAKES THE MONEY.

ANGLE ON EWA. Contemplating her dilemma. Bruno begins to
finger Belva between the legs, then re-buries his face in her
breasts. He kisses them, sucks on a nipple, occasionally
stealing a glance at Ewa...

*
*
*

CUT TO:

23

BLACKNESS.

23

BRUNO WEISS'S VOICE

Welcome, ladies and gentlemen--to
Bandit's Roost! Come take a trip
with me and my doves as we take
you... 'round the globe...

*
*

We HEAR a GONG. The image comes to life as the light comes
on from below. It is a CLOSE SHOT on BRUNO, otherworldly:

BRUNO WEISS

Without leaving the comfort of your
chair. Behold--all the women of
the world, straight from Ziegfeld's
theatre!

*
*

We WIDEN to SEE that we are IN:

The Theater.

BRUNO is ONSTAGE, on the side. A parade of the WOMEN comes
marching onto the stage, smiling and swaying. Bruno begins
to call each one forward:

BRUNO WEISS (CONT'D)

There is... Little Egypt! All the
mysteries of the great pyramids
will be revealed before your very
eyes by this modern-day Cleopatra!

*

Out steps one of his Women, who is in no way Egyptian.
Voluptuous, the "Egyptian" is costumed like a bellydancer,
and she does a BELLYDANCE move.

The CROWD OF MEN CHEER and WHISTLE. They love it.

24

BACKSTAGE

24

Is Ewa. Surrounded by each of the Women in their costumes as they get ushered onstage. *

CLARA pushes a bottle toward EWA. *

CLARA
Here, drink this. It's absinthe--
makes it easier.

Clara all but forces it down Ewa's throat. Ewa takes a SWIG. Her face sours. Clara pushes down another. Then, to Belva: *

CLARA (CONT'D)
We still going all the way? *

BELVA
(shrugs)
Yeah. The old lady ain't here.
And it's bigger tips for us. *

25

ONSTAGE

25

Bruno continues:

BRUNO WEISS
Or is it Miss Japan who catches
your fancy? This Geisha girl has
come from the Orient to tantalize
the senses and soothe the white
man's soul... *

Out steps another of Bruno's Women, this one with pancake makeup and Geisha attire and absurd eye makeup for an Asian effect. She turns around for the audience, waving a fan. The CROWD "OOOHS" at the sight of her.

BRUNO WEISS (CONT'D)
Find out how this Cossack of Love
brought Napoleon to his knees and
made the Kremlin quake with desire!

Out steps a third Bruno's Woman, dressed in a Cossack's elaborate outfit and giant fur hat.

BRUNO WEISS (CONT'D)
And there's...GYPSY! Who turns
boys to men and men back to boys!

A fourth Woman, an older woman. Dressed, you guessed it, as a Gypsy.

BRUNO WEISS (CONT'D)

We've toured the world...

A TATTERED AMERICAN FLAG DROPS BEHIND EVERYONE on the STAGE.

BRUNO WEISS (CONT'D)

And now they're all yours, right
back here in America!

The OTHER WOMEN THEN GO TOPLESS and START TO DO A DANCE TOGETHER, a coordinated but ungraceful series of leg kicks set to the piano.

All of a sudden, EWA, groggy from the absinthe and sloppily made up, is pushed toward the stage on by two other girls. Bruno continues:

*

BRUNO WEISS (CONT'D)

Lady Liberty opens her arms and welcomes you--to the bosom of America! You'll be carrying a torch for HER before too long!

OUT STEPS EWA. It's humiliating.

*

The crowd goes SILENT at the sight of EWA. Despite her stupor, EWA is beyond uncomfortable as the crowd begins to murmur. She backs away, still on the stage, still exposed...

*

*

The WOMEN start SINGING:

THE WOMEN

*America, I love you,
You're like a sweetheart of mine,
From ocean to ocean,
For you my devotion,
Is touching each bound'ry line!*

As the women sing, we SEE the SILHOUETTE of a MAN STAND IN FRONT OF THE GIRLS (and the camera). We RACK FOCUS: it is OSKAR STRAUB.

CUT TO:

26

INT. BACKSTAGE DRESSING ROOM

26

CLOSE SHOT on EWA as she REMOVES SLAPDASH MAKE UP from her face. She sits in front of one of the MIRRORS and works around her EYES, occasionally drifting because of the absinthe. We HEAR:

*

MAN'S VOICE (O.C)

Mr. Weiss?

WIDEN to REVEAL: OSKAR STRAUB, a wealthy clothing executive. Mid-fifties in age, with a Van Dyke beard/moustache and wire spectacles. Ewa, dazed from the absinthe, listens to the entire following conversation as a Woman brings a PLATE of FOOD to Bruno, who is seated at a desk across from a row of illuminated mirrors. He immediately dives into the boiled meat and potatoes. *

Other Girls are bustling in and out.

OSKAR STRAUB
Good evening. My name is Oskar
Straub. *

BRUNO WEISS
Yes sir, of course. I know about
you. You're the garment maker,
from uptown--so glad you could
come.

OSKAR STRAUB
I was very impressed with your
show.

BRUNO WEISS
Thank you. I'm just obliged for
your high regard.

OSKAR STRAUB
My salesmen speak very highly of
you.

BRUNO WEISS
Yes, a couple of them are regulars,
as you know. I'm glad they tol'
you about us.

OSKAR STRAUB
(sits down next to him)
I have a...problem.

Straub leans his head out the door, waves. In walks a reluctant LEO STRAUB, bespectacled and withdrawn, awkward. A horse-face. His mouth seems permanently open, like a whale screening for plankton.

OSKAR STRAUB (CONT'D)
This is my son, Leo. He needs
care. He's not...manly.

BRUNO WEISS
(nodding)
We could be of service to you,
definitely.
(MORE)

BRUNO WEISS (CONT'D)

(beat)

Did you see anything in particular
you liked?

(sotto)

We can also provide your son a male
companion, should he be so
inclined.

Straub shakes his head, points to Ewa. The CAMERA DOLLIES
INTO A CLOSE SHOT ON EWA as she tries in vain to focus.
Bruno is flustered; he hurriedly takes Mr. Straub by the arm
and turns him away from Ewa. Quietly, out of Ewa's earshot:

BRUNO WEISS (CONT'D)

N--she's new. She's different from
the others--she's very smart. I'm
sorry, I don't know if she's ready,
sir.

(beat; sotto)

She's almost a virgin. Tender.

Straub takes out a WAD OF CASH. HUGE AMOUNT.

OSKAR STRAUB

Half now, half later?

Bruno's eyes bulge at the sight of the money, but he attempts
to act nonplussed. Straub peels off a LOT of money.

BACK ON EWA. She stands, straining to HEAR the rest of the
conversation.

Straub looks to Ewa, tips his hat. Leaves. Bruno turns to
EWA, who eyes him back.

BRUNO WEISS

Why don't you go home? You don't
have to dance again tonight...

She nods as she tries to fight the absinthe's power...

29 INT. BEDROOM - LATER

29

The CAMERA PANS ACROSS the DARK SPACE. EWA has BURIED her
FACE into the BED. She HEARS A SOUND. THE FRONT DOOR. She
looks up.

It is young LEO STRAUB, now standing in the doorway. He
seems equally as upset as she is, and even more terrified and
nervous.

LEO STRAUB

H--hello, Ma'am.

*

Bruno appears right behind him. Ewa stares, then turns back to the bed.

*

BRUNO WEISS

This is Leo. He's a very nice boy,
a nice young man. He wanted to meet
you.

*

*

*

LEO STRAUB

Is..is she Jewish?

*

BRUNO WEISS

Temple, twice a day.
(back to Ewa)
Wanna talk to him, just a little?

*

*

*

EWA CYBULSKA

(into the bed, groggy)
I don't do it...

*

*

BRUNO WEISS

He's very gentle. He doesn't know
anything.
(beat)
Let him sit with you a little.

*

*

*

*

LEO STRAUB

She doesn't want to--

BRUNO WEISS

Kid, it's 'cause she's pure. You
understand?

*

*

Leo does not respond. Bruno waves him over.

*

BRUNO WEISS (CONT'D)

Sit down and talk. Try that.

*

A beat. Leo sits on the edge of the bed. Bruno waits a
beat, then leaves.

*

LEO STRAUB

I'm not... My father wants me to
do this.

Leo awkwardly, mechanically touches her. She does not
respond. He tries again to touch her. She does not react.
He stands up.

*

LEO STRAUB (CONT'D)

I knew it...

(beat)

Do you talk? You speak English?

*

Finally, a response.

EWA CYBULSKA

Yes, I speak English.

*

*

LEO STRAUB

Then it is me. I can never do it.

*

It's just not gonna happen, I guess...

30

INT. HALLWAY

30

Leo exits; Bruno is waiting at the top of the stairs.

BRUNO WEISS

What're you doing?!? What happened? I thought you were gonna get to know each other a little!

*

*

LEO STRAUB

She doesn't want to do it.

*

BRUNO WEISS

Stay right here. Don't move.

*

(leans into another apt.)

Belva!

Belva emerges; Bruno grabs her, and the two charge past Leo, back into:

31

INT. APARTMENT

31

Bruno and Belva move into the bedroom.

BRUNO WEISS

Belva, we have someone who wants to meet Ewa. He's very sweet. But she's not...comfortable.

*

*

*

Belva moves to Ewa, who seems like she's ready to vomit; she can't seem to snap out of the torpor. Oddly sympathetic:

*

BELVA

Sweetheart, you talk to 'em for a little bit, you get an idea of him. And it don't mean nothing. Just lie there, close your eyes.

*

*

*

(MORE)

BELVA (CONT'D)

They wiggle around a little bit, *
but it's over so quick. *

Ewa cries. Bruno pulls Belva away gently, motions for her to *
leave. She does. *

BRUNO WEISS

Ewa-- *

(beat) *

Do it for yourself, and your
sister...to get her back...

(beat)

You know how much this means for
your family...

ANGLE ON EWA. She turns, looks at Bruno through tears; then *
her eyes drop. A beat. Bruno takes out some CASH. Puts it *
on a small nighttable, near Ewa. She SEES it.

BRUNO WEISS (CONT'D)

Ewa. Listen. You're the most *
beautiful woman that kid's ever
seen.

CUT TO:

32 INT. HALLWAY 32

Bruno comes out, waves in Leo Straub.

BRUNO WEISS (O.S.; POST-LAP)

I could see the way he looked at
you and I knew you were the one who
could do this...

33 INT. BEDROOM 33

Leo re-enters the bedroom. Ewa is now turned toward him. We *
STILL HEAR:

BRUNO WEISS (O.S.; POST-LAP)

Go on and make him a man. Close
your eyes and pretend...he's the
one you love.

(beat; whispered)

Go on...

Leo reaches out and touches her. She does not react, but she
does not withdraw, either. He turns away. A beat.

AND THEN--

SHE REACHES UP and touches his back. He turns around to her again. She looks at him--if not passionately, at least with kindness.

She sits up, DISROBES. The boy's EYES widen.

CUT TO:

34

INT. OX TAIL TAVERN - NIGHT

34

Bruno eats lustily, happily. Swigs ALCOHOL. Ewa, on the other hand, is frozen, now fully alert, over the effects of the absinthe. *

The waiter brings Ewa her plate of SPAGHETTI. She stares at it. *

BRUNO WEISS

That kid'll remember you the rest of his life. His father was happy too, thank God. Lookit this!

He is REFERRING TO the CASH he presumably took from Mr. Straub. He peels off some bills and slides them to her.

BRUNO WEISS (CONT'D)

Your percentage. That's half. *

(beat)

Don't let the other girls see it-- they'll get jealous. Most of 'em don't make that much in a week. They just ain't as fine-looking as you.

(more intimate)

Listen, for this kinda client, we won't pay the cops their usual share. It'll be just between you and me. Understood?

After a beat, she seems to decide it's the right move: TAKE THE MONEY. She puts it away. She does not eat.

BRUNO WEISS (CONT'D)

Aren't you hungry?

EWA CYBULSKA *

No... I am not.

BRUNO WEISS

That's spaghetti. It's delicious.

EWA CYBULSKA *

Is bloody worms... *

A YOUNG WOMAN comes over, holding FLOWERS. Bruno chooses one. The Woman holds a small mirror to him:

BRUNO WEISS

Oh, this is very nice... And gimme
a pack of "Turkey Reds."

*

Bruno gives the Young Woman some cash, points to Ewa.
Referring to a CORSAGE:

*

BRUNO WEISS (CONT'D)

Why don't you give her one--put
that one on her.

The Young Woman gives Bruno a pack of "Turkey Red"
cigarettes. Bruno chooses a gaudy CORSAGE. The Woman puts
the CORSAGE on Ewa.

*

EWA CYBULSKA

I don't want it.

*

Bruno SEES TEARS STREAMING DOWN EWA'S CHEEKS.

*

BRUNO WEISS

Arright, she don't want it. Go.
Go.

The Young Woman leaves the table. Bruno pours a glass of
wine, passes it to Ewa.

*

BRUNO WEISS (CONT'D)

Here.

EWA CYBULSKA

How...how long I do...this?

*

BRUNO WEISS

What?

EWA CYBULSKA

For my sister...how long?

*

A beat.

BRUNO WEISS

I don't know. I gotta find out how
much it'll cost. Have a drink.

After a beat:

EWA CYBULSKA

I promised myself, I don't cry.

*

BRUNO WEISS

Well, you got nothing to cry about.
It's big, what happened. What's
the matter, you don't like money?
You a red or something?

EWA CYBULSKA

No. I like money.
(beat)
I don't like you.

*

Bruno looks at her.

EWA CYBULSKA (CONT'D)

I hate you. And I hate myself

*

Bruno slams the TABLE. The restaurant quiets only for a moment. Bruno looks around, then leans close to her:

BRUNO WEISS

(quiet but burning)
I did this for you--not nobody
else! Not that cow uncle of yours!
He didn't want no part of you! You
remember that!

*

*

EWA STOPS IN HER TRACKS.

*

EWA CYBULSKA

My uncle...? How do you know my
uncle is--how you say, a cow?
(beat)
You saw him?

*

*

BRUNO WEISS

(caught)
No, I didn't see nobody. I, I just
figured.
(beat)
Now shut up and have a drink. Just
when it's all coming together, all
you can do is fuckin' complain.

Bruno calms down, takes yet another swig. The CAMERA DOLLIES INTO A CLOSE SHOT OF EWA as she seems to begin plotting a move.

*

BRUNO WEISS (CONT'D)

You don't like the bloody worms,
we'll get you something else.
Waiter--

35 INT. HALLWAY - OUTSIDE BRUNO'S APARTMENT - NIGHT 35

Bruno comes up the stairs and he is drunk to the point of nonverbal stupor. He is STUMBLING AROUND and barely able to walk. Ewa is behind him, helping him steady his gait from time to time. He WHISTLES to her, ridiculous, attempting to seduce. Then mutters to her:

BRUNO WEISS

I want you...

(beat)

Why d'you say no to me? You're the only one who says no...

And then right outside their door, Bruno COLLAPSES onto the floor. He is PASSED OUT. GONE. Ewa EYES him for a beat, then takes the apartment keys off him and opens the door.

36 INT. APARTMENT 36

Ewa DRAGS Bruno into the front of the apartment. Leaves him there.

37 INT. APARTMENT - BEDROOM 37

She barrels into the bedroom and goes through all of her things. Puts sundry items into her pockets, among them her CRUCIFIX and her FAMILY PHOTO LOCKET. She opens a pouch in the lining of the trunk. INSIDE: some ENVELOPES. She looks at one of them.

CLOSE SHOT ON a WRINKLED ENVELOPE with an ADDRESS ON IT. EWA LOOKS AT IT FOR A MOMENT, then pockets it.

38 INT. HALLWAY 38

She closes the apartment door softly. Afraid to make a noise. She takes about two steps away from the door WHEN:

THE DOOR ACROSS THE WAY OPENS. It's Belva. There is SERIOUS CAMARADERIE happening inside her place--it's a party--and Belva seems as drunk as ever. Ewa grabs a peek inside.

It is ALL OF BRUNO'S WOMEN, and they are PASSING AN OPIUM PIPE AROUND. A Victrola plays a popular Blue Amberol record, a cylinder recording.

BELVA

We're having a little fun. Why doncha c'mon in?

EWA CYBULSKA
 (smiles)
 No... no thank you...

*

BELVA
 (under her breath)
 Hoity-toity... Bitch.

Belva walks--or rather, stammers--to the bathroom. When she's out of sight, Ewa HURRIES DOWN THE CORRIDOR.

*

39 EXT. LOWER EAST SIDE STREET - NIGHT

39

Ewa walks out onto ORCHARD STREET, which is fairly busy--and fairly scary.

*

STREET URCHINS run past her, bumping into her as she walks briskly down the street, carrying all of her things.

She approaches a MAN, shows him the ENVELOPE with the ADDRESS on it.

The Man IGNORES HER. She turns away, fretting. To another man: he looks at the envelope address. HE POINTS in a direction.

40 EXT. WEST VILLAGE - MEATPACKING DISTRICT - EARLY MORNING 40

A neighborhood street.

Ewa looks at the house, the street sign, the number. She's found her aunt and uncle. Maybe. It's a NICE NEIGHBORHOOD.

*

She RINGS THE BELL. After a moment, a diminutive woman with dark hair opens the door. We'll call her EDYTA, thirty.

Ewa virtually EXPLODES in HAPPINESS (as does EDYTA). Her FACE LIGHTS UP. She BEAMS. Begins to speak in POLISH, almost hyperventilating:

*

EWA CYBULSKA (SUBTITLED)
 Aunt Edyta--it's me, Ewa!

*

*

Edyta GASPS, embraces Ewa:

*

EDYTA BISTRICKY (SUBTITLE)
 My child! We looked for you, for so long--it's a miracle!

Edyta grabs Ewa, pulls her into the house.

*

41 INT. EDYTA/VOYTEK BISTRICKY'S HOUSE - FOYER 41 *

Ewa enters the space, which is dark and covered in earth tones, but beautiful. Ewa marvels at the ornate and lovely surroundings: her aunt and uncle have made it! There is religious iconography everywhere. Still holding onto Ewa, Edyta calls upstairs: *

EDYTA BISTRICKY (SUBTITLE) *

Voytek! Voytek, Ewa is here! My niece is here! *

Just then, VOYTEK BISTRICKY comes down the stairs. He is forty, crew cut, a big man. He'd been sleeping, but he's slipped on a t-shirt and pants. Stern, with bruised knuckles and what looks like black paint on his fingers and under his nails. He seems stunned to SEE EWA. *

EDYTA BISTRICKY (SUBTITLE) (CONT'D) *

Voytek, it's Ewa! *

VOYTEK BISTRICKY (SUBTITLE) *

Hello. *

EWA CYBULSKA (SUBTITLE) *

We have not met since the wedding. But I remember you, uncle... This home is very beautiful. *

VOYTEK BISTRICKY (SUBTITLE) *

(to Edyta) *

You should get her something to drink and to eat. *

EDYTA BISTRICKY (SUBTITLE) *

Yes, of course... *

Edyta goes into the kitchen. *

42 INT. LIVING ROOM AREA - MOMENTS LATER 42 *

Which is sparse but warm. Ewa sits down on a couch. It's slightly awkward, for some reason, with Voytek... *

EDYTA BISTRICKY (SUBTITLE) *

They said you weren't on the boat! At the Island, they said you and Magda never came. *

EWA CYBULSKA (SUBTITLE) *

No, we did--they said you weren't there! But I knew you were--I knew you wouldn't forget us! *

EDYTA BISTRICKY (SUBTITLE) *
Of course! We would never forget *
you! Where's Magda? *

EWA CYBULSKA (SUBTITLE) *
They made her stay at the hospital. *
She's sick. But we can get her out, *
I know we can. I'm just so happy I *
found you...We have to get Magda *
now, that's all. *
(awkward beat; to Voytek) *
You have made such a wonderful *
home. *

VOYTEK BISTRICKY (SUBTITLE) *
(nods; then) *
America has been good to me. *

Edyta reenters, bringing a tray of cookies and water and some *
tea for her. Edyta sits down across from Ewa and hangs on *
her every word. Edyta's eyes well up with tears. *

EDYTA BISTRICKY (SUBTITLE) *
What happened to your father and *
mother--it's terrible... *

EWA CYBULSKA (SUBTITLE) *
(nods; then) *
I know... The soldiers came back *
for us, so we took Papa's money and *
hid in the woods. *
(shakes her head; then) *
And now Magda is sick... *

EWA BREAKS DOWN. *

EWA CYBULSKA (SUBTITLE) (CONT'D) *
I would not have made it without *
her... *
(beat; recovers a little) *
I'm very tired... But...I'm happy. *

EDYTA BISTRICKY (SUBTITLE) *
What--what about the ship? *

VOYTEK BISTRICKY (SUBTITLE) *
(to Edyta, interrupting) *
Let her rest. *

EDYTA BISTRICKY (SUBTITLE) *

Yes, I should. Darling, you're *

safe now...just rest. Tomorrow

we'll go to church and give thanks.

EWA CYBULSKA (SUBTITLE) *

(nods) *

I'm so glad to be with you... *

Ewa takes out the locket with the FAMILY PICTURES. She rubs *

the photo of her SISTER:

EWA CYBULSKA (SUBTITLE) (CONT'D) *

(sotto voce)

And we'll bring Magda here soon... *

Edyta strokes her forehead, leans her back on the sofa.

Gently. Whispers:

EDYTA BISTRICKY (SUBTITLE)

We will...you'll be very happy in

this country, you'll see...

(beat)

You'll meet a man, you'll have dear

little children of your own.

Magda, too. *

EWA CYBULSKA *

Yes, yes...

Ewa smiles gently. Edyta starts to sing a song in Polish to *

Ewa. A gentle and beautiful lullaby... Voytek walks over to *

the window, and opens it a crack.

VOYTEK BISTRICKY (SUBTITLE)

A nice breeze... You'll feel

better...

With a smile on her face, comfortable at last, she DRIFTS OFF

and FALLS ASLEEP. SILENCE, except for EWA'S BREATHING. *

CUT TO:

43 A SERIES OF IMAGES

43

With no sound.

A HORSE GALLOPING in SLOW MOTION. A SILHOUETTED COSSACK

rides the animal...

We SEE: MAGDA, dressed in a beautiful, flowing white dress, *

and she is in a lush GREEN FOREST.

Then: EWA, also in the FOREST. WAVING to Magda. She walks toward MAGDA (and us). Then starts to get a bit FRANTIC. *

We CUT BACK to MAGDA, whose back is to us now, and she is DEEPER in the FOREST, and MORE OBSCURED BY TREES. *

EWA and MAGDA, spreading a picnic blanket. Spreading out wine and food. *

BACK TO THE COSSACK.

Then back to the FOREST, where MAGDA is now BARELY VISIBLE to US... *

BACK TO EWA, now RUNNING to catch up to MAGDA, who DISAPPEARS FROM VIEW... *

CUT BACK TO:

44 INT. EDYTA/VOYTEK BISTRICKY'S HOUSE - LIVING ROOM. MORNING 44 *

Ewa is awakened by a LIGHT SWITCHING ON, right in her face. She's momentarily blinded, and as she recovers, she speaks (in Polish): *

EWA CYBULSKA (SUBTITLE) *
I was dreaming... Magda was in the woods, and I-- *

Ewa stops. Then we SEE what she sees: UNCLE VOYTEK, leading FOUR POLICE OFFICERS toward EWA. POLICE OFFICER #1: *

POLICE OFFICER #1 *
We're gonna have to ask you to come with us, please. *

EWA CYBULSKA *
I don't understand--

POLICE OFFICER #1 *
You don't have proof of residence, you're here illegally. *
(beat)
We're gonna have to deport you.

Ewa turns to Voytek, DEVASTATED. Where is Edyta? We HEAR CRYING, WAILING, coming from another room. *

EWA CYBULSKA (SUBTITLE) *
Why...?

VOYTEK BISTRICKY (SUBTITLE)

I have a good name here, a business
--I won't be shamed!

EWA CYBULSKA (SUBTITLE)

I didn't do anything--

VOYTEK BISTRICKY (SUBTITLE)

The men, at Ellis Island--they told
us what you did in the ship!
You're a disgrace, a whore!

EWA CYBULSKA (SUBTITLE)

No! He lies!

VOYTEK BISTRICKY (SUBTITLE)

God knows! God sees you!
You're a WHORE, in my house!

Ewa stands, yelling past Voytek:

EWA CYBULSKA (SUBTITLE)

Aunt Edyta! They lie!

VOYTEK BISTRICKY (SUBTITLE)

You don't talk to her!

EWA CYBULSKA (SUBTITLE)

What about Magda?!? You can't
leave her there!

VOYTEK BISTRICKY (SUBTITLE)

I pray for her. She's sick--you
poisoned her! She's poisoned!

Ewa's EYES BULGE in ANGER. She JUMPS AT VOYTEK, but the
POLICE stop her. She is then SECURED, but the cops are
AMUSED by her toughness.

We SEE EDYTA, from the kitchen. She has A BRUISE near HER
MOUTH. She has been WATCHING IT ALL: she blurts out a:

EDYTA BISTRICKY

No!

VOYTEK BISTRICKY (SUBTITLE)

(explodes in violent rage)

Shut up! Shut your mouth! This is
my house!

EWA and EDYTA make EYE CONTACT. VOYTEK slams the door on the
distraught Edyta as EWA is taken. Ewa, to the COPS:

EWA CYBULSKA

Where am I going?!? Where you take
me?!?

*

We HEAR:

A MAN'S VOICE (O.S.)

Your attention please!

45

INT. ELLIS ISLAND - HALLWAY - DAY

45

A SMALL CROWD, slightly panicked. Police Officers and IMMIGRATION OFFICIALS are escorting each to a nearby CELL. It was an official whose voice we've been hearing, and he continues:

IMMIGRATION OFFICIAL

Your stay here at Ellis Island will not be long. We will try to make you as comfortable as possible for the duration...

The CAMERA MOVES THROUGH THE CROWD to REVEAL: EWA. She DROPS a POUCH with PHOTOGRAPHS INSIDE. MAGDA AND HER FAMILY PHOTOS SPILL OUT ONTO THE FLOOR.

*

*

Then, a MAN comes walking by. He looks different, somehow, from everyone else; he is surrounded by two OTHER YOUNG MEN, CARRYING big TRUNKS. He is DRESSED FLAMBOYANTLY.

It is ORLANDO THE MAGICIAN (more on him later). He looks at Ewa for a moment, who eyes him back.

*

Mysterious eye contact, totally non-verbal.

Orlando reaches down, picks up the photos. He MAKES THEM DISAPPEAR BEHIND HIS HAND, then, PULLING HIS SCARF FROM AROUND HIS NECK, he PULLS THE PHOTOS OUT and HANDS THEM BACK TO HER. He smiles, then walks on... Ewa REGISTERS his face...

*

Breaking the moment, an IMMIGRATION OFFICIAL and a COP take SONIA by the ARM and gently WALK HER down the DARK, TILED HALLWAY.

46

INT. ELLIS ISLAND - CELL

46

Ewa is put inside a large room, with unattended bunk beds. Windows with bars, and the windows are high.

*

There are OTHER PEOPLE, asleep and looking quite sick, on bunk beds. Ewa is jumpy, running to the window. It's too high for her, but she climbs on a bunk: *

IMMIGRATION OFFICIAL

Your deportation hearing's tomorrow--they don't work on Sundays.

(checks his notes)

I see here you're from Poland...you were already registered by Officer McNally? We'll notify him--

EWA CYBULSKA *

He is not a good man, he is not an honest man--

IMMIGRATION OFFICIAL

Well, uh, listen...I don't know what you're here for, but if you look healthy for the board, it helps.

(is she listening?)

Ma'am?

She steps down.

EWA CYBULSKA *

Where is the hospital?

IMMIGRATION OFFICIAL

It's on the south side of the Island. You can't see it from here. Are you feeling ill?

EWA CYBULSKA *

(shakes head; then)

No... My sister is there--I can go? I can see her?

IMMIGRATION OFFICIAL

Oh..there's no visitation, I'm sorry.

(to make her feel better)

But there'll be a show tonight, for the detainees. In the registry room. If she's well enough, you might see her there... *

EWA CYBULSKA *

(thrilled)

Yes, thank you--thank you very much!

The Official nods to Ewa. He spins around, leaves. The door *
is LOCKED behind her.

EWA SITS ON THE BUNK BED. ANOTHER IMMIGRANT speaks, shrouded *
in darkness under a bunk bed.

ANOTHER IMMIGRANT (SUBTITLE)
You're Polish? We're from Lodz.
It's terrible, the way they treat
us here. Like we're nothing.

EWA CYBULSKA (SUBTITLE) *
(beat; coolly)
I am not nothing.

Ewa moves to a sink against the wall. There are three, right *
next to each other, with a long mirror above the sinks. She
turns on the water, looks into the MIRROR.

Without a hint of self-pity or soul-searching, she begins the
process of improvement. She repeatedly runs her splayed
fingers through her hair, her hands substituting for a comb.

She then begins to slap herself on each cheek. HARD. She
then PINCHES herself on each cheek. HARD. ANOTHER SLAP.
HARD.

She reaches under the sink. RUBS HER FINGER hard against a
SHARP BOLT that protrudes from a pipe.

HER FINGER IS CUT. BLOOD.

She takes her bloody finger and rubs it on her lips, like
lipstick.

She washes her hands, checks her appearance again in the
mirror...

ALL OF A SUDDEN, we HEAR:

CHANTING.

EWA STOPS. She turns. It's coming from the HALL. She moves *
to the window in the DOOR. PEERS OUT.

It's a RELIGIOUS PROCESSIONAL. A PRIEST leads a SMALL GROUP
OF THE FAITHFUL. They hold up a STATUE of the MADONNA
HOLDING BABY JESUS.

The PROCESSIONAL passes by the door. They are SINGING "KYRIE
ELEISON". Ewa is moved. She presses against the glass, her *
hands against the steel door. In Polish:

EWA CYBULSKA (SUBTITLE) (CONT'D)
 (sotto; to, and for,
 herself)

Mother Mary, I ask you to help me
 in my hour of need...Please help me
 find Magda tonight...

The PROCESSIONAL passes... A CLOSE SHOT ON EWA. We HEAR: a
 "TAH-DAH!" from the small orchestra. a PRE-LAP.

47

INT. THE GREAT HALL - NIGHT

47

The DETAINEES, the IMMIGRANTS, are seated on benches. An
 orchestra is set up at the front of the room. A big
 Christmas tree is in the corner.

On a small temporary stage is a VAUDEVILLE-STYLE ENTERTAINER.
 He is JUGGLING. He COMPLETES his ACT. BOWS, and the
 IMMIGRANTS APPLAUD.

VAUDEVILLE-STYLE ENTERTAINER
 Thank you, ladies and gentlemen!

THREE TRANSLATORS are perched strategically around the CROWD,
 quietly translating for different groups--RUSSIAN, ITALIAN,
 GERMAN.

IMMIGRANT PATIENTS are led INTO THE ROOM, escorted by nurses,
 to benches. We SEE:

EWA, who is seated in the middle of the crowd across the
 room, looking at them with great intensity.

VAUDEVILLE-STYLE ENTERTAINER (CONT'D)

Now: before you are entertained by
 the one and only Caruso, the
 world's finest tenor, we have one
 more of our local acts to thrill
 you!

(beat)

Behold: a touch of magic! From a
 prestidigitator who will amaze you
 with his gravity-defying derring-
 do! Ladies and gentlemen, I give
 you...

(he checks his card for
 the name)

...ORLANDO, THE MAGICIAN!

A PIECE OF MUSIC is played by the surprisingly competent
 orchestra.

OUT STEPS: ORLANDO THE MAGICIAN. We MET him in the HALL, just a short while ago...

"Orlando the Magician," thirties, as he is known to almost everyone except for his mother (to whom he would be simply EMILE), is the consummate entertainer. He has an open face and a tremendously warm smile. His eyes can penetrate your soul, it seems. And yet, despite his evident grace and style, there is a pathos behind the panache. A star, yes, but not without a deep tendency toward self-destruction...

*
*

Orlando BOWS. The crowd applauds. As his THEME MUSIC PLAYS, an original piece which sounds like a circus ditty, we HEAR:

ORLANDO THE MAGICIAN
The LEVITATION, ladies and gentlemen! The most miraculous feat you will ever witness! Even the legendary Houdini himself has never defied gravity in such a manner!

*
*
*
*
*
*

ANGLE ON EWA, who registers that she has seen him before. But she has other things on her mind, and soon turns to STARE AT THE GROUP OF INFIRMARY IMMIGRANTS, looking for MAGDA.

*
*

AND SHE MIGHT HAVE FOUND HER. A young woman, whose back is to us, seems to be Ewa's sister. MEANWHILE, on the STAGE:

*

Orlando STRETCHES HIS ARMS OUTWARD.

*

ORLANDO THE MAGICIAN (CONT'D)
I will RISE! RISE! How will I do this? Some people say I'm full of hot air--but what do they know?!?

*
*
*

BACK TO EWA. She gets up from her bench place, ANNOYING ALL THE PEOPLE AROUND HER WHO WATCH THE SHOW. They nudge her, their necks craning around her as she slinks past them, toward MAGDA. Ewa checks to see if the GUARDS are noticing her. They are not. MEANWHILE, BACK TO:

*
*
*

ORLANDO as he CLOSES HIS EYES and FOLDS HIS ARMS. AND THEN:

*

He RISES, SUSPENDED IN AIR! TWO POLICE OFFICERS WHEEL a LOW TABLE OF SPIKES UNDERNEATH HIM:

*
*

VAUDEVILLE-STYLE ENTERTAINER
Ladies and gentlemen, we ask you to be very quiet. The slightest break in concentration could prove to be fatal!

*
*

EWA presses on, moving EVER CLOSER to HER SISTER, as ORLANDO
 JOKES: *

ORLANDO THE MAGICIAN
 My mother always tol' me to avoid
 high places!

THE CROWD LAUGHS. ORLANDO adds: *

ORLANDO THE MAGICIAN (CONT'D)
 And my doctor tol' me to avoid
 excitement!

HE looks DOWN, SEES THE SPIKES: *

ORLANDO THE MAGICIAN (CONT'D) *
 Oh, who put THAT down there?!? *

EWA GETS CLOSER TO MAGDA... *

JUST THEN, ORLANDO...LOWERS HIMSELF ONTO THE SPIKES! *

THE CROWD SCREAMS... EWA FREEZES for a moment, TURNS... *

But Orlando jumps up, off the spikes. HE IS FINE! CHEERS. *

ORLANDO THE MAGICIAN (CONT'D) *
 Looks like I got the point! *

The CROWD LAUGHS, CHEERS. Ewa is now RIGHT BEHIND MAGDA. *
 SHE REACHES FOR MAGDA'S SHOULDER, whispering, then louder: *

EWA CYBULSKA *
 Magda! Magda! *

MAGDA TURNS AROUND. MAGDA IS NOT MAGDA. It is someone who *
 merely resembles her sister, and the woman recoils--mumbling
 something in ITALIAN: *

NOT MAGDA *
 Che cosa? Cosa vuoi? *

EWA CYBULSKA *
 I'm...I'm sorry...I thought you
 were someone else... *

And then-- *

A COFFIN is WHEELED OUT in front of ORLANDO. IT is PROPPED *
 UPRIGHT. Orlando is put in a straitjacket. *

ORLANDO THE MAGICIAN *
 Could we have two police officers,
 please? *

THE SPOTLIGHT SWINGS TO HIM. Ta-DA! FROM THE ORCHESTRA.

He BOWS, GRINNING. THE CROWD GOES WILD.

Orlando PULLS a WHITE ROSE from his SLEEVE. He looks around, then hands it to: EWA. He is certainly struck--by her memorable face... *

He PAUSES briefly, staring at her. He cups her chin with his hand, gently. Sotto voce, almost inaudible, completely sincere and serious:

ORLANDO THE MAGICIAN (CONT'D)
(under his breath)
God, you're beautiful...

He then continues his march to the stage. EWA notices him now, too... *

He HOPS UP, amidst tremendous applause, and then starts to collect his paraphernalia.

ORLANDO THE MAGICIAN (CONT'D)
Happy New Year, everyone! And
before I go--I just wanna say, as I
look out at all your faces--don't
lose faith! 'Cause at one time, we
were ALL immigrants here. So don't
lose faith--don't lose hope! The
American dream's alive...for you!
Now...with no further ado...THE
GREAT CARUSO!

ANGLE ON EWA. She looks at the flower. *

ORLANDO looks for EWA in the crowd. Their eyes meet, and Orlando smiles a big smile. Ewa stares back at Orlando, her eyes eventually dropping from his. He seems to have been speaking to HER! He then departs the hall as Caruso enters. *

THE ORCHESTRA STARTS UP, PLAYING A PIECE OF PUCCINI. Out steps the corpulent and commanding ENRICO CARUSO.

APPLAUSE. EWA LOOKS AGAIN AT HER FLOWER as Caruso begins to BELT OUT a piece from "LA BOHEME". *

DISSOLVE TO:

48 INT. CELL - LATER

48

CLOSE SHOT ON THE FLOWER. PULL BACK TO REVEAL: the flower is near Ewa's pillow. Ewa is in her cell. *

On her cot, sandwiched around others who sleep. The CELL DOOR OPENS. She turns to look.

THOMAS MCNALLY, the CUSTOMS OFFICIAL we saw at our film's beginning, enters--with BRUNO WEISS.

Ewa's eyes bulge. She inches backward, afraid that Bruno might well beat her. He steps closer to her, and she readies herself to fight. He does indeed look threatening, but when he speaks, his tone is again oddly more gentle than we would have expected. *

BRUNO WEISS

Ewa-- *

EWA CYBULSKA *

Don't touch me...

A beat.

BRUNO WEISS

What I gave you--it wasn't better than this? Better than what your uncle did to you?

EWA CYBULSKA *

You give me a little money. I give you everything.

BRUNO WEISS

But now they're gonna send you back. And there ain't nothing left for you there no more. There's only wars, a lotta killing.

(beat)

It's not your home anymore.

EWA CYBULSKA *

I don't know where is home. What I do for you, that is home?

(beat)

Here, at least my sister is near...

BRUNO WEISS

It don't matter how close she is if you can't get to her. All I know is, you stick with me, you've seen the kinda money we could make together. Don't you want to get your sister outta here?

(beat)

There ain't no saints out there-- I'm the only one who'll do it for you.

(MORE)

BRUNO WEISS (CONT'D)

(beat)

I'll give you...seventy cents of every dollar we make.

EWA CYBULSKA

I don't trust you.

*

BRUNO WEISS

I ain't gonna cheat you.

EWA CYBULSKA

(quietly contemptuous)

No. I don't trust you... But if you don't give me money, then I tell police you hide the money from them.

*

He is put in his place.

BRUNO WEISS

Just get your things if you're coming.

She looks at him for a beat, then reaches down for her things. He grabs her by the wrist; she pulls away. Intense:

EWA CYBULSKA

You give me the money.

*

She grabs her things again. Then he stops her:

BRUNO WEISS

But don't you ever try to leave me again. Not until our business is done.

She STARES at him; her silence betokens agreement. To McNally:

BRUNO WEISS (CONT'D)

Arright, we're ready...

EWA TAKES HER THINGS. BRUNO LEADS HER OUT, WITH MCNALLY ABOUT TO CLOSE THE DOOR BEHIND THEM. EWA TURNS BACK for one last look at the inside of the CELL. She goes back to pick up the flower, then retreats and the cell door is closed...

*

*

FADE OUT.

FADE IN:

49

INT. BRUNO'S APARTMENT - MORNING

49

We PAN past the items on Ewa's dresser. We SEE MAGDA'S PHOTO *
and HER FAMILY PHOTO perched atop it, and we SETTLE on the *
ROSE that ORLANDO THE MAGICIAN gave to her. It is now old,
DRIED-OUT...

TIME HAS PASSED.

Ewa is lying in her bed. A man, A JOHN, dresses, standing *
over her.

EWA CYBULSKA *
You wear a lot of clothing. *
February is coldest time... If you *
catch cold, I don't see you.

A JOHN
Oh, yeah... Thanks... I'll stay
warm, I promise.

He turns around, revealing he's WEARING a FIREMAN'S OUTFIT.

A JOHN (CONT'D)
I gave Bruno the, the money,
but...here's a little something
extra... G'bye.

He gives her a dollar, then leaves. She dresses quickly, and
moves to the dresser/mirror. She starts putting on make-up.
She then opens the window to pull in some clothing that had
been drying outside.

CUT TO:

50

EXT. APT. / BANDITS ROOST ALLEY. MORNING

50

Ewa spots CLARA: *

EWA CYBULSKA *
Where is Bruno?

CLARA *
He went to the baths--he'll be back
soon, I'm sure! You know, you were *
a real hit again last night, on
stage! Those boys are dyin' for
ya!

Ewa gives a slight smile, then waves: *

EWA CYBULSKA *
I see you in the theater!

CLARA

Yeah--but hey, Belva say go in
through the front today--there's
gangs, they get rough in back.

Ewa nods, pulls her head back in...

She pulls her head back inside...

51 INT. BANDIT'S ROOST THEATER - BACKSTAGE - LATER 51

Ewa enters the theater. A crewmember tips his cap to her.

Ewa looks down, at the seats, and OBSERVES two NEW PLAYERS
setting up and practicing--an ACCORDION PLAYER and a
GUITARIST, in addition to the pianist.

They are forming an aural chaos that somehow achieves a
certain beauty.

Ewa looks on the stage to see: ORLANDO THE MAGICIAN. He is
in a collared white shirt and slacks. She's very surprised
he's here.

A BIG AND BEAUTIFUL BACKDROP is being PAINTED BEHIND HIM. It
has THE STATUE OF LIBERTY in the center; around it, IMAGES of
ORLANDO'S WORLD TOURS: one from PARIS, LONDON, TOKYO,
CHICAGO, SAN FRANCISCO.

He is doing a magnificent LITTLE DANCE WITH A HAT,
astonishing for its grace and pure commitment. A cigarette
dangles from his lip.

Orlando SPOTS HER. HIS FACE BREAKS OUT INTO A WARM SMILE.
He WINKS at her. He dances a tiny bit faster.

Ewa watches. When he sees her, she ducks out of sight.

ORLANDO THE MAGICIAN

Do I know you? Hey! Wait--where
you goin'?

52 INT. BACKSTAGE 52

Ewa spots Bruno as he enters from the ALLEY. He has a
newspaper under his arm, and he is in his suit, looking very
dapper. Bruno is cheerfully intense, almost happy, as he
puffs away on his Turkey Red cigarette. He SEES EWA:

EWA CYBULSKA

You have my money? For last night.

He counts out some bills and hands it to her. He turns to a mirror, adjusts his Homburg hat just so...

BRUNO WEISS

You know, I been thinking--

53 INT. BACKSTAGE AREA - NEAR THE SIDE OF STAGE

53

As Bruno turns, walks toward the front of the theater, to Ewa:

BRUNO WEISS

We really should do something about your clothes. You should be more elegant.

(beat)

I got a bunch of costumes for you to try on, for the seamstress. They're right back in here--

Bruno halts in his tracks. FREEZES.

He SPOTS ORLANDO THE MAGICIAN. A CRUSHING BLOW. COMPLETELY SHOCKED. Turns to Ewa. Sotto voce:

BRUNO WEISS (CONT'D)

Go pick a couple...

Ewa walks behind the curtain.

54 INT. BEHIND THE CURTAIN

54

Ewa sees the dresses, looks at them, picks out a couple and holds each up to her body. Overhears: Rosie Hertz AND BRUNO. She turns to see their shadows on a nearby wall:

BRUNO WEISS

(seething; to Hertz)

You brought him back? After what we talked about?

ROSIE HERTZ

He needs the work, Bruno. And when he's on, he brings in the customers so good, you know that.

BRUNO WEISS

When he wants to show up, you mean?!?

ROSIE HERTZ

If he pulls that just once I cut
him.

*
*

BRUNO WEISS

Y'know, I got him his first job
here, I put him in over at Ellis
Isle--no more. Everywhere he goes,
he's a goddamned problem--

*

ROSIE HERTZ

Bruno--listen--we need acts like
him to sell the drinks. If the
women keep showing naked, then we
are shut down. You hear the City
Hall--we are no more.

*
*
*
*
*

(as Bruno thinks, sotto)

Bruno, we need it--we're getting
killed by the moving pictures and
the prohibition...

*
*

EWA then hears: ORLANDO.

*

ORLANDO THE MAGICIAN

Bruno!

Ewa moves to a split in the curtain and watches the following
exchange. Calmly:

*

ORLANDO THE MAGICIAN (CONT'D)

Bruno, nice to see you again!

Beat. Bruno seethes. Then:

BRUNO WEISS

Emile...

ORLANDO THE MAGICIAN

Y'know, they took me back, at Ellis
Island. I'm doin' good there now,
but--not as good as you, from the
looks of it.

BRUNO WEISS

I do okay.

ORLANDO THE MAGICIAN

Yeah...well...I'm looking forward
to working with you again.
Tonight's gonna be fun.

BRUNO WEISS

Just be on time. We're running a
business here.

Bruno spins around. As he walks toward the backstage:

ORLANDO THE MAGICIAN
 Bruno, c'mon, you're not gonna talk
 to me? We're family!

Ewa moves toward the side of the stage just as Orlando moves
 offstage. Their eyes meet: *

ORLANDO THE MAGICIAN (CONT'D)
 I saw you, I know I did! At Ellis
 Island!

BRUNO WEISS
 Ewa! Come on, we gotta go to the
 seamstress! *

Ewa turns, follows Bruno. We HEAR: *

ORLANDO THE MAGICIAN (PRE-LAP)
 In honor of my return to the
 BANDIT'S ROOST... *

55 INT. THEATER - NIGHT

55

The evening show. Ewa is busy getting dressed, backstage. *
 ORLANDO is in the middle of his act; he is doing a dance. *
 The orchestra is playing a piece of music. He stops, the *
 crowd applauds. Bruno is also backstage, but watching with
 interest.

ORLANDO THE MAGICIAN
 ...I will now perform my most *
 famous mystification, which I have *
 done for crown princes and heads of
 state all over the world!

The audience LAUGHS.

ORLANDO THE MAGICIAN (CONT'D) *
 No really, I did! *

BACKSTAGE *

Bruno watches, fixing his attire; Rosie Hertz approaches: *

ROSIE HERTZ *
 See? We already sold all the *
 liquor! *

BRUNO WEISS *
 I can tell from one look at the *
 crowd. *

ROSIE HERTZ
Keep the girls clean.

Ewa continues to move hurriedly, dressing for the show; she is now next to Clara, also getting ready and having considerable difficulty with her outfit. They share some ABSINTHE.

ONSTAGE:

Orlando continues:

ORLANDO THE MAGICIAN
This is an act of corporeal
levitation of another kind, known
only to the great monks of Tibet!
(looking at the crowd)
I will now go amongst you all and
find a suitable subject.

ORLANDO turns, stares directly at EWA.

ORLANDO THE MAGICIAN (CONT'D)
Much as I find all you men
appealing--
(crowd laughs)
--I do believe I see a better
candidate right over here.

He summons for Ewa. She is reluctant at first:

EWA CYBULSKA
No, is not for me--

Then he grabs her, to WHISTLES. Bruno gets quietly STEAMED.
He does nothing--yet.

ORLANDO THE MAGICIAN
Take my hand...

She does--with hesitation. The AUDIENCE WHISTLES:

ORLANDO THE MAGICIAN (CONT'D)
(to the crowd)
Settle down, settle down...
(to Ewa)
You must relax...
(beat)
What is your name, young lady?

EWA CYBULSKA
Ewa...

Someone from the crowd SHOUTS:

SOMEONE FROM THE CROWD (O.S.)

Lady Liberty! And she goes dog
fashion for two dollars!

LAUGHTER. Humiliated, Ewa avoids the audience. She feels
exposed. Orlando seems not to notice, continues:

ORLANDO THE MAGICIAN

Where are you from, Ewa?

EWA CYBULSKA

I am from Katowice...

ORLANDO THE MAGICIAN

Gesundheit!
(audience laughs)
And how is America for you?

Ewa pauses for a moment.

EWA CYBULSKA

(hung up for words, then)
They say there are many great
things here...

ANOTHER HECKLER (O.S.)

You don't like it, go back to where
you came from, bitch!

ORLANDO THE MAGICIAN

What do you want here? In America?

EWA CYBULSKA

I want--to be happy...

RANDOM HECKLER (O.S.)

I made you happy last night!

LAUGHTER. Orlando is still smiling, but this is beginning to
get uncomfortable with the heckling:

ORLANDO THE MAGICIAN

(changing the subject)
Ewa from Katowice--would you like
to be levitated? You can trust me.

EWA CYBULSKA

(interior)
I...do not trust no one.

He is shaken by her words. He still attempts comic bluster:

ORLANDO THE MAGICIAN
I don't look trustworthy to you, is
that it?

EWA CYBULSKA
(sotto)
No... You--you have a kind face...

THE AUDIENCE HOWLS:

THUG #1 (O.S.)
MY face and your cunt! I'll show
you my cock, get over here!

EWA CYBULSKA
Please, let me go...

ORLANDO'S FORCED SMILE disappears completely.

THUG #2 (O.S.)
I'll show you my cock, get over
here!

ORLANDO THE MAGICIAN
(to the Thug #2)
You! Shut your mouth or I'll give
you a beating!

Ewa is surprised he's defended her. Quickly, Orlando turns
his back to the crowd and whispers to her:

ORLANDO THE MAGICIAN (CONT'D)
I'll get you off...
(turns to the audience)
Ladies and gentlemen, I will be
back for my greatest illusion, the
Hindu Coffin, in a few moments!
But first--the sensual stylings of
Bruno and his doves!

And she exits the stage with him. The CROWD GROWS RESTLESS,
HOSTILE. BOOOS RAIN DOWN. They STOMP THEIR FEET.

BACKSTAGE

Ewa, somewhat humiliated, moves to get dressed. Bruno is
consumed by Orlando. As Orlando moves past Bruno:

BRUNO WEISS
Nice work--you couldn't even
finish!

Orlando is frustrated. THEN BRUNO comes ONSTAGE:

BRUNO WEISS (CONT'D)
That was Orlando the Magician,
ladies and gentlemen.

APPLAUSE MIXED WITH BOOS, FEET STOMPING. *

BACKSTAGE

Ewa moves in front of a large mirror, quickly making herself
up as THE STATUE OF LIBERTY. Orlando approaches. *

Seeing him, Ewa continues to apply her makeup. *

BRUNO WEISS (O.C.) (CONT'D)
And now, the moment you've all been
waiting for...come take a trip with
me and my doves... Around the
globe...

ON STAGE

A GONG. The light comes on from below again, on Bruno:

BRUNO WEISS (CONT'D)
And without leaving the comfort of
your chair. Behold--all the women
of the world!

BRUNO'S WOMEN come marching onto the stage, smiling and
swaying. Bruno calls each one forward:

BRUNO WEISS (CONT'D)
Miss Egypt! All the mysteries of
the great pyramids will be revealed
before your very eyes by this
modern-day Cleopatra!

Out steps Clara. She does her BELLYDANCE move. The CROWD OF
MEN CHEER. They START CHANTING: *

THE CROWD
TAKE IT OFF! TAKE IT OFF! *

Bruno turns, looks offstage; he SEES: ORLANDO and EWA
appearing to talk. *

BACKSTAGE

We STILL HEAR STOMPING AND YELLING FROM THE CROWD. Orlando
confronts Ewa, who is shaking: *

ORLANDO THE MAGICIAN
You arrright? You're shaking.

EWA CYBULSKA

They laugh at me...

*
*

ORLANDO THE MAGICIAN

No, it was just the act--it was
stupid--

*
*

(Ewa is again elaborately made up as a STATUE OF LIBERTY, now
with a see-through dress. Make-up now covers her face.)
Bruno continues, still WATCHING OFFSTAGE:

*

BRUNO WEISS

This Lady of Japan will catch your
fancy. Our Geisha girl has come
from the Orient--

ONSTAGE

Bruno tries to continue, now asking for Ewa:

*

BRUNO WEISS (CONT'D)

And Miss Liberty--

THE CROWD

We come to see tit! TAKE IT ALL
OFF!

*
*
*

The CROWD is vicious, and Bruno, feeling it, to the Lady of
Japan:

*
*

BRUNO WEISS

Show them.

*
*

She takes off her top. So does Little Egypt. The CROWD GOES
APESHIT, AND EVEN CRAZIER.

*
*

BRUNO WEISS (CONT'D)

And Miss Liberty! MISS LIBERTY!

*

Nothing. Bruno turns to OFFSTAGE AGAIN. He SEES: ORLANDO
REACH FOR EWA'S ARM.

*
*

Bruno's EYES BULGE.

BACKSTAGE

He CHARGES BACKSTAGE, RUNS RIGHT AT ORLANDO, who responds
immediately. He is fleet of foot and of course graceful and
wily. A SKIRMISH.

Ewa's eyes widen at the sight of the chaos. She quickly
moves after Bruno and Orlando, attempting to pull each away
from the other. Upset that her livelihood is now at stake,
grabbing at Bruno:

*

EWA CYBULSKA

Stop! Stop it!

Bruno seems primed to beat the shit out of Orlando, but Ewa jostles him. ORLANDO COMES OUT FROM BACKSTAGE, and the FIGHT SPILLS OUT INTO THE THEATER ITSELF.

THEATRE AREA

The CROWD has taken Bruno's absence as licence to RUSH THE STAGE. IT IS NOW CHAOS.

Orlando hops up, onto the breaking seats, and leaps from one to the other, back toward the stage. Ewa is sandwiched between, and among, the chaos, pushed to and fro.

Orlando leaps up on stage, GLANCES AT EWA.

As Bruno CLOSES IN on the stage, Orlando steps to his left. Just as Bruno is about to grab him, Orlando BOLTS up the stairs.

Rosie Hertz, meanwhile, is beyond upset at the ruined show, and worse, the DESTROYED THEATER. He approaches the women, grabs Ewa:

ROSIE HERTZ

What're you doing?!? Sing, c'mon--
(to the orchestra)
Play--"America, I Love You"!

The WOMEN start SINGING, as Ewa does not:

THE WOMEN

*America, I love you,
You're like a sweetheart of mine,
From ocean to ocean--*

Rosie Hertz charges to Bruno, who is just backstage--Ewa follows, right behind:

56

INT. BACKSTAGE AREA

56

Hertz confronts Bruno. As he does, Ewa charges from the stage toward Bruno and Hertz:

ROSIE HERTZ

BRUNO! What you do? Look!

BRUNO WEISS

Me?!? What about him?!? He
couldn't even finish his act--

ROSIE HERTZ *
 The people love him! You show the *
 girls! *

BRUNO WEISS *
 It's what they want--don't be *
stupid-- *

ROSIE HERTZ *
 Next time, I fire you! *

BRUNO WEISS *
 You know what? I quit. I make my *
 own way, out there, with my girls-- *
 and not give you a percentage. *

ROSIE HERTZ *
 (to Bruno) *
 Go! I find others! *

EWA CYBULSKA *
 (panicked) *
 Miss Rosie, please! He does not *
 mean it. I need it, please, let us *
 stay! *

BRUNO WEISS *
 I do mean it! We don't need her-- *
 come on-- *

ROSIE HERTZ *
 (to Ewa) *
 He's crazy--I'm sorry. I can't *
 take the risk no more. The police *
 hear, they close me down. *

BRUNO WEISS *
 (to Ewa) *
 To hell with her. We'll be all *
 right... *

Bruno tugs Ewa off, and the other girls follow. *

57

INT. DRESSING ROOM

57

Bruno is packing up his things. Furious. Ewa enters, *
 stands, watching him. *

BRUNO WEISS *
 What're you doin'? Get your *
 things, 'fore the cops show! *

EWA CYBULSKA
You lose us this place! This is
how we make the money!

*

BRUNO WEISS
We're gonna be fine. We'll find
someplace else.

EWA CYBULSKA
Where? It is winter!

*

BRUNO WEISS
Go clean up your stuff, I said! Do
what I tell you!

She confronts him. In his face:

EWA CYBULSKA
That money is everything! You lose
your temper and fight that man? For
WHAT?!? You are so stupid--

*

*

Bruno explodes.

BRUNO WEISS
If I had any self-respect, I woulda
killed him!

Ewa stares at Bruno icily. Then a tinge of sympathy from
Bruno. He quiets. More interior:

*

BRUNO WEISS (CONT'D)
The sonofabitch... He's my cousin--
and I never did nothing except try
and help him when he was down...

Bruno goes back to packing. Under his breath:

BRUNO WEISS (CONT'D)
Let's get outta here, sooner the
better...

Bruno takes a SWIG of his FLASK as Ewa leaves to pack...

*

58 EXT. PARK - DAY

58

*

It is a beautiful day in a cold, snow-covered tunnel in the
park. Bruno and Ewa and the ladies. Bruno takes a SWIG from
his LITTLE WHISKEY FLASK. Sotto, pointing to an end of the
tunnel:

*

*

*

*

BRUNO WEISS

There, and there, just past the
trees, are male boardinghouses.
Nothing but men. And I got a new
routine to match the costumes.

*
*

Ewa looks around: looks like homeless men.

*

EWA CYBULSKA

(skeptical)

These men, they are poor. They
have nothing--

*

BRUNO WEISS

Men always find money for what you
got, believe me.

(to all the women)

This is where I started out, I know
this spot--it's good.

Bruno stands atop a toppled crate, with Ewa and the other
girls now around him.

*

BRUNO WEISS (CONT'D)

Gentlemen, gentlemen!

Men perk up just a bit:

*

BRUNO WEISS (CONT'D)

May I please direct your attention
to the daughters of the finest
families in New York Society!

*

Reluctantly, Ewa begins to primp. Sauntering by is CLARA. A
WHISTLE.

*

BRUNO WEISS (CONT'D)

I give you the Astor family's
wayward little girl! Her father
told her to go get a job!

Some laughter. Out steps Belva. Ewa fixes herself, gets
ready to parade. Belva earns some scattered applause.

*

*

BRUNO WEISS (CONT'D)

Or will it be the child of Mr.
Frick and his financial empire?
She just had her coming out party--
how much more she comes out depends
on you, gentlemen!

More laughter. Then, stepping forward: Ewa, cigarette
dangling from her mouth and hat off to the side of her head.
Looking like a pro:

*

BRUNO WEISS (CONT'D)
And now please meet the one and
only heiress to the Vanderbilt
fortune... She was brought here
directly by her chauffeur, in the
lap of luxury...

Then we SEE a YOUNG BOY, thirteen. He approaches Ewa as
Bruno continues, about another girl: *

BRUNO WEISS (CONT'D)
J.P. Morgan's prized progeny--she
grew up with servants and now she
serves you...

YOUNG BOY (SIMULTANEOUS)
(to Ewa) *
Ma'am?
(takes off his cap)
I'd like you to show me around the
neighborhood, if you would.

EWA CYBULSKA *
You talk to him--

She directs him to Bruno. Bruno sees this, and stops his
spiel. He steps down from the crate as Ewa eyes the *
transaction:

BRUNO WEISS
So what do you think, kid? You
sure you're ready for her? You
think you're man enough? She's a
real woman, you know.
(whispers)
My best, as you can see.

YOUNG BOY
Yessir.

EWA SEES a POLICE OFFICER in the distance, outside the other *
side of the alley, patrolling. Ducks away. Bruno notices, *
and to Ewa, pointing to a building across the way:

BRUNO WEISS
Go on ahead--beat cop's out. I
left you some clean water.
(back to the Young Boy)
Gotta be a little discreet. Never
know who's watching.

Ewa starts to walk away. She, and we, can still hear: *

BRUNO WEISS (CONT'D)

Arrright, seven dollars. For my
best. Room's two blocks that way,
128 Orchard Street...

*

59 INT. BRUNO'S APARTMENT HALLWAY

59

Ewa enters.

*

60 INT. BRUNO'S APARTMENT

60

A basin with water and a towel nearby her bed. Ewa begins to
clean herself with the water. She wipes her face and arms
with the washcloth and water from the basin. She takes out
rosary beads, her small crucifix, and the PHOTO of MAGDA.
She closes her eyes, makes the sign of the cross on the
photo, then kisses the crucifix.

*

*

A KNOCK, and she puts her things away. She opens the door.
It is the Young Boy.

*

*

EWA CYBULSKA

You have a sickness?

*

YOUNG BOY

No, Ma'am.

She opens his pants, looks down at his penis. Turns and
begins to undress. The Young Boy, meanwhile, watches her for
a beat, then goes to the window. Opens it. She spins
around.

The Young Boy WHISTLES out the window. She TENSES:

EWA CYBULSKA

No friends! Hey--no friends!

*

The Young Boy turns back around and faces her. Doesn't do
anything. Ewa begins to sense something is very wrong:

*

EWA CYBULSKA (CONT'D)

What you want...?

*

A beat. No response. He looks at the floor.

EWA CYBULSKA (CONT'D)

You don't get the money back.

*

Slowly, she pulls a BODKIN--a long HAIRPIN, SHARP, usable as
a STILETTO--out of her hair. Ready to attack. THEN A KNOCK
ON THE DOOR. Soyna is startled; the Young Boy lets out a
grin, starts laughing. Ewa SETS HERSELF FOR VIOLENCE:

*

EWA CYBULSKA (CONT'D)

I said *no friend*--

*

The Young Boy runs to the door; Ewa moves to try to stop him, frightened now.

*

The Young Boy opens the door. It is ORLANDO THE MAGICIAN. He removes his hat, takes off his scarf. Seems polite, almost humble, in stark contrast to his stage persona:

ORLANDO THE MAGICIAN

Hello, Ma'am.

Ewa is surprised. She backs up. Very cautious.

*

EWA CYBULSKA

Hello.

*

ORLANDO THE MAGICIAN

(to the Young Boy)

You give him all the money? You didn't keep nothing for yourself?

YOUNG BOY

Nah, I didn't keep nothing.

ORLANDO THE MAGICIAN

Arright.

Orlando hands the Young Boy some coins; the Young Boy leaves. The door closes, and the TWO ARE NOW ALONE.

ORLANDO THE MAGICIAN (CONT'D)

I hope you ain't upset I came.

(beat)

Bruno'd never let me see you otherwise.

EWA CYBULSKA

(wary)

What... What [do] you want from me?

*

ORLANDO THE MAGICIAN

(sincerely contrite)

I wanted to apologize for all those animals. For when you were on stage.

*

*

*

EWA CYBULSKA

I don't even remember what they say.

*

*

*

Ewa goes into her shell, turning away from him a little.

*

ORLANDO THE MAGICIAN

It was crazy. Anyway, I'm sorry.
I'm sure you got a lot to deal
with, you didn't need me putting
you through that.

She turns back to him. Sharply:

EWA CYBULSKA

You don't feel sorry for me. I
know what I do here. I have
reasons.

ORLANDO THE MAGICIAN

Oh, I'm sure you do, Ma'am...

She looks at him for a beat, skeptical. Then:

EWA CYBULSKA

I know you judge me.

ORLANDO THE MAGICIAN

(surprised)

No--I don't judge you. I don't
judge nobody. Believe me, I got my
own problems.

(beat)

Well...I guess I should be going.

Orlando gives her some money.

ORLANDO THE MAGICIAN (CONT'D)

Here, take this. For yourself. It
ain't much, but at least you don't
gotta give it to Bruno.

Then puts on his hat, moves toward the door. Ewa turns to
him.

EWA CYBULSKA

You are working at Ellis Island?

ORLANDO THE MAGICIAN

Yeah, I do shows there. It's nice.
Even the officials come to like me,
and they pay good.

EWA CYBULSKA

Are you...important there?

ORLANDO THE MAGICIAN

Nah... Bruno's the one with the
pull. He got me. Long time ago,
though.

EWA CYBULSKA
 He say you are cousins.

*
 *

Orlando stops, spins back around to her. A laugh:

ORLANDO THE MAGICIAN
 Yeah, if you could believe it. Our family all came here on the same boat. We grew up together. But--
 (shrugs; sobers)
 --I ain't no bastard...
 (beat)
 How'd you wind up with him, anyway?

*
 *
 *
 *
 *

EWA CYBULSKA
 He bring me here. They want to send me back, but he makes it so I can stay. My family, they don't want me, so...maybe I deserve to be with him.

*
 *
 *
 *

Orlando frowns just a touch at this fatalism.

ORLANDO THE MAGICIAN
 Well, I'm sorry about your family, Ma'am--but... whatever happened, you're a person. You know how they say, "the pursuit of happiness"-- you got a right to be happy, far as I can see.

*
 *
 *
 *
 *
 *

He approaches her, with her coat in his hand.

ORLANDO THE MAGICIAN (CONT'D)
 Least that's what I think.

*

He hands the coat to her. Ewa cannot help but be **MOVED** by his tenderness. She takes the coat.

*

61 EXT. THE ALLEY

61

Bruno sits, then paces. The girls have all gone, save Clara.

BRUNO WEISS
 You see that cop again?

CLARA
 No.

BRUNO WEISS

Well, he comes back, we'll go
underground, in that other tunnel
over there--used to be my old
hiding spot.

*
*

Bruno POINTS TO A MANHOLE. Bruno goes through the bills that
the Young Boy gave him. PAPER, underneath the other BILLS.

BRUNO WEISS (CONT'D)

I don't believe it! That fuckin'
kid skinned me! Goddamnit!

Bruno charges off.

62 EXT. BRUNO'S APARTMENT BUILDING - STREET - DAY 62

Bruno runs down the crowded street and into:

63 INT. BRUNO'S APARTMENT - HALLWAY - DAY 63

Bruno charges up the stairs, opens the door.

64 INT. BRUNO'S APARTMENT. DAY 64

REVEALING: EWA AND ORLANDO, in a state of intimate, though
not sexual, conversation, dressed. They are STARTLED to SEE
BRUNO.

*

BRUNO looks oddly devastated, more than we might have
expected considering the business he's in.

ORLANDO THE MAGICIAN

Hi, Bruno.

BRUNO WEISS

(quiet rage)
You don't touch her. EVER.

EWA CYBULSKA

He pay the money. Here--

*
*

She holds the money to Bruno. Bruno pushes it away.

BRUNO WEISS

I don't want his money.

ORLANDO THE MAGICIAN

Since when don't you want money?
That's all that matters to you--

BRUNO WEISS

Shut up!

ORLANDO THE MAGICIAN

Well, then next time I see her,
that's gonna be for free, too?

Bruno's EYES well up. A shocker, to see this side of him:

BRUNO WEISS

I said SHUT UP! You don't get to
be with her!

ORLANDO THE MAGICIAN

What is it with you?
(realizing; incredulous)
You falling for her, buddy?
(smiles broadly)
Beauty and the beast... I got news
for you--she's too good for you--

Bruno ABSOLUTELY EXPLODES and he LUNGES AT ORLANDO.

EWA CYBULSKA

No!

Orlando avoids Bruno's blows with stunning agility and
coordination.

Bruno, meanwhile, is windmilling, throwing haymakers and
lunging repeatedly. Ewa GOES TO THE WINDOW, THROWS IT OPEN:

65 EXT. APT. / BANDITS ROOST ALLEY. DAY

65

Ewa is yelling out the window:

EWA CYBULSKA

Help! Somebody, come! PLEASE!
HELP!

66 INT. BRUNO'S APARTMENT. DAY

66

Bruno MANAGES to LAND a VICIOUS BLOW to Orlando's CHEEK, but
Orlando comes back with a ferocious punch to the center of
Bruno's chest, throwing Bruno back and STUNNING HIM. EWA
PULLS HER HEAD BACK IN, GRASPING THE BODKIN and PREPARING TO
LUNGE at anyone, given the chaos...

ORLANDO THE MAGICIAN

You done yet? Or you want more?

Bruno responds by PULLING OUT HIS SHIV. A SHARP KNIFE that he keeps hidden in his belt. Ewa realizes this is getting very dangerous indeed. She runs to the DOOR, OPENS THE DOOR to YELL FOR HELP:

*

EWA CYBULSKA
Somebody HELP--PLEASE--

*

BRUNO WEISS
You ain't laughing NOW, are you.

EWA CYBULSKA
Bruno--you let him go!

*

BRUNO WEISS
Back off! Him and me got business!

Bruno starts swinging with the KNIFE. Orlando picks up a WOODEN CHAIR in order to defend himself. Like a lion and his tamer in the circus. Ewa moves back to the door, another plea for HELP...

*

67 INT. HALLWAY

67

JUST AS EWA IS SCREAMING for HELP, she SEES that THREE POLICEMEN charge up the steps toward the apartment. They enter the:

*

68 INT. APARTMENT

68

The Policemen grab Bruno and Orlando. They separate them:

COP #1
Whoa whoa whoa--

The Policeman looks at Bruno, holding his knife:

COP #1 (CONT'D)
You--put the knife down. NOW.

A beat. BRUNO STANDS THERE, HOLDING THE KNIFE. Pondering. Then he thinks better. He drops the knife. Cop #1 to another:

COP #1 (CONT'D)
Take him in.

BRUNO WEISS
What about him?
(to Orlando; in Yiddish)
Shtick dreck!

Orlando reacts with quiet rage--his eyes flash--but he pretends not to understand. The Cop doesn't register this, instead still focused on Bruno:

COP #1
 Shut your mouth! You're lucky your
 kike teeth ain't all over the
 floor!
 (to Orlando)
 You too, you're comin' in.

The MEN GET DRAGGED OFF. EWA IS HORRIFIED; a COP takes her by the arm. As Bruno gets taken away, he yells:

BRUNO WEISS
 Stay away from her, don't touch
 her!

COP #1
 I said shut up!

Ewa watches as Bruno and Orlando are hauled off by the cops. Then looking down, she SEES there is a TEAR in her BLOUSE...

69 INT. BRUNO'S APARTMENT - LATE DAY

69

The VICTROLA PLAYS a TUNE. It is LATER. The camera PANS PAST the interior; it is ALL CLEANED UP, the furniture put back in its place.

Ewa is SEWING HER BLOUSE together. And then she stops. She NOTICES a PIECE OF CLOTH ON THE FLOOR: ORLANDO has LEFT HIS SCARF, monogrammed with a small "O", in the apartment. She picks it up...

70 INT. BRUNO/EWA APARTMENT - MOMENTS LATER

70

BELVA opens the door. Ostensibly to deliver some news:

BELVA
 They're gonna keep him 'til
 tomorrow. They let pretty boy go,
 'cause Bruno had the knife.
 (beat)
 Let's hope he don't get killed in
 jail. They don't like Jews in the
 tombs too much.

Ewa turns. A beat. Then, after grabbing her coat:

EWA CYBULSKA

Bruno take care of himself good.
He will be okay.

*

BELVA

Well, he always took care of us
pretty good--ain't he, sister?

EWA CYBULSKA

I never ask for him to take care of
me. I don't need him, I make my
own money.

*

BELVA

Yeah? You know all the men in New
York? You know the ones with money
from the ones that beat ya?

(beat)

All I know is, we ain't had no
problems before. Not 'til you come
along.

Ewa stares at Belva for a moment, DISGUSTED. Then, as she
stands, Belva puts her arm up against the opposing wall,
blocking the path.

*

BELVA (CONT'D)

You're the reason they were
fightin'--and that's a night of
work we lose. Maybe we take it
outta your cut.

EWA CYBULSKA

(ready for anything)
You don't take my money. Ever.

*

BELVA

You ain't that tough, believe me.

EWA CYBULSKA

At least I don't kiss the feet of
someone who makes me like a piece
of trash.

*

Another woman, ILDA, comes from an apartment and stands
threateningly behind Belva. Ewa LOOKS at the two of them for
a moment; they appear to make a move, when Ewa BOLTS OUT THE
DOOR...

*

*

71

INT. BANDIT'S ROOST THEATER - BACK WALL

71

*

Ewa comes down the STEPS. She bumps into Rosie Hertz.

*

EWA CYBULSKA
I don't stay. I look for Orlando.

ROSIE HERTZ
You're lucky--he's here, he packs
up.

Rosie Hertz motions with his head toward the STAGE. Ewa
walks by Rosie Hertz, who stops her:

ROSIE HERTZ (CONT'D)
He's bad news, too--he showed up
drunk this morning. I can't take
that family no more.

Rosie Hertz walks on. Ewa nods in thanks, then enters:

72

INT. BANDIT'S ROOST THEATER - MAIN AUDITORIUM

72

The BANDIT'S ROOST, in a way we've not seen. Empty, quiet--
save for ORLANDO THE MAGICIAN, who is standing near a small
cage in the corner of the stage. He is tending to DOVES,
which he KEEPS in the cage. He is putting them in a smaller
cage, one for travelling.

He is very surprised to see Ewa.

ORLANDO THE MAGICIAN
Hey! How'd you find me?

EWA CYBULSKA
I didn't know--I, I come to ask
where you are living.

ORLANDO THE MAGICIAN
Oh. Well, I don't really got a
permanent place. I like to
be...free to move around.
(beat)
But you know, it's real dangerous
for you to walk here alone, with
the sun going down.

EWA CYBULSKA
Is not my first time... You leave
this--

Ewa takes out the SCARF that ORLANDO LEFT in the APARTMENT.

ORLANDO THE MAGICIAN
Oh, yeah, I thought I mighta left
it there...sorta my good luck
charm. 'Preciate it.

EWA CYBULSKA

(nods; beat)

I remember you get me away from the stage, and all the crowd here. I want to tell you, for thank you--

ORLANDO THE MAGICIAN

(shrugs)

Those people, they don't respect nothing. Gotta have respect, I say.

She is silent for a beat. Orlando looks at his birds.

ORLANDO THE MAGICIAN (CONT'D)

You know, I been all over. I was in the war, a lotta places in Europe--not to your country, but a lotta places. I did my act for dukes and lords and all them... I didn't see no difference between them and us.

(to the birds)

Right, birds?

Against her best instincts, she finds that he has moved her. Again.

EWA CYBULSKA

You are leaving?

ORLANDO THE MAGICIAN

Yeah...

(beat)

I gotta go away in the morning. On a tour.

(beat)

You wanna see something? C'mere.

He takes out a CRUMPLED CARD from his pocket. He shows Ewa a PICTURE POSTCARD of the DEL CORONADO HOTEL in SAN DIEGO. It's quite wrinkled, as though it's been in his pocket for a long, long time. But it's cherished nonetheless.

ORLANDO THE MAGICIAN (CONT'D)

This is out in California, out west. Sun's always out there. It's nice and warm, people have a good time...

EWA CYBULSKA

Is beautiful...

ORLANDO THE MAGICIAN
Yeah, it is. I saw it last time I
was out there, while back...

EWA CYBULSKA *
On the tour--you don't get lonely?

ORLANDO THE MAGICIAN
Nah... I'm like a gypsy.
(beat)
You could come with us, if you want--
-maybe be my assistant. Get you a
nice outfit--how's that sound?

EWA CYBULSKA *
(surprised; then:)
No...I don't... My sister, they
have her on Ellis Island. Every
week I send money, for her care.
For this I need Bruno.

Ewa takes out the photo of Magda that she keeps with her at
all times. *

EWA CYBULSKA (CONT'D) *
This is her. I keep the picture
all the time.

Orlando looks at the picture.

ORLANDO THE MAGICIAN
(impressed by her
resilience)
You do all that for your sister...?

EWA CYBULSKA *
(of course!)
Yes... She is all my family...

She sits down on a trunk.

ORLANDO THE MAGICIAN
Well...I'll be back, you know...

She looks up at him, smiles gently--a knowing smile. Then:

EWA CYBULSKA *
From California? Why?

ORLANDO THE MAGICIAN
(shrugs)
Maybe I'll come see you.

EWA CYBULSKA *
 You don't come back.
 (beat)
 But it's okay.

Ewa stands, backs up toward the door: *

EWA CYBULSKA (CONT'D) *
 I am happy I know you.

ORLANDO THE MAGICIAN
 (smiles; then)
 Hey--you should be careful. Looks
 like Bruno's maybe in love with you--
 --and it's makin' him a little mad
 upstairs.

EWA CYBULSKA *
 Only because he does not have me.
 (beat)
 I know he is bad. But he is still *
 the only one who says he will help
 me and my sister.

He watches her, slightly incredulous; then, gently: *

ORLANDO THE MAGICIAN *
 [If] You're willing to stay with *
 him, you must like a little misery *
 every now and then. *

He holds out the SCARF. *

ORLANDO THE MAGICIAN (CONT'D) *
 Keep it. You need the luck.
 (beat)
 In my line of work, I ain't gonna
 last long anyway. One wrong move,
 PFFT--that's it. Ah, tell you the
 truth, that's kinda the way I want
 it...
 (handing her the scarf)
 Here.

EWA CYBULSKA *
 Thank you...

Orlando the Magician smiles.

ORLANDO THE MAGICIAN
 G'bye...

EWA CYBULSKA *
 Goodbye.

He waves once. She waves to him. She spins around, walks off. Ewa exits. *

DISSOLVE TO:

73 EXT. "THE TOMBS" - EARLY MORNING

73

We are outside the legendary prison in downtown New York City. It is a foreboding structure. PAN OVER TO REVEAL: EWA. She sits on the kerb. Two men, one older and one younger, sit near her, on a crate. Waiting for prisoners. *

A LOUD SQUEAKING NOISE.

The PRISON GATE OPENS. Out steps BRUNO and three other prisoners. Bruno's looking a bit worse for wear, haggard and tired. BRUNO SPOTS EWA. Surprised to see her. Bruno starts to walk down the street. She eyes him. Then, softly: *

BRUNO WEISS
 Everything all right? *
 (with a laugh) *
 You come back for more, huh? *
 (beat) *
 Let's go... *

She walks too, her pace slightly behind his, and they disappear down the block...

74 INT. HALLWAY - OUTSIDE BRUNO'S APARTMENT

74

Bruno and Ewa approach their apartment. A small, almost HUNCHBACKED MAN is waiting in the hall, holding a small PARCEL wrapped in an oilcloth sack. *

HUNCHBACKED MAN
 Hey, Bruno... You talked to Jordan,
 on the inside--about a package?

BRUNO WEISS
 (embarrassed)
 Wait a minute, come on... *
 (to Ewa)
 Go inside.

Bruno leads Ewa into: *

75

INT. APARTMENT

75

Ewa turns back as Bruno closes the door almost all the way. A crack is left, and she sees an exchange: MONEY in Bruno's hand goes to the Hunchback; the Hunchback hands him the oilcloth sack. *

Bruno unwraps the sack. It is a PISTOL.

Bruno opens the gun to SEE the BULLETS, also takes a box of shells. He NODS to the Hunchback, who leaves.

Ewa backs away from the door. After a moment, Bruno re-enters. He stares at her, she at him. *

BRUNO WEISS

I need it.

(to himself)

They stole my watch, in jail. No one's gonna fuck with me now... *

(beat)

And if Orlando ever comes by, gives me trouble-- *

EWA CYBULSKA *

(interrupting; unable to hide disappointment)

He is gone, don't worry--he don't come back. He is not wanting to hurt you.

Bruno gets unexpectedly emotional, his eyes tearing up.

BRUNO WEISS

Yeah? You think so?

Bruno moves to her, clutches her arm:

BRUNO WEISS (CONT'D)

Wanna know what kinda guy he is?

She doesn't respond, just stares. Bruno cannot help himself:

BRUNO WEISS (CONT'D)

I had a girl once. I liked her, she was clean--she was elegant. So...I didn't tell her about the show. I kept it from her.

(moves closer; angry)

And then he brought her around! He knew I didn't want her to see it, but he brought her anyway! And that was the end--she broke it off with me and went off with him!

(MORE)

BRUNO WEISS (CONT'D)

(beat)

Anyway, after that I promised
myself, no more lovey-dovey shit.

Ewa is shocked by the flash of emotion from Bruno. *

ALL OF A SUDDEN, ALL THE GIRLS COME IN, SURROUND HIM. They
kiss him, giving EWA the EVIL EYE. He slips the sack behind
his back. *

THE WOMEN

Bruno! Bruno, you're home!

Ewa walks away from the women. Toward her corner/dresser. *

She SEES a CHAMBER POT on her bed. Looks inside: HER ROSARY
BEADS, HER CRUCIFIX. In URINE. Ewa's eyes widen. She takes
them out, washes them in the sink as Bruno talks, unaware: *

BRUNO WEISS (O.S.)

My girls... You think they could
keep me locked up?! They knew I
had to get back to you...

(turns to Ewa)

And look who waited there for me.
[She's] Part of the family now... *

The women turn, look at Ewa. Ewa gives them a burning stare;
they look back with slight smiles. Bruno senses something
awry. To Ewa: *

BRUNO WEISS (CONT'D)

What? What is it?

EWA CYBULSKA *

Tomorrow I go to church.

(almost to herself) *

Is Candlemas... *

BRUNO WEISS

(slightly confused)

Arrright...sure.

(to the others)

Whaddaya say we all go down to the
Ox Tail, get ourselves a drink...

We HEAR CHURCH BELLS RINGING...

A beautiful church, a Polish church, in New York's Lower East
Side. We START ON THE STEEPLE, TILT DOWN...

77

INT. CHURCH

77

It is lovely inside as well. The ceilings are high. The structure is ornate, dark, concrete. It is surprisingly crowded for a random day.

EWA and BRUNO enter. A beat. Ewa looks around the space. *

BRUNO WEISS
Don't take too long.

Ewa enters and dips her fingers in holy water. She crosses herself, then A FELLOW BELIEVER hands her a CANDLE. HE LIGHTS IT FOR HER. She SMILES, nods a "THANK YOU" gesture. *

They sing. THE CAMERA DOLLIES PAST the FACES of MANY CHURCHGOERS as they LOOK AT THE PROCESSION FROM their PEWS.

The PRIEST TOSSES INCENSE to and fro. A BELL GONGS RHYTHMICALLY, breaking the silence inside the massive space. Ewa approaches: *

THE ALTAR

A LITTLE CROSS stands on the ALTAR. THE PRIEST moves to a position right behind it.

The BELIEVERS, including EWA, KNEEL. The BELL CONTINUES to RING. The BELIEVERS all take THEIR FIST and TAP their CHEST with each GONG. *

The CAMERA DOLLIES PAST THE BELIEVERS as they all MUTTER, in different LANGUAGES:

THE BELIEVERS
God forgive me...

We STOP at EWA, who has set up a small shrine, putting up the PHOTOS of her FAMILY and MAGDA. Then, in Polish. *

EWA CYBULSKA (SUBTITLE) *

God forgive me...
(beat)
Mary, protect my mother and
father's soul... Mary, protect my
sister...

The Priest stops the INCENSE. He BOWS HIS HEAD, holds out his arms, palms upward:

PRIEST
Let us pray... Lord, give us the
strength to accept your divine
will...
(MORE)

PRIEST (CONT'D)

We put our faith in your eternal
wisdom... From the darkness, we
cry to thee...

The BELIEVERS all RESPOND in astonishing unison:

THE BELIEVERS

Amen.

ANGLE ON EWA. She has the stare of a true believer in her
eyes. She fixates on the Priest, the statue, and the CROSS. *

BEHIND A COLUMN

We SEE BRUNO. He spots the bowl of HOLY WATER, attached to
the wall. Dips his hands in the water, washes them a bit.
He spots EWA as the ceremony comes to a close. *

He watches her, eyes her as one would eye a foreign specimen.
He looks around the church, and he then rolls his head in all
directions, viewing the structure with a strange combination
of awe and ridicule.

He goes back to staring at Ewa, curious of her every
movement. EWA ENTERS: *

78

INT. CONFESSIONAL

78

A small, dark space. Ewa kneels. We HEAR a WINDOW SLIDING
OPEN. The Priest's SILHOUETTE appears. Ewa begins to speak
in Polish. *

EWA CYBULSKA (SUBTITLE) *

Bless me Father, for I have sinned.
It has been many months since my
last confession.

PRIEST

My child, in English, please. I am
Polish only by descent.

EWA CYBULSKA *

Yes. Okay... I...I have many
sins...

PRIEST

Go on.

EWA CYBULSKA *

I lie. I try to steal money...and
food...

She cannot contain her emotions, and tears flow from her eyes. Utter distress:

EWA CYBULSKA (CONT'D) *
I use my body, for money...

A beat. Then:

PRIEST
How did you come to this, child?

EWA CYBULSKA *
On the ship, here, to here, there
is no food and there is no room.
It is very dirty, and everyone is
together, like animals. The men, *
they force themselves on me, and my *
sister is sick. When we get to *
here, they take her and they want
to send me back.

The Priest stirs just a bit.

EWA CYBULSKA (CONT'D) *
A man comes, he promises to help me
and my sister.

She cries, and her head sinks into her hands:

EWA CYBULSKA (CONT'D) *
I let him use me...and I stay with
him. So I am...ashamed.

PRIEST
God punishes you for your sins, my
child.

Ewa nods in recognition. *

EWA CYBULSKA *
Yes, I know...

79

INT. CHURCH - OUTSIDE THE CONFESSIONAL - INTERCUT

79

Bruno has ambled up to the side of the structure, and pressed his ear against the curtain in an effort to hear what is going on. He PUTS OUT HIS "TURKEY RED" CIGARETTE, on the floor.

As he listens, it should become clear to us that it SHAKES HIM...

80 INT. CONFSSIONAL 80
 Ewa continues: *

EWA CYBULSKA *

I know I do not go to Heaven.

81 INT. CHURCH - OUTSIDE THE CONFSSIONAL 81
 An emotional Bruno gets roiled as he listens...

82 INT. CONFSSIONAL 82
 Back INTO THE CONFSSIONAL:

PRIEST

Child, does the shepherd not
 rejoice even more when the lost
 lamb returns to the fold...?
 (beat)
 All souls can be saved. You must
 continue to have faith in your own
 salvation. But you must find a way
 to leave that man.

ANGLE ON EWA, as she turns to the Priest window. There's no way she will: *

EWA CYBULSKA *

Then maybe I do go to hell.

83 INT. CHURCH/OUTSIDE THE CONFSSIONAL 83
 Bruno HEARS THIS, WALKS AWAY. A beat later, EWA exits the CONFSSIONAL. SEES Bruno, several feet away, sitting in a PEW. *

EWA CYBULSKA *

We can go.

Ewa is still RATTLED from that conversation with the Priest. The two depart together... *

84 INT. APARTMENT - LATE DAY 84 *

Ewa washes clothes in the sink. Bruno helps. It is a domestic ritual, played out in a way that feels almost like an old married couple. *

A KNOCK on the DOOR: a BOY with a TELEGRAM. *

BOY WITH A TELEGRAM
Sent up, from the Ox Tail.

*
*

BRUNO WEISS
Thanks.

*
*

He CLOSES THE DOOR. Opens the telegram. Reads as Ewa continues her chore.

*
*

BRUNO WEISS (CONT'D)
Says here your sister's improving,
after some kinda surgery on her
lung.

*
*
*
*

Ewa stops what she is doing. He hands her the telegram; SHE GRABS THE TELEGRAM, even though she cannot read it.

*
*

BRUNO WEISS (CONT'D)
Tomorrow, maybe I...I'll go over to
Ellis Island. Try and get a
visitor's pass, you can go see her
this week.
(beat)
Okay?

*
*
*
*
*

She freezes. Surprised. She exhales, and, with her eyes watering, a GASP OF HAPPINESS. A SMILE FILLS HER FACE.

*
*

BRUNO WEISS (CONT'D)
Good to see you happy... I want
all my girls to be happy.
(beat)
It's uh...it's getting late. I
gotta go see my attorney, and the
cops. Wipe my record clean, if I
can.

*
*
*
*

Ewa moves to the sofa, sits. She looks out the window. Bruno eyes her. Then, believing himself unseen:

*

He WRAPS his PISTOL, in a small white TOWEL and PLACES IT ATOP the CUPBOARD. But Ewa SEES this in the reflection of the dark window.

*
*

Bruno TAKES A SWIG from his little FLASK:

BRUNO WEISS (CONT'D)
See you later.

He CLOSES THE DOOR.

A85 INT. APARTMENT - NIGHT A85 *

Ewa dances to some music on the Victrola. *

Just THEN: A NOISE. SOMETHING HAS HIT THE WINDOW.

Ewa goes to the window. *

It is ORLANDO THE MAGICIAN!

He climbs up the FIRE ESCAPE with ease and agility. She is shocked, thrilled. She lets him in.

ORLANDO THE MAGICIAN
Told you I'd come back! I was freezing out there, waiting for him to go take a powder...

EWA CYBULSKA *

You are not on your tour! What happen...?

Orlando looks around the apartment, then:

ORLANDO THE MAGICIAN
Ah, I got as far as Trenton, in New Jersey. I had a little disagreement with the promoters, so I quit...
(beat)
But tell you the truth, I couldn't stop thinking about you.

EWA CYBULSKA *

I think about you, too. I come see you tomorrow, I come to your home. Okay?

ORLANDO THE MAGICIAN
(puzzled)
Tomorrow? Why you kicking me out so fast?
(beat) *

What's wrong? *

EWA CYBULSKA *

(beat)
Bruno--he has a gun now.

ORLANDO THE MAGICIAN
A gun?

Orlando looks around.

ORLANDO THE MAGICIAN (CONT'D)
He's a big killer, is that it?
 (beat)
Where is this gun? Is it on him?

Ewa shakes her head. Orlando grins, like it's Christmas: *

 ORLANDO THE MAGICIAN (CONT'D)
It's here?
 (beat)
Where?

Without looking, she points to atop the cupboard. Orlando reaches, takes down the towel. He unwraps the towel.

 ORLANDO THE MAGICIAN (CONT'D)
Well, this little thing ain't gonna hurt nobody.

Orland takes the bullets out of the weapon. He THROWS THEM OUT THE WINDOW.

 ORLANDO THE MAGICIAN (CONT'D)
Let's see how tough he is now, with his gun.

Orlando tucks the gun into his belt. Poses pompously. Then points the GUN RIGHT AT HIS TEMPLE, LETS OUT A LAUGH. Ewa does not. He grows serious again. *

 ORLANDO THE MAGICIAN (CONT'D)
Listen--I won a bunch at cards on the train, and last night, too. *
And I got money coming now. Lots *
of it.
 (beat)
I can help you get your sister.

She is momentarily thrilled; and then she darkens as she realizes something. Orlando eyes her:

 ORLANDO THE MAGICIAN (CONT'D)
What do you say 'bout that?

 EWA CYBULSKA *
 (troubled)
You are very kind... But I stay here tonight, so Bruno will not be suspicious.

 ORLANDO THE MAGICIAN
 (darkens)
You don't believe me, do you.
 (MORE)

ORLANDO THE MAGICIAN (CONT'D)

(beat; sotto)

You'll see...

EWA CYBULSKA

I come see you tomorrow, we talk.

But you go now.

*
*
*

Orlando thinks for a minute, then:

ORLANDO THE MAGICIAN

All right then...

He looks at her for a beat, then leans in, quickly, awkwardly, kisses her on the lips. He pulls back just as quickly. She is startled. He SMILES BROADLY.

Her FACE radiates confusion, and yes, a little AFFECTION for ORLANDO. He KISSES HER QUICKLY again, and lets out a laugh. She smiles just a touch...then her face sobers as he moves in again. She holds him at bay:

EWA CYBULSKA

Not now...not while we are still here... I say tomorrow.

*

ORLANDO THE MAGICIAN

(nods; then)

You promise you'll be there?

*
*

She nods.

85

INT. HALLWAY - SIMULTANEOUS

85

Bruno trudges back up the steps. He is drunk. He drops his keys in the dark hallway. Fumbling, he curses to himself:

BRUNO WEISS

Goddamn...think straight...

He gets on his hands and knees, trying to find the damned keys. A RAT runs right over his hand. Loudly:

BRUNO WEISS (CONT'D)

Shit!

86

INT. APARTMENT

86

Having heard Bruno's noise, Ewa gasps:

EWA CYBULSKA

You go, out the window!

*
*

Orlando looks back at her, calm:

ORLANDO THE MAGICIAN
 Nah. I'll just scare him so he
 don't bother you again.

Orlando gets up, takes out the PISTOL:

EWA CYBULSKA *
 You don't make trouble--there is no
 reason--

ORLANDO THE MAGICIAN
 I'm just gonna scare him.
 (re: the gun)
 It's empty, I promise. Look.

EWA CYBULSKA *
 No--I talk to him.

Ewa pushes past Orlando and opens the door, sees Bruno. *

87 INT. HALLWAY

87

Bruno sees Ewa from the stairs. Ewa expects a brutal Bruno,
 and instead he is drunk and very vulnerable and opens himself
 up--at least, as much as he can: *

BRUNO WEISS *
 Ewa... I...I need to tell you
 something. *
 (beat)
 I want you to know--I'm going *
 tomorrow to get the visitor's pass *
 because, with you and me...it's not *
 just about the money.

Ewa is surprised, troubled by Bruno's nakedness. Lost for *
 words.

BRUNO WEISS (CONT'D)
 I mean, I got...some feelings for
 you. And, and I'm gonna change. I
 know I can change.

Orlando enters the hall. Bruno freezes.

ORLANDO THE MAGICIAN
This how you're gonna change,
 Bruno?!

Orlando points Bruno's GUN right at BRUNO. Bruno gasps.
 Under his breath:

BRUNO WEISS
Where did you get that...?

ORLANDO THE MAGICIAN
Where d'you think I got it?

Bruno moves toward Orlando. Re: the gun:

EWA CYBULSKA
Put it down, please.

*

BRUNO WEISS
You're with him again? Don't you
want your sister?

EWA CYBULSKA
I don't need you anymore. I get my
sister--
(re: Orlando)
He will help me.

*

Bruno's shoulders sink. He seems absolutely crestfallen.
Whispered:

BRUNO WEISS
You can't go... Don't go... He
can't do nothing for you, he's
lying...

Ewa is beyond conflicted. Her head sinks; she closes her
eyes. She shakes her head...

*

ORLANDO THE MAGICIAN
I'm lyin'?!?

Orlando approaches Bruno with the GUN. He puts it against
Bruno's TEMPLE.

ORLANDO THE MAGICIAN (CONT'D)
You callin' me a liar?

Orlando cocks the gun. It CLICKS INTO PLACE. Bruno's EYES
POP. Orlando tries to stifle a laugh. Ewa looks up, into
Bruno's eyes.

*

Orlando PUSHES the WEAPON HARD AGAINST Bruno's FOREHEAD NOW.

ORLANDO THE MAGICIAN (CONT'D)
Why don't you tell her she can go?
Come on...

BRUNO WEISS
(sotto voce)
Ewa...

*

Orlando PULLS on the TRIGGER. The hammer is about to give way. The TRIGGER on THE GUN CLICKS. BRUNO JUMPS, only to discover that the weapon is NOT LOADED.

Orlando steps back. A smile on his face.

ORLANDO THE MAGICIAN

Well, that's that... I think you're seein' the last of us, cousin Bruno!

But then his SMILE disappears. All of a sudden his expression goes oddly BLANK. He looks down to SEE:

A SHIV, STICKING FROM THE CENTER OF HIS CHEST. BLOOD QUICKLY SOAKS HIS SHIRT.

Ewa, who is behind Orlando and hence not fully comprehending yet, to Orlando: *

EWA CYBULSKA *

Is enough. He understands.

Bruno does not respond, also somewhat in shock. Orlando turns to Ewa. She SEES the KNIFE, the BLOOD. SHE GASPS. *

Orlando CRUMPLES TO THE GROUND. THE AMOUNT OF BLOOD is enormous, oozing now onto the floor. Ewa's mouth is agape, a silent scream. Orlando starts LAUGHING, his eyes beginning to BULGE... *

BRUNO WEISS

C'mon, get up--what's the trick? You got a chicken liver under there?

ORLANDO THE MAGICIAN

(a death grin)
Ain't no trick, Bruno!
(beat)
You did it this time! You finally did it...

BRUNO WEISS

I tol' you to get up!

Bruno tries to rouse Orlando, who is still LAUGHING, though with less gusto. Orlando is unable to move.

ORLANDO THE MAGICIAN

I can't move... Tell you the truth, it looks like I'm dyin'...

ORLANDO LETS OUT ONE MORE LAUGH, AND THEN COUGHS UP BLOOD.
Then ALL IS QUIET. ORLANDO IS DEAD.

Ewa buckles, collapsing near the bleeding body. She WAILS
 over Orlando. Bruno shakes, near tears. He moves to Ewa:

*
 *

BRUNO WEISS
 I, I thought he was gonna kill me!
 (re: the gun)
 I thought it was loaded!
 (sotto; tears welling)
 I...I thought it was loaded...

She does not move. She is silent. Turns away from Bruno.

BRUNO WEISS (CONT'D)
 Jesus...

Bruno looks around, uncertain about what to do. Then he
 grabs the body by the foot. Blood SMEARS ALL OVER THE FLOOR
 as Bruno drags the body into the apartment. We TILT UP from
 the BLOOD to SEE:

A CRACK IN ANOTHER APARTMENT'S DOOR. BELVA'S APARTMENT.
BELVA HAS BEEN WATCHING THE WHOLE THING...

88 INT. APARTMENT 88
 Bruno drops the body. Thinks for a minute. Collects TOWELS.
 Ewa enters behind him, as if in a trance.

*

89 INT. HALLWAY 89
 Bruno gets down, soaks up the blood.

90 INT. APARTMENT 90
 Bruno takes a sheet off the bed, wraps ORLANDO in the sheet
 as Ewa looks on, still dazed. Then he wraps Orlando's body
 in the RUG.

*

EWA CYBULSKA
 He shouldn't be thrown away like
 the trash...
 (beat)
 Be gentle...

*

Bruno hears her. He rolls the body almost GENTLY--
 RESPECTFULLY--in the rug.

*

BRUNO AND EWA EXCHANGE LOOKS. She seems catatonic. In an effort to rouse her: *

BRUNO WEISS
Ewa--[if] you're mixed up in this,
you never get out of it. You'll
never get free. *

Ewa looks up at him. She seems to make a realization. *

BRUNO WEISS (CONT'D)
Listen--I know a place near here
where the Black Hand dumps people.
They'll never know it was us--he
had big debts, people were after
him--

EWA CYBULSKA
Is my fault... *

BRUNO WEISS
(is she crazy?!?)
What...?

EWA CYBULSKA
I tell him about the gun...I show
it to him...
(sotto)
Is my fault... *

BRUNO WEISS
Shut up! You dumb woman, shut up! *

92

EXT. ALLEYWAY

92

Bruno walks ponderously, bent over with the RUG/BODY on his back.

Ewa walks slowly and in that trance behind him, a thousand-yard stare, a sleepwalker with her eyes open. *

BLOOD CASCADES DOWN FROM THE RUG ALL OVER HIS FACE AND BODY.

The RUG/BODY SLIDES OFF BRUNO'S BACK. He falls.

Ewa helps him get back on his feet, helps put the BODY on his back. *

93

EXT. BACK WAY

93

Another back way, behind tenements. Narrow passage. Bruno carries the body, Ewa with him. *

94 EXT. LOT

94

It is an empty lot, surrounded by tenements and a wood wall. The lot itself is dirt, covered with garbage--odd pots and pans, bottles, and the like. And some oil drums, and a ditch.

Bruno throws the body in the ditch. The body ROLLS down an embankment.

Bruno LOOKS AROUND to see if anyone has seen anything. He takes a few steps back toward an alley.

Ewa remains fixated on the body. Bruno turns back, walks to her. Tenderly, nudges her to come with him. Close:

*

BRUNO WEISS
Come on--we gotta act like
nothing's wrong, like nothing's
happened...

After a beat, the two go off...

DISSOLVE TO:

95 INT. BATH HOUSE - THE NEXT DAY

95

Bruno sits, distracted, as Ewa and the other Women are BATHING. Ewa bathes listlessly. He looks at her; she does not look back, instead staring into space. We are *in medias res*. Clara chides Ilda, but the camera, and our attention, is elsewhere:

*

*

CLARA
What do you expect? You're not
taking it from behind! Anything
else, they get at home. That's
where the real tips are.
(beat)
That's what they like.

Belva looks both at Ewa and Bruno. Then we HEAR a YOUNG VOICE:

*

YOUNG VOICE (O.S.)
Hey!

Bruno turns to see a YOUNG KID #2:

YOUNG KID #2
Any [of] you seen Orlando?!

The women cover up, though Young Kid #2 stays at the doorway.

BRUNO WEISS

No! Who wants to know?

YOUNG KID #2

Adolph, from the Porterhouse! He say Orlando won big last night, they want their cut!

BRUNO WEISS

That don't got nothing to do with me! Go on!

YOUNG KID #2

He say he come see one of your girls--some dove named Ewa!

*

BRUNO WEISS

Look kid, I'm TELLING you, we ain't seen him! Get outta here!

As this exchange takes place, still in her trance, Ewa stands, gets out of her tub, puts a sheet around herself.

*

YOUNG KID #2

Which one of ya is Ewa?

*

BRUNO WEISS

I said get the fuck outta here! What's wrong with you!?

Bruno THROWS A BAR OF SOAP at Young Kid #2, who skips to avoid being hit. Young Kid #2 stares at Bruno. A beat, then:

YOUNG KID #2

I ain't stupid! He come by, I'm gonna find him!

CLARA

What's his problem?

Young Kid #2 runs off. The Women, uncomprehending but sensing something is wrong, awkwardly continue to go about their business...

96

EXT. PARK - LATER

96

*

Bruno and his girls. Ewa is here too, dressed to the nines and yet merely going through the motions. Tears stream down her cheek, even though her face is a wide-eyed blank...

*

The girls prepare for their work, but they are even more curious about Bruno's and Ewa's distractions.

*

Bruno watches Ewa with great trepidation as he attempts to continue his "act". We've heard it before, seen it before. But now the context is different, and Bruno's braggadocio has never seemed more empty, more depleted of its verve: *

BRUNO WEISS

These are the daughters of the finest families in New York Society...

Sauntering by is CLARA. Again. EWA stares, straight ahead. *

BRUNO WEISS (CONT'D)

I give you the Astor family's wayward little girl... Her father told her to go get a job...

Out steps Belva, who eyes Ewa darkly. Ewa still has that blank stare... *

BRUNO WEISS (CONT'D)

Or will it be the child of Mr. Frick and his financial empire? She just had her coming out party-- how much more she comes out depends on you, gentlemen...

Laughter... Again, Ewa has no reaction. *

BRUNO WEISS (CONT'D)

And now please meet the one and only heiress to the Vanderbilt fortune... She was brought here directly by her chauffeur, in the lap of luxury...

Ewa sits, forlorn, on the bench in the tunnel. She does not get up. Bruno is flummoxed by her unresponsiveness. He looks at her. *

BRUNO WEISS (CONT'D)

In the LAP OF LUXURY.

Ewa then turns to Bruno, slowly. She shakes her head. NO, her eyes tell Bruno; I CANNOT DO IT. *

CLARA

(whispers)

What's the matter, honey? Doncha feel well?

Ewa's EYES roll BACK INTO HER HEAD, and she starts hyperventilating. *

The Women are shocked, whisper amongst each other. Except for Belva. Bruno moves to MAKE SURE SHE IS ALL RIGHT. AND THEN:

*
*

We HEAR WHISTLES. Soft, at first. Everyone FREEZES. They get louder...and LOUDER...AND LOUDER.

HALF A DOZEN COPS appear, from down the walkway. Holding CLUBS, blowing THEIR WHISTLES.

EVERYONE is SURPRISED.

They all TAKE OFF in DIFFERENT DIRECTIONS. BRUNO IS ABOUT TO BOLT. BUT HE SEES THAT EWA IS STILL STANDING IN ONE SPOT. HE GRABS HER BY THE ARM.

*

THEY RUN.

97 EXT. ANOTHER TUNNEL - SEWER DOOR

97

*

Bruno PULLS OPEN THE DOOR with great difficulty. The COPS APPROACH RAPIDLY. He all but PUSHES EWA down the metal stairs that lead to the SEWERS.

*
*

He ventures down with her, but does not have adequate time to PULL the DOOR CLOSED behind him before the COPS are right on him; she moves SLOWLY, trying to RUN in the absurd SHOES that are part of her "costume"...

*

98 INT. SEWERS

98

Ewa, meanwhile, is tens of feet away, in the darkened SEWERS.

*

Bruno turns to her, and sees her feet are bloodied. She has stopped running.

BRUNO WEISS

Come ON!

*
*

EWA CYBULSKA

You go, without me...

*

He all but yanks her into a:

99 INT. RECESSED AREA

99

With a metal stairwell up to another grating, which leads to the street. Bruno climbs up the stairs quickly, toward the street. He looks back: Ewa cannot move nearly fast enough. She looks at him; why isn't he going to the street, to freedom?

*

Bruno HEARS the coming police, then COMES BACK DOWN THE STAIRS to her, PUSHES her into a DARK WALL RECESS.

SHE HIDES, in the RECESS IN THE WALL. IN THE DARK.

He holds his finger to his lips: BE QUIET.

BRUNO WEISS
 Wait near my place--I'll find
 you...

Bruno turns. Stadies himself.

RUNS out, INTO THE CENTER OF THE TUNNEL.

100

INT. TUNNEL

100

Bruno runs, in full view--intentionally--of the police. A COP #2:

COP #2
 Hey! Hold it there! Hold it!
 (to the dark)
 Hey Rodney! I found one of 'em!

The other COPS join Cop #2.

WALL RECESS

Ewa does not run. Instead, she waits to see what will happen with Bruno. She can HEAR and SEE everything as the COPS CONFRONT BRUNO: *

COP #2 (CONT'D)
 Your crazy Polack bitch killed him,
 didn't she!
 (beat)
 You better help us find her...

BRUNO WEISS
 What're you talking about?

COP #2
 (explodes)
 You know what we're talkin' 'bout!
 (moves closer)
 We got a witness!

Bruno is stunned by this news, by the finality of it. But he tries to deflect anyway:

BRUNO WEISS
 You don't got nothing...

Cop #2 takes a menacing step forward. He SWATS Bruno once, hard, with his CLUB. Bruno falls to one knee:

COP #2
 We found his body, you dumb kike!
 She was the last to see him!
 (beat)
 Where'd she go?

They LOOK AT HIM, HE AT THEM. TENSE. Then he LOOKS AWAY as though they are not even there.

COP #2 (CONT'D)
 So fuckin' stupid...
 (beat)
 Goddamn lowlife...

*

The COPS DESCEND ON HIM without MERCY. They CLUB him, BEATING him with a VENGEANCE.

EWA SEES THE WHOLE THING. COVERS HER EYES in AGONY.

*

BLOW BY BLOW, the beating is brutal--but not quite complete.

The COPS stop short of killing Bruno.

COP #2 (CONT'D)
 (panting)
 Got any money?

Another COP reaches into his COAT POCKETS. They find certain things--a watch, which he listens to, then throws away. Then they find a BILLFOLD.

COP #2 (CONT'D)
 (panting)
 That looks like somethin'.
 (to Bruno)
 Least you made it worth our time.
 (as he counts the \$:)
 You bring her to us on a silver platter by noon tomorrow or it's your hide we're comin' for.
 (to the other cops)
 C'mon, let's get outta here. He knows where to find us.

The Cops depart. After a beat, Ewa emerges from her HIDING PLACE. She approaches Bruno, still on the ground, bloodied and in terrible pain.

*

She helps him up. He STAGGERS, but is able to make his way...

They make it to another GRATE.

BRUNO WEISS
 Stay away from me...find somewhere
 to hide...

She does not answer. He goes to the street as we STAY ON
 EWA...

*

101

INT. APARTMENT - LATER - NIGHT

101

Dark, only one small light on. BRUNO, seated in a chair,
 bruised and bloodied, touching his ribs. He is broken up
 inside as well as out. He HEARS FOOTSTEPS OUTSIDE, in the
 HALLWAY. He braces himself: is it the COPS?!?

NO. Coming through the DOOR after some activity with the
 lock is: EWA. Lit from behind, almost like a ghostly
 silhouette. She steps into his light.

*

He opens his mouth, but doesn't answer.

She HOLDS a SMALL BROWN PAPER BAG. She opens it. Inside:
 ALCOHOL, CLOTH BANDAGES, COTTON.

She TENDS TO HIS WOUNDS. He mutters, almost inaudible,
 through clenched teeth and great pain:

She OPENS A BOTTLE OF LAUDANUM--WHICH IS OPIUM.

EWA CYBULSKA
 Is for pain...

*

She pours out a cap-sized helping. He takes it, drinks it.
 He speaks through the PAIN:

BRUNO WEISS
 What're you doin'?!? It's not safe
 here for you. You gotta get outta
 the city.

EWA CYBULSKA
 Yes, I hear the police. If I
 leave, they blame it on you. And I
 don't leave without my sister...

*

BRUNO WEISS
 Ewa, I--

*

*

He stops her from bandaging him for a moment.

BRUNO WEISS (CONT'D)

I know someone at Ellis Island who
could've fixed things for you. I
woulda told you before, it's just,
I didn't want you to leave me.

(defeated)

But the cops took my money... So I
can't help you no more...

*

EWA CYBULSKA

I get money.

*

*

BRUNO WEISS

(incredulous)

No, you don't understand--it's too
much...you need too much...

*

EWA CYBULSKA

I try... You make a plan if I do.

*

*

BRUNO WEISS

(nods; then)

Meet me at the Ox Tail, by the
back, in two hours. The less you
know, the better.

*

She takes the crucifix, and the SILVER PHOTO FRAMES LOCKET,
the one with the photos of her SISTER and PARENTS, and
DEPARTS.

102

EXT. UNCLE VOYTEK'S HOUSE - NIGHT

102

Ewa peers through the lit window looking into the LIVING
ROOM. Uncle Voytek and Aunt Edyta are there, but then Voytek
collects his things and GOES UPSTAIRS. Edyta is alone,
downstairs, wiping down the stove.

*

Ewa approaches the house and raps on the glass, as gently as
she can. Edyta comes to the door, SHOCKED to SEE Ewa. Her
face goes white. She comes to the door. In Polish:

*

*

AUNT EDYTA (SUBTITLE)

Ewa...you can't stay!

*

EWA CYBULSKA (SUBTITLE)

Aunt Edyta... Please--I have to
talk to you.

*

Edyta looks around, almost in a panic.

EWA CYBULSKA (CONT'D)

What I have to ask may make you
angry. But I must ask. Please.

*

After a beat, Edyta allows her inside.

103

INT. UNCLE VOYTEK'S HOUSE - NEAR DOOR

103

Edyta and Ewa. In Polish, sotto voce:

*

AUNT EDYTA (SUBTITLE)
Voytek is here--

EWA CYBULSKA (SUBTITLE)
I know. This is so very difficult
for me to say...

*

(averts Edyta's gaze)
Last Sunday, I, I went to church,
for the first time in a long time.
I prayed to Mary...

*

(direct to Edyta)
I have gone through so many
trials...has it become a sin for me
to try so hard to survive?

AUNT EDYTA (SUBTITLE)
Ewa, please...

*

EWA CYBULSKA (SUBTITLE)
Aunt Edyta, is it a sin to want to
survive, when I have done many bad
things?

*

Ewa closes her eyes. Edyta looks up the staircase, then back
at Ewa. She is upset as well:

*

AUNT EDYTA (SUBTITLE)
Your uncle is a proud man--I can't--

*

Ewa continues, independent of what Edyta has just said:

*

EWA CYBULSKA (SUBTITLE)
Uncle Voytek has rejected me, I
know. But I ask you to believe
that I can be saved. God has sent
to me someone so very lost--someone
who made my life a sin... And yet
now he suffers for me. So I am
learning the power of redemption...

*

(beat)
I need money, for Magda, so that we
may leave the city. It is a lot of
money, and Uncle Voytek will be
angry. But we will never come back
again.

*

(beat)
Will you help me?

Edyta looks at Ewa. She looks troubled. We:

*

CUT TO:

104 INT. OX TAIL - IN THE BACK - LATE NIGHT 104

The activity is still hopping. Ewa makes her way through the crowd. Toward a DARK CORNER. A WHISPERED VOICE:

*

BRUNO WEISS
Did you get it?

She turns. Bruno is half-shrouded in the dark. She holds out a ROLL OF BILLS. He looks at it for a beat, then:

BRUNO WEISS (CONT'D)
Come with me.

105 EXT. EAST RIVER - DAWN 105

Bruno and Ewa step down an EMBANKMENT. A small boat with both a sail and oars sits in the WATER. A man is waiting. The sailor is named HEINZ. The boat pushes away...

*

106 EXT. EAST RIVER - DAWN 106

The boat, in fairly choppy water. EWA SEES THE CITY RECEDING. HEINZ is working overtime to navigate. After a beat of silence, Ewa stares at the looming potential destination: ELLIS ISLAND.

*

*

Concerned, she turns back to Bruno, who is SWIGGING the Laudanum.

BRUNO WEISS
We ain't staying there, don't worry.

107 EXT. ELLIS ISLAND - BACK WALL 107

The boat docks. Bruno and Ewa step out, climb up a series of iron steps that jut out of the brick. Heinz stays in the boat.

*

They WAIT a BEAT, then a FIGURE APPEARS, walking closer to them. It is CUSTOMS OFFICER THOMAS McNALLY. Ewa's first instinct is to recoil. Bruno steps forward to McNally, hands him the MONEY. McNally counts it all quickly, nods, then:

*

HANDS BRUNO a SMALL PACKET OF FOLDED PAPERS. The two walk within earshot of Ewa. *

CUSTOMS OFFICER THOMAS MCNALLY
She's in the clear now. Another hour, she and her sister'll leave for New Jersey.

Ewa shoots a look to Bruno as McNally continues. Is Bruno not coming? *

CUSTOMS OFFICER THOMAS MCNALLY
(CONT'D)
Train's there, their names're on the ledger. It heads to Pittsburg tonight, on eventually to California.

McNally talks to Bruno in a more intimate tone:

CUSTOMS OFFICER THOMAS MCNALLY
(CONT'D)
Listen, Bruno. I'm doin' you some big favors here. And...from now on, you know you 'n me gotta be strangers.

BRUNO WEISS
Yeah...I figured...

CUSTOMS OFFICER THOMAS MCNALLY
If I see you 'round town, I'm walking the other way.

EWA CYBULSKA
No, don't worry--Mr. Bruno, he come with me. *

McNally senses some awkwardness.

CUSTOMS OFFICER THOMAS MCNALLY
C'mere. You don't wanna be seen--

He walks them toward:

108

EXT. BOATHOUSE

108

McNally TAKES a SET OF KEYS off his belt, opens the door. They enter.

CUSTOMS OFFICER THOMAS MCNALLY
You can lay low here--it's closed off. *

(MORE) *

CUSTOMS OFFICER THOMAS MCNALLY

They're doing a lot of work in this
part of the island.

(beat)

Your sister'll be here when the
hospital doors open, in a few
minutes. I'll sign her out. Good
luck to ya.

*
*
*
*
*

And like that, he is gone.

109

INT. BOATHOUSE

109

A large brick boathouse, two windows, a door with a window,
some chairs, some gardening equipment. And BOATS, stacked
against the wall.

Bruno and Ewa stand there for a beat.

*

THUNDER RUMBLES. RAIN BEGINS TO FALL.

EWA CYBULSKA

You don't come...?

*

BRUNO WEISS

(shakes his head, then)

[If] I come, they look for us the
rest of our lives.

(beat)

[If I came,] You and your sister'd
never get settled, maybe wind up
dead or in jail.

EWA CYBULSKA

But--what do you do here?

(beat)

They blame you--they say you kill
him, by yourself--

*

BRUNO WEISS

Well I did, didn't I?

EWA CYBULSKA

(beat; remorseful)

No...

*

BRUNO WEISS

Stop worrying about me. Think
about yourself for once.

*
*

He TAKES ANOTHER SWIG of the LAUDANUM.

BRUNO WEISS (CONT'D)
You got everything you need. You
got a train to California, your
sister's going with you--

EWA CYBULSKA
Yes... I thank you.

*

Bruno looks at her as though she is nuts.

BRUNO WEISS
Thank me?!? For what?!?

He approaches her, almost assertive.

BRUNO WEISS (CONT'D)
Do you know when you first got
here, I told that guy--
(gestures outside, re:
McNally)
--to pull you out of the line? I
paid him! I fixed it so your uncle
left, and you had nobody! I did
pick you. It's what I do. I been
doing it for years, same routine.
And I never thought twice about it.
Never.

*

Ewa puts her hands to her mouth. Completely horrified.

*

BRUNO WEISS (CONT'D)
I don't blame you for hating me.
(beat)
Up 'til now, I never killed
anybody. But it don't make a
difference, really. 'Cause if you
could lick my heart, you would
taste only poison.

Ewa is SPEECHLESS. She cries.

*

BRUNO WEISS (CONT'D)
(almost angry)
See, you wanna think there's
something good in everybody--but
there isn't. So go and forget
about me. You'll be something
else. My future isn't your future.

She stares at him as he sways--is he going to collapse?

BRUNO WEISS (CONT'D)
'Cause I'm nothing to you.

This captures her attention. He is fading. Perhaps it is the opium, the LAUDANUM that he kept drinking, the beating he took, the sheer exhaustion.

EWA CYBULSKA

You are not nothing.

*

She STARES AT HIM FOR SEVERAL BEATS. THEN, UNEXPECTEDLY: Ewa SPREADS her arms wide to EMBRACE HIM. The embrace is almost maternal, NOT sexual at all.

*

Bruno sinks to his knees. She caresses his head. Tender. Strokes his hair.

The rain begins to SEEP THROUGH THE ROOF, and taps Bruno on the head.

She takes the WATER that has dribbled on her hand and his head, and she uses it to push back his hair and clean his face as much as she can.

He looks up at her, but seems to stare a thousand yards past her.

The RAIN POURS DOWN... They do not move for a BEAT...

His HEAD SINKS FORWARD, and she strokes his head as if he were her infant.

He has FALLEN ASLEEP...

A NOISE...

He awakens. It is LATER. THE RAIN HAS STOPPED, THOUGH IT IS STILL CLOUDY. The WIND HOWLS. He looks up to SEE: EWA, from behind. She is EXITING, as quietly as possible so as not to wake him. He does not stop her.

*

Sitting up with great effort, he looks through the glass window in the door.

110

EXT. ELLIS ISLAND - NEAR THE BOATHOUSE

110

Ewa SEES Magda in the distance, being walked with McNally. She almost CANNOT BELIEVE HER EYES. He points Magda in our direction, and departs. Magda sister waves. Ewa begins to RUN TO HER...

*

*

*

111 INT. BOATHOUSE 111

BRUNO LOOKS UP, SEES: EWA RUNNING TOWARD HER SISTER. We cannot HEAR them; we merely SEE them EMBRACE THROUGH the WARPED GLASS. *

Bruno's eyes FOLLOW them as THEY HURRY TO THE SIDE OF THE ISLAND.

112 EXT. EMBANKMENT 112

Ewa looks back, to the BOATHOUSE. She cannot SEE Bruno... *

She keeps walking, Magda by her side... *

113 INT. BOATHOUSE 113

THROUGH ANOTHER WINDOW, BRUNO SEES the TWO DISAPPEAR down the EMBANKMENT.

A MOMENT LATER, the small BOAT WITH THE SAIL emerges, TRAVELING AWAY FROM THE ISLAND.

With all his effort, BRUNO STANDS. He looks at his reflection in a window, straightening his hair and his coat, making every effort to look presentable. A glimmer of his hauteur seems to have returned. All of a sudden:

A MAN'S VOICE

Hey--what're you doin' here?

Bruno spins around. It is a PARK EMPLOYEE.

PARK EMPLOYEE

You an alien? You speak English?
You're trespassing--

The Park Employee moves to grab Bruno by the arm. Bruno shakes him off.

BRUNO WEISS

Get off me... I'm an American. I got my paperwork.

(beat)

So keep your hands off me...

(beat)

I belong here...

The Park Employee relents. BRUNO IS ABOUT TO EXIT WHEN HE SEES THAT: *

EWA has LEFT BEHIND HER LOCKET. HE WALKS BACK, PUTS IT IN HIS POCKET. AND THEN HE DEPARTS. *

The CAMERA DOLLIES toward a WINDOW, which is open.

Through the open window space, we can BRUNO, walking toward the main building of Ellis Island.

And on the LEFT SIDE OF THE FRAME, the WINDOW GLASS ENABLES US to SEE a REFLECTION of: the BOAT with a SAIL, in the distance, on the water...

We HOLD on this for several beats. BRUNO WEISS, walking away from us, toward the FERRY, toward the city.

EWA and MAGDA CYBULSKA'S BOAT, further and further into the distance, toward New Jersey, toward something new.

*

The End