

GATEWAY

CHARACTERS

- WILHELM** Has worked for 20 years as an apprentice at a print shop in Thun, Switzerland. Has a wife, MARTA, two children, ANNA and HENRIK, no hope of advancement in his job, and a dream to make a better life for his family.
- MARTA** Is the wife of WILHELM. She loves him dearly and follows him dutifully, always voicing both her support and her concerns.
- ANNA** Is the 16 year old daughter of WILHELM and MARTA. She is very much in the mold of her father, with high dreams and expectations.
- HENRIK** Is the 12 year old son of WILHELM and MARTA. To him, this is all an adventure. And it nearly costs the family their chance to get in to America.
- PAPPAS** Aristophones Pappavisalu has worked all his life in the vineyards on a small Greek Island. One by one, his sons have gone to California, America to make a living. Now, after seven years, he will go and they will be a family once again.
- ROSA** Is from Sicily. She is on her way to a place called Des Moines, Iowa to
long
marry a friend of her father. The last time she had seen him was 12 years ago when she was about 6 and he was nearly 40 then. But life in Sicily is hard and she is doing this because she has dreamed for so
about going to America and because she wants to please her father.
- HANS** Is a 14 or 15 year old boy from Rotterdam. Even with his clubbed foot, he has been making a living working on the docks. His mother has decided it is time for him to get away from his abusive father, so she sells her one possession, a violin, and buys him a ticket to America – even though they both know he might not make it in.
- IAN** Is a young, hot-blooded, passionate Scotsman. No one is quite sure why he is leaving home and coming to America. On the ship, he met and fell in love with ROSA.
- JACOB & REBECCA** Are Russian Jews, being chased out of Russia by the pogroms. They are determined and put very little trust in anyone except themselves. Rebecca is also about to have a baby.

BILLY Is a "typical" American, cut in the mold of George M. Cohan. He is a photographer for the New York Sun and goes out to take pictures of the immigrants as they arrive. He takes an immediate liking to ANNA or perhaps it is more the other way around.

LAGUARDIA Is a guard on Ellis Island who does everything that he can to help the immigrants. It is not known until late in the show that he is Fiorello .

QUINN Is a guard on Ellis Island who would prefer to close down the Island and send all the immigrants back to Europe. He sees the current invasion of immigrants through the eyes of his father, who came to America from Ireland when all shop windows had signs that said "Irish Need not apply."

GATEWAY

PROLOGUE * * * * *

(** NOTE ** Through the course of the action, the set will change to represent various locations on Ellis Island. This should be done fluidly, without curtains. Scenes should flow from one to the next without any stoppage of the action.)

(WILHELM enters and talks directly to the audience.)

WILHELM

My name is Wilhelm Brenner and I came to this country in 1907.....
because I had a dream. (MUSIC) But we all came for different reasons....

(Lights up to reveal groups of immigrants. Their faces show the hard life they have led and the dreams that they hold. The people are poor, hard faced, carrying all their possessions in their hands or on their backs. The men wear hats, the ladies wear babushkas. Some wear most of their clothing while others carry what they own in bundles, baskets, or even a few have well-worn suitcases. The costumes mark the nationalities; a young family from Holland, two Hungarian soldiers, Russian Jews, Italians, and more.)

PAPPAS & ROSA

WE CAME BECAUSE WE WERE HUNGRY

HANS & IAN

WE CAME BECAUSE WE WERE POOR

WILHELM

SOME CAME CHASING A DREAM

JACOB & REBECCA

WHILE OTHERS WERE CHASED FROM OUR DOORS

ROSA & ANNA & IAN

WE CAME BECAUSE OF THE STORIES

JACOB, REBECCA, IAN & HANS

WE CAME TO MERELY SURVIVE

ALL

SOME CAME IN HOPES THAT TOMORROW
WOULD FIND US ALIVE

SOME CARRIED ALL THAT THEY OWNED
IN THEIR HANDS

OTHERS CARRIED NOTHING AT ALL
SOME BARELY COULD BREATHE

SOME BARELY COULD WALK
SOME BARELY COULD MANAGE TO CRAWL

STILL WE DREAMED OF MAKING A LIVING
USING OUR HANDS TO PLOW OUR TRADE
WE DREAMED OF SLEEPING AT NIGHTS
CLOSING OUR EYES AND NOT BEING AFRAID

WILHELM

And the word 'America' was heard all over Europe... All over the world.
Where ever there was a village,(*) a town, or even just a house, we talked...
and dreamed - and hoped...

(* - following lines are delivered under dialogue and through next
chorus of song. Additional names and towns can be created by the
individual chorus families.)

IAN

Stornoway, Scotland.

JACOB & REBECCA

Tiraspol.

ROSA

Carini, Sicily.

PAPPAS

Karintena, Greece.

HANS

Stavanger, Norway.

ALL

WE CAME NERVOUS AND FRIGHTENED
WE CAME TIRED AND SCARED
BUT WE CAME FOR THE DREAM WE HOPED
WE ALL WOULD SHARE

WE CARRIED ALL THAT THEY OWNED
IN THEIR HANDS
WE CARRIED NOTHING AT ALL
SOME BARELY COULD BREATHE
SOME BARELY COULD WALK
SOME BARELY COULD MANAGE TO CRAWL

STILL WE SOLD ALL WE HAD
WE PACKED UP OUR BAGS
AND LAID OUR DREAMS AT THE DOOR

MAYBE IT ISN'T TRUE - (WHAT THEY SAID)
MAYBE WE HEARD WITH OUR HEARTS
MAYBE WE FOUND IT WAS JUST THE SAME
STILL

WE CAME OVER THE MOUNTAINS
THROUGH THE DESERTS, ACROSS THE SEAS
WE CAME HOPING AMERICA WOULD
HEAR OUR PLEAS

WITH DREAMS IN OUR HEARTS
AND HOPE IN OUR HANDS
HERE WE STAND
WE CAME

1-1 * * * * *

VOICES are heard over the speakers - from the shadows. Afraid to move, they stand, nearly frozen. Their eyes search the huge building, most never seeing such a structure before.

The stage is lit to reveal - a unit set resembling the interior of the main room of Ellis Island. It is large and overbearing, massive and hard. It looks tired and worn from over use, strained to the limits by the constant pressure of thousands of immigrants passing through.

GUARD 1 (Voice over)

Bienvenu a Ellis Island (French)

GUARD 2 (Voice over)

Wilkommen auf Ellis Island. (German)

GUARD 3 (Voice over)

Whoo-sh amadane ba Ellis Island. (Persian)

GUARD 4 (Voice over)

(In English - the others echo in translation ** see attachment) Welcome to Ellis Island, your last stop before you enter the United States of America. (The immigrants react to the word "America") You are here to begin your final examinations. All records, documents, and medical certificates will be checked before you are allowed to pass . . . into America.

ALL

AMERICA ... AMERICA ... AMERICA

GROUP A

IS OUR JOURNEY AT AN END

GROUP B

IS OUR JOURNEY JUST BEGINNING

MOTHER

Alexa, stay close.

GIRL

Mother, I'm scared.

MOTHER

I'm glad I'm not the only one.

GROUP A
FREEDOM IS AT HAND

GROUP B
FOR SOME

GROUP C
FOR WHO?

(PAPPAS falls down on his knees)

IAN
What are you doing?

PAPPAS
I'm kissing the ground of my new country.

IAN
We may be close, but we're not in yet.

GROUP C
JUST ACROSS THE BAY
AMERICAN IS WAITING

HENRIK
Are those mountains?

MARTA
No, buildings.

HENRIK
But, they're so big.

MARTA
Yes, I know.

ALL
CALLING ALL OF US TO COME

WHAT WILL THEY DO
WHAT SHOULD WE SAY
WILL THEY MARK US
AND THROW US WAY
WILL WE BE BACK ON THE BOAT
AT THE END OF THE DAY
(AT THE END OF THE DAY)

(Two guards, QUINN and LAGUARDIA enter. The immigrants watch every move they make. They step back so as not to offend. HANS steps behind a group to be less visible. GUARDS are on the ramp so the immigrants have to turn their backs to the audience.)

LA GUARDIA
May I have your attention. You must stay in line - according to the manifest numbers on your jackets. Yes, those numbers on the cards. Now, please, get back in line -
(Looking at the cards on their coats, the IMMIGRANTS form a line in front of the doctors.)

QUINN

Come on - you heard him. Hurry up.

LA GUARDIA

Come on, get back in line. It's time to see the doctors.

ALL IMMIGRANTS

DO I HAVE THE MONEY

DO I HAVE A CHANCE

WILL THEY LAUGH AND TURN ME AWAY

EATING ROTTEN HERRING

IN THE GUT OF A STINKING SHIP

NO ONE IS GOING TO TURN ME AWAY

FROM AMERICA

GROUP ONE (COUNTER)

OUR BAGS HAVE ALL WE OWN

OUR HANDS ARE READY TO WORK

OUR HEARTS JUST WANT

A CHANCE TO BE FREE

WORKING YEAR AFTER YEAR

SLAVING FOR SOMEBODY ELSE

I'VE GIVEN ALL JUST FOR THE CHANCE TO BE

GROUP TWO (COUNTER)

WE'VE LEFT EVERYTHING THAT WE HAD

TO COME HERE

NOW WE'RE READY TO SEE IF AMERICA

REALLY IS THE CANAAN LAND

THAT WE HAVE HEARD ABOUT

ROSA

I'VE COME ALL THE WAY FROM SICILY

TO MARRY A MAN THAT I HAVEN'T SEEN IN YEARS

FIFTEEN YEARS

AND I WONDER WHAT HE LOOKS LIKE

HE IS PAPA'S FRIEND

NOW HE MUST BE VERY OLD

(QUINN notices the pretty ROSA)

QUINN

Girl!

ROSA

Yes?

QUINN

What's your name?

ROSA

Rosa Milazzo.

QUINN

Well, Rosa Milazzo - get back in line.

GUARDS

Next!

ROSA

Yes.

WILHELM

THIS IS SO EXCITING

MARTA & JACOB

WHY AM I SO SCARED

WILHELM, ANNA, HANS, JACOB

JUST AN HOUR AND WE WILL BE THERE

(They pass by two doctors, SCHILLER and THOMAS, who examine heads and limbs and, of course, the eyes. With the guards helping, the immigrants file past. An old man is marked and led away. A young girl is marked and taken off.

** The order of the group is: MENDEL, JACOB, REBECCA, ROSA, IAN, the HUNGARIAN SOLDIER, HANS, WILHELM, MARTA, ANNA, HENRIK, and PAPPAS **

When they get to Rebecca)

SCHILLER

Your wife is going to have a baby.

JACOB

(worried) yes...

SCHILLER

How far along? (No response from Jacob) How many months?

JACOB

Four months, I think. Maybe six.

SCHILLER

(Looks again at Rebecca) Go on.

THOMAS

(To Mendel) What are you staring at?

MENDEL

(to Schiller) You can't grow a beard?

THOMAS

I shave.

MENDEL

Ah, very...American. (strokes his beard.)

THOMAS

Next!

SCHILLER

(HANS steps up.) Step out here, son. Don't be afraid. (Hans slowly steps out) How old are you, boy?

HANS

I'VE BEEN WORKING ON MY OWN FOR FIVE YEARS
I'M FIFTEEN NOW
I CAN DO ANYTHING THAT ANY MAN CAN
SCHILLER

I'm sure you can.

(SCHILLER marks HANS on his vest.)

HANS

What does this mean?

SCHILLER

It means you limp. Over there. Next.

(HANS is taken off to the side.)

PAPPAS

(as THOMAS checks him over)

I HAVE SONS IN CALIFORNIA
SEVEN SONS - I AM VERY PROUD
I TRAVEL TO CALIFORNIA
WHERE I WILL SEE MY SONS
AND WE WILL WORK THE LAND
AND WE WILL BE A FAMILY ONCE AGAIN
THOMAS

That's nice.

PAPPAS

Thank you...yes, thank you. The first thing I do is kiss the ground of my new country.

THOMAS

That's fine. Just don't do it here. NEXT!

WILHELM & FAMILY

WE SOLD EVERY THING THAT WE HAD
WHICH WASN'T MUCH ANYWAY
WE HAD TO GET OUT
BECAUSE THERE WAS NOTHING
ALL

OUR JOURNEY'S AT AN END
OUR JOURNEY'S JUST BEGINNING
FREEDOM IS AT HAND FOR SOME
JUST ACROSS THE BAY
AMERICA IS WAITING
CALLING ALL OF US TO COME

DO I HAVE THE MONEY
DO I HAVE A CHANCE
WILL THEY LAUGH AND TURN ME AWAY
EATING ROTTEN HERRING
IN THE GUT OF A STINKING SHIP
NO ONE IS GOING TO TURN ME AWAY

FROM AMERICA

AMERICA
AMERICA
IS OUR JOURNEY AT AN END
IS OUR JOURNEY JUST BEGINNING

(LA GUARDIA and QUINN are above the crowd, calling down.)

LA GUARDIA

May I have your attention.. Because there are so many of you today, we must ask you now to sit and wait.

(PEOPLE finally understand and are tired of waiting.)

GROUPS

Wait? Where? Not more waiting? Why? We're so close...

LA GUARDIA.

Please, I know you've had a long journey. But there are just so many of you.

WILHELM

Excuse me sir, but could you tell us how long we might be waiting?

LA GUARDIA

It could be an hour....I don't know.

WILHELM

But we are all tired of waiting..

QUINN

It could be never.

MARTA

(Grabs WILHELM) We'll wait.

QUINN

Good.

(LA GUARDIA exits.)

QUINN

I CAN'T WAIT TO WASH MY HANDS
I CAN'T WAIT TO CHANGE MY CLOTHES
DID YOU SEE THE GIRL WITH THE RASH
DID YOU EVER SEE SUCH A NOSE

EVERDAY MORE AND MORE KEEP COMING
HALF OF THEM I TURN 'ROUND ON THE SPOT
WITH EVERYONE THROWN IN THE STEW

God Help Us!

THE STEW IS GOING TO ROT!

(GUARDS take someone across, going back to the ship. QUINN Follows.)

PAPPAS

(To WILHELM) Waiting to go in isn't so bad. It's better than waiting to go back.

WILHELM

True.

(REBECCA has a small attack of cramps.)

JACOB

Are you alright?

REBECCA

It is nothing to worry about.

JACOB

But I'm going to be a father. I'm suppose to worry.

WILHELM

Jacob, can I do something? Can I get a doctor?

JACOB

No, no doctors. We are fine. She just needs some fresh air.

REBECCA

No doctors.

(JACOB takes care of REBECCA. ROSA talks to NURSE.)

ROSA

I am looking for Mr. Romano Cucuzza.

NURSE

Down that hall to the waiting room.

ROSA

Thank you.

(ROSA exits. IAN starts to follows)

WILHELM

I wouldn't go looking for trouble, Ian.

IAN

I never go looking for trouble. It just finds me. (She might get lost.)

(IAN bunps into a DOCTOR.)

DOCTOR

(Looking at his manifest card number) Hans Jergenson?

IAN

No.

(IAN exits. Doctors sees HANS sitting and crosses. PAPPAS has overheard and interrupts.)

PAPPAS

Excuse me, gentlemen sir, but I was hoping you could tell me... I need to buy a train - what do you say - ticket to California, America. Where can I buy such a ticket?

(During this exchange, HANS sneaks out.)

DOCTOR

There's a ticket counter down that hall. You can ask them. (He turns to talk to HANS who is no longer there. Turning back to PAPPAS.) Did you see where that boy went?

PAPPAS

What boy?

DOCTOR

The young boy with the.....

PAPPAS

I saw no boy.

DOCTOR

Oh, never mind.

(The DOCTOR exits. PAPPAS is very pleased with himself.)

WILHELM

(To PAPPAS) They'll find him, you know.

PAPPAS

In a little while - but, not before I do.

(PAPPAS exits, not the way the Doctor pointed, but after HANS. The IMMIGRANTS settle into small groups around the hall.

JACOB takes REBECCA outside. Some leave to wait outside or find benches somewhere else. They take out their belongings to make sure nothing is broken. Some take out food and eat.

WILHELM and MARTA and family settle in down front.

WILHELM is excited about being so close.)

MARTA

Do you know how many lines I've stood in and benches I've sat on since we left Thun?

(TUNE)

WILHELM

But Marta, look how close we are?

MARTA

Close is not in.

WILHELM

CAN'T YOU SEE US LIVING IN AMERICA
OWNING A HOME AND A HORSE AND A COW

MARTA

Why did I let you talk me into this? What was so wrong with the way we were living?

WILHELM

CAN'T YOU SEE US LIVING IN AMERICA
TAKING AND MAKING
ALL THE LAND WILL ALLOW

MARTA

Easy, you said. No problem, you said. A healthy family. They'll show us right though you said. But he says wait.

WILHELM

HERE WE STAND
ON THE EDGE OF TOMORROW....

MARTA

Wilhelm!!!

WILHELM

What?

MARTA

I'm frightened.

WILHELM

You want to know something. So am I. But, we have had less problems going 5,000 miles across an ocean than we had going to visit your brother in Interlaken. See, none of us are marked. In an hour you and I will start a new life in our new country where everyone is free to be whoever they want to be and go wherever they want to go.

HENRIK

Including me, Papa.

WILHELM

Yes, Henrik, including you.

(HENRIK starts to run out)

MARTA

Where are you going?

HENRIK

Papa just said I could go wherever I wanted to go.

MARTA

Sit. You're not in America yet. (HENRIK sits back down with ANNA) When I married you, it was for better or worse, but you never mentioned Sheboygan. I don't even know where it is.

WILHELM

Does it matter? It's in America. Back there I was nothing. Here....

MARTA

You might be nothing, too.

WILHELM

Not in America. Everybody is somebody. (Pulling out a letter) Even your brother is somebody. He says I can own my own print shop, if I want to.

MARTA

And where are you going to get the money?

WILHELM

If your brother can get money, I can get money.

MARTA

True.

(MARTA goes back to her luggage)

ANNA

Papa, can I go outside? I want to see the lady.

WILHELM

Take your brother. (looks at MARTA) And don't go too far.

ANNA

Where am I going to go? This is an island.

(ANNA and HENRIK exit. MUSIC starts.)

WILHELM

Back home, it wasn't my job, and it wasn't our house. What we really had was nothing.

MARTA

And what do we have now?

WILHELM

A chance. A chance to pass something on to our children and their children. Anna has such dreams.

MARTA

And where do you think she gets them?

WILHELM

You married me for my dreams.

MARTA

Don't remind me.

WILHELM

Marta, Henrik doesn't have to be an apprentice at a print shop, like me. He can be anything he wants to be. Marta, remember how we'd

WE'D SIT EACH NIGHT AND WATCH THE SUN
SET ANOTHER DAY AWAY

MARTA

WE'D WATCH OUR FRIENDS PACK THEIR BAGS
WHILE WE'D DECIDE TO STAY

WILHELM

BUT EVERY NIGHT WHEN I CLOSED MY EYES
THE DREAM WAS ALWAYS THERE
IT'S A DREAM I WANT TO COME TRUE
IT'S A DREAM I WANT US TO SHARE

MARTA

But what if it was just a bad bratwurst?

WILHELM

No, Marta. It was a dream.

SOMETIME IN MY LIFE
I HOPE TO FIND
A PLACE WHERE PEACE
WILL REST MY MIND
A LAND WHERE PEOPLE
LIVE WITHOUT STRIFE
SOMETIME IN MY LIFE

SOMETIME IN MY LIFE
I WANT TO SEE
A PLACE WHERE PEOPLE
REALLY CAN BE FREE
WHERE HATE WILL DIE
AND LOVE WILL WIN OUT
SOMETIME IN MY LIFE

IN MY DREAMS
OUR SON CAN BE
ALL THAT HE WANTS TO BE
ALL THAT HIS HEART CAN HOLD
AND OUR DAUGHTER CAN BE

WHATEVER SHE WANTS

MARTA

EVEN A DREAMER LIKE YOU

WILHELM

LIKE ME

I CAN SEE THE WORLD CHANGING FAST

I CAN SEE A LIGHT SHINING AHEAD

I CAN HOPE THE END IS IN SIGHT

SOMETIME IN MY LIFE

MARTA

I CAN SEE YOU CHANGING FAST

I CAN SEE YOU LOOKING AHEAD

I JUST HOPE THAT YOU'RE RIGHT

SOMETIME IN MY LIFE

WILHELM

AND I WANT TO SEE MY DREAMS COME TRUE

SEE THEM THROUGH WITH YOU

(MARTA continues looking through her bag.)

MARTA

WILHELM!!!! (Starts to cry uncontrollably)

WILHELM

MARTA, what's the matter. (She continues to cry) Don't just sit there crying, tell me?

MARTA

(She pulls out a silver pitcher and shows Wilhelm the large dent in its side.) You did this.

WILHELM

It's just a little dent.

MARTA

A little dent. (grabs it back) It was my mother's...and you broke it. Oh, if she finds out what happened.

WILHELM

Marta, she's dead.

MARTA

Oh, she'll find out and then she'll come to you from the grave. And I hope she does.

WILHELM

Marta!

MARTA

Can you fix it?

WILHELM

Why fix it? In America you can buy a new one.

MARTA

I don't want to buy a new one. I want this one. This was my mothers and her mothers.... You said I could bring one thing - only one thing - so I brought this - and now look at it!

WILHELM

Alright, I'll try, just for you.

(WILHELM sits with dented pitcher. MARTA crosses.)

MARTA

(Thrusting the bag to WILHELM)

You'll never change, will you?

I CAN SEE US LIVING IN AMERICA

HE'LL HAVE HIS DREAMS

I'LL HAVE THE PLOW

WILHELM

Nothing else is broken.

MARTA

Good.

BUT I CAN'T SEE ME STOPPING HIS DREAMING

THAT'S WHY I LOVED HIM THEN AND NOW

WILHELM

That's not so bad. 5,000 miles and only one slightly dented pitcher.

MARTA

SOMETIME IN MY LIFE

I HOPE HE FINDS

THE DREAM HE'S CHASING

THAT HAUNTS HIS MIND

WILHELM

Can you believe we're here, Marta?

MARTA

I try not to.

ANNA

(Reentering.) Mama, papa, you've got to come and see the lady. She's so big.

WILHELM

You take your mother. I'll stay here and watch the bags.

MARTA

Check again to make sure nothing else is broken.

WILHELM

Alright. Now go.

MARTA

I hear they have things that fly. That, I want to see. (looking back at Wilhelm.) This is an awful lot of trouble for a couple of old people.

WILHELM

Go!

(MARTA and ANNA exit.)

WILHELM

WE SOLD EVERYTHING THAT WE HAD

WHICH WASN'T MUCH ANYWAY

WE HAD TO GET OUT BECAUSE

THERE WAS NOTHING

You worry about me doing the right thing, Marta? Well, so do I. we're scared...We're all scared. But inside, not one of us would change what we have done. On the boat we danced and sang, so happy to be coming here. And when we get ashore, we will dance

and sing until we shake the moon from the sky. But now, we are so close and still so far. Most of them have such good reasons for coming. But me? Maybe you're right. I had a job. We had a house. But, every day at work I would look out my window and see those lines of people going by, going to America. And every day I'd said "that should be me." Then one day - one day this man came to town selling tickets to America. I remember he stood on the back of a wagon in the town square and he looked out at us and shouted 'America! America!!!'

NOW I KNOW THAT YOU'VE HEARD IT BEFORE
THE WONDROUS TALES OF AMERICA
AND I KNOW JUST HOW CAREFUL YOU MUST BE
TO BUY TICKETS ON A SHIP TO AMERICA

BUT FRIENDS, YOU HAVE GOT TO BELIEVE
LOOK AROUND, WHAT IS LEFT FOR YOU HERE?
WHILE I GUARANTEE DREAMS COME TRUE
WHEN YOU BUY A TICKET TO AMERICA

RICH FLATLANDS
FOR AS FAR AS THE EYE CAN SEE
TOSS THE SEEDS AND WATCH THEM GROW
RUNNING RIVERS, FULL OF FISH
AND THEY'RE RUNNING ICY COLD

CITY STREETS, WHERE A MAN CAN FEEL SAFE
AND WALK WITH HIS FAMILY DAY OR NIGHT
AND IT ALL IS WAITING FOR YOU
WHEN YOU BUY A TICKET TO
AMERICA AMERICA AMERI--

LETTERS, I KNOW THAT YOU READ THEM
CAN TELL IT BETTER THAN ME
YOU KNOW, AMERICA'S WHERE YOU SHOULD BE

I can see in your eyes what you're thinking. This may be true for others, but not for me. I'm poor. I'm a baker. I'm a livery man. I'm a farmer. Well, I'm here to tell you the truth. It wasn't five years ago that I left this country with the shirt on my back and a ticket in my hand to a place that I'd only heard about. I didn't even know where it was. Lincolnbra. And look at me now. New hats and suits and a different pair of shoes for every day of the week. And why? Because I took a chance. I realized that there was no future for me here. I realized that the only future was across the ocean. The only future was in America. And for 65 franc I can give you that future. For 65 franc I can give you a tomorrow. For 65 franc I can give you America.

(Back as WILHELM)
AND HIS WORDS MADE ME REALIZE
THAT THE FUTURE IS NOT IN THE PAST

BUT SOMEWHERE FAR ACROSS THE SEA
SOME PLACE CALLED AMERICA
AMERICA HE CRIED
AMERICA HE CRIED

1-2 * * * * *

(NEW SCENE: On a part of the building where ROSA can find a little solitude - quiet.)

GUARD

I'm sorry, there is no Mr. Cucuzza waiting for anyone.

ROSA

Are you sure. It's a Mr. Romano Cucuzza, from Des Moines, Iowa. You must know him.

(ROSA shows the guard a picture.)

GUARD

I have your name. If he comes, we'll find you.

(GUARD exits.)

ROSA

Thank you.

PAPA, YOU SAID THAT HE'S NICE
FOR ME THAT SHOULD BE ENOUGH
PAPA, YOU SAID THAT HE'S RICH
AND THAT IS BETTER THAN LOVE

BUT STILL I WONDER WHAT HE'LL LOOK LIKE
I WONDER WHAT HE'LL SEE
I WONDER WILL I LOVE HIM
AND I WONDER - WILL HE LOVE ME

HE COULD BE SHORT AND THIN
HE COULD BE FAT AND TALL
THIS MIGHT NOT BE HIS FACE AT ALL
I KNOW HE'S RICH
BUT STILL HE COULD BE NICE
HIS TOUCH COULD BE WARM
OR COLD AS ICE

Papa, I know you wanted me to come - and I want to do it for you... but papa....

WHAT AM I DOING HERE,
WHAT DID I HOPE TO FIND
WHEN I REACH MY DREAM
WILL IT BE YOURS OR MINE

I KNOW THAT I SHOULD BE HAPPY TO BE HERE
THEN TELL ME WHY AM I TREMBLING
WITH FEAR

WHEN I WAS ON THE SHIP
IT WAS A DREAM - NOTHING MORE
BUT ANY SECOND NOW
HE COULD WALK THROUGH THAT DOOR
SUDDENLY I'M NOT SO SURE I WANT TO STAY
SHOULD I RUN TO HIM OR RUN AWAY

BACK HOME WE HAD DIRT FLOORS,
WE HAD OLD STOOLS
I SLEPT AT THE END OF MY PARENT'S BED
HERE THEY HAVE STONE FLOORS
AND NO WELLS
JUST WATER FROM THE WALLS INSTEAD

IS THERE A GUARD TO BRIBE?
CAN'T THEY JUST SEND ME HOME?
WHY CAN'T THEY LET ME IN -
WHY CAN'T I GO ALONE?
WHEN DID MY DREAMS AND MY COURAGE
DISAPPEAR
WHEN DID I START WONDERING
WHAT AM I DOING HERE

WHEN DID MY DREAMS AND MY COURAGE
DISAPPEAR
WHEN DID I START WONDERING
WHAT AM I DOING HERE

(IAN enters and stands looking at her. ROSA jumps when she
sees him.)

IAN

I'm sorry. I didn't mean to scare you.

ROSA

You didn't - not really.

IAN

Do you remember me?

ROSA

Yes. We danced together on the ship - before I got sick.

IAN

Are you feeling better now?

LATER – IN ACT II - WHEN JACOB’S WIFE IS OFF HAVING A BABY AND WILHELM IS LEFT TO COMFORT JACOB

WILHELM

Jacob - here, why don't you sit down and let me pace for a while. (JACOB does.) First of all, everything's going to be fine. For women, it's no problem at all.

JACOB

Maybe I should....

(JACOB starts to rise and exit. WILHELM stops him.)

WILHELM

SIT!! (Jacob does again.) Jacob, I hope you don't mind me asking, but with your wife so close, weren't you scared?

JACOB

Terrified, but sometimes you have no choice. You see, about six months ago we were living with my father on a little farm outside of Odessa. A friend of ours came riding up to tell us that the soldiers were coming. They were on their way to burn down our town and kill every Jew they could find. I rushed to the road and looked out - I could see the dust from the horses. There was no time to run. I told my wife to take all the knives and scissors, anything sharp and bury them in the backyard. My father and I took his table out of his house and into the front yard. We rushed inside and took out all his best wines and meats. By now I could hear the rumble of the horse's hooves. We made it into the house just as they turned into the yard. We crawled into the cellar and hid behind the stacks of potatoes. That's where we stayed, for hours. We could hear the soldiers upstairs, out in the yard. One of them finally said, "Let's eat and drink, we can always kill the Jews later." So, all night long we listened to them yell and curse the Jews. They drank every drop on the table. When they finished with that they went into the house looking for more. Finally, just before daylight, it was quiet. I went upstairs to and looked out the window. They were drunk, asleep on the ground. For a while, we still didn't move. It was too dangerous. If just one of them heard us, he would wake the others. Finally, we had to take our chance... we crawled out of the cellar, across the yard, over the soldiers. When we made it to the road, we started running across the field to the woods. One of the soldiers woke, saw us running, grabbed his gun and fired. My father fell to the ground. I went back and tried to pick him up - but he said "no." By this time the other soldiers were up, coming this way. My father took my hand and told us to run and don't look back until we were out. I took Rebecca by the hand and ran. We ran and ran until we made it into the woods. Only then did we stop and look. They had taken the body of my father, tied it behind a horse and were dragging it through the field. They had taken their torches and set the house on fire. It took us two months - we crawled through the forests, bribed the guards, slept in ditches until we made it out - until we made it to Rotterdam - until we made it here. You see, there are only ashes where we use to live and a dream that my father had of coming to America.

(JACOB stands up and exits to the hospital. WILHELM sits alone. MARTA enters.)
How is she doing?

MARTA

Fine. The doctor is taking good care of her.

WILHELM

And the baby?

MARTA

It will be a while. Rebecca is young and strong. She'll be fine. But I'm more concerned about you.

WILHELM

I thought this was going to be easy. America sounded so beautiful. The stories at the haufbrauhouse and the salesmen in their fancy dress clothes. The tales of the streets of gold. I never believed in the gold, but I did believe in the dream.

MARTA

Just because it isn't easy, doesn't mean it won't be worth it.

(WILHELM pats MARTA's hand. The BOY enters.)

BOY

Mr. Brenner. Excuse me, Mr. Brenner.

WILHELM

Yes son, what's the matter?

BOY

I saw Henrik in the yard playing....and a guard came and took him away.

WILHELM

What were you doing this time?

BOY

Nothing. We were just playing. The doctor saw him rubbing his eyes and he took him away.

WILHELM

Show me where. Now!

BOY

They took him upstairs. This way.

WILHELM

Marta, you go with the boy. I have to find Mr. Quinn.

(WILHELM, MARTA and the BOY exit.)

