

# MISSING SCENES

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**The following scenes may have been filmed but have not yet been released:**

**1. SYNAGOGUE (1968)**

**2. KNIFE SCENE (1921)**

**3. ARREST OF BUGSY (1921)**

**4. DEBORAH - BUSBY BERKELEY (1932)**

**5. EVE SCENE (1933)**

**6. LIFEGUARD SCENE (1933)**

**7. CAROL AT REST HOME (1968)**

**8. CHINATOWN (1933)**

# 1. SYNAGOGUE (1968)

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Two people are at their prayers - a MAN and his ten-year-old SON, yarmulkahs on their heads. NOODLES observes them as he slowly moves along the aisle, remembering his own boyhood with a pang of sadness.

The BOY senses his presence and turns to look at him for a moment. Then he gives him a broad, angelic smile. His FATHER calls him back to business with a jerk of the arm. The BOY covers his face with his hands, but turns to peek at NOODLES through his fingers.

NOODLES smiles too, and would probably keep it up, but he catches sight of a YOUNG MAN in a long black coat and a black hat leaking red braids that frame his face.. He walks the length of the synagogue as if he owned the place to put up a poster announcing the next Bnai Brith meeting.

The frown returns to NOODLES' face as he goes to the young man, taking a letter from his pocket and turning it over and over in his hands.

NOODLES  
Excuse me. I got this letter...about the cemetery.

SECRETARY OF THE SYNAGOGUE  
May I?

He reaches out for it. A bit unwillingly, NOODLES hands it to him. The SECRETARY gives it a quick glance.

SECRETARY

The notice we sent about the reinterment. Aren't you the late one!

He gives NOODLES a smile and adds,

Come with me.

NOODLES follows him to a side door.

OFFICE OF THE SYNAGOGUE (1968) Interior. Day.

The office is a messy little room full of filing cabinets. The only touches of color are a bright poster advertising Israel with a laden orange tree against a cobalt sky - and a color photo of Golda Meir.

The SECRETARY gives the letter another look, now that the light is better, and says,

SECRETARY

I mean, there was a time limit for this. It's up. Unclaimed caskets went to the Bronx. Let me check. Just the underlined names?

NOODLES

Yes.

The SECRETARY opens the drawer of a filing cabinet and rifles through it, scanning the letter at the same time.

(Perhaps we see a close-up of the letter, with three names underlined in red.)

SECRETARY

Maximilian Bercovicz...  
Philip Goldberg...Patrick Stein...

He takes out three cards and reads them. Then, looking surprised, he says,

No. They've already been reinterred. Out at Riversdale.

When NOODLES says nothing, he feels impelled to add,

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SECRETARY (Continued)  
It's a lovely cemetery.  
Like a wonderful garden.  
You a relative?

NOODLES  
No.

The SECRETARY examines the letter as if something about it disturbs him.

SECRETARY  
Odd. They were only supposed to go to relatives. Provided we could locate them, of course. When did you get this?

NOODLES  
About a week ago.

SECRETARY  
Very odd. We sent them out ages ago. Might I have your name?

NOODLES (Quietly)  
Williams...Robert Williams.

He shows the SECRETARY the envelope that held the letter.

This proves another cause for irritation.

SECRETARY  
Williams isn't one of our names.

He flips a page or two in a large register, and then gives NOODLES an icy look.

We didn't send you this.

## 2. KNIFE SCENE (1921)

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A foggy evening which filters the lamps of cars and street-lights.

The FOUR BOYS crowd around MAX as they walk along, admiring the flashy knife which he brandishes for their envy. They whistle and comment:

BOYS  
(Whistles)  
A honey!  
Nifty!

NOODLES  
Lemme try.

NOODLES flicks the blade open like an expert. He measures it with his fingers, then balances it on one of them.

Good balance.

MAX  
It's made in Germany.  
See? Solingen.

DOMINIC looks snooty as he says,

DOMINIC  
It's better than Bugsy's.

PATSY (To MAX)  
You watch it. If Bugsy sees it, he'll take it.

MAX  
So who the hell is this Bugsy?

DOMINIC  
He's the boss.

COCKEYE

He gets us jobs.

PATSY

Not just us. He owns the whole territory.

NOODLES

I'll introduce you tomorrow. I'll say you're with us.

MAX

Nope, You'll say you're with me. Anyway, I don't work for no Bugsy.

PATSY

Then you don't work period. You don't know Bugsy.

MAX

That's a fuckin' tragedy. I don't like Bugsies. I , don't need Bugsies. I work alone. Like it or lump it.

To prove his point, MAX snaps open the knife and turns on a MAN who happens to be passing by. He jabs the blade at the MAN's belly and forces him back against the wall.

MAX's face is full of tense and violent fury. He beckons to the others.

Come on!

The BOYS aren't sure for a moment. Then NOODLES throws himself at the MAN, frisking him and taking his wallet and change.

NOODLES

Got it!

MAX swivels the knife and cuts the man's belt and the buttons of his fly.

DOMINIC kneels behind the MAN, NOODLES shoves, and over he goes, his legs in the air.

PATSY and COCKEYE each grab a leg and pull. In a flash the MAN's shoes, pants, and shorts are off.

MAX  
Beat it!

PATSY, COCKEYE, and DOMINIC take off with their loot.

NOODLES waits for MAX.

The MAN scrambles to his feet, terrified, embarrassed, and helpless.

NOODLES watches in astonishment as MAX hits the MAN in the back of the neck with the handle of the knife, four vicious, senseless blows. The MAN slumps to the ground.

Panting, MAX says,

Let's go!

And they dash off to join the others, already almost lost in the fog.

### 3. ARREST OF BUGSY (1921)

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Four cops cars converge on the little alley that leads to the court behind MONKEY's speakeasy. A paddy wagon brings up the rear.

The doors slam open. A bunch of cops jump out, armed with billy clubs and sledge hammers.

We're looking down on a truck that's being unloaded. Men carry cases of whiskey in through the back door of MONKEY's place. Among them are the THUGS who beat up MAX and NOODLES. BUGSY's on hand too, supervising. MONKEY supervises BUGSY.

Then, out of nowhere, the COPS appear on the scene and go into action. They anticipate any and all attempts to escape, and arrest everyone in sight, BUGSY and MONKEY included.

Other COPS go to work with their hammers and bats. They smash the bottles of booze, flooding the alley. Still OTHERS go to it inside the speakeasy.

MAX, NOODLES, and COMPANY are stretched out on a roof across the way. They see BUGSY foaming at the mouth as he and his THUGS are shoved towards the waiting paddy wagon.

MAX and NOODLES jump up; PATSY, COCKEYE, and DOMINIC lie low. NOODLES throws his hat up in the air, while MAX lets out a sharp whistle which catches BUGSY's ear.

MAX  
(Whistle)

then MAX calls out,

I told you I shoul'da stayed  
in the Bronx for your own  
good, Bugsy!

BUGSY doesn't answer, but his eyes are like a snake's. The COPS drag him away.

## 4. DEBORAH - BUSBY BERKELEY (1932)

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A great golden shadow box takes up half the stage, glittering against a backdrop of black velvet. Each square holds a musician, belting out

"Oh! Oh! She could yacky-hacky-wicky-wacky-woo!"

The whole cast is on stage for the finale, supporting the star of the show - DEBORAH - singing and dancing and dazzling with class and beauty.

NOODLES watches from the front row, and he's in seventh heaven. It's like he's back peering through the vent in the john at Gelly's deli.

DEBORAH has seen him and given him a friendly nod, and he waves back with a little wave, beside himself with happiness.

DEBORAH and the chorus line disappear behind the great red curtain.

NOODLES gets up and starts for the exit as the audience applauds wildly.

APPLAUSE.

## 5. EVE SCENE (1933)

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The hospital elevator stops at the next floor. Some people get in, a GIRL among them. She's kind of shabby looking, but you wouldn't miss those mamaries anywhere.

She glances over some medical papers as the elevator continues down. NOODLES can't take his eyes off her bazooms.

He's seen them somewhere before. He tries to remember where. He looks at the GIRL's face. She's used to oglers, but she looks up anyway.

NOODLES seems to direct his questions to her breasts.

NOODLES  
The..um face is familiar.

The GIRL smiles and nods.

What's your name?

EVE  
Eve. But for a consideration some people call me Deborah.

NOODLES remembers and laughs.

NOODLES  
A tidy consideration?

EVE  
A hundred bucks.

She pauses, then says sweetly,

Actually, a thousand.

NOODLES makes an appropriate face.

I never earned so much for so little.

NOODLES  
What are you doing here?

EVE indicates the papers.

EVE  
Tests.

NOODLES  
How's it look?

EVE  
It looks as though things  
are going to be tough for  
a while.

She looks up at him and  
changes the subject.

Did you get over it?

NOODLES  
My hangover?

EVE  
You Deborah-itis.

NOODLES  
I have an aching joint every  
now and then.

He smiles.

Tonight?

EVE (Smiling too)  
Got a phone number?

NOODLES pulls out a roll of  
bills and writes his number  
on one of them.

NOODLES (Handing it to her)  
I'm at the Fortune Hotel.

She looks at the bill - a  
hundred bucks.

EVE  
Let's hope it's more work  
this time.

The elevator door opens, and  
the two of them are lost in  
the crowded lobby.

SCENE 134

NOODLES' HOTEL ROOM (1933) Interior. Night.

NOODLES opens the door to the corridor and whistles.

EVE stands there, a dream in green silk. She does a turn for him, which sets her boobs swinging, then says,

EVE  
We gonna do it out here?

He steps aside for her to enter and locks the door behind them.

NOODLES  
You're a knock-out.

She smooths her dress.

EVE  
Bergdorf-Goodman. Plus I paid the rent and the telephone and filled the ice-box.

NOODLES gives her a kiss behind the ear and a little package he's taken from the table.

EVE  
What's this?

NOODLES  
Just a thought...

He gives her breasts a feathery touch.

A thought I can't seem to get out of my mind.

EVE opens the box and finds a dozen lace bras.

I hope they're the right size.

EVE laughs, and holds one up.

EVE  
Looks perfect.

NOODLES  
Try it on.

Like Gypsy, EVE starts to peel with one glove.

NOODLES gets into the swing of it by putting

"A pretty girl is like a melody..."

on the Victrola. Then he drops onto the sofa and watches EVE as she goes to work. She's half joking and half serious, half amateur and half pro, and turned on by the reaction she's getting from NOODLES.

She's soon down to her bra and panties. She turns her back to NOODLES, indicating she needs help with the clasp of her bra.

He helps, panting over what he knows is coming next.

EVE turns to him, holding up the bra with both hands. Then she lets it drop into NOODLES' lap. Along with two large rubber falsies.

NOODLES is stunned

He stares at EVE with his mouth open. And she stares back, hands on her hips, legs astride, an expression of defiance on her face. And the breasts of a fifteen-year-old boy.

EVE  
Well?

Looking slightly dejected,  
at a loss for compliments,  
NOODLES takes the falsies  
and tosses them in the air,  
When they descend, he gives  
them a punch. They bounce  
off the table. EVE catches  
them and tosses them into  
the air again. Pretty soon  
they're bouncing all over  
the place like a couple of  
beach balls.

NOODLES kicks them around;  
he and EVE play catch,  
finally the two, of them end  
up side by side on the sofa,  
howling with laughter.

NOODLES fingers one of the  
falsies, then relaxes, and  
smiles.

NOODLES  
Liar.

He drops the falsie, grabs EVE,  
and gives her a long, sweet  
kiss. He bends her backwards  
beneath him on the sofa and,  
with a little assistance,  
slips off her panties. He lies  
on top of her and whispers into  
her ear,

Y'know, I might be wearing  
a falsie myself.

EVE pretends to look worried  
for a second. She gets her  
hand in there, then smiles.

EVE  
Liar.

And she kisses him like  
she'll never stop.

SCENE 135

NOODLES' HOTEL ROOM (1933) Interior. Day.

It's a pale November morning-after. NOODLES and EVE are having breakfast in bed. A huge tray, covered with all kinds of goodies. The two of them eat like it's been days.

Obviously they've been getting to know each other.

NOODLES  
Tell me something you really like.

EVE (After a pause)  
Mrs. Roosevelt.

NOODLES  
Huh?

EVE  
She seems so shy and helpless but when she gets an idea into her head, watch out. I wish I could be like that.

NOODLES chuckles.

NOODLES  
What don't you like?

EVE (Meaningfully)  
Complications. When a cave-man went out on a hunting trip, all his wife said was, "Eat, sleep, and button up your leopard skin."

NOODLES gets playful.

NOODLES  
You know what I say?

He takes the tray away.

Stop eating.. Stop sleeping.  
And take off your leopard skin!

He pulls the covers from her and they roll together passionately.

At that moment, the door is kicked open.

NOODLES grabs his gun from under the pillow, drops to the floor beside the bed, and aims. EVE screams and pulls up the blankets.

It's MAX, standing there in the doorway, in a spiffy summer suit and carrying a straw suitcase and a boater. He's got a fishing pole hiked over one shoulder.

CAROL stands behind him, in virginal white.

NOODLES lowers his gun and looks questioningly at MAX.

MAX explains.

MAX

I told them all to go to hell. Let's go to the beach.

## 6. LIFEGUARD SCENE (1933)

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Down the beach a way, one of the  
LIFEGUARDS lets out a shout of  
joy -

LIFEGUARD  
(Shouts)

and throws the newspaper into  
the air. He drops down on all  
fours and starts digging in the  
sand like a pooch for a bone.  
Down near the water-line he  
finds a bottle, pulls it out,  
uncaps it, and guzzles right in  
front of everyone.

His newspaper is blown along  
the beach by a friendly breeze.  
It wraps itself around the pole  
of a beach umbrella, then flies  
into NOODLES' face.

His summer dream disturbed, he  
sits up, opens the paper, and  
sees the headline:

VOLSTEAD ACT REPEALED;  
PROHIBITION ENDS IN DECEMBER.

## 7. CAROL AT REST HOME (1968)

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CAROL is stretched out on a chaise longue in a well-kept garden. She looks up and sighs. Her hair is white now, her face lined. An open book lies forgotten in her lap. She stares off into space for a moment, and then says,

CAROL  
I kept wishing I'd see you again some day, Noodles. I never thought I'd end up here.

Standing beside her chair, NOODLES follows her bitter gaze, and sees other elderly folks, sitting on benches under the trees or strolling slowly with canes or nurses.

I got my husband's pension to live on. You remember him, my husband? He's the only man who ever really truly loved me.

She looks around her.

What the hell, it's quiet. I couldda done worse.

NOODLES takes a lawn chair and sits beside her.

NOODLES  
You ever see anybody?

She seems startled by the question. Then she nods towards the others, all with their noses in papers or books, and says quietly,

CAROL  
Them.

She looks at him. Her eyes  
are still young and pretty.

She scrutinizes him.

CAROL (Cont.)  
You're the first visitor I've  
had since I came here.

What's the special occasion?

NOODLES  
You tell me.

CAROL  
I don't get you.

NOODLES  
Somebody called me from here.  
They said you wanted to see  
me.

CAROL  
Where the hell did they get  
that idea? I didn't tell  
anybody to call you. Funny

NOODLES gives a little smile.

NOODLES  
That's the not only funny  
thing that's happened to me  
lately.

CAROL (Bitterly)  
So you didn't want to visit  
me either.

NOODLES  
I would have come. There's a  
lot of things I want to ask  
you.

CAROL suddenly sounds ex-  
hausted.

CAROL  
About Max?

He gives her a vague nod.  
She doesn't say anything for  
a moment. Then, suddenly,  
she starts to laugh quietly.

You know who I thought you  
might want to talk about,  
Noodles? Eve. You musta  
told her to wait for you,  
and she waited, Oh, how she  
waited, but you never  
showed up.

He doesn't say anything. She  
pauses, then says,

You heard she died?

He slowly shakes his head.

You want to know how?

Another slow shake of the head.

CAROL gets wearily up from the  
chaise. NOODLES gets up too  
and gives her a hand. They  
move slowly towards the porch  
of the home.

SCENE 138

REST HOME: PORCH, DININGROOM, HALLWAY (1968) Interior. Day.

NOODLES pauses at the doorway to notice the writing on the mat:

BAILEY FOUNDATION.

He frowns as he steps on it and enters the DININGROOM.

Some of the old folks are still eating. The dismal silence is broken only by the sound of clinking silverware.

As they cross the room, CAROL glances back at NOODLES with the old antagonism in her eyes.

CAROL

You know, when people try to commit suicide, they don't really want to die. It's like ...it's a cry for help. They always hope someone'll come along and throw them a life preserver. Except Eve. She said she was gonna take off, go somewhere. She shut the windows and locked the door, and nobody bothered to look. She was in there all the time, with her little capsules.

NOODLES looks as though he'd like to change the subject. But, as they pass into the HALLWAY, he says,

NOODLES

When I left I knew I couldn't take her along. I didn't want her mixed up in it if they ever found me. I told myself I'd call her as soon as I could. I hated being without her, but I didn't call her.

(Cont.)

NOODLES (Cont.)

Then, without noticing it,  
I started to forget her.  
And when I remembered, it  
just made me realize I'd  
gotten used to being with-  
out her.

CAROL

Yeah. There was nobody at  
the funeral but me.

NOODLES stops.

A photograph on the wall has caught  
his eye. It shows the innaugural  
festivities of the home - a group  
of elderly inmates gathered behind  
a banquet table full of dignitaries,  
doctors, and nurses, all with  
champagne glasses in their hands.  
And in the center of the photo,  
like the star attraction - DEBORAH.

NOODLES steps towards it.

NOODLES

What's this?

CAROL

Opening night. Fifteen years  
ago. Before my time.

He points to DEBORAH.

NOODLES

And her?

CAROL

She's the patron saint -  
some actress.

NOODLES

You don't know her?

CAROL

Me?

She catches sight of a NURSE in the hallway, and she becomes almost maniacally intense as she leans towards NOODLES.

CAROL  
Lend me some money -  
anything. twenty...thirty...

NOODLES doesn't take his eyes or his mind from the photograph as he takes out his wallet and hands her a fifty dollar bill.

You can have anything around here...if you got the money.

She goes to the NURSE, mutters something to her, and passes her the money. Then she starts up the stairs, moving quickly now, forgetting NOODLES completely.

He remains in front of the photograph, staring at DEBORAH.

REST HOME: UPSTAIRS CORRIDOR. (1968) Interior. Day.

NOODLES waits in the corridor outside CAROL'S room.

The NURSE we saw earlier comes out of the room and says to NOODLES,

NURSE  
She says you can go in.

He goes in.

SCENE 140

REST HOME: CAROL'S ROOM (1968) Interior. Late Afternoon.

NOODLES enters. The NURSE  
closes the door from outside.

CAROL is sitting in a chair,  
her eyes closed, breathing  
slowly and deeply, relaxed,  
at peace with herself.

Coming towards her, NOODLES  
notices an empty hypo and a  
hemostat on a nearby table.

Without opening her eyes,  
CAROL goes on talking again  
as if in a trance.

CAROL

Do you still wake up sick  
over having killed Max?  
You still on that guilt  
trip? Huh, Noodles?...  
You know why I kept wishing  
I'd see you again?

She opens her eyes and turns  
to look him full in the face.

To tell you he was better  
off dead. He had the syph.  
It had started to eat his  
brain little by little. If  
he wasn't already crazy, he  
soon woulda been.

## 8. CHINATOWN (1933)

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It's no longer the night of Senator Bailey's party. It's the third of December, 1933, the night Prohibition went out for good. And the street is no longer a shady boulevard in a ritzy residential section, but Chinatown, where the young NOODLES ambles along through a crowd of frantic drunks.

He's unshaven, his eyes are rimmed with red. Under his arm he carries the newspaper that announces the deaths of his friends.

He looks destroyed.

People bump into him, offer him a drink. A game of ring-round-the-rosy catches him in the middle and blocks his way.

Moving like a robot, he tries to free himself from his captors, who take him for just another drunk, and laugh and mock him.

Once rid of them, he avoids a sailor and his girl who try to drag him along with them. He finds a door, opens it, and slips inside, leaving behind chaos, excitement, and delirious happiness.