

1 SCREEN OF OLD MOVIE HOUSE, INT. NIGHT

The screen fills with a slide projection that reads:

"LADIES PLEASE REMOVE HATS SO PEOPLE BEHIND YOU CAN SEE."

Next comes a slide that reads:

"THE NEWS IN PICTURES THAT MOVE."

BACK WALL OF MOVIE HOUSE, INT. NIGHT

PROJECTIONIST'S head appears in hole and signals WALKER.

CORNER OF MOVIE HOUSE AND PIANO, INT. NIGHT

A middle-aged black man, COALHOUSE WALKER JR., nods over his shoulder, turns and looks up at screen, begins playing, accompanying the following newsreel sequences with music that fits the mood of each news story.

SCREEN OF MOVIE HOUSE, INT. NIGHT

Slide projection that reads:

- 1A "NEW YORK CITY REPORTS HOTTEST SUMMER IN 30 YEARS. POOR LINE UP FOR ICE."

This is followed by a short clip of newsreel showing the POOR PEOPLE of the Lower East Side of New York lined up at an ice wagon buying small chips of ice. POLICE keep order.

Intercut with these newsreel shots will be shots of WALKER at the piano and shots of the AUDIENCE watching.

NOTE: The newsreel sequences will be a combination of genuine film footage from the period, plus footage that we have shot to look like the old film newsreels...this will allow us to use our actors to look like genuine historical figures photographed at the turn of the century.

Next slide reads:

- 1B "PRESIDENT ROOSEVELT EATS WITH BOOKER T. WASHINGTON: FIRST NEGRO IN WHITE HOUSE."

Newsreel of long table, lined with about 50 White House DIGNITARIES, all white. Behind seats of honor stand TEDDY ROOSEVELT and BOOKER T. WASHINGTON. They shake hands, smile and sit. This is the cue for all others to sit.

Next slide reads:

- 1C "NUDE STATUE INSTALLED ON MADISON SQUARE TOWER. STANFORD WHITE LEADS UNVEILING."

Newsreel of STANFORD WHITE and several DIGNITARIES on

1C platform below the cupola, on which a statue is mounted, covered by a sheet. At a signal, WHITE pulls a cord and the sheet falls away, revealing the Huntress Diana. It pivots in the breeze.

Last slide reads:

1D "FORMER CHORUS GIRL EVELYN NESBITT THAW SAYS, "I DID NOT MODEL FOR NUDE STATUE."

Newsreel of HARRY K. THAW and EVELYN NESBITT making their way through a crowd of REPORTERS. REPORTERS hold pictures of the nude statue out toward EVELYN. She makes gestures of denial. MAN holds out a picture for her to autograph. She takes it and starts to sign. THAW grabs her away angrily and steers her towards a waiting limousine. As THAW passes near the lens of the newsreel camera (US) he puts his hand against it to block the picture.

This is the end of the first newsreel sequence.

2 STREET IN FRONT OF SPANISH TOWER, MADISON SQUARE GARDEN, EXT. DAY

REPORTERS swarm around STANFORD WHITE as he emerges from his limousine. WHITE is an elegant man in his middle fifties. He has close-cropped red hair and his manner is expansive and a bit ironic.

REPORTER 1

Mr. White, Mr. White, did Evelyn Nesbitt model for the statue?

WHITE

(GESTURING ABOVE) There's Diana, judge for yourself.

WE SEE THE STATUE OF DIANA ABOVE.

REPORTER (IKE)

Do you deny there was ever anything between you and Evelyn Nesbitt?

WHITE

Between me and Harry K. Thaw's current wife, there has never been anything but the deepest respect and admiration.

WHITE breasts the REPORTERS and slips through a door in the Spanish Tower which is closed immediately behind him from inside by BLACK BUTLER.

3 SITTING ROOM OF THAW'S RESIDENCE IN HOTEL LORRAINE, INT. DAY
Present are EVELYN, THAW and 2 LAWYERS.

THAW

My wife wants the statue down, right Evie?

EVIE

Yes, I want it down.

THAW

You see...

LAWYER 1

Yes, Mr. Thaw, we quite understand your feeling in the matter, but at the same time you have to understand...

THAW

He put that statue up there to make me look like a fool. I'm Harry K. Thaw of Pittsburgh. I'm not having my wife on public display.

LAWYER 1

Of course not, Mr. Thaw. Now, regarding possible grounds for legal action...

THAW

Legal grounds, exactly, now you're talking...

LAWYER 1

Yes, and I'm afraid there aren't any.

THAW

What the hell are you talking about. She's my wife. She's not a chorus girl any more, she's not a model, she's not his mistress, she's my wife and I want you to do whatever the hell you have to do to get my wife off of that building...

LAWYER 1

Yes, Mr. Thaw, anything within the realm of the law we're here to help you with.

4

MADISON SQUARE GARDEN, SPANISH TOWER, EXT. NIGHT
Statue of Diana fills the screen, pivoting gently in the wind. Angle down to lit windows. Music plays.

5

STANFORD WHITE'S BALLROOM, SPANISH TOWER, MADISON SQUARE GARDEN, INT. NIGHT
BAND plays. Around a long, horse-shoe-shaped table sit 30 MEN, all pillar of the community types, all high on good times and booze. They are finishing dinner. STANFORD WHITE sits in the center, lording it happily.

5 At the other end of the room, by a large door, 2 BLACK BUTLERS stand watching the scene with amusement.

WHITE stands and signals for silence. BAND stops playing.

WHITE

My friends, are you ready for dessert?

MEN applaud.

WHITE

All right, now this little specialite of the house is served chilled, but it melts very, very quickly, so I'd advise you to eat it up as fast as you can.

MEN laugh appreciatively. WHITE signals and BAND begins to play a mock Egyptian vamp. The kitchen door opens and in come 30 GIRLS in Egyptian-type dress, each carrying a small tray with desserts. They walk in choreographed steps to the music. Each GIRL sets a dessert down by her assigned MAN for the evening and sits on his lap. MEN applaud WHITE'S extravagant gesture.

We see 2 BUTLERS across the room. A bell rings softly. 1 BUTLER goes out.

6 STAIRS AND STREET DOOR IN SPANISH TOWER, INT. NIGHT
BUTLER comes down to door and opens a small window with screen grating over it.

BUTLER 1

Yes?

7 VIEW THROUGH WINDOW IN STREET DOOR, BUTLER'S P.O.V. EXT. NIGHT

Framed in the window, we see HARRY K. THAW standing alone in the street.

THAW

I want to see Stanford White.

BUTLER 1

Who should I say is here?

THAW

My card.

BUTLER opens door, reaches out for card. Hands from outside grab him and pull him outside, door flies open and THAW runs in with 4 THUGS. They look up to the landing where BUTLER 2 is waiting. BUTLER 2 retreats and closes door behind him as THAW and THUGS run up stairs.

8

THE BALLROOM, INT. NIGHT

BUTLER 2 walks quickly across room to WHITE.

BUTLER 2

Something's happening downstairs, sir.
Some men just bust in...

Suddenly we hear banging. The room goes silent. WHITE crosses to door. ALL watch. WHITE stands by door and listens. Banging. Pause. Then, from other side, we hear THAW'S voice.

THAW (V)

Are you in there, White?

More banging.

THAW (V)

Open the door. Let me in. White!!?

WHITE

Who's that?

THAW (V)

You know who it is. You know perfectly well who it is. (PAUSE) Harry K. Thaw of Pittsburgh.

WHITE

Mr. Thaw, this is a little irregular, don't you think?

THAW (V)

I want to talk to you.

WHITE

This is hardly the way to go about it, Mr. Thaw.

THAW (V)

Don't play with me. Open the door or some friends of mine will open it for me. I'm serious.

WHITE

What do you want, Mr. Thaw.

THAW (V)

I'm here for the statue. I'm taking it down.

WHITE

Thaw, I'm getting tired of this business. Why don't you just go away now and save me the trouble of calling the police.

8

Silence. Suddenly, the door smashes open, sending the 4 THUGS sprawling from the force of their attack. Gasps from the GUESTS. THAW is standing in the open portal stunned at the assemblage inside. This, he was not expecting.

WHITE

Goddammit, Thaw, that door is priceless. When are you going to stop this ridiculous charade. You're the one that's creating the scandal. You're the one that's making everyone talk more. You're not protecting your wife this way. And you're just making yourself look like a horse's ass.

THAW

I know what's going on in here. I know what you do with your chorus girls. I know what all you people are up to and I'm sure the police would like to know, oh yes.

WHITE

Mr. Thaw, may I introduce you to Commissioner of Police Rheinlander Waldo. I'm sure he'll be fascinated by any stories you have to tell.

RHEINLANDER WALDO looks at THAW. THAW looks trapped. He smiles eerily at WHITE.

THAW

I'm not a fool. I know what I'm doing. I'm smart. I'm smarter than you are.

Suddenly he turns and is gone. THUGS, confused, follow after him out the door. WHITE turns to his GUESTS.

WHITE turns, signals and the BAND plays.

9

THE FAMILY HOUSE, BROADVIEW AVENUE, NEW ROCHELLE, EXT. DAY
The house is at the crest of a hill with a quiet, wide street running by its ample front yard - the perfect picture of solid middle class comfort. A dinner bell is ringing.

10

DINING ROOM, FAMILY HOUSE, INT. DAY
BRIGIT passes through dining room into kitchen. We see around the table MOTHER, LITTLE BOY and GRANDFATHER, who is just reaching his chair and sitting.

MOTHER

(TO LITTLE BOY) Let me see your hands.

LITTLE BOY holds out hands.

10

MOTHER

Other side.

He turns them.

MOTHER

All right.

YOUNGER BROTHER enters and sits with others and FATHER comes in. FATHER rings bell for BRIGIT to bring soup.

FATHER

So, did everybody have a good week?

ALL reply routinely "YES."

FATHER

Son?

LITTLE BOY

I said "yes."

BRIGIT pours soup and leaves dining room during this.

FATHER

Speak up when you talk to people. So, did anything interesting happen to anyone this week?

ALL quiet.

FATHER

No? So I'm the only one, am I?

MOTHER

What, dear?

FATHER

I was going over our accounts the other day, and it seems our factory had its best quarter ever. And I was rather intrigued to discover that the items which were moving most rapidly were the new firework designs by your brother...that's right...

MOTHER looks proudly toward YOUNGER BROTHER.

FATHER

(TO YOUNGER BROTHER) You know, not such a long time ago, I had some doubts you had the stuff to be my partner one day, but I'm very encouraged, very encouraged. And by way of thanks, I'd like you to say the family grace today.

10

YOUNGER BROTHER
(SURPRISED) Me?

GRANDFATHER
Go ahead, son.

YOUNGER BROTHER looks toward MOTHER, then to GRANDFATHER.

GRANDFATHER
(QUIETLY) The one your mother used to say.

ALL fold their hands and bow their heads.

YOUNGER BROTHER
Can we bow our heads...

A scream from outside. They freeze. Another scream.

FATHER
(CALLS) What is it, Brigit?

The door slams in back and BRIGIT appears. She is pointing down the hall towards the back door, speechless. ALL rise and follow except GRANDFATHER.

11

BACKYARD OF HOUSE, VEGETABLE GARDEN, EXT. DAY
FAMILY follows BRIGIT and gather where she is pointing, to a spot in the vegetable garden.

MOTHER
Oh my God.

SHOT OF VEGETABLE GARDEN, THEIR P.O.V.
Moving in the earth, barely covered, is a tiny BLACK BABY.

SHOT OF THE FAMILY, GARDEN, EXT. DAY
They are in confusion, don't know what to do.

FATHER
It's alive.

MOTHER
Do something.

FATHER
Pick it up.

YOUNGER BROTHER and MOTHER kneel by it, wiping the dirt away.

FATHER
Brigit - what did you do? Answer me.

11

BRIGIT

I didn't do anything, sir. I was pouring out the water from the vegetables; there's a horrible screaming from the ground and I looks and sees a baby...

MOTHER

(TO FATHER) Call Dr. Muller.

YOUNGER BROTHER

I'll do it.

He runs inside the house. MOTHER picks up the baby and starts carrying it. OTHERS follow her towards the house.

FATHER

Where are you taking it? Not in the house.

MOTHER ignores him. BRIGIT cleans some dirt off the BABY.

MOTHER

Careful, Brigit.

12

DINING ROOM OF HOUSE, INT. DAY

GRANDFATHER still sitting where he was left as YOUNGER BROTHER runs through. Then comes MOTHER carrying BABY, followed by BRIGIT and LITTLE BOY. They go through the room. GRANDFATHER tries to see.

GRANDFATHER

What's all the ruckus, boy?

LITTLE BOY stops by the door.

LITTLE BOY

It's a baby. We found a baby in the garden.

GRANDFATHER

You did, did you.

FATHER comes through the room without a word and goes out into kitchen.

LITTLE BOY

It's a little black baby.

GRANDFATHER

Hmm...that's a puzzle.

Now follows a series of fast cuts to convey excitement in the house.

13

KITCHEN, INT. DAY

BRIGIT takes full pot of warm water from stove and we follow

13 her as she takes it to the table. There, among all the food for the Sunday dinner, is the BABY, still covered with dirt. MOTHER starts to wash the BABY gently.

14 HALLWAY AND PHONE, INT. DAY
YOUNGER BROTHER finishes phone call, hangs up.

YOUNGER BROTHER
(YELLING) Dr. Muller says we should call the police.

15 KITCHEN, INT. DAY
FATHER looks toward door.

FATHER
(YELLING) Yes, yes, call them.

16 BACKYARD AND GARDEN, EXT. DAY
FATHER with 2 POLICEMEN and MCNEIL. He points at earth.

FATHER
Right there, that's where he was.

MCNEIL
Any strangers in the neighborhood today?

FATHER
Not that I know, Jim. Whoever it was couldn't be too far away yet.

MCNEIL
All right. I'll call in for a search.

17 CORNER OF KITCHEN, INT. DAY
DR. MULLER talks to MCNEIL. Several POLICEMEN present. MULLER puts stethoscope to baby's heart.

MULLER
He's breathing fine - heartbeat's strong. Seems perfectly healthy.

Police bells in distance.

18 FRONT OF HOUSE, BROAD STREET, EXT. DAY
Police car stops and bell stops. 2 POLICEMEN take a ragged, terrified young BLACK WOMAN, SARAH, between them, and fast step her around the side of the house. Along the street we see NEIGHBORS looking on with interest.

19 KITCHEN, INT. DAY
MOTHER feeding BABY milk with spoon while OTHERS watch. MCNEIL and 2 POLICEMEN present. Enter 2 POLICEMEN with SARAH.

19

POLICEMAN 1

We found this one hiding in a cellar a few blocks away, but she won't talk.

MCNEIL

Miss, is this your baby?

SARAH stares at the INSPECTOR.

POLICEMAN 1

See, I told you she won't talk.

MCNEIL

Now, lady, is this your baby or isn't it?
(PAUSE) You want to make life easy for yourself and tell us yes or no...or do you want me to ask the doctor here to examine you.

SARAH says nothing.

MCNEIL

Doctor, would you mind?

MULLER

Could I have some privacy?

MOTHER

Oh, certainly. This way, please, everybody. Brigit, stay and watch the baby, would you?

MOTHER leads OTHERS out the door into the dining room.

20

DINING ROOM, INT. DAY

GRANDFATHER still in his seat. MOTHER enters with YOUNGER BROTHER, FATHER, LITTLE BOY, MCNEIL and POLICEMEN. FATHER tries to take charge here.

FATHER

Would you care for some tea, Jim?

MCNEIL

No, no, that's all right.

MCNEIL takes a cigar and bites the end off. Pause.

FATHER

Quite a situation. Incredible.

MCNEIL

Oh, it happens more than you think.

MOTHER

How could she do something like that?

20

MCNEIL

You don't mind if I smoke, do you?

He is lighting up.

FATHER

Please...

MCNEIL

(CONTINUES) These niggers drop babies like rabbits. Feller runs off, woman tries to get rid of it, of course.

MOTHER

What's going to happen to her?

MCNEIL

She'll get 6 to 8 months: child abuse, abandonment, attempted murder and then she'll get pregnant again.

MOTHER

What'll happen to the baby?

MCNEIL

They've got places for 'em. Pickaninny farms, I call 'em.

DR. MULLER enters.

MULLER

She's definitely given birth recently. That's about all I can tell you.

MCNEIL nods for 2 POLICEMEN to go into kitchen and cover SARAH.

MULLER

I'll send you a report tomorrow, Jim. Sorry to see your Sunday dinner disrupted like this, folks; and I guess I'd better be getting back to mine. Good day.

ALL give their good byes and DR. MULLER leaves. MCNEIL turns to FATHER.

MCNEIL

We're going to need your signature here. It's just a formality, then we can take them off your hands.

MCNEIL takes form out and hands it to FATHER.

MOTHER

(TO FATHER) Excuse me, dear, would you mind if I asked the inspector a question?

FATHER

No, no, you go ahead.

MOTHER

She's going to be put in prison, isn't she?

MCNEIL

Yes.

MOTHER

Without her child?

MCNEIL

Well, a woman who abandons her baby like this, I think it'd be better for the baby if they were separated, don't you?

MOTHER

It just seems so cruel somehow.

MCNEIL

We're not dealing with Christians, ma'am. These people don't have the same sense of family as what we do.

FATHER

Exactly, exactly.

MOTHER

(TO INSPECTOR) Would it make any difference in her case if we were to take her in? Temporarily, of course.

MCNEIL

Well, the courts would be happy to have a case like this off their hands. Save the taxpayer a lot of money.

FATHER

Dear, you don't mean...

MOTHER

Nobody's even talked to her. Nobody knows what made her do it. If we knew, maybe we could help her.

FATHER

If, if, if!

MOTHER

I'm just asking.

20

FATHER

It's out of the question. (TO MCNEIL)
My wife is a very generous woman, which
I appreciate.

MOTHER

(TO OTHERS) Excuse us for a moment,
would you?

MOTHER goes out. FATHER follows.

21

HALLWAY OUTSIDE DINING ROOM, INT. DAY

MOTHER takes FATHER out of earshot of Dining Room.

FATHER

Now, dear, I know what you're going to
say and it's totally out of the question...

MOTHER

Why?

FATHER

Two colored boarders in this house. And
we have our own child to consider. We're
responsible for his safety. This is a
woman who was ready to let her baby die,
Lord knows what else she's capable of doing.

MOTHER

Do you remember what you said at dinner?
We're enjoying the best fortune we've ever
had, that's what you said, didn't you.

FATHER

I don't understand.

MOTHER

Isn't it possible that the Lord sent us
this woman so we can show our gratitude
in some way.

FATHER

Dear, this is taking things altogether
too far.

MOTHER

Is it? What if it turns out this really
is some kind of a trial and we fail. And
so what if I'm being silly and there's
nothing to it. We've still done ourselves
no harm in His eyes by taking her in.

FATHER

Dear, I wish you wouldn't always bring
religion into it.

21

MOTHER

It just seems she needs help, compassion, and there's no one else ready to give it to her. All right, I suppose I'm just a naive woman. I'm sorry dear, you decide.

Hold for a moment.

22

DINING ROOM, INT. DAY

GRANDFATHER still seated near MCNEIL and LITTLE BOY. Enter FATHER and MOTHER.

FATHER

Well, Jim, I know it's highly irregular, but my wife and I have decided that it's our duty to extend a charitable hand to this poor woman...

MCNEIL

You're taking them?

FATHER

Yes - temporarily, of course, just until the hearing.

MCNEIL

Well, good luck to you. I hope you're doing the right thing.

CUT TO:

4

STATUE OF DIANA ON SPANISH TOWER, LOW ANGLE, EXT. NIGHT

Statue pivots slowly, lit from below. Show music from below.

23

ROOFTOP GARDEN, MADISON SQUARE, EXT. NIGHT, STATUE'S P.O.V.

From above, we see the musical revue "MAMZELLE CHAMPAGNE" is being premiered in the open air theater. The show is near its end and is not going well. The tables are filled with New York's HAUTE MONDE in formal opening night attire. Standing room section is jammed. Among SPECTATORS is YOUNGER BROTHER who is staring up, then to the side, then up and back, as if comparing the Statue of Diana with something. Finally he fixes his gaze on something at eye level to l side. He sees:

EVELYN NESBITT and HARRY K. THAW sit at a table. THAW wears a heavy overcoat. They are watching the show.

Here we will have about 30 seconds of an elaborate and authentically recreated show number from "MAMZELLE CHAMPAGNE."

EVELYN watches THAW nervously. He is perspiring in the heavy coat.

23

EVELYN

Aren't you a little warm, honey.

THAW

I'm cool as a cucumber.

Enter STANFORD WHITE in evening dress. Several PEOPLE applaud him or wave as he makes his way to his accustomed seat in front.

As the show continues, we study:

THAW - watching STANFORD WHITE and the stage.

EVELYN - nervously watching THAW, WHITE and the stage.

YOUNGER BROTHER - watching EVELYN intently, hoping to catch her eye.

THAW rises.

EVELYN

Harry, where are you going?

THAW goes to STANFORD WHITE, reaches into coat, pulls out revolver and shoots WHITE 3 times in the head. WHITE falls dead on ground, knocking over table. THAW holds gun into air, dangling it harmlessly to show people that there's no further danger from him.

For a moment, no one reacts. An ACTRESS on stage screams, then all the ACTRESSES scream and run off. The CONDUCTOR realises that the ORCHESTRA MEMBERS are gaping out into the house, then ducking. He turns, sees confusion, hears screaming, and ducks. STAGEHANDS come on stage to see what's wrong. They point to the front where WHITE lies dead. They run backstage for cover. STAGE MANAGER jumps on table and yells at ORCHESTRA.

STAGE MANAGER

Go on playing! Bring on the chorus!

EVELYN stands at her table and tries to see the front of the house where the confusion seems to be.

YOUNGER BROTHER watches her.

THAW very clamly starts to walk toward the elevators. No one is paying attention to him in their efforts to reach safety. A FIREMAN who saw THAW shoot WHITE finds himself confronted with THAW.

FIREMAN

(TERRIFIED) I'm afraid you'll have to give me that.

THAW holds it out limply. FIREMAN grabs it away, screams

23 when he touches the hot metal, drops the revolver. THAW walks on.

ROOFTOP GARDEN, ANOTHER ANGLE, EXT. NIGHT
EVELYN is trying to get through the CROWD.

EVELYN
Harry...! Harry...!

YOUNGER BROTHER is trying to get through the CROWD to reach her, in vain. Music begins...

COLOR TINT POSTCARD OF CLEVELAND, OHIO
This fills the screen for a moment. Music continues...

1 MOVIE HOUSE INTERIOR, NIGHT
COALHOUSE WALKER JR. playing piano in corner.

A slide on the screen reads:

1E "MILLIONAIRE J. P. MORGAN ACQUIRES RARE GUTTENBERG BIBLE FOR PRIVATE LITERARY COLLECTION."

Newsreel of J. P. MORGAN standing on front steps of his library with curator VERNON ELLIOT of the museum holding up the rare Bible. NEWSMEN are on hand taking still and moving pictures.

Next slide reads:

1F "ATTEMPT ON ROOSEVELT'S LIFE. ELECTION SECURITY QUESTIONED."

(Newsreel of same.)

Next slide on screen reads:

1G "HIGHEST IMMIGRATION IN FIVE YEARS REPORTED."

Newsreel of IMMIGRANTS being off-loaded onto Ellis Island.

Next slide reads:

1H "RED EMMA GOLDMAN ARRESTED IN CHICAGO FACTORY RIOTS."

Newsreel shows EMMA GOLDMAN being led by POLICE into a wagon. She waves at the camera (US).

Next slide reads:

1I "VICE PRESIDENT JAMES SHERMAN BEGINS WHISTLE STOP TOUR FOR RE-ELECTION OF TEDDY ROOSEVELT."

Newsreel of "SUNNY JIM" SHERMAN on rear of caboose, waving to well-wishers as train pulls out. Fanfare.

Next slide reads:

LJ "HENRY FORD OPENS "ONE A MINUTE" MOTOR CAR FACTORY."

Newsreel of end of assembly line with 1 completed car at bottom. Clock ticks. As it reaches 1 minute, a new car rolls down and smashes into the one already there. ALL applaud.

Next slide reads:

IK "MURDERER'S MOTHER, MRS. THAW, BACK FROM EUROPE FOR TRIAL."

Newsreel of MRS. THAW being led down ramp of ocean liner at docks.

COALHOUSE WALKER JR. plays throughout this sequence. Now music stops.

24 THAW'S APARTMENT IN HOTEL LORRAINE
Present are DELPHIN MICHAEL DELMAS (THAW'S lawyer), DELMAS' ASSISTANT (who discreetly takes notes), MRS. THAW and EVELYN.

EVELYN

He locked the door to the room and...and he told me if I made any noise he'd do something to me...something terrible...

DELMAS

Just a moment. Now we're talking about Mr. White, is that right?

EVELYN

Oh, no, Mr. White would never do something like that. He was a lovely man. I'm talking about Harry, my husband.

MRS. THAW

Nonsense, my Harry would never...

DELMAS

Just a moment, Mrs. Thaw. (TO EVELYN) So you're saying it was your husband that did this...

EVELYN

Yes, he took out a whip, a kind of a dog whip, and he started beating me with it...

MRS. THAW

I won't listen to any more of this. She's a tramp, a common whore. She married my son for money; she'll do anything for money.

DELMAS

Now, Mrs. Thaw, please, this is a very important point for the defense of your son.

MRS. THAW

I fail to see what this had to do with the defense of my son.

DELMAS

Mrs. Thaw, you don't understand...we have to prove that your son was insane...

MRS. THAW

My son is not insane.

DELMAS

Insane at the time of the murder, Mrs. Thaw. There's a world of difference.

MRS. THAW

There's nothing wrong with Harry. The Thaws are fine Pittsburgh stock...

DELMAS

Fine, Mrs. Thaw, that's fine. He'll be convicted of murder in the first degree and executed accordingly. If that's what you've hired me to establish, I'll be more than happy to oblige...

MRS. THAW

He was perfectly all right until he married her. (TO EVELYN) She's the only thing wrong with my son.

EVELYN

Ha! That's a laugh!

DELMAS

Now, stop it, stop it. Just stop it. Mrs. Thaw, would you be kind enough to leave me alone with Evelyn and I'll explain to her what we discussed earlier.

MRS. THAW

With pleasure, Mr. Delmas.

MRS. THAW leaves the room.

DELMAS

Evelyn... Mrs. Thaw is a very generous woman.

EVELYN

Ha! That's another laugh.

24

DELMAS

You don't want to see your husband hang,
do you?

EVELYN

I guess not. He is crazy, you know.

DELMAS

Mrs. Thaw is prepared to offer you a
substantial sum of money if you cooperate
fully with us.

EVELYN

What do you mean?

DELMAS

If you'll testify as instructed in court
...and then...if the trial ends successfully,
you'll agree to divorce him.

EVELYN

Divorce Harry?

DELMAS

There's a great deal of money involved.

EVELYN

Oh yeah.

DELMAS

A great, great deal of money.

EVELYN

How much?

DELMAS

One million dollars.

Hold on EVELYN for a moment.

25

COURTROOM, INT. DAY

The courtroom is packed. WILLIAM JEROME is cross-examining.

JEROME

Mrs. Thaw, if you could refrain from lurid
descriptions and answer my questions with
a simple statement of the facts. Now you
say that Mr. Stanford White beat you with
a whip.

EVELYN

A horsewhip, yes.

JEROME

A horsewhip. And you say also that he gave
you a drink that was drugged, is that right?

25

EVELYN

Yes.

JEROME

Was this before or after the whipping?

EVELYN

What do you mean?

JEROME

Just answer the question, did you take the drink before or after the alleged whipping.

EVELYN looks to DELMAS whose expression is blank.

EVELYN

I don't remember. He wanted to have his way with me, so he drugged me and he whipped me.

JEROME

Is it possible that this drug affected not only your memory but your imagination as well.

EVELYN

What?

JEROME

Could it be that you imagined he had his way with you. Could it be that the whipping was also imaginary.

EVELYN

Well, the welts weren't imaginary. I had huge red welts all over my body for a week, I couldn't move.

JEROME

I see. And you suddenly remembered this horrible story and decided to tell your husband about it three years later on the very night that you knew he was most likely to encounter Mr. White at Madison Square Garden, is that right?

EVELYN

Yes.

JEROME

No more questions.

He returns to his seat.

25

JUDGE

Court is adjourned for the day.

Uproar.

CUT TO:

26

STREET OUTSIDE COURTHOUSE, EXT. DAY

EVELYN exits into street, escorted by the DELMAS team who protect her against swarms of JOURNALISTS as she gets into waiting limousine and signals DRIVER to go. As car pulls away, we see YOUNGER BROTHER, who has been waiting, hail a taxi and start after her.

27

STREET, LOWER EAST SIDE, EXT. DAY

Dead horse in street. PEOPLE trying to hitch it from coal wagon it was pulling. We see the poor neighborhood street crowded with IMMIGRANTS speaking a babel of languages. VENDORS on sidewalk. HAWKERS in street. A mad swirl of seething life. We hear honking.

Behind the stopped coal wagon, the DRIVER of limousine looks out window to see what is going on ahead. Then we see EVELYN in back of limousine. DRIVER gets out to have a look. Behind the limousine, we notice another car, and behind that, a taxi. Inside the taxi, we see YOUNGER BROTHER watching EVELYN. DRIVER returns to limousine.

EVELYN

What is it?

DRIVER

Not a very pretty sight, ma'am.

EVELYN, curious, gets out of the limousine and walks to front of coal cart. She recoils at the sight of the horse. She walks back toward the limousine, looking around at the strange moil of life in the streets.

Further down the street we see YOUNGER BROTHER watching her from his taxi.

As EVELYN walks by the carts, a FRUIT VENDOR tries to hawk her some apples. She acknowledges him with a polite nod of her head, but walks on back to the limousine.

She then sees something which interests her. A man (TATEH) is standing by a portable table with a black clothe backing against which are pinned silhouettes. She comes nearer, sees LITTLE GIRL with rope tied around her waist and other end tied to leg of TATEH'S stand.

TATEH

You like picture?

27 He speaks with a thick Yiddish accent. When speaking to his own people, he speaks in Yiddish (Y) under which will be sub-titles.

TATEH
You like picture, miss?

EVELYN
What? Oh, yes, yes, very nice.

TATEH
A nickel I make you.

EVELYN
Me?

TATEH
Yeh, pretty, very pretty face.

EVELYN
Thank you.

TATEH
No, no, I make picture, yes, very nice.
I am very good artist. A nickel. A
nickel. 4¢, you pretty, 4¢.

EVELYN, fascinated by the sight of the LITTLE GIRL tied with rope, and realising that she will be stuck there until the traffic clears, sits. TATEH begins to work.

TATEH
Great country, America. Here... I make
artist, my wife make stitching, my daughter
make stitching... everybody work.

STREET, ANOTHER ANGLE, YOUNGER BROTHER'S TAXI, EXT. DAY
YOUNGER BROTHER watches EVELYN sit, gets out of taxi for a better view.

STREET NEAR TATEH'S STAND, EXT. DAY
TATEH is cutting the silhouette. EVELYN has been watching the LITTLE GIRL.

EVELYN
Why is your daughter on a rope?

TATEH
(WORKING) Some people, very bad people,
steals children, take away... you know...
makes them work.

He nods toward his daughter.

27

TATEH
Beautiful, yes?

EVELYN
(POLITE) Oh, yes, very.

We see YOUNGER BROTHER coming cautiously nearer.

OLD MAN runs up and gestures to get TATEH'S attention.
TATEH looks at him.

OLD MAN
A word, a word.

TATEH
No now.

OLD MAN
A word, important.

TATEH
What? What? What?

OLD MAN whispers something to TATEH. TATEH is annoyed.

TATEH
Go, you meshuggah!

OLD MAN
My wife see!

Several VENDORS nearby watch casually with curiosity.

TATEH
Your wife witch, poison tongue.

OLD MAN
(DISGUSTED) Acch!

OLD MAN scurries off down street. TATEH continues his silhouette, can't concentrate. He sets the work down.

TATEH
(TO EVELYN) You wait. (TO LITTLE GIRL)
You stay.

TATEH unties rope from his leg and hands it to EVELYN.

TATEH
You watch. I come back.

TATEH goes off down street.

LITTLE GIRL
(CALLS) Tateh!!

27

EVELYN

What's the matter?

LITTLE GIRL

Nothing. He's back soon. You wait.

YOUNGER BROTHER watches this from a distance.

28

STREET WITH SHOP, LOWER EAST SIDE, EXT. DAY

TATEH comes down street to the haberdasher shop. Standing in front are two WOMEN with bundles, waiting. We see the OLD WOMAN in the window across the street. OLD WOMAN shouts down to TATEH across the street.

OLD WOMAN

She's there, your wife, there.

TATEH is trying to see into the shop, past the pulled shade.

OLD WOMAN

(SHOUTING) Si, with Solomon Perez.

TATEH is straining to see inside. Something catches eye. He flies into a rage, grabs a brick from the street, smashes the large window of the shop and climbs in. A pause. Suddenly, PEREZ runs out of the shop pulling his trousers up around his legs. TATEH comes after him with a stick, which he throws after PEREZ. Suddenly, TATEH turns and walks off down street without going back into shop. A moment later MAMEH comes out of shop, not a hair out of place, and walks proudly down the street as if nothing had happened.

29

STREET WITH TATEH'S STAND, EXT. DAY

TATEH comes around the corner. LITTLE GIRL spots him.

LITTLE GIRL

(TO EVELYN) See, he's coming.

TATEH, instead of coming back to the stand, walks right in to the tenement from which MAMEH originally came. LITTLE GIRL and EVELYN watch. YOUNGER BROTHER, who has managed to get quite close to EVELYN, is stopped by TATEH'S odd behavior.

A window above opens and we see TATEH throwing clothes out of it. MAMEH comes around the corner, sees this, and starts to collect her things off the street. PEOPLE have now stopped to watch. MAMEH yells up to TATEH who is still throwing clothes out.

MAMEH

(Y) You fool, what do you think you're doing, you're crazy!

LITTLE GIRL

Mameh! Mameh!

A large bundle of clothes hits the street. MAMEH marches inside to deal with this. A WOMAN on the street is helpfully picking up clothes when a sewing machine is thrown out of the window and nearly hits her. She yells up.

WOMAN

(Y) Crazy man, crazy man...

Some screaming from inside. Several NEIGHBORS rush into the building. Seconds later, they rush out in terror, behind them, MAMEH, screaming. Then comes TATEH, and behind him, several MEN. TATEH goes after MAMEH with a stick he is carrying. Evelyn's DRIVER yells to EVELYN.

DRIVER

You better get in, ma'am.

EVELYN is too intrigued to heed his warning. TATEH chases MAMEH, catches her, and tries to beat her with a stick, fighting off neighbors who are trying to hold him off, cursing horribly in Yiddish. MAMEH is screaming as the crowd stares. LITTLE GIRL strains against the rope, trying to reach her parents.

LITTLE GIRL

(Y) No... don't... don't...

EVELYN wants to comfort her.

DRIVER

Ma'am... ma'am...

EVELYN ignores him. Meanwhile, YOUNGER BROTHER has managed to place himself right next to EVELYN to address her casually.

YOUNGER BROTHER

What's happening over there?

EVELYN

I don't know, it's horrible, why don't the police do something.

YOUNGER BROTHER

Yes, of course, of course...

YOUNGER BROTHER goes authoritatively to 2 POLICEMEN.

YOUNGER BROTHER

Why don't you stop them?

POLICEMAN 1

Just a couple of mad Yids. That's the way they take care of business.

At this moment, 5 MEN manage to pull TATEH off his wife. MAMEH, bloody, terrified, runs to safety at the corner.

TATEH shrugs the 5 MEN off him, indicating that he is now under control. He tears his shirt on his body to indicate that MAMEH no longer exists for him. He goes to his stand, unties LITTLE GIRL and starts to collapse the stand to take it away. EVELYN watches this.

YOUNGER BROTHER comes up to EVELYN again.

YOUNGER BROTHER

The police say it's all right. It's supposed to be quite common down here.

EVELYN has been paying no attention to him.

EVELYN'S DRIVER calls her again.

DRIVER

Ma'am, please, it's starting to move, please get in.

TATEH goes inside with LITTLE GIRL and his stand. EVELYN goes back towards the limousine. As she puts her foot on the running board, another piece of clothing flies out the window, thrown by TATEH. At this a STERN WOMAN in the CROWD grabs up the piece of clothing and starts shouting. This makes EVELYN stop and look around.

STERN WOMAN

What do you think you're doing up there? I saw what happened. I know what you did to your wife. I heard what your wife did. So come to the window, Mr. Hero, Mr. Wife-beater.

TATEH comes and slams the window shut.

STERN WOMAN

He thinks he doesn't have to listen.

STERN WOMAN picks up an apple from a nearby stand and throws it through TATEH'S window, breaking it.

STERN WOMAN

Can you hear me better now? Oh yes, yes, I broke your window but I'll pay for it twice over if you're man enough to stand and listen to me, or maybe you're only man enough to beat a woman.

29 She now begins to address the CROWD as well as TATEH, back and forth in an expert manner.

STERN WOMAN

Why did you beat her? Because she did a bad thing, yes? But why did she do it? Because he didn't have enough money to feed them. Because they couldn't earn enough money with honest labor so she had to take matters into her own hands. Did she do the right thing? No, but whose fault is that. It's the fault of the people that keep you all here by pitting worker against worker, man against woman.

MAN IN CROWD

That's crazy talk.

STERN WOMAN

I'm not crazy. I'm a Jew and I'm a woman, and I can talk to anyone, anywhere in the world. (TO WINDOW) So are you going to come to the window? I'm Emma Goldman and I have something I want to show you...

As EMMA GOLDMAN/STERN WOMAN continues, we cut away to the 2 POLICEMEN nearby.

POLICEMAN 1

Better tell the Chief, there could be trouble.

POLICEMAN 2 runs down the street as EMMA continues.

EMMA

There's a woman here in this crowd (POINTING TO EVELYN). Don't go away, Evelyn, I'm talking about you. Yes, my friends, here you have EVELYN NESBITT...look at her, she's beautiful, yes? She's rich, yes? She's admired, loved, lionized. And look at this poor woman here (MAMEH) - the same flesh and blood, but she's standing here beaten and ashamed. And yet they both did the same thing. Evelyn, tell what you did for money. Don't be ashamed, it's not your fault. What choice did men ever give you? Come up here and shout it to the brave man who beats his wife. Come to the window, Mr. Wife-beater.

Now several WOMEN in the CROWD become incensed.

WOMAN

Yeah, come to the window...

29

EMMA

(TO MAMEH) Look, such a man! He doesn't dare come to the window. This is the man you let beat you.

OTHER WOMEN begin to yell.

WOMEN

Come to the window!

The WOMEN begin to take fruit and throw it at the window. VENDORS fight with them to protect their wares. The street erupts into a small riot. Several POLICE CARS arrive. The WOMEN fight arrest.

EVELYN tries to get back to her limousine but the CROWD is surging against her. Suddenly a hand reaches out and grabs her. It's EMMA.

EMMA

Come with me. There's going to be trouble. I know about these things. Come!

EVELYN lets herself be pulled.

30

PASSAGEWAY AND SIDEWALK, EXT. DAY

EMMA makes her way through the crowd and runs down the passageway with EVELYN behind. YOUNGER BROTHER sees them go and fights his way toward them.

31

INNER COURTYARD, TENEMENT BLOCK, EXT. DAY

EMMA and EVELYN cross courtyard and into building opposite. We can hear sounds of the struggle behind. YOUNGER BROTHER comes into the courtyard just in time to see the door close in the building opposite.

32

GROUND FLOOR HALL OF BUILDING, INT. DAY

YOUNGER BROTHER runs through empty hall. He goes out front door at other end, looks up and down street. No sign of them. He goes back into building and looks up stairwell.

33

APARTMENT OF TENEMENT BUILDING, UPPER FLOOR, INT. DAY

EMMA closes front door and comes down apartment hall to a front room where EVELYN is standing.

EMMA

We should be safe here. This is one place the police still don't know about. So, relax, sit. I'll bring some water, we can freshen. You like tea?

EVELYN

That would be nice, thank you.

EVELYN smiles politely. EMMA shakes her head.

EMMA

Mein Gott, a child!

She takes a kettle and goes down hall and out front door into hallway of building and into the common washroom, disappears behind door.

YOUNGER BROTHER comes up stairs into upper hallway. He looks both ways and notices door of apartment open. He goes to it, pushes door slowly open and sees hall of apartment. EVELYN is visible through door at other end of apartment looking out window. He starts cautiously into the apartment.

As YOUNGER BROTHER starts down hall, he becomes aware of foot-steps behind him. They are coming towards him. He ducks into the nearest doorway to a side room. EMMA comes in with the kettle, stops in the hall.

EMMA feels EVELYN'S abdomen to see if she's getting it right.

EMMA

What's this? Mein Gott, it feels like you're wearing a cage under there. Look, look at me, I never wear those things. Let me unlace it for you, we'll get the blood flowing a little.

EMMA is unlacing EVELYN'S garments.

EMMA

Isn't it a funny thing we should meet like this. It must be fate, yes, because you've been on my mind a great deal lately. I've been thinking, the trial'll be over soon, Stannie White dead, Harry Thaw executed or in jail, what'll you do then?

EVELYN shrugs. EMMA continues to unlace.

EMMA

You'll be a free woman. Have you thought about that?

EVELYN

A little.

EMMA

And?

EVELYN

And what?

EMMA

What are you going to do?

33

EVELYN

Different things.

EMMA

Like what?

EVELYN

Maybe Broadway. I've had offers, you know.

EMMA

I'll bet you have.

At this point we see the closet door is slightly open and YOUNGER BROTHER is staring through the crack. EMMA peels away EVELYN'S undergarments and exposes her upper body, which is lined with red circulation marks from the stays in her foundation clothing.

EMMA

Come, Evelyn, the soap's down here, you'll wash.

EMMA goes directly into the room where YOUNGER BROTHER went.

We see EMMA enter the room. YOUNGER BROTHER isn't there. The room has a bed, a bureau and a closet. EMMA sets the kettle down on the bureau near a porcelain wash basin. She pours water as EVELYN comes in.

EMMA

Here, wash. (PAUSE) Are you afraid of me?

EVELYN

No.

EMMA

You don't even know who I am, do you?

EVELYN

No.

EMMA

You never heard of Emma Goldman? "Red" Emma. Riots. Anarchy. That's me.

EVELYN

I think I might have heard your name.

EMMA

Good, because I've heard yours, and I'm very interested to talk to you. Come, sit down, I'll take your shoes off, let your feet breathe, no, it's true, I know what I'm saying, I used to be a nurse.

33 EMMA removes EVELYN'S shoes and begins to massage.

EMMA

You know, I know Stannie White back in the old days.

EVELYN

You did?

EMMA

A capitalist, but a good man. I liked him. The way you testified about him...didn't sound like him at all. Did something happen?

EVELYN

Did you know him personally?

EMMA

Oh yes. Not biblically, if that's what you mean, no no. Come, relax, don't be tense, just breathe, breathe from the heart, deep, deep, that's it, that's good.

EMMA

Mein Gott, look at that. You have a lovely body, and look what you do to it. These welts, ach. The crazy things we wear for men, eh? Don't worry, I have something to rub on it.

EMMA searches drawers for medicine.

EMMA

So, you're thinking of Broadway.

EVELYN

Sure.

EMMA

Broadway's just 1 street, Evelyn.

EVELYN

Oh, I know, I know.

EMMA

There's millions of streets in this country and there's millions and millions of people waiting to see you.

EVELYN

Me?

EMMA

Yes, you.

EVELYN

Do you really think so?

EMMA, having found the medicine, starts to rub it onto EVELYN.

EMMA

Oh yes, but not singing, not dancing... they're waiting for you to tell the truth. The truth, Evelyn. That's the best show there is.

EVELYN

What do you mean?

EMMA

Evelyn, you and me, together we could make the women of this country stand up and shout for justice... just think of it...

EVELYN

Yes...?

EMMA

What happened to you, it's not just your story, you know. It's the story of every woman who's ever been used by men, you'd be amazed how many there are, and they all want to hear us tell them the truth.

EVELYN

Are you an actress?

EMMA

In my own way.

EVELYN

I knew it. I knew I'd heard of you.

EMMA

Evelyn, listen to me, if we got up together and you told them what really happened between you and Stannie White and Harry K. Thaw, then I'd explain why it happened, why you had no choice, why no woman in this country will ever have a choice so long as the workers are exploited, my God, we could have this country standing on its head.

EVELYN

I can dance, too, you know. As a matter of fact, I dance better than I sing.

33

EMMA

Evelyn, do you understand what I'm saying.

EVELYN

Yeah, yeah, sure.

EMMA

Are you interested?

At this moment we hear muted groans from the direction of the closet. EMMA goes to closet and opens it. Inside is YOUNGER BROTHER hunched over in the final agonies of involuntary climax. He groans and runs out of the room.

EVELYN screams and pulls her clothes up.

EMMA

Who are you. Stop. Stop.

YOUNGER BROTHER is gone. EMMA turns back to EVELYN who is hastily gathering her clothes.

EMMA

Relax, relax.

EMMA goes toward EVELYN. EVELYN recoils.

EVELYN

Don't touch me, don't touch me, you're crazy...

EVELYN backs out of room.

34

STREET OUTSIDE, EXT. DAY

YOUNGER BROTHER is running down the street, finally lost in the CROWD. Ragtime music starts.

35

THE CLEF CLUB, HARLEM, INT. DAY

Black PIANO PLAYER on stage, finishes piece. We see that the club is empty. JANITOR cleaning up. MANAGER (black) is holding auditions.

MANAGER

Thank you. That was very nice. We'll let you know. Next!

Black PIANO PLAYER leaves. COALHOUSE WALKER JR. walks on stage.

MANAGER

What's your name?

WALKER

Coalhouse Walker Jr.

35

MANAGER

Where you been playing?

WALKER

Oh, here and there.

MANAGER

It's a band job, you know. No solo acts -
at least, not to start.

WALKER

If it's regular work, I'm interested.

MANAGER

So let's hear what you can do.

WALKER

Yes sir.

WALKER starts to play lilting rollicking Ragtime piece.

36

NEW JERSEY COUNTRYSIDE, EXT. EARLY MORNING

Trolley car moves through countryside. Music continues...

37

TROLLEY CAR INTERIOR, IN MOTION, EARLY MORNING

A TICKET TAKER removes a bottle of milk and moves toward the end of the car where only 2 PASSENGERS sit, TATEH and LITTLE GIRL. There is luggage on the seat behind them. TATEH is asleep. LITTLE GIRL is looking out the window. Music continues.

38

PHILADELPHIA STREET, EXT. DAY

TATEH and LITTLE GIRL, each with bag in hand, walking. LITTLE GIRL lingers by food stand. TATEH pulls her away. They walk further...LITTLE GIRL lingers by window of store which we can't identify. TATEH turns back, calls her but she is too wrapped up in the window. He goes back to her... looks in window, looks back and sees what the shop is. We now see FRANKLIN NOVELTY COMPANY. TATEH is thinking. He kneels by LITTLE GIRL.

TATEH

We have no money, you know that, Liebchen.
I gave you a present, you remember...

LITTLE GIRL

Yes.

TATEH

You like very much... I know, I know. But
would you give back to Tateh if we can eat.
I'm very proud if you do this. And I thing
is promise... I make you another one.

38

LITTLE GIRL
You'll make me another one?

TATEH pats her cheek.

TATEH
Come, you give me.

She opens her small bag and hands him what looks like a small book. They rise and go into store... We follow them as far as display window. CAMERA stays on window full of toys, notions, gadgets of all sorts from early 20th Century.

39

FRANKLIN NOVELTY COMPANY, INT. DAY
STORE MAN has just finished flipping through LITTLE GIRL'S book.

MAN
What is this?

TATEH
You do like this!

TATEH demonstrates. MAN is impressed.

MAN
I see, I see. That's good. Yes, I like that, very good. And you say you made this thing?

TATEH
I... um... I CREATE it!

MAN
You got any others?

TATEH
I can make.

40

MAN flips through book again. Now we see that it is silhouette book with figure of girl ice-skating - executing a figure eight. MAN is delighted but shrewd.

MAN
How much you want for this?

TATEH shrugs.

MAN
All right, I'll give you \$4 if you don't go anywhere else with this idea, and I'll give you 40¢ for each one you make.

TATEH and LITTLE GIRL stare in disbelief at these huge sums of money. MAN misunderstands their look.

40

MAN

All right, \$5 and 50¢ apiece, but that's as high as I'll go. Take it or leave it. What do you say?

TATEH

Gotzudanken.

MAN

What?

Ragtime music begins... clarinet solo...

41

HASH HOUSE RESTAURANT, INT. DAY

We follow a WAITER with a dirty apron and a tray of food. He sets it down at a table where TATEH and LITTLE GIRL are sitting. They stare at these heaps of food, beaming.

TATEH

Eat.. eat!

LITTLE GIRL smiles. Clarinet solo ends and band joins in...

42

STREET IN FRONT OF TATEH'S TENEMENT

Limousine pulls to a stop. We see YOUNGER BROTHER in taxi stop in distance behind. EVELYN looks out window and sees that TATEH'S stand is gone. She calls to VENDOR nearby...

EVELYN

Excuse me...the man with the little girl, the one that makes silhouettes...he's not here today?

The VENDOR shrugs.

43

LIMOUSINE INTERIOR DAY

EVELYN looks up at the broken window of TATEH'S apartment, starts to get out of limousine.

DRIVER

Ma'm, I can't wait here long, we're blocking the street.

EVELYN

You don't have to wait. I'll be back later.

DRIVER

Ma'm, I'm sorry, I'm instructed to stay with you.

EVELYN

Who instructed you?

DRIVER

Mrs. Thaw, ma'm.

43

EVELYN

This is my limousine, she gave it to me. You're my driver, and I'm instructing you to go back to the hotel, I can take care of myself.

She gets out of limousine carrying a small box. The DRIVER is appealing to her...

DRIVER

Ma'm, ma'm...

44

STREET EXTERIOR

EVELYN walks away from limousine, sees it standing, yells back...

EVELYN

Go, go away...

CART DRIVER in horse drawn cart behind limousine starts yelling at LIMOUSINE DRIVER in Yiddish. LIMOUSINE starts moving off.

45

TENEMENT HALLWAY AND APARTMENT, SECOND FLOOR, INT. DAY

EVELYN sees door ajar. She pushes it open and sees by the broken window that this is the correct apartment. It is deserted. It looks as if it was vacated in a hurry. She sees a door across the room, goes to it.

EVELYN opens the other door. It is an empty closet. She hears footsteps and turns. There in the door is YOUNGER BROTHER. It takes her a split second to recognize him as the man from the wardrobe, then she lets out a scream.

YOUNGER BROTHER

No no please...don't scream.

EVELYN

Get away...don't come near me...stay there. Stay right there.

YOUNGER BROTHER

Please don't scream, you don't have to be afraid of me, I'm not going to hurt you. I just want to apologize...I'm sorry, that's all I want to say, I'm very sorry. You probably think I'm a...a... I don't know... but I'm not, I'm a business man...I design fireworks. This is my card. (PROFFERS BUSINESS CARD) I work for my brother-in-law, he owns the factory but I'll be made a full partner soon and after he retires the company will go to me... We do flags - flags, buntings, trims, trophies, medals, anything for public occasions... You see where it says on the bottom here "Consultants for public occasions" - sporting events,

YOUNGER BROTHER (CONTD)
that kind of thing, elections, but fireworks
is actually our biggest line.

He's still holding the card out.

YOUNGER BROTHER
Please take it.

EVELYN takes it, reads it.

EVELYN
What do you want?

YOUNGER BROTHER
(SPUTTERING) I want...if you have an evening
free... I know you're very busy but if you
do happen to have any time and you'd like
to do something I'd very much like to be
your escort.

EVELYN looks at card, hands it back.

YOUNGER BROTHER
No, that's all right, you can keep it, I
have more.

EVELYN looks at card, then at YOUNGER BROTHER.

YOUNGER BROTHER
So, what do you say?

EVELYN looks at him, at card again.

EVELYN
Are you some kind of lunatic?

YOUNGER BROTHER
I'm sorry, I'm acting like one, aren't I.
You should see me in the office. I'm not
like this at all... So what do you say?
(PAUSE) Are you free some time?

EVELYN
Well...maybe.

YOUNGER BROTHER
You mean...you are? You might be? I mean...
when?

EVELYN
What about right now?

YOUNGER BROTHER
Now? Right now? Just...

EVELYN
What's wrong with now?

45

YOUNGER BROTHER

Nothing...I mean...it's just...nothing...
now's fine.

EVELYN

So. Escort me.

YOUNGER BROTHER

Right now. You're serious, aren't you.
You're not making fun of me?

EVELYN

Let me see. (PAUSE) No, I'm not making
fun of you...

Music begins...

46

CLEF CLUB, INT. NIGHT

Music continues. The place is mobbed, smoke, dancing,
hilarity. The clientele is a mixture of elegant Harlem
BLACKS, WHITES on an evening junket, etc. COALHOUSE
WALKER JR. at piano. BANDLEADER introducing BAND as they
take solo turns.

BANDLEADER

And finally it's my pleasure to introduce
the newest and bluest member of the Clef
Club Orchestra, Professor Coalhouse Walker,
Jr. - play!

WALKER trades four with the band. Rounds of applause during
music.

47

STAIRS TO ATTIC AND DOORWAY, INT. DAY

MOTHER goes to top of stairs with tray, knocks lightly, goes
in.

48

ATTIC OF FAMILY HOUSE, INT. DAY

SARAH is sitting upright on her bed. MOTHER puts tray down
in front of her and sees that the other tray there hasn't
been touched.

MOTHER

You haven't eaten a thing. You're never
going to get your strength back if you don't
eat. Aren't you hungry?

SARAH

No.

MOTHER

Why don't you want us to know anything
about yourself. Are you afraid of us?

SARAH

No.

48

MOTHER

So why don't you tell me your name at least.
 (PAUSE) You don't have to if you don't want
 to but it'd make me very happy if you did.
 (PAUSE) The baby's doing very well.
 Dr. Muller thinks it might be a good idea
 if you could start spending a little time
 with him each day. Just to be in the same
 room... Anyway, you give it some thought.

MOTHER goes out.

49

DINING ROOM, INT. DAY

GRANDFATHER, LITTLE BOY, FATHER standing as MOTHER enters,
 stands behind her seat. An awkward pause. Tension.
 YOUNGER BROTHER'S seat is conspicuously empty.

FATHER sits and rings bell.

FATHER

(CALLS) Brigit, bring the soup. We're
 going to eat without him. Everybody
 please sit down.

MOTHER

Very well, dear.

They all sit. Pause.

MOTHER

He'll be back, dear. Don't worry.

FATHER

Yes, yes.

BRIGIT enters with soup and serves it around the table
 during the following.

MOTHER

If anybody should be worried, it's me,
 isn't it. And I'm not. You know what
 he's like sometimes. It's just his age.
 Everybody goes through this.

FATHER

Three days. He hasn't slept at home for
 three days. He hasn't even been at work.
 He hasn't had the common courtesy to
 telephone and let us know if he's all
 right. Has he been in touch with you.

MOTHER

Wouldn't I have told you.

49

FATHER

Of course, of course.

BRIGIT has finished ladeling soup. She exits.

FATHER

Let's bow our heads... For what we are
about to receive dear Lord we give thanks.

Doorbell.

MOTHER

I'll get it.

FATHER

You stay there...I'll take care of it.

FATHER goes out. OTHERS listen to FATHER'S footsteps.

50

HALLWAY AND FRONT DOOR OF FAMILY HOUSE, INT. DAY
FATHER opens door. There stands COALHOUSE WALKER JR.
dressed in his formal best and very correct in manner.

WALKER

Good afternoon. I wonder if you might be
able to help me.

FATHER

What do you want?

WALKER

I'm looking for a young woman of color
called Sarah. I'm told she was taken into
this house.

FATHER

Yes...?

WALKER

I'd like to have a word with her.

FATHER

Who are you?

WALKER

Oh, I'm sorry. My name is Coalhouse
Walker Jr.

FATHER

Are you a relative?

WALKER

I wouldn't exactly say that.

MOTHER comes into hall and watches from behind FATHER.

50

FATHER

What shall I tell her is the reason for your visit?

WALKER

Just tell her that Mr. Walker would like a word with her.

FATHER

I see. Would you please wait around the back?

WALKER nods politely but ironically. FATHER closes the door and passes MOTHER on his way upstairs.

MOTHER

Dear? Dear?

FATHER pays no attention and continues on his way upstairs. MOTHER goes to door, opens it and looks out. From her P.O.V., we see COALHOUSE WALKER JR. going out of view from around the side of the house. MOTHER closes door and starts upstairs.

51

OPEN DOORWAY AND ATTIC, INT. DAY

FATHER stands in the doorway.

FATHER

There's a colored gentleman downstairs. His name is Coalhouse Walker Jr. Do you know him?

SARAH says nothing.

FATHER

He says he wants to have a word with you. Is your name Sarah.

SARAH

Yes sir?

FATHER

Well, I think you'd better go down and talk to him.

MOTHER comes into the doorway and stands behind FATHER.

FATHER

Are you going to go down?

SARAH

No sir.

FATHER

Well that's not very good, is it. The man

51

FATHER (CONTD)

seems to have some connection with you
and I'd like to know what it is.

MOTHER

Dear, she doesn't want to see him.

FATHER

I see. And so I suppose that's the end
of that.

FATHER goes out. MOTHER comes to SARAH.

MOTHER

Who is he? You know him, don't you? Please
tell me.

SARAH

No.

Pause. MOTHER sees that SARAH is not about to talk.

52

HALLWAY AND KITCHEN OF FAMILY HOUSE, INT. DAY
FATHER sees through doorway into kitchen where COALHOUSE
WALKER JR. is standing over the BABY'S crib.

FATHER

Excuse me, but I don't believe anyone
invited you in.

BRIGIT stands in corner.

WALKER

This is my child.

FATHER

Yours?

WALKER

That's right. (SMILES) Cute little devil,
isn't he? It is a boy, isn't it.

FATHER

Yes, yes... so you're the father?

WALKER

(PLEASED) Yeah. Where's Sarah?

FATHER

She doesn't want to see you.

WALKER

Stubborn woman, Sarah, very stubborn.
Well, you tell her I'll be back real soon,

52

WALKER (CONTD)

okay. And my apologies for the intrusion.
Good afternoon.

WALKER tips his hat and leaves.

53

PARLOR, FAMILY HOUSE, INT. DAY

FATHER enters, sees LITTLE BOY and GRANDFATHER at the window.
FATHER joins them, looks out onto street, where he sees:

54

STREET IN FRONT OF HOUSE, EXT. DAY, WINDOW P.O.V.

WALKER cranks his car, engine starts, he hops in and drives
out of sight around the corner.

55

ROAD AND EMERALD ISLE VOLUNTEER FIRE HOUSE, EXT. DAY

WALKER'S Model-T drives by Fire House. We see a group of
6 FIREMEN playing cards in front, among them WILLIE CONKLIN.
The spectacle of a black man driving an automobile makes
them stop their game momentarily.

56

COURTROOM INTERIOR, DAY

Full house. Present are EVELYN NESBITT, MRS. THAW, LAWYERS,
and in back, YOUNGER BROTHER. JUDGE enters. ALL stand.
JUDGE sits. ALL sit.

JUDGE

The jury has found the defendant Harry K.
Thaw not guilty of murder in the first
degree by reason of temporary insanity.
However, considering the defendant's
mental condition, which could make him
dangerous to the public we have advised
that Harry K. Thaw be sent to the Asylum
for the Criminally Insane in Mattawan
for an indeterminate period of time.
This case is closed.

The COURTROOM erupts. THAW beams. EVELYN beams. MRS. THAW
goes to hug THAW.

57

COURTROOM STEPS, EXT. DAY

EVELYN emerges from court and is greeted by an enormous MOB.
She is whisked into waiting limousine, still trying to spot
YOUNGER BROTHER who is breasting the CROWD in her direction.
Limousine tries to move but MOB around it is too dense.

Several REPORTERS/PHOTOGRAPHERS have made their way around
to the far side of the limousine. They yank open the door.
LAWYER inside tries to pull it shut. A tussle.

REPORTER

Just 1 picture, Evelyn. Smile this way...

REPORTERS

How do you feel, Evelyn? What's next, Evelyn?

57

REPORTERS (CONTD)

Is it true about the divorce? Anyone in your life now? What are you wearing to the Hunt Ball? Will you visit your husband? (etc.)

58

LIMOUSINE, INT. DAY

EVELYN turns her head in the other direction and sees YOUNGER BROTHER outside window. She opens window.

YOUNGER BROTHER

Where are you going?

EVELYN

I don't know. I'll be home soon. Call me.

YOUNGER BROTHER

Are you all right?

EVELYN

Yeah -

The limousine starts off, leaving YOUNGER BROTHER behind.

59

PRIVATE RECEPTION ROOM, DELMONICO'S, INT. LATE DAY

We see double doors. HEAD WAITER slips through and gives a conductor's signal. BAND music. HEAD WAITER disappears and suddenly, the double doors are thrown open and EVELYN, at the head of the MOB of PARTY MAKERS, is escorted into the room. She smiles at what she sees:

An elegant room with tables, champagne, fine crystal, a BAND, WAITERS at their places ready and a CORPS of PHOTOGRAPHERS who snap the moment EVELYN enters. On head table is an ice sculpture of the Statue of Diana.

60

STREET AND ENTRANCE LEVEL OF HOTEL LORRAINE, EXT. LATE DAY
Delmas's 2 ASSISTANTS get out of taxi and enter hotel.

61

THAW'S SUITE, HOTEL LORRAINE, INT. NIGHT

We hear key in door. Door opens and 2 ASSISTANTS enter and look around. The only sound is the ticking of the grandfather clock. It reads 6:00. ASSISTANT 1 checks this against his pocket watch. The phone rings. They freeze. It rings again. They don't move.

62

PUBLIC TELEPHONE IN BAR, INT. NIGHT

YOUNGER BROTHER hangs up phone. He thinks a moment, then goes back to bar and continues to drink.

63

PRIVATE RECEPTION ROOM, DELMONICO'S, INT. NIGHT

Party in full swing. EVELYN on dance floor with MALE DANCER. CROWD gathered around clapping and cheering as the two of them dance. Music ends. Huge applause. MALE DANCER leads EVELYN away as CROWD cheers.

63

MALE DANCER

You're a natural honey. You're absolutely the cat's meow.

64

THAW'S SITTING ROOM, INT. NIGHT

Clock reads 10:00. The ASSISTANT that was sleeping now paces. OTHER ASSISTANT sits. Suddenly, the doorbell rings. They freeze. Another ring. They rise and move quickly to a corridor, ready to conceal themselves.

HALL AND DOOR TO THAW'S APARTMENT, INT. NIGHT

YOUNGER BROTHER ringing doorbell. No answer. He starts to pace up and down hall.

65

DELMONICO'S, INT. NIGHT

The atmosphere is still lively. Loud music, dancing. At a table in the corner booth sits EVELYN with the CROWD that brought her. They're all quite drunk and happy. GENTLEMAN ONE is explaining something to her.

GENTLEMAN ONE

Are you kidding, honey? You're a household word and you're a free woman now. What do you wanna do, piss it all away when you got millions of people in this country that'd pay a couple bucks just to smell your perfume?

EVELYN

So what do you expect me to do?

GENTLEMAN TWO

Nothing, my dear. What we're saying is you do nothing at all. You leave everything to us. We do everything. Absolute.

EVELYN

You'll teach me the routines?

GENTLEMAN

No, no, that's him! I just handle the bookings. I've got nothing to do with the singing... that's him. (INDICATING MALE DANCER FROM EARLIER)

EVELYN

But you said he was the manager.

GENTLEMAN

No no no, HE'S the manager (POINTING TO OTHER GENTLEMAN). Look, Evelyn, it's simple, just listen to me. I'm the agent, all right? (PAUSE) He's the manager, all right? (PAUSE) He's the lawyer,

65

GENTLEMAN (CONTD)

all right? (PAUSE) And he's the guy
that puts your act together. You got it.

EVELYN, in a tipsy haze, giggles.

EVELYN

(SLYLY, POINTING IN TURN) Okay - so that
little piggy goes to market, that little
piggy stays home, that little piggy has
roast beef, that little piggy has none
and this little piggy (HERSELF) goes wee-
wee-wee all the way to the bank. Is that
it.

They look uneasy. GENTLEMAN ONE comes in smartly.

GENTLEMAN ONE

That's it, Evelyn, that's it.

OTHERS applaud. EVELYN grins.

66

THAW'S SITTING ROOM, INT. NIGHT

Clock now reads 12:00 TWO ASSISTANTS sitting as they were
at beginning.

HALLWAY AND DOOR TO APARTMENT, INT. NIGHT

EVELYN comes up stairs with bottle of champagne. She is
humming a tune. She searches her handbag for keys.
Suddenly, she is startled by a voice.

YOUNGER BROTHER

Evelyn.

She turns and sees YOUNGER BROTHER emerging from the darkness.
He looks very angry, upset. EVELYN is delighted to see him.
With a big smile, she comes and embraces him.

EVELYN

You're here! You waited for me. Come, big
kiss, big kisses from Evelyn.

YOUNGER BROTHER

Where've you been?

EVELYN

Big kiss...

Her sweet smile undoes all his anger. He hugs her.

THAW'S SITTING ROOM, INT. NIGHT

TWO ASSISTANTS hear voices behind the door and, after
quickly checking that everything is in place, they retreat
from the room. Main door opens and in comes EVELYN and
YOUNGER BROTHER.

YOUNGER BROTHER

What are their names?

EVELYN

Who cares? One's a lawyer, another one, I don't know. They explained it to me. I forget. They're cute.

YOUNGER BROTHER

And you didn't find out their names?

EVELYN

Be a sweetheart, would you, open the champagne.

She goes out into bathroom as YOUNGER BROTHER begins to open the champagne bottle. He is still serious.

YOUNGER BROTHER

You know what I think you should do. You find out their names and I'll have my company's lawyers see if they're legitimate. You can't be too careful just now, you know. Evelyn, are you listening.

EVELYN

(IN BATHROOM) Mm hmmm.

As YOUNGER BROTHER works the cork, he hears EVELYN'S voice behind.

EVELYN

Whoops.

YOUNGER BROTHER turns and sees EVELYN naked in the doorway.

EVELYN

Look, my clothes went away.

She giggles and goes to the sofa, lies down. Without even bothering to finish opening the champagne, YOUNGER BROTHER starts to undress and goes to her on the couch, gently touching and stroking her skin.

We see the champagne bottle as pressure pushes the cork out with a loud bang.

EVELYN and YOUNGER BROTHER jump, scream. When they realize what it is, they begin to giggle with delight. EVELYN grabs the champagne bottle and pours it all over them. They shriek with pleasure.

We see door in corner open a crack and ASSISTANTS look through. When they see they have what they want, they knock lightly and enter, trying to avert their eyes. ASSISTANT ONE holds out a document.

ASSISTANT ONE

Sorry to interrupt like this, it's unfortunate timing, I know, but we had no choice as you'll see when you've read this. Please look it over and sign on the bottom. If there's anything you don't understand, please feel free to ask.

EVELYN

How did you get in?

ASSISTANT ONE

I believe this is Mrs. Thaw's apartment.

EVELYN takes the document and begins to read without bothering to cover herself. The ASSISTANTS turn their backs. YOUNGER BROTHER fetches his clothes, which are in front of the ASSISTANTS. He puts them on sheepishly: underpants, trousers, shirt. When he is dressed, he grows bolder.

YOUNGER BROTHER

Where are your clothes, Evelyn?

EVELYN

Shh!

EVELYN is glued to the document. YOUNGER BROTHER brings EVELYN'S clothes from bathroom.

YOUNGER BROTHER

Here, put these on.

EVELYN doesn't seem to hear. YOUNGER BROTHER puts the clothing over her gently. This taken care of, he screws his courage up, takes the document from EVELYN and holds it out toward the ASSISTANTS.

YOUNGER BROTHER

Gentlemen, this is a private residence, your presence here constitutes...

EVELYN grabs back the document and points at the page.

EVELYN

What does this mean?

ASSISTANT ONE

What's that, Mrs. Thaw?

EVELYN

(READS) "In compensation for my agreeing to divorce Mr. Harold K. Thaw, I shall receive the sum of \$25,000." What's that?

ASSISTANT ONE

I think that's clear enough.

EVELYN

Oh no, you're not pulling that one on me. I'm getting a million or forget it. You were there when they said I'd get a million.

ASSISTANT ONE

That was when YOU were suing HIM for a divorce. The matter is quite different now that you're an adultress and he's suing you.

EVELYN

Harry's suing me for divorce.

ASSISTANT ONE

Mr. Thaw is no longer mentally competent. His mother is making decisions for him now.

EVELYN

You've got it all figured out, haven't you. Well, forget it, I'm not signing.

She holds document out. ASSISTANT doesn't accept it.

ASSISTANT ONE

Mrs. Thaw, adultery is a very serious charge in a divorce proceeding. If you sign this now, you'll get \$25,000 and the divorce will be handled quickly. If you don't sign it, there's every chance you'll end up with nothing. You have 5 minutes to make up your mind.

YOUNGER BROTHER tries to grab the document from EVELYN but she pulls it away. He faces the ASSISTANTS.

YOUNGER BROTHER

Look here, I don't know what this is all about, but I know that what you're doing here is completely illegal, this whole procedure, this is trespassing, coercion, improper serving of legal documents, and before it goes any further I think you two should leave. I'll have my lawyers contact you tomorrow.

EVELYN

Who's got a pen.

ASSISTANT takes out pen and hands it to her.

YOUNGER BROTHER

Don't sign it, Evelyn, you don't have to.
I can get my lawyers to handle it.
They're the best in the city.

EVELYN

When do I get the money?

ASSISTANT pulls an envelope from his pocket.

ASSISTANT

It's all here. Cash.

EVELYN signs the document and hands it to the ASSISTANT.
ASSISTANT hands the envelope to EVELYN.

ASSISTANT

Thank you. Sorry to interrupt. Good night.

ASSISTANTS leave. EVELYN starts to count money.

YOUNGER BROTHER

This is incredible. You shouldn't have
signed it, Evelyn, you shouldn't have.

EVELYN has just finished counting, paying no attention to
YOUNGER BROTHER.

EVELYN

Honey, I don't want to have anything to
do with them any more. That whole family's
been all over me for years. I've got money
now, I just want to be done with it.

YOUNGER BROTHER

But they're using you.

EVELYN takes up the bottle of champagne.

EVELYN

So, we're even.

YOUNGER BROTHER

I can't let you do this to yourself. You
have to have proper legal advice from people
you can trust.

EVELYN

Like who?

YOUNGER BROTHER

I want you to meet with my company's lawyers.
I'm sure there's something we can do. There
has to be.

66

EVELYN

All right.

YOUNGER BROTHER

What?

EVELYN

I'll meet them.

YOUNGER BROTHER

Oh, (PAUSE) Good. (PAUSE) Yes, well... now the actual legal side of the company is really more in the hands of my brother-in-law and so...what I think you should do is...I'll consult with him...no, you know what might be a better idea...I could introduce you to him... You could come for dinner one night...I'd love you to meet my sister, too... I'm sure when they see what you're really like...or we could just meet with the lawyers...either way...

EVELYN

Fine.

YOUNGER BROTHER

You'll come for dinner?

EVELYN

Why not?

YOUNGER BROTHER

To our house. I mean, we live in New Rochelle.

EVELYN

Fine.

YOUNGER BROTHER, disbelief.

YOUNGER BROTHER

They're not going to believe this.

He laughs, swigs from champagne bottle.

67

DINING ROOM, FAMILY HOUSE, INT. DAY

Table gorgeously set with best china and silver. BRIGIT just finishes arranging flowers in center-piece. She exits. LITTLE BOY slips in, steals 2 flowers and sneaks out.

68

STUDY, FAMILY HOUSE, INT. DAY

FATHER straightens tie. Clock strikes three. FATHER goes immediately out door, across hall and into parlor.

69

PARLOR, FAMILY HOUSE, INT. DAY

MOTHER enters and FATHER is arranging cut glasses, and

"RAGTIME"

SCREENPLAY BY MICHAEL WELLER

FROM THE NOVEL RAGTIME BY E. L. DOCTOROW

"COAL HOUSE"
86, 87, 66
148, 152

THIRD DRAFT

JANUARY 1980

Property of Dino DeLaurentis Corp.

69 decanter, on silver tray in parlor. GRANDFATHER and LITTLE BOY are putting flowers in lapels. BRIGIT fixing flowers in parlor.

MOTHER
Bring the canapes, Brigit.

BRIGIT
Yes ma'am.

As we follow BRIGIT out, we hear MOTHER'S voice.

MOTHER
Let me see your hands.

70 HALLWAY AND KITCHEN, INT. DAY
BRIGIT goes down hallway and into kitchen. As she enters kitchen, her eyes widen.

KITCHEN, INT. DAY
YOUNGER BROTHER is washing his face in sink.

BRIGIT
Saints preserve us!

YOUNGER BROTHER
Is dinner ready?

BRIGIT
Yes sir. Are you all right sir?

MOTHER'S VOICE
What's that Brigit?

YOUNGER BROTHER goes out.

71 HALLWAY AND PARLOR DOOR, INT. DAY
Whole FAMILY watching as YOUNGER BROTHER appears in doorway.

YOUNGER BROTHER
We can eat now. We're all here.

MOTHER
Where is the young lady?

YOUNGER BROTHER
Obviously, she's not here. Let's eat.

He goes into dining room. Others follow.

72 DINING ROOM, INT. DAY
YOUNGER BROTHER stands behind chair waiting as OTHERS enter. LITTLE BOY and GRANDFATHER enter and sit. FATHER stands behind his chair. MOTHER enters, stands, baffled.

72 MOTHER sits. YOUNGER BROTHER sits.

FATHER

Aren't we going to get any kind of explanation.

YOUNGER BROTHER

I don't want to talk about it.

FATHER

Well, I'm afraid that's not good enough.

YOUNGER BROTHER

I don't want to talk about it and if anyone asks another question I'm going to leave. Now let's eat.

FATHER

I don't understand. You create this mystery, you don't tell us who this young lady is, you build up everyone's expectations - it's very disappointing.

YOUNGER BROTHER

(OUTBURST) I'm disappointed, too, you know. Sir. Have you ever thought about that? I'm disappointed, too.

MOTHER

(TO FATHER) Why don't you call for the soup, dear.

FATHER stands, immobile. YOUNGER BROTHER bangs bell.

YOUNGER BROTHER

Brigit, the soup.

LITTLE BOY

Aren't you going to wash your hands?

GRANDFATHER

Quiet, lad.

Doorbell rings. MOTHER gets up to answer door. ALL listen. BRIGIT enters and ladels out soup. After a moment MOTHER enters with COALHOUSE WALKER JR. behind in doorway, carrying huge bouquet of flowers.

MOTHER

Dear, Mr. Walker's here to see Sarah. I told him he could wait in the sitting room while I go up and talk to her.

WALKER nods and smiles. MOTHER starts to go upstairs.

72

WALKER

Would you mind bringing her these. There's
a little note on there...

MOTHER takes flowers.

MOTHER

Oh, aren't they beautiful.

MOTHER gestures toward parlor.

MOTHER (V)

Just wait in there, Mr. Walker. I'll be
right down.

MOTHER'S footsteps going downstairs. Pause.

YOUNGER BROTHER

Who is that?

FATHER

The baby's father. Or so he says.

Piano notes from next room. ALL listen.

FATHER

Excuse me.

FATHER goes out. YOUNGER BROTHER and LITTLE BOY follow.

73

SITTING ROOM, INT. DAY

FATHER enters, sees WALKER noodling with piano.

WALKER

Your piano's badly in need of a tuning.
You want to take better care of an
instrument like this.

FATHER

Would you mind closing the piano.

WALKER closes lid.

FATHER

Sit down, Mr. Walker, there's a few things
I'd like to ask you...

74

ATTIC OF FAMILY HOUSE, INT. DAY

MOTHER enters with flowers. SARAH is sitting on bed. BABY
is now in her room in a crib.

MOTHER

Mr. Walker's downstairs. He's come to see
you again. Will you go down?

74

SARAH

No ma'am.

MOTHER

Look what he brought you, aren't they beautiful? He must care a great deal for you. Why don't you just go down and say hello.

SARAH

No ma'am.

MOTHER

Why not? (CHANGES TACK) He wrote you a note. Don't you want it?

MOTHER holds it out to SARAH. SARAH takes it slowly.

MOTHER

Go ahead, open it.

SARAH opens it slowly. We see the note as she reads. It says, "FORGIVE ME SARAH. I LOVE YOU. COALHOUSE."

SARAH looks at MOTHER, tears filling her eyes. She begins to sob uncontrollably, all her past grief coming out.

MOTHER

Sarah, Sarah, just say hello to him. Nothing can happen to you, you're safe here, there can't be any harm in talking to him.

SARAH

Oh yes, oh yes there is.

MOTHER

Why?

SARAH

He says one thing then he say another thing and he make it all sound so good and pretty soon you can't hear nothing else and it's all just talk, ma'am...

75

SITTING ROOM, INT. DAY

FATHER sits listening to WALKER. YOUNGER BROTHER and LITTLE BOY in doorway, listening in.

FATHER

Well that's very fancy reasoning but what it comes down to is that you behaved abominably.

WALKER

You just do what you can, that's all. See, now I can marry Sarah. And I will, soon as she'll have me. I couldn't before. Now I can.

FATHER

That sounds very convenient, Mr. Walker.

WALKER

I wasn't living any kind of life I could ask a woman to share with me, sir. Playing in beer halls, movie houses, certain other kinds of establishments. Some of those places aren't even safe for a man to be in.

FATHER

So you just abandoned her. And that's how you handle your responsibilities.

YOUNGER BROTHER

What kind of music do you play?

WALKER

Anything they ask me to. And then I play Ragtime.

YOUNGER BROTHER

We have some music here. Could you give us a tune.

WALKER

Maybe some other time.

YOUNGER BROTHER

No, no, I'd really like to hear you play.

FATHER

I think what Mr. Walker is trying to say is he doesn't read music, am I right, Mr. Walker.

WALKER

I read music so good white folks think I'm faking it.

YOUNGER BROTHER laughs at this. WALKER laughs too when he sees that his sense of humor is appreciated.

COALHOUSE WALKER JR. begins playing from sheet music on piano, a classical piece. YOUNGER BROTHER stands ready to turn page. FATHER sits listening. GRANDFATHER and LITTLE BOY come in during this and take seats. YOUNGER BROTHER goes to turn page and realises that WALKER isn't reading

75

from music anymore... he is improvising, slowly turning the left hand into stride bass. In moments, the piece has been transformed into Ragtime. MOTHER enters. Immediately, WALKER stops at dramatic moment and stands.

MOTHER

I'm afraid she isn't ready to see you just yet, Mr. Walker. I'm sorry.

WALKER

Did you give her the flowers? Did she read the note?

MOTHER

Yes, she read the note.

WALKER

Did she say anything?

MOTHER

She cried, Mr. Walker.

WALKER

Do you think I could have a word with her?

MOTHER

I wouldn't rush things if I were you. She needs time.

WALKER

Just for a few minutes. I know how to talk to her. She cried, right?

MOTHER

She still seems very afraid.

FATHER

I can't see that there's any harm in having him talk to her. We can't have her staying up there forever.

WALKER

I'd like to try, ma'am. I'd like that very much.

FATHER

Go ahead. Try. She's upstairs in the attic.

WALKER goes. MOTHER and FATHER motionless, listening.

76

ATTIC DOOR, INT. DAY

WALKER mounts steps, knocks on door. No answer. Knocks again. Again no answer. Slowly tries knob. Goes in.

77 ATTIC, WALKER'S P.O.V., INT. DAY
 SARAH standing, watching him with awe, almost trembling.

ATTIC, ANOTHER ANGLE, INT. DAY
 WALKER approaches SARAH. Pause. Suddenly SARAH throws her arms around him and bursts into tears. WALKER strokes her head, trying to calm her.

WALKER
 Sarah, Sarah, shoa, hey, let me loose,
 I got something for you...

78 DINING ROOM, INT. DAY
 FAMILY finished meal in silence. Sound of door closing above. ALL look through doorway to hall stairs. Foot-steps. Down comes COALHOUSE WALKER JR. He goes to open doorway, looks in politely...

WALKER
 Please, don't get up. Are you all free next week-end? (PAUSE) I'd like you to be at the wedding.

MOTHER
 What?

WALKER
 Sarah's accepted my hand. And after all you've done for her, it wouldn't be much of a wedding without you there. I hope you'll accept.

MOTHER starts to rise.

WALKER
 No, no, don't bother yourself. I have to go now. It's a long drive back. See you next week-end.

He goes. Door opens and closes. MOTHER rushes out and upstairs... FATHER, LITTLE BOY and GRANDFATHER go out, leaving YOUNGER BROTHER, who puts his plate away and remains seated.

79 ATTIC, HOUSE, INT. DAY
 MOTHER enters and finds SARAH by window in tears of joy. At sight of MOTHER, SARAH shows her ring. MOTHER crosses to window for closer look, holds SARAH'S hand, huge smile of joy as MOTHER embraces SARAH. Both crying happily. Music starts...the piece that WALKER played earlier.

80 WINDOW OF PARLOR, EXT. DAY
 GRANDFATHER, FATHER and LITTLE BOY'S face in window... looking out. Music continues.

- 81 BROAD STREET, THEIR P.O.V., EXT. DAY
COALHOUSE WALKER'S Model-T Ford driving away. Music continues.
- 82 DINING ROOM, INT. DAY
YOUNGER BROTHER sitting alone. His eyes are watery. Music continues.
- 83 COUNTRY ROAD NEAR NEW ROCHELLE, EXT. DAY
As music continues, we see COALHOUSE WALKER in his Model-T driving through the still unspoiled countryside. Come in on his face. He is happy. His face suddenly grows curious as he looks ahead.
- 84 ROAD AHEAD, WALKER'S P.O.V., EXT. DAY
The VOLUNTEER FIRE STATION lies directly ahead, and several FIREMEN are pulling a horse-drawn pumper across the road so that it blocks WALKER'S path.
- ROAD AND PUMPER BEFORE FIREHOUSE, EXT. DAY
As WALKER'S Model-T approaches, FIREMEN go inside. WALKER stops, honks horn. Silence. WALKER honks again. Moments later, 4 FIREMEN emerge from station carrying ladders.

WALKER

Excuse me, could you tell me how long that'll be standing there?

FIREMAN 1

How's that?

WALKER

I have to pass by.

FIREMAN 1

You got yer toll all ready.

WALKER

Toll? There's no toll on this road.

FIREMAN 1

Sure there is. (TO OTHERS) This here's a private toll road, ain't it?

During this, FIREMEN have placed ladders directly behind WALKER'S Model-T Ford so that his car is stranded between the pumpers and the ladders. WALKER is scrupulously polite.

WALKER

I've used this road several times and I've never had to pay a toll before.

FIREMAN 1

Must've been someone sleeping on duty. We're losing more money that way.

WALKER

All right, how much is the toll.

FIREMEN

Willie!!!!

WILLIE CONKLIN emerges from the firehouse with another FIREMAN.

FIREMAN

Willie, how much is the toll today?

CONKLIN

What's that, a Model-T, is it? Who you driving it for?

WALKER

It's my automobile. I own it.

CONKLIN

Well my God don't that beat all, eh? Hey, I'm sorry about this little mess here. We're just giving the fire house an early spring cleaning.

WALKER

How much is the toll.

CONKLIN

Oh, the toll, that's right. What's it today, Sunday, is it? So that'll be \$25.

WALKER

(WITH RESTRAINT) I don't understand. I've been using this road and there's never been a toll.

CONKLIN

Well, you see, the thing is, we have to raise a little cash for a fire truck with an engine and all. Hell, we want to drive to a fire in style, just like you drive to your cat houses.

A long beat. WALKER sees there is no way out. He notices 2 BLACK CHILDREN playing nearby.

ROAD BEFORE FIRE STATION, ANOTHER ANGLE, EXT. DAY
WALKER motions the 2 CHILDREN over.

WALKER

You gonna be playing here for a while.

BOY

Uh-huh.

84

WALKER

Here's a dime. You two keep an eye on that automobile and if anybody touches it, you tell me, y'hear? I'll be back in a little while.

WALKER goes off. The TWO CHILDREN watch him for a moment, then look at car. One FIREMAN starts toward the CHILDREN. They run away.

85

TOWN INTERSECTION, NEW ROCHELLE, EXT. DAY

WALKER with a POLICEMAN (O'DONNELL) who operates a stop-and-go traffic signal.

O'DONNELL

Hell, them fellers is always larking around like that. They're all right. No, you see what I'd do if I was you is I'd go back and tell Willie Conklin O'Donnell says cut the funny stuff, all right. Now, off you go.

WALKER

I'd appreciate it if you'd accompany me, officer.

86

VOLUNTEER FIRE STATION, EXT. DAY

CONKLIN and 5 FIREMEN are playing poker as police car drives up. In it are (FRANK) O'DONNELL, WALKER and another POLICEMAN, who is driving.

CONKLIN

Frankie, what the hell are you doing here?

WALKER is looking around for his car, which is gone.

WALKER

Where's my car?

O'DONNELL

Is that it?

He points. The Model-T is parked by the pond. CONKLIN comes to the police car.

WALKER

(TO CONKLIN) The police tell me there's no toll road anywhere in New Rochelle.

CONKLIN

Course there ain't. Whoever put a fool idea like that in your head.

O'DONNELL

All right, let's just forget about it. Go get your car.

86

WALKER

Thank you.

O'DONNELL

It's all right.

WALKER starts down hill. O'DONNELL turns to CONKLIN.

O'DONNELL

(STERN) Jesus, Mary and Joseph, ain't you got enough fires to keep yer busy, Willie.

CONKLIN

What the hell's got into yer, Frankie. Nobody around here can take a joke anymore.

At this moment, COALHOUSE WALKER JR. calls up from the pond.

WALKER

Officer!

O'DONNELL

What is it?

WALKER

Could you please come here and look at this.

O'DONNELL starts down hill, CONKLIN and other FIREMEN follow.

87

POND AREA AT BOTTOM OF HILL, EXT. DAY

O'DONNELL nears Model-T. Stay on his face.

MODEL-T, O'DONNELL'S P.O.V., EXT. DAY

On the driver's seat, someone has deposited a mound of human excrement. Flies buzz about it.

POND AREA, EXT. DAY

FIREMEN stand behind, some grinning. WALKER turns to CONKLIN.

WALKER

I want this cleaned up.

CONKLIN

I don't blame yer, helluva shame, brand new car like that.

WALKER

I want it cleaned up.

CONKLIN

Go ahead, clean it up.

O'DONNELL

Can it, Willie, no one's laughing. Now what the hell do you boys think yer up to?

CONKLIN

I'll tell ya exactly what happened, Frankie. This here fancy nigger parked right smack in front of the fire house. Now if you don't think that's a serious business, then tell me about it when your house is burning and we can't get the pump out cause the road's all blocked by a nigger's car!

WALKER

(EVENLY) I had no intention of stopping in front of the firehouse but my way was blocked. I don't know why you did this. I never caused you any harm.

CONKLIN

You blocked access to an emergency service and I got witnesses here to prove it.

WALKER

You're lying.

CONKLIN

Don't you never say that to me.

O'DONNELL sees he won't get anywhere with CONKLIN. He motions to WALKER.

O'DONNELL

I'd like a word with you.

O'DONNELL takes WALKER aside.

AREA NEAR FIRE HOUSE, EXT. DAY

O'DONNELL

Look, there ain't no real damage done. Scoop the shit off and let's forget the whole thing, what do you say?

WALKER

Officer, I gave these people no provocation. I was going about my business.

O'DONNELL

I'm going to give you a piece of friendly advice. Take your automobile and get along out of here.

WALKER

I'm not going until my car is cleaned.

87

O'DONNELL

Look, I don't want any trouble, so just do as I say.

WALKER

You know I'm telling the truth...

O'DONNELL

Just take your car...

WALKER

Why are you letting these men intimidate you...

O'DONNELL

No one's intimidating me, mister... you just don't know what you're getting into and I'm trying to keep your nose clean, now be a good boy and get along.

WALKER

I want my car cleaned.

O'DONNELL

Then clean it, damn ya. Clean it and go.

WALKER

I want the man who did it to clean it.

O'DONNELL

All right, let me put it this way. I can arrest you for blocking a public service exit, for creating a public nuisance and for about 10 other things I ain't gonna bother to name, now am I making myself clear?

WALKER

Yes, officer, I still want my car cleaned.

O'DONNELL

For chrissake, I'm trying to help you. Don't you got any sense in your head. Yer leaving me no choice.

WALKER

I'm sorry.

O'DONNELL

Yer under arrest.

88

HALLWAY, FAMILY HOUSE, INT. AFTERNOON

Phone rings. BRIGIT, with tray, starts toward it. FATHER comes out of study and answers. MOTHER looks down from upstairs.

88

FATHER

Yes... I see. Yes, I'll be right down.

YOUNGER BROTHER (now cleaned up) appears upstairs as FATHER hangs up.

MOTHER

What is it, dear?

FATHER

I don't know. That was the police. Something about Mr. Walker. It didn't sound too serious. I'll be back soon.

89

NEW ROCHELLE POLICE STATION DESK, INT. LATE AFTERNOON
FATHER counting out money. POLICEMAN at desk is chatting.

POLICEMAN

You'd be better off getting yourself some new help, y'know. Once a nigger goes off, there's no putting him right.

90

IN FRONT OF POLICE STATION
FATHER exiting towards car with WALKER.

FATHER

No, the thing is, those firemen fellows, they just sit around and got bored, and then they drink and that's how this kind of thing happens...

91

COUNTRY ROAD, FAMILY'S CAR, IN MOTION, LATE AFTERNOON, EXT.
FATHER and WALKER. FATHER talks loudly over engine noise.

FATHER

We'll get it all cleared up right away and then we can forget about it, okay?
(WALKER SILENT) They're good lads, believe me. A little wild sometimes, but they know their job. You shouldn't take it so seriously.

92

COUNTRY ROAD AND VOLUNTEER FIRE STATION, LATE AFTERNOON, EXT.
FATHER'S car comes to a halt. WALKER goes down to pond to car. FATHER follows. We see that the roof has been slashed and 1 tire punctured and the whole car has been pushed part-ways into the road. FATHER and WALKER stop by car.

FATHER

What happened. You said there wasn't any physical damage done.

WALKER

There wasn't when I was arrested.

92

FATHER

Well this is what I was saying. You should have just cleaned it up to begin with. Now look what's happened, you see... Well, the damage isn't that bad. I'm sure it won't take much to put it right.

WALKER

Give Sarah my apologies. Tell her I'll be in touch.

WALKER starts walking up hill.

FATHER

Wait a minute. Hey. Stop. I'm talking to you.

WALKER turns.

WALKER

Yes?

FATHER

You can't leave this out here all night, you know. You don't know who's going to come along.

WALKER

It's a little late for that kind of thinking, and I have to work tonight.

FATHER

That's not a very helpful attitude, Mr. Walker. We're trying to help you, you know. We've spent a lot of time getting this business cleared up, not to mention money. I think we ought to work out just exactly what we're going to do now.

WALKER

I haven't decided yet. Good night.

WALKER strolls down the road. FATHER stares after him.

93

DOOR OF REHEARSAL ROOM, INT. DAY

Music plays and a metronomic tap accompanies it. We hear a voice.

VOICE

No no no no, 1-2-3, kick, 1-2-3, kick, come down on 2 and lift, lift, lightly, it has to be light, light, not like a hippopotamus, dear, concentrate, 1-2-3...

93 A large rehearsal dance room where EVELYN is taking a lesson. Present are a PIANIST, a DANCE TEACHER and the MANAGER (from sequence at Delmonico's).

REHEARSAL ROOM, INT. DAY

YOUNGER BROTHER enters the studio, stands awkwardly in the middle of the room, watching. He is dishevelled, slightly crazed-looking.

MANAGER

What can I do for you.

YOUNGER BROTHER ignores him.

YOUNGER BROTHER

Evelyn, can I talk to you for a minute.

EVELYN stops dancing. DANCE TEACHER keeps tapping for a few more beats, then stops when he sees EVELYN isn't paying attention.

DANCE TEACHER

Gentlemen, we're trying to work here, if you have to talk, please go out of the room, I can't work like this...

YOUNGER BROTHER

Evelyn, I have something very important to say to you. Please...

MANAGER

(TO EVELYN) Do you know what this guy's talking about, Evelyn?

EVELYN nods.

MANAGER

All right, 5 minutes.

EVELYN goes by YOUNGER BROTHER and out of the room. YOUNGER BROTHER follows.

94 CORRIDOR OUTSIDE DANCE REHEARSAL ROOM, INT. DAY

YOUNGER BROTHER comes out into corridor where EVELYN waits.

YOUNGER BROTHER

You moved. You didn't tell me you were moving.

EVELYN

I was evicted. It wasn't my fault.

YOUNGER BROTHER

But you didn't even leave a message. Why didn't you leave a message at least. You

YOUNGER BROTHER (CONTD)
 said you'd come to dinner. How was I
 supposed to find you? I've been looking
 for you for days, why did you do that?
 Did I do something wrong? What did I
 do wrong, just tell me.

EVELYN
 Not now, sweetheart.

YOUNGER BROTHER
 Yes, NOW, I want an explanation.

EVELYN
 I can't now. I'm busy, very very busy,
 I have to work every minute and then when
 the show is ready I have to go on the
 road for months at a time.

YOUNGER BROTHER
 I know that... I understand, believe me,
 I do, I've thought about it and it can
 work because I can be with you when
 you're travelling, it'll even be good
 for the firm, I can make new contacts,
 we should have been expanding a long
 time ago and I know exactly how we can
 do it. You should have told me.

EVELYN
 I really don't want to think about this
 right now. I've got a lot on my mind.

YOUNGER BROTHER
 Well, so do I. I'm trying to do well in
 the firm. I try so hard and sometimes
 everything seems to be working and then
 I don't know, I don't know what's wrong
 with me, it just all falls apart. I need
 you to be with me... you have to, Evelyn,
 please, you have to...

MANAGER opens door from Rehearsal Room.

MANAGER
 Okay, Evelyn, that's it, back to work.

EVELYN
 I have to go now.

She starts back to Rehearsal Room.

YOUNGER BROTHER
 No...

94 YOUNGER BROTHER grabs her arm.

MANAGER

Mister, that's not very nice, the lady wants to go.

YOUNGER BROTHER

You think I'm pushing you but you don't know what kind of pressure I've been under.

Pause.

EVELYN

I can't do anything about that, let me go...

YOUNGER BROTHER

Yes you can.

MANAGER

I think you better go now.

MANAGER has grabbed YOUNGER BROTHER'S arm.

YOUNGER BROTHER

I'm not talking to you. Ow, stop it, this is none of your business.

MANAGER

Let her go.

MANAGER is very strong and manages to pin YOUNGER BROTHER'S arm, causing him acute pain. He lets go of EVELYN.

YOUNGER BROTHER

Evelyn...

EVELYN goes upstairs, turns for a moment at the landing and watches MANAGER quick-stepping YOUNGER BROTHER downstairs, arm pinned behind... YOUNGER BROTHER looks one last time.

YOUNGER BROTHER

Please, Evelyn...

EVELYN turns and goes back to the Rehearsal Hall.

95 REHEARSAL ROOM, INT. DAY
ALL waiting for her.

DANCE TEACHER

Can we start please.

EVELYN

I'm sorry. Yes, I'm ready.

Music begins. Stay on EVELYN as she dances, dances, dances.

LAWYER'S OFFICE, HARLEM, INT. DAY
BLACK LAWYER sits behind cluttered desk listening to
WALKER'S plea.

LAWYER

I don't mean to be discouraging, Mr. Walker, but I've done a little checking. This fireman fellow (CHECKS PAPERS)...Mr. Conklin - turns out he's blood kin to a country alderman and a judge in White Plains, which is where the case would have to be tried. Can you imagine what kind of odds that gives us?

WALKER

There must be something you can do.

LAWYER

Well, what's your financial situation like?

WALKER

I have a little laid by. I'd planned to use it on my wedding, but I suppose that'll have to wait.

LAWYER

Mr. Walker, let me give you some advice. Spend the money on your wedding, build yourself a home and family where you can find some comfort and...just forget that some damn white man caused you offense.

WALKER

And that's your advice.

LAWYER

Yes, and I pray you take it to heart.

WALKER

And just forget, is that it?

LAWYER

I spent my lifetime forgetting. You're a young man. You better start learning now.

WALKER

Learning what? Learning to be a nigger?

LAWYER

Don't you use that word in this office.

WALKER

If you can forget every offense the white man causes you, that makes you a nigger

96

WALKER (CONTD)

and it keeps you a nigger and it'll send you to your grave a nigger.

LAWYER stands and holds out WALKER'S file.

LAWYER

I've got clients with real problems, Mr. Walker, welfare cases, starvation, illness, dispossession - I haven't got time for fancy colored folk with fancy grievances. I won't take your case. Take this and get out of my office.

97

COUNTY CLERK'S OFFICE, INT. DAY
COUNTY CLERK with WALKER.

CLERK

You don't have a lawyer, do you Mr. Walker?

WALKER

No.

CLERK

I thought so. You see, any lawyer could've explained to you that what you have to do with a complaint like this is file it with the police department where the alleged offense took place.

WALKER

I did that. They said they had no jurisdiction and they sent me here.

CLERK

Well, they got it wrong. You're going to have to go back to the Police Department and tell them I said you should file your complaint with them! That's instructions from the County Clerk.

98

POLICE DEPARTMENT, NEW ROCHELLE, INT. DAY
Same POLICEMAN.

POLICEMAN

I don't care what they told you at the County Clerk's office.

WALKER

Then tell me what I'm supposed to do. Just explain to me exactly how I should go about it, that's all I'm asking.

POLICEMAN

Well, the first thing you can do is go

98

POLICEMAN (CONTD)

to the County Clerk and tell the son of
a bitch not to send you back here.

WALKER

And then what?

POLICEMAN

That's your problem, Mr. Walker.

99

STAIRS AND HALLWAY, FAMILY HOUSE, INT. DAY

YOUNGER BROTHER comes down stairs and, as he passes the
study, he hears crying behind the closed doors. He comes
closer and listens.

100

FATHER'S LIBRARY, FAMILY HOUSE, INT. DAY

We see newspaper on desk, "NEW ROCHELLE LEDGER" with headline
about JIM SHERMAN'S visit. Tears stain paper. We pan up to
SARAH crying. FATHER paces nervously.

FATHER

Now stop it Sarah, just stop it, do you
hear me? No more crying.

SARAH attempts to control herself.

SARAH

I never done nothing.

FATHER

I'm not saying that you did. What I'm
saying is that I want you to talk to
Mr. Walker.

SARAH

I did.

FATHER

But it didn't do any good.

SARAH

I tried. He didn't listen.

FATHER

Well then, you have to try harder.

SARAH

He got himself all crazy over this thing.
He ain't got no time for me now...

FATHER

I see. So he's got time for his automobile
but he hasn't got time for you, is that it?

SARAH

Tell me what I did wrong?

FATHER

Sarah, concentrate. I'm not talking about you. I'm talking about Mr. Walker. Now how long is he going to go on with this business?

SARAH

How should I know that?

FATHER

That's what I'm saying. And we can't keep you here forever.

SARAH

Well you don't expect me to live with him, do you? We ain't even married yet.

FATHER

You've already had his child, for God's sake.

SARAH

I'll do more work 'round the house, if that's what you want.

FATHER

Sarah, I only want 1 thing. I want you to make Mr. Walker understand that there is absolutely no legal means for redressing this thing. I've taken time and consulted with the best possible lawyers and, I'm sorry, but the plain fact is...

Library door opens and YOUNGER BROTHER stands looking at FATHER.

FATHER

What is it?

YOUNGER BROTHER

That's not what the lawyers said. Why are you telling her that?

FATHER

Will you let me handle this.

YOUNGER BROTHER

They said it would take a lot of time and money. And they never said there was no chance.

FATHER

Get out.

100

YOUNGER BROTHER

Why are you lying to her. You're scaring her to death.

FATHER

I'm trying to present this situation in a way she's capable of understanding.

YOUNGER BROTHER

But you're lying to her.

FATHER

Get out. I told you to get out of here.

Sound of front door opening. FATHER immediately speaks in a hush.

FATHER

I think this is something we can talk about later.

FATHER is going for door to close YOUNGER BROTHER out. MOTHER'S voice is heard from the hallway.

MOTHER

Is anyone home?

FATHER

I'm in the study, dear.

FATHER looks levelly at YOUNGER BROTHER, indicating he should leave. YOUNGER BROTHER goes down hall, passes MOTHER, who holds shopping bag, and leaves house. FATHER stands in door of his study.

MOTHER

Is everything all right?

FATHER

Yes, no problem, no problem at all.

MOTHER nods and goes down hall. FATHER closes door of study and confronts SARAH, who is sitting petrified.

FATHER

Sarah, listen, you can tell Mr. Walker that if he'll just marry you without any more of this nonsense, I'll pay to have his automobile repaired.

SARAH

That ain't gonna do no good.

FATHER

Why?!

100

SARAH

He said it's gotta be the firemen.

FATHER

Oh for pity sake, what difference does it make.

SARAH

I told him I'll clean it and he said no, it's gotta be the firemen.

FATHER

Sarah, if he's not willing to see reason, it's your responsibility to do something about it. Do you understand me?

SARAH

Uh-huh. (BAFFLED)

FATHER

It's your responsibility now.

101

BEDROOM, FAMILY HOUSE, INT. NIGHT

Darkness. Sound of baby crying. Moving around noises in darkness. Light on, MOTHER awake, looking at ceiling. FATHER stirs. Hears crying.

FATHER

What's that?

MOTHER

It's nothing, dear. You go back to sleep. I'll have a look.

She goes out. FATHER looks at clock - 3:00 A.M. FATHER puzzled, thoughtful.

102

TOP OF STAIRS AND ATTIC DOOR, INT. NIGHT

MOTHER knocks on door, waits, enters. Noise of crying baby continues.

103

ATTIC, INT. NIGHT

MOTHER turns on light. SARAH'S bed is empty. BABY in crib crying. MOTHER picks up BABY, cradles it in arms.

MOTHER

Shh, baby, where's your mommy, hmm?
Where did your mommy go?

104

COUNTRYSIDE, EARLY DAWN, EXT.

SARAH walking across fields and onto crossroads. She sees sign that reads "WHITE PLAINS 10 MILES." She goes off in direction indicated, walking quickly, almost at a run.

105 WHITE PLAINS RAILWAY STATION, EXT. DAY
 Bunting, drapery, signs that read "WHITE PLAINS WELCOMES VICE PRESIDENT JAMES SHERMAN." "WELCOME SUNNY JIM" etc. Train whistle in distance. BAND LEADER warming up BAND. CROWD of POLITICAL SUPPORTERS with banners, flags, etc. watching train come in. BAND LEADER raises baton and on a downbeat, the BAND begins a loud, patriotic march.

106 RAILWAY STATION, INT. DAY
 SARAH wakes from her sleep on bench, looks out window, straightens herself and runs to greet the train.

107 PLATFORM AND TRACKS, EXT. DAY
 Train halts. GUARDS form cordon around rear.

As train halts, GROUP of LOCAL POLICEMEN form a semi-circular barrier around the rear "porch" of the last car. From the rear car of the last train come a small group of PERSONAL BODYGUARDS for James Sherman. They form a smaller semi-circular cordon close to the "porch." This leaves a "no-man's-land" between BODYGUARDS and LOCAL POLICE. CROWD pushes eagerly against the cordon of POLICE, waving flags and banners in honor of Sherman. MAN on rear "porch" of last car addresses CROWD.

MAN

Ladies and gentlemen, I'm honored to introduce to you the Vice President of the United States of America, James "Sunny Jim" Sherman.

SHERMAN appears. As applause begins, we see SARAH struggling through CROWD. Cheering dies down. SHERMAN, on rear "porch", addresses CROWD.

SHERMAN

A few days ago I went to the President and I said, "Teddy, I'm about to visit the great northeast of this country and meet the people; Is there anything you want me to tell them?" And you know what he said? He said to me, he said, "Jim, just tell them the door to my office is always open." Then he thought for a minute and said, "Never mind, Jim, you don't have to tell them that. One look at your face and they'll know it."

CROWD laughs and cheers. SARAH struggling to the front.

SHERMAN

All joking aside, you good people of White Plains voted for us in the last

107

SHERMAN (CONTD)

election. You know what we stood for then. We haven't changed, and we hope you haven't either. Good health, enterprise, self-reliance and patriotism. It's the man that wants to get out there and DO! The man who takes matters into his own hands, who sees an opportunity and grabs it by the tail... that's the kind of man we represent... I'm talking about Mr. America, wherever he is. When he goes after something, he'll find us behind him all the way, but if he wants to wait around for the world to come to him, he better vote for the other party.

RAILWAY STATION, ANOTHER ANGLE, EXT. DAY

The cheering continues as SARAH, face radiant with hope, rushes forward toward SHERMAN and finds herself held back by LOCAL POLICEMEN.

POLICEMAN

Keep back, ma'am.

SARAH

I have to talk to the President.

POLICEMAN

Just keep back -

SARAH

It's very important. Please let me through...

Fireworks begin suddenly. POLICEMEN turn heads at first explosions in air. SARAH rushes past them during this lapse of attention.

RAILWAY TRACKS AND REAR OF TRAIN, EXT. DAY

SARAH rushes into "no-man's-land" between POLICE and BODYGUARDS, yelling.

SARAH

Mr. President, Mr. President, you gotta help Coalhouse Walker.

Before she can get out any other words, POLICE and BODYGUARDS jump on her and beat her with rifle butts, over-reacting because of the confusion of the fireworks. CROWD presses forward to see what is happening.

108

HALLWAY OF FAMILY HOUSE

YOUNGER BROTHER lets WALKER in and escorts him upstairs. We can see that YOUNGER BROTHER wants to talk to him but doesn't know what to say.

109

ATTIC ROOM, FAMILY HOUSE, INT.

MOTHER sits by SARAH'S bed, wiping her forehead with a cloth. SARAH'S face is horribly swollen.

COALHOUSE WALKER JR. enters the room with YOUNGER BROTHER. MOTHER talks quietly to SARAH. WALKER goes to bed.

MOTHER

Sarah... Sarah...

SARAH opens her eyes. MOTHER indicates that WALKER has arrived. MOTHER leaves room quietly. WALKER sits by bed. YOUNGER BROTHER lingers by door for a moment. A look from WALKER sends him out.

SARAH

The doctor says I'm gonna be fine.

WALKER

That's right, you gonna be fine.

SARAH

Are you angry with me?

WALKER

Now, don't try to talk. You're supposed to rest.

SARAH

You are angry, I can tell.

WALKER

I'm not angry one bit, Sarah.

SARAH

The President knows who you are now. I said your whole name 'fore they got to me.

WALKER

That's good... shh, no more talk now...

SARAH

I didn't get a chance to tell him what you want, so you better write a letter to him...

WALKER

I will...

SARAH

Right away while he still remembers your name...

109

WALKER

I will... It's all right. It's gonna be all right.

SARAH

You're not angry, are you.

WALKER

Course not. You did a brave thing.

SARAH

I did?

WALKER

I'm proud of you.

SARAH

You are?

SARAH is smiling, proud of herself, tears in her eyes. She is happy. About to talk...

WALKER

Shh. Don't talk. I spoke with a minister yesterday. He said he would marry us. Even with the baby and all. We gonna have the whole Clef Club Orchestra, they gonna play for us, and a choir, and it's gonna be in a big big church like you never seen before.

SARAH

Which one...

WALKER

Shh... You just rest...

Music starts now, grand, ceremonial, played by a small band.

110

CHAPEL, HARLEM, INT.

We see a sign that says "WELCOME". We pan down to see the interior of a modest church. SARAH is lying dead in an open coffin on a stand. The CLEF CLUB ORCHESTRA plays sadly, COALHOUSE at the piano. Several friends look on, including a BLACK MINISTER. Also present are FATHER, MOTHER, YOUNGER BROTHER, LITTLE BOY and GRANDFATHER.

MINISTER

Every man and woman, every child, every creature that breathes and sings and cries is a child of God, and he shall gather us all into his arms in the great by and by. Let us feel sorrow that this poor girl, this young thing who never

110

MINISTER (CONTD)

ever knew the gift of womanhood, who brought a child into the world and was struck down before it knew its own mother's name. Let us feel sorrow for the years she never lived to see, but let us feel joy that she is in a better place now, in the arms of the Lord God almighty. Let us bow our heads and pray for Sarah Johnson.

111

EMERALD ISLE VOLUNTEER FIRE DEPARTMENT, INT. NIGHT
Six FIREMEN playing poker by gas-light.

FIREMAN ONE

Arr, shit on a daisy, I shoulda kept the kicker, I knew it (AD LIB).

Other FIREMEN laugh. Phone rings. FIREMAN ONE answers.

FIREMAN ONE

Emerald Fire Volunteers. (LISTENS) So you got a fire, we're in the middle of a poker game.

FIREMAN ONE winks at OTHERS. Suddenly he grows serious, listens.

FIREMAN ONE

Right, right... got it, we'll be right there. (HANGS UP) Sounds like the real thing, boys.

ALL SIX FIREMEN scramble into motion, very professional. First they scoop the poker pot into the center of the table and place a bowl over it.

FIREMAN TWO

First pot, next hand.

As they get into their clothes, they banter about the poker game. (IMPROVISE) "Arr, shit, and me with three jacks and all" "And me with the other three, sure..." They slide down the pole to the waiting pumper below.

112

EMERALD ISLE FIRE STATION, EXT. NIGHT

Doors of the fire station open, silhouetting pumper and horses and FIREMEN scrambling to their station. They pull out into the blackness of the night. Suddenly, from in front of them, comes a barrage of gun fire. The horses rear back and fall to the ground, dead. FIREMEN fall off the wagon and are shot to death. The pumper overturns. HOODED FIGURES run forward. One tosses a package into the fire station, then runs quickly away. Another HOODED FIGURE stoops over a FIREMAN who is wounded but alive.

112

HOODED FIGURE

Which one's Conklin?

FIREMAN

Don't kill me, please...

HOODED FIGURE

Where's Conklin?

FIREMAN

I don't know, I swear I don't know, this
is his night off.

HOODED FIGURE hesitates a moment, then rushes into the
darkness.

Darkness. A car engine racing. Then, an explosion and we
see during a flash of light a car speeding away in the
night.

The fire station burning. FIREMAN crawling away.

113

NEW ROCHELLE POLICE STATION, INT. DAY

Present are INSPECTOR MCNEIL, DETECTIVE, PATROLMAN O'DONNELL,
CONKLIN.

DETECTIVE

Any idea who might be behind this.

CONKLIN

When I do, you'll hear about it, believe
me.

DETECTIVE

Why do you think it happened.

CONKLIN

You tell me. You give me one good reason
why someone'd go and do a crazy thing
like that.

MCNEIL

We found this in the mail. It was delivered
by hand some time last night.

MCNEIL takes out a letter and reads.

MCNEIL

"I want the infamous fire chief William
Conklin turned over to my justice. I want
my automobile returned to me in its
original condition. When you are ready
to meet my demands, please make it known
in the newspapers. If you refuse me,

113

MCNEIL (CONTD)

I shall continue to burn fire houses and kill firemen until I have satisfaction. I shall destroy the entire city if need be. Coalhouse Walker, Jr."

CONKLIN

It's that crazy nigger with the car.

MCNEIL

You know all about him, do you?

CONKLIN

Sure as hell I do.

MCNEIL

What do you know exactly, Mr. Conklin?

CONKLIN

They had him all arrested for parking his car illegal. They had him behind bars where he belongs and now he's running round loose and whose fault do you suppose that is...not mine, I'll tell you that.

MCNEIL

Well, Willie, we have a little problem on our hands...

CONKLIN

You have a problem, do you. How do you suppose I feel?

DETECTIVE

Didn't we hear something about excrement in his automobile?

DETECTIVE looks quizzically at MCNEIL, who in turn looks at O'DONNELL.

MCNEIL

Frank?

O'DONNELL

Come on Willie, cut the crap.

CONKLIN

What's all these questions for?

DETECTIVE

We're trying to do our job, Mr. Conklin.

CONKLIN

So what are you messing with me for?

113

CONKLIN (CONTD)

Go out and arrest every nigger in the neighborhood, one of 'em's bound to know where he is, they all know everything about each other, right?

MCNEIL

That's a grand piece of thinking, Willie, but we had a different sort of plan in mind, you see.

CONKLIN

What's that?

MCNEIL

Offer to turn you over to him.

CONKLIN

You're a funny man, Inspector.

MCNEIL

Well, it's the easiest way to find him, Willie. And the cheapest, don't you think?

CONKLIN

Hey fellers, be serious, would ya. I ain't laughing, ya see.

114

KITCHEN, FAMILY HOUSE, INT. DAY

BABY in crib. Watching BABY are MCNEIL, DETECTIVE and TWO POLICEMEN. MOTHER stands behind crib, FATHER reading letter, YOUNGER BROTHER behind.

MCNEIL

(TO FATHER) Would you say he seemed fairly attached to the baby?

MOTHER

Yes...

FATHER

Yes, and he was certainly attached to Sarah.

Hands letter to MCNEIL.

FATHER

There's no chance that this is a mistake, Jim, is there?

MCNEIL

I'm afraid not.

FATHER looks at MOTHER, who shakes her head sadly.

114

DETECTIVE

Do you think he'll try to get the child back.

FATHER

I don't know.

MCNEIL

Maybe we should post a man in the house here. Just so's there'll be someone around. Who knows what to do in case he decides to get in touch.

MOTHER

Is that really necessary?

DETECTIVE

It's for your own protection, too. You never know with these people. If he wants the baby badly enough.

MOTHER

Well, if that's the case, we could bring the baby to my cousin's house.

DETECTIVE

No ma'am, we'd prefer that Mr. Walker knows where the baby is...

MOTHER

I see...

DETECTIVE

It's better if there's someone here...

MOTHER looks to FATHER.

FATHER

I don't believe it. I just... it doesn't seem possible.

YOUNGER BROTHER is watching.

115

CLEF CLUB, HARLEM, INT. NIGHT

The club is medium-crowded with NEW YORK SWELLS, BOTH BLACK AND WHITE, though black predominates. ORCHESTRA plays.

YOUNGER BROTHER enters. Looks around. Notices that ORCHESTRA has new PIANO PLAYER.

A very elegant black MAITRE D approaches YOUNGER BROTHER.

MAITRE D

Table, sir?

115

YOUNGER BROTHER
I'm looking for Coalhouse Walker. He's
a piano player.

MAITRE D
He doesn't work here any more.

YOUNGER BROTHER
Do you know where I could get in touch
with him? It's important.

MAITRE D
Don't know where he is, sorry, he stopped
working here.

YOUNGER BROTHER
You wouldn't have any addresses where I...
yes - I guess there's no reason why you
would trust me. I just want him to know
not to come near the house in New Rochelle.
It's not safe.

MAITRE D
Sorry, Mr. Walker doesn't work here any
more.

YOUNGER BROTHER
I know, I know, but if you could get the
message to him. It's important. Here's
my card.

YOUNGER BROTHER walks away. MAITRE D looks at card.

116

YOUNGER BROTHER'S BEDROOM

YOUNGER BROTHER is sleeping. FATHER enters, wakes him.
He looks at FATHER, who holds out business card.

FATHER
Can you explain this?

YOUNGER BROTHER
What is it?

FATHER
Someone in Harlem gave it to the police.
They said there was a young man looking
for Coalhouse Walker.

YOUNGER BROTHER
Yes. That was me.

FATHER
Why did you do that?

116

YOUNGER BROTHER

I wanted to warn Mr. Walker our house was being watched.

FATHER

You damn fool. You could put our whole family under suspicion this way. You don't seem to realise how serious this situation is.

YOUNGER BROTHER

I think I do.

FATHER

I'm afraid you don't. Look - I understand your feelings. I do. I was ready to go to some lengths to get justice for Mr. Walker... I felt he had a legitimate grievance. But now. For God sake, he killed five men. He took the law into his own hands and murdered five innocent people.

YOUNGER BROTHER

Yes, I know.

FATHER

Then why did you try to help him? (PAUSE)
Are you planning to do it again? (PAUSE)
I hope not. Because I gave the Inspector my word of honor that you wouldn't do anything foolish again. Do you understand.

YOUNGER BROTHER

Yes, I do.

FATHER

Do I have your word on it.

YOUNGER BROTHER

Yes.

FATHER

Good. And I'll be grateful if this didn't get to your sister. She has enough on her mind.

YOUNGER BROTHER looks steadily at FATHER.

117

CHAPEL, HARLEM, INT. DAY

MINISTER enters, sees YOUNGER BROTHER standing there. We recognise MINISTER from Sarah's funeral.

MINISTER

Can I help you?

117

YOUNGER BROTHER

Do you remember me?

MINISTER

No sir.

YOUNGER BROTHER

I attended the services for Sarah.
Mr. Coalhouse Walker's fiancée.

MINISTER

Yes?

YOUNGER BROTHER

I'd like to speak to him.

MINISTER

I know nothing about...

YOUNGER BROTHER

Yes, yes, I realise that. But I'd appreciate it if you could get a message to him that I'm going to wait under the railway arch by the Manhattan Casino until he feels it's safe to approach. Here's my card. Thank you. Good bye.

YOUNGER BROTHER goes. MINISTER doesn't watch him.

118

RAILWAY ARCHES BY MANHATTAN CASINO, NIGHT, EXT.

YOUNGER BROTHER waits, eating a sandwich. He is approached by a jaunty young black man (COBBIE), well-dressed in a zippy, jaunty style, a la Coalhouse Walker Jr. COBBIE stops before YOUNGER BROTHER.

COBBIE

Got a nickel?

YOUNGER BROTHER reaches into his pocket and hands him a nickel.

COBBIE

Hoowie, I heard a lotta clinkin' when you reached in there. Bet ya got a quarter, got a quarter for me?

YOUNGER BROTHER sees slight ironic grin on COBBIE'S face. He gives him a quarter.

COBBIE

I'm gonna be rich if this keeps up.

COBBIE turns and walks off. Another young black man (MILES), also dressed in the image of Walker, approaches YOUNGER

118 BROTHER from the other direction. As he passes YOUNGER BROTHER, he says out of the corner of his mouth...

MILES

You want your money back, you better follow him.

YOUNGER BROTHER pauses, then hastens after COBBIE.

119 BACK STREET IN HARLEM, NIGHT, EXT.
YOUNGER BROTHER follows COBBIE around corner in back street. As he is passing a dark passageway in a tenement, he hears from the opening...

VOICE

Psst. In here.

120 OPENING INTO DARK PASSAGEWAY AND PART OF STREET, NIGHT, EXT.
YOUNGER BROTHER goes into dark passageway in building and is swallowed up by it. We see nothing but the darkness and we hear...

YOUNGER BROTHER

What are you doing?

VOICE

Hold still, we're not gonna hurt you.

Moments later, TWO BLACK MEN emerge from the dark opening, leading YOUNGER BROTHER blindfolded between them. A car is waiting in the street. They load him aboard and speed off into the night.

121 DINGY BASEMENT ROOM, INT. NIGHT
Old junk piled around. By kerosene lamp sits YOUNG BLACK MAN (EUSTON) reading a book by the light of the lamp. He hears scuffling noises and becomes alert. A knock. EUSTON puts out the lamp. In darkness we hear...

EUSTON

Cobbie?

COBBIE

It's me.

We see slit of light as a door opens and COBBIE leads in YOUNGER BROTHER. EUSTON lights his lamp again and leads COBBIE and YOUNGER BROTHER (blindfolded) behind what appears at first to be dusty storage shelves. A corridor behind. At the end, a door.

122 INTERIOR BASEMENT HIDE-AWAY, NIGHT
Knock on door, same code as knock on outside door. A BLACK MAN opens it. Enter YOUNGER BROTHER and COBBIE. EUSTON,

122 behind, closes door. YOUNGER BROTHER, still blindfolded, starts at the noise.

Now we see the room for the first time. Dingy, pipes overhead, stack of newspapers and periodicals by door. A two-ring gas cooker in corner. On wall, several posters of Clef Club Orchestra featuring Coalhouse Walker, Jr. On wall, several pin-ups, including picture of Evelyn Nesbitt. At table in middle of room sits COALHOUSE WALKER with a newspaper open before him. Around the room are several other BLACK MEN, all dressed in the style of WALKER. They are all young. At a table playing cards are MILES and CARTER. They have stopped as YOUNGER BROTHER is brought in. In corner by cooker is BILLY, working on a meal at the stove. ZEKE is cleaning a gun. ALL are silent as YOUNGER BROTHER stands there.

YOUNGER BROTHER
Mr. Walker? Mr. Walker? Is anyone here?
(LISTENS)

YOUNGER BROTHER starts to remove blindfold.

ZEKE
Don't do that.

YOUNGER BROTHER
I'm sorry. Is Mr. Walker here?

ZEKE
What do you want with him?

YOUNGER BROTHER
I want to talk to him.

ZEKE
What do you want to tell him?

YOUNGER BROTHER
Who are you?

ZEKE
Never mind who I am. What do you want to tell Mr. Walker.

WALKER
Get him a chair.

ZEKE gets YOUNGER BROTHER a chair and seats him.

YOUNGER BROTHER
Mr. Walker?

WALKER
That's right.

122

YOUNGER BROTHER

Do I have to keep this on? (BLINDFOLD)

WALKER

I think you better.

YOUNGER BROTHER

Okay.

WALKER

What can I do for you.

OTHERS laugh at the repetition of this joke.

YOUNGER BROTHER

I came to tell you something.

WALKER

I'm listening.

YOUNGER BROTHER

It's just our house... you know your baby's still there...

WALKER

I figured.

YOUNGER BROTHER

The police have a man watching the place in case you decide to... it's just that... I came to warn you...

WALKER

God damn, you thinking I might show up at your house? (TO OTHERS) How dumb do they think a nigger is?

OTHERS laugh.

YOUNGER BROTHER

Well I wasn't sure you'd... I thought because of the baby you might...

WALKER

Is that what you came for.

YOUNGER BROTHER

No.

WALKER

Well?

YOUNGER BROTHER

I make bombs.

122

WALKER

What's that?

YOUNGER BROTHER

That's my job. I design fireworks.
Fireworks. Bombs. It's all the same.

Long pause. ALL of WALKER'S GANG look toward him.

WALKER

You make bombs?

They look at YOUNGER BROTHER.

123

ROAD, MISTY MORNING, EXT.

We see a furniture van pull to a stop before a fire house. TWO HOODED FIGURES emerge from the van and scurry to the fire house. One carries a club, the other a package. They reach the door of the fire house and look both ways. FIGURE ONE breaks the glass on the door with his club. FIGURE TWO hurls the package through the door after adjusting a switch at the top.

The HOODED FIGURES rush back to the van. An ELDERLY FIREMAN emerges from the fire house and sees the broken window.

ELDERLY FIREMAN

Hey, what are you doing, damn you...

But the furniture van is moving off into the distance.

Suddenly a huge explosion and ELDERLY FIREMAN is thrown to the ground by the impact.

124

CAB OF VAN, INT. (VAN IN MOTION) MISTY MORNING

Three people in cab of van. They remove gloves and masks. It is COBBIE, WALKER and YOUNGER BROTHER. The van drives off into the morning.

125

HARLEM STREET, EXT. DAY

In CROWDS on street is NEWSBOY selling "New York World." He yells:

NEWSBOY

Second fire house bombed, eight firemen dead.
Second fire house bombed, eight firemen dead.

COBBIE buys a newspaper from him, tucks it under his arm with a number of other papers, and walks away.

126

POND BEHIND RUINS OF EMERALD ISLE FIRE STATION, EXT. DAY

Small group of POLICEMEN supervising the removal of the Model-T Ford from the pond. It is a total mess by now. The car is hoisted from the water, weeds and slime dripping from it... and it is lowered onto the back of a wooden cart. The atmosphere is ominous.

127 WALKER'S HIDEAWAY, INT. NIGHT
 ALL going through newspapers in silence. COBBIE folds his paper in disgust.

COBBIE
 Nothing here. You got anything.

BILLY
 Huh-uh. (NO)

ZEKE
 Listen to this: "Police suspect that both bombings, if related, are the work of deranged madmen."

ROBBIE
 Damn, they're not taking us seriously.

ZEKE
 What do we gotta do before they're ready to talk. They know what we want.

YOUNGER BROTHER
 Why don't we just go get Conklin. Just get him. I know where he lives...

COBBIE
 Yeah, how about that?

WALKER
 No. He's more good to us live than he is dead. Keeps us in people's minds.

128 HOUSE, NEW ROCHELLE, EXT. DAY
 FATHER drives down Broad Street in car, sees SEVERAL WOMEN IN BLACK on pavement. They hold placards that read "THEY HELPED NIGGERS KILL OUR HUSBANDS... FIRE WIDOWS."

As FATHER drives into driveway, REPORTERS who have been camping on lawn run beside him.

REPORTERS
 Do you know Coalhouse Walker? Can you tell us what he's like? Can we see the baby? Will you bring it out? Can we photograph it? What's that baby's name?

FATHER gets out of car and walks directly toward front door.

FATHER
 Get away from our house. This is a private residence. You're all trespassing.

We notice as he goes in that curtains have been pulled across all windows.

129

HALLWAY, FAMILY HOUSE, INT. DAY

GUARD sits comfortably. The moment FATHER enters, MOTHER appears, agitated. The house is dark, curtains drawn.

MOTHER

Oh, thank God you're here. Tell him to do something, dear, tell him to make those people go away...

GUARD

Ma'am...

FATHER

Isn't there anything you can do?

GUARD

I've been trying to tell her, if they're not breaking the law, I can't do a thing.

MOTHER

Isn't this harassment? Isn't it trespassing? What's he doing there... he's not protecting us.

FATHER

Calm down, dear, calm down... is your brother home?

MOTHER

No...

FATHER

He hasn't called, has he...

MOTHER

No... (EMOTIONAL) I want this man out of my house. What's the point if he's not doing anything. Can't you talk to the inspector, we're entitled to protection, aren't we, I mean, can't he have them sent away...

FATHER

Dear, I think we should leave New Rochelle as soon as possible and go on a vacation until things calm down. We'll hire a nanny for the baby and I'll make arrangements at the factory.

MOTHER

What about my brother, where is he, will he come too?

FATHER

Your brother will do what he wants to do.

129

FATHER (CONTD)

As usual. Will you make arrangements to close the house down?

MOTHER nods. FATHER smiles reassuringly.

FATHER

We haven't had a vacation for a long time, have we...

130

RESORT CITY, BOARDWALK, EXT. SUNNY DAY

CROWD watching something. Among them we see FATHER, MOTHER, LITTLE BOY, BLACK NANNY and WALKER'S BABY.

We see that what they are watching is film crew working on beach, filming pirate scene. The DIRECTOR is yelling instructions to EVELYN NESBITT, who is the star of the film...

DIRECTOR (WITH ACCENT)

Make more evil laugh... more, good good. No, no, Evelyn, more scare, make eyes bigger, fight, fight, try to run away, hold her... now scream Evelyn, big more mouth, open very frightened... good, good. Cut. Leave film. Ready for next shot.

EVELYN relaxes, walks off set. The DIRECTOR pursues her, yelling.

DIRECTOR

Evelyn, you must always make more emotion. You're not dancer now, you act, act emotion, feeling, not pidgie-pidgie with legs, whole body, face, eyes, always the eyes. But very good.

During this EVELYN has gone to seat off set. Next to her sits LITTLE GIRL. We are now aware that the DIRECTOR is TATEH, almost unrecognisable with nattily trimmed goatee and tweed outdoor suit.

We see MOTHER and FATHER in crowd looking for LITTLE BOY. They see him standing in distance near seats where EVELYN (with TATEH and LITTLE GIRL) are resting between shots. MOTHER starts forward. FATHER follows.

Now, closer, we see LITTLE BOY and LITTLE GIRL exchanging looks. TATEH notices, addresses LITTLE BOY.

TATEH

Hello, young gentleman. You are enjoying the spectacle?

MOTHER comes up at this point.

MOTHER

What are you doing. Don't bother these people, they're working. I'm sorry.

TATEH

Is your little boy? Very handsome.

MOTHER

Thank you. Now come along.

TATEH

No, no, is very welcome to watch. Sit, sit. My daughter.

LITTLE GIRL

How do you do.

LITTLE BOY stares. MOTHER nudges him.

MOTHER

Say hello.

LITTLE BOY doesn't speak.

MOTHER

He's shy.

TATEH

I understand. Beautiful. I'm shy, too.

TATEH takes picture book (silhouettes) from pocket.

TATEH

For you.

MOTHER

Oh no, no, no, we couldn't.

TATEH

Please take. Is present. Please.

FATHER approaches.

FATHER

Is everything all right?

MOTHER

Yes, dear. (TO TATEH) This is my husband.

TATEH

Ah. A pleasure. Baron Ashtenazy, and my congratulations.

FATHER

Pardon.

130

TATEH

You have a handsome son, and a lovely wife.

FATHER

Oh, I see. Thank you. Thank you.

TATEH

With this, what else a man needs. You agree.

FATHER isn't prepared for such banter.

MOTHER

Look what the Baron gave us?

FATHER

What is it.

TATEH

As for to promote picture play. First I direct, then we make these to make... (THINKING) the word... the work, ah, advertise.

FATHER

Say thank you.

LITTLE BOY

Thank you.

TATEH

You can dance?

All baffled.

TATEH

We make big party when film is finished to shoot. You escort my daughter, no? Everyone my guest...

FATHER

Well, if we're still here...perhaps...

TATEH

Ach, so rude, I forget to introduce leading actress, Evelyn Nesbitt. Very talented.

EVELYN

Hello.

MOTHER

Oh, yes, we've read about you. You are very beautiful.

EVELYN

Thank you.

130

VOICE

Baron, we're ready! Miss Nesbitt, on the set please.

TATEH

Ah, must work now. Please excuse me. Sir, sir. You're welcome to watch.

TATEH goes. FATHER takes MOTHER'S arm to lead her away.

FATHER

Come along, dear.

MOTHER

Oh, please, let's watch. He's enjoying himself. Please, it's our vacation.

MOTHER kisses him playfully... they sit and watch. We see TATEH preparing next shot...

CUT TO:

131 MADISON AVENUE, WHOLE LENGTH FROM 37TH STREET, EXT. EARLY MORNING (DAWN)

Almost deserted. Horse and buggy at one side. SEVERAL PEDESTRIANS along the length of the avenue.

We notice a delivery van moving slowly along the street.

132 MORGAN LIBRARY AND MADISON AVENUE, EXT. DAWN

Delivery van pulls up to iron gates in front of library. COBBIE is at the wheel. He sits.

We see a peep-hole in the large doors of the library. The peep-hole opens. COBBIE notices this and immediately gets out of the van and squints at paper with address on it. He looks up and down the street as if checking that he's got the right address.

GUARD'S eye in peep-hole, watching.

VAN, MADISON AVENUE, LIBRARY GATES, EXT. DAWN (GUARD'S P.O.V.)

COBBIE takes wooden crate from back of van and sets it down in front of iron gates to library. On the crate is stencilled "Objet d'Art" and "Fragile" and "S.S. Carmania" and such-like.

STREET, LIBRARY, VAN, ANOTHER ANGLE, EXT. DAWN

COBBIE rings bell in metal gate. Waits. Refers to paper in his hand. Rings again. GUARD opens door and sticks his head out.

GUARD

What are you doing there?

132

COBBIE

Is this the J. P. Morgan Library?

GUARD

That's right.

COBBIE

I got a delivery.

GUARD

I have no instructions. Come back at 10:00.

COBBIE

I got to be a lotta places today, boss.
I can't be waiting around til no 10:00.

COBBIE starts to get back into the van.

GUARD

You can't leave that there.

COBBIE

Like the man said, I gotta make a living,
same as you.

COBBIE drives away in the van. GUARD watches van disappear.
The street is silent. The crate sits. Pause. We see the
GUARD staring anxiously.

STREET AND GATE, ANOTHER ANGLE, DAWN, EXT.

GUARD comes down, unlocks the gate and examines the crate.
Tries to lift it. It's heavy. He starts to corner-walk
it up to the library. Suddenly, he hears a voice...

VOICE

Don't turn around. Just keep going just
like that. I said don't turn around or
you get hurt.

We see ZEKE and EUSTON holding guns on GUARD as he walks the
crate up the pavement to the library.

133

FRONT DOORS OF LIBRARY, EXT. DAWN

GUARD lifts crate into library, followed by ZEKE and EUSTON.

ZEKE

Right there, that's good. Okay, now turn
around.

As GUARD turns, ZEKE and EUSTON move around so they are
always behind his back. When GUARD is facing out...

ZEKE

Okay, now run! Run. Don't look back.

133 GUARD takes off at speed. ZEKE steps outside and signals. Delivery van pulls out from 37th Street and backs up to the library. Meanwhile, EUSTON yanks the crate inside and finds himself up against the inner doors of the library.

When the van is backed into place, COBBIE jumps out of the cab and the other three (MILES, CARTER and BILLY) jump from back of van. Finally comes YOUNGER BROTHER and COALHOUSE WALKER, JR. They form a line and start passing things from the van into the library.

As boxes are passed up the line, they reach ZEKE, who is furthest inside. EUSTON is trying to open the inner doors of the library. He turns to ZEKE.

EUSTON

They're locked.

ZEKE

Bust it, man, bust it.

EUSTON picks up a crate and heaves it against the door. The moment the door busts, an alarm bell begins ringing. Everyone in line starts at the noise...

WALKER

Hurry up. Get the rest of the stuff out.

The alarm bell is ringing. They finish unloading.

BILLY

Okay, that's it.

WALKER

Get rid of the van. Can't see with that in the way.

BILLY goes to the cab of the van, releases the brake while the OTHERS run inside. The van begins to roll out the gate and across the street until it crashes into the building opposite. BILLY runs into the library and the door is shut. We see a pair of eyes staring through the peep-hole.

COBBIE

Damn, there's a box in there.

YOUNGER BROTHER

That's all right. That's all right!

Across the street in the brownstones, we see a face or two in the windows, looking around to see where the alarm bell noise is coming from.

134 STREET, EXT. DAY
GUARD is with TWO POLICEMEN. He is pointing at the library. The TWO POLICEMEN move forward. ONE takes a position while TWO darts toward the library.

135 DOOR OF LIBRARY, EXT. DAY
WALKER'S face in peep-hole.

WALKER

(YELLS) Stay back! Don't come any closer!

But the bell is too noisy. POLICEMAN TWO keeps coming forward.

WALKER signals YOUNGER BROTHER to peep-hole. YOUNGER BROTHER aims his rifle out of peep-hole but towards truck where the package is sitting. He fires.

An enormous explosion. Windows shatter. Parts of metal gate blown away. No trace of the van when the air clears. Also, all the street lights go out and the alarm bell stops ringing. Silence. A geyser of water coming out from the crater left by the bomb. BOTH POLICEMEN running down the hill to safety.

136 STREET, EXT. DAWN (PEEP-HOLE P.O.V.)
Deserted street.

VOICE

What's going on? What do you see?

137 PEEP-HOLE IN DOOR, EXT. DAWN
Pair of eyes looking around.

VOICE

Nothing.

VOICE

Let me see.

One pair of eyes moves away and another takes its place.

VOICE

See anything.

VOICE

No, nothing.

VOICE

Damn, nothing's happening, Coalhouse.

WALKER'S VOICE

It will.

138 POLICE BARRIER, EXT. MORNING

The library is just barely in view around the corner. A limousine pulls up to a group of about TWO DOZEN POLICEMEN in the street, several cars, and SEVERAL PEOPLE IN PLAIN CLOTHES. POLICE are posted in doorways along the street. At some point, we might see one of them escort a TENANT out of the building... The TENANT will carry a suitcase or two. Procedures have been set up to evacuate the area.

Out of the limousine steps POLICE COMMISSIONER RHEINLANDER WALDO and THREE AIDES. WALDO goes immediately to the PRECINCT CAPTAIN.

WALDO

You all set, Captain?

CAPTAIN

The whole building's covered. I've got three groups of five men ready to hit the place simultaneously.

WALDO scans rooftops where POLICE MARKSMEN are positioned.

This exchange is overheard by a nervous man, VERNON ELLIOT, Curator of the Morgan Library Collection. He interrupts.

ELLIOT

I'm sorry gentlemen, it's out of the question. It's just entirely out of the question.

WALDO

Who's he?

ELLIOT

I'm Mr. Vernon Elliot and I'm...

WALDO

Hold on, Mr... (TO CAPTAIN) Who is this guy?

CAPTAIN

Mr. Elliot is the curator of Mr. Morgan's library.

WALDO

What can I do for you, Mr. Elliot.

ELLIOT

I'm not about to allow a military attack on the Morgan Library. The place is a national treasure and in Mr. Morgan's absence, the safety of every object in it is my personal responsibility.

WALDO

That's very nice, Mr. Elliot.

ELLIOT

And I'll go to the President, if necessary.

WALDO

You will, eh?

ELLIOT

If necessary.

WALDO

What would you like us to do, Mr. Elliot?

ELLIOT

Well, I'm not a policeman, I'd hardly presume to tell you how to do your job. All I'm saying is...

WALDO

By the way, I'm Rheinlander Waldo, Commissioner of Police.

ELLIOT

Yes, Honored. And if anything in that building comes to harm.. with all due respect, there will be grave consequences.

WALDO turns back to the CAPTAIN.

WALDO

How many are in there?

CAPTAIN

We don't know. Two at least. Probably more. Probably much more.

WALDO

Well, who are they? What are they up to?

CAPTAIN

(SHRUGS) Zero.

WALDO

Well, Mr. Elliot, why don't you go in and have a word with them?

ELLIOT

I beg your pardon.

WALDO

Just explain the value of the library... see what they want... that sort of thing.

138

ELLIOT

I hardly think that that's the correct procedure, Mr. Waldo, and if you're making a joke at my expense, I assure you there is nothing funny about my responsibilities as the curator of Mr. Morgan's treasures.

WALDO

Mr. Elliot, as long as those guys are in there, you're not the curator of anything. Give me a bull horn.

A POLICEMAN hands him a bull horn. WALDO walks forward toward the library. OTHERS are caught by surprise. They watch in silence. CAPTAIN signals for men to cover WALDO. As WALDO walks, he speaks through the bull horn.

WALDO

I am Rheinlander Waldo, I am Commissioner of Police, I am going to walk towards you. I am not armed. I want to talk to you. I am walking towards you now. I am not armed. Can you hear me. I want to talk to you inside the library. If you will let me come in, please open the door as I approach. I am not armed, as you can see.

139 STREET AND FRONT OF LIBRARY, EXT. MORNING

WALDO nears the library. The door opens slightly and something is thrown out. WALDO throws himself onto the ground. A pause. WALDO scurries back to the GROUP on the side street. POLICE run forward to help him the last few steps.

140 SIDE STREET AND POLICE GROUP, EXT. MORNING

As WALDO reaches GROUP panting...

WALDO

What was that...?

VERNON ELLIOT has been looking at the library through binoculars around the neck of a POLICEMAN.

ELLIOT

My God, it's one of the rarest tankards we own.

WALDO

What?

ELLIOT

Seventeenth century, Frederick of Saxony. Only had two of them made... pure silver.

140

WALDO
Captain, go get it.

CAPTAIN
(IMMEDIATELY) Sergeant...

SERGEANT
Yes sir...

SERGEANT runs forward toward the library in a zig-zag, grabs the tankard and brings it back without incident.

SERGEANT holds it out to WALDO.

SERGEANT
Sir!

WALDO
Open it.

ELLIOT
Please be careful...

All move back slightly as SERGEANT opens the lid slowly. SERGEANT looks inside, removes a piece of paper.

WALDO
What's that?

SERGEANT hands paper to WALDO as ELLIOT takes the tankard and examines it for damage. WALDO reads the paper.

WALDO
Six - eight - five - two -

ELLIOT
That's my telephone number. My office in the library...

141 HALLWAY OF BROWNSTONE, INT. DAY
OLD LADY in doorway. POLICE outside. CAPTAIN in front.

CAPTAIN
Do you own a telephone, ma'am.

OLD LADY
Yes.

Immediately, all the POLICE enter the apartment, including WALDO. As they pass the CAPTAIN and the OLD LADY, we hear...

CAPTAIN
Police. Could you sign this, please...
We'll countersign here...

141 He holds out a form.

OLD LADY

We had nothing to do with it.

142 FRONT ROOM OF BROWNSTONE, INT. DAY (becomes TEMPORARY OPERATIONS CENTER)

Library is visible through shattered window. Room is full of POLICE. WALDO is dialing the number on the paper. A ring. The phone is picked up.

WALDO

Hello, this is Rheinlander Waldo speaking.

WALKER'S VOICE

Mr. Waldo, I want my car returned in the same condition it was in when my way was blocked. In return for the life of my Sarah, I want Fire Chief Willie Conklin turned over to my justice. Is that clear.

WALDO

Who is this... Who am I speaking to?

WALKER'S VOICE

You're speaking to Coalhouse Walker, Jr. You have 48 hours to meet my demands. I should warn you that this entire building has been mined with explosives. (HANGS UP)

WALDO

Hello... hello...

WALDO puts the phone down.

WALDO

That's the crazy nigger from New Rochelle, isn't it?

CAPTAIN

I think so.

WALDO

Get me that number again.

A POLICEMAN dials the number while WALDO thinks. He is starting to realise the enormity of the problem.

WALDO

Oh boy. Oh boy oh boy oh boy.

The phone is handed to him... It rings several times but, as WALDO expected, no answer. He continues to hold the phone as he speaks.

142

WALDO

Get the Police Chief from New Rochelle over here. And I want blue-prints of the library and an explosives man, oh, and get the militia ready, just in case. Where is J. P. Morgan?

ELLIOT

He's on an expedition down the Nile River in Egypt.

WALDO

Lucky him. All right, get a cable to him and find out what he'd advise us to do... and contact a couple of top niggers in case we need to negotiate.

CAPTAIN

Very good, sir, anything else?

WALDO

Yeah, he said something about a car and a fire chief.

CAPTAIN

Conklin, Willie Conklin.

WALDO

Get him in, I want to meet him.

CAPTAIN

Is that it.

WALDO

You could get me some coffee and a roll.

143

SIDE STREET BY MORGAN LIBRARY, EXT. DAY

A group of about 50 very conservatively dressed BLACK DEMONSTRATORS carrying signs: "GOD BLESS MR. BOOKER T. WASHINGTON" "BOOKER T. WASHINGTON IS OUR LEADER" "WE'LL FOLLOW MR. WASHINGTON TO THE PROMISED LAND." The group is singing hymns.

144

FRONT ROOM OF BROWNSTONE, INT. DAY (becomes TEMPORARY OPERATIONS CENTER)

The room the POLICE requisitioned from the OLD LADY has now been made into operational headquarters for the "Morgan Library Case." Maps and diagrams of the library on the walls. Telegraph. Room is full of POLICEMEN, among them, INSPECTOR MCNEIL from New Rochelle. Around the telephone are WALDO and BOOKER T. WASHINGTON, a commanding elderly black man. WASHINGTON in thought. Decides.

WASHINGTON

Very well.

144 WALDO picks up the phone.

WALDO
Central, Emergency Line, Morgan Library.

Phone rings. Answered.

WALDO
Mr. Walker?

WALKER'S VOICE
Yes...

WALDO
This is Waldo.

WALKER'S VOICE
Are you ready to meet my demands?

WALDO
Mr. Booker T. Washington wants to meet you.
He came here from Maryland to talk to you.

WALKER'S VOICE
Are you ready to meet my demands.

WALDO
I'm going to hand you over to Mr. Washington.

Phone goes dead.

145 SIDE STREET BY MORGAN LIBRARY, EXT. DAY
DEMONSTRATORS spot something, stop chanting and look. We see:

146 FRONT DOOR OF BROWNSTONE AND SIDE STREET OF MORGAN LIBRARY, DAY
RHEINLANDER WALDO and BOOKER T. WASHINGTON come out into the street with POLICEMEN behind.

WALDO
You know, you don't have to do this if you don't want to.

WASHINGTON
I'm ready, Mr. Waldo.

WALDO
You're a brave man. You have my blessing.

WALDO hands him a bull horn. He pushes it aside and walks forward toward the library.

147 ANGLE OF ENTIRE AREA SHOWING WASHINGTON AND DEMONSTRATORS,
EXT. DAY

As BOOKER T. WASHINGTON crosses the exposed street in front of the library, the DEMONSTRATORS begin a call-and-response chant in the manner of a revival meeting... i.e., ONE MAN: Lord, keep Mr. Washington safe from the devil's wrath... ALL: Amen, yeah, do that Lord!!

When WASHINGTON reaches the steps to the front door of the library, DEMONSTRATORS go silent.

WASHINGTON

I believe you know me by name, Mr. Walker.
Open the door. I beg you in the name of
our people, open the door.

A pause. The door opens slightly. BOOKER T. WASHINGTON strides into the library. Immediately, the DEMONSTRATORS break out into a joyous song of thanks.

148 MORGAN LIBRARY, INT. DAY

Windows have been covered. The room is dark but for a kerosene lantern on a table in the middle of the room. BOOKER T. WASHINGTON stands in doorway.

VOICE

Come in, Mr. Washington.

WASHINGTON steps forward, squints into the darkness where, at the edge of the light, he can see several dark forms.

WASHINGTON

Which one of you is Mr. Walker?

WALKER steps forward into the light. His manner is almost deferential before the great BOOKER T. WASHINGTON.

WASHINGTON

You're Coalhouse Walker?

WALKER nods.

WASHINGTON

I was expecting someone younger.

WALKER

I'm honored to meet you, Mr. Washington.
Would you care for a seat?

WASHINGTON

I'll stand. You seem to know about me.

WALKER

Of course I do.

WASHINGTON

Good...

WALKER

I have a great admiration for you, sir.

WASHINGTON

Truly?

WALKER

Yes sir, truly.

WASHINGTON

How can you say that when your actions are a mockery of everything I stand for.

WALKER

I had no choice about that, sir.

WASHINGTON

Mr. Walker, I've spent a lifetime persuading the white man that he needn't fear us, that all we wanted was the chance to work and prosper beside him and enjoy with him the fruits of this great land. The example of 1000 honest industrious black men can't undo the harm of one like you. What you've done here has set our people back a distance I can't measure. And you say you admire me.

WALKER

I had no choice.

WASHINGTON

No choice! What wrong done, what loss have you suffered that can possibly justify the price our people will have to pay for your vengeance.

WALKER

I tried everything, sir, every legal means to get satisfaction. I was humiliated at every turn. The woman who bore my child... my child, Mr. Washington, who I may never see again... she watched my pride being taken from me piece by piece. She believed in justice, oh yes. She went to the white man and begged that I be given the justice entitled me by law... she died begging for it.

WASHINGTON

I beg you, Mr. Walker, on behalf of all our people, on behalf of your young son

WASHINGTON (CONTD)

and all the children of our race, I beg you, give yourself up, bring your men and follow me now. I will intercede on your behalf. Your trial shall be swift and your execution painless.

WALKER

If my automobile is restored and delivered to the front of this building and the fire chief is delivered to my justice, I give you my solemn oath I will come out with my hands raised and no further harm will come to this place or to any man.

WASHINGTON

And you think this revenge will restore your damaged pride.

WALKER

I wouldn't be in this place if I didn't think so.

WASHINGTON

Well, you're wrong, Mr. Walker, you're wrong to the depths of your soul.

WALKER

Why do you say that?

WASHINGTON

Because vengeance does nothing but perpetuate more vengeance and on and on forever until some race can find the strength to rise above it and say no, the wrong done to me I shall not revenge... I shall stand with dignity and Christian love until my enemies are won over because they respect and honor me. And only when this happens shall we have our pride back, Mr. Walker. All of us.

WALKER is grinning with admiration.

WALKER

My God, if only Sarah could be here to listen to you. She thought I had a mouth on me...

Members of WALKER'S GANG chuckle at this.

WALKER

But you talk like an angel, Mr. Washington. It's too bad we're living on the earth.

148

WASHINGTON

Yes, Mr. Walker, we are living on the earth, but we can choose to sit down beside the angels or the beasts.

WALKER

If we only had a choice about who sits down next to us.

Again, WALKER'S GANG laughs.

WASHINGTON

You are damned, Mr. Walker.

WASHINGTON turns and strides to the door.

WALKER

Open the door for Mr. Washington.

149

STREET BESIDE LIBRARY, EXT. DAY

DEMONSTRATORS stop their chanting and look. WASHINGTON is coming from the library. They break into triumphal song.

150

WINDOW OF BROWNSTONE FROM OUTSIDE, EXT. NIGHT

RHEINLANDER WALDO looking out, lost in thoughts.

151

MORGAN LIBRARY, STREET, GATES, ETC. EXT. NIGHT (WALDO'S P.O.V.)

Entire library illuminated with large arc lights. Stillness.

152

TEMPORARY OPERATIONS CENTER IN BROWNSTONE (FRONT ROOM) INT.NIGHT

Several POLICEMEN waiting around. MCNEIL, ELLIOT and CAPTAIN there. RHEINLANDER WALDO is still at the window looking out towards the library when a POLICEMAN runs in, closely followed by POLICEMAN TWO.

POLICEMAN ONE

We're starting, sir.

WALDO takes binoculars and looks out window. Suddenly, lights in street go out.

153

SIDE AND ROOF OF MORGAN LIBRARY, THROUGH BINOCULARS, EXT.NIGHT

TWO POLICEMEN set ladder against side of library. One of the POLICEMEN goes up the ladder and onto the roof. He tip-toes to the sky-light, takes crow bar and inserts it into the sky-light. Huge explosion which kills POLICEMAN instantly, blowing him into the night.

154

TEMPORARY OPERATIONS CENTER IN BROWNSTONE, INT. NIGHT

WALDO turns around and faces into the room.

154

WALDO

Shit!

The phone rings. WALDO answers.

WALDO

Waldo.

WALKER'S VOICE

I wish you wouldn't underestimate us like that, Mr. Waldo. You see the result. You've just sent one of your men to his death for no reason.

WALDO

Mr. Walker...

WALKER'S VOICE

You have 12 more hours to meet my demands...

WALDO

Mr. Walker...

But WALKER has hung up. WALDO slams the phone down in a rage.

WALDO

All right, you smart-ass nigger, you want to play like this... I'll get you. Captain?

CAPTAIN

Yes sir?

WALDO

Where's the fire chief?

CAPTAIN

He went into hiding somewhere in New York.

WALDO

Get him to me. I don't care how.

CAPTAIN

Yes sir.

WALDO

That family - the one with the baby - you know where they are?

155

RESORT HOTEL BALLROOM, INT. NIGHT

Band plays, many PEOPLE dancing. Big cake shaped like movie camera. Elegance. LITTLE BOY and LITTLE GIRL dancing together. MOTHER dances with TATEH.

155 Into ballroom comes FATHER, formal dress. He approaches MOTHER on dance floor, interrupts.

FATHER

Excuse me, dear, could you come with me.

MOTHER

What's the matter?

FATHER

Just come with me. I'm sorry, Baron.

156 HALLWAY OF HOTEL, INT.
Music heard faintly behind. TWO MEN in plain clothes waiting in hallway, smoking cigarettes. They see someone approaching, stand formally.

MOTHER and FATHER approach talking quietly. When they reach the TWO MEN...

FATHER

This is my wife.

MAN ONE

Sorry to interrupt your vacation, ma'am.

FATHER

Dear, these gentlemen are police. They're dealing with the Walker situation.

MOTHER

Yes, we read about it.

FATHER

Well, the feeling seems to be that... you see, these gentlemen would like to bring Mr. Walker's baby back to New York with them.

MOTHER

Why?

MAN ONE

We have orders, ma'am.

MOTHER

But why?

MAN ONE

I guess they figure the child's presence could be helpful in averting more violence. That's how I see it, anyway.

MOTHER

How? I don't understand. What's he planning to do with him?

MAN ONE

Ma'am, we don't get explanations, we get orders.

MOTHER

That doesn't entitle you to just come along and take a child away without giving any reasons.

MAN ONE

Ma'am, we're dealing with an extremely dangerous criminal. You realise that, don't you.

MOTHER

What's that got to do with it. We're talking about the baby, not the father.

MAN ONE

I'm afraid we don't have time to sit around and talk it over, ma'am. You want reasons, take it up with the commissioner.

MOTHER

Yes, if he'd like to explain to me why he wants the baby, I'd be happy to listen.

MAN TWO

Ma'am, we've got a job to do. You gonna let us do it?

MOTHER

I'm not trying to stop you from doing your job.

MAN ONE

As a matter of fact, I'm afraid that's exactly what you're doing, you're obstructing officers of the law in executing their duty.

FATHER

Just a minute gentlemen, there's no need for that. What my wife means is...

MOTHER

I mean they can't have the baby until we get an explanation.

MAN ONE

(WARNING) I wish you'd give that a second thought.

MOTHER

... and I mean an explanation we can accept...

156

MAN ONE

You're making it very difficult, ma'am.

MOTHER

Well, I'm sorry about that.

FATHER

Gentlemen, would you wait for me in the lobby. I want a word with my wife.

MAN ONE nods to MAN TWO. Both walk away. FATHER is fuming.

FATHER

Dear, this is becoming absurd. Is it worth it?

MOTHER

They have no right to bother us.

FATHER

That's not the point. We're involved now whether we like it or not. In their eyes, we're helping Walker.

MOTHER

Well then, they're just being ridiculous.

FATHER

No, we're being ridiculous if we don't protect ourselves.

MOTHER

But we're innocent.

FATHER

All right, if that's how you're going to be, I'm going to New York, with or without the baby.

MOTHER

Please don't go.

FATHER

If I stay here now after the way you behaved, it's a virtual admission that we're on the side of the criminal.

MOTHER

Please don't leave me alone.

FATHER

There's not going to be any more discussion, I'm sorry.

156

MOTHER

Why are you being like this?

FATHER

You have no regard for anything but your own wishes. You don't seem to care what amount of danger you put us all into. It's not going to happen again in the future, I assure you. I've made up my mind about that.

They look at each other.

157

SUBURBAN STREET IN BROOKLYN, EXT. DUSK

TWO POLICEMEN at front door of abandoned-looking house: curtains drawn, etc.

POLICEMAN

Police, open the door!!

One knock. No answer. Knocks again. Still no answer. POLICEMAN ONE signals. From around the corner come FIVE POLICEMEN. As they advance toward the front door, we see that this particular building is surrounded by POLICE. Front door busted down. One gun shot. POLICE duck aside.

VOICE

It's the police, put the guns down and get your hands up in the air and come out.

FIVE HOOLIGANS emerge, hands up.

POLICE

Where is he? Where's Conklin? Search the place. And take all these fellers in.

158

BEDROOM IN SUBURBAN HOUSE (BROOKLYN), INT. DUSK

Lights on. FIVE POLICEMEN in doorway. ELDERLY COUPLE in bed.

POLICE

Excuse us... sorry...

POLICEMAN is just about to leave when he decides, just for good measure, to look under the bed. He lifts edge of bed-clothes and sees someone.

POLICEMAN

Willie Conklin?

CONKLIN doesn't move. All we hear is his voice from beneath the bed.

CONKLIN

I knew it. The nigger's got you eating right out of his hands, I knew it.

158

POLICEMAN

Shut up and get yourself out here, Conklin.

CONKLIN

I don't have to. I know the law. I ain't done a thing. You touch me and I'll sue you. I'm staying right here. You're all nigger-lovers. I ain't coming out.

POLICEMAN signals OTHER POLICE to lift the bed. They do. No CONKLIN visible beneath. He has grabbed onto the frame beneath and is being lifted with the bed. POLICEMAN on one corner sees CONKLIN beneath.

POLICEMAN

Let go, Willie.

CONKLIN

Leave me alone.

POLICEMAN kicks CONKLIN and the entire bed collapses, frame, mattress, ELDERLY COUPLE, CONKLIN and all.

159

TEMPORARY OPERATIONS CENTER IN BROWNSTONE, INT. NIGHT
WALDO sitting. Suddenly door bursts open. Enter THREE
POLICE pushing CONKLIN ahead of them.

POLICE

Here he is, sir. It's Conklin. They found him in Irishtown.

CONKLIN

What's going on here, I didn't do nothing.

WALDO

Are you ready, Mr. Conklin.

CONKLIN

Ready? Ready for what? What do you mean.

WALDO

You know that someone's been asking for you, don't you.

CONKLIN

(FEEBLE GRIN) What's this? It's a joke, right?

WALDO

No joke, Willie. The library over there, it's worth millions.

CONKLIN

So.

159

WALDO

And people are telling me you're a worthless piece of shit.

CONKLIN

Hey, you can't talk to me like that.

WALDO

Shut up, Willie. You're going to help us now. You're going to talk to that nigger and I mean talk hard like you never talked before because he wants you, Willie, and if you can't make him change his demands, he's going to get you. I'M NOT GOING TO SACRIFICE HALF OF NEW YORK IN AN EXPLOSION BECAUSE OF SOME WORTHLESS PIECE OF SLIME LIKE YOU. YOU'RE GOING TO MAKE THAT NIGGER COME OUT, BECAUSE IF HE DOESN'T, YOU'RE GOING IN, IS THAT CLEAR?

CONKLIN is too stunned to speak at first. WALDO takes phone.

WALDO

(TO PHONE) Waldo. Library.

CONKLIN

I don't have to do this. I want to talk to a lawyer. I have rights, you know.

Phone ringing at other end. It is picked up.

WALDO

Walker?

WALKER'S VOICE

Speaking.

WALDO

We have the fire chief for you.

WALKER'S VOICE

Send him over.

WALDO

He wants to talk to you.

As WALDO holds the phone out, we hear WALKER'S voice saying...

WALKER'S VOICE

Send him over, I said.

WALDO is holding the phone towards CONKLIN.

WALDO

Take it.

CONKLIN grabs phone, trembling. He speaks into it.

CONKLIN

Now listen to me you crazy nigger, I've had enough of you do you hear me? Walker?
(TO WALDO) He ain't even there.

WALKER'S VOICE

I'm here.

CONKLIN

What the hell are you playing at. You don't think you're gonna get away with this do you. You can't be thinking they'd go and hand me over the likes of you, now I know you ain't that stupid. You're one of them smart niggers. I knew it the minute I laid eyes on you, I knew you wasn't one of them stupid, lazy niggers, else how'd you ever own a car like that, eh? Nah, you got smarts all right so what do you say we just talk this thing over like. I'm ready to do that, sure. I'll go half-way with you on this thing, I don't mind. Sorta like you come on over and we'll sit down together and have ourselves a good talk. What do you say? Say something, why don't you. Look, the Commissioner here says he'll leave us alone, gave me his word, he did...

CONKLIN winks at WALDO for this very clever notion of his. WALDO looks back stonily.

CONKLIN

So what do you say, Walker. God damn ya, say something. It was a joke, damn ya, can't you'se even take a joke...

CONKLIN puts hand over speaker and addresses WALDO.

CONKLIN

I can't talk to this nigger bastard.

WALDO stares at CONKLIN without a word. CONKLIN speaks back into phone.

CONKLIN

Jesus to hell, say something, would ya.

WALKER'S VOICE

Let me speak to Waldo.

159 CONKLIN brightens up a bit as he hands phone over.

CONKLIN
He wants to talk to you.

WALDO takes phone.

WALDO
Waldo.

WALKER'S VOICE
Send him over.

WALDO
Walker, listen.

Phone goes dead. WALDO slams down the phone, signals POLICEMEN standing at door. POLICEMEN open door, signal to PEOPLE in other room. FOUR POLICEMEN enter and grab CONKLIN. Drag him out. CONKLIN screams the whole way.

CONKLIN
Hey, what do you think you're doing.
You're not taking me over there...You
can't do that...I want a lawyer, I want
the newspapers...let go of me, you goons...

160 ROOM NEXT TO TEMPORARY OPERATIONS ROOM IN BROWNSTONE, INT.
NIGHT
FOUR POLICEMEN drag CONKLIN across the hallway, struggling,
screaming.

CONKLIN
You're all going to find your houses
burning down and there ain't gonna be
a fireman in sight, you'll see. Touch
one of us and you're messing with every
fireman in the country, we stick together,
we do, you don't see us sucking up to
niggers...

CONKLIN is thrown into the bathroom and the door is locked.
He keeps yelling from the other side of the door as...

161 TEMPORARY OPERATIONS ROOM IN BROWNSTONE, INT. NIGHT
WALDO reaches a decision.

WALDO
I guess this is it, Captain.

CAPTAIN
Sir.

WALDO
Tell the militia they can get into position.

161

CAPTAIN

Yes sir.

VERNON ELLIOT, the curator, steps forward.

ELLIOT

Captain, just a minute, please.

WALDO

Stay out of it, Mr. Elliot.

ELLIOT

Before you issue this order, I think it might be advisable to talk to the President.

WALDO

What? What are you talking about?

ELLIOT has picked up the phone and is waiting. Picked up.

ELLIOT

(TO OPERATOR) This is Mr. Vernon Elliot for J. Pierpont Morgan, I'd like to speak with President Roosevelt in the White House, line 10. Thank you.

He cups phone and turns to WALDO.

ELLIOT

You're a political man, Mr. Waldo. I'm sure you understand the situation. I've handled everything with utter discretion, I assure you...

He is interrupted from other end.

ELLIOT

Hello...hello, yes, Mr. President, yes, I'm afraid so, and it might be helpful if you told the Commissioner your feelings in the matter...it's Rheinlander Waldo.
(PAUSE) Waldo, that's right, yes...

ELLIOT hands the phone over to WALDO, who takes it, still not quite sure this is happening.

WALDO

Hello...Mr. President.

162

OVAL OFFICE, THE WHITE HOUSE, INT. NIGHTPRESIDENT THEODORE ROOSEVELT sits at his desk at the far end of the room, dwarfed by his surroundings.

TEDDY

Mr. Waldo, I hear you're in a bit of a pickle up there.

162

WALDO

Yes, that's right, sir...

TEDDY

That's too bad, too bad. Say, aren't you running for District Attorney?

WALDO

That's right, sir.

TEDDY

Well, bully for you, that's just bully. And from what I hear, you might be just the man for the job.

WALDO

Thank you, sir.

TEDDY

Say now, you'll go easy on Mr. Morgan's library, won't you?

WALDO

Well sir, I'm afraid we're running a little short of time.

TEDDY

You're dealing with things that are timeless, Mr. Waldo, bear that in mind.

WALDO

Yes sir, but you...

TEDDY

That library's the envy of the world. When foreigners visit me in the White House, do you know the first thing they ask me: "Is it true you have a copy of The Gutenberg Bible in this country?" I smile to think America's been chosen to be the guardian of some of mankind's greatest and most admired achievements... do you understand me?

WALDO

Well sir, the problem is if we give in to this nigger's demands...well, I'm just afraid it could have grave consequences, politically speaking.

ROOSEVELT is suddenly curious. He may have overlooked something.

TEDDY

I'm not sure I get your drift, Mr. Waldo.

162

WALDO

Well if we get weak now we could have every nigger in the country holding a gun to our heads and making demands and then where would we be with our Gutenberg Bibles.

TEDDY

I'm sure a man of your abilities will find a satisfactory way to deal with the situation.

WALDO

But Mr. President, he's demanding the life of an innocent man.

TEDDY

Well, we certainly can't have that, can we.

WALDO

That's what I'm saying.

TEDDY

Well, I'll certainly trust and respect your judgement in this matter absolutely. You have my word.

WALDO

Thank you, Mr. President.

TEDDY

And Mr. Waldo...

WALDO

Sir...?

TEDDY

Good luck.

The PRESIDENT hangs up.

163

CITY STREETS, AREA OF MORGAN LIBRARY, EXT. DAY

From a position that can't be directly seen from the library, militia men move quietly into position. Their movements, vehicles, and uniforms to be based upon research of the period.

164

TEMPORARY OPERATIONS ROOM, BROWNSTONE, INT. DAY

SEVERAL POLICEMEN on duty in background. INSPECTOR and WALDO are exchanging information in a whisper.

WALDO

Yes, yes, yes, I want to see him right away.

164 INSPECTOR MCNEIL nods to GUARD who opens door and signals to someone outside.

WALDO

Would everybody please clear out.

EVERYONE in the room exits as FATHER enters the room. The door is closed behind him by the GUARD who has exited. FATHER is left alone with WALDO and MCNEIL.

WALDO

(TO FATHER) You know, you've put us in a hell of a situation.

FATHER

I realize that, Mr. Waldo, that's why I came here.

WALDO

Unfortunately, you're no damn good to me. It's the baby I need.

FATHER

I want to help any way I can.

WALDO

Then bring me the Walker kid. I need him right away.

FATHER

Mr. Waldo, my wife's been under a great deal of strain lately. The baby's come to mean something to her that's almost irrational, I'm afraid.

WALDO

That baby's the only leverage I have against Walker. Jim tells me you're a man of some consequence in New Rochelle ...so you'll understand the outcome of this business is important to me. Please, try to talk to your wife. Just do me that favor. I won't forget it.

FATHER

You know, I AM acquainted with Mr. Walker.

WALDO

You're missing the point.

FATHER

No, what I mean is, I've done him favors in the past...this is long before the Conklin business...I have a feeling I might be able to talk to him.

164 WALDO looks at FATHER for a moment, then reaches for the phone.

165 J.P. MORGAN LIBRARY, INT. DAY
We see a table. COALHOUSE WALKER JR. is seated there. Phone rings. He answers, listens.

WALKER

Yes. (PAUSE) Yes, I'll talk to him.
(PAUSE) How are you sir?

He glances at YOUNGER BROTHER, who we see in the shadows, face blackened with charcoal. Hangs up.

166 TEMPORARY HEADQUARTERS, BROWNSTONE, INT. DAY
Same people in room as before. FATHER on phone.

FATHER

I'd like very much to have a word with you. (PAUSE) Yes, yes, all right.
(HANGS UP)

WALDO

What? What'd he say?

FATHER

He'll talk.

WALDO

Good.

FATHER

He wants me to come over.

WALDO thinks about this.

WALDO

You know I can't take responsibility.

FATHER

Yes, I know. I want to go.

167 STREET AND LIBRARY, EXT. DAY
FATHER approaches door. Knocks.

168 LIBRARY, INT. DAY
YOUNGER BROTHER puts hood and gloves on, then sits at plunger at table, with wires to all corners of library. Door is opened. FATHER enters. COBBIE, at door, frisks him and nods. FATHER then approaches table. It is now light inside, due to the blast which has created a hole in the skylight. Debris below which has been swept into a pile with a broom laid over it. FATHER approaches table at which WALKER and YOUNGER BROTHER are sitting. FATHER sits across from them.

168 From darkness behind FATHER comes ZEKE who takes a seat guarding FATHER.

WALKER

You're a brave man.

FATHER

May I ask you a question, Mr. Walker?

WALKER

Can't stop you from asking.

FATHER

Do you remember my brother-in-law? The young man you met at my house?

WALKER

Yes, I believe I do.

FATHER

Was he ever in touch with you? You know, he tried to get in touch with you.

WALKER

Is that why you came over here?

FATHER

In part, yes.

WALKER

What's the other part.

FATHER

I hoped, since we've known each other under better circumstances, I hoped I might prevail on you to change your mind.

WALKER

I haven't seen your brother-in-law. But you can go back and tell Mr. Waldo I HAVE changed my mind. I'm ready to offer him a swap: Conklin's life for the freedom of my men. All he's got to do is deliver my car to the front door of the library in its original condition and when it's dark my men'll use it to get out of here. When they're safe and they're sure they haven't been followed...they'll call me here and I'll come out with my hands up.

WALKER'S MEN confused.

ZEKE

Hey, Coalhouse...

168

WALKER

You be quiet, y'hear. (TO FATHER) You tell Mr. Waldo if he plays it straight with me that's exactly how it'll happen. You remember that?

FATHER

Yes, I think so.

WALKER nods and ZEKE takes FATHER by the elbow. As FATHER is being led out, he looks back at YOUNGER BROTHER. COBBIE holds open front door and FATHER goes. The moment FATHER is gone, agitation in the room.

ZEKE

Hey brother (TO WALKER) What is this, you playin' around with us?

WALKER

I'm not playing around with you.

ZEKE

Why you saying like we leaving without you. You know that ain't gonna happen.

WALKER

Zeke, you're a hot-head, you know that? You gotta calm down or your brains are gonna burn up.

ZEKE

Well, you said it. Didn't you say you was gonna stay here?

WALKER

(SMILING) Yeah, I said a whole lot of things.

ZEKE smiles suddenly, suspecting that WALKER has a plan.

ZEKE

You messin' with 'em. You got somethin' in mind, right?

WALKER

See that, Zeke? When you calm down, you start making sense.

169

TEMPORARY OPERATIONS CENTER, BROWNSTONE, INT. DAY
SEVERAL POLICEMEN, GUARD at door, MCNEIL, CAPTAIN, WALDO, FATHER. They are in the midst of trying to figure out WALKER'S new conditions.

WALDO

I don't get it, I just don't get it. It doesn't make sense to me.

FATHER

He seemed perfectly rational and coherent to me.

MCNEIL

(CALCULATING) It'll be night. It's dark. Maybe he's thinking he can just sneak into the car and escape with the rest of them.

WALDO

And leave the library alone? That's all he's got. The second we know it's empty, we can blast that car to bits.

A pause. ALL think, trying to guess Walker's angle. Finally...

WALDO

We can't do it. We can't buy his terms.

FATHER

Why not?

WALDO

It's obvious. Look, let's say his men got away. All right, there he is, sitting on the detonator and he knows he's a dead man. The only freedom he'd got left is how to die. He can let us fry him in the electric chair or he can go "bang" and carry the library to heaven with him.

POLICEMAN

That's crazy.

CAPTAIN

Isn't that the point?

FATHER

I disagree.

WALDO

Why?

FATHER

I believe he means what he says.

WALDO

Well, that's damn big of you, but I'm afraid your belief isn't the iron-plated guarantee I need here.

FATHER

What if I was in the library until Mr. Walker gave himself up? Would that be sufficient guarantee?

WALDO

It'd be a guarantee that you're as crazy as he is. Are you on the level?

FATHER

Yes.

WALDO

You're saying you'd volunteer to go over there and get yourself blown up with that gear-loose coon?

FATHER

I think if you keep your word and let his men go free I'll have nothing to fear.

WALDO

Why, for Christ's sake? What are you to him? So what if you're in there, he'll blow the both of you sky-high.

FATHER

I'm no judge of these things, Mr. Waldo. I know the man isn't responsible for his actions, but in everything he's done there's been a certain logic and, you'll excuse me for saying it, an integrity. I think he wants to be heard, that's all. I think that's what he's wanted all along. If he blows himself up, his story will die with him. I think he wants to bring his case to court...

WALDO considers this. Pause. Finally he moves to phone and dials. Phone is picked up.

WALDO

Walker, I'll accept your new conditions if we can have a man in there with you until you give yourself up. (PAUSE)
Yes, of course he'll be unarmed. (PAUSE)

WALDO registers relief.

WALDO

Fine, fine thank you, Mr. Walker. I'm looking forward to meeting you.

WALDO hangs up, still not quite able to accept that he has struck a bargain.

WALDO

(TO OTHERS) That's it!! Keep your fingers crossed gentlemen. I'll believe it all when it happens.

169 Suddenly WALDO is all business.

WALDO

All right everyone, let's get this thing moving. Tell the militia to back off... Keep them on stand-by. Get a new Model-T and check that it matches. (TO FATHER) Good luck. (TO CAPTAIN) Captain, can I have a word with you.

WALDO starts out with CAPTAIN.

FATHER

Mr. Waldo, may I use the phone?

WALDO looks at him quizzically.

FATHER

I want to call my family.

WALDO

Of course...

FATHER picks up phone. WALDO goes out with CAPTAIN.

170 ROYAL BEACH HOTEL, ATLANTIC CITY, SWITCHBOARD, INT. DAY

CLERK

Room 216 and 18. No, they checked out this morning, sir. Yes, sir, I'm quite sure. No, they didn't leave any message. You're welcome.

We hear phone ringing.

171 FAMILY HOUSE, NEW ROCHELLE, INT. DAY

At first, all we see is telephone, which is ringing, and some broken glass. Then we see that a window nearby has been broken. Angles inside deserted house as the phone rings.

172 FAMILY HOUSE, EXT. DAY

Several windows in house have been broken. Someone has painted a sign across the house: "BEWARE OF THE WILD NIGGER." Phone rings one more time.

173 TEMPORARY OPERATIONS CENTER, BROWNSTONE, INT. DAY

FATHER hangs up phone, looks thoughtful.

174 ARMORY HALL, INT. DAY

Roughly 500 PINKERTON MEN. A Model-T is on display. We follow WALDO as he enters and is led by officials to small platform. The PINKERTONS fall silent at WALDO'S appearance. WALDO addresses them.

174

WALDO

Gentlemen, I'm Commissioner Rheinlander Waldo. I believe you've all been briefed. I want to stress one thing. The men you are following must never suspect - repeat - NEVER suspect that their car is under surveillance. And no one makes a move until you've gotten the go-ahead from H.Q. The fact that I'm here in person to tell you this should give you some idea just how important these instructions are, understand?

Murmur of consent from the PINKERTONS.

WALDO

You shouldn't have any trouble spotting the target car, unless there's a lot of new Model-T's full of coons driving around tonight.

Polite laughter.

WALDO

Just keep them in sight and report time and direction. Thank you, gentlemen.

175

STREETS AROUND MORGAN LIBRARY, EXT. LATE AFTERNOON
POLICEMEN walking up and down street with megaphones speaking towards buildings on both sides...

POLICE

If anyone on this block has not heeded former evacuation warnings, this is now a hazard zone...Please proceed to Madison Square immediately. Accomodation will be provided for the night. All residents of... (ETC. REPEATED)

We see this happening on several different streets, so it is clear that the entire neighborhood is being evacuated.

176

STREETS IN FRONT OF LIBRARY, EXT. DUSK
Spotlights facing library being lit one by one until whole building is brightly illuminated.

177

MORGAN LIBRARY, INT. DUSK
EUSTON, guarding blacked-out windows, spots something.

EUSTON

Coalhouse! They're bringing it, lookit. We got 'em, goddam. We got 'em, lookit.

WALKER'S GANG gathers at the window and peers through.

- 177 WALKER, who has been manning the detonator on the table in the corner, signals for YOUNGER BROTHER (whose face is now washed) to take his place, and when this has been done, WALKER himself goes to the window and looks out.
- 178 STREET IN FRONT OF LIBRARY, WALKER'S P.O.V. EXT. NIGHT
In the illuminated street, a Model-T is being driven into view. THREE POLICEMEN inside. It stops in front and the POLICEMEN dash out and take cover.
- 179 MORGAN LIBRARY, INT. NIGHT
Phone rings. WALKER'S GANG shares a moment of triumph over the delivery of the car while WALKER answers the phone.

WALKER

I'm ready. Send him over.

WALKER takes phone (which is on a long cord) to window to watch.

- 180 STREET, WALKER'S P.O.V., EXT. NIGHT
Around the corner comes FATHER. He approaches the library.
- 181 MORGAN LIBRARY, INT. NIGHT
ALL GANG except COALHOUSE are putting on hoods and gloves. Knock on the door. ZEKE opens it and admits FATHER. COBBIE frisks FATHER as ZEKE closes the door.

WALKER

Sorry to do that.

COBBIE brings FATHER to chair near table where YOUNGER BROTHER mans the plunger. The moment FATHER sits, WALKER speaks into phone.

WALKER

Turn off all the lights...

WALDO'S VOICE

Walker...don't hang up. I want you on the phone till we hear the car go. If you don't do anything funny, nothing will happen to your men.

WALKER

You sound a little nervous, Mr. Waldo.

WALDO'S VOICE

Very funny.

WALKER

I know how you feel.

Lights going off in the street. Room dark.

181 WALKER takes folded piece of paper from pocket and hands it to COBBIE.

WALKER

Cobbie, you take this. It's the telephone number here. The minute you're sure you're safe and you haven't been followed, I want you to call me.

COBBIE

(CONFUSED) Wait a minute.

WALKER

I'm staying.

ZEKE

What?

WALKER

You heard me.

COBBIE

We ain't going nowhere without you, brother, we can't do that.

WALKER

You've got to. You stay here and we're all dead, and then what was all this for?

ZEKE

No man, Cobbie's right, if we go, we all go together.

WALKER

Think about it. If I get out of here, I'd be hunted every day of my life, and that's no kind of life for a man, is it? No one's seen you. No one knows what you look like. Tomorrow you'll be free in the streets, you'll be able to start getting people together, get folks talking. That's gotta be better than six dead niggers...

He sees YOUNGER BROTHER. Slight smile.

WALKER

... Seven. You have to understand something, brothers. The only life I got left is you all. Get going. Go on, you heard me.

WALKER takes phone to table and sits at plunger. We hear scuffling, door opening, closing, steps, crank of motor, voice on phone...

181

WALDO'S VOICE

Walker, are you there...

WALKER'S VOICE

Take it easy, I'm not going anywhere.

Car motor starts. We hear the car disappear into the distance.

WALDO'S VOICE

Can I turn the lights on now.

WALKER'S VOICE

Why not.

As the lights start coming on, the interior of the library becomes visible again. WALKER is at the plunger, holding the telephone. FATHER is sitting across the table from him.

WALKER

(INTO PHONE) I've gotta hang up now, Mr. Waldo. I'm expecting a phone call.

WALKER hangs up. Pause.

WALKER

How's my baby doing?

FATHER

Fine.

WALKER

He said any words yet?

FATHER

No, I don't know. I haven't heard him.

WALKER

I'd sure like to see that little fellow again. I wonder, if I was in prison, do you think they'd let him visit me?

FATHER

I don't see why not. If there's any problem, I'll do what I can to help arrange it. You may find this hard to believe, right now, but I think...I believe, I really do believe that your situation, legally speaking, isn't at all hopeless.

WALKER

You think so.

FATHER

If you get the most expert lawyers available,

181

FATHER (CONTD)

you might make a very strong case. You're an impressive and articulate man, certainly nothing like people have been led to expect.

WALKER

I'd like to believe you. I certainly would like that.

FATHER

Mr. Walker...Are you planning to let me leave this place alive.

WALKER'S face is quiet, puzzled. He doesn't respond.

182

STREET AND INTERSECTION IN LIBRARY VICINITY, EXT. NIGHT
Medium busy street. We see 3 PINKERTONS by a phone. ONE spots something.

ONE

Here it is...that's it. 12:09, heading East...

TWO picks up phone and starts to dial. THREE starts automobile engine of decoy car with LADY in back, ready to follow.

183

STREET, EXT. NIGHT, PINKERTON'S P.O.V.
Model-T approaching.

STREET AND INTERSECTION, EXT. NIGHT
PINKERTON ONE straining to see.

ONE

Wait a minute, wait a minute. Damn, that's not it. Forget it.

PINKERTON TWO hangs up in mid-dial while ONE signals decoy car to stop.

STREET, EXT. NIGHT, PINKERTON'S P.O.V.
Model-T drives by with YOUNGER BROTHER at the wheel, without hood, seemingly alone.

184

TEMPORARY HEADQUARTERS, BROWNSTONE, INT. NIGHT
POLICEMAN runs in and comes to WALDO.

POLICEMAN

Sir, sir, we lost them.

WALDO

Where?

POLICEMAN

WE had them as far as 34th and Lexington

184

POLICEMAN (CONTD)

but they disappeared before the next check point.

WALDO

That's one block.

POLICEMAN

Yes, sir...

WALDO silently mouths an obscenity.

185

MORGAN LIBRARY, INT. DAWN

Phone rings. WALKER takes phone, listens.

WALKER

Good. Good.

WALKER hangs up. He stares at detonator.

FATHER

Are they safe?

WALKER nods, then lapses into thought, his hand still on plunger. FATHER watches him nervously.

186

FRONT OF BROWNSTONE OPPOSITE LIBRARY, EXT. DAWN

Faces of MARKSMEN in different windows along the block. The windows are mostly shattered from the impact of YOUNGER BROTHER'S bomb.

187

MORGAN LIBRARY, INT. DAWN

WALKER is still lost in thought. FATHER is getting more and more nervous at WALKER'S state of mind.

FATHER

Shouldn't we tell them we're coming?

WALKER

Yeah, you go on ahead. Tell them I'll be right out.

FATHER

Don't you think it would be better if we went together?

WALKER

Just go. I'll be with you.

FATHER

But Mr. Walker...

WALKER

Go. I don't want you round here.

187

FATHER

But...

WALKER in a sudden rage.

WALKER

Get the hell out of here. Don't you understand anything, white man?

FATHER backs away in fear towards door.

188

MORGAN LIBRARY, WALDO'S P.O.V., EXT. DAWN
Door opens. FATHER runs out and across the street.

189

TEMPORARY HEADQUARTERS, BROWNSTONE WINDOW, INT. DAWN
WALDO sees FATHER alone.

WALDO

Oh no, this is it. This is the end.
I knew it. (TAKES PHONE) (INTO PHONE)
Library.

190

MORGAN LIBRARY, INT. DAWN
WALKER praying as phone rings. Phone bell makes his words inaudible. He knocks the phone to the floor and resumes praying.

WALKER

I thought I'd have the courage to know what I should do now. You must see how sick at heart I've been and how I performed this thing with little appetite...and I hoped you'd reveal to me along the way why you put such a rage in my heart. Tell me what to do now. Please Lord, tell me what to do...

Beneath this we hear WALDO'S voice through phone on floor.

WALDO'S VOICE

Walker. Walker. Do you hear me? Are you there...Walker...Walker...

191

TEMPORARY HEADQUARTERS, INT. DAWN
WALDO putting down phone. He's sweating. FATHER enters in hurry. TWO MARKSMEN perched in windows.

WALDO

He's in there.

FATHER

Yes.

WALDO

Well, what the hell are you doing here.

191

FATHER

He made me leave.

WALDO

You stupid naive goddam idiot.

FATHER

(UPPISH) Mr. Waldo, please.

WALDO

Me! For listening to you.

WALDO goes to window, stares out.

FATHER

I don't think he knows for certain what he's going to do.

WALDO

(BLIND RAGE) SHUT UP!

WALDO watches intently through window.

192

MORGAN LIBRARY, DOOR, EXT. DAWN

Door has been left slightly open by FATHER. Hold on building. Suddenly the door moves slightly. WALKER exits with hands up. He walks forward until he's in the middle of the street.

193

TEMPORARY HEADQUARTERS, INT. DAY

WALDO

Fire!

MARKSMEN

Sir?

WALDO

Fire!

194

MORGAN LIBRARY STEPS, EXT. DAWN

Volley. WALKER topples. Crawls for a moment, sprawls.

195

CLOSE UP OF WALKER'S FACE, EXT. DAWN

WALKER lies on ground, eyes wide open. Eyes start to close slowly. Music begins, a RAGTIME piano piece. WALKER is hearing it in his mind as he dies.

NARRATOR'S VOICE

The next to die was the YOUNGER BROTHER..!

196

OLD TIME PHOTOGRAPH OF MEXICAN POLICE STATION, INT.

Music continues. Voice continues.

NARRATOR'S VOICE

...He joined the Mexican Revolutionaries and was much admired and feared for his daring, almost suicidal exploits with explosives. His family never learned his fate.

Under narration, we see photo of FIVE COFFINS set upright with FIVE DEAD BANDITOS on display. One of the dead is YOUNGER BROTHER. MEXICAN POLICE stand at either side of each coffin smiling proudly. Sign reads: "ZAPATISTAS MUERTAS".

STILL PHOTOGRAPH OF GRANDFATHER

This is a posed, formal shot. Music continues, voice continues.

NARRATOR'S VOICE

Several weeks later, the Grandfather broke his hip executing a leap of joy at the arrival of Spring. He died shortly after of natural cause.

PHOTOGRAPH OF SWIMMING POOL IN BEVERLY HILLS, 1920'S, A MANSION

In this photo we see TATEH, MOTHER, LITTLE BOY (now almost 20) and LITTLE GIRL (also 20) in bathing suits around gigantic swimming pool, several SERVANTS.

NARRATOR'S VOICE

Mother divorced Father and married Tateh, alias Baron Ashkenzy, who made a fortune in the early days of Hollywood...

Music continuous. Voices continuous.

AIRFIELD, 1920'S, DAY EXT.

Photo of TATEH, MOTHER, LITTLE BOY and LITTLE GIRL climbing aboard a small airplane.

NARRATOR'S VOICE

Both were killed along with the Little Boy and the Little Girl when Tateh took them on their first flight in his private plane.

PHOTO OF AIRPLANE CRASH, 1920'SPHOTO OF FACTORY IN NEW ROCHELLE, DAY EXT. 1940'S

FATHER, in his mid-60's, stands in front of his factory with a display of weapons all around. Behind are his workers beneath an enormous American flag that covers the front of the factory.

Music and narrator's voice continuous.

NARRATOR'S VOICE

With the outbreak of World War I, Father converted his fireworks factory to the manufacture of weapons and became a millionaire several times over. He died of a heart attack in 1957.

PHOTOGRAPH OF EVELYN NESBITT

NARRATOR'S VOICE

Evelyn Nesbitt made several unsuccessful attempts as an entertainer and died obscurely in Hollywood in 1964.

PHOTO OF FRONT YARD OF NEW JERSEY HOME, 1970'S, EXT.
We see the head of an OLD BLACK MAN:

NARRATOR'S VOICE

The only person still alive is Coalhouse Walker Junior's son, who recently celebrated his 75th birthday at his home in New Jersey together with...

As the voice continues, we pull back on photo to show the OLD BLACK MAN is surrounded by several dozen of his living DESCENDANTS, all lined up behind a banquet table laden with food.

NARRATOR'S VOICE

...his four sons and two daughters, twenty three grandchildren and thirty six great-grandchildren. He is in good health except for slight bursitis of the shoulders, and his memory is sharp.

FREEZE FRAME.

ROLL CREDITS.

The End