

EDGE OF THE CITY (1957): CONTINUITY SCRIPT

Written by

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CHARACTERS

AXEL NORDMANN

TOMMY TYLER

CHARLES MALIK

ELLEIR WILSON

LUCY TYLER

9A WORK AREA HALLWAY - MS

Axel enters from door at center -- looks about -- starts through door at right -- sign at right reads:

THINK!

SAFETY

PAYS YOU!

10A INT. OUTER OFFICE - MS

Axel enters from door at b.g. -- Nightboss seated in right f.g. facing left -- Axel closes door -- steps forward and speaks -- Nightboss looks up -- speaks -- rises -- CAMERA TRUCKS in and PANS right -- Nightboss starts to b.g. -- Axel follows -- HOLDS -- PANS right again -- Nightboss exits through door at right -- Axel reacts -- PANS him left to door -- he exits --

AXEL
Excuse me. Are -- are you in charge here?

NIGHTBOSS
Yeah.

AXEL
I -- I'm looking for a guy named Charlie Malik.

NIGHTBOSS



He ain't here. He works the day shift.

AXEL
Excuse me.

NIGHTBOSS
Yeah?

AXEL
Thing is -- uh -- I'm looking for work.

NIGHTBOSS
Nothing I can do for you, kid.
You'll have to come back in the morning.

11A INT. WORK AREA HALLWAY - MS

Axel standing by door at right -- he turns to f.g. -- steps forward -- reacts -- takes money from his pocket -- CAMERA PANS him left -- he opens door of telephone booth and exits inside -- lettering on door reads: TELEPHONE --

12A INT. PHONE BOOTH - CS

Axel closes door at center and steps forward to MCU -- puts money in phone at right f.g. -- picks phone up and dials -- speaks --

OPERATOR'S VOICE
Long distance.

AXEL
Long distance, what's the night rate to Gary, Indiana, please? Person-to-person.

OPERATOR'S VOICE
One moment, please. One dollar and eighty cents, sir.

AXEL
I want to call Gary 2860 and I wanna talk to Mrs. George Nordmann. That's Nordmann, N-O-R-D-M-A-N-N.

LAP DISSOLVE TO

13A INT. NORDMANN LIVING ROOM AND HALLWAY - MLS



Living room -- phone heard ringing - CAMERA TRUCKS in to right entering Mr. Nordmann coming down the stairs in b.g. -- he picks phone up and speaks --

AXEL

Hello?

14A INT. PHONE BOOTH - MCU

Axel reacts as he hears voice on phone -- takes phone from his ear -- he starts to put money in phone --

OPERATOR'S VOICE

Is this Gary 2860?

NORDMANN'S VOICE

Yeah, that's right.

OPERATOR'S VOICE

Is Mrs. George Nordmann there, please?

NORDMANN'S VOICE

Yes, she's here but I want to know who's calling.

OPERATOR'S VOICE

One dollar and eighty cents, sir.

15A INT. NORDMANN LIVING ROOM AND HALLWAY - MLS

Nordmann standing to right holding phone -- Mrs. Nordmann on stairs at center -- they speak -- Mrs. Nordmann grabs phone --

MRS. NORDMANN

George, who is it?

AXEL

It's him again,
(into phone)
Operator.

MRS. NORDMANN

Please, George, let me.

AXEL

How, listen, Katherine, --

MRS. NORDMANN

Please.

AXEL

-- there's no point in your



talking to him.

16A INT. PHONE BOOTH - MCU

Axel reacts as he listens to phone --

NORDMANN'S VOICE
Find out where the call is coming
from -- and you tell him to knock
this business off or I'll break
his neck. D'you understand me?

MRS. NORDMANN'S VOICE
Please.

17A INT. INT. NORDMANN LIVING ROOM AND HALLWAY- MCU

Mrs. Nordmann speaks into phone -- reacts --

MRS. NORDMANN
Hello. Axel -- is it you?

18A INT. PHONE BOOTH - MCU

Axel speaks into phone --

AXEL
Hello. Hello, Mom. Hello.

MRS. NORDMANN'S VOICE
Axel? Is anyone there?

AXEL
I'm here, Mom. I -- I miss you.

MRS. NORDMANN'S VOICE
Operator. Oper-....

19A INT. INT. NORDMANN LIVING ROOM AND HALLWAY - MCU

Mrs. Nordmann speaks into phone -- reacts --

MRS. NORDMANN
....ator.

OPERATOR'S VOICE
Yes?

MRS. NORDMANN
No one answers. No one is there.

OPERATOR'S VOICE
But the line is open, Madam.



MRS. NORDMANN
But nobody answers. Where is....

20A INT. PHONE BOOTH - MCU

Axel reacts as he listens to phone --

MRS. NORDMANN'S VOICE
....this coming from?

OPERATOR'S VOICE
New York.

MRS. NORDMANN'S VOICE
Three times this month. San
Francisco, Denver,....

21A INT. NORDMANN AND HALLWAY - MCU

Mrs. Nordmann speaks into phone -- reacts --

MRS. NORDMANN
....and St. Louis -- and no one
ever answers. Axel, please....

22A INT. PHONE BOOTH - MCU

Axel reacts as he listens to phone -- speaks -- keeps
hand over mouthpiece --

MRS. NORDMANN'S VOICE
....say something.

AXEL
I'm here, Mom. Mom, I -- I wanna
talk to you.

23A INT. INT. NORDMANN LIVING ROOM AND HALLWAY - MCS

Mrs. Nordmann at center on stairs holding phone --
Shooting past Nordmann in right f.g. -- he reaches up and
grabs phone from her -- speaks --

AXEL
You quit this now -- d'you hear
me? Haven't you done enough?
You're killing your mother. D'you
understand what I'm saying?

24A INT. PHONE BOOTH - MCU



6.

Axel reacts as he listens to phone -- hangs up quickly --
closes his eyes -- rests his head on phone --

NORDMANN'S VOICE
You're killing your mother.

25A INT. INT. NORDMANN LIVING ROOM AND HALLWAY - MLS

Mr. and Mrs. Nordmann at center -- Shooting through
doorway of living room to them in hallway -- Nordmann
speaks into phone -- hangs up --

OPERATOR'S VOICE
The party disconnected, sir.

AXEL
Operator, I want to know exactly
where this call came from.

OPERATOR'S VOICE
I'll check and call you, sir.

26A INT. INT. HALLWAY - MCS

Mrs. Nordmann steps forward at center -- reacts --
Nordmann at right -- CAMERA PANS slightly left -- he
steps forward and puts his arms around her -- speaks --
she cries --

AXEL
Come on, Katherine -- come on.

MRS. NORDMANN
What did we do to him? What did
we do to make him like this?

AXEL
We didn't do anything. It isn't
our fault.

MRS. NORDMANN
What did we do?

27A INT. PHONE BOOTH - MCU

Axel resting his head on phone at right f.g. -- he sighs
--

LAP DISSOLVE TO:

28A EXT. RAILROAD YARD - NIGHT - MCS

Axel coming forward at center -- CAMERA TRUCKS back ahead of him -- PANS right as he pulls on mesh on back of truck -- TRUCKS back as he comes forward again -- PANS right -- he tries back of another truck -- TRUCKS back as he continues forward looking about him -- TRUCKS left -- he crosses to truck and tries to open cab -- looks around -- PANS him right -- he throws his bag down by barrels -- PANS down as he sits on ground and leans against barrels -- pulls his collar up --

FADE OUT:

FADE IN

29A - EXT. RAILROAD YARD - MLS

Train moving to right b.g. -- bell heard --

30A MLS

Truck starts forward from b.g. -- Shooting under truck in f.g. --

31A MS

Axel lying on ground asleep -- he is partially hidden behind barrels -- he awakens as he hears a voice o.s. -- sits up -- CAMERA PANS up as he rises -- PANS him left entering Tommy Tyler -- they speak -- TRUCKS back as they come forward -- Tommy looks at his watch -- PANS left -- TRUCKS back ahead of them -- others seen moving about in b.g. -- Axel and Tommy stop at f.g. -- Tommy starts out left -- Axel starts out right --

TOMMY

O.S.

Hey, man, wake up. Hey, wake up!
I don't know if you left a call
with the desk, but it's gettin'
to be about that time.

AXEL

It's morning, huh?

TOMMY

O.S.

It is -- and the gendarmes are
about and you don't want to get
pulled in as a vag.



AXEL
Thanks. Say, I -- I didn't mean
to fall asleep. I was waiting for
the morning shift.

TOMMY
Well, you're looking at a cat
that's exactly seven minutes late
for that shift. You looking for a
job?

AXEL
Yeah. Listen, who do I ask for in
the front office?

TOMMY
Guy named Davis. You shouldn't
have any trouble. But if you do -
- ask for me, my name's Tyler.

AXEL
Should be okay. I got a contact
inside named Malik. Charlie
Malik. Do you know him?

TOMMY
Yeah, I know him -- and you don't
need my help, good friend. Adios.

LAP DISSOLVE TO:

32A INT. OUTER OFFICE AND DAVIS' OFFICE - MS

Wallace and Tony moving to right -- Shooting through
office window to them -- CAMERA TRUCKS back to right as
they come into front office -- TRUCKS back to right
entering Davis seated at desk in f.g. -- two men in b.g.
-- Wallace speaks to Davis - gives him note -- Axel
enters door in center b.g. -- comes forward -- Wallace
and Tony cross to b.g. -- Tony exits -- Axel speaks with
Davis -- latter rises -- calls to Wallace -- latter exits
b.g. -- Davis sits again - Axel pulls chair to center and
sits -- Davis gives him an application form--

WALLACE
Mr. Davis, he's been out four
weeks with appendicitis. Here's a
doctor's certificate.

DAVIS
You feel okay?

TONY
Oh, yes, sir.



DAVIS
 Lot of work to do out there.
 We're behind but I don't want you
 to work unless you feel okay.

TONY
 Oh, I'm okay.

DAVIS
 All right, then -- get to work.

TONY
 Thanks.

AXEL
 Mr. Davis?

DAVIS
 That's right.

AXEL
 I'm a friend of Charlie Malik's.
 I was told I could get a job
 here.

DAVIS
 Wallace, send Malik in here, will
 ya?

WALLACE
 Right away.

DAVIS
 Pull up a chair, kid. Sit down.

AXEL
 Yes, sir.

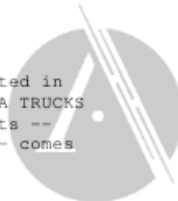
DAVIS
 You want coffee?

AXEL
 No, just a job.

DAVIS
 Here, take a look at this
 application.

33A MCS

Axel seated to right -- Shooting past Davis seated in
 left f.g. -- they speak -- Davis rises -- CAMERA TRUCKS
 slightly back -- Davis crosses to right and exits --
 Charlie Malik enters from door in center b.g. -- comes
 forward -- speaks -- gestures to b.g. --



DAVIS
Can you read and write?

AXEL
Yes, sir.

DAVIS
Huh, well, you'd be surprised. We
got some guys can't read and
write. Oh, they can read and
write numbers -- that's all. We
can use 'em for truckers but not
for stevedores.

CHARLIE
Hey, you wanna see me, Ray? I
mean, uh -- lot of work out
there. Don't yell at me if it
ain't done -- you know what I
mean?

DAVIS

O.S.

Friend of yours here -- looking
for work.

34A CS

Charlie facing right -- he speaks --

CHARLIE
Friend of mine?

35A CS

Axel seated at center looking up to left f.g. -- man at
left b.g. -- Axel rises o.s. --

AXEL

O.S.

Yeah.

36A CS

Charlie -- Axel enters right f.g. -- speaks --

AXEL
We -- we met through Ed Fabre.



37A MCU

Axel -- Shooting past Charlie in left f.g. -- Axel speaks
--

AXEL
Remember?

FINISH -- SECTION "A"

1B INT. DAVIS' OFFICE - CS

Charlie -- Camera shooting past Axel at right f.g. --
they speak -- react --

CHARLIE
Oh, yeah. How's Ed?

AXEL
Fine. Fine. Last time I saw him.

CHARLIE
Where was that?

AXEL
Frisco.

CHARLIE
What's your name?

2B CS

Axel -- Camera shooting past Charlie at left f.g. -- they
speak -- Davis seen at b.g. --

AXEL
North. Axel North.

3B CS

Charlie -- Camera shooting past Axel at right f.g. --
Charlie speaks -- CAMERA PANS right as he steps to right
-- Axel reacts -- speaks -- PANS left on Axel as Charlie
gives him a friendly slap and exits b.g. -- PANS right as
Axel steps to right and watches after Charlie - he turns
to f.g. and starts out right --

CHARLIE
Yeah. Yeah, this guy's all right.
Yeah, he's a good man. You can
start him off as a stevedore. You
put him in my gang, huh?



DAVIS

O.S.

Okay.

AXEL

Thanks.

CHARLIE

Don't let 'em send you anyplace
else. You come right to me, huh?

4B MCS

Axel standing at left -- man seen seated at desk at right
-- Axel sits down at center - Davis enters right -speaks
to Axel -- latter reacts --

DAVIS

You gotta fill the application
out in front of me. Sixty day
probationary -- and then you have
to join the Union.

LAP DISSOLVE TO:

5B EXT. WORK SHED - MLS

Axel and Davis enter from building at left -- others
around -- Camera shooting down -- CAMERA PANS and TRUCKS
right as Axel and Davis walk to right --

6B MCS

Axel and Davis enter left f.g. -- Wallace and others
standing on ramp at b.g. -- Davis calls out to Wallace --
gestures for him to come to f.g. -- CAMERA PANS slightly
up as Wallace comes to f.g. -- PANS down as he kneels
down -- speaks with Davis -- latter exits left -- PANS up
as Wallace helps Axel climb up on ramp -- Axel speaks --
PANS down as they move to b.g. --

DAVIS

Wallace! Put this man on with
Malik's gang.

WALLACE

Okay, Ray.

AXEL

Thanks.



7B MCS

Axel and Wallace enter right f.g. walking to b.g. --
 CAMERA TRUCKS in to the left behind them -- Wallace calls
 to o.s. --

WALLACE
 Hey, Malik!

8B MCS

Charlie standing by railroad car at f.g. -- others at
 b.g. including Tommy -- Axel and Wallace at b.g. --
 Charlie speaks to o.s. f.g. -- Brother enters left f.g. -
 - calls to Charlie as latter moves to b.g. --

CHARLIE
 Hey, Brother -- check that stuff,
 huh?

BROTHER
 Hey, give me the clipboard.

CHARLIE
 You don't need it.

9B MS

Tommy and others moving boxes to f.g. - Charlie enters
 right -- Tommy reacts -- speaks -- CAMERA PANS left as
 Charlie steps to left -- reacts -- stops and watches
 Tommy and others move boxes -- Tommy stops at f.g. as
 others exit -- PANS left on Charlie as Tommy exits right
 f.g. -- PANS Charlie slightly left --

TOMMY
 Hold it, Pop, hold it. Let the
 gentleman through. All right.

10B MCS

Wallace steps forward from b.g. -- speaks -- Camera
 shooting past Charlie at f.g. -- Axel enters left --
 CAMERA TRUCKS in and around to the left as Wallace exits
 -- Axel stops Charlie as latter starts to exits -- speaks
 with him --

WALLACE
 This guy'll work for you. You do
 like he says.

CHARLIE
 C'mon. You work on the trucks.



AXEL
Wait a second.

CHARLIE
What?

AXEL
Well, I'd like to thank you for
helping me get the job --

CHARLIE
This job pays you a dollar
seventy-one an hour. For every
hour you work you pay me a
quarter. That's how you...

11B MCU

Axel reacts -- speaks --

CHARLIE

O.S.

...thank me.

AXEL
Oh, I see.

CHARLIE

O.S.

All right?

12B MCS

Charlie and Axel -- others at b.g. -- Charlie and Axel
exit right --

CHARLIE
C'mon.

13B MCS

Charlie and Axel walking to b.g. -- Tommy and others at
b.g. --

14B MCS

Tommy at left f.g. -- Axel at center -- Charlie enters
right f.g. -- they speak -- Charlie gestures to o.s. f.g.
--

AXEL
Do I work here?

CHARLIE
No. You work over there.

TOMMY
Charlie, you know -- I just don't understand. How you get all these guys to work in your gang? You know, I could use some help too, you know.

CHARLIE
I thought you could do everything yourself, hotshot.

TOMMY
Oh, ho-ho, touche. You don't know how lucky you are. I mean, it ain't everybody that can work in Charlie Malik's....

15B MCU

Axel and Charlie -- latter reacts -- speaks --

TOMMY

O.S.

....gang.

CHARLIE
You know, I can remember when they didn't let guys like you work around here.

16B MCU

Tommy reacts -- speaks --

CHARLIE

O.S.

You know that, hotshot?

TOMMY
What kind of guy am I, exactly, Charlie?

17B MCU



Axel and Charlie -- latter speaks as Axel stares at him --
 --

CHARLIE
 A wise guy.

18B MCU

Tommy speaks --

TOMMY
 Oh. Well, we sneak through every
 now and then, you know.

19 MCU

Axel and Charlie -- latter speaks --

CHARLIE
 Take that Williams' automotive
 lot over there. Six pieces.

20B MCS

Tommy, Charlie and Axel -- latter starts for f.g. --
 reacts -- stops -- turns and speaks with Charlie --
 latter gestures to o.s. f.g. --

AXEL
 Uh - where do I get it from?

CHARLIE
 Over there by the truck.

AXEL
 Where do I take it to?

CHARLIE
 Look, first get it -- then I'll
 tell you where to take it,
 stupid!

AXEL
 Now, wait a second --!

CHARLIE
 Wait a second -- what?

21B MCU

Axel -- Camera shooting past Charlie at right f.g. --
 they speak -- react --



AXEL
Just because you got me this
lousy job, doesn't mean you own
me, you understand?

CHARLIE
You want this lousy job or don't
you?

AXEL
You don't have to get rough about
it, that's all.

22B MCS

Tommy at left -- Axel and Charlie at right -- latter
speaks -- Axel turns to f.g. -- reacts to Charlie --
pauses and then exits -- Tommy stares at Charlie as
latter exits -- sign on box at left reads:

WARDROBE

CHARLIE
All right, I'll be real nice.
Now, you get the Williams'
automotive line. Six pieces. Then
you find a handtruck -- and you
put it on the handtruck -- and ya
move -- okay? Stupid!

23B MS

-- Axel carrying a box -- man standing at left with
clipboard -- CAMERA TRUCKS back and PANS left as Axel
comes to f.g. and puts box down at left --

LAP DISSOLVE TO:

24B INT. WORK AREA - MS

Axel coming to f.g. carrying a large paper roll --
whistle blows o.s. -- Axel puts paper roll down with
other rolls -- he reacts -- leans against them --
Charlie, Brother and others enter from left -- speak --
exit right -- Axel comes to f.g. -- lights a cigarette --
Tommy enters left -- reacts to Axel -- speaks with him --
Tommy reacts -- exits right --

WALLACE

O.S.

Okay -- knock off!



CHARLIE
Let's play some rummy, huh?

BROTHER
Hey, Arab, have you got the cards?

TOMMY
You okay?

AXEL
Yeah.

TOMMY
You look beat.

AXEL
Uh -- ah -- I'm all right.

TOMMY
Why don't you come down to the waterfront and get some salt air. Rejuvenate ya.

AXEL
No, thanks. I'll stay here for awhile.

25B MCS

Brother and Charlie seated at center -- Arab at right f.g. -- another man at left f.g. -- Charlie and Arab speak -- react -- Arab continues eating sandwich as Charlie speaks -- latter picks up cards -- throws them down -- Charlie looks to o.s. f.g. -- calls out --

CHARLIE
So, who's dealin' the cards?

ARAB
I am, Charlie.

CHARLIE
So deal 'em, will ya? We get a lousy forty-five minutes for a lousy lunch. You still got them crummy cards, too -- haven't ya? I thought I told you to get new cards.

ARAB
Tomorrow, Charlie.

CHARLIE
Yeah, tomorrow, tomorrow.



Everything's tomorrow with this
guy. Hey, North!

26B MLS

Brother, Arab, man and Charlie at b.g. - Axel standing at
f.g. -- Charlie yells to Axel -- Axel reacts -- speaks --
starts for b.g. --

CHARLIE
Wanna play some rummy?

AXEL
Uh -- no, no thanks.

27B MCS

Charlie, Brother, Arab and man -- they react --- Charlie
speaks -- grabs sandwich from Arab -- starts eating it --
speaks to Arab -- latter picks up cards -- starts
shuffling them --

CHARLIE
Exclusive! Gimme! So, deal!

LAP DISSOLVE TO:

28B EXT. WHARF - HUDSON RIVER - MS

Tommy seated on edge of pilings at center -- Axel enters
right f.g. -- moves towards Tommy -- latter reacts --
they speak -- Tommy takes out his thermos bottle --
gestures for Axel to sit down -- latter sits down --
CAMERA TRUCKS in -- they continue speaking -- they react
-- laugh --

AXEL
Hi.

TOMMY
Hi. Join me?

AXEL
Is it okay?

TOMMY
This is freedomville, man. The
guy who usually reserves this
spot is out on the links today.
Boy, you look beat. Here -- have
some soup. It's hot. Give ya that
strength.



AXEL

No, no -- no, I think if I ate anything, I'd get sick.

TOMMY

Well, couple, three days you'll be over that. Hey, we never introduced ourselves. My name is Tyler -- Tommy Tyler. Everybody calls me Tee Tee. Tommy Tyler -- Tee Tee, ya dig? What's your name?

AXEL

Axel North.

TOMMY

Axel. Hey, Axel Grease. Grease job! Anybody ever call you grease job? Say, where you from? Man, I ask a lot of questions, don't I?

AXEL

Yeah.

TOMMY

And you don't answer 'em, do ya?

AXEL

No.

29B MCU

Tommy speaks --

TOMMY

Well, I'll keep askin' 'em. Ya know why?

30B MCU

Axel reacts -- shakes his head --

TOMMY

O.S.

I'll tell ya. You'd....

31B MCU

Tommy speaks --



TOMMY
think I was a guy just tryin'
 to make a livin', wouldn't ya?
 Well, it ain't so. Actually I'm a
 rich millionaire doin' this for
 kicks. I mean, really -- I own
 from Twenty-third Street all the
 way down to Canal -- I just do
 this....

32B MCU

Axel reacts --

TOMMY

O.S.

....to spy on the help, Ya
 see,....

33B MCU

Tommy speaks -- reacts -- laughs --

TOMMY
last year, I only made four
 billion dollars profit -- and I
 got this gimmick figured to pay
 me six billion. So, I gotta find
 out who's stealin' from me. Ya
 know what I mean?

34B MCS

Axel seated at left -- Tommy seated at right -- they
 laugh -- react -- speak -- Tommy gestures to O.S. left --

TOMMY
 Hey, you can laugh, can't ya?

AXEL
 Six billion bucks -- That --
 that's funny.

TOMMY
 Isn't that something? I tell you,
 boy -- the funniest thing -- now,
 you take that Charlie -- Ya gotta
 laugh. With a guy like him ya
 gotta laugh at him or beat his
 brains in!



35B MCU

Tommy reacts -- speaks --

AXEL

O.S.

Why?

TOMMY

Because -- that's the lowest form
of animal life!

36B MCU

Axel speaks -- reacts --

AXEL

Yeah, maybe.

TOMMY

O.S.

No, 'maybes.' Ha -- the thing
is,....

37B MCU

Tommy speaks --

TOMMY

....a man's gotta make a choice.
You know, I mean -- there are the
men -- and then there are the
lower forms. And a guys got to
make a choice. You go with the
men and you're ten feet tall. You
go with the lower forms and you
are down....

38B MCU

Axel reacts -- speaks --

TOMMY

O.S.

....in the slime.

AXEL

Well -- what happens if you don't



want to go with anybody?

TOMMY

O.S.

Then you are alone,...

39B MCU

Tommy speaks --

TOMMY

...man, and that's the worst!

40B MCS

Tommy and Axel -- they speak -- react -- Tommy starts
picking up his lunch -- they rise partially exiting --

TOMMY

Hey, this is getting morbid, huh?
Let me buy you a piece of pie?
Come on.

AXEL

No, no --

TOMMY

Nah -- I insist. You may not know
it, daddy-o, but you're with the
last of the big spenders.

AXEL

No, I can buy my own pie.

TOMMY

Huckleberry or apple? Now, come
on, huh?

41B CS

Tommy and Axel -- CAMERA TRUCKS left as they take a few
steps to the left -- HOLDS as they stop and speak --
react -- Tommy exits right -- Axel looks after him --
reacts -- exits right f.g. --

AXEL

Hey -- listen. Thanks.

TOMMY

Thanks for what?

AXEL



Well, thanks for -- for letting
me in on your secret that you own
all the way from Twenty-third
Street down to Canal.

TOMMY

Well, just -- just don't let it
get around.

LAP DISSOLVE TO:

42B EXT. YARDS - MLS

Train moving to left --

43B MS

Truck coming to f.g. -- it stops at f.g. --

44B MCS

Axel carrying a large box -- he starts to put it on pile
of boxes at right -- it falls off onto ground -- CAMERA
PANS left as Charlie enters right -- reacts -- speaks
with Axel -- TRUCKS in slowly -- TRUCKS in to the left as
they move to b.g. -- PANS left and TRUCKS in -- Tommy
entered at left -- he speaks -- Axel exits left --

CHARLIE

Hey, kid -- what are you doing?
Can't you see the stuff is piled
too high? Go on out to the ramp,
get another truck, and put that
stuff on!

AXEL

Where do I get it?

CHARLIE

Out by the ramp. What do I have
to do, follow you around? You
know we knock off here at four
o'clock. Go right out there.

TOMMY

Charlie, why don't you take it
easy with that kid?

CHARLIE

Well, why....

45B MCU



Charlie -- Camera shooting past Tommy at right f.g. --
 others seen at b.g. -- Axel seen at b.g. --

CHARLIE
don't you mind your own
 business, huh?

46B MCU

Tommy -- Camera shooting past Charlie at left f.g. --
 Tommy speaks --

TOMMY
 Charlie, in spite of your
 miserable, unpleasant exterior, I
 think there beats beneath the
 blackest heart in....

47B MCU

Charlie reacts -- Camera shooting past Tommy at right
 f.g. -- others seen at b.g. -- Charlie and Tommy speak --

TOMMY
town.

CHARLIE
 Oh, now that is funny. So I got a
 black heart, huh?

TOMMY
 Yeah. But I forgive ya.

48B MCU

Tommy -- Camera shooting past Charlie at left f.g. --
 Charlie speaks -- Tommy reacts --

CHARLIE
 Well, don't forgive me nothin',
 ya hear?

49B MCS

Tommy and Charlie at f.g. -- Axel at center moves forward
 with handtruck -- speaks -- hands truck to Tommy --
 latter speaks -- stares at Charlie -- CAMERA PANS left as
 Tommy exits right f.g. -- Charlie grabs Axel -- speaks
 with him -- PANS right as Charlie shoves Axel -- yells at
 him -- whistle blows o.s. -- they react -- stop -- Axel
 glares at Charlie -- PANS right on Axel as Charlie exits
 left -- PANS slightly up as Tommy re-enters right --

speaks with Axel -- latter turns and moves to b.g.
 exiting -- Tommy is unaware that Axel has exited and
 continues talking -- he finally turns and looks to b.g. --
 - reacts as he sees that Axel has left -- Tommy turns to
 f.g. -- glares to o.s. --

AXEL

Yours?

TOMMY

Thanks.

CHARLIE

Look, you don't do nothin' for
 that guy, ya understand?

AXEL

Now look, what difference does it
 make?

CHARLIE

The difference is I said so!
 That's the difference!

AXEL

Now, listen -- I mean -- uh --

CHARLIE

Did ya hear what I said?

AXEL

Now, look -- I --

CHARLIE

Did ya hear what I said? You
 report here tomorrow morning --
 eight o'clock sharp.

TOMMY

Now, I -- I'd say he's a hard man
 to get alone with, now wouldn't
 you? I mean, of all the lower
 forms, he gets down under
 everybody. You gonna be here --

LAP DISSOLVE TO:

50B EXT. THIRTY-THIRD STREET - MLS

Axel walking forward from b.g. -- Tommy in car at b.g.
 drives forward -- CAMERA PANS right -- Tommy stops by
 Axel --

FINISH



51B END OF PART ONE



1A PART TWO

2A EXT. 33RD STREET AND TWELFTH AVENUE - MCS

Tommy seated in car at right facing right -- Shooting
past Axel in left f.g. -- others in b.g. -- Tommy speaks
--

TOMMY
Can I give you a lift?

3A MCS

Axel -- Shooting past Tommy in car in right f.g. --
others in b.g. -- they speak --

AXEL
No -- no, thanks. I'm not quite
sure I know where I'm going.

TOMMY
There's a "Y" up around the block
there.

4A MCU

Tommy looks off to left f.g. and speaks -- others pass
through scene in b.g. --

AXEL

O.S.

No, thanks.

TOMMY
Hey, why don't you try up around
my way? Lots of rooms for rent up
there, you know? All....

5A MCU

Axel speaks -- looks off to right f.g. --

TOMMY

O.S.

....kinds of people live up
there.

AXEL
Hey, what's with you, anyway?



What do you want?

6A MCS

Tommy in car facing right -- Shooting past Axel in left f.g. -- others in b.g. -- Tommy speaks--

TOMMY
I don't want nothin'.

7A MCS

Axel -- Shooting past Tommy in car in center f.g. -- Axel speaks -- steps into car --

AXEL
Hey, wait a minute -- wait a minute. On second thought, I think I'd like it up around your way.

8A MS

Tommy and Axel in car facing b.g. -- CAMERA PANS right as Tommy drives car to b.g. -- others moving about in b.g. --

LAP DISSOLVE TO:

9A EXT. PLAYGROUND - MLS

Tommy and Axel in car -- Shooting down to them -- CAMERA PANS up as they turn corner to b.g. -- children seen in playground in b.g. --

10A MS

Tommy and Axel drive in from left -- stop at center -- Tommy jumps out and runs to b.g. -- children seen in b.g. --

11A MCS

Ellen Wilson at center with small boy -- latter standing on parallel bars -- Shooting through bars to them -- Tommy enters from right f.g. -- CAMERA PANS right as he picks boy up -- kisses him -- they speak -- Ellen gives Tommy drawing --

TOMMY

Hi. Hi.

ELLEN

Hi -- you want to see the
masterpiece?

TOMMY

Hey -- huh.

12A MLS

Ellen, Tommy and boy at center -- Shooting past Axel
seated in car in f.g. -- other children seen in b.g. --
Tommy gestures to Axel -- latter jumps out of car --
CAMERA PANS slightly down as he runs to b.g. --

13A MCS

Tommy at left holding boy -- Axel at right -- they speak
-- Axel shakes hands with boy -- Tommy shows Axel the
drawing -- kisses the boy and puts him down -- he runs to
b.g. to other kids -- Axel looks off to left --

TOMMY

This is my boy. Picasso, say
hello to Axel.

BOY

Hi.

AXEL

Hello.

TOMMY

Hey, you ever see anything like
this, huh? Talent. I mean real
talent, huh?

AXEL

I'd say they were fine.

TOMMY

Well, I got to stick around
awhile. He wants to play some
more. Okay, go ahead.

14A MCS

Ellen steps forward at center -- smiles -- kids in b.g. --
-

15A CS



Tommy and Axel looking off to left f.g. -- Tommy turns to Axel -- they speak --

TOMMY
Why don't you hang around? I'll drive you around the neighborhood.

AXEL
No, that's all right. I can find a place.

16A MLS

Apartment building -- Shooting past Tommy and Axel standing in f.g. -- Tommy gestures to b.g. -- they speak --

TOMMY
I live over there on the fourth floor -- front. Yeah, you should try around here. It's handy to the subway and stuff.

AXEL
Okay -- see you.

TOMMY
All right.

17A MCS

Tommy and Axel -- CAMERA PANS Axel right past Tommy -- he starts across the street -- others seen on street --

LAP DISSOLVE TO:

18A EXT. SIDE STREET - MLS

Axel coming forward down street -- others seen on street -- man enters from right and exits into house at left -- CAMERA PANS Axel left to door -- he exits -- sign on door reads: ROOM FOR RENT --

LAP DISSOLVE TO:

19A INT. AXEL'S ROOM - MCS

Axel turns to f.g. at center -- CAMERA PANS slightly right -- he looks around room -- puts his bag on chair at right -- CAMERA TRUCKS in as he steps to b.g. -- PANS down to left -- he lies down on bed -- TRUCKS in -- he

closes his eyes --

FADE OUT:

FADE IN

20A - EXT. RAILROAD YARD - MCS

Tommy seated on pipe at right -- he beats his lunch box like a drum -- speaks -- CAMERA PANS left as he jumps down from pipe -- Axel enters from left -- TRUCKS back to right as they come forward -- Tommy takes stevedore's hook from his shoulder and gives it to Axel -- others pass through in b.g. -- PANS them right to work area -- TRUCKS in as they start up ramp -- they stop -- speak -- whistle heard -- Charlie enters in b.g. -- PANS up as he steps forward to Axel -- PANS down and up as Charlie takes hold of Axel's arm --.... ...pulls him to b.g. -- they exit to right b.g. -- PANS up then down as Tommy starts after them --

TOMMY

Hi.

AXEL

O.S.

Hi.

TOMMY

I didn't think you were going to make it today.

AXEL

Oh, the way my back ached so bad -- I didn't think I was gonna make it, either.

TOMMY

Well, a couple or three days you'll be over that. Here.

AXEL

What's this?

TOMMY

That's an old one I had. Haven't used it since I got to be checker. You can have it.

AXEL

Hey, it's a nice one.

TOMMY



They're all alike, man.

AXEL

Look, I -- I don't have the money right now but I want to pay you for it.

TOMMY

You don't worry about it. Listen -- uh -- I did something else, too -- I hope you don't mind.

AXEL

What?

TOMMY

You know this -- uh -this foreman, Wallace -- he owed me a couple of favors and I was talking to him this morning. Well, you can work in my gang if you want.

CHARLIE

Hey, North -- come on, knock it off and get to work, uh? Get all that unclaimed stuff out of the cage.

TOMMY

The thing is, Charlie, I was just telling Axel here -- he can work in my gang if he wants to.

CHARLIE

What are you talking about now?

TOMMY

Ask Wallace. It's okay with him.

CHARLIE

He's working for me.

TOMMY

Well, let's give -- uh -- Axel a choice. How about that?

CHARLIE

I said he's working for me. You know what I mean? You're working for me.

21A INT. WORK AREA - MCS

Charlie and Axel coming forward at center -- Tommy behind



them -- CAMERA TRUCKS back ahead of them -- they speak --
Axel and Charlie exit right f.g. --

CHARLIE
I thought I told you to stay away
from this guy, too. If you don't
like working around here, you get
out. But you work in this yard --
you work for me. Understand?

AXEL
What difference does it make who
I work for?

22A MCS

Charlie and Axel coming forward followed by Tommy -- they
stop at center -- speak -- others seen in b.g. -- Charlie
gives paper to Axel -- exits right f.g. -- CAMERA PANS
Axel slightly left -- Tommy exits right -- PANS down to
left on Axel -- he reacts --

TOMMY
Oh, it makes a lot of difference
to Charlie here. I mean he's of
the opinion nobody should work
for me.

CHARLIE
Yeah. Yeah, that's my opinion.
Now you get in that cage and get
that stuff out like I told you.

TOMMY
You still got a choice, Axel.

23A MCS

Charlie standing at center facing right -- Tommy standing
in b.g. -- Axel enters from left -- speaks to Charlie and
gives him paper --

AXEL
I'm working for him.

FADE OUT:

FADE IN

24A - EXT. AXEL'S STREET - LS

Tommy drives forward from b.g. -- other people seen on
street -- CAMERA PANS left -- Tommy pulls up to curb and



beeps his horn -- woman enters from store at left--

25A INT. AXEL'S ROOM - MCS

Axel enters from right and looks out of window in b.g. --
leans out and speaks --

TOMMY

O.S.

Axel.

AXEL

Hey, Tommy,....

26A EXT. AXEL'S WINDOW - MS

Axel leaning out of window at center -- he speaks --
starts back into room --

AXEL

....pick up my lunch, will ya?

TOMMY

O.S.

Hey, Linda,....

27A EXT. AXEL'S STREET - MCS

Tommy seated in car at center -- he looks off to left
f.g. and speaks--

TOMMY

....will you bring Axel's lunch
for....

28A MLS

Tommy in car at center facing left -- car drives through
in f.g. to left -- girl enters from doorway at left and
gives lunch to Tommy -- she exits again -- Axel enters
from center -- truck drives through scene in f.g. to left
--

TOMMY

....me?

29A MCS



Tommy in car at right facing right -- Axel at left f.g. -
 - they speak -- CAMERA PANS right -- Axel exits right
 f.g. -- TRUCKS in on Tommy --

AXEL
 Move it over, Tee.

TOMMY
 No, no -- no. I've been
 chauffeuring you for three weeks.
 It's about time you earn your own
 keep. Now, come on.

AXEL
 Yes, sir, sir.

LAP DISSOLVE TO:

30A INT. WORK AREA - MLS

Tommy at center -- Axel working at left -- others in b.g.
 -- whistle blows -- Axel picks up Tommy's lunch box --
 speaks --

AXEL
 D'you want your lunch, huh?

31A MCS

Axel at left with Tommy's lunch box -- Shooting past
 Tommy in right f.g. -- they speak -- Tommy grabs for his
 lunch -- Axel pulls it away -- throws lunch box off
 right f.g. --

TOMMY
 Please.

AXEL
 Oh, come on.

TOMMY
 Come on -- what?

AXEL
 No. Hey, Mac.

32A MLS

Tommy standing to right -- man in b.g. -- Shooting past
 Axel in f.g. -- latter throws lunch box to man in b.g. --
 he catches it and throws it to another man in b.g. --
 Tommy tries to grab it --

AXEL
D'you ever play 'slew jay', Mac?

TOMMY
Oh, man -- come on.

AXEL
Hey, Mac.

33A MCS

Tommy dives in from right -- two men at left -- one of them holding Tommy's lunch box -- CAMERA PANS down to left as Tommy falls to ground -- PANS up and right as he rises and tries to grab lunch box -- man throws it off left -- PANS Tommy left as he runs after it -- man entered standing on barrels with lunch box -- PANS up as Tommy jumps up on barrels -- man throws lunch box to man in left f.g. -- PANS right -- Tommy turns to f.g. laughing --

34A CS

Man gestures to right f.g. --

35A CS

Another man gestures to right f.g. -- laughs --

36A CS

Tommy at right f.g. -- man at left -- Tommy starts to jump down o.s. right f.g. --

37A MLS

Tommy jumping down from barrels at center -- another man on top of barrels -- others grouped around -- Axel in f.g. -- men throw Tommy's lunch box to each other --

ADLIBS
Hey -- Come on.

38A MCS

Man standing atop barrels -- he catches lunch box as it is thrown in from right --

39A MCU



Man gestures to left -- mouths words --

MAN
(mouths)
Come on -- throw it.

40A MCS

Tommy jumps to right -- CAMERA PANS right --

41A MLS

Tommy jumps up at center to catch lunch box -- others grouped around -- Axel in f.g. -- Tommy jumps up on barrels -- wobbles on barrels -- jumps down -- men disperse -- Axel steps forward and grabs his own lunch -- starts to b.g. after Tommy --

42A EXT. PLATFORM AND RAILROAD CAR - MS

Men enter from left f.g. and cross to b.g. -- Axel and Tommy enter from left f.g. -- Axel gestures to railroad car at right -- they throw their lunches on top of car -- CAMERA PANS up to right as they climb up to top --

LAP DISSOLVE TO:

43A TOP OF RAILROAD CAR - MCS

Tommy and Axel seated side by side eating their lunch -- they speak and react --

TOMMY
Well, d'you want a ride uptown tonight?

AXEL
No, thanks.

TOMMY
What do you do with yourself nights anyway?

AXEL
Oh, I find lots of stuff to do.

TOMMY
This is a great town for a ball, eh?

AXEL
Yeah.



TOMMY
I mean if you're a bachelor on
the town, boy -- you could have a
ball.

AXEL
It's the greatest, eh?

TOMMY
You know, I might ask my old lady
for a night out once and you and
I go and pitch one. Yeah? No
matter how good you're married,
Jack -- you always miss that
freedom a little bit, you know
what I mean?

AXEL
It's the greatest.

TOMMY
I'll bet.

LAP DISSOLVE TO:

44A INT. WORK AREA - MCS

Charlie standing at left f.g. -- looks at papers on
clipboard -- Brother at right holding crate -- Tommy and
Axel in b.g. -- they speak -- Charlie throws clipboard on
top of crate held by Brother -- latter exits left f.g. --
Axel speaks -- laughs --

CHARLIE
What stupid idiot writes this?
Who can read this anyway?

BROTHER
I can read It, Charlie.

CHARLIE
Oh, you can read it?

BROTHER
Yeah.

CHARLIE
Well, go ahead and read it, eh?

AXEL
When Brother gets through with
it, I'll tell you what it really
says, Charlie.



45A CS

Charlie looks off to right f.g. -- speaks -- Brother in
b.g. --

CHARLIE
You gettin' to be a wise guy, too
-- eh?

46A MS

Tommy and Axel -- Shooting past Charlie in left f.g. --
others working in b.g. -- Charlie speaks --

CHARLIE
Yeah, the two wise guys. The two
wise buddies.

47A CS

Charlie speaks -- looks off to right f.g. -- Brother in
b.g. -- CAMERA PANS left as Brother comes forward holding
clipboard -- speaks -- man passes through in b.g. to
right -- Brother turns to b.g. -- PANS right as Charlie
steps forward --

CHARLIE
Daddy-O and Pops.

BROTHER
Hey, Charlie, is this a "th" or a
"w"?

CHARLIE
I thought you could read it. Go
ahead, get it on the truck, huh?
You knew, I can't understand how
Ed Fabre....

48A MCS

Tommy and Axel -- Shooting past Charlie in left f.g. --
Charlie speaks -- Axel picks crate up and exits left with
it -- others in b.g. -- Tommy speaks --

CHARLIE
....sent a peculiar guy like you.
He never sent a peculiar guy
before.

AXEL
Huh.



TOMMY
 Maybe Mr. Fabre's a better judge
 of character than you, Charlie.

49A CS

Charlie speaks -- man crosses to left in b.g. -- Brother
 enters from left and crosses to right with crate --

CHARLIE
 Ask your buddy who -- uh -- Ed
 Fabre is, Tyler.

50A MCS

Tommy -- Shooting past Charlie in left f.g. -- Axel in
 b.g. -- others in b.g. -- Charlie speaks -- Axel turns to
 f.g. -- reacts -- picks crate up and exits left -- Tommy
 speaks -- Charlie exits right f.g. -- TRUCKS in to right
 on Tommy -- he reacts -- Axel re-enters from left --
 picks crate up -- crosses to b.g. with it -- others in
 b.g. -- PANS right as he comes forward again to Tommy --
 they speak -- Tommy writes on clipboard -- Axel picks up
 another crate and exits left -- TRUCKS in on Tommy -- he
 reacts --

CHARLIE
 Go ahead, ask him who he is.

TOMMY
 We got work to do.

CHARLIE
 Yeah, ask him why he kicks back a
 quarter an hour, uh?

TOMMY
 I said we got work to do.

CHARLIE
 Yeah. Huh.

AXEL
 You know, Tee, I -- I'm from
 Gary, Indiana.

TOMMY
 Yeah? Hear it's a nice town.

AXEL
 Yeah, it's all right, I guess.
 And my name isn't really North --
 it's Nordmann.



TOMMY
Nordmann?

AXEL
Axel Nordmann, yeah.

TOMMY
I like North better -- it's more
American. And these days it pays
to be a hundred and ten per cent
American.

AXEL
Yeah, well I -- I just wanted you
to know. I mean, I -- I -- I
didn't want you to invite me over
to dinner and introduce me to
your wife, you know? Well, you
should know my name, you know?

TOMMY
Sure -- I dig.

FADE OUT:

FINISH -- SECTION "A"

FADE IN

1B EXT. NEW YORK STREET - NIGHT - MLS

Buildings at right -- sign on building reads:

CAFE
RESTAURANT
BAR

people walk by at f.g. --

2B EXT. BAR - NIGHT - MS

Bartender standing at right -- man at left -- Camera
shooting through door --

3B INT. BAR - MCU

Axel speaks --

AXEL
So -- in my whole life, I loved
only one person. My brother,
Andy.



4B MCS

Axel seated in booth at left -- Tommy at right -- Tommy reacts as Axel speaks -- Tommy smiles -- speaks --

AXEL

Andy -- Andy, wow -- Oh, Andy was the kind of a guy -- Andy was the kind of a guy that everybody loved. But I was never, you know, jealous of anybody -- because with Andy, Andy I was different. He treated me special. Like -- like sometimes we didn't even have to talk to each other. I mean, we knew what each of us was thinking. Did you ever have that with anyone?

TOMMY

Yeah, man. Me and Lucy, boy -- mm --

5B MCU

Axel speaks -- reacts --

AXEL

I mean -- like -- like, I didn't even mind when my mom and my pop favored Andy more than me. I mean, that was to be expected -- ya know? He was everything I wasn't. Ya know? He -- well, he -- he had this great sense of humor, ya know? He laughed all the time. And ya know -- when ever my old man got sore at me, Andy would come right by -- vroom! He'd joke....

6B MCU

Tommy reacts -- smiles --

AXEL

O.S.

...him right out of it. Ohh -- Andy was great.

7B MCU

Axel speaks -- takes a drink --

AXEL
Anyway, he died. I killed him!

8B MCU

Tommy reacts --

AXEL

O.S.

Oh, it was....

9B MCS

Axel seated at left -- Tommy at right -- Tommy reacts as
Axel speaks -- latter picks up bottle and pours drink as
he speaks --

AXEL
....an accident. Andy got this
car, Pop got him for his twenty-
first birthday. I was only
seventeen, I didn't have a
license or anything -- but Andy
wanted me to drive the car. I
didn't ask him. He wanted me to,
you understand? He told me it
could do ninety-five on a
straightaway. He kept on saying,
"Go faster, Axel, go faster!
Stand on it, baby -- stand on
it!" He was wrong about it doing
ninety-five. I had it up to
ninety-eight Anyway -- the tire
blew. I wasn't even scratched! Ya
know? I had a bump on the head,
that's all. Some sore ribs.

10B MCU

Axel speaks -- reacts --

AXEL
My old man came over to the
hospital. He grabbed ahold of me
-- he said, "You killed him!" And
he hit me! Right across my face.

11B MCU



Tommy reacts --

AXEL

O.S.

That's funny, 'cause that hurt me
more than anything else when he
hit me.

12B MCU

Axel speaks -- reacts -- leans back against wall behind
booth --

AXEL

I don't know -- I don't know, I
can never talk to my old man. In
my whole life -- in my whole
life, we maybe said three things
to each other, "Good morning,
goodnight and go to hell!"

13B MCS

Axel seated at left -- Tommy at right -- Axel speaks --
picks up drink -- drinks -- Tommy watches him -- reacts --

AXEL

And it was all right while Andy
was alive. The thing is, Tee -- I
don't know -- He was the only
person I ever loved!

FADE OUT:

FADE IN

14B - EXT. PLAYGROUND - DAY - MLS

Tommy and Axel coming forward in Tommy's car -- people
seen at b.g. -- Camera shooting past fence at f.g. --
CAMERA PANS them left -- they stop in front of playground
--

15B MCS

Tommy and Axel seated in car -- Tommy opens door --
speaks with Axel -- CAMERA PANS slightly right on Axel as
Tommy exits left --



TOMMY
Hey, come on, while I pick up my
boy.

AXEL
No-no, I'll wait here, Tee.

TOMMY
I want you to meet somebody.
Ellen --

AXEL
Ellen? Who's that?

TOMMY
Ellen Wilson. That's her standing
over there.

AXEL
No, no --

TOMMY
Yeah, she's a good friend of
Lucy's, ya know. And -- uh they
study a lot together. C'mon?

AXEL
No, I'll wait around.

16B MS

Ellen and Tommy standing at f.g. -- group of kids at b.g.
-- Ellen gestures to kids at b.g. -- speaks to Tommy --
hands him a basketball -- Tommy reacts -- turns and
gestures to o.s. f.g. -- speaks --

ELLEN
Well, he has a very important
game going. Do you mind waiting?

TOMMY
No.

ELLEN
Here-- play ball.

TOMMY
Okay. C'mon. I -- I got to hang
around....

17B MCS

Axel seated in car -- he reacts -- CAMERA PANS up to the
left as he gets out of car -- PANS him left --



TOMMY

O.S.

....for a little while anyhow.

18B MS

Ellen and Tommy -- kids at b.g. -- Tommy comes to f.g.
and exits -- HOLDS on Ellen --

19B MCS

Axel comes forward -- CAMERA TRUCKS back as Tommy enters
right f.g. -- speaks -- throws ball to Axel -- Axel stops
and Tommy continues on to f.g. -- turns to b.g. -- plays
catch with Axel -- Ellen enters right b.g. --

TOMMY

O.S.

You ever tried to --
(in scene)
you ever tried to break up a game
of "Red Rover"?

AXEL

No.

TOMMY

Hey -- Ho!

20B MCS

Axel standing at center, catches ball from o.s. -- Ellen
standing to left of him -- Axel throws ball to o.s.--

21B MCU

Ellen reacts -- smiles --

22B MS

Axel and Ellen at b.g. -- he is unaware that she is there
-- Tommy at f.g., catches ball -- spins around -- plays
catch with Axel --

23B MCS

Tommy catches ball -- looks to o.s. -- reacts --

24B MS

Axel and Ellen at b.g. -- Tommy at f.g. with ball -- he throws ball towards Ellen -- Axel moves over trying to reach ball --

25B MCS

Axel reaches for o.s. ball -- almost runs into Ellen standing at left f.g. -- CAMERA PANS left as she catches ball -- they laugh -- she speaks as she gives ball to Axel -- he reacts -- looks at her -- speaks --

ELLEN

Ohh -- Here.

AXEL

Thanks.

26B MCS

Tommy reacts -- kids seen at b.g. --

27B MCS

Ellen and Axel -- latter holding ball -- kids seen at b.g. -- CAMERA PANS slightly up as Tommy enters left f.g. -- introduces Ellen and Axel -- latter two speak --

TOMMY

Ellen -- this is Axel. Axel North. This is Ellen Wilson.

ELLEN

We just met -- over a basketball.

AXEL

Yeah.

LAP DISSOLVE TO:

28B INT. TOMMY'S APARTMENT - LIVING - MCS

Axel, partially seen playing bongo drum -- Camera shooting down -- CAMERA TRUCKS back entering Axel and Tommy -- latter is beating on a table to the rhythm of a mambo beat -- Lucy Tyler is entered at f.g. setting table -- Tommy speaks to Axel -- starts dancing around -- TRUCKS in as Tommy comes to f.g. -- speaks with Lucy -- picks her up -- kisses her -- they start dancing -- they all speak -- laugh --

TOMMY

Now, ya got it. Bom -- bom -- bom
-- bom -- bom --- C'mon, honey,
let's make this one me and you?

LUCY

Let's make this one you and me.

TOMMY

Look, I made my penance for
staying out all night. Besides, a
handsome cat like me asks an old
ugly chick like you to dance. You
can't afford to turn him down.
C'mon. Bom -- bom -- bom -- bom --
- Hey, Axel -- would you believe
it -- that this old ugly chick
and me used to win contests up at
the Track?

AXEL

Oh -- What's the Track? What's
the Track?

TOMMY

The Savoy Ballroom, man. Every
Sunday and Thursday night. What's
that? Didn't I tell you he was a
square? A natural born square.

LUCY

Oh, I bet if he had a girl, he'd
show you a thing or two, old man.
Wouldn't you, Axel?

AXEL

Yes, I'd --

29B CS

Axel seated in chair -- he leans forward -- speaks to
o.s. --

AXEL

....I'd cut you right down to
size, Tee. I mean, I really
would. You move pretty bad, ya
know?

30B MS

Tommy and Lucy at center -- they react -- Axel seated at
right b.g. -- Tommy speaks -- they react as buzzer rings



o.s. -- CAMERA PANS right -- Tommy exits right -- TRUCKS
back to the left as Lucy speaks to Axel and comes to f.g.
-- Axel rises -- turns off record player -- runs to f.g.
-- picks up table -- they move it to center of room --
PANS slightly right -- they put chairs around table --
speak -- react --

TOMMY

Oh! I mean, put down by my wife -
- and slandered by my best
friend, huh? I'll get the door.

LUCY

Axel, come help me move the
table.

AXEL

Oh, sure. Bom -- bom -- bom --
bom -- bom ---

LUCY

I'm glad you came tonight, Axel.

AXEL

Oh, so am I.

LUCY

You know, Tommy doesn't have many
real friends. I'm just glad.

31B MCS

Axel at center -- he leans on o.s. table -- speaks to
o.s. -- CAMERA PANS up as he straightens --

AXEL

Uh -- even when I keep him out
almost all night?

32B MS

Lucy at center -- Axel standing at right f.g. -- they
speak -- react -- Ellen and Tommy enter from right --
Lucy exits into kitchen at left b.g. -- CAMERA TRUCKS in
as Axel steps towards Ellen and Tommy --

LUCY

Talking --

AXEL

Ohh --

LUCY

Oh. Oh, hi. Something's spilling



over.

ELLEN

Hi.

33B MCS

Tommy and Ellen -- they speak -- look to o.s. f.g. --

TOMMY

Oh, you two know each other,
don't you?

ELLEN

Yes. Yes. Hello, Axel.

34B MCS

Axel speaks to o.s. -- smiles --

AXEL

Hi. How -- how are ya?

35B MCS

Tommy and Ellen -- latter speaks to o.s. -- turns and
speaks to Tommy --

ELLEN

Fine, thank you. Where are the
kids, Tommy?

TOMMY

Hm?

36B MS

Tommy and Ellen -- Camera shooting past Axel at left f.g.
-- Tommy speaks -- gestures down -- Lucy enters from door
at left -- speaks -- CAMERA PANS left as Ellen speaks --
moves to left and exits into kitchen -- Lucy follows her
-- TRUCKS in as Axel moves to b.g. -- Tommy turns on
record player -- PANS right as Tommy dances to music --
speaks with Axel -- latter puts on his coat -- PANS
slightly right as Tommy dances to f.g. -- Axel reacts --
grabs him playfully -- folds his fist in Tommy's face --

TOMMY

Oh -- uh -- you noticed how quiet
it was, huh? Well, they're
downstairs with their grandma.
See, it's her Thursday night to



suffer.

LUCY

O.S.

Tommy!
(in scene)
Help me carry things in?

ELLEN
I'll do it.

LUCY
Dinner'll be ready in a minute.

AXEL
Hey, you didn't tell me she was
staying for dinner.

TOMMY
Maybe I didn't know, Jack.

AXEL
Well --

TOMMY
I mean, would it kill you if she
stayed for dinner?

AXEL
No, but you should have told me --
- that's all.

TOMMY
Look, why don't you relax? I
mean, this is just a girl -- just
an ordinary girl, with the usual
equipment. About five-five, like
any normal American girl -- with
nine colleg degrees.

AXEL
I'll belt you!

37B INT. KITCHEN - MCS

Lucy at left by stove -- Ellen at right -- they speak --
react -- Lucy puts rice from pot that she is holding into
pot that Ellen is holding -- Ellen goes to b.g. and exits
door at right -- Lucy smiles --

LUCY
Will you do me a favor, for once,
I mean?



ELLEN
If I can.

LUCY
All right, just for kicks -- I
know you're a genius. I thought
maybe you could like him a
little. I mean, give it a chance.

ELLEN
Lucy --

LUCY
Just be casual.

ELLEN
Casual?

LUCY
Casual. And a little sexy. Ya
know what I mean?

ELLEN
Not really. All right. Just as a
special favor to you.

38B INT. LIVING ROOM - MS

Ellen standing at center holding pot -- she looks to o.s.
-- reacts -- CAMERA TRUCKS back entering Axel and Tommy
sitting at table looking over some pictures -- they speak
-- react -- Axel reacts as Ellen moves towards them --
PANS up as he rises -- she speaks -- reacts as Tommy
laughs -- Ellen turns and exits into kitchen - Axel
stares at Tommy --

TOMMY

O.S.

There's my mother when she was
younger.

AXEL

O.S.

That's a nice shot.

TOMMY

O.S.

That's my aunt.
(in scene)



She's out in the west. Hey, dig
it. Guess who?

AXEL
Ho -- ho, that you?

TOMMY
Yeah.

AXEL
Hello.

ELLEN
I guess -- dinner's served.

LAP DISSOLVE TO:

39B INT. LIVING ROOM - MS

Axel, Lucy, Ellen and Tommy seated around table at center
-- Camera shooting slightly down -- Tommy and Axel are
smoking cigars -- Ellen speaks --

ELLEN
-- then this so-called expert
from the commission had the
nerve....

40B CS

Tommy reacts -- looks to o.s. right -- CAMERA PANS
slightly left as he leans to left --

ELLEN

O.S.

....to say, well, if the Puerto
Ricans are so concerned about
sub-leval housing and lack of
employment, they should show....

41B MS

Axel, Lucy, Ellen and Tommy seated around table -- Camera
shooting slightly down -- Ellen and Lucy speak --

ELLEN
....a lot more constraint in
emigrating.

LUCY
I know that idiot! Remember the



time we heard him speak one night
at the settlement house? I
wanted....

42B CS

Tommy reacts -- speaks to o.s. --

LUCY

O.S.

....to throw something at him.

TOMMY

Axel! Have you ever heard such a
long, dull, drawn-out discussion?
It's been going on for a half an
hour!

43B MS

Axel, Lucy, Ellen and Tommy seated around table -- Camera
shooting slightly down -- Axel speaks -- CAMERA PANS
slightly left as Tommy rises exiting -- Ellen smiles --
speaks -- Lucy speaks -- looks up to o.s. --

AXEL

Well, I don't know. It was very
complicated. I was very
interested.

ELLEN

Thank you, Axel.

LUCY

You know, the trouble with your
friend Tommy is that he's
suffering....

44B CS

Tommy standing at center -- he is half turned to f.g. --
he reacts -- laughs -- speaks --

LUCY

O.S.

....from a deep guilt complex.

TOMMY

Guilt? Who me? What for?



LUCY

O.S.

For cutting off my brilliant
career just as it was about to
come into full flower.

TOMMY

Hey, look -- let's get out....

45B MS

Axel, Lucy and Ellen seated at table -- they react to
O.S. -- CAMERA PANS up as they rise -- Lucy and Ellen
pick up some dishes -- exit left -- they speak to Axel as
they exit -- TRUCKS in to the left as Tommy enters right
-- speaks to Axel -- TRUCKS in as they move to b.g. --
Tommy opens a cupboard -- takes out a paper bag -- throws
bag in the air -- Axel starts tapping on bongo drums --

TOMMY

O.S.

....of here, if we're goin'
someplace!

LUCY

Come on, Ellen. As two members of
the submerged class of women,
we'll do the dishes.

(O.S.)

But under protest.

TOMMY

Now, us men will retire to the
drawing room for brandy and
cigars. Da -- de -- da -- de --
da -- du --

46B MCU

Tommy catches bottle as it comes out of bag -- Camera
shooting past Axel at left f.g. -- Tommy speaks --

TOMMY

Now, these are important, good
friend. I mean, these are the
good things of life. Now, if I
want to make-believe this is
twenty year old Brandy. Instead
of ninety-eight cent Blueberry
Wine, who gets hurt, huh?



47B MCU

Axel -- Camera shooting past Tommy at right f.g. -- Axel
speaks --

AXEL

What? Twenty year old Brandy?

48B MCU

Tommy speaks -- Camera shooting past Axel at left f.g. --

TOMMY

You know, if you miss those
Forty-second Street movies, I can
always turn on the television.

FINISH --

49B END OF PART TWO



1A PART THREE

2A INT. TOMMY'S LIVING ROOM - MCU

Axel at center with cigar in his mouth -- Shooting past Tommy in right f.g. -- Axel speaks -- points: to cigar --

AXEL
No, thanks. These cigars are bad enough.

TOMMY
Uh -- uh!

3A MS

Axel and Tommy -- latter holding bottle of wine -- Axel holding cigar -- they speak -- laugh -- Axel steps forward -- Tommy stares at him --

AXEL
Oh, I'm sorry. Excuse me. I love this Perfecto -- Perfecto.

TOMMY
Perfecto. Three Perfectos.

AXEL
Perfecto --

AXEL AND TOMMY
-- Perfecto-Perfecto.

AXEL
What are you looking at?

TOMMY
Oh,...

4A MCU

Tommy speaks --

TOMMY
....just measuring you. You're about at seven and a half feet tall now -- two and a half to go.

5A MCU

Axel smiles -- speaks --



AXEL
It's that easy?

TOMMY

O.S.

Didn't I tell you?

AXEL
It's just making believe.

6A MCU

Tommy speaks --

TOMMY
No, man -- you are.

7A MCU

Axel reacts --

LAP DISSOLVE TO:

8A INT. NIGHT CLUB - MCS

Tommy and Lucy dancing among others --

9A MCS

Axel and Ellen seated at table looking off to right f.g.
-- others seated in b.g. --

10A MCS

Tommy and Lucy dancing at center -- others in b.g. --
Tommy speaks --

TOMMY
Hey, come on -- dance, will ya?
Come on, it's easy.

11A MCS

Ellen and Axel at table -- others in b.g. -- Axel puts
his head down -- smiles -- glances at Ellen -- they speak
-- couple in b.g. rise and exit right --

AXEL
Boy, this is a crazy place.



ELLEN
I've been here before, though.
It's fun.

AXEL
Yeah, but it's a crazy place.
Want another drink?

ELLEN
No, thanks -- this is fine.

AXEL
I'm drinking rum, you know -- uh
-- I never drank rum before.

ELLEN
I was in Puerto Rico last summer.
That's what everybody drinks
there.

AXEL
Yeah, well -- it figures, I
suppose. I mean -- rum in Puerto
Rico.

12A MS

People dancing -- orchestra in b.g. --

AXEL

O.S.

I -- I -- I'm sorry I -- I

13A MCS

Ellen and Axel at table -- others in b.g. -- they speak --
- CAMERA PANS up and TRUCKS back as they rise -- TRUCKS
back to right as they cross to dance floor -- others
entered dancing -- Tommy and Lucy entered in b.g. --
Tommy calls to Axel as latter tries to dance -- TRUCKS in
-- Soldier pushes his way forward through dancers --
calls to Axel -- Axel reacts -- Tommy and Lucy dance off
right f.g. --

AXEL
....can't dance like that.

ELLEN
Well, it's fun to watch, too.

AXEL
Can you dance like that?



ELLEN
Mm hmm. Well, living and teaching
up here, you learn.

AXEL
I'm sorry I can't dance like
that.

ELLEN
Do you want to try?

AXEL
Are you kidding me?

ELLEN
No, really -- come on, try.

AXEL
Well, what'll I do?

ELLEN
It's easy, I'll show you.

AXEL
Hey, it's okay. Hey, Tee -- watch
this one.

TOMMY
Pretty good -- pretty good. Watch
this!

AXEL
Hey --

TOMMY
Killer, huh?

AXEL
Hey, that's great. Come here.

SOLDIER
Hey -- hey, Mac. Hey -- uh --
don't we -- uh --?

AXEL
No.

SOLDIER
Yeah -- sure, sure, aren't you --
?

14A MCU

Ellen -- Shooting past Axel in left f.g. -- Axel glances
off to right f.g. and speaks --



AXEL

No.

SOLDIER

O.S.

Sure.

15A MCS

Axel and Ellen at left -- Soldier and partner at right -- others dancing in b.g. -- orchestra in b.g. -- Axel crosses to left b.g. and exits -- Soldier goes after him calling to him --

SOLDIER

Hey, aren't --? Hey, Bennett!

Bennett -- Bennett, huh?

16A MS

Axel hurries to left b.g. past people dancing -- Ellen behind him -- Soldier enters from right f.g. with girl -- he follows Axel -- CAMERA PANS left as Axel stops at table -- throws money on table -- speaks to Soldier -- starts forward -- Tommy and Lucy enter from right f.g. and stop him -- TRUCKS in -- Axel exits right f.g. -- Tommy stops Soldier as he starts after Axel -- Ellen and Lucy both exit right f.g. -- Tommy exits after them --

SOLDIER

I know him. Hey, uh -- Bennett.
Frank Bennett?

AXEL

Look, Mac -- I don't know you.

SOLDIER

At Frisco --

TOMMY

Hey, what's the matter?

AXEL

I gotta get outta here.

SOLDIER

But I know the guy. But I know
the guy.

LAP DISSOLVE TO:



17A EXT. ELLEN'S APARTMENT - NIGHT - MS

Ellen, Axel, Tommy and Lucy in convertible at center --
Ellen steps out of car -- Tommy waves -- Ellen starts up
steps to house in b.g. --

ELLEN
Well, good night, it -- it was a
lot of fun.

LUCY
I'll talk to you tomorrow, Ellie.

TOMMY
'Night. Walk her to the door.

18A MCS

Lucy, Tommy and Axel seated in car -- Tommy is waving to
left f.g. -- he speaks -- Axel steps out of car exiting
left f.g. --

TOMMY
Now, go ahead -- walk her to the
door.

AXEL
Listen --

TOMMY
And ask her for another date.

19A MLS

Ellen reaches door of apartment at center -- Axel runs up
steps to her -- Shooting past Tommy and Lucy in car in
f.g. -- Lucy starts to climb into front seat of car --

ELLEN
You didn't have to come....

20A CS

Axel and Ellen -- they speak --

ELLEN
....up.

AXEL
Yeah.

ELLEN
Axel, I had a wonderful time.



Thank you.

AXEL

Yeah -- it was a lot of fun. Hey, listen -- I'm sorry about that guy -- I -- I -- I'm sorry it happened at the ballroom. I mean, I just hate guys walking up to you like that, you know. He must have been drunk.

ELLEN

Well, I understand. Axel, will I see you again?

AXEL

Yeah, yeah -- I suppose so. I mean, uh -- yeah, I'll see you around.

ELLEN

Good night.

21A MLS

Axel and Ellen at apartment door -- Shooting past Tommy and Lucy in car in f.g. -- Ellen exits into house -- Axel closes door -- comes forward down steps -- climbs into back seat of car --

22A MCS

Tommy seated at right in front seat of car -- Axel at left in back seat -- Shooting past Lucy seated in front seat -- Tommy turns to Axel -- they speak --

TOMMY

Axel, you are murder. I mean, you are really murder.

LUCY

Tommy, let him alone.

TOMMY

You should be on my side. Do you know he didn't even want to walk her up to the door.

AXEL

Oh, now -- what's such a big deal? It's only a few steps from the car.

TOMMY



Oh -- oh -- man --

AXEL

Oh --

TOMMY

Oh, boy.

AXEL

Will you quit it?

TOMMY

I bet you didn't even ask her for another date.

23A MCU

Axel speaks --

AXEL

Listen, I didn't even ask her for this date.

24A MCU

Lucy -- she reacts --

TOMMY

O.S.

Axel, you depress me.

25A MCS

Axel, Tommy and Lucy in car -- they speak -- Tommy starts to drive --

AXEL

Will you please shut up and leave me alone?

TOMMY

Ohhhh --

LUCY

Tommy.

AXEL

W-will you just leave me alone? I -- I mean, I can handle my own affairs.

TOMMY



Oh, Jack, you handle 'em great. I mean, you're gonna go down in history as the greatest lover there ever was.

AXEL
Listen, now.

TOMMY
Ooooo --

LAP DISSOLVE TO:

26A EXT. WORK AREA - MLS

Man drives small truck forward -- another man driving small truck to b.g. -- sign hanging above reads: SECTION 10 --

27A INT. WORK AREA - MLS

Man drives small truck across from right to left b.g. -- Shooting past two piles of boxes in f.g. --

28A MLS

Tommy and Axel coming forward from b.g. - Charlie enters from left and crosses to them -- speaks --

CHARLIE
Hey, North.

29A MCS

Axel and Tommy step forward at center and stop -- Shooting past Charlie in f.g. -- Axel and Charlie speak - - CAMERA PANS right past Tommy as Charlie picks hook up - - PANS slightly left -- PANS right as Axel backs away from Charlie --

CHARLIE
I think Davis is looking for you.

AXEL
What for?

CHARLIE
Something about your questionnaire. I told him to take a look at it.

AXEL



Now, you get off my back.

CHARLIE

Make me.

ADLIB

O.S.

Hey, Charlie.

30A MCU

Tommy reacts --

31A MCS

Charlie with hook and Axel -- CAMERA PANS right as Axel backs away from Charlie -- Brother in b.g. -- others come forward and watch --

CHARLIE

Come on. Come on.

32A MCU

Axel reacts --

33A MCS

Charlie at right with hook -- Tommy at left -- Brother in right b.g. -- others in b.g. -- Charlie speaks as he looks-- off to right --

CHARLIE

Come on.

34A MCU

Tommy -- CAMERA PANS down and up as he throws his lunch box on floor O.S. -- he speaks --

TOMMY

Charlie!

35A MCS

Charlie and Axel -- Brother and others in b.g. -- Charlie turns quickly to left -- he catches hook in his coat as he turns --



36A CS

Hook caught in Charlie's coat -- CAMERA PANS up to right entering Charlie -- Brother and others in b.g. -- Charlie reacts --

37A MCU

Tommy reacts --

38A MCS

Tommy at left -- Charlie at right -- others in b.g. -- Charlie looks around --

39A MCU

Charlie looks to b.g. -- Brother and others in b.g. --

40A MCS

-- Tommy and Charlie -- others in b.g. -- Brother in right b.g. --

41A MCU

Tommy reacts --

42A MCU

Charlie reacts -- Brother and others in b.g. -- CAMERA PANS slightly right as Charlie glances to b.g. -- exits left --

43A MLS

Tommy standing at center -- Charlie crossing to b.g. at center -- Axel, Brother and others in right b.g. -- Charlie exits behind boxes -- Tommy picks up his lunch box and gestures to Axel -- they come forward and exit right f.g. -- others start to disperse --

LAP DISSOLVE TO

44A INT. TOMMY'S LIVING ROOM - MCU

Axel at center with phone to his ear -- he puts his hand over the mouthpiece -- glances up to right f.g. -- CAMERA



TRUCKS back to right entering Tommy holding his little boy -- Axel speaks into phone --

ELLEN'S VOICE
Hello, hello? Hello?

AXEL
Hello. H-h-hello, Ellen? This is Axel.

45A INT. ELLEN APARTMENT - MCU

Ellen speaks on phone --

ELLEN
Oh, hello.

AXEL'S VOICE
Listen, if -- ...

46A INT. TOMMY'S LIVING ROOM - CS

Axel at left speaking into phone -- Shooting past Tommy with little boy in right f.g. --

AXEL
...if you're not doing anything tonight, would you -- would you like to go bowling with Tommy and Lucy and I -- me?

ELLEN'S VOICE
But, Axel, I'm a terrible bowler.

47A INT. ELLEN'S APARTMENT - MCU

Ellen speaks into phone --

ELLEN
But, w-wait a minute -- if you don't mind my not being good, I'd love to come along.

48A INT. TOMMY'S LIVING ROOM - CS

Axel at left on phone -- Shooting past Tommy with little boy in right f.g. -- Axel puts his hand over mouthpiece -- speaks with Tommy --

AXEL
She says she'd love to come along.



TOMMY
So tell her you'll pick her up at
eight.

AXEL
(into phone)
Hello, hello -- Ellen? Ellen?

ELLEN'S VOICE
Yes?

AXEL
Uh - this is Axel again. Listen,
eight o'clock okay?

ELLEN'S VOICE
Fine.

AXEL
Fine.

49A INT. ELLEN'S APARTMENT - MCU

Ellen speaks into phone --

ELLEN
All right, then -- eight o'clock.

50A INT. TOMMY'S LIVING ROOM - CS

Axel at left on phone -- Shooting past Tommy with little
boy in right f.g. -- Axel, hangs up -- they speak --
CAMERA PANS slightly right as Axel takes Tommy's boy and
exits left f.g. --

AXEL
Eight o'clock.

ELLEN'S VOICE
Okay.

AXEL
Okay.

ELLEN'S VOICE
Well, goodbye.

AXEL
Well, goodbye.
(hangs up)

TOMMY
There now, that wasn't too
difficult, was it?



AXEL
Oh, no -- it wasn't too
difficult. Hey, Wild Bill, which
way'd he go?

TOMMY'S BOY
That way.

AXEL
That-a-way, Whoooo -- we go.

LAP DISSOLVE TO:

51A INT. ELLEN'S APARTMENT - CS

Ellen's reflection in mirror -- Shooting past Ellen in
right f.g. -- she fixes her hair - horn of car heard --

52A EXT. ELLEN'S APARTMENT - NIGHT - MCS

Axel, Tommy and Lucy in car -- they look off to left f.g.
--

53A INT. ELLEN'S APARTMENT - CS

Ellen's reflection seen in mirror as she moves to b.g. --
turns light out -- exits through door in b.g. --

54A INT. ELLEN'S HALLWAY - MS

Ellen entering from door at right -- she starts through
door in b.g. --

55A EXT. ELLEN'S APARTMENT - NIGHT - MLS

Ellen enters from door of apartment at center - Shooting
past Tommy, Lucy and Axel in car in f.g. -- Ellen comes
down steps and forward to car --

LUCY
How are you doing?

ELLEN
Hi.

56A MCS

Tommy and Lucy in front seat of car -- Axel in back seat
at left -- Lucy slides over to Tommy as Ellen enters from
left f.g. -- pushes seat forward and climbs into back of

car -- they speak --

ELLEN
I'm sorry I kept you waiting.
Hello.

AXEL
Hello.

TOMMY
Listen, I hope you brought the
deeds to the house and the land,
honey -- because we are going to
ruin you tonight.

AXEL
Oh ho --

TOMMY
Ten cents a game.

AXEL
Oh ho --

57A MCS

Tommy and Lucy in front seat of car -- Axel and Ellen in
back seat -- Tommy speaks -- drives off left --

TOMMY
Yeah, ten cents a man. Ten cents
a man.

FADE OUT:

FADE IN

1B INT. TOMMY'S HALLWAY - MCS

Lucy and Tommy come up stair well at center -- Axel and
Ellen enter lower right b.g., coming up stair well --
CAMERA PANS up and left past Axel and Ellen with Lucy and
Tommy as they step to left to doorway of their apartment
-- they speak -- Axel and Lucy re-enter left -- Lucy
turns to left -- unlocks door -- exits through door at
left --

TOMMY
What do you know? We got beat by
these amateurs.

LUCY
Are you telling me?



AXEL

Forty cents. Forty cents you owe us. And we want the money now or we're going to take you to the Supreme Court.

ELLEN

You mean they didn't pay up?

AXEL

No, no, Sporty here mumbled something about being broke this week.

ELLEN

We want the money.

AXEL

We want the money.

AXEL AND ELLEN

We want the money. We want the money. We want the money.

TOMMY

Sshhhh! Quiet!. Somebody else lives in the house besides us, you know. I'm thinking of my reputation.

LUCY

Some reputation! Say, tell me again how great you bowl when you're out with the fellas. Ohhh!

TOMMY

Oh-ho-ho! How many times have I tried to teach you to spin the ball?

LUCY

I bet I'll spin you the next time you keep getting in my way.

AXEL

Oh, gee, better give me some money.

ELLEN

The money!

2B INT. TOMMY'S APARTMENT - MS

Lucy's Mother sits in chair at center watching TV -- Lucy steps forward to center from center b.g. -- Tommy, Ellen



and Axel step forward to center from b.g. -- they speak --
 - Lucy exits center b.g. -- Tommy reaches to Lucy's
 Mother -- lifts her by elbow -- CAMERA PANS up as she
 rises from chair -- Lucy re-enters through doorway at
 center b.g. -- Lucy's Mother steps to center b.g. --
 exits through door at center b.g. -- Tommy hugs Lucy --
 lifts her to him -- they laugh -- Tommy and Lucy exit
 left -- CAMERA PANS right.... ..as Axel helps Ellen out
 of her coat -- TRUCKS in as Axel steps to center b.g. --
 takes off jacket -- steps to center f.g. -- PANS up to
 left slightly -- Ellen makes gesture of bowling -- Axel
 takes Ellen's hand -- lets it go -- they laugh -- react --
 -

LUCY
 Is everything okay?

LUCY'S MOTHER
 The baby coughed during Sid
 Caesar.

LUCY
 She must be getting a cold.

LUCY'S MOTHER
 Well, she wouldn't if you took
 good care of her.

LUCY
 Oh, Ma, I think I better go take
 a look at the baby.

LUCY'S MOTHER
 I almost missed Sid Caesar.

TOMMY
 Oh, uh, Ma, this is Axel North.
 Axel, this is Mrs. Price, Lucy's
 mother.

AXEL
 How do you do.

LUCY'S MOTHER
 Hello. I don't like it when I
 miss Sid Caesar and from now on
 Monday night sitting is out,
 Tommy.

TOMMY
 Oh, well, this one time was a
 little unusual, Ma. Look, you
 don't have to look at the set any
 more. I mean, the movie's over.

LUCY'S MOTHER



It's a comfort.

TOMMY

Well, it's gettin' a little late,
Mama.

LUCY'S MOTHER

I could hear the audience
laughin' while I was attendin'
the baby.

TOMMY

Well, if you want to stay for
coffee with us, you're welcome
to.

LUCY'S MOTHER

You know that I don't drink
coffee. And Lucy don't keep
chicory around any more.

AXEL

She's cute.

LUCY

I think I'll make some coffee.

TOMMY

How come you don't keep chicory
around any more?

AXEL

Take your coat?

ELLEN

Oh, yes, thank you. Thank you.

AXEL

Whambo. Right in that one-three
pocket. Boy, I -- I got that
double right when we really
needed it, huh? Pretty good, huh?

ELLEN

You were wonderful. And I wasn't
too bad, now, was I?

AXEL

Bad!. You were -- you were great!
You were just great!

ELLEN

Oh, if -- if I could get that
approach, so it's smooth, and
then get the twist of the wrist.



AXEL

It's easy, it's easy. Now you, look, just do what I told you. You just -- you just -- come over here. Come over here. Put your feet together. Get relaxed. Now you bring the ball back. Bring the ball back. Like -- I, uh, well, anyway, I had fun, you know. I -- I really mean, I had a lot of fun.

ELLEN

Oh, Axel, so did I. I -- I -- I don't remember when I've laughed so much.

AXEL

Yeah, well, I -- I -- I haven't bowled in years, but, uh, it's a lot of fun. Uh, we should do it again some time.

ELLEN

I'd love to, any night but Friday. I, uh, have classes on Friday night.

AXEL

Oh, swell, then, we'll do it.

ELLEN

Okay.

AXEL

Okay.

FADE OUT

FADE IN

3B INT. WORK AREA - MCS

Axel at center -- calls to Tommy o.s. left -- man seen in, center b.g. -- empty trucks at left and right b.g. -- Tommy enters left -- Axel tosses clipboard to Tommy -- CAMERA TRUCKS right as they walk among boxes and stacks of merchandise -- they stop -- TRUCKS back entering Charlie at right f.g. as Axel steps forward to center f.g. -- Tommy exits right -- PANS left past Charlie -- Charlie re-enters right -- speaks -- others seen going about work in b.g. of ware-- house --

AXEL

Hey, Tee, will you stop lurking

back there?

TOMMY

Who's lurking? Man, it's too early in the mornin' to feel that good. You know, I mean, it was three o'clock before I got to bed.

AXEL

Look, I feel great.

TOMMY

Yeah, laughin' and singin' comin' down in the car. You know, a cat could get arrested for feelin' so good so early in the morning? Oh, get that Johnson stuff out first because you missed it yesterday.

AXEL

Right. Right.

CHARLIE

OS

Hey, Nordmann! Nordmann?

AXEL

How'd....

4B CS

Axel at left -- Shooting past Charlie at right f.g. -- they speak --

AXEL

....you find out about me? How'd you know my name?

CHARLIE

I wrote to Ed Fabre.

5B CS

Charlie at center -- Shooting past Axel at left f.g. -- they speak -- Tommy enters right b.g. -- stops --

CHARLIE

Well, Ed wrote back.

AXEL

So?



CHARLIE
 So from now on things are going
 to be a little different around
 here. Number one, I take fifty
 cents an hour. Number two, you're
 coming back to work on....

6B CS

Axel at center -- Shooting past Charlie at right f.g. --
 they speak --

CHARLIE
my gang.

AXEL
 No, I'm not.

7B CS

Charlie at center -- Shooting past Axel in left f.g. --
 Tommy standing at right b.g. -- they speak -- Charlie
 exits right -- Axel exits left f.g. -- CAMERA PANS right
 slightly -- Tommy steps forward to left f.g. -- speaks --
 exits left f.g. --

CHARLIE
 That whistle goes in five
 minutes. You report to me, huh?

TOMMY
 Hey!

8B MCS

Axel enters right -- Tommy enters right -- grabs Axel's
 arm, stops him -- they speak -- CAMERA PANS left and
 TRUCKS in as Axel steps to left -- Tommy follows him and
 stops him -- Tommy puts hands on Axel's shoulders -- Axel
 shakes him off -- PANS right and TRUCKS in as Axel again
 tries to evade Tommy by stepping to b.g. -- Tommy follows
 -- they stop --

TOMMY
 Hey, what did he want?

AXEL
 Nothing.

TOMMY
 Don't tell me nothin'. Now what
 did he want?



AXEL
Tee, what's -- what's it matter?
It's all up now. It's all over.

TOMMY
Hey, where you goin'?

AXEL
Gotta get outta here. Either that
or I gotta go to work for him.

TOMMY
Well, you're not gonna do either.

AXEL
Don't, Tommy.

TOMMY
Listen, listen to me.

AXEL
Now, let me go.

TOMMY
Listen to me. You're not gonna
get outta here. You're not gonna
work for him. Now, enough of this
stuff. All right. Now what's the
matter.

AXEL
Maybe it's none of your business.

TOMMY
Well, I'm makin' it my business.
Now listen to me.

9B CS

Tommy at center -- Shooting past Axel at left f.g. --
Tommy speaks --

TOMMY
Look, man, if you can't tell me,
what good is the whole thing? You
can't be scared of Charlie! You
can't run away from Ch--boy, if
you are scared, you're....

10B CS

Axel at center -- Shooting past Tommy at right f.g. --
they speak --



TOMMY
....dead!

AXEL
Just get outta my way,....

11B MCS

Tommy and Axel struggling -- Axel breaks away from Tommy -- they speak -- Axel moves back as though to hit Tommy --
- CAMERA PANS up slightly as Axel steps to left f.g. -- PANS down slightly as Axel steps to center -- PANS right slightly as Axel steps to right f.g. -- Tommy tries to stop Axel -- Axel shakes him off -- Axel exits right f.g. --

AXEL
....Tee.

TOMMY
You'll have to lay me out first.

AXEL
All right!

TOMMY
Go ahead! Go ahead and hit! Go on! Make believe I'm Charlie, huh? Make believe I'm your father! What's the matter with you?

AXEL
Just get away from me.

TOMMY
Man, don't ya know that you gotta have faith? Just a little faith. Charlie, he's nothin'. I mean, he can't hurt ya. He can't hurt ya. Like in my life, Charlie ain't that much.

AXEL
Well, that's the difference between us, Tee. Because in my life, it's all Charlie. Look, Tee, I'm in trouble. I can go to jail for twenty years. Now let your faith buy me outta that!

LAP DISSOLVE TO

12B EXT. STREET - MS



Axel enters right -- street corner at left f.g. -- line of cars and trucks stretches from left f.g. to center b.g. -- Tommy drives through scene from right to left -- Axel walks toward center b.g. --

LAP DISSOLVE TO:

13B EXT. BRIDGE - LS

Axel at center -- walks to right along ramp -- CAMERA PANS slowly right with him -- exits right --

LAP DISSOLVE TO

14B EXT. TOMMY'S APARTMENT - MLS

Shooting past Axel at center f.g. -- others seen on street -- CAMERA PANS right slightly -- Axel steps to center b.g. toward apartment building -- car drives in right -- stops suddenly for Axel -- drives on left -- Axel exits center b.g. --

15B INT. TOMMY'S HALLWAY - MCS

Axel comes up stairs at center -- CAMERA PANS up and right as Axel goes to Tommy's doorway at left b.g. -- rings bell -- door opens -- Lucy entered -- they speak -- CAMERA TRUCKS in on them -- Lucy exits through door at left b.g. -- Tommy enters through doorway at left b.g. -- speaks -- Tommy exits through door at left b.g. -- PANS right and TRUCKS back as Axel steps to stairwell at right --

LUCY
Oh, hi, Axel.

AXEL
Hi, is Tommy home?

LUCY
Sure. Come on in.

AXEL
No thanks, I think I'll wait here for a while.

LUCY
Okay.
(os)
Tommy! Tommy, Axel's here.

TOMMY
Hi.



AXEL
Tommy, you wantta go for a walk?

TOMMY
Sure. I'll get my coat.

LAP DISSOLVE TO:

16B EXT. STREET - MS

Tommy and Axel walk to right along sidewalk -- CAMERA TRUCKS to right with them -- playground at center f.g. -- child on swing with mother swinging him entered right -- exited left -- PANS up to right as Tommy and Axel walk up steps toward right b.g. --

LAP DISSOLVE TO:

17B EXT. STREET - CS

Tommy and Axel walk to right -- CAMERA TRUCKS with them -- Axel speaks-- they stop -- Axel kneads ball in his hand --

AXEL
The thing is, Tee, about a year ago, about a year ago, I went into the Army. I enlisted, you know, I wanted to do something good. I figured in the Army, well, I -- I figured, in the Army, I could do something. If I made sergeant, I could go home. The thing is, Tee, a guy's gotta do something before somebody can love him.

18B CS

Tommy -- he speaks --

TOMMY
Where'd you get a crazy idea like that?

19B CS

Axel -- he speaks -- others seen in b.g. --

AXEL
Oh, I'm tellin' you, Tee, that's the way it is. My old man, boy,



he was a cop, boy, and he was
rough. And if I learned nothing
else, I learned that. That a guy
has got to....

20B CS

Tommy at center -- he speaks --

AXEL

os

....prove himself first.

TOMMY

No, you're wrong. You're so
wrong.

AXEL

os

I'm not wrong,

21B CS

Axel at center -- speaks -- others seen in b.g. --

AXEL

....Tee. Now look, why else would
I be this way. Why else would I
be chasing around like this
looking for something?

22B CS

Tommy at center -- speaks --

TOMMY

I don't know. Now why are you?

LAP DISSOLVE TO:

23B INT. BAR - CS

Tommy seated at center -- Shooting past Axel at right
f.g. -- others seen seated at bar in b.g. -- Axel speaks
--

AXEL

In the Army, it was like....



24B CS

Axel at center -- Shooting past Tommy at left f.g. --
Axel speaks --

AXEL
...everything else. There was a
guy. He was my sergeant. He was
always pushing me. He's like
Charlie, you know, always....

25B CS

Tommy seated at center -- Shooting past Axel at right
f.g. -- others seen seated at bar in b.g. -- Axel speaks
--

AXEL
...riding me. I couldn't take it
any longer, Tee. So I -- uh --
....

26B CS

Axel at center -- Shooting past Tommy at left f.g. --
Axel speaks --

AXEL
...Tee, I -- I busted out.

FINISH --

27B END OF PART THREE

1A PART FOUR**2A INT. BAR - CS**

Tommy seated at table -- Camera shooting past Axel seated in right f.g. -- latter speaks -- others seen in b.g. --

AXEL
D'ya hear me?

3A CS

Axel -- Camera shooting past Tommy in left f.g. -- Axel reacts and speaks --

AXEL
Don't you understand what I'm
saying to you?

4A CS

Tommy -- Camera shooting past Axel in right f.g. -- others in b.g. -- Tommy speaks --

TOMMY
Sure I do. You deserted from the
Army.

5A CS

Axel reacts and speaks -- Camera shooting past Tommy in left f.g. --

AXEL
Look, I -- I can go to jail. The
police are after me. The-the
Army's after me. So what's the
difference if I work for
Charlie....

6A CS

Tommy -- Camera shooting past Axel in right f.g. -- they speak and react -- others in b.g. --

AXEL
....or not?

TOMMY
You're in trouble. But you got a
couple've things mixed up. Yeah.



First of all -- it's important to me what happens to you. Don't you understand that? Man, I'm your friend.

7A CS

Axel -- Camera shooting past Tommy in left f.g. --

LAP DISSOLVE TO:

8A INT. ELLEN'S HALLWAY - NIGHT - MS

Axel enters from door at center -- CAMERA TRUCKS in then TRUCKS in to right as he crosses to door at right -- PANS right -- Ellen enters from door -- they speak -- they exit through door --

ELLEN

Axel!

AXEL

Look, I-I know this is a crazy time --

ELLEN

Well, come in.

AXEL

Oh, I hate to bust in on you like this but --

ELLEN

Oh, come on in.

9A INT. ELLEN'S APARTMENT - CS

Axel and Ellen -- CAMERA PANS them right into apartment -- TRUCKS in to right as they step to b.g. -- they speak and react -- TRUCKS back to left as he starts to left f.g. towards door -- she follows -- HOLDS as they stop -- PANS right as he turns facing her -- they kiss --

ELLEN

May I take your coat?

AXEL

No -- uh -- no. First I want to tell you something.

ELLEN

Well, let me take your coat.



AXEL

No, first I wanted to tell you something. My name Isn't really North, It's Nordmann. Axel Nordmann. And six months ago, I deserted from the Army. Well, I just wanted you to know that.

ELLEN

Now, may I take your coat?

FADE OUT:

FADE IN

10A INT. WORK AREA - MLS

Axel coming forward pushing an empty hand truck -- stops by Charlie at center -- others in b.g. working -- Axel and Charlie speak -- Axel crosses to right f.g. -- Brother enters left f.g. carrying crate -- PANS right -- he goes to b.g. -- Charlie calls to him -- Axel reacts as Brother puts crate on his hand truck --

AXEL

Hey, uh -- Charlie, Charlie.
Look, I wanna tell you something.

CHARLIE

Yeah, later.

AXEL

No, Charlie. See, I -- I just wanna tell you I don't care any more.

CHARLIE

Well, I don't care whether you care any more. You just get that load out, huh?

AXEL

Okay. What's next?

CHARLIE

Frank Brill and Company. Ten pieces. Hey! Then get the Village Five and Dime. Seven pieces.

AXEL

Yeah. Okay.

CHARLIE

Hey, North! That's it, keep smiling, I like to see my workers



happy. Hey, Brother!

BROTHER
Yeah --

CHARLIE
Here's a truck for you.

AXEL
That's my truck!

11A MCS

Brother setting crate down on Axel's truck in f.g. --
Charlie at left -- others in b.g. -- Brother rises and
steps to b.g. -- reacts -- speaks to o.s. right f.g. --
Brother is about to start forward -- Axel rushes in from
o.s. right f.g. slamming his foot on truck o.s. -- they
speak -- Axel pushes Brother -- Charlie holds Brother
back -- others in b.g. start forward -- CAMERA PANS
Charlie right to Axel -- Charlie turns to Brother --

BROTHER
Take a walk.

CHARLIE
Yeah, get another truck, North.

AXEL
I said that's my truck! Now, get
outta my way.

CHARLIE
(No, wait a minute!
(BROTHER
(Wait a minute, Charlie. Wait-
wait a minute.

CHARLIE
You know, I've had about enough
out of you.

AXEL
Well, come on, Charlie! Come on!

CHARLIE
Yeah -- yeah!

12A MLS

Charlie advancing on Axel, at right, with hook -- Brother
at left -- others in b.g. -- Old Stevedore grabs Axel as
he starts towards Charlie -- they speak --



CHARLIE

Come on.

AXEL

Come on!

CHARLIE

Come on. Yeah, come on. Come on.

OLD STEVEDORE

Cut it out!

13A MCS

Old Stevedore holding back Axel at right -- speaks--
 Charlie at left -- others in b.g. -- Tommy entering right
 b.g. running forward towards Axel -- calms Axel down --

OLD STEVEDORE

He'll kill you with that thing!

TOMMY

Hey.

14A MCU

Tommy facing left -- speaks off to left --

TOMMY

Isn't this crazy? On a nice day
 like this you wanna fight.
 Charlie, I thought I dug you, but
 I guess I was wrong, huh?

15A MCS

Tommy at center facing Charlie at left -- Axel in right
 f.g. -- Old Stevedore at right -- others in b.g. -- Tommy
 speaks -- then turns to Axel -- pats him on back and
 leads him forward -- CAMERA PANS left -- then PANS right
 as Charlie lays his hook on Tommy's shoulder -- speaks --
 laugh heard o.s.

TOMMY

You don't wanna get blood all
 over this nice clean shed. Huh?
 (to Axel)
 And you simmer down now. You
 don't wanna hurt Charlie. Mmuh?

CHARLIE

Tyler! Tyler, you're the blackest
 ape I ever saw!



L6A CS

Tommy turning towards Charlie in left f.g. -- Axel in right b.g. -- others in b.g. -- Tommy speaks --

TOMMY

It's me you really want, isn't it?

17A MLS

Charlie at center -- Tommy, Axel and Old Stevedore at right -- Brother at left -- others in b.g. -- Tommy pushes Axel and Old Stevedore to right on floor as he quickly moves to left f.g. -- Old Stevedore helps Axel up then holds him back -- they speak -- CAMERA PANS left as Tommy moves backwards and falls back against barrels as Charlie comes forward towards him -- Pop in left b.g. calls to Tommy then throws him hook -- PANS left past Axel and Old Stevedore as Charlie lunges at Tommy -- Tommy dodges to left f.g. -- PANS down -- Tommy runs off to left -- Charlie starts after him -- plunges hook into door --

CHARLIE

Yeah. Black!

TOMMY

Now, Charlie, I don't wanna fight you.

CHARLIE

You're black!

MAN

Tommy!

CHARLIE

Blackie!

18A MCS

Tommy enters right f.g. leaping to b.g. -- Charlie enters right f.g. -- Camera shooting past him to Tommy -- Charlie glances to left -- picks up carton from o.s. f.g. and tosses it at Tommy -- Tommy casts it aside -- CAMERA PANS left as Charlie goes after Tommy -- they lock hooks --

19A MCS

Brother and another man holding Axel back as he tries to get past them -- Camera shooting through closed gate --

Axel calls to o.s. -- CAMERA TRUCKS in --

AXEL
Tommy! Tommy!

20A MCU

Tommy -- Camera shooting past Charlie's hand holding hook in right f.g. -- his and Tommy's hooks locked -- CAMERA PANS down to left and PANS up as Tommy struggles --

21A MCU

Charlie -- Camera shooting past Tommy's hook in left f.g. -- his and Charlie's hooks locked -- CAMERA PANS right as Charlie struggles --

22A MCU

Tommy reacts -- CAMERA PANS slightly right --

23A MCU

Charlie -- Tommy's hand seen at left holding Charlie's wrist -- CAMERA PANS right and left --

24A MCU

Tommy -- holds Charlie's wrist o.s. -- CAMERA PANS right and left --

25A MCS

Tommy and Charlie holding each other back -- CAMERA PANS right as Tommy forces Charlie back against crates -- PANS left as Charlie pushes him back --

26A MCS

Tommy and Charlie -- latter puts his foot against Tommy and pushes him to left -- CAMERA PANS Tommy left past Charlie -- reacts to o.s. -- PANS left as he leaps over pile of sand bags to left -- Charlie re-enters right -- raises hook -- PANS Tommy left past Charlie as he rises -- PANS him right as he jumps to right re-entering Charlie -- plunges hook into crate as Charlie dodges to right out of his aim -- Charlie exits right -- PANS Tommy left -- then PANS him right as Charlie re-enters right b.g. -- crosses to left -- Tommy, back to camera, picks up ladder

-- PANS them left -- they lock hooks -- PANS right as Charlie grabs ladder and tosses it to right -- PANS Tommy left -- catches hook in box -- PANS right -- Tommy throws boxes on floor in front of Charlie -- they lock hooks again -- PANS them right then left -- Charlie knocking Tommy to floor -- Charlie starts to raise hook --

27A MCU

Tommy lying on floor -- reacts --

28A MS

Tommy lying on floor -- Camera shooting past Charlie in center f.g. as he leaps on Tommy -- latter throws Charlie to b.g. onto floor -- CAMERA PANS right -- TRUCKS in as Tommy rises and jumps to b.g. -- Charlie quickly sits up exiting behind crates at right dropping his hook -- PANS Tommy right --

29A INSERT - MCU

Charlie's hook lying on floor -- Tommy's foot enters left stepping on it --

30A CS

Tommy at left -- Charlie enters rising up from o.s. -- Tommy teases Charlie with hook -- speaks -- Charlie reacts and grabs Tommy's hook --

TOMMY
Charlie! Charlie, this doesn't
make sense!

31A MCS

Tommy and Charlie -- latter grabs Tommy and throws him to right -- CAMERA PANS right then PANS Charlie to left f.g. as he picks up his hook --

32A MCU

Tommy reacts --

33A MCS

Tommy in right b.. -- Camera shooting past Charlie in left f.g. -- they cross to center meeting each other --



lock hooks -- CAMERA PANS them right then left as they
move around in a circle --

34A MCU

Tommy reacts -- CAMERA TRUCKS in as he moves backwards --
pulls hook free --

35A MCU

Charlie -- CAMERA TRUCKS in as he moves backwards

36A MCS

Tommy and Charlie -- hooks locked -- CAMERA PANS left as
Tommy pulls his hook free -- PANS him right --

37A MCS

Tommy coming forward pushing Charlie back against wire
fence -- Camera shooting through wire fence to them --
Tommy swings hook -- Charlie ducks exiting f.g. and
Tommy's hook gets caught in fence --

38A MCS

Tommy's hook caught in fence, his back to camera Charlie
at left behind him, raises his hook --

39A CU

Tommy up against wire fence -- Camera shooting through
wire fence to him -- he screams --

40A MS

Brother and man holding Axel back -- latter calls to o.s.
-- Old Stevedore in right b.g. -- others in b.g. --

AXEL

Tommy! Tommy!

41A CU

Tommy up against wire fence -- Camera shooting through
fence to him -- Tommy reacts -- as he collapses Charlie
is entered in b.g. moving to right --



42A MCS

Tommy enters left with hook in his back -- reacts --
 Camera shooting past Charlie in left f.g. -- Axel seen in
 right b.g. through wire door -- frees himself from
 Brother and man -- runs forward to Tommy -- he speaks --
 Brother and man follow -- stop in b.g. -- CAMERA PANS
 right past Charlie as Axel catches Tommy as he is about
 to fall -- PANS them down to floor -- Charlie re--entered
 partially seen in left f.g. -- TRUCKS in as Charlie steps
 to b.g. -- they speak -- Charlie exits left -- Tommy dies
 -- Axel reacts -- cradles Tommy in his arms -- beats his
 fist into Tommy's arm --

AXEL

Tommy! Tom! Tommy.

TOMMY

I'm all right. I'm all right.

AXEL

Tommy.

CHARLIE

O.S.

You keep your mouth shut,
 Nordmann. You just keep your
 mouth shut.

AXEL

Why didn't you let me -- ?

TOMMY

No! It was my fight.

AXEL

No! It was my fight.

TOMMY

It was my fight.

AXEL

No! It was my fight.

FADE OUT:

FADE IN

43A EXT. RAILROAD YARD AT OFFICE DOOR - MLS

Group of men standing on line leading to office door --



44A INT. OUTER OFFICE - MS

Axel on line in b.g. -- faces right -- Charlie and others at left -- policeman at right -- Camera shooting past others in f.g. --

45A INT. DAVIS' OFFICE - MS

Pop seated at center -- plainclothesman in left b.g. -- man seated at right -- Camera shooting past Detective seated at desk in left f.g. -- he questions Pop -- Detective rises and steps to Pop -- Pop doesn't answer -- Detective crosses to center -- glances up at clock -- it reads: 1:47 -- Pop reacts -- rises and crosses to door in right b.g. -- others seen in outer office in b.g. -- Detective and plainclothesman step towards each other and speak --

DETECTIVE

What are you scared of, Pop? You didn't see anything? Okay, go on. What are we gonna do....

46A INT. OUTER OFFICE - CS

Pop enters from door at right -- glances up at Brother standing next in line in b.g. -- Stern at left -- CAMERA PANS Pop left entering Axel -- Pop speaks to him -- Brother exits stepping into Davis' office -- Stern moves up exiting right --

DETECTIVE

O.S.

....with these guys?

POP

What could I say? It was a fair fight.

47A MS

Pop walking to left past Axel -- exits -- Charlie and others at left -- policeman at right -- Camera Shooting past others in f.g. -- Charlie rises -- CAMERA TRUCKS in past others as he crosses to line leading into office -- speaks to Stern at right -- latter reacts -- gives Charlie a light -- Axel reacts --

CHARLIE

Gotta light?

STERN

Yeah.

DETECTIVE

O.S.

So you say you didn't see him.

48A INT. DAVIS' OFFICE - CS

Detective standing at right behind Brother seated at left
-- they speak --

BROTHER

How could I see anything?

DETECTIVE

You work maybe twenty feet away
from where it happened. How could
you miss it?

BROTHER

I don't know. I must've been off
sneaking a smoke or washing my
hands or something.

DETECTIVE

You wash your hands often?

BROTHER

Yeah. About ten, fifteen times a
day. I'm very clean.

DETECTIVE

So you don't know anything?

BROTHER

Look, I....

49A INT. OUTER OFFICE - CS

Axel and Charlie listening to o.s. --

BROTHER

O.S.

...told you, he must've tripped
and fell. That's what I figure.

DETECTIVE

O.S.



Sure. Okay, beat it. But we're
not through with you, understand?

50A INT. DAVIS' OFFICE - CS

Brother entering left -- steps to center -- Detective at
right -- CAMERA PANS left -- they speak -- PANS right on
Detective as he watches Brother go to left b.g. and exit
through door -- PANS right as Detective turns -- reacts
and speaks --

BROTHER
Look, Officer, I'm a law-abiding
citizen. I like to see justice
done, too, y' know.

DETECTIVE
Sure. Sure you do. All right.
Next!

51A INT. OUTER OFFICE - MCS

Brother enters from door at right -- crosses to left
passing Stern, Charlie and Axel standing on line in b.g.
-- Brother glances up at Charlie and smiles -- exits left
-- Stern at right exits through door at right -- Charlie
steps to right -- looks through doorway off to right --

52A INT. DAVIS' OFFICE - MCS

Stern seated at right -- Detective at center questions
him -- plainclothesman in left b.g. -- CAMERA PANS
Detective right past plainclothesman in b.g. --

DETECTIVE
All right. What's your name?

STERN
Stern. Harry Stern.

DETECTIVE
Did you see the fight?

STERN
No. I didn't see nothin'.

DETECTIVE
I suppose you were washing your
hands, too?

STERN
No, I think I....



53A INT. OUTER OFFICE - MCU

Charlie reacts as he listens to o.s. --

STERN

O.S.

...was sneaking a smoke. I
really don't know nothin',
Officer.

54A INT. DAVIS' OFFICE - MCS

Stern seated at left -- Detective at right, standing --
man entered seated at desk in b.g. -- Detective and Stern
speak -- Stern rises exiting partially at left and
Detective exits right --

DETECTIVE

Get outta here.

STERN

Yes, sir.

55A MS

Stern rising from his chair at center -- goes to b.g. and
exits through door -- Charlie, Axel and others seen in
outer office standing on line -- Camera shooting past
Detective, plainclothesman and man in f.g. -- Detective
picks up his hat and goes to b.g. -- plainclothesman
follows -- they stand in doorway facing b.g. --

56A INT. OUTER OFFICE - MS

Axel and Charlie at left -- Detective at right -- they
speak -- Detective starts forward -- plainclothesman
enters partially in right b.g. --

DETECTIVE

How about you?

CHARLIE

Like the guy said -- he musta
tripped and fell.

DETECTIVE

So you don't know anything
either, huh? Get outta here.

57A INT. DAVIS' OFFICE - MS



Detective steps to center -- reacts and speaks -- Axel
and Charlie in right b.g. -- others at left -- Camera
shooting past policeman and man in f.g. -- Camera
shooting through wire fencing to them --

DETECTIVE
All of ya. Get out! Don't you
guys understand that by keeping
your mouths shut, looking at me
like I'm an enemy, you can only
"fall down" like...

58A INT. OUTER OFFICE - MCU

Axel reacts --

DETECTIVE

O.S.

...that guy did this morning,
and die? Don't you know that?

59A INT. DAVIS' OFFICE - MS

Detective at center -- reacts and speaks -- Axel, Charlie
and plainclothesman in right b.g. -- others at left --
Camera shooting past policeman and man in f.g. -- Camera
shooting through wire fencing in f.g. -- Detective
glances at plainclothesman -- they go to b.g. and exit
through door -- policeman steps to b.g. following behind
-- exits --

DETECTIVE
Okay -- we'll find out other
ways. Let's get outta here!

60A INT. OUTER OFFICE - MCU

Stevedore reacts --

61A INT. DAVIS' OFFICE - MS

Axel and Charlie at right -- others in b.g. start towards
door -- Camera shooting through wire fencing to them --

FINISH -- SECTION "A"

1B INT. OUTER OFFICE - CS

Axel and Charlie -- latter speaks -- exits left -- CAMERA



TRUCKS in on Axel -- he reacts -- closes his eyes --

CHARLIE
Like Pop said, it was a fair
fight.

LAP DISSOLVE TO:

2B INT. AXEL'S HALLWAY - MS

Axel enters right f.g. -- moves to b.g. -- stops beside
door at right -- telephone seen on wall at right -- Axel
opens door and starts through it --

3B INT. AXEL'S ROOM - MCS

Axel coming through door at center -- CAMERA PANS and
TRUCKS right as he steps into room -- crosses to b.g. --
comes back to f.g. -- takes off jacket -- reacts --
throws jacket to left -- CAMERA PANS left as Axel moves
to left and starts through door --

4B INT. AXEL'S HALLWAY - MCS

Axel coming through door at right -- CAMERA PANS right --
Axel stops at telephone at f.g. -- picks up receiver and
puts money in coin slot -- dials and speaks into phone --
reacts --

OPERATOR'S VOICE
Long distance.

AXEL
(into phone)
Long distance? I want to call
person-to-person to Gary,
Indiana. I want to speak to Mrs.
George Nordmann.

5B INT. NORDMANN KITCHEN - MS

Mrs. Nordmann standing at sink facing b.g. -- she reacts
as o.s. phone rings -- turns to f.g. -- dries her hands --
-- CAMERA PANS left and TRUCKS in as Mrs. Nordmann crosses
into hallway -- picks up phone -- speaks -- reacts --

MRS. NORDMANN
(into phone)
Hello?

OPERATOR'S VOICE
Mrs. George Nordmann?



MRS. NORDMANN
(into phone)
Yes.

OPERATOR'S VOICE
One moment, please. New York is
calling.

MRS. NORDMANN
(into phone)
New York -- ?

6B INT. AXEL'S HALLWAY - CS

Axel holding phone -- he reacts -- CAMERA TRUCKS in --

OPERATOR'S VOICE
Go ahead, sir.

7B INT. NORDMANN'S HALLWAY - MCU

Mrs. Nordmann holding phone -- she reacts -- speaks --

MRS. NORDMANN
(into phone)
Hello? Who's there?

8B INT. AXEL'S HALLWAY - MCU

Axel holding phone -- he reacts -- speaks --

AXEL
(into phone)
Mom --

9B INT. NORDMANN'S HALLWAY - MCS

Mrs. Nordmann reacts -- speaks into phone --

MRS. NORDMANN
(into phone)
Axel! Axel, it's you!

AXEL'S VOICE
Mom, are you all right?

MRS. NORDMANN
Of course, I'm all right. Axel,
why did you call all those other
times -- and not say anything?



10B INT. AXEL'S HALLWAY - MCU

Axel speaks into phone --

AXEL
(into phone)
Mom -- Mom, I -- I want to come
home.

11B INT. NORDMANN'S HALLWAY - MCS

Mrs. Nordmann speaks into phone -- Nordmann enters from
door at b.g. -- reacts as Mrs. Nordmann calls to him --
he speaks -- comes to f.g. --

MRS. NORDMANN
(into phone)
Yes. Yes, please come home. Your
father --
(to Nordmann)
George!

AXEL
Yes, Kathrine?

12B MCU

Mrs. Nordmann speaks --

MRS. NORDMANN
George. George, he wants to come
home.

13B MCU

Nordmann reacts -- picks up phone from o.s. --

14B INT. AXEL'S HALLWAY - MCU

Axel reacts -- puts his hand over receiver of phone --

NORDMANN'S VOICE
Axel! Axel, are you there?
Listen, you've got to talk to me.

15B INT. NORDMANN'S HALLWAY - CS

Mrs. Nordmann and Nordmann -- latter speaks into phone --

AXEL
(into phone)



Your mom says that you want to
come home.

16B INT. AXEL'S HALLWAY - MCU

Axel, holding his hand over phone, reacts --

NORDMANN'S VOICE
Well, we want you to. You
understand me -- we want you to.

17B INT. NORDMANN'S HALLWAY - CS

Mrs. Nordmann and Nordmann -- latter speaks into phone --
reacts --

AXEL
(into phone)
I don't care what you've done. I
don't care what kind of trouble
you're in. I don't care anything
about whatever's happened before.
It's from now on that counts. You
understand me? Listen, you've got
to talk to me!

18B INT. AXEL'S HALLWAY - MCU

Axel, with his hand over phone, reacts --

NORDMANN'S VOICE
The thing is, Axel, that we miss
you. You're all we've got. And --
we miss you.

19B INT. NORDMANN'S HALLWAY - MCU

Nordmann speaks into phone -- reacts --

AXEL
(into phone)
Please, son, will you talk to me?
Just say something. You can curse
me or -- yell at me, if you want
to.

20B INT. AXEL'S HALLWAY - MCU

Axel reacts -- his hand still over phone -- he takes it
away -- speaks --



NORDMANN'S VOICE
I don't care. Just please -- say
something?

AXEL
(into phone)
Pop -- you really want me?

21B INT. NORDMANN'S HALLWAY - CS

Mrs. Nordmann and Nordmann -- latter reacts -- speaks
into phone --

AXEL
(into phone)
Axel, listen -- have I ever lied
to ya? Uh -- I mean, just forget
whatever else might have
happened. Did I ever lie to ya?

22B INT. AXEL'S HALLWAY - MCU

Axel reacts -- speaks into phone --

AXEL
(into phone)
No, Pop, ya never did.

NORDMANN'S VOICE
Well, then -- listen to me now.
We want you to come home.

AXEL
I'm in trouble, Pop. I -- I'm a
deserter from the Army. I -- I'm
-- I'm a bad kind. I'm in
trouble, Pop.

23B INT. NORDMANN'S HALLWAY - CS

Nordmann holding phone -- Mrs. Nordmann to right of him -
- he speaks into phone --

AXEL
(into phone)
Oh, we don't care. We'll work
something out. Just -- please,
will ya come on home?

24B INT. AXEL'S HALLWAY - MCU

Axel reacts -- speaks into phone --



AXEL
(into phone)
Okay, Pop. Okay, Pop, I -- I'm
coming home.

25B INT. NORDMANN'S HALLWAY - CS

Nordmann and Mrs. Nordmann -- they react -- laugh --
Nordmann puts phone down o.s. --

AXEL'S VOICE
Tell -- tell, Mom, I -- I'm
coming home.

26B INT. AXEL'S ROOM - MCS

Axel enters from left --CAMERA PANS slightly right and
left -- he takes suitcase from underneath bed and puts it
on bed -- opens it -- reacts -- picks up hook from bed --
reacts as he looks at it -- puts it in suitcase -- opens
drawers of dresser at right and starts taking clothes
from them, throwing them into the suitcase --

LAP DISSOLVE TO:

27B INT. TOMMY'S HALLWAY - MS

Axel enters at center running up stairs -- Camera
shooting slightly down -- CAMERA PANS up -- Axel pauses
at f.g. and looks to o.s. left -- PANS him left to door --
- he rings bell -- TRUCKS in and slightly around to the
left -- door opens revealing Lucy's Mother -- they speak
-- react -- Lucy's Mother exits left -- CAMERA PANS left
as Axel steps to left -- Lucy enters in door -- reacts --
starts to cry -- embraces Axel -- they start into
apartment --

LUCY'S MOTHER
Yes?

AXEL
Mrs. -- Price, we met the other
night. I'm Axel North. Is Lucy
here?

LUCY'S MOTHER
Yes, she's here.

AXEL
Oh. Do you remember me? I -- I
was -- I was a friend of Tommy's.
I'd like to see her please.



LUCY'S MOTHER
Yes, you can see her. She'll be
right out.

LUCY
Axel --- Oh, Axel!

28B INT. TOMMY'S APARTMENT - LIVING ROOM - MS

Lucy and Axel standing at door -- he puts his arm around
her -- CAMERA TRUCKS back as they come to f.g. -- PANS
left -- she starts to cry -- Axel tries to comfort her --
speaks -- reacts -- they react as door opens o.s. --

LUCY
All I know is that a policeman
came -- and he said he didn't
know anything.

AXEL
Look, Lucy -- it -- happened,
that's all.

LUCY
Yeah. It wouldn't help Tommy any.
He's dead -- and that's the end.

29B MCS

Ellen steps to f.g. -- reacts -- speaks to o.s. --

ELLEN
Hello.

30B MCS

Lucy and Axel -- latter speaks to o.s. -- Ellen enters
right f.g. -- reacts to bag that Axel is holding -- they
speak -- Axel takes out some money -- tries to hand it to
Lucy -- she declines it -- reacts as she starts to break
down -- comes quickly to f.g. -- Axel puts money on table
--

AXEL
Hello.

ELLEN
You going somewhere?

AXEL
I was. I was planning to leave.
I'm going home.



ELLEN
Where have you been?

AXEL
In my room.

ELLEN
Well, we -- we tried to find you.
But we didn't know your number.
We wondered what happened to you.
We were worried.

AXEL
Look, Lucy -- what can I tell
you? I -- He was my friend.

LUCY
I understand. You don't have to
say anything.

AXEL
Well, look -- uh -- the reason I
came up -- I have some money, it
isn't much, fifty -- fifty-five
dollars, but I want you to have
it --

LUCY
No, no, no, we're not in bad
shape. There's the insurance and
the union welfare. All in all,
we'll be all right.

AXEL
Well, what are you gonna do?

LUCY
I'll go to work. Tommy and I --
Ohh -- We used to joke about my
busted-up career. Actually -- it
wasn't a joke really. Now, I'll
have a chance to prove whether I
can do it or not.

AXEL
Well, look -- I -- I'll -- I
wanted you to have this money
anyway.

LUCY
Axel, I....

31B MCU

Lucy speaks to o.s. --



LUCY
...want to know!

32B MCU

Axel and Ellen -- Axel reacts -- speaks --

AXEL
Now, look, Lucy, it wouldn't help
to know.

LUCY

O.S.

Tell me!

AXEL
Now, it wouldn't do any good to
know.

LUCY

O.S.

Tell me!

33B MCU

Lucy yells -- stares to o.s. --

LUCY
Tell me!

34B MCS

Axel and Ellen -- Camera shooting past Lucy at left f.g.
-- Axel and Lucy speak -- CAMERA TRUCKS back as Axel
comes to f.g. -- Lucy steps to f.g. --

AXEL
It was a fight.

LUCY
A fight? The police said -- With
whom?

AXEL
Oh, what's the difference with
whom? It was -- it was a fight --
with a guy.

LUCY
You mean that Tommy was killed?



35B MCU

Lucy reacts -- speaks --

LUCY
He was -- murdered?

36B MCU

Axel reacts -- speaks --

AXEL
No, it was a fight! Now, now,
Tommy could've killed him --
That's the --

37B MCU

Lucy speaks --

LUCY
No, no -- I know Tommy would
never fight.

38B MCS

Lucy and Axel at f.g. -- Ellen standing at b.g. -- Lucy
and Axel speak -- react -- Ellen comes to f.g. -- speaks
--

LUCY
What did this man do to him? How
did he get Tommy to fight?

AXEL
Now, look -- Lucy, you're only
making it worse. It doesn't help
to know!

LUCY
Well, why don't the police know
this? Why don't they arrest the
man?

AXEL
Look, Ellen -- will you tell her
it doesn't help to know these
things.

ELLEN
Axel, why don't they arrest him?

AXEL



Because they don't know who it
is!

39B MCU

Ellen speaks -- reacts --

ELLEN
Do you know?

AXEL

O.S.

Of course, I know. I know.

40B MCS

Axel and Lucy -- Ellen standing at center -- Lucy speaks
--

LUCY
You know -- who murdered him?

41B MCU

Lucy speaks -- reacts --

LUCY
You know? You're not telling the
police? You're running away
without telling the police?

42B MCU

Axel reacts -- speaks --

AXEL
Look, Lucy -- Lucy, you Just
don't understand.

43B MCU

Lucy reacts -- speaks -- starts to cry -- glares to o.s.
f.g. --

LUCY
I understand. You let them kill
Tom. You're supposed to be his
friend, but you're not. You never
were! You're just like the rest



111.

of them -- you're just like
everybody else! Get out! Get out
of here!

44B MCS

Lucy and Axel -- Lucy runs to b.g. -- grabs money from
table -- drops it in front of Axel -- CAMERA PANS right
as they move to right -- she speaks hysterically --
TRUCKS in -- Axel starts out door --

LUCY
You want me to have your money!
What does that buy you? Take your
white man's money and get out!
Get out of here!

45B MS

Lucy's Mother coming through door -- she runs to f.g. --
reacts to o.s. --

LUCY

O.S.

Get out!

46B MLS

Lucy standing at open door -- Camera shooting past Lucy's
Mother at left f.g. -- Lucy shuts door -- reacts -- sobs
-- turns and comes to f.g. -- embraces her mother --

FINISH --

47B END OF PART FOUR



1 PART FIVE

2 INT. TOMMY'S LIVING ROOM MCS

Ellen at center -- she reacts -- Lucy heard sobbing o.s.
 -- Ellen grabs bag from right and exits right f.g. --

LUCY

O.S.

What's gonna happen?

3 CS

Lucy in her Mother's arms at center -- Ellen runs through
 scene in b.g. to right -- exits through door at right
 b.g. -- Lucy sobs --

LUCY

Ohhh, Ma -- ohhh ---

4 EXT. STREET NEAR TOMMY'S APARTMENT MLS

Axel runs in from around corner in b.g. -- Ellen runs in
 behind him -- she calls out to him -- several others seen
 on street -- CAMERA PANS left as Ellen catches up to Axel
 -- grabs his arm -- he speaks --

ELLEN

O.S.

Axel -- Axel, please.
 (in scene)
 Axel. Axel, please. Please,
 please don't run away -- please,
 not from me.

AXEL

She doesn't understand. She
 doesn't understand.

5 CU

Ellen speaks angrily --

AXEL

O.S.

(She doesn't --



ELLEN
(Then, tell me.

AXEL

O.S.

What -- what could I --?

ELLEN
Tell me so I understand.

6 CU

Axel speaks --

AXEL
What could I do? It started,
that's all.

7 CU

Ellen speaks -- starts to slap Axel o.s. --

ELLEN
You couldn't help Tommy!

AXEL

O.S.

No, I couldn't help him.

8 CS

Ellen slaps Axel on the face -- she sobs -- he puts his
arms around her -- tries to soothe her --

FADE OUT:

FADE IN

9 INT. DAVIS' OFFICE - MS

Axel enters from door at center -- CAMEEA TRUCKS right as
he crosses through second door -- Davis entered seated at
left -- Axel speaks -- others seen about office --

AXEL
Davis?

DAVIS
North.



AXEL
Mr. Davis, I wanna....

10 CS

Davis seated behind desk -- Shooting past Axel partially
seen standing in right f.g. -- Davis speaks --

AXEL

O.S.

....talk to you.

DAVIS
Sure. Sit down.

11 MCU

Axel speaks --

AXEL
No thanks. I want you to do me a
favor. I want you to call the
detective that was here this
morning.

DAVIS

O.S.

Detective?

AXEL
That's right. I know you know his
....

12 CS

Davis seated at center -- Shooting past Axel partially
seen standing in right f.g. -- Davis speaks --

AXEL

O.S.

....name. And I know you know his
precinct.

DAVIS
Okay.

13 MCU



Axel reacts -- starts to exit left --

14 MS

Axel crosses to door at b.g. -- Shooting past Davis seated in left f.g. -- Axel exits -- Davis picks phone up -- others seen in office --

LAP DISSOLVE TO:

15 EXT. WORK AREA - MLS

Axel coming forward from b.g. at center -- others seen in b.g. working -- CAMERA TRUCKS back ahead of Axel at MCS -- Brother enters down ladder at left -- comes forward behind Axel -- Charlie entered in left f.g. -- he turns to Axel -- speaks -- others group around -- Charlie picks hook up -- Axel turns and runs off right f.g. --

AXEL

Charlie.

CHARLIE

What?

AXEL

I'm gonna take you in to the cops.

CHARLIE

What are you talking about?

AXEL

I said I'm gonna take you in to the cops.

CHARLIE

You know what you're doing, Nordmann?

AXEL

Yeah, Charlie -- I know what I'm doing.

16 MCS

Axel runs in from left and grabs piece of wood from pile of wood at right -- turns as Charlie runs in from left -- knocks hook from Charlie's hand with wood -- they fight -- CAMERA PANS slightly right -- Charlie knocks Axel off right f.g. --

17 MCS

Axel falls into scene from left -- Charlie runs in from left -- Axel picks barrel up and starts to throw it at Charlie -- others in b.g. --

18 CS

Charlie kicks at o.s. barrel -- others in b.g. -- CAMERA PANS down as Charlie grabs piece of wood and starts forward with it --

19 MS

Charlie falls to ground as Axel rolls to left -- others in b.g. -- CAMERA PANS left -- PANS up and right as Axel rises -- starts to kick Charlie -- falls -- PANS down -- they fight -- roll o.s. left --

20 MS

Charlie and Axel rolling to left -- others standing in b.g. -- Axel rises -- CAMERA PANS right as he runs to right -- grabs barrel and throws it at Charlie as he rises -- PANS right -- Axel grabs box of wood from right -- throws it at Charlie -- PANS Axel left past Charlie -- he pushes box over -- Charlie re-enters from right -- PANS up as he jumps up on box and kicks Axel o.s. left f.g. -- starts to jump down after him --

21 MS

Axel lying on railway tracks at center -- Charlie jumps down into scene from upper right f.g. -- CAMERA PANS slightly up -- others partially seen in b.g. -- Charlie pulls Axel to his feet -- hits him -- PANS left as he falls on tracks -- starts to his feet -- Charlie drags him up and hits him again -- PANS down to left past Charlie as Axel falls again -- TRUCKS in -- Axel picks piece of pipe up -- Charlie re-enters from right f.g. -- PANS up as Axel rises -- starts to hit Charlie with pipe -- latter punches Axel in the stomach -- others in b.g. -- PANS right -- Axel drops pipe -- PANS down to left as he slumps to the ground -- others partially exited -- PANS up past Axel as Charlie comes forward -- Brother entered in b.g. -- PANS Charlie right -- TRUCKS back ahead of him --

22 MCS

Axel lying on ground -- he reacts -- CAMERA PANS up as he tries to struggle to his feet --

BROTHER

O.S.

Hey, Charlie.

23 CS

Charlie turns to f.g. -- others in b.g. --

24 MCS

Axel trying to pull himself to his feet -- CAMERA PANS up as he rises -- he exits right --

25 MS

Axel enters from left -- CAMERA PANS left -- Brother seen in b.g. -- Shooting past Charlie in center f.g. -- others entered in left b.g. -- Charlie steps back to Axel and swings at him -- misses -- Axel grabs Charlie by the throat -- PANS left and right as Axel pushes Charlie forward -- Charlie's hat falls off --

CHARLIE

Ahhhh -- aaahhh --

26 MCU

Axel trying to choke Charlie -- others partially seen in b.g. --

CHARLIE

Ugh --

27 MCS

Axel trying to choke Charlie -- Brother and others in b.g. -- CAMERA PANS right -- PANS down as they fall to ground -- TRUCKS in to left -- Charlie struggles

28 MCU

Axel lying on ground -- his head pressed against railway track -- he reacts -- CAMERA PANS right entering Charlie -- Axel's arm around Charlie's throat --



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LAP DISSOLVE TO:

29 EXT. WORK AREA - MCS

Axel and Charlie lying on railway tracks -- Charlie loses consciousness -- Axel relaxes his grip on Charlie's throat -- CAMERA PANS slightly up as Axel starts to rise -- TRUCKS back around to right -- PANS up as Axel rises -- others entered in b.g. -- PANS down as Axel sinks to his knees -- grabs Charlie's coat at the back of his neck -- PANS up as he rises -- PANS right as he turns Charlie around -- TRUCKS back ahead of him as he drags Charlie forward -- others follow behind them -- he exits f.g. with Charlie -- TRUCKS back and up -- Superimposed Title reads:

THE END

FADE OUT:

FINISH --

