JACKIE ROBINSON

by

Spike Lee

based upon the autobiography

I NEVER HAD IT MADE

by Jackie Robinson as told to Alfred Duckett

Fifth Draft - Winter Edition, 1996

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Brooklyn, New York
Ya-Dig Sho-Nuff
By Any Means Necessary
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1 INT. THE ROBINSON'S LIVING ROOM - STAMFORD, CONN. - NIGHT

JACKIE ROBINSON, 53 years old, hair completely white, sits back in his easy chair. RACHEL ROBINSON, his wife, sits on the sofa, the years have been much kinder to her, she still looks gorgeous.

JACKIE
Rae, put on the light.

Rachel gets up and fakes flicking the switch. The lights are already on.

RACHEL
OK, Jack; I put the lights on.
I want to read you something.

She kneels beside her husband.

RACHEL (contd)
This telegram got sent to the
editor of the New York Times.

JACKIE
Go 'head. I'm listening.

CLOSE - RACHEL

She reads the telegram.

RACHEL
I AM TRYING TO GET IN TOUCH WITH
JACKIE ROBINSON THAT ONCE PLAYED
WITH THE BROOKLYN DODGERS ...

CUT TO:

2 EXT. PORCH - DETROIT, MICHIGAN - DAY

CLOSE ON AN ELDERLY BLACK WOMAN

As she looks at us with her wrinkled but strong face and reads her telegram:

OLD BLACK WOMAN
WILL YOU PLEASE PRINT THIS AND
WHATEVER IT COSTS SEND ME THE BILL
AND I'LL PAY YOU. JACKIE, I READ
IN THE DETROIT FREE PRESS THIS
MORNING THAT YOU'VE LOST SIGHT IN
YOUR RIGHT EYE AND IS VERY BAD IN
THE LEFT. DO YOU THINK A
TRANSPLANT WILL HELP? I WILL BE
GLAD TO GIVE YOU ONE OF MINE.

3 INT. LIVING ROOM - NIGHT

RACHEL
GOD BLESS YOU. LOVE, ZEPHORAH JONES.

Jackie's eyes are welling up with tears.

JACKIE
Rae, the biggest thing I miss with my bad eyesight is your lovely, beautiful face. You mean more to me than anything.

RACHEL
I know, dear.

JACKIE
What's on TV tonight? I can't see it but I still can hear good.

Rachel gets up and turns on the television.

RACHEL
Your favorite movie.

JACKIE
Oh no. Not again. How many times are they gonna show it? That movie should be burned.

CLOSE - TV SCREEN

WE SEE the opening credits and hear the music for THE JACKIE ROBINSON STORY, a 1950 black and white low budget movie that starred Jackie Robinson as himself.

RACHEL
I like it.

JACKIE
You've always liked it. I'm going upstairs to bed.

RACHEL
You need any help getting up the stairs?

JACKIE
No, thanks, I'll be alright.

RACHEL
I won't watch the whole thing. I'll be up soon.

JACKIE
Rae, that's what you always say.

Jackie gets up from his seat and moves slowly out of the living room to the stairs.

CLOSE - TV SCREEN - B/W
THE JACKIE ROBINSON STORY

WE SEE the young Jackie Robinson walking down a dirt road.

NARRATOR (VO)
This is the story of a boy and his dream, but more than that it is the story of an American boy and a dream that is truly American.

CLOSE - RACHEL

She's watching intently.

NARRATOR (VO, contd)
The year 1928, the time spring.

CLOSE - JACKIE

Jackie is struggling to climb the staircase.

NARRATOR (VO, contd)
If you were a young man your thoughts were undoubtedly turning to those of love ...

CLOSE - TV SCREEN - B/W

The young Jackie Robinson steps on a baseball field with a group of white kids already playing on it.

NARRATOR (VO, contd)
... but if you were a young boy your thoughts were of one thing -- baseball.

4 UCLA - JACKIE ROBINSON HIGHLIGHTS MONTAGE

JACKIE (VO)
At UCLA I became the university's first four-letter man.

WE SEE Jackie's greatest runs on the gridiron, high scoring games in basketball, he trots around the bases after hitting a homerun and doing the broad jump.

JACKIE (VO, contd)
I participated in basketball, baseball, football and track and received honorable mention in football and basketball.

5 EXT. LOS ANGELES COLISEUM - DAY

RACHEL ISUM, a most beautiful honey brown sister, waits at the players entrance, along with other girlfriends, parents and families.

Jackie comes through the gate and he isn't in a good mood. He is also limping because of a bad ankle sprain.

RACHEL
Jackie!

Jackie sees Rachel and fights his way through the crowd seeking autographs and whatnot.

JACKIE
Let's get out of here.

6 EXT. COLISEUM - DAY

Jackie and Rachel sit atop the 100,000 seat football stadium. Sprinkled throughout is the clean up crew.

CLOSE - JACKIE AND RACHEL

JACKIE
If we hadn't fumbled that ball, we could have won the game. On top of that I twisted my ankle on the same play.

RACHEL
Will you be able to play next week?

JACKIE
Me miss playing against our archrival Southern Cal? I'd play on one leg, and we'd better win.

RACHEL
If you lose ... you lose.

JACKIE
Rachel, I want you to understand something about me, OK?

RACHEL
I'm listening.

JACKIE
When I compete in sports, or anything else for that matter, I'm trying, doing everything I can to win. Can you understand that?

RACHEL
I will try.

JACKIE
Would you like to go with me to the Homecoming dance? It's gonna be at the Biltmore Hotel.

RACHEL
Are you trying to win me?

Jackie doesn't answer, he is busted.

RACHEL (contd)
... I'd be delighted to go.

CLOSER - TWO SHOT - JACKIE AND RACHEL

For the first time a smile comes to his face and his ankle stops throbbing. He pulls Rachel close to him.

JACKIE
It's going to be a swell affair.

7 INT. BILTMORE BALLROOM - NIGHT

Jackie in his rented tux and the radiant Rachel are dancing. She rests her head on his shoulder as they dance close together to Mood Indigo.

8 INT. UCLA GYM - DAY

Jackie is cleaning out his locker as his teammates watch in shock.

JACKIE (VO)
After two years at UCLA I decided to leave. I was convinced that no amount of education would help a black man get a job.

9 INT. COACHES OFFICE - DAY

Jackie is shaking their hands as they wish him good luck.

CUT TO:

10 EXT. UCLA CAMPUS - DAY

Jackie and Rachel walk hand in hand, she on her way to class.

RACHEL
Jack, you're a senior, one semester away from your degree. That degree can make all the difference in the world when you look for a job. You'll regret it a million times. I thought you never quit.

JACKIE
Rae, I'm not a quitter but this is different. I won't allow my mother to die on her hands and knees scrubbing some white folks' floors who never gave a good goddamn about her. Somebody has to help my mother.

RACHEL
What does she say?

JACKIE
You know the answer to that already. Let me ask you this, is it my education, my college degree, that you're mostly concerned about?

RACHEL
What is there more important than your getting an education, a college degree?

JACKIE
I didn't say there was anything more important. All I asked was whether that was the only reason you were trying to talk me into staying on campus.

RACHEL
You know as well as I do that there are other reasons, and I never like for anyone to ask a question when they know what the answer is. Jack, if that's what you really want, then go look for a job.

She stops and looks him directly in the eyes.

RACHEL (contd)
I love you.

JACKIE
I love you too.

They kiss. We hear bombs exploding.

CUT TO:

NEWSREEL FOOTAGE OF PEARL HARBOR BEING BOMBED.
WE HEAR FDR ADDRESSING THE NATION.

CUT TO:

L.A. TIMES HEADLINE

U.S. DECLARES WAR ON JAPAN

11 EXT. FORT RILEY, KANSAS - DAY

WE SEE much activity on this Army base.

JACKIE (VO)
In May, 1942, the Army sent me to Fort Riley, Kansas for basic training and I found myself in a cavalry outfit.

ANGLE - JACKIE

Jackie running with his all black cavalry outfit.

12 INT. BARRACKS - NIGHT

Jackie lies in his bed as he writes to Rachel.

JACKIE (VO)
My dearest Rae, I miss you so very much. All I live for are your letters.

13 INT. DORM ROOM - NIGHT

Rachel reads his letter.

JACKIE (VO, contd)
Please accept this engagement ring and bracelet in the spirit in which it is given.

She is radiant. Rachel puts on the ring and bracelet.

JACKIE (VO, contd)
I couldn't hold out any longer, I want the world to know you are mine and I am yours. I love you. Jack.

14 EXT. BASE BASEBALL DIAMOND - DAY

Jackie sits in the bleachers as he watches the Army base team practice. All the players are white.

ANGLE - JACKIE

Jackie comes down from the bleachers and steps over next to the MANAGER, COLONEL HIGGINS.

JACKIE
Sir, I would like to try out for the team.

The manager looks him up and down.

COLONEL HIGGINS
Private, you can't play.

JACKIE
Why is that, sir?

COLONEL HIGGINS
You'll have to play with the colored team.

Jackie looks at him.

JACKIE
There is no colored team.

He smiles at Jackie. Jackie salutes him, then walks away.

15 EXT. BASE FOOTBALL FIELD - DAY

The Fort Riley football squad is practicing, defensive and offense divided, going through various plays and drills. Jackie stands on the sidelines alone when COLONEL BONDS who doubles as the football coach walks up to him. Jackie salutes.

COLONEL BONDS
At ease, Robinson. Why are you not suited up, soldier? You know we can use an All American like yourself in the backfield.

JACKIE
I have told you my position, Colonel, sir.

COLONEL BONDS
You are aware, Robinson, that I could order you to play football?

JACKIE
Yes, sir. I am sure that you are aware, though, that no one can make me play inspired football.

COLONEL BONDS
Jackie, I heard you are a troublemaker. Your refusal to play football hasn't made you very popular around here.

JACKIE
Colonel Bonds, I know that, sir. I feel that if I'm good enough to play football I'm good enough to play baseball.

A rubber stamp comes down hard on some papers and it says "TRANSFERRED."

CLOSER ON "TRANSFERRED"

as it is stamped again.

16 EXT. FORT HOOD, TEXAS - DAY

CLOSE ON SIGN THAT READS:

U.S. ARMY BASE - FORT HOOD, TEXAS
TRESPASSERS WILL BE SHOT

JACKIE (VO)
I was transferred to Fort Hood, Texas where I was to take over a platoon of the 761st Tank Battalion.

CLOSE ON CONFEDERATE FLAG

17 INT. ARMY STOCKADE - NIGHT

Jackie Robinson is behind bars. A white MP stands at guard in front of his cage.

Jackie sits in a corner of the tiny cell and writes a letter.

JACKIE (VO)
To the Secretary of NAACP, New York, N.Y. Dear Sir,

CLOSE - JACKIE'S HANDWRITING

JACKIE (VO, contd)
I would like to bring your attention to an incident that recently happened to me.

CLOSE - JACKIE'S FACE

JACKIE (VO, contd)
My reason for writing you is, I would greatly appreciate your advice or help on the matter.

18 EXT. BUS STOP - NIGHT

The Army bus pulls off.

JACKIE (VO)
On the 6th of July I boarded a bus on this post, took a seat beside a colored officer's wife, Mrs. Jones. She had a fair complexion.

19 INT. CELL - NIGHT

Jackie is writing.

JACKIE (VO, contd)
After riding approximately eight blocks, during the time several white passengers were taken on,

20 INT. BUS - NIGHT

Jackie sits next to a very attractive light skin woman, MRS. JONES.

JACKIE (VO, contd)
I was confronted by the bus driver.

BUS DRIVER
Hey, you, sittin' beside that white woman. Get to the back of the bus.

MRS. JONES
I believe the driver is yelling at you.

JACKIE
He's not talking to me.

21 EXT. STREET - NIGHT

The bus pulls over.

22 INT. BUS - NIGHT

The bus driver gets up from his seat and walks down the aisle to where Jackie and Mrs. Jones sit. All heads are turned.

BUS DRIVER
Listen, you, I said get to the back of the bus where colored people belong. Can I see your ID?

JACKIE
Now you listen to me, buddy; you just drive the bus and I'll sit where I please. The Army recently issued orders that there is to be no more racial segregation on any Army post. This is an Army bus operating on an Army post.

BUS DRIVER
You just let me tell you, if you ain't off this bus by the time we get to the last stop, I'm going to cause you a lot of trouble.

JACKIE
I don't care what kind of trouble you plan to cause me. I know what the regulations are. So get out of my face and go drive the bus.

The bus driver who has turned beet red -- a real redneck -- stomps back to drive the bus. All the white passengers' heads are turned looking at Jackie. He stares back.

23 EXT. POST - NIGHT

The bus pulls in. The doors open and the bus driver runs off.

24 INT. BUS - NIGHT

Jackie and Mrs. Jones stand up with the rest of the passengers to exit the bus. They step outside only to be confronted by the driver and the dispatcher.

BUS DRIVER
This is the nigger that's been causin' me trouble.

CUT TO:

25 INT. ARMY COURTROOM - DAY

Jackie is on the witness stand testifying. He looks straight at us.

JACKIE
I put my finger right in his face and warned him you better get off my back. Although I didn't say it exactly in those words.

26 EXT. POST - NIGHT

Jackie is all over the bus driver.

JACKIE
You better quit fuckin' with me.

27 INT. ARMY STOCKADE - NIGHT

Jackie continues to write his letter.

JACKIE (VO)
I am looking for a civilian lawyer to handle my case because he will be able to force the truth with a little technique. These people have a pretty good bunch of lies, and if they convict me I will be dishonorably discharged from the services.

MP
Lights out.

He quickly finishes his letter.

JACKIE (VO)
I know these people can easily be changed and with a good lawyer I can beat the trial. Hoping you can help, I remain, respectfully yours, Jackie Robinson, Camp Hood, Texas.

28 INT. ARMY COURTROOM - DAY

Jackie is on the stand, he talks to us.

JACKIE
Anyone who knows about the Army court-martial system can tell you it's loaded mostly in favor of those bringing the charges.

Captain Bear is on the stand.

CAPTAIN BEAR
Robinson was disrespectful towards me.

DEFENSE ATTORNEY DORAL
How so?

CAPTAIN BEAR
He cupped his chin while talking to me.

DEFENSE ATTORNEY DORAL
You gave the officer at ease, didn't you?

CAPTAIN BEAR
Yes.

DEFENSE ATTORNEY DORAL
Then you consider it disrespectful for a man to be at ease when you have given the order to do so?

Captain Bear is in a jam.

DEFENSE ATTORNEY DORAL
Captain Bear.

CAPTAIN BEAR
I did.

Jackie allows himself a slight smile.

JACKIE (VO)
My lawyer tricked several of the witnesses into confusing testimony ...

DEFENSE ATTORNEY DORAL
No further questions.

JACKIE (VO, contd)
... and luckily there were some members of that court-martial board ...

BOARD MEMBER
You may step down.

Captain Bear slithers back to his seat.

JACKIE (VO, contd)
... who had the honesty to realize what was going on.

Jackie is in prayer.

BOARD MEMBER
Not guilty on all charges.

Jackie lets out a holler.

Jackie hugs his lawyer.

CLOSE - PAPERS

A rubber stamp comes down hard on it and says "TRANSFERRED."

JACKIE (VO)
I guess someone was really anxious to get rid of me fast.

CLOSER ON "TRANSFERRED"

as it is stamped again.

JACKIE (VO, contd)
I was transferred to Camp Breckenridge.

29 EXT. CAMP BRECKENRIDGE - DAY

Jackie is walking amongst the field grounds when an errant baseball rolls into his path. Jackie scoops up the ball and in the same motion fires a rocket back to a pitcher -- TED ALEXANDER.

ALEXANDER
What's your name, soldier? You got an arm.

JACKIE
Jack Robinson.

ALEXANDER
I've heard of you. I'm Ted Alexander, pitch with the Kansas City Monarchs.

JACKIE
Glad to meet you.

ALEXANDER
I knew you were a football and track man.

JACKIE
Play everything.

Jackie asks the guy who was catching could he take over. He hands Jackie his catcher mitt. Jackie squats down.

JACKIE (contd)
That's a nice curve ball.

ALEXANDER
You should write the Monarchs, they're looking for players. Good money in black baseball.

JACKIE
I do need a job after I get discharged.

30 EXT. CAMP BRECKENRIDGE - DAY

Jackie with duffel bag slung over his shoulder walks through the gate of the camp.

JACKIE (VO)
So I wrote the Monarchs. After checking me out, they responded quickly and accepted me on a tryout basis for spring training.

31 EXT. WAGON WHEEL HOTEL - NIGHT

Jackie, dressed in civvies, walks past the broken down KANSAS CITY MONARCHS bus, parked next to it is a spanking new Cadillac.

JACKIE (VO, contd)
I was ordered to report to Houston. The pay of $400 a month was a financial bonanza for me. My pitcher friend had told the truth about the pay, I finally had a job.

32 EXT. PRACTICE FIELD - DAY

SATCHEL PAIGE is on the mound, black or white one of the most famous, most gifted pitchers of all time. Jackie Robinson is standing off to the side in awe.

ANGLE - FRANK DUNCAN, PLAYER/MANAGER OF THE KANSAS CITY MONARCHS

DUNCAN
Robinson, grab a bat and get in there.

ANGLE - FIELD

Jackie reluctantly picks up a bat and gingerly steps into the batter's box.

Catcher SAMMIE HAINES takes off his mask and looks up at Jackie.

SAMMIE
You ready?

JACKIE
Yeah, I'm ready.

SAMMIE
You ready, Satch?

SATCHEL
Y'know I was born ready. College boy, see if they taught you about the Midnight Rider in school.

SAMMIE
You in for it now.

Sammie puts his mask on and squats down, while Jackie digs in.

Satchel, all legs and arms, begins his windup and fires a fastball right down the middle of the plate.

Pow! The ball explodes into the catcher's mitt. Jackie is paralyzed, the bat didn't leave his shoulder.

JACKIE
I never saw it.

Sammie returns the ball to Satchel.

SATCHEL
Where did you go to school? U.C. of the L.A. Did they teach you 'bout the 'fore day creeper?

JACKIE
Sammie, what's that?

SAMMIE
You see, soon enough.

Satchel begins his windup, but it's in slow motion, he hesitates right before the ball is thrown.

Jackie's timing is all messed up, and he misses badly with his swing. The ball flutters into Sammie's mitt.

SATCHEL
You might better go back to some mo' schoolin'.

DUNCAN
Robinson, get out of there, take some grounders at short.

Jackie grabs his mitt and runs to play shortstop.

Duncan hits a groundball to Jackie.

Jackie fields the ball flawlessly and fires a strike to first base.

DUNCAN
Robinson, at least you can field and throw.

33 EXT. PRACTICE FIELD - NEXT DAY

We are watching a scrimmage game of the Monarchs.

Satchel is in the stretch position.

Jackie takes a small lead off first base. He is being held close by BONNIE SERRELL.

Satchel takes a quick glance over his shoulder at Jackie.

Satchel throws the ball.

Jackie takes off for an attempted steal of second base.

The batter, CHICO RENROE, swings and misses, Sammie comes up firing with a peg to second base.

The second baseman, BILL WILLIAMS, straddles the base as he gets the throw and makes the tag on a sliding Jackie in one fluid motion. He's out by a mile.

Duncan, disgusted, spits a stream of tobacco juice.

34 INT. SHOWERS - DAY

Jackie, despondent, is showering when Satchel walks up to him.

SATCHEL
College boy, let me tell you somethin'.

Jackie turns around to face him.

SATCHEL (contd)
You cannot outrun the ball. You got a lot of speed, and you're quick but you have to take advantage of that.

JACKIE
How?

SATCHEL
You've got to get the big lead off the pitcher.

JACKIE
Thanks, Satchel.

SATCHEL
Remember, you cannot outrun the ball.

35 INT. LOCKER ROOM - DAY

Jackie is getting dressed along with his teammates when the phone rings. Sammie answers it.

SAMMIE
Hello ... Hold on. Roomie, it's for you.

Jackie gets up and takes the receiver from Sammie.

JACKIE
Yeah.

36 INT. OFFICE - PITTSBURGH COURIER - DAY

WENDELL SMITH sits at his desk with feet propped up.

WENDELL
Jack, this is Wendell Smith, the sports editor of the Pittsburgh Courier.

JACKIE (OS)
Oh, how are you, Mr. Smith. I want to thank you for writing those articles about my court-martial. You helped save my neck.

WENDELL
Think nothing of it.

37 INT. LOCKER ROOM - DAY

JACKIE
How can I help you?

38 INT. COURIER OFFICE

WENDELL
Jack, the Boston Red Sox have agreed to give some Negroes a tryout.

WENDELL (OS)
We need a couple or three good men. Can you come up?

JACKIE
Aw, c'mon, quit playing.

WENDELL
I'm not playing. A city councilman and some other people have put so much heat on the Red Sox that they caved in to a tryout. Now we've got to put up or shut up.

JACKIE
Wendell, I just got here, I'm struggling as it is trying to make the squad. Man, I need this money.

WENDELL
We really need you. You know how important it is to the whole race for us to put our best foot forward.

WENDELL (OS)
We need players of your background and ability.

JACKIE
Who else you got?

WENDELL
Sam Jethroe of the Cleveland Buckeyes and Marvin Williams of the Philadelphia Stars.

Jackie's silent.

WENDELL (OS)
You could fix us up pretty.

Jackie's thinking.

39 EXT. FENWAY PARK - BOSTON, MASSACHUSETTS - DAY

Jackie, Marvin, Sam and Wendell sit in the dugout.

Fenway is empty except for two Red Sox coaches and general manager EDDIE COLLINS who watches from high above the field.

JACKIE
Listen, Smith, it burns me up to come fifteen hundred miles to have them give us the runaround.

SAM
The man is right.

WENDELL
I know you didn't expect the red carpet rolled out for you? Did you?

JACKIE
No.

WENDELL
Well then, they've had us waiting for four days, to get discouraged and go home. They want us to quit.

MARVIN
We've waited this long.

WENDELL
Exactly, let's show them we can play this game of baseball.

One of the Red Sox coaches approaches them.

COACH
Let's go, we don't got all day.

40 TRYOUT MONTAGE

The Red Sox coaches hit balls to Jackie, Marvin and Sam. They all exhibit their fielding ability, no errors are made. The coaches somewhat miffed tell them to come in and hit some balls. Jackie, Marvin and Sam rifle shots all around Fenway, several go over the Green Monster (the left field wall). It is an impressive hitting and fielding display.

ANGLE - EDDIE COLLINS

From his perch atop Fenway, he yells:

COLLINS
Get those niggers off the field.

TIGHT FOUR SHOT

Wendell, Jackie, Marvin and Sam all look up at the voice.

41 EXT. HIGHWAY - NIGHT

The Cadillac leads the Monarchs bus.

JACKIE (VO)
When I look back at what I had to go through in black baseball ...

42 INT. BUS - NIGHT

The Kansas City Monarchs are asleep or trying to find the best possible position to sleep in these cramped quarters.

CLOSE - FACES

JACKIE (VO, contd)
... I can only marvel at the many black players who stuck it out for years in the Jim Crow leagues ...

43 INT. CADILLAC - NIGHT

Satchel's happily singing with the radio.

JACKIE (VO, contd)
... because they had nowhere else to go.

44 EXT. GAS STATION - NIGHT

The Monarchs bus rolls into this dingy gas station diner in deep, deep Alabama.

The road-weary players trudge off the bus.

JACKIE (VO, contd)
In those days a white ballplayer could look forward to some streak of luck or some reward for hard work to carry him into prominence or even stardom.

45 INT. DINER - NIGHT

A few white patrons sit at the greasy counter. Their heads turn when Duncan comes in flanked by several players.

DUNCAN
Sir, I got a bunch of hungry men on that bus out there.

JACKIE (VO)
What had the black player to hope for? What was his future?

DUNCAN
Do you think we could get some food to go? Maybe cold drinks?

OWNER
Boy, do you know where you are?

DUNCAN
Alabama, sir.

OWNER
Good, we're out of food.

DUNCAN
Thank you kindly.

Duncan and his men leave quickly. The white patrons openly laugh, "the South still lives."

46 EXT. GAS STATION - NIGHT

Jackie walks over to the ATTENDANT pumping gas into the Monarchs bus.

JACKIE
That's enough.

ATTENDANT
Only got a quarter-tank filled.

JACKIE
You heard what I said, take the pump out.

The attendant does as he is told.

ATTENDANT
Is something wrong?

JACKIE
If we're not good enough to eat here then we're definitely not going to be stupid enough to give you our business also. We'll find another stop down the road that likes the color of our money.

DUNCAN
Everybody on the bus, you heard what Jackie said. Let's move on down the road -- men!

As the Kansas City Monarchs file past Jackie and Duncan to get on the bus WE CAN SEE a new earned respect for the rookie college boy.

47 INT. BRANCH RICKEY'S OFFICE - BROOKLYN, NEW YORK - DAY

Wendell Smith sits before BRANCH RICKEY, President of the Brooklyn Dodgers.

RICKEY
Glad you could make it.

WENDELL
Thanks for having me, Mr. Rickey. What can I do for you?

RICKEY
As you have probably read, I'm forming the United States League which will be composed of all black teams. What do you think?

WENDELL
Mr. Rickey, do you want my honest opinion?

RICKEY
Please do.

WENDELL
I think it stinks. The Negro ballplayers should be allowed to play in the major leagues. All this is doing is keeping the status quo.

RICKEY
I beg to differ. The United States League will be better organized, better run, and I hope to eventually absorb it into the majors. Professionally run, from top to bottom.

WENDELL
Well, Mr. Rickey, I still think this is the roundabout way to break the color barrier.

RICKEY
I heard about your Boston tryout. How did it go?

WENDELL
America knows it is time.

RICKEY
Were there any players in your group really good enough to make the majors?

WENDELL
There was one player who could make it in any league -- Jackie Robinson.

RICKEY
Robinson, eh? Jackie Robinson. I must remember that name.

CUT TO:

48 EXT. COMISKEY PARK - NIGHT

CLYDE SUKEFORTH, Branch Rickey's top scout and right hand man, buys a program from a vendor and moves down the aisle next to the Monarchs dugout.

ANGLE - SUKEFORTH

He reads his program.

Jackie emerges from the dugout talking to Sammie.

Sukeforth is looking for Jackie's number in the program.

CLOSE - PROGRAM

WE SEE: JACKIE ROBINSON SS. 8

ANGLE - SUKEFORTH

Clyde moves closer to the rail and he motions towards Jackie.

SUKEFORTH
You're Jackie Robinson, right?

JACKIE
That's right.

SUKEFORTH
I'm Clyde Sukeforth of the Brooklyn Dodgers organization.

Clyde holds out his hand. Jackie gives a look of disbelief then shakes his hand.

SUKEFORTH (contd)
Seriously, I represent the Brooklyn Dodgers. You might have heard that Branch Rickey, our general manager, is organizing another Negro league and a team of Brown Dodgers. He's eager to get some topnotch ball-players. We've heard a lot of glowing reports about you and he asked me to come out tonight and look you over. He wants me to see you throw a few from the hole at shortstop.

JACKIE
Wrong time. You won't see me throw any from the hole tonight. I've got a bum shoulder. Fell on it a couple of days ago, and the trainer says I'll be out for a week.

SUKEFORTH
I see. But I sure would like to talk to you after the game. Any chance of your meeting me?

Jackie gives Clyde the once over, he got burned before with that tryout in Boston, he does not want to be hoodwinked, bamboozled or led astray again. He pounds his fist into his glove.

JACKIE
What did you say your name was?

SUKEFORTH
Sukeforth. S-u-k-e-f-o-r-t-h. Look, Robinson, I'm staying at the Stevens.

Jackie comes back into the dugout.

SATCHEL
Who's the ofay fellow you were talking with, Jackie?

JACKIE
Don't know. He says he's scouting me for the Brooklyn Brown Dodgers.

Everyone on the bench laughs, including Jackie.

BONNIE
Yeah, and Babe Ruth signed me to the New York Yankees a month ago.

SATCHEL
I'm a scout too. I'm from Moose Face Troop No. 60 and if I pass my Eagle test next week, I'm gonna fly away.

49 EXT. STEVENS HOTEL - NIGHT

Jackie and Clyde walk. WE FOLLOW them with a TRACKING SHOT.

JACKIE
Why is Mr. Rickey interested in my arm?

SUKEFORTH
Robinson, I'm going to cut to the quick. Mr. Rickey is very much interested in the possibility of you joining his Brown Dodgers. He wants you to come to Brooklyn.

JACKIE
I just can't leave my team and run off to Brooklyn. I'm making one hundred dollars each and every week. I go, I'll get fired. When does he want me?

SUKEFORTH
Tomorrow.

50 INT. RICKEY'S OFFICE - DAY

Branch Rickey sits perched behind his desk, Jackie in front of him and Sukeforth sits by the door.

RICKEY
Do you drink?

JACKIE
Never had a drink in my life.

RICKEY
You got a girl?

JACKIE
I don't know.

RICKEY
What do you mean you don't know.

JACKIE
I mean that I had a girl, we're engaged, but the way I travel with the Monarchs, I don't, we don't see each other, a fellow can't be too sure.

RICKEY
Is she a fine girl, good family background, educated girl?

JACKIE
Mr. Rickey, they don't come any finer.

RICKEY
Then you know doggone well you've got a girl. When we get through today you may want to call her up, because there are times when a man needs a woman by his side. By the way, are you under contract to the Monarchs?

JACKIE
No, sir.

RICKEY
Do you have any agreement with them, written or oral to play with them either the rest of this year, next year or any length of time?

JACKIE
No, sir. We just play from payday to payday.

RICKEY
Do you have any idea why I want to talk to you?

JACKIE
All I know is what Mr. Sukeforth told me.

RICKEY
That's what Mr. Sukeforth was supposed to tell you. The truth is you are not here as a candidate for the Brooklyn Brown Dodgers. I've sent for you because I'm interested in you as a candidate for the Brooklyn National League club. I think you can play in the major leagues. How do you feel about it?

Jackie is stunned.

RICKEY (contd)
You think you can play for Montreal? If you make it there first, you'll have a chance with the Brooklyn Dodgers.

JACKIE
Brooklyn Dodgers?

Rickey swivels in his chair to Sukeforth.

RICKEY
Think he can make the grade?

SUKEFORTH
He's good. He can run. He can hit. He can field.

Rickey roars and points a finger at Jackie.

RICKEY
I know he's a ballplayer. What I don't know is whether you have the guts!

Jackie is speechless. No one has ever challenged his courage before or lived to tell about it.

RICKEY (contd)
The one thing I want to convince you of is we can't fight our way through this, Jackie. We've got no army, no owners, very few newspapermen and many of the fans will be hostile. It's going to be tough. We can win only if we can convince the world that I'm doing this because you're a great ballplayer and a fine gentleman.

Rickey studies Jackie.

RICKEY (contd)
So there's more than just playing. I wish it meant only hits, runs, and errors -- only the things they put in the box score. Jackie, as you know, a box score is a democratic thing. It doesn't tell how big you are, what church you attend, what color you are or how
(MORE)

RICKEY (contd)
your father voted in the last election. All it says is what kind of ballplayer you were on that particular day.

JACKIE
It's the box score that really counts?

RICKEY
It's all that ought to count, maybe one of these days it will be all that counts. That's one of the reasons why you are here, Jackie. It'll take a lot of courage.

SUKEFORTH
It might take more courage for Mr. Rickey and the organization than you. Have you thought of that?

JACKIE
I haven't thought of anything. It's all so sudden, hit me right between the eyes.

RICKEY
Have you the guts to play the game no matter what happens? That's what I want to know!

JACKIE
Mr. Rickey, I think I can play the game.

RICKEY
Have you the guts? We're tackling something big here, Jackie. If we fail it will be another twenty years before it is attempted again.

SUKEFORTH
If we succeed, Brooklyn will win a pennant.

RICKEY
Clyde, you think this is our boy? Can he take it?

SUKEFORTH
That I don't know, Mr. Rickey.

RICKEY
You're standing in the batter's box in a tense situation. I'm a notorious bean-baller. I wing a fast one at you that grazes your cap and sends you sprawling back on your butt. What do you do?

JACKIE
Mr. Rickey, they've been throwing at my head for a long time.

Rickey is in Jackie's face.

RICKEY
All right. Now I'm an opposing player, and we're in the heat of a crucial game. Suppose I collide with you at second base. As we untangle I yell at you "get out of my way, you dirty black son of a bitch." What do you do?

Rickey is nose to nose with Jackie, who does not answer. He continues.

RICKEY (contd)
All right. You're playing short-stop and I come down from first, stealing, flying in with my spikes high. I cut you in the leg. As the red blood trickles down your black shin I grin at you and say, "Now how do you like that, nigger boy?" What do you do?

Rickey is practically touching his face to Jackie's face, who is burning hot inside.

JACKIE
Mr. Rickey, do you want a ball-player who's afraid to fight back?

Rickey explodes!

RICKEY
I WANT A BALLPLAYER WITH GUTS ENOUGH NOT TO FIGHT BACK!

Rickey stops pressing Jackie momentarily and walks across the office.

RICKEY (contd)
You've got to do this job with base hits and stolen bases and fielding ground balls, Jackie. Nothing else.

Rickey takes off his jacket and rolls up his sleeves.

CUT TO:

51 INT. HOTEL LOBBY - DAY

Branch Rickey stands between Jackie and the desk clerk.

RICKEY
They'll taunt and goad you.

JACKIE
I'd like a room for one night please.

DESK CLERK
No Nigras allowed.

52 INT. RESTAURANT - DAY

Branch Rickey stands between Jackie and the Maitre D'.

RICKEY
They'll do anything to make you react.

JACKIE
Seating for one please.

MAITRE D'
I'm sorry but you can't eat here in the dining area with your team-mates. Perhaps you would take your meal back in the kitchen?

CUT TO:

53 INT. RICKEY'S OFFICE - DAY

RICKEY
Now, it's the World Series, that's where we play for keeps, everything under the sun goes. This base runner wants to win in the most desperate way.

CUT TO:

54 EXT. EBBETS FIELD - DAY

Branch Rickey stands at second base, along with the umpire. A base runner is barreling in on Jackie who is making the tag.

RICKEY (contd)
He hurls himself at you and you jab him hard in the ribs with the ball. The ump cries ...

UMPIRE
You're out!

RICKEY
He jumps up.

The base runner jumps up.

CUT TO:

55 INT. RICKEY'S OFFICE - DAY

RICKEY
All he can see is that black face of yours shining in his eyes.

CUT TO:

56 EXT. EBBETS FIELD - DAY

RICKEY (contd)
He yells.

BASE RUNNER
Don't hit me with the ball like that, you tar-baby black son of a bitch.

CUT TO:

57 INT. RICKEY'S OFFICE - DAY

RICKEY
They'll try to provoke a race riot in the ballpark.

CUT TO:

58 EXT. EBBETS FIELD - DAY

RICKEY (contd)
He swings.

The base runner swings and connects with Jackie's face.

CUT TO:

59 INT. RICKEY'S OFFICE - DAY

RICKEY (contd)
And socks you right in the cheek. What do you do?

JACKIE
Mr. Rickey, I've got two cheeks.

Rickey smiles, this is what he wants to hear.

RICKEY
Good. Will you do it? Can you do it?

JACKIE
I can do it, Mr. Rickey.

RICKEY
Why? Why will you do it? Why are you willing to subject yourself to ridicule, insult, perhaps injury and all the indignities that men are capable of. Do you wish to be white?

JACKIE
No, sir, I do not wish to be white, but doing this will help my people. It might encourage colored boys who haven't had my chances. They'll work harder and better.

RICKEY
You can't fight back. That's going to be the hardest part of all. No matter what happens, you can't fight back.

JACKIE
Mr. Rickey, you may start with me, but you won't finish with me.

Branch Rickey comes towards Jackie and gives him a firm, warm handshake.

JACKIE (VO)
I was offered and agreed to sign later a contract with a $3,500 bonus and a $600 a month salary. I was officially a Montreal Royal.

60 INT. HOTEL ROOM - NIGHT

Jackie is playing cards with ROY CAMPANELLA, a roly-poly, stocky, but powerfully built catcher with the Baltimore Elite Giants.

CAMPANELLA
Do you know this character named Branch Rickey?

JACKIE
Yeah, owns the Brooklyn Dodgers.

CAMPANELLA
Well, I had a meeting with him.

JACKIE
About what?

CAMPANELLA
Listen to this, this fool, we talked, or rather Mr. Rickey did. Man, he's the talkingest man I ever did see and hear. He asked me a million questions about baseball, all about my life.

Jackie is listening hard.

CAMPANELLA (contd)
He had everything down that I had ever done, home, school, parents, everything.

JACKIE
What did Mr. Rickey want?

CAMPANELLA
He talked and talked some more, finally he asked me if I would like to play in the Dodgers organization.

JACKIE
And what did you say?

CAMPANELLA
I said no. I'm making good money with the Baltimore Elite Giants. Who knows if that Negro League of his is gonna work?

JACKIE
Roy, I signed.

CAMPANELLA
Why mess up a sure thing with a maybe? I make one of the highest salaries in the Negro Leagues. I hope you don't lose your job with the Monarchs.

JACKIE
Did Mr. Rickey tell you that he wanted you for the Brown Dodgers?

CAMPANELLA
No.

Jackie slams his card down on the table. He wins the hand and explodes with joy.

JACKIE
I didn't sign with the Brown Dodgers. I'm going to play for Montreal. I'm going to be the first Negro in organized baseball. I'm flying up to Montreal tomorrow for the official signing. It's going to be big -- lights, cameras, everything.

Roy sits there, in a daze, wondering if his "no" to Mr. Rickey had terminated his chances of playing in the bigs also.

JACKIE (contd)
Not the Brown Dodgers, the Brooklyn Dodgers.

61 INT. DELORMIER DOWNS BALLPARK - MONTREAL, CANADA - DAY

The room is packed with newspaper reporters, radio men and photographers. They are restless, waiting for the press conference to begin.

ANGLE - DOOR

In walks HECTOR RACINE, President of the Montreal Royals, LT. COLONEL GAVREAU, VP, BRANCH RICKEY JR., Director of the Brooklyn Dodgers farm system and Jackie Robinson. They stand before the mikes.

RACINE
Good morning, gentlemen of the press. I'm happy to report that the Montreal Royals have signed Jackie Roosevelt Robinson for the upcoming 1946 season.

ANGLE - ROOM

A nuclear bomb has been dropped. Mayhem breaks out as reporters dash out for the telephones to break the news to their papers and radio stations.

Jackie seems to be overwhelmed, partly blinded by the flashbulbs that are going off in his face.

Racine tries to talk over the bedlam.

RACINE (contd)
We made this step for two reasons. First, we are signing this boy because we think of him primarily as a ballplayer. Secondly, we think it's a point of fairness. We will back Jackie to the hilt, but he will have to fight for his place at training camp like every other rookie.

Branch Jr. steps before the mikes.

BRANCH JR.
Mr. Racine and my father Branch Rickey undoubtedly will be criticized in some sections of the United States where racial prejudice is rampant. They are not inviting trouble, but they won't avoid it if it comes, Jack Robinson is a fine type of young man, intelligent and college bred, and I think he can take it, too. It may cost the Brooklyn organization a number of players. Some of them, particularly if they come from certain sections of the South, will steer away from a club with Negro players on its roster. Some players now with us may even quit, but they'll be back in baseball after they work a year or two in a cotton mill.

The press laughs.

BRANCH JR. (contd)
And now without further ado, Jack Robinson.

Jackie moves to the microphone.

JACKIE
Thank you, Mr. Branch Rickey Jr. Well, I'm the new guinea pig.

Everyone laughs.

JACKIE (contd)
I'm delighted to have been chosen to break the color line. And I'm not naive to the fact that there will be problems from fans and other players. But I'm ready to take the chance. Maybe I'm doing something for my race.

62 EXT. BASEBALL FIELD - DAY

Satchel Paige stands alone on the pitcher's mound throwing bullets to the plate. He's in his street clothes and drunk.

SATCHEL
C'mon, joker, here's my hesitation pitch, see if you can hit it.

Satchel begins his big windup and freezes in mid-motion but being inebriated he loses his footing and falls on his ass.

SATCHEL (contd)
You still can't hit me, you black sons of bitches. You black, you blue black sons of bitches.

Sammie sees his batterymate sprawled out on the mound. He walks to him.

SATCHEL
Sammie, who's the greatest pitcher that ever lived?

SAMMIE
You are.

SATCHEL
Who?

SAMMIE
You are.

SATCHEL
And who am I?

SAMMIE
You're Satchel Paige, the greatest pitcher that ever lived.

SATCHEL
Damn right, I am.

SAMMIE
Let me help you up.

SATCHEL
Leave me be, this is this pitcher's mound. I'm the world's greatest pitcher and this is my home, my domain so I'm gonna keep my black ass right here.

SAMMIE
Satch, you've had too much to drink.

SATCHEL
So what if I have. I can be drunk and still be the greatest pitcher that ever lived. I should have been the one. It should have been me. Everybody knows it too, and that includes white boys, they know it too. DiMaggio, Williams, none of them want to mess with ole Satch.

SAMMIE
Jackie is a fine ballplayer also.

SATCHEL
But is he a legend? Hell, no! Satchel is getting up in years and I think this was my last chance. It's just because Jackie has an education.

SAMMIE
It's more than that.

SATCHEL
College books don't make you a ballplayer.

SAMMIE
C'mon, I'll help you up.

Sammie struggles to get Satchel up on his feet, then he puts his arm around his shoulder and helps him off the empty field.

SAMMIE (contd)
You just hold on. If Jackie makes it, you and a whole lot of other colored ballplayers will make it also. We'll have a fighting chance.

SATCHEL
Who's the greatest pitcher that ever lived?

SAMMIE
You are, Satchel Paige.

SATCHEL
You goddamn right, I am Satchel Paige.

63 INT. PASADENA CHURCH - DAY

Rachel Isum and Jackie Roosevelt Robinson are getting married. It is being performed by Reverend Karl Downs, both mothers and family members from both sides are present, plus a lot of Jackie's Pepper Street gang members (Ray Bartlett and Jack Gordon).

REV. DOWNS
And you may kiss the bride.

Jackie and Rachel slowly turn towards each other, he gently lifts her wedding veil from in front of her face. They stare at each other, then kiss.

64 INT. SMALL HOTEL ROOM - NIGHT

Jackie and Rachel are in the same loving embrace when they both lose balance and fall onto the small bed. They continue to kiss.

65 EXT. DAYTONA BEACH AIRPORT -

Jackie and Rachel exit the airport When they are greeted by Wendell Smith and BILLY ROWE.

JACKIE (VO)
A few weeks after the wedding we flew to Daytona Beach, Florida where I was to report for spring training with the Montreal farm club.

WENDELL
We thought you'd never get here.

JACKIE
So did we.

BILLY
Rachel, how was the trip?

RACHEL
The Jim Crow South is a new experience for us.

BILLY
Hi, Jackie, I'm your chauffeur.

JACKIE
I've had better chauffeurs and I've had better cars.

WENDELL
Let's get your luggage.

66 INT. BEDROOM - MORNING

The early morning light is shining across the room, and as Rachel stirs in her bed WE SEE Jack. He is getting dressed in his Montreal Royal road uniform.

CLOSE - RACHEL

She sits up in bed and watches her husband.

RACHEL (VO)
Jackie dressed in our room that first day, and I still remember vividly his leaving for that first practice session.

He's putting on his sanitary hose and then stirrups.

RACHEL (VO, contd)
I felt so terribly sorry for him. You know how you feel when you send a child out to school for the first time ...

Rachel watches.

RACHEL (VO, contd)
... and when you don't know how he will adjust, or whether the other children will pick on him, or whether he will like the teacher.

He puts on his pants.

RACHEL (VO, contd)
I wanted to watch the day's proceedings, but I felt I shouldn't do anything that might embarrass him.

Jackie puts on his jersey.

RACHEL (VO, contd)
I could just hear some antagonistic player shouting:

We hear a voice:

PLAYER (OS)
"HEY, JACK, DID YOU BRING MAMA ALONG TO BE YOUR NURSEMAID?"

RACHEL (VO)
... or some such remark ...

Rachel watches.

RACHEL (VO, contd)
... and I knew that the less opportunity for an upsetting incident like this, the better Jack's chances would be.

Jackie puts on his cap.

JACKIE
How do I look?

RACHEL
You're the handsomest man ever to put on a baseball uniform.

JACKIE
Thanks, I'll remember that when pitchers are throwing at me.

RACHEL
Come here.

Jackie leans over the bed to Rachel.

RACHEL (contd)
Good luck, you know that I love you dearly?

JACKIE
Rae, I know that.

They embrace and kiss.

67 INT. CAR - ROAD - MORNING

In the car is Wendell, Billy (who's driving), SAM LACEY, another black newspaperman from the Baltimore African-American, and JOHN WRIGHT, in uniform, a black pitcher who was also signed by Branch Rickey.

WENDELL
Jack, that's John Wright, a pitcher, going to make the team like you.

JACKIE
Pleased to meet you.

JOHN
Same here, good luck to the both of us.

JACKIE
We're gonna need it.

68 INT. BALLPARK - DAY

200 ballplayers, all in the Dodgers organization, are working out, hitting fungoes, running laps on the outfield warning track, playing catch with each other, and making a lot of noise. The second they see Jackie, John and company, all activity stops immediately. They walk quickly to the sidelines where they are beset by the press.

REPORTER #1
Hey, Jackie, how 'bout a couple of questions?

REPORTER #2
C'mon, Jackie.

Jackie looks at Wendell, who gives him a nod of approval.

JACKIE
OK, and this here is John Wright, a fine pitcher who'll be in camp with me also.

REPORTER #1
Jackie, you think you can get along with these white boys?

JACKIE
I've gotten along with white boys at UCLA, at Pasadena, in high
(MORE)

JACKIE (contd)
school and in the Army. I don't know why these should be any different.

REPORTER #2
What will you do if one of these pitchers throws at your head?

JACKIE
I'll duck like everybody else.

The reporters laugh.

REPORTER #3
Do you think you can win the shortstop job from Stanley Breard, who I might add is the most popular player on the Montreal squad.

JACKIE
I don't know whether I can win any job or not. I just mean to do the best I can.

REPORTER #3
Do you have hopes of playing with Brooklyn some day?

JACKIE
Of course I do, just like all those other players out there.

REPORTER #3
So that means you're out after PeeWee Reese's job, since you're a shortstop.

JACKIE
Now wait a minute -- it doesn't mean I'm out after any individual's job. It just means that I'm going to do my darndest to make the team, then I'll play wherever I can best help the team. I can't worry about Brooklyn, I haven't made Montreal yet. Besides, ask John some questions.

SUKEFORTH
That's enough. Come on, I want you to meet Clay Hopper, manager of the club.

ANGLE - DUGOUT

SUKEFORTH (contd)
Skipper, this is Robinson and Wright.

WRIGHT
Glad to meet you!

ROBINSON
Hello.

HOPPER
Hope you boys had a nice rest this winter. We aren't gonna do much today. Just throw the ball around and hit a few. Robinson, you're a shortstop, aren't you?

JACKIE
That's what I played at Kansas City, I hope I'm good enough to be one at Montreal.

HOPPER
Wright, what's your best pitch?

WRIGHT
Fast ball! Got a decent curve too.

HOPPER
Got a change-up?

WRIGHT
Can't throw a change-up.

HOPPER
You'll need one in this league. So Sukeforth, start working with him now. But remember, take it easy.

Sukeforth walks the players out to right field to begin working them out alone.

JACKIE (VO)
During this time of trial while my fellow players were not overly hostile to John and me, they made no particular effort to be friendly.

Jackie's throwing and catching with Wright.

JACKIE (VO, contd)
They didn't speak to us except in the line of duty ...

Wright's throwing and catching with Jackie.

JACKIE (VO, contd)
... and we never tried to engage them in conversation.

Branch Rickey who sits in his box next to the Montreal dugout listens to his manager.

HOPPER
Mr. Rickey, please don't do this to me.

RICKEY
What in tarnation are you talking about?

HOPPER
Mr. Rickey, I'm white ...

RICKEY
Plain as day.

HOPPER
I'm white and I've lived in Mississippi all my life. If you do this to me, you're going to force me to move my family and my plantation out of Mississippi.

RICKEY
Clay, you're the manager of the Montreal Royals, all of them. And if you wish to continue to manage this club you'll act accordingly, or you can go back to Mississippi!

HOPPER
Yes, Mr. Rickey.

69 EXT. FIELD - DAY

Jackie is fielding ground balls at shortstop.

JACKIE (VO)
I went to practice the next day determined to show Manager Hopper that I could really play this game.

He's putting on a show with his defensive skills.

JACKIE (VO, contd)
I raced all over the field trying to make sensational stops, and I pegged the ball to first base as hard as I could ...

He pegs the ball from the hole to first base.

JACKIE (VO, contd)
... attempting to belie reports that I had a weak arm.

SUKEFORTH
Don't overdo it, or you'll get a sore arm.

WRIGHT
Beautiful throw.

Branch Rickey slaps Hopper on the shoulder.

RICKEY
Look at that, there's coordination, agility.

A screaming line drive is hit to his left, Jackie makes a diving stop and flips the ball to the second baseman to start a doubleplay.

Rickey slaps Hopper on the shoulder harder.

RICKEY
You see that, Clay? That's an aptitude play, the best play in baseball. That's a super-human play.

HOPPER
Mr. Rickey, do you really think a nigger's a human being?

He looks at his manager, ignores those ignorant words and goes back to watching Jackie.

70 INT. HOUSE - NIGHT

JACKIE
Rae, I can't lift my arm.

RACHEL
What happened?

JACKIE
I hurt it throwing, trying to do too much too soon.

RACHEL
Let me help you.

Rachel unbuttons his shirt and gently pulls it off.

JACKIE
Just my luck, now what do I do?

71 EXT. FIELD - DAY

Branch talks to Jackie.

RICKEY
You've got to get in there, sore arm or not. For anybody else it would be all right, but remember that you're here under extraordinary circumstances.

JACKIE
I know, Mr. Rickey. I'll do it.

RICKEY
You can't afford to miss a single day of practice or some of the other players will start rumors you're goldbricking. They'll say you're doggin' it, pretending your arm is sore.

JACKIE
Yes, Mr. Rickey, but still my arm is about to fall off.

RICKEY
Move over from shortstop to second base. You won't have to throw as far.

Jackie is in position at second base when Hopper hits him a ground ball.

CLOSE - JACKIE

Jackie fields it cleanly but his throw bounces twice before it reaches the first baseman.

CLOSE - RICKEY

RICKEY
Clay, we'll have to make a first baseman out of him.

CLOSE - HOPPER

He shows his disgust by spitting out a brown stream of tobacco juice.

72 EXT. FIELD - DAY

Branch is instructing Jackie how to play first base. WE SEE him bobble throws, miss cutoffs, just plain messing up.

73 INT. HOUSE - NIGHT

Rachel is applying cold compresses, this time to his shoulder.

RACHEL
How does it feel?

Jackie does not answer, he is mum.

RACHEL
Your arm will be fine in the morning.

JACKIE
How can you be so sure?

RACHEL
Faith.

74 EXT. FIELD - DAY

Jackie takes the field.

FAN #1
Come on, black boy. You can make the team.

FAN #2
You wanted a chance, now what are you gonna do about it?

Jackie is lined up with John Wright, about to play catch.

JACKIE
Here it goes.

JOHN
Take it easy, Jackie.

Jackie throws the ball to John.

JACKIE
It doesn't hurt.

JOHN
There you go.

John fires the ball back to Jackie.

JACKIE
Thank God ...

He throws again, harder this time.

JACKIE (contd)
... it doesn't hurt.

75 EXT. DELAND FIELD - DAY

The team bus is in front of the gate, a crowd is milling around.

Hopper talks to city officials.

HOPPER
What you're telling me is the game has been cancelled because the stadium lights are out of order?

OFFICIAL
That's exactly what I'm telling you!

HOPPER
But this isn't a night game.

OFFICIAL
Don't matter.

76 EXT. SANFORD STADIUM - DAY

Jackie and the Royals finally play, he's up at bat.

CLOSE - PITCHER

He throws.

CLOSE - JACKIE

Jackie swings, and singles to left.

CLOSE - JACKIE

Dancing off first base, he steals second base.

ANGLE - BATTER

Tom Tatum is up and singles to right field.

CLOSE - HOPPER

Clay who's coaching third base sends Jackie home.

CLOSE - JACKIE

Jackie going at full speed rounds third towards home plate.

ANGLE - HOME PLATE

Jackie beats the ball with a slide into the catcher trying to block the plate and a cloud of dust goes up. When Jackie stands up to dust himself off a local SHERIFF is looking at him right in the kisser.

SHERIFF
Now you git off'n this heah field right now. Eff-nya don't ah'm puttin' ya' in the jail house righ now. So hep me eff ah don't.

Hopper runs out of the dugout for Jackie's defense.

HOPPER
What's wrong? What did he do? He hasn't broken any laws.

SHERIFF
Yes he did.

HOPPER
What?

CLOSE - SHERIFF

SHERIFF
We told y'all to leave dem Nigra players home. We ain't having Nigras and white boys playing on the same field in this town. It's the law and ah'm heah to tell ya. Nigras and whites cain't be togetha, they cain't sit togetha, and ya know damn well they cain't git married togetha.

HOPPER
Jackie, take a shower.

CLOSE - JACKIE

JACKIE
OK, Skipper, tell him that ah'ma gittin'.

77 INT. TRAIN - NIGHT

Jackie sits alone at window looking out.

JACKIE (VO)
Spring training was over and the birds were beginning to wing their way north now, and we were ready to start the long pennant grind in the International League. We all said goodbye to the South, to Daytona Beach and headed for Jersey City and opening day.

78 EXT. ROOSEVELT STADIUM - JERSEY CITY - DAY

The stands are packed as everyone stands and sings "The Star Spangled Banner."

JACKIE (VO, contd)
I guess the anthem meant more to me that day than ever before.

Jackie and Wright sing.

JACKIE (VO, contd)
Johnny Wright was standing beside me. There was a lump in my throat as the band blared out and we all sang the familiar words.

The players are getting ready. WE HEAR THE PUBLIC ADDRESS ANNOUNCER GIVE THE STARTING LINEUPS.

JACKIE (VO, contd)
As the game approached, it seemed to me that everyone present felt some of the mounting tension I did.

He's bent over, sitting in the dugout.

JACKIE (VO, contd)
We all sensed history was in the making, that the long ban against Negro players was about to come crashing down.

Jackie's teammates come by and tap him on the back for encouragement.

JACKIE (VO, contd)
I had always wanted to play Big League ball and here I was with a honest to goodness chance.

Clay looks at Jackie.

HOPPER
Son, now's your shot. Show 'em what you can do.

JACKIE
OK, Skip.

JACKIE (VO)
I knew within me that I was going to make good. I had to make good. My race was depending on me.

Jackie is up at bat.

JACKIE (VO, contd)
We held Jersey City scoreless in the second inning.

ANGLE - PITCHER WARREN SANDELL

He picks up the rosin bag.

JACKIE (VO, contd)
In our half of the third I found myself in the first clutch situation of my baseball career.

He steps back on the mound and peers into his catcher for the sign.

CLOSE - CATCHER'S HAND

He flashes one finger, the fastball.

CLOSE - JACKIE'S EYES

JACKIE (VO, contd)
There were two men on base and I knew what the people in the stands were saying. "Can he hit when there are ducks on the pond?"

CLOSE - SANDELL THROWS

CLOSE - BALL COMING TOWARDS JACKIE

CLOSE - BAT MEETS BALL

CLOSE - JACKIE SWINGS - SLO-MOTION

JACKIE (VO, contd)
I swung with all my might. There was a crack like a rifle shot in my ears.

CLOSE - SANDELL

He turns around to watch ball in flight.

JACKIE (VO, contd)
As I dashed toward first, the roar of the crowd told me this one was going all the way. It sailed over the 340 sign in left field.

CLOSE - JACKIE

Jackie watches the ball too as he trots around the bases.

ANGLE - CROWD

Black and white are standing cheering.

CLOSE - RACHEL BEGINS TO CRY

-- tears of happiness.

ANGLE - HOME PLATE

Jackie is greeted by his teammates as he crosses home plate.

GEORGE SHUBA
That's the way to hit that ball, Jackie.

MARVIN RACKLEY
That's the way to hit 'em.

SPIDER JOGENSON
Nice going, Jackie.

CLOSE - JACKIE

Jackie is all smiles as he trots back into the dugout. HE looks at Rachel sitting in the stands.

CLOSE - RACHEL

She waves at Jackie.

ANGLE - JACKIE IS AT BAT

JACKIE (VO)
When I came up in the fifth inning, I sort of sensed they were expecting me to swing away.

ANGLE - NEW PITCHER PHIL OATES

He winds up and throws.

JACKIE (VO, contd)
I decided to cross them up.

CLOSE - JACKIE

He sticks his bat out in front of him, and bunts the ball.

JACKIE (VO, contd)
So I bunted down the third base line and caught them flat-footed.

ANGLE - JACKIE

He tears down the line for first base.

CLOSE - JACKIE

He steals second base.

JACKIE (VO, contd)
On the second pitch, I tore out for second and made it safely.

CUT TO:

CLOSE - BRANCH AND JACKIE

RICKEY
Jackie, I want you to run the bases like blazes. I want you to worry the pitchers so much they won't know what to do. Steal all the bases you can.

CLOSER - BRANCH

RICKEY (contd)
Sometimes, of course, they'll catch you. But don't worry about that. Ty Cobb got caught plenty, run like the devil.

CUT BACK TO:

ANGLE - JACKIE

He's dancing up and down at third base.

JACKIE (VO)
Standing on third base, I recalled that advice. I'd try to steal home.

ANGLE - PITCHER PHIL OATES

He takes his windup.

CLOSE - JACKIE

Jackie takes off for home.

CLOSE - OATES

He becomes rattled and breaks his windup.

CLOSE - UMPIRE

He shouts:

UMPIRE
That's a balk. The runner scores.

CLOSE - JACKIE

He's running, and slides into second base without a throw.

JACKIE (VO)
In the seventh I singled for my third straight hit and stole second again.

ANGLE - HOME PLATE

Tom Tatum singles.

JACKIE (VO, contd)
Tom Tatum singled me home and I scored for the third time that day.

ANGLE - JACKIE

He circles the bases and is greeted by teammates.

CLOSE - JACKIE

He's on third again.

JACKIE (VO, contd)
In the eighth I socked a single to left, got as far as third and once again started dancing menacingly up and down the base line.

CLOSE - PITCHER HERB ANDREWS

HERB ANDREWS looks at Jackie's antics.

JACKIE (VO, contd)
Herb Andrews was pitching now and he also got flustered and committed a balk.

CLOSE - UMPIRE

He shouts:

UMPIRE
That's a balk. Come on in.

ANGLE - JACKIE

He trots in from third.

ANGLE - CROWD

The crowd is going wild.

79 EXT. PLAYERS' GATE - DAY

Rachel hugs Jackie for dear life.

RACHEL
You were wonderful today. I was so thrilled.

JACKIE
You weren't any more thrilled than I was. I was just plain lucky.

80 INT. TRAIN - DAY

Jackie sits by himself writing a letter. None of his teammates are in this car. They ride together at the front of the train.

JACKIE (VO)
My Dearest Darling. I just received your letter and I was so happy I nearly cried. Honey, I never felt like this before. We will have loads of fun with Junior.

81 INT. MONTREAL APARTMENT - NIGHT

Rachel reads her husband's letter out loud.

RACHEL
And darling, I really do want the baby. I'll give Junior something to read about later in life. We're going to be so happy. We can't miss.

82 INT. TRAIN - DAY

Jackie writing.

JACKIE (VO)
And honey, we are still courting. We will always court each other as long as we live.

83 INT. MONTREAL APARTMENT - NIGHT

Rachel still reading her husband's letter.

RACHEL
What a Christmas gift this is going to be, a baby and the sweetest wife in the world. I need you very much.

84 INT. TRAIN - DAY

JACKIE
Yours alone, Jackie.

85 INT. MONTREAL APARTMENT

Jackie sits at dinner table, full plate of food in front of him untouched.

RACHEL
You don't like my cooking? It doesn't taste good?

JACKIE
Honey, your food tastes delicious, I'm just not hungry. Excuse me, from the table.

He gets up from the table.

86 INT. BEDROOM - NIGHT

Rachel in bed turns to hug Jackie and she grabs nothing but pillow. A light is on in the bathroom.

Rachel stands outside the closed door as she hears her husband vomiting.

RACHEL
Jackie, you OK?

JACKIE (OS)
I'm all right, just an upset stomach.

He opens the door wiping his mouth with a wash cloth.

RACHEL
Are you sure? Jack, is it your nerves?

JACKIE
My nerves are fine.

RACHEL
You haven't been able to keep your food down for the last week, this nausea has to be your nerves.

JACKIE
Rae, I'm fine.

RACHEL
Maybe but the team doctor says you need to take 10 days off. Jack, you could be underestimating the strain you're under.

JACKIE
You don't understand. I'm leading the league in batting. If I stay out 10 days people will say I did that to protect my batting average. If I'm going to win the batting crown I want to do it by playing, not by sitting out.

RACHEL
Jack, I've never told you what to do but this is the time. I'm carrying our child, our first child, he needs a father. Please take at least a couple of days off, just rest. I'm begging you.

JACKIE
Rae, since you put it that way, OK. But I can't do it for 10 days, 3 or 4 days at the most.

87 EXT. FIELD - DAY

Jackie stands before a throng of photographers posing with a bat that reads: BATTING CHAMPION .349: JACKIE ROBINSON.

JACKIE
At the end of that season, I did emerge as the league's top batter. I was also the best fielding second baseman, tied for most runs scored ...

Jackie is all smiles.

JACKIE (VO, contd)
... and second in stolen bases.

88 INT. CLUBHOUSE - DAY

Players are going around congratulating each other.

JACKIE (VO, contd)
Our team won the pennant, we met Louisville for the little World Series.

89 EXT. LOUISVILLE STADIUM - DAY

Hoards of fans are outside the stadium waiting for the gates to be opened.

JACKIE (VO, contd)
The first three games held in Louisville were vital baseball-wise and significant racially.

90 INT. LOCKER ROOM - DAY

The Montreal Royals are getting dressed.

JACKIE (VO, contd)
Louisville turned out to be the most critical test of my ability to handle abuse. The tension was terrible ...

91 EXT. FIELD - DAY

Jackie emerges from the dugout to a chorus of boos.

JACKIE (VO, contd)
... and I was greeted with some of the worst vituperation I had yet experienced.

92 EXT. LOUISVILLE STADIUM - DAY

WE SEE hundreds of cops outside the stadium.

JACKIE (VO, contd)
The Louisville club owners had moved to meet anticipated racial trouble by setting a black quota.

93 EXT. TURNSTILES

White fans come through the turnstiles.

JACKIE (VO, contd)
As white fans surged through the turnstiles unhampered ...

WE SEE large numbers of black fans being turned away.

JACKIE (VO, contd)
... numbers of blacks, some of whom had come long distances, were standing outside the gates, unable to gain admittance.

94 EXT. FIELD - DAY

Jackie is at bat and he misses badly with his swing.

JACKIE (VO, contd)
I was playing terrible ball in Louisville.

He swings and misses.

JACKIE (VO, contd)
In all three games I managed one hit out of eleven tries.

He swings and misses for the third strike.

CLOSE - UMPIRE

He signals.

UMPIRE
Strike three. You're out!

JACKIE (VO)
The worse I played, the more vicious that howling mob in the stands became.

ANGLE - JACKIE

He walks with his head bowed back to the dugout after striking out. The mob throws all kind of debris at him.

JACKIE (VO, contd)
I had been booed pretty soundly before but nuthin' like this.

CLOSE - FAN #1

FAN #1
Hey, black boy, go on back to Canada, and stay.

CLOSE - FAN #2

FAN #2
Yeah, and take your nigger loving friends with you.

ANGLE - DUGOUT

Jackie's teammates come by him to give him encouragement.

SHUBA
Jackie, don't let these rednecks get you down.

HOPPER
Keep your chin up.

CLOSE - JACKIE

His face shows the strain he is under.

JACKIE (VO)
I saw my team go down to defeat in two of the three games. To make up for this we would have to win three out of the four final games to be played in Montreal.

95 EXT. DELORMIER DOWNS BALLPARK - MONTREAL, CANADA - DAY

The stands are packed and they are fighting mad.

JACKIE (VO, contd)
When we arrived home we discovered that the Canadians were up in arms over the way I had been treated.

As soon as the Louisville Colonels step on the field they are met by an avalanche of boos and garbage.

96 MONTAGE

Montreal hitter after hitter reaches base. The ball is flying all around the park. Montreal base runners cross the plate one after another.

JACKIE (VO, contd)
The confidence and love of those fans acted like a tonic to our team. In a classically hard-fought game, we won the game.

Jackie Robinson is being carried on the shoulders of fans, thousands who have stormed the field after the final out.

JACKIE (VO, contd)
We ended up winning three straight to win the championship.

The fans are singing the "Marseillaise" and "Il a Gagne Ses Epaulettes" (He Won His Bars).

ANGLE - STANDS

These fans chant: WE WANT JACKIE.

CLOSE - JACKIE

Tears are streaming down his face as he is still being carried around the field.

JACKIE (VO, contd)
My slump disappeared, and I finished the series hitting .400 and scoring the winning run in the final game.

97 INT. CLUBHOUSE - DAY

It's pure bedlam as players pour champagne over everything and anybody.

HOPPER
Jackie, you're a real ballplayer and a gentleman. It's been wonderful having you on the team.

JACKIE
Thanks, Skipper.

98 EXT. PLAYERS' ENTRANCE - DAY

As Jackie leaves the gate a mob is waiting for him,

like his football days at UCLA he fights his way through, it's a struggle.

As Jackie breaks through the crowd he begins to run and the mob starts chasing him also. They chant: WE WANT JACKIE. WE WANT JACKIE.

Only Jackie's sprinter's speed keeps a safe distance between him and this Mob of Love. WE SEE people opening their windows, others come pouring out of their houses.

A car slams on the brakes right in front of him, the DRIVER opens the door. He shouts in bad English.

DRIVER
Quick, get in.

Jackie jumps in and they speed off.

HIGH ANGLE

JACKIE (VO, contd)
A sportswriter described the scene succinctly, "it was probably the only day in history that a black man ran from a white mob with love instead of lynching on its mind!"

The speeding car pulls far away from the Mob of Love.

FADE TO BLACK.

FADE UP:

99 INT. MATERNITY WARD - NIGHT

CLOSE - JACKIE ROBINSON, JR., 1 HOUR OLD

JACKIE (VO)
Jackie Robinson, Jr., was born on November 18th, 1946.

ANGLE - BED

RACHEL
We have a son.

Rachel holds her newborn son, Jackie stands by her side. They are two new proud parents.

JACKIE (VO)
If there is anything to the theory that the influences affecting expectant parents have important impact on the developing child ...

CLOSE - JACKIE

JACKIE
A beautiful son.

Jackie takes Jackie Jr. from his wife and holds him in his arms for the first time.

JACKIE (VO)
... our baby son was predestined to lead a very complicated and complex life.

CLOSE - JACKIE JR.

100 EXT. HOTEL PATIO - PANAMA - NIGHT

DIXIE WALKER, petition in hand, walks up to PEE WEE REESE, shortstop of the Dodgers.

DIXIE
Pee Wee, y'know we're two southern boys and y'know we have to stick together.

PEE WEE
Dixie, what are you talkin' 'bout?

DIXIE
Me and some of the boys made up this petition to keep that Shine off the team.

Dixie hands Pee Wee the petition, who glances at it then hands it back.

PEE WEE
Dixie, I can't sign this thing. I don't know about you boys, but this is my living. I got a wife and child. I missed three years because of the war. I have to play ball.

DIXIE
Suit yourself, but when these Nigras start taking over, taking food out of your wife and child's mouth, don't say I didn't warn you.

ANGLE - DIXIE AND RALPH BRANCA

DIXIE
So what do you say, Branca?

BRANCA
I grew up in New York, played with coloreds. Count me out.

ANGLE - DIXIE AND GIL HODGES

HODGES
Dixie, I don't want no trouble. I just want to come to the park to play ball.

101 EXT. HOTEL ROOM - NIGHT

HAROLD PARROTT, the Dodgers traveling secretary, is knocking on a door. No answer, he knocks again.

LEO DUROCHER (clad in a yellow bathrobe), manager of the Brooklyn Dodgers, opens the door.

DUROCHER
Shit, Parrott, I got company. What the fuck is so important this late at night?

PARROTT
Leo, we got big trouble.

102 INT. KITCHEN - NIGHT

The entire Brooklyn Dodgers team awaken from sleep, sits and stands before Durocher and Parrott.

STANKY
Skip, it's 3 o'clock in the A.M.

DUROCHER
Goddamnit, Stanky, I know what the fuck time it is so shut ya' trap.

STANKY
Yes, sir.

DUROCHER
It has come to my attention that some of you dickheads are trying to do my job. Trying to manage this club, trying to determine who makes this squad. Well, you ain't the manager, last time I looked I was. That's what Mr. Rickey pays me to do and I might add I do it quite well. I don't care if the guy is yellow or black or if he has stripes like a fuckin' zebra,
(MORE)

DUROCHER (contd)
I'm the manager and I say he plays. What's more I say he can make all of us rich and if any of you can't use the money, I'll see that you're traded. And one more thing, Robinson isn't the last one. A lot more are coming, so you better get use to that idea, and quick.

The players' heads are down.

103 INT. RICKEY'S OFFICE AT HOTEL - DAY

CARL FURILLO, HUGH CASEY, BOBBY BRAGAN, ED HEAD, COOKIE LAVAGETTO and EDDIE STANKY sit nervously outside Rickey's office.

FURILLO
Where's Dixie?

BRAGAN
He took a convenient trip back to the states.

CASEY
Says his mother is sick.

COOKIE
He's just chicken shit, left us holding the bag.

Rickey's secretary enters the room.

SECRETARY
Mr. Rickey will see Mr. Furillo first.

Carl gets up and all his co-conspirators look at him. He looks like a child who is being called into the Principal's office.

104 INT. OFFICE - DAY

Furillo gingerly walks into the office, while Rickey puffs on a cigar.

RICKEY
Where was your father born?

FURILLO
Sicily, Mr. Rickey.

RICKEY
Where was your mother born?

FURILLO
Sicily, Mr. Rickey.

RICKEY
Did they immigrate to America before you were born?

FURILLO
Yes, Mr. Rickey.

RICKEY
And where did they work?

FURILLO
My father is a laborer and my mother's a seamstress, Mr. Rickey.

RICKEY
Mr. Furillo, did anybody start up a petition to prevent your parents from working?

Furillo is silent.

RICKEY (contd)
I didn't think so. Your parents immigrated from Sicily and were allowed to work as free people, but you, a child and beneficiary of that freedom, would deny the same opportunity to an American whose parents and grandparents and GREAT-parents have been in this country for over TWO HUNDRED years ... Is that right?

Furillo is staring into his clasped hands on his lap.

FURILLO
Mr. Rickey, I didn't read what I was signing.

RICKEY
Get out of here and bring in Stanky.

STANKY
You want to see me, Mr. Rickey.

RICKEY
Eddie, I'm surprised you would be a part of this scheme. Didn't I just give you a raise? Didn't I?

STANKY
That you did, Mr. Rickey. Just tell me what you want.

RICKEY
I want you to be the leader of this team like you're suppose to be. I need your help.

STANKY
I give you my word, Mr. Rickey.

105 INT. DUGOUT - NIGHT

Rickey sits next to Jackie.

RICKEY
Jack, you have to forget about what you did last year at Montreal. That's history.

JACKIE
Yes, Mr. Rickey. I know I'll have to prove myself all over again.

RICKEY
The true test will be making the grade on major league pitching. I want you to be a whirling demon against the Dodgers. I want you to concentrate, to hit that ball, to get on base by any means necessary. I want you to run wild, to steal the pants off them. We are definitely weak at first base and they all know it, you can fill that gap. You have to be so good that the Dodgers players themselves will want you on their team.

JACKIE
I'll do my best, Mr. Rickey, that's all I can do.

Rickey continues to give Jackie instructions.

JACKIE (VO)
With this kind of marching order, I simply had to give my best. I batted .625 and stole seven bases during seven Royals-Dodgers games.

106 INT. McALPINE HOTEL - NEW YORK - DAY

Jackie helps Rachel change Jackie Jr.'s diaper, they are

cramped into a small hotel room. WE SEE a hot plate next to the bed, suitcases are open, clothes still unpacked.

JACKIE
Isn't this the cutest baby you've ever seen?

RACHEL
Cutest baby born until we have our next child.

JACKIE
Look at those hands, look at those legs. He's going to be a better ballplayer than his daddy.

RACHEL
Now, how are you going to say Jackie Jr. wants to be a ballplayer?

JACKIE
It's in his genes and I'll teach him everything I know.

The phone rings, and Jackie answers it.

JACKIE (contd)
Hello, yes, Mr. Rickey. Right away, Mr. Rickey.

Jackie hangs up the phone.

RACHEL
What did he want?

JACKIE
Mr. Rickey wants me to come to his office right away.

RACHEL
You have to leave now?

JACKIE
I'm out the door.

He kisses wife and son.

JACKIE (contd)
I hope Mr. Rickey didn't change his mind.

107 INT. RICKEY'S OFFICE - DAY

Jackie sits before Rickey.

RICKEY
Commissioner Chandler has suspended the Dodgers manager Leo Durocher one year for conduct detrimental to baseball.

JACKIE
Leo was always fair to me.

RICKEY
Yes, he was and I was counting on him dearly to help bring you along.

JACKIE
Now what do we do?

RICKEY
Burt Shotton will take his place and the time has come.

JACKIE
Come for what?

108 INT. PRESSBOX - EBBETS FIELD - DAY

An AIDE of Rickey walks through the pressbox giving out a press release.

AIDE
The Brooklyn Dodgers today purchased the contract of Jackie Roosevelt Robinson from the Montreal Royals. He will report immediately. Branch Rickey.

Once again there is a stampede by the press as they rush to the telephones to spread the news to the world.

109 EXT. CLUBHOUSE - DAY

Jackie stands before a door marked "BROOKLYN DODGERS - PLAYERS ONLY," he takes a deep breath before he walks in.

110 INT. CLUBHOUSE - DAY

As Jackie walks in many of his teammates are there already. He just stands there, some players look up, some don't, when CLUBHOUSE DANNY walks up to him.

CLUBHOUSE DANNY
We're a little short of lockers, Jackie, you'll have to wait a couple of days until we can get one for you.

He hands Jackie his uniform. Jackie looks at it, holds it up and WE SEE the numbers 42.

CLUBHOUSE DANNY (contd)
Hang your clothes on that.

He points to a nail stuck in a wall. Jackie's face says "what a way to begin."

He is putting on his Dodger uniform for the first time and it looks great on him.

Clyde Sukeforth, hand extended, walks up to Jackie. They shake.

SUKEFORTH
Congratulations.

JACKIE
Good to see you, Mr. Sukeforth.

SUKEFORTH
Clyde! Same here. Have you met any of the boys?

JACKIE
Not yet!

SUKEFORTH
C'mon then.

Clyde takes Jackie with him around the locker room.

CLYDE
The captain of the team, from Kentucky, Pee Wee Reese.

PEE WEE
Good luck. We can use a good player like yourself.

JACKIE
Thanks, Pee Wee.

CLYDE
Ralph Branca.

He shakes Jackie's hand.

JACKIE
Hello.

CLYDE
This is Dixie Walker, Bobby Bragan, Hugh Casey and Carl Furillo.

They look at Jackie then turn their backs to him and continue to dress.

CLYDE (contd)
They're OK, it will take awhile.

111 INT. RICKEY'S OFFICE - DAY

In his office sits BOB CARPENTER, owner and president of the Philadelphia Phillies.

CARPENTER
Branch, please, I beg you not to include Robinson in your lineup for this series.

RICKEY
Bob, and why would I do such a thing?

CARPENTER
As owner of the Philadelphia Phillies I will order my team not to take the field.

RICKEY
Great, you do that and the Brooklyn Dodgers will win all three games by default, and by the way things are going, we can sure use those victories.

CARPENTER
Branch, have you gone mad? All the other owners feel the same way I do. Are you trying to ruin the great American institution of baseball?

Rickey takes a long drag on his cigar.

RICKEY
Maybe it needs ruining.

CARPENTER
Branch, you can't fool me. You don't care one bit about the niggers, you're trying to make a quick buck.

112 EXT. EBBETS FIELD - DAY

Jackie walks from the on-deck circle to home plate.

JACKIE (VO)
Starting to the plate in the first inning, I could scarcely believe my ears.

The Phillies players hold up watermelons and pork chops. Leading this venting of hate is the Phillies manager BEN CHAPMAN.

CHAPMAN
Hey, nigger, hey, nigger, you want a cold slice of watermelon?

PHILLIE #1
How 'bout some pork chops?

Jackie calls time and steps out of the batters box to recompose himself.

JACKIE (VO)
Almost as if it had been synchronized by some master conductor, hate poured forth from the Phillies dugout.

PHILLIE #2
Hey, nigger, why don't you go back to the cotton fields where you belong?

PHILLIE #3
They're waiting for you in the jungles, black boy.

PHILLIE #4
Hey, snowflake, which one of those Dodgers white boys' wives are you fuckin' tonight?

CHAPMAN
We don't want you here, you Alabama porch monkey.

PHILLIE #5
Go back to the bushes! Pygmy!

Jackie steps back into the batters box and looks at his wife who has Jackie Jr. bundled up. Concern is on her face, she knows her husband could easily snap and fall into their trap.

His eyes travel from Rachel back to the pitcher on the mound.

The entire team in the dugout has a bat in their hands

and points it at Jackie and imitate machine gun fire and shotgun blasts.

JACKIE (VO)
I felt tortured and I tried to just play ball and ignore the insults. But it was really getting to me.

CHAPMAN
Nigggger!!!

JACKIE (VO)
What did the Phillies want from me? What did Mr. Rickey expect from me?

CHAPMAN
Black Niggggger!!!

JACKIE (VO)
I was, after all, a human being. What was I doing here turning the other cheek as though I weren't a man?

CHAPMAN
Goddamn Black Niggggger!!!!

Jackie steps out of the batters box and walks deliberately towards the Phillies dugout. All talk ceases from them.

JACKIE (VO)
For one wild and rage-crazed minute I thought "To hell with Mr. Rickey's noble experiment." To hell with the image of the patient black freak I was supposed to create.

Jackie charges into the Phillies dugout with his Louisville Slugger wailing. His bat comes down hard on limbs, torsos, Phillies scream out in pain. He grabs Chapman.

JACKIE (VO, contd)
I could grab one of those white sons of bitches ...

He punches Chapman in the grill.

JACKIE (VO, contd)
... and smash his teeth in with my despised black fist.

Chapman is out cold, bloody and down for the count.

Jackie tears off his jersey and goes into the runway, leaving the game behind.

JACKIE (VO, contd)
Then I could walk away from it all.

Jackie walks away from us, down the dark runaway.

JACKIE (VO, contd)
But my son would tell his son someday what his daddy could have been if he hadn't been too much of a man.

Jackie disappears into darkness.

ANGLE - HOME PLATE

Jackie steps back into the batters box. **IT WAS ALL A FANTASY.**

UMPIRE
Let's go, Robinson, we don't have all day.

CLOSE - JACKIE

JACKIE (VO)
Then I thought of Mr. Rickey -- how his family and friends begged him not to fight for me and my people.

CLOSE - PITCHER

He gets his sign from the catcher, ANDY SEMINICK.

JACKIE (VO, contd)
I thought of all his predictions, which had come true.

CLOSE - RICKEY

Branch, cigar in mouth, sits in his boxseats next to the Dodgers dugout. He's as tense as Jackie is.

JACKIE (VO, contd)
Mr. Rickey had come to a crossroads and made a lonely decision.

CLOSE - JACKIE

JACKIE (VO, contd)
I was at a crossroads. I would make mine. I would stay.

ANGLE - HOME PLATE

Jackie swings and taps a weak flyball to the left fielder, DEL ENNIS.

ANGLE - PHILLIES DUGOUT

The Phillies laugh out loud in derision.

CHAPMAN
Hey, you carpetbaggers, how's your little reconstruction period gettin' along?

ANGLE - DODGERS DUGOUT

Jackie returns from first and takes a seat.

Eddie Stanky stands at the top step and yells across the field at Chapman.

STANKY
You yellow-bellied cowards, why don't you pick on somebody who can answer back?

CLOSE - JACKIE

JACKIE (VO)
The haters had almost won that round. They had succeeded in getting me so upset that I was an easy out.

113 EXT. EBBETS FIELD - DAY

A crowd of PHOTOGRAPHERS surround Ben Chapman and Jackie Robinson as they pose, they hold a bat between them.

JACKIE (VO)
As a result of the Chapman incident, the next day I had to submit myself to one of the toughest ordeals I ever faced.

CLOSE - PHOTOGRAPHERS

They shoot and shoot.

JACKIE (VO, contd)
Having been asked by the Commissioner and Rickey, I agreed to pose for a picture with Chapman to make the fans feel that we had patched up our differences.

CLOSER - JACKIE AND CHAPMAN

JACKIE (VO, contd)
My heart wasn't in it. I learned he only agreed on the condition that he wouldn't have to shake hands with me.

114 EXT. TRAIN STATION - ST. LOUIS - MORNING

The Brooklyn Dodgers board a chartered bus to take them to the Chase Hotel. As the bus pulls away WE REVEAL Jackie and Wendell sitting on their luggage left behind.

WENDELL
Let's catch a taxi.

Jackie stands up.

JACKIE
Taxi, taxi!

A black cabdriver pulls up.

115 EXT. HOTEL ADAMS - MORNING

The cab pulls up in front of the black Hotel Adams which is in black side of town. As soon as Jackie emerges from the car, black people start clapping, yelling for Jackie. The bellhops quickly take their bags.

116 INT. HOTEL ADAMS - MORNING

The owner JOE ADAMS rushes up to shake their hands.

ADAMS
Mr. Robinson, it's an honor for us to have you stay here. We hope we can make your stay a pleasant one. Anything you need please let me know. Our staff is at your command.

JACKIE
Thank you.

WENDELL
See what I told you.

JACKIE
They'll treat us like Kings here. Let the Dodgers stay at the Chase.

117 GAME MONTAGE

One place where things were not so hospitable is on the ballfield. During this MONTAGE, WE SEE:

Pitchers throwing at Jackie's head, throwing brushback pitches, throwing inside. Jackie ends up on the seat of his pants for many of these -- he eats dirt. Sometimes even his catlike reflexes are not quick enough to get out of the way of 90 plus miles per hour fastballs and he is hit.

CLOSE - JACKIE

WE SEE him get hit by six pitches in a row. Each time he quickly gets back up.

ANGLE - HOME PLATE

Three consecutive pitches come to home plate 3 feet wide. The umpire calls each one a strike. Jackie shakes his head in disbelief and he walks back to the dugout, a strikeout victim.

118 INT. EBBETS FIELD CLUBHOUSE - MORNING

It's a Sunday afternoon game and Clubhouse Danny, who is a staunch Catholic, has his collar on and he blesses every player in Latin, Catholic or not as they come into the clubhouse. He holds up a jockstrap.

CLUBHOUSE DANNY
Hey, you sinners. This is Robinson's and it smells better than any of you white boys.

The players laugh, along with Jackie.

Jackie sits with Hugh Casey, Pee Wee Reese and Al Gionfriddo, the game is poker. Jackie throws down his cards on the table.

JACKIE
Looks like I've won again.

All three other players groan.

PEE WEE
Hugh, you haven't won a round yet.

Casey's not too happy being reminded of this fact.

CASEY
Jackie, man am I in lousy luck today. Tell you what I used to do down in Georgia when my poker luck got bad. I'd just get up and go out and I'd rub me the teet of the biggest, blackest nigger woman I could find.

Hugh Casey then leans over the poker table and rubs Jackie's head. Everything stops in the clubhouse -- AHHH SHIT!!!!!

Jackie is about to have a volcanic eruption.

Pee Wee looks.

Gionfriddo looks.

Casey is smiling right at Jackie.

Jackie turns to Pee Wee and says:

JACKIE
Deal, man, deal.

Pee Wee quickly deals the cards.

119 INT. HOTEL ADAMS - NIGHT

Wendell sits next to Jackie in the lobby.

WENDELL
I told you poker wasn't your game.

JACKIE
I don't know why you're making a joke out of this.

WENDELL
To keep you from burning up inside.

JACKIE
Do you have any idea what it took on my part not to kill that cracker?

Wendell is silent.

CUT TO:

120 INT. JACKIE'S ROOM - HOTEL ADAMS - NIGHT

Jackie and Branch Rickey are in conference.

JACKIE (contd)
Do you, Mr. Rickey?

RICKEY
No, I don't.

JACKIE
A day doesn't pass when I don't think about quitting. This pacifist stuff isn't me. You hit me I hit you back harder. That's the way I've always been. This other stuff isn't my nature.

RICKEY
Jackie, I know, but this is the only way it's gonna work. It won't always be like this, please just try to hold on.

JACKIE
Mr. Rickey, a man can only take so much.

121 EXT. SPORTSMEN'S PARK - ST. LOUIS - DAY

The park is packed, all the Negroes are segregated to seats in the rightfield corner.

STAN MUSIAL, a dangerous lefthand hitter, is up. He swings and pops a high fly into foul territory. Jackie runs full steam from his position at first to catch it.

As Jackie continues to run he's coming dangerously close to the Dodgers dugout. Just as he catches the foul ball he falls into the dugout only to be caught in a bearhug by pitcher Ralph Branca, avoiding injury.

JACKIE
Thanks, Branca.

BRANCA
Good catch.

Enos Slaughter is up to bat. The pitch is thrown by REX BARNEY, he swings and hits a one hopper to Pee Wee Reese at shortstop. Pee Wee pegs the ball to Jackie Robinson at first base. The ball beats Enos by three steps. As Jackie is taking his foot off the bag Enos lunges and his spikes come down hard, ripping into his calf.

Jackie is down in the infield dirt rolling around in pain. Blood starts to flow out from his ripped pants.

The Dodgers rush out to help him. Enos jogs back to the Cardinals dugout but not without first hearing about it from the Dodgers. The trainer helps Jackie to his feet. Surprisingly, Hugh Casey is the most vocal as he invites Enos Slaughter back onto the field to do battle. Slaughter stays within the safe confines of the Cardinals dugout. He's not that crazy.

122 INT. CHASE HOTEL - NIGHT

The entire Dodgers team sans Jackie sits in a conference room, pitcher Ralph Branca heads this impromptu meeting.

BRANCA
Now you all got eyes, you all saw what happened with that dirty yellow bastard Slaughter.

WALKER
I saw it and what about it?

He's smiling.

BRANCA
This guy Robinson is gonna lead us to a pennant. And we all want that money that we can get playing in the World Series. We all know that skinflint Rickey never will pay us what we're worth.

BARNEY
El Cheapo!

BRANCA
These other teams like the Phillies and Cards are trying to get him to start a fight so he can be kicked out of baseball, so we have to protect him.

PEE WEE
I'm the captain of this team so I say the rule is this: if anything happens, the first guy closest to Robinson knocks him and lays on top of him so when the pictures run in the papers the next day they can't say he was in the middle of it.

DIXIE
Is that it, Captain? I want to get some shut eye.

PEE WEE
That's it, and not a word of this to Jackie.

123 EXT. BOSTON BRAVES FIELD - DAY

WE SEE Pee Wee Reese in his position at shortstop.

BRAVES PLAYER #1
Hey, Pee Wee, you and your sweetheart going to dinner tonight?

BRAVES PLAYER #2
Hey, you out there. When yo' grandpappy finds out how you up heah socializing and fraternizing with cullud folks he's gonna cut you off from yo' mint juleps.

ANGLE - CROWD

The crowd is yelling at the Dodgers too.

Pee Wee looks at the second base UMPIRE.

PEE WEE
Time.

SECOND BASE UMPIRE
Go 'head.

Pee Wee strolls from his position at shortstop all the way over to Jackie at first base.

The Braves are really giving it to him now.

Pee Wee puts his arm around Jackie's shoulder and starts to talk.

PEE WEE
Jackie, isn't this just a beautiful day?

The Braves have stopped yelling.

CLOSE - PEE WEE AND JACKIE

PEE WEE (contd)
Look at this sky, nice breeze, not too hot, not a cloud in the deep blue sky.

The fans are quiet also, they stand in disbelief at what they see.

PEE WEE (contd)
Don't you love this game called Baseball?

SECOND BASE UMPIRE
I hate to break up you two love birds, but we got a game to play.

JACKIE
Pee Wee, I do love this game called Baseball.

124 EXT. EBBETS FIELD - DAY

Batting practice is going on and Jackie is answering questions on the press.

JACKIE
I feel great about Bill Veeck of the Cleveland Indians who has signed Larry Doby as the first Negro in the history of the American League.

REPORTER
You aren't a little bit jealous?

JACKIE
About what? About who?

REPORTER
Jealous that you won't be the only Negro ballplayer in the limelight.

JACKIE
That's ridiculous. The way I see it we're winning the battle, can't you see the walls beginning to crumble?

REPORTER #2
So you feel the same way about the St. Louis Browns signing two other Negroes Willard Brown and Henry Thompson?

JACKIE
Absolutely. The day may not be too far off when I can just be a player and not only Jackie Robinson, the first Negro in organized baseball. I've had a lot of help.

125 EXT. EBBETS FIELD - DAY

Thousands of black Dodgers fans are lined up waiting for the gates to be opened.

JACKIE (VO)
In a very real sense, black people helped make the experiment succeed. Many who came to the ballpark had not been baseball fans before I began to play in the big leagues.

WE SEE what looks to be a Church outing, old black women -- definitely over 75 years old, dressed up in their Sunday best to pray for, to cheer for their savior, Jackie Robinson.

JACKIE (VO, contd)
Suppressed and repressed for so many years, they needed a victorious black man as a symbol. It would help them believe in themselves.

The gates are opened and floods of black people come into Ebbets Field.

JACKIE (VO, contd)
The breakthrough created as much danger as it did hope. It was one thing for me out there on the playing field to be able to keep my cool in the face of insults.

Jackie signs autographs, old black ladies give him hugs and kisses.

JACKIE (VO, contd)
But it was another for all those black people sitting in the stands to keep from overreacting when they sensed a racial slur or unjust decision.

The black masses chant "Jackie -- Jackie -- Jackie -- "

JACKIE (VO, contd)
They could have blown the whole bit to hell by acting belligerently and touching off a race riot.

He waves to the crowds.

JACKIE (VO, contd)
That would have been all the bigots needed to set back the cause of progress of black men in sports another hundred years.

126 INT. GRAND CENTRAL TRAIN STATION - DAY

Thousands of fans have come here to greet their Brooklyn Dodgers who have just clinched the pennant. They hold signs and banners.

JACKIE (VO, contd)
The Dodgers won the pennant and when we came home we joyfully were received by our fans.

The players are mobbed as they exit the train.

127 INT. DODGERS CLUBHOUSE - DAY

The locker room is a morgue. The Dodgers have just lost to the New York Yankees in the seventh and final game.

JACKIE (VO, contd)
We lost however to that spectacular New York Yankees team in the 1947 World Series ...

There is a crowd of reporters around his locker.

JACKIE (VO, contd)
... that included some of the greats in baseball ...

CUT TO:

CLOSE - JOE DIMAGGIO

JACKIE (VO, contd)
Joe DiMaggio,

CLOSE - TOMMY HEINRICH

JACKIE (VO, contd)
Tommy Heinrich,

CLOSE - YOGI BERRA

JACKIE (VO, contd)
Yogi Berra,

CLOSE - PAUL RIZZUTO

JACKIE (VO, contd)
and Phil Rizzuto.

ANGLE - JACKIE'S LOCKER

JACKIE
We fought hard, but the Yankees are a great club. Even though we lost we still feel we played well, we took them to seven games.

128 INT. JACKIE'S HOTEL ROOM - NIGHT

Branch sits with Jackie.

RICKEY
For the past three years I've asked you to turn the other cheek, not to fight back. You've done that with courage and determination. And now I want you to go back to the fierce competitor you are.

JACKIE
Mr. Rickey, they'd better be rough on me this next year because I'm sure going to be rough on them.

Branch gives out a large laugh.

RICKEY
I know you'll show the National league a thing or two.

129 EXT. EBBETS FIELD - DAY

ANGLE - SCOREBOARD

PHILLIES	0	0	2	0	0	0	0	0
DODGERS	0	1	0	1	0	0	1	

Bottom of the 8th.

ANGLE - FIELD

Ebbets Field is rocking. Jackie Robinson is on third base dancing up and down. RUSS MEYER, the right hand pitcher for the Phillies, is on the mound.

ANGLE - JACKIE

He dashes for home but the Phillies were waiting, Jackie is caught on a rundown. The Phillies throw the ball back

and forth trying to tag him out. The third base man PUDDIN' HEAD JONES and catcher ANDY SEMINICK, are joined by shortstop GRANNY HAMNER, second base man MIKE COLIAT, first base man EDDIE WAITKUS and Meyer.

ANGLE - FIELD

Back and forth the throws go. 3, 4, 5, 6 throws and the gap hasn't been closed. The seventh and final throw to third is wild and Jackie sprints home.

ANGLE - PLATE

Russ Meyer tries to tackle Jackie's legs but he is run over.

JACKIE
What the hell are you trying to do?

MEYER
Under the stands!

JACKIE
Let's go, right now. I'll kick your silly ass up and down this diamond.

Players from both benches run out of the dugout to break it up.

130 PHOTO MONTAGE

WE SEE Jackie with his new black Brooklyn Dodger teammates, catcher Roy Campanella and pitcher Don Newcombe.

JACKIE (VO)
Branch Rickey didn't stop with me. I was joined by the greats, catcher Roy Campanella and pitcher Don Newcombe.

131 EXT. TRAIN STATION - ST. LOUIS - MORNING

The Brooklyn Dodgers board a chartered bus to take them to the Chase Hotel. As the bus pulls away WE REVEAL Jackie, Roy and Don sitting on their luggage left behind.

JACKIE
Taxi. Taxi.

A black cabdriver pulls up.

132 EXT. EBBETS FIELD - DAY

The 1949 Brooklyn Dodgers pose for the team picture.

JACKIE (VO)
During the 1949 season there was a tremendous improvement in the closeness of the Dodgers team. Racial tensions had almost completely dissipated, except for some hotels on the road.

133 INT. DODGERS CLUBHOUSE - DAY

The Dodgers are goofing around.

JACKIE (VO, contd)
Once again, we became the National league pennant winner.

134 INT. YANKEE CLUBHOUSE - DAY

The New York Yankees are pouring champagne all over each other.

JACKIE (VO, contd)
And once again we lost to the Yankees, once again it was a hard-fought series.

135 INT. BALLROOM - NIGHT

Jackie holds up his 1949 Most Valuable Player Award.

JACKIE (VO, contd)
The sportswriters named me Most Valuable Player. I led the league with a .342 batting average.

136 INT. ROBINSON HOUSE - ST. ALBANS, QUEENS - DAY

Jackie sits with Rachel as she holds their newborn child Sharon.

RACHEL
Now that we got Sharon, we need a house.

JACKIE
A house costs money.

RACHEL
Jack, that's exactly what I'm talking about. You should ask Mr. Rickey for a raise.

JACKIE
You know how he is about money.

RACHEL
You were MVP, you're the biggest draw in baseball. How much money is he making off you? Sure, he gave you a chance, but you've repaid him back. Everytime there's a packed ballpark to see you it's a repayment in full.

JACKIE
So how much should we ask for?

RACHEL
I say $40,000, that's fair.

137 INT. RICKEY'S OFFICE - DAY

Jackie sits with Rickey.

JACKIE
Mr. Rickey, I want to discuss my contract.

RICKEY
Before we do that, I have some bad news. I want you to hear it from me first.

JACKIE
Is Mrs. Rickey ill?

RICKEY
No, she's fine. I'm being forced out as president of the Brooklyn Dodgers.

JACKIE
How can that be?

RICKEY
Quite easy, it's called the squeeze play.

JACKIE
Who?

RICKEY
Walter O'Malley will be president and principal owner of the team.

JACKIE
I'm sorry, Mr. Rickey.

RICKEY
Don't be, Jackie, baseball has and will always be a game for the young. Now, what about your contract?

Jackie feels it's inappropriate to ask for a raise (just like Rickey figured).

138 EXT. SHIBE PARK - PHILADELPHIA - NIGHT

The Phillies are up at bat against the Dodgers.

JACKIE (VO, contd)
My greatest day in baseball was the last day of the 1951 season.

CLOSE - BILLY COX at third base.

CLOSE - PEE WEE REESE at shortstop.

JACKIE (VO, contd)
In early August we had a 13½ game lead over the New York Giants, then we started to lose, and lose, the Giants started to win and win, won thirty-seven of their last forty-four games.

CLOSE - GIL HODGES at first base.

CLOSE - ANDY PAFKO in leftfield.

JACKIE (VO, contd)
The Giants had already beaten the Braves 3-2, so we had to win, lose we go home. After trailing early 6-1 we evened it.

CLOSE - DUKE SNIDER in centerfield.

CLOSE - CARL FURILLO in rightfield.

JACKIE (VO, contd)
The Phils had the bases loaded in the bottom of the twelfth and Eddie Waitkus is at bat.

CLOSE - EDDIE WAITKUS

CLOSE - DON NEWCOMBE struggling on the mound.

JACKIE (VO, contd)
Big Newk was tiring.

ANGLE - JACKIE

Jackie calls time and walks to the mound to give Don Newcombe a pep talk.

JACKIE
What the hell are you doing? Get this bastard out. I ain't losing this game. I ain't losing the season.

NEWCOMBE
I'll go after him, Jackie.

Jackie pats him on the butt with his glove and returns to second base.

CLOSE - CAMPANELLA'S MITT

WE SEE one finger flash -- a FASTBALL.

CLOSE - WAITKUS' EYES

CLOSE - WAITKUS' HANDS GRIPPING HIS BAT

CLOSE - NEWCOMBE'S EYES

CLOSE - JACKIE AT SECOND BASE

ANGLE - MOUND

Don begins his windup and throws. SLO-MO.

ANGLE - PLATE

Eddie Waitkus picks up the rotation of the ball early, he swings, makes contact and hits a screaming line drive heading up the middle towards centerfield.

ANGLE - JACKIE - SLO-MO

Jackie not to be denied, moves lightning quick to his right, flies into a dive where he is parallel to the ground and gets his glove on the ball. As he comes crashing down to the ground his elbow jams into his stomach knocking all the air out of him. He holds onto the ball for the third and final out.

ANGLE - DODGERS DUGOUT

The Dodgers jump for joy, then seeing Jackie hurt run out to his sprawled out body in the dirt infield.

ANGLE - JACKIE

DOC WENDLER, the trainer, puts some smelling salts under his nose and he slowly comes to. Pee Wee and Duke Snider help Jackie to his feet and put their arms around him as they assist him into the dugout.

CLOSE - RACHEL

She sits in the stands with Jackie Jr., her heart goes out to him.

ANGLE - DUGOUT

Jackie is still woozy, out on his feet, the brother is in pain.

PEE WEE
Let's go, Jackie, grab a bat. We need you now. This is for all the marbles.

JACKIE
Pee Wee, I'm hurting the team, get a pinch hitter. I can't help.

PEE WEE
If you can't I don't know who can.

Jackie drunkenly grabs his bat and goes to the on-deck circle.

CLOSE - JACKIE

He tries to focus, his vision is blurred. We hear:

P.A. ANNOUNCER
And now batting, number 42 -- Jackie Robinson.

That is followed by boos from the Philly partisans.

CLOSE - DODGERS DUGOUT

All his teammates are standing, giving him much vocal support.

ANGLE - JACKIE

He walks to the plate.

HOME UMPIRE
You alright, Jackie?

JACKIE
Yeah, just got my bell rung.

SEMINICK
Great catch, Jackie.

ANGLE - MOUND

ROBIN ROBERTS stands high on the mound, the Phillies Ace. He winds up, the pitch's a curveball on the inside corner.

CLOSE - JACKIE'S BAT - SLO-MO

Bat meets ball, ball rockets off it.

CLOSE - JACKIE

He swings, bat meets ball, ball rockets off it, it's way, way, way, way back. It's going, going -- gone.

ANGLE - LEFTFIELD FENCE

The ball sails over it. HOMERUN.

ANGLE - JACKIE

Jackie in pain, but now a "good pain," circles the bases, happy as hell.

ANGLE - HOMEPLATE

Jackie is joyfully greeted by his teammates.

139 INT. DODGERS CLUBHOUSE - NIGHT

The Dodgers are going insane. Jackie has saved the day, they won, and they're not dead yet! They avoided one of the alltime collapses in baseball history, for now.

ANGLE - JACKIE'S LOCKER

He's surrounded from all sides by the press.

JACKIE
Thank God, we won. Now we'll get the Giants.

Jackie obviously still groggy takes a seat before he faints.

ANGLE - CLUBHOUSE

Beer and champagne are everywhere. The celebration is

one of more relief than joy. They didn't blow the pennant, not yet anyway.

JACKIE (VO)
So we would play our archrivals, the New York Giants in a best of three play-off. The winner goes onto the World Series, the loser goes home.

140 INT. POLO GROUNDS - DODGERS CLUBHOUSE - DAY

Roy Campanella walks into the clubhouse smoking a big fat cigar, sporting a big Panama hat.

CAMPANELLA
Same team that won yesterday is going to win today.

His teammates in various degrees of dress roar their approval.

JACKIE (VO)
The Giants won the first game, 3-1, we won the second, 10 to zip.

ANGLE - CLUBHOUSE

The Dodgers are getting their game face on.

JACKIE (VO, contd)
The season would come down to this, one game, for all the marbles.

141 INT. POLO GROUNDS - GIANTS CLUBHOUSE - DAY

Leo Durocher, now managing the Giants, stands before his players.

DUROCHER
It's all come down to this. We've come back from too far to let it slip away now. Everybody and their fucking mother said we were dead. Boys, do you remember that? Just go out there and play the way we've been playing the last month and a half. The pressure is all on them. Those bums' assholes are as tight as a nun's pussy. We're playing loosey goosey. One last thing, if the game gets close, Mays ...

CLOSE - WILLIE MAYS

DUROCHER (OS, contd)
... Irvin ...

CLOSE - MONTE IRVIN

DUROCHER (OS, contd)
... and Ray ...

CLOSE - RAY NOBLE

ANGLE - MAYS, IRVIN AND NOBLE

DUROCHER (OS, contd)
... if the game gets close into the late innings I may be shouting Nigger and watermelon at guys on the other side like Robinson.

CLOSER - DUROCHER

DUROCHER
But I want you black guys to understand that I appreciate your enthusiasm and contribution to this team. We wouldn't be here without you.

142 INT. DODGERS DUGOUT - DAY

JACKIE (VO)
We lead 4 to 1 going to the bottom of the ninth, the Dodgers just need 3 outs and we're in, the Giants out. Just 3 lousy outs.

Jackie sits next to Newcombe, and is ready to take the field.

JACKIE
Newk, let's go.

NEWCOMBE
Jack, I'm tired. I can't hardly even lift my arm.

JACKIE
Goddamnit, the hell you say.

Jackie hands him his glove.

NEWCOMBE
I ain't got nuthin' left.

JACKIE
Get out there and pitch those bastards outta there.

Jackie practically pushes the Dodgers ace pitcher out to the mound.

JACKIE (contd)
You've come this far, you go all the way, 3 more outs.

ANGLE - FIELD

ALVIN DARK is the first batter for the Giants, and he singles, he's followed by DON MUELLER who singles also, sending Dark to third base.

ANGLE - MOUND

Jackie tries to settle Newcombe down.

JACKIE
Don't worry about it. Two cheap hits, you're all right.

NEWCOMBE
No I ain't. Ain't right at all.

JACKIE
Shit, man, we'll get two. Just keep it down.

NEWCOMBE
OK, Jackie.

JACKIE
See how easy it is? This pennant belongs to us, baby, it belonged to us all year.

Pee Wee joins the conference.

PEE WEE
Newk, you all right?

JACKIE
He's fine. All you gotta do is get Monte to hit it on the ground.

PEE WEE
A groundball is a doubleplay.

JACKIE
Game is over.

PEE WEE
Brooklyn wins the pennant.

NEWCOMBE
We finally beat the Yanks in the World Series.

PEE WEE
I can taste the champagne now.

Jackie and Pee Wee go back to their positions.

ANGLE - PLATE

Monte Irvin swings and it's a pop-up.

ANGLE - FIRST BASE

Gil Hodges catches the ball in foul territory. That's the first out.

CLOSE - JACKIE

He raises his finger indicating one out.

ANGLE - BULLPEN

Coach Clyde Sukeforth supervises relief pitchers CARL ERSKINE and Ralph Branca as they quickly warm up in the bullpen.

ANGLE - FIELD

Dodgers Manager CHARLIE DRESSEN walks slowly to the mound where he is met by catcher RUBE WALKER, Cox, Pee Wee, Jackie, Hodges and his quickly fading pitcher Newcombe.

ANGLE - MOUND

A conference is being held.

DRESSEN
You OK?

JACKIE
He's OK, Skipper.

DRESSEN
Rube, whaddya think?

WALKER
Still looks strong to me.

NEWCOMBE
Maybe I oughta come out. My arm's dead after that last pitch.

JACKIE
Aw, shit. He's been sayin' that all day.

The umpire, LOU JORDA, joins them.

UMPIRE JORDA
Let's go, Charlie.

DRESSEN
Up yours, Jorda. I gotta right to visit with my pitcher.

DUROCHER
He's just tryin' to give his bullpen time to warm up.

UMPIRE JORDA
I know, I know.

DUROCHER
Well, what are you going to do about it?

UMPIRE JORDA
Listen you ... Let's go, break it up. Durocher I've had enough of your yapping.

DRESSEN
Get us out of the inning.

ANGLE - PLATE

WHITEY LUCKMAN is up at bat. He swings and connects.

ANGLE - FIELD

It's a double to the leftfield corner, scoring Dark. Runners at second and third. Dodgers lead is cut 4 to 2.

ANGLE - POLO GROUNDS STANDS

The Giants fans are going crazy.

ANGLE - DUGOUT

Dressen is on the phone with the bullpen; he is starting to panic.

DRESSEN
Are they ready?

ANGLE - BULLPEN

SUKEFORTH
Erskine just bounced a curve.

DRESSEN (OS)
How 'bout Branca?

SUKEFORTH
He's throwing hard.

ANGLE - MOUND

Dressen walks to the mound once again, he signals for the righthander Ralph Branca, and takes the ball from a dejected but relieved Newcombe.

WALKER
You wanna walk Thomson, Charlie?

DRESSEN
If we do that, we put the winning run on first. We pitch to Thomson.

Branca has joined them on the mound.

DRESSEN (contd)
How ya feelin'?

BRANCA
Good, Charlie, feelin' good. I'm plenty loose.

DRESSEN
Awright, throw fastballs, don't fuck around with 'im. Ya know the book, pitch 'im fast 'n tight. Keep it up on 'im, fast and tight and then let's go home.

We hear RUSS HODGES, the radio play by play announcer for the New York Giants. WE SEE what he describes.

HODGES (VO)
Clint Hartung runs for Mueller at third base. Whitey Luckman's at second, the Dodgers lead 4 to 2, and there's one man out for the Giants.

CLOSE - BRANCA

HODGES (VO, contd)
And Ralph Branca, who's won thirteen ballgames on the year -- thirteen and eleven, he's given up eighteen homeruns.

CLOSE - BOBBY THOMSON

HODGES (VO, contd)
Bobby Thomson, against the Brooklyn club, has hit a lotta long ones this year, has had seven homers. So don't go anywhere, will ya, fans.

CLOSE - WILLIE MAYS

HODGES (VO, contd)
And Willie Mays is on deck.

CLOSE - BRANCA

He throws in SLO-MO.

HODGES (VO, contd)
Branca throws.

CLOSE - THOMSON

He swings in SLO-MO.

HODGES (VO, contd)
There's a long drive, it's gonna be, I believe.

ANGLE - FIELD

The ball is gone.

HODGES (VO, contd)
THE GIANTS WIN THE PENNANT!
THE GIANTS WIN THE PENNANT!
THE GIANTS WIN THE PENNANT!

The Polo Grounds erupts in pure, mass hysteria.

As Bobby Thomson flies around the bases, Jackie makes sure he touches every single base safely.

ANGLE - PLATE

Thomson comes down hard on homeplate with a two feet jump as he is mobbed by his teammates and fans alike. BEDLAM.

143 INT. DODGERS CLUBHOUSE - DAY

The Dodgers clubhouse is like a morgue, like somebody just died (the entire Dodger team).

ANGLE - STEPS

Ralph Branca sits on some steps, openly crying like a baby.

JACKIE (VO)
This was the hardest defeat of my baseball career.

BRANCA
Why me? Why me?

Jackie goes over to Branca to console him.

144 INT. GIANTS CLUBHOUSE - DAY

The Giants clubhouse is like new Year's Eve, V-J Day all rolled into one. Jackie looks for and finds his nemesis Leo Durocher.

JACKIE
Congratulations, Leo, and good luck in the Series.

DUROCHER
Thanks, Jackie. You always have had a lot of class.

FADE TO BLACK.

FADE UP:

145 SPRING TRAINING, 1952

146 INT. WALTER O'MALLEY'S OFFICE - MIAMI, FLORIDA - DAY

Jackie and Rachel (still pregnant) sit nervously awaiting to see the new president and owner of the Dodgers, WALTER O'MALLEY.

O'MALLEY
Jackie, I don't like you missing exhibition games. You know that you're the drawing card. The fans want to see you play. It's not fair to them for you to be out of the line-up. Furthermore, I've had reports that you've been complaining about having to stay
(MORE)

O'MALLEY (contd)
in a separate hotel in Miami. That was good enough for you in 1947. Why do you have to make trouble now?

JACKIE
Listen, Mr. O'Malley, I took a lot of things in 1947. I happen to feel now, though that there are a lot of insults that are being suffered by Negro ballplayers that wouldn't be necessary if the owners would show a little bit more courage.

O'MALLEY
Jackie, I've done everything ...

Jackie cuts in on O'Malley.

JACKIE
Mr. O'Malley, let me finish please. I'm not playing because I want to be in good physical condition when the season opens. Why risk aggravating an injury in an exhibition game just to pull in a few extra dollars?

O'MALLEY
You're behaving like a prima donna, and I don't like it a bit. Other ballplayers, great ballplayers, play day in and day out, and they don't become crybabies over a sore leg.

RACHEL
Wait a minute, Mr. O'Malley. I feel I must say a few words here. Of all the things Jackie Robinson is, the one thing he is not is a prima donna. I've seen him play with sore legs, a sore back, sore arms, even without other members of the team knowing about it, doing it not for praise, but because he was always thinking about his team.

CLOSE - RACHEL

RACHEL (contd)
Nobody worries more about this club than Jackie Robinson, Mr. O'Malley,
(MORE)

RACHEL (contd)
and I say that includes the owner. I live with him so I know. Nobody gets up any earlier than Jackie Robinson to peer out the window to see what kind of day it's going to be, if the Dodgers are likely to have a good crowd. Nobody else spends more time worrying about Pee Wee Reese's foot or Gil Hodges' batting slump or Carl Erskine's ailing arm. His heart and soul is with this team and it pains me to hear you say otherwise.

Both Jack and O'Malley are surprised by Rachel's outburst.

CLOSE - O'MALLEY

O'MALLEY
Well, Rachel and Jackie, no harm meant. But won't you just try -- won't you just try to come out and play today?

CLOSE - JACKIE

JACKIE
I'll see if I can go.

147 INT. HOTEL ROOM - CINCINNATI - DAY

JOE BLACK, a big black man, a rookie, sits by a window, with his suitcases in the middle of the floor awaiting his new roommate. Jackie enters.

JACKIE
Hey, rookie. I'm Jackie.

BLACK
Hi, I'm Joe Black. They said if I roomed with you some of your competitiveness would rub off on me.

JACKIE
So that's what they said, huh?

BLACK
Which bed do you want?

JACKIE
Doesn't matter to me.

BLACK
You're the star. You choose.

ROBINSON
I'll take that one.

Joe gets up and sits on the other bed.

ROBINSON (contd)
Black, you're kinda big.

BLACK
Six-two, two twenty.

ROBINSON
You can fight too?

BLACK
I can take care of myself.

Jackie walks over to Black sitting on his bed.

ROBINSON
But we're not gonna fight.

BLACK
What do you mean? I thought that stuff was over.

ROBINSON
No, it's not. They're gonna call you names, they'll do things, but we're not gonna fight.

148 EXT. CROSLEY FIELD - DAY

Joe Black is on the mound, warming up.

ANGLE - CINCINNATI DUGOUT

The entire team stands on the dugout steps singing "Old Black Joe."

CLOSE - JOE

He looks at Jackie, and beckons him.

ANGLE - MOUND

Jackie joins Joe on the mound.

JACKIE
I said we're not gonna fight but throwing at crooners' heads isn't fighting.

Jackie trots back to his position at second base.

ANGLE - CINCINNATI DUGOUT

They still are singing "Old Black Joe."

In QUICK CUTS WE SEE Joe Black throw beanballs at the next seven Reds hitters. They all hit the deck.

CLOSE - CINCINNATI DUGOUT

No one is singing now, one guy waves a white towel of surrender.

149 INT. HOTEL ROOM - CINCINNATI - NIGHT

Jackie, Roy, Don and the rookie Joe Black sit in Jackie's room playing cards. They are singing "Old Black Joe," laughing, having a good time.

ROBINSON
Great game, Joe, great game.

NEWCOMBE
Did you hear them?

BLACK
Yeah, I heard them. They stopped also.

NEWCOMBE
Blaaaa-ack Nigggger.

CAMPANELLA
No, Newk, it goes like this. Blaaaaaack Niggggger.

Everyone is dying.

ROBINSON
I'm glad we can laugh about it now, before you guys got here it wasn't funny.

CAMPANELLA
Well, we're here now.

150 INT. DODGERS CLUBHOUSE - DAY

Jackie sits in front of his locker when he is approached by DICK YOUNG, sports columnist for the New York Daily News.

YOUNG
I finally figured something out.

JACKIE
Young, what's that?

YOUNG
The trouble between you and me, Jackie, is that I can go to Campy and all we discuss is baseball.

ANGLE - CAMPANELLA'S LOCKER

Campy has a group of reporters laughing with him.

CLOSE - YOUNG

YOUNG (contd)
I talk to you and sooner or later we get around to social issues. It just so happens I'm not interested in social issues. Jackie, I'm telling you as a friend.

CLOSE - JACKIE

He just looks at this guy.

CLOSE - CAMPANELLA AND REPORTERS

YOUNG (OS)
A lot of the newspapermen are saying that Campy's the kind of guy they can like but that your aggressiveness, your wearing your race on your sleeve, makes enemies.

CLOSE - JACKIE

JACKIE
Young, we might as well get this straight. I like friends just as much as the other guy. But if it comes down to the question of having a choice between the friendship of some of these writers and their respect, I'll take their respect.

TWO SHOT - JACKIE AND YOUNG

YOUNG
Personally, Jackie, when I talk to Campy, I almost never think of him
(MORE)

YOUNG (contd)
as a Negro. Any time we talk, I'm acutely aware of the fact that you are a Negro.

JACKIE
I want to be thought of as a Negro, because I'm proud of my race and if it makes some people uncomfortable, if it makes me the kind of guy they can't like, that's tough. But that's the way the ball bounces these days. Young, there is a new type of Negro today, slavery is over.

YOUNG
Just trying to give you some good advice, having reporters for friends never hurt anyone.

151 EXT. STAMFORD HOUSE - DAY

Jackie is on his huge green lawn, golf club in hand, bucket of golf balls also. Golf ball after golf ball is put on the tee and he whacks away.

RACHEL (VO)
After we moved to Stamford, Connecticut, there was one clue to when Jack was upset about something.

CLOSE - JACKIE SWINGING

RACHEL (VO, contd)
He'd go out on the lawn with a bucket of golf balls and take his driver and hit them into our lake.

CLOSE - GOLF BALL ON TEE

JACKIE (VO)
The golf balls were white.

152 EXT. LITTLE LEAGUE FIELD - DAY

Rachel sits in some bleachers with other parents.

RACHEL
C'mon, Jackie, get a hit. You can do it. You can do it.

ANGLE - JACKIE

He watches from afar, as not to add additional pressure to his son.

CLOSE - JACKIE JR.

He takes three pathetic, weak swings in a row and is out. He walks head down back to his dugout.

ANGLE - BLEACHERS

FATHER #1
Your father swings better than that.

FATHER #2
Are you sure the great Jackie Robinson is your father?

These two grown adults laugh at a seven year old kid.

153 INT. CAR - DAY

Jackie drives home. Jackie Jr. rides shotgun with Rachel in the back seat. They try to cheer him up.

JACKIE
Jackie, we're going to the ice cream parlor.

RACHEL
How does that sound?

JACKIE JR.
I struck out four times today, Daddy.

JACKIE
That's OK. Daddy strikes out too.

JACKIE JR.
You never struck out four times in a row. My bat never touched the ball. I stink.

JACKIE
Jackie, everybody has bad days in baseball. Daddy, even Uncle Roy and Uncle Don. What's important is to always try your best.

RACHEL
Still want some ice cream?

JACKIE JR.
Yes, can I get a chocolate ice cream sundae with whipped cream, lots of nuts and a cherry on top.

RACHEL
Whatever you wish.

154 EXT. ST. LOUIS TRAIN STATION - DAY

Harold Parrott talks to the black Brooklyn Dodgers outside the chartered team bus.

PARROTT
Boys, I've got some good news. The management of the Chase Hotel has finally decided to accept Negro players.

JACKIE
Hallelujah! Hallelujah!

PARROTT
But there are restrictions.

CAMPANELLA
I knew strings had to be attached.

JACKIE
Parrott, what are they?

PARROTT
You can't appear in any public areas like the dining room, the nightclub or the swimming pool. Stick to those rules and the doors are wide open. So what are you boys gonna do? The bus is waiting.

JACKIE
Give us a minute.

PARROTT
One minute, then the bus leaves for the Chase Hotel.

Parrott gets on the bus.

JACKIE
What's it gonna be, Joe?

BLACK
The Adams.

JACKIE
Newk?

NEWCOMBE
Adams.

JACKIE
Roy?

CAMPANELLA
Me too.

JACKIE
You guys are making a big mistake.

CAMPANELLA
How?

JACKIE
This is all part of the struggle. I'm not gonna let them run me out. That's what they want. I'm staying at the Chase.

CAMPANELLA
Go ahead and stay. Well, they didn't want me at first, so I'm not going over now. I've got my pride.

JACKIE
We've all got pride. Organized baseball didn't want you at first, but you're in it now. Speaking of pride, I'm gonna be mighty proud that we finally reached the point where a Dodger is a Dodger and there are no more second class members of the team when we come to St. Louis.

CAMPANELLA
Jack, I hear all that but why give them white folks my money when I can't get the same privileges as the next man?

NEWCOMBE
We're patronizing black businesses.

JACKIE
Newk, I'm all for that but can't you see the Chase will start accepting other Negro guests, they'll concede it won't
(MORE)

JACKIE (contd)
automatically mean crap games, whiskey, and razors and cuttin' in the halls every night. We've got a chance to make a contribution outside the arena of baseball.

CLOSE - CAMPANELLA

CAMPANELLA
Jackie, I'm no crusader! I'm a ballplayer.

ANGLE - STATION

Jackie grabs his bags and gets on the bus.

155 INT. BUS - DAY

All faces are on him, and the Dodgers cheer.

CLOSE - JACKIE

He smiles back.

156 EXT. TRAIN STATION - DAY

The Brooklyn Dodgers chartered bus pulls off with Jackie Robinson on board to integrate the Chase Hotel, REVEALING Campanella, Newcombe and Black left behind.

157 INT. JACKIE'S HOTEL ROOM - NIGHT

Jackie sits in his plush hotel room, looking at the towels, the bed sheets, floor mats, curtains, the room service menu when there is a knock on the door.

JACKIE
Who's there?

NEWCOMBE (OS)
Newk.

Jackie opens the door.

JACKIE
What are you doing here?

NEWCOMBE
Are you going to let me in or have me stand in the hallway like a fool.

JACKIE
C'mon in.

Newcombe takes a seat.

NEWCOMBE
Jackie, I've been thinking about what you said at the train station.

JACKIE
And?

NEWCOMBE
It makes sense.

JACKIE
Good.

NEWCOMBE
But something else too.

JACKIE
What, big fella?

NEWCOMBE
Aren't you hungry?

JACKIE
I'm starving. I was going to order room service.

NEWCOMBE
You gonna put up with that?

JACKIE
No, I'm not. Let's go, big fella. If you're game, I'm game.

158 INT. CHASE HOTEL DINING ROOM - NIGHT

Jackie and Don walk proudly into the all-white dining room, all eyes are upon them, they are met by the MAITRE D'.

MAITRE D'
Seating for two?

JACKIE
Yes, sir.

MAITRE D'
Come this way.

JACKIE
Hold on, sir. What was the problem with us being regular guests like
(MORE)

JACKIE (contd)
everybody else? We deserve an answer after all these years.

MAITRE D'
The big reason is we don't want Negroes to use the swimming pool.

NEWCOMBE
Ain't that a bitch!

JACKIE
I don't even like to swim.

NEWCOMBE
I don't swim during the baseball season because I'll hurt my arm.

159 MONTAGE

Various STILL PHOTOGRAPHS and NEWSREEL FOOTAGE of the 1952 and 1953 WORLD SERIES.

WE SHOULD ALSO SEE THE JUBILANT YANKEE FANS AND THE GLUM BROOKLYN FANS.

JACKIE (VO)
The Brooklyn Dodgers lost to the New York Yankees again in the 1952 and '53 World Series.

CLOSE - TWO SAD KIDS

They hold up a banner: "WAIT TILL NEXT YEAR."

JACKIE (VO, contd)
Most of all I feel for our Brooklyn fans, the most loyal fans in all of all sports.

160 EXT. EBBETS FIELD - DAY

The Dodgers are playing the Braves but Jackie is on the bench, old and tired.

ANGLE - DUGOUT

JACKIE (VO, contd)
During the 1955 season I played in approximately two-thirds of the games. I knew I was reaching the end of my peak years as an athlete.

CLOSE - JACKIE

WE SEE the grey in his hair.

JACKIE (VO, contd)
My batting average was down. I was doing a poor job in comparison to past seasons.

ANGLE - DUGOUT

Jackie walks up and down the dugout encouraging his teammates.

JACKIE (VO, contd)
The newspapers began subtly and not so subtly to refer to me as a has-been, a creaky old man of thirty-six.

161 INT. ROBINSON HOUSE - NIGHT

Jackie and Rachel lie awake at night in bed. He holds her close.

JACKIE
Rae, I'm fooling myself. I don't have it anymore. I've lost my skills.

RACHEL
Don't let those newspapers get you down. You'll know when it is time. You determine that, not anybody else.

JACKIE
The time is fast approaching for me to hang them up.

RACHEL
You always said baseball isn't your whole life.

CLOSE - JACKIE AND RACHEL

He gently kisses her.

162 EXT. YANKEE STADIUM - DAY

CLOSE - SCOREBOARD

BROOKLYN	0	2	1	0	0	0	0	1
NEW YORK	0	2	1	1	0	2	0	

JACKIE (VO)
However, despite this, the team made it into the World Series and once again against the New York Yankees.

CLOSE - JACKIE

Jackie is on third base, dancing up and down like back in the day, like he's a youthful, energetic Jackie Robinson.

JACKIE (VO, contd)
The way we were playing in the first game down 6 to 4 in the eighth inning it looked again like "WAIT TILL NEXT YEAR."

CLOSE - YANKEE PITCHER - WHITEY FORD

He's not paying Jackie any attention, no respect at all.

JACKIE (VO, contd)
Two men were out, and I suddenly decided to shake things up.

CLOSE - JACKIE

He's stealing home in SLO-MO.

JACKIE (VO, contd)
I took off. I really didn't care whether I made it or not. I was just tired of waiting.

ANGLE - HOME PLATE

Jackie slides under catcher Yogi Berra's tag and is called safe by the umpire. Berra jumps up and down arguing.

JACKIE (VO, contd)
I did make it and we came close to winning that first game.

ANGLE - DODGERS DUGOUT

His teammates congratulate him, they had just witnessed a flash of the Jackie Robinson of old.

JACKIE (VO, contd)
Whether it was because of my stealing home or not, the team had new fire.

CLOSE - ALSTON AND JACKIE

Manager WALTER ALSTON shakes his hand.

ALSTON
Great play, Jackie, great play.

JACKIE
Thanks, Skipper.

JACKIE (VO)
We fought back against our old rivals, the powerful "Bronx Bombers."

CUT TO:

163 MONTAGE

The Dodgers are beating up on the Yankees. Players circle the bases, Dodger after Dodger touches home plate. Dodgers make great defensive plays.

JACKIE (VO, contd)
The World Series came down to the wire in the seventh and deciding game. The Yankees had one out left in the bottom of the ninth.

164 EXT. YANKEE STADIUM - DAY

ANGLE - SCOREBOARD

BROOKLYN	0	0	0	1	0	1	0	0	0
NEW YORK	0	0	0	0	0	0	0	0	0

ANGLE - FIELD

A sharp ground ball is hit by Elston Howard to Pee Wee Reese who fires the throw across the diamond to Hodges at first. It's the third out, and it's over. The Dodgers have finally beaten the Yankees.

Brooklyn fans and players mob pitcher JOHNNY PODRES.

CUT TO:

165 INT. DODGERS CLUBHOUSE

Bedlam -- hugs -- kisses -- champagne.

CUT TO:

166 EXT. BROOKLYN STREETS - DAY

Bedlam. Brooklyn residents are dancing in the streets.

CUT TO:

167 EXT. BROOKLYN STREETS - DAY

It's a ticker tape parade for the 1955 World Champion Brooklyn Dodgers. Tears of joy are flowing in the borough of Brooklyn.

ANGLE - CAR

Jackie sits upon a convertible with Rachel as they wave to their adoring "Bum" fans.

JACKIE (VO)
It was one of the greatest thrills of my life to be finally a World Series winner. We beat the hated Yankees.

FADE TO BLACK.

FADE UP:

168 EXT. ROBINSON HOUSE - DAY

Jackie is on the lawn with his now eleven year old son Jackie Jr. He's trying to give him some batting tips.

Rachel looks on, she sits on the steps with Sharon and David.

JACKIE
Hold your bat up, higher.

JACKIE JR.
I like to hold it like this.

JACKIE
Jackie, if you hold your hands up a little higher you'll have better bat control. OK, here's a good pitch.

Father throws the ball in underhand and son misses completely with his dad.

JACKIE (contd)
How can you miss that? Watch the ball. Watch the ball.

JACKIE JR.
I did, Daddy.

JACKIE
You have to concentrate.

RACHEL
Maybe he doesn't feel like it today.

JACKIE
What do you know about it? He has the size, he has the reflexes, he's my son, of course he feels like it. OK, we're gonna try again. Don't swing for the fences, just make contact, put the bat on the ball, concentrate, put the bat on the ball.

He throws an extra slow pitch right down the middle.

Jackie Jr. takes a wild swing, and once again whiffs, he's fanning air.

JACKIE JR.
Daddy, I'm no good. I'm not good as you. I don't like baseball and I never wanted to be a baseball player, never.

RACHEL
See what you did.

JACKIE
What did I do? C'mon here, son, it's alright. That's enough for today.

We hear the phone ring.

RACHEL
I'll get it.

JACKIE
You feel OK?

JACKIE JR.
Yeah, I'm OK.

JACKIE
Remember what Daddy says, no matter what you do, always give it your best.

JACKIE JR.
Daddy, what happens when your best isn't good enough?

RACHEL
Telephone. It's for you.

169 INT. ROBINSON HOUSE - DAY

JACKIE
Hello.

170 INT. BROOKLYN DODGERS OFFICE - DAY

BUZZY BAVASI, the general manager of the Brooklyn Dodgers, is on the phone.

BAVASI
Hello, Jack, this is Buzzy.

JACKIE (OS)
What can I do for you?

BAVASI
You have been traded to the New York Giants for $30,000 and a pitcher Dick Littlefield.

171 INT. ROBINSON HOUSE - DAY

Jackie is stunned and surprised.

BAVASI (OS, contd)
It was a tough thing to do, but we felt it had to be done with the new plans for rebuilding the team. I hope it works out to your benefit. What will you do?

JACKIE
I'll have to think about it, Buzzy, I'll have to think about it for awhile.

Jackie hangs up the receiver. As he looks up Rachel is staring right at him.

RACHEL
What did he want?

JACKIE
The Dodgers traded me.

RACHEL
Traded you ...

JACKIE
To the Giants.

RACHEL
You'll have to explain this to Jackie immediately. We can't afford to let him find out from the radio or newspapers.

172 INT. JACKIE JR.'S ROOM - DAY

Jackie Jr. is playing with his father's baseball cards. Jackie knocks on the door.

JACKIE
Can I come in?

JACKIE JR.
Yeah, Daddy.

ANGLE - DOOR

Jackie closes the door behind him so ALL WE SEE is Jackie Jr.'s door. After a brief pause, we hear Jackie Jr. crying like a baby.

JACKIE JR. (OS)
THEY CAN'T TRADE YOU. THEY CAN'T TRADE YOU.

The CAMERA SLOWLY DOLLIES away from the door, down the hallway to where WE SEE Rachel holding onto Sharon and David.

JACKIE JR. (OS, contd)
YOU'RE THE BEST PLAYER THE DODGERS HAVE. NOBODY IS BETTER. THE GIANTS STINK. I HATE BASEBALL. I HATE BASEBALL.

173 INT. JACKIE JR.'S ROOM - NIGHT

Jackie and Rachel tuck their son into bed. He's out like a light.

JACKIE
Don't worry, son. This is all going to work out all right.

JACKIE (VO)
Before the trade I had signed a contract with Bill Black of Chock Full O' Nuts to become a vice-president.

Jackie and Rachel both kiss their son and turn out the lights.

ANGLE - HALLWAY

They both check on Sharon and David (their final child) also in their rooms.

JACKIE (VO, contd)
The way I figured it, I was even with baseball and baseball with me. The game had done much for me, and I had done much for it.

174 EXT. CHOCK FULL O' NUTS RESTAURANT - DAY

JACKIE (VO, contd)
William Black, a white businessman who was the founder-owner of the Chock Full O' Nuts Corporation, started off in business selling nuts.

175 INT. RESTAURANT - DAY

BILL BLACK leads Jackie through a tour of the restaurant showing him how it is run.

JACKIE (VO, contd)
Business was so good he got into the restaurant business.

ANGLE - COUNTER

Black introduces Jackie to his employees, all black.

JACKIE (VO, contd)
The majority of his employees were black.

Jackie shakes firmly the hand of each worker, and also offers a big smile.

JACKIE (VO, contd)
A few racists referred to his company as "Chock Full O' Niggers."

176 INT. ROBINSON'S OFFICE - DAY

He is talking on the phone, signing papers at the same time.

JACKIE (VO, contd)
It was my job to deal with some problems like rapid turnover and absenteeism as the V.P.

177 INT. BLACK'S OFFICE - DAY

The press and photographers are in the large office.

JACKIE (VO, contd)
One issue that Bill Black and I saw eye to eye on right away was the NAACP Freedom Fund Drive.

BLACK
I would like to present this check on behalf of Jackie Robinson to the NAACP Freedom Drive for ten thousand dollars.

They shake hands, hold the check as pictures are taken.

JACKIE (VO)
I was free to use company time to travel, work and speak for the NAACP.

JACKIE
Thank you very much, Mr. Black. I can assure you this money will be well spent.

178 INT. DR. SOLOMON'S OFFICE - DAY

Jackie sits in his doctor's office in shorts only. His once muscular, well toned body is gone. WE CAN NOW SEE the flab of middle age. Rachel sits by his side.

DR. SOLOMON
Jack, how have you been feeling lately?

JACKIE
I guess so-so.

DR. SOLOMON
Well, the tests are back from the lab, and I'm going to be straight with the both of you.

Rachel clenches her husband's arm.

JACKIE
Go right-head, Doc.

DR. SOLOMON
Jack, you are diabetic.

JACKIE
I have diabetes?

DR. SOLOMON
Yes, but Jack, it's not the end of the world.

Rachel has become ashen.

JACKIE
I can lick this.

DR. SOLOMON
Yes, you can. Your diet will have to change though.

JACKIE
That's for sure.

DR. SOLOMON
Plus, you'll have to take your insulin shots twice a day. Rachel can help give them to you.

JACKIE
Doc, wait a minute. I'm not a helpless basket case all of a sudden. I'm going to continue to be independent. Show me, I'll give myself the shots. I need to know anyway. With all the travelling I do, I'm out alone on the road.

DR. SOLOMON
Suit yourself.

Dr. Solomon grabs a needle and sticks it into a plump red tomato.

DR. SOLOMON (contd)
Simple as A, B, C.

179 EXT. CAMPANELLA'S LIQUOR STORE - NIGHT

Dick Young drives up in front of the neon lit establishment and gets out of his car.

180 INT. CAMPANELLA'S LIQUOR STORE - NIGHT

Roy Campanella stands behind the cash register, ringing up a sale.

CAMPANELLA
Oh no, here comes trouble.

YOUNG
Not me. Got a minute?

181 INT. CAMPANELLA'S OFFICE - NIGHT

They both are seated in Campanella's office which is in the back of the store.

CAMPANELLA
So what do I owe this visit to Harlem?

YOUNG
It's about Jackie.

CAMPANELLA
What did he say now?

YOUNG
A couple of things.

CAMPANELLA
Like what?

YOUNG
The usual stuff.

CAMPANELLA
Mr. Dick Young, why are you trying to stir up a hornet's nest? Jack has his opinions, I have mine.

YOUNG
I got a good story here, and I just want to get your comments. Either way, it's in my column in the Daily News tomorrow. So what's it gonna be?

Campanella gives in reluctantly; he took the bait.

CAMPANELLA
What did he say this time?

YOUNG
Jack has been quoted as saying you are washed up. You won't come back from that hand surgery.

CAMPANELLA
He really said that?

YOUNG
Have I never not been straight with you? Not on the up and up?

Young takes out his reporter's notepad.

CAMPANELLA
When it's my turn to bow out of baseball, I certainly don't want to go out like he did.

Young is furiously trying to keep up with Campy's outburst.

CAMPANELLA (contd)
You can play with a guy and not want to live with him. I always steered clear of him when he was doing that popping off in the clubhouse. Since he retired he's been shouting his mouth off about everybody and most of the time he doesn't know what he's talking about. A guy like him should have gone out of baseball with a lot of friends, instead he has only enemies. Instead of being grateful to baseball, he's criticizing it. Now he wants Negro baseball managers. Everything he has, he owes to baseball. He better learn to talk differently to those people who are working for him in that job of his. If he talks to some of them the way he talked in baseball, they'll wrap something around his neck and walk out.

ANGLE - YOUNG AND CAMPANELLA

CAMPANELLA (contd)
Anything else?

YOUNG
I think I got it.

He slaps Campy on the back and walks out, happy as a clam. Dick Young got his story at the expense of Jackie Robinson and Roy Campanella.

182 INT. ROBINSON HOUSE - DAY

Jackie is on the phone, in his hands he holds The Daily News with Young's column.

JACKIE
Hello, Ruthie, is Roy in?

183 INT. CAMPANELLA HOUSE - DAY

Roy who stands next to RUTHIE, his wife, shakes his head.

RUTHIE
I'm sorry, Jack, he's out running some errands.

184 INT. ROBINSON HOUSE - DAY

JACKIE
When he comes back can you please have him call me. Thank you.

185 INT. CAMPANELLA HOUSE - DAY

She hangs up the phone.

RUTHIE
Roy, you should have spoken to him.

ROY
I got nothing to say to Jackie Robinson.

186 INT. ROBINSON HOUSE - DAY

JACKIE
Read this.

He hands Rachel the article.

JACKIE (contd)
Can't Campy see what they're trying to do?

RACHEL
Maybe one day he will.

187 INT. ROBINSON HOUSE - SAME NIGHT

The family is sitting around the dinner table, supper has just been eaten.

JACKIE
Before Mommy takes out the dessert, Daddy has to tell you something.

SHARON
What's that, Daddy?

JACKIE
Your father is a diabetic. Which means something isn't right with my blood.

JACKIE JR.
Are you sick?

JACKIE
Not really. If I don't take good care of myself then I'll get sick.

RACHEL
But we won't let that happen, will we?

THE KIDS
No, we won't.

JACKIE
So Daddy has to watch his sugar. No more sweets for Daddy.

JACKIE JR.
No more Grandmama Isum's cakes?

JACKIE
No more of Grandmama Isum's delicious cakes.

DAVID
No more ice cream?

JACKIE
No more ice cream.

DAVID
I hope I never get sick like that.

RACHEL
We hope so too, lady bug.

JACKIE
I also have to give myself two shots of insulin every day.

JACKIE JR.
I hate needles.

JACKIE
We know you do. Daddy is still Daddy, don't treat me any different.

SHARON
Daddy, you're not going to die, are you?

Rachel looks concerned at her diabetic husband.

JACKIE
No, baby, Daddy is not going to die.

188 INT. HOSPITAL - NIGHT

Jackie runs down the hospital corridor, bumping into several doctors and nurses but that doesn't stop him.

ANGLE - DOOR

He slows down when he sees Ruthie Campanella sitting outside the room crying. When she sees Jackie, she springs up and rushes into his arms, breaking down even more.

CLOSE - RUTHIE AND JACKIE

JACKIE
I'm sorry, I'm so sorry. It's going to be alright. Can I go in?

RUTHIE
Yes. He'll want to see you.

189 INT. CAMPANELLA'S HOSPITAL ROOM - NIGHT

Jackie enters the room and is bewildered by what his eyes see.

Roy Campanella is in a body brace from neck to toe, his whole body is in some contraption that keeps him suspended in air.

CAMPANELLA
Jack, car turned over, my neck is broken, my spine is crushed. The doctors say I'll never walk again.

Jackie is mum.

CAMPANELLA (contd)
Did you hear what I said?

JACKIE
Campy, I heard you.

CAMPANELLA
You know baseball is such a boys' game and when you're playing you think you'll stay a boy forever. But we all get old, the game stays young.

JACKIE
Campy, you're right about that.

CAMPANELLA
But the worst thing is how can Ruthie see me as a man anymore. I'm not a man. It don't work, it will never work again. Jackie, I'm not a man, Ruthie, what woman would want me again. God should have let me died.

JACKIE
Don't start talking like that. Your wife loves you and she'll continue to love and care for you.

CAMPANELLA
You think so, Jackie. You ain't just shittin' me.

JACKIE
Naw, Campy, I ain't shittin' ya.

CAMPANELLA
Jackie, I always loved you, c'mon here. Gimme ya hand.

CLOSE - CAMPANELLA'S HAND

Campy struggles but he finally gets his hand to embrace Jackie's.

190 MONTAGE - NEWSREEL FOOTAGE

WE SEE 1960 PRESIDENTIAL RACE: JOHN F. KENNEDY AND RICHARD M. NIXON.

JACKIE (VO)
I do not consider my decision to back Richard Nixon over John F. Kennedy for the Presidency in 1960 one of my finer ones. It was a sincere one, however, at the time.

191 EXT. CAMPAIGN HEADQUARTERS - DAY

Jackie shakes hands with fellow Republicans.

JACKIE (VO, contd)
I began to have serious doubts about Nixon when he refused to speak out in behalf of Dr. Martin Luther King, Jr. who during the
(MORE)

JACKIE (VO, contd)
campaign was confined in a full-security prison in Georgia as the result of a minor motor vehicle infraction.

192 INT. ROBINSON HOUSE - NIGHT

Jackie and Rachel are up late at night sitting in the kitchen.

RACHEL
Jack, you're making a mistake with Nixon.

JACKIE
Rae, I had breakfast with Kennedy. The man never once looked me in the eye, not once. My mother taught me not to trust anyone who can't look you in the eye.

RACHEL
Jack, maybe you intimidated him.

JACKIE
Then he confessed how he knew little or nothing about the "Negro Problem." And he wants to be President?

RACHEL
Kennedy called Coreta Scott King in Atlanta to express his concern and Bobby Kennedy got Dr. King out of jail.

JACKIE
I tried to tell Nixon to do the same.

RACHEL
See what I mean. You can't trust the Republicans.

JACKIE
You know I'm registered as an Independent. As long as the Democrats figure they have Negroes in their hip pockets they'll never do anything.

RACHEL
You don't trust Kennedy, well, I don't trust Tricky Dick.

Rachel storms off.

193 INT. ROBINSON HOUSE - MORNING

Rachel and Jackie are sleeping when they hear David crying. They both get up and go to his room.

194 INT. DAVID'S ROOM - MORNING

David is crying, he's having a bad nightmare.

They comfort him.

RACHEL
It was just a nightmare. It's over. Mommy and Daddy are here.

JACKIE
You are safe in your own bed, in your home.

DAVID
Somebody was chasing me, they were trying to kill me.

The phone rings.

JACKIE
I'll get it.

195 INT. HALLWAY - MORNING

JACKIE
Hello, yeah. What channel? Rae!

196 INT. LIVING ROOM - MORNING

The entire family is in front of the television. They are seeing a Special News Bulletin about the bombing of the 16th St. Baptist Church in Birmingham, Alabama, four little black girls are killed.

CLOSE - ROBINSON FAMILY

Rachel and Jackie hold their children close to them.

JACKIE
I've got to go down there.

197 EXT. 16TH ST. BAPTIST CHURCH - BIRMINGHAM - DAY

Jackie walks amongst the rubble. Police and firemen still sift through the debris looking for more bodies.

JACKIE
Whoever did this ...

Jackie shakes his fist in anger.

JACKIE (contd)
... the people who did this are animals.

198 EXT. LOCAL BAPTIST CHURCH - BIRMINGHAM - DAY

This Black Baptist Church is packed to the rafters. People have gathered to mourn the loss of four innocent little black girls. Jackie stands at the pew before the flock.

JACKIE
Because of a cowardly act our four precious little girls no longer will play amongst us. When we think about the little kids being tossed from one side of the street to the other by the tremendous force of this hose, this picture just sickens me ...

CUT TO:

199 MONTAGE - NEWSREEL FOOTAGE

BULL CONNOR and his firemen send black bodies flying with high pressure fire hoses.

CLOSE - JACKIE

JACKIE (contd)
... this big brave policeman down here with his knee in the throat of this lady. And the problem of this is that this same picture of the dogs and of this policeman with his knee in the throat of this lady is a picture that's being portrayed throughout the world. Many people in this world, which is made of four-fifths people of color, are looking at you and admiring your courage.

ANGLE - CHURCH

We hear "Amen," "Go on, Brother," "Take your time, "Tell it right."

CLOSE - JACKIE

JACKIE (contd)
All I want to say to you out here, I just wish the same kind of enthusiasm that is shown right here in this church could be shown to Negroes throughout America, because they would have a much deeper, much more sincere desire to get involved in our struggle.

ANGLE - CHURCH

JACKIE (contd)
When we talk like this, it reminds me of this person who bought this home and who went out in the backyard and started cultivating his yard, and all of a sudden instead of weeds it began to bear vegetables and the flowers began to bloom awfully pretty. All of a sudden the neighbor came over and said the Lord has been good to you, and the man said, "Yes, the Lord has been good to me, but you should have seen this field before I tried to plow it."

The people stand as one, and applaud Jackie.

CLOSE - JACKIE

JACKIE (contd)
Hold on now, I'm almost done. That's what I say to Dr. King. The Lord certainly has been good to you, he has been good to all of us. But before Dr. King came down here and started to inspire people to stand up for their rights, you couldn't sit down and discuss integration. God is certainly wonderful, I certainly put my faith in him, but in my humble opinion, God helps those who help themselves.

Once again the church is washed in applause and cheers for Jackie. He takes his seat as the choir begins to sing "We Shall Overcome."

200 INT. ROBINSON HOUSE - NIGHT

Rachel and Jackie are watching television when the teenager Jackie Jr. walks in.

JACKIE
Jackie, where have you been?

JACKIE JR.
Downtown, I just volunteered for the United States Army.

JACKIE
You did what?

RACHEL
You're just a boy.

JACKIE JR.
I have to pull myself together, get some discipline that I need badly, the Army can do that. Mom and Dad, I gotta get my own identity.

JACKIE
We think you're making a big mistake but you're old enough to live with your own decisions.

JACKIE JR.
And I'm going to get to travel.

Parents hug their firstborn.

JACKIE (VO)
Jackie got to travel all right. Within less than a year of training, he was shipped straight to Vietnam.

201 EXT. 125TH ST. BANDSHELL - HARLEM - DAY

Jackie sits on the stage awaiting to be introduced.

JACKIE (VO)
In 1964 Governor Rockefeller asked me to become one of six deputy national directors of his presidential campaign.

CLOSE - JACKIE

JACKIE (VO, contd)
I had spent seven years at Chock Full O' Nuts and it was time to resign.

SPEAKER
And without further ado, Baseball Great Jackie Robinson.

Jackie goes up to the microphone where he is met by respectful applause.

JACKIE
Thank you for the warm reception. I come here today to ask for your assistance. I believe in you, I believe in Harlem. That's why I founded Freedom National Bank, right here in Harlem, for you. I admit freely that I think, live and breathe black and first and foremost. Life owes me nothing. Baseball owes me nothing, but I cannot as an individual rejoice in the good things I have been permitted to work for and learn while the humblest of my brothers are down in a deep hollering for help and not heard.

ANGLE - AUDIENCE

They applaud.

ANGLE - BANDSHELL

JACKIE (contd)
That is one of the reasons why I'm so committed to Governor Rockefeller and so opposed to Senator Barry Goldwater for the Republican candidate for the President of the United States.

The crowd boos.

JACKIE (contd)
Let me talk. We need this Harlem State Building.

More boos.

JACKIE (contd)
Maybe this isn't the best thing in the world, but it's something. It's a chance and if you block it, then that's it. You've lost, not Governor Rockefeller. Nobody's gonna try and build here again. And it'll be over. Nobody will invest in Harlem. Nobody will want to come to Harlem. Harlem will get worse.

ANGLE - CROWD

They are getting angry. Jackie, to them, is of another time, another place. This is the age of BLACK POWER, afros, dashikis and raised clinched fists. These militants have a short memory on history.

CROWD
OREO! SELLOUT! GO HOME, YOU UNCLE TOM!

CLOSE - JACKIE

JACKIE
You bastards are wrong to turn against this.

As he leaves the stage he is serenaded with the chant "UMGOYA BLACK POWER -- UMGOYA BLACK POWER."

202 EXT. 125TH STREET - DAY

As Jackie is walking down the block he sees several YOUNG BLACK MEN beating up on an elderly JEWISH MAN. Jackie rushes in to his defense.

BLACK KID #1
Why you wanna do that, pops?

JACKIE
Leave him alone.

BLACK KID #2
He's just a Jew accountant that works at Blumestein's.

JACKIE
I don't care where he works, he's a defenseless old man.

BLACK KID #3
You really are some Uncle Tom, helping the white man.

Jackie helps the bloodied and dazed man to his feet.

JACKIE
Get out of here before I kick your asses my damn self and then call the cops.

He moves towards them and they split.

Jackie may be old but they want no part of him today.

203 EXT. ROBINSON HOUSE - DAY

A cab pulls up in front of the house and out emerges the man Jackie Jr. He slings his duffel bag over his shoulder.

ANGLE - LAWN

Out of the house comes running Rachel, the kids Sharon and David. Jackie and Grandmama Isum follow behind.

CLOSE - FAMILY

The Robinson family is one mass of arms, legs, hugs, kisses and tears.

JACKIE (VO)
In June, 1967, Jackie was discharged from the service.

CLOSE - JACKIE AND JACKIE JR.

They look at each other for a moment, then father and son embrace.

JACKIE JR.
I missed you, Dad.

JACKIE
Thank God, you're here in one piece.

204 INT. JACKIE JR.'S ROOM - NIGHT

Jackie Jr. lies on his bed. His room is still the way it was the day he enlisted. Nothing was changed. He is puffing on a joint. There is a knock on the door.

JACKIE (OS)
Jack, you asleep?

JACKIE JR.
No, hold on a second.

He quickly puts out the joint and starts waving at the air, to get rid of the marijuana smoke.

JACKIE JR. (contd)
Dad, come on in.

Father walks in and sits on bed beside son.

JACKIE
Son, your mother and I have been talking, it's been a month since you've been here, what are you thinking about doing with your life?

JACKIE JR.
Dad, I haven't decided yet. I just don't know. You don't have to worry about me. I figured it out, I have to leave home for awhile, that will help me sort this all out, being by myself.

JACKIE
You been away three years, where now?

JACKIE JR.
Anywhere. I made a lot of good friends in the Army from all over the country.

JACKIE
What was that smell when I first came into the room?

JACKIE JR.
Daddy, that was weed, Mary Jane, grass, reefer, smoke, marijuana.

JACKIE
Are you an addict?

JACKIE JR.
C'mon, Dad, get with it. You don't become an addict by smoking a little bit of grass, the stuff is harmless.

JACKIE
Son, I'm going to ask you one more time, for your mother's sake, are you an addict?

JACKIE JR.
For Mommy's sake, I am not an addict. You know how much I hate needles. I would never do that. Stick a needle in my arm? Hell, no! I see a needle, I faint.

JACKIE
You wouldn't lie to me, would you?

JACKIE JR.
No, I wouldn't. I smoke an occasional joint to relax, that's it. Calm my nerves.

JACKIE
Good, you know that would break your mother's heart if you were an addict. Good night, son.

JACKIE JR.
Good night, Dad.

Jackie leaves the room. Son lights up a fatter joint.

CLOSE - JACKIE JR.

He is puffing away.

205 INT. STAMFORD POLICE STATION - DAY

Jackie stands before the Sergeant's desk.

SERGEANT
Bail is $5,000. Your son Jackie Robinson Jr. had been arrested in the Pelican Motel. He is charged with possession of marijuana, an unregistered .22 caliber revolver and possession of several packets of heroin.

206 EXT. STAMFORD POLICE STATION - DAY

Jackie stands before a crowd of radio, television and newspaper reporters.

REPORTER #1
Sir, are you going to stick by your son?

JACKIE
We will, but he'll have to take the consequences.

REPORTER #2
Were you aware that he had certain problems, Mr. Robinson?

JACKIE
He quit high school. He joined the Army. He fought in Vietnam, and he was wounded and got The Purple Heart. We lost him somewhere.

CLOSE - JACKIE

JACKIE (contd)
I've had more effect on other people's kids than on my own.

CLOSE - REPORTER #3

REPORTER #3
How do you feel about that, sir?

CLOSER - JACKIE

JACKIE
I couldn't have had an important effect on anybody's child if this happens to my own.

207 INT. ROBINSON HOUSE - NIGHT

Jackie opens the door to let his son in. Jackie Jr. looks disheveled, he looks bad and he might still be high also. Rachel stands in the hallway looking at her son.

JACKIE JR.
Hello, Mother.

CLOSE - RACHEL

She is trembling with tears.

RACHEL
Don't hello Mother me, trying to be cute. Your father going to bail you out of jail isn't cute. What the hell do you think you're doing? Jackie, I'm through with you. Since early on, you were in and out of grade schools, then we put you in special schools, that didn't work, we put you in therapy, that didn't work, you ran away from home, you steal from your father and I. You join the Army without our consent, now you're a junkie.

She really flips here, she begins pounding her fists on her son's chest.

RACHEL (contd)
Get out! Get out of my house. I don't care if I never see you again. Get out of here. Your father and I didn't raise a junkie.

ANGLE - ROOM

Rachel just breaks down completely and falls to the floor sobbing. Father takes son in his arms and leads him out of the house.

208 INT. CAR - STREET - NIGHT

Jackie drives with his son sitting next to him. Nothing is said, nothing is spoken.

JACKIE (VO)
When Jackie went to trial, he was given two alternatives -- prison or enrollment in a rehabilitation program. That was when he joined Daytop which is run by reformed addicts.

209 INT. CAR - MERRITT PARKWAY - NIGHT

CLOSE - JACKIE JR.

He turns on the radio, it's Jimi Hendrix's "Castles Made of Sand."

CLOSE - JACKIE

JACKIE
You know your mother didn't mean those things she said back there. We both love you, have always loved you.

TWO SHOT - JACKIE AND JACKIE JR.

JACKIE JR.
I know. I'm sorry I'm such a fuck-up.

All of a sudden Jackie swerves the car to his right, barely missing the truck to the left.

JACKIE JR. (contd)
You OK?

210 EXT. ROBINSON HOUSE - NIGHT

As Jackie is about to put the key into the lock, Rachel opens the door.

RACHEL
Jackie, I'm sorry.

JACKIE JR.
It's all my fault, Mother.

JACKIE
Rae, my eyes are going bad, I almost hit a truck.

211 EXT. DAYTOP CENTER - DAY

Jackie and Rachel drive up to the entrance of Daytop.

JACKIE (VO, contd)
Every moment of agony we had ever suffered seemed worthwhile on one special day -- after Jackie had spent a year in the Daytop program.

Jackie Jr. walks out, bags in hand, accompanied by Kenny.

JACKIE (VO, contd)
That was the day his advisor told us confidentially ...

Jackie Jr. throws his bags into the backseat and he sits in the front with his proud parents.

JACKIE
Thank you.

RACHEL
Thank you so much.

KENNY
Thank you for your fine son.

They pull off.

JACKIE (VO)
... that he believed our son was out of danger, that he was cured.

212 EXT. UNITED STATES CAPITOL BUILDING - DAY

Jackie Jr. walks up the steps of the Capitol.

JACKIE (VO)
Jackie appeared to testify before the U.S. Senate Sub-Committee to Investigate Drug Abuse in the Armed Forces.

213 INT. SENATE CHAMBER - DAY

Jackie Jr. testifies before the Sub-Committee.

JACKIE JR.
Mr. Chairman, I joined the United States Army for three years on March of 1964. I was only 17 years old. It was in the Army that I got most heavily into drug use, where it became an everyday thing with me.

214 EXT. CAM RANH BAY - DAY

Jackie Jr. looks out through the open door of the transport helicopter with other "green" infantry men as they fly over the Bay, their first tour of duty.

JACKIE JR. (VO)
In Vietnam we landed at a place called Cam Ranh Bay and there was no military action for the first couple of months.

215 EXT. CAMP GROUNDS - DAY

The soldiers are lounging, drinking beer, have steaks and burgers on the grill. Smoking big weed.

JACKIE JR. (VO, contd)
This is when we started smoking pot kind of slowly. We really did not jump into it. We smoked like twice a week in the beginning.

216 EXT. BASEBALL FIELD - DAY

The Army engineers have cleared out a space for a baseball diamond.

ANGLE - JACKIE JR.

He, batting lefthanded, is up. He swings.

ANGLE - FIELD

The ball soars over the palm trees in rightfield. He's racing around the bases, laughing all the way.

JACKIE JR. (VO, contd)
And then after a while our use picked up and as our use picked up there were a lot more people that started using.

Jackie Jr. crosses home where he is greeted by his happy teammates.

217 EXT. THE JUNGLE - NIGHT

Jackie Jr. all alone on patrol walks, with a lit fat joint in his mouth.

JACKIE JR. (VO, contd)
I don't think you can have someone who is smoking marijuana and expect rational actions from them at all times because their view of the world when they are high is not that orderly or structured.

CLOSE - JACKIE JR.

JACKIE JR. (VO, contd)
A lot of things don't really make sense to you. You could find yourself out in the middle of a field and you have been smoking pot and all of a sudden you ask yourself a question like ...

CLOSER - JACKIE JR.

He stops and readies his M-16.

JACKIE JR.
"What am I doing here?"

Jackie Jr. empties his clip on his M-16, firing away at the invisible VIET CONG..

218 INT. SENATE CHAMBER - DAY

CLOSE - JACKIE JR.

JACKIE JR.
Why was there so much drug use? I think it had to do with the extraordinary amount of fear, the harsh realities we had to deal with. We weren't accustomed to the pressure and sought some relief.
(MORE)

JACKIE JR. (contd)
Facing reality is easier when you are high.

219 EXT. EAST VILLAGE, NEW YORK CITY - DAY

Jackie Jr., looking very haggard, walks the streets trying to cope.

JACKIE JR. (VO)
When I returned to New York from Vietnam, I started using cocaine, heroin, occasionally LSD and amphetamines.

220 INT. FLOP HOUSE - NIGHT

Jackie Jr. readies his works to shoot up.

CLOSE - ARM

He puts belt around his arm.

JACKIE JR. (VO, contd)
I was using all types of drugs at this point.

CLOSE - JACKIE JR.

He is nodding off.

JACKIE JR. (VO, contd)
Here I was back in the United States of America. A war hero, got The Purple Heart and people had hate in their eyes when they saw my uniform. They spit on me.

JACKIE JR.
I'm not a child murderer.

221 INT. SENATE CHAMBER - DAY

CLOSE - JACKIE JR.

JACKIE JR. (VO)
I now have found some direction. I have had a number of different job offers from people because I am interested in community work. I have learned to deal with people through being in Daytop and being involved with getting an under-standing of myself and others.

222 INT. ROBINSON HOUSE - NIGHT

The house is filled with relatives and friends. The joyous occasion is Jackie's 50th birthday, this is January 31st.

CLOSE - CAKE

50 candles adorn the cake, on it is a drawing of Jackie at bat.

CLOSE - JACKIE

He gathers all the wind he can muster and blows out all the candles not on the first try, but the second try.

ANGLE - LIVING ROOM

Everyone applauds.

CLOSE - JACKIE

As he sits in his easy chair (Rachel sits on the arm of it also), Jackie Jr., Sharon and David surround him with love. He is beaming. He's flanked on all sides by his family.

JACKIE JR.
Happy birthday, Dad.

JACKIE
Thank you all.

RACHEL
Jack, this is a moment to celebrate ...

JACKIE
Rae, I know what you're going to say.

RACHEL
Let me finish please. Thank you. As I was saying, Doctor Allen says you should have a drink once in a while before dinner to help with your poor circulation.

JACKIE JR.
Doctor Allen said that?

RACHEL
Yes, he did.

SHARON
I'm getting Daddy a drink.

Sharon gets up for the drink.

JACKIE
I've never had a drink in my life and I'm not starting now.

DAVID
C'mon, Dad. It's your 50th birthday. You've been on this planet half a century.

JACKIE
You trying to say I'm old?

DAVID
No, no. I think it's beautiful.

Sharon returns with the drink.

SHARON
Here, Daddy, bottoms up.

Sharon holds the glass for him to take.

RACHEL
Jack, go 'head. Vodka and orange juice.

JACKIE JR.
It's purely for medicinal purposes.

CLOSE - JACKIE

He reluctantly takes the glass.

JACKIE
I hope you mixed this drink right. Here it goes, down the hatch.

He takes a little sip first.

JACKIE (contd)
Tastes like orange juice.

He empties the glass in one gulp. He kills it.

ANGLE - FAMILY

They applaud and cheer.

JACKIE
Now are you happy?

223 QUICK SHOTS

The birthday party continues. WE SEE Jackie opening his presents. People piling up food on their plates. People dancing, having a good time.

224 INT. LIVING ROOM - NIGHT

Jackie is enjoying the whole night very much. He gets up out of his chair and walks to the back door.

ANGLE - RACHEL

RACHEL
Jack, where are you going?

CLOSE - JACKIE

JACKIE
To get some fresh air.

CLOSE - RACHEL

RACHEL
Not without your coat. It's freezing outside.

ANGLE - DOOR

Jackie pays her no mind and is out the door.

225 EXT. ROBINSON HOUSE - NIGHT

Jackie closes the door behind, it is below zero. WE SEE his breath right away.

CLOSE - JACKIE

Jackie sees a tin washing tub and gets in it.

ANGLE - DOOR

Rachel opens the door followed by Jackie Jr., Sharon and David.

RACHEL
Look at your father.

CLOSE - JACKIE

Jackie pushes himself and off he goes down the icy hill in front of his house.

ANGLE - JACKIE IN TIN TUB

He's laughing all the way and he barrels down the hill into the frozen lake. For Jackie this is a moment of pure joy, a spontaneous act of celebrating life.

226 EXT. MOTEL - EARLY MORNING

Jackie and Sharon drive up to the motel, dawn is beginning to break.

ANGLE - MOTEL DOOR

Sharon knocks on the door.

RACHEL (OS)
Who is it?

SHARON
It's Sharon.

RACHEL (OS)
Sharon? What are you doing up here at my job conference?

Rachel opens the door and sees Sharon and Jackie before her.

RACHEL (contd)
What's wrong? What's wrong?

SHARON
It's Jackie.

RACHEL
Jackie? What about Jackie?

CLOSE - JACKIE

JACKIE
He's gone, honey.

CLOSE - RACHEL

RACHEL
Gone? Gone where?

JACKIE
He's dead, honey.

JACKIE (VO)
Jackie Robinson Jr. was killed in the small hours of the morning on Thursday, June 17, 1971.

Jackie hugs his wife with all his strength.

227 EXT. MERRITT PARKWAY - NIGHT

Jackie Jr. is driving a 1969 yellow MG Midget.

JACKIE (VO)
He was driving up the Merritt Parkway to our home in Connecticut.

228 INT. MG MIDGET - NIGHT

Jackie Jr. has the radio on and he's singing to Jimi Hendrix's song "Castles Made of Sand."

CLOSE - JACKIE JR.

He sees something.

CLOSE - WHITE DOVE

A white dove flies into his path out of nowhere and Jackie Jr. admires it too long.

CLOSE - JACKIE JR.

Jackie puts his attention back on the highway, but he has lost control.

ANGLE - MG MIDGET

The sportscar spins out of control, slams into an abutment, severing guard rail posts and flips over leaving Jackie Jr. pinned under the wreckage.

CLOSE - CAR

The smashed car is upside down. We can still hear "Castles Made of Sand."

JACKIE (VO, contd)
My son, Jackie Robinson Jr., was twenty-four years old.

229 INT. ROBINSON HOUSE - DAY

The Robinsons are in mourning. Jackie tries to comfort Rachel who can't stop crying. Sharon sits in front of the television like a zombie. David is cleaning up the house furiously, he has the radio playing. We hear "Sitting on the Dock of the Bay" by Otis Redding.

230 INT. CAR - DAY

Jackie is just driving, going nowhere in particular. He swerves back and forth across the two lanes.

ANGLE - RED LIGHT

Jackie stops at a red light. A car pulls up next to him and the DRIVER keeps looking over at Jackie. He motions for Jackie to roll his window down, which he does.

MAN
Aren't you Jackie Robinson?

JACKIE
Yes.

MAN
I heard you lost your son yesterday.

CLOSE - JACKIE

JACKIE
It's true, and I don't want to hear another word about it.

Jackie pulls off before he can hear the guy's apology.

231 INT. BEDROOM - NIGHT

Jackie is heaving difficulty breathing.

CUT TO:

232 EXT. YANKEE STADIUM SEPT. 30TH, 1947 - DAY

CLOSE - AMERICAN FLAG

as it blows in the wind. We hear the anthem.

JACKIE ROBINSON (VO)
There I was, the black grandson of a slave, the son of a black sharecropper, part of a historic occasion, a symbolic hero to my people.

CLOSE -

DOLLY ACROSS the faces of the white Brooklyn Dodgers as they sing, some with tobacco juice dripping down their mouths.

JACKIE (VO, contd)
The air was sparkling. The sunlight was warm. The flag billowed in the wind. It should have been a glorious moment for me as the stirring words poured from the stands.

CLOSE -

DOLLY ACROSS the faces of the lily white New York Yankees as they sing.

JACKIE (VO, contd)
Perhaps it was, but then again perhaps the anthem could be called the theme song for a drama called "The Noble Experiment."

CLOSE -

DOLLY ACROSS the faces of white fans singing.

JACKIE (VO, contd)
Today as I look back on the opening game of my first World Series ...

CLOSE -

DOLLY ACROSS the faces of black fans singing.

JACKIE (VO, contd)
... I must tell you that it was Mr. Rickey's drama and that I was only a principal actor.

CLOSE -

DOLLY ACROSS the faces of the white Brooklyn Dodgers, finally resting upon the lone black face of JACKIE ROOSEVELT ROBINSON as he too sings.

JACKIE (VO, contd)
As I write this twenty years later, I cannot stand and sing the anthem. I cannot salute the flag; I know that I am a black man in a white world. In 1972, in 1947, at my birth in 1919, I know that I never had it made.

233 INT. LIVING ROOM - NIGHT

Rachel is watching THE JACKIE ROBINSON STORY on television.

CLOSE - TV SCREEN - B/W

The young Jackie Robinson is walking down the same dirt road.

NARRATOR (VO)
Yes, this is the Jackie Robinson story but it is not his story alone, not his victory alone. It is one that each of us share.

CLOSE - RACHEL

NARRATOR (VO, contd)
A story, a victory that can only happen in a country that is truly free.

CLOSE - TV SCREEN - B/W

Jackie Robinson continues to walk down the road.

NARRATOR (VO, contd)
A country where every child has the opportunity to become President or play baseball for the Brooklyn Dodgers.

TITLE - THE END

Rachel turns off the TV.

234 INT. KITCHEN - NIGHT

Rachel goes into the refrigerator for a glass of milk.

Rachel stops, she thinks she heard Jackie getting out of bed.

RACHEL
Jack. Jack, are you up?

She hears something else.

CLOSE - RACHEL

RACHEL (contd)
Jack, are you alright?

JACKIE (OS)
Rachel!

She is becoming alarmed.

ANGLE - KITCHEN

Jackie is running towards her. He calls out her name, he is only dressed in his boxer shorts.

RACHEL
Jack!

CLOSE - JACKIE

He's stumbling towards Rachel.

CUT TO:

235 EXT. YANKEE STADIUM - DAY

CLOSE - JACKIE

Jackie Robinson is stealing home in SLO-MO. It's Game One of the 1955 World Series.

CUT TO:

236 INT. KITCHEN - DAY

CLOSE - JACKIE

He reaches out for Rachel.

CUT TO:

237 EXT. YANKEE STADIUM - DAY

CLOSE - JACKIE

Jackie Robinson slides home, "SAFE" under a cloud of dust eluding Yogi Berra's tag.

238 INT. KITCHEN - DAY

CLOSE - JACKIE

Jackie, who we finally realize is having a FATAL HEART ATTACK, falls into his wife's arms.

CLOSER - JACKIE AND RACHEL

JACKIE
I love you.

She holds him in her arms. Jackie Roosevelt Robinson has passed on.

239 EXT. YANKEE STADIUM - DAY

ANGLE - BROOKLYN DODGERS DUGOUT

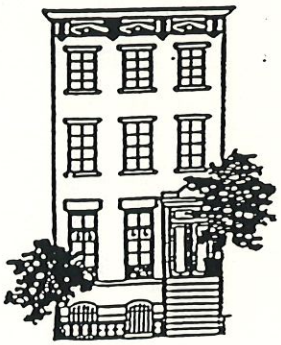
Jackie is being mobbed by his all white teammates.

CLOSE - JACKIE

He smiles right at us, right INTO THE CAMERA with the biggest grin on his face as we hear the roar of 75,000 fans.

CUT TO BLACK.

THE END



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