

The Trenton Six
by
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THE TRENTON SIX

Written by Richard John Miller

An American Story. It happened in Trenton, New Jersey on January 27th 1948.

FADE IN:

EXT. TRENTON, NEW JERSEY - EARLY MORNING

SHOTS ON TOP of THE BATTLE MONUMENT a symbol of freedom, liberty, and independence, in 1776, when George Washington crossed the icy Delaware and caught the Hessians napping.

It is a cold and gritty day, as Trenton comes to life... as credits roll.

CUT TO:

EXT. 213 NORTH BROAD STREET - TRENTON, NEW JERSEY - THE CELLAR - EARLY MORNING

CUT TO an elderly WILLIAM HORNER, age 73, in the cellar shoveling coal into an open furnace.

CUT TO:

EXT. 213 NORTH BROAD STREET - EARLY MORNING

A SHOT of the sign at Horner's Store.

CUT TO:

INT. 213 NORTH BROAD STREET - HORNER'S STORE - EARLY MORNING

CLOSE ON ELIZABETH MCGUIRE, age 60, in a shapeless dress and slippers giving her black and white KITTY a saucer of milk, as she is cleaning up on the first floor. A 40-watt bulb shines on the used furniture.

CUT TO:

INT. 213 NORTH BROAD STREET - BASEMENT - EARLY MORNING

CLOSE ON William Horner as he slams the furnace door shut. Horner is taking a gulp from a morning beer.

Finishing it, he throws it in the trash and while taking off his worn gloves, he slowly comes up the cellar steps.

CUT TO:

EXT. 213 NORTH BROAD STREET - EARLY MORNING

SHOT of a Half-melted Snowman.

CUT TO:

INT. 213 NORTH BROAD STREET - HORNER'S STORE - EARLY MORNING

CLOSE ON Elizabeth, looking out of the window. Trenton looks deserted. Cars are parked here and there and puddles of ice. Elizabeth puts on her coat and scarf and then unlocks the front door.

CUT TO:

EXT. 213 NORTH BROAD STREET - HORNER'S STORE - EARLY MORNING

Elizabeth shivering, picks up a soggy morning paper, then wraps a coat around her, shivers again. Elizabeth reaches up to see if the bells above the door tinkle.

CUT TO:

INT. 213 NORTH BROAD STREET - HORNER'S STORE - EARLY MORNING

Elizabeth McGuire enters the small cluttered second-hand shop. Elizabeth takes off her coat and scarf. Elizabeth surrounded by pots and pans and furniture. William Horner is counting his money. Elizabeth reading the front page ZOOM IN on the date JANUARY 27, 1948 beginning to read the soggy paper.

ELIZABETH

The paper says here it's ten degrees above zero. Boss, it's awfully chilly. Why don't you shovel more coal in the furnace?

William still counting his money.

WILLIAM

It's been fuckin' shoveled.

ELIZABETH

Please watch your language....

Elizabeth going to get a cup of coffee.

WILLIAM

Boss, how do you take your coffee,
with or without?

William putting his money in his pants front pocket.

WILLIAM

What?

ELIZABETH

The coffee? How do you take it?

WILLIAM

How do I take it? For years, you've
been asking me the same question? I
take it black, for Christ's sake.

Elizabeth mouthing his response and getting the coffee gives
it to him.

ELIZABETH

Black it is.

Elizabeth rubbing her hands.

ELIZABETH (CONT'D)

Come on boss, shovel more coal in
the furnace.

WILLIAM

I did it already.

William goes to the back room. Elizabeth gently throws the
morning paper his way. William does not acknowledge the
paper. William shivering.

WILLIAM

It's colder than a witches tit in a
snow storm.

ELIZABETH

I heard that.

William smiles.

ELIZABETH (CONT'D)

Just stack the mattresses.

WILLIAM

I'm stacking.

William drinking his coffee.

WILLIAM (CONT'D)
It's two bucks for the mattress.

Elizabeth from the front room.

ELIZABETH
Two bucks!

Horner struggling with the heavy mattress and spilling his coffee.

WILLIAM
Damn it!

CUT TO:

EXT. 213 BROAD STREET - HORNER'S STORE - EARLY MORNING

SHOT of the bells tinkle three times.

CUT TO:

INT. HORNER'S STORE - FRONT ROOM - EARLY MORNING

Coming in the door are THREE NEGROS. Two Negroes approach Elizabeth who is sweeping up the second-hand store, one Negro waits at the door. The Three Negroes are wearing hoods and caps.

NEGRO ONE
Howdy, ma'am!

ELIZABETH
Hello back.

NEGRO TWO
How's it going?

ELIZABETH
Just fine, and you?

NEGRO TWO
No problems.

ELIZABETH
What can I do for you?

NEGRO TWO
We are looking for a mattress.

NEGRO ONE
Don't want no stains.

NEGRO TWO

Clean!

ELIZABETH

Of course, no stains by all means.
The mattress is in the back room.
My husband William is there. He
will help you.

Two Negros head to the back room. Elizabeth asking the Two Negros.

ELIZABETH

Is this fellow with you?

NEGRO ONE

No.

Elizabeth walks over to him.

ELIZABETH

Can I help you?

Negro Three is wearing a cap with a hooded sweatshirt partially covering his face.

NEGRO THREE

Yeah, I'm looking for a stove.

ELIZABETH

A stove it is. Right this way.

CUT TO:

INT. HORNER'S STORE - BACK ROOM - EARLY MORNING

Negro One and Negro Two are in the back room with William Horner.

WILLIAM

Can I help you, boys?

Horner finishes his coffee.

NEGRO TWO

We are looking for a mattress.

NEGRO ONE

She told us you were back here.

William putting his coffee cup down.

WILLIAM-
I've got a great one for you.

William struggles with a mattress and sets it down.

WILLIAM
Just look at that.

NEGRO TWO
Is it clean?

WILLIAM
Oh yeah, it's real clean.

NEGRO ONE
We wants all your money.

WILLIAM
Huh? What? Your kidding! I don't
have any money.

William is slowly backing up. Negro One moves forward toward William Horner.

NEGRO ONE
I know you fuckin' got it. Give it
up junk man.

WILLIAM
Leave me alone! Please! I'm not
looking for no trouble!

*(ALL of these scenes are interspersed Elizabeth, William and
Negros)*

William Horner standing over a mattress. Negro One forces him
down on his knees.

INT. HORNER'S STORE FRONT ROOM - EARLY MORNING.

NEGRO THREE
What about that stove there?

Elizabeth hears something.

ELIZABETH
Yes, that is a heating stove, a
cook stove, combined, a great
little stove.

NEGRO THREE

Well, my mother would sure like a
stove like that.

CUT TO:

INT. HORNER'S STORE - BACK ROOM - EARLY MORNING

Negro Two pulls out a Step-up bottle and slams it down on
William's head.

INT. HORNER'S STORE - FRONT ROOM - EARLY MORNING

ELIZABETH

Negro Three is blocking Elizabeth's view. Hearing a commotion
and aggressively tries to get around the Negro Three.

ELIZABETH

A scuffle... oh my God, hold it...
there is a scuffle.

NEGRO THREE

Yeah, you're next.

Out comes a Step-Up soda bottle as Negro Three goes to hit
her. Negro Three misses Elizabeth. CUT TO Elizabeth, biting
Negro Three's hand.

NEGRO THREE (CONT'D)

Shit, ouch, God-damn it.

The Step-Up soda bottle striking Elizabeth and down she goes.

NEGRO THREE (CONT'D)

You fuckin' ofay bitch.

Negro Three jumping up and down sucks on his finger.
Elizabeth is nearing unconsciousness.

CUT TO:

INT. HORNER'S STORE - BACK ROOM - EARLY MORNING

CAMERA PANS to William Horner lying there unconscious. Negro
One searching William's pocket.

NEGRO TWO

Come on, grab some dough.

Negro One is going slow.

NEGRO TWO (CONT'D)

What the...

Negro Two pushing Negro One out of the way.

NEGRO TWO (CONT'D)

I'll do it. You sure as hell are slow.

NEGRO ONE

Who, me?

NEGRO TWO (CONT'D)

Yeah, you..... That's a lot of money.

Negro Two holds up the cash.

NEGRO TWO (CONT'D)

Come on, let's get out of here.

Negro Two puts a wad of dough in his pocket as he leaves the back room.

CUT TO:

INT. HORNER'S STORE - FRONT ROOM - EARLY MORNING

PAN TO A CLOSE UP of Negro Three just standing there looking down at Elizabeth.

NEGRO THREE

She bit me, that bitch bit me.

NEGRO TWO

Come on, let's go.

The Step-up soda bottles are left behind on the floor, very bloody.

INT. HORNER'S STORE - BACK ROOM - EARLY MORNING

CLOSE ON William Horner unconscious.

CUT TO:

EXT. 213 NORTH BROAD STREET - HORNER'S STORE - MORNING

The Three Negros out the door and walk safely to their car.

CUT TO:

INT. 213 NORTH BROAD STREET - HORNER'S STORE - MORNING

Elizabeth McGuire is semi-conscious. Elizabeth peers down the hall and sees William Horner lying unconscious. Elizabeth struggles trying to find her feet...

ELIZABETH

Help me. Help. Please help me...
please.

Elizabeth struggles towards the door.

CUT TO:

EXT. 213 NORTH BROAD STREET - HORNER'S STORE - MORNING

Mr. ALLAN ELDRACHER, A cigar salesman comes on the scene. Eldracher sees the Three Negros walking toward Alden street, to a GREEN PLYMOUTH and they take off. On the steps of Horner's Store Elizabeth McGuire is standing there somewhat semi-conscious as the snow falls. A PATROLMAN standing on the corner of North Broad street. Eldracher sees the Patrolman.

ELDRACHER

Oh my God! Hey patrolman? Hey, down here.

Eldracher is frantically waving the Patrolman down. Patrolman overweight and jogging.

PATROLMAN

I'm coming. I'm coming.

Eldracher sees Elizabeth.

ELDRACHER

You okay, lady?

Eldracher approaches Elizabeth as she struggles down the steps of the porch.

ELIZABETH

Oh... my face... my husband.

The Patrolman on the scene.

PATROLMAN

Is she alright?

ELDRACHER

I don't think so.

ELIZABETH
My husband is inside.

PATROLMAN
Stay here.

ELIZABETH
I bit him... on the finger. I done
that business, I bit him.

ELDRACHER
That's good. Be very still.

CUT TO:

INT. 213 NORTH BROAD STREET - HORNER'S STORE - MORNING

Patrolman with gun drawn goes slowly to the back room. The place is a mess. Horner is lying on a mattress motionless.

PATROLMAN
Jesus!

Patrolman checking to see if Horner is still alive.

CUT TO:

EXT. 213 NORTH BROAD STREET - HORNER'S STORE - DAY

ATTENDANTS carrying William Horner's body out to the
AMBULANCE.

PATROLMAN
Horner didn't make it.

The Patrolman exits with the ambulance. A CLOSE UP of
DETECTIVE FRANK NAPLES, age 60, rugged, smoking a cigar, hung
over, as he is taking notes. DETECTIVE WILLIAM DOOLING, age
60, is assisting. PHOTOGRAPHER shooting the scene. The sounds
of the SECOND AMBULANCE showing up. A NURSE getting out and
tending Elizabeth McGuire's injuries. The PATROLMEN are all
over the place. The Nurse helping Elizabeth McGuire on to a
stretcher and getting in an ambulance. Naples walking over to
the ambulance now talking to the ATTENDANT. Naples looking at
his notes.

NAPLES
Is.. Mrs. McGuire able to talk?

ATTENDANT
Not now, see her at McKinley
Hospital.

NAPLES

Okay.

ATTENDANT gets in and closes the doors to the Ambulance. The Ambulance takes off. PATROLMAN comes on the scene with Mr. Allan Eldracher. Naples is standing there.

PATROLMAN

Hey Detective, here is a guy you need to talk to. Mr. Eldracher, Detective Frank Naples.

The Patrolman goes in Horner's Store as the snow continues to fall. Detective Naples is talking to Mr. Eldracher and taking notes.

NAPLES

What's your name?

ELDRACHER

Eldracher.

NAPLES

First name.

ELDRACHER

AL... Allan.

NAPLES

What did you see?

ELDRACHER

Well, I saw three Negroes leave the Horner second-hand shop and they walked slowly northward to Alden Street. They left in a green Plymouth. 1936 or 1937.

NAPLES

Did you get the license number?

ELDRACHER

No, I didn't ... oh yeah, the driver had silver-rimmed glasses.

NAPLES

What was their complexion? You know light or dark?

ELDRACHER

I think the Negro, short fellow, was lighter-skinned of the three. I think they were all light-skinned.

NAPLES

Do you think you could identify them?

ELDRACHER

Yes, I think so.

NAPLES

Please make yourself available to us, Mr. Eldracher.

ELDRACHER

I will. Will she be okay?

NAPLES

Don't know, she had one hell of a morning.

ELDRACHER

Yeah.

Mr. Eldracher exiting. Naples re-lightening his cigar.

CUT TO:

EXT. THE 48TH PRECINCT - CHANCERY LANE - AFTERNOON

CLOSE ON PREACHER GEORGE ENGLISH, early fifties, a Negro. George English is behind bars for carnal abuse. George English speaking through the bars.

GEORGE

Hey, guard... I got somethin' that I want to talk to you about.

GUARD is sweeping an adjoining cell.

GUARD

What's the story, preacher?

GEORGE

My son, Collis English.

Guard still sweeping.

GUARD

What is your son up to?

GEORGE

Well, he's driving my black 38-Ford without my permission.

GUARD
Just a kid messin' around.

CLOSE ON a Guard putting down the broom and looking at George English through the cell.

GEORGE
You help me, I'll help you.

GUARD
Help you? You're here on a rape charge, attacking your own daughter.

CLOSE ON George.

GEORGE
She just made it all up.

GUARD
Did she? It is your daughter for Christ's sake.

GEORGE
I've got to get this rape thing dropped. I just got to.

GUARD
You say it was a black Ford?

GEORGE
Yeah, a black Ford.

Guard going back to sweeping.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - AFTERNOON

Prison Guard at a desk talking with the LIEUTENANT. PATROLMEN are all around.

GUARD
This Negro guy in lock-up, English, told me his son, Collis English, was driving his car without permission. It was black Ford.

Lieutenant interested.

LIEUTENANT
What year?

GUARD

It was a 38. It may not be anything, then again, it may be something.

LIEUTENANT

Thanks.

CUT TO:

EXT. MCKINLEY HOSPITAL - EVENING.

Detective Naples and Detective Dooling move to the room. CLOSE ON GUARDS outside the room. Naples and Dooling showing badges to the Guards. Inside of the room, Elizabeth McGuire is beat up badly. Her head wrapped in bandages and there are stitches in her face and her cheekbone is fractured, taped up ribs. Dooling begins to take notes.

NAPLES

Mrs. McGuire.

Elizabeth her head turning and speaks slowly.

MCGUIRE

Yes.

NAPLES

I'm Detective Frank Naples and this is Detective William Dooling.

DOOLING

Hi!

NAPLES

Can you tell me what you saw?

MCGUIRE

I really couldn't see them. The light was so bad.

NAPLES

Were there three young Negros?

MCGUIRE

Yes, they were sort of young... How is my husband?

CLOSE ON Naples bending down and whispers.

NAPLES

He is gone.

CLOSE ON Elizabeth.

MCGUIRE

Oh no.

NAPLES

I'm really very sorry.

MCGUIRE

We weren't married. We lived together for years.

NAPLES

Did you see the light-skinned colored guys?

MCGUIRE

I couldn't tell. It was dark in the room but I bit him.

NAPLES

Who?

MCGUIRE

The other Negro guy, the one looking at the stove.

NAPLES

Where did you bite him?

MCGUIRE

On the finger.

Dooling still sitting down taking notes.

NAPLES

You did?

MCGUIRE

I sure did.... the boss is gone?

NAPLES

Who's that?

MCGUIRE

Mr. Horner.

NAPLES

I'm afraid so.

Elizabeth crying.

MCGUIRE

Have you got a napkin?

Naples goes to the stand and gets a napkin and gives it to her.

NAPLES

Did Horner have a lot of money on him?

MCQUIRE

He did, like he had about.. a bunch ... he always carried hundreds... I'm sleepy... I'm sleepy...

Elizabeth is falling asleep.

NAPLES

It was the money.

Naples and Dooling looking at each other.

CUT TO:

INT. 48 PRECINCT - CHANCERY LANE - UPPER FLOOR - EVENING

Naples on the phone to the CORONER. NAPLES chewing on a cigar and drinking coffee. DOOLING is sitting at his desk fooling with the radio.

NAPLES

How much money did Horner have on him?... What did you say? ... Sixteen hundred bucks! Really? Yeah, I'll talk to you later. Thanks.

Naples hangs up the phone.

NAPLES (CONT'D)

I don't believe it. I talked to the Coroner and he said he was loaded. Horner had sixteen hundred bucks on him. Christ, the money was there. What the hell did the killers want?

DOOLING

I don't know. Makes no sense. Could they have been migrant workers or something like that? What do you think?

NAPLES

I don't know.

Naples getting up and getting a cup of coffee. Dooling is fooling with the radio.

DOOLING

Listen!

VOICE ON THE RADIO. "Wanted for Murder. Four unknown colored men are occupants of a 1937 or 1938 Plymouth sedan bearing New Jersey registration unknown. These Negro men entered a store of an elderly couple in this city and beat up both parties. The husband died as a result of the beating. The crime occurred about 10 a.m., January 27, 1948. Any information, notify Trenton, New Jersey police."

Dooling turns down the radio. Naples sitting down at the desk.

NAPLES

Christ, they could be anywhere.

DOOLING

I really think they were migrant workers.

NAPLES

Why do you keep saying that?

DOOLING

I got a hunch.

NAPLES

You got a hunch!

DOOLING

Something like that.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - NIGHT.

CAPTAIN DELATE in full dress uniform having a steak dinner with a few friends in a restaurant. Captain Delate making a speech and having a drink.

CAPTAIN DELATE

If they think I'm going soft on killers, they better think again. Trenton is in the middle of the biggest crime wave in years. There is no one safe in this city, no one. This guy, what's his name?

FRIEND

Horner.

Captain DeLate eating his steak.

CAPTAIN DELATE

Horner's.. are a perfect example of that. These unresolved crimes keep mounting... I say, enough is enough. Fuckin' steak is great.

CUT TO:

INT. MCKINLEY HOSPITAL - DAY.

There is a hall full of COLORED PEOPLE. Elizabeth in a bed going from face to face as the CAMERA PANS. They are checking out the identities of the Negroes surrounded by the Policemen. The Negroes are coming and going. Elizabeth in the hospital room is shaking her head "NO" to Naples and Dooling.

CUT TO:

INT. 48th PRECINCT - CHANCERY LANE - EVENING

Captain Delate in a squad room. There is Detective Naples, Detective Dooling and several others. The Captain in middle of a conversation.

CAPTAIN DELATE

...We are forming a special motorized bandit squad "the Crime Crusher" to patrol this city. We will sweep the streets clean of loiterers and criminal suspects and armed with sub-machine guns, we will shoot to kill. Of course, well-meaning people may accuse us of acting like a Gestapo, but if we "the Crime Crushers" can bring in the killers, or save one life, I am willing to take their criticism.

Captain Delate begins to leave shaking hands. Detective Frank Naples chewing on a cigar is in a quandary about what Captain Delate said. Detective William Dooling is getting a soda.

NAPLES

I don't know about that.

Dooling drinking his soda and playing on the gestapo thing, two fingers to the lip and clicking his heels.

DOOLING

It was that Gestapo thing you don't like.

NAPLES

(laughing)

Maybe so? Do you want to get a drink?

DOOLING

I thought you'd never ask.

Naples getting his coat and Dooling doing likewise.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - EVENING

Naples and Dooling are ordering from the BARTENDER.

BARTENDER

What's your pleasure?

NAPLES

A Schlitz.

DOOLING

The same.

The Bartender leaves. Dooling reaching for beer nuts.

DOOLING

Give me a couple of pickled eggs!

BARTENDER

Coming up.

NAPLES

You want a shot?

DOOLING

Why not? You buying?

NAPLES

Three fingers of rye.

DOOLING

Yeah, the same.

Bartender acknowledges.

DOOLING (CONT'D)
 I can't figure it out, the old man
 has got sixteen hundred bucks on
 him. What did the colored guys get?

NAPLES
 Zilch! Go figure. How's your wife?

The Bartender bringing the beers and two shot glasses and
 pouring the rye.

DOOLING
 Fine, and yours?

NAPLES
 Fine.

DOOLING
 I guess we are part of the Crime
 Crusher's squad.

BARTENDER
 Here's your pickled eggs.

DOOLING
 Thanks.

Bartender leaves.

NAPLES
 These people cut down for what?

Both downing the shots.

NAPLES (CONT'D)
 What the hell were they after? Two
 more.

DOOLING
 Some Slim Jims' too.

CUT TO:

EXT. CAR - PARKING LOT - NIGHT.

The sign says The Lafayette Motel. Naples going up to a door
 with a bottle of booze in his hand is drunk. The KEY is
 missing the lock again and again and eventually lets himself
 in. We stay there until the lights go on.

CUT TO:

EXT. NORTH TRENTON - NIGHT

It is a cold and rainy night. Large lights of the "Crime Crusher's" car shine on a 1938 black Ford. POLICEMAN ONE gets out and POLICEMAN TWO is carrying a sub-machine gun, standing guard. Policeman One walks up to the car, and through the window he signals roll it down. Rolling the window down, we see a NEGRO, COLLIS ENGLISH, who he is 23 years old.

POLICEMAN I
Your rear light's out! Let me see
your driver's license and
registration?

COLLIS
I don't have them.

POLICEMAN I
You don't have them?

COLLIS
No.

POLICEMAN I
What's your name?

COLLIS
Collis English.

POLICEMAN I
Collis, why are you driving the
car?

COLLIS
I just like it.

Policeman One looking over the car and Collis.

POLICEMAN I
It's a black two-door Ford, is that
right?

COLLIS
That's right.

POLICEMAN I
Get out of the car.

COLLIS
Yes sir.

Collis gets out of the car in the rain.

POLICEMAN I
How old are you?

COLLIS
I'm twenty three ... It's my
father's, Preacher George English's
car. (Collis says it to himself) My
old man is gonna shit.

POLICEMAN I
I'm ticketing you.

Policeman One writing a ticket for Collis.

POLICEMAN I
Have you ever heard of the Horner
case?

COLLIS
No.

POLICEMAN I
A white man, old fellow, got killed
on Broad Street by a bunch of
smokes. Have you heard about that?

COLLIS
No, no, I haven't heard nothing
about that.

POLICEMAN I
His wife, Elizabeth McGuire, got
hit over the head, too.

COLLIS
I don't know nothing about it.

POLICEMAN I
Elizabeth McGuire saw those who
killed Horner.

COLLIS
Who is she? I don't know her. I'm
not lying, I'm telling you the
truth.

Policeman One getting close in Collis' face.

POLICEMAN I
If any of you fuckin' coons get
off... what the hell, we might as
well turn in our badges. Do you
understand that, Collis?

Policeman One giving Collis a ticket. Policeman Two holding a sub-machine gun, fingers on trigger. Collis looking at Policeman Two.

COLLIS
Yes sir, I hear you.

POLICEMAN I
Where do you live?

COLLIS
247 Church Street.

POLICEMAN I
We'll see you later tonight.. about eight.

COLLIS
Okay.

Policeman One comes very close to Collis' face.

POLICEMAN I
Yes sir.

COLLIS
Yes sir.

POLICEMAN I
Let's go.

The Policemen get in their car and drive off. Collis with a finger raised.

COLLIS
Honky!

Collis gets in his car and drives off.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - EVENING.

LIEUTENANT and the Policemen we saw with Collis English and PRISONERS are fighting for real. COLORED and WHITE Prisoners going at it. Lieutenant and the Policemen are battling with Prisoners but conversing.

LIEUTENANT
Come on... God damn it.... Jesus.
Hold it. Knock it off!

PATROLMAN
It was a 38-Ford ... damn.

LIEUTENANT
Man, what a freakin' hassle!

PATROLMAN
His name was English.

LIEUTENANT
Get him out of here, will you?

Patrolman struggling with a Prisoner. Another Patrolman and a Prisoner are fighting.

LIEUTENANT
Keep him quiet, will you, for
Christ's sake?..... English, huh?

PATROLMAN
Yeah, I told you. His first name
was Collis.

LIEUTENANT
Collis! Hey! Cut it out!

CUT TO:

INT. 247 CHURCH STREET - KITCHEN - NIGHT.

PAN CAMERA on Hot Jazz coming from the RADIO. That "Slow Boat to China" is playing. Sitting at the kitchen table we see Two Negros, Collis English, 23, who we have seen. He is a Navy Veteran with a rheumatic heart, malaria, and is very slow-willed. MCKINLEY FORREST, 35, out of work, who stutters mildly then severely at times and JOHN MACKENZIE 24, a chicken plucker. John MacKenzie is cooking dinner and singing a song. It is just about ready, fried chicken, corn on the cob, black-eyed peas and a bottle of beer. PAN CAMERA to a skillet full of chicken. A large fork slammed into the chicken. Dinner being served with MacKenzie in a white apron serving chicken from the skillet.

MACKENZIE
It's ready.

COLLIS
Pass me the salt.

Forrest hands him a salt shaker.

FORREST
Where is your Mother?

MacKenzie passing out the chicken.

COLLIS
Thanks. She's at bingo.

FORREST
How's about that beer, Mac?

MACKENZIE
It's coming.

MacKenzie opening the beer and hands it to Forrest.

COLLIS
I got stopped this evening while driving, by a white cop.

FORREST
Your old man's car? Pass the collard greens.

Collis passes the collard greens and MacKenzie sits.

MACKENZIE
Did the peckerwood ticket you?

COLLIS
Yeah, he said he will be here at eight.

FORREST
What's he coming here for?

COLLIS
I don't know, probably because I got a ticket and I'm caught, I guess?

FORREST
(stuttering)
A very old saying, a smart nigger is too smart to fool with and a dumb nigger's too dumb to fool with. You got that, Collis?

COLLIS
What the hell does that mean?

MACKENZIE
It means what it means.

Forrest digging in.

FORREST
Forget it, this fried chicken is
fine.

COLLIS
That cracker called me his catch.

FORREST
You believe everything them white
folks say, your sickness kickin' in
Collis?

Forrest acting out a malaria routine. Collis holding up his
hand making a big X and crosses his arms.

COLLIS
You sign with the big X, Forrest.

FORREST
Screw you. I sign the way I want to
sign.

Collis eating.

COLLIS
... He called me a coon...

MacKenzie grabbing a beer.

MACKENZIE
Yeah, so you are.

Collis with a mouthful.

COLLIS
Watch it, MacKenzie.

FORREST
You or any other colored people can
say that, but he's not supposed to,
he's a honky....

Forrest hands on top of hands.

FORREST (CONT'D)
You can't change the color of your
skin, Collis.

CUT TO:

EXT. 247 CHURCH STREET - NIGHT

A PATROLMAN leans on the buzzer.

CUT TO:

INT. 247 CHURCH STREET - NIGHT

Collis going to the door and opens it.

CUT TO:

EXT. 247 CHURCH STREET - NIGHT

Two Policemen are standing there. Patrolman Two has a sub-machine gun, his finger on trigger. Collis standing in the doorway.

COLLIS

Here I am.

POLICE I

There you are.

COLLIS

I said I was.

POLICE I

That's right. Come on, Collis.

Collis comes out on the porch as Forrest and MacKenzie comes to the front door.

COLLIS

I reckon I'll be home tonight. I won't be there long.

POLICE I

Yeah, he won't be there long.

Two Cops leaving with Collis English. Forrest and MacKenzie are watching.

CUT TO:

EXT. POLICE CAR - NIGHT

Collis looking through the rear window at the house with Forrest and MacKenzie. CLOSE ON Forrest and MacKenzie standing on the porch. Forrest stuttering.

FORREST
White trash!

After the Police Car is out of sight, Forrest slowly goes in the house with MacKenzie.

CUT TO:

EXT. THE 48TH PRECINCT - CHANCERY LANE - MORNING.

Detective Naples is hung over as he walks up the steps to the 48th Precinct.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - MORNING.

CLOSE ON Naples getting a bi-carbonate of soda. POLICEMAN ONE coming up.

POLICEMAN I
They have him in the detention
room.

NAPLES
Who?

POLICEMAN I
English.

NAPLES
Who is he?

POLICEMAN I
He's the colored guy they suspect
of axing Horner.

NAPLES
Really.

POLICEMAN I
Everybody is in there.

NAPLES
Really?

POLICEMAN I
Were you out late last night?

Naples with a glass of bicarbonate of soda spilling over his hand.

NAPLES

It seems that way.

Policeman One laughing.

CUT TO:

INT. THE DETENTION ROOM - MORNING.

CLOSE ON PATROLMAN is writing in a notebook. PAN TO Detective Dooling is working over Collis English.

DOOLING

Were you driving that car, the Ford, in the morning, up on North Broad Street, around the Battle Monument?

COLLIS

No, not really.

DOOLING

Where were you driving then?

COLLIS

I was driving around, here and there, nowhere, really.

DOOLING

Are you familiar with the William Horner case?

COLLIS

Somebody already asked me that before and I said, no way.

DOOLING

Are you absolutely sure about that?

COLLIS

No, William Horner murder, unh unh, no way.

DOOLING

Who said anything about a murder?

COLLIS

Somebody did? I'm not sure.

DOOLING

Did you hit the old lady, Mrs. McGuire, on the head with a soda bottle?

COLLIS

No, I didn't.

DOOLING

Your father wants his car back.

COLLIS

I figured that.

CUT TO:

EXT. THE DETENTION ROOM - DAY

CLOSE ON Naples coming in the Detention Room. Dooling looking at Naples. Naples walks up to Collis.

NAPLES

Let me see your hands.

COLLIS

Okay.

Collis holding his hands up. Naples turns them inside out.

NAPLES

He's not bit.

DOOLING

You must have hit Horner?

COLLIS

I didn't hit nobody.

NAPLES

Then, where was your black Ford that morning, English?

COLLIS

It was just across the street.

Naples in shock.

NAPLES

What? On North Broad Street?

COLLIS

Yes.

DOOLING

You were just across the street.

COLLIS

That is what I said. I don't feel good. My malaria is kicking in.

NAPLES

Better call Captain DeLate.

CLOSE ON Dooling. Collis is passing out.

DOOLING

Get him some help.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - LATER THAT NIGHT

Collis English sweating and nervous as Captain DeLate continues. A Policeman is writing. Dooling is there along with Naples. CLOSE ON Captain DeLate. Policeman turns the page so Captain DeLate can see it.

DELATE

Ten names, alright, Christ, give me each one. One at a time.

COLLIS

There was Chancy, Long John, Shorty, Fishy, Brint Kelly, Leon Wright, Ralph Copper, Buddy Wilson, Spud Green, and Red, one shoulder lower than the other.

NAPLES

When did you plan the robbery?

COLLIS

We planned the job at the Cutters Saloon, the night before.

CAPTAIN DELATE

That is all of them.

COLLIS

That's all.

CAPTAIN

Where the hell are they?

COLLIS

They're out at Robbinsville.

CAPTAIN
All ten of them?

COLLIS
No, there is just a couple of men.
There is Ralph Cooper and Buddy
Wilson. Can I go to the bathroom? I
don't really feel well.

CAPTAIN DELATE
Sure, take him.

Collis with the POLICEMAN putting on shackles.

NAPLES
Do they have guns?

COLLIS
Maybe.

Collis shackled, having to go to the bathroom, leaving with a
Policeman. CLOSE ON Captain DeLate and Naples.

CAPTAIN DELATE
Well... I knew the truth about this
thing and I insisted that Collis
English make a confession in line
with the truth, as I conceived it
to be.

Captain DeLate leaving. Naples is just shaking his head.
Dooling laughing.

NAPLES (CONT'D)
Let see what's happening in
Robbinsville?

CUT TO:

EXT. THREE POLICE CARS - SNOW FALLING - LATE NIGHT

Three Police cars moving along down the road, and from CAR 1
we see a sign to Robbinsville as the snow falls.

CUT TO:

INT. CAR 1 - SNOW FALLING - LATE NIGHT.

Car 1 we have Naples driving, Dooling a passenger, a
PATROLMAN in the backseat with a shackled Collis English.
Collis looking around as the snow falls.

COLLIS

Down this road here, I think. Yeah,
this is the way.

Car 1 going down the road in the snow. There is a HOUSE in
the distance.

NAPLES

There is a house up there.

COLLIS

That's the place. They are on the
second floor.

CUT TO:

EXT. BRICK HOUSES - SNOW FALLING - LATE NIGHT.

They drive up and stop just outside the house.

CUT TO:

EXT. THE BRICK HOUSE - SNOW FALLING - LATE NIGHT.

Detective Naples and PATROLMEN lined up to go. Naples trying
the door handle, it is unlocked. All the Detectives and
Policemen are entering with guns drawn going up the steps.

CUT TO:

INT. THE BRICK HOUSE - BEDROOM - NIGHT

CLOSE ON Naples raising a finger to his mouth to the NEGRO
WOMAN he was making love to Horace Wilson. The Negro Woman is
getting up and into a robe. CUT TO Naples looking at Horace
Wilson, a Negro, 37 years old.

NAPLES

Are you Buddy Wilson?

WILSON

What?

NAPLES

Are you Buddy Wilson?

WILSON

No sir. My name is Horace. Horace
Wilson.

DOOLING

Come on, get up and get dressed.

NAPLES

Give me the pistol you got hidden,
Buddy.

WILSON

What pistol? I ain't got no pistol.
My name isn't Buddy.

DOOLING

Get dressed.

Naples to the Patrolman.

NAPLES

Look around for the pistol. Is that
Cooper, Ralph Cooper over there?

WILSON

Yes, that's him.

NAPLES

Get him up.

The Policeman goes to Ralph Cooper.

WILSON

What am I supposed to have done?

DOOLING

I'll tell you later.

CUT TO:

EXT. CAR I - SNOW FALLING - LATE NIGHT.

CLOSE ON Naples showing the Negro Horace Wilson from the open
window. Naples hollering and Collis with the window down.

NAPLES

Is Wilson the man?

To the car, windows down CLOSE ON Collis. Collis sees Wilson.

COLLIS

That's not the Wilson I mean.

CUT TO:

INT. BRICK HOUSE - NIGHT

Policeman getting up RALPH COOPER, a NEGRO. Ralph Cooper is 24 years of age.

CUT TO:

INT. BRICK HOUSE - SNOW FALLING - NIGHT

CLOSE ON Naples and a Negro man Cooper from the open window. Naples hollering.

NAPLES
Is Cooper the man?

CUT TO:

EXT. CAR 1 - SNOW FALLING - NIGHT

CLOSE ON Collis looking Cooper over.

COLLIS
Yes, that's Cooper. He hit the old lady.

CLOSE ON Naples and Cooper.

COOPER
I never did that!

CLOSE ON Cooper hollering to Collis.

COOPER (CONT'D)
What old lady?

COLLIS
He punched her one.

CLOSE ON Cooper hollering at Collis.

COOPER
You're lying.

CUT TO:

INT. BRICK HOUSE - NIGHT

CLOSE ON Dooling grabbing Wilson and pushes him towards the open window.

NAPLES
Is this Buddy Wilson?

CLOSE ON Collis looking up.

COLLIS
That's not the Buddy Wilson I know.

NAPLES
Did he kill the white man?

COLLIS
No.

CLOSE ON Wilson.

WILSON
God have mercy, I didn't kill no
one.

DOOLING
Never mind.

WILSON
What was the white man's name?

NAPLES
Bring them.

POLICEMAN coming from another room.

POLICEMAN
It's clear. There is nobody around,
just the gal.

CLOSE ON the The Girl is standing there in a robe shaking.

NAPLES
Let's go.

CUT TO:

EXT. THE CARS - SNOW FALLING - NIGHT

The Policeman loading Ralph Cooper and Horace Wilson
handcuffed in the cars and the Three Cars take off into the
night, as the snow falls.

CUT TO:

INT. CAR 1 - SNOW FALLING - NIGHT

Collis and Naples are talking.

NAPLES

Hey Collis, where is this guy Red,
you were talking about?

COLLIS

He used to hang out in Polaschak's
saloon.

CUT TO:

INT. CAR - NORTH BROAD STREET - EARLY MORNING

CLOSE ON Naples sitting in his car. It's about 4 A.M. On
North Broad street right across from the Horner's Second-Hand
shop. Naples is passed out.

The NEGRO FEMALES are working the streets. Negro female
seriously tapping on his window.

NEGRO FEMALE

You looking for a date?

CUT TO Naples slowly waking up, unsteadily locking his gun in
the glove compartment and putting the window down very
slowly.

NEGRO FEMALE

Hello handsome, you looking for a
date?

Naples severely intoxicated.

NAPLES

Does a pope shit in the woods?

NEGRO FEMALE

Huh?

NAPLES

Ahhhh never mind.... get in.

Negro Female gets in the car. Naples and the Negro Female
driving off doing a swerve on the road.

CUT TO:

EXT. THE LAFAYETTE MOTEL - PARKING LOT - NIGHT.

The car pulls up. Getting out Naples is unsteady and the Negro female helps him. Naples gives her the keys to unlock the door, and Naples and the Negro female go into the room.

CUT TO:

INT. LAFAYETTE MOTEL - NIGHT

Naples fumbling for the light and then placing the money on the table. Negro female picking up the money and putting it in her purse. CLOSE-ON a Female and Naples both are getting nude, helping Naples with clothes and a rubber. Naples and the Negro female getting laid from behind but after one or two strokes Naples falls asleep on the female's back. Naples is snoring. The Negro female gets up by pushing Naples away, takes all his money off the table and leaves a dollar and covers him up. The Negro female putting on her clothes and she bends down to hear his breathing.

FEMALE

Christ, that was easy.

CUT TO:

INT. POLASCHAK'S SALOON - DAY

Music is playing a sweet jazz tune "That Old Black Magic" by Glenn Miller and his Orchestra.

JAMES THORPE, A NEGRO, about 25 years old, is dancing with himself. Thorpe has one arm missing and the WHITE BARTENDER is enjoying this with a couple of other boozers there.

James Thorpe is singing.

THORPE

"That old black magic has me in a spell," that old black magic that you weave so well."

CUT TO:

EXT. POLASCHAKS SALOON - DAY

TWO POLICEMEN get out of their car and enter the saloon.

CUT TO:

INT. POLASCHAK'S SALOON - DAY.

The POLICEMAN ONE talking to the Bartender. The Bartender pointing at James Thorpe. James Thorpe dancing all by himself.

POLICE 1

Excuse me.

James Thorpe still singing.

THORPE

"... that old black magic has me in
it's spell....that old black
magic.."

POLICE 2

Excuse me!

POLICE 1

Hey, is your name Shorty?

THORPE

What's that?

POLICE 1

Is your name Shorty?

James Thorpe singing.

THORPE

"No, that ain't my name."

POLICE 2

Cut out that singing! Are you known
as Long John?

THORPE

Here, I'll show you.

Thorpe taking out his Social Security card. The Police Two looking at it then giving it back to Thorpe.

THORPE

See, my name is James Thorpe.

POLICE 2

Are you known as Red?

THORPE

Red, oh yeah, everybody knows me as
Red. (Thorpe sings) "That old black
magic that you weave so well."

POLICE I
The Captain wants to talk to you.

THORPE
Whose he?

Policeman One whispers to Policeman Two.

POLICEMAN I
It looks as if he is carrying one
shoulder lower than the other, take
him.

POLICE 2
Put your hands behind you.

THORPE
I can't.

POLICE 2
What do you mean you can't? Do it
smoke or I'll get up in ...

THORPE
I only got one arm. I lost it in an
accident. See, no arm.

Thorpe waving his empty arm around. Policeman One checking
Thorpe's missing arm.

POLICE I
One arm, damn, he has got one arm.

POLICE 2
One arm?

POLICE I
Son-of-a-bitch.

THORPE
I told you, I don't know nothin'
about nothin'.

POLICE I
Just cuff him to yourself.

Policeman Two following directions.

POLICEMAN 2
Nobody saw a one armed man, nobody.

THORPE
Yeah, no one saw me.

POLICEMAN I

Bring him.

THORPE

I didn't do nothin' to nobody.

Policeman Two take the suspect Thorpe out of the bar.

CUT TO:

EXT. POLASCHAK'S SALOON - DAY

Policeman One standing there with Thorpe guiding him into the car and Policeman Two into the back seat of the car. Policeman One comes around and gets in the front seat.

POLICEMAN I

Do you know why colored guys are called Rugs?

POLICEMAN 2

I haven't the faintest idea.

POLICEMAN I

Rugs! It's something you wipe your feet on.

Policemen One and Two are cracking up. James Thorpe hearing this.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - MORNING.

CLOSE ON Dooling reading "THE TRENTON TIMES" newspaper out loud, there are other POLICEMEN around busy.

DOOLING

"Solution of this crime mystery is the result of police work, of an exceptional character, and the superior officers and patrolmen who worked on this case so effectively are entitled to generous commendation. They have performed a difficult task, with the highest degree of competency." That's freakin' beautiful.

There is APPLAUSE from the Policemen. Naples is suffering from a hangover again and is having a cup of coffee.

NAPLES
That's good press.

DOOLING
How is your wife, Cathleen?

NAPLES
She's fine.

DOOLING
That is good! You aren't going
to ask how Pauline is?

NAPLES
Yeah, well how is she?

DOOLING
She's fine. We got another guy in
last night from the Horner murder.
His name is James Thorpe but he
only has one arm.

Naples shocked.

NAPLES
Christ, nobody said they saw a man
with one arm.

DOOLING
I know.

NAPLES
Jesus Christ, did you talk to him?

DOOLING
I thought we'd both talk to him.

CUT TO:

INT. 247 CHURCH STREET - MORNING

McKinley Forrest drinking a cup of coffee and reading the
morning paper, the radio is loud. His mother-in-law, EMMA
ENGLISH is doing the wash. Emma yelling...

EMMA
Give me a hand with this load. Hey
McKinley will you give a hand?

Forrest turns down the radio.

FORREST
I'm sorry, I wasn't thinking.

Forrest gives her a hand putting the clothes in the washer.

EMMA

....I was playin' that bingo... I shoulda been here...I shoulda been here...

FORREST

It's not your fault.

EMMA

Yes, it is... Why don't you go down there and find out what is going on with Collis?

FORREST

You want me to go now.

CLOSE-ON Emma English searches for keys.

EMMA

Here's the keys, give them to the Reverend George English, then you can find out what's Collis doing. God... I shoulda been home. Collis, is not well, he got a bad heart, you know.

FORREST

Yeah, I know.

CUT TO:

INT. 48TH PRECINCT CHANCERY - DAY

In a CELL with Dooling and Naples. Naples talking to James Thorpe about his arm.

NAPLES

Just for the sake of the record, your right arm is off.

THORPE

That's right.

NAPLES

When was it taken off?

THORPE

After I had a car accident. I went to Mercer County Hospital on about January 7th, and the surgeon took it off.

NAPLES
Who was the doctor?

THORPE
Doctor Urbaniak was his name.

NAPLES
Okay.

Dooling and Naples shaking their heads. Thorpe leans into Naples.

THORPE
Did anyone see a one-armed-man at the crime?

NAPLES
No.

Thorpe smiling.

THORPE
I told you I was innocent.

CUT TO:

EXT. 48TH PRECINCT - CHANCERY LANE - MID-DAY.

Forrest McKinley stops to look at the 48th Precinct. Forrest is looking at the huge doors as he goes very slowly up the steps.

CUT TO:

INT. THE SQUAD ROOM - MID-DAY.

The room is busy and loud. McKinley Forrest approaches a SERGEANT. McKinley Forrest stutters.

FORREST
I'm here about.. Collis English, driving a black Ford.. His father's car. I got the keys for Reverend George English.

SERGEANT
You got the keys for Mr. English, just a minute. Wait here.

Sergeant leaving Forrest waiting and looking around.

CUT TO:

INT. DETENTION ROOM - MID-DAY.

Collis is in there with Dooling and Naples and some POLICEMEN. A Sergeant coming in the room whispering in Naples ear.

SERGEANT

We have a guy with the keys for George English's car. I'll call Captain DeLate.

CUT TO:

INT. THE SQUAD ROOM - MID-DAY

Naples and Dooling entering the room with the Sergeant and Policeman. Dooling to Naples.

DOOLING

I think his first name is Chancy...
try it Napes.

Sergeant goes to the phone calling the Captain. Naples talking to Forrest. Forrest is stuttering through this.

NAPLES

Are you Chancy?

FORREST

What?

NAPLES

I said, are you Chancy?

FORREST

No, McKinley Forrest is my name.

NAPLES

You sure you are not Chancy?

FORREST

No, I will show you. See.

Forrest showing them his Social Security card.

FORREST (CONT'D)

There, that's me.

NAPLES

Says he is McKinley Forrest.

Naples hands Forrest back his Social Security card.

FORREST
I got the Reverend English keys to
his car.

DOOLING
What is your nickname?

FORREST
I'm supposedly called...Crack.

DOOLING
Not Chancy but what?

FORREST
Crack.

DOOLING
What did you say, Crag?

FORREST
Crag no, Crack. I got keys.

DOOLING
Sure you do. Crag?

FORREST
No, Crack.

NAPLES
Crack, you say?

FORREST
The other kids always called me
that.

NAPLES
How do you spell it?

FORREST
I don't know how to spell it.

NAPLES
Did you ever write it?

FORREST
No, never.

NAPLES
Where did you get the name?

FORREST
As far as I know, I got it from my
grandfather.

NAPLES

You had it since you were young?

FORREST

That's right.

NAPLES

And you were known among the boys
as that...Crack?

FORREST

If they call me McKinley or Mac
they call me Crack.

Naples going somewhere to sit by himself. Dooling still
contending with Forrest.

CLOSE ON Dooling fixed on Forrest's face.

DOOLING

You sure seem kind of dark-
complexed to me?

CLOSE ON Forrest.

FORREST

I'm colored for God's sake.

Captain DeLate entering.

CAPTAIN DELATE

What is his name?

DOOLING

McKinley Forrest, I think.

Captain DeLate to Forrest.

CAPTAIN DELATE.

Okay, Forrest, what can I do for
you?

FORREST

I'm here looking for Collis English
cause I got the Reverend George
English keys to the car.

CAPTAIN DELATE

You have the keys.

FORREST

Yes sir, right here.

CAPTAIN
Do you know where the car is?

FORREST
Nope, I got no idea where the car
is.

CAPTAIN
Were you riding around with Collis
English?

FORREST
No.

CAPTAIN DELATE
Where is Naples?

DOOLING
He is over there.

CAPTAIN DELATE
Get him Dooling?

DOOLING
Yes sir.

Dooling leaving. CLOSE ON the Captain DeLate taking his time
looking at Forrest.

CAPTAIN DELATE
Ah, what the hell, book him. Charge
him with investigation of the
crime.

FORREST
Who me?

CAPTAIN DELATE
I said book him. Where the hell is
Napes?

FORREST
I didn't do nothin'.

Policeman cuffing Forrest. Forrest being incarcerated.

CUT TO:

INT. 48TH PRECINCT - HALLWAY - DAY

Naples is smoking a cigar and reading a LETTER. Sticking the
letter in a coffee cup and puts it in a wastebasket.

DOOLING

Napes, the Captain wants you.

Naples goes to the Captain. Dooling finds a slightly wet wrinkled letter and reads it, Dooling staring at Naples.

NAPLES

Yes sir.

CAPTAIN DELATE

We got a Prosecutor, Mario Volpe. A tough son-of-a-bitch. Work with him, Naples.

NAPLES

Yes sir.

Captain DeLate leaving then stops.

CAPTAIN

Oh, by the way, the two of you have a John MacKenzie to pick up, alias Brint Kelly, at 247 Church Street. Don't be late.

Captain DeLate smiling and leaving.

CUT TO:

EXT. 247 CHURCH STREET - MID-DAY

Naples and Dooling going to the front door knocking and freezing.

NAPLES

Christ, it's cold.

Naples continuing to knock. Naples is shivering and Dooling is rubbing his hands.

DOOLING

Come on, open the door.

The door slowly opening, it is a Young Negro Girl, JOANNIE ENGLISH.

JOANNIE

Yes?

NAPLES

Hello, I am Detective Naples and this is Detective Dooling.

JOANNIE

I'm Joannie English. What can I do for you?

NAPLES

Do you have a Brint Kelly living here?

JOANNIE

No.

NAPLES

Do you have a John MacKenzie at home?

JOANNIE

Yes... You're the police? What about my brother, Collis?

NAPLES

Collis English?

JOANNIE

Yes, and his friend, Forrest?

NAPLES

They are under suspicion for killing a white man.

JOANNIE

Oh my God!

Dooling dealing with the cold.

DOOLING

Is MacKenzie here?

NAPLES

We need to talk to him.

JOANNIE

Yes, come in. You say for killing a white man?

DOOLING

Yes.

JOANNIE

(yells)
Mom!

Shivering, Naples and Dooling entering the house.

CUT TO:

INT. 247 CHURCH STREET - MID-DAY

Emma English coming from the kitchen.

JOANNIE

They are the police, and they are looking for John.

EMMA

What for?

JOANNIE

For killing a white man.

EMMA

What! He is upstairs. John, come down here, will you?

CLOSE ON John MacKenzie standing at the top of the stairs.

MACKENZIE

Yeah?

EMMA

These Detectives want to talk to you about the ... killin' of a....

Emma English passing out. Joannie goes for Emma and John MacKenzie running down the stairs.

DOOLING

Oh shit!

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - EVENING

Naples and Dooling having a drink. Close on Dooling laughing.

DOOLING

Jesus, Emma English went down like a ton of bricks.

NAPLES

Do you want another? Give us two more.

DOOLING

No, I got to go.

NAPES

Come on, stay.

DOOLING

Tonight is our anniversary. Pauline wants me to get home early. Good night, Nape's, good work.

NAPLES

Anniversary huh? Congratulation.

Naples giving Dooling a handshake.

NAPLES (CONT'D)

See you in the a.m.

Dooling looking at Naples.

DOOLING

See ya.

Naples goes back to his empty drink. Naples sees the Bartender with two drinks, setting them down.

NAPLES

Thanks.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - MORNING.

Dooling reading from the "Trenton Times" Naples getting a cup of coffee with what else, another hangover.

DOOLING

Listen to this, "There are a number of reasons for the increasing boldness and viciousness of the criminal element here in Trenton. One of them is inadequate punishment that, although the murders are very common in this state, there has been no execution since December 11, 1945." No "Old Smokey"? How about that?... Where are you sleeping?

Naples looks at Dooling.

NAPLES

In a motel... How did you know?

DOOLING

I guessed. We got plenty of room,
what with the kids gone.

NAPLES

Thanks.

DOOLING

I mean it. It's an offer.

NAPLES

I know. Thanks, but no.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY

POLICE CLERK HENRY W. MILLER coming down the hallway into the
Detectives Room with MARIO VOLPE, a POLICEMAN with a
typewriter and a PHOTOGRAPHER.

VOLPE

If you are in a case and you are
weak on the law, argue the facts.
If you are weak on the facts, argue
the law. If you are weak on the
facts and the law, abuse the
opposition. Truth has a way of
coming out.

Naples and Dooling from around the corner comes upon Volpe.

NAPLES

What's up, Miller?

MILLER

What do you know and what do you
say, Naples?

NAPLES

Same old Miller!

Naples with a lot of handshaking going on Dooling included.

VOLPE

Follow me, gentlemen. Collis has a
need to spill his guts.

They go down the hall with the PHOTOGRAPHER in the rear.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY

Detention Room Captain Delate, Collis English, Detective Frank Naples, Detective William Dooling, Mario Volpe, Henry Miller, and a Policeman with a typewriter.

The Photographer is taking pictures of Collis.

CAPTAIN DELATE
Do you want a soft drink?

COLLIS
No, thanks.

CAPTAIN DELATE
I think I'll have one. You other
guys want some?

DOOLING
I'll have a soda.

MILLER
I will have some coffee.

NAPLES
Me too.

VOLPE
Me three.

CAPTAIN DELATE
You want some coffee, Collis?

COLLIS
Yeah.

CAPTAIN DELATE
You got that?

POLICEMAN
I got it.

Policeman exits the room.

CAPTAIN DELATE
Go ahead, it's all yours.

Miller is questioning. Photographer is getting shots. A
Policeman typing.

MILLER

We are about to question you concerning the commission of the crime of murder. You may answer yes or no, just as you wish, but what you say must be of your own free will. Be of voluntary statements, without any threats or promise of immunity, with the knowledge that what you say may and will be used against you later at a trial in the court of law. Do you understand that fully?

Collis with a not-so-sure look.

COLLIS

Yes.

MILLER

What is your full name?

COLLIS

Collis English.

CLOSE ON a STILL SHOT of Collis English. A Full Screen then it dissolves.

MILLER

Where do you live?

COLLIS

At 247 Church Street.

MILLER

How old are you?

COLLIS

I am 23 years old.

MILLER

Where are you employed at the present time?

COLLIS

I don't work. I'm disabled from the Navy.

MILLER

Collis English, you are charged with the crime of murder, in that you did with others, on Tuesday, January 27, 1948, while in the perpetration of the crime of robbery, killed one William Horner, white, 73 years of age, at 213 North Broad Street. What have you to say to this charge?

COLLIS

I didn't hit the old man.

Volpe and Naples looking at each other and Captain DeLate smiling, Miller starts in again.

MILLER

When was the robbery of the second-hand store planned?

COLLIS

It was like the 26th of January.

MILLER

Who were the men present when the robbery was planned?

COLLIS

Red, that is James Thorpe, Horace Wilson, McKinley Forrest, and Ralph Copper.

MILLER

Where was the robbery planned?

COLLIS

At Sam Cutters old saloon.

MILLER

Was anything said on January 26th in Cutters saloon, about the old man having money?

Collis looking at Volpe.

COLLIS

Horace Wilson said that the old man had a lot of money on him.

MILLER

Did you go into the second-hand store?

COLLIS
We all went in.

MILLER
When was that?

COLLIS
January 23.

MILLER
Then, you planned to rob the store
that Monday?

COLLIS
Yes.

MILLER
Why didn't you rob the store that
day?

COLLIS
Because the police were at the
corner and they had some customers
in the store too.

CUT TO:

EXT. 48TH PRECINCT - CHANCERY LANE - DAY

Detention Room a Policeman with soft drinks and coffee enters
the room.

POLICEMAN
Here is the drink and coffee like
you ordered.

Policeman passing out the drinks.

CAPTAIN DELATE
Thanks. Alright, go ahead.

MILLER
What plans did you make about
robbing the old man in the store?

COLLIS
They said tomorrow would be a good
day because business would be slow.

MILLER
Tell us what happened the next
morning, who you met and where did
you go?

COLLIS

Me and Ralph, we picked up McKinley, Red Thorpe and Wilson. Then we drove up to Brunswick Avenue and around the Battle Monument. We stopped near the second-hand store.

MILLER

What did you do next?

COLLIS

I was supposed to stay in the car and the others went in. Then, Red, he beckoned for me and I went in.

MILLER

The other four went in and you came in last?

COLLIS

Yes.

MILLER

Where did you park the car?

COLLIS

Near the Alps on Broad Street.

MILLER

When you went into the store who did you see?

COLLIS

I saw the old man and old woman.

MILLER

Did the old man, Mr. Horner, go to the back room?

COLLIS

Yes, McKinley and I went back with him.

MILLER

What did McKinley Forrest use to strike the man on the head with?

COLLIS

A beer bottle.

NAPLES

I'll take over from here, if you don't mind.

MILLER

I don't mind, it's all yours.

NAPLES

They were beer bottles?

COLLIS

Yeah, I think they were.

NAPLES

Are you sure they were beer bottles, or were they soda bottles?

COLLIS

I think so, I'm not sure.

NAPLES

How many bottles did you have?

COLLIS

Wilson had one, McKinley had one, and Ralph had another, but he didn't use it. They were supposed to use these bottles as an imitation gun in their pockets.

NAPLES

Were they going to use these bottles as clubs if they had to?

COLLIS

Yes.

NAPLES

Did you wear silver-rimmed glasses?

COLLIS

Nope.

NAPLES

When the old man was hit with the bottle did he fall down?

COLLIS

He sort of stooped towards the mattress on the floor. Can I have some water?

Captain DeLate to the Policeman.

DELATE

Get him some water.

NAPLES

What did you do when you saw the man fall on the floor?

COLLIS

I was in his pockets. I got a few dollars.

NAPLES

You got a few dollars? Horner had sixteen hundred on him.

COLLIS

We got about forty or fifty, that's all I know.

NAPLES

Which pocket did you take it from?

Policeman with water sets it down.

COLLIS

Thanks.

Collis taking a drink.

NAPLES

Which pocket?

COLLIS

Right-hand pocket.

NAPLES

Who drove?

COLLIS

I did.

NAPLES

What did you do with the money you got?

COLLIS

I put some gas in the car and bought some beers and went to a couple movies.

CUT TO:

INT. THE MERRY-GO-ROUND - A SALOON - NIGHT.

Naples and Dooling are just sitting at the bar.

DOOLING

Collis is about the same age as my son. What is this world coming to?

NAPLES holding up three fingers.

NAPLES

Three fingers of scrap iron, Max.

DOOLING

I'll have a beer.

NAPLES

Me too.

BARTENDER

Coming at you.

DOOLING

You ought to take it easy, Napes.

NAPLES

Why?

DOOLING

I don't know. I am at a loss for words.

NAPLES

A few beers and a couple of movies.

DOOLING

And a tank full of gas. That's what kids are coming to.

NAPLES

Dead for fifty bucks.

Bartender serving two beers and three fingers of scrap iron.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY.

A Detention Room, A Photographer shooting, Patrolman with a typewriter, and Ralph Cooper. Henry W. Miller asking questions.

MILLER

We are about to question you, concerning the commission by you, of the crime of murder. What is your full name?

COOPER
Ralph Cooper.

CLOSE ON A STILL SHOT of Ralph Cooper Full Screen then it dissolves.

MILLER
Where do you live?

COOPER
18 Sheridan Avenue in Trenton.

MILLER
How old are you?

COOPER
I am 23 years old.

MILLER
Where are you working?

COOPER
I'm unemployed.

MILLER
What have you to say to the above charge?

COOPER
I'll tell you what I know about it.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY

A Detention Room and a Photographer is shooting, Policeman typing, James Thorpe and Miller is questioning.

MILLER
What is your full name?

THORPE
James Henry Thorpe

CLOSE ON A STILL SHOT OF James Henry Thorpe Full Screen then it dissolves.

MILLER
Where do you live?

THORPE
24 Grant Avenue.

MILLER

Where are you employed?

James Thorpe holds up his sleeve flipping around.

THORPE

I'm not working now. Hell, I only got one arm.

MILLER

What do you say to the above charged?

THORPE

All I can say is, I didn't kill anyone.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY.

Detention Room a Photographer is shooting, Policeman typing, McKinley Forrest and Miller is questioning.

MILLER

What is your full name?

FORREST

McKinley Forrest.

CLOSE ON A STILL SHOT of McKinley Forrest Full Screen then dissolves.

MILLER

Where do you live?

FORREST

247 Church Street.

MILLER

How old are you?

FORREST

I'm 35 years old.

MILLER

Where are you working now?

FORREST

I haven't worked since the day before it happened.

MILLER

What do you say about the charge of murder?

FORREST

I didn't kill nobody. I hit him with a bottle over the head.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - DAY.

Detention Room a PHOTOGRAPHER is shooting, Policeman typing, John MacKenzie and Miller is questioning.

MILLER

What is your name?

MACKENZIE

John MacKenzie.

CLOSE ON A STILL SHOT of John MacKenzie Full Screen then dissolves.

MILLER

How old are you?

MACKENZIE

I'm 24 years old.

MILLER

Where do you live?

MACKENZIE

247 Church Street.

MILLER

Where were you employed?

MACKENZIE

The Slaughter House, 52 Union Street, Trenton, New Jersey.

MILLER

What do you say to the above charge of murder?

MACKENZIE

I was the lookout man.

CUT TO:

INT. 48TH PRECICNT - CHANCERY LANE - DAY.

Detention Room a Photographer is shooting, Policeman typing, Horace Wilson and Miller is questioning.

WILSON
I got nothing to say.

MILLER
Nothing at all?

CLOSE ON A STILL SHOT OF Horace Wilson Full Screen then dissolves.

WILSON
I didn't kill no white man.

MILLER
What have you to say to the above charge of murder?

WILSON
I'm not guilty. I want you to call that man, Mr Koppel, and you will be satisfied. I was workin'. I was gradin' potatoes for the Hightstown Cannery and I worked on Tuesday of the 27th, until six o'clock, for a truck to go to New York. That's the truth.

CUT TO:

EXT. A HOUSE - 127 PROSPECT STREET - NIGHT

Detective Frank Naples, with a pint of booze, is just staring at the house from his car. Especially, the second floor window with the light still on. Coming to the window is a BEAUTIFUL WOMAN. She closes the curtain and then the lights go out. Naples starting his car and moving slowly away from the house.

CUT TO:

INT. 100 MILLER STREET - HARLEM, NEW YORK - DAY.

BESSIE MITCHELL is knitting a sweater when the telephone rings.

BESSIE

Mom... Hi there! ... He was what?...was charged with committing a murder, on who? William Horner? Who is he? I never heard of him.... A junk-man... at a second-hand store... Forrest, Mackenzie were involved, God forbid..... Can I see him now?... Yes, I'll come right away. Yes, yes, I'll come as soon as I can get a train to Trenton. Don't worry, Mom. I will be there soon. Bye.

BESSIE set the phone down.

BESSIE (CONT'D)

Collis what have you done?

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - EVENING

Elizabeth McGuire, beat up in the eyes and her chest bandaged at a Viewing Room standing with Naples and Dooling. Behind the glass is the Trenton Six. Elizabeth looking and then shaking her head.

MCGUIRE

I can't tell one from the other.

NAPLES

Please take your time.

MCGUIRE

I couldn't identify them if I saw them. It was so dark in the store, and everything happened so fast. I really can't, I'm sorry. Anyway, all colored people look alike.

Naples silent.

CUT TO:

INT. THE LAFAYETTE MOTEL - NIGHT.

Naples is naked and drinking heavy from the bottle that is mostly gone. The radio is playing as Naples pours. Naples drunk is talking to himself.

NAPLES

They were caught... totally by surprise. These colored guys...for NOTHING...nothing, fifty bucks, damn.... They...

Naples slowly passing out, the radio is still playing.

CUT TO:

INT. 48TH PRECICNT - CHANCERY LANE - DAY.

A Jail Cell, with Bessie Mitchell behind bars, with Collis English. A GUARD is standing there. Bessie, in the middle of conversation.

BESSIE

What in the world happened?

COLLIS

It's just the way it was.

BESSIE

What was?

COLLIS

The William Horner's case.

Bessie looking for answers.

BESSIE

Tell me you didn't do it?

COLLIS

No, I'm innocent.

BESSIE

Thank God.

Collis whispering to Bessie.

COLLIS

They beat me.

Bessie whispering to Collis.

BESSIE

Who did?

Collis whispering to Bessie.

COLLIS

The detectives beat me. If anyone
beat you like they did me, you'd
have done the same thing.

BESSIE

Oh my God.

Guard standing looking at his watch.

GUARD

Time is up.

BESSIE

Be strong Collis.

COLLIS

I don't know how to be anything
else.

Collis getting a kiss from Bessie. CUT TO from behind Collis
in handcuffs leaving. Collis turns to Bessie.

COLLIS (CONT'D)

I waited all night for the cops to
come.

CUT TO:

INT. THE LAFAYETTE MOTEL - AFTERNOON.

Dooling is trying to wake Naples up.

DOOLING

Come on Naples, get up. Come on.
Here it goes.

CLOSE ON Dooling with bottle of ice water slowly pouring it
all over Naples. Naples wakes up with a jolt as Dooling
pours.

NAPLES

What the fuck? ... Jesus Christ,
Dooling! ... What the ...

Naples holding his head.

NAPLES. (CONT'D)

I feel like I was shot at and
missed, shit at and hit.

Dooling reaching for a towel.

DOOLING
So, stop drinking! Hit the shower,
Naples.

Dooling throwing Naples a towel.

NAPLES
What time is it?

Naples heading for the shower.

DOOLING
Lunch.

CUT TO:

INT. RESTAURANT - AFTERNOON.

CLOSE ON Dooling eating a lot of food. WAITRESS comes giving them beers.

NAPLES
Thanks.

Dooling with a sip of beer.

DOOLING
You and I are getting old, Naples.

NAPLES
Who says.

DOOLING
Me! I went to the doctor's last
week and I have an enlarged thing
... a prostate.

NAPLES
Your getting old, Dooling.

DOOLING
Who says?

Naples smiling.

NAPLES
Your doctor! I've got high blood
pressure among other things, so
there.

DOOLING
Always something.

NAPLES
I gotta slow down.

DOOLING
That's what I said.

NAPLES
What's happening at the court?

DOOLING
The grand jury indicted them. We
are going to trial.

NAPLES
That's good.

DOOLING
All six of them pled guilty, except
one guy, Wilson. Then all six were
all not guilty. They were a little
confused.

NAPLES
I'm glad the guys were caught.

DOOLING
Okay by me.

NAPLES
I'm glad you approve, Dooling.

Dooling scoffing a lot of food.

DOOLING
I do approve, Napes. Maybe they
just hated whites. You know what I
mean.

Naples hitting the beer. Dooling pointing to the drink.

DOOLING. (CONT'D)
When are you going to ease up on
that?

NAPLES
Never.

Naples taking a drink.

DOOLING
That's what I thought.

Dooling back to scoffing chow, Naples is just watching and
smiling.

DOOLING

What?

Naples is laughing and pushes a glass of water to Dooling.

NAPLES

I'm giving you this glass of water,
to make sure that you don't burn
yourself with that fork.

Naples laughing.

CUT TO:

INT. 247 CHURCH STREET - DAY.

Bessie and Emma are having lunch. Bessie is in the kitchen making coffee.

BESSIE

Collis said that the detectives
beat him?

EMMA

I wouldn't put it past them....
Collis, Forrest, and MacKenzie, all
the men are gone. They are just
negro nobodies on the grubby
streets of Trenton.

Bessie as she listens.

BESSIE

Do you want some more coffee, Mom?

Emma no response, goes to the picture of Collis. Bessie comes out of the kitchen. CLOSE ON a picture of Collis English, in a navy uniform from World War II. Emma is holding it.

EMMA

He was a sickly kid. His heart was
bad from a touch of the fever he
caught when he was little.

Emma smiling.

EMMA (CONT'D)

...Collis, somehow he clung to
you, Bessie, and he never let you
go.

Bessie is looking at the picture.

BESSIE

He had eyes that twinkled when he
smiled....

Emma is on the verge of crying.

EMMA

Oh my God, he is involved with the
murder of a white man.

BESSIE

Where is the freedom and the
liberty he fought for? Where is it?
Collis is innocent Mom. I know it.

Bessie holding Emma.

CUT TO:

INT. TRENTON BUS - DAY

CLOSE ON Bessie and Emma riding on a BUS.

CUT TO:

EXT. THE MERCER COUNTY COURT HOUSE - DAY.

The BUS is coming to a stop both Bessie and Emma exit the
bus. Bessie is helping Emma walking arm and arm to the MERCER
COUNTY COURT HOUSE.

EMMA

My hair look all right.

Bessie smiles.

BESSIE

Just fine.

CUT TO:

INT. THE COURT ROOM - DAY.

MARIO H. VOLPE, Prosecutor and FRANK H LAWTON, Assistant
Prosecutor. Counsel for the Defendant ROBERT QUEEN, a Negro,
JAMES S. TURP and JAMES A. WALDON Counsel for Collis English,
Ralph Cooper, John MacKenzie, James Thorpe and Horace Wilson.
FRANK S. KATZENBACH Counsel for McKinley Forrest. The JURY is
eight females and four men, all white. The Court is full.
Bessie and Emma are there. Robert Queen is questioning Mr.
Allan Eldracher.

QUEEN

What kinda car did they, the
Negro's have?

ELDRACHER

It was a green four-door Plymouth.

QUEEN

The car we are looking for was a
black two-door Ford.

ELDRACHER

It was a green Plymouth, not a two-
door Ford

QUEEN

Were these the men you saw at 213
North Broad Street? Stand up?

Collis English standing.

ELDRACHER

No.

QUEEN

Ralph Cooper?

Ralph Cooper standing.

ELDRACHER

No.

QUEEN

McKinley Forrest?

McKinley Forrest standing.

ELDRACHER

No.

QUEEN

James Thorpe?

James Thorpe standing.

ELDRACHER

No.

QUEEN

John MacKenzie?

John Mackenzie standing.

ELDRACHER

No.

QUEEN

Horace Wilson?

Horace Wilson standing.

ELDRACHER

No.

QUEEN

Were any of these the men you saw,
on the morning of January 27th,
1948?

ELDRACHER

They are not the men.

CUT TO the The Trenton Six.

QUEEN

No more questions.

THE JUDGE the HONORABLE CHARLES P. HUTCHINSON.

JUDGE

Prosecutor?

VOLPE

No questions.

CUT TO:

INT. COURT ROOM - DAY.

COURT CLERK

Do you swear to tell the truth, the
whole truth, and nothing but the
truth, so help you God.

MCGUIRE

Yes, I do.

CLOSE-ON Mario Volpe.

VOLPE

Hi.

MCGUIRE

Hello.

VOLPE

Do you know whether Mr. Horner, on the day of his death carried a large sum of money on his person?

MCGUIRE

Well, I knew he carried quite a bit but I don't know how much.

Volpe goes for the STEP-up soda bottle.

VOLPE

Mrs. Horner, I show you a bottle of Step-up soda marked for Identification S-40. Did you at anytime see this soda bottle on the premises?

MCGUIRE

No, I never did see this bottle on the premises.

VOLPE

Can you tell us what happened?

MCGUIRE

I was cleaning up the second-hand store, and as I did this, Collis English and Horace Wilson and this other guy, McKinley Forrest, three colored men entered the store.

VOLPE

Would you pick them out?

Elizabeth McGuire taken back.

MCGUIRE

Right here.

VOLPE

Please step down and point out the three.

Elizabeth as she points out the three Negros.

MCGUIRE

These three.

CLOSE On Elizabeth as she identifies each one individually.

VOLPE
Please stand.

Collis English stands up.

MCGUIRE
Yes, that's him.

VOLPE
Please stand.

Horace Wilson stands up.

MCGUIRE
Yes, that's him.

VOLPE
Please stand.

MacKenzie Forrest stands up.

MCGUIRE
Yes, he was there.

VOLPE
Who did you wait on next?

MCGUIRE
I started to wait on Horace Wilson.

VOLPE
What for?

MCGUIRE
He was looking for a stove.

VOLPE
Can you tell me if the lighting was
dark or light?

MCGUIRE
It was not bright, it was a small
bulb.

VOLPE
Tell us about the conversation you
had with Wilson about the stove.

MCGUIRE
I said that was a good stove. I
wanted to make the sale, and with
that ...I heard a scuffle, then a
blow...

(MORE)

MCGUIRE (CONT'D)

I thought something fell off the refrigerator, ... and then I bit him.

VOLPE

Where?

MCGUIRE

On the hand.

VOLPE

And then you went unconscious?

MCGUIRE

Well, I don't remember anything so then I must have been unconscious.

VOLPE

Where were you taken in the ambulance?

MAGUIRE

McKinley Hospital.

VOLPE

Did you suffer any injuries as a result of the blow?

MCGUIRE

They put stitches in the side of my head, the cheekbone, and my ribs were taped up.

VOLPE

No further questions, your honor.

CUT TO:

INT. COURT ROOM - DAY.

Cross examination by Elizabeth McGuire by Robert Queen.

QUEEN

I thought you said your name was Elizabeth McGuire?

MCGUIRE

Yes.

QUEEN

But you went by the name of Mrs. Horner.

MCGUIRE

Yes, for 32 years.

QUEEN

You knew that you couldn't be Mrs. Horner.

MCGUIRE

No, he had a wife. She left him.

QUEEN

So he went free and lived with you?

MCGUIRE

Yes.

QUEEN

At some point you moved into 213 North Broad Street together.

MCGUIRE

Yes.

QUEEN

When was that?

MCGUIRE

It was April 1, of 1942.

THE COURT ROOM gets a chuckle from the audience. They get the April 1st joke.

QUEEN

Did you see the men you have mentioned here this morning?

MCGUIRE

Well yes, I went down to police headquarters.

QUEEN

Did you identify them?

MCGUIRE

Well partly, my eyes were slightly puffed because of the assault.

QUEEN

So, at times you didn't wholly recognize them?

CLOSE ON Bessie Mitchell and Emma English glued to the answer.

MCGUIRE

No. Not really.

QUEEN

The second-hand store itself, the lighting was poor, was it?

MCGUIRE

It was a 40-watt bulb.

BESSIE and EMMA watching.

QUEEN

To the points of the pictures shown you, how many did they show you?

MCGUIRE

There must have been six.

QUEEN

You said there were three men in the store.

QUEEN

Yes.

QUEEN

You said they were light complected.

MCGUIRE

They were light-skinned colored men.

CLOSE ON The FACES of the Trenton Six, five of the six have dark skin.

QUEEN

Did McKinley Forrest stutter?

MCGUIRE

Not to my knowledge.

QUEEN

No more questions your honor.

CUT TO:

INT. 247 CHURCH STREET - EVENING

Sitting in the kitchen having supper are Bessie and Emma. Bessie is seriously stirring her coffee. Bessie is losing it, takes out the paper and throws it.

BESSIE

Why did the evening paper keep saying it was an attempted robbery, when Mr. Horner's trouser pocket's was full of money.

Bessie getting coffee but she already has it. Bessie is flustered and angry.

BESSIE

She said that she bit him on the hand. I never saw no hand bite on Collis, or Horace, or anyone else. Collis, he waited all night for the cops to come. Would a murderer wait for the police?

EMMA

They were light-skinned, those Negros, right?

BESSIE

Right.

EMMA

And my Forrest stutters badly.

BESSIE

Mom, you don't have to be educated to know when something smells rotten.

EMMA

When Collis left home to go in the Navy, in 1943, he seemed at his best. Fighting for his freedom, and this is the freedom he gets.

Emma silent.

BESSIE

Freedom he never had, and never
will have.

CUT TO:

INT. 48th PRECINCT - CHANCERY LANE - LATE

Detective Frank Naples finishing up his work. COUPLE of PROSTITUTES coming into the room. ONE NEGRO FEMALE talking with SUSAN SMITH, a Negro Counsellor for the Girls. ONE NEGRO FEMALE sees Naples recognizing him while she is being booked.

NEGRO FEMALE

What's up, handsome?

Naples busy.

NAPLES

Are you talking to me?

Negro Female trying to stop the PATROLMAN from doing what he is doing, searching her.

NEGRO FEMALE

Hey, watch it.

Negro Female is talking to Naples.

NEGRO FEMALE

I'm talking to you.

Negro Female to the Patrolman.

NEGRO FEMALE (CONT'D)

I said, watch it pal! They are all
mine!

Negro Female touching her breast and saying to Naples.

NEGRO FEMALE

It's me, baby?

NAPLES

I think you have me mixed up with
somebody else.

NEGRO FEMALE

Does a bear shit in the woods?

Naples recognizes her slowly.

NAPLES

Yes, something like that.

NEGRO FEMALE

Get me out of this. You do for me
and I'll do for you. You know what
I mean.

Naples looks at her figuring out what to do.

NAPLES

I'll do what I can.

NEGRO FEMALE

Thanks.

The Negro Female leaving with an Patrolman. Naples goes to the booking AGENT, looking over the record. Sitting in the main section is another NEGRO FEMALE, SUSAN SMITH, busy overlooking forms. Susan is a knock-out. Patrolman enters and slowly comes forward. Susan Smith has her back to the Patrolman sipping water from the water fountain. The Patrolman walks up and gooses Susan.

SUSAN

Hey, bub! Watch it!

Patrolman condescending.

PATROLMAN

Sorry! Did I do something?

SUSAN

You grabbed my ass, pal.

Patrolman smiles.

PATROLMAN

Not me.

SUSAN

I think so!

Naples coming to aid Susan.

NAPLES

I saw you.

Patrolman salutes in response to Naples.

PATROLMAN

It wasn't me, sir.

NAPLES

Yes, it sure was you.

Susan means it.

SUSAN

I can handle this, man. Do you want to go a couple of rounds? Come on?

Susan has got her dukes up.

SUSAN (CONT'D)

I'll put so many rights on you, you'll beg for a left. You want a piece of this? Come on!

Naples is smiling. Naples to the Patrolman.

NAPLES (CONT'D)

Tell her you're sorry. I said, tell her you're sorry.

PATROLMAN

I'm sorry.

Patrolman walks away.

SUSAN

Thank you.

NAPLES

My pleasure.

SUSAN

One for the girls!

Susan goes back to her work reading reports. Naples walking away stops another Patrolman.

NAPLES

Who is she?

PATROLMAN

Susan Smith.

NAPLES

What does she do?

PATROLMAN

She is some sort of counselor, who works for the city. She keeps the working girls in line. It's part of her job.

Naples walks over to Susan Smith.

NAPLES

You were too much.

SUSAN

He shouldn't have tried to goose me.

NAPLES

No I guess he shouldn't have.

SUSAN

Guess he thought I was a working girl. Do, I look like a working girl?

NAPLES

No! I'm Detective Frank Naples.

SUSAN

Oh, I figured you were something like that. Detective Frank Naples!

NAPLES

That's me. What's your name?

SUSAN

Susan Smith.

Naples spontaneously.

NAPLES

You want to have a cup of coffee with me?

Susan smiles

SUSAN

Maybe.

CUT TO:

INT. CAFETERIA - NIGHT

Susan and Naples are having coffee in mid-conversation.

SUSAN

I went through Trenton Junior College and then I got this gig. The pay's not great but it's worth the effort.

NAPLES

That's important.

SUSAN

Do you like your job?

NAPLES
Can't get enough.

SUSAN
It's nice to meet you.

NAPLES
Likewise.

SUSAN
Well, I got to go.

NAPLES
So soon.

SUSAN
I gotta see to my girls.

NAPLES
That other girl. The one being
booked.

SUSAN
Yes.

NAPLES
What was her name?

SUSAN
Pearl.

NAPLES
Oh yeah, Pearl! Well, what if I
told you Pearl can go home?

SUSAN
Really. Why?

NAPLES
I'll see to it. I'm a detective
kinda of a guy.

Susan smiling.

SUSAN
That's very nice of you.

Naples smiling.

NAPLES
I know.

SUSAN
Goodbye, Detective Naples.

NAPLES
Goodbye, Susan Smith.

Susan Smith walks away. Naples looking.

NAPLES
Ouch!

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - NIGHT

Naples talking to a Patrolman on duty.

NAPLES
You know that girl? What the hell
was her name? The one that was
booked?

PATROLMAN looking up her name.

PATROLMAN
Pearl Owens.

NAPLES
Yeah, that's it, Pearl Owens.

Naples whispering to Patrolman.

NAPLES
Let her go... I'll keep it under my
hat if you'll keep it under yours.

PATROLMAN
No problem.

NAPLES
Thanks. I'll remember you.

PATROLMAN
Like I said, no problem.

CUT TO:

INT. MERCER COUNT JAIL - NIGHT.

Horace Wilson in a Cell opposite James Thorpe. Wilson is
talking to Thorpe.

WILSON
I recollect slog farming.

THORPE
Slog? What's that?

WILSON
It's like your bonded, like to
chores.

Thorpe doesn't know what he is talking about.

THORPE
You don't say? That's real hard
living, that slog.

CLOSE up on Wilson.

WILSON
I would trudge for miles and miles
carrying that heavy load of cotton.
That Carolina sun shined so hot,
and my hands were sore and scraped
from picking cotton buds. Damn, I
couldn't stand picking them buds.
I'm not in South Carolina slogging,
I'm up here, in Trenton, where I
have got some rights.

CUT TO:

INT. 48TH PRECINCT - CHANCERY LANE - NIGHT

Naples is working as the phone rings.

NAPLES
Detective Naples.... Oh, hello
Susan....yeah.. yeah.. I'm getting
off about eight. The Chocolate
Restaurant?...no, I'll find it....
on Princeton Avenue. Okay, see you.

Naples hangs up the phone. Naples smiles.

NAPLES
Yes!

CUT TO:

INT. The CHOCOLATE RESTAURANT - NIGHT

Naples is the ONLY white male in the place. Sitting at a
table is Susan and Naples having a drink. Colored People are
looking at Naples.

NAPLES

First time I was ever here.

Naples looking at the Colored People.

SUSAN

I thought, you'd like it.

NAPLES

I do, yes, I do. So, what do I owe
this occasion?

Susan kissing Naples.

SUSAN

That's from Pearl.

NAPLES

Really!

SUSAN

That's making up for the favor you
did her. One thing deserves
another.

NAPLES

Thanks for the kiss but it was
something I really wanted to do.

SUSAN

It was good thing.

Naples sincere.

NAPLES

I wanted to do it for you.

SUSAN

For me?

NAPLES

Yes.

SUSAN

Why?

NAPLES

Why? I wanted to do it for you,
that's why.

SUSAN

Thanks, for me and Pearl.

NAPLES

You're both welcome. So how's the chow?

SUSAN

Excellent! The bill's on Pearl, order up.

CUT TO:

INT. CAR - NIGHT

SUSAN

Home.

NAPLES

Where to?

SUSAN

You don't remember where you live?

Naples and Susan looking at each other. Susan sliding over next to Naples.

CUT TO:

INT. LAFAYETTE MOTEL - NIGHT

Susan is looking under the sheets, Naples is looking out the window.

NAPLES

It happens every now and then. I forgot to take my meds.

Susan still looking under the sheets.

SUSAN

Either you did, or you didn't. It makes no difference to me.

Naples is embarrassed.

NAPLES

My high-blood pressure wins out.

Naples getting Susan to stop it.

NAPLES (CONT'D)

Come on, Susan.

Susan comes up from the sheets.

SUSAN

My granny told me not to do this.
She told me, "don't you dare."
That's what she said, "don't you
dare do it."

NAPLES

(Naples holding a pillow)
I guess we sort of got ahead of our
selves.

SUSAN

Sort of.... Oh, what the hell!

Susan laughing, dives down under the sheets.

NAPLES

Come on... Susan.

Susan comes up from the sheets.

SUSAN

Wow! Are you embarrassed?

NAPLES

No, well, yeah, maybe. Do I
seem...like an old man to you?

Susan looking at Naples.

SUSAN

I'm just younger than you, that's
all. I used to see you around the
Police Station a lot. Remember your
meds, Naples.

Susan wraps herself in the sheet and looking around. After
sometime...

SUSAN (CONT'D)

You're white... Do you live here?

NAPLES

I'm not white, I'm Italian. It's
convenient. Close to work.

SUSAN

What are you working on?

NAPLES

The Trenton Six.

SUSAN

Could you go into details?

NAPLES

Six negros killing a white man.

SUSAN

How are my brothers fairing?

NAPLES

I don't want to talk about it.

SUSAN

Why not? It's your work.

NAPLES

I'll put it to you this way, Jersey justice will happen.

SUSAN

What's that supposed to mean?

NAPLES

It means what it means.

SUSAN

To you?

NAPLES

... How are the Six doing?

Susan shakes her head yes.

NAPLES (CONT'D)

It's hard to say, some of the six are guilty and some are not. You ask a lot of questions?

SUSAN

I want to know. How are you going to know if you don't ask? So you're like, Italian?

NAPLES

Yeah, Napolitano! Naples for short.

SUSAN

Did you change it?

NAPLES

I didn't, but somebody did. "C'na luna mezz'a mare, Mamma mia m'a maritari". "Lazy Mary you better get up"-- she answers back I am not able, Lazy Mary you better get up we need the sheets for the table."

....

(MORE)

NAPLES (CONT'D)
Your last name is Smith, right?

SUSAN
It's kind of average.

NAPLES
No, I think it is a nice name,
Susan Smith, it has a ring to it.

Naples smiling.

NAPLES (CONT'D)
I likes it.

Susan smiling.

SUSAN
Come on. You do?

NAPLES
Yes, I do. Why did you come with
me?

Naples really wants to know.

SUSAN
Your asking questions?

Naples smiles.

NAPLES
Why did you?

SUSAN
Well, the girls all thought you
were very handsome, and I agreed.
Pearl was the instigator, she dared
me, and I wasn't going to be showed
up by a hooker...anyway I just
wanted to. ...I liked the way you
handled the masher...I liked
that...a lot.

Susan smiles. Naples smiles.

NAPLES
Good night, Smith.

SUSAN
Good night, Naples.

The TWO go to sleep.

CUT TO:

EXT. LAFAYETTE MOTEL - MORNING

A BLACK fist pounds on the door. A NEGRO PORTER is at the door.

CUT TO:

INT. LAFAYETTE MOTEL - MORNING

Naples going to the door. The Negro Porter standing there with sheets, towels, washing cloth's etc, seeing the odd couple.

PORTER

Hi there, Mr. Naples.

The Porter dumping his load on the bed.

NAPLES.

Hi! Listen Porter, will you get me, us, a cup of coffee.

PORTER

Yes sir, black or cream?

The Porter with a smile. Naples to Susan.

NAPLES.

How do you take it?

SUSAN

With cream.

Porter acknowledges that with a look at Susan.

NAPLES.

Two coffees with cream, thanks boy.

The Negro Porter exits. CLOSE ON Susan.

SUSAN

Don't say that.

NAPLES

What?

SUSAN

You shouldn't have said that.

NAPLES

Huh?

SUSAN
Why did you call him boy?

NAPLES
I don't know, it was a matter of an
expression, I guess.

SUSAN
You called him boy.

NAPLES
So what?

SUSAN
So what? You called him boy.

CLOSE ON Naples.

SUSAN (CONT'D)
What if I called you that?

NAPLES
Me?

SUSAN
I know how you meant it. Hey boy,
get this, hey boy, get that, hey
boy, get me coffee...it's
demeaning.

Naples is really upset.

NAPLES
What if I called him a coon, a
smoke, a spook, or a moolignon...or
something. Oh shit, I called him
what I called him.

SUSAN
Did you?

Susan is angry and Naples is angry.

NAPLES
I did.

SUSAN
Well I hate that word.

Naples there is no answer.

SUSAN
That's what I thought.(CONT'D)

Susan gets her coat and is heading for the door. Naples goes to block the door.

NAPLES
I'm sorry, I don't know what got
into me. My meds.... I don't know.
... Please forgive me.

Susan stops, hesitates.

NAPLES (CONT'D)
Please.

SUSAN
I forgive you.

Susan with a smile.

SUSAN (CONT'D)
No more boy.

Naples shaking his head.

NAPLES
No more boy.

A long kiss between Susan and Naples.

SUSAN
I mean it.

NAPLES
I know.

SUSAN
Good.

Susan kisses Naples.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY

Collis English in Full Screen.

COLLIS
I cashed a check at a store near
home, at the very time the crime
was being committed.

The Trenton Court House is full. Bessie Mitchell and Emma English are there. Queen is questioning Collis.

Naples and Dooling are present. All The significant people are there including Henry Miller.

QUEEN

How far did you go in school?

COLLIS

To the tenth grade.

QUEEN

Did you go to school in Trenton?

COLLIS

Trenton Central High.

Queen looking at his notes.

QUEEN

Did you have trouble with the police, while you were incarcerated?

COLLIS

Yes, he said either you're going to tell me the truth, or you ain't going home.

QUEEN

Who said that?

Collis points to Henry Miller.

COLLIS

Miller.

QUEEN

What else did Miller say?

COLLIS

He said, you know where you are? I'm at the police station, but I know what he meant.

QUEEN

Go on.

COLLIS

Then he asked me later to sign a statement.

QUEEN

Why didn't you sign?

COLLIS
If I didn't sign I knew I was
gonna get a beating.

QUEEN
Did you get a beating?

COLLIS
You bet your ass.

Judge Hutchinson acknowledging his remark.

QUEEN
By whom?

COLLIS
Henry Miller.

QUEEN
Do you have any disabilities,
Collis?

COLLIS
I have a bad heart, a murmur,
rheumatic fever, and malaria.

QUEEN
Did you acquire these from the
Naval service?

COLLIS
Yes.

QUEEN
Go back to Henry Miller, what
happened?

COLLIS
Miller and I walked back to the
cell and the next thing I knew is,
I stumbled by a blow.

QUEEN
Did you say anything?

COLLIS
You hit me on my neck, Miller, I
said.

QUEEN
Did you tell anyone about this?

COLLIS
I couldn't tell nobody, they
wouldn't believe me. All I know is
he hit me.

CLOSE UP on Collis standing up.

COLLIS
I was struck!

CLOSE UP on Miller standing up.

MILLER
Bullshit!

JUDGE
Sit down. The both of you.

The TWO men sit down.

QUEEN
No more questions your honor.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

Henry Miller on the stand Volpe questioning him.

VOLPE
Mr. Miller, are you connected to
the Trenton Police Department?

MILLER
I am.

VOLPE
In what capacity do you serve?

MILLER
Police clerk.

VOLPE
Mr. Miller, were there any blows
struck at or threatening gestures,
made toward Collis English?

MILLER
Not a one.

VOLPE
Was he cooperative?

MILLER

He was very cooperative.

Collis and Miller share a look.

VOLPE

No more questions your honor.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY

James Thorpe in Full Screen.

THORPE

Dozens of neighbors saw me
repairing a car at the time of the
crime.

James Thorpe being questioned by the Volpe. All the
significant people are there.

VOLPE

Were there any threats made to you
at any time?

THORPE

I was scared, it's the same thing.

VOLPE

There were no threats or beatings?

THORPE

There were no beatings.

VOLPE

No more questions your honor.

Queen asking questions of Thorpe.

QUEEN

What part did you take in the
murder of Horner?

THORPE

I didn't take no part in it. I was
home alone.

QUEEN

Are you telling me the truth,
James?

THORPE

I'm telling you the truth. I told Miller the truth because I was afraid.

QUEEN

Why were you afraid?

THORPE

I was afraid of being whooped on my arm.

QUEEN

Did anyone see a one-armed-man at the crime?

Thorpe holding up his arm.

THORPE

No way.

QUEEN

Did McGuire say there was a one-armed-man at the crime?

THORPE

Never, no.

QUEEN

Can you write?

THORPE

Only my name.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - DAY

Naples reading the Trenton Times, fingers beating on the table. The WAITER is bringing him a cup of coffee.

NAPLES

Joanna is bit late.

WAITER

Who?

NAPLES

My daughter.

WAITER

Oh! You're not going to order?

NAPLES
I'll wait a while.

WAITER
Okay!

The Waiter leaving Naples goes back to his fingers thumping on the table, more nervous than ever. JOANNA NAPLES shows up. Joanna, 25 years old and hot, stands at the table with a cigarette, gives him a kiss on the cheek and sits.

NAPLES
You get your looks from your Mom.

JOANNA
That I do. How are you doing, dad?

NAPLES
I'm fine.

JOANNA
Could I have a beer?

Waiter coming by.

NAPLES
She would like a beer. I would like a beer and...

WAITER
Three fingers of scrap iron.

NAPLES
No, just a beer.

The Waiter leaves. Joanna a long silence.

JOANNA
What am I doing here?

NAPLES
I'm taking you out to lunch.

JOANNA
I haven't been to lunch with you, like never.

NAPLES
Give me a break, will you?

JOANNA
Where is my beer?

NAPLES
It's coming.

JOANNA
I think I'll go.

NAPLES
Please stay.

JOANNA
I've got to go.

NAPLES
Let's have a drink and some lunch,
please.

Waiter coming by to drop off the drinks.

NAPLES
Thanks. There you are.....

The Waiter leaving the table.

NAPLES (CONT'D)
How is what's his name?

JOANNA
Robert. Like everything else, he is
gone.

NAPLES
I thought you liked him.

JOANNA
I did, but then I didn't. You never
had a conversation with him. You're
a joke.

NAPLES
I'm your father, for Christ's sake.

JOANNA
Then act like it. How's the job?

NAPLES
It is fine. Well, we have the
Trenton Six to deal with.

JOANNA
I read about it in the papers.
Happened up on Broad street.

NAPLES
Yes! You want to eat?

JOANNA

Sure, why not, let's eat.

NAPLES

How is your mother?

JOANNA

The nurse is keeping an eye on her.

Naples taking a long time to ask the question.

NAPLES

Does she remember me?

JOANNA

No, she doesn't even remember me.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY.

McKinley Forrest in Full Screen.

FORREST

I was working on the morning of the crime. At the time of the crime, I was sent to the bank to make a deposit by my employer. My employer verified this, and so did the bank teller.

McKinley Forrest is being questioned by Queen. All the significant people are there.

QUEEN

Did you say anything to the Trenton Six about the murder?

FORREST

I didn't say nothing about the murder because I didn't know nothing about it.

QUEEN

Do you stutter, Forrest?

FORREST

Yes I do.

QUEEN

Is it true that, Elizabeth McGuire never heard a man stutter?

FORREST
She never said so.

QUEEN
Did Elizabeth McGuire ever hear you
stutter?

FORREST
No, I wasn't there.

QUEEN
Did somebody give you anything to
drink when you were imprisoned?

FORREST
Yes.

QUEEN
Somebody important?

FORREST
Captain Delate gave me water.

QUEEN
What was in it?

Queen holding up a paper cup.

FORREST
A paper cup like that! I drank the
water. I saw that there was a pill
in the bottom of the cup. It looked
like an aspirin.

QUEEN
What else did you notice about that
pill?

FORREST
The pill dissolved, but my mind
wasn't right.

QUEEN
Is it safe to say you were out of
this world?

FORREST
That's the way it felt like to me.

QUEEN
What time was that?

FORREST

It was five minutes to two. I don't remember nothing that happened to me after that.

QUEEN

Do you remember trying to jump out of the window twice, on Tuesday, February 10th?

FORREST

No, I didn't.

QUEEN

No more questions your honor.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

Captain Delate under questioning by Volpe.

VOLPE

Did you give him a truth pill, Captain Delate?

CAPTAIN DELATE.

A truth pill? Give me a break. Nobody gave him anything, for Christ's sake.

VOLPE

Did you give him sodium amatyl?

CAPTAIN DELATE.

Sodium amaytal, my ass.

Judge Hutchison gives him a look.

CAPTAIN DELATE (CONT'D)

No, I never gave him that.

VOLPE

No more questions your honor.

CUT TO:

INT. 247 CHURCH STREET BESSIE - DAY

Bessie Mitchell and Mrs. Emma English both eating peach pie in the kitchen.

BESSIE

Oh, I remember things. That one place I worked for, Mrs. Gary I guess, I was about eight years old at the time. The Gary's put up a big box for me so I could wash the dishes. Mr. Gary, a white man, set out a quarter on the counter to see if I would take it. Well, I put another quarter along side of it. When Mr. Gary saw the two of them, he gave me a look. I told him, if you don't trust me, I don't trust you.

CUT TO:

INT. 48 PRECINCT OF CHANCERY LANE - DAY.

Dooling and Naples talking and drinking coffee.

NAPLES

There was some serious bungling in the William Horner case.

DOOLING

No shit, tell me about it.

NAPLES

There was some bungling in the William Horner case.

Naples cracking up. Dooling is too. Naples really cracking up.

DOOLING

What are you doing?

Naples still cracking up.

DOOLING (CONT'D)

What are you cracking up about?

Naples still cracking up.

NAPLES

I don't know. I really don't know.

DOOLING

You must be in a seriously good mood.

Naples seriously cracking up.

NAPLES

I know.

DOOLING

Come on, cut it out Naples.

NAPLES

Okay.

Naples barely stops.

DOOLING

What did you do, get lucky?

NAPLES

Could be.

DOOLING

What is her name?

NAPLES

Susan.

DOOLING

She good in the sack?

Naples smiling and whispering.

NAPLES

That's for me to know and for you
to find out.

Naples is cracking up.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY

COOPER

The mailman saw me at home with a
girlfriend. I accepted a special
delivery package at the time of the
murder.

Queen is questioning Cooper. All the significant people are
there. Bessie Mitchell and Emma English are there.

QUEEN

You were taken to the second-hand-
store at 213 North Broad Street?

COOPER

I was.

QUEEN

Did you recognize it?

COOPER

No, I didn't recognize it because I never been there before.

QUEEN

Who else was at the second-hand store with you?

COOPER

Chief Naples.

QUEEN

You were with him alone?

COOPER

Yes.

CUT TO:

INT. 213 NORTH BROAD STREET "FLASHBACK" - DAY.

Naples and Ralph Cooper under handcuffs. Cooper is standing there over-looking the blood stained mattress as Naples takes out a key and unlocks the cuffs.

NAPLES

You write down everything I tell you to write. Just exactly how you killed Horner.

COOPER

Yes sir.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY.

Queen questioning Cooper. ALL the significant people are there. Bessie Mitchell and Emma English are there.

QUEEN

Naples told you to do that?

COOPER

Yes, I was writing out what the Chief told me to write.

QUEEN
Then you did the rest of it
yourself?

COOPER
After he told me.

QUEEN
Did Chief Naples threaten you in
any way?

COOPER
He said it won't be good for you.

QUEEN
That is all he said?

COOPER
Yes.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY.

Naples being questioned by Volpe.

VOLPE
Did you in any way threaten Ralph
Cooper?

NAPLES
No way.

VOLPE
Did he write what you told him to
write?

NAPLES
Cooper wrote it, and then he signed
it, that's is all I know.

VOLPE
No questions your honor.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY

MACKENZIE
I was working at a chicken house,
plucking chickens.
(MORE)

MACKENZIE (CONT'D)

Six persons testified to having seen me there during the morning the crime was committed.

John MacKenzie being questioned by Mr. Queen. ALL the significant people are there. Bessie Mitchell and Emma English are there.

QUEEN

Was anything said to you to induce you to sign the statement?

MACKENZIE

Yeah, by Captain Delate.

CUT TO:

INT. "FLASHBACK"- DAY.

Captain DeLate and John MacKenzie talking.

CAPTAIN DELATE.

John, if you just say that you were there, it would come out easy for you.

MACKENZIE

I wasn't there.

CAPTAIN DELATE.

Okay, but it will go easy on you.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

John MacKenzie being questioned by Queen.

MACKENZIE

That is why I signed it.

QUEEN

Did they give you anything to drink, eat, or smoke?

MACKENZIE

Drink, no. I didn't get no cigarettes till Thursday.

QUEEN

Who brought them to you?

MACKENZIE

A turnkey.

QUEEN

After you smoked them what happened?

MACKENZIE

It seemed like someone was trying to shoot me all the time.

QUEEN

How long did it last?

MACKENZIE

I don't know, a couple of days.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

John Mackenzie being questioned by Volpe in mid-sentence.

MACKENZIE

When I asked the police what they were hooking me on, they said they didn't know.

VOLPE

After smoking then, did you see a gun?

MACKENZIE

I did.

VOLPE

You could see the fellow?

MACKENZIE

Yes.

VOLPE

Could you identify this man?

MACKENZIE

No, I couldn't.

VOLPE

Is it possible there was nobody there?

MACKENZIE

That's right.

VOLPE

Did he say anything to you?

MACKENZIE

No.

VOLPE

Was he a colored or white man?

MACKENZIE

He seemed to be a cop, white.

Volpe being humorous.

VOLPE

What was his dress? Did he have a hat on?

MACKENZIE

I don't know. It just seemed like he was a cop, that's all.

VOLPE

Did this cop say anything to you?

MACKENZIE

No.

VOLPE

He was standing there with a gun pointed at you?

MACKENZIE

Yes.

CUT TO:

INT. THE TRENTON COURT HOUSE-DAY.

DR. CHARLES H. MITCHELL a physician for twenty-five years, he is explaining to Volpe.

DR. MITCHELL.

It wasn't due to any drug, I will assure you that. There is no drug in history that could produce a condition such as that. Even if they, McKinley Forrest or John MacKenzie, took an excessive amount of some narcotic or hypnotic drug, in a matter of thirty-six to forty-eight hours, it would have run its course.

(MORE)

DR. MITCHELL. (CONT'D)

I have been practicing for thirty-eight years. I have never seen a cigarette, drug, or hypnotic, that would do that. It has an effect, then wears off, and that is all.

John MacKenzie reacting.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

WILSON

I was working about seven miles from the scene of the crime, in Robbinsville, New Jersey. My employer verified this by his observation and by his time records.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY.

Mr. Queen is questioning Horace Wilson. ALL the significant people are there, including Bessie Mitchell and Mrs Emma English with Detectives Naples and Dooling.

QUEEN

On January 27, 1948, did you have any part in this alleged crime?

WILSON

No sir, I didn't.

QUEEN

Have you ever been to the store at 213 North Broad Street?

WILSON

No sir.

QUEEN

Did you meet up with Forrest, Thorpe, Cooper, English or MacKenzie?

WILSON

No sir. I told them I had nothing to do with it.

QUEEN
Who was doing the questioning?

WILSON
Chief Naples.

CUT TO:

INT. "FLASHBACK" A CELL.

Naples chewing a cigar asking the questions of Wilson in his cell. PATROLMAN guarding the cell.

NAPLES
Weren't you in the second-hand-store?

WILSON
No sir, I wasn't there.

NAPLES
Yes, you were.

WILSON
No, sir.

NAPLES
English put you in this. Why don't you tell the truth?

WILSON
English couldn't put me in nothin'.
I don't know nothin' about nothin'.

NAPLES
Have you already told me the truth?

WILSON
About what?

NAPLES
The murder case.

WILSON
I have already told you the truth.
I am not part of this crime.

CUT TO:

INT. THE TRENTON COURT HOUSE - DAY.

Volpe questioning in mid-sentence Horace Wilson.

VOLPE

You realized that you were involved
in this murder case?

WILSON

I didn't. Nobody said so.

VOLPE

You knew you were implicated in a
murder case.

WILSON

I can't remember everything. They
all cussed.

VOLPE

Who cussed?

WILSON

All of you.

VOLPE

Well, now let's get this clear...

WILSON

You cussed and stomped up and down.

VOLPE

Now...yes, wait a minute. What did
you say?

WILSON

You told me I was doing nothin' but
telling you lies.

VOLPE

You said I cussed, didn't you?

WILSON

Well, you said I was a lying son-of-
a-bitch as you had ever seen.

VOLPE

I said that?

WILSON

You said that.

VOLPE

Clerk Miller said--

Wilson very upset.

WILSON

He called me a nigger... I wouldn't even want to say what he said... yes he did.

VOLPE

Did Chief Naples do any cussing, Wilson?

WILSON

He went into cussin'.

VOLPE

That is the extent of the cussing.

WILSON

Sure, that's cussin'.

VOLPE

Horace, you were in Trenton on January 27th, were you not?

WILSON

I was not.

VOLPE

You were with some of the men in Cutter's saloon and you planned the crime.

WILSON

I was not. I didn't plan nothin' with no men.

VOLPE

Did you have any stoves in your apartment?

WILSON

Sure, I had two of them.

VOLPE

Were you looking for a stove?

WILSON

No, I had no call to look for a stove. I didn't need a stove.

VOLPE

Cooper said you were the man.

WILSON
I said I wasn't.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - EVENING

Naples and Dooling sitting in the Merry-Go-Round saloon having a drink. Dooling is playing on words and laughing.

DOOLING
They were all cussin', them cussin'
sons-of-bitches.

NAPLES
Collis, he was right about one
thing, he told me Horace Wilson
wasn't the guy.

DOOLING
What are you going to do? Nine out
of ten times they, the coloreds,
make up things.

CUT TO:

EXT. 217 PROSPECT STREET - DAY.

CLOSE ON Naples getting out of the car going up to the house. Naples stops for a moment, and the DOCTOR leaving stops to look at Naples. They have a silent conversation, the Doctor shakes his head "no". We hear the Doctor mouth the word "senile." Naples standing there looking at the Doctor. The Doctor leaves, Naples, picking up a newspaper and mail, he proceeds to knock on the door. Joanna opening the door, Naples hands her the paper and the mail.

CUT TO:

INT. 217 PROSPECT STREET - DAY

Detective Frank Naples at the foot of the steps with Joanna Naples. Joanna proceeds with a motion for Naples to follow her. It's a long walk. A large bedroom, CATHLEEN NAPLES, the wife of Frank Naples, is lying in the bed. There are all kinds of photographs of Naples, Joanna and Cathleen included. Cathleen Naples unconscious has already messed herself. Joanna smelling the mess.

JOANNA
Oh Mom.

Naples just watching in the doorway. Joanna begins to undress Cathleen as she gags.

CUT TO:

EXT. TRENTON DRIVE-IN - NIGHT

On the Marquee - GENTLEMEN'S AGREEMENT - Starring Gregory Peck, Dorothy McGuire and John Garfield as the cars pass by filling the drive-in.

Close on Naples loading up on a tray of food, popcorn, hot dogs, sodas, french fries, ice cream, pizza, coffee, chewing gum, napkins, etc, and he is paying for this at the check-out stand. We see Naples exiting with a heavy load. "THE THREE STOOGES" in silence go through their routine, as Naples moves along on foot through the cars. Susan opening the door. Naples getting in with much difficulty with the sounds of "The Three Stooges" in the background. Naples and Susan sitting in the car eating their hot dogs, popcorn, and french fries, etc, Susan laughing.

SUSAN

You bought a whole lotta stuff.

NAPLES

I just couldn't stop.

Naples and Susan laughing, along with "The Three Stooges", Quiet times comes over Naples and Susan, a long silence.

SUSAN

Why did we come here?

Naples eating popcorn.

NAPLES

For the movie.

Naples trying to kiss her. Susan pushes him away.

SUSAN

I mean it. Why did you bring me here?

NAPLES

I didn't want to come to a movie by myself?

SUSAN

It's dark. I'm dark.

Susan is sceptical.

NAPLES

That's when the movie starts, when
it's dark.

Susan is laughing.

SUSAN

...I'm kidding, Naples. Can't
you take a joke?

NAPLES

No.

Naples and Susan sitting as "The Three Stooges" play in the
background. Naples springs it on Susan.

NAPLES (CONT'D)

My wife doesn't know who I am ... I
should have told you sooner. But
when it comes to things like that,
I'm a little lame...

SUSAN

She doesn't know you?

NAPLES

No, not for a long time. She has..
memory problems...she's senile, or
so the doctors say, and... she's
terminal. I haven't lived at our
house for over a year.

SUSAN

That's why you're staying in the
motel?

NAPLES

Yes.

SUSAN

Good lord, dementia?

NAPLES

Yes.

SUSAN

That's a shame. I'll say a prayer
for her. What's her name?

NAPLES

Cathleen. You're not upset?

Susan chewing on popcorn.

SUSAN

I'm not upset. Prayer, it works for me. You oughta try it!

Naples and Susan watching "The Three Stooges" in silence.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

Judge Hutchison giving orders to the JURY. ALL the right people are all present. Bessie Mitchell and Mrs. Emma English are there.

JUDGE

You are the soul judges of the facts. You will consider reasonable doubt in reaching your verdict. You will consider the interest, the interest of the defendants in freeing themselves, and the interest of the police in obtaining their convictions. You are required to return three verdicts, guilty, guilty with the recommendation of imprisonment for life, or not guilty. You will regard the evidence presented by the state. You will regard the alibis and the confession taking, and finally, some various supporting witness for the defense.

JURY filing out. Camera CLOSE-ON The Jury, ALL WHITE, eight females and four men.

CUT TO:

EXT. STATE STREET - DAY.

Susan is crossing from the other corner. In the crowd of people, Susan Smith and Joanna Naples collide with Joanna ending up on the ground. Susan extends herself to a not-so responsive Joanna.

JOANNA

Jesus, what the hell?

SUSAN

Joanna, is that you?

JOANNA
Well, hello Smith.

Susan helps Joanna to her feet. Joanna and Susan laughing.

JOANNA
How have you been treating
yourself?

SUSAN
I'm good to go. How are you?

JOANNA
I'm fine.

JOANNA
Listen, I'm going up to the Merry-
Go-Round to met my Pops for a
drink. You want to come along?

SUSAN
Funny, I was heading there, too.

Susan and Joanna walking up State Street.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - DAY.

Naples having a drink, nervous. Naples is waiting and keeps
looking at his watch, and chewing on a cigar, with a GIFT on
the table.

CUT TO:

EXT. THE MERRY-GO-ROUND - SALOON - DAY.

Joanna coming through the door, giggling in tandem with
Susan. Naples puts the gift under the table. They both
approach the table with both fingers in their ears, they
stand.

NAPLES
What's up?

Susan and Joanna just standing there, with their fingers in
their ears. They look at each other cracking up.

JOANNA
Hi Napes.

SUSAN

Hello.

NAPLES

What are you doing?

SUSAN

Stick your fingers inside of your ears. Come on. Go ahead.

Naples hesitantly obliges.

NAPLES

Okay.

JOANNA

What feels better, the finger or the ear?

SUSAN

It's a kind of vagina and cock kind of thing....

Naples placing a finger to the lips to quiet Susan.

SUSAN

That's a thing he does all the time.

JOANNA

Tell me about it.

SUSAN

So what feels better?

NAPLES

Do you know each other?

JOANNA

Come on, Dad. Which feels good?

Naples again considering it.

NAPLES

The ear. Do you know each other?

Joanna simulating orgasm.

JOANNA

The ear has a whole lot more nerve endings. I love the ear. It is a real zinger.

SUSAN

Yeah, we know each other.

NAPLES

Where might you say that you knew her from?

SUSAN

From Varsity track at Trenton Central High School.

NAPLES

Ouch!

JOANNA

You said it, I didn't. Just in case you hadn't noticed she is colored.

Joanna and Susan laughing, Susan does a take-off.

SUSAN

You don't say. I'm colored? What, with the master sick and all who is looking after the plantation?

Susan and Joanna cracking up.

JOANNA

I got to go. I got to get home.

NAPLES

You just got here. What's the hurry?

SUSAN

Come on, stay.

JOANNA

I don't know. But I know I'd like things to come straight at me.

To Susan.

JOANNA (CONT'D)

You doing, Naples?

Susan and Naples look at each other in the guiltiest kind of way. Joanna is firm.

JOANNA

Well are you or aren't you?

SUSAN

Hey, it's okay.

Joanna to Naples

JOANNA

Later.

Joanna leaving the Merry-Go-Round Saloon. Naples head down and slumped. Susan shifting her seat next to Naples with a loving look. Naples picks up the gift, giving it to her.

NAPLES

It's a present.

Susan opening the gift. It's a HAT.

SUSAN

Nice hat.

Susan putting it on. Naples processing this and Susan giving him a kiss.

NAPLES

... How old are you, Susan?

SUSAN

25.

Susan checking out the hat.

NAPLES

Ouch!

CUT TO:

EXT. SAINT MARY'S CATHEDRAL - CAR - DAY.

NUNS and PRIESTS gathering outside the church. Naples sits in his car waiting to go in. A Priest sees him and comes towards the car. Naples waits as the Priest comes to the window, looks in and then Naples drives off.

CUT TO:

INT. TRENTON COURT HOUSE - DAY

12:58 p.m. August 6th, 1948. The Jury returning to the court room. CUT TO the Defendants rising to face The Jury. ALL the people are there including Bessie Mitchell and Mrs. Emma English.

CUT TO Judge Hutchison.

JUDGE

Ladies and gentlemen of the jury,
have you agreed upon a verdict?

JURY

We have.

JUDGE

Who shall speak for you?

JURY

Our Foreman.

JUDGE

Mr. Foreman, how do you find?

FOREMAN

We the jury find the defendant,
Ralph Cooper guilty. The defendant
Mckinley Forrest guilty. The
defendant John MacKenzie guilty.
The defendant James Thorpe guilty.
The defendant Horace Wilson guilty.
The defendant Collis English
guilty.

CLOSE ON the Trenton Six. CLOSE ON Judge Hutchison.

JUDGE

It is difficult for any of us, none
of whom is without fault to pass
judgement on another, but the law
has provided for the penalty of
your crime. Therefore, it becomes
my duty to impose the sentence that
the law provides. The judgement and
the sentence of this court is that
you, Ralph Cooper, Mckinley
Forrest, Collis English, James
Thorpe, John Mackenzie, and Horace
Wilson, each suffer the punishment
of death at the place and manner
provided by law, on the same day
between the week beginning Sunday,
the nineteenth day of September
1948, and may God have mercy on
your soul.

THE COURT is in an uproar. PHOTOGRAPHERS shooting. CLOSE ON
Collis being cuffed from behind. To the Judge.

COLLIS

What am I supposed to do, die for
being colored?

Bessie Mitchell shocked. The Trenton Six being led out from the Court Room.

BESSIE

There is nothing left for us, you have taken everything we have.

EMMA

Oh, glory to God, my boy Collis is not guilty. These men are innocent.

Emma English yells.

EMMA (CONT'D)

A wrong has been done.

Collis English looking back at Bessie Mitchell and Emma English

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - NIGHT.

Naples, Dooling, Captain DeLate, and Volpe are congratulating themselves on winning the case.

A WAITER coming to Naples.

WAITER

Phone call for you, Detective Naples.

Naples goes to the phone. Naples on the phone.

NAPLES

Hello.

Naples being quiet listening to the phone call.

NAPLES

...Oh no.... I'll make the arrangements and I'll see you later... Joanna.

Naples hangs up phone. Naples very silent. Death has reared its ugly head. Naples crosses himself looking to the heavens.

NAPLES

Goodbye, Cathleen.

CUT TO:

INT. LAFAYETTE MOTEL - NIGHT

Naples passed out in his underwear. On Naples chest is a photo of Naples and Cathleen on their honeymoon in Atlantic City, with the Ocean waves crashing in the background. A finished bottle of booze with a black and white television, playing nothing.

CUT TO:

EXT. 217 PROSPECT STREET - DAY.

Naples hung over shows up in a car. Joanna is sitting on the front porch having a cup of coffee. Naples struggling up the walkway.

JOANNA

You're really scoring points,
Napes. First you land yourself a
colored girl... you're very late
and... you have a hangover. What
you got to say for yourself?

Naples standing there silent.

JOANNA

Don't worry, I called the funeral
home.

Joanna getting up and walking into the house. Naples follows.

CUT TO:

INT. THE CHURCH OF 1ST BAPTIST - DAY.

The CHURCH CONGREGATION is coming to an end. The CHORUS singing "Oh Happy Day" in the midst of conversation and applause. The REVEREND comes down from the podium and hands Emma English an envelope.

REVEREND

Here you are, Bessie. I hope it
helps.

EMMA

Oh Reverend, thank you.

REVEREND

Anything we can do, please ask us?

There is applause from the congregation.

REVEREND (CONT'D)

Now is the time to ask for God's forgiveness and his blessing for Collis English, McKinley Forrest, and John MacKenzie.

Reverend goes back to the podium.

REVEREND

Now, let us pray.

Emma, Bessie, the Congregation, and the Reverend start to pray.

CUT TO:

EXT. STATE STREET - DAY.

Bessie sees A WHITE MAN giving a letters to group of PEOPLE. Bessie hears him say...

MAN

Civil Rights Congress, you don't have to go no further.

Bessie without a whim goes over to him. The Man giving out the letters including Bessie.

BESSIE

Thanks.

MAN

Your entirely welcome. Civil Rights Congress, you don't have to go no further.

Bessie is walking down the street as she reads the letter. Then Bessie stops.

BESSIE

The Communists!... God knows, we can't be no worse off than we are now.

Bessie reading the letter and walking to the bus stop.

CUT TO:

INT. 247 CHURCH STREET - KITCHEN - DAY.

Bessie is writing a letter with pen in hand.

BESSIE (V.O.)

Six Negro men are sentenced to die
in the electric chair. My brother
Collis English is one....

CUT TO:

EXT. A FUNERAL - ST. MARY'S CEMETERY - DAY.

We see Naples and Joanna, Dooling and his wife, Pauline.
Joanna is crying with A PRIEST and A CASKET.

The Casket on a crank goes into the ground.

PRIEST

For everything, there is a season
and a time for every purpose under
the heaven. A time to be born and a
time to die...

CUT TO:

EXT. THE MERRY-GO-ROUND - SALOON - DAY.

THEY are eating food and drinking... Naples, Joanna, Dooling,
Pauline, and especially The Priest.

CUT TO:

INT. 247 CHURCH STREET - DAY

Bessie is reading a Civil Rights Congress letter.

BESSIE

Jim Crow needs blood. Trenton Six
is an attempted lynching, northern
style, by men in court robes and
police uniforms. It is the
government's answer to the Negroes
striving for freedom and dignity.

Bessie sitting back in her chair.

BESSIE
Makes sense to me.

CUT TO:

EXT. CAR - EVENING

Naples and Susan pulling up in a car.

SUSAN.
Right here.

There are COLORED PEOPLE walking. A COLORED GUY watering his lawn. Naples and Susan are looking at a house on upper North Trenton, a NEGRO section.

SUSAN
That's my house.

NAPLES
It's a nice-looking house.

SUSAN
Mother always kept it up, right down to the front steps. She, Eloise, that was her name, passed away from the cancer.

NAPLES
Oh, I'm sorry.

SUSAN
My Grandma raised me up. She taught me to respect people and get them to respect me. Grandma would say, you gotta give to get. She passed earlier this year.

NAPLES
What about your father?

SUSAN
Dad passed away, too, somewhere, somehow, in someplace. He wasn't around. I was young and I really didn't get to know him.

NAPLES
You landed on rough times.

SUSAN
That's a little bit of how and where I grew up.

NAPLES

How did you end up working with the girls?

SUSAN

When I finished high school, I went to Trenton Junior College. There, I got in touch with a Negro Professor. He set the whole thing into motion. He got hold of the Mayor's office, and one, two, three, I was working. How did you become Detective?

NAPLES

It was easy, I just rose up through the ranks.

SUSAN

Let's go.

A COLORED MAN walking a dog. Naples starts the car and drives off.

CUT TO:

EXT. TRENTON STATE PRISON - DAY.

Bessie Mitchell and Emma English are walking on the prison yards.

CUT TO:

INT. TRENTON STATE PRISON - DAY.

In a cell, Collis is talking with Bessie and Emma. There are GUARDS watching everything and everywhere.

BESSIE

I'm not going to let you die Collis, for something you didn't do. I've got to fight this thing, until I have nothing left to fight for.

COLLIS.

I know you will.

BESSIE

I will get you out of here.

COLLIS
Yes, I'm counting on you.

CLOSE ON Emma English.

EMMA
It is not true what they say in
that court, is it Collis?

Collis standing there staring at Emma.

COLLIS
How can you ask me that, Mom?

EMMA
I just wanted to be sure... Is it?

COLLIS
No.

CUT TO:

INT. THE TRENTON STATE PRISON - DAY.

An empty room the ELECTRIC CHAIR, "OLD SMOKEY," is getting in
pristine condition. GUARDS are working on it, making it ready
with the music playing on the radio.

CUT TO:

INT. TRENTON STATE PRISON - DEATH ROW

The cell of a prison. CLOSE ON The MAN with a shaved head,
cut pants, cuffed, but fighting all the way, going down the
hallway with GUARDS to the ELECTRIC CHAIR. Collis watching
this from his cell. They go down the hall, the Guards are
careful, as The Man is throwing up. The Man is crying. The
Man is strapped in the chair and a silver helmet placed on
his head. CLOSE on his face. The Guard puts a dark cloth that
covers his face. WE SEE it from his eyes as the cloth covers
him and jaws shaking.

MINSTER
May God have mercy on your soul.

CLOSE ON The HAND on the lever goes down. CLOSE ON the
Electric Chair, "OLD SMOKEY," and of The Man doing a dance.
His whole body shaking, quivering and jerking to the zap.

CUT TO:

INT. TRENTON STATE PRISON - DAY.

Collis is shaken talking on the phone with Bessie, GUARDS watching.

COLLIS

It was about midnight and I was in the end cell. I was as close as I ever want to be. I saw each of them ready to go. Two were colored from Newark, and two whites from Atlantic City. I saw them come right by me. They went in and the lights flickered, and they carried him right out past me on a slab. Oh, God, you know what I hated? I couldn't stand when, after they were done, the guards started foolin' and fixin' that electric chair for another go.

CUT TO:

INT. THE LAFAYETTE MOTEL - DAY

Susan awake checking something in her suitcase and Naples is shaving.

CUT TO:

EXT. THE LAFAYETTE MOTEL - DAY

We follow the Negro Porter with coffee and donuts. The Negro Porter knocks on the door.

CUT TO:

INT. THE LAFAYETTE MOTEL - DAY.

Susan is answering the door.

SUSAN

Come in.

The Negro Porter entering.

PORTER

Coffee and doughnuts, ma'am?

SUSAN

Put it right there.

PORTER
Thanks, ma'am.

The Porter putting it on the table.

SUSAN
You don't have to call me, ma'am.

The Porter is somewhat taken back by this.

PORTER
What am I gonna call you?

Naples is shaving and over-hearing this.

SUSAN
My name is Susan.

PORTER
Right, Susan then.

SUSAN
What is your name?

PORTER
Why?

SUSAN
I want to know.

PORTER
Bill. Bill White.

SUSAN
That's a slave's name.

The Porter taking back by that.

PORTER
What's yours?

SUSAN
Smith.

The Porter with his arms up.

PORTER
See! I don't know about you but
it's my name, I want my name. It's
the only name I got. Is that all,
Susan Smith?

SUSAN
That's all.

The Porter goes out the door. Naples getting his coffee still looking at Susan.

NAPLES
You want coffee, Susan?

SUSAN
Give me a donut.

Susan chewing on a donut.

NAPLES
What are you trying to do, change the world, babe?

SUSAN
I want a lot to change. I want to change the world, right now, alright by you?

NAPLES
I guess so. Will you marry me?

Susan is shocked.

SUSAN
What?

NAPLES
I don't want to have to say it again.

SUSAN
I heard you. What are you trying to do, catch a serious ass-kicking from whites and negro's?

NAPLES
Well, what do you say, Susan Smith?

SUSAN
I'm colored, for openers.

NAPLES
So what.

SUSAN
So what?

NAPLES
Yeah, so what.

Susan thinking it over.

SUSAN

Will I?

NAPLES

I got to have an answer.

Susan taking a long look.

SUSAN

Why me?

NAPLES

Why not you?

SUSAN

What about Joanna?

NAPLES

I'll deal with her. Joanna wants me to be happy.

Susan probing.

SUSAN

Do I make you happy?

NAPLES

Indubitably.

Susan smiles.

NAPLES (CONT'D)

Do I make you happy?

SUSAN

Yes, sometimes.

NAPLES

Really?

SUSAN

I'm only kidding. Yes, you do.

NAPLES

Come here. I love you.

SUSAN

I love you, too.

Naples kisses Susan.

CUT TO:

INT. SEPTEMBER 19, 1948. TRENTON STATE PRISON - NIGHT.

CLOSE ON The GUARDS getting Collis head-shaved, his pants are being split by a GUARD. The WARDEN is there. In separate cells The Trenton Six are having their last meal. McKinley Forrest doing the same. Ralph Cooper doing the same. James Thorpe the same. John MacKenzie the same and Horace Wilson not touching his. "IT IS TIME" they sit there All SIX with the GUARDS looking at the clock waiting and waiting.

CUT TO:

INT. TRENTON STATE PRISON - ELECTROCUTION ROOM - NIGHT.

Bessie and Emma and other people looking into a glass room at "Old Smokey."

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - NIGHT

Naples having a coke, the doors open and Dooling enters. CLOSE ON Naples sipping a coke distastefully. Dooling comes up and sits down.

DOOLING

Looks like the Six didn't go bye-bye.

NAPLES

I heard.

DOOLING

What the hell? You're having a coke?

NAPLES

That I am.

DOOLING

Does the bartender know?

NAPLES

I'm taking a break.

Dooling crosses himself.

DOOLING

Jesus, Mary, and Joseph... Will wonders never cease? Who put you up to this?

NAPLES

I did.

DOOLING

That's fuckin' amazing.

Naples to the Bartender.

NAPLES

Give him a beer and I'll have
...another coke.

DOOLING

I came here to tell you what I came
here to tell you.

NAPLES

So tell me.

DOOLING

Judge fucked up.

NAPLES

So what's the deal?

DOOLING

There were some errors made. Seems
like the Judge was without power to
pronounce the death sentence, or
some such thing... go figure. A new
trial was ordered

NAPLES

Jesus!

Naples drinking his coke and Dooling drinking his beer.

CUT TO:

INT. A CELL - EVENING

Collis meeting with Bessie. GUARD watching.

COLLIS

On the 19th of September... the day
we waited to go to the chair.
Nobody told us we were not going.
Not our attorneys, not nobody. We
heard it over the loud speaker. We
just sat there, all six of us. I
couldn't even talk for days.

CUT TO Bessie Mitchell.

CUT TO:

INT. 217 PROSPECT STREET - THE BEDROOM - DAY.

Naples having some trouble tying a knot.

NAPLES

This piece of crap! I can't fix
this fuckin' thing. I'm all thumbs.

Naples being flustered throwing it across the room. Joanna coming into the room, seeing what is going on, and picks up the tie.

JOANNA

What's the problem?

NAPLES

The tie.

JOANNA

Let me see if I can handle it.

Joanna fixing the tie.

NAPLES

Thanks.

JOANNA

You are a tough nut to crack,
Napes.

NAPLES

Me?

JOANNA

You! Hey Napes, did you tell Susan
that you love her?

NAPLES

I think so.

Joanna laughing.

JOANNA

You don't know?

NAPLES

I must have. She's marrying me.

Joanna taking a long time.

JOANNA
Do you love me?

NAPLES
Why would you ask me that?

JOANNA
I just thought I'd ask.

NAPLES
Do I have to say it?

JOANNA
Well?

NAPLES
I do.

JOANNA
You do what?

NAPLES
You know.

Joanna hard line.

JOANNA
Say it. Come on, say it. It's like
I'm walking through glass. Say it!

With a bit of hesitation, Naples relents.

NAPLES
I love you.

JOANNA
See, that wasn't so hard.

NAPLES
No.

Joanna giving him a kiss on the cheek. A big smile on Naples face.

JOANNA
Mom would have liked Susan?

NAPLES
Really? You mean that?

JOANNA
Well, maybe not her age, or her
color. Mother was sort of very old-
fashioned.

A look from Naples.

JOANNA (CONT'D)
I'm just fooling with you.

A happy look from Naples.

CUT TO:

INT. THE COURT HOUSE - DAY

THE JUSTICE OF THE PEACE with Frank Naples and Susan Smith, Joanna, Dooling, and Pauline are present. There are flowers all around.

JUSTICE
I now pronounce you man and wife.

A big cheer from the FOUR PEOPLE that are present. Joanna is crumbling up a package of Oreo Cookies and then tossing them. CLOSE UP of a big kiss from Mr. Naples and Mrs. Naples.

CUT TO:

INT. THE MERRY-GO-ROUND - SALOON - DAY

Naples and Dooling are taking a leak. Dooling upset over his inability to take a leak. Dooling has some prostrate problems. Dooling looking down at his cock.

DOOLING
This thing doesn't work.... I'm standing here, feeling like I got to go and... nothing....not a freakin' thing.... You know... if these guys were white.... they would have gone to the chair by now.... This freakin' thing is a waste of time...but I still feel like I got to go...damn.

Naples shaking it out and Dooling zipping it up. Dooling and Naples washing their hands with a look in the mirror.

DOOLING
Well Naples, you're hitched. Yes, you are. If you need someone to talk to, I'm the guy.

NAPLES
Thanks Dooling.

DOOLING
You're entirely welcome.

The door to the John opens, Naples and Dooling are at the Chocolate Restaurant, Joanna, Susan, and Pauline laughing at the table. A sea of COLORED PEOPLE eating.

CUT TO:

INT. CIVIL RIGHTS CONGRESS OFFICE - DAY

MRS. MILLER making a phone call to Bessie Mitchell. Bessie answers the phone (two-way phone call).

BESSIE
Hello.

Mrs. Miller with a Civil Rights Congress, Newspaper, "THE WORKER" with plaques on the wall.

MRS. MILLER
May I speak to Bessie Mitchell.

BESSIE
That is me.

MRS. MILLER
Mrs. Mitchell, I have a proposition to make...

CUT TO:

INT. TRENTON STATE PRISON - DAY.

In a cell Collis English is listening to an ATTORNEY from the Civil Rights Congress.

ATTORNEY.
Collis, your lawyers have already brought you this close to the chair. If you don't take our help, you will burn.

CUT TO:

INT. LAFAYETTE MOTEL - NIGHT.

There is a "TRENTON TIMES" on the table as it shows a picture of Bessie Mitchell and reads, "Bessie Mitchell works for the Civil Rights Congress." Mr. Naples and Mrs. Naples are making love, the bed is squeaking in the background.

CUT TO:

INT. PENNSYLVANIA TRAIN STATION - NIGHT

CLOSE UP on Bessie Mitchell on a train. Bessie going to make a speech. THE MAN sitting next to Bessie has a paper called "THE WORKER," a communist paper. Bessie is reading a letter from Collis on the way to Patterson, New Jersey, out the window it's raining.

COLLIS (V.O.)

It is hard to smile in a place like this when I have been put here for nothing, but, I guess it could happen to anyone. Funny I don't cry, but, I just grieve inside. I have heard that you were talkin' in New York. I also heard that half the program was performed in candle light, in the middle of a raging storm, way to go girl. I pray I am out of here and back home. Say hello to Mom for me, with love, Collis.

Bessie finished reading the letter.

BESSIE

The truth always has a way of coming out.

Man looking up from "The Worker."

MAN

Yes, it does.

CUT TO:

INT. NEWSPAPER STAND - DAY

Detective Dooling reading the paper.

DOOLING

The re-trial is just re-hashing the same old stuff....

CUT TO:

INT. TRENTON COURT HOUSE - DAY.

JUDGE SMALLEY is presiding. All are present for the trial.

JUROR

We find Mckinley Forrest not guilty. James Thorpe not guilty. John Mackenzie not guilty and Horace Wilson not guilty.

Sounds of cheers going up.

JUROR

We find Collis English and Ralph Cooper guilty of murder in the first degree, with our recommendation for imprisonment for life at hard labor.

Boos and cheers together. Bessie and Emma are besides themselves. CUT TO Emma yelling but nothing comes out.

CUT TO:

EXT. 48TH PRECINCT - CHANCERY LANE - DAY

Detective Naples having a coke is reading the "Trenton Times". ZOOM IN on the paper, "Free the Two in 52."

NAPLES

A new trial for the two found guilty, was ordered by The Supreme Court

CUT TO:

INT. THE PRISON INFIRMARY - EVENING

The Doctors and Nurses in the infirmary are working over Collis English.

NONE of the family is present. At the end there is nothing. A series of heart attacks, one after the other on Collis English and the MACHINE goes flat.

DOCTOR
It is all over.

Doctor checks the time.

DOCTOR
Collis English died at... 8:10 p.m.
From a massive heart attack on
December 31, 1952.

The NURSE writes it down. The blanket being lifted over his face by the NURSE.

CUT TO:

INT. PRISON INFIRMARY - EVENING.

We see Emma English and Bessie Mitchell walking to the prison infirmary ten minutes late for Collis English, they are told the news by the DOCTOR at the door to the entrance, Bessie screams and Emma holds her.

CUT TO:

INT. THE COURT HOUSE - DAY.

Ralph Cooper is being talked to by JUDGE CONLON. Ralph Cooper is entering a plea of no contest.

CONLON
You are about to make a plea of non-vult on this indictment. The court has a right to accept this plea or not. The plea of no contest does not admit your guilt, but that does subject you to a conviction. Is that clear?

COOPER
Yes, sir.

CONLON
I will accept this plea, if you answer truthfully, two questions.

COOPER
Yes, sir.

CONLON
Whether you were in the store of
William Horner at the time, he was
robbed and killed?

COOPER
Yes, sir.

CONLON
Who was with you in that store?

COOPER
McKinley Forrest, Horace Wilson,
James Thorpe, Collis English, and
me.

CONLON
What about John MacKenzie?

COOPER
Not in.

CONLON
He was not in the store?

COOPER
Not to my knowledge.

CONLON
I am going to be extremely lenient
with you. I could give you a
suspended sentence, or a thirty-
year life term. I think you have
done a great deal to help yourself
today. In this turn of events, you
have been a very lucky person. I am
imposing a six-to-ten kyear
sentence on Ralph Cooper,
retroactive to February 7th, 1948,
the day of his arrest. You are free
to go. The court now stands in
recess.

Ralph Cooper smiling and relieved.

CUT TO:

EXT. FUNERAL - DAY.

Collis English funeral. Bessie, Emma crying and A MAN from
the newspaper "The Worker."

PREACHER

For everything there is a season
and a time, for every purpose under
the heaven. A time to be born and a
time to die...

CUT TO:

INT. 127 PROSPECT STREET - MORNING.

Joanna and a Guy are talking on the porch. Naples cleaning the snow off of the car and Susan bringing him a cup of coffee. Naples and Susan begin a snowball fight around the car, chasing and peppering each other and falling into the snow with glee.

THE END

CREDITS ROLL