

1904

Written by

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FADE IN

INTERTITLE: 1896

EXT. CITY STREET - NEW YORK HARBOR - DAY

Passengers exiting busy docks to the city streets. Ocean liners in the background.

A travel weary family stands looking out to an intimidating new world in front of them.

The FATHER has multiple suitcases and stubble on his face. The MOTHER holds a suitcase and a large bag, hair up in a scarf. The 11 year old SON, with tousled hair holds a suitcase, bag, and the hand of his 3 year old SISTER sporting a bright red bow on her head.

FATHER
(in German)
Alright!

They shuffle march forward to a busy street. Horse-drawn vehicles and pedestrians crossing from every angle. Wagons line the street in front of them loading luggage, passengers.

Father and Mother in the street at the curb. They gesture for the Son and Daughter to stay on the sidewalk. Father and Mother survey the street and chart their course across.

Father points to a spot across the street and gets eye contact and head nod confirmation from Mother and Son.

FATHER (CONT'D)
Alright?

Family nods. Family begins to cross and then immediately stop as Daughter lets out a terrible shriek.

DAUGHTER
Ayyeeeeeeeeeeeeeeeeek!

We look back at Daughter past the parents and Son. Son has kneeled down to comfort the Daughter and push away a horse from a parked wagon that is licking the daughters head.

We hear an off-screen rising ELECTRIC HUM, MOTOR STRAIN, TIRES BRAKING AND SKIPPING, and a loud THUMP THUMP.

The Father and Mother's heads disappear down and off screen.

We linger on the Daughter's face. She stops crying. She transitions from fear to confusion to horror.

The boy is looking at the Daughter's face and then we see his head turn back over his shoulder to look and see what the Daughter sees. The same horror fills his eyes and...

INTERTITLE: 1902

INTERTITLE: SAINT LOUIS, MISSOURI, U.S.A.

INT. FRANK'S APARTMENT - MORNING

FRANK SIGEL shoots up from his sleep and almost headbutts the camera as he GASPS awake out of his nightmare.

He realizes where he is. It was that dream again. Falls back onto his mattress on the floor with an exhausted sigh.

EXT. RESIDENTIAL CITY STREET - MORNING

Brick row houses. Horse-drawn wagons. A DOOR SLAMS shut. Indecipherable German SHOUTING and clumsy FOOTSTEPS clunking down wooden stairs are heard.

FRAU HERZOG, a stout white haired German woman in her 70s, leans out her second floor window and yells down to Frank as he tromps out to the sidewalk from the gangway.

FRAU HERZOG
(in German)
Boy! Frank! Eat! Work! Don't die!

Frank is 21, skinny, but strong. Tired, bleary-eyed and struggling to put on his jacket.

Frau Herzog quickly wraps a handkerchief around some bread and throws it down.

Frank gets his arms in his jacket just in time to catch it.

FRANK
(in German)
Thank you, Frau Herzog! I'll try.
(mutters in English)
Guten morbid to you too.

FRAU HERZOG
(in German)
Run Frank!

Frank shoves bread in his mouth and jams the handkerchief in the breast pocket of his well worn work jacket. He musters up a halfhearted hustle to appease Frau Herzog.

He slogs down the busy street yawning hellos and tipping his hat to shop owners, people hurrying to work, and children playing in the street.

He waves as he passes a PRODUCE VENDOR and lifts two apples from a barrel for the vendor to see, before turning towards the street.

The vendor makes two chalk marks on the wall under "Frank" where six marks already exist. The produce vendor pauses then wipes off one of the marks.

Frank stops and looks both ways before crossing the street.

He rubs his eyes with the backs of his apple holding hands.

He's almost to the other side when a horse-drawn trolley nearly clips him from behind.

FRANK

Woh!

Frank gives the TROLLEY DRIVER the stink eye and shakes an apple at him. The trolley slows down in front of a tavern.

The driver flips his sign to read "Out of Service". He hops off at the tavern and lets the trolley go on its own along the rails, pulled gently by the horse. He enters the tavern door.

INT. TAVERN - DAY

We follow the driver into the shotgun bar which is more full than you would imagine for this time of the morning .

MORNING BARTENDER

Ah, Heinrich, guten tag! Good morning!

TROLLEY DRIVER

Yah, yah, yah. Sehr gut.

The bartender hoists a pint of beer over the bar, and the driver grabs it and stomps to the rear door of the bar. He steps out, looks out at the unobstructed trolley tracks on this side and heads back in.

EXT. RESIDENTIAL CITY STREET - MORNING

Frank sneaks up behind the trolley horse and SMACKS it firmly on the rear. The horse and empty trolley take off.

He turns back and enters the tavern, not watching the trolley carry on and turn a corner.

INT. TAVERN - DAY

Frank saunters past the driver and exits out the back.

EXT. RESIDENTIAL CITY STREET - Day

Frank continues his gait and doesn't look back as the excited horse and trolley turn the corner towards him. The trolley rushes past the tavern door with a ROAR and loud CLANGS.

TROLLEY DRIVER (O.S.)
Scheisse!

GLASS BREAKS. We hear RUNNING FOOTSTEPS. The driver BURSTS out of the tavern after the trolley.

The driver runs after the trolley.

Children on the street LAUGH and point at the driver.

Frank puts his hand up and catches a pole on the back of the trolley as it passes. He hoists himself up to the platform.

They fly past a trolley stop with confused passengers waiting to board. A girl, Frank's age, looks at him and shakes her head slowly while mouthing his name "Frank Sigel."

FRANK
Oops.

EXT. HOME FOR GIRLS - MORNING

Frank is lost in thought standing on the back platform of the trolley and looking out.

The trolley rounds a corner and Frank's trance is broken by an explosive sound of children SCREAMING behind him.

He turns and sees a flock of girls 5 to 15 burst out the door of a brick building running to a fenced-in yard to play.

One of the girls, DORA, 11 years old, thin red bow in her dark hair, runs along the fence chasing the trolley.

The trolley slows at a stop and Dora leaps up onto a bench at the corner of the fence. She waves.

The trolley bell CLANG CLANG CLANGs and starts to move.

FRANK

Think fast!

Frank takes one of the apples and throws it to Dora. She catches it and takes a bite. Frank takes a bite of his.

DORA

Don't work too hard, Frank!

FRANK

I have to! You want to stay in there forever?! Bye, Dora!

Dora puts apple fist on hip, gives a stern look of disapproval, and wags a finger as Frank rolls off, waving.

EXT. COMMERCIAL RIVERFRONT LANDING - MORNING

View of steamships docked along the granite cobblestoned Mississippi riverfront landing from the back of the trolley where Frank stands daydreaming. He hops off as it slows near the middle of the long line of boats.

He gives the remaining bit of his apple to the trolley horse and hurries into the hustle of people loading and unloading boats and examining goods along the riverfront.

Sign makers are finishing putting up a billboard advertising the World's Fair. There's also a smaller sign Frank is drawn to calling for construction workers for the Fair.

He throws on some work gloves as he approaches one of the boats and yells at a man walking down the gangplank.

FRANK

What've we got today, McShane?

MCSHANE, a strong Irish man with a strong Irish accent, in his early 30's, carries a crate over his shoulder.

MCSHANE

Beats me, Sigel, but it's as heavy as you are late!

Frank waits for a break between foot traffic and pushes himself onto the plank and bounces up into a dark door.

The name of the ship can be seen on the pilot's cabin and on the side of the boat: "Stacker Lee"

We rise and float out over the river and turn back to the busy riverfront and the St. Louis skyline sprawling behind.

INTERTITLE: BRITISH PRISONER OF WAR CAMP - SECOND BOER WAR
SAINT HELENA ISLAND, SOUTHERN ATLANTIC OCEAN

INTERTITLE: THOUSANDS OF MILES FROM ANYWHERE

EXT. PRISONER OF WAR CAMP - DAY

LEN TAUNYANE runs across the island delivering items and messages for the camp.

He sets down a wheelbarrow of clams in front of a dozen Boer prisoners, including JAN MASHIANI, standing around a fire.

Len and Jan are Tswana tribesmen from the Republic of South Africa who fought along with the Boers.

They are prisoners of Great Britain on Saint Helena Island 1200 miles off the coast of Africa in the Atlantic Ocean where 6,000 prisoners were held.

Len was a dispatch runner in the war. He is taller and more athletic in appearance than Jan. Len is in his early thirties. Jan in his late thirties.

Captured and dejected South African Republic General PIET CRONJE arrives via horse and dismounts. Cronje is a short fiery bald man with a greying beard and a growing belly.

CRONJE

(in Afrikaans Dutch)

Damnit, Len, the war's over. You
can stop running for god's sake. We
lost.

Len dumps the clams, leaves the wheelbarrow, and runs off.

EXT. CLIFFS OF ST. HELENA ISLAND - DAY

Len running along the cliffs of the small island.

EXT. BATTLEFIELD - FLASHBACK - DAY

Len running as a dispatch runner in the Second Boer War.
Running into the battle. As he approaches a commander, arm
outstretched with dispatch, the commander is shot.

EXT. LEN'S TSWANA CHILDHOOD VILLAGE - FLASHBACK - DAY

Len as a child running with water buckets he has retrieved.

He returns home to British soldiers of the First Boer War
forcing women and children from houses and lining them up for
evacuation to concentration camps.

He watches in confusion and horror until one of the British
soldiers looks at him. He immediately drops the water buckets
and turns and runs away.

EXT. PRISONER OF WAR CAMP - DUSK

Jan sitting next to camp fire. Canteens drop and SLOSH down
next to him.

Len, finished with his errands, sits next to Jan. Jan takes a
canteen and tells Len of people in need for tomorrow.

JAN

(in Tswana)

De Beer needs some string to keep
his boot together. The Captain is
gonna need more water at his hut.
His dysentery is... phew... Clam
shells piling up at the Peace camp.

LEN

(laughing)

Heheh

JAN

What's so funny, running man?

LEN

It's just... this isn't the island
retirement I had imagined.

JAN

Ha. Yeah. You also said we'd have
more independence after the war.
So, zero for two, my friend.

LEN

Did you know Napoleon was a
prisoner here? Died here.

JAN

Here? On this island?

LEN

Yeah, one of the Brits showed me
where he stayed. I'll show you.

JAN

Emperors. Peasants. This is where
everybody goes when they get kicked
off the Earth.

LEN

I'm not dying here. Not for their
war.

JAN

Where do you want to die?

LEN

Somewhere... civilized. Or at least
a *deserted* island.

(motions to all the other
people around them)

JAN

Well, you can wait for these white
people to desert this island and
curl up by yourself in the Napoleon
suite and wait to check out.

LEN

I'll keep looking then I guess.
Where do you want to die?

JAN

(stretches out arm -
dramatic pause)

Cleveland.

We lift up and off the island following their campfire to
show the remoteness of the island in the Atlantic.

JAN (O.S.) (CONT'D)

But I want to live there first.
Then die.

EXT. PRISONER OF WAR CAMP - DAY

Prisoners, including Jan and Cronje, are standing around a campfire in front of their tents. People are milling about.

A BRITISH CAVALRYMAN rides a horse from the background towards the fire, goes off screen and appears again next to Jan and Cronje and stops.

Jan and Cronje look up at the soldier in front of them on a horse. Not shocked or surprised.

The British soldier sits on his horse for a few moments looking at Cronje.

BRITISH CAVALRYMAN
You're all free now.

The soldier lingers a bit. Jan and Cronje slowly look at each other. Soldier rides off.

EXT. JAMESTOWN HARBOR - HEAVY RAIN - DAY

The prisoners are marched down to the island's harbor. There are two lines of people formed at the water's edge and two boats floating out in the harbor.

One line is much longer than the other. It's raining hard. A BRITISH SAILOR slogs by. Jan shouts him a question so he can be heard over the weather.

JAN
Why are there two lines?! Where are
the boats going?!

BRITISH SAILOR
(points to boat with long
line)
That one's going back to Cape Town!

JAN
Where's the other one going?!

BRITISH SAILOR
United States! Eventually... Some
nutter's gathering soldiers from
both sides to reenact the war for a
show. Paid for the boat. St. Louis.
Two shows a day for 7 months. 16
dollars a month.
(MORE)

BRITISH SAILOR (CONT'D)

(pause)

Your General is going.

FLASH CUT TO:

General Cronje, next to his wife, at the back of the short line. Draped in a wet blanket, head turned to them.

CUT BACK TO:

JAN

Where's St. Louis?!

BRITISH SAILOR

(walking away)

Right in the middle!

JAN

Near Cleveland?!

No response from the sailor. Len and Jan stand looking out at the two boats in the rain. The line for the United States is attractively smaller.

They look at each other, shrug and get in line for the boat bound for America.

INTERTITLE: BOSTON, MASSACHUSETTS, U.S.A.

EXT. BRASS WORKS FACTORY - MORNING

Line of workers entering a factory.

INT. BRASS WORKS FACTORY - DAY

THOMAS HICKS is a 32 year old Brass worker. He moved to Boston from England and began working at this factory when he was 14. He is as tall, slender, and serious.

By day he makes doorknobs and ornamental brass pieces whose beauty he has no appreciation of. His superiors shout at him while he works:

MONTAGE - HICKS WORKING - BOSSES MOTIV whose beautyATING:

FOREMAN 1

Faster, Hicks!

FOREMAN 2

Come on, Hicks!

FOREMAN 3
Keep going, Hicks!

END MONTAGE

EXT. BRASS WORKS FACTORY - EVENING

Employees and Hicks leaving the factory. He runs home.

INT. HICKS' APARTMENT - NIGHT

Hicks is eating a sandwich at his kitchen table.

There's a knock on the kitchen door. Hicks lets his COACH, CHARLES LUCAS, and TRAINER, FRED MCGRATH into his small apartment.

The Trainer is trim and babyfaced. The Coach wears some stubble on his face. They're in their thirties.

Hicks plops back down at the table. He pushes out a chair with his foot and plunks his bare left foot up on it.

COACH
Evenin' Tom. Good day so far? Good.
Good. Listen we got something we
want to try tonight.

Hicks' Trainer goes straight into rubbing and stretching and karate chopping his left leg and arm muscles while Hicks eats his sandwich.

COACH (CONT'D)
We got a fair bit of time before
the Olympics, so we're thinking we
can build up to the full marathon
in progressively... oop, looks like
you're ready for a crack.

The Trainer's hands go up on either side of Hicks' head as he's about to take a bite. Hicks lowers the sandwich.

HICKS
(mumbles with food)
Mrroh kay, go.

CRACK - The Trainer forcibly jerks Hicks' head at 45 degrees and pulls up Hicks' squished and distorted face up.

EXT. BOSTON STREET - NIGHT

Hicks is running through gas lamp lit streets. His Coach and Trainer are on a tandem bicycle beside him with stop watches, clip boards, notes. Hicks looks ahead, stone faced, and runs.

At an intersection the bike turns and Hicks runs straight. Moments later the bike returns and leads him back to the turn he missed.

INT. BRASS WORKS FACTORY - DAY

Hicks back at work again, stamping brass.

EXT. BOSTON STREET - EVENING

Hicks running at dusk. His Coach in the front seat of the bike and the Trainer in the back. His Trainer holds a watch and clipboard is very pleased with the numbers.

TRAINER

I'm very pleased with these numbers!

COACH

He's good!

TRAINER

He can win!

COACH

With our help!

TRAINER

To St. Louis!

COACH

To St. Louis!

INTERTITLE: SAINT LOUIS, MISSOURI, U.S.A.

EXT. MOTOR CARRIAGE - DAY

WILLIAM DESMOND, the 45 year-old Chief of Detectives is sitting in the back of an open top police car of the period. He is tall, silver, strapping, and has a strong mustache.

SUPERIMPOSE: William Desmond - Chief of Detectives, St. Louis Police Department

Next to him is a BOUND MAN. Sweaty. Distressed. Handkerchief across his mouth. Rope around his tank-topped chest and arms. Rope binds his wrists. Fresh open cut on an eyebrow.

A uniformed OFFICER DOYLE is driving them in a wealthy neighborhood past ornate mansions. There is a tree lawn in the center of the street.

The two men in the back seat are looking at the manor houses on either side of the street. One of them confused (the bound man), one of them proud (William).

The car pulls into the driveway of one of the houses and stops at the carriage entrance on the side of the house.

William gets out of the car without looking at the bound man.

WILLIAM

Thanks for the lift, Doyle. Have a good day off.

OFFICER DOYLE

Will do Chief. Say hello to your daughter for me.

WILLIAM

I assure you I will not.

He says these words as he removes his hat and enters the house.

INT. DESMOND HOUSE - SALON - DAY

JESSIE DESMOND, 20, William's daughter, sits plinking at a piano. Her friends and acquaintances are spread about the room engaged in conversations, games, books, and magazines.

She plays a few notes from the song "Meet me in St. Louis". Just enough to make it recognizable. Her pet bulldog sits on the bench next to her, wearing a tutu.

INT. DESMOND HOUSE - HALLWAY - DAY

FRED ROLLS, Jessie's fiancé, a baby faced handsome 21 year old, saunters toward the salon door when he encounters Jessie's father William coming from the other direction.

WILLIAM

Fred my boy! How's Yale shaping up my future son-in-law?

FRED

Very well, Mr. Desmond, Sir. So,
good to see you.

WILLIAM

How's the track club? Stevens
whipping you all into shape?

FRED

He's made us all devout believers
in winning.

WILLIAM

Winning's something of a spiritual
vocation for him. Well, I'm sure
you're here for Jessie more than
myself so... after you.

William gestures to the double doors for Fred.

Fred opens the doors and he and William enter the salon. The
guests flock to them.

GROUP

Fred!

FRIEND 1

How long you here for Fred?

FRIEND 2

What's new in New Haven?

FRIEND 3

Mr. Desmond! Tell us the news on
the Baby Bandits!

FRIEND 4

We're they really 7 years old?

FRED

(to his group)

Here for a week! Gonna enjoy a
little peace and quiet here before
the whole world shows up to build
the Fair. Have you seen the plans?!

WILLIAM

(to his group)

I can't speak about open cases but
I can tell you after what those
children did, they'll surely be
coming of age in one of Missouri's
tougher penitentiaries.

The friends gather around the two men asking more questions as Jessie fades back to a window bench.

Eventually Fred manages to escape and get Jessie to himself while the group hounds William with more questions.

FRED

Well, hello Jessie. Finally.

JESSIE

Hello, Fred. How's college life treating you? Have you met any nice girls up there?

FRED

No. I'm engaged to marry you.

JESSIE

I know. That's why I'm hoping you'll meet a nice girl.

FRED

Don't be cruel, Jessie. You know I'm wild about you.

JESSIE

I've never known you to be wild a day in your life, Fred Rolls. All you care about is your becoming a lawyer and your parents' approval. You at least pretended to be interesting before you left. I feel cheated.

FRED

Well I am wild about you, and I'll prove it, beyond a reasonable doubt.

JESSIE

I'm not a jury, Fred. I'm a girl.

FRED

I'll show you how wild I am. How about we go to the Elliot's ball? I'll show you a few new dance moves I read about.

Fred gets up and starts to do a dance, pauses and looks up trying to remember.

JESSIE

You read about them did you? Joseph Pulitzer's going to be at the dance, I'm sure all of St. Louis will also be reading about these moves in the Post.

Jessie's father has broken free from the group and comes over to Jessie and Fred.

WILLIAM

Fred, you'll stay for dinner won't you? David Francis will be here and Judge Hopkins and some attorney acquaintances.

FRED

(more excited than talking with Jessie)
I'd be honored sir! I'd love to hear about some of the cases you're working.

WILLIAM

You won't believe them! Germans. Italians. French Creoles
(pantomimes pouring ingredients into and stirring a pot)
And the Irish.
(pantomimes pot exploding)
We're no angels. Lucky we're the police.

JESSIE

Father, please.

WILLIAM

Mehhhhh... you throw a bunch of people from different countries together, there's bound to be some friction.
(quick pause)
Like the Olympics! Fred, did you hear the drama with getting the Olympics from Chicago?

FRED

That took some gumption, but I have to say it's convenient for me having the games at home.

WILLIAM

Well, competing for the world's biggest parties isn't going to change the fact that all the railroads pointed to Chicago back in the war. Game over. Chicago won.

JESSIE

Well at least we get a nice party out of it..

WILLIAM

Francis was telling me they're starting the race at 3 in the afternoon, in August? Sadistic! You sure you want to run in this thing, Fred?

FRED

Hopefully they have their reasons. I'm feeling pretty confident, sir.

JESSIE

I'm sure Fred will do whatever it takes to win.

INTERTITLE: HAVANA, CUBA

EXT. RURAL STREET - DAY

FELIX CARVAJAL's sweaty face, drinking from a bowl, standing next to a well. Felix is a postal worker, 34. His frequent smile is framed well under his handlebar mustache. He's about 5'4" but his personality makes him seem much taller. People greet him warmly wherever he goes.

MONTAGE - FELIX'S POSTAL ROUTE

- Felix literally running his postal route.
- Happily placing mail in outstretched hands and mail boxes.
- Hopping over babies.
- Dancing around dogs.

END MONTAGE

NOTE: all dialogue in Cuba is in Spanish

RESIDENTS ALONG ROUTE
Felix! Early today! How's the
family Felix?

INT. CUBAN CAFE - DAY

At a stop on his route a poster for the St. Louis Fair and Olympics catches his eye. He runs in place as he examines it.

CAFE BARTENDER
Felix! That's you my friend. You
could win a marathon running
backwards in your sleep!

Felix runs backwards out the cafe. Waving as he goes. He rests his head on his hands pretending to be asleep as he turns out of sight.

INT. CARVAJAL HOUSEHOLD - EVENING

Felix, his wife DELORES, and five children sit around their packed and noisy dinner table.

DELORES
He's right! You should do it! You
probably run a marathon a day.
(shouting at a kid)
Alejandro! Down!

FELIX
How would I even get there? I can't
run across water.

DELORES
Have Cuba pay your way.

FELIX
There's no official team going. I'd
have to pay my own way.

DELORES
Cuba will pay.

EXT. BUSY SQUARE IN HAVANA - DAY

Felix runs around a popular square in Havana, hat outstretched for donations, but not receiving many. He's quite the performer, smiling and charming the crowds.

His wife and children help, smiling and supportive with little hats for donations. They have signs that say "Mail Felix to the Olympics!" and "Postage for Felix!"

FELIX (V.O.)

If running around the square won't work, I'll run around the whole country.

EXT. CUBA COASTLINE - DAY/NIGHT

MONTAGE - FELIX RUNS AROUND CUBA

- Felix running around the perimeter of CUBA as a fundraising stunt.
- Villagers cheer as he runs through their villages, giving him baskets with water and food.
- Felix with his hat out and people putting coins in
- Felix laying on the beach at night gazing up at stars.
- Fisherman waving.
- Felix running along the coast.

END MONTAGE

EXT. CUBA BEACH - DAY

Delores and children are standing, waiting, searching for something down the shore.

Felix appears over a dune and proceeds to run along the beach towards them. He sees his family and smiles and does a little running dance. The children cheer and run to him.

Felix is swarmed by children for a group-hug. He lifts some of them up in both arms and runs around the beach.

FELIX

Heyyyyyy! Can you believe it?!
Almost there!

He puts the kids down and runs to Delores, kisses her, and then starts off down the beach again, never stopping.

Delores starts running after him to talk. She runs side by side with him silently for a few moments.

DELORES
I'm pregnant.

Felix looks ahead and doesn't break his stride. He smiles and turns to kiss his wife as they run. Felix puts his hands in a praying gesture and looks up. He then takes a satchel of coins off his waist and hands them to Delores.

She stops and smiles, winded.

DELORES (CONT'D)
(shouting)
Happy New Year!

INTERTITLE: R.M.S. OCEANIC, ATLANTIC OCEAN. BOUND FOR NEW YORK CITY

EXT. OCEAN LINER - TOP DECK - DAY

Len is running around smoke stacks. Jan is reading a newspaper circling one smoke stack talking to Len as he passes by on his rounds.

LEN
So we'll be reenacting battles we just lived through (and just barely)... twice a day?

JAN
Twice a day. Different battle each show. Huge field. Lots of gunpowder and horses but no bullets. When you think about it, pretending to fight twice a day is much better than actually fighting any day.

LEN
Which battles? Do you know? Hopefully some of the more boring ones.

JAN
You were in a boring one?

LEN
And we'll be paid as free men?

JAN
We are free men. And America has abolished slavery.

LEN
Yeah but, how free?

JAN
I'm sure everyone gets along just
fine now. It's the law.

INTERTITLE: SOUTH STATION TRAIN TERMINAL, BOSTON,
MASSACHUSETTS

EXT. TRAIN STATION PLATFORM - DAY

A black man in a suit and tie is making his way down a train platform preparing to board. A white hand appears from off screen and aggressively pushes the man to the side.

Thomas Hicks' Coach and Trainer frantically clear the way on the platform as they rush Hicks to board.

Hicks is cool as a cucumber.

COACH
You have his bag?

TRAINER
I have his bag.

COACH
(gestures to train porter)
Ok. Give the bag to that man there.
Ok. Here's the train. Get on here.

TRAINER
Get on here, Tom.

COACH
Up and to the right.

TRAINER
To the right.

COACH
Down this hall. Ok, here we are.
Sit there.

TRAINER
There.

Hicks steps past Coach and Trainer into the train cabin.

COACH

I'm going to go find the dining car. You sit here. Are you comfortable? Ok. Don't go anywhere.

Trainer waits at the cabin door for Hicks to take his jacket off and sit down. Hicks is seated, hands on knees. He looks around. He looks at the Trainer.

TRAINER

Ah, ok then. Uhhh... Don't go anywhere.

Trainer goes to follow Coach.

Hicks sits in the cabin by himself, eventually looking out at the action on the train platform.

He exits his cabin and heads the opposite direction his Coach and Trainer went.

Hicks enters a coach car and spots a young man with an athletic club jacket on, running shoes dangling from the side of his duffle bag as he puts it up onto the luggage rack.

HICKS

Runner? Headed to St. Louis?

DIMITRIOS

Indeed. Dimitrios Veloulis. Marathon.

(extends hand)

From Greece.

HICKS

Thomas Hicks. Also marathon. From here... actually. Well, England. Long time ago. Pleased to meet you. I came to survey the competition. You must have had quite a journey.

DIMITRIOS

Long way to go for a run huh? Not a lot chose to make the trip. Lucky you, only have to go from Boston. But... you can't have an Olympics without the Greeks, no?

HICKS

No. I suppose you can't.

INTERTITLE: HAVANA PORT, CUBA

EXT. STREETS OF OLD HAVANA - DAY

Felix winds his way through the hustle and bustle to the docks. He has a small duffle bag over his shoulder.

He passes large and nice boats before stopping at a small hut in front of a dilapidated looking boat. AMERIGO in fading letters on the back.

FELIX

How much to America?

Felix takes a smaller bag from the larger bag and we see his money and coins.

He hands an ATTENDANT money.

EXT. DECK OF AMERIGO SHIP - SUNSET

Felix watches as Havana gets smaller in the distance.

We pull back to reveal Felix is holding and petting a chicken and there are other animals and cages around him on the deck.

Felix stares out to shore and closes his eyes.

EXT. DECK OF AMERIGO SHIP - SUNRISE

Felix's face as he is awoken by the ship's horn as the boat is approaching land. He is sleeping on the top deck of the boat and goats and chickens have cuddled around him.

EXT. DOCKS - KEY WEST - FLORIDA - DAY

SUPERIMPOSE: Key West, Florida

Felix gets off at the docks. He asks a bystander a question - we can't hear. They point. Felix nods and waves and starts running in that direction.

EXT. FRENCH QUARTER NEW ORLEANS, LOUISIANA - DAY

SUPERIMPOSE: New Orleans, Louisiana

Felix arrives in New Orleans by foot. He has a scraggy beard now and his clothes are getting dirty and tattered. He stops running, bends with his hands on his thighs and sighs.

He asks an inaudible question to a passerby. The stranger points. Felix takes a breath, exhales and runs that way.

LATER:

Felix spies a group playing craps in an alley. Lots of shouting. Men excitedly take turns throwing dice against the wall and grabbing prize money. He fixates on the prize money.

Felix looks in his bag and examines his dwindling funds.

Felix throwing the dice. Winning, losing, winning, and ultimately losing all his money.

He squishes up his empty money bag and shoves it away.

He shrugs. Throws his bag over his shoulder and turns the corner to see the riverboats he was looking for.

A sign in front of one boat says "Don't take a gamble. Take the best to St. Louis!" He sighs.

He asks a passerby a question we can't hear. The man points in a direction and Felix takes off running in that direction, waving a thanks.

MONTAGE - FELIX FROM NEW ORLEANS TO SAINT LOUIS:

- Felix running out of NEW ORLEANS.
- Felix running on rural roads along the MISSISSIPPI RIVER.
- Horse-drawn wagon driver gestures Felix to the back of his wagon without stopping. Felix hops on and lays down.
- Felix now in the front of same wagon talking and laughing with the driver. He's clean shaven again. They come to a CLEARING ALONG THE RIVER and a steamboat is docked on the riverbank.
- Felix saying goodbye, wagon driver pulls him in for hug.
- Felix waits for passengers to board the boat and then climbs the gangplank. The Captain smiles and gestures Felix to get on board.

END MONTAGE

INTERTITLE: ST. LOUIS. CONSTRUCTION SITE OF THE LOUISIANA PURCHASE EXHIBITION

EXT. FAIRGROUNDS CONSTRUCTION SITE - DAY

Jessie, Fred, and friends are on an outing to view construction progress in its early stages.

MONTAGE:

- Group walking, pointing here and there. They are dwarfed by some of the "palace" constructions.
- Jessie setting up her tripod and camera. We see the buildings and people she is photographing.
- Fred is acting as tour guide. Pointing, explaining, grandly gesticulating.

END MONTAGE

EXT/INT. DANCE HALL - DAY

The group approach a building in its early stages of construction. There's no roof, and a rough wooden floor.

The group walks in and Fred calls to one of the workers, sweeping construction dust in the middle of the space.

FRED

Ho there! Now what's this here?

Frank Sigel looks up from his work and leans on his broom handle. He surveys the group.

FRANK

(looking at Jessie and no
one else)

You're looking at a dance hall, or,
it will be, when we're done.

(does a little hoochie
coochie belly dance)

FRED

Dancing, eh? Can you point us to
where they're building the Ferris
wheel?

Frank points and Fred leads the crowd away. Jessie stays behind and sets up her camera

FRANK

Is that your fella?

JESSIE

That's what they tell me.

FRANK

And what do you tell them?

JESSIE

What they want to hear, and sometimes, what I want them to hear.

FRANK

You all must be pretty important to be this far in the construction, are you an official photographer?

JESSIE

Unfortunately no. The Fair won't allow a woman photographer officially. I tried. My father's the Chief of Detectives. He thinks he's very important.

FRANK

I'm sure he's very important to you. And he'd be very important to me, if I had my hat stolen.

JESSIE

He doesn't handle hat cases. That's a whole other department.

FRANK

Give you a tour?

Frank gives Jessie his hand helps her up onto a raised floor.

They walk to the center of the floor.

FRANK (CONT'D)

You'll have to use your imagination. The dance floor's here obviously. Bar's over there. Beautiful chandelier over your head there. Very flattering light. Musicians over there. Oh, it's your favorite song.

(extends his hand)

May I have this dance?

JESSIE

I'm afraid your name is not on my dance card.

FRANK

How would you know? You don't even know my name. Now about that dance?

JESSIE

Let's wait. For the band to start.

FRED (O.S.)

Jessie! Come on! What are you doing? You have to see this!

JESSIE

I'd better be going. It was a pleasure. Until the music starts then.

FRANK

You know where to find me.

Jessie walks back to her camera, points it at Frank, who does a leaning wave from his broom handle, and takes a picture.

Jessie exits and looks back at Frank one more time.

FRANK (CONT'D)

(calling after Jessie)

I'll be waiting!

Frank stands in the middle of the floor as Jessie walks off toward her group. McShane calls out from scaffolding above:

MCSHANE

All right then Frank?! Having a nice break? Take your time! Take your time. No rush. We only have to finish another thousand buildings or so. No problem. I'm sure we'll have it all done by...

MAIN TITLE CARD: 1904

OPENING TITLES: TIME LAPSE VIEWS OF THE DANCE HALL AND OTHER PIKE AND FAIR STRUCTURES BEING ERECTED - IMAGES OF ARCHITECTS, ENGINEERS, BUILDERS, AND ARTISANS BUILDING THE FAIR - FAIR POSTERS AND ADVERTISEMENTS - RIVERS BEING COVERED - HILLS FLATTENED - ROADS LAID OUT - PEOPLE FROM ALL OVER THE WORLD BOARDING SHIPS AND TRAINS - VISITORS AND EXHIBITORS AND PEOPLE TO BE EXHIBITED - LANDSCAPING GOING INTO PLACE. LAKES BEING FILLED - TRAINS ARRIVING TO UNION STATION - FOUNTAINS STARTING TO FLOW - ELECTRICITY FLICKERING ON - OPENING DAY CEREMONY - PEOPLE AT THE FAIR AFTER IT OPENS - END WITH A HISTORICAL PICTURE OF BUSY PIKE - ZOOM INTO PICTURE AND THE PICTURE BEGINS TO MOVE.

SUPERIMPOSE: The Pike

EXT. FRANK'S RESTAURANT - DAY

The Fair has started. Frank working as a waiter at a restaurant on the busy Pike entertainment strip next to the fully-constructed dance hall. He is working the patio.

As he works you see him glancing at the dance hall next door and scanning the crowd on the Pike, looking longingly for someone in particular.

DINA (O.S.)

Hey Frank!

Frank excitedly turns to see who called his name. It's an employee from the Pike. A belly dancer.

FRANK

(hiding disappointment)

Oh, hey Dina!

Dina is with a group of performers parading the Pike promoting the Cairo concession. Men with swords, belly dancers, and camels.

Frank watches Dina dance off and catches a clock on a building behind her and yells to a coworker.

FRANK (CONT'D)

(taking off his apron)

Hey, JOHN! Cover for me? V.I.P.s coming in at Union Station we gotta pick up. Gotta run!

John gives Frank a look of facetious indignation and mock disbelief while holding one hand out.

Frank tosses his apron into John's hand as he exits quickly.

INT/EXT. TEMPLE OF MIRTH - DAY

Frank ducks into the funhouse next door to change uniforms. He sees the manager, FERDINAND AKOUN, in an argument with a watchman from the Mysterious Asia attraction, ALFRED LAWS.

Akoun is in his early forties, from Algiers. Alfred Laws is in his late 20s. White. Leathered from the sun a bit.

Frank tries to get Ferdinand's attention and points back and forth from himself to the entrance door.

Ferdinand finally sees him and waves him in with a thumbs up.

Frank pushes on a mirror in the hall of mirrors which opens a closet. Inside, clothes hang amongst various supplies.

He changes to rougher work clothes in front of the various distorting mirrors. Gives an approving nod in the mirror that makes him appear barrel chested, grabs a hat and puts it on.

INT. DESMOND HOUSE - JESSIE'S BEDROOM - DAY

Jessie adjusting her hat at her bedroom vanity mirror. Her room is quiet and she is alone.

Jessie exits through her door into the busy hall and stairs of the Desmond house. Servants hustling about.

At the bottom of the stairs Fred waits by the open front door.

JESSIE

Well, hello, Fred. I didn't know you were stopping by. Sorry the house is a beehive right now. I'm about to leave to pick up Ms. Roosevelt from the station. Can you believe it? The President's daughter? Staying here at the house of an immigrant policeman?

FRED

(looks around mansion -
with unmistakable sarcasm)
Yes. Who would believe? In this humble immigrant tenement...

JESSIE

Oh, stop it Fred, you know what I mean. I remember ALICE being a real firecracker.

(MORE)

JESSIE (CONT'D)

Hopefully Washington hasn't tamed her too much. I'd love a little mischief around here.

FRED

What do you need excitement and mischief for when you've got me?

JESSIE

Fred, you don't know the first thing about mischief.

(realizes something)

What are you doing here? You do know you're running a marathon tomorrow?

FRED

Of course, but it's only 2.5 miles. I could run that in my sleep.

JESSIE

Twenty. Five. Two. Five.

She puts two fingers on one hand and five fingers on another hand and puts them together.

FRED

(mock astonishment)

Seven miles!? Whaaaaaaat?

(smiles)

I'm as trained as I can be. Anyway, to answer your question, I'm here to see you, you know. You and...

WILLIAM (O.S.)

Fred! There you are!

(entering)

Did you run here? Are you ready for the race?! Hello Jessie, my love. Fred asked if he could come over and hear about some developments in one of my cases.

JESSIE

Oh, he did, did he?

(shoots Fred an eye roll)

He didn't let me know he was coming over. How mischievous.

WILLIAM

How's that?

JESSIE

Oh nothing. You boys run along and tell your stories. I'm off to pick up the President of the United States' daughter. Just the President's first born child. No big deal.

WILLIAM

(as he and Fred are walking away)

Thank you, darling. Please welcome Princess Alice most graciously and then: Bring. Her. Straight. Here. No sightseeing. No detours. We'll have the house ready for her and the party when you get back.

CRASH!!! A VASE falls to the floor a step behind where Fred had just walked.

Fred jumps and looks up astonished to see a maid holding a duster where the vase had been on the stairs landing. The maid unfreezes and runs down to pick up the mess.

WILLIAM (CONT'D)

They. They will have the house ready! Come along, Fred

JESSIE

(disappointed)

So close.

EXT. UNION STATION (TRAIN STATION) - DAY

McShane and his new venture, a moving company, have been hired to take Alice Roosevelt's entourage's luggage from the train station to Jessie's house by horse-drawn wagon.

Jessie is with a large group of women, social dignitaries, waiting on the platform.

McShane and the other porters wait by their wagon off the main platform. Frank is sleeping in the back of the wagon.

Both groups stand at attention as the train slowly pulls to a stop, whistles blow, and conductors and passengers disembark.

McShane bangs loudly on the side of the wagon next to Frank. Frank shoots up grabbing at his hat.

MCSHANE

Up and at 'em Sigel! Alright boys,
 it's showtime. Be sure to be
 delicate with the princess'
 delicates, and discreet with her
 indiscreets! I'm looking at you
 Schlafly!

MONTAGE:

- Alice Roosevelt's entourage getting off the train.
- An AIDE of Ms. Roosevelt's directs Frank and crew lugging the luggage.
- Jessie and Frank don't see each other as they pass and stand inches apart at various points during the pick up on the train platform.

END MONTAGE

Frank hoists a steamer trunk onto his back. Jessie is standing immediately behind. Frank takes the trunk one direction, Jessie and her crowd walk off the other way.

Porters tying the luggage onto the wagon.

Jessie and Roosevelt and crew getting into their automobiles with the station buzzing in the background.

EXT. MISSISSIPPI STEAMBOAT "SPREAD EAGLE" - TOP DECK - SUNRISE

Felix is curled up under a blanket under a shed behind the pilot's cockpit on a riverboat paddling up the Mississippi.

INT. STEAMBOAT ENGINE ROOM - DAY

Felix shoveling coal into the boiler of the ship. Smile on his face. Singing a loud song in Spanish.

INT. STEAMBOAT DINING HALL - DAY

Felix running up and down past tables charming passengers, dancing, doing tricks to great applause. Felix extends his hat for money from the audience.

EXT. STEAMBOAT - TOP DECK - SUNSET

TOOOOOOOOOT!! STEAM BOAT WHISTLE BLOWS

View of approaching St. Louis city from the deck of the steamer. Felix and other passengers looking on.

Felix gathers his belongings from his shed.

EXT. ST. LOUIS RIVERFRONT LANDING - DAY

Felix's feet stepping onto the red granite paving stones of the busy riverfront landing at St. Louis.

We see Felix approach a nearby DOCK WORKER and ask him a question we don't hear. Dock worker points up away from the river and Felix nods and turns and starts in that direction.

Felix steals an apple from a passing wagon. He takes a bite and runs off again.

We linger on Felix running away, passing and dodging the busy riverfront traffic. Some near misses. He dodges one last obstacle in the distance and turns a corner and...

EXT. BOER WAR EXHIBITION - DAY

EXPLOSION!!!

Smoke and explosion and gunshots as we enter a battle scene.

Len and Jan and hundreds of other British and Boer soldiers and native South Africans, who fought in the real war, are re-enacting battles over and over on a 15 acre stage for a large grandstand audience.

Len and Jan are seemingly carrying on a mundane conversation in their Tswana language over the course of many performances.

Same action sequences occur multiple times:

On their stomachs facing their enemy from behind a small hill.

JAN

You don't like hamburgers? What's not to like?

They fire their rifles and stand up and run towards the river.

LEN

You have to hold 'em in both hands,
like this, and you can't let go.
You're trapped.

Small explosion.

JAN

Hamburger prison.

Horse slides and jumps off the ramp over their heads and into
the river.

JAN (CONT'D)

Have you had the ice cream? In the
waffle?

Sitting next to a munitions wagon.

LEN

So good, right?! I'm going to start
putting everything in waffles.

Munition wagon explodes.

Standing in costume next to a hut in reproduction African
tribal village.

JAN

Can you believe the drinking water?
It's so clear! Right out the pipes!

Dancing in "tribal" dance.

LEN

I heard they put chemicals in it to
clear it.

JAN

Well I love chemicals then.
Chemicals are delicious.

Walking around same African village in costume amongst
visitors.

JAN (CONT'D)

... It's right on this huge lake,
Lake Erie, and at the end of this
busy shipping canal. So you've got
boats, trains, and natural
resources all over! Industry,
industry, industry. I'm telling
you, Cleveland could become the
next major city in the U.S....

Standing in costume next to a hut in reproduction African tribal village.

JAN (CONT'D)

... it doesn't have all the hustle and bustle of New York, but the architecture is impressive. It's not the Wild West. Doesn't have the oppressive heat of the South (or the people).

On their stomachs facing their enemy from behind a small hill.

JAN (CONT'D)

It's just this big little city that's got it all.

They fire their rifles and stand up and run towards the river.

LEN

Cleveland.

Small explosion.

JAN

Cleveland. Have you narrowed down your options?

Horse slides and jumps off a ramp over their head into the river.

LEN

No. General Cronje talks about the show going on the road. Touring the South.

Sitting next to a munitions wagon.

JAN

(grimaces)

Not for me.

General Cronje jumps in and squats next to them screaming:

CRONJE

Would you two quit yapping and look terrified! Run!

They all run away from the munitions wagon.

Munition wagon EXPLODES.

EXT. DESMOND HOUSE - DAY

The caravan carrying Alice Roosevelt, her entourage, and all of their belongings are parked in the driveway.

Jessie and Alice and her support staff enter the house's carriage entrance while the crew carry items to the rear.

INT. DESMOND HOUSE - DAY

MONTAGE:

Vignettes of Jessie giving Alice a tour around the house.

- Jessie's little bulldog wears her tutu and follows them.
- Grand hall
- Alice's room where she'll be staying.
- Salon
- The Library. Her photographs and camera equipment.
- The music room.

END MONTAGE

McShane and Frank struggle carrying a trunk up the stairs.

MCSHANE

Oof! Worse than the boats, right?!

Jessie and Alice stop for a brief moment in the hall as they're crossing from one room to room.

FRANK

(sees the girls, but
doesn't recognize)

Ooorf...

(gives underside of trunk
push)

Better view here.

McShane now faces where Frank was. Girls are gone. Jessie's dog sits at the edge of the stairs in her tutu, lounging to one side, breathing heavily and looking directly at McShane.

MCSHANE

(laughs)

Little bit, yeah, I guess.

(MORE)

MCSHANE (CONT'D)
 (losing his grip)
 Woh!

FRANK
 Woh!
 (catching the trunk -
 starts to laugh)
 What's so funny?

Frank turns and sees the dog and laughs. Jessie and Alice pass across the hall going the other direction. Frank recognizes Jessie. Freezes. The dog runs after the girls.

MCSHANE
 (lifting his end of the
 trunk again)
 Oof..
 (sees the girls)
 Ahhh, that scenery, right. You
 ready, Sigel? Sigel!

FRANK
 Ready!

MCSHANE
 Alright... One! Two!

EXT. OLYMPIC ATHLETIC FIELD - DAY

We see Olympic weightlifter FRED WINTERS one-arm lifting a dumbbell.

FRED WINTERS
 ...Three! Yearrrrrrgghh!!

Dumbbell up over his head. He's slightly older than you'd expect. He wears a tight fitting singlet, handlebar mustache. At the top of the dumbbell lift, Winters pauses and points to Felix off screen.

Felix is amazed. Surrounded by a group of other weightlifters all two feet taller and wider than he, he claps and the weightlifters shout in excitement.

The gang walk over and surround Winters after he drops the dumbbell. Some indistinct SHOUTING is heard. Felix is grabbed and disappears into the crowd.

We hear some MOANS, followed by "YEAH!"s. The crowd spreads and Felix rises up and out of the middle of the crowd.

He is standing on Fred Winters' hand who has lifted him fully up into the air like his dumbbell lift.

Felix smiling, looking down at the crowd, balancing with his hands out to the side. Everyone CHEERS.

LATER:

Felix back on the ground surrounded by the lifters. Winters' arm on Felix's shoulder. He's telling Felix's story:

WINTERS

... so he raises some money like a real mailman, door to door!
 ... then he ran all the way around Cuba. ALL the way around
 ... now keep in mind he's got like six kids
 ... he lands in Key West and asks which way to St. Louis and starts running and before too long he realizes Key West is an island! So he winds up back at the docks
 ... so after he loses all his money in the craps game, he just starts running out of New Orleans up the Mississippi
 ... convinces a steamboat captain to let him work his way up the river shoveling coal, and... and that brings us to here and now: you just arrived at the landing yesterday morning?

FELIX

Yesterday night.

WINTERS

Ah, that's right, so he gets off the boat and walks all the way to the Olympic Field here and sleeps on the bleachers over there where I found him this morning. The marathon is tomorrow! Can you believe this little guy!? Made it just in time.

Everyone CHEERS!

WINTERS (CONT'D)

You think you guys have this guy's drive to compete?!

(back to Felix)

Do you have a place to stay tonight?

FELIX
No place, no.

WINTERS
Now you do, Felix. Whattaya say
boys, can Felix bunk with us? Can
we adopt this scrappy fighter!?

Everyone CHEERS!

Felix smiles. Taking in the Athletic Field and the athletes practicing. He made it. His eyes water a bit.

FELIX
The hard part is over. Now I just
run 25 miles.

LAUGHTER from the group.

INT. DESMOND HOUSE - DAY

Frank and McShane are walking back down the stairs.

MCSHANE
That's the last of this lot. Back
to the barn for me. Back to
slinging plates for you.

Frank exits the stairs at the floor he saw the girls on as McShane carries on. Frank hears MUSIC, SINGING, and LAUGHING.

He sneaks down the hall, looking into rooms. He peers into the room he saw Jessie and Alice walk into.

Jessie and Alice are at a piano banging out a Strauss waltz.

Jessie laughs and leaps up as Alice continues to play. Jessie dances and twirls around dancing with an imaginary partner.

She twirls and turns and winds up face to face with Frank.

Jessie stops frozen and Alice stops the piano.

FRANK
Hello.

JESSIE
Hi.

FRANK
(pause)
I thought we agreed to do this at
the dance hall?

JESSIE

Well I'm quite sure we didn't say my house. That was a while ago though.

(smiles - still holding arms in dance position)

Well we're here now. Are you such a stickler to the fine print, Mr. ... Mister? I never got your name.

FRANK

Frank. Frank Sigel.

(bows)

And you are Jessie Desmond, daughter of William Desmond, Chief of Police Detectives for the City of St. Louis.

(seeing look of surprise on Jessie's face)

Saw you in the papers.

(looking at Alice)

And you're Alice Roosevelt, daughter of Teddy Roosevelt. How do you do, M'am. I've seen you in the papers too. Can't recall what your father does for a living though... something with the government?

ALICE

Executive Soft Talker and Big Stick Carrier in Chief. Yes. Pleased to meet you, Herr. Sigel? German, ja?

FRANK

Ja.

(turns to Jessie - raises his arms to match Jessie's)

I suppose we could amend our agreement. I'm not so hard headed.

Frank steps forward to take Jessie's hands when he is pulled forcefully back from the door frame by McShane off screen.

McShane steps into the doorway, removes his hat with one hand while holding Frank back with the other.

MCSHANE

All apologies, Misses. Frank here has a lot of jobs, he must have thought he didn't need this one.

(MORE)

MCSHANE (CONT'D)
Let's be on then, Frank. We can
discuss your new dancing career.

FLASH CUT TO:

William and Fred are walking up the stairs and down the hall
to Jessie and Alice when they see the commotion at the door.

BACK TO:

McShane tries to stop Frank's head as it pops into view from
the hallway again and looks into the girls' room.

FRANK
(holding on to door as
McShane shoves his head)
Will you ladies be attending the
Fair?!

Jessie smiles and nods in confirmation.

FRANK (CONT'D)
Find me on the Pike!

McShane pulls Frank away and towards the stairs. Frank
straightens up as they pass William and Fred in the hallway.

FRANK (CONT'D)
(nods to William and Fred)
Gentlemen.

McShane, holding Frank's arms with one hand from the back,
reaches up with his other hand and tips Frank's hat. Then
they continue walking as William and Fred look on confused.

WILLIAM
What the hell was that?

FRED
From the looks of it, I'd say a
nobody, being carried by a much
larger nobody.

WILLIAM (O.S.)
(we linger on Fred's face
as he watches Frank exit)
Alice! Welcome, welcome. It's been
too long. How was your journey?

EXT. BOER WAR EXHIBITION - DAY

James Sullivan stands at a fence as he watches the performers
come backstage after the first show of the day.

The actors look battle-worn but spirits are light.

Sullivan approaches Jan and Len mid-conversation.

SULLIVAN

Pardon me. I hate to interrupt, are you Len Taunyane and Jan Mashiani?

JAN

Who's asking?

SULLIVAN

James Sullivan, Organizer of the Olympic Games. Forgive me. I was told you were dispatch runners in this war? The real one?

JAN

Well he is, was, a dispatch runner.

SULLIVAN

I have an odd pitch for you: we're running a marathon in the Games and, you see, the first marathon was run by a Greek dispatch runner. I thought it'd be fitting to honor old Pheidippides with fellow rank in our marathon. I'm also looking for some non-European runners to compete in the marathon race. We have about 30 competitors but they're all from more or less the same ethnic origins. We've gathered people from all over the world, it would be a shame to not observe and record performance differences between civilized and savage races.

Sullivan lifts up a journal, shakes and taps at it.

JAN

(points to Len and he)
And which race are we?

SULLIVAN

(pause)
What do you feel, deep down?

LEN

(answers quickly with
anger)
We'll do it.

JAN
We? I don't want to run 25...

LEN
Both of us will do it.

Len and Sullivan stare eye to eye. Sullivan cracks a smile.

SULLIVAN
Wonderful. The race is at 3pm on
August the 30th. Show up for
registration an hour early at the
Olympic field.

He tips his hat and walks away. Writing in his journal.

LEN
(gritting teeth)
Savage

EXT. DESMOND HOUSE - NIGHT

Dinner party guests arriving by carriage and automobile.

INT. DESMOND HOUSE - NIGHT

Party guests spread out around the house.

String quartet and singer perform in the main hall.

Guests at tables. Alice holding court as celebrity guest.

Jessie and Alice socialize together and sing songs with
others in the music room.

Fred is with them but he's always leaving to network with
parents and the older guests.

William hobnobs with powerful figures and fields questions
from police-types.

INT. DESMOND HOUSE - STUDY - NIGHT

Jessie and Alice find themselves alone after a group leaves
the room. Alice, who is famous for her frankness and honesty,
looks at Jessie's photographs, while sipping a cocktail.

ALICE
These are amazing, Jessie.

JESSIE

Thank you. It means so much to hear you say that.

ALICE

Will you continue to make them after you wed this Fred Rolls? Your knight on a white horse he borrowed from his parents and parked in front of your house because it furthers his career?

JESSIE

You're being so subtle. I can't tell if you like Fred or not.

ALICE

Ah, you've got a wicked nature, horrid, I like that.

JESSIE

Being engaged to Fred does have benefits you fail to recognize.

ALICE

I doubt that.

JESSIE

He isn't torture to look at and he knows when a joke's being told. Even if the joke is about him. Also, keeping him as fiancé keeps any other would be suitors at bay.

ALICE

Except for the enterprising German ones you have a habit of crossing orbits with.

JESSIE

(in German accent)

Ah, Herr. Sigel. How do you say hubba hubba in German?

ALICE

(loud German accent)

Oooba! Oooba!

They laugh.

ALICE (CONT'D)

(straightens her face)

No, that's really how they say it.
(then breaks and laughs)

(MORE)

ALICE (CONT'D)

So... you have a fiancé because
you're too lazy to fend off other
fiancé hopefuls. You, Jessie,
 (looking around at her
 photographs and books and
 picks up a violin and
 pantomime plays it)
are not a lazy person.

JESSIE

Well, thank you.

ALICE

You're a coward person.

JESSIE

Well, un-thank you.

ALICE

You won't be a coward forever.
You're just a fledgling in truth
telling. The most important part of
telling the truth is not to lie.
Stop lying. To your father, your
Fred, and your Country.
 (laugh and salutes)
You're in a rut, and you need a big
stick like me to pry you out of it.

Alice presses her finger on to one of Jessie's temples and
pushes slowly, then flicks her on a temple.

JESSIE

Ow.

ALICE

Come on. Let's go out. Let's go to
the Fair and get drunk and dance on
the Pike.

JESSIE

Oh, I don't... we couldn't.

ALICE

Listen, you're going to start
disappointing people at some point.
Your father's a good start, he'll
love you regardless. Then you'll
start disappointing friends and
families. Going to balls will start
to get difficult. Nobody wants to
dance with a disappointment. Unless
you're a really good dancer. We'll
start working on that now.

(MORE)

ALICE (CONT'D)

Eventually, a girl like you, in this brave new century, will go on to successfully disappoint total strangers. I'm sure of it.

JESSIE

And why am I to be such a successful disappointment?

ALICE

Because you have a voice and opinion of your own.

JESSIE

I...

ALICE

(puts a finger to Jessie's lips and speaks for her)
 "... want to go get drunk and disappoint America with Alice Roosevelt and poke sticks in the eyes of their contempt filled glares with our unabashed inherent and god given personhood ... and dance a little too."

(removes her finger and changes character back to herself)
 Oh, you do?

JESSIE

(slight pause)
 I do.

ALICE

(smiling)
 Good.

EXT. FRANK'S RESTAURANT - NIGHT

CLOSE UP: of Alice's same smiling face printed on a newspaper. Headline "Roosevelt's Daughter to Visit Fair"

The newspaper is being read by a man at a table. Frank's gaze is on the newspaper even though he is waiting on a different table where a couple sit looking up at him.

MAN FROM COUPLE

Hey kid. She'll be here tomorrow.
 We're here now.

Frank's trance broken, he takes their order.

Behind the couple at the table, Alice and Jessie joyfully cut through the crowd to enter the dance hall next door.

Frank catches a glimpse of them. Is he seeing things?

INT. DANCE HALL - NIGHT

Jessie and Alice walk into the crowded dance hall. Ragtime pianist plays on the stage.

Alice pulls Jessie up to the bar and they get drinks.

They move from the bar through the crowd. They are accidentally bumped and knocked over.

Alice lands sitting on the lap of a man at a table and Jessie lands on Alice's lap. Drinks remain uplifted and unspilled.

SCOTT JOPLIN

Woh. Woh. Woh. Seat's taken.

Alice and Jessie stand themselves back up and turn to apologize.

SCOTT JOPLIN (CONT'D)

I'll be damned... did the daughter of the President of the United States just fall in my lap?

JESSIE

You're Scott Joplin!

SCOTT JOPLIN

I am indeed. And you are?

JESSIE

(nervous)

Jessie Desmond. I love your music. My father says Ragtime's for whore houses, but I love it. "Those lucky whores" I say. Because, I mean, because of the music I mean. What an honor to meet you.

SCOTT JOPLIN

A pleasure to meet you too, Jessie. And you as well Princess Alice.

ALICE

Please, all my friends call me Your Highness.

SCOTT JOPLIN
(bows with a little flair)
And what does the King think of
Ragtime, Your Highness?

ALICE
Oh he loves it. I'm sure living in
the biggest whore house in the
country helps.

She shakes his hand.

SCOTT JOPLIN
(turning to the others
sitting at his table)
Say, would you two mind letting
these two ladies sit and enjoy the
show?

Two men stand and exit the booth table and gesture to the ladies to sit. One of the men is in a white suit and looks like a youngish Mark Twain.

Jessie tilts her head and side glances at him incredulously.

EXT. FRANK'S RESTAURANT - NIGHT

Frank is eyeing the entrance to the dance hall. Waiting for a moment when he can break away.

Only a few restaurant guests remain.

Frank whispers to a RESTAURANT COWORKER and sneaks away to enter the dance hall.

We follow him through the dance hall doors.

INT. DANCE HALL - NIGHT

Some girls in the vestibule make eyes and flirt with Frank as he passes. Frank acknowledges them with a polite wave and heads into the main room. We lose him in the sea of people.

INT. OLYMPIC ATHLETE'S CENTER - NIGHT

Thomas Hicks stands still, surrounded by a crowd in the cafeteria. His Coach and Trainer run around to different buffet tables grabbing food and drinks and placing them on a tray Hicks is holding and staring blankly over.

JAMES SULLIVAN approaches Hicks and extends his hand to shake Hicks'.

SULLIVAN

James Sullivan, Organizer of the
Olympic games.

Hicks places a corner of his tray on Sullivan's extended hand and moves it up and down.

HICKS

Thomas Hicks, Boston. Marathon.

SULLIVAN

Ah, the marathon! Endurance. The
human body and spirit pushed to its
limits.

(looks for expression of
shared sentiment)

Am I right?

HICKS

(blank pause - points to
head)

Running clears the bad thoughts.

SULLIVAN

Yes. I neglected the therapeutic
effects of athletics on the
constitution. There's a lot of
thought and discussion on that
presently. Are you following the
emerging physiology studies?

HICKS

My Coach has some interesting ideas
he claims to have gotten from
books.

SULLIVAN

Sounds like you're in competent
hands. Fascinating time to be
alive, isn't it? I started a
Department of Physiology here at
the Fair to collect data and run
some tests and... experiments so to
speak, while we have athletes for
the games and... specimens for the
Fair from all over the world
collected here in one place.

HICKS

What type of experiments?

SULLIVAN

Various things... measuring the effectiveness of equipment, measuring athletic endurance under varying conditions, purposeful dehydration, confirming the innate physical and athletic superiority of the European race over other primitive races. Small, but important, things like that.

HICKS

(shocked - but not at the racism)

Did you say "Purposeful Dehydration"?

SULLIVAN

Yes. Have you not heard of that one? The idea is excessive water intake over extended exertion can have adverse effects. That's why we're only going to have one official water station for tomorrow's marathon. It hasn't been done before and I'm expecting some historic results.

HICKS

Did you say there'll only be one...

Hicks and Sullivan are interrupted by Hicks' Trainer and Coach. They are introduced to Sullivan and the Coach is very excited to meet him.

COACH

(extending his hand to Sullivan)

Charles Lucas: Coach. Fred McGrath over here: Trainer. You need no introduction, sir. You're James Sullivan.

SULLIVAN

Pleased to meet you both. I was just telling Mr. Hicks here about Purposeful Dehydration. He said you two are up to date on the latest physiological methods and practices?

TRAINER

He's into the sciency stuff, I'm more into the win by any measure stuff.

SULLIVAN

Oh, I don't believe the two are mutually exclusive. I don't think you can have the latter without the former.

Trainer is mouthing the words "former" and "latter" pointing his pointed index finger back and forth.

COACH

We'll be employing purposeful dehydration tomorrow for sure, I now that's a big one for you.

SULLIVAN

Oh, everyone will. I've only arranged for one watering station at a well tomorrow, at the 11th mile.

COACH

Even better.

HICKS

(mouth full of food)
Wha if I gi firsty?

COACH

(ignoring Hicks)
Are you pleased with the Games so far?

SULLIVAN

A resounding success, couldn't have been better organized or planned.

TRAINER

Says the man who planned them.

HICKS

Ask him about white people.

EXT. PIKE - ENTERTAINMENT DISTRICT AT FAIR - NIGHT

Jan and Len are walking the Pike and experiencing America.

They watch cotton candy being spun and taffy being pulled.

They watch how funnel cakes are made.

They have ice cream cones and Dr. Pepper.

They stop and stare in front of the Old Plantation exhibit.

INT. DANCE HALL - NIGHT

On the stage, the song is ending and the piano player stands up to applause. The MASTER OF CEREMONIES comes up.

MASTER OF CEREMONIES

(clapping)

Fabulous. Fabulous. Ladies and gentlemen, you've come from all over the world to see things from all over the world. Sedalia, Missouri is a place in the world. And this next performer is from there. Let's welcome our next performer, our special guest, a real rising star, Scott Joplin!

APPLAUSE. Empty glasses cover Scott Joplin's table. Jessie and the others at the table rise and applaud as Joplin makes his way to the stage.

Joplin approaches the piano, sits down and starts playing.

Jessie raises a glass to Alice. Alice holds a drink in one hand and twirls the MARK TWAIN LOOKALIKE's mustache with her other hand. Alice raises her drink.

We see Frank standing along the side wall by the front door talking to some dance hall employees and looking around.

The music gets going. People start applauding. Alice pulls Jessie to the center of the floor in front of Joplin.

The girls dance together doing some popular and scandalous dances of the time (they look tame and awkward by today's standards) The "Turkey Trot", "Bunny Hug", "Grizzly Bear" etc.

Joplin gestures to the girls and the crowd goes wild.

The music is loud, and Jessie takes an opportunity when the girls are closely embraced during the very weird Bunny Hug dance to speak:

JESSIE

You know that's not Mark Twain, right?!

ALICE

(the girls split to a
Turkey Trot and then come
back in close)

I've met Mark Twain a number of
times. He's 69 and is in Italy at a
friend's villa right now!

(they split apart for
another move and then
come back together)

But it was fun pretending with
young "Mark Twin" over there!

Frank watches in excitement from the side wall by the door.

Frank's co-worker appears and speaks inaudibly to Frank.

FRANK

Oh!

Frank runs out the door.

DAVID FRANCIS, President of the Fair, is sitting with
acquaintances at a table by the dance floor. His face quickly
shifts from smiles to anger as he recognizes Jessie and
Alice.

SUPERIMPOSE: DAVID FRANCIS - President of the Louisiana
Purchase Exposition

He looks to the others at his table to see if they also
recognize them. He slowly stands and heads for the door.

Jessie spots Francis while dancing and sees him leaving.
She's fear struck realizing he's going to notify her father.

Alice attempts to keep Jessie dancing, but she finally leaves
the dance floor to chase Francis out the door.

EXT. FRANK'S RESTAURANT - NIGHT

Jessie rushes out the dance hall door to the Pike. Francis is
gone or lost in the crowd.

We see restaurant patrons arguing with Frank in the
background. Jessie turns to the commotion and recognizes
Frank. Frank sees Jessie.

Frank leaves the disgruntled customers and walks over to
Jessie in the middle of the busy Pike.

JESSIE

Are you always working?

FRANK
(nods his head and points)
Are you always dancing without me?

JESSIE
Oh you saw that? Yes. Well, I'm
afraid my dancing days are over.
(looking around nervously)

FRANK
Oh! Why's that?

JESSIE
Well I don't want to alarm you but,
I'm about to be murdered.

EXT. JEFFERSON GUARD (POLICE) STATION - NIGHT

David Francis walks into the police station not too far from
the dance hall.

JESSIE (V.O.)
David Francis also saw our
exhibition in there and stormed
out. Alice and I didn't exactly...
get permission to come out tonight.

INT. JEFFERSON GUARD (POLICE) STATION - NIGHT

Francis walks past policemen, officers, and clerks. He passes
behind the counter. No one stops or greets him.

Francis at a wall phone. He lifts the receiver off it's
cradle. Cranks the crank.

JESSIE (V.O.)
I'm sure he went to telephone my
father, or the President of the
United States. Ideally the latter,
because I don't think he'd make as
much a stink about it as my father.

INT. JEFFERSON GUARD (POLICE) STATION - NIGHT

Francis lifting the receiver to his ear. We hear an answer on
the other end but we cut away just as he is about to speak.

CUT BACK TO:

FRANK

Ah yes, the Chief of Detectives.
Sorry to hear about your execution.
I was starting to think I was
making a good impression on you.

JESSIE

(looks Frank over - mocks
assessment, and review)
Hmmm. Good work ethic. Keeps
appointments. Determined. Overly
ambitious. Humor... All admirable
traits.

FRANK

You forgot handsome.

JESSIE

Fred? I didn't forget him. We came
here without him.

FRANK

I meant myself, as a trait.

JESSIE

Well, I prefer modesty over vanity.

EXT. PIKE - NEAR CAIRO CONCESSION - NIGHT

Felix is on top of a camel with his arms out to his sides for
balance on top of the hump.

We pull back to see the weightlifters holding up the camel in
the air. A big crowd has gathered around them on the Pike.

FRED WINTERS

(shouting)

Ok, go!

A group of Cairo musicians start playing and a BELLY DANCER
runs up and jumps up off the backs of weightlifters crouched
around the camel and lands on the camel's other hump.

They both start a hoochie-coochie belly dance. The belly
dancer is much better. The crowd goes wild.

EXT. FRANK'S RESTAURANT - NIGHT

Frank and Jessie are sitting at one of the empty patio tables
laughing hysterical.

FRANK

(laughing)

... why do you dress her up though?

JESSIE

(laughing)

You dress for the job you want, and she wants to be a dog ballerina. I'm supporting her. Don't laugh at her dreams.

FRANK

(chuckles subsiding)

I don't. I won't. What are your dreams? What are you dressed as?

JESSIE

Right now, umm, I'm dressed for my dream of being independent and the world not telling me what I can and can't do. Like a man.

FRANK

(examining her outfit)

Hmm... Not getting a "man" feel from this.

JESSIE

I also want to be a photographer, but the two outfits don't go together. Big apron, and these long rubber gloves and everything.

FRANK

You could pull it off.

JESSIE

(chuckles)

Thanks. What about you? What are you dressing for?

FRANK

I dream of... just making it. Honestly. Yeah. Not really reaching for the stars here. I lost my parents coming over, and then almost my sister a few years ago.

(glances down to his wardrobe)

Does this look say, like... "just trying to make it to tomorrow?"

JESSIE
(sticks out her hand)
You got the job.

A brass quartet is playing and walking down the Pike towards Jessie and Frank.

Frank steps up to Jessie and puts hands out for a dance.

FRANK
What do you say? Last chance first
dance? What can I say? I'm overly
ambitious.

JESSIE
(steps closer)
Don't forget handsome. I think our
contract states we do this inside
the dance hall.

FRANK
(dance hall can be seen
behind them)
Close enough.

Jessie reaches out for Frank's hands... when suddenly
Jessie's father, Fred, and a small group of police arrive and
interrupt to escort the girls home.

Fred doesn't break eye contact with Frank.

WILLIAM
(looks Frank up and down
in a flash - turns to
Jessie)
Where is Ms. Roosevelt?

JESSIE
(looking down)
She's inside. In the dance hall.

WILLIAM
Come on.

They take Jessie into the dance hall with them and leave
Frank outside. Jessie looks back at Frank.

He stands head bent to one side, arms up at sides shrugging.

INT. DANCE HALL - NIGHT

Alice is enjoying herself with a drink sitting on the piano
bench next to Joplin as he plays a rapid syncopated tune.

There's a crowd around the piano dancing and watching Joplin.

Alice sees Jessie, her father, and entourage entering the hall and heading towards her.

She throws back her drink, jumps on the bench, onto the piano, to the end like a pirate's plank, sticks her arms out, plants her heels on the edge and falls into the crowd.

Jessie gasps. Her Father and Fred rush to Alices' aid.

The crowd around them splits and Alice walks past Jessie's Father and Fred and grabs Jessie by the arm.

ALICE

What a disappointment, eh?

Jessie smiles.

EXT. FRANK'S RESTAURANT - NIGHT

Frank nervously watches the door to the dance hall. He walks up to the table that was about to order before he abandoned them for Jessie. They are visibly angry. He's about to take their order when...

GUNSHOT BANG !!! (O.S.)

Frank and the guests duck in reaction. Frank looks around and runs off in the direction of the gunshot.

EXT. DANCE HALL ENTRANCE - NIGHT

While exiting Jessie, William, Alice, and Fred hear the BANG.

WILLIAM

Fred, see what's going on! I'll stay here with Miss Roosevelt.

Fred sees Frank arrive at the victim's side. The victim is Ferdinand Akoun, manager of the fun house.

Fred sees the shooter, Alfred Laws, flee. Akoun holds the gun. He sees police officers arrive on the scene and, taking advantage of the opportunity, shouts:

FRED

(Pointing at Frank)
Police! Over here! He shot that man!

Frank stands up, now holding the gun. Realizes what's happening. Looks at Fred, sees police, sees Jessie and her Father looking at him, shakes his head "no no no".

He drops the gun and runs. The officers pursue him.

INT. POLICE CAR - NIGHT

Drive back to the Desmond house. Jessie is in the seat the prisoner was in earlier. Alice is in the front seat next to driver (not Doyle).

Jessie is looking out the window. Nervous like the criminal from before. She's biting down on her finger.

WILLIAM
I'm disappointed.

JESSIE
I know.

WILLIAM
Alice has a reputation for this type of behavior.

ALICE
I do.

WILLIAM
I'm sure she convinced you you're trapped in some societal prison you need to break out of?

ALICE
I did.

WILLIAM
I wish I didn't have to deal with this. I just... I thought we were partners. Since your mother died... I thought we looked out for one another.

JESSIE
We do.

WILLIAM
Having David Francis call... it's... The President put Alice in our care because he thought we'd, or at least I'd, be able to mitigate this type of thing.

ALICE

You didn't.

WILLIAM

How drunk is she?

ALICE

(standing - fist up in the
air)

I'm a total... tea-toddler!

JESSIE

(pulling Alice down into
her car seat)

I'm so sorry, father. If you think
I've taken you for granted, I
really haven't, and I'm sorry I
can't be more like other girls,
it's just... I want... I want...

WILLIAM

The world.

JESSIE

Not the whole world. You know I
don't. I want so little of it. But
I want to be able to say which
parts I want. Does that make sense?
I want to be able to choose my path
the way Fred does. Move about in
the world the way you and Fred do.
Choose who I want to be with like
Fred.

WILLIAM

To choose your place is to have the
whole world. It's what I wanted
when I was your age. I want that
for you. I do. Ughh.

(pause)

And I wouldn't use Fred as the best
example of self-determination. He's
full of ambition, but it's his
parents' ambition.

(pause)

So this porter I saw in the house
earlier... who's also a waiter, and
also a murder suspect...

JESSIE

Oh, father! I'm sure he didn't do
it! You have to believe me, this is
Fred's doing!

WILLIAM

So Fred did it then?!

JESSIE

No, no! Obviously, we were with him. I think Frank knew the man who got shot and he was helping! He...

WILLIAM

He had the gun in his hand! And then he ran away! At least ten of my men and a hundred people at the Fair saw him drop it and run!

JESSIE

Well, the way it looked! And I think he was embarrassed.

WILLIAM

Well we have to find him and bring him in for questioning.

(pause)

Drinking and dancing in public, with the President's daughter. Jessie!

ALICE

My name's Alice.

WILLIAM

(rolls his eyes)

But that's not enough! You're engaged to Fred and you're cavorting with this low life, murder suspect on top of everything else? Who is this boy and what are you into?!

JESSIE

I don't even... I don't really know him really.

Jessie looks out the window.

ALICE

His name's Frank. Frank Sigel.

William writes Frank's name on a small book and puts the book into his jacket's pocket.

WILLIAM

Francis wants this wrapped up quick.

(MORE)

WILLIAM (CONT'D)

Hopefully you're right about this
Frank and he's turned himself in by
now.

EXT. FAIRGROUNDS - DAWN

Next morning. CLOSEUP Frank's peaceful sleeping face for a moment and then startled awake by sudden movement and CREAKING WIRES, METAL MECHANICAL CLANKING.

Frank pushes himself up to his feet and he puts his arms out the side to balance himself.

Frank is on the top of a Ferris wheel car and the Ferris wheel is turning and Frank is rising. It is dark but there is light in the sky from the rising sun.

MONTAGE - MIX OF MORNING ROUTINES:

- Jessie standing in a dressing robe in front of her mirror. Distracted and looking at the sunrise out her window.
- Alice dead-asleep/hungover with a sleep mask. Jessie's dog asleep on top of Alice.
- Felix asleep, twitching and reacting to a dream.
- Jan and Len in their bunks in their Boer War quarters. Len laying with his eyes open. Jan is asleep with a book about Ohio laying on his chest.
- Hicks at his hotel startled awake by Coach and Trainer.
- Fred Rolls sleeping like an angel in his childhood room at his parents home. FRED'S MOTHER and FRED'S FATHER looking lovingly from the doorway as he sleeps.
- Frank stretches as the car goes up and around. He looks around in all directions and stands as he watches the sunrise over the fairgrounds.
- Jessie arrives at breakfast. Her father eventually folds his newspaper, leans over, and tucks it under him. He points his eyes to the open seat and nods for her to sit.
- We see Felix is in the same bed as Fred Winters. The huge weightlifter takes up the majority of the bed and tiny Felix is curled in a corner.

END MONTAGE

INT. HOTEL RESTAURANT - MORNING

Hicks and Coach and Trainer at a breakfast table. Hicks shoving oatmeal and toast in his mouth.

Trainer rubbing Hicks' neck, shoulders, and legs. Coach lifts up orange juice to Hicks' mouth with one hand while plopping a little wooden case on to the table with his other hand.

He opens it up to check its contents: a metal and glass syringe and vial of clear liquid. He lifts the vial up and tilts it back and forth.

HICKS

What's that?

CLOSE UP of the bottle's label: "Strychnine"

COACH

A stimulant.

HICKS

(total deadpan)

But I couldn't be any more stimulated.

COACH

In case you need some stimulation later.

EXT. TOP OF FERRIS WHEEL - DAY

Frank urinates off the side of the stopped wheel. He sees Jefferson Guard (Fair Police) and Police on the ground below looking around.

MONTAGE - SHOTS OF WILLIAM AND THE POLICE LOOKING FOR FRANK:

- Police walking down early morning Pike. Vendors and performers getting ready in the morning.
- Police asking questions at Frank's restaurant and Temple of Mirth.
- Police looking in different Fair exhibits and concessions before they open.
- Police asking McShane questions in his moving wagon.
- Police asking DOC. WILLIAM KEY and staff questions at Beautiful Jim Key, "World's Smartest Horse" concession.

POLICE OFFICER
(yells at horse)
Have you seen Frank Sigel!?

- Police interviewing people in the different anthropological exhibits: Igorots, Inuits, Pygmies

END MONTAGE

EXT. OUTSIDE FRANK'S APARTMENT BUILDING - DAY

Police yelling up to Frau Herzog at Frank's building.

POLICE OFFICER
Frank Sigel! We are looking for
him! Have you seen him?

FRAU HERZOG
(in English)
Franz Sigel! Very good boy.

POLICE OFFICER
Yes! Franz! Good boy! Is he here?

Frau Herzog goes inside the window.

POLICE OFFICER (CONT'D)
Oh! Maybe she's checking.

Frau Herzog comes back to the window and tosses down some bread to the officers.

WILLIAM
(throws a piece of bread
into his mouth)
We need a translator. Mmm... still
warm.

INT. FRAU HERZOG'S APARTMENT - DAY

William Desmond and a couple Police Officers are seated on a loveseat. There are two additional chairs in this sitting room. One is occupied by an officer TRANSLATOR.

Frau Herzog limps into the room and distributes little beer glasses from a tray.

TRANSLATOR
(in German)
Thank you Mrs. Herzog.

Frau Herzog sits in the remaining chair, looks at the group.

FRAU HERZOG
(raises glass)
Prost!

Group raise glasses and "Prost!" Translator looks to William.

WILLIAM
Ask her when the last time she saw
Frank was.

TRANSLATOR
(in German)
Mrs. Herzog. When was the last time
you saw Frank Sigel?

FRAU HERZOG
(in German)
Yesterday morning. I was coming
back from market and Frank was
getting on trolley to go to the
fair for work.

TRANSLATOR
(in German)
Where all does he work?

FRAU HERZOG
(in German)
Ho. Always working. Good boy.
Mostly with a big Irish man named
McShane. I don't know his first
name, sorry. Loading and unloading
boats, construction, luggage at the
train station. He's a waiter at the
big Fair. He's a very hard worker.
He's saving up to free his little
sister, Dora.

TRANSLATOR
(to William)
She saw him yesterday morning
leaving for work, at the Fair. He
works a number of jobs. Something
about a sister he's trying to free.

WILLIAM
Free? Ask her to tell us about
Frank and the sister.

TRANSLATOR

(in German)

What can you tell us about Frank,
and his sister too?

FRAU HERZOG

(in German)

Frank is a good boy. They came over
in... '96 I think. From Alsace.

MONTAGE:

Scenes from Frank's story told by Frau Herzog. Translator's
voice fades out to just Frau Herzog's as she gets going.

FRAU HERZOG (V.O.)

(in German)

Their boat arrived in New York.
They had come so far, but they
didn't make it far off the boat.
Frank's parent's were hit by an
automobile crossing the street from
the docks. An electric one. Silent.
One of the first automobile deaths
ever. German innovators, eh?

Frank was 13 and Dora was just 3.
He managed to get them on a train
to St. Louis, where his father had
intended for them to settle. Frank
looked for the family friends his
father had told him about, but he
could never find them: the Stumpfs.

They had a little bit of their
parents money left, but the rooming
houses that would give children a
room were no place for children.

Word got out around the German
community about the two of them
because they were asking everyone
about these Stumpfs.

A friend pointed them to my door
because I had a room empty up.
Frank was very grateful, did chores
around the house and I took care of
Dora while he looked for jobs.

(MORE)

FRAU HERZOG (V.O.) (CONT'D)

I fed them at first, but he found ways to make some money and was paying rent and buying food quickly. I took care of little Dora when I could, at first.

Then, four years ago, Dora got sick. I had a doctor come to the house: scarlet fever. We took her to the hospital. She recovered, thank goodness. Some people, Church people, at the hospital talked to Frank about Dora. They heard about their situation. They pressured Frank until he agreed to have Dora go live with them at their Home for girls until he was older.

It's a good place run by good people, and she has schooling and friends. But... it's not home, with family.

So he's been working since then. Saving up and getting the apartment ready. Whenever he's not working he goes to see her.

END MONTAGE

FRAU HERZOG

(in German)

She's 11 now. Frank is 21.

TRANSLATOR

(to William)

She's 11 and he's 21.

William stands up and the others follow suit.

WILLIAM

Thank you, Mrs. Herzog.

(he extends his hand)

For the drinks and for your time.

(to translator)

Please tell her we're doing everything we can to find Frank.

Don't tell her he's a murder suspect.

The translator begins to relay to Frau Herzog as William exits the house followed by other officers.

FRAU HERZOG

(in German)

Frank is supposed to be here at 7 tonight for an inspection for Dora. If it goes well, they might let her come home. Hopefully he gets home early enough to clean up.

TRANSLATOR

(to William)

Hey Chief, She says he's supposed to be back here at 7 for a house inspection with people from the Home, for the kid to come back.

WILLIAM

(looks at his watch)

Well, we'd better find our suspects then.

EXT. MAIN FAIR ENTRANCE - DAY

Alice and Jessie and entourage arrive at the Fair in private carriages, in sharp contrast to how most Fair goers would have arrived at Fair on foot or train.

EXT. FERRIS WHEEL - DAY

The Ferris wheel starts to move and Frank gets ready for his dismount. When the ground gets closer, he hangs off the edge of the car and drops at the right moment.

EXT. MAIN FAIRGROUNDS - DAY

Alice and Jessie and entourage walking through the Fairgrounds near the main entrance and admiring the major exhibition palaces of the Fair around the Grand Basin.

EXT. FAIRGROUNDS - DAY

Alice and Jessie and entourage on a private driving tour in special automobiles.

EXT. IGOROT VILLAGE - DAY

Alice watching Jessie compassionately interact with people from one of the Cultural Exhibitions and showing Alice how she takes her photographs.

EXT. AERONAUTIC CONCOURSE - DAY

Jessie and Alice rising up in a hot air balloon for aerial views and photographs. Their entourage look on in shock.

EXT. PIKE - DAY

Jessie, Alice, and friends riding down Pike on an elephant.
Frank sees the procession party from a shadow of the Pike.

INT. CASCADES RESTAURANT WEST - DAY

Alice and entourage lunch scene at one of the two restaurants overlooking the cascades and Grand Basin.

EXT. MAIN FAIRGROUNDS - DAY

Jessie and Alice and entourage joyfully wheeling through Fair on wicker roller chairs

EXT. STEPS OF US GOVERNMENT BUILDING - DAY

Press event. Alice, Jessie, and entourage are present. David Francis. William Desmond and his policemen are too, searching the crowd for Frank and to protect Alice.

Reporters ask what Roosevelt and friends have seen and what they have planned:

REPORTER 1

What are your thoughts on the Fair so far, Ms. Roosevelt?

ALICE

Won-der-ful. Just won-der-ful. I'm so impressed. I feel like I've traveled the entire globe since breakfast. I've been in carriages, coaches, even a balloon. I walked to a village in the Philippines and rode an elephant through Cairo.

REPORTER 1

Any highlights or favorites so far?

ALICE

Well I can't wait to spend more time on the Pike.

(looking at David Francis)

(MORE)

ALICE (CONT'D)

They had to drag me away from
there. I do love some good music.
Don't you Mister Francis?

Jessie smiles, David Francis slow tilts his head and nods and
fights an eye-roll.

REPORTER 1

What are you going to see next?

ALICE

We're headed straight from here to
the Athletic Field to witness some
Olympic events and cheer on the
athletes. Maybe we can bring them
some ice cream in those little
waffles, I can't imagine running in
this heat.

Frank in the audience, managing to remain undetected by the
police. Upon hearing Jessie's next destination, he takes off
to see if he can connect with her at the Athletic Field.

REPORTER 2

They're allowing women to compete
in archery for these Olympics, will
you be competing, Ms. Roosevelt?

ALICE

No. I take my shots a little
wetter. And brown.

REPORTER 3

What does your father think of the
Fair, Ms. Roosevelt?

ALICE

D-e-l-i-g-h-t-e-d!

Crowd laughs at Teddy's catch-phrase and David Francis steps
in front of Alice and guides Alice and crew down the stairs.

EXT. BEACH IN CUBA - DAY

Felix's dream: He's running on the beach. He runs past his
wife and children who are also running.

Other people from Cuba are also running. New Orleans gamblers
and the riverboat Captain and crew are in the crowd running
as well.

Then we see the weightlifters running, and some camels. Felix is smiling and laughing. Then he looks worried as he looks ahead.

In the distance he sees the marathon runners lined up at a starting line on the beach.

VOICE (O.S.)
On your marks. Get set.

FELIX
Wait!

BANG! GUNSHOT! (O.S.)

INT. WEIGHTLIFTERS' HOTEL - DAY

Felix startles up in bed. He checks Fred Winters' pocket watch hanging from the bunk above and starts out of bed throwing on his clothes and runs out.

FRED WINTERS
(half asleep mumbles)
Good luck Felizzzzz

EXT. OLYMPIC ATHLETIC FIELD - DAY

The Roosevelt entourage and David Francis group arrive by motor cars and walk into the Athletic Field along the track to their front row seats in the stadium seating.

James Sullivan out on the field observing athletes and taking notes. He directs staff in different directions and tasks.

Jessie is making her way down the row to her seat and hears her name being called.

FRANK (O.S.)
(loudly whispering)
Jessie! Jessie!

Two large cotton candy balls blocking the person seated in the row behind Jessie part open and reveal Frank's face.

JESSIE
Oh! Frank! You're ok!
(looking around - starts
to whisper)
What are you doing here?

FRANK

I've been trying to find a chance
to talk to you.

JESSIE

Well this isn't your chance.

Jessie turns around and looks at David Francis and her
friends and pretends not to listen to Frank.

JESSIE (CONT'D)

Anywhere she goes my father and his
police are sure to be.

Frank looks and Alice is looking at Frank and waiving.

FRANK

(small wave hello)

I know. I know. Take your seat and
when you can, excuse yourself and
find me by the concession stand.
I've got to talk to you.

Frank exits, squeezing down the row to the aisle concealing
his face with the cotton candy.

Fred says goodbyes to his parents in the stands and
approaches the girls from the track.

FRED

Hello Jessie. Ms. Roosevelt. All
rested up from your busy evening?

JESSIE

(watching Frank disappear
through the crowd)

We are, thank you, Fred. But, we're
not the ones who have to run 25
miles on the surface of the sun
today.

ALICE

Yes, Fred, you must have been out
late as well. How do you sleep at
night? Forgive me, I mean, how did
you sleep last night?

FRED

Slept just fine Ms. Roosevelt,
thank you.

ALICE

Wonderful. We'll be cheering you on
from the comfort and shade of our
seats here.

JESSIE

Well, run along, Fred. Good luck.

Fred bows and turns and walks away towards the starting line.
Furrowed brow and anger.

Jessie cranes her neck looking for Frank.

EXT. OUTSIDE THE OLYMPIC ATHLETIC FIELD - DAY

Group of Police officers circling the outside perimeter.

EXT. MIDDLE OF ATHLETIC FIELD - DAY

James Sullivan and David Francis talking in middle of field.

SULLIVAN

You continue to play your cards
right, Francis, and that could be
your daughter up there.

FRANCIS

I have six children. They're all
boys.

SULLIVAN

Mayor, Governor, President of the
Fair, President of the United
States. It's the next step.

FRANCIS

Speaking of, these runners have a
lot of steps ahead of them. I'm
sure they're anxious to get
started.

(moving towards the
starting line)

How do you think the race will go?

SULLIVAN

Poorly. It's a cruel and inhumane
event Coubertin added to '86 games
as a publicity stunt. But we'll get
some good data out of it at least.

FRANCIS

God save their souls. Any guess as to the winner?

SULLIVAN

Science.

EXT. STARTING LINE - DAY

Sullivan and Francis arrive to the starting line where the marathon runners are assembling.

Francis engages in conversation with some men at the edge of the track.

Sullivan sees Len and Jan and heads to them. He nods at other runners and says good luck as he passes on his way.

SULLIVAN

Excellent! I'm so pleased you decided to join. I'm impressed. It's a long race and a hot day.

LEN

Lucky we're good runners then.

JAN

From Africa.

SULLIVAN

A cool jaunt in the countryside then? Right. Well you're surrounded by 30 Europeans in their physical prime who've been training for this race for years. Anyway, thanks for coming out to help me get some data in the books.

(lifts up his ledger and taps it)

I'm sure you'll do your best. My research shows while lacking in most civilized skills you excel in astounding stamina. We'll see if that applies to running too.

Felix arrives at the last minute with a few weightlifters. They point him through the crowd to the starting line. He is wearing his street clothes. His only clothes.

The weight lifters direct him to the middle of the starting line right at front. Other runners figure out he wants to run in the race and flag down a RACE OFFICIAL.

RACE OFFICIAL

What does this guy want?! Is he racing?! Are you racing? What's your name? Where are you from? What are you wearing?! Can somebody get this guys some clothes?!

EXT. STANDS - DAY

Alice Roosevelt socializing and observing from the stands, looking in the distance searching for Jessie.

EXT. CONCESSION STAND - DAY

Jessie walks from the stands to the concession area and looks around for Frank. In the background we see Frank pretending to work in the concession booth.

When he sees Jessie he gives the white straw hat and apron back to other employees. Frank walks up behind Jessie and puts a cotton candy in front of her face.

JESSIE

Ah! Oh! You scared the life out of me.

(she takes the candy)

My father always told me not to take candy from murder suspects.

FRANK

Thanks for meeting me. Have you seen your father?

JESSIE

I saw his men out around the field, so that means he's nearby.

FRANK

Well then we don't have much time. Do you know how Ferdinand is doing? The man who got shot? I need you to tell your father I didn't shoot him, but I saw who did. It was Alfred Laws, he works at Mysterious Asia on the Pike. I saw them fighting this morning! I saw him standing over Ferdinand right after. Ferdinand wouldn't let go of the gun and then Laws let go, and ran away.

(MORE)

FRANK (CONT'D)

Your Fred saw it too and pinned it on me out of revenge or something. I know how it must have looked when the police arrived!

JESSIE

It looked exactly like what you say you saw the real shooter do! Run away from your murder victim!

FRANK

Urrrrgh! I know I know I know, I was just so scared and shocked and embarrassed. I need you to talk to Fred to and get him to tell your dad what he saw.

JESSIE

I did try to convince my father, believe me! I'm so sorry, Frank. I'll work on Fred too, only, he's just about to start the marathon though... What was the man's name again?

FRANK

Alfred. Alfred Laws. He is, or was, a watchmen at Mysterious Asia. Ferdinand's brother's attraction.

JESSIE

Alfred. Laws. Asia. Got it. I'll talk to my father.

FRANK

Fred's running in the marathon? That'll be hours! I have to be... I need... I have something important tonight and getting arrested for murder will mess it up.

JESSIE

Well, hopefully we can find Laws quickly.

FRANK

I appreciate it. I really do. I'll try to keep out of sight and then meet back here for the finish of the race.

JESSI

We'll get it sorted. We have to.

FRANK

(slight pause)

So, uh, you all having fun at the Fair?

JESSIE

Not as exciting as your day I suppose, although we did ride an elephant. I took some photographs.

FRANK

I'm sure you look lovely on an elephant.

JESSIE

No, I took the photographs. Not of the elephants, that was something else. Two things.

FRANK

Oh, like, you were the... man behind the camera with the thing?

(mimics popping out from
under photo curtain and
clicks trigger)

I'm sure THEY look lovely.

JESSIE

Well it turns out I forgot to put plates in the camera so... sorry. Silly female. Ugh.

(shakes fist)

FRANK

(laughs - mimes putting
something in a box)

I don't know anything about cameras. That's a thing? You have to... ?

JESSIE

Yes. But I'm just kidding. I think we got some good ones. I'll hand deliver them to you. Hopefully not in prison.

FRANK

That would be lovely. What was it like riding an elephant?

JESSIE

Quite nice. Much smoother than automobiles. I think they're going to catch on.

FRANK

Oh, wonderful, but the pollution
though right?

JESSIE

(smiles)

Meh, we'll let somebody else deal
with that crap.

EXT. STARTING LINE - DAY

Fred's sizing up the other runners getting into position at
the starting line with looks of both disdain and worry.

Two runners have found some scissors and are cutting Felix's
sleeves and pant legs.

A race official gathers the runners around Felix for a photo.

A photographer comes out onto the track and tells them all to
stand still for a photo.

Photo is taken.

RACE OFFICIAL

Runners to your marks!

EXT. NEAR THE CONCESSION STAND - DAY

A police CAPTAIN in a group of police sees Frank talking to
Jessie by the concession booth.

CAPTAIN

(shouting to his officers
and pointing to Frank)

There he is! You there! Freeze!

EXT. STARTING LINE - DAY

David Francis hears the SHOUTS and sees the police running to
the chase. He removes a pistol from inside his jacket.

EXT. CONCESSION STAND - DAY

Frank and Jessie spot the police coming. Frank tosses her the
cotton candy. He turns to flee, looking for the best escape.

EXT. STARTING LINE - DAY

David Francis points the gun in the air.

FRANCIS
May the best man win!

BANG! GUNSHOT!

The marathon begins and the runners take off.

EXT. CONCESSION STAND - DAY

Frank starts running too. The police run after him.

EXT. ATHLETIC FIELD TRACK - DAY

The marathon starts with runners doing a lap on the track.

Frank runs across the track and field with police in pursuit. Running past athletes and pulling equipment over to slow down the six police officers chasing him.

Alice sees the chase, and knows what's going on. She is concerned for Jessie.

Jan and Len see Frank's chase and shrug. Hicks is running stone faced. Felix doesn't notice anything as he's showboating and hamming it up for the audience in the stands.

EXT. OUTSIDE THE OLYMPIC ATHLETIC FIELD - DAY

Frank runs up to a line of parked carriages near the trolley station by the Athletic Field entrance.

He unties the horse of a small carriage. He points the horse down a road that leads away from the Athletic Field.

He smacks it's rear and yells HEEYAH! reminiscent of earlier in the film. This time though, the horse does nothing.

FRANK
(disappointed and
frustrated)
Ah, come on...

Frank gets half-way up into the coach and takes the reins and whips and "hee-yahs!" The horse takes off and Frank holds the reins briefly then jumps head first into some piles of straw.

He grabs straw to cover himself as he lands and rolls.

The hired driver of the carriage that Frank stole comes running after the carriage from off screen yelling and running past Frank in the straw.

CARRIAGE DRIVER

Hey! Stop!
(sees police approaching)
That's my carriage!

The police and the driver chase after the carriage. Some on horseback.

Frank waiting under the straw. He hears a BELL CLANGING.

TROLLEY DRIVER (O.S.)

(in the distance)
All aboard! Next stop Station 4 -
Convention Entrance!

Frank peaks through the straw to see a trolley at the Athletic Field station. He flips over and peaks out the other side of the straw to see police still chasing the carriage.

He leaps out of the pile and runs toward the train. He runs and jumps up and onto the back platform just after it's departed the station.

EXT. GATES TO THE ATHLETIC FIELD - DAY

William Desmond watches from a distance as his officers chase the carriage and sees Frank running to the trolley.

EXT/INT. INTRAMURAL TRAIN TROLLEY - DAY

Frank looks out from the train platform to see the police chasing the carriage. He turns to face passengers in the trolley staring at him covered in straw and out of breath.

Frank is too happy to care. He walks into the trolley.

Frank smiles and nods at an older FEMALE PASSENGER, who smiles and nods and makes a sweeping, brushing gesture to her arms and points to Frank mouthing "You have a little..."

FRANK

(seeing the straw)
Oh! Thank you!
(brushing it off)
Little roll in the hay...

The passenger is taken aback and Frank catches himself.

FRANK (CONT'D)
Not like that!

EXT. GATES TO THE ATHLETIC FIELD - DAY

William walks up to a police call box, picks up the receiver and puts it to his ear.

EXT. ATHLETIC FIELD TRACK - DAY

Felix hams it up for the crowd. The crowd CHEERS as they leave the Athletic Field and onto a gravel road.

Waiting for them on the road is a fleet of cars driven by trainers, officials, spectators, and journalists.

The cars begin to drive and surround them on the gravel road, kicking up clouds of dust and exhaust around the runners and spectators.

Fred leads the race leaving the stadium.

INT. INTRAMURAL TRAIN TROLLEY - DAY

Frank looking out the windows and thinking what to do. The trolley is headed to the Fairgrounds from the Athletic Field.

The train pulls to a stop at Station 4. Frank sits and sinks down to make himself less visible. Panic on his face.

EXT. MARATHON ROUTE - MILE 1 - DAY

We can see the field and stands as the runners head west.

The runners are engulfed in gravel dust and car exhaust from the support and official and spectator cars. This stretch of the race has numerous spectators on the sidelines.

INT. INTRAMURAL TRAIN TROLLEY - DAY

No police at Station 4 puts Frank more at ease. The train takes off again.

TRAIN CONDUCTOR
All aboard! Next stop Station 3 -
Palace of Transportation and the
Pike!!!

The next station isn't too far and as they approach Frank sees police gathering at upcoming Station 3 at Skinker Blvd.

EXT. MARATHON ROUTE - MILE 4 - DAY

The cars, the dust, and the runners have spread out some. The oppressive heat and hills are punishing the runners.

Felix waves his hat at some bystanders standing next to their bicycles when a car speeds by followed by a big dust cloud. Hicks' Trainer and Coach are in the car.

The Coach drives and the Trainer is in the back seat.

Felix looks back and sees Hicks running up the road. The car pulls over to the side of the road and waits for Hicks.

Felix runs up to the car. The Trainer is looking back and forth between a pocket watch and a ledger book.

FELIX

If he got in the car you would have
much faster race I am sure.

TRAINER

Well, we can help, but we can't
haul.

FELIX

(waving dust from face)
If you want to help, stop making so
much dust and smoke with this
machine.

COACH

This is a modern support vehicle in
a modern marathon.

Felix spies a bag of peaches within reach on the back seat of the car. He grabs one and takes a bite.

TRAINER

Hey!

FELIX

(running away -shouting
with his mouth full)
Thanks for the support!

EXT. INTRAMURAL TRAIN TROLLEY - DAY

Frank hops off the moving trolley before it reaches the station. He hides amongst an organized group tour on foot.

Frank watches as the trolley pulls into the station and police board and search it inside and out.

The tour group turns a corner towards the main Fairgrounds and some police.

Frank dashes to climb up to a balcony at the side of Hale's Firefighters Concession at the far west end of the Pike.

Police see Frank and give chase. Police whistles blow.

INT. EXHIBITION PALACE AT FAIR - DAY

Alice is face to face with a sculpture bust of her father, Teddy Roosevelt, made out of butter.

ALICE

Thanks for coming. I had to see it.
Do you think they used salted
butter or unsalted? Do you think it
matters?

JESSIE

I'm surprised your father isn't
melting in this heat. I know I am.

Alice and Jessie turn and continue to walk through the exhibition hall.

ALICE

He knows how to keep his cool. You
seem to be keeping your cool,
Jessie. Not concerned your father
will disown you for your impudence
and immoral behavior and cavorting
with a run-away murder suspect?

JESSIE

After all this, I think my father
and I might have a better mutual
understanding of each other.

ALICE

See, I told you a lot of good can
come from a little bad.

JESSIE

Thank you for the push.

ALICE

I have to give your father more credit. Most fathers would have shot their daughters off to the moon for less serious infractions. Your's decided to take the ground-breaking approach of talking to you instead.

JESSIE

He'd be all alone if he didn't. Since my mother died. Hard to rule with an iron fist when there's only one of you. That's probably how he came to give me so much leeway. Make my own mistakes and then talk about them. I never really saw the value in being allowed to make one's own mistakes. I guess that was a mistake of mine.

ALICE

Oh, I know all about my mistakes. I'm made of them. Made by them.

JESSIE

He got where he wanted to be by taking risks, breaking rules, making mistakes and adapting. Not staying in the little hole the world told him he had to stay in. I think he wants the same for me.

ALICE

Well that's all well and good, but men are *allowed* to break the rules on their path, almost encouraged to do so. It's nice that he *wants* you to break the rules, but for a woman to be free in this world, you need someone to *help* you break them.

JESSIE

If only we knew somebody high up. Like, really high up. A champion of women's rights that could help us change things for women. Maybe even to vote?

ALICE

(smiles and rubs hands together)

Yes... yes... someone made of butter we could mold.

They laugh.

SHORT WHILE LATER:

Alice and Jessie come upon Teddy Roosevelt's entire North Dakota cabin in the exhibit hall.

ALICE (O.S.) (CONT'D)
Oh, this is so strange.

JESSIE
What is it?

ALICE
The cabin my father lived in. In the Dakota Territory. It's just so odd that it's here. And I'm here.

JESSIE
I can only imagine. I'd find it bizarre if my father's socks were on display somewhere, but a whole house...

ALICE
(her hand on the wood of the cabin)
He bought the ranch on a whim, during a hunting trip to the Dakota territory a few months before I was born. He came back out here, I mean to North Dakota, a few months after I was born. My mother died two days after delivering me. Her name was also Alice. Although, I've never heard him say her name. Except I guess, when he's saying mine. He never speaks of her.

JESSIE
I'm so sorry, Alice.

ALICE
He dropped me off with my aunt and came out here to this little house to transform little "Asthmatic Ted" into "Rough Ridin' Teddy".
(poking her head in and out windows and doors)
My aunt raised me for the first three years of my life while he traveled back and forth from New York to Dakota, raising cattle instead of me.

(MORE)

ALICE (CONT'D)

We all grieve in our own way I guess. His mother died the same day as my mother. Hours apart. Valentine's Day. It's funny we're both attributing our unusual female freedoms to our mothers dying.

(looking at cabin from a little further back)

I assume he didn't know they could just move the whole cabin to New York. Would have saved him a bunch of trips.

They laugh.

ALICE (CONT'D)

Maybe he just likes train rides.

JESSIE

And now you're here, at the cabin without him. Striking out on your own. Hunting your own buffalo. Why isn't he here? Everyone else in the world has come through here but your father. I mean, seeing as he has a summer house here, it's not like he can use accommodations as an excuse.

(gestures to cabin)

ALICE

No, I suppose not. He says he's waiting until after the election to visit the fair. Doesn't want to be seen using it for political advantage. Having your boss get shot and becoming President is enough political advantage for a lifetime. Don't forget, McKinley was shot at the Buffalo Fair. So, maybe, a bit soon for Presidents to be headed back to fairs.

JESSIE

(grimacing)

Ooooooh... yeah. Maybe you just tell him how nice it is. You can show him some of my photographs.

ALICE

Oh! Get a good one of his butter face!

EXT. MARATHON ROUTE - MILE 7 - DAY

Runners dropping out from dehydration, the hills, the heat, and from sucking up and swallowing all the car dust.

Hicks is being constantly attended to by his Coach and Trainer from their car. No water though. Trainer dabbing damp sponge onto Hicks' outstretched tongue.

Hicks grabs the sponge from Trainer's mouth and squeezes it above his mouth to release a few drops of water. Frustrated, Hicks throws the sponge at Trainer in the car.

INT. HAYES FIREFIGHTERS THEATRE - ON THE PIKE - DAY

Frank is sneaking through the back-stage of the theater.

Police show up on the other end of a gang-way and Frank jumps onto a rope with a bucket on it.

He quickly drops down and the bucket of water spills out onto the stage set-piece of a 6 story "burning" building (smoke and mirrors and lights).

He lands on the ground in front of a team of firefighter actors who were about to "put out" the fire.

The crowd applauds.

Frank runs off stage and out a door marked "Galveston Flood".

INT. GALVESTON FLOOD CONCESSION - ON THE PIKE - DAY

He finds he is now a giant in the middle of a "storm" walking across the miniature Gulf Coast stage scene.

OFF STAGE NARRATOR (O.S.)
... but that wasn't the worst of
it, no, then the poor citizens of
Galveston, Texas were assaulted by
forces of nature hitherto unseen in
this world...

Frank puts his arm over his head to protect his eyes from the wind from fans blowing stage rain in his eyes.

He stomps across the stage crushing miniature boats and destroying a scale bridge fighting against stage wind and rain and flashes of lightning.

The audience screams.

Flash of light as Frank exits another door.

EXT. WESTERN END OF THE PIKE - DAY

Frank is outside at the western end of the Pike looking all the way east down the busy thoroughfare crowded with people.

His hand over his eyes to adjust for the light change coming out of the dark theater. He looks right and sees the police turning the corner headed straight for him.

Frank runs in the opposite direction through the crowd into an exhibit. We see the sign "Boynton's Naval Exhibit."

EXT. NAVAL REENACTMENT - BATTLE OF MANILA BAY (SPANISH AMERICAN WAR) - DAY

Explosions in the sea blast around battling fleets of Spanish and American ships.

A ship is passing across the screen. Guns fire and then, a human head half the height of the boat rises out of the water on the side of the ship. It's Frank.

He exhales explosively and inhales desperate for air. He pulls his hair back off of his face and dips back into the water leaving his mouth and nose above water.

We see the miniature but realistic boats in a football field sized pool with rocky shores and model forts. A stadium of people watch from stands and help give scale to everything.

BOOM! The boat next to him fires again. Frank flinches.

NEWSBY (O.S.)
(sounding as if inside a
garbage can)
Hey! What are you doing out here?!
You're gonna get yourself killed!
Frank!? Is that you Frank?

Frank turns to look in the miniature boat. He sees some eyes through the portals and special viewing ports for the human controllers of the fleet of scale model ships.

FRANK
Newsby?!

NEWSBY
Good grief! Come up under the boat
in here with me!

INT. PILOTING CABIN OF MINIATURE USS OLYMPIA - DAY

JAMES NEWSBY backs up to the edge of the miniature boat just as Frank comes up out of the water. The two men are squeezed in face to face, their lower halves below the water.

NEWSBY

Now, what the hell's going on?
 (he looks out and sees
 police walking in the
 audience)
 Those cops for you? Want me to get
 you out of here!?

BOOM! A flash and explosion right outside the ship. Water splashes in.. Newsby squeezes an arm up past Frank's face and pulls some string triggers down.

BOOM! The Olympia fires.

FRANK

Good god that's loud! Yes! Yes, get
 me out of here! Please!

NEWSBY

Aye aye! Man the starboard cannons
 and we'll get you to safe harbor.
 FIRE!

FRANK

Ah! How do I.... I just...

NEWSBY

Yeah, you just, you have to... your
 arm... here, let me... yeah, right
 up there. Yeah. Yeah. Pull. Mmm
 hmmm, down. Yeah. Yup. Go.

BOOM! The Olympia fires

INT. BACKSTAGE AT NAVAL EXHIBIT - DAY

Dripping wet, Frank looks up to the daylight peaking through a lattice of lumber. A loud rumble roars overhead as screams of delight/fear zoom past.

Newsby stands top-half out of a hatch in the boat.

NEWSBY

Be careful, Frank!

FRANK

You be careful! It's madness out there! How does the battle end?

NEWSBY

You'll have to come back and pay to find out. Good luck!

FRANK

Thanks, James!
(after a beat)
Remember the Maine!

Frank's under the Scenic Railway roller coaster tracks. Another car zooms past him overhead.

He hears the CLICKING of where the cars rise up from the start and heads in that direction between the posts and beams. He looks up again. Sighs, and starts climbing up.

INT. SCENIC RAILWAY ROLLER COASTER TUNNEL - DAY

A 6 year old red headed girl, AMELIA, sits alone in the front seat of a Scenic Railway car that seats a dozen people.

She's gliding past murals of glaciers, Pompeii, islands. She has aviator goggles hanging from her neck. The ride turns and points her up a tunnel with bright daylight at the end.

She looks up to her right and sees Frank pull himself up from below to stand next to the tracks silhouetted by the light at the end of the tunnel behind him.

Frank's still soaking wet. Frank looks around. Not seeing a clear exit from his position, when the car arrives next to him, he steps in. He sits down next to the kid.

FRANK

Hi. I'm Frank.

AMELIA

Hello. I'm Amelia.

FRANK

I've never been on a roller coaster before. Is it scary? How old are you?

AMELIA

I'm six. I'm not supposed to be here 'cause it's too dangerous for girls but it's not scary.

FRANK

Well sounds like they don't know
how brave 6 year old girls can be.

Maybe it'll get scary soon. I heard
it's fun. I'm not supposed to be
here either.

Frank looks around anxiously.

AMELIA

Why are you all wet?

FRANK

Ahhh. Boy. Uh, jealousy? Bad
timing? Long story. I think we've
got time though, if you want to
hear about it?

AMELIA

Maybe this ride will dry you off.

FRANK

That'd be nice.

EXT. MARATHON ROUTE - MILE 8 - DAY

Fred running. Exhausted. Sweating. Covered in dust.

FRED

Ughhh... this isn't fair.

He passes exhausted runners on the side of the road. One
runner is kneeling beside another's lifeless body, blood
coming out of his mouth.

The body lurches up with a choke and more blood comes out of
his mouth. A HELPING RUNNER sees Fred and yells at him.

HELPING RUNNER

Hey! Hey! Keep going! Get help! If
you see anyone tell them to send
help back!

Fred is kind of side stepping along. Horrified.

FRED

Ok! Ok! I will.

HELPING RUNNER

Hurry!

Fred turns and picks up the pace a bit and lets out a loud painful moan.

FRED
Unnnnnrrrrnnnghhhh!

EXT. FAIRGROUNDS - BOAT - THE LAGOONS AND GRAND BASIN - DAY

Alice and Jessie are back with the larger entourage. They are cruising in a long gondola with a tent, lounging. Fair in the background. Gondolier singing softly in Italian.

JESSIE
This heat, right?

ALICE
Can you imagine running a 25 mile race in this to impress your fiancée? Also, why did they start the race in the afternoon?

JESSIE
He's not trying to impress me. He's trying to impress my father and my father's friends. And you were there when we met that James Sullivan right? That man is clearly sadistic.
I hope Frank's ok.

EXT. SCENIC RAILWAY ROLLER COASTER - DAY

Close up of Frank and Amelia going fast down a steep hill on the roller coaster.

Amelia is now wearing the aviator goggles she previously had hanging around her neck.

Frank has his arms up in the air and screams. Amelia is smiling, hands on the bar like she's piloting the coaster.

EXT. MARATHON ROUTE - MILE 9 - DAY

Fred is struggling to keep running.

He sees a repair truck in front of a farmhouse. There's an automobile parked in front of the barn up on a jack with some legs sticking out from underneath.

Lettering on the side of the truck reads "St. Louis Motor Carriage Co." A CAR MECHANIC has a tool box and is about to get in his truck when Fred yells at him and runs to his side.

FRED

Oh! Yoh! You there! Help!

CAR MECHANIC

Woh woh! You all right? What's wrong? You ok?

Fred is winded, he looks back to where the runner collapsed.

FLASH CUT TO:

The runner and the runner caring for him, look up for help.

BACK TO:

Fred looks at the he St. Louis City address on the side.

FRED

(between huffs)

Oh! Oh, nothing much. Just this heat! I was competing... in the marathon race... and... I can't go on anymore. Trying to get back. Wondering if you were headed anywhere near the Fair? Could I sit in the back there as a stowaway?

CAR MECHANIC

Well that'd be just fine. Not too comfy back there and I have to make a few stops on the way. Hop on in. Need some water?

We see the truck driving off and Fred is lying in the back of the truck with his feet dangling out the back.

EXT. SCENIC RAILWAY - DAY

Frank and Amelia are clicking back up a hill on the tracks. When the train car goes underneath the Water Chutes ride, Frank stands up.

FRANK

Well, here's my stop, Amelia. Lovely flying with you.

Frank climbs out of the car onto the platform edge between a guard wire and the moving train car. He waves at Amelia, who waves excitedly back.

EXT. WATER CHUTES RIDE - DAY

Frank is dangling forty feet in the air as he monkey-bar climbs down the underside of the chute's ramp.

A water chute boat clicks past overhead on its way up with excited riders. Moments later a boat rushes down overhead with riders screaming.

He gets close enough to the ground and drops as the boat hits the pool at the bottom and makes a huge splash.

Frank pokes his head out from under the ride. He sees an access point to the neighboring Cliff Dwellers concession.

He sees the police walking around the Water Chutes landing pool. He tucks back under the ride.

The machinery of a boat climbing the ramp CLICKS loudly. The clicking stops. He peeks out and sees the cops.

The boat starts its descent, WOOSHES past, and splashes down. Frank dashes out behind the big splash and scurries across the landscape to a rocky hill he launches over.

EXT. CLIFF DWELLERS CONCESSION - DAY

Frank hops down off the rocks onto the roof of a pueblo style building. Down to the next roof.

Down to a clearing where "Pueblo" dancers are performing and down a path that takes him into the indoor caves to the cliffs that overlook the main Pike.

He looks up and down the Pike for police.

Below, he sees stacks of Navajo blankets, pillows, and baskets next to a man who is set up with a chair and a sign. Frank jumps off the cliff and onto the blankets.

FRANK
(yelling as he jumps)
Geronimooooooooo!

When he lands we see a sign in front of the man in the chair:
"Geronimo. Apache Legend. Pictures: 25¢ Autographs: ~~25¢~~ 50¢"
Geronimo and his attendants watch Frank struggling to get up.

GERONIMO
Hey, Frank. How's your sister
doing?

FRANK
(getting to his feet)
Great! Thanks. We have another
house inspection tonight. If all
goes well...

Police whistles blow and officers charge to Frank and he runs
off down the Pike.

GERONIMO
(to himself)
Oh, me? I'm fine, thanks for
asking, Frank.
White people... pffft.
Who's next!?

A family approaches Geronimo. The family is smiling. Geronimo
is not. Attendant hands him photo and pen for autographing.

EXT. WATERING STATION AT MILE 11 OF MARATHON - DAY

James Sullivan has set himself up at the only watering
station along the marathon route.

Sullivan watches attendants pull buckets up out of the well
on site. They take buckets to a tent that faces the route.

Sullivan passing time. Checking watch. Arranging water
pitchers on the table. Going over books and notes.

He ladles some water for himself. He stops as he raises it to
his mouth. He examines it. It has a greenish brown hue and
has a lot of particulate.

He pours the water back. Wretches a little. Takes a flask out
of his jacket pocket and swigs off of that instead.

EXT. PIKE - DAY

Frank is running down the Pike as a dozen police chase him.

The Pike crowd is thick this time of day. Frank runs in and
out and around the people.

He squeezes through thick crowds by the Cairo and China
concessions past their barkers, camel rides, and belly
dancers.

As he squeezes out, he spots police officers spread out
across the width of the Pike coming from the east end.

He evades them by ducking into the Baby Incubator exhibit building he happened to be in front of.

INT. BABY INCUBATORS EXHIBIT - DAY

Frank bursts in through to the main hall with its 24 incubators filled with premature infants.

Nurses tending to the newborns on display look up at the commotion. Babies start to cry.

A stout male ADMIN ATTENDANT sternly marches towards Frank, shushing him quietly but aggressively. A couple of parents are behind the guardrail admiring their child with equal parts concerned fear and adoration.

Visitors are lined up at the rail looking into the incubators.

Frank starts to quickly tiptoe through the exhibit hall towards the back door.

FRANK
(whispers loudly)
Sorry! Sorry! Sorry!

The attendant is now also hurriedly tiptoeing in pursuit of Frank, but he has to get all the way around the rail, so Frank has a head start and sneaks out a door at the rear.

Soon the police burst in and are similarly hushed by the nurses and the administrator. They all point to the rear door and the police tiptoe fast in pursuit.

EXT. WATERING STATION AT MILE 11 OF MARATHON - DAY

ALBERT COREY, the French runner arrives and grabs a pitcher. He is in his late twenties with dark hair. Even darker hair when soaked in sweat.

SULLIVAN
Welcome! Congratulations, you're in the lead.

Corey lifts the pitcher to his mouth and chugs and chugs.

SULLIVAN (CONT'D)
(concerned)
I would... not... not too much.

Corey, dripping in sweat and caked with dust stuck to his body, looks Francis dead in the eye as he drinks the first pitcher and then a second.

SULLIVAN (CONT'D)
(speaks softly)
Oh... I wouldn't.

INT. PALAIS DU COSTUME - DAY

Frank bursts out through a door and into the history of fashion exhibits.

Small crowds of women admire the historical and contemporary fashions displayed on wax figures.

He runs through scenes in historical chronology. Starting through a Roman scene, past Napoleon and Josephine, past live models in contemporary fashions.

The police follow, disturbing the models and visitors. Articles of clothing are tossed in air.

Police falling into and apologizing to wax figures. Clothes landing on Frank and the Police.

Frank bursts through the front doors back out onto the Pike facing the Creation Exhibit.

EXT. PIKE - DAY

Frank looks up and down the Pike. Some police outside of the Baby Incubator exhibit see Frank and give chase.

Frank takes off east again.

He runs past centurions and togas in front of Rome, past kimonos and samurai of the Japan exhibit.

Frank dodges some police officers and pops into the Spectatorium concession.

INT. SPECTATORIUM - DAY

Frank runs through the Spectatorium where there are hundreds of coin operated machines for viewing Edison's Kinetoscope films.

MONTAGE: Thomas Edison Kinetoscope Movies showing action and fight scenes.

People with faces down into the viewing machines watching the film loops are too absorbed to notice Frank being chased through the Spectatorium by a group of police officers.

Frank cuts out a back door at the Spectatorium into the Mysterious Asia exhibit.

EXT. MYSTERIOUS ASIA EXHIBIT - DAY

Frank runs through Mysterious Asia and its replica landmarks and loses some police in the commercial district by hiding amongst street performers.

He exits Mysterious Asia and makes a break across the Pike into the Irish Village.

EXT. WATERING STATION AT MILE 11 OF MARATHON - DAY

Sullivan is leaning against a fence taking notes as the runners come in and out of the station.

There are dogs barking behind the fence. They run back and forth along the fence chasing anything that goes past.

Felix happily runs up to the watering station. Sullivan is impressed at Felix still smiling and doing well. He walks over to talk with him.

SULLIVAN

Hello there! Number three!
(checks clipboard)
Felix, is it?

FELIX

(pauses gulping)
Hola! Yes, Félix de la Caridad
Carvajal y Soto, tambien Andarin
por mis amigos.

SULLIVAN

I heard a Felix in there, so I'll
stick with that. Not too hot,
Felix?

FELIX

(between gulps)
No, not too hot. I'm used to the
hot. But, a nice breeze from ocean
would really help push me to the
end.

SULLIVAN
Terribly land locked here aren't
we? I miss the sea myself. Not too
hilly?

FELIX
(stopping mid-gulp)
No, not hot like hell.

SULLIVAN
No, uhmmm... hilly? (he pantomimes
up and down waves of hills with
hand)

FELIX
(between gulps)
I haven't tried the rides yet, I
just arrived lastday.

SULLIVAN
Right... well, drink up! Good
luck!

Sullivan turns and walks back to the fence.

Felix eyes Sullivan suspiciously as he gulps and then slams
down his empty pitcher.

FELIX
Gracias.

Felix continues to eye Sullivan suspiciously as he resumes
running. He gives a fake smile as Sullivan looks up from
making notes in his book when he passes by.

The dogs follow Felix along the fence and BARK.

EXT. AUSTRIAN ALPS - DAY

Soaring panoramic view of Alps mountain tops. Clouds in the
background.

Suddenly, a giant runs up a peak and hops over the ridge line
like hopping a fence.

The giant pauses hanging with his elbows hooked on the ridge-
line for a moment and looks down the mountain slope.

The giant is Frank. He lowers himself further and we only see
hands on the mountain ridge. Then those release and
disappear.

We turn around to see the Tyrollean Alps concession at the Fair with its castles and outdoor dining pavilion and fake Alpine mountain-scape scenery.

We see the mountains from the ground as police officers run through the beer gardens and up the mountain after Frank.

EXT. WATERING STATION AT MILE 11 OF MARATHON - DAY

Len and Jan approaching the watering station talking while they run. They are surviving the heat and hills. They're casually sightseeing on their run and speaking in Tswana.

JAN
(gesturing to the
countryside)
I love these rolling hills.

LEN
Yeah.

JAN
I mean, not so great when you're running up and down them, but they're pretty to look at. Cleveland's next to a huge great lake. I'm a little worried it'll be flatter there. Hope not. Look at all this fertile land.
(he kicks a chunk of healthy dirt off a ravine on the side of the road)
I'm thinking, with the money from this show, I could probably buy a little land just outside the city. Cleveland I mean.

LEN
Yeah, I had assumed Cleveland.

JAN
But near a train line, and start a little farm. If I get bored and need to go into the city. There you go. Hop on the train.

LEN
I hope Cleveland is everything you dream it to be, my friend. I also hope that the big lake you mentioned means it's cooler than this in the summer.

JAN

I think that is a thing, with the lake. Lake effect. Brings more snow in the winter too. It's crazy with this heat to think it's winter back home. What are the winters like in the South here?

LEN

I don't even know. Hopefully not too bad.

JAN

I know how the winters are in the South. Same as spring, summer and fall. Dangerous for people that look like us! Why are you even considering going?

LEN

I've done pretty well following the General around. Maybe I follow him one more time. I don't have family to go back to. I don't even know what the country will be called by the time I get back there. It's strange here, but it's fascinating. Aren't you glad you came?

JAN

I am. Say, speaking of strange.
(gestures ahead to
Sullivan)

They reach the water table as two race officials that Sullivan was talking to leave. Sullivan watches them grab water pitchers and drink from the fence he is leaning against. The dogs run back and forth behind the fence.

Len watches Sullivan with caution and suspicion.

SULLIVAN

You live up to your reputations!
You are strong runners.

JAN

We'll he is, I'm dying out here!

SULLIVAN

Don't be so modest, half the runners have dropped out already.
This event is not humane.

JAN

I can think of some things that
would make it more humane.

SULLIVAN

(appearing to have a
revelation)

Hmmm... I wonder... Perhaps your
formative years with restricted
access to water. Long-term benefits
of early purposeful dehydration.
Fascinating... Inferior, but,
superior. Paradoxical...

Len slams down a pitcher on the table. Sullivan continues
unprovoked.

SULLIVAN (CONT'D)

Fascinating. Fortunately there's
enough European runners ahead of
you both that I don't need to worry
about you as medal threats. That
would be... antithetical... to my
research.

LEN

(SLAMS empty water pitcher
again)

You!

(starts slowly)

Your fiction science. Your sham
"Anthropology days." This Fair!

(picking up speed and
anger)

This country! The Dutch! The Brits!
Europe! Why do you white people
need to denigrate the rest of the
world to make you feel better about
the terrible things you've done to
us?! That book you hold is
weaponized garbage! We're all
humans. Just human.

Len wipes water off his mouth on his shoulder without
breaking eye contact with Sullivan and plods back to the
middle of the road and starts running.

JAN

This water is terrible.

Jan runs off following Len.

Sullivan, looking back over the fence he's leaning against,
watches the three dogs running after and barking at Len.

Sullivan becomes aware of a gate in the fence under his arm. He plays with it a moment. Opening it further and further with his fingers.

He stops.

Then he swings his body around and pulls the gate wide open. The dogs run out after Jan and Len.

SULLIVAN
(to himself)
Just in case.

The dogs chase after Jan and Len. Jan and Len shout and scramble. The dogs fix on Len. Jan is shouting at them and kicking with his foot.

Len turns and runs off the road, the dogs follow him.

EXT. MAIN FAIRGROUNDS - ALONG REAR OF PIKE - DAY

Frank is off the mountain, running along the back edge of the Pike. The Grand Basin pool and cascades waterfall and exhibition palaces in the background.

CLOSE UP of steam locomotive starting up. Steam billowing. Wheels start to move. Whistle blows.

CUT BACK TO Frank runs faster.

CLOSE UP Back on the locomotive that is gathering more speed.

CUT BACK TO Frank is running faster and reaching out his hand in an open grasp.

CLOSE UP We pull around the front of the engine and pull back to reveal that this is a miniature locomotive. The scale is betrayed by the seemingly enormous human driver and passengers.

Frank catches up to the train, jumps, and grabs on to the back of an awning. He balances on a hitching post.

We rise up and see the Palace of Transportation in the distance. The train runs along the backside of the Pike and we see the back of the false peaks of the Alps that Frank dropped from.

EXT. MARATHON ROUTE - MILE 16 - DAY

Felix is running along steady and content when he's jolted by a stomach pain and grumbling. He steadies himself and continues running with his hand on his stomach.

BEGIN FLASHBACK - SERIES OF SHOTS:

- Felix eating peach he stole from Hicks' support car
- Water pitchers at the watering station.
- CLOSE UP of dirty water sloshing around in a pitcher.
- Sullivan pulling up water from the well with a devious smile on his face.

END FLASHBACK.

Felix with hand on stomach. He stops running and stretches a little. Pats his stomach as it grumbles a little more. He looks around and notices he's next to an apple orchard.

He puts his hands up and examines some apples. He picks one off the tree. He bends over and speaks to his stomach.

FELIX
You need food?

EXT. MAIN FAIRGROUNDS - PALACE OF TRANSPORTATION - DAY

Frank's train stops. The driver gets out and yells at Frank to get down. He hasn't gotten too far. He is near the Palace of Transportation.

As inconspicuous as possible, he passes the Palace of Transportation and spots a group of four police officers walking from the lagoon.

Frank heads towards a music performance on a bandstand in the garden between the Palace of Transportation and the Palace of Machinery.

He arrives as the marching band ends a song. A banner reading "John Phillips Sousa" hangs in front. Frank hangs in back.

The officers spread out around the bandstand. Frank gets a little nervous and slides under the railing onto the platform of the bandstand.

We follow Frank under and between the musicians and you can hear OW and HEYS and WHATs from the musicians.

We watch the band from the audience's perspective. The band members react, one by one, to Frank below them. They accidentally play individual notes from the "Meet me in St. Louis" song (not perfect but you can recognize it) as he moves across the band stand.

Frank slips off the other side of the bandstand.

Police WHISTLE BLOWS and Frank turns to see the Police chasing after him as he enters the side entrance of the Palace of Machinery.

EXT. MARATHON ROUTE - MILE 17 - DAY

Felix is standing under an apple tree at the orchard finishing eating an apple. He tosses it down and it lands on a pile of four other eaten apples.

He rubs his stomach. He bends over and speaks to his stomach.

FELIX
You happy now?

His stomach rumbles again and he folds over in pain. He looks around nervously, realizing what's about to happen.

BEGIN FLASHBACK - SERIES OF SHOTS:

- Felix on the camel dancing
- Felix drinking with the weight lifters
- Felix spotting a spot while eating peach he stole from Hicks' support car.
- Dirty water sloshing around in a pitcher.
- Sullivan holding a dirty well bucket with an evil grin on his face.
- An apple falling and landing on the pile of other apples.

END FLASHBACK.

Felix scrambles and looks around desperately.

FELIX (CONT'D)
 (groaning)
 Not happy!

He dashes off into the orchard running doubled over between the trees. He stops and hurriedly pulls his pants down and squats in front of a tree.

We look away, going up over the orchard trees. We see the Fair buildings and Ferris wheel not too far off in the distance.

FELIX (O.S.) (CONT'D)
 (scream of pain / relief)
 Arrrrrrgrahhhhhh!!!!!!!!!!!!!!

INT. PALACE OF MACHINERY BUILDING - FAIR - DAY

Frank runs into the Palace of Machinery building and evades police amongst the huge, operational industrial machines.

The equipment on display provides steam and electricity for the Fair and pumping the water to the waterways, fountains, and waterfalls. Huge cranes pass overhead on rails.

Frank hides between some huge generators. After the coast is clear he sneaks out and accidentally pulls a lever snagged on his belt loop. The generators wind down to a halt.

FLASH CUT TO:

Water on the cascades stop flowing. Crowds alongside MOAN in disappointment.

EXT. FRONT ENTRANCE OF PALACE OF MACHINERY - DAY

Frank runs out the gates of the Palace of Machinery.

A tour bus is driving by. Frank runs up and grabs hold, hanging on the underside of the elevated back seat.

We see some scenic views of the main fairgrounds, and some funny looks from fairgoers from Frank's vantage point hanging from the bus as it drives through the Fair.

EXT. ORCHARD ALONG MARATHON ROUTE - MILE 17 - DAY

Between bouts of diarrhea, delirious with pain and crouched against a tree, Felix closes his eyes and has a series of visions, going backwards in reverse chronologically:

BEGIN FLASHBACK - SERIES OF SHOTS OF FELIX:

- Dancing on camel
- Weightlifters throwing him in the air
- Sunrise on roof of Mississippi steamboat
- Playing with animals on boat to the U.S.
- Villagers cheering him on while running across Cuba
- Kids running with him on beach
- Running around the square with his kids helping him raise money
- Delivering mail
- Playing with his kids
- As a younger man with Delores taking his hand and getting off a trolley and walking with him
- That same younger man getting on a trolley and making eye contact with Delores
- Same younger man running after that same trolley and yelling for it and Delores telling the driver to stop
- As a boy looking out onto the ocean at sunrise crying
- As a boy at his sick mother's bedside
- His mother looks at him, holds his hand, and says "Felix, your joy is what has kept me going. I know one day it will keep those who love you going too. If you let it, and you follow it, it will keep you going. Keep going." She closes her eyes.

END MONTAGE

Back to Felix against the tree, his eyes closed. Motionless.

Soft CLANGING of a TROLLEY BELL and MUSIC and SINGING are heard in the distance.

Felix abruptly opens his eyes wide as a trolley drives past with music and people singing and hanging off the sides. We are watching the Trolley Song scene from Meet Me In St. Louis go by.

The trolley passes and all is quiet again. Felix is wide eyed and perplexed.

SERIES OF SHOTS:

- He smiles
- Rips part of his shirt sleeve off
- Rips another piece of shirt off
- Gets up
- Fastens his belt
- Stretches
- Does a little warm up dance
- Runs back through orchard
- Turns back onto the road
- Twists and runs backward for a bit.
- Felix smiles and turns back around and continues running the marathon.

EXT. MAIN FAIRGROUNDS - SUNKEN GARDENS - DAY

The tour bus Frank is hanging from stops to let a group of fairgoers in roller chairs go by. He's admiring the view down the lagoon towards the east cascades.

Frank turns to admire the other direction and in front of him at arm's length is a group of police officers in a circle listening to a Captain.

One of the policemen leans back from the circle and looks directly at Frank. Frank smiles. The bus takes off again.

The officer that was looking at him leans out more to watch Frank drive away.

Frank hears a police WHISTLE BLOW and sees the police pursuing him.

Frank drops from the bus and runs into the busy Sunken Gardens. He sprints across the gardens and back up to the road in front of the Palace of Mines and Metallurgy.

He spots a bicycle pedicab along the side of the gardens and hops on and pedals away.

The OPERATOR of the cab, who was just helping a FEMALE PASSENGER into the seat, turns around to mount the pedicab bike and it's gone.

Frank turns right at the US Government Building. He spies hands reaching out of the pedicab basket, fingers pointing at points of interest.

Frank grimaces as he realizes there's a passenger, but he shrugs it off and keeps going.

He huffs and puffs and pedals the bike up the hill to the Fine Arts Palace.

Nearing the top, he spots police officers walking down the middle of the street in the distance.

He pulls the pedicab over to the curb overlooking the cascades down to the grand basin.

He runs off along the Terrace of States statues headed towards Festival Hall.

EXT. MARATHON ROUTE - MILE 18 - DAY

Len is running from the dogs across a large field. He has acquired a stick that he uses to swing when they get too close. At the edge of the field are trees. He runs through them.

He jumps through some bushes and comes into a clearing with a bunch of chickens in it. There's a house up ahead. Len looks back and sees the dogs stop and bite at the chickens.

Len turns and looks up at the back of the white painted farmhouse for possible help when BAM! He is tackled and thrown down to the ground.

FARMER

(kneeling on Len's neck
and chest - hunched close
to Len's face)

Hoooo there! Hooooold it there!
What are you doing running up to my
house there, boy?!
(smacks Len)

Len is confused and terrified. His eyes are darting all over the place, then they focus in rage at the farmer: corn fed, sturdy white male in his twenties.

FARMER (CONT'D)

Come on now! Speak up! Speak!

The sounds of DOGS BARKING and RUNNING FOOTSTEPS APPROACHING are heard coming from off screen.

The farmer quickens up and searches off to the right when from off screen to the left dogs fly in and attack the farmer.

The farmer and the dogs now off of him, Len rolls over and pushes up onto his hands and knees. He puts his hand to his chest and gasps for air.

He turns his head and sees the dogs attacking the farmer. The farmer is SCREAMING.

Len struggles up to his feet and runs away, past the house and out to a road in the front of the house.

EXT. TERRACE OF STATES - FAIR - DAY

Frank runs along statues for each state that line the curve around the top of what is now Art Hill. He is running toward Festival Hall at the center of the terrace.

Frank barely dodges police who emerge at Festival Hall and runs out around the hall to the central cascades and runs down the hill beside them.

The water in the cascades is not flowing (Frank doesn't know that he turned them off). With the water off, he sees an opportunity to run across the cascades to the other side.

FLASH CUT TO:

TECHNICIANS at the Palace of Machinery push the lever back on to power the generators back on.

FLASH CUT TO:

The female passenger still sitting in the pedicab basket parked where Frank left it. Just sitting there looking out.

PEDICAB PASSENGER
(pointing)
Oh, the cascades are coming on!

CUT BACK TO:

Police upstream chasing Frank down the empty cascades are washed away by a deluge of water now pouring out the source on the side of Festival Hall.

Frank sees the water coming and cuts across the still dry cascades while he has the chance.

EXT. BOAT ON THE GRAND BASIN - DAY

Alice and Jessie and crew are lounging in their gondola.

We can see Frank running down and across the empty cascades in the background. The water barreling down towards him. He makes it across just in time.

As the water settles, you can see police stand and recover from the wash-out, then continue after Frank.

EXT. MARATHON ROUTE - MILES 11-22 - DAY

Hicks' late stage catch up.

COACH

Hugh! Hugh! There's the water station. Get out and get some water!

TRAINER

What we're not going to stop?

COACH

This isn't the subway! It's a race. He's probably sweat out about 10 gallons already. Get as much as you can! Purposeful dehydration my ass! More like attempted manslaughter.

TRAINER

(poised on the side of the car to jump)

Well at least slow down so I don't break my legs!

Trainer hops off and runs to the table with the water pitchers. He picks up one in each hand, puts them back down shaking his head and puts both arms out and scoops a number of pitchers in both hands then back to the car.

LATER:

Hicks passes Jan.

TRAINER (CONT'D)

Where's your buddy?

JAN

Dogs got him!

TRAINER
(to himself)
Of course they did. There's goddamn
dogs on this goddamn course.

COACH
Don't tell Hicks. He hates dogs.

HICKS
Call the dogs! End this. Here
doggies! Here boys!

TRAINER
Should we be...?

COACH
He's fine.

LATER:

Hicks passes Len.

COACH (CONT'D)
Hoh! Your friend thought you were
dog food!

TRAINER
How'd you escape?!

LEN
Farmer helped. That maniac Sullivan
set dogs on us back at the water
station! Opened the gate as we ran
by!

TRAINER
Are you serious?!
(to Coach)
This guy's insane!

COACH
My god.

HICKS
Just... just shoot me. Someone just
shoot me.

COACH
You got this, Hicks!

LATER:

Hicks passes Dimitrios Veloulis.

DIMITRIOS

Hoh ho!!! Boston!!! You bring the
rest of my Greeks with you? There
were nine of us at the start!

Hicks doesn't acknowledge Dimitrios as he overtakes him.

HICKS

(repeating softly)

There were no survivors. There were
no survivors. There were no
survivors.

DIMITRIOS

Peculiar fellow.

LATER:

Hicks passes ARTHUR NEWTON. Newton is getting weak. Hicks is
having a mild breakdown as he passes Newton, his arms
flailing.

HICKS

I can't do it. I can't do it!

COACH

Give him the brandy and an egg
white!

Trainer grabs a bottle of brandy and runs it up to Hicks who
swigs it and hisses. He pours the egg white into his open
mouth and gags just a little, and then takes another swig of
the brandy.

LATER:

Hicks passes Albert Corey for the lead.

COACH (CONT'D)

Hicks! You're in first! You got
three more miles in you?

HICKS

(delirious)

Well, I came all the way the hell
out here.

(panting)

Might as well.

EXT. JERUSALEM EXHIBIT - FAIR - DAY

Frank runs through the Jerusalem exhibit.

SERIES OF SHOTS:

- Through Jaffa gate
- Past wailing wall
- Through market streets, and narrow passages
- Out the west entrance

EXT. MARATHON ROUTE - MILE 21 - DAY

Felix is running. Showing some fatigue. Trademark Felix smile is gone.

He comes upon a large family set up along the sidelines to cheer on the runners.

The children run up beside Felix. He turns around and runs backwards for a bit and dances and laughs with them.

He turns back around again. Smile returned.

EXT. JAPAN EXHIBIT - DAY

Frank runs through the Japanese gardens.

SERIES OF SHOTS:

- Past costumed women in kimonos
- By the tea house
- Over bridges

EXT. MARATHON ROUTE - MILE 23 - DAY

Tom Hicks is exhausted. He trudges slowly up a hill across and off the screen.

Coach and Trainer follow slowly into frame sitting comfortably in their car. The car suddenly stops. Coach and Trainer stand and look ahead. They remain for a long moment.

HICKS
(off screen death moan)
UUUUUnnnnnngghhhhhhhhhhhhhhh!

TRAINER
(after a beat)
You can do it!

EXT. FERRIS WHEEL - DAY

Frank runs past the "Observation Wheel" and the throngs of people in line and at attractions around the base.

Looking up as he passes, he almost runs into a puddle, dodging it none too gracefully at the last second.

INT. AUTOMOBILE - FAIR - DAY

Jessie and Alice driving back to the Olympic Athletic Field.

They pass the Ferris wheel.

They admire the huge floral clock at the Palace of Agriculture.

Jessie looks in her purse for her pocket watch. She checks it against the flower clock.

The girls all look out the other side. Jessie looks down to adjust her watch to 5:30.

At that moment, in the background, Frank runs on screen, down stairs, into the clock flowers, and hops on and slides down the minute hand dropping off below the number 6. Back on the path he runs off screen.

Jessie looks out the car again to where Frank just was, missing him altogether. She looks away just as a bunch of police run onto screen in the background chasing Frank from above and below the clock.

EXT. ROAD FROM FAIRGROUNDS TO OLYMPIC ATHLETIC FIELD - DAY

Frank turns onto the middle of "Olympian Way" road. He smiles as he sees the stadium. A black truck pulls up next to him. Fred Rolls is sitting in the back. They are side by side for a moment.

Frank does a double take when he sees who is on the truck. The truck pulls ahead of Frank who slows at seeing Fred.

Fred bangs on the truck wall to stop. Fred gets off and Frank stops running.

They stare each other down in the center of the dusty road.

Frank is exhausted. Fred is fresh. They stand motionless. The truck's old timey ENGINE IDLING in the background.

A police car speeds onto the street in the distance behind Frank. WHISTLES BLOWING. Frank glances over his shoulder at the police. Frank leans and searches past Fred. The stadium is very close. Fred turns see the stadium.

Fred realizes what's going on with Frank and the police.

Frank realizes what's going on with Fred and the truck.

Fred turns and takes off towards the stadium. Frank runs after Fred and away from Police.

The repair truck honks its horn as Fred runs past. Fred waves without looking back.

The police chase Frank and honk their horn as they pass Fred's truck.

EXT. ROAD FROM FAIRGROUNDS TO OLYMPIC ATHLETIC FIELD - DAY

Fred runs past Hicks who staggers slowly with his Coach and Trainer in their car next to him.

Hicks is devastated at Fred passing him. He stops and drops to his knees. The Coach and Trainer stop the car and get out to help Hicks.

Moments later, Frank passes and yells out to Hicks and Crew:

FRANK

He just got out of a truck! He's cheating! Keep going!

COACH

You hear that, Tom! He's not in the race! You're still in first! But others might be coming soon! Come on Tom!

HICKS

(still on his knees)
I can't. I can't. I stopped. Now I can't start again.

Hicks' Trainer and Coach look at each other. The Coach nods to the Trainer. The Trainer goes to the car and gets the package with the strychnine.

The Trainer is upset as he fills the syringe, but is resolute knowing they are so close, and they just need a little more to get to the end.

The Trainer injects Hicks in the neck and tries to encourage him. He lightly smacks his face a few times.

The Coach reaches in his back pocket and pulls out the brandy flask. He tilts Hicks' head back and pours the remaining drops of brandy into Hicks' slack mouth.

BOOZE SAMARITAN
(from side of road -
holding a bottle)
I've got a touch more here if you
need it!

COACH
(leaves Hicks with Trainer
and runs to side of road)
Bless you sir!

BOOZE SAMARITAN
(hands Coach the bottle)
Never leave home without it!

Coach runs back to Hicks. He and Trainer lift Hicks to his feet. The strychnine's stimulative effects are kicking in. Hicks' eyes are wide and fixed on the stadium ahead.

Hicks takes the bottle from the Coach, takes a swig, hands it back and starts slogging forward.

EXT. OUTSIDE OLYMPIC ATHLETIC FIELD - DAY

Fred turns off the road and runs through the ornamental iron gates at the entrance to the Olympic field and stadium.

We watch from the outside as he enters.

We stay outside the gates. We lose sight of him in the stadium but we start to hear a few CHEERS that grow into more and more CHEERS.

Frank runs into frame and stops short at the gate and looks in as the crowd is cheering Fred.

We see inside the stadium from Franks vantage point by the gate. Fred's arms are raised up in victory. Frank sees police inside the gates and around the field.

Crowd is cheering loudly. Fred runs across the finish line. People start to gather around him.

EXT. OLYMPIC ATHLETIC FIELD - DAY

The police are distracted by Fred's entry and cheering and Frank slips past undetected.

He spots Alice and Jessie in the audience looking at each other with mutual disdain for the situation.

Alice starts down from the stands to give Fred the victory wreath as she was asked to do for the winner as guest of honor.

Frank skirts along the track. He comes upon two Olympic officials in jackets with insignia talking to each other.

OFFICIAL ONE

Not a world record, but not bad for this heat and course.

OFFICIAL TWO

Doesn't look sweaty or out of breath or anything. Ah, youth.

FRANK

(seeing opportunity -
steps up to the two
officials)

He's not tired because he just got off the back of an automobile! He's cheated. I saw him and can tell you the company whose truck it was! You have to stop him!

OFFICIAL ONE

What's this!? Say again!

We see Frank talking to the officials from a distance. The officials have waved to some other officials. They hurry over to each other.

Alice is standing next to Fred and a group of Olympic officials and dignitaries on the track. They hand Alice a wreath to put on Fred.

OFFICIAL THREE
(stepping in between Alice
and Fred)
Just a moment, Miss Roosevelt.

Official Three walks up to the other officials. They put their heads together and discuss in whispers. Alice is left holding the wreath. Nods of agreement from the officials.

EXT. STANDS - DAY

Official Three walks over to Alice and escorts her back to the stands.

OFFICIAL THREE
(taking Alice's arm in
his)
Terribly sorry Ma'am. This man is
not who he claims to be.

ALICE
Well, I could have told you that,
but to what are you referencing in
this particular case?

EXT. TRACK - DAY

The other officials swarm around Fred. Fred sees Frank in the field standing next to Official Two. Fred realizes what's going on.

FRED
Woh, woh! Ok, you got me. I was
joking! I'm sorry! I was kidding!
Let me explain! What'd that guy
over there tell you?! Did you know
he's wanted for murder!? Look the
police are here for him!

The police from the car are walking into the stadium.

From a distance we see Official Three explaining things to Alice as they walk back to the stands.

We see Alice talking to Jessie back at their seats from Frank's vantage point out in the field. Then we cut to their conversation.

EXT. OLYMPIC STANDS - DAY

JESSIE
Are you serious?

ALICE
Your Fred's a fraud.

JESSIE
I... I can't believe... I mean, I
can believe he would do this. 100
percent. I just, can't believe this
is happening to me. This is just...
wonderful!

Jessie starts to laugh and Alice starts to laugh with her.

ALICE
Talk about a disappointment right?

JESSIE
Oh, gosh, those are his parents
over there.

FLASH CUT TO:

Fred's MOTHER and FATHER are standing in the stands near the crowd of race officials and looking confused and upset.

CUT BACK TO:

JESSIE (CONT'D)
He drove an automobile?

ALICE
They said he got a ride *in* an
automobile.

JESSIE
(still laughing)
Ah. Still funny.

Jessie sees Frank out in the field. Frank waves and points a hand in Fred's direction, shrugs a "who knew?" gesture. Jessie smiles. Then she sees policemen running up behind Frank. She points and at the same second the police give Frank a running tackle down to the ground.

JESSIE (CONT'D)
Frank!

Jessie starts to run out to Frank.

EXT. OLYMPIC ATHLETIC FIELD - DAY

William arrives on the Athletic Field, driven in a car by Officer Doyle. Alfred Laws tied up in the back seat.

William gets out of the car and heads to Frank and the police officers. The police have pulled Frank to his feet and have his hands handcuffed behind his back. Jessie runs to them.

JESSIE
(looking at the car)
Father! Is that...?

WILLIAM
We got him.

FRANK
I didn't do it!

JESSIE
Frank! No! They have Alfred Laws!

FLASH CUT TO:

Laws tied up and battered in the car.

CUT BACK TO:

FRANK
You told him! Oh, thank the lord!
Ha haaaaa! Wooh!

ALICE
I told you I would! I told him
right after you ran off!

BEGIN FLASHBACK:

- Beginning of the marathon race. Starting gun sounds and Frank takes off.
- From a distance we see: William approaching Jessie near the concession stand. Jessie explaining.
- William listening and writing information in his book. Embracing his daughter and then walking away.
- William watching Frank get on the trolley.
- William picking up the receiver in the call box, but we see more of the scene this time. It is revealed that William was calling the station to report Alfred Laws.

WILLIAM

(speaking into phone)

Yes, this is Chief of Detectives
Desmond. I'm at the Olympic
Athletic Field and need an
automobile. That's correct. Fine.
Also, I need another warrant drawn
up for a suspect in the shooting at
the Temple of Mirth. Alfred Laws.
Correct. L-A-W-S. And any address
we have for that name...

END FLASHBACK.

WILLIAM (CONT'D)

He confessed.

FRANK

Well then what was I being chased
all over for?!

WILLIAM

Well, we had to find him first, *and*
you were our primary suspect, *and*
you were fleeing and resisting
arrest. Over and over again from
what I understand.

FRANK

Yes, it was exhausting.

WILLIAM

They should give you a medal.
(unlocking Frank's
handcuffs)
I think you have an appointment to
keep.

FRANK

(looking confused at
William and then looking
for a clock)
Am I free to go?! What time is it?!

WILLIAM

Just about six. I can give you a
lift.
(to the larger group)
Speaking of medals, has the race
finished? How'd Fred do?

Jessie grimaces.

JESSIE
Oh, he's finished.

EXT. MARATHON ROUTE - MILE 25 - DAY

Hicks collapses again. His Coach and Trainer run to his side.

COACH
Give him another shot!

TRAINER
This is the last one! You hear! I
don't want to kill him.

HICKS
Give it to me! Kill me. Ughhhh

Trainer gives him another shot in the neck. Coach sponges some water on his head and face and into his mouth. And gives him a container of water.

COACH
You're so close! Hicks! You can see
the goddam finish line! But you
can't give up! You have to get your
body across that finish line!

HICKS
(mumbling disobedience)
You get that body across that
finish line...

Coach looking at Trainer. Cocks his head and shrugs his shoulders in a "why not?" manner.

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

Hick's crosses into the Athletic Field being supported, and basically carried, by his Coach and Trainer.

Hicks drags and moves his feet to the best of his ability. He looks like death.

The crowd's attention is slowly brought to Hicks' presence. They applaud and cheer, not as loud as they did for Fred.

His Coach and Trainer carry him along the track towards the finish line.

COACH AND TRAINER
Doctor! We need a doctor! Medic!

FREEZE FRAME as the trio crawl across the finish line.

SUPERIMPOSE: Thomas Hicks - United States - First Place -
3:28:53

The crowd applauds again, a little less enthusiastic and frankly a little confused and concerned that he's being carried. They lay Hicks down on the ground.

COACH AND TRAINER (CONT'D)
Can we get a doctor here?!

COACH
You did it Tom! If you can hear me
in there, you did it! You won!

Doctors show up and kneel down to attend to Hicks.

EXT. STANDS - DAY

Alice in the stands being counseled by an Olympic Official.

ALICE
Are all the marathons typically so
dramatic?

OFFICIAL
There's only been two others.
Neither as... eventful as this one.
Forgive us for the chaos. When
Hicks here comes to, and we have
second and third place finishers we
can proceed with the award
ceremony.

ALICE
(looking down at Hicks)
I hope he's ok. Do his trainers get
medals too, for their
contributions?

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

Albert Corey running into the Athletic Field and FREEZE FRAME
as he crosses the finish line.

SUPERIMPOSE: Albert Corey - United States* - Second Place -
3:34:52

SUPERIMPOSE: *Actually French, but clerical error, oh well.

Alice and crowd in the stands clapping.

EXT. STANDS - DAY

Alice smiles and waves at Jessie and Frank in the field.

EXT. TRACK - DAY

Hicks still passed out. People blowing fans on him. Sponging his face and body. Trainer and Coach at his side.

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

FREEZE FRAME as Arthur Newton crosses the finish line.

SUPERIMPOSE: Arthur Newton - United States - Third Place -
3:47:33

EXT. STANDS - DAY

Alice and Jessie and Frank sitting and talking in stands. William and David Francis talking and smiling. They all clap for Newton but only turn and clap for a brief moment. The crowd has started to thin by this point.

William exits and waves Jessie and Frank to follow. Alice hugs Jessie and waves to Frank. They leave Alice in David Francis' company.

ALICE
Good luck, Frank! See you all
tonight I hope!

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

FREEZE FRAME as Felix crosses the finish line, smiling.

SUPERIMPOSE: Felix Andarín Carvajal - Cuba - Fourth Place -
Time Unknown

EXT. TRACK - DAY

James Sullivan is at the stadium now. He stands over Hicks, taking notes in his book.

Sullivan looks up with shock when he sees Felix stroll in strong. He checks his pocket watch and writes in his book.

Felix stops as he passes Sullivan and does a little jig.

His shirt is torn in tassels and he tips his hat to Sullivan. The hat is soaked in sweat and some of it flings onto Sullivans face.

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

FREEZE FRAME as Dimitrios Veloulis crosses the finish line, smiling.

SUPERIMPOSE: Dimitrios Veloulis - Greece - Fifth Place - Time Unknown

Dimitrios stops after the finish line. He is near collapsing. Bends over and takes some deep breaths. He raises up halfway and puts his hands on hips and takes some deep breaths.

DIMITRIOS

Oh god. Phooooo... Oh god. Pheww.

He sees Hicks laid out on the ground, surrounded by doctors.

DIMITRIOS (CONT'D)

(grimaces)

Oh god.

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

FREEZE FRAME as Len crosses the finish line. Defiant. Proud.

SUPERIMPOSE: Len Taunyane - Republic of South Africa - Ninth Place - Time Unknown

EXT. TRACK - DAY

Len crosses and slows. Sullivan is on the side of the track taking notes. Len speed-walks past Sullivan and smacks his book down to the ground and keeps walking.

EXT. OLYMPIC ATHLETIC FIELD - MILE 25 - DAY

FREEZE FRAME as Jan crosses the finish line, exhausted, shocked, and happy.

SUPERIMPOSE: Jan Mashiani - Republic of South Africa - 12th Place - Time Unknown

Len is by the side of the track cheering as Jan finishes. Jan slows down to a slight jog and passes Sullivan. Sullivan reels in and protects his book giving Jan a dirty look.

Sullivan opens his book and writes in it more. Then, suddenly, Len smacks Sullivan's book down again as he chases after Jan.

EXT. STANDS AT THE OLYMPIC ATHLETIC FIELD - DAY

Hicks is finally revived.

OFFICIAL THREE

Hicks is coming to now, Ms.
Roosevelt. We can proceed with the
medal ceremony now.

The official takes Alice's arm and walks with her from the stands toward the medal ceremony.

ALICE

Oh good. It's been over an hour, I
was about to ring up the morgue.
For myself. I feared I was dying of
boredom.

OFFICIAL THREE

He still looks rough. Apparently he
lost eight pounds over the course
of the race.

ALICE

That Sullivan should be charged
with attempted murder. And that
man's coach and trainer should be
charged with assisted suicide.
Sorry, the heat makes me
prosecutorial.

EXT. TRACK - DAY

Hicks stands on a short pedestal. His Coach and Trainer
behind him with hands up in case he falls. Corey and Newton
have their silver and bronze medals, and stand at his sides.

TRAINER

I hope he lives to see his medal.

COACH

He's fine. He's fine.

Alice lays the wreath on his head and presents a box with the
gold medal. He thanks Alice and takes the medal.

He struggles to raise it up. Coach and Trainer push his arm
up from below and the medal goes up triumphantly.

EXT. POLICE CAR - DAY

Officer Doyle drives William, Jessie, Frank, and Alfred Laws.

Laws is in the seat the suspect at the beginning of the film was in. Frank is awkwardly sandwiched between Laws and William.

Jessie in the front next to Doyle who awkwardly smiles at her before being slapped on the back of the head by William.

EXT. OUTSIDE FAIR - DAY

The group drive through the fairgrounds between the Pike and the palaces. They pass the main entrance.

EXT. OUTSIDE POLICE STATION - DAY

They stop and officers retrieve Laws from the car.

EXT. OUTSIDE FRANK'S APARTMENT BUILDING - DAY

They park on the street. Two inspectors from the home, MR. STIFEL and MISS JAMIESON, are talking to Frau Herzog.

We see greetings and introductions from a distance.

INT. STAIRS OF FRANK'S APARTMENT BUILDING - DAY

Frank leads the inspectors up the external rear stairs to the second floor where they continue up a steep and narrow internal stair to the third floor. William, Jessie, and Frau Herzog follow. Lots of FOOTSTEPS.

FRANK

Real steep here. Nearly there. I
should warn you, I haven't been
home for a while and I wasn't able
to clean.

INT. FRANK'S APARTMENT - SITTING ROOM - DAY

We see the door open from the inside and Frank enters. He looks around and isn't too upset by the state of things.

He welcomes everyone in. They all look around as they enter.

They've entered into the sitting room in the middle of Frank's small apartment.

MISS JAMIESON

Well this looks just lovely.

MR. STIFEL

You've made a lot of improvements here, Frank.

There's a sofa and a chair. Along one wall is a bookshelf with a few books on it. Some obviously for kids.

Some small portrait's of Franks parents hang on the wall by the door. A map of St. Louis unframed, pinned to a wall.

FRANK

Not much of a tour to give. Once you're in you've about seen the whole place. There's a little kitchen around there, and I set up the bedroom for Dora behind that curtain there. I have a mattress out here under the sofa.

Mr. Stifel pokes his head into the small kitchen.

Miss Jamieson pulls the curtain back to reveal the bedroom. A twin bed with a pink floral bed spread with some dolls and pillows. A desk with some papers and writing utensils. A rocking chair by the window.

JESSIE

Oh Frank, it's adorable! I think you have another job as a decorator in your future.

WILLIAM

Speaking of jobs, I've offered Frank an apprenticeship position on the force. He's proved himself very resourceful, and trustworthy. We could use someone like him. His hours and pay would be improved and more stable.

MISS JAMIESON

Your personal reference and support go a long way Detective Desmond. Frank, I've read your file and from everything I've seen and everyone I've spoken to I can't find any indication that Dora would be better off at the home than here with you. Mr. Stifel?

MR. STIFEL

I agree with Miss Jamieson. I'm confident you and Dora will thrive together again. You're a fine young man and you've developed a great support group here.

(gestures to Frau Herzog
and William and Jessie)

It takes a village as they say.

Frank looks to Frau Herzog and gives two thumbs up and then puts his hands together towards the heavens.

FRAU HERZOG

(giggling in German and
softly clapping hands)

Gut gut gut. Sehr gut. Sehr gut.

There's a KNOCK on the door frame. McShane stands at the door. The small apartment makes him appear even bigger.

MCSHANE

I came to give Frank another character reference, but it sounds like he might not need it. But if it helps his case, I am willing to babysit.

MISS JAMIESON

Well that seals the deal then. Frank you are more than welcome to pick Dora up from the home whenever you'd like. I'd recommend now as how she is already packed and pacing around the front door.

FRANK

Thank you, Miss Jamieson, Mr. Stifel. I do appreciate everything you've done for Dora and me over the years. All of you. I literally couldn't be here without you.

MCSHANE

Meh, I bet you would have been alright.

EXT. HOME FOR GIRLS - SUNSET

McShane sits on the driver's bench of his wagon out in the street and looks up at the door.

The Girl's Home door opens and Frank and Dora are in it.

Frank shakes Miss Jamieson's and Mr. Stifel's hands. Dora gives miss Jamieson a hug and shakes Mr. Stifel's hand. Some girls come and give Dora hugs.

They walk out and turn and say goodbyes and thank yous. Frank is carrying a small suitcase.

FRANK
(lifts the suitcase)
You don't have a lot of stuff.

DORA
Well, maybe you should have bought
me more stuff. I don't have a job.

FRANK
Maybe now you can have one of mine!

DORA
My job is school!

FRANK
Fine.

DORA
I can make cakes, can that be my
job too?

FRANK
Two jobs already. You're growing up
to be a real Sigel.

Dora runs and jumps up to the wagon bench and hugs McShane.

Frank puts Dora's little suitcase on the back of the big empty wagon and gets on the bench.

Frank leans forward over the front of the wagon and smacks the horse on its rear and shouts "heeyah!" Nothing happens.

MCSHANE
That's no way to treat a horse,
Frank.

They ride off. We see the three of them on the bench, Dora leans her head on Frank.

INT. TROLLEY - SUNSET

Trolley ride back to Hicks' hotel.

Hicks between his Coach and Trainer. He is asleep with his head on the Trainer's shoulder.

The Coach is examining the medal.

The Trainer is wearing the wreath on his head and pats Hicks on the head as he sleeps.

EXT. FAIRGROUNDS - DUSK

The sun starts to disappear behind the Fairgrounds as seen from the top of the Ferris wheel.

Shots from the ground of the palaces and lagoons at sunset.

Shots of the Pike, attractions, people as evening descends.

EXT. PIKE - NIGHT

William and Jessie walk into the dance hall arm in arm.

INT. DANCE HALL - NIGHT

Alice, Felix, Jan, Len, Hicks' Coach and Trainer, other marathon runners, and the weightlifters are all standing and socializing by the bar.

A pianist is playing on the stage.

William and Jessie approach the crowd and Alice cheers and embraces Jessie.

Frank, McShane, and Dora enter. Dora is wide eyed. Jessie hurries over to greet them.

FRANK

Dora, this is Jessie. The girl I was told you about. I'd be in jail right now if it wasn't for her.

DORA

Pleased to meet you, Jessie.

Jessie bends down and hugs Dora. William sidles over.

FRANK

And this is Jessie's father, William Desmond. He's the Chief of Detectives and was trying to put me in jail all day. I think he's my boss now. Don't say anything bad.

WILLIAM

Pleased to make your acquaintance,
Dora. I've heard a lot about you
today. Happy to be back with Frank
are you?

DORA

Yes! And to be at the Fair!

JESSIE

Dora, this is Alice Roosevelt. The
President's daughter.

DORA

A real princess! A pleasure to meet
you, Miss Roosevelt.
(she curtsies)

ALICE

The pleasure is all mine, Miss
Sigel. How old are you, dear?

DORA

11, Miss.
(to Frank)
Is this what you do everyday!?

FRANK

Yup.

JESSIE

(to Frank)
Did you really take her straight
from the Home to a dance hall?

FRANK

Yup.

David Francis enters with a couple of attendants.

The crowd CHEERS. Francis waves to the group. William,
Jessie, and Alice greet him.

ALICE

You're not going to call my dad are
you, Francis?

FRANCIS

Not tonight Ms. Roosevelt.
(whispers to Alice)
But maybe later for a job.
(winks - speaking loud
now)

(MORE)

FRANCIS (CONT'D)
No, tonight we celebrate justice,
and perseverance!

Crowd CHEERS.

FRANCIS (CONT'D)
And where is our marathon winner!?

COACH
(points to Hicks' medal
pinned to his jacket)
I'm his Coach, sir! He's enjoying
some much needed rest!

CUT TO Hicks sleeping like a war casualty on his hotel bed.

FRANCIS
Well deserved! To Thomas Hicks
then! And to all the survivors and
victims of today's atrocities!

Crowd CHEERS and lift their drinks.

FRANCIS (CONT'D)
Some of you were here last night
and witnessed a most unfortunate
and deplorable act. A man was shot
outside this hall in the middle of
the Pike. The perpetrator has been
apprehended by Mr. William Desmond
here who says he cooperated and
confessed with barely any struggle.

William holds his index finger and thumb close together and
mouths the words "just a little bit."

FRANCIS (CONT'D)
Well, some good news: the victim of
that shooting, Ferdinand Akoun,
survived the attack and is
recuperating in the hospital!

Group CHEERS and lift their drinks.

James Sullivan walks in and most of the group erupts in
BOOS!. "No drinks for him!" "Boo!" "Get him out of here!"
"Psychopath!" Sullivan turns, shocked and angry, and leaves.

FRANCIS (CONT'D)
Woh. Ok, calm down. Calm down. My
fault. My fault. Sorry! I invited
him here to tell you that Fred
Rolls has been banned from the
Olympics, for life!
(MORE)

FRANCIS (CONT'D)

But I guess I can do that just as well. I guess I did just do that just as well. He's banned!

Group CHEERS!

FRANCIS (CONT'D)

That's it! Congratulations everyone! Enjoy your evening, and enjoy the Fair! Drinks are on the Exposition Company tonight!

Group CHEERS extra loud!

FRANCIS (CONT'D)

He is kind of the worst though, isn't he? I get that.

LATER:

Alice approaches Felix.

ALICE

(extending her hand)

Hello, Felix. I'm Alice Roosevelt.

FELIX

Felix Andarín Carvajal. An honor to meet you. You are the daughter of the President. Such an honor.

ALICE

The weightlifters were telling me your story, Felix. Congratulations on your accomplishments, both today and in just getting here. If you would accept, my family would be DELIGHTED to pay for your return voyage. Hopefully it will be a bit more direct. I'm sure your wife and children are dying to see you.

FELIX

Thank you, Miss Roosevelt. It has been an adventure. I cannot wait to see my family again. We just had a baby before I left. I look forward to telling them all about America.

ALICE

Well, congratulations on your baby! You know, my father spent some time in Cuba...

LATER:

A band has taken the stage and are warming up.

Jesse drags Frank to the dance floor.

Jessie reaches in her bag and hands him the picture she took of him leaning on a broom, in the spot they are standing now, back when it was under construction.

FRANK

Is this a weird way of asking me to sweep something up?

JESSIE

I think you deserve a day off.

FRANK

Thanks. Today was my day off work.

JESSIE

Oh, I'm so sorry.

FRANK

Not a bad day at the Fair. Got to sleep in a little too.

The music starts up. Frank takes Jessie's hands.

FRANK (CONT'D)

Probably a bad time to tell you I don't know how to dance.

(grimaces)

I had so much time to learn too...

JESSIE

You're kidding.

FRANK

I'm kidding.

They dance. Finally.

McShane takes Dora to the floor and they dance.

EXT. PIKE - NIGHT

Jan and Len walking and talking in English along the Pike:

JAN

... and I like dogs!

LEN

Not me. I think he could smell the fear and that's why he picked me.

JAN

Dogs pick the slower, easier prey.

LEN

Uhm... I ran a marathon plus an additional mile or so and still finished ahead of you.

JAN

Well I didn't have inspiration like you did to run faster.

LEN

It was a nice looking farm.

JAN

Pretty shitty farmer though.

EXT. FAIRGROUNDS - NIGHT

Walking along the water and palaces around the Grand Basin.

LEN

... I'm through with fairs and pretending to fight. I can't go on with General Cronje.

JAN

So what are you thinking?

LEN

Well they have a Presidential election coming up...

JAN

Oh, yeah, you're going to put your hat in that race? Against Roosevelt? You think they're going to elect a black man here? Keep trying. Maybe in 100 years.

LEN

Well, in that case, you'll probably be needing somebody to run your farm for you?

JAN

Get out! You want to go to Cleveland?

(MORE)

JAN (CONT'D)

I mean the city sells itself so I'm not that surprised... You know running a farm isn't... running on a farm, right? It's more lifting and fixing and planning and strategy stuff.

LEN

(joking)

Ohhhhhhh. Well, I'm still in if you'll have me.

JAN

Of course! You're like my brother.

LEN

Fake city, fighting in a fake war, feeling like a fake person... I just want something real.

JAN

Nothing more real than farming, my friend! That's as real as it gets. Get you down to earth and down in the earth.

LEN

Cleveland: bloom where you're planted.

JAN

That's their motto.

(chuckles)

I did hear Southern food is good.

LEN

Are you trying to change my mind? What's Cleveland got for food?

JAN

Stuffed cabbage.

LEN

We should grow cabbage then.

JAN

Now that's the kind of business thinking I'm looking for!

The Fair lights start to come on. Fairgoers CHEER.

Jan and Len walk over to the waters edge for a better view. They stand behind a group of people by the edge of the water.

It's the group and scene from the end of Meet Me In St. Louis where Judy Garland and family are overly excited about the Fair. Jan and Len admire the lights in the shot behind them.

MOM

There's never been anything like it
in the whole world.

BIG SISTER

We don't have to come here in a
train or stay in a hotel. It's
right in our hometown.

LITTLE SISTER

Grandpa, they'll never tear it down
will they?

GRANDPA

Well, they'd better not.

JUDY GARLAND

I can't believe it. Right here
where we live. Right here in St.
Louis!

After she's done, Jan and Len look at each other and roll their eyes. They turn and walk away from the camera.

We go up into the air to show the palaces and cascades of the Fair lit up from the sky.

MONTAGE - HUMANITY BEHIND THE SCENES - NIGHT:

- Exhibited people at campfires. Laughing. Yelling. Flirting. Putting their children to sleep.
- Pike attraction performers unmasking, taking costumes off.
- Sweeping up the Pike as the lights go out.
- Black fair workers getting in gypsy cabs headed home.
- Fair workers, in front of their converted train cars and tents. The "ivory city" in the background.

END MONTAGE

Montage transitions to historic photos from the Fair interspersed with real photos of some of the characters.

FADE OUT