

Levittown

by

Dilair Singh

Based on true events.

EXT. TOWNHOUSES - SIDEWALK - EVENING

TITLE: BROOKLYN, NEW YORK. 1916.

Two dirty, poor looking children run around the streets and sidewalks of their neighborhood carelessly.

The taller boy is WILLIAM LEVITT (9 years old). The shorter boy, his younger brother, is ALFRED LEVITT (4). They look like two characters out of a Dickens novel.

They chase each other and throw rocks as the sun sets.

ALFRED wanders behind a building as WILLIAM chases after him.

EXT. TOWNHOUSE ALLEYWAY - EVENING

WILL walks around cautiously looking for his little brother.

WILLIAM

Al?

WILL is startled by a vagrant in the corner of the alleyway, who looks just as frightened as WILL.

WILLIAM

Alfred!

After a brief moment of crisis, he finds his brother.

ALFRED stares at something on the ground O.S.

WILLIAM

Come on.

WILL notices what ALFRED is looking at: a WOUNDED MOUSE, struggling, and slowly dying.

WILLIAM finds a piece of cardboard nearby, and covers the dying mouse.

ALFRED continues staring, and WILLIAM has to pull him by the hand to get him to leave.

ALFRED

What happened to it?

WILLIAM

Just forget it. Come on, let's go.

INT. TOWNHOUSE LIVING ROOM - AFTERNOON

WILL and ALFRED sit on the floor of their living room, looking up at their father. He's ABE: a small, short, fragile looking man. Their mother, PAULINE, watches them in the background and smiles.

ABE

The last time we left our heroes,
they were only in the middle of the
story! It's just beginning now!

ALFRED looks excited. WILLIAM looks bored out of his mind.

ABE

You remember? How I sailed with
pirates? I was held captive for
YEARS. They made me clean their
ships and there was no end in
sight. And then I broke free!

ALFRED

Tell us the rest of the story!

ABE

I'm getting there!

WILLIAM

We get it, what's the point dad?
It's boring.

ABE looks taken aback.

PAULINE

William. You know better than that.

ALFRED

Ah, don't listen to him. Just tell
me the story!

PAULINE laughs lightly.

WILLIAM

We already know what happens.
Nothing is impossible and you can
do anything you set your mind to.
We get it.

ABE takes his glasses off, rubbing his eyes in frustration.

ABE

Will, there's another point to the
story you're forgetting.

(CONTINUED)

WILL stares silently.

ABE

Here's the point. Just remember:
the secret way to happiness is -

WILLIAM

To make others happy.

ABE

Exactly. Now go help your mother
with dinner.

WILLIAM gets up and walks out of the living room.

ABE

He's getting too old for this,
maybe it's just you and me from now
on. What do you think?

ALFRED laughs.

INT. WILLIAM'S BEDROOM - NIGHT

WILLIAM and ALFRED are fast asleep in their beds.

A small crack of light disrupts the peace...ABE walks in
quietly.

He gently shakes WILLIAM awake.

WILLIAM

(mumbling)

What?

ABE

(whispering)

Will, wake up.

WILLIAM

What's going on?

ABE

We're moving.

WILLIAM

Right now?

ABE

Yes. We have your suitcases all
ready to go. Everything's
downstairs.

(CONTINUED)

WILL sits up, slowly processing.

WILLIAM

Why?

ABE

We've been through this already.
Stop being difficult.

WILLIAM

But why now?

ABE

I already explained. A negro family
is moving in the neighborhood. The
longer we wait to sell, the value
will go down.

WILL stares at ABE blankly, still tired.

ABE

We'll be downstairs waiting. Hurry
up.

ABE picks up ALFRED, still fast asleep, and carries him out
of the bedroom.

EXT. TOWNHOUSES - NIGHT

ABE, and PAULINE load up the family car with the suitcases
as WILLIAM looks around the neighborhood sleepily.

INT. HOUSE - DAY

An older WILL, now a teenager, walks around a different home
quietly.

He sees ABE and PAULINE sitting close to each other, reading
silently. WILL watches for a moment and moves on, quietly
walking around the house.

He eventually spots ALFRED, underneath the stairs of the
house. ALFRED has made the place his own little secret
hideout. There are posters of spaceships, magazines about
architecture lying around.

ALFRED's in the middle of drawing the blueprint for some
type of structure.

(CONTINUED)

WILLIAM
What are you up to?

ALFRED stops suddenly, and looks up.

ALFRED
How long have you been standing
there?

A beat.

ALFRED
Nothing.

WILL stands there watching for a moment, and then leaves the staircase. He passes by his parents smiling and reading again.

INT. UNIVERSITY CLASSROOM - DAY

WILL sits in class bored out of his mind. The other students are fervently writing notes, looking up at the professor, and look genuinely interested.

WILL looks around, and sees he's the only one that appears out of place.

ABRUPTLY...he gets up and grabs his rucksack, but leaves everything else on his desk.

A STUDENT nearby sees WILL's copy of PRIDE & PREJUDICE.

STUDENT
(whispering)
Hey. You forgot your book!

WILL smiles.

WILLIAM
Keep it.

WILL quickly leaves the classroom.

EXT. GAS STATION - DAY

WILL walks along a dirty street, kicking rocks. Eventually he stumbles across a gas station, with a "HELP WANTED" sign.

INT. GAS STATION CONVENIENCE STORE - DAY

WILL walks into a quiet gas station convenience store to find an OLD WOMAN sitting behind the counter.

WILLIAM
Saw your sign out front. I'm
looking for work.

OLD WOMAN
Okay, sure. You can start right now
if you want. You know how to pump
gas?

EXT. GAS STATION - DAY

WILL pumps gas into a black Cadillac, admiring it.

When he's finished, the driver hands him cash, and drives away. He admires the car as it leaves, smiling to himself.

OLD WOMAN (O.S.)
Will! Come back inside, I need your
help QUICK!!

INT. GAS STATION CONVENIENCE STORE - DAY

The OLD WOMAN and WILL stand closely together staring at a mysterious looking puddle of disgusting liquid of some kind on the floor in the center of the store.

WILLIAM
What is that?

OLD WOMAN
I don't know. I think it's
connected to the bathroom.
Sometimes when you flush the
shitter the pipe leaks into the
store.

WILLIAM
This is a regular thing?

OLD WOMAN
Comes and goes.

WILLIAM
Why don't you just get it fixed?

(CONTINUED)

OLD WOMAN
That's what you're here for.
Cheaper that way.

INT. GAS STATION - DAY

WILL mops up the dirty water. When he's finished he puts the mop and bucket at the back of the store, and comes back out brushing his hands off on his pants.

OLD WOMAN
Don't forget to put the 'WET FLOOR'
sign up or someone can sue us.

WILL sighs and turns around.

EXT. GAS STATION - DAY

WILL pumps gas into a nice looking convertible. When he's finished, the customer hands him money, and he admires the car as it leaves.

INT. GAS STATION - DAY

WILL stands behind the cash register. The OLD WOMAN sits nearby, reading from a newspaper.

A customer comes in, buys a pack of gum, pays, and leaves.

Before closing the cash register completely, WILL stares at all the cash in the machine. He looks over to the OLD WOMAN, and then back at the cash.

He closes the machine.

WILLIAM
How long have you been working
here?

OLD WOMAN
Oh, I'd say just over 10 years.

WILLIAM
Really? And you never wanted to
leave?

OLD WOMAN
Nope.

(CONTINUED)

WILLIAM
You never wanted more?

OLD WOMAN
Nope. This place suits me just
fine.

WILL stands there trying to wrap his head around that.

OLD WOMAN
I'll be back.

She walks to the back of the store.

After a moment we hear a TOILET FLUSHING. It seems to go on interminably.

WILL looks over the counter to see a puddle growing with intensity coming from the drain at the center of the store's floor.

The OLD WOMAN comes back to the front of the store to see WILL hovering over the puddle, staring at it.

WILLIAM
I quit.

He leaves the gas station, as she stands there watching the puddle get bigger and bigger.

INT. RESTAURANT - NIGHT

WILL eats a meal nonchalantly as his father stares at him angrily across the table.

Finally, WILL looks up from his plate.

WILLIAM
Thanks, dad. I was pretty hungry.

ABE
Why'd you do something so stupid
like go and quit school, Will?

WILLIAM
I couldn't do it anymore, dad!

ABE
You were three years in! Would it
really be so bad to just stay for
the last year? For your mother.

(CONTINUED)

WILLIAM

I'm telling you: it wasn't for me.

ABE shakes his head, disappointed.

WILLIAM

I wasn't *getting* anything out of it. I mean, how is reading some book some broad wrote 100 years ago about getting married really gonna help me land on my feet? I tried reading it, and I couldn't get past the table of contents.

ABE

So what are you going to do now?

WILLIAM

I don't know. I want to be an airline pilot.

ABE

It's too late for that.

WILLIAM

I can do it! I've been reading about aviation, I think I can do it.

ABE

You don't have the grades for that.

ABE stares at him gravely.

ABE

You don't want to be a pilot, you just want the attention. Son...you need to grow up.

WILL looks hurt.

ABE

Look, I have an idea. I'll talk to your brother and we'll get started on something. Be ready.

INT. CAR - DAY

ABE drives through the streets of Brooklyn.

There are buildings everywhere, with a few spots of empty land appearing sporadically.

(CONTINUED)

ALFRED and WILL sit in the backseat.

ABE

This is real estate: one thing leads to another. At first your mother and I saved up money doing other things. Then we bought vacant lots. You work with those lots, make them better. You re-sell. It just snowballs.

As ABE drives, ALFRED and WILL notice the buildings become gradually more unkempt. Eventually, they get to a point where all the buildings are in complete disarray.

ABE stops the car.

ABE

This, too...is unfortunately all mine. A man I was doing business with couldn't pay his debts. So he filed for bankruptcy. He didn't have any money, so he paid me with all this land.

WILLIAM

It looks awful!

ABE

Well, that's where you come in, smart Alec. For the past few months I've been trying to build houses here, hopefully resell. And guess what? The builders I was working with went out of business too. It's like this land is cursed!

WILLIAM

They're abandoned houses that weren't even built yet!

ALFRED laughs.

ABE

I want you boys to see if you can finish the houses and get them sold.

WILL looks shocked.

ABE

ALFRED, will design. He's got the knack for that. And Will...I guess

(MORE)

(CONTINUED)

ABE (cont'd)
you can help him whenever he needs
it.

EXT. FACTORY - DAY

WILL walks alone towards a dreary looking factory. He reads from a tiny piece of paper as he walks.

WILLIAM
(muttering to himself)
What are you doing to me Alfred?

INT. FACTORY - DAY

WILL waits in a dimly lit, noisy factory as he watches...

A man in a construction uniform whispers to another man, dressed a little less intensely, THE MANAGER. The uniformed man points to WILL.

Before MANAGER can walk over to WILL, he takes the lead.

WILLIAM
Hello sir. I'm William Levitt.

He puts his hand out to shake the MANAGER's lifeless hand. MANAGER looks like he hasn't the faintest idea what this is about.

WILLIAM
I'd like to do business with you.
I'm in the process of building 128
houses. Do you know what that
means?

MANAGER remains silent.

WILLIAM
I'm sure you do. It means
carpentry. Roofs. Tiles. And of
course: NAILS.

MANAGER nods.

WILLIAM
And worse of all: distribution
costs. I'd like to buy directly
from you so we can keep the costs
down. If it works out you'll have
customers for life.

MANAGER smiles.

EXT. FACTORY - DAY

WILL is packing a bunch of boxes in his father's car. It looks absolutely ridiculous. A couple nails fall out of one of the boxes. WILL struggles to grab the nails as he puts the remaining boxes in the trunk.

The MANAGER stands nearby watching him.

WILLIAM
I'll be seeing you! Thanks!

WILL looks at the list of paper he came in with one last time. He enters his father's car.

WILLIAM
If you know anyone looking for
work, let me know.

Before he slams the door of the car, he looks very seriously at the MANAGER.

WILLIAM
(points finger)
Non-union only.

He SLAMS the door.

INT. KITCHEN TABLE - NIGHT

ALFRED sits alone, writing on a piece of paper.

After a moment, WILL walks in. ALFRED doesn't look up from his writing.

ALFRED
How'd it go?

WILLIAM
Fine, fine.

ALFRED
Sound a little stressed out, Will.

WILLIAM
I'm alright. It's just....are you
sure we need all this stuff? It
seems excess-

ALFRED looks up from his writing.

(CONTINUED)

ALFRED

We need ALL OF IT. I've been going through the building plans over and over and over. We need a bulldozer to flatten the land. These people are gonna want basements.

WILLIAM

Jesus Christ, I told you: basements are stupid. Do we really need them?

ALFRED

It's gonna be tough, but it's worth it. Trust me.

WILL looks really frustrated.

ALFRED

Don't worry. Building it is the tough part. Selling it is easy.

EXT. CONSTRUCTION SITE - DAY

A group of men are yelling and causing a scene. Another group of men barely notice: they're busy building and moving things around.

One man in the angry group has a sign that says, "THE UNION PROTECTS YOU."

MAN #1

Know your rights!

MAN #2

You're being exploited!

WILL pulls into the site in his father's car. He gets out and the protesters immediately recognize and confront him.

WILLIAM

Look. Look. I've got no time for you lot.

MAN #1

How much are you paying them?

WILLIAM

I already told you: I'm not against unions. I just think we can build houses faster without you.

The men yell angrily in response.

(CONTINUED)

WILLIAM

And the thing about unions is this:
even the laziest worker is
protected. With my way, every man
is motivated to put in a proper job
for an honest day's work.

The men continue yelling as WILL walks past them, taking a look at the construction process.

ALFRED watches as a truck struggles to drive through a big section of mud.

WILLIAM

What's going on?

ALFRED

I told you to build the roads
first!

WILLIAM

What?

ALFRED

The truck is stuck because you
didn't follow my fucking
instructions!

WILLIAM

It'll be fine.

ALFRED

You can't build a house without
doing the groundwork first!

WILLIAM

Alfred, don't talk to me like that.

ALFRED runs and TACKLES WILL. The two brothers fight it out on the mud, getting dirtier and dirtier.

The protesters watch and laugh.

The fight gets a little more violent, and it becomes clear someone might actually die if no one steps in.

MAN #1

That's enough!

The man runs over and breaks up the fight sloppily. ALFRED and WILL look at each other, out of breath, and bleeding.

INT. KITCHEN TABLE - NIGHT

ALFRED and WILL sit at the table, both holding ice to their bruises.

ALFRED

Okay. I went back to the drawing board and I've got it.

WILL looks intently.

ALFRED

Each house will take 27 steps.

WILLIAM

You're sure?

ALFRED

Yes. All you have to do is separate the teams. Each team does their job one at a time. We can't have them all there at once. It's foolproof. No repeats of today. This is gonna work.

EXT. CONSTRUCTION SITE - DAY

Time lapse moment of some of the 27 steps ALFRED discussed.

A bulldozer flattens land, a pre-built house is airlifted onto the flattened land, a group of builders bolt the house to the ground, another group does the same with the roof, and another group is responsible for the painting.

It's effectively an assembly line process being focused on one goal: the building of a tiny starter home.

We witness the same process happen again. And again. And faster. Finally, there is an entire group of these little starter homes.

EXT. CONSTRUCTION SITE - EVENING

The builders all form a long line leading to WILL and ALFRED, who hand each builder an envelope labelled what their individual task was. We see, "ROOFER - Payment," "PAINTER - Payment," etc.

The builders take their envelopes and shake hands with the Levitt brothers.

(CONTINUED)

WILLIAM
Keep in touch.

A builder smiles and walks away.

WILLIAM
Plenty more where that came from!

ALFRED rolls his eyes.

ALFRED
Great work. Thanks, gentleman. Good
job.

INT. RESTAURANT - DAY

ABE sits with a businessman. They're discussing something very seriously.

ABE smiles, shakes the man's hand, and leaves.

INT. BEDROOM - MORNING

WILL sleeps quietly for a moment, before being interrupted by ABE.

ABE
Wake up! Wake up, Will!

WILLIAM
Give me another hour.

ABE
Look at this!

WILLIAM
What?

WILL looks at his father, who hands him a business card. It says "LEVITT & SONS."

WILL sits up.

ABE
We sold it! You sold it! Will...you
boys did it!

WILLIAM
Wow.

(CONTINUED)

ABE

There's a future in this for you,
son. I can't tell you how long I've
been trying to sell those plots.
You've got a gift.

ABE leaves the room, and WILL sits there admiring the
business card.

EXT. CONSTRUCTION SITE - DAY

MONTAGE - VARIOUS

-Builders create houses in the 27 steps. They get
progressively better looking with every changing location.

-ALFRED and WILL pay the builders.

-WILL goes shopping for outlandish clothing in various
stores.

-WILL throws several older articles of clothing in the
trash.

-WILL poses for a wedding photo with his childhood
sweetheart, RHODA KIRSHNER.

-A little boy runs around a house as WILL watches. He chases
after him and picks him up lovingly.

-WILL looks at the business card for "LEVITT & SONS," which
has now had several flourishes.

END OF MONTAGE

EXT. HOUSE - DAY

WILL stands taller than he usually does, and stares directly
at the viewer.

A NEWS REPORTER is seen shortly after, looking a little less
powerful in comparison. He stands right next to WILL and
holds a microphone. He has a pencil-thin moustache, has big
ears, and looks like he's struggling to reach WILL with the
mic. It looks a little silly.

ABE watches from a distance off-camera. He looks
embarrassed.

(CONTINUED)

NEWS REPORTER

Now tell us a little about what goes into building one of these lovely homes. It looks easy!

WILLIAM

Not quite. Not quite.

The NEWS REPORTER stands there uncomfortably.

WILLIAM

The building of these homes is the hardest work we've ever had to do. We found local services here to be on the level of 1900. It was just like Long Island 50 years ago. There was no water, no sewers, no highway department, no adequate police department, same for the fire department, right down the line. We had to start from SCRATCH. With ABSOLUTELY NOTHING, and everything had to be DONE AT ONCE. We had to build houses for people to live in. We had to build a water system. A sewer system. We had to set up a police department, put in roads. And erect streetlights, so people could feel secure! Ours is the only branch that has every level of government as a partner. And I mean every branch: federal, state, county, and municipal.

NEWS REPORTER

Well...you know, the worst is behind you.

ABE watches as he realizes WILL is performing something that sounds rehearsed. He's acting with authority, speaking differently than he usually does.

WILLIAM

Yes, we're on our way now. But sometimes I wonder how we've gotten this far. What we've come out with is something new in city planning! When we finish here we'll have a city the size of Atlantic City, or Galveston!

(CONTINUED)

NEWS REPORTER

Very impressive!

WILLIAM

My brother, my father, and myself...we like to say that we're not just building homes. We're building communities. Neighborhoods. You see, a house is just a building. But *home*. Home is a way of life, and a *feeling*!

NEWS REPORTER abruptly looks from WILL to the camera and back.

NEWS REPORTER

WELL. That's all the time we have today. I'd like to thank you again for your time Mr. Levitt!

EXT. HOUSE - DAY

The NEWS REPORTER and small camera crew pack up among themselves, getting ready to leave.

ABE and WILL watch them as they talk quietly to each other.

WILLIAM

How was I?

ABE

Good. Not perfect.

WILLIAM

What do you mean?

ABE

Do you find you...I'm not sure how to put it...you put on a voice?

WILLIAM

I did?

ABE

It seemed like you were playing a character the whole time.

WILLIAM

I guess it's part of the job.

(CONTINUED)

ABE

Just be careful, Will. Your ego is going to get you into a lot of trouble these days.

WILLIAM

What did I do wrong?

ABE

It's how you carry yourself. Little things. Just something to think about.

INT. ARMY BARRACKS - AFTERNOON

TITLE OVER: "THE NAVY - 1944"

WILL walks around a building filled with men serving as members of the Navy's Seabees. They're all in uniform, except for him.

He has a clipboard in hand, and checks off names on an attendance list.

A Navy Seabee hands WILL something. WILL gives him a nod of approval, and checkmarks another name on the list.

INT. ARMY BARRACKS - NIGHT

WILL drunkenly plays a jazz piano, singing a song about war very loudly, and sloppily.

The song finally ends, and WILL stands and takes a bow. The drunken Navy men applaud riotously.

WILLIAM

Thank you, thank you. I'll be here till Thursday!

More laughter and applause.

SUDDENLY...WILL notices one of the Navy guys isn't laughing. He focuses on the guy's face, and the whole demeanor of WILL's face changes.

WILLIAM

You.

The Navy guys look confused.

(CONTINUED)

WILLIAM

You.

The singled out Navy guy realizes he's the one that has been identified.

WILLIAM

Yes, YOU. What's your name?

WILL retrieves his list, sitting on the piano somewhere messily.

The Navy guys watch him, confused.

WILL looks at the list, reading intently.

WILLIAM

It's John. Right?

JOHN

(nervously)

Yes.

WILLIAM

You know this isn't a free party, right?

WILL walks over to him.

WILLIAM

According to my list, you didn't pay your way. Everyone else here did.

Everyone watches for a moment, and WILL and JOHN stare at each other.

Eventually, someone else steps between them, breaking the tension.

NAVY GUY

Hey. It's an honest mistake, Will. He told me to pay for him. I must've forgotten.

He looks at the guy, and then back at JOHN, still unwavering.

NAVY GUY

You know...between working all day and cleaning up at night. I just forgot, is all...I'm sorry, Will.

(CONTINUED)

WILLIAM
Get out. The both of you.

NAVY GUY
You can't be serious. I thought I
gave you his share! I'm sorry!

WILLIAM
GET OUT!!

The NAVY GUY and JOHN get out of the barrack sheepishly, both embarrassed. WILL paces around the piano, grabbing his unfinished drink from nearby. He downs it with one quick gulp.

WILLIAM
Come on, let's get back to where we
were.

The Navy guys look a little shaken.

WILL walks behind the piano, and retrieves a little satchel.

WILLIAM
I got some gifts!

He reaches into the bag and pulls out bottles of Johnnie Walker Red Label, chocolates, vodka, playing cards, and nudie magazines. The guys light up once again: WILL has saved the moment.

He tosses the gifts around to the Navy guys, and no one is left without something.

WILLIAM
Never let anyone say a William
Levitt party isn't worth paying
for!

More cheers.

INT. ARMY BARRACKS - EARLY MORNING

WILL is passed out on the ground near the piano. Some of the Navy guys are in bed, others are passed out on the ground as well.

Suddenly...WILLIAM JOLTS AWAKE. He checks the time. A clock on the barrack wall reads 5:14AM.

He gets up and walks to a nearby bathroom.

EXT. ARMY BARRACKS - EARLY MORNING

WILL stands alone, smoking a cigarette, and watching the sunrise.

He looks around secretly. When he's sure he's alone, he walks along a path that takes him to another section of the army base. It looks like he's done this more than once.

EXT. AIRPLANE HANGAR - EARLY MORNING

WILL approaches an airplane, looks around one more time to ensure he's completely alone, and then gets closer to it.

He glides a hand slowly along the plane for a moment, and then glances at the cockpit.

He gets a little teary-eyed as he stares at the empty cockpit.

INT. ARMY BARRACKS - DESK - DAY

A very tired looking WILL sits at a desk doing nothing, trying to look busy with paperwork.

JOHN

Hey. Mr. Levitt. I just wanted to apologize about last night. It was an honest mistake.

WILL looks at him as if he's trying to figure out what he's talking about.

WILLIAM

It's not a problem. I'm sorry, it's just business. I'm sure you understand, right?

JOHN

Of course.

WILLIAM

People see you're weak and they take advantage.

WILL opens a drawer at his desk and finds a carton of cigarettes.

WILLIAM

Here.

(CONTINUED)

JOHN
Oh, sir. I couldn't.

WILL doesn't put the carton down.

WILLIAM
Take it. And feel free to show your
face again at a party anytime.

INT. ARMY BARRACKS - AFTERNOON

WILL plays poker with a group of Navy guys. Others watch and
drink, enjoying the game.

INT. ARMY BARRACKS - NIGHT

The poker game has progressed late into the night. Everyone
looks stressed out and tired except for WILL.

WILLIAM
Alright, you lot had enough yet?

NAVY GUY
Not even close.

WILL runs his hands through his hair in frustration.

WILLIAM
I'm bored. Forget it.

NAVY GUY
Easy for you. You already got what
you want.

WILLIAM
Can't say I disagree with that.

He stands up.

NAVY GUY
One more game.

WILLIAM
No, I've had enough.

WILL counts his winnings, and the guys look depressed.

WILLIAM
Have a drink. It's on me.

INT. ARMY BARRACKS - NIGHT - LATER

Everyone is messier looking and a lot drunker. The progression of the night has taken a toll on everyone.

The army guys have a makeshift boxing match as a few others watch, cheering them on.

WILL looks and laughs. He looks around the room, and then at his watch. He goes outside.

EXT. ARMY BARRACKS - NIGHT

WILL fumbles with a cigarette and lighter while looking up at the sky.

VOICE (O.S.)

Hey, sir. Got one of those for me?

WILL looks over to see JOHN.

WILLIAM

Thought I gave you enough already.

JOHN laughs.

JOHN

What're you doing out here?

WILLIAM

Just got overwhelmed. Needed some air.

A beat.

WILLIAM

John, lemme ask you something. What are you going to do when you get back home?

JOHN

I'm not sure...I've got a wife. Two kids. You married?

WILL nods.

JOHN

Kids?

WILL nods again.

(CONTINUED)

JOHN

When I get home I'll have to find a place to settle down. Find a nice place for the family.

WILL listens to JOHN and his eyes widen. Something clicks in his head.

WILLIAM

I'll tell you what. Mark my words: I'll make houses for you guys. I won't stop until everyone coming back has a nice home to live in.

JOHN laughs, not really taking WILL seriously.

INT. ARMY BASE CAMP - NIGHT

WILL stands at a telephone booth, waiting for someone to answer at the other end.

ABE (O.S.)

Hello?

WILLIAM

Dad?

INT. HOUSE - LIVING ROOM - SAME TIME

ABE sits at a table, with his breakfast in front of him.

ABE

Will, is that you?

INTERCUT - PHONE CONVERSATION

WILLIAM

It's me. How is everything on your end? How's Al? How's ma?

ABE

We're good. We're all good. Everything's fine.

WILLIAM

Listen-

WILL looks around to make sure no one is nearby.

(CONTINUED)

WILLIAM

I'm learning a lot. I can't explain now, but listen: buy land. Lots of it.

ABE listens carefully.

WILLIAM

Beg, borrow, or steal the money if you have to. And we'll build, build, BUILD.

ABE

What are you talking about, Will?

WILLIAM

Half these guys are already married. They have a car. They have a wife. Kids. They've built a life and have no place to go. Dad, I'm telling you: the first people to make affordable housing for these vets coming back home will be wealthy.

ABE

Okay-

WILL sees someone coming and hands up the phone.

INTERCUT ENDS

When he's sure no one is near, WILL picks up the phone again and starts to dial a number.

INT. WILL'S HOUSE - SAME TIME

WILL's wife, RHODA, answers the phone. WILL JR. plays with toys in the background.

RHODA

Hello?

WILL stands there listening silently.

RHODA

Hello? *Hello.*

He hangs up.

INT. ARMY BARRACKS - NIGHT

WILL walks into the housing unit to find all the army veterans passed out.

He laughs quietly to himself as he stands watching over them for a moment.

EXT. AIRPORT LANDING STRIP - DAY

WILL walks off the airplane stairs, with a goofy grin on his face.

AL, ABE, PAULINE, RHODA, and WILL JR. stand nearby watching his arrival.

INT./EXT. ABE'S CAR - LAND LOTS - DAY

ALFRED drives as ABE sits in the passenger seat, and WILL sits in the back.

WILLIAM
When did you learn how to drive,
Al?

ALFRED
Shut up.

WILLIAM
I didn't know you had it in you!

ALFRED punches WILL on the arm. WILL hits him back.

ABE
Stop, stop it already.

WILLIAM
I'm just kidding around. What was
so important you dragged me out on
Sunday morning for?

ALFRED and ABE remain silent, they give each other a look.

ALFRED and ABE look at WILL excitedly as his mood shifts. He's looking at a MASSIVE AMOUNT OF LAND.

WILLIAM
This is all ours?

ALFRED and ABE nod.

WILL looks at the land again.

(CONTINUED)

WILLIAM
It's a good start, but we need
more.

ABE looks a little disappointed.

ALFRED
Do you know how hard it was to-

WILL stops him.

WILLIAM
This is a lot, Al. But it's not
enough.

A beat.

WILLIAM
For years, there's been NO housing
built for people. Maybe some
defense homes, at best. And now
troops are coming back from the
war. Banks are busting with money
to help 'em out. They have
families, money, and no place to
go.

ABE and AL look like they're slowly getting it.

WILLIAM
If we build a LOT of homes for a
LOT of people....there's going to
be a *mad rush.*

INT. LIVING ROOM - MORNING

WILL drinks coffee while reading the morning newspaper.

His eyes widen, and then ABRUPTLY he slaps the paper down
and gets up.

We see a quick glance of the paper's headline: "GOLDEN
NEMATODE CONTINUES: POTATO CROPS RAVAGED."

WILLIAM
(yelling)
Dad! I need to borrow your car!!

EXT. COUNTRY ROAD - DAY

WILL drives fast, looking down at the passenger seat periodically for directions he has written down messily on a coffee stained piece of paper.

He looks out the window squinting his eyes.

He eventually sees a small farm, accidentally passes it, and hits the brakes HARD.

EXT. FARM - DAY

WILL talks to a tired-looking farmer. He gesticulates, and makes an arm over the entire landscape.

The farmer nods. They shake hands.

EXT. FARM - DAY

WILL, ABE, and AL watch as builders work on houses on what was just farmland.

The builders work quickly: houses are made in a matter of minutes.

WILLIAM

This is crazy. Something's off. I don't remember it being so fast before.

ALFRED

(smiling)

I worked on the system when you were away. It's only 26 steps now.

They continue watching the fast production of houses.

INT. LIVING ROOM - HOUSE - DAY

WILL sits at the living room table, focused on writing something.

WILL JR., RHODA, and ALFRED are nearby waiting quietly.

SUDDENLY...

WILLIAM

It's READY!

(CONTINUED)

WILL takes on a different, car salesman type of voice as he reads from the paper.

WILLIAM

(reading)

With these new community homes,
every family will get their natural
birthright! Each house comes with a
brand new washing machine, an
electric stove and
refrigerator...and even a *bookcase!*

WILL JR. laughs.

WILL jumps up.

WILLIAM

BUT WAIT! Each Levitt house also
comes with closets! With sufficient
space for all family members! When
any door of a Levitt home closet is
opened, a light will turn on
automatically. No one will ever be
unable to find what they want
again!

The family is thoroughly entertained now.

WILLIAM

All this can be yours for only
\$6990!

EXT. NEIGHBORHOOD STREET - DAY

WILL, AL, and ABE stand admiring the community. Nearby a sign
reads, "ISLAND TREES."

WILLIAM

Something's missing.

ABE

Looks perfect to me.

WILLIAM

Something's off.

WILL points at the sign.

WILLIAM

I want to name the community after
us. After the Levitt family name.

(CONTINUED)

ABE

Why?

ALFRED

That's stupid.

WILLIAM

I'm calling it "LEVITTOWN."

ALFRED

Ridiculous.

ABE

Nonsense. Leave it the way it is,
Will. You're going too far now!

INT. LIVING ROOM - MORNING

WILL eats breakfast, and sips coffee alone as he reads from the morning paper. We see:

"ARROGANT BUILDER WANTS TO CHANGE NAME OF HISTORIC COMMUNITY."

EXT. NEIGHBORHOOD STREET - DAY

Builders remove the "ISLAND TREES" sign. They replace it with a much larger one that reads: "LEVITTOWN."

EXT. NEIGHBORHOOD STREET - DAY

WILL dismantles the newspaper vending machine he reads at breakfast. It reads "ISLAND TREES TIMES." He replaces it with his own little newspaper machine that reads, "LEVITTOWN NOW."

Once it is properly erected, WILL watches over the community with a proud look.

INT. OFFICE - DESK - DAY

WILL sits behind a desk as a LONG LINE of families stand waiting to meet him (looking similar to the builders waiting to get their envelopes).

WILL shakes hands with a familiar looking man. It's the UNION GUY who argued with him earlier.

(CONTINUED)

WILLIAM

Don't I know you from somewhere?

UNION GUY

Yeah, I saved you from killing your brother.

WILLIAM

Oh, that's right! Finally changed your mind about our houses?

UNION GUY

No. Just needed a place to stay I could afford.

He signs a form, shakes WILL's hand, and leaves.

Another guy comes up, signs a form, and shakes WILL's hand.

MAN

Thank you, sir.

WILL nods and smiles. The man leaves, and another guy comes up to the desk. It's JOHN, from WILL's navy days.

JOHN

Hey, Mr. Levitt! Remember me?

WILLIAM

It's good to see you.

JOHN

I can't believe you did it.

WILLIAM

I said I would!

JOHN

Thank you for what you're doing. It's really...it's an amazing thing. My family thanks you.

WILL slides a paper over to JOHN. He picks up a pen and signs it.

We see a quick glimpse of the form; it's a tenant contract. One part reads: "TENANT MUST ENSURE LAWN IS CUT OR HE/SHE WILL BE BILLED ACCORDINGLY."

Another part reads: "TENANT AGREES NOT TO PERMIT THE PREMISES TO ANY PERSON OTHER THAN MEMBERS OF THE CAUCASIAN RACE."

JOHN and WILL shake hands, and another young man walks up.

TITLE CARD: "1950"

EXT. LEVITTOWN SUBURBS - DAY

The neighborhoods look a lot more developed; the houses are finally all perfectly built in little contained squares. The grass looks a little greener. Sprinklers are on perfectly cut lawns. Kids ride their bikes and play outside with each other. Adults say hello to one another.

In the midst of all this postcard perfection, WILLIAM LEVITT (looking a little older, and richer) appears in a big, black Cadillac convertible he would've dreamed about owning back at the gas station.

He looks like a lion looking for prey as he drives around slowly studying the neighborhood. If this was a comedy the JAWS music might be playing...

He looks a little different: his hair is slicked back, his suit is a little flashier, and he's wearing a ridiculous polka dot tie.

He's in the prime of his life.

SUDDENLY...he hits the brakes HARD.

He notices a lawn that looks a little unkempt in comparison to all the others in the neighborhood.

He gets out of his car, walks over to the house, and puts an envelope on the doormat of the house.

It reads: "LAWN MAINTENANCE - BILLING."

WILL gets back into his Cadillac and drives away, continuing his hunt.

INT. THEATRE - NIGHT

WILL and RHODA sit in a packed auditorium. They've got great seats and look ahead at the stage.

An OLDER MAN talks to a YOUNGER MAN. They're doing a performance of DEATH OF A SALESMAN.

RHODA looks really into it, and looks at WILL to read his reaction. He looks bored.

(CONTINUED)

OLDER MAN

I met a salesman in the Parker House. His name was Dave Singleman. He was 84 years old, and Old Dave...he'd go up to his room, you understand, put on his slippers, I'll never forget...and pick up his phone and call the buyers.

RHODA looks excited, and looks over to WILL again, who looks a little sleepy.

OLDER MAN

And without ever leaving his room...at the age of 84, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of 84, into 20 or 30 different cities, pick up a phone, and be remembered and loved and helped by so many different people?

RHODA looks over to WILL again, who is now fast asleep.

EXT. THEATRE - NIGHT

RHODA and WILL stand outside as other audience members slowly leave the theatre.

RHODA

How can you say you didn't like it when you weren't even paying attention?

WILLIAM

I dont know, I just didn't like it. Why are you so upset? It's nothing against you, I just d-

RHODA

I thought you'd be able to relate to the story!

WILLIAM

I know. I just couldn't identify with the main fellow.

(CONTINUED)

RHODA
Who, Willy? The old man.

WILLIAM
Yeah, him. My mind just started
thinking of other things. Things I
have to do.

RHODA
You're crazy, Will.

WILLIAM
I know.

EXT. LEVITTOWN SUBURBS - DAY

ABE is crouched over a lawn, doing gardening.

Another man watches, holding a microphone that has the logo
for "TIME MAGAZINE" on it. A camera operator stands nearby.

TIME REPORTER
Can you tell us what you're doing?
Why is that necessary for a house?

ABE
Every family has a right to
flowers!

ABE continues gardening. The reporter looks to the camera
operator and shrugs.

INT./EXT. WILL'S CADILLAC - LEVITTOWN SUBURBS - DAY

WILL drives through the neighborhoods doing his lawn
checkups, this time with the TIME REPORTER in the passenger
seat, and ABE in the back.

The TIME REPORTER looks around and jots furiously on a tiny
notepad as WILL drives with a serious look on his face.

TIME REPORTER
Mr. Levitt, there've been reports
to the effect that...you never
finished school. Is that true, sir?

WILLIAM
I got itchy. I wanted a big car and
a lot of money.

ABE looks embarrassed.

(CONTINUED)

WILLIAM

I quit, and I told the dean the place couldn't teach me anything more. Started working with Al on designing houses shortly after that.

WILL notices a messy lawn, hits the brakes, and gives ABE a look of disapproval.

INT. HOUSE - KITCHEN - NIGHT

ABE and WILL unwind in the kitchen after a long day. ABE eats dinner and WILL stands, drinking from a can of beer.

WILLIAM

I thought it went pretty well. What about you? You didn't talk much to the guy.

ABE

Why do you care what I think? You never listen.

WILLIAM

Oh come on, pa. What do you think?

ABE eats silently for a moment.

ABE

I think you haven't learned anything from the last guy.

WILLIAM

Gimme a break.

ABE

I mean...talking about money. Bragging like that?

WILL finally looks and listens.

ABE

You're going to be seen as this....this....sleazy salesman figure...

WILL sips from his beer silently.

ABE

You've got to be more careful. You're too damn arrogant. People don't like that.

(CONTINUED)

WILL takes one last sip, places the can on the kitchen sink, and then leaves.

ABE continues eating alone silently.

INT. BEDROOM - NIGHT

We see faint movements in the bed of a dimly lit room, and hear the noises of two people having sex.

When they finish, WILL emerges from the covers. He lights a cigarette as the woman emerges shortly after. She gets out of bed, and we slowly realize...this isn't his wife. It's ALICE, his mistress (30s).

She walks to the bathroom O.S. We hear a sink run.

WILL sits there in silence, smoking his cigarette.

ALICE returns to the bedroom to find WILL smoking and laughing quietly to himself.

ALICE
What's so funny, Mr.?

WILLIAM
Nothing. It's stupid. I'm still a little drunk and I just thought of something funny.

ALICE
Tell me!

WILL points to himself.

WILLIAM
Homebuilder.

He points to her.

WILLIAM
Homewrecker.

She smiles and hops back onto the bed, going into his arms.

EXT. GOLF COURSE - DAY

ALFRED swings a golf club as WILL smokes a cigarette, and reads from a magazine in the background.

We see the cover and it's a copy of TIME MAGAZINE. WILL is on the front, as "MAN OF THE YEAR."

(CONTINUED)

WILLIAM

(reading)

At 43, the leader of the U.S. housing revolution is a cocky, rambunctious hustler with brown hair, cow-sad eyes, a hoarse voice from smoking 3 packs a day, and a liking for hyperbole that causes him to describe his height, 5 foot 8, as 'nearly 6 feet.'

AL starts cracking up in amusement. WILL tosses his cigarette angrily.

WILLIAM

This fucking asshole said he'd put my height as 6 feet!

ALFRED

(laughing)

Rambunctious hustler!

WILLIAM

(continues reading)

...Describes his company as the 'General Motors of the housing industry.'

He looks up from the magazine.

WILLIAM

Well...at least he got that part right!

EXT. FACTORY - DAY

WILL and THE MANAGER (same one from earlier) watch, as a couple other guys put up a brand new sign: "LEVITT & SONS."

WILLIAM

When are the new nails coming in?

MANAGER

Maybe next Tuesday.

WILLIAM

They're the ones that say 'Levitt & Sons' in tiny writing around the top part, right?

(CONTINUED)

MANAGER

Yes.

WILLIAM

Alright. That'll work out great.
Thank you.

INT. CONDO - NIGHT

WILL JR (now 17), and a much younger boy, JAMES (4), are playing together in WILL's large condo.

RHODA is seen tidying up after JAMES' messiness.

The front door opens. WILL enters and JAMES runs towards the door.

WILLIAM

Hey there, little guy!

JAMES

Hey dad! Where did you go?

WILLIAM

Work. Bought the nail factory. Cut out the middleman completely!

JAMES

Oh.

WILL puts his hat away.

WILLIAM

We're probably the only real estate developers that make our own nails.

JAMES stares blankly, not really understanding.

WILL retrieves something from a briefcase as JAMES watches eagerly.

WILLIAM

Here.

WILL hands JAMES a toy car. JAMES takes it and runs away playing with it.

JAMES

Wow, it's just like yours!

(CONTINUED)

WILLIAM
That's right. Maybe a little
smaller than mine, though.

WILL sees RHODA, and WILL JR.

WILLIAM
Hey Rhoda. Junior.

They nod hello.

WILL walks over to hug and kiss RHODA briefly.

He then walks over to a large window overlooking New York City in all its glory. It's Manhattan at its finest: cabs driving recklessly, and people dressed to impress. It looks like a fairytale.

After a moment...WILL notices a homeless man amidst all the hustle and bustle of the city.

WILL looks back to his family, basking in the contentment of the moment.

RHODA
I read your Time article.

WILL's look of happiness is placed with one of curiosity.

WILLIAM
And?

RHODA shrugs.

WILLIAM
(sighs)
I've had a long day. I'm gonna head
to bed.

He walks away, and we hear a door SLAM.

INT. BEDROOM - NIGHT

WILL lies in bed with RHODA; she's fast asleep, and he's wide awake. He gives her a look, and then gets out of bed slowly.

He walks over to a closet, and opens it to reveal an ABSURD AMOUNT OF CLOTHING. Suits, ties, shoes, all ridiculously flashy. He does not discriminate with his choices: there are yellows, salmons, oranges, polka dots, solids, stripes. It's all over the place.

After admiring his collection, he finally picks something.

INT. BATHROOM - NIGHT

WILL looks at himself in a mirror. He adjusts his tie, combs his hair back, and turns the light off.

INT. BEDROOM - NIGHT

WILL looks at RHODA, still fast asleep.

We see her eyes open as WILL leaves.

INT./EXT. WILL'S CADILLAC - HIGHWAY - NIGHT

WILL drives his car like a madman in the night: passing by other people, cutting off other drivers, and smiling smugly to himself.

INT./EXT. WILL'S CADILLAC - LEVITTOWN SUBURBS - NIGHT

WILL drives through Levittown incredibly fast, not caring about the neighborhoods at all. This is the first time he's ever appeared so indifferent about Levittown.

He ZOOMS THROUGH the neighborhoods, passing by the little houses and gardens.

EXT. HUGE HOUSE - NIGHT

We see WILL's caddy finally exit the suburbs, entering a small road leading to a gigantic house with a gate.

The gate opens, and WILL drives up the long driveway of the gigantic house.

He parks in front of the house, and gets out of the car in a hurry.

He gets a gift bag with roses out of the trunk, and then slams it.

INT. BEDROOM - NIGHT

WILL and ALICE finish having sex.

A brief moment of silence and heavy breathing. A nearby clock reads 7:07 AM. WILL lights up a cigarette.

ALICE
Are you going back home?

WILLIAM
Too late.

ALICE
What about your wife?

WILLIAM
I'm sure she knows.

ALICE
And?

WILLIAM
I don't think she cares. I don't know.

ALICE
So what are-

WILLIAM
What other choice does she have?

ALICE looks shocked.

EXT. LEVITTOWN SUBURBS - DAY

It's another beautiful day in the suburbs as we see everything we usually do; the perfect green lawns, residents on their porches, etc.

As we briefly take in the community, we are gradually led to notice the building of another suburb.

It's a funny, strange sight: the perfection of the already established Levittown, and the most muddy, disgusting, disaster of a construction site. Some houses are built, and some are just getting started.

SUDDENLY...in the middle of the process of building the remaining houses, the FOREMAN comes running into the site.

(CONTINUED)

FOREMAN
Hey, hey, hey, hey! Guys, stop!
STOP!

A couple builders look at the FOREMAN curiously.

FOREMAN
Stop building! Levitt sent me!

BUILDER
Why?

FOREMAN
How far did you guys get?

Another builder enters the frame.

BUILDER #2
We made...probably 56 houses today.
Probably.

FOREMAN
Oh, NO!

INT. CAFE - DAY - THAT MOMENT

WILL's got his head in his hands, and he's sitting at a table across ALFRED and ABE.

ALFRED
I say we knock 'em down. Start over. Wouldn't be the first time we've had to do that. And we've got the money now.

ABE
No, there has to be a better way.

WILL raises his head.

WILLIAM
We're not gonna knock 'em down.

A beat.

ALFRED and ABE stare silently.

WILLIAM
Okay, look. The only problem we're having here is zoning laws. That means the problem is theirs, not ours.

(CONTINUED)

ALFRED

What are you saying?

WILLIAM

Work around the laws.

ABE shakes his head 'no' disapprovingly.

ALFRED

Will, I TOLD you we had to make basements. Didn't I tell you?

WILLIAM

Shut up. Listen to me: you're the design guy. Dad's the landscaping guy....And I'm the people guy. Let me handle it. It'll be fine.

WILL stands up.

WILLIAM

And I'll tell you what! It's not over here. After this, we're gonna take New Jersey. We're gonna build Levittowns all over the damn country, and no one can stop us!

WILL pats his father on the shoulder, punches ALFRED on the arm, and storms out of the cafe with purpose.

EXT. RESTAURANT - NIGHT

A portly, Winston Churchill looking guy sits at a table alone grumpily (DAVID JOHNSON). He checks his watch.

WILL walks in holding a big bottle of Johnnie Walker Black Label.

WILLIAM

(to waiter)

Hey, what's your corkage fee?

WILL spots DAVID, and grabs a seat.

WILLIAM

Sorry, sorry. I'm late, but my mother always said never show up empty handed!

DAVID

Black label? The good stuff!

(CONTINUED)

WILLIAM
Yeah, old army favourite.

DAVID nods, grabbing the bottle slowly.

WILLIAM
Of course, we only had access to
Red Label back then!

DAVID starts pouring himself a drink, and smiles.

DAVID
It's true what they say. Success
only makes you more of what you
already are.

WILL smiles, not really understanding.

DAVID
In other words: if an idiot wins
the lottery...They don't go to
college with that money. They just
become an idiot with more money.

DAVID sips the scotch.

DAVID
This is good, thank you. Now...
what is it you wanted to see me
about?

WILL smiles.

WILLIAM
The zoning laws.

DAVID
What about them? The rules are
pretty clear.

WILLIAM
Yes, but here's the thing: who are
the rules helping?

DAVID looks at him quietly.

WILLIAM
The law states ALL homes must have
basements. Why?

DAVID
You do have a point, Mr. Levitt.
But I'm afraid laws are laws.
There's not much I can do.

(CONTINUED)

WILLIAM

Well, talk to your guys. Because I'm not demolishing 100 or more homes just because you want basements.

DAVID

So-

WILLIAM

I'm having a town meeting. You're invited, your board is invited, and the families in need of housing are all invited.

WILL stands up.

WILLIAM

Maybe you can explain to *them* why they need basements. Goodnight.

He walks out of the restaurant.

INT. TOWN HALL - DAY

A group of old men sit at the front of a small room, with DAVID sitting among them.

Across from them are young men, women, and children. A lot of young families. The place is in a state of chaos, with rowdy bickering. And in the center of the crowds...WILL sits comfortably, smiling at DAVID.

An ANGRY YOUNG MAN stands up, yelling.

ANGRY YOUNG MAN

You want basements? I'm LIVING in a DAMN BASEMENT. It's MY MOTHER IN LAW'S. It's NO way to live. You want a basement? How about you live there and I live in a Levitt house?

DAVID

Thank you. You made your point.

WILL stands up.

WILLIAM

I'd like to make another point, sirs, if I may. In these particular types of cases...zoning laws, and what have you...there have been no

(MORE)

(CONTINUED)

WILLIAM (cont'd)
lawsuits made in the last 15 years
against the municipality. Or
anything to suggest that these
people want basements. What these
people WANT is affordable housing.

Applause from the families.

WILLIAM
Mr. Johnson. Sirs....I'm in the
business of helping people. Please
let me help these people.

DAVID looks like he's been defeated. He looks to the other
old men.

DAVID
(mumbling)
I suppose we're running around the
mulberry bush here....

CLOSE ON: WILL'S FACE, realizing slowly he's won.

EXT. CONSTRUCTION SITE - DAY

Houses are built as WILL and ALFRED watch.

Trees are planted in the front yards of each little home.

ALFRED
(pointing)
See that? I've measured it so
there's a tree planted for every
house within a certain distance.
It's perfect symmetry.

WILL admires the trees.

WILLIAM
It's beautiful, Al. We're getting
better with every neighborhood.

They continue admiring the street and walking around the
neighborhood.

ALFRED
Hey, Will...I know you're the front
man, but...Dad wanted me to ask
you...Can you not use the Levitt
family name in this neighborhood?

WILL stops walking.

(CONTINUED)

WILLIAM
Are you kidding me?

ALFRED
This is New Jersey. We don't have
to put our name on everything.

WILLIAM
Yes. We DO. We're doing it.

ALFRED
Please, Will.

WILLIAM
The fact that it's a new community
is PRECISELY WHY we have to make
our mark here as well. What you're
telling me makes no sense.

ALFRED
DON'T DO IT.

WILLIAM
(smiling)
Just watch me.

EXT. CONSTRUCTION SITE - DAY

Two tired looking guys busy at work putting up a large
street sign. It reads: LEVITTOWN PARKWAY - NEW JERSEY.

EXT. LEVITTOWN SUBURB - DAY

Meanwhile, back in Pennsylvania (the original Levittown)...

It's a quiet, typically nice suburban day.

After a moment, a car stops in front of a house. An
African-American family gets out of the car. They're: DAISY
MYERS (32), BILL MYERS (33), and their children WILLY (4),
STEPHEN (3), and LINDA (a baby).

They have luggage, and appear to be moving a lot of things
into the house.

Across the street...a man watches curiously.

The Myers family admire the house from the outside, and
eventually guide the children inside.

The man across the street is still watching. He gets a
little angry.

Another pair of eyes appears, peeking over a wooden fence.

INT. MYERS' HOUSE (43 DEEPGREEN LANE) - DAY

DAISY and BILL set their luggage down and embrace each other as LITTLE WILLY explores the new home.

DAISY
Are you sure about this?

BILL
We'll be fine, Daisy. We've been
planning this for months.

A LOUD KNOCK on the front door.

DAISY and BILL give each other a LOOK.

BILL answers the door; it's the angry man who saw them moving in.

ANGRY NEIGHBOR
Hello, may I speak to the
homeowner.

BILL
You are.

ANGRY NEIGHBOR
YOU'RE the owner?

BILL
That's right.

The man's face goes RED. He's in total shock. He hands BILL an envelope.

ANGRY NEIGHBOR
Your mail.

BILL
Thank you.

The man doesn't say anything, he just turns around.

BILL closes the door.

DAISY
Here we go...

BILL looks out the window.

EXT. LEVITTOWN SUBURB - DAY

The ANGRY NEIGHBOR is running around the street, going door-to-door.

ANGRY NEIGHBOR
It happened!

A few people look from their homes to see what the guy's problem is.

ANGRY NEIGHBOR
Niggers have moved into Levittown!

A few more concerned neighbors take notice.

ANGRY NEIGHBOR
Niggers are here!

He starts pointing at 43 Deepgreen Lane as he rings doorbells and yells.

INT. MYERS' HOUSE (43 DEEPCREEN LANE) - DAY

DAISY and WILL look at each other.

DAISY
What do we do now?

BILL
Nothing.

INT. BEDROOM - MORNING

DAISY and BILL are waking up from their first night of sleeping in their new home.

They're all smiles and kisses, enjoying the pleasant morning.

INT. DINING ROOM - MORNING

DAISY and the kids eat breakfast at the table as BILL fixes himself a plate in the kitchen.

He enters the dining room to join his family. As soon as he sits down the DOORBELL RINGS.

DAISY and the kids laugh.

(CONTINUED)

BILL
Never a dull moment.

INT. FRONT DOOR - MORNING

BILL looks to see who it is.

It's LEW WECHSLER (30s), BEA WECHSLER (30s), and their children NICK (4), and KATY (5).

BILL's face lights up.

BILL
Come on in!

LEW
Welcome to the neighborhood!

BEA
Here's your morning paper!

INT. LIVING ROOM - MORNING

The WECHSLERS and MYERS sit at the table speaking in slightly hushed tones (to protect their children from the nature of the conversation).

LEW
How've you guys been holding up?

DAISY
We're okay...

BEA
We heard about the mailman yesterday.

LEW
Did you read the paper? You guys made the news already.

DAISY
Do you think it'll be a problem?

BILL reads from the newspaper, silently to himself.

We see a small headline: "First Negro Family Purchases Home in Levittown."

(CONTINUED)

BILL
They're probably just curious,
that's all.

BILL tosses the paper aside.

BILL
Thanks again for helping us find a
place.

DAISY
We really can't believe it. It's
such a lovely place! We're...so
grateful.

DAISY starts tearing up.

BEA
Oh, you don't have to say that
Daisy.

BEA rubs DAISY's shoulder. LEW stands up, getting ready to
leave.

LEW
Well. We should probably give you
some time to settle in. You need
anything, you know where we live!

EXT. MYERS' HOUSE (43 DEEPPGREEN LANE) - DAY

BILL does work on the front lawn. It's a nice and boring day
as he does the standard weeding and cleaning anything
unsightly.

A family walks along the street and stops to watch him. They
stare for a moment.

Another group of people shows up. And then another.

Eventually, there's a CROWD OF LEVITTOWNERS staring
curiously at BILL doing his gardening.

When he's finished, he takes one last look at the lawn, and
heads back inside silently without acknowledging or noticing
the crowd that has formed.

EXT. MYERS' HOUSE (43 DEEPCGREEN LANE) - DAY

It's a different day, quiet and sunny as always.

An ELDERLY MAN rings the doorbell of the Myers' residence.

A beat...

BILL answers the door.

BILL
Hello, sir. How can I-

ELDERLY MAN
(slurring)
You're Billy Myers?

BILL
Yes.

ELDERLY MAN
I just want to know how you bought
this house.

INSIDE...DAISY listens quietly.

BILL
What do you mean?

OUTSIDE...a group of Levittowners wait in a parked car.
They're all older men, watching the confrontation go down.

ELDERLY MAN
Who sold you this house?

BILL
Sir...it's all part of the public
record. You can check it yourself.

The man drunkenly stumbles backwards.

ELDERLY MAN
Start the car!

He turns back to BILL.

ELDERLY MAN
(slurring)
Something bad's gonna happen. I'm
gonna be real glad when it does.

DAISY hears this, and quickly pulls at BILL's shirt.

(CONTINUED)

DAISY
Close the door.

EXT. SIDEWALK - DAY

LEW and the drunk ELDERLY MAN are talking, as more people show up to watch.

LEW
The Myers family has just as much
of a right to be here as any of us.

ELDERLY MAN
Our houses are worth HALF of what
they were worth yesterday.

LEW
That just isn't true.

ELDERLY MAN
You're a NIGGER LOVING JEW.

He spits on the ground near LEW.

A couple of the people in the crowd cheer.

LEVITTOWNER
Get 'em out! Tell 'em to go back
home!

LEW
They are home.

BEA joins LEW.

BEA
Come on inside, Lew. Don't be a
hero today, please.

They walk back to their house as a few members in the crowd chant, "Go home," angrily.

INT. MYERS' HOUSE (43 DEEPPGREEN LANE) - DAY

BILL and DAISY sit with each other looking distressed.

The phone RINGS. BILL is caught off guard, but he answers after a moment.

(CONTINUED)

BILL
Hello?

VOICE (O.S.)
Get the fuck out of Levittown.

The person hangs up.

BILL
Hello?

DAISY
Who was that?

BILL
(sighing)
Same thing.

The phone rings again. BILL answers.

VOICE (O.S.)
Dirty f-

BILL hangs up.

BILL
let's just disconnect our phones
for awhile. They're probably gonna
keep calling.

DAISY
What? Do you hear what you're
saying? If we disconnect our
phones, they win.

BILL
Honey...

DAISY
No, we're not doing anything.

The phone rings again. DAISY answers.

VOICE (O.S.)
Hello?

DAISY
Yes. This is the Myers residence.

VOICE (O.S.)
Oh, really.

(CONTINUED)

DAISY

Say whatever it is you need to say.
Get it out of your system, because
this family is going to be here for
years. Get used to it!

VOICE (O.S.)

I...I'm glad to hear that.

DAISY

What?

BILL

Who is that?

DAISY

(to BILL)

Shh...

VOICE (O.S.)

I'm one of your neighbors. I just
wanna say...I'm ashamed of this
neighborhood. And what y'all are
going through.

DAISY

Well...thanks.

VOICE (O.S.)

I just want to let you know: not
all of us are bad people. If
there's anything I can do to help
you out I'd love to.

DAISY

Thank you.

INT. WECHSLER RESIDENCE - DAY

LEW stands by the telephone.

LEW

(yelling)

Don't go near the phone! I GOT IT!

LEW

Hello.

VOICE (O.S.)

You should be ashamed of yourself.

(CONTINUED)

LEW

Please stop calling this number.

VOICE (O.S.)

How would you feel if your daughter
married a nigger?

LEW hangs up.

BEA

Same calls?

LEW nods 'yes.'

BEA

We should call the police, Lew.

LEW

Bill doesn't want to. Thinks they
won't listen.

BEA

They'll listen to us.

INT. BAR - NIGHT

A group of men, women, and teenagers watch as a taller man
(JAMES NEWELL, 50s) speaks to them.

JAMES

As you all know: we've got a little
problem.

CROWD MEMBER

Damn straight.

JAMES

Easy, easy. Not to worry. We're
already doing everything we can to
get them out.

A woman stands up.

WOMAN

How in the hell did they even get a
house here anyway? Levitt said this
place was 'sposed to be whites only
when we moved in!

JAMES

It's them damn Jews livin' beside
'em. We're lookin' into it, but

(MORE)

(CONTINUED)

JAMES (cont'd)
from what I've found, they were
plannin' on movin' a bunch of 'em
in.

BOOS from the Levittowners.

JAMES
I know, I know. Some kinda civil
rights group of nigger lovers.

A MAN stands up from the crowd.

MAN
WHERE THE HELL IS LEVITT?

INT. WEDDING CHAPEL - DAY

A big, extravagant display as WILLIAM LEVITT and ALICE KENNY
get married in front of a massive gathering of family,
friends, and business associates.

In the group of people we spot RHODA KIRSHNER, looking a
little tearful, and sitting with WILL JR.

WILLIAM
I do.

WILL and ALICE kiss as the crowd applauds.

ABE looks disappointed. ABE claps.

ALICE cries.

EXT. WEDDING CHAPEL - DAY

WILL and ALICE hop into a decorated limo as the crowd
watched happily. They drive off as WILL waves, grinning.

INT. LIMO - DAY

WILL turns back to ALICE.

WILLIAM
No more hiding anymore.

He kisses her.

(CONTINUED)

WILLIAM

It's gonna be perfect, I promise.

EXT. LEVITTOWN STREET - DAY

Angry Levittowners protest in front of the Myers' house. They're yelling, holding gigantic homemade signs, and flailing their arms angrily.

A ROCK is THROWN at the window of the Myers' home.

INT. MYERS' HOUSE (43 DEEPPGREEN LANE) - DAY

The thrown rock flies past one of the Myers' children.

DAISY sees the rock, and broken glass on the floor. She grabs the child (Little WILLY), and takes him upstairs.

EXT. LEVITTOWN STREET - DAY

A police car drives into Deepgreen Lane. As they get closer to the Myers' house, the crowd of protesters bet bigger and bigger.

There are people staring at the Myers' house, and people who look like they have no idea what they are there for.

The police car stops and to policemen exit.

POLICE OFFICER #1

Alright, alright. Everyone go home now.

They try to contain the CROWD OF PEOPLE, and only barely succeed. The two police officers were clearly not expecting a protest of this capacity.

POLICE OFFICER #2

Go home! All of ya!

Some members of the crowd slowly disperse.

VOICE (O.S.)

I thought you were comin' to kick 'em out! What a disgrace.

POLICE OFFICER #1

That's enough. Go home to your families.

INT. MYERS' HOUSE (43 DEEPPGREEN LANE) - DAY

DAISY and BILL clean up broken bits of glass and garbage.

The DOORBELL RINGS.

DAISY

Oh, no.

BILL answers the door to reveal a smiling woman, JUDY (40s).

JUDY

Hello! You must be Bill Myers.

BILL

That's right.

JUDY

My name is Judy.

She puts her hand out, as BILL cautiously shakes it.

JUDY

I'm one of your neighbors.

DAISY comes to the door.

JUDY

Oh! You must be Daisy!

JUDY puts her hand out again.

JUDY

We spoke on the phone. I came over to see how you guys are doing. And to help...

JUDY motions to the broken window.

JUDY

...With your yard.

DAISY

Our yard?

EXT. MYERS' FRONT LAWN (43 DEEPPGREEN LANE) - DAY

WILL, DAISY, and their new friend JUDY clean up trash, and signs that have been left everywhere.

After a moment...LEW and BEA join them.

Together, they continue cleaning the yard.

EXT. MYERS' FRONT LAWN (43 DEEPCREEN LANE) - DAY

They're finished cleaning: the lawn looks perfect.

LEW, BEA, and JUDY say their goodbyes.

DAISY and BILL admire the lawn, then head back inside.

INT. MYERS' HOUSE - LIVING ROOM - NIGHT

The Myers family sit together, eating dinner in front of the TV.

They watch 'I LOVE LUCY' for a moment, switching to the news at the end of the episode.

EXT. LEVITTOWN - DAY (ON TELEVISION)

Kids ride their bikes on sidewalks as a man narrates.

ANCHORMAN (V.O.)

THIS is Levittown, Pennsylvania. A new suburban community of 60,000 people. Midway between Philadelphia and Trenton, New Jersey.

Footage of shopping malls.

ANCHORMAN (V.O.)

With its giant shopping centers, winding lanes named for flowers and trees; it is fairly typical of communities all over America. Where families are pursuing the American dream. To give their children a better chance in life.

INT. MYERS' HOUSE - LIVING ROOM - NIGHT

DAISY looks at BILL, then at the children.

DAISY

(to BILL)

They shouldn't see this.

She takes them out of the living room, and leads them to their own bedrooms.

She returns to the living room, and sits down to watch the rest of the news report with BILL.

EXT. LEVITTOWN STREET - DAY (ON TELEVISION)

Footage of the PROTESTERS, and the Myers home.

INT. MYERS' HOUSE - LIVING ROOM - NIGHT

DAISY

I didn't know the news was here.

She looks outside.

BILL

Must've came by earlier
today...I've been so stressed out I
barely noticed.

INT. OFFICE - DESK - DAY (ON TELEVISION)

The ANCHORMAN sits at a desk.

ANCHORMAN (V.O.)

Levittown, Pennsylvania is
attracting international attention.
Violence is erupting, as Will
Myers, Daisy, and their children
have moved in. They have 2 small
children, Bill Myers served in the
army, and was discharged as a staff
sergeant. He works as a laboratory
technician, and is studying for a
degree as an electrical engineer.
His wife Daisy, is a college
graduate, and educator.

DAISY and BILL hold hands, looking worried.

ANCHORMAN (V.O.)

They're an average all-American
family, except in one respect;
William Myers and his family are
negroes in an all-white community.

BILL sighs.

ANCHORMAN (V.O.)

Levittown reacted in a number of
ways to the new arrival. There were
several hundred who congregated on
the street in front of the Myers'
house. And there were those among
them who felt strongly enough to

(MORE)

(CONTINUED)

ANCHORMAN (V.O.) (cont'd)
throw a rock through the picture window. But there was another large group who were repelled by this kind of behaviour, and organized to help Levittown accept its new negro neighbors. The vast majority of Levittowners went peacefully about their daily activities. But in the community...Levittowners discussed the Myers.

EXT. LEVITTOWN - FRONT LAWN - DAY (ON TELEVISION)

JUDY is sitting outside her home as kids play with each other in the B.G.

ANCHORMAN (O.S.)
What was your INITIAL REACTION?

JUDY
Well...I'd read a small article in the newspaper that the first coloured family had moved into this community. And following that...I'd begun to see there was some disturbance around this home these people had bought...I was terribly shocked to find that there were people in this community that would be so violently opposed to it. I rather...thought that everyone would just accept it as I would.

INT. OFFICE - DESK - DAY (ON TELEVISION)

ANCHORMAN
The Myers became the main topic of conversation for the people of Levittown within hours of their arrival. In the absence of fact and authoritative information, rumor and gossip swept through the community.

EXT. LEVITTOWN - DAY (ON TELEVISION)

A woman stands on a front lawn. The ANCHORMAN talks to her off-camera.

ANCHORMAN (O.S.)

Why did you select Levittown to live?

WOMAN

We were looking for a place to buy a home, and we liked the homes here. And the advantages that Levittown seemed to offer in comparison to other cities...And we understood that it was going to be all-white, and we were very happy to buy a home here.

ANCHORMAN (O.S.)

Do you think a negro family moving here will affect the community as a whole?

WOMAN

Definitely. I think the property values will immediately go down if they are allowed to move in here in any number.

ANCHORMAN (O.S.)

Can you give a basis for that judgment?

WOMAN

Yes. We used to live in Washington, DC, and we saw a very good example of that there.

ANCHORMAN (O.S.)

Do you think the Myers will be able to live comfortably in Levittown?

WOMAN

Comfortably? No.

INT. MYERS' HOUSE - LIVING ROOM - NIGHT

DAISY and BILL react worriedly to the woman's final comment.

EXT. LEVITTOWN STREET - DAY (ON TELEVISION)

A different woman is interviewed.

ANCHORMAN (O.S.)

Do you think the Myers will be able to live comfortably in Levittown?

WOMAN

I think so, I think the majority of people will realize they can be good neighbors, which I'm sure they are. And the majority of people here are not the violent folks we've heard about.

ANCHORMAN (O.S.)

Do you think the Myers will affect property values?

WOMAN

I don't think the Myers have anything to do with property increasing or decreasing...I think it's purely a white problem.

ANCHORMAN (O.S.)

Do you think the Myers will lead to large numbers of other negroes coming here?

WOMAN

I think it will be a normal number, I hope...I mean, I would love to see an integrated group here. And I would like to see, and my child to see a world that is more representative of society. In fact, we've talked about this, in the future...eventually there will be no more areas where a white person could move without having a negro family. And that would be the best end there could be to segregation.

CUT TO:

EXT. LEVITTOWN STREET - DAY (ON TELEVISION)

A MAN is interviewed.

ANCHORMAN (O.S.)

What do you think of the Myers moving in? What are you going to do about it?

MAN

Just try to be a good neighbor, I suppose. I don't think Levittown's an island, it's part of the USA, and it's going to integrate like the rest of this country.

CUT TO:

EXT. STOREFRONT - DAY (ON TELEVISION)

Another MAN is interviewed.

ANCHORMAN (O.S.)

Have you heard many rumours about the Myers?

MAN #2

Yes. I've heard they've done this type of thing elsewhere. The only reason they came here is to show people they could. They just want fame. And furthermore, I say this: there is SOMETHING BIGGER BEHIND THIS.

ANCHORMAN (O.S.)

Are you worried?

MAN #2

Let's put it this way: Mr. Myers and all the negroes have a right, I'm no better than them. They're as good as I am...they can go anywhere they want. That's a God given right. Being a good American they have the right to the pursuit of happiness, civil rights. But by the same token, if Levittown becomes a mixed-race community, pretty soon I'll have a negro son-in-law or daughter-in-law. And how is that going to look?

CUT TO:

INT. LEVITTOWN HOME - DAY (ON TELEVISION)

Another WOMAN is interviewed.

WOMAN

Some of the people are definitely against integration. And they have told my children that they HAVE to marry...niggers. And my chile' dudn't even know what...a nigger is, but from the sound it has scared 'em. They come home crying, 'Mommy do I HAVE to marry...nigras?' And my answer is: you can marry whomever you wish.

ANCHORMAN (O.S.)

By the way, we both seem to be below the Mason-Dixon line. Where are you from?

WOMAN

I come from Kentucky.

ANCHORMAN (O.S.)

Had you known any negroes before you came to Levittown?

WOMAN

Yes, my father owned a business in an area where there were several coloured people. And I can honestly say one of my best friends was a coloured girl. And as children have no prejudice we became very close friends. She became a registered nurse, and we've talked now since growing older. And it is such a disadvantage seeing her children trying to grow up healthy in the atmosphere they have to live in.

ANCHORMAN (O.S.)

Have you heard any rumours?

WOMAN

Yes, I've heard the Myers family has moved into several all-white sections trying to be the first coloured family to do so. Now, I

(MORE)

(CONTINUED)

WOMAN (cont'd)
believe if they're doing this to
cause trouble I'm against their
principle. But if they're really
doing it for their children, I'm
for it.

EXT. MYERS' FRONT LAWN (43 DEEPCGREEN LANE) - DAY (ON
TELEVISION)

Footage of BILL MYERS in his front yard wrapping a garden
hose around his arm neatly, putting it away, and then going
back inside the house.

INT. MYERS' HOUSE - LIVING ROOM - NIGHT

BILL turns the TV off.

DAISY
That wasn't too bad.

BILL
No, it wasn't...We'll be fine,
baby.

EXT. LEVITTOWN STREET - DAY

It's a hot summer day, and the protesters are back with a
vengeance.

The same people from before, and people we've never seen
line the streets and sidewalks near 43 Deep Green Lane.
There are more SIGNS ("GET THEM OUT," "WHERE'S LEVITT?"),
and more YELLING.

The neighbors/protesters throw beer bottles, and even fight
with *each other*.

A young man is seen wearing a football helmet.

Although they're scattered all over the streets of
Levittown, the main focus seems to be directly in front of
the Myers' and Wechsler's homes.

After a moment of this chaos...the POLICE show up in two
vehicles.

Four police officers exit their vehicles (2 from each car -
still not enough to handle the protest). They try pushing
protesters away unsuccessfully. Some of the protesters have
effectively made a human wall.

(CONTINUED)

POLICE OFFICER #1
(to another officer)
What do you want to do?

POLICE OFFICER #2
This is crazy. I say we call the
sheriff.

POLICE OFFICER #1
You sure? Do you really want to be
the guys that do that?

POLICE OFFICER #2
LOOK at this!

POLICE OFFICERS 3 and 4 are in the middle of a VICIOUS FIGHT
with a couple protesters. They start pushing the officers
HARD.

POLICE OFFICER #3 takes his baton and starts CLUBBING people
in the FACES.

POLICE OFFICER #1
Jesus Christ. This is the first
time the sheriff's had to leave his
office in 15 years.

EXT. LEVITTOWN SUBURBS - NIGHT

The protest has gone into the night, with a few more
protesters, and a couple more POLICE OFFICERS present.

The protest hasn't died down at all; it's gotten worse.

POLICE OFFICERS push some of the more confrontational
PROTESTERS back, trying to get them as far away from the
homes as possible.

PROTESTER
What are you, a nigger lover?

An OFFICER pushes a PROTESTER, and he falls to the ground.

OFFICER
GET BACK! I SAID GET BACK!

PROTESTER #2
The Myers must have some good Jew
lawyers to be gettin' this type of
protection.

(CONTINUED)

PROTESTER #3

I can't believe my goddamn eyes.

The PROTESTERS and OFFICERS push each other back and forth.

Suddenly, at one portion of the human wall...a cop collapses onto the ground.

Beside him, a huge rock falls to the ground shortly after.

EVERYONE on both sides of the fight reacts.

An OFFICER walks over to the FALLEN OFFICER. A PROTESTER walks over.

PROTESTER

Is he alright?

OFFICER

WHO THREW IT? WHO THREW THE ROCK?

Another PROTESTER comes forward to check on the man.

PROTESTER

Oh my god....that's my neighbor.

OFFICER

You know this man?

PROTESTER

(pointing)

Yeah, he lives right over there.

OFFICER

Good god.

The PROTESTERS are now completely silent. The SHERIFF sees his chance and comes forward to address everyone.

SHERIFF

ALRIGHT. I want ALL OF YOU. To STOP this RIGHT now. The Myers are WELL WITHIN THEIR LEGAL RIGHT. I'VE TALKED TO YOU, AND I WAS SHOCKED TO LEARN...SOME OF YOU YAHOS DON'T EVEN LIVE IN LEVITTOWN. THIS HAS NOTHING TO DO WITH YOU.

A beat.

The SHERIFF takes off his hat and throws it on the ground.

(CONTINUED)

SHERIFF
WHETHER YOU LIVE HERE OR NOT...YOU
SHOULD BE ASHAMED OF YOURSELVES.
TONIGHT WAS NOT AN EXAMPLE OF
AMERICA.

He looks at the PROTESTERS individually.

SHERIFF
Myself, and some of the other
officers will be parked here to
monitor the area. For the next
little while. However long it takes
for y'all to get the message. I
suggest you head home RIGHT now.

The crowd slowly disperses sheepishly as the SHERIFF and
POLICE OFFICERS watch from their side.

EXT. MYERS' HOUSE (43 DEEPGREEN LANE) - DAY

Two police cars are parked in front of the Myers home.

A MAN IN A SUIT enters the frame, and taps the window of the
police car. The officer rolls the window down.

He hands them a business card. The officer nods, allowing
him to walk to the Myers' home.

The man rings the doorbell, and BILL opens the door (after
cautiously looking through the window).

BILL
Who are you?

HARRY
You can just call me Harry. William
Levitt sent me here. Can I come in?

BILL
(surprised)
Absolutely.

INT. LIVING ROOM - DAY

HARRY sits at the table, fumbling with a briefcase.

BILL and DAISY sit together nervously.

(CONTINUED)

BILL

Do you want anything? Coffee?
Water?

HARRY

No, thank you.

HARRY retrieves loose sheets of paper from his briefcase.

DAISY

You said Mr. Levitt-

HARRY

Yes. In light of recent events...he
would like to purchase this house
back from you.

DAISY and BILL look taken aback.

HARRY

Mr. Levitt is willing to pay you
double what you paid for the home
originally. This type of deal is
generally unheard of.

HARRY pushes the papers forward.

HARRY

All your troubles can end right
now.

They stare at him for a moment.

HARRY

You just have to sign-

DAISY

It's not for sale.

HARRY

Mrs. Myers. Mr. Myers....You might
want to sleep on this. It's an
amazing deal. And between the three
of us...I think I could get Mr.
Levitt to maybe even pay you triple
what you paid for the home
initially.

DAISY

No, the house is not for sale. And
you can tell Mr. Levitt if he wants
to speak with us he can do it
himself. Personally.

HARRY stands up, taking his suitcase. He exits the house silently.

EXT. MYERS' PORCH (43 DEEPCGREEN LANE) - NIGHT

BILL MYERS and LEW WECHSLER smoke cigarettes furtively on the porch, unpacking the events of the day.

A car with tinted windows drives by slowly, almost comes to a stop in front of the Myers/Wechsler's homes, and then finally leaves.

BILL
Why are people so goddamn
difficult?

The smoke in silence for a moment.

LEW
America will change. It's
inevitable. Just takes time.

He tosses his cigarette.

INT./EXT. MYERS' HOUSE - NIGHT

A POLICE OFFICER stands on the porch of the Myers' home. A tired looking BILL walks to the door, checks the window, and answers.

BILL
Everything alright?

OFFICER
Yes, there's no problem. I'm just
stopping by to say we won't be
staying for the rest of the night.

BILL
Are you serious? It's only been a
few hours.

OFFICER
I know, but everyone's gone back
home now Mr. Myers. There's not
much more to do.

BILL doesn't look assured.

(CONTINUED)

OFFICER
You'll be fine.

BILL
Okay...well, thanks for your
service.

OFFICER
That's no problem, you try and get
some rest.

INT. MYERS' HOME - KITCHEN - MORNING

BILL stands at the sink, looking exhausted. He's getting
ready to start the routine of breakfast.

Faintly, he hears...

LEW (O.S.)
Call the police! Bea, call the
police!

BILL's eyes widen, and RUNS OUTSIDE.

EXT. WECHSLER'S HOME - FRONT LAWN - MORNING

BILL finds LEW, who is struggling to put out a BURNING CROSS
in the middle of his front lawn.

There's another cross on the Myers' lawn, already burnt out,
but still smoldering a bit. BILL puts that cross out as
well, and returns to help LEW with the burning cross on his
lawn.

They kick it to its side, and then clumsily stomp out the
fire.

After a moment, they both sit down on both sides of the
cross, catching their breaths.

BEA comes running out of the house, where we briefly see
giant, ugly, "KKK" lettering that has been placed with duct
tape.

BEA
Are you okay?

LEW nods.

(CONTINUED)

BILL
Daisy went to work already.

EXT. PUBLIC SCHOOL - MORNING

BILL, LEW, and BEA exit BILL's car to see firefighters at the tail end of extinguishing a burning cross on the school's football field.

BILL
(to himself)
Oh, no.

BILL walks hurriedly into the public school, with BEA and LEW following him.

INT. PUBLIC SCHOOL - DAY

BILL now starts RUNNING. He eventually finds a classroom at the end of the hall.

INT. CLASSROOM - DAY

BILL enters to see DAISY speaking with a POLICE OFFICER.

BILL
Thank god.

He walks up to her and gives her a big hug.

DAISY
I'm okay.

OFFICER
We're doing all we can to find out who's behind this.

BILL and DAISY don't respond, barely hearing him.

OFFICER
There was another incident at another home not too far away. Someone reported a vehicle. We'll know soon.

BILL
Thank you.

INT. JAIL - NIGHT

TITLE OVER: "THE LEVITTOWN SEVEN"

One by one, we see seven weary-eyed men (a couple of them are recognizable as protesters, and others are strangers) line up to get their mugshots taken.

INT. COURTROOM - DAY

A courtroom is filled with Levittowners scattered around.

On one side: the Myers family, the Wechslers, and a few supportive neighbors.

The other side: the Levittown Seven in handcuffs.

Sitting on the stand: WILLIAM LEVITT.

A LAWYER for the Myers family stands in front of WILLIAM, addressing him in front of everyone.

LAWYER

You do know it's legal for negroes to buy homes in the state of Pennsylvania, correct?

WILLIAM

Yes.

LAWYER

You are aware the Myers purchased your home within the legal means?

WILLIAM

Sure.

LAWYER

Mr. Levitt, Levittown is part of America. Your name may be on it, but it's just like Disneyland: there are still rules.

WILL nods silently.

The LAWYER holds up a sheet of paper.

LAWYER

You're aware of the legality of Pennsylvania home ownership. This is a contract for one of your homes.

(CONTINUED)

The LAWYER puts on glasses.

LAWYER
(reading)
TENANT AGREES NOT TO PERMIT THE
PREMISES TO ANY PERSON OTHER THAN
MEMBERS OF THE CAUCASIAN RACE.

The LAWYER looks back to WILL.

LAWYER
You wrote this contract yourself,
correct?

WILLIAM
That's right.

LAWYER
So you're forcing tenants to follow
laws that you have created
personally. That go against the
laws of the real world.

WILLIAM
As a Jew I have no room in my mind
or heart for racial prejudice. But
in my business I've come to learn
that if I sell one house to a negro
family, 90 to 95 percent of our
white customers will not buy into
the community. That is their
attitude, not mine. I did not
create the problem, and I cannot
cure it.

WILL looks at the Myers family.

WILLIAM
As a company, our position is
simply this: I can solve a housing
problem or I can try to solve a
racial problem. But I can't do
both.

The LAWYER smiles.

LAWYER
Your housing accomplishments are
noted, Mr. Levitt. But that doesn't
change the legality of the matter.
Having less customers is a personal
problem. It's no excuse to not
follow the law. Thank you.

The JUDGE nods.

INT. COURTROOM - DAY

A LAWYER for the Levittown Seven talks to BEA WECHSLER in front of the packed courtroom.

LAWYER #2

Why did you feel it was necessary to help the Myers?

BEA

Oh, I don't know. I don't think I chose to do anything. I just...We just helped.

LAWYER #2

And the rumours about you doing this all over the country. Are they true?

BEA

No.

LAWYER #2

Are you a communist?

BEA

No.

LAWYER #2

Are you a race-baiter?

BEA

No, sir. I have no problems with anyone. My husband and I...we just saw a family that needed help. So we helped! That's it. *They're* the ones that started causing the problems.

LAWYER #2

Objection, your honour. She has no grounds-

JUDGE

Overruled. Please continue, Mrs. Wechsler.

BEA

They call our home at all hours of the night. They call us horrible

(MORE)

(CONTINUED)

BEA (cont'd)
things. Nigger loving Jews. Just
horrible things. Our children have
been picked on by their children.
And my husband has lost jobs
because of this. It isn't right.

A beat.

LAWYER #2
That'll be all. Thank you.

INT. COURTROOM - DAY

One of the Levittown Seven (recognizable as one of the more
rambunctious protesters) takes the stand.

The Myers' lawyer addresses him.

LAWYER
Mr. Howard Bentcliff, correct?

HOWARD
Yes.

LAWYER
Mr. Bentcliff, this was found in
your car.

The LAWYER holds up a pamphlet.

LAWYER
Do you know what this is?

HOWARD
(mumbling)
Literature.

LAWYER
Literature...It's Ku Klux Klan
propaganda. Of which, I might note,
there was none of prior to the
Myers' move. You introduced it to
Levittown.

HOWARD looks at him silently.

LAWYER
And here...is a tenant agreement
for a SECOND HOME in Levittown.
Purchased by a Mr. Howard
Bentcliff. Why would you need a
second home, Mr. Bentcliff?

(CONTINUED)

HOWARD

I had...get-togethers in that home.

LAWYER

What kind of get-togethers?

HOWARD

Community get-togethers.

LAWYER

Why didn't you use your own home?

HOWARD

I don't know.

LAWYER

Did you have something to hide?
Maybe the fact that you were
bringing members of the KKK into
Levittown?

GASPS from some of the members of the crowd. They whisper amongst each other.

LAWYER

People that had *nothing to do* with the Myers. They didn't even LIVE in Levittown. But you brought them anyway. These are people fuelled by pure hatred...and you brought them to the neighborhood.

HOWARD looks nervous.

LAWYER

But you didn't stop there. You went as far as helping them set CROSSES ON FIRE. Right?

HOWARD faints.

LEW

Get him some water!

LEW and one of the men in the Levittown 7 rush to get HOWARD back to his feet.

He comes to, and they get him sitting on the stand.

LEW

Are you okay?

(CONTINUED)

HOWARD

Yes.

JUDGE

Mr. Bentcliff, you are guilty of defacing public property. You will be fined \$250 for your KKK graffiti on the Wechsler's home, and the crosses.

HOWARD takes a deep breath.

JUDGE

The rest of your friends here are going to jail. But I'm giving you a break on account of your health. You'll be on probation for a year.

HOWARD nods.

JUDGE

As for the Myers...

The JUDGE looks at them, and smiles.

JUDGE

You're free to continue living in Levittown.

A mixture of cheers and boos from the people.

It's the perfect representation of racial relations in America: some people look angry, others looks like they don't really care at all, and a few others smile and look supportive.

JUDGE

Order! Order!

The Myers family hug each other, as the Wechslers look on happily.

DAISY

Thank you for your help.

BEA

We're looking forward to seeing you around the neighborhood!

As they revel in the victory, the people on the other side of the courtroom start leaving the building.

EXT. COURTHOUSE - DAY

WILLIAM LEVITT stands alone smoking a cigarette as the people continue to walk out.

After a moment, the Myers and Wechslers leave the building.

WILL looks at them. They make eye contact briefly, and WILL tosses his cigarette. He steps on it, and walks away.

He gets into his black Cadillac, and SLAMS the door angrily.

INT. RESTAURANT - NIGHT

WILL sits across from his father, ABE, looking a little older now.

WILLIAM

I want to make *more*. More
Levittowns all over America.
Pennsylvania and New Jersey is just
a *start*.

ABE

Nothing's stopping you.

WILL gives him a look.

WILLIAM

I want it to be whites only. That's
the only way we're going to make
any money here.

ABE

(sighing)
Don't do it.

WILLIAM

I'm doing it.

ABE

I'm not going to argue with
you...but you don't have my
blessing.

EXT. SUBURBS - DAY

MONTAGE START

-The construction of more suburbs that look identical to Levittown.

(CONTINUED)

-At the end of the construction: they're fully inhabited with people. There doesn't seem to be a single face of colour.

-In the middle of it all: WILL drives around in his black Cadillac.

MONTAGE END

INT. BEDROOM - EARLY MORNING

WILL is fast asleep in bed with ALICE, and another woman.

The phone RINGS, waking WILL up. He picks it up.

WILLIAM

Hello?

ALFRED

It's your brother. Dad's dead.

WILL looks around at his surroundings silently for a second.

EXT. CEMETERY - DAY

WILL stands with ALFRED, ALICE, the children, and others as they watch ABE's casket being lowered into the grave.

INT. LIMO - DAY

WILL sits with ALFRED in the backseat.

ALFRED

I'm out.

WILLIAM

Out of what.

ALFRED

The business.

WILLIAM

What do you mean?

ALFRED

The company. All of it. It's yours now.

(CONTINUED)

WILLIAM

Why?

ALFRED

Life's too short, and I've made
enough money already. I'm done.

WILLIAM

You sure?

ALFRED

I suggest you do the same.

WILL looks out the window silently.

ALFRED

Will, what else do you want? You're
rich. You've won.

WILLIAM

I don't feel like I have.

EXT. SUBURBS - DAY

Another scene of WILL setting up suburban building.

As builders work on houses, this time we see a counter at
the bottom, showing the number of houses built in total.

As homes are built and yet another suburban community is
formed, the numbers keep running all the way over "140, 000
HOMES."

EXT. CEMETERY - DAY

WILL stands alone watching the last part of a funeral: dirt
is neatly placed over a grave.

Other people leave, and WILL is the only one left standing
at the funeral.

A headstone reveals: "ALFRED LEVITT."

WILL doesn't cry, but he stares at that headstone miserably
for a moment.

TITLE CARD: "YEARS LATER."

INT. ART GALLERY - DAY

WILL wanders around an art gallery alone.

He sees a striking woman laughing with a man from a distance. She kisses the man, and they part ways.

WILL walks up to the man.

WILLIAM

Hello, sir.

ART GALLERY OWNER

Hello. Can I help you?

WILLIAM

You could say that, yes. Do you know who I am?

ART GALLERY OWNER

You're the builder?

WILLIAM

Yes.

The man smiles, waiting for WILL to continue.

WILLIAM

I'm one of the richest men in America. Did you know that?

The man shakes his head "no."

WILL points to the woman the man was just talking to.

WILLIAM

That's your wife?

ART GALLERY OWNER

Yes.

WILLIAM

I'm trying to be respectful here. Look: I'd like to ask you for her hand in marriage. I'm a very rich man, and I can give her a much better life than you.

The man looks at WILL like he's insane.

INT. MANSION - FRONT HALL - DAY

An older WILL, wearing all white, and white-haired now, smiles at a younger woman (the striking woman from the art gallery).

WILLIAM

I want you to see the type of crazy man you're marrying.

WILL takes the woman (SIMONE KORCHIN) by the hand.

A butler appears, holding a tray with champagne and glasses.

WILLIAM

For you.

SIMONE takes a glass, and WILL continues his tour. They enter another room in the mansion.

WILLIAM

Have a seat. I'll be right back.

He leaves, returns holding an emerald, and pins it to her clothing.

He leaves again, and returns with a furry little white kitten. SIMONE lights up with happiness.

SIMONE

Will, I already said I'd marry you.

WILL laughs, and puts his hand out again.

WILLIAM

Follow me.

He leads her to another gigantic room in the house, where he finds two big doors.

WILLIAM

I just want you to see what you're getting yourself into.

WILL opens the doors to reveal a GIGANTIC CLOSET.

It's FILLED with all kinds of ridiculous clothing (much worse than his previous closet).

WILLIAM

This is the type of stuff I wear.

He leads her further into the closet.

(CONTINUED)

WILLIAM
This is for you.

He picks up a weird fur coat, and hands it to her.

WILLIAM
This is made out of 100%, authentic
Jaguar. It's like leopard, but even
more rare!

SIMONE
How is this possible?

WILLIAM
Sold the company.

He rubs her shoulder.

WILLIAM
We'll never be hungry again.

EXT. DOCK - DAY

WILL stands with SIMONE, showing her a GIGANTIC YACHT. It
reads, "LA BELLE SIMONE."

WILLIAM
It's 237 feet, and it's got your
name on it, baby. What do you
think?

SIMONE
I think you're crazy.

WILLIAM
Come on. Let's try to catch
lobster.

INT. MANSION - LIVING ROOM - NIGHT

WILL stands alone, looking outside a window of the mansion.

He enjoys the view of the place while having a glass of
scotch. He looks over to the bottle on the mini-bar: Johnnie
Walker Blue Label.

WILL laughs quietly to himself. He's reached the final stage
of excess.

After a small moment of peace...he hears a small rustling
sound coming from the corner of the room.

(CONTINUED)

He walks over to the sound, and then stops. The sound stops and then continues. When he's positive he has located the sound, he walks over to it.

It's near a fireplace in the living room. We see a MOUSE quickly run away from WILLIAM's footsteps into a crack near a wall in the fireplace.

WILL chases it.

WILLIAM
Fuck out of here!

The mouse has disappeared, but he stands there for a second, shocked at what he's just seen. He's breathing faster now; he looks physically shaken, and repulsed. This is the first brush with poverty he's had since his childhood.

SIMONE quietly enters the room.

SIMONE
There you are! Are you okay?

WILLIAM
Huh? Yes....I'm fine.

SIMONE smiles.

WILLIAM
Is everything okay with you?

SIMONE
More than okay.

WILLIAM
Good, good.

A beat.

The two stand there in awkward silence for awhile, realizing they have nothing to talk about.

WILLIAM
Oh, hey. I forgot that I got you something.

WILL puts his drink down, leaves the room, and returns with a painting.

WILLIAM
A Monet.

SIMONE

What for?

WILLIAM

I saw it, liked it, and thought you
would too. No reason.

SIMONE kisses him on the cheek. She leaves the room, and
WILL stands alone for a moment staring at the painting.

EXT. MANSION DRIVEWAY - DAY

WILL steps into a shiny new ROLLS ROYCE, smiling his face
off.

EXT. HIGHWAY - DAY

WILL's driving like a maniac, grinning like an idiot.

After he takes the car to the fastest limit it can possibly
go to, he eventually slows it back down, his grin
disappears, and he drives normally again.

INT. MANSION - NIGHT

WILL steps into the house, grinning and tired.

He stumbles into the house, and notices the Monet painting.

He looks at it again, picks it up, and then drops it like
it's nothing.

He looks around the room for something else to do, unable to
find anything that interests him.

INT. HOME OFFICE - NIGHT

WILL sits at a desk, and holds a phone to his head.

VOICE (O.S.)

Mr. Levitt! How are you doing
today?

WILLIAM

Good. Enjoying retirement.

VOICE (O.S.)

That's what I wanted to talk to you
about.

(CONTINUED)

WILLIAM looks curious immediately.

VOICE (O.S.)

Would you be interested in buying your company back? The company is now bigger than you left it. And we have a TON of land, but we just don't know what to do with it.

WILLIAM takes a deep breath.

WILLIAM

Yes.

INT. HOME OFFICE - DAY

WILL walks around the home office, talking his head off on the phone.

WILLIAM

WHY THE FUCK NOT?

VOICE (O.S.)

Don't do it, Will. I'm telling you: you're making a mistake.

WILLIAM

WHY?

VOICE (O.S.)

These people are not your friends. They want you to buy the company back because it's SHIT.

WILLIAM

Don't say that.

VOICE (O.S.)

Will. They've run. The company. Into the ground. Don't buy it back. I'm warning you.

The ACCOUNTANT on the other end hangs up the phone.

EXT. LAND LOT - DAY

WILL sits in an old beat-up car, being driven around a foreign land by a black TOUR GUIDE.

He looks outside the window. Suddenly...the car abruptly STOPS.

(CONTINUED)

TOUR GUIDE
This is it.

WILLIAM
Here?

TOUR GUIDE
You wanted to come here. This is
it.

WILLIAM
Alright, thanks.

The TOUR GUIDE looks like he's about to drive off.

WILLIAM
Hey, wait. You know who owns this
place?

TOUR GUIDE
No. Welcome to Nigeria.

He starts his engine, and drives away as WILL is left there
looking at the land.

A small, hopeful smile appears on his face.

INT. MANSION - DAY

WILL returns home with suitcases, and bags. SIMONE greets
him at the door.

SIMONE
How was your trip?

WILLIAM
It was good. Found a place to build
again.

She looks at his bags.

WILLIAM
It was just a business trip. I
didn't have time to buy anything.

She walks away.

INT. OFFICE - DAY

WILL sits behind his desk, holding the phone to his ear, but looks like he isn't really engaged in the conversation.

ACCOUNTANT (O.S.)

I told you not to do it. I told you. They don't even have the MONEY to finish the houses.

WILLIAM

So what, this is just Nigeria!

ACCOUNTANT (O.S.)

It does not matter. You can build in Venezuela if you want to. You can even finish the houses. The economy isn't the same anymore, Will.

WILLIAMS

So what do I do now?

ACCOUNTANT (O.S.)

Bankruptcy.

WILL looks like he's just received news that he has a week to live. He looks frozen in time.

EXT. LAND LOT - DAY

The land lots are now filled with half-done, ugly houses. It looks like a complete mess. If someone set off a bomb in one of the more successful Levittowns, this is what it would look like.

INT. MANSION LIVING ROOM - NIGHT

SIMONE sits alone reading a magazine.

After a moment, WILL walks in. He knocks on a doorframe. She looks up from the magazine.

WILLIAM

Hey, Simone. The Alan King charity ball is coming up.

SIMONE

Vegas?

(CONTINUED)

WILLIAM

Right. I just wanted to remind you
to wear your best jewels.

SIMONE

Okay! Which ones?

WILLIAM

Bring all of it. You know me: I
like to show off.

INT. HOTEL BAR - NIGHT

WILL and SIMONE sit at a Las Vegas hotel bar, all dressed
up, and having drinks.

SIMONE

I'm finished. How about you meet me
in the room in about 10 minutes?

WILLIAM

Ah..come on. Stay and have one more
drink with me.

WILL gives her a creepy looking smile.

INT. HOTEL HALLWAY - NIGHT

SIMONE walks with WILL back to the hotel, and then gradually
starts to stumble.

SIMONE

(slurring)

Tonight....was....so much...fun.

She falls down on the floor.

WILL looks down the hallway. No one is around.

He picks up SIMONE, and carries her to their room.

INT. HOTEL ROOM - NIGHT

SIMONE sleeps on the hotel bed as WILL stands over her
staring.

He rolls up his shirt sleeves, and then walks over to her
side of the bed.

(CONTINUED)

He opens up the drawer of the nightstand on her side of the bed. After a short search, he retrieves several pieces of jewelery (including the emerald he first gave her), putting them one by one in a bag quietly.

When he sees the emerald, he tears up a bit, but he puts it in the bag anyway.

When he's sure he has everything, he closes the drawer.

INT. HOTEL ROOM - MORNING

SIMONE brushes her teeth as WILL's laying in bed.

WILLIAM
How are you feeling?

SIMONE
Just a little hungover. You?

WILLIAM
I'm fine. We should get packing.

SIMONE
Don't forget the jewelery.

WILLIAM
What jewelery?

SIMONE checks the drawer, searching for her jewelery.

She gives him an angry look, and says nothing.

INT. PAWN SHOP - DAY

WILL has a silent exchange with a clerk at a pawn shop. After a moment, he retrieves the bagful of Simone's jewelry, and dumps it on the counter.

The clerk nods approvingly.

INT. OFFICE - DAY

WILL hangs up his phone, and puts his head in his hands in frustration.

SIMONE walks in holding a newspaper. She throws the paper down on his desk.

WILL picks up the paper and reads to himself silently.

(CONTINUED)

WILLIAM

Ah, Simone, this is just yellow journalism. You can't believe everything you read.

She glares at him.

WILLIAM

They've been saying this shit about me for 30 years. Lewis Mumford. Said my houses were ticky tacky and one-dimensional. Lacked personality. Made people boring. I'd like to see him try building a house.

She continues looking at him; he looks and sounds like he's talking to himself.

WILLIAM

The fact is: I made LOW-INCOME HOUSING FOR PEOPLE. Nobody ever gives me any credit for that.

A beat.

He looks back up at her, maybe realizing she's still there.

WILLIAM

Do you trust me?

She walks away.

INT. MANSION - FRONT HALL - DAY

SIMONE watches WILL talking to another man.

After a brief moment, they head towards the stairwell. The STRANGER passes by SIMONE without looking at her.

SIMONE

(to WILL)

Who is he? What's going on?

WILLIAM

He's doing an appraisal on the art collection.

SIMONE

WHAT?

(CONTINUED)

WILLIAM
Baby, calm down. We'll be fine.

SIMONE
No! He's not taking the art
collection!

WILLIAM
I'll get it back eventually, don't
worry.

SIMONE starts tearing up.

SIMONE
What happened to the houses in
Nigeria? And Florida? And Syr-

WILLIAM
Look, honey...the building isn't
going so well. We need to sell some
things. Just for a little while,
but we'll get this stuff back, I
promise.

SIMONE sits on the stairs, crying.

The STRANGER comes back out.

STRANGER
(to WILL)
That's quite the collection you've
got there! It's lovely. I'll be in
touch.

He shakes WILL's hand, and walks out of the house.

SIMONE watches him leave as she sobs.

INT. MANSION - DAY

A bathrobed, dishevelled, depressed looking WILLIAM walks
around the mansion aimlessly. He's holding a glass of
scotch, and splashing it everywhere as he walks around. He's
a mess.

The mansion looks a lot less furnished. It's almost
completely bare now.

WILL stumbles to the front of the house to check the mail.

He receives an envelope and a letter that make him open his
eyes a bit.

He opens the envelope frantically, and we see him reading as tears start to well up in his eyes.

INT. COURTROOM - DAY

WILL gets addressed by a JUDGE in front of a courtroom full of people.

JUDGE

William Levitt: you are found
GUILTY. For misappropriating funds
intended for a CHARITABLE
ORGANIZATION. A charity that you
and your family started, no less.
You will have to repay the \$11
million you siphoned IN FULL.

WILL looks like he's about to cry.

JUDGE

Court adjourned.

INT. HOTEL HALL - NIGHT

A fancy party with lots of men in suits, and women in dresses.

They talk, drink, and everyone looks rich.

Suddenly...in the middle of it all we see WILLIAM LEVITT, looking very out of place. Old, alone, and miserable.

Two men walk over to him. One man is a little shorter, and the other looks strangely familiar. It slowly dawns on us...this is a young DONALD TRUMP. He's a fresh-faced tangerine at this point in his life, not quite an orange yet.

MAN IN SUIT

Mr. Levitt! This man wanted to meet you.

WILLIAM looks up, looking like a deer in the headlights. He looks like he forgot he was even at a party.

DONALD TRUMP

Sir, I just want to say what an honor it is. You're a great man. I have a tremendous amount of respect.

WILL smiles faintly.

(CONTINUED)

DONALD TRUMP

You're a legend. How are you doing?

WILLIAM

I'm not doing well. I'm not doing well at all.

DONALD TRUMP

I read that...It's too bad. What went wrong?

WILL looks intense: he's SWEATING and SHAKING at this point.

WILLIAM

Donald....I totally lost my momentum.

DONALD TRUMP stares at him.

WILLIAM

I lost touch....I just...I lost touch.

DONALD TRUMP puts his hand on WILL's shoulder, taps twice, and then walks away. He joins another group of businessmen at the party, and the real estate cycle continues.

WILL sits there alone in a daze.

INT. HOSPITAL - NIGHT

WILL tosses, turns, and sweats in a hospital bed. He looks almost nothing like himself at this point.

INT. HOSPITAL - MORNING

A DOCTOR finds WILL, unmoving and dead.

She calls for help.

INT. HOSPITAL - DAY

WILL's family enters the hospital room (SIMONE, and his grown children). They see him lying there and the DOCTOR consoles them.

A TV in the room is on, but almost silent.

INT. NEWS STATION - DAY (ON TELEVISION SCREEN)

An ANCHORMAN reports the news.

ANCHORMAN

Groundbreaking real estate developer William Levitt passed away today at 86 years of age. He was commonly referred to as the inventor of the suburb.

EXT. SIDEWALK - DAY (ON TELEVISION SCREEN)

A CONSTRUCTION WORKER is interviewed.

CONSTRUCTION WORKER

I met him a couple times. He was just a normal guy. I mean, we even argued a couple times.

INTERVIEWER (O.S.)

Argued?

CONSTRUCTION WORKER

Yeah, I remember telling him once the sewage system he wanted made no sense. I told him, look, man: this sewage system with this house is like a man in a suit with a hole in the seat of his pants. It LOOKS good, but it's just not gonna work! You got some problems, jack!

INTERVIEWER (O.S.)

And-

CONSTRUCTION WORKER

But in the end, it didn't even matter, because he found a way to sell the houses anyway. He was smart.

INT. NEWS STATION - DAY (ON TELEVISION SCREEN)

ANCHORMAN

William Levitt is survived by his family, and children. In other news...

EXT. CEMETERY - DAY

SIMONE, WILL's children, and other friends watch as a casket is lowered into a grave.

INTERCUT SCENES

Dirt is placed on top of WILL's casket by a bulldozer.

INT. MANSION - DAY

Two men carry a gigantic Monet painting out the house.

EXT. CEMETERY - DAY

Dirt is dropped on the casket.

EXT. DOCK - DAY

A yacht is seized and carried away by authorities.

EXT. CEMETERY - DAY

Dirt is dumped onto the casket.

EXT. MANSION DRIVEWAY - DAY

WILL's ROLLS ROYCE, BLACK CADILLAC, and a couple other luxury cars are towed away one by one.

EXT. CEMETERY - DAY

Dirt is dumped on the grave. A bulldozer gets more dirt and dumps it down one final time.

SIMONE cries. The rest of the family looks on somberly.

As they cry and stand watching, we see a row of houses behind the cemetery.

It's a poetic, slightly comic image: a self-contained suburban community, and behind it a gigantic cemetery...where the inventor of the suburb has just been laid to rest.

TITLE OVER: "THE END"