

CANEY CREEK
The Legend of Alice Lloyd

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An original screenplay by Michael Johnathon

Writers Guild of America, East
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MAIN CHARACTERS

Alice Lloyd:

We meet her when she is a 40 year old journalist in Boston. She has spinal meningitis and has a stroke. After moving to Kentucky she starts a school that is saved on the NBC TV network in 1955

Mrs. Geddes:

Alice Lloyd's mother

Arthur:

Alice's husband who abandoned his wife after learning she was sick

Abisha Johnson:

The mountain man who heard of the ferrin' woin moving into the mountains, has a dream they will teach his children to read, crosses two mountains barefoot in a snowstorm and begs them to come to his home in Caney Creek. Abisha gives Alice his land in exchange for her agreement to stay and start the school.

June Buchanan:

A student from Wesleyen College in New York who read one of Alice's letters looking for volunteers to help at the Caney school. She stayed until she died at 99 years old.

Ruth:

June's friend at Wesleyan College

Sary:

Abisha's daughter who later married **Angus**

Angus:

The son of Abisha's late brother. He referes to Abisha as his Pappy. Abisha brings him up but he is angry that his uncle gave away his land, Angus' inheritance, to Alice Lloyd.

Jason

Angus' son who sees his father anger and is scared of it. He wants to become better, and attend the Caney school.

Rebecky

The young daughter of Sary and Angus

Commodore

A local man and active supporter of Alice and the Caney school, often serves as a buffer between Alice, and distrustful locals.

Berthy:

A local mountain woman who runs the post office. She is abrupt, funny, distrustful with a heart of gold. She can not read, just lets folks know if they have a letter it must be in the box.

John Martin:

A coal miner, he wants his sons to come to the Caney school

Dan Martin:

John's son, a Caney student who became a lawyer in Hindman, Ky.

Dean Hayes

In the 1940's and 1950's he was the Dean of the Caney School

Grady Stumbo

As a young man attended the Caney school, became a doctor and started a medical clinic ... and later on became a powerful Kentucky politician

Mr. Buchanan

June's New England father

Elvin, Seth and Ansel

Friends of Angus who are partners at the hidden still

Darrel

Elvin's son who is secretly going to the Caney school

Gentleman

An assistant to the late Lamot DuPont

Writer William Dutton:

A biographer who wants to write the story of Mr. DuPont and ends up writing the article that appears in Readers Digest Magazine

Albert McLaughlin:

Mr. DuPont's personal accountant who uncovers the yearly check written to a woman in an obscure Kentucky town and thinks Mr. DuPont has sired a secret heir

Lydia (WIDOW)

DuPont's distrustful, materialistic and easily angered widow

Sheriff:

the lawman from Hazard, KY

Congressman Perkins:

Carl D. Perkins was a graduate of the Caney school, became one of the most powerful congressman in Washington DC and appeared on "This Is Your Life" with Alice

Ralph Edwards

The host of the 1950's hit TV show on NBC "This Is Your Life"

SCRIPT NOTE:

The dialogue is rendered phonetically to help understand the speech patterns of the mountain region.

Caney = KayNee
Appalachia = AppleAtcha

EXAMPLES:

ferrin = foreign
Americay = America
larnin' = learning
chillin' = children
'hovy = Jehovah

UP FROM BLACK

AUDIO - SOUND OF A BREEZE THROUGH TREES SUMMER

We open to a lush Appalachian mountainside in summer, trees swaying in the hot breeze. The sound of the leaves change into the sound of a hog lot.

We see ABISHA JOHNSON, a pale, thin man about 55 years old. He doesn't look well, slightly humpbacked. He is leaning against a fence post, sweat dripping from his forehead.

SUPER ON SCREEN

Knott County, Kentucky
1915

We see his windowless cabin, his wife on the porch washing clothes and a small daughter helping. The cabin yard looks clean, but poor.

The sound of the hog lot increases as Abisha's gaze goes from his cabin to the sides of the mountains and across the holler that surrounds his home, and then to the fenced in hogs.

Without a word, a boy ANGUS JOHNSON brings a sickly looking hog to Abisha. The hog fights as they force it to the ground and lay the hog's neck over a tree log on the dirt.

Both on their knees holding the hog down, Abisha reaches across the ground and grabs a 3' long cutting blade. At first, Angus looks like he will strike but he hands the blade to his son. We watch young Angus lift the blade above his head and, with little emotion, strikes down toward the hogs neck.

We hear the **AUDIO swish** of the blade and the scream of the hog dissolve into

CUT TO:

EXT. OFFICE OF "BOSTON GLOBE"/SOUND OF OFFICE - DAY

SOUND OF A TYPEWRITER CARRIAGE slams to the side

We hear the sounds of chatter and typewriters and sights of a newspaper office

CUT TO:

INT. NEWSPAPER OFFICE/OLIVER #9 TYPEWRITER - DAY

Alice Lloyd, frail thin woman about 40 years old, working behind her desk at her newspaper. A young black secretary works next to Alice on a file.

TEXT ON SCREEN
Boston Globe
Massachusetts

SECRETARY

Here are the corrections

Alice takes the files, it is obvious she doesn't feel well.

ALICE

Well, well

CUT TO:

INT. EDITORS OFFICE - DAY

The editor sits at his desk in an office with large windows overlooking the newsroom. There is a commotion, we see Alice collapsed behind her typewriter. Her secretary calls for help and the editor jumps up from his chair toward the door.

DISSOLVE

BEAUTIFUL MELODY OF Hammered dulcimer and banjo theme begins

FIRST CREDITS ROLL

SPRING: We are high above mountains IN SPRING as the camera swoops down in-between two close mountains as we see the blooming dogwoods and red bud trees and we go at high speed in a holler, lifting up and seeing the huge expanse of the Appalachian mountains in early April

CUT TO

INT. HOSPITAL ALICE IN BED - DAY

The doctors and nurse huddle around Alice's bed. Alice's husband Arthur, a stern and unemotional 55 year old, is there with her Mother, Mrs. Geddes, a small woman in her late 70's.

DOCTOR
It's not just the spinal meningitis

ARTHUR
There's more?

DOCTOR
You've had a stroke, that's why you
can't use your arm

ARTHUR
What?

MRS GEDDES
Dear God ...

DISSOLVE

SECOND CREDITS ROLL

Theme music now joined by Mandolin and string quartet

SUMMER: We are high above a mountains IN SUMMER as we plunge down in-between two lush green close mountains as we go at high speed in the same holler, lifting up and seeing the huge expanse of the Appalachian mountains in July

CUT TO

INT. ALICE AND ARTHUR DRS OFFICE - DAY

ALICE in wheel chair next to large window overlooking the Boston harbor. The doctor, Arthur and Mrs. Geddes. Doctor is checking Alice, pulls a chair forward and sits directly in front of her

DOCTOR
The combination of your illness and
the stroke has rendered you ... I'm
afraid you are permanently fated,
Alice.

ARTHUR
Meaning?

DOCTOR
You are terminal.

(Mrs. Geddes starts weeping)

ALICE

How long?

DOCTOR

Six months, maybe longer if you
move to a warmer climate

ARTHUR

Move?

ALICE

How? After the hospital there's no
money left

DOCTOR

Here, the pastor has given me
permission to offer you this

(Dr hands Alice an envelope)

ALICE

(opens the envelope and reads)
Kentucky?

(She hands the envelope to Arthur)

DOCTOR

It's warmer there and the church
has a mission home for your use
free of cost.

ARTHUR

Leave Boston for Kentucky? Now?

MRS. GEDDES scolding

Arthur!

ALICE

Why ... Why is this cabin available
and why is it free?

DOCTOR

The missionaries are not there any
more ... The locals ran them off,
so the cabin is ... Free.

ALICE

How long can I expect?

DOCTOR

Two more years, maybe three.

CUT TO:

INT. ALICE AND ARTHUR'S HOME - EVENING

Long emotional scene of silence. Their home is elegant middle class. Alice sits in front of her fireplace with a blanket, Arthur stares out a large window overlooking the Boston harbor. He moves and sits in front of his wife.

ALICE

I know.

ARTHUR

One life wasted is unavoidable, my dear. Two lives wasted is senseless.

DISSOLVE

THIRD CREDITS ROLL

Theme music now joined by GUITAR and percussion

AUTUMN: We are high above mountains IN AUTUMN as we swoop down in-between two mountains fully ablaze with fall colors as we go at high speed in a holler, lifting up and seeing the huge expanse of the Appalachian mountains in late October

CUT TO:

EXT. APPALACHIA / ALICE and MRS. GEDDES - DAY

Alice and Mrs Geddes in a horse and buggy heading along a mountain road, loaded with belongings. The mountains are bare and gray from late autumn. There is a light drizzle. They pull up in the mud to a small windowless cabin in a holler.

Alice descends the cart with the help of her mountain driver.

CUT TO:

INT. CABIN / SAME DAY - RAIN

We are inside the dark windowless cabin and the door opens as Alice stands as a silhouette against the stark mountain background as the rain pours down behind her

DISSOLVE

FINAL CREDITS ROLL

Theme music now joined by full orchestra into soaring melody and then subsides back to only the hammer dulcimer and ends

WINTER: We are high above a mountains IN WINTER as we swoop down in-between the same two mountains, white and stark with snow, as we go at high speed in a holler, lifting up and seeing the huge expanse of the Appalachian mountains in winter as it snows

DISSOLVE TO:

EXT. ABISHA / APPALACHIAN WINTER - LATE AFTERNOON

We see the top of a snow covered tree stump up close and hear the continued sound of someone walking in the snow. A man's hand abruptly sweeps the snow off the stump top.

A foot clomps down. The foot has no shoe, but is bound with cloth against the snowy tree stump. Hands appear, tightening the strings of the cloth that bind the straps on his foot.

We see the small man bundled against the cold. ABISHA JOHNSON places a log upright on the stump. Gripping his ax handle tightly, he aims at the log before him and swings. We see the snow falling straight down toward us as the loud wood chopping continues. Abisha stops and listens to the echo of his last chop bullet through the airborne snow and into the mountainsides of the holler.

We hear the voices of small children echoing from the house and off the mountainside. Not laughter, but a muted discussion. Abisha looks toward his small windowless home sitting next to the hog lot.

In the faint dusk light we see teenage Angus stacking firewood next to a coal pile outside the door. One small child plays in the snow with a dog.

TEXT ON SCREEN
Knott County, Kentucky
February, 1916

We see his young daughter SARY. She is thin but pretty. She does not smile, but she is not frowning.

Six year old Sary is handed a bundle of wood from her older cousin, ANGUS, about fifteen years old, with no words. She looks toward her father and then disappears into the house.

We see his home, two mountains sweep down on either side of the windowless log house with the expanse of the holler disappearing behind it in the snowfall. Smoke from the chimney hangs, suspended in the mountain holler.

Abisha's eyes gaze at the imprisoning visual of his family against the mountains, and then over to his small barnyard. Two old cows and several chickens congregate together against the cold as five large hogs search beyond the fence. Abisha stares at the hogs, then at his children.

Abisha grips his handle. As he readies to swing, his coat falls and we see he is humpbacked. He re-bundles his cloak and raises the ax above him.

The ax swings down against the log and the handle shears at the ax base. The metal blade bounces up from the stump and slams against Abisha's head with a thud.

He falls.

We are lifted up above Abisha's limp body in the snow, over the gray mountains as the snow pours in toward us.

CUT TO:

INT. ALICE LLOYD'S CABIN - NIGHT

ALICE LLOYD and her mother MRS. GEDDES in their small, dark log home with no windows. Alice sits in her chair, her mother across from her. We hear the wind outside, blowing ashes and sparks down the chimney into the room.

MRS. GEDDES
 Good heavens, Alice. Get the
 broom.

They quickly put out the sparks.

CUT TO:

INT. ABISHA'S HOUSE - EVENING

By the light from a coal lamp we see Abisha sitting in front of his table. The bloody bump above his eye is being tended to by young Sary. The house is dark except for the light at the table.

We see half of Abisha's nine children sleeping on floor cots. ANGUS, the cousin, is the oldest of the children.

We see Abisha's wife, a thin, hard looking woman about 50 years old. She, too, is quiet, but very concerned and attentive. She stands by the fireplace and brings a pot of very hot water toward the table.

As the wife approaches the table, Sary peers closely into Abisha's cut that she is tending. Abisha looks weary and simply allows it.

Sary presses her rag against the cut. Abisha reacts to the pain, scaring Sary. Sary moves back quickly into her mother who drops the pot of hot water on Sary.

Sary cries out.

HIS WIFE

Sary!

(Sary's cries blend into the sound of the wind)

CUT TO

INT. ALICE'S CABIN - NIGHT

Alice is reading a book through her wire rimmed glasses. The wind howls and she looks up to listen. Her mother sits by the fire, with the broom in her hand, as though waiting for another downdraft. She places another log on the fire as the wind howls again. She looks toward Alice.

MRS. GEDDES

The wind sounds so cold and sad.

CUT TO

INT. ABISHA'S BED - SAME NIGHT

Abisha and his wife lay together in bed by the light of the fireplace. Sary and another young child sleep between them.

Abisha's eyes are open in the dark, deep in thought. His wounds glisten against the small flames of the fireplace. We can barely see his breath hang in the air from the coldness of the cabin.

HIS WIFE

I be hearin' your mind in the darkness.

(Abisha sits up in bed with his back to his wife)

HIS WIFE (cont'd)
Sary be stout to heal.

Abisha gets up, walks over and leans over the fireplace. His wife gets out of the bed. One of the children coughs.

HIS WIFE (cont'd)
Be you havin' the dream agin?

Abisha turns and faces her, but says nothing. She looks hard into the flames, across the room to her sleeping children and then back toward her husband.

HIS WIFE (cont'd)
Then it be the will of God 'hovy.
It be your duty to go to them, for
our'n and the other chillin's.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

Mrs. Geddes stares into the fire, deep in thought. She pulls at the sweater over her shoulders.

MRS. GEDDES
I thought we traveled to Kentucky
for warmer weather, not snow.

ALICE
Even the south must have its cold,
Mother.

The sound of the wind interrupts them.

MRS. GEDDES
We're hardly here two months and I
already miss the sound of the
Boston Harbor so, and windows.

CUT TO:

EXT. ABISHA'S CABIN - SAME NIGHT

Abisha closes the door of his cabin behind him. He coughs into his hands as he looks straight up into the snow as if he was praying.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

Mrs. Geddes gets up from her chair and places another log on the fire, mumbling.

MRS. GEDDES

No windows, no indoor privy.
Alice, dear, if we had a window we
could at least see the weather.

ALICE

The weather can be seen as it comes
down the fireplace.

CUT TO:

EXT. MOUNTAIN SIDE - SAME NIGHT

Abisha travels through the night, treading by foot through the snow and wind. He arrives at the edge of a frozen stream, stares up and down and then at the ice. He carefully steps on the ice and walks forward. The ice breaks and Abisha falls into the water. He screams from the cold. Up to his waist in cold water, he plows through the ice and breaks his way to the shore, disappearing into the snow.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

Alice looks up from her book, takes off her glasses. As she does, the book falls from her lap. We see that she uses only her left hand, her right arm is crippled. Mrs. Geddes sits before the fire, now mending a garment.

MRS. GEDDES

Have you heard from Arthur? Has he
sent you any more funds?

ALICE

I hoped you would make it through
the whole day without asking.

MRS. GEDDES

Well, I thought perhaps that vile
little man would take pity and help
you, as is his duty.

ALICE

Perhaps, and maybe in the meantime
I will regain my health and return
to Boston a mountain princess.

The sound of the wind overtakes the moment.

CUT TO

EXT. MOUNTAINSIDE - SAME NIGHT

The sound of the wind blends into the sounds of Abisha's struggles through the dark woods as he climbs up a mountainside. Snow clings to the branches as his face is whipped by tree limbs that slap him as he climbs. He slips on the icy ground and slides down the incline. He grabs his cloth bound feet. One foot has all but been abandoned by the makeshift wrapping. Abisha rips off the cloth and throws it aside. Barefoot, he continues his climb through the snow.

He reaches the top of the mountain and peers across the snowy, dark holler. We see Alice's windowless cabin, barely visible against the white blanket of snow.

Breathless and freezing, Abisha heads down toward the cabin.

CUT TO

INT. ALICE'S CABIN DOORWAY - SAME NIGHT

The two women sit quietly. Not talking. Alice sits at a table before the coal oil lamp, writing a letter with her good hand. Mrs. Geddes nods off in her chair.

They are startled by the sound of footsteps. Mrs. Geddes gets out of her chair and reaches for the fireplace poker.

There is knocking at the door. They call out, but no one answers, just a weak rhythm of pounding against the door. Alice slowly reaches for the door latch and Mrs. Geddes positions the iron poker behind her.

The door opens as Abisha, with frozen ice crusting his face, falls to the floor.

MRS. GEDDES

Dear God, who is he?

ALICE

Get a blanket!

DISSOLVE

INT. ALICE'S CABIN - SAME NIGHT

We see the burning fireplace in Alice's cabin. Mrs. Geddes secures the door and the women drag Abisha toward the fireplace. Alice covers him with the blanket and both women see the swollen mass of blood and ice that are his feet. Mrs. Geddes shuts the cabin door.

ALICE

Who are you ... what do you want?

Abisha tries to sit up. His face, laced with ice, contorts in pain and he falls back down.

CUT TO:

INT. ABISHA'S CABIN - SAME NIGHT

Sary sleeps against the pillow. The light of the coal lamp approaches and lights her as her mother comes to the bedside. Sary turns and we see the LOOSE FLESH AND BURNS on her opposite cheek. Sary's eyes open and she sits up.

SARY

Momma?

Sary's mother lifts her daughter off the bed, away from her sleeping brother. She sits on a chair next to the fire and puts Sary in her lap. Mother starts to rub butter on the burn wounds, while singing a soft, lonesome mountain song. Sary notices her father is not in the house.

The older cousin, Angus, sleeping on the cabin floor, awakens and comes to the fire. He puts his hand on Sary's forehead and pushes her head back to see the burn. Sary says nothing.

ANGUS

Pappy in the privy?

(Mother looks up and shakes her head)

MOTHER

He seed the vision agin', Angus.

The boy has a very negative look on his face.

ANGUS

Uncle 'lishy preached to let the fernors be. Pappy heard.

MOTHER

What Pappy heard louder be across
those mountains.

CUT TO

INT. ALICE'S CABIN - SAME NIGHT

Abisha is seated on a crate before the fire. He is wrapped in a blanket, his hair and clothes soaked from the thawing ice. Mrs. Geddes hands him a cup of hot tea. Abisha stares at the steam coming up from the cup, holding it in his hands for the warmth. Slowly, he places the cup back on the floor and turns toward Alice. He hesitates, then speaks.

ABISHA

I was afeered to come to the house
of the ferin womin.

ALICE

Are you in trouble?

ABISHA

My troubles be in my heart, for my
chillin.

ALICE

Are they sick, do they need a
doctor?

Abisha begins to weep. Mrs. Geddes picks up his cup from the floor and tries to get him to hold it.

MRS. GEDDES

Here now, drink this. It will stop
your shivering.

Abisha takes the cup and sips at the tea.

ALICE

What is your name?

ABISHA

I be called Abisha fer my daddy and
his daddy before him. Abisha
Johnson. They call me 'Bishy, my
kinfolk do.

MRS. GEDDES

What is it then? Why have you come
to us?

Abisha returns the teacup slowly to the floor. To their surprise he gets down on his knees before them and clasps his hands. Alice, startled, begins to stand from her chair. As she does, the Bible on the armrest falls to the floor in front of Abisha. He picks it up and holds it to his chest.

ABISHA

I was affeared to approach the ferrin women. But I heered the voice in the dream. The voice of the lord God 'hovy beseachin' me to summons you, to call my youngin's away from their sickenin's and weakenin's

ALICE

We are not medical. . .

ABISHA

The voice said to throw myself down before you and summons you to make my youngin's live unliken the hogs.

Alice and her mother exchange their confused disbelief.

(pointing to the Bible on the floor in front of them)

There be the dreams of the god-uv-my fathers. But I have no 'bility to read the words, nor to give them such dreams, so they can rise above liven as the hogs.

Abisha, very emotional, claps his hands together once, and speaks as though he is making a solemn oath.

I see'd in my dream that the ferrin' wimen seek not the alms. I hain't got no gifts of money.

ALICE

Mr. Johnson there is no need to-

ABISHA

If the ferrin wimen come to Caney and teach my youngin's the larnin' I will build for you a schoolhouse on my land. I will build for you a cabin bigginer than this one, and I be givin you the land for teachin my youngins the larnin'.

Alice leans against the wall by the fireplace, looking into the eyes of this near crippled stranger. She looks around the dark, tattered cabin and then at her mother. She sits back in her chair

ALICE

I don't understand, why do you want to give us your land? How will you live? How will you take care of your children?

ABISHA

The lord god 'hovy summonsed you in my dream, to give my youngin's a life better'n the hogs. I've come to the house of the ferrin womin to teach them the larnin'.

Alice, by now very concerned and perplexed, simply looks at her mother. Alice leans and picks the Bible up off the floor.

ALICE

Why can't you just send your children to a schoolhouse? Surely there's a teacher-

Abisha, once more, with abruptness, clasps his hands together, and repeats his plea, as though he had rehearsed this moment in his mind long before coming to Alice's cabin.

ABISHA

If the ferrin wimen come to Caney and teach my youngin's the larnin' I will build for you a schoolhouse on my land. I will build for you a cabin bigginer than this one, and I be givin you the land for teachin my youngins the larnin'.

Alice moves toward the fireplace. She looks over to Abisha and his red, crusted feet, his hump back. Then to her mother.

MRS. GEDDES

(whispering)
Windows ...

(After a pause)

ALICE

Where is this land?

ABISHA

Across the mountains over yonder,
on the Caney creek.

CUT TO:

EXT. CANEY HOLLER, SPRING TIME - MORNING

A mule drawn wagon carries Alice, her mother and a man. The mountainsides are coming to life in colors of dogwoods and redbud trees. The man driving the cart is Commodore Slone, a ruggedly handsome mountain man about 25 years old. The wagon is loaded with some of Alice's belongings.

SUPER ON SCREEN

**Caney Creek, Kentucky
Early Spring 1916**

SCRIPT NOTE - LET'S USE THIS OPPORTUNITY TO VISUALLY PAINT. THIS IS A MAGNIFICENT REGION FOR DARK AND LIGHT CONTRASTS. IT IS BEAUTIFUL AND UGLY, BIG AND SMALL, RICH AND POOR.

We pass the springtime scenery of the mountains, contrasted by the brown and grey harsh visuals of lumbered landscapes and raped and barren hillsides.

The road turns around a bend. Abisha stands next to a small sawboard cabin, nervous and anxious as the cart approaches.

CUT TO:

EXT. SUNRISE

Alice and everyone get down off the carriage.

ABISHA

Miss Alice. How do, Commodore ...
how be your momma?

COMMODORE

Howdy, ABISHA ... jess fine.

Alice accepts his greeting with her left hand. She looks up at the ridges surrounding the cabin and the small creek below. It is a scene of desolation. The trees have been lumbered off the mountainsides.

ALICE

Where are the trees, Abisha?

ABISHA

Fernirs come, took 'em all away.

They take a walking tour around the cabin. Abisha's wife and children stand waiting, very quietly.

ABISHA (cont'd)
This be my womin, and my fambly.

Alice sees the young girl with scars on her face.

Thet be Sary. She's been a-waitin
fer you to come.

Alice leans over and touches the little girl's shoulder. Sary eyes the thin gold necklace around Alice's neck, and whispers into her ear,

SARY
Be you a princess?

At first surprised, Alice reaches behind her and unlocks the necklace to give to Sary.

ANGUS
No, Sary. Don't be obligen to the
ferrin woman.

ABISHA
Angus!

Angus turns and walks away.

ABISHA (cont'd)
That be Angus, my cousin's boy.
His daddy be passed on a while. He
lived with my preacher brother
'Lishy but lives with me now.

Abisha gets Alice's attention back to the cabin as Sary watches her golden prize remain in Alice's hand.

ABISHA (cont'd)
It be the building of a poor man.

(pause)

Not to be intrudin' ma'am,
but it's not too late to be
boardin' up them holes.

ALICE
They're not holes, they're
windows.

COMMODORE

Miss Alice, them windows could be a danger in these hills, you being of wimen and all.

ALICE

The danger isn't in having windows, they are like eyes to the outside world.

ABISHA

Folks hain't used to these here winders. Ain't never had the likes of 'em. I say they mean trouble.

ALICE

No, Abisha, they mean light.

CUT TO

EXT. NEARBY MOUNTAINSIDE SARY AND ANGUS - SAME DAY

Angus watches Abisha and Alice talk from his position in the thicket along the creek. Sary walks over to him, carrying a small chick.

SARY

Miss Alice is jess like Pappy said, a princess.

Angus says nothing.

SARY (cont'd)

Why you be afeared of the ferrin wimen?

ANGUS

Pappy been suckered in by that ferrin woman. Those two and COMMODORE be up to no good.

SARY

What do you fix to do?

ANGUS

Watch 'em send them back to Americay with them dang books and them dang neck ties. Only people from Americay would wrap a rope around they own necks. Send 'em back with they dang Spanish disease killint off everybody. Run 'em off, jess like they did the others.

Angus picks up a stick, makes believe it's a shotgun ...
turns from Sary and walks away.

CUT TO:

EXT. ABISHA'S NEW CABIN - DAY

Abisha and COMMODORE unload the last from the wagon into the cabin. Abisha goes to the cart and lifts a heavy object covered in a towel. He doesn't know what it is, as he uncovers it and gazes at the odd machine of metal

ALICE
It's a typewriter.

Abisha brings it into the cabin and rests it on a small table. Alice demonstrates the machine on paper already inserted.

ABISHA
A writin' machine! Makes an awful racket, don't hit?

Alice types a word.

ALICE
Do you know what those letters mean?

ABISHA
no ma'am.

ALICE

(with a smile)
It's your name, "Abisha"

CUT TO:

INT. CABIN - SAME DAY

Alice moves from the table and stands before the windows. She sees Angus by the creek.

ABISHA
I can still board up dem holes.

ALICE
You'll do nothing of the kind. You know how I feel about viewing the outside.

ABISHA
Hain't you on the inside viewing
the OUTSIDE that I fear.

Mrs. Geddes enters the cabin and looks around, smiling.

MRS. GEDDES
What a fine home you have built

ABISHA
Thank you, ma'am. Well, I best be
tending your firewood.

Abisha leaves the cabin as little Sary enters.

MRS. GEDDES
Well?

ALICE

(staring out the window)
Time will tell, mother.

MRS. GEDDES
That's not what I mean, Alice. A
well. Do we have a well? For water
and washing?

ALICE
Yes, actually, we do.

MRS. GEDDES
(opening a box)

Mrs. Johnson tells me that six of
her neighbor families have children
who want to attend your lessons.
Between Abisha's nine children and
the other families, this room might
be too small already.

Mrs. Geddes picks up the box and pauses

And how are we to provide books and
paper? Alice, have you considered
this? Books and paper and...

She looks around at the smallness of the cabin

...and desks? All we have is a
small house, Abisha's barn, and all
these young children coming.

ALICE

Ah, yes, mother, but we do have windows now, don't we.

MRS. GEDDES

(as she leaves the cabin)
Wonderful. Now the whole world can watch me worry.

Alice hears Abisha and COMMODORE speaking together. She looks out the window at the barren mountains across the way. She sees Angus, now alone, staring back toward her. Little Sary walks into the cabin.

SARY

You be like a princess

ALICE

A princess indeed ... I am your friend

Alice takes a necklace from her neck and hands it to Sary

SARY

I hain't never had no friend from Amerikay before

ALICE

I'm from Boston

Alice reaches up to her mouth with her finger and makes a "be quiet" noise. This is their secret. Sary takes the necklace, turns and runs toward Abisha.

Alice, looking back out the window at Angus, is returned by his cold stare. She walks out of her cabin to the stream nearby. She turns back and looks at the view of her new home, the contrast of her wooden cabin against the barren, lumbered mountainsides.

CUT TO:

INT. NIGHT/ALICE'S CABIN/ALICE AND MRS. GEDDES - NIGHT

We see a log fire in the fireplace and the interior of the cabin. Small but quaint. Mrs. Geddes sits in front of the fire, working on a quilt.

The sound of crackling of the fire mixes into another sound ... a steady popping noise, almost a solid banging.

We move around the room to a corner of the cabin where Alice has her desk set up. An oil lamp burns as Alice bangs out a letter on her Oliver #9 typewriter.

We see a pile of nearly 30 letters, addressed and ready to mail.

CUT TO:

EXT. ALICE AND ANGUS / ROAD - DAY

We are close on Alice's face as she bumps up and down on a horse drawn buggy. We hear the clomping of hooves

EXT. DOWNTOWN HINDMAN/ALICE AND ANGUS/POST OFFICE - DAY

Alice slowly gets off the mule drawn cart, driven by a not too happy Angus. They pull in front of the post office, a small building on the main street. Two fellows sit in front of the general store on a railroad tie, the elder playing a fiddle and the younger playing a guitar. The guitar player nods to Angus.

ALICE

I'll just be a minute, Angus.

Angus looks ahead apathetically. Alice dismounts the wagon.

ALICE (cont'd)

Will you at least still be here
when I come back?

CUT TO:

INT. POST OFFICE/BERTHY, PATRONS - DAY

Alice enters the small post office. A young Berthy, about 30 years old, stands behind the counter. She is a small, spry young lady, quick witted and happy. Her appearance is very "mountain", wearing dark colored clothes.

BERTHY

What fer ya, stranger?
Be you 'spectin' a letter?

ALICE

Well, I don't know that anyone
knows I'm here yet.

BERTHY

You be the ferrin' woman. Where be
your momma?

ALICE
She's home.

BERTHY
'bishy built ye the cabin.

Alice
News travels quickly.

BERTHY
Quick as it needs to. No need
to read when you can listen.

Laughs

ALICE
No need to hire a postmistress if
folks can't read.

BERTHY

(Stops laughing and repeats)
Be you 'spectin' a letter?

ALICE
I need postage for these.

Berthy looks over the large pile of envelopes to mail.

BERTHY

(pointing to box on shelf)
If you be 'spectin' a letter,
hits in the box.

CUT TO:

INT. ALICES CABIN/MRS. GEDDES - SAME DAY

Mrs. Geddes is trying to light an old Appalachian cook stove,
using wood and coal with a kerosene starter.

There is a knock on the door, Mrs. Geddes answers and sees
JOHN MARTIN, a local family man, coal miner in his 40's.

JOHN MARTIN
'xcuse me, ma'am. My name is John,
John Martin. I live across Blue
Moon mountain over the other side
of the county.

(Motions to the three boys)

This here boy be my nephew, Dan.
These two here be my boys. I have
others

MRS. GEDDES
So, what is it I can do for you?

(Sees smoke coming from fire pipe into room)

MR. MARTIN
Ma'am, I can fix that for you. I've
tinkered with enough of 'em at the
coal houses and tipples.

MRS. GEDDES
Are you a coal miner?

MARTIN
Right now, ma'am, I'm a fella who
can fix a stove pipe.

CUT TO:

John fiddles with the flu pipe and shuts the grate. The three
boys sit, hair in the "used to be combed" look, eating
shortbread given by Mrs. Geddes.

MARTIN (cont'd)
This here be an old stove.

MRS. GEDDES
Well, I'm an old woman, you'd think
we'd work well together.

John Martin goes from stove to the table where Mrs. Geddes
sits. She motions for him to sit down

MARTIN

(laughs)
You's pretty funny, ma'am. I ain't
never seen an outsider who don't
mind the mountains like you.

MRS. GEDDES
You've just met me, how would you
know what I don't mind?

MARTIN
Oh, these hill people, you
know...the womin talk, the men
hear...then talk about it agin'
later when the womin ain't around.

MRS. GEDDES

How about some tea?

(Puts water into a tea pot)

Now that we have a fire, I may as well use it.

(Pauses and smiles)

...and thank you for fixing it.

MARTIN

I heard that ABISHA give his land to the ferrin women from Americay so's to build a school. I heard you come to Caney to live on the land and to commence the larnin' to ABISHA's chillins ... and other's.

MRS. GEDDES

Why do you people call us foreign? You say we are from Americay? Aren't you American? Don't we all live in the same country?

MARTIN

No offense meant, ma'am.

MRS. GEDDES

Oh, I'm not offended, I'm confused. Kentucky is as much a part of America as Boston. Don't you feel part of the country?

MARTIN

The only thing folks of these hills be a true part of is the man next to him a half mile down a mountain shaft, hoping the roof don't cave in or a gas don't come.

MRS. GEDDES

Surely you have more than that. This is your home. Your children and your family is here. Your lives must be very full

MARTIN

Full ... we come out that mountain every day with lungs full of black dust and whatever pride is left over from being so in debt to the scrip store owned by the company that sent you in the hole in the first place.

MRS. GEDDES

I would think you would be grateful to the company for providing that store to begin with. Why complain about the very work that feeds you?

MARTIN

Ma'am, it ain't the work ... it's the company that owns the work. The company is owned by men from Boston, and New York and other big cities in Americay. Those men come to these hills and buy up all the land, then they go movin' our families around, rippin' the mountains apart. They take the trees off the hills and leave the land that was our home looking as barren as what's left inside of folks after Americay leaves with whatever coal or oil or lumber you all came to take. So's the mountain people come together as one blood, one people. We become part of whatever is left of Us.

MRS. GEDDES

What do you think we've come to take from you?

MARTIN

Don't know . . . cain't tell. I've known ABISHA all my life. He's a bit crazy but a good man. Why he gave his land, I don't know, but he did.

MRS. GEDDES

So, do you feel we have done Abisha wrong by accepting and coming here?

MARTIN

I ain't the judge of that, ma'am. I do know what I see.

MRS. GEDDES

What do you see, then?

MARTIN

Holes... I see holes thet I work in deep in the ground. I see holes on the sides of hills where our homes and families used to be. I see mountains torn apart by people from Americay, who take the heart of a hill and leave behind a big hole. I see my daddy and good men, who had the heart and soul dug out from them just to be buried in a hole of what used to be their land.

MRS. GEDDES

But aren't you responsible for yourselves? Didn't you yourself help dig those holes? Why did your people let them, Mr. Martin?

MARTIN

'cause folks didn't know they WAS letting them till it was too late. By then, they all sold away the right to say 'no' when they signed a paper written by people in Amerikay. We no longer own the holes, ma'am.

MRS. GEDDES

But you didn't answer me - do you think we've done wrong by coming?

MARTIN

If you quit and leave, like the others, and leave behind a big hole where 'Bysh's heart used to be.

The tea pot whistles. Mrs. Geddes gets up, goes to the stove. She takes a cloth towel and carries the pot from the stove to the table and pours the tea,

MRS. GEDDES

Is that why you are here?

MARTIN

I come to see if you would take my boys, thet maybe you and Miss Alice will stay a while, and thet this here school house would let them know a better part of Americay than Americay showed me.

MRS. GEDDES
You are a deep thinker, Mr. Martin

MARTIN
(looks at his coal blackened fingers)
Ma'am, DEEP is what I DO.

CUT TO:

EXT. MAIN ST / ANGUS AND GUITAR PLAYER - SAME DAY

Main street in Hindman is very old, gaunt looking...very "coal town" soiled. The main street is dirt, cobblestone and mud puddles. People smile and are friendly. They look poor but not in poverty.

Angus approaches the railroad tie outside the Post Office and listens to the music played by three friends a little older than Angus (guitar, banjo, fiddle).

GUITAR PLAYER
What you'all carryin' today?

ANGUS
Hog manure.

GUITAR PLAYER
But hain't that the stranger woin
your pappy gave his land to?

ANGUS
Same thing.

Camera turns to let us see Alice standing within earshot.

CUT TO:

INT. ALICE'S CABIN/ ALICE AND MRS. GEDDES - EVENING

There is an oil lamp near as Alice works.

MRS. GEDDES
You're relentless.

ALICE
According to young Angus, I'm pig
droppings.

MRS. GEDDES
I beg your pardon?

ALICE

(stops typing)
 This morning he told his friends
 that I was a load of pig droppings.

Alice continues to type

MRS. GEDDES
 He must have a big heart to hate
 that deeply. It's like a big hole
 in his spirit that he didn't dig.
 It will take a lot of patience to
 fill, my dear.

Alice stops typing

ALICE
 A big hole?

MRS. GEDDES
 This school can be a lot more than
 just something to keep you
 occupied. Which seems to be
 working, I might add. You've not
 complained about your health for
 weeks.

There is a sudden knocking at the door.

ALICE
 No time for complaints mother.
 There's work to be done.

Alice looks out window.

ALICE (cont'd)
 It's Abisha.

Mrs. Geddes opens the cabin door. Abisha stands at the
 entrance with Sary at his side.

MRS. GEDDES
 Come in. Hello Sarah, have you been
 good today?

SARY
 Momma done made you some biscuits.
 I helped.

ABISHA
 Miss Alice, them boys agreed to
 commence the extry school house
 buildin'. They'll take your word on
 your promise.

ALICE

Good. And can I take their word on their promise to me?

ABISHA

(nods affirmative)

MRS. GEDDES

What promise?

Alice picks up a stack of letters and a small purse.

ALICE

Now, here is what we need to do. Take these letters to the post office in the morning. Here are the coins to pay the post. This purse has the money for the building lumber. Can you get the supplies tomorrow?

ABISHA

I suppose.

ALICE

Good then, it's settled. When will the men be finished with the building?

MRS. GEDDES

What promise?

ABISHA

Well... I supposen...

ALICE

By month's end nearly 40 children will be coming to Caney to this school you started. They cannot fit in this cabin, and I'll not teach next to pigs in your barn.

Returns to her typing.

ALICE (cont'd)

And thank you so much for the biscuits, they look delightful.

MRS. GEDDES

Oh, come, come Abisha. Let her be. She's a bit sensitive about pigs lately.

Mrs. Geddes and Abisha walk outside into the cool night. The moon and stars are crystal clear. Alice can be seen typing through the cabin window.

ABISHA

Miss Alice, she be a hard worker.

MRS. GEDDES

You've not seen the half of it.

Mrs. Geddes re-enters the cabin, shuts the door and stares straight at Alice. Alice stops typing and looks up.

MRS. GEDDES (cont'd)

WHAT promise...?

CUT TO:

INT. UNIVERSITY / YOUNG JUNE BUCHANAN AND RUTH - DAY

Two college girls stand facing a bulletin board. Both are white, about 25 years old, wearing dresses and lettered sweaters.

Young June Buchanan is a very energetic, idealistic young lady. Very independent, also sincerely moral with strong religious convictions. The girls are reading a letter posted on the board that we see, signed by Alice Lloyd.

SUPER ON SCREEN

**Wesleyan College, Massachusetts
Spring 1923**

RUTH

June, you can't be serious. Your father would NEVER allow such a journey. Especially in those Appal-ay-chins.

JUNE

Nonsense. I think we can take care of ourselves. Besides, it's almost like missionary work, very proper. And I'm told it's "Appal-ach-ins"

RUTH

However you say it I've heard the people work in coal mines and come out looking black as night. It sounds so terrible.

JUNE

All the more reason to see what it's like. The letter says the mountains are quite lovely and that they have more students than they can teach. They need volunteers.

RUTH

Volunteers?

JUNE

(pointing to letter)
See here... "If the only gift you can afford is your time, you will invest it well at the Caney School..."

RUTH

The Caney School in Kentucky. It's almost like traveling to another country. June, do you really think your father will allow it?

JUNE

Of course he will.

CUT TO

INT. BUCHANAN HOUSE - EVENING

The Buchanan family around their evening dinner table. A comfortable middle class, New England family. Mr Buchanan is the typical New England head of the house, almost in the personality of Theodore Roosevelt.

MR. BUCHANAN

(pounds the table)
Absolutely Not!

JUNE

But father, the children need ...

MR. BUCHANAN

The only children of concern are my own, Junie.

(MORE)

MR. BUCHANAN (cont'd)
I won't stand for a daughter of
mine slogging around those
forgotten hills.

MOTHER
Franklin, June does have a good
point about it being like
missionary work. Perhaps if we
consider...

MR. BUCHANAN
Mother, there is NOTHING to
consider. It's too risky for a pair
of young girls to travel to some
remote ... hillbilly school.

(To June)
If you want to teach, teach HERE.

We see June's very determined expression.

JUNE
But daddy ...

CUT TO

EXT. CANEY HOLLER/HORSE DRAWN CARRIAGE - DAY

A rather amused Commodore is seated in the cart as it pulls
through the mountain roads. Ruth sits in the back with the
luggage. June is next to Commodore, with a smile nearly as
broad as her hat brim. They pull around the bend to Caney
holler

CUT TO

EXT. MOUNTAINSIDE / ANGUS - SAME DAY

Angus, shirt off and sweating from his work of chopping a
tree off the hillside with an axe, hears the approaching cart
with yet another stranger, stops and looks. He wipes the
sweat from his brow and spits.

CUT TO

EXT. Cart, Alice and Mrs. Geddes

The cart pulls up to Alice's cabin, with Alice and her mother
waiting outside.

ALICE
Well, well...

CUT TO

INT. ABISHA'S CABIN - NIGHT

ABISHA and his family sit around the table. Sary pours water into each cup as the mother spoons out a stew. ABISHA sees Angus is rigid and angry.

ABISHA
Be you so sick with anger you
cain't eat yer sup?

Angus pushes his plate away. ABISHA reaches over and puts his hand on the boys shoulder

ABISHA (cont'd)
Boy, Miss Alice didn't take away
your daddy.

SARY
Pappy, Miss June done commenced to
learn me a poem right off. You
wanna hear it?

ABISHA
Why, sure little one

SARY
"The years at the spring..."

ABISHA waits for the rest, as Sary just smiles.

(Pause)

ABISHA
Well, that's mighty fine.

Angus shakes his head in disgust

CUT TO:

INT. ALICES CABIN - SAME NIGHT

Alice, June and Ruth, Commodore and his wife, Mrs. Geddes and Sary sit around a table over a dessert and tea. They are laughing, June is very animated. Alice mostly listens.

CUT TO:

EXT. OUTSIDE ALICES CABIN - SAME NIGHT

Angus peers into the cabin window from a perch in a nearby tree. He carves on a branch stick with his buck knife. He looks from the window up to a full moon, deep in thought.

CUT TO:

EXT. MORNING/OUTSIDE ALICE'S CABIN - MORNING

Commodore and several local men gathered at a construction sight, and pulls off the last of a load of saw mill lumber. ABISHA and two men take it and carry it off. Commodore slaps the wood chips from his overalls and from his hair. A man atop a long pole is pulling cable.

COMMODORE

Lookee there, 'lectric lines.
Lextricity in Caney. How 'bout
that. This here should be the start
of a fine school building. Lord
knows, you got enough youngin's to
fill it.

June comes up with two young girls, all are carrying buckets of water and walks off toward the construction site.

COMMODORE (cont'd)

That Miss June, she's a fine one.
Those girls shine to her right off.

ALICE

That's good. We could use 10 more
like her.

COMMODORE

I bet you be a'missin' your people
in Boston someday.

ALICE

No, No. Not at all ... tell me
about Angus.

COMMODORE

Naw, don't be lettin' that boy
under your skin. He's a young
feller, a bit moody, though. He be
like a lot of folks in these hills.
Don't like outsiders.

They walk over to the stream. She kneels down and looks into her reflection on the waters.

ALICE

Why?

COMMODORE

Why? Well, now, most of us ain't never been given a reason too. These hills, this land, we live here. We love what be here. Outsiders just WANT the things we love. They take it away. They leave behind holes in the hills, holes in the mountains, holes in our soul.

ALICE

What is this infatuation everyone has around here with "holes"?

COMMODORE

Angus daddy is buried in one of them holes, Miss Alice.

ALICE

I'm sorry ... but it just doesn't make sense. On one hand you decry the "outsiders" and go on about how we ruin the mountains you so love. Then, the first chance that comes along to leave the mountains, you FLEE with speed so fast it can churn butter. Why do you run so quickly from the mountains you claim to love.

COMMODORE

Ignorance...selfish...desperation..
. fear of dyin' in the coal mines
... lookin' fer somthin' bigger
and better.

ALICE

So, then, you ARE part of America after all.

COMMODORE

(laughing)

Yep ... I guess we are, deep down.

Alice

Well, you should focus on the positive a bit more. These mountains are like ... not perfect but very beautiful. Full of hope.

(MORE)

Alice (cont'd)
 I left Boston because the doctors
 said I had only six months to live.
 Well, that was nearly five years
 ago, and here we are.

COMMODORE
 Yep, a brand spankin' new school
 with great big winders. And the
 Lextricity now.

Laughs and looks around. He mounts up upon his cart
 He puts on his hat

COMMODORE (cont'd)
 Well, gotta get back. You'll be
 fine, Miss Alice.

As he leaves

COMMODORE (cont'd)
 Jess keep them winders covered up!

As Commodore leaves, Alice turns back to her reflection in
 the Creek. She touches the water with her hand and watches
 her reflection dissipate in the waves of the water.

ALICE
 (to herself)

Welcome to Caney Creek. . .

**The words "Caney Creek" echo over and over, as the screen
 turns fluid and we MOVE FORWARD in time. The sound of
 Alice's voice echoing "Caney Creek" changes into the voice of
 a young girl.**

DISSOLVE TO:

INT. ANGUS'S CABIN/AUTUMN - DAY

ANGUS is now in his mid-40's, stern and serious. We see CLOSE
 the face of his daughter Rebecky, 6 years old, soaking wet
 and teary eyed, her chin bleeding. Her older sister is next
 to her. The mother's hands tend the hurt child.

SISTER
 Caney Creek...Rebecky fell in the
 CANEY CREEK, momma! I told her to
 shy from the rocks, but she slipped
 and fell on her head.

SUPER ON SCREEN:
Summer, 1953

ANGUS (off camera)
 Sary. . . Sary, where be the
 new hemp rope?

The father, is hard, solid, rough looking **Angus Johnson, Abisha's nephew**. He enters the small house dressed in his miners clothes, covered in coal soot and dirt. His face is almost full black. He looks at his daughter, then his wife. Sary turns to face her husband, and we see the burn scars on the side of her face. Angus moves past her and takes a loop of rope off the wall.

ANGUS (cont'd)
 Tend to the chil'

CUT TO:

INT. ALICE'S OFFICE - DAY

ALICE at her desk, a tall stack of letters next to her Oliver #9 typewriter. We watch her load the carriage with paper using her one good hand. We slowly move in CLOSE as she types

**DuPont Chemical
 Delaware**

To the Honorable Lamot DuPont,
 Thank you for yet another kind gift
 ..

Next to the typewriter we see a check for \$200

CUT TO:

EXT. BARNYARD - SAME DAY

We see a hogs head. Angus' coal blackened hands appear and place the rope around the animals neck. The holler where Angus, Sary live is Abisha's old homestead, very beautiful in the autumn. Oak and Maple trees are almost flaming in bright colors. The creek runs near the barn. A young boy, naked, about two years old, plays in the creek with a stick.

Angus pulls the hog by the rope into the hog lot.

CUT TO:

EXT. CORNFIELD - DAY

Jason, 16 years old, the oldest son of Sary and Angus, tends a row of corn with a hoe. He looks up toward the cabin and barn. He sees his father closing the hog lot fence and start walking toward him. Jason looks troubled.

CUT TO:

INT/ANGUS'S cabin/Sary and Rebecky

Sary is now about 35 years old. She is sickly, and quiet like her mother. REBECKY is bright, energetic six year old.

Rebecky stands half dressed on the family bed. Her mother is stooped down, reaching under the bed. She slowly gets up holding a worn dress for Rebecky to wear.

REBECKY

Momma, can I wear the red one?

SARY

No.

REBECKY

Even if I reach under for it?

SARY

No chil'

The dress slips over Rebecky's eyes. We hear a horse drawn wagon approach. Sary looks up and out the door at Angus by the barn. She looks worried.

CUT TO:

EXT. CORNFIELD - DAY

Jason is in the field and works the corn. In between chops with the hoe, he hears the wagon approach. He stops his work and looks anxiously toward the barn.

CUT TO:

EXT. FROM THE BARN - DAY

As Angus was walking toward the cornfield, the wagon approaches from behind and he stops. Turning around, he sees Alice Lloyd, now about 70 years old, dressed in a white full length dress, with a red scarf. She is being driven by COMMODORE SLONE, who is in his 50s, dressed in a black coat.

Angus' cheek is full of tobacco. He looks sternly at the riders, turns away, and spits.

Then he spits in the direction of Jason.

CUT TO:

EXT. CORNFIELD - DAY

Jason stares as Commodore steps down from the wagon and walks toward Angus. He points toward Alice, trying to get Angus to speak to her. Angus approaches the wagon.

CUT TO:

INT. ANGUS' CABIN - DAY

Sary stands at the door. Alice sees her from her seat in the wagon and smiles, then realizing she can't be too friendly. She waves. Sary nods back, straining to hear as Angus nears the wagon.

REBECKY

Momma, can I show Miss Alice my...

SARY

No chil'

CUT TO:

EXT. CORNFIELD JASON - DAY

Jason nervously stands amid the corn. His eyes focus on the activity around the wagon.

CUT TO:

EXT. NEAR THE BARN - DAY

Commodore stands with Angus at the carriage. He looks up at Alice. Then back to Angus.

COMMODORE

I'm mighty sorry.

ANGUS

No need. Between the coal tipple
and the farm we be fine.

ALICE

Angus, perhaps . . .

Angus looks up in her face. He is solid, unmovable. Alice looks over into the cornfield. She stops her thought and reaches behind her. She lifts a sack to her lap.

Can we leave a gift for your children?

ANGUS

No need.

COMMODORE pats Angus on his shoulder

COMMODORE

So long, now. My best to Sary.

CUT TO:

EXT. CORNFIELD / JASON - DAY

Jason, leaning against his hoe, watching

COMMODORE climbs onto the wagon, and mules begin pulling it away. Jason lifts the hoe above his head and whacks it into the earth with anger.

CUT TO:

INT. ANGUS' CABIN - DAY

Watching from the doorway, Rebecky leaves her mother's side as the wagon drives away. She looks into the field where her brother was. He is gone.

CUT TO:

EXT. WAGON / ALICE AND COMMODORE - SAME DAY

COMMODORE

That ain't the first time tried and ain't first time failed

ALICE

No, but I was hoping. Jason is so deserving and good.

COMMODORE

Maybe it's best to lest it rest

ALICE

No. We must not give in. It's the right thing to do.

(MORE)

ALICE (cont'd)

Jason will do great things for his people. I can see it.

COMMODORE

Maybe what you see is hope and not what is real

ALICE

Dreams are real. Hope is real. Jason is real. He is one of the leaders of his own people. The leaders are here, we must simply be patient and open the door for them to walk through.

COMMODORE

Might need a sledge hammer to bust down that door with Angus standing in front of it.

Oh, shucks, Angus ain't never been friendly 'bout this since the day you moved in. Now Miss June. Outsiders both of you. ESPECIALLY poor Miss June.

ALICE

poor Miss June

CUT TO:

INT. CANEY SCHOOL CLASSROOM - DAY

We see the face of a twelve year old girl.

GIRL

Miss June?

The camera moves back. We see her hand raised up. She is seated in a row of desks in a full classroom

GIRL (cont'd)

might I run to the privy, Miss June?

We see June Buchanan, now about 50 years old. She looks up from her notebook as she stands at the classroom chalkboard. In a quick paced discussion:

JUNE

Not yet. OK...let's hear it now, no notes and from memory. The name of the poet?

CLASS
Robert Browning

JUNE
And the name of the poem?

CLASS
Pippy's Song

JUNE
Not "Pippy," say PIPPA. Loretta,
how do you spell "Pippa"?

BOY
Her name be Lo-retty

JUNE
Loretta how do you spell Pippa?

LORETTA
Pippy, P-I-P-P-A

The young girl with the bladder problem raises her hand again, looking a bit more stressed.

JUNE (to the girl)
Yes, yes...but don't delay

JUNE (cont'd)
Good enough. OK, let's hear it, now
...class.

CLASS
The year's at the spring
The day's at the morn
Morning's at seven
The hillside's dew pearled ...

As they continue to recite, June looks out the classroom window and see's Dean Hayes, a kindly headmaster, always dressed proper, as Commodore's buggy drives up. The AUDIO of the horses dissolve into

CUT TO:

INT. ALICE'S CANEY OFFICE - DAY

the steady sound of Alice' typewriter. Alice is at her desk typing, she stops deep in thought. Looks out her window toward the mountainside

CUT TO:

EXT. CANEY ROADSIDE - DAY

Commodore and DEAN HAYES in a jolt wagon. They round the bend onto what is now the campus of Caney School. We see large buildings and students in their white uniforms milling about.

CUT TO:

INT. ALICE'S CANEY OFFICE - DAY

Alice is at her desk. Commodore enters with DEAN HAYES, 40 years old and balding, the new Dean at the school. A young male student, about 17, is busy at a file cabinet. In front of Alice, on her desk, is the typewriter. MISS JUNE enters the office briskly

JUNE

Well?

ALICE

Nothing hard to understand about the word "No"

June sits down in one of the chairs. She looks at the boy

JUNE

Young man, what's your name?

GRADY

Stumbo, ma'am...Grady Stumbo.

JUNE

Oh, yes, that's right. How long have you been here at Caney?

GRADY

'bout 8 years.

JUNE

And what do you want to be?

GRADY

A lawyer, politician...mebbe a doctor

JUNE

Well, there are too many lawyers and politicians, so be a doctor

(laughter)

DEAN HAYES

Here, here

JUNE

Master Stumbo, how does your father
feel about you being here?

(Grady stands, a bit fidgety and nervous)

GRADY

He feels...like... momma wants for
me to be here

(laughter)

JUNE

But how does HE feel about it

GRADY

Better, when momma says it's so.
He'd druther I go to the settlement
school in Hindman

DEAN HAYES

Why, Grady?

GRADY

Because it's closer t'home. But
momma favors Caney fer going to the
University in Lexington so's pappy
jess gives in to her.

COMMODORE

Boy, you got a smart momma and a
smarter pap

Commodore and June laugh. The boy continues his chores with
the filing. Commodore stands to leave.

COMMODORE (cont'd)

Do it fer me one time?

Alice

Oh, what, again?

COMMODORE

Come on, let's see.

Alice takes a piece of paper from her desk and, with just her
one good hand, weaves the paper perfectly onto the carriage
of the typewriter and readies a letter.

COMMODORE (cont'd)

I still cain't fathom how you fuss
with that machine with one hand.
How many of them letters have you
written by now? Hundreds?

JUNE

Thousands.

COMMODORE

A one woman fund raisin' machine.
Ma'am that's talent!

Alice

No, that's desperation

DISSOLVE TO:

EXT. MORNING / SUNRISE OVER THE MOUNTAINS - DAY

Brilliant, colorful, majestic scenes of a mountain morning. The fog clings to mountainsides. Rays of sun burst over the mountain tops. A man tending his chickens in the morning. A woman and a child milking a family cow. Men gathering at a mining tipple

CUT TO:

EXT. A COOK RINGS THE BREAKFAST BELL AT CANEY - SAME MORNING

CUT TO:

INT. ALICE'S CABIN / ALICE AND AID - DAY

A student sets a tea pot on the stove, turns and goes into Alice's bedroom. She disappears for a moment behind the door. Slowly, she helps Alice to her chair

CUT TO:

INT. BREAKFAST HALL / CANEY CAMPUS/JUNE AND DEAN HAYES

June and Hayes are seated at a long table with several students and teachers. It is a sturdy but rustic building, with about 300 people crammed at tables in the dining hall. A student rises at the head of June's table and the room abruptly goes silent. All bow their heads.

STUDENT

O Lord, we thank ye for this day's
blessing and for this food. Amen

The student and everyone in the hall sit and begins the meal. Conversation is animated and active. Many in the hall are under 15 years old.

DEAN HAYES

Young man, could you make your
prayer a bit more brief next time?

(Table laughter)

JUNE

Did you hear of our milestone,
yesterday

DEAN HAYES

400 students. Quite amazing.

JUNE

Can you manage being Dean over this
large a body.

HAYES

Now, you don't look so big to me

TEACHER

Dean, you're so fresh. Don't let
Alice hear you joking like that.

JUNE

Let him enjoy his jokes ... after a
few months of this he'll walk
around all serious and stone
faced like the rest of us.

HAYES

Miss Lloyd looks as though she
could use some cheer. She never
leaves that typewriter.

ANOTHER TEACHER

Thank God! That's the only way
you'll get paid around here.

JUNE

It's not easy on her. True. She
get's so tired now. Always the
pressure of the money, and never
enough of it.

HAYES

(hushed tone)

I've noticed not many of the town
folk like her too well.

JUNE

Enough do.

HAYES

Yes, but a LOT don't. Does she push too hard, perhaps?

JUNE

She's persistent. She believes in them. After all these years, she's still an outsider, but sometimes it takes an outsider to act as a mirror on people so they can see their own potential.

HAYES

Well, it seems not everyone likes what they see.

CUT TO:

INT. ANGUS'S CABIN - NIGHT

Angus sits at the head of the table, his face still stained from the days work at the coal tippie. Sary holds a pot of stew, spooning it into the bowl in front of him. Sary and Angus have five children. Jason, the oldest, sits at the opposite head of the table. It is dark in the room except for the light of the coal lamp on the table.

Rebecky follows her mother from plate to plate pouring water into metal cups. Angus dips bread into the stew. Jason sits quiet and nervous. Their eyes do not meet, though Jason looks up often. Rebecky spills water on the table, but her father says nothing.

JASON

I heared tell there be a new invitation for the larnin', over at Caney Creek. I hear'd so myself.

Everyone at the table gets very quiet. Rebecky holds a rag that she was wiping up water with, but she stops and looks up at her father.

JASON (cont'd)

I feel obliged to wanna go, paw.

Angus keeps dipping his bread into the stew.

ANGUS

No.

SARY

It is a good thing, pa. That's why Miss Alice and Commodore come all the way out here. It's for the boy.

Angus says nothing. Jason looks down at the table. He gets up and leaves the cabin. Sary looks beseechingly at her husband, but Angus doesn't acknowledge her.

REBECKY

Pa?

Rebecky moves over to her father, who keeps eating. She moves against his arm and almost worms her way onto his lap. He lets her. She puts her head on his shoulder.

CUT TO:

EXT. CANEY / ALICE, JUNE, HAYES - EARLY EVENING

The three slowly walk along the campus road. Alice walks very carefully, the student aid allows her to lean heavily on her for support.

ALICE (TO STUDENT)

That's a good dear, nice and slow

After a minute they come to a bench on the path.

Here, now, let's sit down. These old bones are starting to rattle

JUNE (TO STUDENT)

Go get another girl to carry Miss Lloyd back to her cabin, please.

Student leaves

ALICE

So, how is our solicitors committee coming along.

HAYES

Fine. I expect about 9 are coming, mostly from Ohio and Pennsylvania. They will be here the end of the month.

JUNE

That's a good amount

ALICE

I hope they donate a good amount

Dean Hayes sits on the bench next to Alice

HAYES

Actually, I would like to fix things up, if we can. Before they arrive, I mean. Make the campus presentable and in good repair.

JUNE

How do you mean?

HAYES

Well, the girls dormitory, for example. The floors wave like a river because the foundation pillars are settling. And the science classrooms, the floors there, too. One side is nearly four inches higher than the other and pencils literally roll off a students desk. Can't let a benefactor see that.

ALICE

And why not?

HAYES

Oh, it can easily be repaired without...

ALICE

You'll do nothing of the kind. Let those floors roll and split apart like the river Nile. Let the spirit here be destitute and wretched, just as they expect it to be.

Students come and lift Alice to go back to her cabin

HAYES

But, why?

ALICE

It'll make the benefactors feel they are truly needed. We are plain living and high thinking, that's all

Students carry off Alice. We see Hayes' perplexed expression.

CUT TO:

EXT. CANEY MOUNTAINSIDE / JASON SAME DAY

Jason by a tree on the side of mountain overlooking the campus. We see June and Alice walking away from Hayes, who stays seated on the bench, who turns and looks up into the hillside toward Jason.

CUT TO:

EXT. ANGUS' CABIN / JASON AND SARY - NIGHT

Jason leans against a fence rail alongside the hog lot at Angus' barn. The night is almost blue because of the stars and moonlight, bright enough to leave a shadow. Jason is pissed off. Sary comes up from behind him and leans against the same rail. His mother tries to brush the hair from his eyes but Jason pulls away.

SARY

Don't let your anger turn you bitter, don't do like your daddy.

JASON

But, why, momma? He leans on me so hard I cain't breath no more.

SARY

It's his way.

JASON

It ain't MY way. My road is not his road. My road leads out of this place

SARY

Jason ...

JASON

Cain't you see it? These hills box me in so tight, and poppa boxes me in so tight. And he jess don't see.

SARY

I see it, boy. And your daddy seed it once, too. When he was a boy.

JASON

I don't want to be like him, to hate without understanding what I'm hating for. And every time I open that door to commence walking through it, poppa grabs that door and slams it shut on me so hard I ache, like I was a hog caught in this barn lot.

SARY (THOUGHTFUL)

That's jess how my pappy ABISHA...

JASON

Cain't you make him? Cain't you make him let me

ANGUS, OFF CAMERA

Sary...Sary

Sary hesitates ... tries to say something, then turns back toward the cabin, leaving Jason alone.

CUT TO:

EXT. MOUNTAIN - SAME NIGHT

Jason is running. He runs through the cornfield past the barn. He jumps over a creek and into the woods. He runs as fast as he can run. We see his face clearly in the bright moonlight. His skin glistens with sweat and we see his breath in the damp night air. He runs as his face and body is slapped by the branches of the trees and brush. He runs upwards and higher until he reaches the top of the mountain.

He looks up, breathless, from atop the rock, across the blackness before him, into the side of another dark, quiet mountain. All is silent but for his heavy breathing.

CUT TO:

INT. ALICE'S CABIN - NEXT MORNING

Alice sits in front of HER typewriter. Her bad arm sits in her lap, as her left hand furiously types away. Next to Alice is a window with several panes of glass. It is a beautiful morning. Sunlight reflects off her gold rims, as she returns to her typing.

Enters JUNE BUCHANAN, prim and seriously cheerful. Behind her is DEAN HAYES,

JUNE
Typing again?

HAYES
Doesn't that finger of yours ever
get tired?

ALICE

(barely looking up)
As far as workers waiting for their
wages are concerned, I have the
strongest index finger in the
world.

HAYES
I saw Angus' boy on the hillside
the other afternoon.

JUNE
The poor boy

ALICE
He's not poor, he's rich. That's
why he was on the hillside. It's
his father who is poor.

HAYES
Perhaps that's a battle left behind

ALICE
Dean Hayes, I've pursued that
victory since the day I moved to
Caney.

HAYES
Why?

Alice looks out the office windows.

ALICE
This land once belonged to Angus'
uncle. It was going to be his, but
ABISHA gave it away. Angus watched
his future being placed into the
possession of people he believed in
his heart didn't even belong here.

Alice gets silent. She looks out of her window, then turns
back to the typewriter.

ALICE (cont'd)
After all these years, I've built
everything but his trust.

CUT TO:

INT. ANGUS'S CABIN - MORNING

Rebecky is on her bed, dressed. She is bored. She gets up and walks outside. Her mother is outside stirring a lye pot.

SARY
Jason hain't back so go feed the
chickens. . .

Rebecky walks to the barn.

CUT TO:

INT. BARN - MORNING

Rebecky goes to the feed bin, nearly empty. She grabs a can on a shelf. Holding onto the can, she reaches down deep into the bin for the feed. She can't quite reach it so she scoots herself up on the wooden bin. Reaching all the way down she loses her balance and falls forward into the feed bin.

CUT TO:

INT. BARN / FEED BIN

Upside down with her head in the corn feed, Rebecky calls out, but no one can hear. She turns herself upright and spits out a mouthful of corn. She feels something in the corn with her hand. Reaching down, she pulls out a book.

Holding on to the book, she gropes her way up the side of the bin. She turns around on top of the wooden panel and eases down the other side, careful not to drop the book. Her feet touch the ground. She turns and finds Jason right in her face. Frightened, she drops the book.

Jason picks it up.

JASON
You speak so much as one word, and
I'll skin you alive like a rabbit!

Jason grabs Rebecky by the collar. As he does, the voice of their father raises outside the barn. He lets go of Rebecky, hides the book high on a shelf, and walks away.

CUT TO:

EXT. ANGUS'S cabin door way

Angus
 (calling toward the barn)
 Boy, let's go

CUT TO:

EXT. COUNTRY ROAD - MORNING

Jason and Angus ride in a wooden cart, pulled by a mule. Several empty glass jars jingle in the back of the cart. The cart is half full with coal. Neither speak.

CUT TO:

EXT. CLEARING IN A GROVE / WHISKEY STILL - DAY

Several men gather around a fire all about Angus' age. Two men unload coal. A stack of glass jars is next to the fire.

ANGUS
 Unload the jars.

Standing around the fire are ELVIN COLLINS, Seth Watts, and Ansel Martin. Standing apart from them are two sons, Darrel Collins and Delbert Watts, all teenagers.

SETH
 'bout time you showd ...

Seth reaches down to the still and brings up a tin cup of whiskey. Angus sips the whiskey and hands it over to Jason. Jason refuses and the men laugh.

ANSEL
 Did you speak to the man in Floyd county?

SETH
 Yep, he'll buy ten gallons a week, three dollars fer each gallon.

Elvin turns toward the boys,

ELVIN
 Darrell ... come on, boy!

Elvin's son Darrell runs over.

Ten gallons a week, three dollars a gallon.

Darrell pauses a minute, bends down and writes in the dirt.

DARRYL

Seven dollars each, and two left over.

SETH

Well, hits done then.

ANGUS

Seven dollars. Dang that beats travelin' three days on a jolt wagon to market, yep.

ELVIN

Yeah, fellers. And it won't rot on the way.

ANGUS

(to Jason)

... and that school ain't never made nobody seven dollars.

Elvin hears this and sees the reaction of Jason. Elvin looks over to his son, Darrell, then back to the still.

CUT TO:

INT. ANGUS'S CABIN - SUNDAY MORNING

Rebecky fidgets with her Sunday dress. Sary stands at the door of the cabin while Jason and his brothers wait in the cart outside. Angus sits at the table.

REBECKY

Smell me, papa. Mamma bath'd me.

ANGUS

You look real fine Rebecky.

REBECKY

Why, I smell as purty as the cherry blossoms.

ANGUS

Yep, you do at that. I never seed a little chil' enjoy a bath so much.

REBECKY

'course, mamma done bath'd me once before, a summer ago.

ANGUS

What a fine summer thet was.

REBECKY

Pappa, you ever comin to the holy house? Momma says today be Sunday again.

ANGUS

Not likely.

Rebecky hugs her dad and scoots out the door past Sary. Angus watches her run out the door past her mom.

SARY

Jason needs speaking, too.

ANGUS

Not likely.

Sary turns and walks to the cart.

CUT TO:

INT. CHURCH - DAY

Congregation is singing "Amazing Grace" in the mountain shape note style. We hear the first verse in its entirety.

We see **Sary, Jason, and Rebecky** sitting together with their other brothers and sisters. In the small clapboard church, we see the hard faces of their mountain neighbors. Elvin, Darrell and the others from the still are also present. COMMODORE SLONE sits with his family. He sees Sary and nods.

The PREACHER, a mountain man in his 60's loud and passionate, rises to the platform as the singing stops. He holds the Bible, but does not read from it.

PREACHER

And the Bible says, be not ye wise in yer own eyes. The devil comes with his fire and temptations aginst mortal man. Trust in the...

CUT TO:

EXT. CHURCH - DAY

COMMODORE SLONE waits outside the church as folks exit and leave. All are friendly, greeting each other and talking. Jason comes walking out of the church.

COMMODORE

Jason, step over fer a bit.

Jason walks over to where COMMODORE stands.

Yer pa has his mind made. We
tried.

Jason looks away, doesn't respond.

(cont'd)

Now listen, Jason. He's a good man,
but hard to change. No outsiders
find his pleasure, not jess Miss
Lloyd, all of 'em.

JASON

I'm not an outsider.

CUT TO:

EXT. CAMPUS - RAINY AFTERNOON

We see the sights around the campus through the **eyes of a thunderstorm**. From the clouds high and dark, to the rain blasting atop the roofs. The water spills off the sides of the gutters, down past rows of glass window panes. We stop our descent at a WINDOW and enter the room. It is a classroom, filled with almost 20 young people, 14-18 years old. June Buchanan is teaching the class a SONG. We can't actually hear what is being said above the sound of the rain and music. The young people look bright and clean. The boys in uniforms of dark jackets, ties and white shirts. The girls in white dresses and big red scarves.

WE LEAVE THE ROOM, back out the window and down the side of the building. As we travel with the rain, through grass and dirt and mud and leaves. The rain and water spills over the side of a road into the ditch. The little stream descends like a mini waterfall into Caney Creek. We leave the side of the swelling creek, in the darkness of the wet afternoon to the roots of a very large tree.

At the base of the tree are a young man's feet, muddy and wet with rain. We slowly climb the side of the tree, all the while hearing the continued sounds of the rain and music and the classroom until we see the rain soaked head and face.

It is Jason.

CUT TO:

INT. ALICE'S OFFICE / CAMPUS - DAY

The thunderstorm continues, Alice sits at her desk typing. Dean Hayes walks carrying a large, full file.

ALICE
I thought you were going into town today.

HAYES
Was, roads have drowned over and the creek is full.

ALICE
Well?

Hayes pauses as if trying to word something, but can't. He hands her the file.

ALICE (cont'd)
All right then, what are the options?

HAYES
There's only two.
Close down ... keep fighting.

Alice takes a deep breath and returns to her typing.

ALICE
That's clear enough.

Hayes smiles to himself then leaves the room.

CUT TO:

EXT. CLEARING AT THE STILL / RAINSTORM - DAY

The coal fire beneath the still burns and smokes and steams through the hard rain. Next to the still is a lean-to-like shelter, outside the shelter is a small fire under an overhang with a pot on it.

CUT TO:

INT. WOODS SHELTER - DAY

Angus, Seth, Elvin and Ansel sit inside the lean-to, with cups of coffee. They were producing the moonshine and have been caught by the rainstorm.

Angus sits with his cup empty next to him, holding a large sharp knife and shaving a stick into no particular shape.

SETH
Rain be pickin' up agin'. Bridge
is out by now.

ELVIN
Thet ol' bridge hain't never been
IN!

Laughter

SETH
Fire needs tendin'.

Seth leaves to put more coal on the fire beneath the still.
Angus eyes Elvin sitting across from him.

ANGUS
Your boy be knowin' his numbers or
he's learnt to read dirt.

Elvin grins and looks down at his cup.

ELVIN
Well, now, truth be known, Angus,
I let the boy take the larnin' on
Caney for last winter.

Angus doesn't respond.

Cain't do no harm. The boy can
figure the price of what we need,
and he can read the book for his
momma at the holy house a bit.

ANGUS
(looks disgusted)

ELVIN
Now, dammit, Angus, Miss Alice been
here nearly forty years. Hell,
she's more local than Jason, he's
only seventeen.

ANGUS
How nice she would stay a while to
help us po' folks

ELVIN
She did'nt come to help us ... she
come to support folks who want to
help themselves ... it's time you
wanted to.

no reply

ELVIN (cont'd)
 Look, ol' ABISHA gave away his
 land. HIS land, not yourn. Don't
 kill off your boys life because of
 land you ain't got.

Angus smashes a glass jar against a rock

ANGUS
 She's just another thief from
 Amerikay

ELVIN
 Calm down before you loose that
 temper of yours.

He looks out into the rain

And you know she paid him for that
 land, she sholy did.

ANGUS
 Nothin' that I ever saw

ELVIN
 You saw it every time 'Bysh put
 food on the table and a shirt on
 your damn back.

Lightning brightens the atmosphere and crashes down near the
 still. Seth jumps in fear and runs back into the shelter as
 loud thunder swallows his scream.

SETH
 Lord 'hovy hep me!

Angus puts his stick to the ground and begins placing the
 knife in its sheath. He stares right at Elvin. Lightning
 flashes again, then loud thunder.

DISSOLVE TO:

EXT. COAL MINE ENTRANCE / RAINING - DAY

The lights of the tunnel turn into the headlamps and eyes of
 coal miners coming out of the mine entrance. They are tired,
 unemotional, we see the coal crusted on their hair and faces
 as they walk out of the entrance in the rain.

We see Angus covered in coal dust, sitting in the rain on a
 tree stump outside the tipple. He takes off his miner's hat

and lamp and lets the rain wash the coal dust from his face.

CUT TO:

INT. ANGUS' CABIN / RAINSTORM - EARLY EVENING/DUSK

Rebecky stands near her doorway looking out at the rain-soaked farm yard. Her mother and two younger brothers sleep on the family bed. Jason is not around. She looks out at the barn.

CUT TO:

EXT. RAINSTORM/ SAME EVENING

Rebecky leaves the little cabin and runs full speed through the rain into the barn.

CUT TO:

INT. BARN / RAINSTORM - SAME NIGHT

Rebecky enters the barn soaked and breathless. She looks back at the house which remains motionless. She spies up at the shelf where Jason hid the book, grabs hold of an empty barrel and turns it under the shelf. Climbing atop the barrel she reaches the book.

She enters the cow stall and slides her back down the wooden wall. Rebecky opens the book and turns each page. She doesn't realize the book is upside down until she comes to a picture page. Turning the book around, we see on old time photo of a beautiful aristocratic woman in a white dress.

REBECKY

Lord 'hovy ... hits Miss Alice!

Rebecky shuts the book and runs toward the house.

CUT TO:

INT. ANGUS'S CABIN - SAME NIGHT

A wet Rebecky rushes to the side of her momma's bed. Speaking quickly but in a whisper.

REBECKY

Momma, momma . . .looky here!

Her mother awakens and sits up.

SARY

Hush chil'.

She gets up and sits at the table. Rebecky puts the book in front of her.

REBECKY

Look momma, hits Miss Alice!

Sary takes the book and touches the wet, worn pages. She opens the cover of the book. There, on the white face page is a handwritten inscription. We see the inscription,

**"To Abisha Johnson our friend,
May you have aspirations as high as
the mountains, and faith as firm as
the rocks. With affection,
Alice Lloyd"**

Sary looks very emotional. She doesn't actually read the words out loud, but she moves her mouth to form their words. Rebecky pulls the book from her hands and flips back to the picture of the woman in the dress.

REBECKY (cont'd)

See momma, she's so purty. Like a princess.

Suddenly we hear the sound of hooves and a cart. Sary quickly gets up and moves to the door.

CUT TO:

EXT. ROADWAY - NIGHT

Angus drives the carriage alone toward the house. Wet, covered up and scary looking.

CUT TO:

INT. ANGUS' CABIN - NIGHT

Sary eyes the book on the table. She picks it up, looks for a place to hide it, then shoves it into Rebecky's hands.

SARY

The barn, chil' don't let your
pappa see!

CUT TO:

EXT. WAGON / ANGUS AND JASON - NIGHT

Angus on the cart, holding the reins of the wagon. Through the rain he sees Rebecky run from the house to the barn.

CUT TO:

INT. ANGUS' CABIN - NIGHT

Sary sits at the table, waiting. Angus enters but she doesn't turn.

ANGUS
Why the chil' be running in the
storm, womin.

No answer. Jason enters.

ANGUS (cont'd)
Womin'.

Angus turns to see Rebecky standing back at the door. She is soaked. He walks toward her. Sary stands up from her chair. Angus walks up to Rebecky.

REBECKY
Here pappa, a present.

Rebecky holds out a small egg in her hand toward her father. Angus looks at the egg, unbuttons his coat and hangs it up. He doesn't take the egg. Sary sits back in her seat as the thunder and rain continue outside.

CUT TO:

INT. DUPONT MANSION / WIDOW, DELAWARE - DAY

A VERY BEAUTIFUL MANSION, richly furnished. Someone important has died. The widow and a small gathering of friends and family, all in black are together in a large room. In the parlor, two men are talking quietly.

SUPER ON SCREEN
**DuPont Mansion,
Delaware**

A large gentleman obviously in authority speaks to a younger man, a writer, trying to get him to leave.

WRITER
I understand it's a bad time.

GENTLEMAN

Perhaps in two weeks, you know, after Mr. DuPont's funeral, the family will have settled down.

WRITER

No, I understand perfectly, but she will see me?

GENTLEMAN

Without question, Mr. DuPont's story should be told and you will tell it, but not just now.

The two men shake hands and the gentleman returns to the widows side.

CUT TO:

INT. DUPONT MANSION / THE MAIN ROOM - DAY

The widow, Mrs. DuPont, sits in a chair in the middle of the room and is comforted by many people. A framed plaque, with the scrolled name of DuPont Chemical Corporation is seen on a table top. Mrs. DuPont is about 50 years old, "well preserved". She looks materialistic. She is upset but not crying. We hear words like "he was still so young", "she'll be well taken care of", and ". . .a fortune" spoken but we can't tell who's saying it.

The large, well dressed man seems to be in charge. He walks in and stands next to Mrs. DuPont.

A man, ALBERT MCLAUGHLIN, DuPont's personal accountant, enters the room. He is a small, thin, nervous, well dressed, balding man. Thin mustache. A bit anxious and serious looking. He doesn't want to disturb, but something important is happening. ALBERT gets the attention of the large gentleman with a hand gesture.

CUT TO:

INT. OFFICE / DUPONT MANSION / WIDOW, ACCOUNTANT - DAY

WIDOW

Who is this ... whore?

GENTLEMAN

Now, Lydia, calm down. Just calm down. Albert, continue.

ACCOUNTANT

As I was saying, the checks have been written for the past 14 years, every Christmas.

GENTLEMAN

Specifically Christmas?

ALBERT

Well, no. But about that time each year.

WIDOW

How much?

ALBERT

About \$200 or \$500 every year. More like \$500 the past several ... per year. More ... or less.

WIDOW

Cheap Bitch!

Lydia holds out her hand to the gentleman. He hesitates for a moment, reaches into his pocket and takes out a flask of whiskey. She grabs it, uncorks the flask, and downs a swig.

WIDOW (cont'd)

Find her, Albert.

GENTLEMAN

I beg your ...

WIDOW TO ALBERT

Find her. Find her now. Track that tramp and her little bastard. Pay her, make her sign a paper. Pay her off and pay her well ... pay her away forever. Understood?

The accountant and the gentleman are speechless.

GENTLEMAN

How much?

WIDOW

Just do it!

We see a flash of anger and weakness and almost tears. She calms herself down. Then, restrained and quietly,

WIDOW (cont'd)

I'll not have the future and
security of myself ... or my family
... jeopardized by my husband's

(pause)

unfortunate indiscretion.

(Then pointedly)

Understood?

CUT TO:

INT. ANGUS' CABIN - NIGHT

Jason lays on his cot. The family sleeps soundly around him. We hear the sound of summer quiet outside the door. It is a calm mountain night. Jason slowly gets up, grabs his overalls and sneaks outside. We follow him as he walks toward the barn. The moon is nearly full. All the stars shine brilliantly because there are no lights coming from the dark mountains. The sky looks almost magic.

He enters the barn.

CUT TO:

INT. BARN - NIGHT

Jason walks in, puts on his overalls and quietly lifts the coal lamp from the wall. He reaches into his overalls for a match. Lighting the lamp, he notices the barrel has been moved under the shelf. Quickly, he reaches up to find the book missing.

Scared and angry, he comes down, turns off the coal lamp. Jason turns in the darkness of the barn and is face to face with a dark figure right in front of him.

It is his mother SARY, holding the book.

CUT TO:

INT. ANGUS' CABIN - NIGHT

Rebecky wakes up, and notices that her mother is gone. She looks over to Jason's cot, and it, too, is empty. She sneaks up out of bed, passing her sleeping father.

Rebecky quietly opens the cabin door and peers off into the night. We can see her face closely as she looks around, her eyes and hair almost blue from the bright moonlight.

She looks in the direction of the barn, a faint glow of the coal lamp shining back from the barn door.

CUT TO:

INT. ALICE' OFFICE - DAY

Alice is at her desk next to a stack of almost 50 letters. She is ON THE PHONE, in the middle of an intense conversation. A young female student enters. Alice points to the stack, which the girl takes and then leaves the room.

ALICE

We have made purchases from your company for almost twenty years. We have always paid.

(Pause, listens)

Mostly on time . . .

But one more month couldn't possibly . . .

(pause)

We need those science textbooks. The university requires it of us, but we need your patience.

(Pause)

If I were to promise one month.

(Pause)

A solemn promise.

(Smiles)

The students of Caney thank you dearly. And please give your fine secretary Elizabeth my warmest regards. . . till then.

Alice hangs up the phone and immediately begins typing. She looks up and sees June, holding a letter in her hand.

June hands her a letter, Alice reads it.

CUT TO:

INT. CAMPUS/SCHOOLROOM - SAME DAY

Alice and June walk briskly (as able to) to a log house. Alice carries the letter with her. Inside the house are almost two dozen men and women INCLUDE A HANDFUL OF PEOPLE OF COLOR. They are the campus workers. Some teachers.

Alice looks around and sits down. Everyone looks upset. A polite middle aged man, custodian looking, removes his hat and comes forward to represent the group.

MAN

We all knows how hard youin's have tried, and we want to hep all we can, but it's been weeks now since we been paid nary a penny and, well, we was jess a-wondrin'.

ALICE

A debtor's note ... well, well

He comes forward and hands her a pencil. She flattens out the letter and signs it.

CUT TO:

EXT. ANGUS' HOMESTEAD / CORN FIELD - DAY

Angus is driving fence posts into the ground in some open bottom land between two mountains. The field looks dry, and we are seeing the first faint hints of autumn.

Angus has a huge sledge hammer in his hands. The posts are driven with great power. He is a very strong man. And sweats like a pig. Walking up from behind him is Sary. She holds a ladle of water. She arrives to Angus, offers him the water. He puts his hammer to the ground and takes the water without a word.

Angus drinks out of the cup, pouring the rest on his face and hair. This makes him look even meaner. Sary pauses as if to go, then stops.

SARY

I mean to speak for the boy.

(No reply)

SARY (cont'd)

He needs for his pa to hear him.

ANGUS

You be speaking wrong, womin.

SARY

I speak what needs to be heard.

Angus looks hard at his wife. He doesn't know whether to be angry or just surprised. He picks up his sledge hammer, and walks to a creek side.

Sary walks to him.

ANGUS

The weather be turnin' soon.
There's work to be done.

SARY

There's WORDS to be done, between
you and the boy.

ANGUS

The answer is NO.

SARY

Pappy would have let him.

ANGUS

Pappy be dead.

SARY

Pappy wanted you to go. You broked
his heart.

Sary tries to touch Angus, but he pushes her away

ANGUS

I'll not mingle with the ferrinors.
Not ever. Nor my boy.

SARY

But Elvin's boy . . .

ANGUS

Elvin be a fool. His own kin lost
two men to Amerikay. Pappy even
lost his brother, my own daddy.
They come in coats of peace to
these hills, and rob us piece by
piece instead. Every mountain and
hill is scarred an done asunder by
these ferrnors.

Angus throws down his hammer to the ground, LOUDLY

Let them stay in Amerikay, away
from me. Away from my kin. And my
son.

SARY

Miss Lloyd is not those men.

ANGUS

She is OF those men. She teaches
what they think, and what they ARE.

SARY

How long must you know someone
before they can be one of us. We've
known her all our life. Pappy loved
her, trusted her. What do they do
that's so wrong?

ANGUS

I hain't never seed one man saved
from a coal mine because of a
single word from her books. All
they do is take and I'm not givin'
to them. Never.

Getting more frustrated as he speaks

They teach the chillin's to live
above their raisin' in dem fine
white dresses and fancy neckties.

SARY (LOUD)

If the way of your raisin' is what
keeps you down, it's the boys right
to stand above the raisin' you
force him to live. Free the boy
from your hate and anger!

That last comment was too much. Angus couldn't accept that
he was wrong, so he rears back and STRIKES SARY HARD, hard on
the scarred side of her face. She falls to the ground.

He stands, angry and ashamed. He looks up and around.

It's Rebecky, watching from the creekside. Angus moves toward
her, stops himself, then stomps away.

CUT TO:

EXT. KENTUCKY / ACCOUNTANT ARRIVES TO HINDMAN KY - DAY

Albert, Mr. DuPont's accountant, arrives by an old car. He
thanks the man driving the car, gets out and looks around.
Hindman is a one-road mountain "wonder". Several people mill
around the general store. Berthy's post office is next door.

CUT TO:

INT. POST OFFICE - DAY

Albert enters the old post office.

BERTHY

What fer ya, Stranger?

The brusky, screechy voice of an older mountain woman is startling. But the sight of Berthy is even more so. She wears a long dress, worn out but clean. Her grey hair is up in a bun. No teeth but a great big gummy smile when she likes you.

She doesn't like Albert, though.

ALBERT

Madam, I'm Albert McLaughland, I represent the family of Lamot Dupont and I'd. . .

BERTHY

'spectin' ye a letter, stranger?
All the letters bein' the boxes
over yonder.

Berthy points to the boxes behind her.

BERTHY (cont'd)

If yourn 'spectin' a letter jess
come 'round' n' fetch it.

Albert is about to answer, but watches, fascinated, as Berthy takes a huge pinch of tobacco and crams it in her mouth.

ALBERT

Good Heavens ...

Albert takes out his glasses to peer more closely at Berthy.

ALBERT (cont'd)

Madam, your mouth has swelled like
a balloon.

Berthy's eyes strain sideways to see her bulging cheeks.

BERTHY

Never heered tell of the suffrin'
of the balloon befir. Does it haf
a cure?

ALBERT

Dear lady, a balloon is not an
illness it is merely an express...

As Albert tries to finish his sentence, Berthy rears her head back and spits a huge amount of black spittle into a can on the floor. Albert stares in total fascination.

ALBERT (cont'd)
Actually madam, I am trying to find someone from this area.

BERTHY
He be a friend of yourn?

ALBERT (slyly)
Well, yes, a very dear friend, but his name is a woman, I mean she is a woman - her name is Alice Lloyd.

Berthy laughs loudly and sloppily, black drool drips from her mouth and she spits again.

ALBERT (cont'd)
Do you know her?

BERTHY
Everybody knows Miss Alice.

ALBERT
Yes, so I understand. Quite popular is she?

Albert takes a pad out and starts writing.

BERTHY
Yep, sure is.

ALBERT
And the children, do you know the children?

BERTHY
Well now, that's a hard one being how there's so many and all.

ALBERT
(Writing furiously)
I see, I see.

(Slyly)
And do you know any of the fathers? Perhaps?

BERTHY
Well now, some I do, some I don't. Course I myself knowd some of the men for longer than I can remember.

ALBERT
(Looking down from his glasses)

Well, I can only imagine.

Berthy chews hard, looking at Albert eyeball to eyeball.
Rears back and spits again.

ALBERT (cont'd)
Could you tell me, madam, where
might I find this Miss Lloyd?

BERTHY
I can take ye'.

ALBERT
You can?

Berthy reaches down and pulls up a sack of mail.

BERTHY
'bout to deliver em' myself.

ALBERT
Are they all for her?

BERTHY
Yep.

Albert takes a letter from the sack and eyes the envelope up
into the sunlight out the doorway.

ALBERT
Why this is a check!

(looks at more letters)
They are all checks. . . for the
children?

(almost to himself)
My oh my . . . isn't Miss Lloyd a
busy young lady.

Berthy takes the sack and starts for the door. She hears his
comment and starts laughing loudly.

BERTHY
Stranger, yer a funny one you are.
YOUNG LADY! Come on 'fore I get
kilt a-laughin'.

CUT TO:

EXT. POST OFFICE - SAME DAY

Berthy keeps laughing as she climbs up onto a mule cart. Albert sits on the bench next to her and they drive off.

CUT TO:

INT. ANGUS' CABIN - DAY

Inside the cabin is quiet and still. We hear the sound of a robin outside. The door of the cabin is closed and it is very dark.

Suddenly, the door is opened with a LOUD BANG, the glare of sunlight is blinding behind the silhouette of a very angry Angus. He enters the cabin, tosses a cot away from Jason's corner. He picks up a rifle and some bullets and leaves the cabin. We watch him leave and the camera slowly turns back inside the cabin to Jason's dishevelled corner. The BOOK lies opened and tossed with the cot on the floor.

CUT TO:

EXT. MULE CART / BERTHY AND ALBERT - SAME DAY

Berthy is driving Albert towards Caney over a cramped mountain road, very curvy and narrow. They pass, every now and then, a log home. We see one newer log home with windows. Each person waves to Berthy as they pass. Some eye the stranger for a minute, then look away.

One young black boy sees them and Albert's briefcase. He runs away. Albert is very uncomfortable on the bumpy drive.

ALBERT

How long?

BERTHY

Hang on stranger, we'll be at that
YOUNG LADY real soon.
(Laughter again).

They drive on, seeing more of the above. Albert watches Berthy take another big heave of a huge mouthful of spittle.

ALBERT

How did you ever fit all that in
one cheek?

BERTHY

Tain't hard, once you commence the
larnin'.

(MORE)

BERTHY (cont'd)
 Hits not unlike the belly all
 swelled with child, but without all
 thet kickin' and fussin'.

ALBERT
 I see, and how does one learn
 this... skill?

Berthy reaches into her apron and pulls out two fingers of
 tobacco. She hands it to Albert.

BERTHY
 Spit, don't swaller.

ALBERT
 Don't swallow?

BERTHY
 Spit, don't swaller.

Albert takes it and stuffs his cheek.

ALBERT
 . . . don't swaller.

BERTHY
 Good, hain't it. First time you
 might find it a bit hot.

ALBERT
 It is a bit hot, true enough.

Berthy leans her head again and spits into the road. Albert
 follows with his very first spit - all over his pants leg.

CUT TO:

INT. ALICE'S CABIN / ALICE, JUNE, COMMODORE - SAME DAY

Alice and several others are distressed over matters of the
 school. They are going broke. They can't pay their bills,
 they can't make payroll.

COMMODORE
 The workers stay on faith. Things
 worked out before.

ALICE
 I don't know. What do we do now?
 It was hard during the War finding
 money. But since the War ended ...

JUNE
 Thank God.

ALICE

... the factories have stopped making as much steel, and the steel makers need less coal, and the coal operators work less hours. More mountain people are out of work, now that America is better than ever before.

ELVIN

I guess we cain't win fer loosin'.

COMMODORE

Well, we ain't lost nothin' yet.

JUNE

Faith and hard work we have, what we need is money to pay for it all.

A knock at the door interrupts them. Commodore answers with the young black student, out of breath, next to him a teacher.

TEACHER

Sorry COMMODORE . . . this young one jess run up tellin' of Berthy drivin' in a stranger man from town. They be about a half mile up the road and comin' this way.

YOUNG STUDENT

They be comin' right now!

COMMODORE

And?

YOUNG STUDENT

He be carryin' the lawyer-mans bag wearing his Sunday suit.

JUNE

Good heavens, it's only Thursday.

ALICE

Another bill collector.

They get up and head out the door.

CUT TO:

EXT. BERTHY'S CARRIAGE - SAME DAY

Now, this can be cool as hell. The drive to Caney is astounding, an absolute doorway from hell to heaven.

Berthy and Albert drive their wagon on past the sights and squalor and the beauty of Appalachia in its most extreme form. All the while Albert is spitting and watching, spitting and watching. Up and down the mountain road they go.

Berthy drives the wagon down an incline, they pick up speed and while rounding a corner, hits a pothole. We see Albert up close as he is jolted by the bump and then - HE SWALLOWS!

BERTHY

Dang, stranger, they coulda bilt a
bridge ov'n'r thet one.

She looks at Albert, surprised, worried, and his mouth open.

BERTHY (cont'd)

Oh, lord Hovy

CUT TO:

EXT. CANEY HOLLER / BERTHY AND ALBERT - SAME DAY

We see the road ahead as if we were the driver. The cramped mountain lane bends around down a hill. The road sits tight between two mountains. The trees and thick brush, barely turning darker from early autumn, obscuring all vision.

Suddenly, as we finish the turn, the road way opens up to an expanse of buildings, and dorms, people and students in uniform, and a whole campus of nearly twenty five buildings.

Albert, getting a bit squeamish, has a handkerchief over his mouth. He is in total awe of what he sees and getting sicker by the second. The wagon pulls up into campus, the Caney Creek is to our right. Alice and everyone at that meeting is walking to meet them. Dozens of students mill about.

BERTHY

Well, here she be.

ALBERT

But this is a . . . a . . .

BERTHY

(stone cold)
Yep.

The wagon stops in front of little seventy year old, white uniformed, half crippled Alice Lloyd who extends her hand.

ALICE
 Sir, welcome to Caney. I'm
 Alice Lloyd.

Albert looks at Alice than at Berthy.

BERTHY
 That be a cute young lady, now,
 ain't she?

Albert turns green with sickness and disbelief, stumbles from the carriage and barfs his brains out on the road side. Berthy dismounts and stands next to Alice and the group. They look at the man ralphing on his knees and then the group looks at Berthy for an explanation.

BERTHY (cont'd)
 He swallowed.

CUT TO:

EXT. MOUNTAINSIDE / ANGUS - NIGHT

We travel through the moonlit dark. We hear a scraping noise. ANGUS comes into view. He is carving on a piece of wood. We can see he is angry. His strokes are hard and brusque. He stops his carving, reaches down, picks up a can and takes a drink. He winces from the whiskey burn in his throat. He moves to the edge of the tree line onto a rock ledge. We can see the Caney buildings and hear MUSIC in the distance.

CUT TO:

INT. CANEY CAMPUS / MUSIC & BARN DANCE - NIGHT

There is a barn dance going on in one of the campus buildings. In one corner of the building, a string band plays while teachers and students mingle and talk and laugh. Some dance. On a bench along one of the walls, Albert, still looking a bit puny, holds a napkin against his mouth.

DEAN HAYES
 (talking over the music)
 Feeling any better?

ALBERT
Fine, just fine.

HAYES
How long will you be staying?

ALBERT
I'll be leaving first thing in the morning.

HAYES
Well, thanks again for that generous donation!

ALBERT
Consider it a gift from Mr. DuPont's widow

Hayes slaps Albert on the back and walks away. Berthy comes up to Albert, sits next to him and stares for a minute

BERTHY
Find yerself any more purty young ladies?

(laughs)

CUT TO:

EXT. CANEY BUILDING / JUNE - SAME NIGHT

June stands outside the building, with the party going on inside, deep in thought. She turns and walks inside.

CUT TO:

INT. CANEY / JUNE - SAME NIGHT

June re-enters the barn dance and looks around until she finds Darrell.

JUNE
Darrell, come outside, I want to talk to you.

CUT TO:

EXT. ANGUS' CABIN / NEXT DAY - LATE AFTERNOON

Sary walks with Rebecky by the hand toward their cabin. Sary looks forward and hesitates, then rushing toward the house. They see the door hanging by one hinge.

CUT TO:

INT. ANGUS' CABIN - SAME AFTERNOON

Inside, Sary looks around. The house is completely torn apart. Table overturned. Pans and clothes on the floor.

REBECKY

Momma?

Sary turns to Rebecky in the corner.

REBECKY (cont'd)

Pappa took the gun . . .momma . . .

CUT TO:

EXT. ANGUS'S cabin - SAME AFTERNOON

Sary comes to the doorway and screams.

SARY

Jason!

SCRIPT NOTE: This next sequence is very critical. On purpose, dialogue through this segment is kept to a minimal. The **MUSIC**, a mountain sounding instrumental becomes almost military in nature as the segment reaches its climax.

MUSIC IN: an Appalachian style tune that slowly builds with the rhythmic track of a typewriter

CUT TO:

EXT. ELVIN'S HOUSE - SAME LATE AFTERNOON

Elvin lives in a coal mine holler. Several old houses in a row. The houses are clapboard, the people are poor. Small children play in the black, coal dusty road. Houses and chimneys are black with soot. The air is turning brisk with autumn. Jason walks up to the house and knocks. Darrell steps to the door, looks at Jason, and shuts it again. Jason waits. After a minute, Darrell opens the door. He has his coat and a bundle of books under his arm.

JASON
Are you sure?

DARRELL
I told you, Miss June said so
herself.

CUT TO:

EXT. MOUNTAIN / TWILIGHT - SAME DAY

The boys sneak down from the mountain to the creek, and up
the other side.

CUT TO:

EXT. WHISKEY STILL / TWILIGHT - SAME EVENING

Angus back at his whiskey still, alone, sips at his jug.
Drunk. Angry. Gun in his lap. He gets up and starts walking.

CUT TO:

EXT. BOYS / TWILIGHT - EVENING

The two boys keep traveling.

DARRELL
Just come on, she's a-waitin'.

CUT TO:

EXT. SARY AND REBECKY - ROAD - EVENING

Sary is riding a mule on the dark holler road. Rebecky hangs
on behind her, both arms around her mother.

CUT TO:

INT. CANEY CLASSROOM - SAME NIGHT

June enters the classroom with her coal lamp in hand. She's
in a pleasant mood. She places the lamp down on a desk,
picks up some chalk and writes on the blackboard.

CUT TO:

EXT. CANEY CLASSROOM - SAME NIGHT

Through one of the glass windows, we see June writing on the blackboard.

CUT TO:

EXT. BOYS/ MOUNTAINSIDE - SAME NIGHT

They are on top of a mountain now, they look down and, in the distance, we see the lights of the Caney campus

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

Alice sits down in front of her desk and looks briefly out the window. It's very dark. A student brings her some paper, then leaves the room. Alice takes the paper with her left hand, inserts it into the typewriter and turns the carriage.

CUT TO:

EXT. CABIN / MOON - NIGHT

We see the clouds begin to hide the full moon. We hear the sound of Alice typing.

CUT TO:

EXT. ANGUS MOUNTAINSIDE - SAME NIGHT

The audio sound of Alice's typewriter is in rhythm to the growing orchestration of the pulsing music.

Angus starts climbing a mountainside. Rifle slung across his back. He carries his jug of whiskey. Stops, takes a drink, and smashes the jug against the ground. He keeps climbing.

CUT TO:

EXT. ROAD / SARY - SAME NIGHT

She's riding as Rebecky holds on to her back, then picks up even more speed as **Alice's typing dissolves into the sound of the hoof beats.**

CUT TO:

EXT. BOYS / MOUNTAINSIDE - NIGHT

Jason and Darrell come down from the mountain to a clearing at the base of the campus. They talk in a forced whisper.

JASON
Where she at?

DARRELL
Over yonder, that one!

CUT TO:

INT. JUNE / CLASSROOM - SAME NIGHT

She finishes writing on the blackboard, steps back to check her work. She is humming a song.

CUT TO:

EXT. ANGUS MOUNTAINSIDE - SAME NIGHT

Gets to the top of the mountain. He looks down. HE SEES SOMETHING. We can see all of the Caney campus. He takes his rifle and loads it.

CUT TO:

EXT. ROADSIDE / SARY - SAME NIGHT

She rides now very hard, the mule is galloping through the darkness.

CUT TO:

EXT. CAMPUS BOYS - SAME NIGHT

At the base of the classroom building. We see them come around a corner from the shadows and step quietly to the steps going up to the building. Jason is holding the books to his chest as he walks. Darrell follows behind.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

We see the young girl assistant in the kitchen pouring a cup of tea. We see Alice busy typing away at her desk in front of the windows.

CUT TO:

EXT. ALICE'S CABIN - SAME NIGHT

We watch her typing through the glass windows.

CUT TO:

EXT. JUNE / CLASSROOM - SAME NIGHT

Through the glass windows, we watch June drop her chalk, and bend over to pick it up.

CUT TO:

EXT. MOUNTAINSIDE - ANGUS - SAME NIGHT

Leans against a tree; puts a chew in his mouth, raises the gun to his eyes and toward the campus, and takes aim.

CUT TO:

EXT. ROADSIDE SARY - SAME NIGHT

She gallops as hard as the mule will go.

CUT TO:

EXT. BOYS CAMPUS - SAME NIGHT

They climb the stairs going up into the classroom to June.

CUT TO:

EXT. MOUNTAINSIDE / ANGUS - SAME NIGHT

Aiming, sweating, spits his chew. Finger presses the trigger, he aims hard.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

The young girl opens the door to Alice's room with the tea. Alice stops typing, turns and smiles as though she's about to say something.

CUT TO:

EXT. MOUNTAINSIDE / ANGUS - SAME NIGHT

Close on his sweating face to his trigger finger to the tip of his rifle.

CUT TO:

EXT. MOONLIT ROADSIDE / SARY - SAME NIGHT

A blur in the night, Rebecky barely hangs on.

CUT TO:

INT. JUNE / CLASSROOM - SAME NIGHT

June stands from getting her dropped chalk and picks up the coal lamp.

CUT TO:

EXT. BOYS / CAMPUS - SAME NIGHT

Jason reaches for the door knob to the classroom.

CUT TO:

EXT. MOUNTAINSIDE / ANGUS - SAME NIGHT

We are facing him straight on. He aims his rifle. We look almost straight down the barrel of the rifle. The whole screen explodes in flames as he fires his gun.

CUT TO:

INT. JUNE / CLASSROOM - SAME NIGHT

Startled, drops the coal lamp.

CUT TO:

INT. ALICE'S CABIN - SAME NIGHT

About to sip tea. The glass windows shatter in huge, splintery explosions as the gunshot hits her window. The attendant screams. Alice falls from her chair.

CUT TO:

EXT. BOYS CAMPUS - SAME NIGHT

A hand stops at the door knob. They hear the shot and the scream from Alice's cabin, they turn to run. Then June screams. They turn back to the classroom.

CUT TO:

EXT. MOUNTAINSIDE ANGUS - SAME NIGHT

Smoke clears from gun shot. He watches the commotion on campus.

CUT TO:

INT. DEAN HAYES / CAMPUS HOME - SAME NIGHT

Sitting in a chair next to a lamp, Hayes was reading. Hears the shot, gets up and looks out the window.

CUT TO:

INT. JUNE'S CLASSROOM - SAME NIGHT

Coal lamp smashed to ground, classroom in flames. Boys enter the room and pull out Miss June.

CUT TO:

EXT. SARY / ROADSIDE - SAME NIGHT

Riding fast. Comes around bend to Caney campus. Sees gathering in front of Miss Alice's cabin. She rides up. Hayes and students help Alice out of cabin with the assistant. They are OK.

Suddenly,

VOICE, OFF CAMERA
Look, fire on the hillside!

Sary turns around to see the huge, windowed classroom building bursting into flames.

CUT TO:

EXT. MOUNTAINSIDE / ANGUS - SAME NIGHT

Angus watches from his perch, shocked at what he's done. He watches as dozens of young people and men from the hill, his people, form water lines and try to save the building from burning. He looks down and rubs his eyes. He sees JASON

CUT TO:

EXT. CAMPUS / SARYy - SAME NIGHT

She dismounts as Rebecky begins to cry. People are running and shouting. Sary runs toward the building and stops. On the roadside, in the shadows of a tree, is Jason. They know who did this. We see the full view of the flames as the camera ascends with the smoke, upward into the moonlight.

The sound of the roaring fire dissolves in to the sound of .
 . .

DISSOLVE TO:

INT. DUPONT MANSION OFFICE/DELAWARE - DAY

The young WRITER in his 30's, William Dutton, stands in a waiting area in front of the FIREPLACE in the reception room outside of Mrs. DuPont's office. He has been listening at the doorway to the conversation inside. He has a pad in his hands, taking notes from what he heard through the doors. We hear Mrs. DuPont's total laughter as the doors open.

RECEPTIONIST

So, you're a writer?

DUTTON

For READERS DIGEST, they are looking for a story about Mr. Dupont

RECEPTIONIST

Oh ... are you married?

Albert exits, the arm of the large gentleman around his shoulder as they speak.

ALBERT

I tell you, I've never been so ill in all my life. As I left that afternoon she says "stay on stranger, stay on". Well, I simply left as soon as I could.

Mrs. Dupont continues laughing as the men pass Dutton, who is writing furiously on his pad.

RECEPTIONIST

She can see you now.

CUT TO:

INT. ANGUS' CABIN - NIGHT

Sary, Jason and family sits at the dinner table in silence, except for Angus.

REBECKY

Momma, is pappy comin' home today?

No answer. Jason looks at his mother

JASON

It's been days. The bossman at the coal tippie says daddy best show up soon

Sary turns away and begins to weep. Rebecky gets up and, as she had done with her father before, she worms her way onto her mother's lap.

REBECKY

I'm sorry ... I'll hush, momma.

Jason gets up, takes his coat and leaves the cabin. Sary sits in the chair and rocks Rebecky. Her other young children come around at the same time. Jason stops a moment, looks at everyone at the table, turns and leaves.

CUT TO:

EXT. CANEY CAMPUS / BURNED BUILDING - AFTERNOON

We are standing outside the burned building. Much of the rubble has been cleared. Workers mill about the destruction.

The leaves around the campus have turned autumn colors, almost blazing. Contrast between the destruction and the beauty is obvious

On the side of the road, looking over the destroyed building is Alice, COMMODORE, and the Hazard (Perry County) Sheriff.

SHERIFF

Don't make enough sense. Who ever shot at her never meant to hit 'er or burn down the classrooms.

COMMODORE

I believe about the burning, but you sure about the shootin'?

SHERIFF

Come on, man. if'n he wanted to kill they'd a fired at the bottom of the winder, not the top.

Then, to Alice

I'm telling you, Miss Alice, they was jess trying to scare you. That's all there is to it.

ALICE

Well, that's quite enough.

SHERIFF

I'm askin' around, and when we find him maybe he'll go to jail. And maybe not.

COMMODORE

Maye NOT?

SHERIFF

It hain't no excuse, I jess don't want you be a-feered out here.

Sheriff shakes hands with COMMODORE.

Look, sometimes you gotta juss give a man a chance to be sorry for being stupid.

CUT TO:

EXT. THE STILL - DAY

Jason comes to the still area out of the woods into the clearing. The still has been completely smashed and destroyed. Jason bends down and picks up a piece of copper tubing. There is a rustle in the woods. Jason spins around.

JASON

Pa?

Elvin comes out of the woods alone.

ELVIN

Jason, hit's me, boy.

JASON

Where's pa?

ELVIN

Don't rightly know. Got here a while ago, and found it, all wrecked and busted apart so.

Elvin walks over to where the still used to be. He sits on a crate.

ELVIN (cont'd)

He sure is a hot head, the ol' bastard. Has been since we was kids. Never changed. Not even when he married up with your maw. Course your pappy ABISHA was none too pleased about it, once Miss Alice moved to Caney.

Jason sits next to Elvin.

JASON

Miss Alice tried to stop pa from hitchin' ma?

ELVIN

Oh, not really, not when you get right down to it. She was concerned at first, them being fambly and all, but she had to keep her promise to the local folks, so she dropped it.

JASON

What promise?

ELVIN

When your pappy ABISHA asked her to come to Caney, he had no idear how big a commitment Alice made. That school was gonna be the last thing she did in her life. Hell, she moved to the mountains cause she was broke and dyin'. Thet dern school was everything.

JASON

But WHAT promise?

ELVIN

She made a two way deal, Miss Alice did. She would find the money to build the buildings and pay the wages, the menfolk would do the labor of the building work. Our pappy's all agreed, so long as she promised to stay out of our religion, to stay out of our politics,

(looks around)

and our moonshinin'. And that she did.

JASON

But maw and paw?

ELVIN

Son, marriage falls square in the middle of religion and politics. I think she jess knew that.

(Gets up to leave)

JASON

That was one deal. What was the other?

ELVIN

Everyone who went to her school could go for free, if they promised to stay in the mountains with what they learned. They couldn't leave and go off to a big city. No sir. Miss Alice would burn hotter'n Lucifer's ass if you did.

Elvin kicks over a section of the still

Well, so much fer free enterprise. Don't hate your daddy so. He's lost a lot in his time. Sometimes you loose so much so fast you can't seem to remember how much you got anymore.

Jason gets up now, very quiet. Elvin puts his hand on Jason's shoulder.

ELVIN (cont'd)

If you feel troubled and you came out here looking for your pa, think of how he feels. Think of what you need right now. That outta be where you'll find him, son.

Elvin leaves Jason alone at the destroyed still. Jason shuffles around the debris. He bends over and picks up his father's broken rifle.

CUT TO:

EXT. HINDMAN MAIN STREET / COMMODORE - DAY

Commodore walks out of the drug store, greets some old folks sitting on the railroad tie outside the store, and walks down the sidewalk toward the post office.

CUT TO:

INT. POST OFFICE / COMMODORE - DAY

Camera watches Commodore go to his postal box and open the box door. He pulls out a few letters and a small 6x4" magazine. He looks over the letters as he steps out of the post office into the sunshine. He looks at the cover of the magazine as he walks, then slows down. He stops walking and opens the magazine to an inside page.

COMMODORE

Well, I'll be damned...

CUT TO:

EXT. ANGUS' CABIN - DAY

Rebecky sits by herself at the creek side. She's upset. She watches a small chick hopping along the shore. Sary comes over to her and sits beside her. She hands Rebecky an apple. Rebecky takes a bite and starts to whimper.

Sary puts her arms around her daughter.

SARY

Pa's comin home soon, you'll see.
He will, chil'.

CUT TO:

INT. MISS JUNE'S OFFICE - DAY

June sits at the desk with two teachers. They are discussing how to rebuild the burned down schoolhouse. COMMODORE Slone knocks on the door, excited, and enters.

COMMODORE
Where's Miss Lloyd, June?

JUNE
I don't know. What happened now?

COMMODORE
Glory to be, June, we jess gotta find her!

He grabs June and spins her around.

JUNE
What is it?

COMMODORE pulls out the little magazine from his coat pocket and slaps June on the fanny with it!

JUNE (cont'd)
Commodore!

COMMODORE
Look! Hit's the darndest thang!

He puts the magazine on the desk top and everyone gathers around. Gasps of surprise and wonder fill the air. We see the magazine is READERS DIGEST, and the story headline is

**"Stay on Stranger,
The Story of Alice Lloyd"**

CUT TO:

EXT. WOODS - EARLY EVENING

JASON is searching through the woods for his father. Dusk is creeping over the mountainside as he gropes through the trees. He comes to a clearing, in the shadows of which are grave markers. Jason goes up to one of the stone markers and runs his hand on the engraved name, which reads

**"Abisha Johnson
The Summonsor"**

We hear a rustle of leaves. Jason stands and turns. Twenty feet away, unshaven and red eyed, stands his father shaken and ashamed. He has a hard time looking at his son.

The two stand apart for awhile, not speaking. Angus looks like he tries to speak, says nothing, then puts his head down. Jason moves closer.

He puts his arm on his fathers shoulder. Angus doesn't look up or move. Jason puts both hands around him and hugs him. Angus forces himself to respond, his arms go up slowly.

CUT TO:

EXT. CAMPUS - MORNING

Several men stand in front of the burned down building. They speak low and seriously. One points. Another scratches his head and walks away.

CUT TO:

INT. ALICE'S OFFICE / JUNE, COMMODORE, OTHERS - SAME MORNING

Alice stands by the windows looking out at the rapidly declining foliage. Winter is coming. June speaks in a serious tone on the phone. A lawyer speaks "lawyer talk" to COMMODORE. June gets off the phone. Everyone stops talking and looks at her. A knock at the door. It's the same man who was talking outside.

CARPENTER

Well, hit don't look good.

Alice turns to face him.

Countin' the quickest way to build it, which ain't good 'cause it won't last, but it be the cheapest, plus how much we owes the lumber mills already, which we has to pay first to charge agin', plus all thet 'quipment lost, we figure that a tempr'y building can go up till spring fer nary less than \$25,000.

You can almost hear the wind being knocked out of everyone in the room.

JUNE

Our lawyer tells me that he recommends bankruptcy.

COMMODORE

We still owe the workers back wages.

Alice looks back out the window. Everyone waits for her to reply. She turns to them, but doesn't reply. She sits at her desk, inserts a piece of paper. She hits a single key of her typewriter and then stops.

JUNE

We have students who live here with no place to go. We can't abandon them now. They can't go to another school ...

COMMODORE

Not college, no how.

They look to Alice, but no response.

CARPENTER

Miss Alice, you know my boy went here. And you did him fine. He done good and you paid his way to the big city university. He promised to come back and sho' nuff he did, Miss Lloyd. Yep, he come back a doctor in Pike county. Has himself a fambly and drives himself an auto-mo-bile. No one will ever think less of you, and they won't give in less you do first.

Alice keeps looking away. COMMODORE gets up and motions for everyone to follow. The room empties. Alice sits alone.

ALICE

Bankruptcy.

CUT TO:

INT. OFFICE / CALIFORNIA - DAY

We see an office of creative, well dressed people, sitting in a modestly furnished but successful looking office of Ralph Edwards. There is an animated and intense discussion of possible guests on his show "THIS IS YOUR LIFE" on NBC.

We can see a poster with the show's title, several large photos of Ralph on the walls. The NBC Network logo, framed. His name on a bold plaque on his desk. The bantering continues through the room, we see,

SUPER ON SCREEN
Hollywood, California

Ralph Edwards, a handsome successful broadcaster in his late 40's, leans back in his chair behind his desk. As Ralph listens to the various ideas, he watches the secretary taking notes, another executive opening and closing his briefcase latches, the hand of another gesturing graphically. He sorts through a pile of mail while he listens and comes to the READERS DIGEST Magazine.

The discussion in the room goes on, he flips through the magazine and he opens to the "Stay on Stranger" article about Alice Lloyd.

He moves forward in his seat.

CUT TO:

INT. ALICE'S OFFICE - DAY

Alice stares at her typewriter, she almost looks defeated. After a while, she presses one single key of the typewriter ... and stops.

CUT TO:

EXT. MOUNTAIN ROAD - DAY

Angus and Sary ride in their cart. Angus is dressed in his finest clothes, no tie. Sary is in her Sunday dress. In the back of the cart rides Jason and Rebecky, the other children are cramped together near the gate of the cart. Angus' eyes stays ahead. We come in close to Rebecky's neck. She wears the necklace that Alice originally gave Sary, her mother, years ago.

CUT TO:

INT. ALICE'S OFFICE - DAY

Alice stands at her window, alone and silent as Angus and his family drive up. June and COMMODORE are walking out from their meeting with Alice, see them and go over to meet them.

CUT TO:

EXT. CANEY CAMPUS - SAME DAY

Angus stops the wagon. COMMODORE and Miss June walk to them.

COMMODORE
Angus. Misress Sary.

As the family dismounts, Rebecky runs on into Alice's cabin. Sary and Angus stand together, Jason next to his father. Angus speaks VERY seriously, haltingly.

ANGUS

I ain't a man of words. I come here today to 'pologize to you'n and Miss Lloyd.

(pause)

I am so very sorry.

But, after what I done, I don't expect no favors. If you choose to call the law, I'm here. I'll not run no how. I shamed myself. I shamed Pappy and all he lived and died for.

COMMODORE

Man, you been jess blind angry for so long. Jess red dog ugly.

ANGUS

I know, and I am sorry. I come to help you rebuild your buildings and to trade my back and my work for the trouble I caused.

He puts his arm on Jason's shoulder.

and to give my boy over. He be proud to come and I be grateful to bring him.

Miss June looks happy for an instant then very sad. She can't reply. COMMODORE speaks up, in a low tone.

COMMODORE

Angus, my friend ...

CUT TO:

INT. ALICE'S OFFICE - SAME DAY

From her position at the window, Alice watches COMMODORE talk as Angus listens sadly. Sary looks up at Alice's window. Jason's shoulders slump, he slumps against the old cart.

Alice turns from the window and sits in her chair. She looks defeated. As though all the hope and faith were for nothing. There's a noise at the door.

REBECKY
Howdy, Miss Lloyd.

ALICE

(hiding her tears)

Well, well, little Miss Rebecka.
Come and see me.

Rebecky comes in and sits on her lap.

REBECKY
Smell me Miss Lloyd, don't I smell
purty.

ALICE
Oh, yes you surely do.

REBECKY
My momma done bath'd me agin!
Lookee hear what my mamma give me.

She points to the necklace around her neck. Rebecky pulls back her hair for Alice to see. Alice touches the golden chain and the locket.

ALICE
Well, glory be. I haven't seen
that old thing for years, since
your momma was . . .and ABISHA.

REBECKY
Momma says it makes me look jess
like a princess!

Alice holds the young child and looks back out the window.

ALICE
Princess indeed.

CUT TO:

INT. OFFICE / DOWNTOWN HINDMAN - DAY

Sign on Door:
"Office of Dan Martin"

We are in a legal office. On the wall, above his desk is a photo of Alice Lloyd and a diploma from the University of Kentucky. He works at his desk, discussing the bankruptcy of Alice Lloyd College with another attorney.

MARTIN

There's no way around it, she hasn't met payroll for the workers in weeks and they are about to leave.

ATTORNEY

It's a shame. She must have typed thousands of those letters. I watched her through the window when I was there. Day and night, that clacking sound never stopped.

MARTIN

Well, it's filed in court. Just a matter of time I guess.

They are interrupted by a secretary.

SECRETARY

Mr. Martin, I'm sorry to bother you but theres a fella on the telephone calling from out of state. Says it's real important.

MARTIN

Who is it, Darleen?

SECRETARY

Said his name is Edwards, Ralph Edwards from a TV show in California.

Martin excuses himself with a gesture and picks up the phone.

MARTIN

Hello, this is Dan Martin ...

As Martin listens he slowly leans forward in his chair and gets very serious.

CUT TO:

INT. MISS JUNE'S OFFICE - DAY

Empty desk with phone on it. Phone starts ringing. We move around the desk and see out the window, all the while watching the phone. Miss June is still outside explaining things to Angus and Jason. The phone continues to ring. A hand of a girl student comes down and we hear a voice.

STUDENT

(OFF)

Miss June's office. No she's not here right now. No, I don't, well, yes I do - she's outside speaking to someone ... who shall ... well, okay then, honey, I'll go get her.

We still see Miss June outside. A voice calls out,

(V.O.)

Miss June, Dan Martin is calling, sez its important.

June excuses herself from Angus and Sary, and starts walking back to the cabin.

CUT TO:

EXT. CANEY CAMPUS - EARLY EVENING

An old 1948 Chevy makes its way around the bend and comes toward campus. Dan Martin stops the car and gets out. It's cold out, and we can see his breath clearly in the early evening air. June waits to meet him outside Alice's cabin.

MARTIN

I should have knowd better.

June and Dan enter the cabin.

CUT TO:

INT. ALICE'S CABIN - SAME EVENING

Alice, June, Dan Martin, and COMMODORE are in a heated discussion.

ALICE

I don't understand why. It doesn't make a bit of sense.

DAN

(patiently)

OK, listen to me. I'll explain the same thing only different. There's a man in California. He's very rich. He wants to give a check to the school, enough to pay for back wages and build the new building. But he won't come here to give it.

ALICE

Why doesn't he use the mail?

COMMODORE

That's a mighty big check to trust little ol' Berthy to hold.

ALICE

Well, he could wire it to the bank in Hindman.

JUNE

Miss Lloyd, he wants to meet you. It's only proper that we thank him.

ALICE

Than he could come here.

MARTIN

He can't Miss Alice. For a man to earn that much money, you know he'd be mighty busy.

ALICE

Yes, I suppose. I'm not being hard or ungrateful, but I haven't been out of these mountains in nearly 26 years. California is a long way to go and I'm just too old. And we don't know this man, how do we know for sure that he really means it?

Dan Martin gets out of his chair walks over and bends down in front of Alice

MARTIN

It's the only chance left Miss Alice. Look, you go and I'll go with you.

CUT TO:

EXT. MARTIN'S CAR - SAME EVENING

June and COMMODORE talk with Dan as he's leaving.

JUNE

This is wonderful, but she's never been on TV before. Good heavens, neither have I!

COMMODORE

Heck Miss June, folks around here ain't never even SEED a TV.

(MORE)

COMMODORE (cont'd)
 You gonna survive three days on a
 train with Miss Alice?

MARTIN
 Golly. You'd think she'd fly for a
 few hours and get it done with.

Gets in car

You know, I ain't never felt so
 good about lying in my whole life.

COMMODORE
 (as he shuts Dan's car door)
 Hell, you're a lawyer.

MARTIN
 I guess we're goin' to Hollywood.

Dan Martin drives off.

CUT TO:

EXT. ANGUS' HOMESTEAD / HILLSIDE - NIGHT

Jason sits on the dark hillside. We can see in the cold
 moonlight the family cabin down below, smoke from the coal
 stove raises in the dark blue light from the chimney.

Jason sits on a rock perch, bundled in a blanket. In his
 hands is the book of Alice Lloyd's that she originally gave
 to Sary, a long time ago. He opens to the face page, Alice's
 inscription to Abisha, which we can see over his shoulder.

He slowly becomes emotional. Stands to his feet and rips the
 page out of the book. He takes the book and hurls it into
 the hog lot next to the barn below with a loud yell.

As the echo of his voice subsides, we see the hogs attack the
 book as food, trample it in the mud and rip it apart.
 Jason's scream drowns to the squeals of the hogs.

CUT TO:

EXT. CAMPUS / ALICE - DARK EARLY MORNING

Alice walks along the Caney Creek. We see around us the
 amazing complex of buildings she created from nothing.

She's wrapped in a thick shawl. Through a window in a dorm,
 we see a lone student at a desk, the coal lamp lights his
 face as he is absorbed in a book, cramming for a test.

Alice sits on a bench along the creek, looks up to the morning moon, and we hear the echoing voice of Abisha, from years long ago.

ABISHA

I hear'd a voice in my dream, to
summons you, to make my youngin' to
live unliken the hogs

(and)

If the firren women come and teach
my youngin's the larnin' I will
build for you a schoolhouse on my
land. I be given you the land to
teach my chilin's the larnin'

(and)

across the mountains over yonder,
on the Caney Creek ...

We are close to Alice's old face. She takes her glasses off and wipes them in her shawl. We can't tell if she's crying.

CUT TO:

EXT. ANGUS' CABIN - NEXT DAY

Rebecky plays with her young friend on a hillside. They are playing coal mine. The little girl digs a hole into the side of the dirt. She and Rebecky have little hand made dolls. They make believe that the dolls are miners. The little girl places her doll at the front of the small "cave".

JULIE ANN

Uh, oh, lookee here come a cave in.

She pushes the dirt above the play cave down on top of the doll.

JULIE ANN (cont'd)

Now they all be dead.

REBECKY

darn.

Rebecky starts to clean the dolls off.

REBECKY (cont'd)

Julie Ann Howard, don't you get my
man kilt in this here mine

JULIE ANN

Girls cain't be in no coal mine
anyways

The girls turn to see Berthy riding her old black mule bareback as fast as she can. She bops up and down on the mule as she rides.

REBECKY

Thar comes Berthy in a rush!

CUT TO:

INT. KENTUCKY / CAR - DAY

We see the top of a colorful autumn mountain. A 1950 black Buick carrying Alice, Miss June, Commadore and Dan Martin, four door, motors along a mountain road. The car moves past us and from our right a sign comes into view and the camera focusses in:

**Hazard, KY
14 Miles**

INT. CAR - DAY

Alice moves forward as the car stops. June Buchanan sits beside her as Dan drives. Commodore sits by the opposite window. Through the car windows we see the setting of a 1950's train station in Appalachia. People mill about dressed in period clothes more suited for 1935 or so

JUNE BUCHANAN

Here we are, Mrs. Lloyd

ALICE

Well, well

CUT TO:

INT. TRAIN - EVENING

Dan Martin makes his way down the hall of the moving train, to the passenger compartment. He opens the door. Inside we see COMMADORE, JUNE and Alice Lloyd who is seated against the window

DAN MARTIN

Seems like we'll be in Cincinnati in no time. This train is mighty fast.

COMMODORE

That conductor fella says she'll
travel 50 miles in just an hour.

JUNE

My, how exciting

INT. TRAIN - EVENING

Alice is resting with her head propped on a pillow against
the glass.

JUNE

Alice, do you want a blanket?
Commodore, reach for a quilt,
she'll catch a cold

ALICE

I'm fine

COMMODORE

Aw, that tough old bird cain't take
a chill no how.

(Laughter in the cabin. Alice looks around)

ALICE

Where's Dan?

COMMODORE

Don't rightly know. I'll go fetch
him.

Cut to:

INT. TRAIN / DINNER CAR - EVENING

Dan sits alone at a train dinner table reading the paper.
Commodore enters the car, sees Dan and sits across the table
from him. Dan doesn't put down his paper but says

DAN

She'll be fine

COMMODORE

Twenty six years, Dan. That's a
long time to be in one place. She
ain't left that holler for a
quarter of a century.

Dan puts down the paper, looks out the window into the dark
expanse moving before them, and then back to Commodore

DAN

Well, it's time she's aired out,
then.

Slight pause, then both men roar with laughter. Dan reaches into his jacket pocket for a cigar and tries to light it. The lighter doesn't work. Commodore has matches. He lights up a match and reaches across the table toward Dan.

COMMODORE

Here' ya go, buddy.

EXT. TRAIN STATION - NIGHT

We see the wheels of a stopping train and the train step comes into view.

CONDUCTOR VO

Indianapolis, Indiana
Please check your tickets and
luggage for Indianapolis, Indiana

The train stops, the door opens and we see the feet of several people rush off. There is a pause, then an older woman's legs appear. Alice slowly dismounts off the train as Dan Martin helps her from the sidewalk.

CUT TO:

INT. HOTEL LOBBY - NEXT MORNING

Dan and several of the party are at the hotel desk checking out of the hotel. Alice sits with Commodore in the lobby, waiting.

COMMODORE

Feel better after a good nights
sleep?

ALICE

I miss my bed

COMMODORE

Lordy, Miss Alice. It's only been
one night. We got two more to go.

ALICE

Well, I have a good bed

We hear the chatter of the lobby and of June and Dan in the background. Alice eyes them one by one.

JUNE

(OFF)

The train leaves in half an hour,
we best hurry.

ALICE

I still can't fathom why that man
has to see me in person. Why not
you or June.

COMMODORE

For the hundredth time, old woman.
I tol' you, he's willing to help
but mighty particular. I cain't
blame him. That's a lot of money.
He wants to meet who he's handing
it to.

ALICE

Then why doesn't he visit me in
Caney?

COMMODORE

Look, it's either this or sit in
Caney and type your darn letters
for another six months till the
whole thing is up and gone.

Commodore smiles and pats Alice on the shoulder reassuringly
and picks up his paper.

INT. TRAIN - PASSENGER CAR - RAINING - DAY

We see June, COMMODORE, Dan and Alice, sitting in the train
cabin, speeding through a very wet America. COMMODORE sits
next to a window. Miss June sits next to him. They both
look out the window.

JUNE

Beautiful. And fast

COMMODORE

Like riding the chariot of the lord
God hisself.

CUT TO:

INT. TRAIN / PASSENGER CAR - RAINING - SAME DAY

Dan is reading a tri-fold brochure. Leans forward to the seat in front of him and whispers to Commodore and June

DAN

This here NBC has a bunch of these TV stations. The closest to Caney is Lexington. I don't guess no one will even see it.

JUNE

Oh, those boys will figure out something. They are quite the resourceful ones.

CUT TO:

INT. CANEY / ANGUS'S CABIN - DAY

Angus peels off his dirty mining clothes at the coal stove while Sary skins meat on the kitchen table. They hear from outside the cabin.

REBECKY

Momma!

Sary gets up and exits the cabin, curious not concerned.

CUT TO:

EXT. CABIN - DAY

Berthy rides up as Sary exits her cabin. Angus follows her outside.

CUT TO:

EXT. BARN - DAY

Jason walks out of the barn, hearing the commotion.

CUT TO:

EXT. CABIN YARD - DAY

Berthy dismounts.

BERTHY

I come preaching the glory of a miracle I seed with my own eyes.

(MORE)

BERTHY (cont'd)

Lord 'hovey hisself has come upon
us!

ANGUS

Say it plainer woman.

BERTHY

The miracle of the box has come to
Caney. My own eyes seed the holy
spirit fill it with life, like the
resurrection of angels. The
spirit comes from the sky and comes
upon the box and it speaks and
moves and thinks.

REBECKY

Momma, what Berthy see?

ANGUS

What does this vision of yourn have
to do with us.

BERTHY

Angus, this hain't no vision, I
seed it full awake. Even touched
it with my own hand. And it did
speak to me. I come to fetch
Jason. Darrell and Elvin callin'
Jason to Caney to see the box.

JASON

Pa?

REBECKY

Pappa can we go to see the magic
box? Please?

BERTHY

They send me to summons you to see
the magic box, yep

CUT TO:

INT. TRAIN / PASSENGER CAR - SAME DAY

We are close to the cleavage of the generous chest of an
endowed railroad stewardess carrying a tray of snacks and
drinks. She leans forward into the camera and says,

STEWARDESS

Can I interest you in a snack?

Alice looks up and her eyebrows raise nearly as far as her hairline and looks next to her where Dan is sitting, his eyes wide and motionless.

With no response the stewardess smiles and moves past, we hear her asking the same for people in the rows behind.

We see Commodore's hand gently slap Dan's shoulder from the seat behind. Commodore leans forward and WHISPERS,

Commodore
I'm a telling you, Like riding the
chariot of the lord God hisself.

EXT. TRAIN / LATE AFTERNOON

The train horn blares us as we see the locomotive speeding through the autumn fields in the plains of the Midwest

CUT TO:

INT. TRAIN/RAINING - LATE AFTERNOON

We see inside the train and many people of all walks of life. Children. Parents. Businessmen. The camera moves toward Dan and Commodore, now sitting next to each other. Rain starts slapping on the window

COMMODORE
Here comes a storm

DAN
She expects nothing at all?

COMMODORE
Nary a lick. This is sealed tighter
than a gnats ass on an ice cube

CUT TO:

INT. TRAIN / PASSENGER CAR - RAINING - SAME DAY

June and Alice sit next to each other, both mesmerized while looking out the window of the train.

ALICE
And I thought the hills of Caney
were so lovely

JUNE
I wish the boys could see

ALICE

I don't believe the boys would be
looking out the window much

Alice and June look forward to the front of the train cabin where the stewardess stands with her eternal smile ... and cleavage. They turn their attention back out to the breathtaking view beyond the window.

JUNE

It's all so exciting. Almost like
traveling to another country.

ALICE

This is another country ... called
Amerikay

INT. TRAIN / EARLY EVENING - RAINING - DAY

We see Alice slowly making her way toward the dinner car. She notices as she enters that Commodore, June and Dan have been joined by a stranger and the table is full. She sees an empty table, so sits.

CUT TO:

INT. TRAIN / DINNER CABIN - RAINING - DAY

A young boy, about 10, is seated across the aisle at another table. He is alone, and watches Alice carefully and painfully seat herself at a table

BOY

What's wrong with your leg?

ALICE

I used it so much I wore it out

Boy looks at her leg and then notices Alice favoring her arm.

BOY

Did you wear out your arm too?

ALICE (Laughing)

I suppose I did . . . Why is a
handsome young man like you sitting
alone in a dinner car

BOY

I'm waiting on my momma

ALICE
Going to visit family?

BOY
Momma is moving us away from
Chicago to a new place to live

ALICE
And are you both traveling alone?

BOY
Momma says being alone is better
than being with someone who hurts
you.

ALICE
Oh, my. You sound like you have a
wonderful, strong momma.

BOY
She's pretty strong. I hope she
doesn't wore out her leg, though.

Alice looks as though she wants to say something but then stops. The boy's mother suddenly enters. Alice sees bruises on her face. The mother sits next to the boy, blocking him from Alice's view.

The boy leans forward past his mom's shoulder and looks at Alice, give's her a little smile, and sits back in his seat. The sound of the TRAIN TRACKS dissolve into the TEMPO of

EXT. TRAIN BED COMPARTMENT - RAINING - NIGHT

The very loud sound of the thunder shakes the cabin as the train whistle pierces the darkness. Alice is startled awake. She is on the bottom bunk and Miss June sleeps above her. Alice sits up on the bed and brings her legs to the floor.

She gets up and sits on the seat along the window of the cabin room, looking out as the night scenes speed by her. The rain makes streaks of running water against the darkened glass.

Alice reaches toward the window and runs her finger across the condensation, leaving her mark on the window

We hear June rustle and awake.

ALICE
It's moving too fast

JUNE
I know

June comes off the bed and sits across the seat from Alice, both looking out the window. June lights a lamp on the table.

JUNE (cont'd) (CONT'D)
I know it's hard

ALICE
It's all been hard. It's been good though.

JUNE
Are you happy that you stayed? Do you wish you went home, you know, years ago?

ALICE
Home is where the heart is. My heart is right where I've been for 40 years.

How about you? Do you miss him still

JUNE
Oh, well ... he was a good man, wasn't he?

ALICE
Better than I had.

Both ladies smile comfortably with each other as the sound of rain gets louder. Alice looks out the window as the train heads into a tunnel. The tunnels lights flash and speed by.

EXT. TRAIN STATION - DAY

The screaming sound of a stopping train. Close on the wheels as they skid and smoke on the tracks.

CUT TO:

EXT. TRAIN - DAY

We see June and Commodore helping Alice off the train. She is feeble and moves slowly. She looks tired.

COMMODORE
This was a long trip. Maybe you'll let us fly back home like I wanted to.

ALICE

Not likely

Commodore motions to June "I'm flying home"

CUT TO:

INT. HOTEL ROOM / COMMODORE & DAN - DAY

The men are unpacking their suitcase inside their hotel room. Commodore stands at the bathroom door clicking the light on and off.

DAN

No lightbulb chain ... The lady at the reception desk says we can pick up that phone and they'll bring the dinner right here to the room

COMMODORE

Damn

DAN

Then they come back and haul off the dishes.

COMMODORE

(Continues to click on the light)

I wouldn't be surprised if they come back and tuck you in the bed.

CUT TO:

INT. HOTEL ROOM / ALICE & JUNE - DAY

June has washed her hair and has it wrapped up in a towel. Alice sits in a chair dressed in her Caney uniform near the window.

JUNE

All the hot water in the world! It was like an ocean never ending. Alice you must try the shower.

ALICE

Well, well

JUNE

How do you feel, should we call for some tea?

ALICE

I'm fine

Alice keeps staring out the window.

I love windows. I'm tired of money. When I go, I want to have nothing left. I hope I used it all, spent every cent and every minute.

JUNE

And shall we bury you in a casket with a window then?

ALICE

The side of a hill will do.

JUNE

So, this Mr. Edwards. He sounds very generous. Good heavens, he paid for the train tickets and these lovely rooms for everybody. He wants to know all about you.

ALICE

I can't imagine why on earth.

JUNE

Just tell him of your work. Tell him how you came to Caney. Tell him all that has happened. He will listen to you.

ALICE

He could have read that magazine story. Why must I come on this trip. I miss my bed.

JUNE

Times are different. The world is modern. You can't just type a letter and have people do what you want. Folks want to meet you, look you in the eye.

ALICE

We should have sent a younger student. My eyes are tired.

JUNE

Your eyes are windows, remember? Let him see what you've seen.

ALICE

So, this is California. Everyone
looks the same . . . like that
stewardess.

June smiles, holds back her laugh and just pats Alice on her hand as they both gaze out the window of their hotel room.

CUT TO:

EXT. WOODS AT CANEY / DARRELL AND JASON - DAY

Darrell is positioned on a tree branch. Jason is below trying to hoist a large rusty mattress spring up to him. Elvin is helping him.

ELVIN

Sheriff says all the way to the
top. Don't know why, don't know why
this particular tree, don't know
why this hill.

Darrell grabs the spring. All lift up.

ELVIN (cont'd)

Boy, you best climb up and pull.

Jason grabs a branch and climbs next to Darrell. The boys drag the spring through the branches to the top of the tree.

JASON

Now what?

ELVIN

Tie these wires to a clean spot on
the metal, sort of like a charge in
a mine job.

Elvin tosses up a spool of wire. Jason catches it. As the boys wire the mattress,

DARRELL (to Jason)

Why do you suppose they want to
blow up this here bed spring?

CUT TO:

INT. AIRPLANE - DAY

We see several mountain people, 8 in all, sitting in a plane, high up over America. They all look out the windows.

CONGRESSMAN PERKINS
 Beautiful. Like riding the wings of
 the lord 'hovy hisself.

CUT TO:

INT. CALIFORNIA HOTEL - DA

Alice is sitting alone in the hotel room, dressed in her Caney uniform. She touches the fine chair and the little table. It's almost plastic looking. The colors are white and pink and powder blue. She looks thru the window, and several people sit around a pool.

Knock at the door. Dan Martin enters with a woman from Ralph Edwards office.

DAN MARTIN
 Got a lady here from that donor
 man. Come to say Howdy.

ALICE
 Well, well. Howdy do.

The woman is very "coffee-clotchy, shallowy, chatty"

WOMAN
 Miss Lloyd, welcome to California!
 Can we get anything for you, Miss
 Lloyd?

The woman bends down, exposing more cleavage than what is comfortable. Miss Alice's eyebrows raise up to her hairline and Dan tries not to laugh.

DAN MARTIN
 I need to leave that dern holler
 more often ...

CUT TO:

EXT. MOUNTAINSIDE - LATE AFTERNOON

Jason and Darrell are running the wire from tree to tree, down the mountain toward the campus. Elvin waits and watches at the base of the trees.

ELVIN
 The man who owns the magic box is
 here. Hit be awaitin' at the big
 dining hall at Caney.

DARRELL

Pa, we run out of wirein'.

JASON

You want I should run down and get more?

ELVIN

Go, boy.

CUT TO:

EXT. CANEY CAMPUS / DINING HALL - DAY

Several boys are moving desks and tables out the door of a large room. Some are sweeping. As if getting ready for a big crowd. Berthy is talking to the sheriff.

SHERIFF

Hain't no magic to it, old womin.
Hit's e-lec-tronics is all, like a light bulb.

BERTHY

I never seed a light bulb speak.

Young people stop and listen, fascinated and nervous. Berthy turns to the crowd around her.

BERTHY (cont'd)

Faces smaller'n than your hands,
eyes bright as a ghost. Spirits
that you can see but cain't touch
no how. An' they be flatter than a
possum under a rock slide.

Sheriff just rolls his eyes.

CUT TO:

INT. CALIFORNIA HOTEL - DAY

Dan, COMMODORE and JUNE help Alice through the hotel lobby. Alice looks out of place in her uniform surrounded by early Howard Johnson's hotel furnishings. Several patrons and children look and point.

CUT TO:

EXT. AIRPORT - DAY

We see the door of a DC-10 airplane open, the stair ramp in place. Several passengers in business suits and well dressed women get out. Then a pause, finally a very hesitant Caney entourage. All are dressed up in their best "Sunday go-to-meetin'" clothes.

CUT TO:

INT. SETH'S HOUSE / KENTUCKY - DAY

Family is seated for dinner. Young son, about 8 years old, is praying out loud.

BOY

Bless this vittles and ma and pa.
Bless be this here farm. Bless
Miss Alice that she don't get stuck
in the magic box and cain't get out

Youngest brother hears that and starts bawling.

CUT TO:

EXT. CANEY CAMPUS - LATE AFTERNOON

Sherif stands looking over the commotion, Jason runs up

JASON

The boys needs more of that wire

Sherif reaches down and hands him two spools of wire.

SHERIFF

Best you start now ...

EXT. MOUNTAINSIDE - LATE AFTERNOON

Jason runs back with two spools of wire.

JASON

Sheriff says his cousin is worried
about the magic box and not to let
the wirin' touch the ground.

CUT TO:

INT. NBC OFFICE / CALIFORNIA - LATE AFTERNOON

Ralph Edwards in a make-up chair, Assistants and producers all around. Last minute information before showtime. Very energized atmosphere. We start at the back end of the room, around and then ends close up on Ralph's face.

ASSIST #1

Sponsors are set, Prell is in.

RALPH

Mrs. Lloyd is here?

ASSIST #2

Dan Martin will be here with Miss Lloyd in 15 minutes.

RALPH

Is it Miss or Mrs? Does anybody have that figured out yet.

WOMAN

She was married once, but her husband was pretty much a jerk. She'd probably not appreciate us bringing it up. Everyone calls her "Miss" Lloyd.

RALPH

Sounds like your third ex, sweetie ... What else?

ASSIST #4

That's it. Show time everyone

Assistant #4 hands EDWARDS the script book. They all leave the room. The woman assistant stays behind to talk to Ralph. She sends the makeup girl away.

WOMAN

Something you should know, Ralph. It's about the school . . .

CUT TO:

INT. NBC TV studio

JUNE and COMMODORE are ushered into a green room. Assistant #2 is escorting them.

COMMODORE

Well, hain't this a wonder.

He looks at the TV monitor set up with a black and white test screen. We hear the steady whine of the test screen.

ASSIST #2

Make yourselves at home. We have coffee and snacks on the table.

JUNE

Miss Lloyd, does she know?

ASSIST #2

She's next door with Mr. Martin and doesn't have a clue. Show starts in 10 minutes. Just relax and I'll come get you when it's your turn.

Commodore reaches for some snacks, fascinated by the TV monitor test screen. The door opens and the folks from the DC-10 enter the room.

COMMODORE

Congressman Perkins! How are you cousin? Glad you made it.

CARL PERKINS

Wouldn't have missed this for the world. Live TV all across America at the same time.

COMMODORE

Look et' that, Carl. I suppose you see this thang all the time up in Washington.

CARL PERKINS

More than I care to say. Some folks say that, one day, leaders will govern nations through that box, that governments will rise and fall, and generations will even preserve history through that box.

COMMODORE

Sounds like we best unplug 'em all now while we still can.

JUNE

Oh for heavens sake. Really, who on earth will want to sit around all day staring into that box.

CUT TO:

EXT. CANEY CAMPUS / DINING HALL - EARLY EVENING

Large crowd of people entering the building. Crowd murmur.

CUT TO:

INT. CANEY DINING HALL - EARLY EVENING

We hear a crowd murmur in the building. We see a wire coming in from the window and we follow it close through the room.

Room is very crowded. Several coal lamps burn bright. Large number of children sit up front on the floor, adults stand in the back. We see Elvin, the Sheriff and his cousin hook the WIRE in the back of the TV. Camera slowly moves to the back of the set, we can see the faces of the crowd in front of it.

COUSIN

That should do it!

Crowd excitement.

SHERIFF

Let's cut off them coal lamps now.

Lamps go off. Room gets dark except for the light from the fireplace and coal stove. Crowd gets quiet.

SHERIFF (cont'd)

Well, here goes.

He nods to Elvin who plugs the TV into an extension cord.

CUT TO:

INT. CANEY DINING HALL - EARLY EVENING

SCRIPT NOTE: This event was actually the first time many people in this Appalachian region actually saw TV.

FROM BEHIND THE TV SET TOWARD THE CROWD The light from the TV begins to glow in the darkened room, shining blue into the faces of the children in front, all wide eyed and amazed. A collective sound of amazement from everyone. This, ladies and gentlemen, is the miracle of TV!

CUT TO:

INT. NBC TV STUDIO / CALIFORNIA - EVENING

A dark studio. Cameras and operators face a curtain. It is dark in the room. The cameras and TV crew all face the closed curtain in the darkened studio.

On the opposite side of the curtain, Assistant #4 brings Alice and Dan into a "waiting room", the set of THIS IS YOUR LIFE. Alice is seated on a couch.

ASSISTANT #4

Mr. Edwards will be here in just a minute. Can I get you anything?

ALICE

Why, no, thank you.

ASSISTANT #4, TO DAN

Well, why don't you come with me for a second. We'll be right back Miss Lloyd.

Assistant #4 and Dan leave Alice alone. She looks around at the lights above her and the huge curtain in front.

CUT TO:

EXT. CANEY DINING HALL / KENTUCKY - EVENING

Angus follows Rebecky, Sary, and the children to the steps of the building. We hear the muffled excitement inside.

CUT TO:

INT. CANEY DINING HALL - EVENING

Rebecky opens the door. We see Angus and Sary behind her. Sheriff is waiting at the door. Sheriff and Angus meet eyes. Sheriff just shakes his head.

SHERIFF

'Bout time you showd!

CUT TO:

INT. DINING HALL - EVENING

Close on TV screen. We see THIS IS YOUR LIFE logo.

ANNOUNCER

Our principal subject has not heard
the opening music or the
introduction to tonight's
show.

CUT TO:

INT. NBC TV STUDIO

Alice sitting on couch alone, V.O. audio remains the same (TV
set).

ANNOUNCER (Con't)

- but what I say next she will
hear,

Audio changes to studio speaker, Alice is startled

And now Ladies and Gentlemen, we
want you to meet a great lady from
the mountain country of Kentucky -
Miss Alice Lloyd.

More lights flare on, the curtain Alice has been facing
abruptly parts, to the roar of the audience's applause.

CUT TO:

Announcers booth, Bob Warren

ANNOUNCER

And here to guide her through an
inspiring half hour is our host,
Ralph Edwards.

CUT TO:

Edwards enters from the side archway to another round of
applause and moves center stage to Alice's couch. He holds
the script book. Alice is stunned.

EDWARDS

Thank you Bob Warren, Hello
everyone.

CUT TO:

INT. CANEY DINING HALL / TV SET / - AUDIO FROM TV SET

EDWARDS
And good evening Miss Lloyd.

ALICE
Well, well.

EDWARDS
Do you mind if I sit here by you?

CUT TO:

INT. NBC TV STUDIO

(He perches on the sofa armrest)

Edwards
I wonder Miss Lloyd have you ever
heard of a television program
called This Is Your Life?

Alice
Well, yes, no. I heard about it I
think.

Edwards
Than you have a pretty good idea of
what's in store for you, and for
our viewers, when I say, Miss Alice
Lloyd of Caney Creek at Pippa
Passes, Kentucky - tonight
This Is Your Life.

CUT TO:

INT. STUDIO GREEN ROOM / JUNE, COMMODORE, ETC

Excited, they watch the TV monitor.

Super on TV Screen:
THIS IS YOUR LIFE

Theme music comes up

CUT TO:

INT. CANEY DINING HALL - TV SCREEN, SAME PICTURE

Face of Rebecky as she seats herself up front with the other
children.

SCENE MONTAGE of tv broadcast

Through the sound of music and applause, we see a montage of guests for the show, close ups of Alice. Guests include COMMODORE, Dan Martin, Congressman Perkins, Townsell Marshall and others. We are able to glean the full history of Alice and the school from these "snippets"

- a. she came from Boston
- b. Abisha's summons
- c. over 2,000 students have become teachers in 118 schools she helped start in the mountains.
- d. Graduates include Doctors, lawyers (Dan Martin), congressman (Carl Perkins), corporate executives (Townsel Marshall)
- e. She has written over 60,000 letters, has worn out 9 typewriters!

CUT TO:

INT. CANEY DINING HALL / REBECKY - SAME EVENING

She and others watch the little screen in amazement and hypnotic awe.

BOY #1

Lordy!

REBECKY

Miss Alice be looking a bit chubby in thet magic box, don't she?

CUT TO:

INT. NBC STUDIO

We are now at the end of the show. All of Alice's friends are gathered around the couch. Ralph, standing to the left of the sofa, now CLOSES HIS BOOK and speaks from his heart, unscripted, directly to Alice,

Edwards

Miss Lloyd, I know there is only one great concern in your heart, "what will happen to the Caney school when you can no longer go on?" You have no endowments, no government grants. For forty years, your letters have raised every penny the school has received.

Alice nods "Yes"

Now, I feel certain that all of America wants to share your determination that your work may continue.

Edwards now turns to face the camera

Ladies and gentleman, let's keep Miss Lloyd's great dream alive, let's guarantee its future tonight. How many of you in our vast audience . . .

We see June, Dan and others from Caney surround Alice on the couch

EDWARDS VO

. . . will put a dollar bill in an envelope right now---or a check for ---whatever you can afford, and mail it to

CUT TO:

EXTREME close up of Alice

EDWARDS

(OFF)
Alice Lloyd, Pippa Pass, Kentucky.

CUT TO:

INT. CANEY DINING HALL / Kentucky

We see the glowing faces of all the young people INCLUDING A FEW PEOPLE OF COLOR seated watching the little TV set.

EDWARDS VO

If you do it now, you will be helping more mountain boys and girls to become leaders for their region and assure them their only chance for higher education . . .

CUT TO:

INT. DUPONT MANSION - SAME EVENING

Mrs. DuPont sits before the TV set, hanky to her nose.

EDWARDS VO

. . . in that area. So reach into your heart and your purse.

(pause)

Don't put it off.
Do it now.

The sound of Bob Warren and applause fades into music as we come closer and closer to Alice Lloyd's face, until she fills the entire screen. The sound of applause dissolves to ...

DISSOLVE TO:

EXT. HAZARD SHERIFF'S OFFICE / RAIN - DAY

Rain ... We are outside of a main street office building with a sign that reads "SHERIFF, Hazard, KY". Someone rushes in from the rain.

SUPER ON SCREEN

Hazard, Kentucky
Three Days Later

CUT TO:

INT. HAZARD SHERIFF'S OFFICE - DAY

A busy office. An officer flirts with the secretary, an attractive young lady. We hear thunder. The phone rings.

SECRETARY

Hazard Sheriff's office...Verna May speaking OK...jesst a minute

Secretary pushes an intercom button

CUT TO:

INT. OFFICE / SHERIFF'S DESK

The sheriff sits behind his desk, concentrating on some paperwork. He hears his intercom go off.

SECRETARY

(OFF)

Hey, Will? There's some fella on the phone says he's the postmaster in Lexington.

SHERIFF

Oh, hell, not now Verna Mae. I got me a judge tryin' to do to me what yer boyfriend be trying to do to you

SECRETARY

(OFF)

Will, he's says its real urgent

Sheriff picks up the phone

SHERIFF

Damn... Hello, Sheriff Gorman. Yes, sir, watched it. VERY excitin' ... You don't say. No...You don't...HOW MANY? All right, I will.

Sheriff puts down the phone, thinks a second, then-

SHERIFF (cont'd)

Verna Mae...how many of them deputy badges we got?

SECRETARY

If I recollect, about 14

SHERIFF

Well, go get 'em ... an find some umbrellas.

CUT TO:

EXT. HAZARD POST OFFICE - DAY

A man in wet street clothes is wearing a deputy badge. We see he is carrying a shotgun, standing outside a large building with an American flag on it. A sign clearly reads:

**Post Office
Hazard, Kentucky**

The Sheriff stands at the steps under the overhang, trying to stay out of the rain, looking at his watch. With him is another man with an umbrella wearing a business suit. Every one is waiting. A car drives up. DEAN HAYES and another man get out of the car. HAYES approaches the Sheriff.

HAYES

Sheriff Gorman...Dean Hayes.

SHERIFF

This here is Vernon Cooper, from Peoples Bank here in Hazard. I figured you might need him around.

HAYES

Oh, good thinking. Thank you for coming. Dern, this rain.

(Pauses)

Well, this is turned out to be an interesting day.

SHERIFF

We're about to find out.

Someone calls out,

(OFF)

Here it comes

The sound of a truck rumbles up in the distance. Around the corner comes a police car with the markings "Hazard Sheriff" followed by a postal truck. It splashes through the road and is followed by yet two more trucks, marked

**US POST OFFICE
Lexington, Kentucky**

on the side panels. It is followed by another police car. As the convoy pulls up to the Post Office, all fourteen civilian deputies, the Sheriff, Cooper and Hayes assemble around the back doors of the first truck.

The thunder rolls as we see hands grab the truck handles. The doors swing open and we see the truck is loaded with large, full canvas bags of mail.

The deputies forming a line with guns on their shoulders as they help the postal workers carry these large bags of mail into the post office.

CUT TO:

INT. POST OFFICE / SHERIFF/HAYES/COOPER - SAME DAY

We see the opening of a canvas bag and its contents, all letters. Tables are piled high as postal workers try to manage the piles.

BLACK POSTAL WORKER
Every damn one is headin' to Caney

SHERIFF
When is she gonna be back?

HAYES
Tomorrow, tomorrow afternoon. I hope. Miss June is back already. I swear I've never, This is...

DEPUTY
This be a miracle.

CUT TO:

INT. TRAIN / PASSENGER CAR - DAY

Alice dozes in the seat next to the rain-splashed window. We see Dan Martin next to her. The rhythm of the tracks almost sound like Alice's typing. He looks at her, lightly touches her old hand, and then over into the distance. We let the camera take its time here. Let us see his affection for the old woman. He looks out the window and we get lost in the trees speeding by.

DAN MARTIN
I bet they're all home by now, in that fast ol' plane.

Alice
I'm an old woman, I'm in no rush

DAN MARTIN

Well ... I might be as old as you
when we finally get there.

CUT TO:

INT. CAMPUS BUILDING - DAY

We see tables piled high with letters, bags of letters piled on the floor. Other tables piled high with cash are next to them. Students opening and sorting envelopes. Miss June and Commodore with stunned looks on their faces.

STUDENT

I ain't never imagine something
like this

DEAN HAYES (to June)

There's over 200,000 of these
letters and they all got money

JUNE

She's going to wish she flew on
that plane.

CUT TO:

EXT. CANEY CREEK / ALICE LLOYD - DAY

We are at the edge of a stream as the sound of a car makes its way down a holler road. The CAMERA moves up and sees Alice Lloyd sitting next to a driver. In the back is Dan Martin. The car bounces through potholes of water as it rounds the bend to Caney holler. Around the turn we go until we see the campus property.

Along the sides of the campus road are hundreds of students, teachers, workers, towns folk, June, Commodore and Hayes. As the car pulls up, the crowd begins to applaud, then cheer.

The screen blurs and the sounds echo, until it

DISSOLVES TO:

INT. ANGUS' CABIN - EARLY MORNING

It is very quiet, morning. We are CLOSE on Rebecky's face as she wakes up.

CUT TO:

INT. ANGUS' CABIN - EARLY MORNING

Rebecky and Jason stand close together as Sary fusses over them. Rebecky is in a white dress with a red scarf. Jason is in a dark jacket and white shirt.

Sary runs a comb through his hair one last time. They stand at the door. Angus comes up to them.

ANGUS

Boy...

He hands Jason a box wrapped in colored paper. Jason takes it and opens it. We see it is a neck tie.

CUT TO:

EXT. APPALACHIAN MOUNTAIN ROAD / MUSIC UP - DAY

Jason and Rebecky are walking away from us on a cool mountain road. Very early morning. Brilliant spring blossoms and red bud leaves on trees reflecting in the sunrise.

DISSOLVE TO:

EXT. MOUNTAINSIDE / ALICE'S HEADSTONE - DAY

SCROLL ON SCREEN

(V.O.)

Alice Lloyd passed away in 1962, almost a half century after her Boston doctors gave her six months to live.

Her personal estate was worth only sixteen cents.

However, her students helped start over 118 other schools in the mountains. Over 3,000 became teachers. Thousands more became doctors, lawyers, and community leaders. One student, Carl Perkins, became one of the most powerful congressman in US history.

June Buchanan passed away in 1987,
still active on the Caney campus,
just a few days shy of her 100th
birthday.

(As the screen goes to black)

In her lifetime, Alice Lloyd wrote
over 60,000 letters to people
around the country, looking for
help and support for the school.

AUDIO: The sound of Alice's typewriter

Today, Alice Lloyd's dream remains
alive and healthy in the
Appalachian mountains of Eastern
Kentucky.

SUPER ON SCREEN

**"You must have aspirations
as high as the mountains,
and faith as firm as the rocks"
Alice Lloyd**

MUSIC & CREDITS OUT over scenes of the modern day campus,
actual old historic pictures of Caney/Abisha/ Appalachia;
Alice Lloyd; June; her day on TV; etc/ THE END