

MATEWAN

by

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1 INT. COAL MINE - DAY - HEADLAMP BEAM

Blackness. We SUPERIMPOSE the title --

MATEWAN

The title FADES and a HEADLAMP BEAM swings around into the lens, then passes us. We FOLLOW, the headlamp becoming our eyes in the dark. We FOLLOW as it scans the floor, ribs and roof of a damp, narrow room. The roof is slate, dripping with condensation, supported here and there by wooden posts, never more than four and a half feet high. The ribs are glossy black coal carved by pick and shovel. We FOLLOW the beam along the tracks on the ground till they end. The beam TILTS ahead to illuminate a foot-deep puddle banked up against the scored coal face that dead-ends the tunnel. We hear the labored BREATHING of the miner who is wearing the headlamp as he comes up to the face -- his lungs are in bad shape. The headlamp studies the puddle --

SEPHUS (off)

(softly) Damn.

We hear the puddle RIPPLING as the man kneels in it. The beam focuses on the base of the coal face where it disappears into water. WHACK! A pick swings into frame, taking a chunk out of the face. Water SPLASHES. WHACK! WHACK! In the light that bounces off the face from his lamp we see SEPHUS PURCELL, a grizzled miner in his forties, grimly hacking at the face with his pick as he kneels in the puddle, black water splattering his face and body with every swing --

2 INT. COAL MINE - DAY - ANOTHER ROOM

BLACKNESS again at first, then we hear PANTING then DANNY RADNOR, a trapper boy of fourteen, pops into CLOSE-UP right in front of us, breathing hard, excited. He looks around, then puts his fingers in his mouth and WHISTLES a code. A HEADLAMP BEAM appears from around a corner far in the BACKGROUND, the WHISTLE answered. Danny hurries toward it --

1 cont. SEPHUS'S ROOM

We PAN from where a long drill is turning in the coal face (lit by a headlamp) along the shaft to Sephus, bracing it with his shoulder --

3 INT. COAL MINE - DAY - ANOTHER ROOM - GONDOLA CAR - STENNIS

STENNIS stoops to lift chunks of blasted coal with his shovel and heave them over the side of a gondola car parked at the edge of the track in his room. There is hardly space to fit the shovel --

CU STENNIS

He heaves another couple shovels full. A hand grabs hold of the shovel to stop him. We WIDEN to include Danny, who stretches up to whisper furtively in Stennis's ear --

1 cont. SEPHUS'S ROOM

Sephus takes a squib of black powder with a long fuse and tamps it into the hole he's drilled, using a long iron rod --

4 INT. COAL MINE - DAY - MAIN HALLWAY - MULE

A litter wider and higher than the other rooms, the roof strung with electric lightbulbs every twenty feet. We START on the face of a stationary MULE, then PAN back to see the skinner, TOLBERT, leaning down from the seat of his gondola car getting the final whisper from Danny. Danny runs AWAY FROM CAM, and Tolbert, troubled, clicks to the mule and snaps the reins --

1 cont. SEPHUS'S ROOM - CU MATCH

Struck, flaming, then brought down to ignite the end of a short fuse that leads into a hole bored into a coal face. It SIZZLES --

1 cont. CU SEPHUS

Sephus looks both ways, lamp arcing through darkness,
as he hollers --

SEPHUS

Shootin coal! Shootin coal!

5 MINE SHAFT

Sephus's headlamp bobs toward us as he walks calmly
from the face. He crouches at the base of a pillar,
back to the face. We hear the fuse SIZZLING. We hear
WATER DRIPPING. We hear someone RUNNING away from the
face. Danny trots up and slides down, startling
Sephus. His teeth shine white from his coal-blackened
face as he grins --

SEPHUS

Danny, what in God's name you doin? I
got a shot set up back there!

DANNY

The word come down from Turley.

SEPHUS

Tonnage rate?

DANNY

They brung it down to ninety cent a ton.

SEPHUS

Down?

5 cont.

DANNY

They got them dagoes holdin fast in
Number Three -- he says take it or leave
it.

Sephus looks angry and weary --

DANNY

Sephus? What we gonna do?

Sephus spits a stream of tobacco juice into the
puddle --

1 cont. CU FUSE

Sizzling a fraction of an inch from the face, then
disappearing inside -- KABOOM!!! There is an enormous
EXPLOSION --

A6 INT. COAL MINE - DAY

MUSIC BEGINS as we ride toward the light at the end of
the tunnel, the RATTLE of the gondola car beneath us.
The VOICE of an old man, PAPPY, begins to reminisce --

PAPPY (VO)

Hit were 1920 in the southwest field and
things was tough. The miners was trying
to bring in the union to West Virginia
and the coal operators and their gun
thugs was set on keepin em out. Them
was hand-loading days -- they paid you
by the ton and they didn't care no more
for a man than they done for a draft
mule.

A6 cont.

We blast out into the burning white light of a sunny day --

6 MINERS' FACES

Smeared with coal dust. They shield their eyes from the light --

PAPPY (VO, cont.)

Them was hard people, your coal miners then, they wudn't nobody you wanted to cross.

We PAN over to the side of the driftmouth where a pair of mine guards man a sandbagged machine gun. They are shocked to see the miners coming out --

PAPPY (VO, cont.)

So push come to shove and pretty soon we had us a war down there --

7 EXT. DRIFTMOUTH - DAY - SHIFT BOARD

Miners' hands switch their name tags from the IN column to the OUT column as they file past --

PAPPY (VO, cont.)

-- in Mingo County, which in them days were known as "Bloody Mingo."

8 EXT. DIRT ROAD - DAY

Looking down a steep hill, the coal tipples silhouetted against the sky at the top of it. Clusters of miners

8 cont.

pass by us on their way down. Danny brings up the rear, smiling --

PAPPY (VO, cont.)

And that's where it all come to a head,
there on the Tug Fork, in the town of
Matewan.

9 EXT. BRIDEY'S CABIN - DAY

A VOCAL BEGINS in the MUSIC, a haunting mountain ballad. Miners trudge past a tiny shack built on the side of the steep, wooded pathway. We PAN to BRIDEY MAE, a pretty woman in her early thirties, standing on her porch wondering why the men are out --

10 EXT. MAIN ST. - DAY

We look up over the shoulder of the town's mayor, CABELL TESTERMAN, as he watches the miners winding down the hill in the distance. He looks at his watch, worried --

11 EXT. RAILROAD YARD - DAY

The miners cross through a maze of coal cars on side tracks, some empty, some brimming with coal. A MINE GUARD steps into the shot in the foreground, realizes what's up and runs off past camera --

12 EXT. COMPANY STORE - DAY

MINERS' WIVES step out of the company store as the men file past, followed by the STORE MANAGER and the guard we just saw. The manager hangs a CLOSED sign on the door and locks it behind him, looking grim. We PAN as the men pass to a CU of SID HATFIELD in the foreground. Sid is the chief of police, his badge glinting in the afternoon sun. He looks grim too --

13 EXT. ITALIAN CAMP, STREET - DAY

The miners, fewer of them now, walk past the wives and children of the Italian miners who have stayed on the job. The women and kids stand on their porches staring, dressed in what will soon be rags, scared. We HOLD on ROSARIA MAGGDINO, who hugs her two little children closer to her as one of the passing miners glares in her direction --

14 EXT. BOARDING HOUSE - DAY - ELMA

ELMA RADNOR, a strong-looking woman in her thirties, stands at the bottom step of her boarding house porch as the miners go by. Danny, her son, comes and stands grinning before her as the SONG ENDS --

DANNY

We done it, Ma. We're gonna have the union.

15 EXT. RAILROAD TRACKS - DAY

The WHEELS of a steam engine rush past us --

16 INT. PASSENGER CAR - DAY

JOE KENEHAN sits by a window, steep-sided hills flashing by him. He is in his mid to late twenties, good-looking, and seems nervous as he hears the two COAL BROKERS sitting in front of him --

BROKER 1

Hooper there, what runs the Stone Mountain store, he says they got more ordnance floatin around the country than people know what to do with --

16 cont.

BROKER 2

Hit's the Boleshevists is what. Some a these fellas went over to the war there and they come back Red. Hit's like a disease, hit just spreads --

A CONDUCTOR passes by Joe as the train slows to a halt --

CONDUCTOR

Just gonna stop for a little repair, here. Sorry for the inconvenience.

BROKER 1

They shipped in all kinds of Italians, right off the boat, so they still bringing coal outa there --

BROKER 2

I'd hate to get a whiff a that mine shaft.

The two laugh. The train stops, and Joe, suspicious, gets up. We FOLLOW to the door. He opens and looks out --

17 EXT. TRAIN - DAY - JOE'S POV

The conductor stands two cars down with a pair of coal company GUARDS, unlocking the door of a boxcar --

17 cont.

BOXCAR

The conductor heaves and the door slides open. A group of young BLACK MEN peer out, apprehensive --

GUARD

Step on down here, gennlemen. This here's your new home.

The men begin to hop down from the car. They are poorly dressed, hungry-looking, straw from the boxcar floor sticking to their clothes. Some carry bundles, others are empty-handed. The guards start to form them into a double row for marching --

FEW CLOTHES

A hugh man, chest bare under a tattered vest, looks around warily. He and Joe lock eyes for a moment, both suspicious, then break off --

FEW

Why aint we stoppin in town?

GUARD

Just get in line.

Few moves to join the others when -- WHACK! A rock whizzes past his head and smashes against the boxcar. A VOICE hollers from the trees --

VOICE

Goddam scabbin sonsabitches!

17 cont.

The guards step forward and are immediately pelted by rocks from the woods. Miners dash out from under the train behind them, grabbing for their guns, then others stream out of the trees to attack the black men. The miners carry tree limbs and baseball bats while the black men have only their fists and rocks from the railway bed. The conductor races to Joe's door, leaps up past him and yells to the engineer --

CONDUCTOR

Let's move it!

The train chugs into motion. Joe looks out as Few Clothes is running toward him, pursued by two miners with clubs. He pivots and rolls, cutting one down with a cross-body block, then springs up to clothesline the other with a massive arm. The train pulls away, leaving the battling men on the tracks behind it --

18 INT. PASSENGER CAR - DAY - JOE

Steps back inside to look at the conductor, who is scared and breathless --

JOE

When do we get to Matewan?

CONDUCTOR

You don't want to get off there, Mister.
It aint nothing but crazy people.

19 EXT. TRAIN STATION - DAY

Joe stands alone, the only passenger to get off. He looks around. Bridey Mae sits on a bench, waiting. She smiles at Joe --

19 cont.

BRIDEY MAE

Hi.

JOE

Hi.

BRIDEY

Everybody was here, then they got word
and gone up the line a ways. Some kinda
union business.

JOE

I saw.

BRIDEY

You'd best steer clear of it. (smiles)
My name's Bridey Mae Tolliver.

JOE

Joe Kenehan. You know Radnor's boarding
house?

BRIDEY

Big white house on past the coal dock.
(points) She's a real sourpuss though,
Elma Radnor.

JOE

Thank you.

19 cont.

BRIDEY

You gonna be in town long?

JOE

It depends.

BRIDEY

Well, you just don't take sides.
People's all excited.

JOE

(smiles) Oh, I never take sides. See
you around.

BRIDEY

I hope so.

Joe takes his bag and heads into town. Bridey watches
him go --

20 EXT. MAIN STREET - DAY - JOE

Looking around as he walks --

HILLS, TOWN - JOE'S POV

Beautiful steep-sided wooded hills under a morning
mist. The coal tipple stands against the sky at the
far end of town. The main street is parallel to the
railroad tracks, which is parallel to the river. The
buildings are square, simple brick and wood --

21 EXT. BOARDING HOUSE - DAY

Elma sullenly sweeps dirt off the front porch as Joe approaches --

JOE

Mrs. Radnor?

ELMA

Yuh?

JOE

My name's Joe Kennehan and I'm gonna be in town a bit, and your place here was recommended --

ELMA

(suspicious) What do you do?

JOE

Oh -- I guess I'm lookin for work --

ELMA

You with the compny?

JOE

The company?

21 cont.

ELMA

You aint with the compny there aint no work. Lookit, Mister, don't act the lamb with me -- what's your business here?

Danny rushes up leading Hillard, whose nose is mashed and bleeding --

DANNY

Mama! Mama! It's Hillard! They bust his nose!

They arrive, Danny breathless, blood pouring down Hillard's face onto his chest --

DANNY

Them scabs done it, Mama! Up the line a mile. They was all colored this time and they bust Hillard's nose!

ELMA

I aint a doctor, Danny, I don't know what I can do --

JOE

You got any ice?

ELMA

Ice? What --

21 cont.

DANNY

Moreland brung some this mornin, the
milk is settin in it --

JOE

You fetch me two chunks, bout this big,
and a piece of rag --

DANNY

(running off) Sure thing --

ELMA

You a doctor?

JOE

I seen my share of broken noses. (to
Hillard) You just point it up in the
air, buddy, like you're watchin the
clouds. We'll get that bleedin stopped.

HILLARD

(gagging) I ga my liggid --

JOE

Say what?

ELMA

(bitter) He said he got his licks in.
Seems to be all the men around here care

21 cont.

ELMA (cont.)

about. Wives and kids is starvin but as long as they get their licks in --

JOE

It's just frustration, is all. When you can't take care of them you care about --

ELMA

(softening) I know. It aint their fault.

Danny hurries back with the ice and rag --

DANNY

Here you go.

Joe wraps one chunk in the rag and holds it to the back of Hillard's skull. He presses the other lightly against his lip --

JOE

This freezes up all them little veins in their, so's they close up and don't let any more blood out.

DANNY

You a doctor?

21 cont.

JOE

(looks to Elma) Nope. Just a guy
looking for a place to stay.

ELMA

(grudging) Five dollars a week, cash.
That includes dinner and clean sheets.
Hope I'm not making a mistake.

JOE

Name's Joe Kenehan.

He smiles and offers his hand to her. Elma shakes,
then looks at the blood Joe has left on her hand.

22 INT. SUPPLY ROOM - DAY - CU TOM

TOM, one of the blacks from the train fight, pulls
away a piece of rag that he's wrapped around his fist
to examine his scraped knuckles. In the background we
hear the voice of TURLEY, the mine manager, droning
on --

TURLEY

These picks and shovels are to be
considered a loan from the Stone
Mountain Coal Company -- their cost will
be deducted from your first month's pay.

Tom looks over and we do a short PAN with his gaze to
a CU of Few Clothes. He gives TOM a "here it comes"
look--

22 cont.

TURLEY

Tool-sharpening provided by the company,
twenty-five cents a month --

The black miners pass picks and shovels to each other
as Turley wearily walks among them, giving them the
run-down --

TURLEY

--use of the wash house, seventy-five
cents a month, medical doctor provided
by the company, two dollars a month,
special procedures extra. Your train
ride here, provided by the company, will
be deducted from your first pay at the
end of the month --

The men begin to look to Few Clothes, alarmed at the
mounting costs of being allowed to dig coal --

TURLEY

Your pay will be issued in company
scrip, redeemable for goods and services
at the Stone Mountain company store.
Purchase of items available at the
company store from outside merchants
will result in firing without pay --

FEW

What's to keep y'all from jackin up them
prices in your store?

Turley looks at Few drily for a moment --

22 cont.

TURLEY

Name?

FEW

Johnson, They call me Few Clothes.

Turley nods and continues his drone --

TURLEY

Powder, fuses, lamps, headgear and appropriate clothing are all available at the company store and Stone Mountain will generously advance you one month's supply of these items, payment to be deducted. I'm going to take you over to the camp where you'll be living -- there's some Italian gentlemen who are very eager to meet you --

He steps out the door to lead them, still spouting --

TURLEY

Rental for a single room is two-fifty a month, company rule no more than two to a room including children. Electricity for those units so equipped is one dollar a month, coal for heating --

23 INT. ELMA'S DINING ROOM - NIGHT

Cornbread, navy beans, greens, ham and a pitcher of milk. Joe sits with Elma, Danny and a very old woman, MRS. KNIGHTES. Danny is very taken with Joe --

JOE

Oh-- mostly I worked for the railroads laying track. Kansas, Missouri -- went out west for a bit, worked in a lumber camp. Little a whatever pays an honest dollar.

DANNY

(proudly) I'm a coal miner. Least till we come out I was. Had me over in Section Three. I was a trapper boy.

JOE

Aren't you a little young?

DANNY

I'm omost fourteen. There's some in there younger'n me. Course with the strike now, I mostly work on runnin this place.

ELMA

(teasing) I help a little, don't I?

DANNY

Hit's gonna be a long one. That superintendant at Stone Mountain he said he'd go broke afore he'd let one union sumbitch so much as step into his coal mines --

23 cont.

ELMA

Danny --

DANNY

Sorry, M'am. But that's what he said.

MRS. KNIGHTES

Daniel's a preacher.

JOE

That so?

MRS. KNIGHTES

He got the callin. Boy his age --
oughta hear him testify.

JOE

What church you with?

DANNY

Round here there's the Missionary folks,
they's the Hardshell Baptists -- and
then there's the Freewill folks, which
is your Softshell Baptists. Right now I
preach for both.

There is a loud KNOCK on the door. Danny runs to open
it --

23 cont.

MRS. KNIGHTES

Daniel's gonna preach tonight. Over to the Missionary.

JOE

I never been religious, myself --

DANNY

Hit's Sephus, Mama.

We MOVE the camera to see Sephus enter, looking directly at Joe --

SEPHUS

Lo Elma. Mrs. Knightes.

ELMA

Lo Sephus.

SEPHUS

I come to have a word with your new boarder. If he don't mind.

All look at Joe --

24 EXT. MAIN STREET - NIGHT

Joe and Sephus hug the shadows as they move down the street trying not to be seen. They cut into an alleyway between a pair of buildings and we HOLD a moment until once more Sid Hatfield steps into the foreground of the shot in a CU, watching --

25 EXT. RESTAURANT - NIGHT

Sephus pulls Joe into the shadows behind a little restaurant back porch. He knocks a code onto the back door and after a moment C.E. LIVELY steps out. C.E. is a thick-bodied man in his fifties who looks as tough as Sephus. He holds a gun under Joe's nose and hardeyes him. Joe hardeyes him back. The men speak softly ---

SEPHUS

Says he's the fella the union promised us.

C.E.

You prove it?

Joe reaches for ID but C.E. stops his hand --

C.E.

Don't take nothin to have a card printed up.

JOE

I guess you'll just have to trust me.

C.E. and Sephus scrutinize him silently for a moment --

C.E.

Who wrote The Iron Heel?

25 cont.

JOE

Jack London.

SEPHUS

Where's Joe Hill buried?

JOE

All over the world. They scattered his ashes.

C.E.

Which eye is Big Bull Heywood missing?

Joe thinks for a moment, covers one of his eyes to check --

JOE

Left one.

SEPHUS

How'd Frank Little die?

JOE

Butte, Montana. They hung him from a railroad trestle.

C.E. and Sephus exchange a look --

25 cont.

C.E.

If you're a spy you know your stuff.

JOE

I was with the Wobblies.

SEPHUS

Me too. Back when it meant something.

JOE

(grins) One Big Union.

C.E.

Not around here, buddy.

C.E. puts the gun down and offers his hand, a tight smile on his face --

C.E.

C.E. Lively. This is my restaurant.
The fellas'r waitin --

26 INT. RESTAURANT - NIGHT

A man who has spent half his life underground stands speaking in the dim-lit room --

26 cont.

OLD MINER

They had us pullin pillars with the roof
all working like it does right before it
comes down?

INT. C.E.'S - JOE

Flanked by Sephus and C.E., Joe faces an angry,
suspicious group of miners. The room is lit only with
a few candles, windows draped in black cloth, Hillard
stationed by the front windows peeking out to see if
anyone is coming --

OLD MINER

If you say "Nosir, I aint adyin in here"
and you walk away the'll stick you down
in some damn puddle with a two-foot seam
an no air to breathe. You can't mine no
coal like that. They just pushin a man
where he can't go no further.

STENNIS

Younger, angrier --

STENNIS

The checkweighman he'll take fifty pound
off your load for slate when there aint
a pebble in it. Hit's down in the
bottom, he'll say, where there aint no
lookin for it --

LUDIE

Angrier still --

26 cont.

LUDIE

Then they raise up the prices at the
compny store the same damn week they
lower the tonnage rate --

TOLBERT

(off) Any they still aint rock-dusted
that damn hole --

27 EXT. MISSIONARY CHURCH - NIGHT

We FOLLOW as Few crawls through some bush, then makes
a dash to the side of a church building, crouching
below the window line, breathing hard. We MOVE UP to
look through the lit window and see a HARDSHELL
PREACHER performing for his flock --

28 INT. CHURCH - NIGHT - HARDSHELL

Sweating, shouting, bringing it to his congregation --

HARDSHELL

I'm talking about Je-sus! Do you know
His name? Have you seen His glory?

CONGREGATION

Not huge but very enthusiastic. They are hooked into
the preacher, all but Danny, who sits calmly waiting
his turn --

HARDSHELL (off)

Have you felt the warming comfort of His
precious love?

28 cont. HARDSHELL

A grim look on his face, he brings his voice down to a near whisper, speaking as if the wrong somebody might overhear --

HARDSHELL

Listen to me now. The Prince of
Darkness is upon the land.
He takes on many guises.
He'll say he's your best friend.
He'll say he's your Savior.

DANNY

Listening, wondering where this will lead --

HARDSHELL (off)

(whispers) But he's come here to
destroy.

29 EXT. MAIN STREET - NIGHT

Few walking in the open now, down a sidewalk on the main street, nervous. Someone steps out in front of the camera in the foreground, partially blocking the shot with his back. Few sees him, but keeps coming. Few gives a nod as he passes, acting cool. The man turns to watch him go -- Sid Hatfield.

30 INT. RESTAURANT - NIGHT - TOLBERT

On his feet, flushed with anger and excitement --

TOLBERT

The first thing we got to have is alla
these niggers and alla these dagoes that

30 cont.

TOLBERT (cont.)

come in here to take our jobs thrown
outa the mines --

JOE

Listening, not happy with this turn in the mood --

LUDIE (off)

Mines, hell! They got em in our houses!

LUDIE

LUDIE

They're sittin at our tables right now
an sleepin in our beds while we're out
livin under a piece of canvas at the
back of the holler!

28 cont. INT. CHURCH - NIGHT - HARDSHELL

The congregation totally with him now, ready for the
revelation --

HARDSHELL

In the Bible his name is Beelzebub.
Lord of the Flies.
On earth today his name is Boleshevist!
Socialist!
Communist!
Union man!

28 cont.

DANNY

Rage in his eyes --

HARDSHELL (off)

Lord of Untruth!

HARDSHELL

HARDSHELL

Sower of the evil seed!
Enemy of all that is good and pure and
this Creature walks among us!

30 cont. INT. RESTAURANT - NIGHT

C.E. is up fanning the flames --

C.E.

I been a union man my whole life and I
know the story with these coal operators
and their gun thugs! The only thing
they understand is the bad end of a
bullet!

JOE

Seeing that things are about to blow --

C.E. (off)

And if we shown em we'd just as soon
blow up their damn mines as see em

30 cont.

C.E. (off, cont.)

worked by a bunch of scabs, then they're
gonna listen.

MINERS

Shouting agreement, forgetting the secrecy of the
meeting in their passion. Suddenly --

HILLARD (off)

Someone's comin!

HILLARD

Turning from his position at the window --

HILLARD

Hit's Ellix! He got someone!

Hillard goes to the door, unlocks it, and opens it
quickly. Few steps in, followed by ELLIX, a young
miner holding a sawed-off shotgun at his back --

CU FEW

Trying to keep his cool as he faces the hostile
crowd --

MINERS - FEW'S POV

Hard faces, violence in their eyes. C.E. takes a step
forward --

30 cont.

C.E.

Where'd you find him?

FEW, ELLIX

ELLIX

He come right up on the steps --

FEW

They tole me C.E. Lively's is where the
union men meets.

ROOM

C.E. steps toward Few, the tight smile twisting his
face --

C.E.

So?

FEW

I got bidness with the union.

C.E.

That so? What's your name, son?

FEW

They calls me Few Clothes.

30 cont.

There is a snicker from the miners --

FEW

I didn't come here lookin for no trouble. A man get to eat --

TOLBERT

So whynt you go eat back where you come from?

FEW

They told us there was jobs here --

MINER (off)

Go home, nigger!

ELLIX

Goddam scab!

FEW

He's had it with being careful --

FEW

Watch you mouth, peckerwood! I been called nigger and I can't help that, the way white fokes is, but I aint never been called no scab and I aint startin up now! I go ton for ton loadin coal with any man here an when I do I spect the same dollar for the same work!

30 cont.

C.E.

You get outa this holler alive, son,
you'll be doin pretty good for yourself.

Few and C.E. stare at each other, tension at the
breaking point, when Joe calls from the back of the
room --

JOE

Union men, my ass!

We PAN to see Joe as he takes stage for the first
time, wading into the midst of the miners, voice full
of fire --

JOE

You want to be treated like men?
You want to be treated fair?
Well you aint men to that coal company,
you're equipment, like a shovel or a
gondola car or a hunk of wood brace.
They'll use you till you wear out or you
break down or you're buried under a
slate fall and then they'll get a new
one, and they don't care what color it
is or where it comes from.

Joe moves among the men, looking into their faces --

JOE

It doesn't matter how much coal you can
load or how long your family's lived on
this land -- if you stand alone you're
just so much shit to those people!

30 cont.

Joe points to Few Clothes --

JOE

You think this man is your enemy? Huh? This is a worker! Any union keeps this man out aint a union it's a goddam club! They got you fightin white against colored, native against foreign, hollow against hollow, when you know there aint but two sides in this world -- them that work and them that don't. You work, they don't. That's all you get to know about the enemy.

The miners are listening now, Joe focuses their anger --

JOE

And you say you've got guns. Well I know you're all brave men and I know you could shoot it out with the company if you had to. But the coal company don't want this union, the state government don't want it, the federal government don't want it and they're all of em just waitin for an excuse to come down and crush us to nothing! You don't go shootin the solid if you can undermine the face, do you? So we got to pick away at it, we got to plan it and prop it and keep an ear out for how it's working and we got to work together -- together -- till they can't get their coal out of the ground without us cause we're a union, cause we're the workers dammit and we take care of each other!

There is a silence. Joe has them thinking, but they're still wary of him --

30 cont.

LUDIE

How can we shut the mines down if we
don't dynamite em?

JOE

The men walk out. All of em.

C.E.

Fat chance.

Joe looks at Few --

JOE

And every man that walks out on his own
steam we take into the union.

Joe looks to the men --

JOE

That a deal?

MINERS

We PAN across their faces. This isn't an easy thing
for them to accept --

SEPHUS

All the dagoes and all the colored?

30 cont. ROOM

Joe deadpans the lot of them --

JOE

That's what a union is, fellas. Better get used to it.

31 INT. CHURCH - NIGHT

Danny stands at the head of the congregation, a natural storyteller --

DANNY

So this fella owns a vineyard goes out first thing one morning, an he hires some workers. Says he'll give em a dollar for the day, which was decent wages in Biblical times. Then he's at the marketplace an he sees some other fellas an he hires them an some more at noon an some at two an some at five -- an every time hit's the same deal, a dollar for the day.

32 EXT. ITALIAN CAMP - NIGHT

A mine guard strolls sentrylike, rifle slung low, above the Italian section of the coal camp. We can see a few lantern-lit porches below and hear MANDOLIN MUSIC and Italian voices SINGING ALONG. The guard passes by and we TRACK IN as Joe and Sephus stick their heads up from the brush where they've been hiding --

SEPHUS

They keep the dagoes sealed off from the rest of the camp. Even have em working a different section of the mine.

32 cont.

JOE

They got a leader?

SEPHUS

Fella name of Fawsto somethin. Tough little monkey.

31 cont. INT. CHURCH - NIGHT - DANNY

DANNY

Sun goes down an he send for his foreman and he says to go pay off the workers, startin with the fellas he picked up just an hour ago, and to pay ever one of them the same dollar a day. Of course the fellas that went out first is roped off about this --

33 EXT. NATIVE'S CAMP - NIGHT

Two young mountain men, FIDDLER and PICKER, listen in the shadows to the distant MANDOLIN MUSIC. Picker fingers a guitar, trying to match the chords to the mandolin --

FIDDLER

What is he playin?

PICKER

Shhh.

A HARMONICA begins to PLAY from the other direction, improvising bent notes around the Italian melody --

33 cont.

FIDDLER

Now who's that?

34 EXT. BLACK CAMP - NIGHT

We hear LAUGHTER, the HARMONICA playing, as a guard strolls by the porch of a company house. Tom sits sprawled on the steps, smiling at him. He nods to the guard, who nods back. When the guard is past, Tom goes up the steps, past the harmonica player, and we FOLLOW him into the house. A group of black miners cluster around Few Clothes on the floor, lit by a single, low-flamed kerosene lantern --

TOM

Peckerwood's gone past.

FEW

(nods) Union man be over in a few minutes.

TOM

What we listenin to him for?

FEW

You want to walk back to Alabama?

31 cont. INT. CHURCH - NIGHT - DANNY

DANNY

So they get to agitatin, complaining so loud that the owner come up an he says

31 cont.

DANNY (cont.)

"Lookit, we dealt for a dollar an that's what you get an what I pay anybody else is none of you lookout. So there."

35 INT. FAUSTO'S HOUSE - NIGHT - JOE

The interior lit by a sole kerosene lamp, Joe looks around as he sits on a rickety wooden chair --

INT. HOUSE - JOE'S POV

The coal camp houses are tiny wooden boxes, equipped with a coal-burning grate for a stove, a cold-water pump over a basin that doubles as the bathtub and a few sticks of plain pine furniture. We see into the other room, a half-dozen pallets on the floor. Four small, ragged children stare up at Joe. Sephus stands by the door, uncomfortable. GIANNI PALMA sits on a crate with his wife, GEMMA, who holds an infant in her arms. At the little table sit Roasria, Gianni's sister, and her husband, FAUSTO. Fausto stares across at Joe, all business --

JOE

Now I know you people got it hard --
comin to a new country, don't know the
rules, don't know how things work --

SEPHUS

They don't know shit from coal minin,
that's for sure. Been dyin like flies
in that Number Three hole --

Joe stops him with a look --

35 cont.

JOE

But how it is, you don't have a whole lot of choice in this thing.

ROSARIA

(Italian) Fausto, what's he talking about?

JOE

You know what a union is?

FAUSTO

(nods) Sindacato.

ROSARIA

(reacting, worried) Sindacato?

JOE

Well, what the situation is --

FAUSTO

We join the une, they shoot us. We don' join the une, you shoot us.

Joe and Sephus exchange a look --

JOE

That's one way of looking at it.

35 cont.

ROSARIA

(Italian) Fausto! What does he want?

FAUSTO

(Italian) He wants us all to join the union.

ROSARIA

(Italian, crossing herself) Christ help us, the union! Again with the union!

31 cont. INT. CHURCH - NIGHT - DANNY

Finishing up the Gospel --

DANNY

Now that's all that the Gospel story says, except for the moral that Jesus drew out of it.

ELMA

Proud of her son as she watches --

DANNY

And so Jesus says, "Thus it will be in the Kingdom of Heaven -- the first'll be last and the last'll be first."

DANNY

31 cont.

DANNY

Now it's clear from this parable that
Jesus hadn't heard nothin about the
union.

A rumble from the pews --

DANNY

If He was walking the earth today an
seen the situation we got with these
coal operators He'd of changed His tune.

HARDSHELL

Rising from his seat, incensed --

DANNY

"A man deserveth an hourly wage," He'd
say, "for though the pit be gassy and
the face fulla slate a man still toileth
by the sweat of his brow and want a
better deal here on earth --"

DANNY

Edging away from the platform, knowing he's about to
get the hook --

DANNY

"--no matter what I got in store for him
in the hereafter." Praise Jesus!

31 cont.

He runs from the pulpit as the Hardshell minister
bears down on him --

MRS. KNIGHTES

Praise Jesus!

36 EXT. BOARDING HOUSE - NIGHT

Joe is returning, just about to climb up Elma's steps,
when Sid Hatfield steps out above him. Sid is wearing
his badge and has a gun slung on his hip --

SID

Kenahan.

Joe looks at the badge, then steps up to face the
lawman --

SID

Out kind of late, aren't you?

JOE

I met some people. We got to talkin.

SID

Talkin.

JOE

Yeah. Who are you?

36 cont.

SID

Name's Sid Hatfield. I'm chief of police here.

JOE

Oh. Aint against the law to talk, is it?

SID

Depends.

Sid steps out into the porch light so Joe can see his eyes. They are cold and hard --

SID

I take care of my people. You bring em trouble and you're a dead man.

Sid spits tobacco past Joe, then steps down past him --

SID

Sleep tight, Kenahan.

We HOLD on Joe as Sid strolls off into the night --

37 INT. RESTAURANT - NIGHT

Somebody is writing furtively by lamplight. We make out only the phrases "I'm sure he is a Red" and "Send help immediately." The note is folded so we can't see

37 cont.

the signature, then stuffed in an envelope. We get a glimpse of the address on the envelope --

Baldwin-Felts Detective Agency
Bluefield, W. Va.

38 EXT. TRAIN STATION - DAY

Two men, HICKEY and GRIGGS, have just stepped off the train. They look like killers. Bridey Mae is in her usual seat. She smiles at them --

BRIDEY

Hi.

HICKEY

Lookit this, Griggysy, they got up a reception committee for us. Watcher name, honey?

BRIDEY

Bridey Mae.

He stoops to look into her eyes. His voice is smooth and menacing --

HICKEY

You like to watch the trains come and go, Bridey Mae?

38 cont.

BRIDEY

(shy) Yeah. And the people what come into town.

HICKEY

There been a lot of new people come here lately?

BRIDEY

A few.

GRIGGS

Fella name Joe Kenahan show up?

BRIDEY

(scared now) Maybe -- I forget.

HICKEY

(sighs, smiles) You married, honey?

BRIDEY

I was. He got kilt in the mine.

HICKEY

Awww. That's too bad. He got kilt in the mine, Griggsy.

38 cont.

GRIGGS

It's a shame.

HICKEY

Was your husband a union man when he was living?

BRIDEY

No -- he said it wouldn't never take hold down here.

HICKEY

Sounds like a smart fella. (smiles) I think you're real pretty, you know that, Bridey Mae?

BRIDEY

Thank you.

HICKEY

Int she pretty, Griggisy? Best lookin mountain trash I seen in a long while.

Hickey grips her face in his hand, threatening --

HICKEY

We'll see you around, honey.

38 cont.

He and Griggs start away, leaving Bridey in tears --

HICKEY

Let's roll, Griggsy. Sooner we get done with this shithole the better.

39 EXT. BOARDING HOUSE - DAY

Joe tries to talk to Elma as she briskly hangs wet linen out to dry --

ELMA

(impassive) Hit took two days to dig through, an then when they brung them up you couldn't tell which was which. They found blood on the walls from fellas trying to claw their way out. Mrs. Elkins, Mrs. Mounts, Bridey Mae -- me -- we all lost our men in that fire. Danny were seven then. Now he's back in the same hole.

JOE

How'd it start?

ELMA

The coal dust gets hanging in the air down there, and there's a spark -- they could spray the walls down but the compny says that'd cost too much.

JOE

Was Sid Hatfield ever a miner?

39 cont.

ELMA

Naw. He don't like to be closed in, Sid. He was always real friendly, Smilin Sid, and then the war come -- Cabell Testerman got to be mayor and he made Sid chief of police. Then the girl Cabell married -- well --

There is a pause --

ELMA

I don't want you usin Danny on no crazy union business.

JOE

A man has to stand up for what he believes.

ELMA

Danny aint no man. Look, Mister, you gonna be movin on. Win or lose, you'll be walking outa this holler. We got to stay here.

JOE

I intend to leave a union when I go.

ELMA

My husband used to talk union. I see where it got him.

39 cont.

We hear Danny CALLING from the front. Elma flops a bundle of wet sheets into Joe's arms and exits frame. Joe holds them a moment, then drops them into the basket and starts after Elma --

40 EXT. BOARDING HOUSE - DAY

Elma faces Hickey and Griggs, blocking their way up the steps as Danny looks on tensely --

GRIGGS

I don't see where you got much say in the matter --

DANNY

My mama says you can't stay here then you can't, that's all.

ELMA

Keep outa this, Danny. Look, I only got one room left --

HICKEY

Then somebody's got to go, don't they? Let me see your register --

Joe arrives and watches for a moment --

ELMA

You aint seein nothin.

40 cont.

GRIGGS

Lady, we're here as guests of the Stone Mountain Coal Company. They own this house --

JOE

(cheerful, steps past them) Good mornin. You fellas movin in?

GRIGGS

Yeah.

ELMA

No.

JOE

Well you won't find a better night's sleep anywheres in town. It's a shame I got to move over to the hotel. Business, you know. (to Elma) You mind if I settle my bill, M'am?

Hickey and Griggs look at Elma smugly. She sighs, gives Joe a look --

ELMA

Danny, you sign these two gentlemen in.

The two step past Elma. Danny takes their bags grudgingly --

40 cont.

GRIGGS

Don't think the company isn't gonna hear about this.

When they're inside Elma faces Joe --

JOE

Sometimes you got to bend so's you don't break.

ELMA

Food's awful at the hotel. The mattresses got lumps. Probly cooties, too.

JOE

I'll be all right. I'll get my things.

Joe starts inside --

ELMA

Thank you.

41 INT. COAL MINE - DAY - FEW CLOTHES AND FAUSTO

Crouching under a support in a five-foot section of the seam. Few has a length of two-by-four and is sounding the roof ahead of them, reaching out to tap at it with the board while holding the fingers of his free hand up on the slate to feel the vibrations. Fausto looks on, uneasy underground --

41 cont.

FEW

You get a ringin sound you all set --
got a nice solid top over your head. If
it's a kinda holler sound, like a drum,
then that slate's hangin a bit and you
wants to put up another post.

FAUSTO

You dig coals a long time?

FEW

Been goin underground since I's ten.
You?

FAUSTO

We make a shoe. Evabod inna same
fabbrica, a Milano, make a shoe.

FEW

Shoes.

Few gives the roof ahead a slightly harder thump and a
big chunk of slate comes crashing down. Few looks to
the frightened Italian --

FEW

You make-a shoes.

42 INT. RESTAURANT - DAY

Morning sunlight slants in as C.E. takes chairs off of
the tables. He brings us to Joe and Sephus talking

42 cont.

strategy at one of the tables and we HOLD on them as he moves by --

JOE

-- they had strikebreaker written all over them.

SEPHUS

Down here hit's the Baldwin-Felts that they use. They's just gun thugs, though.

JOE

They'll have the chief of police deputize them and all the company's mine guards -- so we won't just have to fight the operators, we'll have to fight the law --

SEPHUS

Not Sid.

JOE

I never known a small-town bull that wasn't in their pocket.

SEPHUS

(adamant) Not Sid.

There is a KNOCK at the front door. Sephus and Joe stiffen, and we PAN to C.E. as he looks through the front window --

42 cont.

C.E.

It's all right.

He opens the door a crack and we see Bridey Mae on the front steps. C.E. says something to her and steps out of the frame. Bridey peeks into the room --

CU JOE

Meeting her eyes --

BRIDEY

Smiling at Joe. C.E. steps back into the frame, gives her a sack of food, then closes the door on her --

CU JOE

Curious, attracted --

SEPHUS (off)

Won't nobody starve in this holler if they got friends or family.

We PAN to include SEPHUS in the shot --

SEPHUS

Bridey Mae got lots of friends.

JOE

(smiles) I bet she does.

42 cont.

C.E. steps into the shot, cut off at the waist --

C.E.

I'd steer clear of that if I was you,
Kenehan --

Standing over them, a small, framed picture in his
hand --

C.E.

Bridey ever had a baby they'd have to
name it Coal Camp Number Nine.

He lays the picture on the table --

C.E.

Take a look at this.

CU PHOTOGRAPH

A photo of C.E. standing beside old Mother Jones in
her granny dress and spectacles --

JOE (off)

Mother Jones.

C.E. (off)

Had that took with her up to Kanawha
County couple years back.

42 cont.

C.E., JOE

Looking down at the photo --

C.E.

If that lady was here there wouldn't be
a scab left by nightfall.

43 INT. COAL MINE - DAY - BLACK MINERS

They sit with their backs against a wall of coal,
wolfing down coaldust-smudged sandwiches --

MINER

Soon as they get their union they'll
send us packin.

TOM

Could be. But you try to leave here
now, you be owin all that money like
they say, compny shoot you for a thief.
We just some slaves up here, man. They
owns our black asses.

Few Clothes appears from the dark to sit with them --

FEW

Gennlemen --

TOM

Hey Few, I got a question --

43 cont.

FEW

Yeah?

TOM

We join the union, they gonna make us
work with those Eye-talian people?

44 INT. COAL MINE - DAY

Dozens of miner's headlamps illuminate the scene. A
secret meeting of the Italians is in progress. They
speak in hushed tones, IN ITALIAN. We see only HANDS
gesturing in the headlamp beams --

GIANNI

The bosses have got the guns.

FAUSTO

The mountain people have got guns,
too --

CLEMENTE

I just want to feed my family. We came
here because it was going to be better
than home.

RENATO

They have families, too --

FAUSTO

Let's have a vote -- Renato?

44 cont. HEADLAMP POV

We FOLLOW Fausto's headlamp as it moves from hand to hand. Renato's hand appears -- thumbs up.

FAUSTO

Clemente?

The headlamp PANS and Clemente's hand appears, thumbs down. The headlamp PANS again --

FAUSTO

Gianni?

Gianni's hand appears and waves side to side -- undecided.

45 EXT. BRIDEY'S CABIN - DAY

Four walls and a chimney sitting on the side of a dirt path leading up a hill through the woods. Bridey Mae sits in a chair out front, her feet curled under her. Joe climbs into view --

BRIDEY

Takin a walk?

JOE

Hi. I'm goin up to the coal camp, meet those new fellas when they come off their shift.

45 cont.

BRIDEY

You doin union bidness, aint you?

Joe shrugs --

BRIDEY

How you like Radnor's?

JOE

Wasn't room. I'm at the hotel now.

BRIDEY

Int she a sourpuss, though?

HILLARD (off)

(calling) Mr. Kenehan! Mr. Kenehan!

Hillard comes running up the hill after Joe and arrives huffing --

HILLARD

They's evictin in town, Mr. Kenehan.
Hit's Baldwins!

46 EXT. NATIVE'S CAMP - DAY - LITTLE GIRL

Holding a doll, scared. We PAN to her brothers and sisters, then to her parents, who look on, stonefaced. We PULL BACK to see a pair of mine guards carrying furniture out onto the street, supervised by Hickey

46 cont.

and Griggs. Townspeople crowd around, watching silently. Turley stands to one side --

JOE

Clearing his way through the crowd. Sephus and some of the other miners are there already. Joe and Hillard stop at the edge of the crowd as Cabell steps out to confront the Baldwins, still wearing his druggist's apron --

CABELL

This here is town property, you know.

HICKEY

Who are you?

CABELL

I'm the mayor.

HICKEY

(smiles) Pleased to meet you. Name's Bill Hickey and this here's Tom Griggs. We're carryin out some evictions for Stone Mountain.

CABELL

You can do what you want up at the coal camp, but this is town property.

46 cont.

TURLEY

Stone Mountain holds deeds on these
houses, Cabell.

SID

(from the crowd) You need a writ for
eviction.

Sid steps out from the crowd. He wears a gun on each
hip --

HICKEY

You the law here?

Sid nods --

HICKEY

Good. You can help us. These people
been trespassin on Company property --
they signed a contract sayin they
wouldn't join no unions, and then --

SID

You Baldwin-Felts Agency?

HICKEY

That's right.

46 cont.

TURLEY

Presently employed by the Stone Mountair
Coal Company

Hickey pulls out a pair of letters. Sid glances at
them --

HICKEY

We got this from Mr. Turley here, and
this from our boss, Mr. Thomas Felts.

SID

I've met Mr. Felts.

HICKEY

(smiles) Well then, we don't have any
problem --

SID

I wouldn't pee on him if his heart was
on fire. Neither of these'll do for a
writ. You'll have to see the judge in
Charleston.

GRIGGS

(threatening) What if we aint got time
to go to Charleston?

SID

You'd better find some. I can't do
nothin bout what you pull outside the

46 cont.

SID (cont.)

town limits, but you bother people under
my jurisdiction I'll put you under
arrest.

HICKEY

(laughs) You and whose army, tinhorn?

Sid gives him a cold look, turns to the crowd --

WIDER SHOT - SID, CROWD, BALDWINS

SID

(to crowd) Alla you fellas own a gun,
go home and get it. You're deputies as
of now.

Almost every man in the crowd goes running. The
guards stop hauling furniture and look to Turley,
nervously touching their guns --

SID

The rest of you people stick close.
We'll need witnesses.

JOE

Smiling --

SID, HICKEY AND GRIGGS

Sid turns back to the Baldwins --

46 cont.

SID

I'm giving you ten minutes to get those people's belonging back in their house.

GRIGGS

If the rest of the boys was here you wouldn't be so cocky.

SID

If the rest of the boys was here I'd give you five minutes. Now move it.

JOE

Watching, tense --

DANNY

Watching --

CABELL

Sweat breaking out on his forehead --

SID AND HICKEY

Eyeballing each other. Hickey looks to Turley in the background. Turley shakes his head. Hickey looks to Sid --

HICKEY

You can't win, you know. It's gonna happen with you or without you. You can't hold it back. (turns to guards)

46 cont.

HICKEY (cont.)

Okay, boys, put it back in. This aint our day.

A CHEER goes up from the crowd. Joe approaches Sid as the guards begin to load the furniture back in --

JOE

I never seen a lawman buck a company gun before.

Sid stares at Joe and walks away. Danny comes up --

DANNY

He's mostly a real nice feller, Sid.

Cabell passes, muttering to himself --

CABELL

Gonna get everybody kilt, I just know it. Gonna get everybody kilt.

DANNY

Contention makes him nervous though.

47 INT. RESTAURANT - NIGHT

Once again the miners meet by candlelight, windows covered --

47 cont.

SEPHUS, JOE

Sephus looks at Joe. Joe tries to be stoic about his defeat --

SEPHUS

Hit's settled, then --

48 INT. BOARDING HOUSE - NIGHT

Elma, Danny and Mrs. Knightes sit eating with Hickey and Griggs. Lots of tension at the table --

HICKEY

Pass them peas, boy.

Danny glares at him --

ELMA

Pass the peas, Danny.

Danny ignores her, keeps eating --

GRIGGS

The boy deaf or dumb or what?

MRS. KNIGHTES

(proudly) Daniel aint dumb. Daniel's a preacher.

48 cont.

HICKEY

(teasing) That right, boy? You a preacher?

Danny reddens, doesn't answer --

GRIGGS

Who you preach to, boy, the squirrels?

MRS. KNIGHTES

Daniel preached at the meetin last night. Was a good number of souls there.

HICKEY

You a soul-saver, boy? You want to have a go at me and Griggsey here. We ought to be a challenge.

GRIGGS

He's a squirrel preacher is what. Stands up on a stump in the woods and testifies to the Holy Rodent --

Danny jumps up with a table knife in hand --

ELMA

Danny!

48 cont.

Griggs has his gun up from under the table, leveled at Danny. They stare at each other a long, tense moment --

GRIGGS

You in a hurry to meet your maker, boy?

MRS. KNIGHTES

Aint no guns allowed at table!

ELMA

(scared) You sit down, Danny.

HICKEY

Do what your pretty mama says, Preacher.

Danny sits --

MRS. KNIGHTES

Guns at table! My daddy would of horsewhipped you!

ELMA

You put that away now, Mister.

HICKEY

Pack it away, Griggsy. Look, we're gonna be here for a while, little lady.

48 cont.

HICKEY (cont.)

It can be the easy way or the hard way.
(to Danny) Now how bout them peas?

DANNY

He jumps to his feet and we HOLD on the table as he
slams out of the house --

49 EXT. MAIN STREET - NIGHT

Danny slows, kicks the dirt angrily, then looks up in
the hills --

A51 HILLS - DANNY'S POV

We see a string of headlamps snaking up the hillside
in the distance, flickering like fireflies through the
trees --

DANNY

DANNY

(sees) Oh Lord --

Danny runs down the street toward C.E.'s --

50, 51 DELETED

B51 INT. C.E.'S RESTAURANT - NIGHT

The meeting is breaking up, miners milling around as
Joe still tries to sway Sephus and C.E. at the back of
the room --

B51 cont.

JOE

They told me they'd talk to their
fellas.

SEPHUS

I saw their faces last night, Joe. They
wasn't buyin it.

A hubbub at the front door --

JOE

We're playing right into the company's
plans --

C.E.

The men voted, Joe, what more do you
want?

DANNY (off)

Sephus!

Danny comes through the miners, breathing hard --

DANNY

I seen lights on the hill, Sephus.
They're sneaking em in for a night
shift.

B51 cont.

SEPHUS

(grim) Let's go, fellas!

52 EXT. WOODS - NIGHT

Joe hustles to keep up with Danny and the other miners as they run up a rough path through the dark woods --

DANNY

Hillard tole me you was sent from the union.

JOE

Un-huh.

DANNY

You probably been in hundreds a strikes.

JOE

Yuh.

DANNY

(proud) I got throwed clear outa the Missionary the other night. Talkin union from the pulpit.

JOE

(winded) Yuh. We gettin close?

53 EXT. DRIFTMOUTH - NIGHT - CU BANDOLIER

Of machine-gun bullets, bumping on the ground as someone carries them along. We PULL BACK as a mine guard steps into the bunker guarding the driftmouth. His partner helps him attach the ammunition to the machine gun trained down the hill. One of them sees something down the hill, taps the other and points --

WOODS, GUARDS' POV

On one side of the track leading to the driftmouth, striking miners are stepping out of the woods and lining the path, all wearing their headlamps --

GUARDS

The two look at each other, then swing the muzzle of the machine gun around --

WOODS - CLOSER

The men out out in twos and threes, shooting glances at Joe, who arrives with Danny, and at C.E. and Sephus. Ludie shouts --

LUDIE

Here they come!

We MOVE to see the strikebreakers being marched in two columns by rifle-bearing mine guards, the blacks and Italians separated. Some of the strikers run to the other side of the tracks to flank them as they climb to the driftmouth. The mine guards raise their lanterns to see what lies ahead --

MACHINE-GUN MUZZLE

Swinging from side to side as if to decide who to shoot --

53 cont.

GUARDS

Manning the machine-gun, scared, their faces tight --

STRIKEBREAKERS

More scared faces as they walk into the gauntlet of strikers --

STRIKERS

We PAN from face to face, dull hatred in their eyes --

GUARD

One of the escort guards, finger on the trigger, rifle held at chest level, walking like he's in a mine field --

JOE

Searching the strikebreakers' faces for a clue --

FAUSTO

Turns his eyes away as he passes Joe --

JOE

Sephus comes up by him and pats a bulge under his jacket --

JOE

You didn't give me enough time.

SEPHUS

When our fellas put their headlamps out,
you just hit the dirt.

FEW CLOTHES

Face deadpan as he passes, leading the blacks'
column --

DANNY

Eyes wide, at the edge of the track. He bends down
and grabs a big chunk of coal for a weapon, holding it
behind his back --

LONG SHOT

The miners fall in a few yards behind the marching
strikebreakers. Guards drop back to protect their
rear, rifles ready --

TRACKS

Looking down over the shoulders of the guards at the
machine gun. We TRACK IN tight as Few Clothes steps
up to the muzzle of the gun and looks down on the
guards --

FEW

This here belongs to you.

He sticks his shovel into the dirt at his feet, turns
and faces his men. Fausto steps up by him, raising
his shovel in the air --

FAUSTO

Viva il sciopero!

53 cont.

He throws the shovel down --

ITALIANS AND BLACKS

Staring at their leaders. The time has come to shit or get off the pot. Gianni steps forward and throws his shovel down --

GIANNI

Viva il sciopero.

Tom tosses his down, looking at Gianni --

TOM

Yeah. I'm with him.

GROUND

Shovels begin to fall left and right --

JOE

A smile spreading on his face --

GROUND

Shovels piling up --

TURLEY

Stepping out into the light from behind the machine-gun nest, grim --

53 cont.

BLACKS AND ITALIANS

All throwing their tools down now, picks and shovels
clanging together in a heap --

GUARDS

Trying to herd the men back into the driftmouth --

JOE

Stepping out on the pathway to call out --

JOE

Alla you union men! Let's welcome our
new brothers!

The native miners form a protective phalanx behind
which the blacks and Italians begin to move as they
get around the mine guards --

ITALIANS

Gianni gives Fausto an ironic smile, then begins to
whistle "Avanti Populo." A few of the others laugh
and pick it up, SINGING the words as they move down
the hill --

BLACKS

Sephus steps forward and offers his hand to Few as the
blacks joint the white miners --

SEPHUS

Gentlemen -- glad you could join us.

53 cont.

JOE

Staring across the path at Turley --

TURLEY

Returning a look of rage --

JOE

Turns to the men, Danny looking up at him worshipfully --

JOE

From now on Stone Mountain don't move
one piece of coal unless it's a union
man that moves it!

There is a CHEER from the men --

JOE

Let's get out of here.

Joe starts down the hill and the other miners fall in.
We HOLD on C.E. He gives Joe a smile and a little
salute as he passes --

WIDE SHOT - MINERS

They stream down the hill, blacks, whites, Italians
mixed in together, the Italians still singing a loose
version of "Avanti Populo" that blends into a FIDDLE
version as we --

DISSOLVE TO:

54 EXT. TENT CAMP - DAY

Whack! Whack! Whack! A tent peg is driven into the ground. We PULL BACK to see miners and their families beginning to lay out a tent camp in a little clearing on the side of a hill --

PAPPY (VO)

In them days the coal company owned your camp houses, they owned your land, they owned most of the town and the people who run it.

BLACK MINERS

Nailing together wooden siding for a tent --

PAPPY (VO, cont.)

If you wasn't for the company there wasn't too many places you could go that was still on the map.

HANDS

Cutting the ties off a bundle of canvas --

JOE

Carrying a ground plot, he leads a knot of native miners and their families past the roped-off tent sections --

PAPPY (VO, cont.)

The union didn't have too much they could give to the people back then --

54 cont.

HANDS

Black and white mixed, pulling on a tent rope --

TENT

The canvas rising --

PAPPY (VO, cont.)

"All we got in common is our misery,"
Joe Kenehan used to say, "and the least
we can do is share it."

TENT CAMP - LONG SHOT

Families standing back as various groups of miners
pull up tents --

55 EXT. TENT CAMP - DAY

Hillard Elkins and his mother move their belongings
into a tent. Mrs. Elkins stares suspiciously over at
her new neighbor, Rosaria, who is making a little
shrine in front of her tent for her statue of the
Virgin, talking to it all the while. She notices Mrs.
Elkins watching --

ROSARIA

(in Italian) What are you staring at?

MRS. ELKINS

(turns away, whispers) She got the evil
eye, that one --

55 cont.

HILLARD

Aw, Mama --

MRS. ELKINS

Don't let me catch you peekin over there, Hillard. She got the evil eye if I ever seen it.

Joe comes by, checking up --

JOE

You folks all set?

HILLARD

Just fine, Mr. Kenahan.

We FOLLOW Joe past a few more tents till he comes upon Danny and Elma staggering in laden with sacks of flour and beans. Danny is grinning while Elma looks uncomfortable to be there --

JOE

Whatta we got here?

DANNY

We brung you some food. Mama stole it from the compny.

55 cont.

ELMA

Quiet, Danny --

JOE

We can use anything you've got.

ELMA

You people are crazy. You aint never gonna win this thing.

JOE

Then what are you helpin us for?

Elma puts the sacks down and starts away --

ELMA

I got work to do --

JOE

(calling) We appreciate your help --

Danny looks around at the tents and the people, beaming --

DANNY

I aint never seen everbody all together like this. Compny don't stand a chance.

56 EXT. MAIN ST. - DAY

Sid walks down the main street. He stops in front of the apothecary, adjusts his guns, takes a deep breath and enters --

57 INT. DRUG STORE - DAY

Hickey and Griggs sit across the soda fountain from Cabell and his young, pretty wife JESSIE. Sid steps in, first locking eyes with Jessie. She stares back at him till Cabell notices, than looks away. Sid sits a few stools down from Hickey. Cabell gives Jessie a nod and she makes herself scarce --

SID

What's the pitch?

HICKEY

I was just saying to the mayor how we're all just trying to do our jobs here. You, me, him. And aint none of us gettin paid enough to be dodging no bullets for it. Now Mr. Felts has authorized me to make it more attractive for you gentlemen to cooperate --

CABELL

Town aint for sale, Mister.

HICKEY

(to Sid) How bout you? I figure that little show you put on the other day was just for bargaining power. Or are you gonna be stupid, too?

57 cont.

SID

Either of you shithogs lift a finger in the town limits I'll put you away.

GRIGGS

Damn hillbillies always got to do it the hard way --

The Baldwins get up, Hickey leaning close to Sid --

HICKEY

You're goin up against some big people here. Don't push your luck.

They walk out. Sid and Cabell look at each other. Sid is much better at hiding his fear --

SID

How's Jessie these days?

CABELL

She's okay. Sid? You think they're bluffing?

SID

No. Neither am I.

58 EXT. TENT CAMP - NIGHT

Ellix stands sentry. Behind him we see a few fires in front of tents, a few lanterns hung. We hear MANDOLIN MUSIC --

59 INT. TENT - NIGHT

Joe sits with Sephus, Ludie, C.E. and some of the other native miners, lit by kerosene lanterns. Few Clothes and Fausto sit to one side, uncomfortable --

JOE

So I report to the strike committee and they evaluate the progress we're makin here and the political situation, and then they release the strike fund --

LUDIE

You mean they'd cut us off?

JOE

The amount we get is based on --

SEPHUS

What if they think we're gonna lose?

JOE

The strike committee considers what's best for the union as a whole. But that doesn't --

59 cont.

C.E.

Politics, boys. You gonna play union, you got to play politics. (pats Joe's back) I'm sure Joe don't like it no more than you do.

60 EXT. TENT CAMP - NIGHT - FIRESIDE

The Italian MANDOLIN player is PLAYING something complicated and mournful. A few other Italians sit b him, looking homesick. Gradually they become aware that other instruments have joined in -- a country FIDDLE and a GUITAR come from the darkness. The mandolin player stops -- the others stop too. He calls softly in Italian --

PLAYER

Come. Come closer.

Picker and Fiddler step shyly into the light. The mandolin player starts up against and the two join in, standing, and watch his fingers work. After a moment we hear a HARMONICA pipe in from a far section of the camp. The players notice but keep going --

A60 CU HARMONICA PLAYER

The black miner sits PLAYING blues riffs around the ballad the other men are laying down, as if the two musics are calling to each other --

61 INT. TENT - NIGHT

As the other men argue, we watch Few Clothes pick up the sound of the music and go to the opening flap to look out --

61 cont.

STENNIS

I didn't get into this thing so's I
could have one more boss to tell me what
to do.

JOE

The union isn't your boss, it's you,
it's all of us --

LUDIE

Then why we got to wait for some Hunkies
up in Pittsburgh to give us the word to
move?

JOE

Cause it's a democracy. You know, like
the United States is a democracy?

SEPHUS

That's a joke.

FEW

Quiet!

Few's call shuts them up. He listens at the tent
flap. The MUSIC has STOPPED and we can hear a CAR
ENGINE WHINING up the hill. It stops. A tense
moment, then -- SMASH! A rifle bullet rips in and
shatters the kerosene lamp next to Joe, plunging the
tent into near-darkness. Few dives for the floor --

61 cont.

FEW

Get down! They shootin!

The men dive to the floor as bullets whistle in from all directions. We hear SCREAMS from throughout the camp --

SEPHUS

I'm gettin my gun --

JOE

Stay put, they'll cut you down --

Sephus is walking out of the tent, pissed --

SEPHUS

The hell with that.

Sephus steps out of the tent as a volley of bullets tears into the spot where he'd been lying. C.E. crawls over by Joe, who hugs the ground --

C.E.

Just keep your head down, son. They're gonna make a night of it.

62 EXT. RIVERSIDE - DAY

Women washing bloody shirts in the river --

63 EXT. TENT CAMP - DAY

A woman patches a section of tent ripped open by gunfire --

MANDOLIN PLAYER

Trying to figure out how to patch a hole blown in the gourd of his instrument --

TENT CAMP

A group of miners' wives and daughters have set up an aid station. Elma, Bridey and LUANN, a teenage friend of Bridey's, have joined them. Elma treats a black miner who has been shot in the face while Bridey and Luann tear a linen sheet into strips for bandages. A woman with a squalling baby cut by glass and other wounded lie about being treated as best as possible --

ELMA

Compny doctor said he wouldn't come out but there's a fella in Pikeville on the Kentucky side that'll treat union men on the sly. He'll be here by noon.

MAN

He treat colored?

ELMA

If he treats union he'll treat colored.

She calls to Danny as he zips by --

ELMA

More water, Danny!

63 cont.

DANNY

Yes, M'am!

Joe wanders up, pale, looking at the wounded --

JOE

You seen any of the men?

ELMA

Only them that's wounded.

JOE

(looks around him) Nobody got killed.

ELMA

No thanks to you.

Bridey gives her a sharp look, then looks to Joe --

BRIDEY

Mornin, Joe.

JOE

(distracted) Hey, Bridey.

Joe walks away, worried about where the men have gone
Bridey watches after him --

63 cont.

LUANN

He's real nice lookin.

BRIDEY

I can tell he likes me.

LUANN

How?

BRIDEY

I just know men, that's all.

Elma, overhearing, gives a snort of derision. Bridey gives her an angry look --

BRIDEY

Least I haven't shriveled up and died like some people.

64 EXT. TENT CAMP - DAY - JOE

Walking past the tents, miners' wives out surveying the damage. He hears a COMMOTION up ahead and we FOLLOW as he runs to see what's up. Rosaria and Mrs. Elkins stand by a cookfire arguing over a sack of cornmeal. They speak at the same time, not understanding each other --

MRS. ELKINS

Now lady -- lady -- you want to make that kinda slop for dinner you're welcome to go on back home and make it.

64 cont.

MRS. ELKINS (cont.)

But this is the United States here, and we do things different. Lady -- listen to me now lady -- you can learn somethin here -- oh Lord, she don't understand the first thing I'm sayin --

ROSARIA

(Italian) Let go, you crazy old witch! You cook for dogs! No, even dogs won't eat what you cook. You make poison, you'll kill us all with that food. How do you people survive, eating this slop?

Joe arrives --

JOE

Ladies, what's the problem here?

ROSARIA

(Italian) I'm trying to make polenta but this idiot won't let me!

MRS. ELKINS

I figured she's gonna make cornbread with it but you should see the mess she come up with.

ROSARIA

(Italian) She wants to poison her people, that's her business, but half that cornmeal is mine!

64 cont.

JOE

People got their own way of doin things,
Mrs. Elkins --

MRS. ELKINS

Waste of good cornmeal, you ask me. She
makes up some kinder porridgely stuff, I
wouldn't feed it to pigs.

Rosaria stiffens, hearing --

ROSARIA

(Italian) Listen! The soldiers are
coming --

We can hear the same ENGINE WHINING up the hill.
Rosaria crosses herself --

ROSARIA

(Italian) They're coming back to kill
us!

MRS. ELKINS

(scared) Where's all the men gone to?

65 EXT. RESTAURANT - DAY

Ellix nervously looks both ways, then ducks inside --

66 INT. RESTAURANT - DAY

Most of the native miners are inside, as well as Few, Fausto and many of the black and Italian miners. C.E. has the floor --

C.E.

-- I'm sayin is, unions is fine for some things, but for others a man's got to go on his own. Course, that's up to you --

SEPHUS

(crossing to Fausto) Fawsto?

Fausto thinks for a moment. His countrymen look at him --

FAUSTO

You make sindacato, you do what sindacato decide. I listen to Joe.

SEPHUS

(nods) Few Clothes?

FEW

Gonna be shooting white fokes, right?

SEPHUS

That's the idea.

66 cont.

FEW

People hear about black people shootin
white people, no matter what it's for,
there gonna be hell to pay.

SEPHUS

You got a point. Well then. If you
gentlemen will excuse us?

Few and Fausto lead their miners out. C.E. calls
after them --

C.E.

You fellas best stay in your tents
tonight. I feel somethin in the air --

67 EXT. TENT CAMP - DAY

Hickey and Griggs step out of their open car, two
rifle-bearing mine guards flanking them, as the tent
people line up to see. Hickey steps forward to
shout --

HICKEY

You people been put out of the Stone
Mountain mine housing -- and some of you
seen fit to take along --

ELMA

Trying to get lost in the crowd so the Baldwins won't
see her --

67 cont.

HICKEY (off)

-- certain items of furniture and clothing and food -- that belong to the company. As of the day the strike begun --

JOE

Standing with the wives and children, listening --

HICKEY (off)

-- your company scrip ceased to be legal tender. Meanin that any item of furniture, food or clothing not paid for in cash money has got to be handed over to me and my deputies. I suggest you all cooperate -- my boys didn't get much sleep last night and they're kinda jumpy. Besides, we got the law on our side.

HILLARD (off)

You aint no law!

HILLARD, BALDWINS

Hillard comes out of the crowd, hopping mad --

HILLARD

You got to slip around the real law, you just got guns, that's all --

Whap! Hickey slaps Hillard in the face. Hillard doesn't know what to do. The two guards have their rifles leveled at the crowd, laughing at Hillard. Griggs has his gun out --

67 cont.

HICKEY

Maybe you're right, sonny. We just got guns. You still got to hand over them goods.

HILLARD

Yellow scab-herder --

Whap! Hickey cracks Hillard again, knocking him into a patch of mud. The guards laugh. Mrs. Elkins comes out to her son as Joe steps forward to face Hickey --

MRS. ELKINS

Hillard! You get up from there!

JOE

You got a list of goods?

GRIGGS

Don't need one.

JOE

How you gonna know what belongs to the company and what don't?

GRIGGS

He's the Red, Hickey. He's the agitator.

67 cont.

Joe raises his arms to his sides, turns to the crowd --

JOE

Everybody see I don't have a gun on me?

HICKEY

What do you think that'll do for you, Red?

JOE

(shrugs) If you shoot me folks'll know it was murder.

HICKEY

That's some cold comfort.

Hickey slaps at Joe, who blocks the blow and pushes Hickey back. Instantly Griggs cracks Joe from behind with his gun butt and one of the guards whumps him in the stomach with his rifle. Joe falls to his knees, the wind knocked out of him. There is a SHOT --

MEN

Four men, hill people, stand at the edge of the clearing, long rifles leveled at the Baldwin agents. The oldest speaks --

ISAAC

We was huntin. You folks making an awful lotter commotion.

67 cont.

SHEB

You scairt all the game away.

ISAAC

(indicates car) Who's machine?

HICKEY

Ours.

ISAAC

Heard it last night, too. Hit's an offense to the ear.

GRIGGS

Hold on, Pops, you're talking to the law, here --

Sheb swings the gun to point at Griggs --

SHEB

He ask you anything?

GRIGGS

(false bravado) Where'd you get that thing, Pops, the Spanish War?

Sheb gives a little smile and raises the muzzle to Griggs's head --

67 cont.

SHEB

Naawp. War between the States.

ISAAC

Now you all get in that machine and get back into town where you belong. Haint but one law here, an that's the law a nature.

Hickey signals and the others grudgingly follow him into the car. The hill people watch it rumble off --

ISAAC

You folks try an keep the noise down here, you'll do fine. Help yourself to the bird and rabbit, but you see any hogs they's probly ours and we'd preciate it if you'd leave em be. Good day to you --

He nods and the men follow him back into the woods --

JOE

Still on his knees, getting his breath back. Bridey stoops over him, worried, while in the background Mrs. Elkins tends to Hillard --

BRIDEY

You okay, Joe?

67 cont.

JOE

Be fine if it wunt for my ribs. Who were those people?

MRS. ELKINS

Rossums, mostly, and a Shuttleworth.

JOE

They miners?

MRS. ELKINS

Never find them folks near a hole. They had most their land stole by the compny.

BRIDEY

They's hill people.

MRS. ELKINS

Foothill people, really. Your genuwine hill people, they can be dangerous.

68 INT. RESTAURANT - NIGHT

C.E. kneels with Danny, tamping black blasting powder down into a lead pipe --

C.E.

What you got to remember, son, is your fuse burns a foot per minute. Make it too long and they might see it and have time to put it out. Make it too short

68 cont.

C.E. (cont.)

and we'll all meet you on the other
side --

They look up as there is a BANGING noise from
outside --

69 EXT. RESTAURANT - NIGHT

Joe bangs on the shuttered front door. It is dark
inside, everybody gone. He bangs again in
frustration --

69 cont. INT. RESTAURANT - NIGHT

C.E. hands the pipe bomb to Danny --

C.E.

The air shaft on Number Four. Go out
the back way.

He gives Danny a pat on the back as the boy hurries
away --

69 cont. EXT. RESTAURANT - NIGHT

Joe gives up banging, then looks out onto the deserted
street --

70 INT. ELMA'S DINING ROOM - NIGHT

Elma sits across from Hickey and Griggs, picking at
her food as they wolf theirs down. Griggs whispers
something to Hickey and they snicker --

70 cont.

HICKEY

Where's our other friends tonight, Miss Elma? Get tired of the chuck or what?

GRIGGS

I think that old biddy went on strike. Laid her teeth down in protest.

ELMA

They're just particular bout who they eat with.

HICKEY

And how bout you, Miss Elma? You particular?

ELMA

If Stone Mountain didn't hold the lease here --

GRIGGS

If Stone Mountain didn't hold the lease here you'd be peddlin poontang down in Cinder Bottom, so just shut your mouth about it!

Elma looks back at her plate for a moment, furious but trying to hold it in --

HICKEY

Where's the little preacher tonight?

70 cont.

Elma gets up from the table and walks out --

GRIGGS

Bitch got no table manners.

71 EXT. BOARDING HOUSE - NIGHT - JOE

Walking past Elma's, he sees her sitting on a bench in a dark corner of her porch --

CU ELMA

She stares blankly out into the street, so spaced that Joe is right beside her before she notices --

JOE

(softly) Elma?

ELMA

You know where Danny is?

JOE

(sits by her) I don't know where anybody is. Nobody wants to tell me, either.

He looks at her --

Joe

You okay?

71 cont.

ELMA

Just tired, is all. I been workin all day. This place --

Elma is starting to shake, the tension she's been under catching up with her --

ELMA

I been workin -- the day they buried my husband I started and I been workin -- it don't never stop and I'm so tired sometimes and there aint nobody --

She starts to cry and Joe reflexively puts his arms around her --

JOE

It's hard, being on your own --

ELMA

You don't know nothin about it.

Joe nods, shaken. We TRACK AROUND them as they hold on to each other, Elma's face softening, Joe unsure of what comes next. KABOOM! What comes next is a huge EXPLOSION from the hills. Elma and Joe break apart as Hickey and Griggs burst out the front door, too hurried to notice them in the corner --

HICKEY

We're in business, buddy. Get the boys --

72 EXT. HILLS - NIGHT

A fire visible through the trees in the distance --

72A EXT. MAIN ST. - NIGHT - SID

Standing at the edge of town, looking up at the hills darkly --

73 EXT. MAIN ST. - NIGHT - JOE

Running down the street till he sees Cabell step out from his drug store --

JOE

What is it?

CABELL

Sounds like dynamite at the mine --

A car races by them with Hickey, Griggs and a bunch of mine guards inside. Cabell watches it sadly --

CABELL

Nothin you can do now.

74 EXT. TENT CAMP - NIGHT - STRIKERS

Standing outside their tents, listening like foxes. We see Fausto and Rosaria. We hear Mrs. Elkins wandering the camp, asking again and again --

74 cont.

MRS. ELKINS

You seen my boy? Anybody seen my boy
Hillard?

We hear the CAR as it approaches, passes and fades
away. An older woman speaks from the crowd --

WOMAN

That'll be the Baldwins.

Mrs. Elkins wanders into the shot, distraught --

MRS. ELKINS

Anybody seen my Hillard?

A75 EXT. HILLS - NIGHT - GAS FIRE

Crackling up from an air shaft on the hillside. Danny
runs into the shot in the foreground, looks back at
the fire, then runs off --

75 CU HILLARD

Laid out behind a tree, facing downhill, rifle braced
against his shoulder. One side of his face is lit by
the fire --

CU SEPHUS

Armed and waiting --

75 cont.

CU LUDIE

Waiting --

CU C.E.

Waiting --

CU SEPHUS

Perking up as we hear the CAR APPROACHING, winding up the mountain road toward them. It comes closer, closer -- then SHUTS OFF. Sephus is puzzled. He peers down the road, raises himself slightly -- THWACK! He is hit by a bullet from behind --

WOODS

Behind the men. We see FLASHES as rifles fire --

HICKEY

(in the dark) Shoot low, boys! Cut them grass tops!

SEPHUS

On his belly, fires a round back into the woods --

SEPHUS

You fellas git outa here, I'll hold em back --

MEN

Bullets whizzing around them, running crouched through the tall grass among the crest of the hill. One of

75 cont.

the miners, Hadley, is hit and goes down a few yards from Sephus --

SEPHUS

We FOLLOW him as he shoots, rolls to another position, shoots, rolls to another position, shoots -- WHAP! He takes a bullet in the shoulder, still rolling, wincing in pain, comes up, shoots again -- WHAP! WHAP! He is hit twice, rifle shocked from his hands, and goes rolling backward down the hill --

SEPHUS

Sliding, tumbling, sliding again -- he comes to rest wedged under a fallen tree --

CU SEPHUS

Scraped, bleeding, he grits his teeth and tries to work himself further out of sight under the tree. We hear footsteps, men running and sliding down the face of the hill, voices --

MEN

Watch out, he'll be dangerous!
He dropped his rifle --
They allus carry a sidearm --
Couldn't of gone far --

GRIGGS

Hey, over here! I got him, boys!

We hear a SCUFFLE --

75 cont.

C.E. (off)

Hold it! Hold it, boys, it's me!

GRIGGS (off)

Hold your fire, boys!

Sephus strains to hear the men talking -- we can't make out the words. Sephus lifts his head to see --

MEN - SEPHUS'S POV

Looking downhill we see the men surrounding somebody, then breaking to let him trot away. It's C.E. Lively. The men start searching again --

CU SEPHUS

Laying his head down --

SEPHUS

Judas.

76 INT. TENT - NIGHT

Ludie is laid out on a cot, his leg shot up with pellets. Rosaria and Mrs. Elkins work as a team, picking the shot out and keeping the blood flow down. Hillard holds a lantern close. Joe leans into the light --

JOE

What happened?

76 cont.

LUDIE

We was sold. Them Baldwins come at us
from behind and known right where we was
layin out --

HILLARD

They known when the men was out of camp
today, too --

C.E. Lively enters, a scowl on his face --

C.E.

How's she feelin, buddy?

LUDIE

You made it! I thought we'd lost you
back there --

C.E.

Buried myself under the leaves. I seen
Reece Hadley go down though. Sephus get
back?

LUDIE

I don't think so.

Joe

See what happens? You pick up a gun --

76 cont.

LUDIE

All I see is them niggers and dagoes
wunt there tonight and we was sold!

He glares up at Joe --

LUDIE

And somebody gonna pay.

77 INT. BRIDEY'S CABIN - NIGHT

LUANN

Somethin bad's happenin out there.

BRIDEY

Huntin party, that's all. Where was I?

LUANN

(reads) "-- time to put all shyness --"

BRIDEY

(dictates) "-- time to put all shyness
aside and admit to our heartfelt
attraction --"

LUANN

I'm not sure how to spell "attraction."

77 cont.

BRIDEY

How bout "heartfelt desires"?

LUANN

You sure you wanna do this?

BRIDEY

(recites) "-- our heartfelt desires,
dearest Joseph --"

78 EXT. HILLS - NIGHT

Skinny hounds growl and tug at something in the bushes. MISTER and MISSUS appear, Missus with a lantern and Mister with a rifle. They shoo away the dogs and we TRACK IN as they bend over -- it's Sephus --

MISSUS

Lookit that. Just acovered with gore.

MISTER

Dogs dint do all that. (pokes Sephus)
You drawin breath, son?

We see Sephus's face in the lantern light --

SEPHUS

(weakly) Baldwins. We was sold --
they --

78 cont.

MISTER

What's your name?

SEPHUS

Bosephus -- Sephus Purcell --

MISTER

Kin to Nimrod Purcell?

SEPHUS

Daddy's uncle --

MISSUS

That cousin Esker's Nimrod?

MISTER

Say some Baldwin agents took you?

SEPHUS

From behind --

MISTER

Noner them Purcells ever was too bright.
Grab his ankles, Missus, and mind you
dress. E's ableedin like a stuck pig.

79 EXT. HILLS - DAY - CORPSE

Tolbert rolls it over with his foot. It is Hadley, the back of his head shot away, leaves sticking to his face. Other miners search in the background --

JOE

Looking down, sickened. He turns away. Sid comes down the slope, squats to examine the dead man --

SID

You got yourself a martyr.

JOE

I tried to stop this.

Sid ignores him --

JOE

Any sign of Sephus?

SID

(shrugs) We'll maybe smell him before we see him.

80 EXT. HILLS - DAY - C.E.

Watching from up the hill. Luann comes by him --

LUANN

They find somebody?

80 cont.

C.E.

You just stay right here, honey. Don't wanna look at that mess.

LUANN

I got somethin for Mr. Kenahan.

C.E. sees the letter she's holding --

C.E.

I don't think he's in no mood to be bothered right now. I'll see he gets it.

C.E. plucks the letter from Luann as she stares at the miners lifting the lifeless body --

LUANN

Who is it?

C.E.

Oh, just some poor coal miner whose troubles is finally done. Don't you look, honey.

81 EXT. HILLSIDE GRAVEYARD - AFTERNOON

The funeral is over, Ellix and Stennis shovel dirt into Hadley's open grave --

81 cont.

JOE AND DANNY

Sitting on the hill, watching --

DANNY

I always figure it's like goin down into the mine. Dyin.

JOE

I never been underground.

DANNY

(surprised) No?

Joe shakes his head --

DANNY

There aint no darkness like it. You watch that little speck of light at the entrance get smaller and smaller -- the air smells dead, and all the sounds change -- you hear your heart poundin, hear the blood arunnin through your veins. You go in deeper and it gets cold. Sometimes your light'll go out and you're alone and you're numb and it's so dark -- you touch yourself but you can't tell if it's flesh you feel or only just a dream of it, that you've gone and died down there and it's just a dream of bein alive, gettin smaller and smaller --

They watch the men shoveling for a moment --

81 cont.

DANNY

Old Reece won't have to do that no more.

82 INT. BRIDEY'S CABIN - DAY

C.E. sits at a little table across from Bridey, a bottle of liquor and a pair of glasses between them --

C.E.

I talked to Ellix an he says your phonograph machine gonna be fixed in a couple days now.

BRIDEY

S'awful nice for you to do, Everett --

C.E.

Well, we gotta take care of our favorite lady, don't we?

BRIDEY

You been so generous -- thinkin about me when that Mr. Kenehan got you all so busy with the union --

C.E.

That Mr. Kenehan is what I come to talk to you about -- I got a suspicion he might not be what he says he is.

82 cont.

BRIDEY

What do you mean?

C.E.

Bridey -- did you send Kenehan some sort of letter?

We TRACK IN toward Bridey's stricken face as C.E. pours liquor into her glass --

83 EXT. TENT CAMP - DAY

Joe leads Fausto and Few through the native miners' section, a few of the miners eyeing them suspiciously. They turn into a tent where Ludie lies back, staring at his blasted leg. He looks at them bitterly --

84 INT. TENT - DAY

LUDIE

What do you want?

85 INT. BRIDEY'S CABIN - DAY

C.E. is on his feet now --

C.E.

I heard him myself.

BRIDEY

No. He wouldn't.

85 cont.

C.E.

They's a whole crowd of fellas around him, I see him laughin and waving that letter an I come over to see what's so funny --

BRIDEY

(despairing) A lot of fellas?

C.E. puts a hand on Bridey's shoulder, in control now --

C.E.

You mind if I take a drink, honey? It aint pretty what I got to say.

84 cont. INT. TENT - DAY

Ludie won't look Joe in the eye --

JOE

We gotta do somethin to bring the men together and we gotta do it fast --

LUDIE

How bout we find the sonuvabitch that give us away to the Baldwins and nail ~~in~~ to a tree? Your colored friend there can hold the hammer --

86 INT. BRIDEY'S CABIN - DAY

C.E. sits next to Bridey on the bed now, Bridey drinking straight from the bottle --

C.E.

"--trailin after me like a dog in heat," he says, "sniffin round my legs like a brood bitch--"

BRIDEY

No!

C.E.

"She don't wear no drawers," he says, "so's she can be ready for whatever stumbles down the pathway."

BRIDEY

Lyin bastard!

C.E.

He said you did it with one of the colored.

BRIDEY

(crying) Naw. He didn't --

C.E.

Now Bridey -- I think it's worse than that. I think he might be a spy, in with the coal operators. But he's got the fellas so turned around with all his

86 cont.

C.E. (cont.)

talk -- well, I need you to help me,
Bridey. And sometimes you got to tell a
little bit of a lie to get the truth
acrost --

87 INT. TENT - DAY

Some of the other miners have come in, listening to
Joe uneasily --

JOE

I'm not gonna bullshit you fellas and
tell you there won't ever come a time
when the people that run this state send
down the word to have us all murdered.
But if we don't stand together now, as
workers, we got no hope at all --

Ellix hurries in, gives a dark glance to Joe, and
whispers into Ludie's ear. Ludie stares coldly at
Joe --

LUDIE

(to Ellix) Help me up.

JOE

You goin somewhere?

LUDIE

Miners' business. An you aint no miner.
(points to Few and Fausto) You two come
along.

87 cont.

Ludie grabs a crutch and hobbles out of the tent --

88 INT. BRIDEY'S CABIN - DAY

Ludie, Ellix, Stennis, Fausto, Few and other crowd around C.E. and Bridey. Bridey is pretty loaded, looking only at C.E., who nods encouragingly as she speaks --

BRIDEY

So he comes in last night an he's all drunk -- and I says how I don't want nothin to do with him, that I'd call some of you fellas to help, but he says all of you is taken care of --

LUDIE

Taken care of, huh?

BRIDEY

So when I seen there wasn't no help he kind of -- forced me -- he forced me --

She hesitates. Ellix looks at Few Clothes --

ELLIX

C.E.?

C.E.

Huh?

88 cont.

Ellix nods toward the black man in the room --

C.E.

That's okay. He'd better hear this firsthand. Go ahead, honey. What happened then?

BRIDEY

Well -- hit were -- hit were unnatural. Afterwards he thrown money on the bed, like I was some kinda whoo-er --

There is a silence. Bridey looks to C.E. for reassurance --

C.E.

You done just right, honey. Now why don't you sit out front for a minute while we figure what we're gonna do about this?

Bridey steps out past the men, eyes downcast. Few and Fausto eye her suspiciously, then give each other a look. When she is gone, C.E. pulls something from his pocket --

LUDIE

So he don't have no sense with women -- so what? You know how Bridey builds things up --

88 cont.

C.E.

Take a look at this that our friend left
layin on the floor last night --

The men crowd closer to see --

ENVELOPE

A torn, empty envelope. On the front is typed Joe's
name. The return address is the Baldwin-Felts
Detective Agency, Bluefield, W.Va. --

FEW (off)

What's it say?

LUDIE (off)

Hit's a death warrant is what -- for Mr.
Joseph Kenahan.

89 INT. HICKEY'S ROOM - NIGHT

Danny walks down the corridor with a pile of linen in
his arms, mouthing the words of the sermon he's
preparing for tonight. He knocks on the door to
Hickey's room. No answer. He fishes out a key, goes
in, plops the linen on the bed. He sees a gun laid
out for cleaning and an army medal, both on the
dresser. Fascinated, he moves to look at them --

90 INT. BRIDEY'S CABIN - NIGHT - CU C.E.'S HAND

Holding a fistful of broomstraws. The men each pick
one out as C.E. talks to them --

90 cont.

C.E.

Now the rest of us want a good alibi. I figure in that prayer meetin tonight, right under the preacher's nose --

Few Clothes draws the short straw. We PULL BACK to see the others looking at him --

C.E.

Welcome to the union, son.

91 INT. HICKEY'S ROOM - NIGHT

Danny has the gun in one hand and is hefting the service medal in the other when he hears the MEN COMING. Panicking, he puts them back on the dresser and hops in the closet, closing himself in --

CU DANNY

Light striping his face from the door slats, he tries to hold totally still as Hickey and Griggs come into the room talking --

HICKEY (off)

-- so it's gonna be goodbye Mr. Kenehan tonight.

GRIGGS (off)

The miners? How'd he manage that?

91 cont.

HICKEY (off)

That tramp that goes to meet the passenger trains? Seems she got the eye for Kenehan, so he's put it in her head that Kenehan is badmouthin her around town. He's got her crying to the miners right now, and then he's got these papers from Bluefield --

Hickey stops in mid-sentence. A long pause --

HICKEY (off)

I didn't leave my Colt like this.

Another pause. Danny is petrified. Then WHOOSH! The closet door is flung open and Hickey yanks him out, shaking him with one hand and waving his gun with the other --

HICKEY

Little spyin bastard, whad you hear?
Huh? Whad you hear?

DANNY

Nothin.

GRIGGS

Horseshit. Hit im, Bill.

Hickey sits Danny down on the bed, calming a bit. He scoops the army medal off the dresser and holds it in front of Danny's face --

91 cont.

HICKEY

Know how I won this, preacher boy? Huh? I was sittin alone in a ditch in France and this Kraut jumps in next to me and I stick my bayonet in his face. Another jumps in and I stick him too, and another and another. They kept coming, one at a time, all night long. After a bit I got worried they weren't all dead so I'd stick em all again a couple times. In the morning they said I was a war hero.

He leans his face close to Danny's --

HICKEY

I'monna stay close tonight, preacher boy. You let a wrong word fly and I put one in your skull and do the same for your pretty mama. You know I aint lyin, don't you?

92 EXT. TENT CAMP - NIGHT

Joe sits warming his hands by the fire. Few appears and squats by him, nervous --

JOE

What's the story?

FEW

Ludie got word the Baldwins be comin for you tonight. I'm suposed to stick by you.

92 cont.

JOE

(smiles) Got the shit detail again,
huh?

93 INT. ELMA'S DINING ROOM - NIGHT

All present tonight. Danny hangs his head, pushing at his food. Hickey and Griggs have a bottle of liquor at the table and are in high spirits --

ELMA

You all right, Danny?

No response --

MRS. KNIGHTES

You got your sermon memorized?

GRIGGS

Bet he don't know any more scripture
than I do.

HICKEY

An that aint a whole hell of a lot, is
it, Griggsy?

GRIGGS

You know any?

HICKEY

Dint get no further than "In the
beginnin there was the Word." Guess we
both doomed to the hot place.

GRIGGS

The Lord relies on little shits like
this one to spread His word, I don't
want no truck with Heaven.

HICKEY

And as for hell, well, we been to West
Virginia.

Danny gets up and stalks away from the table, the
Baldwin agents laughing at him. They begin to sing --

HICKEY

There is powr
Powr
Wonder-workin powr
In the blood --

GRIGGS

In the blood --

HICKEY

Of the Lamb --

GRIGGS

Of the Lamb --

94 INT. FREEWILL CHURCH - NIGHT - CONGREGATION

Up and singing where the Baldwins left off --

CONGREGATION

Yes there's powr
Powr
Wonder-workin powr
In the precious blood of the Lamb!

They sit, closing their hymnals, and we TRACK down the center aisle from the front of the hall -- passing Elma, Mrs. Knightes, Cabell and Jessie, and a row full of all the inner-circle native miners, looking grim in their starched shirts -- then CONTINUE all the way back where Hickey and Griggs sit alone in a pew, whispering and giggling. C.E. stands by the back door --

95 INT. HILL CABIN - NIGHT - CU SEPHUS

Sephus wakes in a sweat and sits up with a look of horror -- he looks around. He is in a bed, shirtless, bandages wrapped around his shoulder and middle. He tries to lift himself out of bed, stands for a moment (we see that his leg is splinted) -- then collapses back onto the bed. Missus comes hurrying in --

MISSUS

What in God's name you doin, son? I
just got all your leaks stopped up an
here you're tryin to bust em open again.

SEPHUS

I got to get down there. They got to
know.

95 cont.

MISSUS

You aint goin nowheres yet, less it's in
a pine box. Where's your sense?

SEPHUS

I got to. Hit's lives at stake --

96 EXT. TENT CAMP - NIGHT - CU FEW CLOTHES

His face tight with the pressure of his mission --

JOE

Wish those fellas would get here.

Few is startled out of a private thought. He looks to
Joe. They sit next to each other by a fire.

FEW

Huh?

JOE

If they're comin I wish they'd hurry up.
I don't want any more shootin in the
woods.

FEW

(nods) Yeah.

96 cont.

Joe

You ever use one of those?

FEW

(nods) Yeah. Tenth Cavalry, in Cuba,
back in ninety-eight.

JOE

San Juan Hill. Pretty rough down there?

FEW

I did what I had to.

A silence. Few tries to work up a little more hatred
of Joe --

FEW

It true you a Red?

JOE

Yeah, I spose it is.

FEW

Then how com you don't carry a gun?

JOE

(smiles) We carry little round bombs.
Don't you read the papers?

97 INT. FREEWILL CHURCH - NIGHT - DANNY

At the pulpit, thinking, troubled. We hear Hickey and Griggs in the rear, giggling over some whispered joke. Danny makes up his mind --

DANNY

I wanna tell you tonight -- bout the blackness in the heart of man. Gon warn you -- bout the many an devious ways in which Satan will hide from you the truth -- of who your real friends are. Gon do it with a story from the Patriarchs.

ELMA

Wondering about this change of sermons --

DANNY (off)

Now we all know about Joseph --

INNER-CIRCLE MINERS

Listening, but their thoughts elsewhere --

DANNY (off)

-- and how out of all Jacob's twelve children he was the smartest and the smoothest, and how his brothers got so jealous --

98 INT. SID'S OFFICE - NIGHT - SID

He sits at his desk cleaning his guns by the light of an oil lamp. He works the trigger mechanism of one -- his hands tremble. He makes fists, takes a deep breath. He goes back to work, hands a bit steadier --

97 cont. INT. FREEWILL CHURCH - NIGHT - HICKEY AND GRIGGS

Giggling in their rear pew, oblivious to Danny's sermon --

DANNY (off)

So when this fella Potiphar bought him for a slave, Joseph just smiled and vowed he was gonna be a good one. Makin the best of a bad situation.

PULPIT, DANNY

DANNY

He put his heart to his work and was honest and friendly in his dealins an fore you knew it he was just about runnin Potiphar's household and fields and all his business for him. The only trouble was Potiphar's wife. Now she was what you might call a loose woman --

99 INT. BRIDEY'S CABIN - NIGHT - BRIDEY MAE

Sitting alone, drinking, tears slowly working down her face --

97 cont. INT. FREEWILL CHURCH - NIGHT

DANNY

-- an Joseph said "I been good to Potiphar an he been good right back to me, how can I go slippin round with his wife? Don't you tempt me, woman."

100 EXT. TENT CAMP - NIGHT - JOE AND FEW

Joe is deep in thought as he speaks --

JOE

When I was in Leavenworth there was a bunch of Mennonites -- in cause they wouldn't fight in the war. Gainst their religion. It's also gainst their religion to shave their beards or wear buttons on their clothes, and they was bein forced to do both by the prison guards. So they refused to work. Went on a strike, right there in Hell's Half Acre.

They were handcuffed to the bars of a cellhouse, eight hours a day for two full weeks. They were put with their arms up like this, so's they had to stand on their toes or those cuffs would cut into their wrists. Can't nobody stay on their toes eight hours.

Pretty soon their fingers would start to swoll up, they'd turn blue and then they'd crack open and the blood would run down their arms -- eight hours a day, day after day, an still they wouldn't work, still they tore the buttons off their uniforms every time they were sewed back on. Tore em with their teeth, cause their hands wouldn't close no more.

Now I don't claim a thing for myself -- but them fellas, never lifted a gun in their lives, you couldn't find any braver in my book.

They sit silent for a moment --

JOE

Wish them guys would get here.

97 cont. INT. FREEWILL CHURCH - NIGHT

DANNY

Also in Potiphar's employ at this time
was a couple of spies from one of his
enemies --

CONGREGATION

Confused, whispering to each other as Danny begins to
depart from Scripture --

DANNY (off)

They seen the wanton lust of Mrs.
Potiphar and seen it would be good for
their purposes to get shed of young
Joseph.

SOFTSHELL PREACHERS

One leans to whisper to the top dog, REV. JUSTICE,
upset --

C.E.

Puzzled and concerned --

INNER-CIRCLE MINERS

Looking confused --

DANNY

So they come to Potiphar's wife --

101 EXT. TENT CAMP - NIGHT - FEW CLOTHES

Watching something --

JOE - FEW'S POV

Joe squats by a fire several yards away, talking with a miner and his wife --

CU FEW

Biting his lip --

CU FEW'S HAND

Fingering the gun in his belt --

97 cont. INT. FREEWILL CHURCH - NIGHT

DANNY

"Your servant Joseph," she says to Potiphar, "he come in here and tried to make me lie with him. Only when I called out he fled, leavin this here garment as evidence."

CONGREGATION

Wondering over this version --

DANNY (off)

"An not only that, he been spyin and plottin against you with your enemies. He means to take over here and have you kilt --"

97 cont.

We CHANGE FOCUS to see the inner-circle miners, who turn and look at the rear as subtly as they can manage -- we CHANGE FOCUS again to see Hickey and Griggs talking to each other, paying no attention to the sermon --

DANNY

Potiphar had no reason to misbelieve his wife. Joseph was a slave an a foreigner. So he gathered up all his servants and household workers and they went and slew Joseph dead.

ELMA

Beginning to realize what the metaphor is, worried --

DANNY (off)

Cut him from gut to gizzard and left him bleedin in a stream.

CONGREGATION

Totally lost, turning to one another --

REV. JUSTICE, PREACHERS

Scandalized, conferring as they look at Danny --

C.E.

Slipping out the door --

PULPIT - DANNY

97 cont.

DANNY

An lo they never learnt of Mrs.
Potiphar's lies, and went to their Maker
unrepentant, with innercent blood on
their hands.

He stares at the congregation till they quiet, then
looks to Ludie --

LUDIE

Nods, understanding --

DANNY

Draw your own conclusions.

More buzzing as Danny turns and walks from the pulpit.
We hear Rev. Justice taking the pulpit and announcing
the next hymn as the word is passed down in whispers
from Ludie to Hillard. The congregation begins to
SING. Hillard picks a moment when Hickey and Griggs
aren't looking, then crawls down the aisle to the
exit --

102 EXT. TENT CAMP - NIGHT - JOE AND FEW

Seen from a distance. They sit together by the fire,
the only ones still up in the camp --

JOE AND FEW - CLOSER

JOE

Gettin awful late --

102 cont.

FEW

Shhh! You hear somethin?

JOE

No. You?

FEW

Thought I did. Like somebody moanin.

JOE

Maybe it's the fellas.

FEW

Maybe we best go out there an take a
look --

103 EXT. BRIDEY'S CABIN - NIGHT

Hillard comes sprinting up the path, disappearing
around the bend just as Bridey stumbles out and flops
into her porch chair --

104 EXT. WOODS - NIGHT - JOE AND FEW

Moving through the trees, crouched low. They move a
few steps, listen, then move again, Few in the lead --

CU FEW'S HAND

Fingering the gun as he walks --

A104 WOODS - NIGHT

Hillard scrambles past us, winded, breathing heavily. Just as he disappears, Sephus breaks out onto the path from the side, hobbling in the opposite direction --

104 cont. CU FEW CLOTHES

Sweat beading his forehead. He stops walking, takes a breath --

WIDER

Few pulls his gun, cocks the trigger, turns and faces Joe, looking scared. Joe looks at him, puzzled. There is a WHISTLE from behind --

HILLARD (off)

Few Clothes?

Few exchanges a puzzled look with Joe, ducks into the brush. We HOLD on Joe. Few comes back, a huge grin on his face --

JOE

Who's that?

FEW

Hillard. Meetin been called off.

He slaps Joe on the back, beams. Joe is confused --

JOE

We better get back to camp.

104 cont.

FEW

Just a minute --

Few turns, fumbles, pees into the bush --

JOE

Least we didn't waste our trip.

105 EXT. MAIN ST. - NIGHT - CU CABELL

Fire lighting his face as he watches something burn --
a FIRE BELL CLANGS down the street --

C.E.'S RESTAURANT

In flames --

106 INT. RESTAURANT - NIGHT - CU MENU

On the wall, burning --

PHOTOGRAPH

Of C.E. and Mother Jones, burning --

105 cont. EXT. MAIN STREET - NIGHT - CABELL

He turns, agitated, and walks to Sid, who looks on
casually --

CABELL

You gonna do something?

105 cont.

SID

Don't worry. Hit won't spread.

CABELL

You think C.E. is inside?

Sephus hobbles past, a knot of angry miners behind him --

SEPHUS

No such luck.

CABELL

(confused) I thought he was dead.

107 EXT. RIVER - NIGHT

C.E. wades out from behind camera into the Tug Fork, pausing in the middle to look back at the commotion in town --

CU C.E.

Reflected firelight dancing on his glasses. His face shows more resolution than fear. He turns and wades off into the dark --

108 EXT. TRAIN STATION - DAY - BRIDEY MAE

Her face blank, a ticket clutched in her hand, she waits for the outgoing train --

109 EXT. BOARDING HOUSE - DAY

Elma appears at a second-story window with a bundle of supplies -- she looks back over her shoulder and then lets it go -- we FOLLOW it down to Danny. He signals a thank you and runs off --

WINDOW

Elma watching him go, then elbowed out of the way by an angry Hickey. PAPPY'S NARRATION begins on the track --

PAPPY (VO)

Hit were then that Joe Kenehan and me really begun to bring the men together --

110 EXT. CLEARING - DAY

By the tent camp. The white miners play baseball against the black miners while the Italians watch in confusion. We see armed miners watching the woods for a possible attack. Few Clothes swings and knocks one out of sight --

PAPPY (VO)

Once they seen how they'd almost done a innercent man, it was like Joe couldn't say no wrong.

111 EXT. CLEARING - DAY

Danny stands on a box, making a speech to a handful of miners as Joe looks on --

DANNY

-- I'm talking about is the sacred brotherhood of workers and how they are

111 cont.

DANNY (cont.)

bein robbed out of the fruits of their
labor --

PAPPY (VO)

We moved out into Mingo County then,
spreadin the word about the union --

A111 EXT. ROADSIDE - CU TREE - DAY

Someone nails a handbill to a tree, the headline
reading --

UNION RALLY

Coal Miners your hour is NOW

PAPPY (VO, cont.)

-- spreadin like wildfire --

B111 EXT. CLEARING - PLATFORM - JOE

Addressing another group --

JOE

-- whose sweat was it that built those
mansions? Whose work, whose blood --

PAPPY (VO)

-- over to Red Jacket, to Ragland and
Delbarton, all up and down the Tug Fork
River --

C111 EXT. CLEARING - PLATFORM - DANNY

Addressing yet another gathering --

DANNY

-- that the Lord helps them that helps themselves. Well, they been helpin themselves to our land and our labor for too damn long!

PAPPY (VO)

-- bringing the union out to all the folks what needed help, puttin the spirit into em and trying to shut down the whole southwest field. Joe Kenehan said how there was a new day acomin --

113 EXT. MAIN STREET - DAY

Union relief day -- Joe and his three-man committee passing out money to a long line of miners as Hickey and Griggs walk down one side of the line staring men in the face and Sid walks on the other, not taking his eyes off the two Baldwins --

PAPPY (VO, cont.)

-- and sometimes I could just about see it. But hit were dangerous livin for a union man, and you didnt' dare turn your back.

CU JOE

Framed by the Baldwins on one side and Sid on the other, he looks to each party, then goes back to doling out relief payments --

114 EXT. MRS. ELKINS'S TENT - DAY

She sits in front of her tent, peeling a turnip. One of Rosaria's toddlers wanders close, staring at the turnip hungrily --

PAPPY (VO, cont.)

Hit was hard times and hit was hungry times, too. The union relief was spread thin and the hope of a new day can feed your soul but leave your belly arumblin --

Mrs. Elkins eyes the little boy grumpily, then waves her hand at him --

MRS. ELKINS

Scoot! Go on --

The little boy just smiles at her --

115 EXT. ROSARIA'S TENT - DAY

Rosaria and Gemma sit on the ground puttin greens into a pot of boiling water, surrounded by their gang of kids, all looking pretty hungry. Rosaria is muttering to Gemma in Italian --

ROSARIA

We cross an ocean crowded together like cattle, travel all the way down here, have people shoot at us at night -- what for? We could have starved back in Milano --

Her little boy comes up by the fire, eating a small apple --

115 cont.

ROSARIA

Where have you been? Where did you get that?

Mrs. Elkins appears standing over them. She has a dead rabbit in one hand, a sack of dry beans and a bunch of ramps in the other --

MRS. ELKINS

Lady?

Rosaria looks up at her, surprised --

MRS. ELKINS

Seein as there's just me an Hillard an you got all these little ones -- well --

She holds out the rabbit --

MRS. ELKINS

You know what to do with this? Hillard brung it in --

ROSARIA

Coniglio?

MRS. ELKINS

Hit's for you --

115 cont.

ROSARIA

(Italian) You're giving it to us?

MRS. ELKINS

I aint gonna see no babies goin hungry.
Go on, take it --

Rosaria accepts the rabbit --

MRS. ELKINS

Here's some navy beans, and these is
ramps -- you can cook with em and
they'll put a taste in your stew --

Rosaria smells the ramps --

ROSARIA

Aglia --

MRS. ELKINS

Anyhow --

ROSARIA

(Italian) Anyhow -- would you like to
sit down? (indicates)

Mrs. Elkins understands and sits down. The kids stare
at her as Gemma expertly begins to skin the rabbit --

115 cont.

MRS. ELKINS

I figure -- you know -- we's all in this together.

The little boy with the apple sit on her lap --

MRS. ELKINS

You sure got some pretty babies.

116 EXT. CLEARING - DUSK

Joe and Danny play pitch and catch behind the tents --

DANNY

Some folks say the Sox just laid down but I don't believe it. You just lookit the Series Joe Jackson had. My faverits on the Reds is Ed Roush an Heinie Groh, even if they is Germans.

JOE

Who's your favorite pitcher?

DANNY

Hod Eller. He's from Logan County.

JOE

You get to play ball much?

116 cont.

DANNY

Not when the mines is open. (thinks)
Joe?

JOE

Yeah?

DANNY

You ever kill anybody?

JOE

What brought that up?

DANNY

(shrugs) Bet Sid has. He were in the
war.

JOE

All I saw was just workers killin
workers. Wasn't any point in it.

DANNY

And they thrown you in jail cause you
wouldn't go?

JOE

(smiles) If them two years kept me from
killin some poor stiff who got pushed
out on a battlefield by rich folks and
politicians, then they were worth it.

116 cont.

He puts the ball and glove under his arm --

JOE

Gettin dark, Danny. You'd better go get that coal.

117 EXT. HILLSIDE - DUSK

Danny and Hillard climb to the tippie in the waning light. They pause and look back toward the town --

DANNY

See there, right there by the railroad trestle? At's where Cap Hatfield an his boy Joe Glenn kilt three men. Boy weren't but thirteen.

HILLARD

(nods) Used a Winchester.

DANNY

Think it hurts much, a bullet?

HILLARD

(shrugs) Beats dyin in a damn coal mine.

DANNY

(nods) He weren't but thirteen year old, Joe Glenn.

118 EXT. MINE SHAFT - NIGHT

Deserted in the moonlight --

119 EXT. COAL YARD - NIGHT

A rail car sits on the tracks that lead out of the mine opening, a canvas tarp thrown over the coal left in it. There is no one in sight --

120 EXT. HILLSIDE - NIGHT - DANNY AND HILLARD

Crouched in hiding, looking down at the shuttle. Hillard indicates a watch shack to the other side of it --

HILLARD

He must be in there.

DANNY

Coleman? He allus sleeps with the lights on. We just got to be quiet is all.

They pass out of the shot and we begin to SLOW ZOOM IN on the lit window of the watch shack --

121 INT. WATCH SHACK - NIGHT

Dimly lit. Turley sits behind a cluttered desk, survey charts and tonnage schedules tacked up on the wall behind him. We HEAR but don't see C.E. Lively, moving around the room as he talks --

121 cont.

C.E. (off)

The owners in Logan and Mingo County
have pooled up their money and come to
Mr. Felts --

TURLEY

We're still diggin coal in McDowell --

C.E. (off)

Mr. Turley, it's like a disease. I seen
it before. We're not talkin bout a
half-dozen holes shut down for a spell,
we're talking bout the whole way we live
in this country. Your mountain people
get holt of these ideas and it makes
them sick, like a dog get holt of a
rabies-skunk. There's only one way to
deal with that kind of infection once it
gets started --

TURLEY

I know these people --

C.E. (off)

Of course you do. That's why I know
you'll understand what I've got to do
next.

C.E.'s body partly obscures the screen in the
foreground, Turley looking up at him --

121 cont.

C.E.

This situation here's been left to simmer long enough -- I'm gonna have to bring it to a boil.

122 EXT. COAL YARD - NIGHT

Danny's hand appears, cutting the tarp loose with a jackknife. We PULL BACK to see him and Hillard stealing coal -- Danny scoops lumps down as Hillard holds the sack open. They work quickly, till -- BLAM! A SHOTGUN BLAST scatters coal just behind Danny. He hops down and starts to run with Hillard --

DANNY

We FOLLOW him running, terrified, across the dark coal yard. We hear someone running behind him. There's a string of railroad cars ahead -- Danny dives under one of them --

DANNY

Pressing himself against the inside of a wheel -- he watches under the car as Hillard sprints past, followed by the mine guard, then we hear SHOUTS as somebody else tackles Hillard out in the dark. Danny holds his breath as he sees Hillard's legs and the legs of the guards as the boy is dragged back to the side of the car Danny is under --

COAL YARD, MEN

A pair of guards have Hillard pushed up against the railroad car as Hickey and Griggs stroll over to them --

GRIGGS

Well, well. What we got here?

122 cont.

UNDER CAR - CU DANNY

Eyes wide with fear as he recognizes the voice --

COAL YARD - HILLARD, MEN

Smack! Griggs slaps Hillard in the face --

GRIGGS

Smarts a little, don't it, boy? Hold
his arms --

The two guards pin Hillard's arms behind him and ram
him against the coal car --

HICKEY

Now how about you tell me who your
ringleaders up in Logan are? Gimme five
names, boy, that's all, and we'll let
you go. At's fair enough, int it?

HILLARD

Never.

Griggs smashes Hillard on the nose with the heel of
his hand, blood spurting out as Hillard SCREAMS.
Griggs grabs Hillard by the hair and pulls his head
back --

GRIGGS

Talk to us, boy.

122 cont.

No response. Griggs flicks Hillard on the nose with a finger --

GRIGGS

Talk to us!

HILLARD

I'll rot in hell first.

HICKEY

Okay. Have it your way. (calls) Mr. Lively!

UNDER CAR - CU DANNY

Listening hard as he sees a new pair of legs approaching --

COAL YARD - MEN

Hillard's eyes widen as C.E. steps out of the darkness, comes up and stares at him close range. The guards step away. Griggs pulls his gun and aims it at Hillard's head --

GRIGGS

Boy, I sentence you to death for the crime of stealin company property and bein a dirty Boleshevist union man. You got ten seconds to talk.

122 cont. HILLARD

His back to the coal car, trying to look brave. We look at him over the muzzle of Griggs's gun. BAM! Griggs shoots just to the left of Hillard's head, the boy flinching to cover himself. The men laugh. Hillard starts to cry. BAM! Griggs shoots two feet to the right. BAM! BAM! BAM! Three more shots, only inches away from Hillard's head. He sinks to his knees, sobbing. C.E. stands over him --

C.E.

Talk?

Hillard manages to shake his head no. Griggs points the gun at his forehead --

CU HILLARD, GUN

Hillard closes his eyes, trembling. Griggs moves the gun down next to Hillard's ear -- BAM! Hillard jumps, shakes even more but keeps his eyes shut --

GRIGGS (off)

Pheew! What a smell!

HICKEY (off)

Boy dirtied his diapers.

C.E. (off)

We want names, son.

HILLARD

I can't! I sworn on a Bible!

122 cont.

C.E.

Then we gonna have to get down to it,
son. Use the razor --

GRIGGS, HICKEY

Griggs takes a razor out, opens it, moves behind
Hillard and puts it to his throat. He slices an inch,
blood trickling --

C.E.

Get it off your chest, son.

Blood is bubbling from Hillard's mouth and nose --

HILLARD

P-Plyant Mount, Bill Mahan, Asa Radnor,
J.T. Keadle --

GRIGGS

Five. Give us five.

HILLARD

An -- an Harley Shilton.

C.E.

Kill im.

Griggs swipes hard with the razor, the men gasp.
Hickey is surprised --

122 cont.

HICKEY

Jesus, Griggs --

UNDER CAR - CU DANNY

Horrified as Hillard hits the ground a few feet away from him, choking and jerking spasmodically --

MEN

Looking at Hillard twitching on the ground --

GRIGGS

So where do them fellas he named live?

C.E.

Clay Hill.

GRIGGS

Where's that?

C.E.

It's a cemetery. Them are all fellas was kilt in a gas fire, five, six year ago.

C.E. squats to look Hillard in the eye --

122 cont.

C.E.

Nothin like a young boy dyin to stir
things up.

123 EXT. TENT CAMP - NIGHT

Joe sits poking at a fire in front of his tent. There is a distant WAILING -- people begin to come out and peer into the darkness to see what it is. Danny appears first, in a state of shock, shaking. Then comes Sid Hatfield, lugging Hillard's body, wrapped in a sheet, blood staining through. Mrs. Elkins follows him, wailing, hysterical with grief. Sid gives Joe a look as they pass --

SID

Baldwins comin in the mornin, Kenehan.

124 EXT. TRAIN TRACKS - DAY

Rounding a corner, then heading straight at us, closer, closer, then right over the camera --

125 EXT. TRAIN STATION - DAY

A group of BALDWIN-FELTS AGENTS in dark suits and bowlers stand at the platform. They look like an undertakers' convention. LEE and AL FELTS, the most expensively dressed, lead the way into town. We FOLLOW along with their joking gun thugs, some carrying rifles in cloth cases. DOOLIN, the youngest, is pumping the others for information --

DOOLIN

Fellas have any idear what's waitin for
us?

125 cont.

BASS

(winks) You mean they didn't tell you?

DOOLIN

I just seen a line in the papers --

JAMES

"Opportunity for red-blooded American men. Immediate openings, high pay, travel, chance for advancement. Apply Baldwin-Felts and write your own ticket." Whenever the natives get restless someplace they put that out. Hook some more cannon fodder.

BASS

Ever hear of the Hatfields and McCoys, son?

DOOLIN

Course I have.

BASS

This Matewan is their stomping grounds.

JAMES

The'll put a bullet in your brain as soon as look at you.

125 cont.

BASS

(points) See that fella?

CU BUCHANAN

A grim-looking character bringing up the rear of the group --

BASS (off)

Buchanan. Most decorated soldier outa this state in the Great War.

MEN

Doolin is impressed --

BASS

If they sent him along they must be expectin bloodshed.

126 EXT. MAIN STREET - DAY

Sid and Cabell stand facing the two Felts brothers. Hickey and Griggs join them, smirking --

LEE

Sid, we got authorization to put these miners off company property here in town --

SID

Not from me you don't.

126 cont.

AL

We've also got a warrant for your arrest. If you give us any trouble --

Cabell takes the warrant from Al, glances at it --

CABELL

This aint worth shit and you know it.

LEE

(shrugs) One way or another, we're gonna carry out these evictions tomorrow morning. Gentlemen?

The men all pass around Sid and Cabell, checking them out, and head for Elma's. Sid turns to watch them --

SID

They come to kill me.

127 EXT. HILLARD'S GRAVE - DAY - CU DANNY

Danny is saying a eulogy, having a hard time finding the right words --

DANNY

Hillard was my friend. When I first come down to the mines it was Hillard shown me what to do. He were a good coal miner and a good union man and he always took care of his mama. I don't know how they could have done him like they did.

127 cont. WIDER SHOT - GRAVEYARD

A little family plot on the hillside. Miners are gathered, Joe, Elma. Rosaria supports Mrs. Elkins, who sobs quietly. Sid stands to the rear, a dark presence --

DANNY

All he wanted to do was live decent.
That's all. Sometimes people say how
God willed it. You know, how everything
is His plan?

CU DANNY

DANNY

Well I don't think God planned on
Hillard alayin amongst all these
Elkinses here. Not this young in his
life. I think all God plans is that we
get born. And then we got to take up
from there. So you rest in peace,
Hillard. You rest easy, cause we gonna
take up where you left off. Amen.

GRAVEYARD

One of the mountain women steps forward and begins to
SING a mournful ballad --

JOE

Sephus moves in next to him, keeping his eyes on the
grave as he speaks --

SEPHUS

You gonna tell us to turn the other
cheek, Joe?

127 cont.

JOE

Shootin is what they want now.

SEPHUS

Maybe it's what we want too. You expect too much outa people, Joe. You're still after that one big union and rest of us we can't see past this holler.

Joe looks over to see Ludie and Ellix whispering with Sid --

JOE

I need to talk to the men.

SEPHUS

(nods to the grave) Wouldn't be decent now. I'll call a meeting for the morning, first thing.

Sephus moves away. Joe catches Elma's eye across the grave. Tears roll down her face -- she turns away from his gaze --

128 EXT. COAL TIPPLE - DUSK

We hear the woman finishing her SONG as the sun sets behind the coal tipple --

127 cont. EXT. HILLARD'S GRAVE - DAY

We PAN from the singer around the grave, looking at the faces of the men and women gathered, ending with Mrs. Elkins --

129 EXT. TENT CAMP - DUSK - FIDDLER

He plays the last notes of the song outside his tent. Someone nearby lights a lantern as the night falls quickly --

130 EXT. TENT CAMP - NIGHT

Few and Tom listen to the HARMONICA playing mournfully as they build a small fire --

FEW

Spread the word to stay out from town tomorrow.

TOM

Somethin up?

FEW

(shrugs) I got a feelin. You know how white fokes is when they gets all excited.

131 EXT. ROSARIA'S TENT - NIGHT

Next door Mrs. Elkins sits in front of her tent staring into the distance. Rosaria sits a few feet away, being with her but not intruding. Fausto comes and kneels by her. They speak in Italian --

FAUSTO

How is she?

ROSARIA

What do you think?

131 cont.

FAUSTO

The company men came today. Men with rifles.

ROSARIA

(crossing herself) God have mercy on us all.

132 INT. TENT - NIGHT - DANNY

sighting down a rifle barrel, his expression grim. Joe comes in, looking warily at the rifle. Danny puts it down but won't look Joe in the eye --

JOE

Nothin's gonna bring Hillard back, you know.

Danny turns his face away --

JOE

I came here to help --

DANNY

(angry) Sure you did. First people come in here to help us with some money, and next we know we got no land. Then they say they gonna help us with a job and a place to live. So they put us in some damn coal camp and let us dig out their mines. Now you come in and want to help us bring in the new day. But Hillard aint gonna see no new day. We had about as much help as we can stand. We got to take care of ourselves.

132 cont.

JOE

We got to take care of each other --

Danny picks up the rifle and sights down the barrel --

133 EXT. BOARDING HOUSE - NIGHT

The lights are out --

134 INT. ELMA'S DINING ROOM - NIGHT

Elma walks through the dining room to the parlor of the darkened house, tiptoeing past several of the Baldwins who sleep on pallets on the floor. Only Doolin is awake, too nervous to sleep. He darts a look at Elma as she passes, then looks away. Elma goes to the window, looks out on the street --

135 EXT. MAIN STREET - NIGHT - SID

Eerie FIDDLE MUSIC is echoing down from the hillside. Sid walks along the shuttered Main Street buildings. There is a light from the apothecary window. He looks inside. Jessie sits at the counter. When she sees him she comes to the window and they look at each other for a long moment through the glass. Finally Sid breaks away and continues his lonely walk --

136 EXT. MAIN STREET - DAY

A nervous, head-hanging cur skulks down the empty street --

137 EXT. MAIN STREET - DAY - CABELL

Hurrying along till he finds Sid sitting on a doorway stoop across from Elma's. He sits beside him to wait. Sid hardly looks at him --

137 cont.

SID

No need for you to be in on this.

CABELL

Hit's my town, too. They're my people.

138 INT. TENT CAMP - DAY - JOE

He starts awake as Fausto shakes his shoulder --

FAUSTO

(whisper) The men go to town. They
take rifle.

139 EXT. MAIN STREET - DAY

The Felts brothers step out first, followed by Hickey and Griggs, then the rest of the Baldwins, their rifles unwrapped and ready. The Felts start straight across the street, the others fanning out behind them --

STREET - SID AND CABELL

They start to walk out toward the agents --

CU DANNY

Watching from behind a post --

A139 PARLOR WINDOW - ELMA

Watching the street, uneasy --

139 cont. LONG SHOT, STREET

Sid and Cabell square off with the Felts brothers. We hear a TRAIN WHISTLE approaching in the distance. The other Baldwins spread out around their bosses --

CU SID

Tense. The TRAIN WHISTLES again, closer --

FELTS BROTHERS

Dead-eyed. The TRAIN WHISTLE SCREAMS warning -- we can hear the WHEELS RUMBLING now --

140 EXT. MAIN STREET - DAY - JOE

Sprinting down the footpath into the edge of town. He stops, sees --

JOE

No!

139 cont. EXT. MAIN STREET - DAY

The TRAIN WHISTLES, very close and shrill, drowning out Lee Felts's words and Sid's reply. They go for their guns at the same instant --

140 cont. EXT. MAIN STREET - DAY - JOE

Running --

JOE

No!!!

139 cont. EXT. MAIN STREET - DAY

Al Felts gets a shot off into Cabell but Sid has his guns up and shoots both brothers pointblank in the face. A half-second stunned pause, then the street explodes with GUNFIRE, bullets zinging in from every direction. The Baldwins duck and scatter --

SEPHUS

Firing from the side of a building --

LUDIE

Firing from on top of a roof --

MINER

Firing through an open window --

MINER

Stepping out from a storefront, shooting --

SID

Runs for a doorway, shooting as he goes, bullets tearing up the dirt all around him --

HICKEY

Shooting as he runs for cover --

BALDWIN

Hit twice, three times, falling --

139 cont. STENNIS

Stepping out to shoot and getting hit in the shoulder --

BASS

Frozen on the street, turning in every direction to shoot, finally cut down --

141 INT. HOUSE - DAY - JAMES

Running into a house and kicking the door in -- we FOLLOW him in as he pushes a woman and dives to hide under the bed but is caught by the ankles and dragged back outside by Ellix and Tolbert, who shoot him in the head --

139 cont. EXT. MAIN STREET - DAY - GRIGGS

Running, head low. He smacks right into Sephus and they both go down. Griggs shoots Sephus in the leg as he rolls and Sephus grabs Griggs's face and shoots him in the throat --

THREE BALDWINS

Charging a doorway, killing the miner standing in it, but all three are cut down by a hail of bullets before they get inside --

SID

Popping out from cover to wing Hickey in the leg as he runs past --

142 EXT. BOARDING HOUSE - DAY - HICKEY

Hopping and running, he reaches the fence at the side of Elma's house and rolls over it --

142 cont. HICKEY - CLOSER

Breathing hard, he crawls under a maze of hotel bedsheets that hang above him. He gets his breath, gets to his feet. He has a good shot at the street. Ludie walks past, not seeing him, carrying a rifle. Hickey takes aim. He hears a metallic CLICK behind him. He turns -- Elma stands facing him, body obscured from the chest down by the hanging laundry. Hickey starts to swing his gun around -- BLAM! A shotgun blast sends him sprawling backward against the sheets --

CU ELMA

Face twisted with hatred as BLAM! she lets loose the other barrel --

HICKEY

He falls tangled in sheets, blood spattered and smeared on the pellet-torn ones that still hang behind him --

143 EXT. RIVER - DAY - DOOLIN

Running, unarmed, away from town, closer and closer to the river. He SCREAMS and skids to a halt as Danny steps out in front of him, rifle leveled. They stare at each other for a long moment, Doolin petrified, Danny thrilled and sickened --

DOOLIN

Aw Jesus. Jesus, please don't shoot me --

DANNY

His finger tenses on the trigger --

143 cont. CU DOOLIN

Standing helpless, waiting for what comes next --

CU DANNY

His arms trembling, he sight down the rifle -- then relaxes his finger on the trigger. He jerks his head and Doolin scrambles into the Tug and splashes toward the Kentucky hills --

144 EXT. TRAIN - DAY - TRAIN WHISTLE

Blowing, signaling arrival --

145 INT. PASSENGER CAR - DAY

The conductor faces us, calling to the passengers --

CONDUCTOR

Matewan! Watch your step!

146 EXT. TRAIN STATION - DAY - TRAIN DOOR

Thrown open -- there kneels a Baldwin, bloody and dying. He slumps forward toward the train --

CONDUCTOR

Horrificed. He looks down the street --

147 EXT. MAIN STREET - DAY

We TRACK down the street, across the dead Baldwin bodies, past Cabell sitting on the ground, gutshot, holding his stomach and crying, past Sid Hatfield, guns up and ready, amazed to be alive, and finally to Mrs. Elkins, who stands with a revolver, pumping shots into a dead Baldwin --

148 EXT. MAIN STREET - DAY - ELMA AND DANNY

Looking down at something. Elma drops her shotgun to the ground --

JOE

Joe is sprawled out on the street, shot several times, dying. He reaches his hand out. Danny kneels to take it. They lock eyes and we TRACK IN very tight on Joe's face. The sound of GUNSHOTS FADES, replaced by the DRIP of a damp mine shaft. We SLOWLY FADE TO BLACK --

149 INT. COAL MINE - DAY - BLACKNESS

There is a tiny dot of light in the distance --

PAPPY (VO)

There was a trial but there wasn't nobody gonna pass guilty on Sid Hatfield in Mingo County.

The tiny dot of light begins to move toward us. It is the beam from a headlamp --

PAPPY (VO, cont.)

Sid got married to Mayor Testerman's widda and then the Baldwins they caught him unarmed awalking up the steps of the McDowell County Courthouse down in Welch. They shot fifteen bullets into him right in broad daylight, then C.E. Lively stepped in and put one right through his skull. Wasn't even a trial on that one.

That were the start of the great Coalfield War and us miners took the worst of it like Joe said we would. "Hit's just one big Union, the whole world over," Joe Kenahan used to say,

149 cont.

PAPPY (VO, cont.)

and from the day of the Matewan Massacre
that's what I preached. That was my
religion.

The beam is close enough now so we can tell it is a
single miner walking to us --

PAPPY (VO, cont.)

We buried him with our own. My mama she
thought he wouldn't never stay, but now
he's with us for always, alayin up here
in these West Virginia hills.

The miner is Danny. He walks into a CLOSE-UP, gives
us a direct look, then passes out of the frame.
Blackness. CREDITS ROLL.