

T H E B E G U I L E D

Screenplay

by

Albert Maltz

From The Novel

by

Thomas Cullinan

B E G U I L E D

The Central Characters

JOHNNY McB (Corporal John McBurney	30 - Union Soldier
MARTHA FARNSWORTH	43 - Principal and Owner of The Farnsworth Seminary For Young Ladies
EDWINA	22 - A Teacher
HALLIE	43 - A Slave

STUDENTS

CAROL	17 - Very pretty, virginal looking
AMY	14 - Freckle-faced, slender
DORIS	17 - Plain looking
ABIGAIL	15 - Chubby
JANIE	16 - Attractive
MARILYN	15 - A slight lisp
ELIZABETH	14 - Wears glasses

THE BEGUILLED

FADE IN

1 MAIN TITLES OVER:

Impressionistic shots of a fierce Civil War battle taking place in daytime in a thick woods. Smoke hangs over the length of the woods and portions of them are on fire. Cannon balls hack limbs from trees and splinter their trunks. The fiery trails of mortar shells arch overhead. However, there are NO SOUNDS OF BATTLE! Instead, in a strange counterpoint to what we are seeing, WE HEAR a man's voice SINGING a folk-song. He is not accompanied by an instrument.

McB'S VOICE*

...Come all you young fellows
Take warning by me
Don't go for a soldier
Don't join no army
For the dove she will leave you
The raven will come
And death will come marching
At the beat of the drum.
Come all you pretty, fair maids
Come walk in the sun
And don't let your young man
Even carry a gun...

About half way through the Main Titles, the SOUNDS OF THE BATTLE do start to be HEARD. Although the SINGING CONTINUES, these sounds begin to rise in volume. WE HEAR the CRASHING OF CANNON, the sweeping CRACKLE OF MUSKETRY, BUGLE CALLS, the HOARSE SHOUTS of battle orders, the SCREAMS of wounded men and animals.

By the time we have reached the last quarter of the Main Titles, WE still can HEAR the SINGING, but can no longer catch the words. By the last eighth of the Main Titles, the singing can no longer be heard -- only the terrible ROAR OF THE BATTLE.

AS THE MAIN TITLES END:

2 EXT. A SMALL GLADE IN A WOODS - DAY

The battle NOISES are very close and smoke is drifting over the glade, which is circled by trees and high bushes.

CONTINUED

*"The Dove" - Folk song in public domain

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2 CONTINUED

A girl of fourteen, AMY, APPEARS at one side of the glade carrying a small, cloth bag. She is freckle-faced, bright-eyed. For an instant she surveys the glade. Then, hurriedly, she advances toward a patch of mushrooms at one side of it. It is obvious from her manner that she is frightened by the battle noises, yet impelled to do what she is doing.

When she reaches the mushrooms, Amy drops to her knees and quickly begins to pick them, giving each one a fast, knowing glance. She does not pick any small ones, and a few she throws away. Presently her attention is caught by the angry CHATTERING of a blue jay on a tree branch. It is profile to her, quite near, looking off into the bushes that surround the glade. Amy speaks to it as though addressing a person.

AMY

The noise is just awful, isn't it,
Mister Jaybird?

She starts to pick some mushrooms at the base of the tree behind which are some thick bushes about five feet tall. She suddenly gasps in shock and freezes.

3 CLOSEUP AMY

Her eyes are large, frightened. Her lips do not move, but WE HEAR her thoughts.

AMY'S VOICE

Oh, God...God...

4 A MAN'S BLOODY SHOE (UNION ARMY ISSUE) - DAY

The shoe, visible on the ground between two bushes, is motionless. It is not a cast-off shoe; by its position it obviously is attached to a man's leg. Suddenly it moves! From o.s. comes a LOUD CRY of fear from Amy.

5 EXT. THE GLADE - DAY

The legs and head of CORPORAL JOHN MCBURNEY suddenly APPEAR behind the two bushes, his body being hidden by them. He is about thirty, good-looking, but his face is unshaven, sweaty, smoke-blackened, and his eyes have a dazed look. An instant after he appears he lurches forward between the two bushes. Amy leaps back. MCB reels and catches hold of the tree with one arm as his left leg buckles. He falls to one knee. The wound in his left leg CAN now BE SEEN. Blood is flowing from his calf where the cloth of his trouser has been ripped.

CONTINUED

5 CONTINUED

The trouser leg is soaked with blood. His uniform has many small tears in it such as might have been caused by thorns and brambles. His dazed eyes fix on Amy in wonder. He holds out a trembling hand to her.

McB

(panting - weakly)

Help me, girl, please.

He falls forward on his face. Amy, stunned by shock and horror, merely stares at him, immobilized. McB groans and starts to push the flat of his hands on the ground in an effort to rise. Amy suddenly cries out.

AMY

Move on your side! If I can take your belt off, I'll be able to stop the bleeding.

McB is wearing his belt around the jacket of his uniform. Amy tugs at it, opens it, and succeeds in getting it off him. She ties it around and around his leg, just above his calf, and then cinches it.

AMY

Can you hear me?

McB nods and grunts as his eyes half open.

AMY

Stay here. I'll go for help.

McB's eyes suddenly open full with a look of horror.

McB

No! The fire, the fire!

He starts to rise. Amy helps him. With his hand on her shoulder they EXIT SHOT.

6 EXT. A MEADOW - DAY

The ROAR of the BATTLE is continuing. We are in the meadow gazing toward a thicket. Some ground birds suddenly whir up and fly off. Amy and McB APPEAR at the edge of the thicket. They are moving at a slow pace. He is using a thick, forked branch under his right arm as a make-shift crutch, and his left hand presses down on Amy's shoulder for support.

4.

7 CLOSE ON McB - AMY

McB stops, his head sagging, and begins to whisper disjointed phrases.

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7 CONTINUED

McB
Run....everything burning....run...

AMY
There's no fire here!

McB
(looking around)
Where's my rifle? Can't sharpshoot
without rifle.

He removes his hand from Amy's shoulder, and starts to bend over as though to lie down.

McB
Need to sleep.

AMY
(distracted)
Don't stop now! We're almost there.
Look!

McB slowly raises his head.

8 EXT. THE FARNSWORTH SCHOOL - DAY - LONG SHOT

It is a several-storied, colonial mansion set a distance back from a narrow dirt road.

9 EXT. THE MEADOW - DAY

McB puts his hand back on Amy's shoulder and starts to limp forward. They EXIT SHOT.

10 CLOSE SHOT - DAY - A WROUGHT IRON SIGN

It reads: THE FARNSWORTH SEMINARY FOR YOUNG LADIES. The ROAR of the BATTLE is continuing. The CAMERA PULLS BACK and WE SEE that the sign is inscribed on two large, wrought iron gates in front of which is a narrow dirt road. On both sides of the gate there is a high, untrimmed hedge.

Amy and McB come INTO THE SHOT. Amy reaches for the rope that hangs down from a bell. She pulls it hard several times and the bell RINGS loudly. Then she opens the gate and leads McB onto the cinder path that curves up to the house through grounds that once were magnificent with their shade trees, bushes and flower beds. Right now they look neglected. Beyond them is the school building, a handsome, plantation mansion in Greek-colonial style with a wide verandah and tall, Doric columns rising to the roof. It, too, looks somewhat rundown.

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10 CONTINUED

As Amy and McB walk, she begins to shout.

AMY
Miss Martha...help!...Miss Martha!

11 INT. LIBRARY OF THE FARNSWORTH SCHOOL - DAY

It is a large room whose windows face the front of the house. The original, opulent furniture has been rearranged and some straight-backed chairs have been added so that it can serve as a classroom. The books are behind glass-paned doors; one pane is missing, another is cracked.

A class is in progress. The teacher, EDWINA, is standing in front of a blackboard on which she is writing a sentence in French. It reads: "Le mari de Marie est ici à Paris aujourd'hui" Edwina is a dark-eyed, dark-haired, beautiful girl of twenty-two who looks, and will talk, like a young lady of superior breeding. From o.s. comes the ROAR of the BATTLE. When Edwina has finished the sentence, she turns around to the class.

Facing her are the seven students of the school who range in age from fourteen to seventeen. All of them have notebooks and pencils. One of them, DORIS, a plain-looking girl of seventeen, is wearing black muslin. The others wear gayer colors, although none of them has a dress that is new. They are not wearing the elaborate hoopskirts used for formal occasions, but high-necked, housedresses, that fit closely to the torso and flare gracefully in the skirt. Most of them wear their hair in a similar fashion: parted in the center, pulled tight over the side of the head, with a bun at the back. They wear little jewelry, and no makeup. The same is true of Edwina.

EDWINA
I can't emphasize enough that French
is a smiling language.
(pronouncing it)
Le mari de Marie est ici à Paris
aujourd'hui.
(gently)
Janie, you're not paying attention.

JANIE gives a little start. She is an attractive girl of sixteen. She speaks in a burst of fear.

Janie
Last night Doris said if the
Yankees win, they'll rape every
one of us.

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11 CONTINUED

From o.s. comes a FAINTLY HEARD CRY of "Help" from Amy.

EDWINA
(sharply)
That's nonsense!

DORIS
(defensively)
Those blue bellies are savages, Miss
Edwina! After all, my father is a
General and he ought to know.

(X)

From o.s., Amy's CRY of "Help, help," is now distinctly
HEARD through the open windows. The girls closest to the
windows swing around to look out. One of them is CAROL, who
is seventeen, blond, extremely pretty, virginal looking.

12 AMY - McB - SHOOTING THROUGH THE WINDOW - DAY

They are approaching the steps.

CAROL
(in a deep southern
drawl)
Good Heaven's, Amy's come back
with a Yank soldier!

AMY
(shouting)
Miss Martha...help! He's dying!

There is a rush for the door with Edwina in the lead.

13 CLOSE ON EDWINA

as she runs for the door. Her lips do not move, but WE HEAR
her thoughts.

EDWINA'S VOICE
A Yank! What'll I do?

14 EXT. THE VERANDAH STEPS - DAY

McB is sinking down on the bottom step of the verandah. He
lets the forked branch drop. Amy is kneeling beside him and
his hand is still on her shoulder. Edwina and the girls
BURST OUT the front door. Edwina runs down the steps. Quickly
she kneels at McB's side, peers at him intently, then reaches
for his hand to feel his pulse. McB looks at her in wonder
and then smiles ever so slightly. The girls are staring at
him as though he were from Mars.

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14 CONTINUED

McB
(with effort)
Corporal...John McBurney...I hereby
...surrender to the...
(smiling)
...prettiest Confed....

His mouth works without saying words. He topples over on his side in a faint. All of the girls begin talking at once. The CAMERA HOLDS ON Edwina and McB.

DORIS'S VOICE
You little fool, what did
you bring him here for?

ABIGAIL'S VOICE
A blue belly, a real blue
belly!

CAROL'S VOICE
He looks awful, the poor
fellow.

JANIE'S VOICE
Where'd you find him?

Edwina gets up and claps her hands for quiet. The girls become still. The talk that follows is very rapid.

EDWINA
Carol, tell Hallie to heat a kettle
of water, then fetch me Miss Martha's
surgery kit.

Carol starts INSIDE quickly.

EDWINA
Let's get him up to the verandah.

As the girls take hold of McB, she speaks to Amy.

EDWINA
Did you put the tourniquet on his
leg?

AMY
Yes, and I loosened it twice to
let it bleed the way Miss Martha ---

15 INT. McPHERSON'S GENERAL STORE - DAY - CLOSE ON MARTHA
FARNSWORTH

The BATTLE ROAR can be HEARD, but it now is some miles away. Martha is forty-three, a woman who once was rather attractive. Although she is dressed like a lady, her clothes are no longer new.

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15 CONTINUED

MARTHA
(authoritatively)
Ridiculous! Last week two pounds
of my butter fetched me a full
pound of salt.

The CAMERA PULLS BACK TO REVEAL the store.

The shelves are conspicuously lacking in goods. Behind the counter is a man of fifty, McPHERSON. He has a thick, gray moustache, half glasses. His white, collarless shirt looks worn. He wears suspenders. In front of the counter is Martha, one hand resting on a stone crock.

McPHERSON
Everything's going sky high, Miss
Martha. In Richmond bacon is
thirteen dollars a pound and cornmeal---

MARTHA
We're not in Richmond and you're
forgetting who I am!

McPHERSON
I've sold to you again and again
at cost, but I can't at a loss.

Martha lifts a pound of butter wrapped in cheesecloth from the crock.

MARTHA
Smell how fresh it is! Your best
customer! Thirty students and
three teachers in my school before
the war, and there'll be more after.
Will you want my trade going elsewhere?

McPHERSON
(giving in grumpily)
You're a born guerrilla fighter.
You ought to be on a horse with
Jeb Stuarts's raiders.

He takes the butter from her with one hand as his other reaches under the counter and lifts out a bag of salt. Martha smiles faintly as she takes the bag and STARTS OUT.

16 EXT. A CROSS ROADS - DAY

It is a spot where several, narrow, dirt roads intersect a wider one. On one side of the wide road there is a small,

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16 CONTINUED

wooden church. On the other side a single, one-story building has a sign on it:

McPherson's General Store
POST OFFICE

A horse harnessed to a small wagon is tied to the hitching post in front of the store. JEPSON is dismounting in front of the post. He is a moustached and bearded man of fifty-five in riding clothes. The pistol on his hip has a butt of carved ivory. There is a shotgun in his saddle holster. Twenty yards down the main road two dozen Union prisoners are marching slowly toward the store under the guard of two Confederate soldiers.

As Jepson starts up the steps to the porch of the store, Martha comes OUT.

JEPSON
Morning, Miss Martha.

MARTHA
You look tired, Mister Jepson.

JEPSON
My patrol's been out all night rounding up deserters. There's more than there should be.

MARTHA
(anxiously)
Are we losing?

JEPSON
Oh no, they haven't gained an inch. Our little corner of Virginia is still the safest part of the Confederacy.

MARTHA
Thank God.

JEPSON
If any deserters pass your place, tie a piece of rope on your gate. I'll ride by once a day at least.

Martha nods and looks off at the approaching file of prisoners.

17 EXT. IN FRONT OF THE STORE - DAY

The Union Soldiers are about ten yards from the horse trough in front of the store. Several of them are wounded, all look exhausted. Their uniforms are cut and torn as though by thorns. They are walking in columns of two's. One of them in the front rank suddenly CRIES OUT.

PRISONER

Water!

He looks toward a guard in appeal.

GUARD

Go ahead, Yank.

The men break into an exhausted run, heading for the horse trough in front of the store. The first ones there plunge their faces into it. Others, coming up, crowd in beside them. When there is no more room, the ones behind try to pull those drinking away from the trough.

VOICES

Give someone else a chance! That's enough, damn you! Don't be a friggin' hog!

18 EXT. THE STORE PORCH - DAY

Martha is staring at the prisoners with a look of horror and disgust. Jepson has a snuff box in his hand. He puts a pinch of snuff between his lower lip and his gum.

MARTHA

I wouldn't drink from a dirty horse trough if I were dying.

JEPSON

I would! Anyway, the water won't be any cleaner in the prison they're going to.

MARTHA

I loathe Yankees, but I'm ashamed our prisons are such pestholes.

JEPSON

Why? If it's Christian to kill a damn Yankee on a battlefield, why not in a prison camp?

MARTHA

(after a pause)

I suppose.

She starts toward the wagon.

19 EXT. THE FARNSWORTH VERANDAH - DAY

The CAMERA is SHOOTING at the parlor windows. All of the students are inside the parlor with their faces close to the windows. Amy starts and suddenly leaves the window.

20 MCB - EDWINA - HALLIE - DAY

McB, unconscious, very pallid, is now lying on his back. Except for his left leg the rest of his body is covered by a blanket. His bloody, left shoe has been removed and the trouser leg has been cut open to the knee. The tourniquet has been removed, but there is now a bandage tied around his wound. No blood stains are on the bandage. Several basins of bloody, dirty water, with cloths in them, explain why his face and leg are now clean.

At the moment Edwina is wrapping a bandage around one of McB's hands, while HALLIE is daubing the other with butter. She is a slender, sinewy, black woman of forty-three. She is as tall as Martha Farnsworth and is wearing a similar but much older, dress. A towel has been spread out by Edwina's side. On it are a tweezer, a pair of scissors, a small basin with a threaded needle in it, a mug. Nearby there is a closed surgical kit.

Amy bursts out of the front door and runs across the verandah. Edwina calls after her.

EDWINA

Where are you going?

AMY

(without pausing)

Miss Martha....

She runs down the steps and starts racing down the cinder path.

21 EXT. THE FRONT GATES - DAY

Martha is leading the horse through the gates. She closes the gates behind the wagon. As she moves back to the wagon seat, Amy APPEARS at a run. Both step up on the wagon seat from opposite sides at more or less the same time. A nervous, panting Amy plunges immediately into what she has to say as Martha picks up the reins, clucks her tongue, and starts the wagon up the cinder path.

AMY

Miss Martha, I didn't mean...to be naughty but...I knew that in our woods...there was a wonderful crop of mushrooms...just coming to full growth....

22 EXT. THE VERANDAH - DAY

Edwina and Hallie both look toward the approaching wagon. It stops in front of the steps. Amy jumps down and runs INTO the house. Martha stares at McB.

23 CLOSE ON MARTHA

Her lips do not move, but WE HEAR her thoughts.

MARTHA'S VOICE

He's only a wounded Yank. Why am I trembling? Stop it.

Martha gets down. She lifts the crock and bag of salt from the wagon and starts up the steps. As she reaches the verandah:

MARTHA

(quietly)

Edwina, how bad is he?

EDWINA

(calmly)

A large blood vessel in his calf was nearly severed. I stopped the bleeding by tying thread around both ends, but I left the suturing for you.

MARTHA

Is the bullet still in his leg?

EDWINA

It must've been grapeshot. I found the piece of metal and got it out.

Martha nods.

EDWINA

His hands are burned, but not badly.

MARTHA

How's his pulse?

EDWINA

Weak.

MARTHA

I'll wash and be back.

She starts into the house.

24 INT. PARLOR

JANIE

Quick, get away from the windows.

The girls scurry to find seats. The door opens and Martha looks in.

MARTHA

You're all here! Who's on lookout?

Marilyn gives a little gasp.

MARILYN

I'm supposed to be, but I was so fascinated by the blue belly I ---

MARTHA

Well, get up there now, please.
If you see any of our soldiers,
let me know at once.

Marilyn LEAVES.

MARTHA

Doris and Carol...get a cot and
put it into the music room.

25 EXT. VERANDAH - DAY - CLOSEUP ON HALLIE

Her lips do not move, but WE HEAR her thoughts.

HALLIE'S VOICE

The Lord decides who lives and dies.

26 WIDER ANGLE - FRONT DOOR

Martha comes out of the front door. She kneels down by McB and begins removing the bandage from around his calf. When she has taken it off, she inspects the wound. During this:

MARTHA

I suppose I needn't ask if you
scrubbed everything in hot water?

EDWINA

Hallie did.

CONTINUED

26 CONTINUED

As their conversation continues, Martha takes a threaded needle out of a basin with tweezers.

HALLIE

I did, but it's foolishness.

MARTHA

Edwina, hold his leg down. Hallie, you do the same to his shoulders. And it's not foolishness! For five years I saw how many patients of Doctor Parks survived surgery. I know his cleanliness was responsible.

HALLIE

The Lord was responsible.

MARTHA

Now that you've had the last word, suppose you stop talking and just bear down hard!

Edwina and Hallie do so. Martha reaches into the wound with the tweezers and the needle and begins to sew. McB's face is pallid, his lips are slightly parted. One side of his face begins to twitch a little.

MARTHA

In my experience a man who doesn't react to the needle is already more dead than alive.

Now McB's head moves from side to side as he reacts to the pain, but his eyes remain shut. Suddenly, in a weak voice, he begins to babble.

McB

'When the hurly burly's done,
When the battle's lost and won....'

EDWINA

(astonished)

Did you hear that, Miss Martha? He just quoted from the opening of Macbeth.

MARTHA

(intent)

Uh-huh.

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27 CLOSE ON MARTHA - DAY

MARTHA

Seems as though we'll be burying
an enemy of some culture.

28 INT. MUSIC ROOM - DAY

The ROAR of BATTLE is continuing. McB is being carried into the room by the combined efforts of Martha, Edwina, Hallie, Carol. He is unconscious and is no longer babbling.

CAROL

May I ask what you'll do with him
if he doesn't die?

MARTHA

Notify the Patrollers, what else?

They lower him gently to the cot.

MARTHA

Stay here, Hallie, I'll be right
back. Come on, girls.

She starts out with the others following.

29 INT. SEWING ROOM - DAY

The windows face the front of the house. A dozen stools and chairs line the walls. On a long table there are skeins of wool and some partially knitted garments. The five students there are knitting. Marilyn is not present.

ELIZABETH

(naively)

I couldn't see by his face that he
was from the North.

ABIGAIL

There's only one way to tell.

ELIZABETH

How?

ABIGAIL

Take off his pants. Yanks have
tails.

CONTINUED

29 CONTINUED

The girls laugh. Elizabeth sticks out her tongue at Abigail. Carol, Edwina and Martha ENTER. Martha crosses to Amy and speaks sternly.

MARTHA

If you'd been killed by a stray bullet, how would I have explained to your parents?

AMY

But Miss ---

MARTHA

(interrupting)

You could have destroyed the reputation of my school! -- Get up to your room! For breakfast, lunch and supper you can dine on your stupid mushrooms.

Very cowed, Amy runs OUT.

MARTHA

None of you girls is to go into the music room!

She GOES OUT. Edwina and Carol move toward the table to pick up their knitting.

30 INT. MUSIC ROOM - DAY

Hallie has her hand on McB's forehead and is looking at him closely. Martha COMES IN.

MARTHA

I noticed outside this Yank was smelling strong. We'll have to give him a sponge bath or it'll be impossible to remain in the room with him.

HALLIE

Didn't you notice nothin' else?

MARTHA

What?

HALLIE

Kind of a likeness to another Yank you once knowed?

CONTINUED

30 CONTINUED

Martha glances at McB and suddenly shudders. Hallie is startled by the intensity of Martha's reaction.

HALLIE

(softly)

I didn't know it still lived in
you so cruel.

MARTHA

(muttering)

It will till I'm buried.

HALLIE

(sympathetically)

I'm sorry I didn't keep it to
myself.

MARTHA

It would've struck me sooner or
later.

31 INT. AMY'S BEDROOM - DAY

Amy is nibbling a raw mushroom as she reads a book and gently strokes a small turtle on her lap. There is a light KNOCK on her door.

AMY

Come in.

Edwina ENTERS, closing the door softly behind her. She is carrying a bowl. As she crosses to Amy:

EDWINA

I don't believe a child should
go without food for a whole day.

She hands Amy the bowl and starts out.

AMY

(gratefully)

Thank you so much.

EDWINA

But it was dreadfully irresponsible
of you to go off like that.

AMY

I guess it was, but I won't be
sorry if it saved a man's life.
Yank or no Yank, he's one of God's
creatures.

Edwina smiles at her tenderly and LEAVES.

32 INT. THE MUSIC ROOM - DAY

The SOUNDS of BATTLE have now diminished. McB, still unconscious, is on his side, held in that position by Martha. His torso is naked and Hallie is drying his back. On a table alongside the cot are several basins of water, a chunk of homemade soap, a wash cloth. On the foot of the cot there is a man's nightgown. Hallie stands erect.

HALLIE

You can let him down now, Miss Martha.

As Martha lowers McB to his back:

MARTHA

Put the nightgown over him and remove his trousers.

(turning her back)

I'll let you do that by yourself.

HALLIE

(amused)

You gonna die without knowin' how a man is made?

MARTHA

Don't be silly. I was a nurse, wasn't I?

(with erupting bitterness)

He should've done one thing before he ran off with my money -- married me and taken me to bed. Now I'm going to live out my whole life and never know.

Hallie gets the nightgown and starts rolling it up so she can slip it over McB's head.

MARTHA

(continues...
tremulously)

What is it like, Hallie?

HALLIE

Why, it's delicious -- the most delicious feelings a person can have.

(deliberately)

When I was with my Ben, I could even forget for a little while that I was a slave.

Martha swings around and speaks with irritation.

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32 CONTINUED

MARTHA

That's the second time this month
you've said something like that.
Is this war giving you silly no-
tions?

HALLIE

(innocently)

Notions of what, Miss Martha?

MARTHA

You know very well what! Aren't
you forgetting my parents brought
you up a Christian?

HALLIE

(sincerely)

Oh, no, I'm a believer to the
bottom of my heart,

(X)

MARTHA

Then show it by your behavior! It
says in the Bible ---

She stops at the SOUND from o.s. of a DISHPAN BEING BEATEN by
an iron spoon. She strides OUT quickly.

33 INT. HALLWAY - DAY

Martha is moving toward the foyer. From o.s., upstairs, comes
the SOUND of the DISHPAN and repeated SHOUTS from Marilyn.

MARILYN'S VOICE

Miss Martha -- soldiers, on the
road.

MARTHA

(calling)

All right, Marilyn.

34 INT. THE FOYER - DAY

A curving wrought-iron staircase leads to the second floor
where Marilyn is at the head of the stairs. Martha COMES INTO
the foyer and starts for the front door.

MARILYN

Should I go back up?

MARTHA

Please. I'll relieve you in a
little while.

35 EXT. THE ROAD IN FRONT OF THE SCHOOL - DAY

The battle roar has ceased. There is some distant musketry. A small column of Confederate soldiers is wearily marching past the school. The soldiers range in age from sixteen to fifty-five. A few have bandages on hands, arms, or heads. All are unshaven, grimy looking. Many have patched, ragged uniforms or parts of them, but some are wearing farmer's overalls or other civilian clothes. A few are barefooted. A great many have moustaches and beards.

A VOICE AT RANDOM

(wearily)

What in hell's a seminary for young ladies?

SECOND VOICE AT RANDOM

(wearily)

It's what a whore house ain't!

There is a tired guffaw from some of the men.

36 EXT. THE SCHOOL GROUNDS - DAY

Martha is walking rapidly down toward the front gates. Birds are CHATTERING in the trees.

37 EXT. THE ROAD IN FRONT OF THE SCHOOL - DAY

The soldiers have passed the gate. Following them is a large wagon pulled laboriously by one skinny mule. The driver is a Confederate SOLDIER. The wagon bed is piled high with shoes and dirt-stained uniforms, some of them bloody. Martha reaches the gate just as the wagon comes abreast of it.

MARTHA

(calling)

What's the news?

DRIVER

(pulling up)

We beat! Grant's retreating.

MARTHA

Thank God!

Her eyes go to the wagon bed.

MARTHA

(appalled)

Are those from our dead?

The driver nods.

CONTINUED

37 CONTINUED

DRIVER

We're powerful short of uniforms
and shoes...and everything else.

He clucks his tongue. The wagon moves on. Martha watches it
with great sadness.

38 EXT. THE FARNSWORTH SCHOOL - NIGHT

It is raining. There are no sounds of battle. There is light
in a number of the second-story rooms, but none on the first
floor except for a dim light in the foyer. The shutters of
several of the upstairs rooms are partially or fully closed,
but those on one window are open.

39 EXT. THE OPEN BEDROOM WINDOW - NIGHT

Abigail is looking out the window. The CAMERA is CLOSE ON
her.

ABIGAIL

(speaking to some-
one in the room)

The rain is putting out the fire
in the woods.

Amy APPEARS at the window. She has a small turtle in her hand
and is stroking it. She gazes out for a moment. The CAMERA
MOVES INTO: CLOSEUP -- Amy. Her lips do not move.

AMY'S VOICE

(solemnly, with
indignation)

There ought to be a universal law
that if men decide to kill one
another, they're forbidden to do
it in a place where they also kill
birds, mice, snakes, and other
innocent creatures. Men act like
they own the whole world -- but
they don't.

40 INT. MUSIC ROOM - NIGHT

It is lit by candlelight. McB is still unconscious and is
muttering indistinct phrases from time to time. Martha has
one hand on his forehead while the other takes his pulse.
Standing by the cot are Edwina and Hallie.

CONTINUED

40 CONTINUED

MARTHA

He's got some fever now. It calls for the sponging we used when Doris had pneumonia. Are both of you willing?

Edwina and Hallie nod.

MARTHA

We'll follow the same schedule.

As she talks, she unpins the brooch-watch fastened to her dress and puts it on the table by the bed.

MARTHA

(continuing,
to Edwina)

You stay on till eleven and then awaken me. I'll stay until four and...

(turning to Hallie)
...call you. At six-thirty you awaken Edwina so you can get breakfast going.

Hallie picks up a pail.

HALLIE

I'll go draw some cool water.

MARTHA

(with feeling)

You know, in these difficult times I couldn't run this school without both of you.

EDWINA

(softly)

This is the only home I have, Miss Martha.

HALLIE

It's the only one I have, too --

(starting out)

-- less'n you sell me.

Martha frowns, but then speaks patiently.

MARTHA

There you go again, Hallie, putting vinegar in the milk. I think you're starting your menopause, that's what I think.

CONTINUED

40 CONTINUED - 2

As the door closes on Hallie, she turns to Edwina.

MARTHA

Edwina...

(pauses for
a beat)

Once the war ends the future of
this seminary will be very bright.
Many schools have closed or been
destroyed, so we'll have a full
quota of pupils right off.

(with feeling)

You've become very dear to me,
Edwina. I'm ready to make you a
junior partner, and to provide in
my will that you inherit ownership.

Edwina is stunned. After a moment she speaks with strong
emotion.

EDWINA

Miss Martha, that's unbelievably
generous. I'm very grateful. Of
course I accept, of course!

MARTHA

(smiling,
very pleased)

There isn't an ounce of generosity
in it! I need someone as capable
and responsible as you are. You're
my guarantee that this school will
continue to bear my name and main-
tain my standards.

Martha kisses Edwina's cheek and gives her a quick, warm hug.
Edwina is so moved she has tears in her eyes.

MARTHA

I'll get some sleep.

She starts out.

41 EXT. THE FARNSWORTH HOUSE - NIGHT

It has stopped raining. The house is dark except for dim
candlelight coming from one second-story room through its
closed shutters. Tree frogs are SOUNDING OFF, whippoorwills
are CALLING, there is a HOOT from an owl.

42 INT. UPSTAIRS HALLWAY - NIGHT

At one end of the hallway there is a flight of wooden stairs leading up to an attic door. A sliver of light CAN BE SEEN beneath the door, which slowly opens. Carol peers out, listening, then quietly steps OUT to the landing and closes the door behind her. She is wearing a fancy robe over a lacy nightgown. She is carrying a single candle in a long-stemmed, brass candle holder. She starts tiptoeing down the stairs in barefeet. She stops as one of the steps creaks.

43 CLOSE ON CAROL

smiling, amused. Her lips do not move, but WE HEAR her thoughts.

CAROL'S VOICE

I don't care if I do get in trouble,
I've got to know what's happening.

44 INT. THE MUSIC ROOM - NIGHT

Edwina is sponging McB. Seated facing him on the cot, she is following a routine in which she dips a washcloth into a bucket of water, wrings it out, then gently rubs his forehead, neck, upper chest, and wrists. She looks tired, her hair is in disarray, and she is sweating. There is no pause, however, in her solicitous routine. Presently there is a tinkling laugh behind her. Startled, she turns around to see Carol in the doorway.

CAROL

Appears to me like you're using
this to learn what a man's body
feels like.

Edwina's face becomes coldly angry.

CAROL

I'd be the last one to blame you.
After all, you've been stuck in
this school practically forever.
Poor thing, never even had a man
kiss you, have you?

EDWINA

(icily)
Go back to your room!

CAROL

I can't sleep.
(chuckles)
Too exciting to have a good-looking
man under the same roof. How's he...?

CONTINUED

44

CONTINUED

EDWINA

(interrupting)

I told you to go back to your room!

CAROL

(approaching)

Maybe I can be of service? Wouldn't
you like a chance to go up to your
closet?

(with her

tinkling laugh)

I might even sponge parts of him
you wouldn't.

In a swift movement Edwina swings the sponging cloth, which she has been holding in the bucket, strikes Carol in the face with it. As Carol gasps, Edwina jumps up, swings the girl around by the shoulders, then seizes one of her wrists and snaps it up behind her back in a hammerlock. Edwina's voice is low, controlled, but iron-hard.

EDWINA

I knew what you were the minute
you came to this school. I saw
plenty of your kind on my father's
boats. Rich or poor, a hussy is a
hussy! You come in here again and
you'll find your face in a bucket
of water!

With a rush she moves Carol to the doorway and thrusts her
INTO the hall. She closes the door, returns to the cot and
resumes sponging McB.

45

EXT. THE VERANDAH - DAY (EARLY MORNING)

A large spider web is hanging between two of the Doric columns. It is glistening with dew. Amy slips OUT the front door and walks quietly down to the web. She has a stick in her hand. She speaks to the spider in the center of the web as though she is talking to a person who is a friend.

AMY

(whispering)

Hello, Mrs. Spider.

(admiringly)

I wish I could spin a web the way
you do -- it's so beautiful.

(apologetically)

But I'll have to tear it apart now.
If Hallie gets to notice you've
moved in here, she'll kill you.

Using the stick she gently begins to tear the web apart. The spider runs up a main strand and disappears under the verandah roof.

46 INT. MUSIC ROOM - DAY

Hallie is opening the shutters. McB is awake. His bandaged hands are outside the covers. When she returns to the cot, he speaks weakly.

McB
Please...more water.

As Hallie pours a glassful from a pitcher and lifts him up, she talks to him gaily.

HALLIE
That's your third glass. I better quick get you a potty.

McB pauses in his drinking to whisper again.

McB
I'm hungry.

Hallie chuckles as he resumes drinking.

HALLIE
You're comin' back to life right smart. If all Billy Yanks are like you, the Johnny Rebs are gonna get their tails whupped good.
(putting down the glass)
You'll get some vittles right soon.

She starts OUT.

47 INT. FOYER - DAY

The students, except for Amy, are coming down the stairs. Martha is in the foyer waiting for them. Hallie crosses the foyer and goes INTO the kitchen.

CAROL
Good morning, Miss Martha. How is our guest doing?

MARTHA
He's better, but I don't consider him a guest.

She leads them toward the kitchen..

48 INT. THE KITCHEN - DAY

It is a large room. As Martha ENTERS WITH the girls behind her, Hallie opens a door to the backyard. Edwina is in the kitchen spooning porridge from a pot into a bowl.

49 INT. THE FOYER AND HALLWAY - DAY

Amy scoots across the foyer and attaches herself to the end of the line of girls ENTERING the kitchen. Edwina, carrying a tray, comes OUT of the kitchen and starts down the hallway toward the music room.

50 EXT. BEHIND THE HOUSE - DAY

Hallie and Martha are picking up hand tools. The line of girls issuing from the kitchen does the same -- hoes, spades, rakes. When all of them have their tools:

HALLIE

Don't think I won't have my eye on every one of you. Half of what we get to eat next fall and winter depends on how you do your nigger work now.

DORIS

(impatiently)

Miss Martha, we know we have to do field work, but do we have to listen to the same lecture every other day?

MARTHA

Hallie is Hallie. Let's go.

They start off in varying directions.

51 CLOSEUP - HALLIE

Her lips don't move. WE HEAR her thoughts.

HALLIE'S VOICE

You're a bad nigger, Hallie!
You're annoyin' the daughter of
a genuine Confederate general.

She grins.

52 INT. MUSIC ROOM - DAY

Edwina is putting several pillows behind McB's head so he can eat. It is apparent that he is quite weak. She sits down on the edge of the cot and begins to feed him porridge and sips of milk from a glass. He eats hungrily. Both of them are silent, but quite aware of each other. It is obvious from the look on McB's face that he is both very grateful for the way he is being treated and immensely taken by Edwina's beauty. Edwina is both pleased, and made shy, by the way he stares at her. Although pallid and unshaven, McB is an attractive man.

Edwina pauses in feeding him to wipe some porridge off his chin. McB speaks to her in a low tone.

McB

What's your name?

EDWINA

Edwina.

McB

Thanks...Edwina.

She smiles shyly and resumes feeding him. Presently he begins to speak in between swallows of food. The conversation that follows is punctuated by silences during which she brings either the spoon or the glass to his lips.

McB

My name is ---

EDWINA

(interrupting)

Corporal John McBurney.

McB

(surprised)

How do you know?

EDWINA

You said so when you came here.

McB

I don't remember that...Anyway, my friends...just call me Johnny or McB.

Edwina nods.

CONTINUED

52 CONTINUED

McB

Do I remember correct...that I was
brought...to a girl's school?

EDWINA

Yes.

McB

Which side won the battle?

EDWINA

Your troops have retreated to
Spottsylvania.

McB

(raising up
a little)

Then I'm a prisoner in Rebel
territory?

EDWINA

I guess so, yes.

McB falls back on the pillow with a groan of anguish.

McB

Christ, I'm a dead man!

Edwina stares at him in consternation and moves closer. A
look of terrible dejection has come over McB's face. From
now on he stops eating.

EDWINA

Why do you say that?

McB stares at her for a moment before replying slowly, with
effort. He speaks despairingly.

McB

Don't you know what your...prisons
are like?

EDWINA

No.

McB

Three out of five men...never
finish...one year in 'em.

EDWINA

(shocked;
disbelieving)

How do you know that?

CONTINUED

52 CONTINUED - 2

McB

From men who were captured...and later exchanged. Walking skeletons! Your prisons...kill more men by bad food...and disease than any battlefield...At Belle Island near Richmond...there aren't even tents. A man lies on the bare ground...winter and summer. Slow death...a dirty, slow death...from maggoty beans, rain, mud, cold.

EDWINA

(distressed)

I wish it were up to me what happens to you, but it isn't. The owner of the school will decide.

McB

(eagerly)

A lady with heart?

EDWINA

Oh, yes, she's wonderfully kind.

McB

But how much...of a Rebel patriot?

EDWINA

Very much!

McB

(bitterly)

Lucky me!

There is a pause. She offers him the glass of milk. He shakes his head briefly and turns on his side. Troubled, Edwina rises and picks up the tray. She goes OUT.

53 INT. HALLWAY - DAY

Edwina moves OFF toward the kitchen.

54 INT. DOORWAY TO SEWING ROOM - DAY

Amy is standing just inside the doorway peering at Edwina's departing figure.

55 INT. MUSIC ROOM - DAY

Amy opens the door silently and peers at the cot. She ENTERS without a sound, closes the door and tiptoes over to the side of the cot so she can look at McB.

56 CLOSEUP - AMY

Her lips do not move. WE HEAR her thoughts.

AMY'S VOICE
(troubled)
He looks so sad.

57 INT. MUSIC ROOM - DAY

as Amy starts to leave, the floor creaks slightly. McB turns and sees her. A warm smile comes to his face.

McB
You're the little darling...who
saved my life.

AMY
I didn't think you'd remember.

McB
Why not?

AMY
You were partly out of your head.
You kept trying to run in spite
of your leg.

McB
I was scared to death...of being
burned up in those woods.
(gesturing
to a chair)
Sit down, won't you? It does me
good...to see your sweet, darling
face.

AMY
I can't. Your room is out of
bounds. I made up an excuse to
see you, but I can't stay.

CONTINUED

57 CONTINUED

McB

Find another excuse soon, won't
you?

AMY

I'll try.

She goes OUT. He smiles at her departing figure.

58 INT. THE LOOKOUT ROOM - AT SUNSET

A small, dormer room with three hundred and sixty degree
visibility. Carol is INSIDE it looking off.

59 THE SUNSET FROM CAROL'S POINT OF VIEW

A flight of birds cross in front of the setting sun.

60 INT. THE LOOKOUT ROOM - SUNSET

Carol turns from the sunset to a slow, sweeping examination of
the countryside. Then she looks down.

61 THE DIRT ROAD IN FRONT OF THE SCHOOL FROM CAROL'S POINT OF VIEW

Three civilian RIDERS are approaching the school at a slow
trot.

62 THE ROAD IN FRONT OF THE SCHOOL - SUNSET

One of the riders is Jepson. A second is WADE, a neatly
dressed, handsome man of twenty-five with his left arm miss-
ing and a horribly disfiguring scar on the left side of his
face. The third man, BUNDERMAN, is sixty, bone-thin and
hard-bodied, wearing patched overalls. Jepson holds up his
hand as they reach the locked gates. They pause as Jepson
peers at them.

JEPSON

No rope. Let's go on.

BUNDERMAN

Why not water the horses?

CONTINUED

62 CONTINUED

WADE
(shifting in
his saddle)
And lay me down under a tree for
ten minutes?

JEPSON
I'm thirsty, too, but we've got
territory to cover.

He rides on. They follow.

63 INT. MUSIC ROOM - NIGHT

Several candles are burning on the table by the bed. Edwina,
seated by the cot, is wiping McB's mouth with a cloth. He is
now propped up in a half-sitting position with several pillows
against the wall behind his cot. On the table alongside his
cot there is a tray with empty dishes.

McB
(ecstatically)
What a meal! I feel like a bee in
a field of clover. But go on,
please...tell me more about Miss
Farnsworth.

EDWINA
I told you about everything.

McB
(shaking his
head)
How is it the daughter of a rich
planter worked as a nurse-woman
for five years?

EDWINA
(after a second)
I'm not at liberty to talk about
that.

McB
Would you feel free to tell me
why she's running a school? What
happened to the great Farnsworth
plantation?

EDWINA
(lightly)
We've been doing nothing but talk
about Miss Martha. What about you?
I'm curious to know what you did
in civilian life. So is she.

CONTINUED

63 CONTINUED - 2

McB

Why?

EDWINA

When you were out of your head, you
quoted Shakespeare like a scholar.

McB

(discreetly)

Does Miss Martha like scholars?

EDWINA

Well, she naturally favors people
of some refinement and education.

McB

Then maybe she won't be so quick to
send me off to my death --

(eyeing her closely)

-- seeing as how I'm a book pub-
lisher.

EDWINA

(impressed)

Oh!

McB

(modestly)

Only a junior partner, but it's a
top-notch firm. You might even have
some of our books in your library --
Warren and Hastings?

EDWINA

(deeply impressed)

We do, of course! What school
doesn't?

McB

Well, then, you'll tell Miss Martha,
won't you?

EDWINA

Of course!

McB

As you see, I'm trying to make you
my ally in staying alive.

EDWINA

(softly)

You don't have to work hard to do
that.

CONTINUED

63 CONTINUED - 3

A pause. McB's eyes are on her. Edwina begins to feel uncomfortable at his steady gaze. Her hands take hold of the tray. McB's bandaged hand goes out, touching the tray, but not her hand.

McB

Don't go yet.

(X)

(sincerely, with
emotion)

For all I know, you might walk out now -- and some of your soldiers might come -- and I might never see you again. I don't even know your last name.

EDWINA

Dabney.

McB

Tell me a little about yourself.

Edwina's manner as she replies combines a certain hesitation with an eagerness to make an impression on him.

EDWINA

My mother was French. She died when I was little. My father owned a number of Mississippi paddlewheelers, but he was killed at Bull Run and the boats were sunk during the Vicksburg campaign. So now I'm without a penny. But, fortunately, I moved up from being a student to a teacher.

(X)

McB

When did you first come here?

EDWINA

When I was fifteen.

(with a wry,
little laugh)

The way things have gone -- except for Sunday church -- I haven't left the school grounds for years.

McB

(softly, his eyes
on her)

I wonder...if you don't sometimes think of yourself as a...sleeping beauty in a castle, waiting for a prince to free you with a kiss?

CONTINUED

63 CONTINUED - 4

The look on Edwina's face, makes it evident that he has guessed correctly at her fantasy life. The quick glance they exchange now is that of man and a woman who are magnetically attracted to each other. Edwina stands up. She is rather overwhelmed by her emotions. She goes out carrying a tray with the supper dishes. There is a lighted candle on the tray. He watches her leave with a tender smile on his face.

64 INT. THE HALLWAY - NIGHT

As Edwina closes the door to McB's room, Martha is coming toward her with a kerosene lamp in one hand, a cloth bag and scissors in the other. Edwina speaks quietly, controlling her feelings.

EDWINA

I wish we didn't have to send him to prison.

MARTHA

(matter-of-factly)

What choice have we?

Martha opens the door as Edwina, frowning unhappily, moves off down the corridor.

65 INT. MUSIC ROOM - NIGHT

McB raises his head a trifle to see who has come in. He smiles ingratiatingly.

McB

Are you Miss Farnsworth?

MARTHA

I am.

Her manner is formal, distant. As their conversation proceeds, she throws back the blanket and pushes up his nightgown to expose his bandaged leg. She removes the bandage, then inspects and presses his leg at various points near the sutured wound. Satisfied, she takes a fresh bandage from the cloth bag and redoes the leg.

Throughout the scene McB's manner is studied and deliberate. He is working a con game.

McB

I've been trying to find the words to thank ---

CONTINUED

65 CONTINUED

MARTHA

(interrupting)

I don't want your thanks, Corporal.
What I did -- and will do -- are
dictated by my code of ethics.

McB

(quickly)

Ethics -- that's the very word's
been agitating me! If I'd followed
my duty instead of my ethics, I
might not have been wounded.

MARTHA

(curtly)

How so?

McB

I'm a Quaker, m'am, so I'm in the
medical corps. I carry bandages
into battle, not a weapon. My com-
pany was attacking in a thicket where
the brush was on fire.

66 SUBLIMINAL SHOT - THE WILDERNESS BATTLE - DAY

McB is in the fork of a tree aiming his rifle. Smoke hovers
over the scene. McB FIRES.

67 SUBLIMINAL SHOT - REBEL OFFICER - McB's POINT OF VIEW

He falls stone dead.

68 INT. MUSIC ROOM - NIGHT

McB

I saw this wounded Rebel officer who
was crawling to get away from the
fire that was moving up on him. Well,
my sworn duty was to stay with my own
troops, but my ethics wouldn't let
me. I carried that Reb to safety, but
that's when I got hit myself.

69 SUBLIMINAL SHOT - THE WILDERNESS BATTLE - DAY

McB, in the fork of the tree, is FIRING. He gets hit in the
leg, drops his rifle, and starts to fall out of the tree.

70 INT. MUSIC ROOM - NIGHT

McB

So now my conscience keeps nagging me. I can't help thinking I failed my own comrades...deserted 'em, you might say.

Martha pauses in her work. She has been affected by the story and from now on her manner toward McB becomes warmer.

MARTHA

(softly)

I respect what you did, Corporal. It may even be that God guided your footsteps so that some Confederate citizens might do for you what you did for that officer.

McB

(sighing)

It relieves my feelings to hear you say that, m'am. And it brings Shakespeare right to my mind: 'There is a divinity that shapes our ends, rough-hew them as we will.' Because the only reason I'm alive now is due to your students and yourself.

MARTHA

Your leg is nicely on the way. There's no infection.

McB

(cheerfully, while
eyeing Martha closely)

Good! I'll make it to prison, then. Not an altogether happy prospect, but I might be one of those who survive it.

Martha frowns, disturbed by what he has said. She starts to speak, then bites her lip and remains silent as she bandages his leg. Presently:

MARTHA

You told Miss Edwina you're a junior partner in Warren and Hastings.

McB

Yes, m'am.

CONTINUED

70 CONTINUED - 3

MARTHA

(eyeing him closely)

What university did you graduate from?

McB

(without
hesitation)

Never went to one. Can't you tell that from the ungrammatical way I sometimes talk?

MARTHA

Yes, I can, but I never heard of a book publisher who wasn't university educated.

McB

I have some talent as a salesman, and schooling isn't needed for that. Not that I wouldn't have welcomed higher education. I love books, always got my nose in one. But I've been supporting my mother and my two sisters since I was fourteen.

(suddenly gives a
brief chuckle)

It's real ironic my being a prisoner. Because I don't believe in the Northern cause, you see! I feel the Confederate States had a perfect right to secede.

MARTHA

(skeptically)

Then why are you in the Army?

McB

I was impressed by force, m'am -- snatched up on the street one rainy night and taken to an army camp. From then on, if I left or didn't obey orders, it was a firing squad.

MARTHA

(taken in...
appalled)

Is that what that horrid Abe Lincoln is doing now in order to get men?

McB

Been doing it for more than a year, m'am.

CONTINUED

70 CONTINUED - 4

Martha has finished bandaging him. As she picks up her things, she looks at him intently.

MARTHA
Do you have an older brother?

McB
(surprised)
I did have. He's dead now.

MARTHA
How much older was he?

McB
Only a few years. May I ask ---?

MARTHA
(interrupting --
satisfied)
Just curiosity. Quite some years ago a man visited down here who looked like you. Good night, Corporal.

McB
How soon will I be off to prison, m'am?

Martha bites her lip slightly.

MARTHA
When your leg is healed, I expect.

She goes OUT. McB stares after her with a thoughtful frown.

71 INT. THE PARLOR - NIGHT

Everyone in the school, including Hallie, is FILING INTO the room. Martha comes IN last. As she goes to a table to pick up a Bible, Carol crosses over to her and whispers something.

72 MARTHA - CAROL

MARTHA
(whispering)
Can't you wait til prayers are over?

CAROL
(whispering)
The cramps are quite severe.

MARTHA
(whispering)
Very well.

73 CAROL

She slips OUT of the parlor, closing the door behind her. Then she scoots down the hallway, glances back quickly, and ENTERS the music room.

74 INT. MUSIC ROOM - NIGHT

McB is asleep. Carol tiptoes over to him and stands gazing at him with a smile.

75 CLOSE ON CAROL

Her lips do not move. We HEAR her THOUGHTS.

CAROL

(amused)

They say Northern apples are the best....

76 CAROL - McB

She bends and kisses him on the lips. McB's eyes open. She stands up. As he regards her with astonishment, she gives him a saucy smile.

CAROL

I wanted to introduce myself properly. My name is Carol.

McB

(grinning)

A pretty name for a very pretty girl. I never had such a nice introduction.

CAROL

I can't stay. I just wanted to tell you that if you can find some way of remaining around for a little while, we'll be able to have some darling times together.

McB

(startled and
amused)

Will we now? And how old are you?

CAROL

Seventeen -- But I know a lot more than girls my age.

CONTINUED

76 CONTINUED

McB

Oh?

CAROL

(leaving...over
her shoulder)My mother has lovers, you see, and
I've peeked.(blowing him a
kiss)

Ta-ta, Johnny.

She goes OUT, shutting the door. McB laughs aloud.

77 EXT. THE SIDE OF THE FARNSWORTH HOUSE - EARLY MORNING

Birds are CHIRPING and SINGING. Stick in hand, Amy is walking
quickly and quietly toward the rear of the house.

78 EXT. A WINDOW OF THE MUSIC ROOM - EARLY MORNING

It is at the rear of the house. The shutters are open and the
window is up. Amy comes up to it and peers inside.

79 McB FROM POINT OF VIEW OF AMY

He is sitting on the edge of his cot. He has removed a bandage
from one hand and is now removing the other.

AMY'S VOICE

(low-pitched)

Good morning.

McB looks toward the window and smiles.

McB

((fondly))

Good morning, little darling.

He gets up and hops over to the window on one foot.

80 AMY - McB

AMY

It looks like you're feeling better.

McB

I'm full of beans and weary of being
in bed.

CONTINUED

80 CONTINUED

AMY

There's a pair of crutches in the barn left over from the time this was a plantation. I'll get 'em for you.

McB

That'll be Jim-Dandy, thanks.

Amy takes a box out of her pocket. She puts it on the window sill, opens it and takes out her turtle.

AMY

This is Randolph, and I love him very much. Would you do something for him?

McB

Anything you say.

AMY

He's not getting enough nourishment because Miss Martha won't let me catch flies during class.

McB winks and holds out his hand.

McB

I had a turtle once. I'll fatten him up for you.

Amy gives him the turtle.

AMY

Thank you, Johnny.

McB

(kidding her with
a solemn face)

I used to put salt and pepper on flies for my turtle. You want me to do that for Randolph?

AMY

(taking him
seriously)

You can't. We have very little salt, and there's been no pepper for several years.

She LEAVES. McB smiles tenderly.

81 EXT. BEHIND THE KITCHEN - DAY

Hallie is approaching the door to the kitchen. She has a basket with some eggs in it. She goes INSIDE.

82 INT. KITCHEN - DAY

Hallie puts the basket on a sideboard. She unpins a safety pin from the lapel of her dress and reaches into her pocket for something. Just then the door is opened by McB, who is on crutches. Hallie's hand remains in her pocket. McB speaks in a low tone, rapidly. His manner is very serious, on the anxious side.

McB
Good morning, Hallie. Can I have
a private word with you?

Hallie nods. McB swings in, quietly shuts the door, then moves over to her.

HALLIE
(gesturing to the
crutches)
How'd you get those?

McB
Little Amy.
(low-voiced)
Hallie, m'am, you ever hear the
word 'conductor?'

Hallie regards him intently with an expressionless face.

HALLIE
Might have. How you mean it?

McB
Before the war my house in Philadelphia was a station on the Underground Railroad. I conducted runaways to another station further north.

HALLIE
How you conduct 'em?

CONTINUED

82 CONTINUED

McB

Mostly, lying on a wagon bed
covered by hay.

HALLIE

Why you use hay?

McB

People can breathe through hay, but
bloodhounds can't smell anything
through it.

Hallie's deadpan expression is supplanted by a warm smile.
She takes an egg from her pocket.

HALLIE

Like to suck a raw egg? Gives you
strength.

McB

Sure, thanks.

He continues talking as Hallie prepares the egg by thrusting
the pin deep into the large end, then making a larger hole in
the smaller end.

McB

I'm asking for your help. Is there
any way you can arrange an under-
ground railroad for me so I won't
get sent to prison?

Hallie proffers him the small end of the egg.

McB

The Union lines are not so far that ---

HALLIE

(interrupting)

Suck it down.

McB takes the egg. As he sucks out its contents, Hallie takes
a second egg from her pocket, deftly "pins" it, then starts
sucking it. McB finishes and starts his rapid, low talk
again.

McB

I don't want to get you in trouble,
of course, but I wondered if ---

CONTINUED

82 CONTINUED - 2

HALLIE
(interrupting)
Gimme your shell.

McB does so and she puts both shells back into her pocket.

McB
-- you might know a way ---

He stops and turns his head toward the door. It opens and Martha APPEARS. She is surprised to see him, but her manner is friendly. McB greets her with easy composure.

McB
Morning, Miss Farnsworth. As you see, I've gotten back a lot of my strength -- thanks to you, m'am.

MARTHA
How did you get those crutches, Corporal?

As McB hesitates:

HALLIE
(quickly)
I brung 'em to him.

MARTHA
The girls will be coming down in a few minutes. Please go back to your room. I'll bring you some clothes that belonged to my brother. They may be a bit small, but I think you can wear them.

McB
That's very kindly of you, m'am.
Is your brother in the army?

MARTHA
He was. He's dead.

McB
Then I'm touched and honored you'd let me wear anything of his. Would there also be a razor I could use?

CONTINUED

82 CONTINUED

MARTHA

Yes.

McB smiles and half-bows, then goes OUT. Martha turns to Hallie.

MARTHA

What did he want with you?

HALLIE

He's lonely in there by himself.

83 EXT. THE VERANDAH - DAY

McB is seated on the settee reading a book. On the floor there is a tray with empty dishes. He is clean-shaven and is wearing a white shirt open at the throat, and beige trousers. He looks up as Edwina comes OUT of the front door. He breaks into a gay song as she comes toward him.

McB

(singing)

The dove she is a pretty bird
She sings as she flies
She brings us glad tidings
And tells us no lies.

His song has brought a smile to Edwina's face. She takes half a dozen peanuts from her pocket and holds them out.

EDWINA

I have a few Goober peas for
dessert.

McB

(taking them)

Thank you.

(pats the
settee)

Please.

EDWINA

I can't. This is our time for
field work.

McB

Please.

Edwina, torn between her shyness and her desire to be with him, sits down gingerly. McB speaks a bit hesitantly because of the depth of his feeling.

CONTINUED

83 CONTINUED

McB

(softly)

I woke up this morning wondering...
whether you possibly could be...
as lovely and sweet as you seemed
last evening...

(smiling)

...or whether it was a passing mood
and the candlelight. Now I know
I wasn't mistaken.

Edwina smiles shyly at him, then looks away. This is delicious
for her to hear, but she can't handle herself easily.

McB

(emotionally, with
deep sincerity)

One way or another I'll be leaving
here soon, Edwina. We don't have
time to get acquainted in a normal
way. So I have to ask you some-
thing I never would ordinarily.

(hesitating)

Y'see, it never happened to me be-
fore like this with a girl. I
feel like you're...the one I been
looking for since I became a man.
But if I'm in prison, or someplace
else away, I don't want to keep
thinking of you, hoping and dream-
ing, unless I know that it...could
mean something. If I'm just a
Billy Yank enemy to you ---

EDWINA

(emotionally)

You're not! You're Johnny McB
and I like you very much.

There is a long silence as they gaze at each other. Then McB
reaches out and takes her hand in his. She allows it -- and
remains still, trembling, as he raises her hand, presses the
palm to his cheek, then kisses it. She sits, as though in a
trance, until he moves to kiss her -- then suddenly pulls back.

EDWINA

No.

McB

They're all out in back, no one's
watching.

Edwina abruptly stands up.

CONTINUED

83 CONTINUED - 2

EDWINA

I can't, Johnny, I just can't.

She LEAVES. He watches her go with a look of longing and disappointment. From o.s. comes the SOUND of a HORSE AND WAGON. McB HEARS it, listens for a second, then quickly grabs his crutches and pushes up to his feet. Moving rapidly he swings down to the verandah steps. As he reaches them, the wagon APPEARS around the side of the house WITH Martha driving it.

McB

(calling loudly)

Miss Farnsworth, might I have a word with you, please?

The wagon stops. McB goes down the steps and moves down a path toward the wagon.

84 CLOSE ON McB

His lips do not move. WE HEAR his thoughts.

McB'S VOICE

If I can sell the Bible to farmers who can't read, I ought to be able to sell myself to a Virginia spinster.

85 EXT. THE CINDER ROAD - DAY

McB arrives at the wagon with a smile.

McB

Very gracious of you to stop, Miss Farnsworth.

MARTHA

(in a moderately friendly tone)

What is it?

McB

It would be a great thing for me -- and I wonder if it wouldn't be a good bargain for you -- if you let me stay here till the war ends? Seems to me you could do with a man working around here. And let's suppose Union troops come down this way. I'll have my leg scar

CONTINUED

85 CONTINUED

McB (Cont'd)
and uniform to show who I am.
When I tell 'em you saved my life,
you'll have nothing to fear after
that.

It is obvious from Martha's thoughtful expression that his
suggestion is an arresting one. However:

MARTHA
If any blue bellies come, why won't
they take you with them?

McB
I'll keep a crutch close by. I
can fake a limp to show I'm not
fit. However, maybe they won't
come at all.

MARTHA
If they don't, the Patrollers
will. And the moment they see
you, it's off to prison.

McB
Patrollers? Who are they?

MARTHA
Our local militia. They patrol
the roads to catch runaway slaves
and army deserters. They look
in here quite often.

McB
(slowly, worried)
Well, I could pretend with them
to be a mustered-out Reb.
(with a Southern
accent)
I can talk real Kentucky, can't
I, m'am? One of my army comrades
was from the bluegrass country. I
used to imitate him for fun.

Silence. Martha is thinking about it.

McB
(continuing)
There's something else I'd like
to say...

CONTINUED

85 CONTINUED - 2

McB (Cont'd)
(gazing at
her fixedly)
...of a different nature. If I
survive this war, I'd dearly like
to come back here and visit you....

Martha stiffens, taken aback, and her face goes cold.

McB
(hastily)
To express my thanks when there's
nothing at stake.

MARTHA
(coldly)
But there is something at stake
now. Wasn't that your motive in
saying what you just did?

McB
It could've been -- but it wasn't.

Martha clucks her tongue to the horse. McB stands watching the wagon move off. He is not happy with the result of the encounter. He sighs a little, then looks around at the grounds. His attention is caught by something in the direction from which he came. He starts back that way.

86 McB AS SEEN FROM INSIDE THE PARLOR - DAY

The CAMERA is SHOOTING THOROUGH a window. WE HEAR Edwina's VOICE as McB swings past the window.

EDWINA'S VOICE
'...the napkin should not be fast-
ened at the neck, but should be
laid conveniently across the lap,
and one corner should be lifted to
wipe the mouth.'
(she continues)

The CAMERA PULLS BACK to SHOW the students in the parlor with Carol glancing covertly out a window. Edwina is reading from a book.

87 INT. PARLOR - DAY

EDWINA
(without interruption)
'Men who wear a moustache are ob-
liged to manipulate a napkin in a
vigorous manner, which would be --- '

CONTINUED

87 CONTINUED

CAROL

Miss Edwina.

EDWINA

(finishing
the sentence)' -- unpardonable in a lady.'
(looking up)

Yes?

CAROL

Permission to go to my closet?

EDWINA

That's the only place you're to go.

CAROL

(politely)

Of course!

As she LEAVES, Edwina resumes reading:

EDWINA

'It is not customary, when you
have finished --- '

88 INT. THE BOWER - DAY

The bower is about the size of a small room. Its front is open, its three sides and roof are made of trestle work and are covered with grape vines. McB is seated on a bench that circles it. He is playing a game of solitaire on a table. He looks up as Carol steps IN with a saucy smile.

CAROL

Good morning.

McB

(grinning)

Good morning to you.

CAROL

I can think of a nicer game you
might be playing.

McB

What could that be?

CAROL

It takes two.

She slips behind the table, sits down on the bench and starts to slide toward him. She is stopped by the end of one of McB's crutches, which he has lifted quickly.

CONTINUED

88 CONTINUED

McB

(genially)

Hold up, Carol. You're not easy
to resist, but I don't want my
fool head on a chopping block.

There is the SOUND of APPROACHING HORSES moving at a trot.

CAROL

Then what about tonight when every-
one's asleep?

McB

What about it?

CAROL

I have a room to myself in the
attic. Can you manage the stairs?

McB, HEARING the horses, turns to look through the lattice
at the road.

89 EXT. ROAD - DAY - PATROLLERS FROM McB'S POINT OF VIEW

They are the same three we saw before.

McB'S VOICE

Who are they?

CAROL'S VOICE

Patrollers.

McB'S VOICE

(muttering)

Jesus God!

The Patrollers slow down by the locked gates, but then continue
on.

90 INT. THE BOWER - DAY

McB wipes his perspiring forehead with his sleeve.

91 INT. THE PARLOR - DAY

Doris, with a malicious look on her face, is whispering to
Edwina.

DORIS

...not in her room, not even in
the music room as I expected.
But neither is the blue belly!!

92 INT. THE BOWER - DAY

McB and Carol are in their same positions, although he no longer has his crutch pointed at her. She is talking very gayly.

CAROL

No...mother got the book in London.
It was privately printed.

McB

(grinning)
And you have it in your room?

CAROL

(with her tinkling
laugh)
Yes. One poem in it is called
"The Nameless Maiden." Want to
hear it?

McB

Why not?

CAROL

"A maid, I dare not tell her name,
For fear I should disgrace her,
Tempted a young man for to come
One night...."

She stops -- Edwina is standing in the doorway, her eyes blazing with anger. Carol rises with a saucy smile.

CAROL

(calmly)
Thought I'd pay our guest a little
visit.

She starts toward the archway, but stops when Edwina does not move out of the way. There is a moment's silence. Edwina looks as though she may explode into physical violence. Carol speaks coolly.

CAROL

He wanted to know what class you
were teaching and I told him it
was Etiquette -- how to behave like
a lady under all circumstances.

Slowly Edwina moves out of the doorway. Carol saunters OUT of the bower. Without looking at McB, Edwina speaks to him bitterly.

CONTINUED

92 CONTINUED

EDWINA

Your taste in poetry runs in many
different directions.

McB

Now why do you speak like that?
Why those angry eyes?

He starts to push himself around the table so he can get up.
Meanwhile, still not looking at him, Edwina continues in the
same bitter vein.

EDWINA

I know more about men than you
think! I didn't live on my father's
boats for nothing!

McB

Now wait a minute! She's nothing
to me. Do you expect me to clap
my hands over my ears so I won't
hear anything naughty?

There is a moment's pause as he moves over to her. Now he
speaks softly.

McB

Edwina, look at me. Please...
Feeling the way I already do
about you, I couldn't possibly
touch another girl.

Edwina catches her breath. His fingers touch her shoulder.

McB

If my dream comes true, you and I
are going to be married some day.

There is a long silence as Edwina looks at him. She is in
turmoil.

EDWINA

(with sudden
distress)

No...that'll never happen!

CONTINUED

92 CONTINUED - 2

McB

Why do you say that?

EDWINA

(bleeding inwardly)

A man like you...when you know what
I really am...you'll turn away from me.

McB

What are you talking about?

EDWINA

I gave you a false picture of myself
last night because I wanted you to
like me.

McB

(tenderly)

You're an idiot to think ---

EDWINA

(interrupting...
in a rush)

But my father never owned any paddle
wheelers! He was just a common
gambler who worked the boats and
cheated at cards.

McB

(curious, but not
dismayed)

Is that a fact?

EDWINA

I had to tell Miss Martha those lies
in order to be admitted to the school,
but I can't lie to you now. My
mother was just a...French Creole fancy
woman.

(with a sob)

I'm illegitimate, they didn't even
marry. I grew up wild on river
boats and when I was thirteen, I
became a crooked card dealer myself.

McB

Come on now!

EDWINA

It's true! My father made use
of me -- I attracted men to his
game. The only good thing he ever
did for me was to send me to this

CONTINUED

92 CONTINUED - 3

EDWINA (Cont'd)
school when I wouldn't go on cheating at cards -- and then he stopped paying my tuition after a few months. If I hadn't made myself useful to Miss Martha ---

McB
(interrupting)
What are you trying to do -- test me by telling me wild stories?

Edwina strides over to the table and sweeps up the deck of cards. She turns her back to him and begins manipulating them. Then she turns around and speaks angrily.

EDWINA
Sit down! We're going to play one hand of poker. Make believe it's for a lot of money and you want to win.

They both sit. She begins shuffling and riffling the cards in a way that makes McB's eyes pop. Then she slaps the deck on the table.

EDWINA
Cut them.

He does so with a dumbfounded grin. Again, she shuffles them. Then, with the rapidity of a professional, she deals each of them a hand.

EDWINA
You can draw up to four cards.

McB
(dazed)
I'll take three.

He discards three, she deals him three.

EDWINA
I won't take any! Show your hand.

McB SHOWS a pair of tens and three worthless cards. Angrily Edwina snaps each of her cards out in turn: One king and four aces. McB's jaw drops.

CONTINUED

92 CONTINUED - 4

McB

How in creation did you manage that?

EDWINA

(with a sob)

Now what do you think of me?

Deeply moved, McB takes both her hands in his.

McB

I think you're pure gold to tell me. I'd never have found out.

He kisses both her hands. A tremulous smile comes to Edwina's lips. He begins to grin.

McB

And now it's time you learned something. I'm not a publisher.

EDWINA

What?

McB

(grinning)

I thought Miss Martha would be less likely to send me to prison if she believed I was a man of importance.

EDWINA

You're not with Warren and Hastings?

McB

Yes...driving a horse and wagon from town-to-town, farmhouse to farmhouse, selling their books.

EDWINA

Now I don't believe you! You quoted Shakespeare when you were unconscious.

McB

(laughing)

Sure, I read some of my books twenty times. I had to make the long hours pass, and I wanted to improve myself.

Edwina, who has been as open mouthed as he was earlier, now begins to grin. In another moment, both are laughing. Then, suddenly, McB bursts into earnest speech.

CONTINUED

92 CONTINUED - 5

McB

But I'm not going to be that kind
of a salesman forever! Some day
I will be a publisher. I've got my
heart set on it.

EDWINA

(lovingly)

Then I'm sure you will be!

McB

And some day, if you'll let me,
I'll put a diamond ring on this
finger.

EDWINA

You can carve me one out of
wood for now.

McB kisses her ring finger and then puts an arm around her.

McB

Are we engaged, Edwina?

EDWINA

(joyously)

Yes.

He pulls her closer to him and looks at her lovingly.

EDWINA

I want you to kiss me. No man
ever has. No other man ever will.

He kisses her gently, but when their lips part, he continues
to hold her close.

McB

(emotionally in
a whisper)

Oh, Edwina!

He kisses her cheek, her forehead, and then her lips again...
this time less gently, with rising passion. Edwina begins
to tremble with emotion and with the sensuality he is
kindling in her. For a moment, she moves her lips away from
his, but yields again to his insistent mouth. The kiss con-
tinues. McB moves one hand to her body. As he touches her
breast, she pulls away violently and cries out in an agony
of conflict as she moves out of reach.

EDWINA

No, you can't treat me like a
fancy woman!

CONTINUED

92 CONTINUED - 6

McB

(hurt)

My God, do you think I ever would?

EDWINA

I don't trust men when it's a woman's body they want. When I was only twelve, I had to start carrying a knife.

McB

You don't trust me?

EDWINA

Not you, not any man, unless you treat me like a lady!

(with a cry)

I must be treated that way! Even if I lose you, I must!

A pause.

McB

(comprehending)

Of course. Forgive me, my darling. That won't happen again. But, please...

(extends his hand)

...put your hand in mine. You must trust me.

Edwina moves closer, and puts her hand in his.

93 EXT. THE FARNSWORTH HOUSE AND GROUNDS - SUNSET

Birds are busy in the trees with their late afternoon chatter. The CAMERA PANS to the croquet ground where Carol, Doris, Abigail and Janie are playing a game. It PANS further to Elizabeth and Marilyn, who are tossing a bean bag to each other. It CONTINUES on to McB's hand as it catches a fly and puts it into the turtle box. Edwina's legs come INTO the SHOT.

94 EDWINA - McB - SUNSET

EDWINA

(in an excited
whisper)

Miss Martha invites you to have supper with us.

CONTINUED

94 CONTINUED

McB
(whispering, also
excited)
How did that come about?

EDWINA
Amy suggested it. I'm so
excited. It's a good sign.

McB
This morning I asked her to
let me stay as a handyman.

EDWINA
If only she would!

McB
Listen, do you happen to know
about a man she met years ago
who was from the north?

She hesitates.

McB
The more I learn about her, the
better chance I have to win her
over. Don't you see that?

EDWINA
I have to go now. I'll tell you later.

She EXITS. McB sits with a glowing, excited face.

95 INT. THE DINING ROOM - NIGHT

Like the parlor, this room is a combination of its former opulence and its present "make-do." There are brocade curtains, Audubon prints on the walls, a handsome French cabinet. Most of the service consists of antique china, but there are some wooden plates. The tablecloth has been patched. Some of the chairs are luxurious arm chairs, the rest are straight wooden ones. Candles provide the illumination.

Above the table there is something unusual: a large, hand-carved, wooden "PUNKAH" attached to a fixture in the ceiling. It is a fan designed to be pulled back and forth by a rope, although no rope is attached to it now.

Supper is almost over. Martha is sitting at one end of the table, Edwina at the other. McB is next to Martha. He is talking in a gay manner and the attention of everyone is riveted upon him.

The CAMERA PANS the room and the faces of students and teachers. As it does so, we HEAR McB's VOICE:

CONTINUED

95 CONTINUED

McB'S VOICE

We were sitting around that camp-fire playing euchre. Somewhere out in the dark one of your sharpshooters fixed a bead on us. His bullet knocked the card out of my neighbor's hand without hurting him a whit. So he said, 'I pass' and we moved the game to a safer place.

The CAMERA now REVEALS McB. He chuckles and there is a merry laughter from the girls. Martha, more aloof, smiles faintly. McB takes a final mouthful of food.

ABIGAIL

I declare, we haven't had as lively a meal as this in a long time.

McB

And I haven't had such delightful company in a long time, or as delicious a dinner.

Martha rings a silver bell.

MARTHA

It would have been much tastier if we had more spices at our disposal.

Hallie comes IN and begins to put the dinner plates on a tray.

McB

That's another quarrel I have with Abe Lincoln -- his blockade of your ports. That's making war on civilians. Completely unethical!

Martha looks at him thoughtfully.

McB

(pointing overhead)

Miss Farnsworth, may I ask what that is?

MARTHA

A fan. In the old plantation days there was a rope attached to it. During the hot months a servant -- usually, Hallie's husband ---

CONTINUED

95 CONTINUED

Hallie is walking toward the kitchen with the tray. From o.s. comes the sudden RINGING of a BELL.

HALLIE

The gate bell.

She puts down the tray.

MARTHA

(rising)

I heard it! Edwina, up to my room for my pistol, shot bag, and powder horns!

She continues rapidly as Edwina runs OUT.

MARTHA

Girls, into the kitchen! No talking! If any soldiers try to break in, I'll hold 'em off with my pistol long enough for you to run to the woods.

She continues as the girls LEAVE quickly in disciplined order.

MARTHA

(to Hallie)

Slip out on the verandah.

96 CLOSE ON HALLIE AS SHE STARTS OUT

Her lips do not move, but WE HEAR her thoughts.

HALLIE'S VOICE

Wonder why it is that the flower of Confederate women can't trust the flower of Confederate men not to deflower 'em?

97 INT. DINING ROOM - NIGHT

During the above, McB has pushed up to his feet and gotten his crutches under his arms. The gate BELL IS HEARD again.

MARTHA

Corporal, into your room.

CONTINUED

97 CONTINUED

McB
If it's Union soldiers, you'll
holler for me, won't you?

MARTHA
Yes.

She LEAVES. McB starts around the table.

98 INT. HALLWAY AND FOYER - NIGHT

as Martha crosses the foyer toward the door, Hallie comes IN
from the verandah and speaks in a low voice.

HALLIE
It's mister Jepson and his patrol.

Martha stiffens and her face becomes very tight. Then, as she
starts toward the verandah:

MARTHA
Tell the girls to go up to their
rooms.

As she goes OUT the front door and Hallie starts for the
kitchen, McB APPEARS at the doorway of the dining room. At
the same time, Edwina starts down the staircase. The gate
BELL SOUNDS again.

HALLIE
Patrollers. You better get out of
sight.

She continues on to the kitchen. McB gestures to Edwina
forcibly, indicating that she is to follow him.

99 EXT. THE VERANDAH - NIGHT

Martha is on the verandah with the CAMERA SHOOTING behind her
so that we see the patrollers outside the gate with a lantern.

MARTHA
(calling)
Sorry to keep you waiting, gentlemen.
Come in, please.

100 INT. THE MUSIC ROOM - NIGHT

It is dark, but MCB's figure CAN BE SEEN just within the doorway by light from candles in the foyer. Edwina comes UP to him.

MCB
Did you hear? Patrollers! Give me
the pistol.

EDWINA
(passionately)
No! There's always three or four of
them. You can't ---

MCB
(interrupting)
Give it to me!

He starts to take it, but she steps back, pulling the weapon out of his reach.

MCB
(fiercely)
Edwina, do you care about me or
don't you?

EDWINA
I won't let you commit suicide!
This is only a flintlock. What
can you do against ---?

MCB
(interrupting)
Let me use my own judgment, damn
it! I don't aim to get shot, and
I'll go to prison if I have to --
but there might be the chance to
get their weapons and be off.

EDWINA
Off to where? There are other
patrols between here and ---

MCB
(angrily)
Is it Miss Martha you're afraid of?
Is that why you don't give it to me?

With a sob Edwina thrusts the pistol, powder horns and shot bag at him. As she does this, there are the SOUNDS of Martha and the patrol COMING INTO the foyer. She starts toward them.

101 INT. FOYER AND HALLWAY - NIGHT

The last of the students CAN BE SEEN DISAPPEARING up the staircase. Hallie is standing quietly at the door of the kitchen. Martha is closing the front door. In the foyer are Jepson, Wade, Bunderman. They look fatigued as they wearily rest their rifles on the floor. Edwina APPEARS at the edge of the foyer and remains there, listening.

MARTHA

Well, Mister Jepson, what's this bad news you have?

JEPSON

Several bodies of Union cavalry are raiding on this side of Chancellorsville. They're not driving in any particular direction...just slashing this way and that.

(he continues)

102 INT. MUSIC ROOM - NIGHT

McB is standing just inside the door, the pistol in his hand. His forehead is beaded with sweat.

JEPSON'S VOICE

It's an attempt to get General Lee to divert troops from the battle of Spottsylvania. So there's no telling where they may show up -- it could as well be here as anywhere. Until you hear from us again, don't go to the crossroads, Miss Martha.

BUNDERMAN'S VOICE

And better keep your animals locked up.

103 INT. FOYER - NIGHT

MARTHA

Thank you. Can I offer you a meal and a drop of brandy?

JEPSON

I wish we could spare the time, but we can't. We've been in the saddle since dawn chasing runaways.

CONTINUED

103 CONTINUED

MARTHA

(startled)

More than one?

WADE

(laughing...
starting out)

More?

(continues)

104 CLOSE ON HALLIE

As she hears Wade, she becomes as taut as a steel wire.

WADE'S VOICE (o.s.)

(without
interruption)Seems word has gotten around among
the niggers about Abe Lincoln's
law declarin' 'em free. With
Union troops this close, the darkies
are developing wings.

105 INT. FOYER - NIGHT

The patrollers go OUT the front door with Martha accompanying
them. Edwina crosses the foyer toward the front door. She
stands to one side of the doorway and peers out.

106 CLOSE ON HALLIE

She is standing immobile, her face tense.

107 INT. MUSIC ROOM - NIGHT

McB is peering toward the foyer. From o.s. comes the SOUND
of FOOTSTEPS. He moves back from the doorway. Edwina comes
IN. Her voice runs over with happiness as she whispers to him.

EDWINA

You're safe, Johnny! They're
leaving so she hasn't told them.

She gives him a quick kiss on the cheek.

EDWINA

(continuing)

Give me the pistol, and keep your
door closed.

CONTINUED

107 CONTINUED

McB, grinning with relief and delight, gives her the pistol and pulls the powder horns and shot bag from his pockets.

McB

I'd surely like to know at what moment she finally made up her mind, and why.

EDWINA

(happily)

Who cares?

She LEAVES. McB, still grinning, closes the door.

108 EXT. AT THE FRONT GATE - NIGHT

The patrollers are passing through the gate.

MARTHA

Do you have any reports on how the Yanks are treating civilians?

JEPSON

Haven't heard yet, but it's safe to say there are scoundrels in all armies.

109 INT. MUSIC ROOM - NIGHT

McB is sitting on the cot stroking Amy's turtle. A single candle is burning. The door opens and Hallie peers in. She ENTERS, closes the door and crosses to him quickly. She talks rapidly, in a whisper, and McB follows suit.

HALLIE

Do you know about a law declarin' slaves free?

McB

Sure --- the Emancipation Proclamation.

HALLIE

(intensely)

Then I ain't a slave no longer?

McB

Legally you haven't been one for well over a year. Of course, you won't actually be free until there are Union troops here. But once they come you'll be able to go any place you want and do as you please.

CONTINUED

109 CONTINUED

HALLIE

(elated, but
reflective)

Don't really want to go any other place. Born here, my husband and two little girls buried here. But them who's free gets paid for their work. If Miss Martha won't pay me, I will go someplace else.

McB

Sure, in my city, house servants get a dollar and a quarter a week and their keep. At five dollars a month, say, that comes to...

(pauses to
calculate)

...eighty dollars since Abe Lincoln signed that Emancipation Law.

HALLIE

(excitedly)

I heard the front door.

She starts out.

110 INT. FOYER - NIGHT

Martha is just starting up the staircase. Edwina is at the top of the staircase starting down.

HALLIE'S VOICE

(strongly)

Miss Martha....I want a word with you.

Martha pauses. Hallie steps into the foyer.

MARTHA

Yes?

HALLIE

(euphorically)

Why didn't you tell me I'm free?

MARTHA

(bewildered)

What?

Edwina pauses on the staircase just above Martha.

CONTINUED

110 CONTINUED

HALLIE

Sometime in the past more'n a year you must'a learned about Mister Lincoln's law.

MARTHA

Don't be foolish. Jefferson Davis is the president of the Confederacy, not Mister Lincoln.

HALLIE

(with mounting
fervor)

For months now you've been telling me in private that the Yanks was going to win 'cause they got more men and more guns and more food and more everything.

(pointing a
finger)

So you know that sooner or later all Mister Lincoln's laws are going to be Virginia law, too. So from now on, if you want me to work here, you got to pay me one dollar and twenty-five cents cash money each and every week.

MARTHA

(furious)

I do, do I?

HALLIE

And that's not all! By rights, you oughta pay me for every week since Mister Lincoln declared that Emancipate Law. At five a month that comes to eighty dollars.

Martha's jaw drops and she gasps aloud. An instant later her jaws close hard and she starts down the steps in silence with her eyes blazing. She doesn't stop until her face is a foot away from Hallie's.

MARTHA

Who told you it was called the Emancipation law? The Patrollers didn't say that.

Hallie remains defiantly silent.

111 INT. MUSIC ROOM - NIGHT

McB is standing just inside the door which is slightly ajar.

MARTHA'S VOICE

You don't know arithmetic! Who told you that if I paid you five dollars a month it would come to eighty dollars?

McB quietly closes the door. There is a sick look on his face.

112 INT. THE FOYER - NIGHT

MARTHA

(raging)

Have you forgotten that when I sold my other slaves, I had a good offer for Ben? Out of kindness to you both, I didn't sell him. Is there any gratefulness in you for that?

HALLIE

(shouting with
euphoria)

You think I'm grateful to be your slave? I never was, I never will be! And when the Yanks come, I won't have to stay here unless I want to. So you'll either pay me or I'll go some place else!

She stalks OFF toward the kitchen. Martha stands immobile, furious. Then she starts charging down toward the music room. Edwina instantly follows.

113 INT. MUSIC ROOM - NIGHT

McB, seated on his cot, is ostensibly playing a game of solitaire. The door is flung open. He looks up with a winning smile, but before he can speak, Martha bursts out at him.

MARTHA

You swindling liar! When I come down tomorrow morning, you will not be here! If you are, you will leave at the point of my pistol.

CONTINUED

113 CONTINUED

McB

(quickly)

Why, Miss Farnsworth, what on earth---?

MARTHA

Save me more lies, you hypocrite!

She LEAVES the room, slamming the door behind her.

114 INT. HALLWAY - NIGHT

Martha utters a sob of rage, then strides off toward the foyer.

115 INT. LIBRARY - NIGHT

Edwina is standing in the dark room. She carefully peers out at Martha. From o.s comes the SOUND of Martha's FOOTSTEPS on the staircase.

116 INT. MUSIC ROOM - NIGHT

McB is sitting with his head between his hands in a state of utter dejection. Edwina comes IN and shuts the door quietly. There are tears in her eyes.

EDWINA

Oh, Johnny, I heard what she said!

McB

(bitterly)

My big mouth! Everything rosy and I killed it for both of us.

Edwina sits down beside him and grasps his hand.

EDWINA

I'll leave with you!

McB

No.

EDWINA

I want to!

McB

There's no way anything can come of it. If I'm lucky, I'll meet some of that Union cavalry. If I'm not, well, you can't go to prison with me. All we can do is hope I can return when the war is over.

CONTINUED

116 CONTINUED

EDWINA

Will you return, Johnny, will you surely?

McB

If I'm alive, I will! I'm leaving my heart here, Edwina.

Edwina flings her arms around him. Her lips seek his in a passionate kiss. It is McB who ends it.

McB

But leave me right now, my darling. I don't want that bitch to find you here...it'll make trouble for you.

EDWINA

I love you. I'll wait for you, Johnny.

McB

If I'm alive, I'll be back!

Weeping, Edwina goes OUT. McB sits in aching dejection.

117 INT. KITCHEN - NIGHT

Hallie is just inside the doorway drying some silverware. She is peering out. From o.s. comes the SOUND of STEPS on the staircase. As they recede, Hallie puts down the towel and silverware and goes OUT.

118 INT. THE HALLWAY - NIGHT

Walking very quietly, but at a normal pace, Hallie moves down the hallway past the foyer.

119 INT. MUSIC ROOM - NIGHT

McB is standing by the harpsichord absently stroking the turtle, which is in its box. He looks wretched. He turns at the SOUND of the DOOR opening. Hallie slips INSIDE and closes the door quietly. She speaks in a whisper.

HALLIE

I know two places where slaves will hide a Yank soldier.

McB's face lights up.

CONTINUED

119 CONTINUED

McB

How far are they?

HALLIE

On crutches the closest is about
an hour.

McB

What'll happen to you if we're caught?

HALLIE

I'm not paying it mind.

McB

You might be whipped or branded.

HALLIE

Don't care. I'll help any blue
belly I can.

McB kisses her cheek.

McB

God bless you. When do we go?

HALLIE

Get yourself about four hours
sleep. I know when the patrollers
stop to eat and rest. I'll come
for you.She goes OUT. McB stands with an elated look. Then he moves
over to the cot, sits down on it and blows the candle out.

120 EXT. THE SCHOOL - NIGHT

The mansion is dark except for a single, wavering, descending
light that CAN BE SEEN through the glass pane alongside the
front door. There are the usual NIGHT SOUNDS of tree frogs
and a few night birds.

121 INT. FOYER - NIGHT

Carol steps down from the staircase carrying a long-stemmed
candleholder. She is barefooted and is wearing a robe over
her nightgown. She moves silently down toward the music
room.

122 INT. MUSIC ROOM - NIGHT

It is dark. McB is lying fully dressed on the cot. The door starts to open. He instantly sits up. Carol closes the door and APPROACHES him.

CAROL

I heard the awful news. I'm so
sorry, Johnny.

McB nods, but remains silent.

CAROL

I caught a look you gave Edwina at
dinner. Is she the reason you
haven't come to my room?

(a pause...

softly)

Waiting for you, I was reading
that book. There's one poem in
it that goes:

'There he is woman!

Loosen thy buckle,

Unveil thy delight

That he may take his fill of thee!....'

The man who wrote that has been

dust for a long time -- as you and

I may be dust any day, Johnny.

She stands looking down at him. McB's face, and his sudden deep breath, show that she has reached him. Carol undoes the tie of her robe and leans close to him. A struggle is going on in him that is resolved as he suddenly pushes himself to his feet.

McB

(whispering)

Go back to your room.

CAROL

I'm here now.

McB

No. Hallie sometimes looks in
on me.

Carol LEAVES.

123 INT. EDWINA'S BEDROOM - NIGHT

The shutters are open and moonlight is coming into the room. Edwina, in a nightgown, is sitting at the window gazing out. There are tears on her face. Presently she sighs, wipes her eyes, and gets up. She moves to her bed, pulls back the sheet and lies down without covering herself. She closes her eyes. From o.s. there comes a CREAKING noise. Her eyes open.

124 INT. UPPER HALLWAY - NIGHT

McB is halfway between the top of the stairs and the end of the hall. His good foot is bare. In one hand he is holding a candle without a candleholder. Each time he takes a careful step with his crutches the candlelight sends a swinging streak of light through the dark hallway. Despite his care, however, his crutches make a noise and he pauses, listening anxiously.

125 INT. EDWINA'S BEDROOM - NIGHT

She is listening. For a moment there is silence and then there is the SOUND of the CRUTCHES from o.s. Edwina suddenly pulls the sheet up to her chin and shuts her eyes. Again there is the SOUND of the CRUTCHES from o.s., closer this time.

126 CLOSEUP - EDWINA

Her eyes are shut. WE HEAR her whispered thoughts.

EDWINA'S VOICE
(intensely agitated)
What'll I do? What'll I do?

SUPERIMPOSED over her CLOSEUP WE SEE her FANTASY. The door to her room opens. McB COMES IN. He swings over to the bed.

McB
(whispering)
Please, Edwina, darling, be kind
to me.

He reaches down and slowly pulls the sheet away from her body.

CONTINUED

126 CONTINUED

EDWINA
(whispering aloud)
Johnny, I love you so much, but
I can't ---

Her eyes open. The SUPERIMPOSITION instantly DISAPPEARS.

127 EDWINA'S POINT OF VIEW

The door is closed. The room is empty.

128 CLOSE SHOT - EDWINA

She is alone in bed with the sheet pulled up to her chin. From o.s. comes the distinct SOUND of a CREAKING STEP. Edwina sits up. The NOISE is repeated. She gets out of bed, goes to her door, opens it and looks out. From o.s. comes, faintly, the tinkle of Carol's LAUGH. She catches her breath, her face suddenly distraught. Abruptly she moves back to her bed. She snatches up a robe and puts it on. Then she goes to a table and lights a candle in a long-stemmed holder.

129 CLOSEUP - EDWINA

She suddenly shakes her head. Her lips do not move, but WE HEAR her thoughts.

EDWINA'S VOICE
No...No!

She starts toward the door, candle in hand.

130 INT. THE HALLWAY - NIGHT

Moving silently, her feet bare, Edwina goes toward one end of the hall where there is a flight of stairs to an attic. Slowly, dreading what she is doing, yet compelled, she moves up the dozen steps -- several of which CREAK slightly -- until she is on the landing. There she pauses for a split second -- then opens the door and thrusts her candle inside.

131 CAROL - MCB FROM EDWINA'S POINT OF VIEW

Although the candle does not cast a great deal of illumination in the large attic room, it is sufficient to reveal the

CONTINUED

131 CONTINUED

figures on the bed. Carol, naked, is lying on McB who has his arms around her. His torso is naked, but he is wearing trousers. Their mouths are locked. On a chair by the bed is McB's shirt with his crutches resting against it. The embrace is broken by the CRY of anguish that comes from Edwina -- a low, deep, agonized protest from her gut. Carol turns to see who is there and McB raises his head.

132 EDWINA - FROM THE POINT OF VIEW OF CAROL AND McB

She has turned away from them and has bent over, clutching her belly with her free hand. She is moaning as though she had received a bayonet there.

McB'S VOICE

(agonized)

Oh, Jesus!

There is the SOUND of SCRAMBLING, of the bed CREAKING, then of McB's crutches HITTING the floor.

133 McB - EDWINA

He swings out on the landing holding his shirt in one hand. He is barefooted. His face is agonized.

McB

Edwina, darling, I can explain,
just listen to me ---

Edwina straightens up with a scream of fury that is piercingly loud, and at the same time, strikes him in the face with her candle holder. McB falls back, off balance, one crutch falling down. As he tries to right himself by grasping at the wall, Edwina hits him again. He falls backwards, head over heels, down the staircase. He lands heavily on the floor with his left leg in a contorted position beneath his body. He lies motionless. Carol closes the door behind Edwina without Edwina's being aware of it. With her gaze riveted on the unconscious McB, she begins to scream at him.

EDWINA

You lying son-of-a-bitch! You
bastard! You filthy lecher! I
hope you're dead! I hope you're
dead, dead, dead!

She falls silent.

134 INT. THE UPPER HALLWAY - NIGHT

Students are appearing from every direction, some in night-gowns, others with robes and candles. They stare in horror at the crumpled figure of McB. A pool of blood is spreading out on the floor from beneath his body. Martha APPEARS, a robe over her nightgown, candleholder in hand. She immediately kneels down by McB. Edwina, somewhat in control of herself, starts down the stairs.

MARTHA

Doris, Janie -- lift him here so
I can move his leg.

The two girls raise the left side of McB's body and Martha moves his leg into a straight position. There are low cries of horror from some of the girls. Amy instantly LEAVES. The trouser of McB's left leg is soaked with blood, and there are unnatural bulges in it at three spots.

MARTHA

(horror-struck,
whispering)
He must have multiple fractures.
(looking up)
Let's get him into Edwina's room.

The girls, including Edwina, kneel down and take hold of McB, but Edwina suddenly sinks to one side so that her hand goes out to support herself.

EDWINA

(faintly)
I'm dizzy.

Martha glances at her sharply.

135 CLOSE ON A TOURNIQUET ON McB'S KNEE - NIGHT

It is a large, clamping instrument fastened on top of McB's knee. Martha's hand is tightening the screw.

136 INT. EDWINA'S BEDROOM

Several kerosene lamps are burning brightly. McB, on the bed, is unconscious. Martha is examining his leg, which we do not see. Edwina and Hallie are watching. Hallie is close by her, but Edwina, looking extremely distraught, is seated by the window. None of the girls is present. Martha covers McB's leg with a sheet and stands up. She turns off one of the kerosene lamps and turns the other low. She looks very disturbed as she speaks.

CONTINUED

136 CONTINUED

MARTHA

I have a terrible decision to make.

She pauses as there is a groan from McB. She gestures toward the door with her head. She picks up her candle holder, as does Hallie. They LEAVE the room with Edwina following them.

137 INT. UPSTAIRS HALLWAY - NIGHT

Martha leads the way slowly down toward her bedroom, talking in a low tone as she walks.

MARTHA

His leg has not only been fractured in three places, but parts of the bone are splintered.

Edwina reacts to the news with an agonized look.

MARTHA

I doubt that the best doctors could set it so it would heal. I know I am not able to. So what's to be done? I would prefer to hand him over to one of our army surgeons. But if I drive him around looking for one, I may run into Union Cavalry. If that happens, he'll tell them about the school. The result might be a raid here for provisions -- or worse.

She opens the door of her bedroom and they GO inside.

138 INT. MARTHA'S BEDROOM - NIGHT

MARTHA

But by tomorrow, that leg will be starting to mortify. There's no death worse than one from gangrene. I despise this man, but I can't sit back and let him die inch by inch in screaming agony. The only way to save him from that is by amputating.

CONTINUED

138 CONTINUED

There is an involuntary gasp from Edwina.

MARTHA

That's a terrible decision, but there's no choice. He may die from the shock of it, or from my lack of skill -- I've assisted at only two amputations.

HALLIE

What does that word mean -- you going to cut his leg off?

MARTHA

Yes.

HALLIE

But you ain't no doctor! If he lives through it and blames you for making him a cripple, how you gonna justify?

MARTHA

No matter what he thinks or says, my conscience will be clear. But it won't be if I let him die in agony by doing nothing.

HALLIE

Well...reckon you're right.

MARTHA

I'll need the fullest cooperation from both of you. Hallie, for the time being, we better both forget the quarrel we had tonight.

(to Edwina)

And I want you to forget what made you scream and shout the way you did. A man's life is in our hands.

Martha pauses for a fraction of a second as she looks at both of them.

MARTHA

Now I'm going to study my anatomy book. While I do that --

(to Hallie)

-- you scrub my instruments.

(to Edwina)

And you, one way or another have to get some brandy and laudanum inside of him. Hurry, both of you.

Hallie and Edwina start OUT.

139 INT. THE STAIRCASE - NIGHT

Amy is half way down the dark staircase peering over it. She is in a nightgown and robe. Some light comes from below the staircase.

140 INT. CELLAR - NIGHT

It is a good-sized storage cellar. On the shelves are jars of fruits and vegetables, bottles of wine and brandy. Edwina, carrying a kerosene lamp, is walking toward the stairs with a pint bottle of brandy in her hand. She has changed from her nightgown to a dress. Her face is terribly distraught. She quickly mounts the wooden stairs which has railings on both sides of it.

141 INT. FOYER - NIGHT

Edwina steps up to the foyer. She puts down the brandy bottle, closes the cellar door and locks it with a padlock.

AMY'S VOICE

Miss Edwina.

Edwina raises the lantern to see who is there.

142 EDWINA - AMY

AMY

(deeply upset)

What is Miss Martha going to do about his leg?

Edwina looks at the girl without replying.

AMY

Cut it off?

Edwina nods reluctantly. Amy bursts into sobs. She turns and runs up the stairs. Biting her lip Edwina picks up the brandy bottle.

143 INT. EDWINA'S BEDROOM - NIGHT

It is dark. McB, in extreme pain, is mumbling weakly.

McB

Oh God! Oh Jesus! Somebody help me...help me...help me!

CONTINUED

143 CONTINUED

Edwina comes IN, shutting the door behind her. McB's eyes are open and somewhat glassy. He is in constant movement -- his head moving from side to side as he groans and grits his teeth -- his hand trying to reach down to his left leg. Edwina hurriedly sets a tray down on the table alongside her bed. She pours half a teaspoonful from a medicine bottle into a mug, then fills it halfway with brandy. During this McB becomes aware of her presence.

McB

(mumbling)

What happened? Why does my leg hurt so much?

Edwina does not answer. She obviously is holding her emotions in check by an intense effort of will. She sits down on the bed. Using both arms, she raises his torso and slips her own body partially behind his so that his head rests on her shoulder. Then, reaching for the mug, she speaks loudly and firmly.

EDWINA

Drink this brandy -- it will make you feel better.

She brings the mug to his lips. Eagerly, groaning in between gulps, he drinks all of it. She lowers him and stands up. McB seems to see her for the first time.

McB

Edwina!

(suddenly)

You hit me!

Edwina's reply is a mixture of anger and remorse.

EDWINA

Yes, I hit you.

McB

(muttering)

Is my leg broken? Jesus, it hurts.

Tears suddenly glisten in Edwina's eyes.

EDWINA

Yes, it's broken.

144 INT. DINING ROOM - NIGHT

Although it is lit at the moment by only a few candles, three unlit kerosene lamps are on a small table adjacent to the dining table. On a second, small table there are surgical instruments on a clean cloth, among them a surgical saw. Although the various knives and a razor have wooden handles and look no different from normal household equipment, some of the instruments are unfamiliar. On the same table, there is a bowl with many separate lengths of thread in water. At the foot of the dining table there is a tin tub.

Hallie comes IN from the kitchen with a patched sheet. As she is spreading it over the dining table, Martha COMES IN from the hall with a thick anatomy book and a stool. She puts the book, open to a diagram, on the stool. She has changed from a nightgown to a dress.

HALLIE

Wish it didn't have to be done
on this beautiful old table.

MARTHA

There's nothing else that'll serve
as well.

HALLIE

Thirty years I've polished it...

145 INT. EDWINA'S BEDROOM

Edwina is sitting on a chair by the bed. McB is now drunk and is talking a blue streak. Despite occasional groans and grimaces, it is obvious that he is not feeling pain as intensely as before.

McB

(thickly)

Once had an ankle broken by mule.
Doctor splinted it fine. After
month could run an' dance good as
ever.

(smiles)

Nothin' I like more than dancin'
with pretty girl.

(chuckles)

Oh yes, romp on the feathers,
that's the best, the very best...

Edwina bites her lip. McB STARTS to SING. Martha COMES IN.

CONTINUED

145 CONTINUED

MARTHA
I expected him to be
asleep. Did you give
him the laudanum?

EDWINA
With half a mug of
brandy.

MARTHA
Give him another half
teaspoon mixed with a
little brandy. If that
doesn't put him out,
he'll just have to stand
the pain. More than that
becomes risky.

She GOES OUT. Edwina measures the laudanum and brandy into the mug. During this, McB keeps repeating the same phrase, "Oh, Oh, kisses sweeter than wine." She sits down beside him and repeats the maneuver of lifting him.

EDWINA
Drink this.

She presses the cup to his lips. McB drinks it. As she is lowering him to the bed he looks at her as though seeing her for the first time. He smiles and speaks with a thick tongue, but eagerly and lovingly.

McB
Edwina, darling! Do you feel my
heart in your hand? I love you
...want you for my wife.

Edwina's eyes fill with tears.

DISSOLVE TO:

146 INT. THE DINING ROOM - NIGHT

The three kerosene lamps are now burning brightly. McB, asleep, breathing heavily, is on the dining table. He is still wearing his trousers, but the cloth covering his left leg has been cut off up to the middle of his thigh. The tourniquet just above his knee is visible, but the damaged leg is covered by a towel. Hallie and Edwina have almost finished tying him to the table with rope. Off to the side Martha is concentrating on an anatomy book while washing her hands. Hallie ties a final knot.

CONTINUED

* "Kisses Sweeter Than Wine"

146 CONTINUED

HALLIE

He's tied.

Martha inspects their work as she dries her hands. During this Edwina washes and dries her hands.

MARTHA

Doctor Parks could amputate in less than a minute. I'll work as quickly as possible.

(to Edwina)

Be sure you leave a good length of ligature hanging down from each knot so it can be removed later.

Edwina nods. She is pale, but in control of herself. Both of them finish drying their hands and return to the table.

MARTHA

Hallie, if you see any leakage of blood, give the tourniquet another turn. If either of you starts to feel faint, remember that this man's life depends on you.

Martha places her hands in a posture of prayer. Edwina and Hallie bow their heads.

MARTHA

Dear Lord, we pray that you bless our effort.

She takes a deep breath, then picks the saw up from the instrument table. Hallie puts both her hands on MCB's left thigh above the tourniquet and leans down on it.

147
thru
169

A SERIES OF RAPID CUTS

Martha's left hand pulls the towel down below MCB's left knee. Both hands hold the saw poised over his leg just below the knee. OVER the SHOT WE HEAR MCB's normal heartbeat.

Edwina's tense, anguished face as she stands near Martha with a forceps in her hand. The sound of the normal heartbeat continues.

Hallie's tense face. The normal heartbeat continues.

Martha clenches her jaws. The saw starts to cut across the shin bone. The heartbeat is suddenly racing fast and is louder.

CONTINUED

147
thru
169

CONTINUED

McB's head rolling soundlessly from one side to another.
The heartbeat is pounding still faster and louder.

Outside, Amy is sitting with her back against a tree, her head bowed. A whippoorwill is calling mournfully.

The saw in motion. The heartbeat is pounding ferociously.

Hallie's hand twisting the tourniquet a notch. The heartbeat is wild.

McB screams and screams. The heartbeat is wilder.

Amy claps her hands over her ears as the screams reach her.

Edwina's anguished, sweating face as she reaches with the forceps into the bowl for a piece of thread. McB is no longer screaming. The heartbeat is not quite as fast or loud.

McB has fainted. The heartbeat is slowing down.

170 EXT. AT ONE SIDE OF THE BARN - NIGHT

Hallie is placing into a shallow grave the tin tub, now covered by a cloth, that we saw in the dining room. Edwina is watching her, head sagging. She is drained.

HALLIE

Don't reckon there's any prayer
for burying just a leg.

She looks over at Edwina who doesn't respond. Hallie picks up the shovel and quickly covers the tub with the earth piled by the side of the grave. Then she lifts up a pick.

HALLIE

You comin?

EDWINA

I want some fresh air.

Hallie nods and walks OFF. Edwina begins to weep quietly. After a few moments she raises her head and turns. Carol is there, a robe over her nightgown.

CAROL

(with sincerity)
I'm so terribly sorry. If I'd
known you cared for him ---

CONTINUED

170 CONTINUED

EDWINA
(interrupting)
I don't!

She gets up and starts brushing off her dress.

CAROL
Then there's no problem between us?
Edwina's eyes blaze and she speaks with hatred.

EDWINA
No...except that I don't like you!
She walks OFF. Carol stands, biting her lip.

171 INT. THE MUSIC ROOM - DAY

The shutters are partially open. McB is asleep. He looks very pale. The depression in the blanket, due to the missing leg, is evident. Seated beside him, dozing, is Hallie. McB mumbles a little and his eyelids flutter. Hallie's eyes open. She observes him for a moment, then picks up a glass of milk and bends over him.

HALLIE
Open your eyes, Johnny. I want you
to take some nourishment.

172 INT. THE LIBRARY - DAY

Martha is conducting an examination. The students are writing in notebooks on their laps. Elizabeth is not among them. Edwina is gazing out of a window. Her face is sad. Martha has her watch on the desk before her.

MARTHA
What are the names of the three
largest cities of Italy, the two
largest rivers ---

She turns as the door opens. Hallie pokes her head in and beckons for Martha to come.

MARTHA
(standing)
--- and four of its important
products? I'll be back directly.

Edwina, who stood up when Martha did, goes over to her.

CONTINUED

172 CONTINUED

MARTHA
(low-voiced)
You don't have to come.

EDWINA
I want to.

She and Edwina leave the room.

173 INT. THE HALLWAY - DAY

Edwina closes the library door behind her.

EDWINA
If there are any recriminations I
want him to know that I participated
in what was done.

MARTHA
I appreciate that, Edwina, it's
thoughtful and loyal.

174 INT. THE MUSIC ROOM - DAY

Hallie is holding McB's head up with one hand so that he can drink from a half empty glass of milk she is holding. As he finishes, Martha and Edwina COME IN and stand at the foot of the cot. McB smiles at them a little as Hallie lets his head down. He speaks weakly, but with clarity.

McB
Good day to you, ladies. I expect
the three of us may be needing a
little conversation, but there's
something that needs tending to first.
The splints you put on must be
placed wrong or something. The leg
is hurting in a way it shouldn't...
shooting pains right down to my toes.
When my ankle was broke ---

MARTHA
(interrupting)
It isn't splints that are bothering
you. Your leg bone was too badly
shattered to be healed by splints.

CONTINUED

174 CONTINUED

McB

(puzzled)

I don't get your meaning. What did you do to fix the break?

MARTHA

The reason you're feeling shooting pains, is that we saved your life.

McB

Don't know what you're talking about, Miss Martha. Nobody dies from a broken leg.

MARTHA

But they do from a gangrenous one. We had a choice: either to let you die in agony...or else remove the leg.

McB stares at her, then chuckles a little.

McB

You're vexed with me so I can understand your saying things to sting me. But I can feel my leg right down to my toes. I know you didn't....

He stops, staring at Edwina. She has begun to cry silently, the tears visible on her face. McB is suddenly frightened. He reaches down to try and feel his right leg, but can't reach it. He tries to lift himself up on an elbow, but he is too weak. A low, strangled cry bursts from his lips.

McB

Lift me, Hallie, lift me.

Hallie, pity in her eyes, does so. There is a long, long long moment as McB stares at the depression below his right knee. Then he begins to shake his head.

McB

(muttering)

No, no, no...no, no, no, no!!

MARTHA

Of course, it's a shock, but you're intelligent enough to understand ---

CONTINUED

174 CONTINUED - 2

McB

(interrupting wildly)
You foul bitch! You took revenge
on me for going to the wrong bed.
You wanted me in yours, didn't you?

Martha gives a gesture of disgust and LEAVES the room. Edwina just stands, weeping quietly. McB glares at her. Rage and anguish pour out of him.

McB

And you, a worse bitch! Two virgin
bitches getting even! Why weren't
you asleep when you should've been?
If you hadn't heard me on the stairs.
you would've been none the wiser,
and I wouldn't be crippled for the
rest of my life. Why the devil
should I have denied myself when
I'd been through hell and was facing
a worse one? But you, so much the
goddamn lady, you don't want a man
to have balls. Out of here, you
bitch! Get out of here, out of here!

Edwina LEAVES with a stricken face. McB begins to sob, Hallie gazes at him compassionately, but remains where she is and says nothing.

175 INT. LOOKOUT ROOM - DAY

Marilyn is in the room looking off with great intensity.

176 LONG SHOT - UNION CAVALRY TROOP FROM POINT OF VIEW MARILYN

It is a troop of about one hundred men riding at a fast lope on the road in the direction of the school.

177 MARILYN

She gasps aloud and instantly snatches up a dishpan and iron spoon. She starts down a vertical ladder to the floor below.

178 INT. MARTHA'S BEDROOM

Martha, dressed, but with her shoes off, is lying on her bed with her eyes closed. There is a cloth on her forehead and a basin of water on a chair by her side. Her eyes snap open as from o.s. there comes the raucous NOISE of the iron spoon HAMMERING the dishpan together with Marilyn's wild cries.

CONTINUED

178 CONTINUED

MARILYN'S VOICE

(shrieking)

Yanks! Yank cavalry on the road.
Yanks!

Martha swings off the bed in a violent movement.

179 INT. SEWING ROOM - DAY

Edwina and the students are in frozen positions with their knitting in their hands. From o.s. comes the metallic POUNDING of the dishpan and Marilyn's CRIES. Edwina suddenly jumps up.

EDWINA

Drop your knitting! Run for the
kitchen!

With CRIES of fear the girls do so.

180 INT. FOYER - DAY

Martha, shoeless, is running down the staircase with her pistol, powder horns, and shot bag in her hands. Marilyn APPEARS at the head of the stairs BANGING the dishpan and shouting. The first of the girls from the sewing room start running across the foyer on their way to the kitchen. Martha, who is now running for the front door, shouts at the top of her voice.

MARTHA

That's enough, Marilyn. Quiet now!

Marilyn thumps the dishpan once more before ceasing.

181 THE UNION CAVALRY FROM MARTHA'S POINT OF VIEW

She is peering at them through a small window alongside the front door. They are passing the front gates in a fast blur of movement. Shortly they are gone. Martha sighs heavily and turns around. She walks toward the kitchen and stops when she sees Edwina in front of the kitchen door.

MARTHA

They've gone by. Tell the girls
to come out.

CONTINUED

181 CONTINUED

She turns to Marilyn who is at the foot of the stairs looking very pale.

MARTHA
You did just fine, Marilyn.
(noticing her
appearance)
What's the matter, child?

MARILYN
I'm frightened. I'm trembling.

Martha puts an arm around her and speaks soothingly.

MARTHA
It'll pass.

By now the others are in the foyer. All of the girls look very tense. Janie is close to tears.

MARTHA
The only thing we can do is to
carry on as normally as possible.
Go back to the sewing room now.

The girls and Edwina move OFF in silence.

MARTHA
(to Marilyn)
Go with them. I'll take your place.

Marilyn gives Martha the dishpan and spoon and LEAVES. As Martha turns toward the stairway, she sees Hallie looking at her from the kitchen door. There is a tiny, triumphant smile on Hallie's face.

MARTHA
(angrily)
Well?

Hallie goes poker-faced.

HALLIE
I didn't say nothin'.

MARTHA
(angrily)
I think you did! I think you spoke
very loudly!

She starts up the stairs.

DISSOLVE TO

182 INT. THE MUSIC ROOM - DAY

McB is in bed, eyes closed, an open book on his chest. He looks as though he has not shaved for a week. The door is opened by Carol, who peeks in, then ENTERS. As she closes the door, McB's eyes snap open. He looks at her in unsmiling silence as she approaches his cot. His expression is the closed-in one of a man in a state of depression.

CAROL

(a bit timidly)

I've been trying all week to get in to see you, but they watch me like hawks.

There is a moment of silence. McB merely looks at her.

CAROL

I want you to know how awfully,
awfully sorry I am!

McB suddenly erupts into seemingly gay talk.

McB

Sorry? About what...my leg? Think nothing of it. Why, I've been toting up the advantages a one-legged man enjoys. I never realized ...you save on socks and shoe leather ...less time wasted on trimming toe nails...and you don't have any corn or bunion problems at all. So I'm glad about it. I'm going to ask 'em to take off the other one.

Carol, pained and non-plussed, backs silently OUT of the room.

DISSOLVE TO

183 EXT. THE VERANDAH - DAY

Amy is just finishing the destruction of the spider web. She goes into the house, quietly closes and locks the front door. She moves silently toward the hall.

184 INT. THE MUSIC ROOM - DAY

McB, in a long nightgown, is sitting on the edge of his cot. His crutches are resting against the side of the cot and he is wiping his forehead with a towel. He is now clean-shaven. The door opens. Amy peers in, then ENTERS with a smile.

AMY

Good morning.

CONTINUED

184 CONTINUED

McB replies with a slight smile despite the general depressed quality of his expression and tone.

McB

I know it's night when the sun goes down, and morning when your freckles come in the doorway.

AMY

Are you strong enough now to walk around?

McB

I made it back and forth across the room a few times, but I'm still on the weak side.

AMY

I heard Miss Martha say that when she took the ligatures out of your stump, it would heal quickly and you'd soon be ready for a wooden leg. Hickory is the toughest tree in this area and I know where there's a young sapling.

McB

(with a sad smile)

You really are my friend, aren't you? Except for Hallie, the only one in the school.

AMY

If you want to listen, you have another friend who can be heard crying in her room at night.

McB

That particular friend is welcome to drown in her tears.

Amy takes the turtle box out of her pocket.

AMY

I was wondering if you want to go back to feeding Randolph again?

McB

Not just yet, darling.

CONTINUED

184 CONTINUED - 2

AMY

(starting out)

Well, I'll get up extra early tomorrow
so I can slip out and chop down that
sapling.

McB

Was that more Union cavalry I heard
last evening?

AMY

A lot, about five hundred. They had
some artillery, too.

McB

Since there's no battle around here,
that may mean your side has retreated
to defend Richmond.

AMY

That's what Miss Martha says. We
haven't seen a single patroller
since the night you got hurt.

She goes OUT.

184-A CLOSEUP McB

His lips do not move, but WE HEAR his thoughts.

(X)

McB'S VOICE

(bitterly)

Got hurt? Huh! The night I was
murdered!

DISSOLVE TO

185 INT. THE FOYER - DAY

Martha is walking from the stairs to the hallway. She is
carrying a rolled up towel.

MARTHA

(calling)

Hallie.

After a second, Hallie's head pokes OUT of the kitchen doorway.

MARTHA

I need your help.

She starts down toward the music room. Hallie follows.

186 INT. THE MUSIC ROOM - DAY

McB, in his nightgown, is sitting on a chair whittling a length
of hickory with a clasp knife.

CONTINUED

186 CONTINUED

The shavings fall on a piece of burlap spread on the floor. Alongside the burlap there are some lengths of harness and pieces of rope. As before, he looks depressed. There is a KNOCK on the door.

McB

Come in.

Martha ENTERS, FOLLOWED by Hallie.

Martha's tone is business-like as she puts the towel on the cot and unfolds it, REVEALING a scissors and forceps.

MARTHA

Removing the ligatures will be painful. Do you want some laudanum?

McB

No, thank you, dear lady. It might put me to sleep again and you...quite by accident...might slice off my other leg. But I'd welcome a spot of brandy.

MARTHA

You might welcome it, but you won't get it.

As she approaches him with the instruments, she speaks to Hallie.

MARTHA

You'll have to bear down hard on the stump so it doesn't move.

McB

(sarcastically)

And where's your other assistant -- that other simon pure virgin who helped save my life? Didn't she want to be around to complete the job?

MARTHA

(tight-lipped)

Miss Edwina has no interest in what happens to you.

187 INT. LOOKOUT ROOM - DAY

Doris is in the room scanning the countryside. When she is facing the front of the room, she looks in a downward directions. The CAMERA ZOOMS into:

188 CLOSE SHOT - THE FRONT GATES - DAY

A length of rope is tied around one of the gates.

DISSOLVE TO

189 INT. PARLOR - DAY

The students are taking their seats. Martha is starting to write on the blackboard. Edwina looks very unhappy.

JANIE

Miss Martha, may I ask you something?

MARTHA

(turning)

Yes?

JANIE

How long do you intend to let Corporal McB stay here?

Edwina's eyes rivet on Martha.

MARTHA

As long as there are Union troops in this area. We don't want raiders taking our animals and provisions, do we? If he's here, he can't give information about us.

190 INT. UPSTAIRS HALLWAY - DAY

McB is swinging on his crutches toward the staircase. He is dressed in a shirt and dark trousers. His empty, left trouser leg is pinned up behind his thigh. His right foot is bare so that he is able to plant it silently on the wooden floor. The bottom of each crutch has some cloth wound around it and tied with cord. As a result the crutches, which he handles with great care, are also silent. Thrust under his belt is Martha's flintlock pistol. The two powder horns are around his neck.

191 INT. MUSIC ROOM - DAY

CAROL

But sooner or later they'll find out about the school, won't they.

CONTINUED

191 CONTINUED

MARTHA

Not if our own troops drive them
back...which is what I'm praying
for.

(with quiet
venom)

If that happens, I assure you the
Corporal will be apprehended
immediately!

192 INT. FOYER - DAY

McB is standing in front of the cellar door, which is under
the staircase, trying to pick the small padlock with his
clasp-knife. He gives up and puts the knife into his pocket.
He takes the pistol from his belt, moves back so that he is
at arm's length from the lock, then presses the muzzle to
the keyhole. He FIRES. Simultaneous with the loud crack
there is a flare of flame and smoke from the firing pan. The
lock springs open.

193 INT. THE PARLOR - DAY

Everyone has frozen.

MARTHA

(slowly)

No one is to move until I come back!

She rises in an unhurried manner as a demonstration of her own
calm and goes OUT, shutting the door behind her.

194 INT. THE FOYER - DAY

Martha, COMING OUT of the parlor, meets Hallie, who has run
OUT of the kitchen. McB is not immediately visible to them
because the staircase hides him from their view. He is ramming
a bullet into the muzzle of the pistol with a small ramrod.
Hastily he pours some fresh priming powder into the firing
pan. As he is doing this:

MARTHA'S VOICE

Was that from outside or in?

HALLIE'S VOICE

In.

McB

(triumphantly)

'In' is right!

194 CONTINUED

Martha and Hallie come around the stairs. Martha takes a quick, frightened breath at the sight of the pistol in McB's hand. McB addresses her triumphantly, with undisguised malice.

McB

Good afternoon to you, Miss Farnsworth. I've got most of my strength back now and I expect the brandy and other liquors in the cellar will supply me with the balance.

(gesturing with the pistol)

From now on there are going to be some new rules around here! I intend to have the run of this place, and eat at the dining room table with everyone else, and spend time in the company of any young lady who wants to spend time with me! You hear that? And if you put up any objection, I'll just take your wagon, locate some Union cavalry, and tell 'em where there are some free goodies to be had, both of the eating and bedding-down varieties, if you get my subtle meaning.

(X)

As Martha stares at him with silent rage and fear, McB puts the pistol under his belt. He takes the lock off the hinge and puts it carefully in his pocket. He pushes on the cellar door, which opens by swinging inward. Then he takes a candle and a match out of his pocket.

McB

(continuing)

You try to pull the door closed on me and I'll shoot your right ear off...provided I don't miss and hit your ugly eye instead.

He lights the match. Martha LEAVES quickly. He puts the match to the candle wick.

HALLIE

(firmly)

You're wrong to blame her, Johnny. Your leg was busted too bad.

CONTINUED

194 CONTINUED - 2

McB gives her a quick look of disbelief, but says nothing.

HALLIE

You don't have to be afraid of
being sent to prison now. Why
don't you just leave this place?

McB

Why should I? I intend to have
some cushy living here first.

She LEAVES, going toward the parlor. McB plants his crutches
to go down the cellar stairs.

195 INT. THE PARLOR - DAY

Martha is talking intently to all of the girls. Hallie
ENTERS and listens quietly.

MARTHA

Hopefully, he'll drink himself
senseless in a few hours so we can
get the pistol away from him and
tie him up. Until then, the kitchen
is the safest place. If he comes
in there, he'll find me reading to
you from the Bible -- it might
possibly temper his conduct. But
if he menaces anyone, I'm going to
have a hand axe within reach and I
won't hesitate to use it.

EDWINA

(appalled)
Miss Martha...no!

MARTHA

(standing)
I will do anything necessary to
protect my children!

196 INT. THE CELLAR - DAY

McB has planted the candle on one of the shelves. He is in
the middle of a long drink from a pint bottle of brandy. The
tops of other bottles are visible in his pockets. He stops
drinking with a sigh of satisfaction. As he picks up the
candle and starts to swing on his crutches toward the stairs,
he STARTS to SING in a loud, raucous voice.

McB

(singing)
*The fourth night when I came home
as drunk as I could be....

197 INT. THE FOYER - DAY

The girls are going from the parlor toward the kitchen. McB's raucous SINGING CAN BE HEARD clearly from o.s. as he mounts the steps.

McB's VOICE

...I saw a head lying on the bed
Where my head ought to be.
Come here, little wife,
My dear little wife....

The girls have now all entered the kitchen. As the door closes, McB APPEARS at the head of the steps and advances into the foyer.

McB

(singing)

...Explain yourself to me
Why is this head
Lying on my bed
Where my head ought to be?

He interrupts the song to blow out the candle and put it into his pocket. Feeling something in that pocket, he pulls out the padlock to the cellar door. His arm goes back and he hurls it at the small window on the side of the front door. There is a CRASH of GLASS. He puts the pint bottle to his mouth and starts to empty it.

198 INT. THE KITCHEN - DAY

Edwina, and all of the students except Elizabeth, are sitting in chairs that have been brought from the dining room. They are close to the door that leads to the backyard.

All of them look extremely tense. Sitting in profile to the hallway door is Martha. She has a Bible in her lap. On the floor by her chair, where it can't be seen from the doorway, there is a handaxe. Hallie is standing near the stove. Her brow is furrowed and she looks distraught.

MARTHA

(whispering)

If he comes in here, I will do
any talking that's necessary.
Even if he addresses you by name,
you are not to answer.

From o.s. comes the SOUND of the empty BOTTLE SHATTERING.
The girls show their fear.

199 INT. FOYER AND HALLWAY - DAY

McB, already feeling the effects of the liquor, is swaying a little as he moves, singing, toward the parlor door.

McB

(singing)

'You blame fool, you crazy fool,
Can't you never see?
It's only a cabbage head
My mammy gave to me!'

He opens the parlor door, peers in, then lets out a shout.

McB

Where the hell is everybody?

Resuming his song, he heads for the kitchen.

McB

(singing)

'Well, I've been living
In this wide world
Forty years or more.
I never seen a cabbage head
With a moustache on before.'

He LAUGHS uproariously as he ends the song and, simultaneously, throws open the kitchen door.

200 INT. THE KITCHEN - DAY

McB steps into the kitchen. Martha, who is reading from the Bible, continues to read without looking at him. Some of the students cast frightened looks at him, but others keep their tense eyes on Martha.

MARTHA

(reading)

...my salvation; whom shall I fear?
The Lord is the strength of my life ---'

McB interrupts her in a loud voice, addressing the students.

McB

Now what the hell's going on here?

MARTHA

Girls, put your hands over your
ears.

CONTINUED

200 CONTINUED

All of the students obey, although most tilt their hands so they can hear. All are frightened, yet tantalized. Edwina becomes more and more anguished as McB goes on and begins to mention things that, by her expression, she revealed to him.

McB

(to the students)

It's amazing, simply amazing to me that the parents of innocent young girls don't investigate this person who sets herself up as fit to run a seminary. Ran away from home, that's what she did!

Edwina casts a pleading, anguished look at McB before glancing down at the floor.

McB

(without pause)

Stole her mother's jewels and ran away with a certain Mister Howard Winslow. And that Mister Winslow... ha-ha-ha....

Martha sits staring straight ahead, yearning to hack McB into little pieces.

McB

(without pause)

...why he got on a train with those jewels and left this pearl of southern womanhood sitting on a hotel porch. That's how come Miss Martha Farnsworth, of the high-born, well known Virginia Farnsworths, become a nurse-woman...she was too damned ashamed to come back and face her parents...had to wait till they were both dead to return.

EDWINA

You're disgusting!

McB

Now look who's talking hoity-toity down her nose at me! The illegitimate spawn of a card cheat and a fancy woman, and she calls me disgusting!

CONTINUED

200 CONTINUED - 2

MARTHA

Disgusting, vile, and a liar!

(to the
students)

Whatever he said has been a lie.

McB

(to Martha,
savagely)

Oh, no! But I will admit to one
lie, dearie! I wasn't a medical
corpsman, I was a sharpshooter.
I've put holes in dozens of your
damn Johnny Rebs fighting under
your damn slavery flag.

(pointing at her)

And you with Christ's Bible on your
lap, you hypocrite. There's as
much brotherly love in you as there
is in a fly on manure.

Amy suddenly jumps up and steps over to McB with the turtle
in her hand.

AMY

Johnny, Randolph is hungry.

She catches hold of his right hand as she goes on talking
and puts the turtle into his hand.

AMY

(without pause)

I would like you, please, to go
back to your room and catch some
flies for him. Do it right now,
won't you, Johnny?

For a second McB looks at her with anger and suspicion. Then
he lets out a roar.

McB

Trying to wheedle me for that
woman, are you? You're no friend
of mine anymore. The devil with
your turtle!

He hurls the turtle across the room. It crashes against the
wall. Amy SCREAMS, runs to the creature, picks it up and
begins to sob bitterly. There is a pause during which a
change comes over McB's face...the anger in it is supplanted
by remorse.

McB

Oh, God in Heaven, child, I didn't
mean to do that.

CONTINUED

200 CONTINUED - 3

He starts to move toward Amy.

McB

It's not hurt bad, is it?

AMY

(screaming)

It's dead, you cruel monster! Stay away from me! I hope somebody will bash your head against a wall like you did to Randolph.

McB stands, overcome with shame, and with pity for Amy. Then, abruptly, the anguish within him overflows. He swings around, shaking his fist at Martha and Edwina in turn.

McB

Condemned me, that's what you did!
Condemned me to bitterness and drink
and doing mean things 'cause I wake
up in the morning to find myself
a cripple. Why didn't you castrate
me? No woman will want me now.

With a sob he swings OUT of the room. There is a pause and then Edwina jumps up and starts to follow him. Instantly Martha is on her feet, blocking the doorway.

MARTHA

Where are you doing?

EDWINA

To him.

MARTHA

No!

EDWINA

He needs help!

MARTHA

Not from you!

Edwina suddenly grabs Martha by both arms, swings her away from the doorway, and starts out, but Martha seizes her left arm with both hands. For some moments there is a silent struggle. Edwina pulls almost free, is seized again, twists and turns trying to break loose -- and then swings her right

CONTINUED

200 CONTINUED - 4

fist high and slams it down on Martha's face. There is a cry from Martha that is as much astonishment as pain and she lets go. Edwina runs OUT. Martha stands in a state of shock with a thin line of blood trickling down one side of her mouth.

201 INT. MUSIC ROOM - DAY

McB is sitting on the cot with his face in his hands. He looks up as Edwina comes IN and shuts the door. He stares at her in anguish and anger.

McB

What do you want?

Edwina remains silent. He watches with growing confusion as she turns a straight-backed chair around and tilts it beneath the doorknob so the door cannot be opened. Swiftly she crosses to the windows and closes the shutters, dimming the light. Then, to his utter astonishment, she opens the buttons of her blouse as she goes over to him. Gazing at him with warmth, compassion, and love, she speaks softly.

EDWINA

Your life isn't over, Johnny.
The leg doesn't matter the way
you think.

McB gazes at her in stupefaction. She drops to her knees in front of him and puts her arms around him. He embraces her with a sob.

202 INT. THE FOYER - DAY

Martha is at the foot of the stairs watching Hallie go up the stairs.

MARTHA

And don't come down till I call you!

HALLIE

(without turning
around)

Uh-huh.

CONTINUED

202 CONTINUED

MARTHA

And I expect to hear that dishpan
if you see any blue bellies.

203 CLOSE ON HALLIE

A smile comes to her face, but she speaks quietly and dutifully.

HALLIE

You'll hear it.

204 CLOSE ON MARTHA

There is a feverish look to her eyes as she turns and strides toward the kitchen. She wipes her mouth and chin with a handkerchief that has bloodstains on it.

205 INT. THE KITCHEN - DAY

All of the students are there, sitting silently with tense faces. Janie looks ready to cry. Amy, who is holding her dead turtle in her cupped hands, has a dazed look on her face. Doris is striding back and forth with a flushed face and blazing eyes. Martha comes IN and shuts the door.

DORIS

If my father were here, he'd shoot
that damn Yank down.

MARTHA

(swiftly)

But he isn't here! So what are
we going to do to protect ourselves?

JANIE

(pleadingly)

What, Miss Martha?

Martha sits. As she talks, it becomes evident from her manner that she is controlling an absolutely murderous rage.

MARTHA

I'm not going to tell you. All of
us have to decide it in common.
That's why I wanted everyone here.
None of you is too young to parti-
cipate in this citizen's court.

CAROL

Court?

CONTINUED

205 CONTINUED

MARTHA

(passionately)

Exactly! We're menaced by an enemy. There's no outside authority we can appeal to for help. We are as isolated as though we were on an island. Therefore, we have the moral right to constitute ourselves into a court of justice.

DORIS

(exultantly)

My father will support us in that, Miss Martha. He'll even go to President Davis if our decision is challenged.

ABIGAIL

What decision?

DORIS

Any decision we come to regarding that blue belly, of course!

CAROL

(hesitantly)

But do we have to...come to a decision.

MARTHA

Don't we? We saved an enemy soldier from dying and how has he thanked us? In your case, by attempted rape.

(as Carol fumbles to speak)

Don't worry, my dear. In the event that your parents ever hear of your dreadful experience, you'll only have to turn to me. I'll make it very clear to them what I learned from that man himself when he was in delirium -- that he forced his way into your room, and you successfully resisted him until a third party intervened.

Martha stares hard at Carol for a moment and the latter remains silent. Martha continues.

CONTINUED

205 CONTINUED - 2

MARTHA

But what are we all faced with now?
To me he's become a madman capable
of anything -- just as he was cap-
able of so cruel an act as killing
your turtle, Amy. What's to pre-
vent him from raping any one of you
girls at gunpoint?

JANIE

(with a sob)

Oh, I'm so afraid of him.

DORIS

I am, too!

MARILYN

(fearfully)

We all are.

MARTHA

And you all have reason to be!
He spoke of rape quite openly --
even before he got drunk --
threatened to summon a Yank cavalry
troop here.

DORIS

(fearfully)

There are black soldiers in Grant's
army!

ELIZABETH

Can't we wait till he's asleep and
then --- ?

MARTHA

(interrupting)

In the state of alcoholic fury he's
in he can go without sleep for days.

JANIE

(wailing)

Well, what is there to do?

MARTHA

Do we all agree that we have the
moral right to protect ourselves
against a brutal enemy by any
means at our disposal?

DORIS

Yes!!

CONTINUED

205 CONTINUED - 3

JANIE

(almost
hysterically)
We must, of course!

MARTHA

Do you all agree? I must know!

MARILYN

Yes.

ELIZABETH

I do.

ABIGAIL

We must!

Carol, biting her lip, nods. Martha's glance goes to Amy.
The latter, as though in a hypnotic trance, slowly nods.

MARTEL

Then how shall we protect ourselves?

DORIS

Isn't it clear to you, Miss Martha?
Look at me! What am I wearing?
Black -- for my dead brother.

MARTHA

(bitterly)

Yes, and that man boasted of being
a sharpshooter. What a cruel irony
if your brother fell at his hand!

DORIS

(in a lynch
fever)

Death! That's what our verdict
must be. Death!

JANIE

(hysterically)

Well, thousands of our dear boys
have died in these past three years
and they were honorable men, not
rapists like him. He deserves to
die!

MARTHA

God help me, I agree. It's the only
secure way left to us

DORIS

Is there anyone who doesn't agree?

The CAMERA PANS the faces of the other girls. All are silent
-- Carol biting her lip, intimidated, Amy mesmerized, the
other agreeing out of fear and the moral authority of Martha
and Doris.

CONTINUED

205 CONTINUED - 4

MARTHA

But how is it to be done? I admit I'm afraid of him. He has my pistol, and even with his leg off he's a powerful man. We have to be cunning or he may kill any one of us.

ABIGAIL

What about Miss Edwina?

MARTHA

(angrily)

What about her? She's taken her life in her own hands in separating herself from us. She's not our concern now!

JANIE

(bursting out)

Poison! Poison in something he eats!

DORIS

Amy, are there some poisonous berries around here?

Slowly, Amy shakes her head.

MARTHA

Something in his food would be very clever! Let's think.

DORIS

I know! Poisonous mushrooms.

Martha turns to Amy as though this had not been in her mind all along.

MARTHA

(slowly)

Yes! Yes!

DORIS

(to Amy)

There are no Union troops around now. You can be back in less than an hour.

JANIE

Just a few of the poisonous variety can save all of us!

CONTINUED

205 CONTINUED - 5

Amy stares at them all in a dazed fashion. Finally, her gaze fastens on Martha.

MARTHA

(in a whisper)

I see it, Amy -- the finger of God pointing right at you! He's asking you to be as brave as one of our boys on the battlefield.

206 INT. MUSIC ROOM - DAY - CLOSE SHOT - EDWINA - McB

They are lying on the cot, facing each other in a close embrace. WE SEE only their shoulders, arms and heads.

McB

You really do mean to leave with me?

EDWINA

(whispering
joyously)

Yes.

She presses her lips to his face in small, tender kisses.

McB

And to marry me?

EDWINA

Yes.

A radiant look comes to McB's face. He bursts out emotionally.

McB

Oh, Edwina, I swear I'll be a good husband...and with you as my wife, nothing will stop me. The day will come when we'll ride the streets of Philadelphia in our own coach and four, and you'll be the lady you've always wanted to be.

She kisses his face, weeping with happiness.

207 EXT. A WOOD - DAY

Amy is slowly making her way through the woods. She still has the dazed look on her face. She pauses and looks up. A bird is singing. Her glance goes to a shaft of sunlight coming down alongside a tree. There are a few mushrooms at the base of the tree.

DISSOLVE TO

208 INT. THE DINING ROOM - DUSK

Candles are burning. The table is set for dinner. All of the girls are seated around it except Doris and Amy. Martha also is not there. The girls are silent and are in a state of acute tension. Tears are slowly rolling down Carol's cheeks, although she is not sobbing aloud. The doors to the kitchen and hallway are closed.

209 INT. THE HALLWAY - DUSK

Doris walks up to the door of the music room. She takes a deep breath and then knocks on the door. It is partially opened by Edwina who is fully dressed.

EDWINA

(with a smile)

Yes, Doris?

DORIS

I have a message. If Corporal McBurney is willing, Miss Martha would like to make peace with him. She's inviting him to dinner. And you, too, of course.

EDWINA

(surprised and pleased)

Well! Just a moment.

She shuts the door.

210 INT. MUSIC ROOM - DUSK

A single candle is burning. McB, who has shaved and slicked up, is putting on his shirt. Edwina goes over to him and speaks in a low tone.

EDWINA

Did you hear that?

CONTINUED

210 CONTINUED

McB

Yes.

EDWINA

You willing?

McB

(happily)

Why not? And we'll make a little
announcement at the proper time, eh?

Edwina gives him a quick, loving kiss on the cheek and goes
back to the door.

EDWINA

The Corporal accepts with pleasure
-- as I do.

DORIS

Dinner is ready. Can you come now?

EDWINA

We'll be right there.

211 INT. THE DINING ROOM - DUSK

The girls are sitting as we last saw them, in tense silence.
Martha and Doris ENTER from the kitchen. Martha speaks with
controlled excitement.

MARTHA

He's coming!

(noticing Carol)

Why are you crying? Stop it.

Carol hastily brushes the tears away with her hand.

MARTHA

Girls, everyone of you has a
brother or father in the army.
If they can do battle with the
enemy, so can you.

The kitchen door is opened by Hallie who COMES IN with a
tray of food.

212 INT. THE STAIRCASE AND FOYER - DUSK

Amy is coming down the staircase. Her face is grave, in-
scrutable. As she steps down into the foyer and starts
toward the dining room, Edwina and McB APPEAR. The latter
speaks to her in a burst of feeling and with deep sincerity.

CONTINUED

212 CONTINUED

McB

Amy, I'm miserable over what I did!
I'd gladly cut off a finger if
that could bring your turtle back
to life. Please, try to understand
that it was the liquor and some
wild devils in me. Otherwise, I'd
never do an ugly thing like that.

Amy replies quietly and gravely without a smile.

AMY

Yes, I understand. I realized
by myself why losing your leg
could set off...devils inside you.

McB

(moved)

I thank you for that wonderful
understanding, girl.

AMY

I think Miss Martha's waiting
for us.

She opens the dining room door.

213 INT. THE DINING ROOM - NIGHT

Martha is serving. Several of the girls already have plates
of food. There is a moment of tense silence as McB, Edwina
and Amy COME IN. The girls eye Edwina with wonder as though
they never expected to see her alive again. Then:

McB

(heartily)

Miss Farnsworth, it's very gracious
of you to be willing to bury the
hatchet. I want to assure you --
and all of you girls, too -- that
I'm sober now, and I'm sorry for
the way I behaved and for what I said.

MARTHA

(putting on a
calm manner)

I think the best thing is for us
to say no more about it.

Amy slips into a seat.

CONTINUED

213 CONTINUED

MARTHA

(gesturing)

Do sit down. Hallie has made a lovely chicken fricassee. We don't want it getting cold. You girls who have your food, please start eating.

As Edwina sits down by Martha, and McB by Edwina's side, Doris speaks meaningfully to Martha.

DORIS

My father always says that if you can take care of tomorrow, you can afford to forget what happened today.

McB

A fine sentiment, young lady.

A plate is passed from Martha to McB. On it are stewed chicken in gravy, yams, turnips, cornbread. McB picks up his glass of white wine.

McB

In fact, I'll offer a toast for the near future that I believe we'll all agree upon: to the day that the drums become silent.

A number of the girls look uncertainly at Martha as though to inquire whether they should drink to that toast or not. Martha quickly raises her wine glass.

MARTHA

I'll drink to that, Corporal.

The girls instantly raise their glasses, the younger ones having water glasses while Doris and Janie have wine. Hallie COMES INTO the room with a plate and goes to McB.

HALLIE

Here's some mushrooms Amy picked special for you.

She slides a small portion onto McB's plate. She steps back from the table, but remains inconspicuously in the room. The eyes of all of the girls now become riveted on McB. The hand with which Janie is holding her fork begins to tremble a little. Abigail's left cheek begins to twitch. Meanwhile, Martha is placing a plate of food in front of Edwina.

AMY

(gravely)

I got them to show you I wasn't mad anymore.

CONTINUED

213 CONTINUED - 2

McB

Amy, how nice. I'm very fond of mushrooms.

AMY

You told me that when we first met.

McB

(laughingly)

I don't remember too much of what happened that day.

(raising his plate)

But I'm not going to eat these by myself. Miss Martha?

MARTHA

No, thank you. Really, you mustn't be unkind to Amy. She could only find a small portion, so do eat it yourself.

McB

Very well.

He spears several mushrooms and holds them up.

McB

(gayly)

I guess we might say your interest in mushrooms saved my life, eh, Amy?

AMY

I suppose so.

McB pops the mushrooms into his mouth. Now Martha, also, cannot help riveting her eyes on him.

(X)

McB

(chewing)

Delicious, Amy.

(gayly)

They taste of the woods, and clean air, and mysterious shadows where pretty little elves dance together.

Martha speaks with tremendous tension behind her smile.

MARTHA

Now if that isn't a poetic way to speak of mushrooms.

(X)

CONTINUED

213 CONTINUED - 3

McB puts some chicken into his mouth and picks up his square of cornbread. He talks with little pauses while chewing.

McB

Miss Martha, I intend to do you... a good turn. The first Union troops I meet up with...I'll tell 'em to pass the word to their commanding officer...to post a guard around your school. General Grant has been doing that with friendly southerners.

MARTHA

I don't understand. What do you mean by the first Union troops you meet up with?

McB spears some more mushrooms and smiles.

McB

I mean that by sunrise tomorrow I'll be gone from here.

He pops the mushrooms into his mouth. Now the girls begin to exchange horrified glances, and to turn to Martha with consternation.

EDWINA

He means what he says -- and I'll see that he doesn't forget to do that good turn.

(with a happy smile)

I'm leaving with him, Miss Martha. We're going to be married.

Martha's jaw drops.

EDWINA

(continuing)

I want to thank you with all my heart for what you've done for me over the years.

MARTHA

(faltering)

But the school -- that talk we had -- I'm willing to forget ---

EDWINA

(gently, but firmly)

That also belongs to yesterday, not tomorrow.

McB raises his plate and slides a few mushrooms onto Edwina's plate.

CONTINUED

213 CONTINUED - 4

McB

You've got to taste these, Edwina,
they're sensational. Amy won't
mind, will you, Amy?

AMY

No.

As Edwina spears them, Martha abruptly reaches out and seizes
her arm.

MARTHA

(in a choked voice)

No, don't...I don't like the look
of those particular ones. Better
play safe. Don't eat them.

EDWINA

They look all right to me.

MARTHA

(in a rising voice)

No. I don't think you should.
With mushrooms, if there's any
suspicion ---

EDWINA

(interrupting)

But they're just like Johnny's.

She again starts to raise the fork to her mouth. A cry bursts
from Martha's lips.

MARTHA

NO!!!

The cry has been so intense that Edwina and McB stare at her
with wonder and confusion. Edwina lowers the fork. Martha's
control starts to crumble. Her mouth quivers, sobs sound in
her throat. Suddenly her control gives way entirely and she
bursts into sobs.

MARTHA

God help me, they're poisonous.

Edwina utters a low scream and turns to McB with frightened
eyes.

AMY

It's all right, Johnny.

She reaches over to Edwina's fork, plucks the mushrooms off
it with her fingers and pops them into her mouth.

CONTINUED

213 CONTINUED - 5

AMY

I picked them so I know they're
all good.

Hallie steps up to the table. Martha is now staring at Amy.

HALLIE

But they weren't all supposed to
be good. Some were supposed to be
bad, weren't they, Miss Martha?

A pause.

McB

I'll be damned!
(grinning crookedly
at Martha)
I'm not the only one with devils
in me, am I?

Martha jumps up with a cry from her gut.

MARTHA

What an awful day when you came
here! Look what you've brought
me to!

McB

(with a little
grin)
I'll admit I've been a little
provoking.

With a sob Martha runs OUT of the room. Quickly now, one
by one, the other girls LEAVE with guilty faces averted.
Only Amy remains. She stands up slowly and speaks sadly,
with some fear.

AMY

I think there are devils in all
of us.

She goes OUT. McB and Edwina stare at each other.

214 EXT. THE DIRT ROAD - NIGHT

McB, Edwina, and Hallie are walking in the moonlight away
from the Farnsworth house. Edwina is carrying a suitcase
and McB's wooden leg. Hallie has a small bundle.

McB

(shouting)
Hellooo -- any Yank soldiers around
here?

215 INT. THE PARLOR - NIGHT

Martha has her Bible on her lap. All of the students are there. The tears are rolling down Martha's cheeks. There are tears in the eyes of several of the girls -- all of whom look shattered.

MARTHA

(with deep, prayerful
emotion)

...and forgive us our trespasses
as we forgive those who trespass
against us....

216 EXT. THE ROAD - NIGHT

The three figures are walking AWAY FROM the CAMERA. McB looks at Edwina and breaks out into song. As he sings, the CAMERA SLOWLY PULLS BACK until it INCLUDES the Farnsworth school in the f.g. In the far distance the three figures are moving off into the moonlit night.

McB

(singing)

'When I was a young man
And never been kissed
I got to thinking over
What I had missed
I got me a girl
I kissed her and then
Oh, Lord -- I kissed her again.
Oh, oh, kisses sweeter than wine,
Oh, oh, kisses sweeter than wine!

THE END