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CHRISTY

Episode 4

"Judgment Day"

PRODUCTION #1005

Written by

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FINAL DRAFT
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REVISED
November 10, 1993 BLUE
November 11, 1993 PINK
November 15, 1993 YELLOW
November 16, 1993 GREEN
November 22, 1993 GOLDENROD

CHRISTY"Judgment Day"CAST LIST

CHRISTY
DAVID
MACNEILL
MISS ALICE
RUBY MAE

Dr. Ferrand
Jeb Spencer
Mary Allen
Miss Ida
Ben Pentland
Uncle Bogg

Becky O'Teale
Little Burl
Sam Houston
Zady Spencer

Atmosphere:

Schoolchildren
Cutter Gap women, shopping

CHRISTY"Judgment Day"SETSINTERIORS

SCHOOLHOUSE

MISSION HOUSE

CHRISTY'S ROOM
BEDROOM
KITCHEN
UPSTAIRS HALL
DINING ROOM
HALLWAY
PARLOR

MACNEILL'S CABIN
(MAIN ROOM)
LABORATORY

EXTERIORS

MISSION

ESTABLISHING SHOT
PORCH
SIDE PORCH
REAR PORCH
UPPER BALCONY

MISSION YARD
FOOTBRIDGE

RUGGED MOUNTAINSIDE

ROAD

SCENIC LOCATION

NIGHT SKY (STOCK SHOT)

DEEP WOODS

MACNEILL'S CABIN

MOUNTAIN VISTA

"Judgment Day"

ACT ONE

FADE IN:

1 EXT. MISSION - PANNING SHOT - DAY 1

Low clouds enshroud the great Smokies. It's a peaceful setting, as Christy's VOICE OVER begins.

CHRISTY (V.O.)

Among my earliest rewards at the mission school was the children's growing curiosity about the outside world...

CAMERA PANS to the school, where the CHILDREN approach. Christy hugs the younger students upon arrival.

CHRISTY (V.O.)

Many of their families had never ventured further from Cutter Gap than a day's walk.

CUT TO:

2 INT. SCHOOLHOUSE - DAY 2

A PHOTOGRAPH of George Washington hangs on a wall.

PAN to REVEAL CHRISTY and her class in session.

CHRISTY (V.O.)

And the more my students learned, the more they hungered to know. My home in Asheville was of particular interest...

SAM HOUSTON HOLCOMBE speaks up first:

SAM HOUSTON

My daddy says there ain't nuthin' to gain from no city. Says the Lord Almighty put all we need right here.

(CONTINUED)

2 CONTINUED:

2

CHRISTY
God created a special place in
the Cove, but He created other
special places, too -- like where
I'm from, in Asheville.

*
*

Then BECKY O'TEALE jumps in:

BECKY
What's that like over there?

CHRISTY
To begin with, it's a city, so
there aren't as many rivers and
trees as here. Instead, there
are rows and rows of houses on
streets...

SAM HOUSTON
Y'mean, cabins altogether-like?

CHRISTY
We call them neighborhoods. It
would be like if you, Zach, and
Bessie, Lulu and Rorex had your
homes all in a row.

Kids giggle. Imagine that - rows! ZADY SPENCER breaks in:

ZADY
Ruby Mae says there's stores
where you can eat anythin' you
want.

CHRISTY
That's right, they're called
restaurants. And there are other
stores that sell clothes, books
or kitchen things. I even know
one filled with candy.

*
*

Another buzz of discussion. Exciting images are flying fast.
Finally, Zady says what's on all their minds:

ZADY
It's a wonder, Miz Christy. With
all them fancy places, what'd
y'go leave Asheville for?

(CONTINUED)

2 CONTINUED: (2)

2

CHRISTY

Because I wanted to dedicate my life to teaching, and helping people, Zady. That's what our mission is all about.

*
*
*

SAM HOUSTON

Thought this here mission was 'bout the Lord.

CHRISTY

It is. Both preaching and teaching are important to God. In fact, Doctor Ferrand has missions in sixteen settlements just like Cutter Gap.

BECKY

Y'ever see Doctor Ferrand, Miz Christy?

CHRISTY

No, we haven't met.

LITTLE BURL

(at Becky)

She cain't see the Lord, Slop-head! Nobody can 'till they're dead in the ground.

BECKY

Miz Alice said she seen Him once!

*

CHRISTY

Miss Alice told you she saw God?

BECKY

Yes'm. Said Doctor Ferrand was here 'bouts not a year past.

Kids nod in verification. Christy laughs, despite herself.

CHRISTY

Becky, Doctor Ferrand isn't God. This's just his mission.

SAM HOUSTON

Y'said it was belongin' to the Lord Almighty.

(CONTINUED)

2 CONTINUED: (3)

2

CHRISTY
Well, it is. However --

SAM HOUSTON
(case closed)
Rightly puts him same's the Lord.

Christy isn't sure how to refute that, when DAVID GRANTLAND appears at the door. His smiling presence is a welcomed sight.

CHRISTY
Maybe Mister Grantland can explain this more clearly...
(to David)
We seem to be having trouble distinguishing between Doctor Ferrand and the Supreme Being.

DAVID
Actually, they're easy to tell apart, Miss Huddleston. One is large and very, very powerful... possessing great knowledge and a powerful, booming voice...
(winks, teasing)
The other one is God.

The kids stare, the exchange being way over their heads.

CUT TO:

3 EXT. MISSION YARD - DAY

3

Huge spools of wire sit in the yard. BEN PENTLAND struggles to unload one from a wagon as Christy and David approach after school. Kids are running everywhere.

CHRISTY
Mister Pentland, what in the world have you brought us today?

PENTLAND
Wires for telephonin' with, Miss. Over from the Asheville Telephone & Telegraph Company.

Pentland hands her a letter. Within moments, her face brightens with sheer elation.

(CONTINUED)

3 CONTINUED:

3

CHRISTY

David, this is it! The answer to my prayers!

DAVID

I didn't know God answered in writing.

CHRISTY

Nathan Stone owns the telephone company. My father told him of our work and he wanted to help. Have you ever seen such generosity?!

Meanwhile, Pentland has returned to work, muttering.

PENTLAND

Was some chore luggin' it up here. Had t'beg on the wagon.

CHRISTY

I am sorry for the inconvenience, but it was obviously the Lord's will that we have a telephone.

DAVID

What are you talking about?

CHRISTY

You've preached that there are promises in the Bible for us to claim. So, I've been praying for what Cutter Gap needs -- and we've needed so much. This's part of it.

LITTLE BURL

(looking on)

What is, Teacher?

CHRISTY

A telephone line, Little Burl. It lets us talk over long distances. We'll be able to hear people all the way over in Lyleton.

SAM HOUSTON

Y'mean folks talk in there?

(CONTINUED)

3 CONTINUED: (2)

3

The children put their ears to the spools and wait for something to happen. Christy trades grins with David.

(CONTINUED)

3 CONTINUED: (3)

3

CHRISTY (V.O.)
The joy on their faces could have
warmed the countryside.

DISSOLVE TO:

4 INT. MISSION HOUSE - CHRISTY'S ROOM - NIGHT

4

She writes by lamplight, a number of completed letters beside
her.

CHRISTY (V.O.)
That night I wrote to members of
our church in Asheville, asking
for donations of clothing,
household items and books. If
Nathan Stone could be so
generous, I had high hopes for
the rest of our congregation.

She gazes out the window. HOLD her caring look, then:

CUT TO:

5 EXT. MISSION YARD - FOOTBRIDGE - NIGHT

5

Christy walks alone with her thoughts. Suddenly, a VOICE cuts
the night.

DAVID (O.S.)
Good evening.

Christy whirls to find David emerging from the shadows.

CHRISTY
David -- you startled me!

DAVID
You shouldn't be out here alone.
Not all the creatures in these
hills are as friendly as I am.

CHRISTY
I couldn't sleep. There's so
much on my mind...

DAVID
... anyone I know?

(CONTINUED)

5 CONTINUED:

5

She meets his boyish look and smiles.

CHRISTY

Everyone you know. Ever since our donation arrived, my head has been spinning with all the other things we need.

DAVID

Like a small army to help string that telephone line.

CHRISTY

(stops)

It never occurred to me how much work this will mean for you --

But if there's anything David Grantland is a sucker for, it's the vulnerable innocence Christy has on her face right now.

DAVID

Well, who am I to meddle with Christy Huddleston's prayers? I'll find a way to do it.

CHRISTY

David, thank you! You are so incredibly wonderful!

(hopefully)

Besides, I'm sure the mountain men will help...

CUT TO:

6 EXT. RUGGED MOUNTAINSIDE - DAY

6

David is drenched with sweat as he digs a hole. REVEAL JEB SPENCER, his sole helper, hacking branches off a tree. New telephone poles can be seen across the slope.

DAVID

It's coming along, Jeb. Think we can do six more before dark?

JEB

Can sure try. Like t'speak in that newfangled contraption myself.

(CONTINUED)

6 CONTINUED:

6

DAVID
You'll be the very first.

They pull the heavy pole into position, hoisting it.

DAVID
Easy, now. Two more feet. A
little to the left. Now!

The pole drops into the hole with a THUMP. Jeb muscles it steady while David quickly secures it with rope to a stake.

7 ANGLE - A NEARBY ROAD

7

ALICE HENDERSON passes by on her horse, dressed for travel. She's in a great mood, fully enjoying the day.

MISS ALICE
David -- greetings from
Cataleechie!

*

DAVID
Alice... welcome back.

*

MISS ALICE
Thou art making excellent
progress on the telephone. I am
impressed!

*

DAVID
But how did you know about it?

*

MISS ALICE
Thee forgets how news traveled
here before modern
conveniences... Surely Mr.
Pentland has informed the entire
mountain by now.
(then)
Where are the other men...?

*

*

*

*

*

*

DAVID
Scattered to the wind. We had a
few -- but they disappeared.

JEB
Been workin' two full weeks,
Ma'am, just the both of us.

(CONTINUED)

7 CONTINUED:

7

MISS ALICE
Then the least I can do is lend
a hand.

She begins to dismount. David rushes over. *

DAVID
Alice, I can't have you doing
this kind of work --

MISS ALICE
And why not?

DAVID
For one thing, my sister would
never let me hear the end of it.

(CONTINUED)

7 CONTINUED: (2)

7

MISS ALICE
Then it shall remain a confidence
between a sinner and her
preacher.

DAVID
But Alice --

MISS ALICE
What is it, David?

DAVID
With all respect, this is too
much for you. You are no longer
a girl of twenty.

MISS ALICE
(laughs)
In point of fact, Reverend, I am
no longer even a girl of forty.
However, I am the product of a
longstanding tradition of
equality between men and women.
(beat, off his
reaction)
Tell me what to do, Mister
Spencer.

JEB
Well, Ma'am, y'could be fillin'
that there hole.

MISS ALICE
Then that is just what I intend
to do.

She begins shoveling dirt into the hole. Suddenly, A KNOT
which secures the rope begins to slip and the heavy pole
falters. David calls out with alarm:

DAVID
ALICE... LOOK OUT!

8 SLOW MOTION ANGLES

8

The action is suspended in time as David's warning ECHOES.
The line gives... David and Jeb fight to restrain the pole...
Alice runs... the pole falls, striking her hard on the torso.

9 ON MISS ALICE (SLOW MOTION ENDS)

9

Unconscious, her jacket bloodied. David kneels, grim.

DAVID

I'll get her to the mission, Jeb.
You find Doc MacNeill.

CUT TO:

10 OMITTED

10 *

34 CONTINUED:

34

DR. FERRAND

How dare you speak to me that way?!

CHRISTY

It's time I defended myself. Despite what you think, I've done some good here. I've made this place my home, Doctor...

(firm)

So, with your permission I'd like to repay Miss Alice for making that possible. Let me go for the medicine.

Ferrand is very reluctant, but:

DR. FERRAND

Doctor MacNeill may not even have any... but it should be in a dark brown bottle, labeled "tetanus anti-serum."

(beat)

God speed, Miss Huddleston.

*
*

CUT TO:

35 EXT. MISSION - DUSK

35

Christy sets out by mule. DISTANT THUNDER rumbles.

CHRISTY (V.O.)

I dearly hoped God was with me. I couldn't tell Doctor Ferrand about my fear of the dark, and I couldn't let it get in the way.

CUT TO:

36 EXT. NIGHT SKY (STOCK)

36

Long jagged fingers of LIGHTNING reach across the darkness.

37 EXT. DEEP WOODS - NIGHT

37

A STORM assaults the mountains. WIND shakes the trees. LIGHTNING and THUNDER CRACK. Through it all, Christy urges her mule forward.

(CONTINUED)

11 OMITTED

11 *

12 INT. MISSION BEDROOM - NIGHT

12

Christy holds a lamp as DR. MACNEILL dresses Alice's wound.

MACNEILL

Hold the light higher, please.

He moves her hand and their eyes meet for an instant. Then Alice awakens. She's groggy and weak.

MACNEILL

Welcome back.

CHRISTY

You're home now, safe and sound.

Alice takes in the room as her mind begins to clear.

(CONTINUED)

12 CONTINUED:

12

MISS ALICE
How long have I been unconscious?

MACNEILL
Several hours. You've suffered
a nasty wound.

MISS ALICE
Do the families at Cataleechie
know? They've enough problems
without worrying about me.

CHRISTY
(off MacNeill)
But you already visited
Cataleechie, Miss Alice. Don't
you remember?

MISS ALICE
Oh... yes. I suppose I do...

MACNEILL
You've got some explaining to do,
Alice. What were you doing
putting up telephone poles?!

MISS ALICE
David needed help.

MACNEILL
He needs more than that. It was
a stupid thing to do!

MISS ALICE
I insisted.

MacNeill shakes his head and continues his work.

MACNEILL
No wonder you recruited Christy
to work here -- you're both cut
from the same stubborn cloth.

MISS ALICE
Then I take that as a compliment.

The comment lingers. Then:

(CONTINUED)

12 CONTINUED: (2)

12

MACNEILL

You're going to need rest, Alice.
In addition to the surface
puncture, I think you have
several cracked ribs. I don't
want to risk any complications.

CHRISTY

What kind of complications?

MISS ALICE

Internal injuries or infection.

MACNEILL

If you keep the wound clean, it
should heal nicely.
Unfortunately, my supplies are
dangerously low right now. I
won't prescribe any more medicine
unless I have to.

*
*
*
*
*

(CONTINUED)

12 CONTINUED: (3)

12

MISS ALICE

So, Neil... you're being selfish
as well as obstinate.

MACNEILL

Consider it revenge for keeping
me away from a certain trout
stream I know.

Off MacNeill's affectionate smile:

CUT TO:

13 INT. MISSION HOUSE OR KITCHEN - NIGHT

13

David sits stiffly in a chair as Ida gives him a neck rub.

MISS IDA

I'm worried, David.

DAVID

You heard MacNeill. Alice will
be all right.

MISS IDA

I was talking about you.
(off his reaction)
Contrary to popular belief,
you're only one man. You simply
cannot continue doing the labors
of Hercules around here.

DAVID

If I don't, who will?

MISS IDA

That isn't the point. There has
always been more work than is
manageable. Now you're involved
in this grandiose project...
(beat)
Christy's putting too much on
your shoulders.

David winces from the soreness, as Ida's statement is
literally driven home. He stands to look at her.

DAVID

Sooner or later you'll have to
accept her, you know.

(CONTINUED)

13 CONTINUED:

13

MISS IDA

I'm fond of her, personally. But her energy is such a distraction. Sometimes I wish we had someone who was less...

DAVID

... distracting?

David smiles, she doesn't.

DAVID

Christy's an excellent teacher, Ida. The children love her.

MISS IDA

But can you honestly say she's adapting well? David, she's moved heaven and earth to transform this place into where she came from.

And David considers that, through the:

DISSOLVE TO:

14 EXT. MISSION HOUSE - PORCH - DAY

14

Christy reads a book to five or six children after school. They include Becky O'Teale, Little Burl, Sam Houston and Zady Spencer.

CHRISTY (V.O.)

The days passed, and as we waited for Miss Alice to recover, I looked forward to more donations from Asheville. But there was no indication that my letters had been successful.

(beat,)

Then one afternoon after school, I heard a delightful sound...

PENTLAND (O.S.)

Halloooo! United States Mail!

Christy and the children look up to see Ben Pentland driving a wagon loaded with barrels and crates. She jumps to her feet.

(CONTINUED)

14 CONTINUED:

14

CHRISTY
Mister Pentland, if I didn't know
better, I'd think you were Saint
Nicholas himself!

He reacts sourly.

CUT TO

15 EXT. MISSION HOUSE - LATER

15 *

Everything is unloaded and Pentland is sweating. Christy and
the children examine the contents of several open barrels. *

CHRISTY
(to Pentland) *
Isn't it glorious? So many shoes
and clothes -- it's almost an
embarrassment of riches.

PENTLAND
(erupting, upset)
It's an embarrassment, all right!
It ain't fittin' for the United
States Mail t'beg on wagons 'n
get stuck in mud-holes! I been
patient up till now, but I got to
speak my mind! This is more than
a man was meant to bear!

Christy is shocked at Pentland's outburst. Suddenly, the
sound of a HORSE grabs her attention and she turns to find a
man on horseback, watching them. He's DR. JACOB FERRAND;
mid-fifties, robust, magnificent hair and beard.

CHRISTY
May I help you?

DR. FERRAND
You can begin by explaining what
all this is about. I'm Jacob
Ferrand, Director of this
mission...
(her smile fades)
You must be Miss Huddleston.

Off Christy's surprised look, and those of the children, we: *

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

16 EXT. MISSION HOUSE - ESTABLISHING - DAY 16

Ruby Mae sweeps the porch. Numerous spools and assorted crates still clutter the yard. Christy puts items away -- still stinging from her awkward meeting with Ferrand. *

CHRISTY (V.O.)

Doctor Ferrand had not been due to visit for another month, so his arrival was unexpected and, for me, unfortunate timing. *

17 INT. UPSTAIRS HALL 17

Dr. Ferrand appears at the top of the stairs and approaches an open bedroom door. Suddenly, Alice's VOICE bellows (that's right, bellows) from within. Ferrand pauses to listen.

MISS ALICE (O.S.)

If I don't want asparagus soup, stop trying to force it on me! *

MISS IDA (O.S.)

But Doctor MacNeill said --

MISS ALICE (O.S.)

Then let him eat it! I dislike asparagus soup! Intensely! I always have and I always will. *

Ida scurries from the room with the tray. Ferrand takes it from her and enters.

18 INT. MISSION BEDROOM - CONTINUOUS 18

Ferrand moves into the doorway with Ida's tray. *

DR. FERRAND

Did I hear someone ask for soup?

Alice is totally caught off guard.

MISS ALICE

Jacob, what... a nice surprise.

She smooths her hair. It's not quite a primp -- but close.

(CONTINUED)

18 CONTINUED: (2)

18

DR. FERRAND
(re: her injury)
Finding you like this is the
surprise, Alice. How are you
feeling?

MISS ALICE
A trifle bruised, but fine.

He puts the tray down and sits.

DR. FERRAND
It's considerably more than a
bruise. Why aren't you being a
more cooperative patient?

MISS ALICE
(beat)
Ida is in her glory with an
invalid to torment. The woman
would try the patience of Job!

DR. FERRAND
So would you.

MISS ALICE
And you. You are the most
stubborn man I know.

DR. FERRAND
(after a beat)
I'm sure Ida's only doing what's
best for you...
(then, fishing)
I'm a bit surprised that David
isn't here.

MISS ALICE
Jacob, David is busy. The world
cannot stop just because of Alice
Henderson.

Ferrand smiles warmly. And it melts what's left of her grumpy
disposition.

DR. FERRAND
And here I was, under the
distinct impression that it
revolved around her.
(MORE)

(CONTINUED)

18 CONTINUED: (3)

18

DR. FERRAND (CONT'D)
(as she demures)
Now, let's see what we've
prescribed for your recovery...

He lifts her book. "Poetry" is written in distinctive
provincial script on the cover.

(CONTINUED)

18 CONTINUED: (5)

18

MISS ALICE
The best medicine I know.
(reading)
"Love's not Time's fool, though
rosy lips and cheeks. Within his
bending sickle compass come..."

Ferrand joins in, reciting from memory:

DR. FERRAND WITH ALICE
"Love alters not with his brief
hours and weeks..."

Alice pauses, reacting with pleasant surprise as Ferrand continues solo. Their eyes lock.

DR. FERRAND
"But bears it out even to the
edge of doom: if this be error
and upon me proved, I never writ,
nor no man ever loved."

The romance and beauty of the sonnet are not lost on either of them. HOLD their looks a beat, through the:

DISSOLVE TO:

19 INT. MISSION DINING ROOM - NIGHT

19

Ferrand finishes dinner with David, Christy and Ida. There are open barrels and crates everywhere. Ruby Mae is absent.

DR. FERRAND
Another splendid meal, Ida! I
envy your brother for having you
here.

MISS IDA
Doctor Ferrand, you're too kind.

DR. FERRAND
Miss Huddleston, is there finer
cuisine to be had anywhere in
Asheville?

CHRISTY
None that I know of, Doctor.

(CONTINUED)

19 CONTINUED:

19

Ferrand savors another bite, before turning his attention once more to Christy. His interest is more than casual.

DR. FERRAND

Tell me, how do your parents feel about you coming to Cutter Gap?

CHRISTY

Well, you know how parents are. They're a little worried.

DR. FERRAND

No doubt. This is an arduous life for the unprepared.

Ida throws a knowing look at David, which Christy reads.

CHRISTY

(amending)

They also know how rewarding my work is. They're delighted at how the children are responding to their lessons.

DAVID

As a matter of fact, many of our school books are donations from Christy's family and friends.

Ferrand glances at the barrels. Charity items are scattered around, half unpacked.

DR. FERRAND

I see that books aren't the only donations we've received.

He moves to a barrel, inspecting it.

CHRISTY

Isn't it inspiring, Doctor?

DR. FERRAND

Generosity can reaffirm faith in human nature. Sometimes.

He holds up a formal evening hat.

(CONTINUED)

19 CONTINUED: (2)

19

DR. FERRAND
But I wonder if in your
enthusiasm you solicited these
items, rather than allowing
individuals to give freely.

Christy reacts at finding herself on the defensive. Ida
stares at her plate, loving it. David interjects:

DAVID
The donations were a result of
Christy's prayers, Doctor.

DR. FERRAND
Extraordinary. All these
contributions, the bounty of
prayer alone...

He drills Christy with a look. She shrinks.

CHRISTY
Well, I did write some letters.
To tell about my prayers.

DAVID
You never told me that.

CHRISTY
I wanted it to be a surprise.

MISS IDA
It is.

CHRISTY
(confused)
All I did was describe our
needs... what's wrong with that?

DR. FERRAND
Donations are not blessed if
people lack the inner direction
to give.

DAVID
She had good intentions, Doctor.
As a teacher she sees the needs
of our families every day.

Ferrand examines a some elegant evening gloves. Obviously
inappropriate for Cutter Gap.

(CONTINUED)

19 CONTINUED: (3)

19

DR. FERRAND
Unfortunately, souls are not
saved with second-hand clothing.

He drops the gloves, punctuating the remark. David braces for
his turn on the griddle. Ida's on alert, too.

DR. FERRAND
And I wonder who tends to the
spiritual needs of this community
while the minister is doing
manual labor.

DAVID
I've tried my best to do both.

DR. FERRAND
Then maybe it's time you thought
about your priorities...
Reverend.

*
*
*

Ferrand meets Christy's troubled look. She's on shaky ground.

CUT TO:

20 INT. SCHOOLHOUSE - DAY

20

Christy and the children place new books on shelves.

CHRISTY (V.O.)
Because it was nearly completed,
David got permission to finish
the telephone line to El Pano.
But Doctor Ferrand's disapproval
of my efforts weighed heavily on
me. I couldn't wait to be rid of
my charity items.

Christy forces a cheery demeanor as class begins.

CHRISTY
Well, children... it feels like
a school again! And thanks to
the generosity of others, we've
received so much more: some of
you have already seen our barrels
filled with surprises. Clothing,
books -- and these.

*
*

(CONTINUED)

20 CONTINUED:

20

She opens a box of new shoes. The kids gather round. But their reaction is strangely subdued.

CHRISTY
You can choose anything you
want...
(still nothing)
It's all free... isn't that
nice?

Apparently not. None of the kids so much as smiles.

CHRISTY
Little Burl, you've always said
how much you'd like a new pair of
shoes. These are for you.

LITTLE BURL
I cain't be takin' them, Teacher.

CHRISTY
Why not?

LITTLE BURL
It bein' charity and all.

SAM HOUSTON
We won't be beholden to nobody.

Christy looks at them helplessly.

CUT TO:

21 EXT. MISSION YARD - DAY

21

Christy returns from school with Ruby Mae.

RUBY MAE
Y'look sad, Miz Christy...

CHRISTY
I am, Ruby Mae. Sad for Little
Burl and all the others.

RUBY MAE
What for?

(CONTINUED)

21 CONTINUED:

21

CHRISTY

I wish I could give them what they need. I wish they'd let me.

RUBY MAE

Yer always carin' so much for other folks, Miz Christy. It's a true wonderment.

CHRISTY

It's my pleasure, Ruby Mae.

RUBY MAE

But y'done so much for me. I just got to do somethin' back.

CHRISTY

Then do a favor for someone else. That's the best way I know to repay a kindness.

Ruby Mae thinks about that.

As they walk, the distant POUNDING of a hammer grows louder.

22 INTERCUT - UPSTAIRS BALCONY (MISSION)

22

where MacNeill sees Christy. Smiling, he returns inside.

RESUME - CHRISTY AND RUBY MAE

rounding a corner to find Ferrand on a ladder, repairing a broken shutter.

DR. FERRAND

Miss Huddleston, how was school?

CHRISTY

It went well, Doctor.
(to Ruby Mae)
We'll talk about it later.

She sends Ruby Mae on her way.

DR. FERRAND

I would have liked to drop by and observe -- but as you can see, repairs around here have gone unattended of late.

(CONTINUED)

22 CONTINUED:

22

He descends the ladder. Christy musters a cheerful veneer.

CHRISTY
Perhaps you can visit another
day.

DR. FERRAND
(curt)
I hope so. My time here is
limited.

He grabs some nails and heads back up the ladder. Christy
continues on towards the porch.

23 EXT. MISSION PORCH - CONTINUOUS

23

MacNeill waits as Christy approaches. Her low mood is clear.

(CONTINUED)

23 CONTINUED:

23

MACNEILL

I knew no one could be with that many children every day without it affecting them...

CHRISTY

What makes you think they have, Doctor?

MACNEILL

Something obviously is.

He smiles -- pointing to his eyes.

MACNEILL

These eyes are trained for observation, Christy. They never miss a thing.

CHRISTY

Well, there's a first time for everything. How's Miss Alice?

MACNEILL

Injuries like hers bear caution. I'll be in Lyleton tomorrow, so you and Doctor Ferrand will have to watch her for me.

CHRISTY

Of course... I'll be happy to.

And MacNeill smiles again, knowingly.

MACNEILL

So, that's it... Ferrand.
(of his eyes)
They never miss a thing, remember?

Christy meets his look and relents.

CUT TO:

24 EXT. SCENIC LOCATION - DAY

24

Christy walks with MacNeill.

CHRISTY

Nothing is working out for me...

MACNEILL

You've made considerable progress here, despite my skepticism.

CHRISTY

Unfortunately, it's how things look to Doctor Ferrand that counts.

MACNEILL

Then you have my sympathies...
(off her look)
I've never liked the man.

CHRISTY

I don't know what to do... He reprimanded me for soliciting donations and now he'll find out nobody wants what I solicited.

MACNEILL

I've tried to tell you before, these people will not accept charity. *

CHRISTY

But I don't understand -- they're so destitute! Little Burl comes to school with feet so raw he can hardly walk. Why is everyone so stubborn?!

MACNEILL

It's partly their Calvinist heritage, the belief in a harsh God. The rest is pride. Mountain folks insist on earning their own way.

CHRISTY

Don't they believe in gifts?

(CONTINUED)

24 CONTINUED:

24

MACNEILL

There have been times when I
arrived too late, after a patient
died, performed no medical
service whatsoever... and they
still paid me.

*

*

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

MACNEILL (CONT'D)

(off her look)

It might be vegetables, a live
chicken or firewood, but they
always pay.

And that's when Christy gets an idea. Hope quickly returns.

CHRISTY

Thank you!

And she rushes off.

CUT TO:

25 INT. MISSION DINING ROOM - DAY

25

Ruby Mae sorts charity barrels, pausing to hold various fancy
items in a mirror. Suddenly, Christy bursts in.

CHRISTY

Ruby Mae!

RUBY MAE

Miz Christy -- you 'bout scared
the sap right out of me!

CHRISTY

I figured out what to do with
these things: we're opening a
store.

RUBY MAE

Never had no store in the Cove
before. Don't reckon folks got
much cash-money.

CHRISTY

We don't want money. If people
won't accept charity, then they
can trade for what they want.

(smiles)

And since the children were so
interested in my stores back
home, I want our class to do this
as a project -- I'm putting you
in charge.

Ruby Mae stops, stunned speechless.

(CONTINUED)

"Judgment Day" November 15, 1993

25A.

25 CONTINUED:

25

RUBY MAE
I cain't be doin' that... I don't
have no smarts...

(CONTINUED)

25 CONTINUED: (2)

25

CHRISTY
Of course you do. I have every
confidence in you.

RUBY MAE
But I'm all feared up. I cain't
be lettin' you down.

Christy looks at her with gentle understanding.

CHRISTY
We all have fears. But we can't
let them run our lives.

RUBY MAE
You ain't scared of nuthin.

CHRISTY
I'll tell you something I've
never told anyone else, Ruby
Mae... ever since I was a little
girl, I've been absolutely
terrified of the dark.

Ruby Mae reacts, incredulous. Christy? Afraid?

CHRISTY
But it gets dark every night.
And I can't just hide under my
bed, so I have to do the best I
can. That's all anybody can ever
do... the best they can.

*
*
*

CUT TO:

26 EXT. MISSION HOUSE - SIDE PORCH - DAY

26

The "store" is set up, but nobody's shown up to buy from Ruby
Mae and the kids. Christy paces, depressed.

RUBY MAE
Don't worry, Miz Christy. It'll
be workin' out.

CHRISTY
I don't understand -- the
children all told their parents
they were putting on a store.

(CONTINUED)

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27.

26 CONTINUED:

26

RUBY MAE
Folks don't take t'new thangs.
They'll be waitin' fer somebody
t'try it out first.

CHRISTY
Meanwhile, Little Burl doesn't
get his shoes.

In the distance Christy sees Ferrand approach from the school.
She mutters under her breath.

CHRISTY
... and wait until Doctor Ferrand
hears about this.

RUBY MAE
(parrots Christy)
Your doin' your best, Ma'am.
That's all anybody can do.

Unfortunately, Christy's adage doesn't ease her own
apprehensions. Suddenly, David rides in on Prince -- his arm
wrapped in bloody cloth.

CHRISTY
David, what happened?

DAVID
The line slipped and cut my arm.
(fuming)
Which never would've happened if
I wasn't doing the work of three
men. I've reached my limit with
these people! Even after Alice
was hurt, nobody came to help.
Can you believe it?! NOBODY!

Christy unwraps the arm -- to reveal raw skin and blood.

CHRISTY
We should clean this right away.

DAVID
"It discomfits me t'work,
preacher!" Sometimes I wonder if
they have souls to save.

DR. FERRAND (O.S.)
David...!

27 FAVORING FERRAND

27

having heard the outburst.

DR. FERRAND
How can you talk like that?

DAVID
I'd rather not discuss it right
now, Doctor -- my arm needs
attention.

And he heads into the house. Christy steels her courage.

CHRISTY
He didn't mean what he said.
He's just tired.

DR. FERRAND
That's no excuse for what I
heard.

Kristin + Megan (fold in)
←

CHRISTY
But you don't understand --

DR. FERRAND
I'm afraid you are the one who
lacks understanding, Miss
Huddleston. This mission isn't
about improvements you can make
in Cutter Gap. It's about faith.
(then)
Miss Alice and I have devoted our
lives to that cause. I won't
stand by and have our work
ignored.

*
*

He goes into the house, leaving Christy standing there. The
impact of his words are etched on her face.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

28 INT. MISSION BEDROOM - NIGHT

28

Christy enters to find Alice sleeping. She gazes down at her with sadness and concern.

CHRISTY (V.O.)

I never felt so defeated as I did that night. I couldn't escape the feeling that I had let Miss Alice down.

Alice opens her eyes slowly. She's weaker than before and, as we will discover, frustrated by her condition. The gentle disposition we've come to know is not readily apparent.

MISS ALICE

Christy...

CHRISTY

How are you feeling?

MISS ALICE

Like a prisoner confined to her cell.

Christy sits beside her, the weight of the world on her shoulders.

CHRISTY

Miss Alice, I need your help. Doctor Ferrand doesn't like me.

MISS ALICE

It is thy method he questions, not thy person.

CHRISTY

He told you that?

MISS ALICE

He did not have to. This house is not as big as thee thinks, nor the walls as thick.

(then, concluding)

Everything will work out, I'm sure.

(CONTINUED)

28 CONTINUED:

28

CHRISTY

But no matter what I do he finds
fault --

Alice cuts her off, somewhat brusky.

MISS ALICE

Miss Huddleston, perhaps we can
discuss this later.

CHRISTY

Later?

MISS ALICE

I'd like to be alone now.

Christy stops cold. Alice has never denied her before.

CHRISTY

I don't know what to do --

MISS ALICE

Thee will think of something.

CHRISTY

But you know Doctor Ferrand. Why
can't he see how hard I'm
working?

MISS ALICE

Because he is human. And humans
see what they want to.

CHRISTY

Then I wish I could be like you.
Everybody sees how strong and
good you are.

Suddenly, Alice reacts like Christy just touched a raw nerve
with a cold metal probe. In a way, she did.

MISS ALICE

I am neither strong nor good.
The sooner thee learns that, the
better.

CHRISTY

(stung, confused)
I shouldn't have bothered you
with this. I'll let you rest.

(CONTINUED)

28 CONTINUED: (2)

28

She turns to go, but Alice calls out, sharp. *

MISS ALICE *

Remove me from thy pedestal, Miss
Huddleston! I cannot carry the
burden of thy life as well as my
own.

CHRISTY *

What...?

MISS ALICE *

I once told thee that I had born
a daughter out of wedlock. If
anything should have proved I was
not meant to sprout wings on
Earth, that should.

(beat)

I was only fifteen years old.

CHRISTY *

I don't think you should be
telling me this --

MISS ALICE *

And why not? Is thy belief in me
so fragile that it cannot survive
the unpleasant truth?

CHRISTY *

Why are you attacking me like
this? Miss Alice, I thought we
were friends.

MISS ALICE *

We are. What I do not intend to
be is thy idol to worship. Not
any longer. Now, sit down!

(Christy does,
obediently)

Like thee, I once believed in
someone. Blindly. It was a man,
an elder of mine. And he, too,
seemed to offer all the answers
I sought. It was a tragic
mistake. I was heedless in my
belief, allowing faith and
passion to sweep away all clear
thought -- and soon I conceived
a child. With him. Without the
benefit of marriage.

(CONTINUED)

28 CONTINUED: (3)

28

CHRISTY

But... everyone makes mistakes.
You've told me that many times.

MISS ALICE

And I have made many. So has
Jacob Ferrand. Neither of us is
perfect. Nor, I hasten to add,
art thou.

The moment plays. Christy is chastened and subdued. Alice softens considerably.

MISS ALICE

Perfection belongs only to God.
If Doctor Ferrand does not
appreciate you, love him for it.
Then do something about it.

CHRISTY

I will. Thank you.

Christy moves to the door, then pauses.

CHRISTY

Miss Alice, if you don't mind my
asking... where is your daughter
now?

MISS ALICE

She died.

Alice turns away, ending the conversation. Christy exits quietly.

28A CLOSER ON ALICE

28A

Her eyes are filled with tears.

CUT TO:

29 EXT. MISSION - REAR PORCH - DAY

29

Ruby Mae and the children are arranging clothes as UNCLE BOGG wanders into scene carrying a sack.

RUBY MAE
Uncle Bogg -- howdy!

UNCLE BOGG
Heard ye was askin' for me.

RUBY MAE
We want you to be the first
visitor to our barter store...
bein' County Squire and all. *

His attention wanders to the display of merchandise. Ruby Mae and the kids watch breathlessly.

UNCLE BOGG
Barter store.

RUBY MAE
Folks can trade for whatever they
want. *

He moves around, pausing at a swallowtail coat.

UNCLE BOGG
Fancy things. *

RUBY MAE
All the way from Asheville!

Uncle Bogg pauses at a men's formal vest, admiring it. *

RUBY MAE
That's one fine vest, Uncle Bogg. *

He puts it on over his faded overalls and stares in a full-length mirror. No expression graces his face.

UNCLE BOGG
Be back, directly.

He walks to the end of the porch where he picks up his gunny sack and returns. None of the kids so much as moves.

(CONTINUED)

29 CONTINUED:

29

UNCLE BOGG
I'd like to trade this here
possum for the vest.

*
*

But as Ruby Mae grabs the sack -- it MOVES! She SCREAMS:

RUBY MAE
Darn thing's alive!

*

UNCLE BOGG
Sure. Fresh-killed means two
vests. I'm jest needin' one.

*
*

He exits. Ruby Mae holds the sack with a grin -- success!
The children are delighted.

RUBY MAE
Tell your friends, Uncle Bogg!

30 NEW ANGLE - WINDOW POV

30

as Ruby Mae goes to the edge of the porch and releases the
animal.

31 INT. MISSION HOUSE - DAY

31

Christy is at the window, encouraged by what she's seen. Just
then, Ferrand enters with a big load of firewood.

CHRISTY
Let me help you, Doctor...

She pushes aside some empty barrels so he can pass.

DR. FERRAND
Thank you, Miss Huddleston.

He stacks the wood. Christy approaches, determined to win
some points with this man.

CHRISTY
You should have seen the joy on
the children's faces a moment
ago. They just had their first
customer.

DR. FERRAND
That's nice.

(CONTINUED)

31 CONTINUED:

31

CHRISTY

I think there's a chance that the barter store may be successful after all.

DR. FERRAND

Miss Huddleston, a few barrels of clothing are the least of my problems. I have an endless list of repairs to make on this facility... a preacher committed to a massive construction project... and an extraordinary woman ailing in her bed. The only qualified nurse for fifty miles.

*
*
*

CHRISTY

I understand that, of course. I'm only saying that the store is a good lesson for the children. Everything will return to normal soon.

Ida enters from the porch, a smug look on her face.

MISS IDA

Ben Pentland is here. With another delivery.

Off Christy and Ferrand:

CUT TO:

32 EXT. MISSION YARD - DAY

32

Pentland and Ferrand struggle to unload an upright piano from a wagon. Pentland is livid.

PENTLAND

This is the last time, the very last time.

Christy looks on, crushed by the implications of this conspicuous white-elephant.

CHRISTY

Doctor Ferrand, I never knew anyone was sending a piano.

(CONTINUED)

32 CONTINUED:

32

DR. FERRAND
"Whatsoever ye soweth, that shall
ye also reap."

CHRISTY
I would never ask for anything
like this.

PENTLAND
Me neither, Ma'am. The slogan
fer the United States Mail has
rain 'n snow 'n gloom o'night,
but it don't say nuthin' 'bout no
Lyon and Healys.

DR. FERRAND
Nor does the Good Book, Mister
Pentland.

CHRISTY
But couldn't it be God's will for
us to have a piano? The Bible
does say "The noise of them that
sing, I do hear", doesn't it?

Before Ferrand can argue, Ruby Mae rushes from the house.

RUBY MAE
Miz Christy! Doctor Ferrand,
come quick! Miz Alice spiked up
a bad fever. She's burnin' up!

DR. FERRAND
I should've been in there taking
care of her -- not wasting time
with this foolishness. *

Ferrand rushes into the mission house, leaving Christy
dispirited and worried. *

FADE OUT. *

END ACT THREE

ACT FOUR

FADE IN:

33 INT. MISSION BEDROOM - DUSK 33

Ferrand examines Alice with concern. She can barely speak, in and out of delirium.

DR. FERRAND
It looks like tetanus. Lockjaw
is setting in.

MISS ALICE
... not my baby... don't take my
little girl... please...

CHRISTY
Is there anything we can do?

DR. FERRAND
She needs anti-serum. But David
isn't here to ride for Doctor
MacNeill. I shouldn't leave her
but I have no choice. *

He abruptly exits into the hall.

34 INT. MISSION HALL - CONTINUOUS 34

Christy practically has to run to catch up with him.

CHRISTY
I'll go to MacNeill's cabin for
the medicine. Just tell me what
to look for.

DR. FERRAND
I think you've done enough
already. *

He tries to move off, but Christy stops him. Challenging.
There's a defiant intensity in her we've never seen before.

CHRISTY
Doctor, I'm sorry if I don't meet
with your approval. But isn't
Alice Henderson's life more
important than your grievances
against me?! *

(CONTINUED)

34 CONTINUED:

34

DR. FERRAND
How dare you?

CHRISTY
It's time I defended myself.
Despite what you think, I've done
some good here. I've made this
place my home, Doctor... and
there was a time when I never
thought I'd say that.
(firm)
So, with your permission I'd like
to repay Miss Alice for making it
possible.

Ferrand is very reluctant, but:

DR. FERRAND
God speed, Miss Huddleston.

CUT TO:

35 EXT. MISSION - DUSK

35

Christy sets out by mule. DISTANT THUNDER rumbles.

CHRISTY (V.O.)
I dearly hoped God was with me.
I couldn't tell Doctor Ferrand
about my fear of the dark, and I
couldn't let it get in the way.

CUT TO:

36 EXT. NIGHT SKY ((STOCK))

36

Long jagged fingers of LIGHTNING reach across the darkness.

37 EXT. DEEP WOODS - NIGHT

37

A STORM assaults the mountains. WIND shakes the trees.
LIGHTNING and THUNDER CRACK. Through it all, Christy urges her
mule forward.

RAIN

(CONTINUED)

37 CONTINUED:

37

CHRISTY (V.O.)
The storm raged, and in the rain
and darkness, I could only pray
that I wasn't lost...

A tree is struck by lightning! It EXPLODES and the mule
panics. Christy struggles to maintain control.

CHRISTY
Come on, Theo! Don't be afraid.
PLEASE! I need one of us to not
be afraid...

CUT TO:

38 INT. MISSION PARLOR - NIGHT

38 *

Ida is straightening up, more from nerves than necessity. *
Ferrand descends the stairs and peers out the window, checking *
his watch. Ida then finds some knitting materials on a chair. *
She casts her eyes upstairs -- clutching the knitting. *

MISS IDA
(softly)
Miss Alice... I know we don't
always agree. And Lord knows you
can be impossible to live with.
But I want you to know how much
I respect the work you do... and
what you stand for.
(then,)
Please. Don't give up.

CUT TO

39 EXT. MACNEILL'S CABIN - NIGHT

39

The storm pummeling her, Christy pounds on the door.

CHRISTY
Doctor MacNeill?! Are you
there?!

No answer. Christy shoves her body against the door.

40 INT. MACNEILL'S DARKENED CABIN - CONTINUOUS

40

A crack of LIGHTNING illuminates Christy's entrance. Struggling to close the door in the wind, she leans against it to catch her breath.

(CONTINUED)

40 CONTINUED:

40

CHRISTY (V.O.)
It was black as pitch and I had
no idea where Doctor MacNeill
kept his medicine.

Another jagged flash of LIGHTNING and she sees --

41 THE LOCKED DOOR

41

CHRISTY (V.O.)
But then I saw it -- the locked
room! I remembered how odd it
was in a place where no one
bothered to lock anything.

She jiggles the lock. It's secure.

CHRISTY (V.O.)
This had to be where the medicine
was. I hoped Doctor MacNeill
would understand.

Christy grabs a fireplace poker and smashes the lock.

42 INT. MACNEILL'S LABORATORY - CONTINUOUS

42

The door opens, Christy's lamp PAINTING THE DARKNESS with
amber light. The room is dominated by lab equipment. On a
wall are medical charts and drawings of the human eye -- plus
photographs of diseased eyes with pathetic drooping lids.

CHRISTY (V.O.)
This was obviously not the
workplace of a back-woods doctor,
it was a laboratory where Doctor
MacNeill was conducting
research...

She quickly scans a chart and notations in MacNeill's
handwriting -- then opens a drawer containing hundreds of glass
slides, meticulously arranged.

CHRISTY (V.O.)
I wanted to learn more, but there
was no time. Miss Alice was
depending on me.
(then)
The question was, would I be able
to find what I came for?

*
*
*

43 AT THE END OF THE ROOM

43

Christy approaches shelves filled with bottles: Chloroform, C.P.... Nux Vomica, NSP... Ext. Gelsium, LY... Iron Quin & Strych... Wampoles Formolid. As she reaches for one, LIGHTNING CRACKS.

CUT TO:

44 OMITTED

44

44A INT. MISSION PARLOR - NIGHT

44A

The door flies open, as if the storm had blown it. The wind rushes in, with Dr. MacNeill. He manages to shut the door. We hear RAPID FOOTSTEPS on the stairs, and Ferrand bursts in.

DR. FERRAND

What took you so long?

Then he sees it's MacNeill.

DR. FERRAND

Thank God. You have it.

(off his blank look)

The anti-serum! Where is it?

But MacNeill stares at him.

MACNEILL

I stopped on my way back from Lyleton. Is Alice worse?

*
*

DR. FERRAND

Tetanus. She's delirious.

(then, realizing)

My God, Christy never found you. I should've known better than to trust her --

MACNEILL

You sent Christy out in this? Of all the hare-brained things to do! Have you lost your mind?

DR. FERRAND

Yes! I trusted a willful, prideful girl to do something right for once in her life -- but of course, she couldn't!

(CONTINUED)

44A CONTINUED:

44A

MACNEILL

(cold fury)

You don't know anything about her.

DR. FERRAND

I know she is damaging my mission!

MACNEILL

And what is your mission, Doctor? To substitute your idea of God for someone else's? To destroy another person's beliefs? What arrogance! But you cloak it all in good works. "Believe in my God -- and I'll fix your teeth!"

(beat)

Why must you bargain for souls? Can't you simply help them -- like Christy is trying to do? *

DR. FERRAND

God tells us to save them!

MACNEILL

(derisive)

God. Your God.

DR. FERRAND

We treat believers and non-believers alike, no one is turned away. You know that --

MACNEILL

But you still exact your price. It's fear. You preach hellfire and damnation and you make them afraid not to believe.

MacNeill heads for the stairs. Ferrand stops him. *

DR. FERRAND

MacNeill.

MACNEILL

I'm going to see my patient -- *

(CONTINUED)

44A CONTINUED: (2)

44A

DR. FERRAND
Why are you here?

MACNEILL
I'm a doctor. My job is to ease
pain. No strings attached.

DR. FERRAND
Isn't easing pain God's work?

MACNEILL
No! It's my work.

DR. FERRAND
Then you're more arrogant than I
am.

But just then, the door flies open -- and Christy enters,
carrying the anti-serum. Ferrand lets go of MacNeill. He
can't help seeing the toll the errand took on Christy. Then:

DR. FERRAND
Thank God.

MacNeill takes the anti-serum from Christy, and rushes
upstairs, followed by Ferrand. Off Christy:

*
*

CUT TO:

45 EXT. MISSION HOUSE - PORCH - DAY

45

Several days later. Christy waits. Then MacNeill emerges from the mission.

*

*

CHRISTY
How is she?

MACNEILL
Better every day, thanks to you.

*

CHRISTY
Doctor Ferrand is the one who knew what to do.

MACNEILL
You're worth ten of him.

She's about to protest, but he intervenes.

MACNEILL
Careful...
(of his eyes)
They see all, remember? And you are one brave young woman.

CHRISTY
Thank you, Doctor.

MACNEILL
Don't you think it's time you called me Neil? After all, you now know my best-kept secret.

CHRISTY
You mean, your laboratory.

(CONTINUED)

45 CONTINUED:

45

MACNEILL

I hope you won't tell anyone.

CHRISTY

You're doing research on the human eye, aren't you? *

MacNeill considers, but finally opens up. It feels good to be the object of this young woman's interest.

MACNEILL

Trachoma is a curse on these people. It destroys their eyesight slowly and painfully. *

CHRISTY

(realizing)

And you want to find a cure...

MACNEILL

If it's the last thing I do.

CHRISTY

But why the locked door? Surely no one would intrude.

MACNEILL

My neighbors would never understand. Once word got out, they'd think I was creating Frankenstein's monster. *

Christy looks at him a beat, obviously seeing him in a new light -- and liking what she sees.

CHRISTY

How do I know you're not?

CUT TO:

46 EXT. MISSION - SIDE PORCH - DAY

46

The store is packed with Cutter Gap women -- who are using endless quantities of sorghum molasses and sauerkraut as payment. CAMERA finds MARY ALLEN examining a lace doily.

MARY ALLEN

Never laid eyes on such a purty thing afore! What's it do?

RUBY MAE

Miz Christy says it's fer lookin' at.

Mary has to ponder the notion of buying something just to look at. She holds it up to the light.

MARY ALLEN

Well, I swan... reckon it'd look right fancy on the wall.

Ruby Mae thrusts a pair of shoes at her.

RUBY MAE

Ye get these here shoes in the bargain, too.

MARY ALLEN

Thank ye. Ruby Mae.

(then)

You be sure Miss Alice takes my cornbread, now.

RUBY MAE

I will.

As Mary moves off, other women pass, having augmented their simple dresses with accessories: dress hats, handbags and gloves. Ruby Mae watches with more pride than she ever knew possible -- until she notices Christy watching from the end of the porch. What Christy doesn't see is Dr. Ferrand also watching, but from a distance.

RUBY MAE

Miz Christy... I know I didn't get near enough barter for them things... but like y'said, the best way t'pay a kindness is passin' it on.

(CONTINUED)

46 CONTINUED:

46

CHRISTY

That was a lovely thing to do,
Ruby Mae. I couldn't have done
better myself.

She gives Ruby Mae a warm smile, when Little Burl rushes up
with his new shoes.

LITTLE BURL

Looky, Teacher -- Mamma picked me
out these here new shoes!

(CONTINUED)

46 CONTINUED: (2)

46

CHRISTY
That's wonderful, Little Burl!
(at Ruby Mae)
Truly wonderful.

Off Ruby Mae's smile, Christy glances off to see Ferrand watching from a distance. He turns silently and exits.

*
*

CUT TO:

47 EXT. MOUNTAIN VISTA - DAY

47

Ferrand is there alone. Then Christy approaches.

CHRISTY
The mountains comfort you, too.

DR. FERRAND
Yes. I came here as a young man,
thinking it wouldn't be for very
long. But I fell in love...
(off her look)
And found it impossible to leave.

*
*

CHRISTY
I don't want to leave, either.
I love this place. And the
children.

DR. FERRAND
I know.
(and then)
I owe you an apology, Miss
Huddleston. Alice assured me I
was wrong about you. And I was.
I should've known better than to
question her judgment.

*
*

Christy studies him for a moment. She takes a big risk.

CHRISTY
You love her very much, don't
you?

(CONTINUED)

47 CONTINUED:

47

DR. FERRAND
(struggles, then)

I have since we met. The mission was failing, I was in despair. I desperately needed a teacher and a nurse. And one day, when I was at my lowest ebb, this... avenging angel rode up to my door. She'd started two schools on her own and wanted us to join forces. She was stubborn and opinionated and she completely disrupted my life.

(but then)

She was a gift from God.

Christy, romantic that she is, can't help asking the obvious:

CHRISTY

This is none of my business... and I don't mean to pry... but why didn't you... why aren't you...?

DR. FERRAND

Married?

(long beat)

I never had the courage. I've always been afraid to ask her.

Christy smiles. She feels very connected to Ferrand right now.

CHRISTY

I've always been afraid of the dark.

Ferrand stares at her. He had no idea. And he sees the point she's making.

DR. FERRAND

Miss Huddleston, you are a most remarkable young lady.

CUT TO:

48 INT. MISSION - DAY

48

CLOSE ON IDA muttering with disapproval as she wipes down the Lyon and Healy. Then, striking a key or two, she winces at how out-of-tune it is... and she can't resist.

(CONTINUED)

48 CONTINUED:

48

Finding a pair of pliers, she begins tuning the piano.

PAN the room, where Jeb Spencer heads a line of ten or fifteen folks staring at a telephone on the wall. Nothing happens at first -- but then it RINGS. David picks up the receiver and hands it to Jeb.

JEB

Hello....?

(reacts, excited)

It's El Pano station!

The people all crowd around like kids on Christmas morning. Their excitement and innocence are charming as they take turns listening. Jeb shakes David's hand in congratulation and friendship. Ferrand and Alice look on with a smile. *

DISSOLVE TO: *

49 EXT. MISSION - UPPER BALCONY - NIGHT

49

Alice and Ferrand are together, looking at the stars. Downstairs, Ida's now playing bits of TUNES she remembers.

MISS ALICE

"How sweet the moonlight sleeps
upon this bank. Here will we
sit, and let the sounds of music
creep in our ears; soft stillness
and the night become the touches
of sweet harmony."

DR. FERRAND

The Merchant of Venice, Act Five,
Scene One. The lovers live
happily ever after.

He puts his hand over hers.

DR. FERRAND

Why is it my soul feels more
harmonious when yours is around?

MISS ALICE

(beat, emotional)

Thou art my good friend, Jacob.

(CONTINUED)

49 CONTINUED:

49

DR. FERRAND
I want to be more than that. I'm
a fool for not asking sooner --

MISS ALICE
(stopping him)
I couldn't have accepted. I
can't now.

Ferrand is completely caught off guard.

DR. FERRAND
But why?

MISS ALICE
(an evasion)
I cherish thee for asking. I
love thee for it.

DR. FERRAND
Alice, we could make a life
together --

MISS ALICE
We have. In our work.

Downstairs, Miss Ida has started to play a sweet, tender waltz.
Ferrand composes himself, tries for a smile. After a beat:

DR. FERRAND
This is your last word? Are you
telling me there's no chance for
us at all? No hope?

MISS ALICE
My dear Jacob. There is always
hope.

DR. FERRAND
Then may I have this dance?

MISS ALICE
But... I don't know how.

DR. FERRAND
I'll show you.

He kisses her hand, then they begin to waltz, under the stars.

FADE OUT.

THE END

Script Days Breakdown

	Script Day	Scenes
EXT. Schoolhouse (DAY)	1	Scs. 1
INT. Schoolhouse (DAY)	1	Scs. 2
EXT. Mission House Yard (DAY)	1	Scs. 3
INT. Mission House - Christy's Bedroom (NIGHT)	1	Scs. 4
EXT. Mission Yard Footbridge (NIGHT)	1	Scs. 5
EXT. Rugged Mountainside (DAY)	2	Scs. 6,7,8,9
EXT. Mission House Front Porch (DAY)	2	Scs. 10,11
INT. Mission Spare Bedroom (for Alice) (NIGHT)	2	Scs. 12
INT. Mission House/Kitchen (NIGHT)	2	Scs. 13
EXT. Mission House Front Porch (DAY)	3	Scs. 14
EXT. Mission House Yard (DAY)	3	Scs. 15
EXT. Mission House Yard (DAY)	3	Scs. 16
INT. Mission House Upstairs Hall (DAY)	3	Scs. 17
INT. Mission Spare Bedroom (for Alice) (DAY)	3	Scs. 18
INT. Mission House Dining Room (NIGHT)	3	Scs. 19
INT. Schoolhouse (DAY)	4	Scs. 20
EXT. Mission House Yard (DAY)	4	Scs. 21,22pt,23
INT. Mission Spare Bedroom (for Alice) (DAY)	4	Scs. 22pt
EXT. Scenic Location (DAY)	4	Scs. 24
INT. Mission House Dining Room (DAY)	4	Scs. 25
EXT. Mission House Rear Porch (DAY)	5	Scs. 26,27
INT. Mission Spare Bedroom (for Alice) (NIGHT)	5	Scs. 28
EXT. Mission House Rear Porch (DAY)	6	Scs. 29,30pt
INT. Mission House Dining Room (DAY)	6	Scs. 30pt,31
EXT. Mission House Yard (DAY)	6	Scs. 32
INT. Mission Spare Bedroom (for Alice) (DAY)	6	Scs. 33
INT. Mission House Upstairs Hallway (DAY)	6	Scs. 34
EXT. Mission House Yard (DAY)	6	Scs. 35
EXT. Night Sky (NIGHT)	6	Scs. 36
EXT. Deep Woods (NIGHT)	6	Scs. 37
INT. Mission Spare Bedroom (for Alice) (NIGHT)	6	Scs. 38
EXT. MacNeill Cabin (NIGHT)	6	Scs. 39
INT. MacNeill Cabin (NIGHT)	6	Scs. 40,41
INT. MacNeill Cabin Laboratory (NIGHT)	6	Scs. 42,43
INT. Mission House Dining Room (NIGHT)	6	Scs. 44a
EXT. Mission House Front Porch (DAY)	7	Scs. 45
EXT. Mission House Rear Porch (DAY)	7	Scs. 46
EXT. Mountain Vista (DAY)	7	Scs. 47
INT. Mission House (DAY)	8	Scs. 48

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	Script Day	Scenes
EXT. Mission House Upstairs Balcony (NIGHT)	8	Scs. 49pt
INT. Mission House Dining Room (NIGHT)	8	Scs. 49pt