

# LIVE FREE OR DIE!



Television Series Treatment & Pilot Script  
[LIVEFREEORDIETV.COM](http://LIVEFREEORDIETV.COM)

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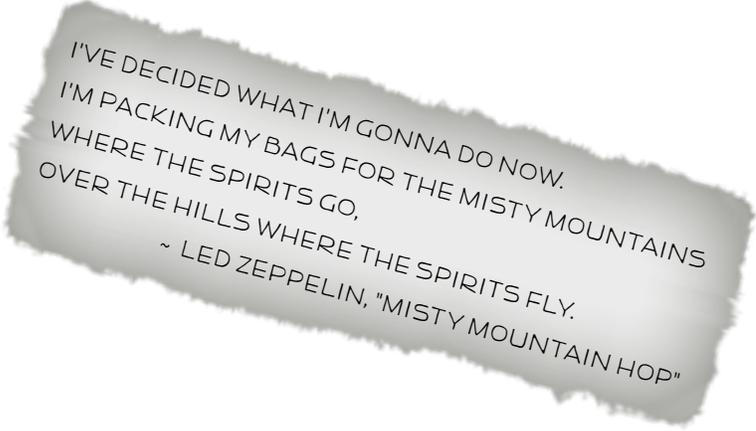
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## PREMISE

*Live Free or Die!* is a one-hour comedy/drama concerned with life at "Misty Mountain": a present-day New Hampshire commune.



I'VE DECIDED WHAT I'M GONNA DO NOW.  
I'M PACKING MY BAGS FOR THE MISTY MOUNTAINS  
WHERE THE SPIRITS GO,  
OVER THE HILLS WHERE THE SPIRITS FLY.  
~ LED ZEPPELIN, "MISTY MOUNTAIN HOP"

## SETTING

As the premise suggests, *Live Free or Die!* takes place in rural New Hampshire.

The Misty Mountain commune consists of a central "town" made up of communal buildings (dining hall, kitchen, storehouses, a library, community hall) and a media compound where the TV/radio station and newspaper are based. Beyond that lie acres of wilderness upon which sit:

- ▶ Misty Lake
- ▶ collective dormitories, private residences & hinterland tent/yurt camps
- ▶ orchards, gardens & fields
- ▶ a mill, brew house & still
- ▶ a tobacco & marijuana curing barn
- ▶ utility structures for energy, water & waste
- ▶ various workshops and studios for carpentry, art, metalwork & vehicle/engine repair
- ▶ a cave in which a coven of witches live
- ▶ a log monastery in which a cloister of mixed-faith monks live

A makeshift planetarium and observatory sit atop Misty Mountain: the highest point in the commune.

In style, these commune structures vary from primitive shelters to wooden shacks and cabins to modern-looking glass and steel structures. Having been built by amateurs and volunteers, though, almost everything looks unbalanced, hodgepodge, and on the point of collapsing. As such, Misty

Mountain's "architecture" is itself a comedy of errors composed of outright failures and mixed design sensibilities.

Appropriate to its location, weather at Misty Mountain varies from warm summers to rainy springs and falls to cold, snowy winters.



## CHARACTERS

In addition to the following main characters, *Live Free or Die!* has a more or less anonymous supporting cast of workers, families, children, and generic communitarians who bring the total (unspecified) population of Misty Mountain to around 300. These characters can be featured, developed, and/or done away with as necessary.

EDWARD DEWEY is an educated, 30-something male who's grown disillusioned with his corporate job and urban lifestyle. He has an overbearing family and, when the series begins, has just ended a long-term heterosexual relationship. While he's imaginative and well-read, Edward hasn't experienced much beyond school, the city, and work. As such, he has a poorly-formed, idealized idea of what awaits him at Misty Mountain, and his desperate flight there is motivated less by philosophical belief and more by a rash desire to escape and inject meaning into his life.

JOHN LILBURNE (a.k.a, "Freeborn John") & MARY LILBURNE (60s) are Misty Mountain's principals. Hard-working, passionately in love with one another, and earnest about the commune's mission, John and Mary took over Misty Mountain after coming home to New Hampshire from Woodstock in August of 1969. Stumbling through the woods one night, in a drug-fueled haze with Roger Crab alongside them, they came upon the commune. Expressing their interest in it, the shadowy man then running Misty Mountain handed over the keys and wandered off into the woods.

MAY-MAY LILBURNE (30s), John and Mary's daughter, is headstrong, Wicca-leaning, and somewhat anti-feminist. About Edward's age, the two play off one another: he imposing his "evolved" middle class values on her, she resisting; she imposing her nature-religion and traditional gender sensibility on him, he resisting. As time goes on, a deep affection, masked by intellectual tension and argument, forms between May-May and Edward.

ROGER CRAB (60s) is a hippie burnout who followed John and Mary home from Woodstock. He's a hanger-on; and were the couple to have opened a hat-making shop, he'd have become a haberdasher alongside them. Roger has an avuncular relationship with May-May and alternates between giving all his possessions away and trying to acquire those of others. One of the series' running jokes concerns a totem figure he calls "Zazoo Bonehead" which he's given to the Monks and reclaimed over and over again. Crab alternates drastically between worshiping the totem -- a fetish object he acquired from a radiant hippie princess at Woodstock -- and wanting to see it destroyed.

DIANA EASTMEN (20s) is an interior designer who lives in an international modern-style micro-house. She offers professionalized design and decorating guidance to the communitarians, whether it's asked for or not. Generally, though, the Misty Mountain community seeks out her refined tastes, the implementation of which spur on all manner of interpretive discourse. She reminds Edward of the people he knew in the city and serves as a foil for May-May's sensibility.

WALTER TOBIN (20s) is a socialist libertarian recently graduated from Dartmouth where he studied sustainability, political science, and renewable energy. Insistent that he's personally libertarian but socially communitarian, both the irony of his presence at Misty Mountain and the belief system he espouses are more or less lost on him. Walter also frequently finds himself frustrated by the lack of "challenges" he faces at Misty Mountain, since questions of sustainability, renewable energy, local farming, and social justice have long been settled there. As such, he spends most of his time sulking around the commune, looking for problems, and teaching at the Misty Mountain one room schoolhouse. Walter has had his eye on May-May since he arrived at Misty Mountain, and he's not thrilled by what he sees as her burgeoning relationship with Edward.

LELIO SOZZINI (60s) is the most evolved intellectual at Misty Mountain. A dreadlocked Renaissance man who looks like a cross between Leonardo Da Vinci and Bob Marley, Lelio lives in a makeshift planetarium and observatory on top of Misty Mountain where he's in a constant state of experimentation, thinking, and writing. Lelio also maintains the commune's website -- having wrested that job, with some difficulty, away from the Everards -- and the Internet Church of Zazoo Bonehead. Climbing up to visit Lelio requires a not inconsequential amount of effort, and he's mostly self-sustaining and rarely leaves the observatory. With a clear view of the entire commune, as well as the surrounding New Hampshire wilderness, Lelio acts as a commentator, advisor, and friend to all who visit, especially to Edward.

ROBERT EVERARD & WILLIAM EVERARD (40s) are a homosexual couple who handle much of the administrative duties at Misty Mountain. As such, they are obsessed with record keeping, maintenance, and finance. Less a couple than copies of one another, Robert and William finish each other's sentences and seem almost telepathically connected. They serve as Misty Mountain's primary liaisons with the outside world and frequently dole out words of homey wisdom. In May of 2009, when New Hampshire approved gay marriage, Robert and William were married at the commune by Lelio Sozzini who is primary deacon in the Church of Zazoo Bonehead. At that point, the couple combined their last names "Everett" and "Barard" into "Everard." Like Jon and Mary Liburne, Robert and William are consistently happy with and well-adjusted to life on the commune.

RANDY BOURNE (40s) is homeless but in name only. He's in fine shape, articulate, of sound mind, and dresses and speaks well, but, for whatever reason, chooses to live without a permanent home. Instead, he sleeps on benches and in lofts and workshops. He's always around for a quick chat, sociable drink, or stroll across the commune grounds.

GERARD WINSTANLEY (70s) is a retired British explorer. No one knows if his outlandish stories of adventure on seven continents are fabricated or if they really happened. Edward finds himself constantly confused by the absurdity and unbelievability of Gerard's stories and, even more so, by the simple acceptance of these stories by the other communitarians. Elderly, his duties at Misty Mountain are limited, and Gerard serves primarily as a storyteller and, by extension, a means of exploring the role narrative plays in people's lives.

DR. HARPER TALBOT (40s) is the commune's apothecary and primary care physician. He graduated from Dartmouth Medical School in the late 1980s and served as an Army field doctor during Desert Storm. Taken prisoner by a band of nomads, Bilbow treated his captors, gained their trust, and eventually escaped. Masking an effective AWOL with his official MIA status, "Doc" took the long way home to Hanover, traveling across Asia, Africa, and Europe. In doing so, he learned a great deal about folk medical practices. Additional to his role as a traditional western doctor, then, Talbot serves as a medicine man, shaman, herbalist, and holistic healer.

DARNELL BOATMAN (60s) is a Jamaican who left the island in the 1960s as the Rude Boy lifestyle gave way to Rastafarianism and his wife left him and his son, DARNELL, JR. (40s), for a dreadlocked rasta. As he always has, Darnell sports a shaved head and wears fancy suits. He hosts Ska-fueled dance socials at the community center and carries a great deal of anger about the dreadlocked drug users who turned his Jamaica upside down. Darnell focuses most of this hatred on Roger Crab, and the drug-fueled hippie culture he embodies, and despises anything related to Haile Selassie or Bob Marley, whom he refers to as a Rude Boy traitor. Darnell and his son "Junior" -- a wild nature child raised largely at Misty Mountain -- live in a cabin beside Misty Lake and maintain the commune's yacht. At night, the Misty Mountaineers often hear the men singing along to Ska and Rocksteady music under the stars.

THE WITCHES are a coven of neo-pagan women who live together in a cave. Led by ANN PUTNAM (50s), these woman are friends and advisors to May-May Lilburne and have an uncanny ability to presage the future, albeit in cryptic terms. Like the Pythia at Delphi, Ann and the other witches inhale "pneuma," or vapors, that emanate from a split in the cave (the "omphalos") and, like the Scottish play's Weird Sisters, deliver abstruse statements whose meaning becomes clear only after the events in question come to pass.

THE MONKS are a group of mixed-faith men who live together in a log monastery. ANTHONY COMA, their abbot, is an atheist who, by his own admission, simply likes the monastic lifestyle. Other monks are traditional Christians, some are pantheists and Buddhists, and others are communitarians who've dedicated themselves to Zazoo Bonehead. Representations of all these belief systems exist inside the monastery, most notably Anthony's stark white wall.

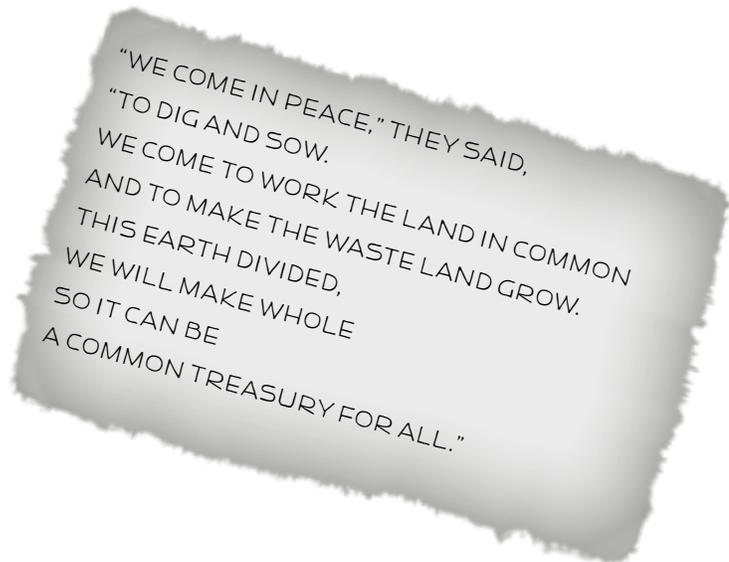
THE MISTY MOUNTAIN COUNCIL is a group of communitarians who "govern" the collective.

TRIBY McDERMOTT (40s) fancies himself the commune's judge and lawman. Trained in law, Tribby worked for years as a federal agent and came to Misty Mountain to investigate what he thought was a subversive cult. Like Edward, though, Tribby was never able

to find his way out of the commune and gradually (and, in his case, reluctantly) acclimated to life at Misty Mountain. The lack of any real crime or need for traditional law and order means Tribby is free to indulge his conspiracy theories, legal ramblings, and passion for vertical authority, which, of course, the communitarians constantly resist, mock, and undermine. Tribby often serves as the Misty Mountain Council's liaison with the populace, announcing their decisions and tacking their pronouncements to trees.

THE OUTSIDERS are a heterogeneous group of hermits, gypsies, and loners living more or less on their own in nomadic tents and yurts in the Misty Mountain hinterlands. They serve as tricksters and semi-malevolent disruptors of the social order. This group includes:

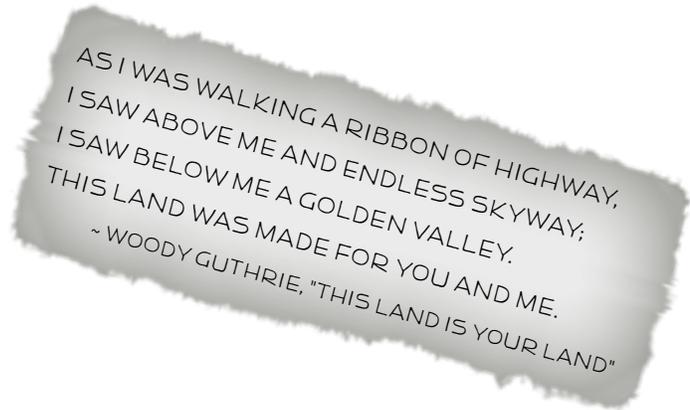
- ▶ semi-federated, neo-primitive "tribes"
- ▶ the commune's immigrant, non-English speaking "Chinatown"
- ▶ seasonal, itinerant residents who help with farm work



## THEMES

In essence, *Live Free or Die!* is a creative study of the theories and practices of communal living. As such, the series focuses on several major themes.

First, *Live Free or Die!* is a running commentary on property rights. For example, when Edward first arrives at Misty Mountain, he finds himself preoccupied with what belongs to him and what belongs to others, what he's allowed to use, whether he is working enough to compensate for what he eats, &tc. The other communitarians don't understand this preoccupation, and, over time, Edward gradually realizes that the notion of property at Misty Mountain exists on a continuum somewhere between "free" and "exclusive."



*Live Free or Die!* also examines the nature of power, namely, where it comes from and how it operates. This concern primarily manifests itself through the "Misty Mountain Council." The council's powers are ambiguous; and like everything else at Misty Mountain, the council seems to be a self-selecting and self-organizing group with little power to compel any other self-organized group or individual to do much of anything. A good deal of comedy arises from the council's dramatic pronouncements (often nailed to trees or broadcast over loudspeakers) and the communitarians' deliberations over whether to comply or disregard the instructions. As such, the Misty Mountain council has little intrinsic power and draws what power it does have from the constantly shifting consent of the governed.

As such, Edward gradually learns that Misty Mountain's real power rests with the individual and not in the dictates or coercive tactics of a governing group. The commune has the same familial and peer-group associations as the larger American society in which most of us live, but it completely lacks that culture's entrenched power structures. Social ties as well as senses of responsibility, mutual assistance, and cultural etiquette -- all stand in for the superfluous and overbearing power structures Edward fled when he left his urban, corporate life.

*Life Free or Die!* is also concerned with sustainability, renewable energy, recycling, the whole foods movement, local and organic farming, and social justice. There's a certain innocence about these issues at Misty Mountain, though, as the commune has long operated in accordance with them. Questions raised by Walter, and Edward in his early days, are often met with nonchalance. Energy is generated by the water, wind, and the sun. Where else, the Misty Mountaineers wonder, would it come from?

Other key themes the series explores include: man's relationship to the wilderness; self-governance, self-reliance, and self-improvement; the nature of (fabricated) religion; and (pseudo)intellectualism.

## 48-55 MINUTE PILOT

The pilot opens with Edward driving along the interstate toward New Hampshire. As he drives, Edward revisits his morning.

At work in a typical urban office building, Edward considers his relationship with his ex-girlfriend Jenna with whom he's just called things off. Brought out of his reverie by an exchange with his manager, a despondent Edward stares out the window onto a decrepit municipal park. Edward hears a ping from his computer indicating someone has just posted a link to his social networking account.

Edward clicks the link, and it takes him to the Misty Mountain commune's website. After his boss pesters him again, Edward explores Misty Mountain's rudimentary and poorly-constructed webpage.

There, he finds images of the commune and rants about communal life, organic farming, and sustainability. Edward watches a few roughly produced videos on the site and, amidst a constant stream of pop-up invitations, gradually begins to think of moving there for a week to clear his head.

After an exchange with a co-worker, Edward sees his manager haranguing another employee. Using this as a distraction, Edward strolls out of the office, all the while checking over his shoulder, waiting for someone to stop him.

Exiting the office building, Edward fields a call from his parents and texts his ex-girlfriend a cryptic message about going to New Hampshire. Getting into his car, his Alumni Association calls asking for money, and this final indignity causes Edward to destroy his phone.

Edward's flashback ends as he crosses the New Hampshire state line.

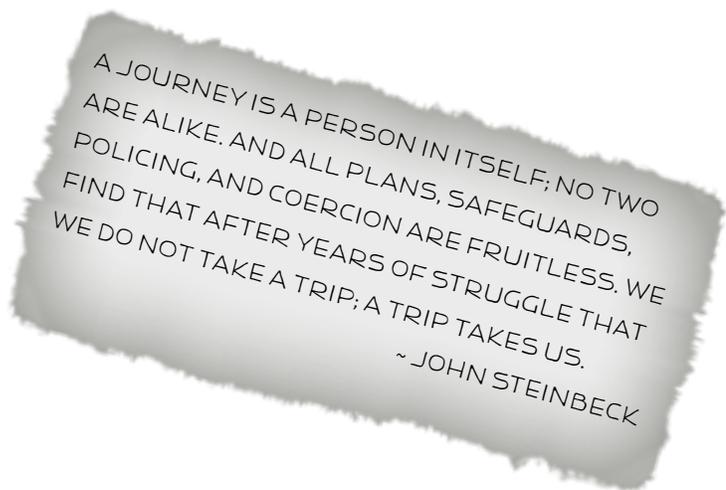
An hour or so later, after an encounter with a band of neo-primitives, Edward arrives at Misty Mountain. He chats with the Lilburnes briefly and wanders through a chaotic harvest fair in the main village. There, he encounters many of the major characters and reviews one of the Misty Mountain Council's most recent pronouncements.

Startled by a wild-looking communitarian, Edward climbs the Misty Mountain summit trail. At the summit, he encounters Lelio who, after some discussion, shares his thoughts on the phrase "Live free or die" and his view of the surrounding wilderness. Lelio eventually sends Edward down the mountain with a bit of food, and

Edward decides to spend the night in his car.

Edward walks back across the village and toward the trail he thinks leads to his car. He unwittingly takes the wrong trail, though, which leads him into the Misty Mountain hinterlands.

In a panic, Edward begins running through the woods, eventually knocking himself out on a low-lying branch.



A JOURNEY IS A PERSON IN ITSELF; NO TWO ARE ALIKE. AND ALL PLANS, SAFEGUARDS, POLICING, AND COERCION ARE FRUITLESS. WE FIND THAT AFTER YEARS OF STRUGGLE THAT WE DO NOT TAKE A TRIP; A TRIP TAKES US.  
~ JOHN STEINBECK

Hours later, Edward wakes inside a yurt surrounded by an outsider family. He has a brief exchange with an old woman, and it begins to rain. The pilot concludes with Edward sleeping warm and dry inside the yurt with the old woman watching over him.

## TYPICAL EPISODE

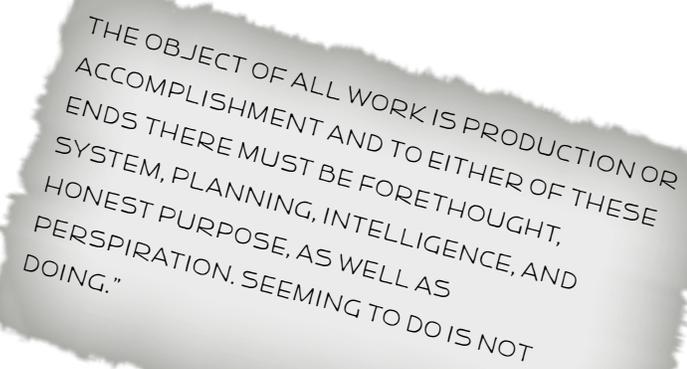
Depending on network, each season of *Live Free or Die!* will consist of 12-24 one hour (48-55 minute) episodes.

Most episodes will begin with Edward in dialogue with other member(s) of the commune at various places. Edward will use these moments as an excuse to discuss his evolving role at Misty Mountain. These are often theoretical disputes about reality, society, the structure and administration of Misty Mountain but also involve practical, mundane issues as well, for example, a crippling toilet paper shortage, the incessant energy outages, and the changing seasons.

Despite the constant theoretical debate, the apparent lack of any serious work being done, and the absence of any real authority or system of governance, the daily functions of the place work almost serendipitously in sync with the needs of the residents.

Episodes involve a number of stock situations and running jokes. For example, "barn raisings" and "barn lowerings" are common, and one of the commune's houses is constantly under construction. Plays involving puppets and children performers are often staged in the auditorium, and these are used as satirical comments on commune goings on and/or distillations of themes, messages, and prevailing ideas. Misty Mountain Council meetings serve a similar "Chrous" role.

Life at Misty Mountain is largely governed by the interests of the individual. Given this sort of freedom, most individuals have developed interests in art, literature, music, and sports as well as other interests like baking and cooking; wine, beer, and spirit making;



THE OBJECT OF ALL WORK IS PRODUCTION OR ACCOMPLISHMENT AND TO EITHER OF THESE ENDS THERE MUST BE FORETHOUGHT, SYSTEM, PLANNING, INTELLIGENCE, AND HONEST PURPOSE, AS WELL AS PERSPIRATION. SEEMING TO DO IS NOT DOING."

tobacco and marijuana cultivation and curing; astronomical investigations (with Lelio); and the staging of community art and performance events.

The commune does offer its residents a few mass media outlets -- announcement speakers, a TV station, a newspaper, and a radio station -- and groups often run a film series that treats "art films" and commercial films as virtually identical.

General social life at Misty Mountain centers around the community hall, which has a stage and dance space, and the dining hall. Cuisine varies depending on who's cooking, what's in season, and whatever cans have the oldest date on them.

## SERIES DEVELOPMENT

At first, Edward has trouble finding his place at Misty Mountain. He knows nothing of agriculture or tradecraft, and the Lilburnes only let him in because they feel sorry for him (and because May-May encourages them to do so). He begins his life at the commune in a solitary tent among the outsiders then moves to a tepee and finally to collective housing. After some time passes, and he develops the requisite skills, Edward builds his own dwelling. As this suggests, over the course of the series, Edward gradually sheds his "fish-out-of-water" status and more or less successfully integrates into the communitarian lifestyle.

The series, therefore, gradually retires its original "fish-out-of-water" premise and replaces it with Edward's personal discovery narrative.

During his early days at Misty Mountain, Edward is ideologically driven, both to find a better life and to figure out how things at Misty Mountain work. He feels he must find a theoretical "-ism" to attach to the commune's way life. Over time, though, these concerns become less and less important as Edward (re)discovers art, intellectual inquiry, and the personal development he gains from working in the commune's various jobs. Over time, he gradually realizes that he'll never "understand" Misty Mountain, or any other society, in a finalized, meaningful way. Rather, the commune teaches him to focus less on answers and definitions and more on the act of living well and meaningfully.

The commune's origins remain ambiguous. Roger remembers stories about it from his childhood, but no one else can corroborate them. Mary and John always maintain it grew out of a company mining town that threw off its corporate masters. Still others suggest it was an Indian camp, a university social experiment, or an antebellum sharecroppers' union. John, Mary, and Roger have the only hard fact about Misty Mountain, namely, their drug-hazed memory of the shadowy man who handed them Misty Mountain's keys and wandered off into the woods. The outsiders seem to have an idea about Misty Mountain's origins, as does Lelio, but none of them volunteer any information.

In fact, the longer Edward spends on the commune, the more of a Brigadoon quality it takes on. Suggesting he read Friedrich Gerstäcker's "Germelshausen" and watch Lerner & Lowe's *Brigadoon*, Lelio counsils Edward, suggesting his experience at Misty Mountain is part of a profound personal journey as it is for all who live there. Leaving is not an option until the journey's complete. Referring to the the shadowy man who gave John, Mary, and Roger Misty Mountain, Edward gets the impression that that man completed his journey in a meaningful way and, therefore, could leave.

## PRODUCTION & GUERILLA MARKETING

From a production standpoint, *Live Free or Die!* seeks a certain amount of "green" cachet. Working out of LEED-certified production facilities, using organic food and sustainable products, energy efficient appliances and machines, and bio-degradable set materials, the series tries to set the standard for sustainable, 21st century entertainment production. This aspect of the series would appeal to advertisers as association with all things "green" continues to develop its marketplace appeal.

To control costs, experiment with artistic immersion and "in context writing," and to infuse the series with various sorts of meta referentiality, all cast members, writers, and production staff will live and work on-site (commune-style) during each season's production period.

Finally, concerning guerilla marketing, the series creators have put together several websites, social networking profiles, and online videos to both: (a) give the Misty Mountain Commune a sense of actual existence and (b) generate buzz about the series during development, production, and airing.

See [livefreeordietv.com](http://livefreeordietv.com) for more information.

# Misty Mountain Commune

## Misty Mountain, New Hampshire

Owners & Proprietors: David Goldsmith & Quimby Melton  
Estate Manager: Lelio Sozzini

### QUICK FACTS

Area: 50 sq mi. (32,000 acres) \*  
Population: 500 (Permanent) | 300 (Seasonal) \*\*  
Founded: August 1969 A.D. | 0 Y.O.O.B. \*\*\*

Misty Mountain Commune consists of a central "town" made up of communal buildings (dining hall, kitchen, storehouses, a library, community hall) and a media compound where the TV/radio station and newspaper are based.

Beyond that lie acres of wilderness upon which sit:

-  Misty Lake
-  Dormitories, private residences & hinterland tent/yurt camps
-  Orchards, gardens & fields
-  A mill, brew house & still
-  A tobacco & marijuana curing barn
-  Utility structures for energy, water & waste
-  Workshops and studios for carpentry, art, metalwork & vehicle/engine repair
-  A cave in which a coven of witches live
-  A log monastery in which a cloister of mixed-faith monks live
-  A makeshift planetarium and observatory sit atop Misty Mountain: the highest point in the commune. This is where Lelio Sozzini lives.

### Did you know ...

"Y.O.O.B." is an acronym for "Year of Our Bonehead."  
"Y.O.O.B." 0 marks the founding of Misty Mountain and honors "Zazoo Bonehead": the community's religious totem.



Learn more at [zazooonehead.org](http://zazooonehead.org).

### Unity Through Disharmony

In style, commune structures vary from primitive shelters to wooden shacks and cabins to modern-looking glass and steel structures. Having been built by amateurs and volunteers, though, almost everything looks unbalanced, hodgepodge, and on the point of collapsing. As such, Misty Mountain's "architecture" is itself a comedy of errors composed of outright failures and mixed design sensibilities.

### Weather

Appropriate to its location, weather at Misty Mountain varies from warm summers to rainy springs and falls to cold, snowy winters.

\* Disputed by Abenaki peoples, New Hampshire state officials, the U.S. government & communarians alike.

\*\* According to the best memory of the most recent ad hoc community census (1999 A.D. | 30 Y.O.O.B.).

\*\*\* In August 1969 (0 Y.O.O.B.), John and Mary Lilburne took over Misty Mountain from a shadowy man who, after handing over a set of orphaned keys, disappeared into the woods. MM's true founding date, then, may never be known.

**Misty Mountain Commune**  
**Character Relationships & Profiles\***

**These Kinfolk**  
 Edward, John, May-May, Roger, Diana, Walter, Lello, Robert & William, Randy, Gerard, Harper, The Darnells, Anne Putnam & the widows, Anthony Coma & the monks, Tribby, The Outsiders

**These Fingertails**  
 ...

**Edward**  
 Sonny



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 ...  
 ...

**John & Mary**  
 Ullmann



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**May-May**  
 Ullmann



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**Roger**  
 Chab



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**Diana**  
 Matthews



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**Walter**  
 Tapp



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**Lello**  
 Sacco



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**Robert & William**  
 Bennett



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**Randy**  
 Bourne



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**Gerard**  
 Winchell



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**Harper**  
 Wilson



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**The Darnells**  
 Sullivan



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**Anne Putnam & the widows**



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**Anthony Coma & the monks**



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**Tribby**  
 McCormick



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**The Outsiders**



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## Here be dragons.



**JUNE** - Anthony Come arrives with the first group of miso-fish monks. By fall, they've built cabin monastery in complete. At Roger's behest, they take possession of the Zazo Borehead town. He returns two weeks after that. And then returns to.

**JANUARY** - Fleeting mysterious circumstances in New York City. Darnell Boatman arrives at MMC with his latest son and a trunk full of ska, rocksteady, and bluebeat records. Entering the busy village in a perfectly pressed suit, he remarks, "I had no idea this sort of cold existed, and I find me poorly equipped to endure it."

## Fun, fun, fun ...

**NOVEMBER** - Someone passing through the community gives Kraftwerk's album *Auubahn* behind Roger and John listen to it for days. "I didn't know music could be so beautiful," Roger remarks. "Yes," John replies, "Talk seems sort of dopey now." Darnell is unimpressed.

**MAY** - The first of many audit crazes sweeps the community. Like all subsequent ones, the onset of fall halts the fad.



**MARCH** - Gerard Winstanley arrives and tells his first adventure story.

## WARI (again)

**JUNE** - A second neo-primitive tribal war flares up. For weeks, fighting is limited to the hinterlands, but when supplies run low, tribesmen begin raiding the village.

Trying to protect the brothers' share of fish, a monk dies. Communarians form a posse and march on the neo-primies, opening a third front in the war. After days of fighting and nearly one hundred deaths, Lelio and John broker an uneasy peace.



**AUGUST** - Record cider output sends crop yields. The MMC council proposes alcohol restrictions, and riots ensue. Over the winter, collective BM drops 40%.

**MARCH** - After wandering the world for three years, Rupert Tubb arrives at MMC. He's a merchant, having previously been managed by the witches and Lelio, he brings much needed medical presence to the community.

**JANUARY** - Lelio seizes control of the community's speaker system. An incident in New York City, he begins playing Jim Finner's "Cangover" at full volume.

It continues for two weeks before a young communicarian finds the hidden computer and smashes it to bits.

John Lbourne tells Lelio he's had a preference John Lague "MARRY" Lelio scoffs, calls Lague "cynical."

**JUNE** - On her eighteenth birthday, Anne Putnam and the witches claim May Day. John and Mary don't see their daughter for 18 years.

The day's origin and purpose is the subject of much gossip and speculation.

**AUGUST** - Investigating the community for the US government, Toby McCormick arrives at MMC. He suspects cult activity, false property claims, and general lawlessness.

Unable to walk the woods, he begins drafting laws and executing the Misty Mountain Council's will (whenever it asks him to so need). Announcements begin appearing on trees.

**SPRING** - The Great Fire tears through the buildings of MMC. Virus.

Diana Eastman arrives and senses an opportunity. Design tensions begin.

**MAY** - Empowered by both the state of New Hampshire and his office as Primary Deacon in the church of Zazo Borehead, Lelio marries Robert and William. They adopt the combined surname "Easterly."

**MAY** - Walter Tobin graduates from Dartmouth and receives a generous grant to study "habitable communities architecture" at MMC.

Two months later, he's unable to see the woods, and Roger has spent all the grant money on "consulting" services and turp seeds.

**APRIL** - During the winter solstice, one farmer raises how clooly the dense children of one neo-primitive band resemble Lelio. Everyone mourns the loss; banquet and assumes Lelio is sending the hinterlands with offering.

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## Ab urbe condita

**AUGUST** - On their way home from Woodstock, wandering through the woods with Roger, Crab, John and Mary, Come come upon the commune. After recognizing their interest in it, a Shadowy monk bestows a set of orphaned keys and disappears into the woods.

**SEPTEMBER** - To gather supplies for the winter, Lelio Sacconi makes his first trip down the mountain in almost a year. He encounters the Ulfenes and Roger for the first time. The cult of Zazo Borehead begins.

## WARI!

**SEPTEMBER** - Neo-primitive tribal wars in the hinterlands cause some three dozen casualties. Initially, the commune blames territorial disputes, but later that winter, during routine crop tests, Lelio discovers crop infestation in raised wheat supplies. "Our own psychobitch war," he tells John, but blood lingers among the tribes.

**JULY** - Anne Putnam and her cousin of witches reveal themselves to the commune. No one, including Lelio, has any memory of their presence before this date.

Anne remarks, "Just as I intended."

Prophecy circulates in the commune for the first time.

## JUNE

May-May Lillwume is born.

**AUGUST** - Feeding an early form of carbon credit, a stockbroker wanders onto the commune. Using the share of commune money he controls, Roger buys all he can: John, Mary, and Lelio learn of the scheme just as the salesman is leaving the village. He neither exits nor is heard from again.

Some say it's the brother's soul Lelio sees in the 2011 Hollidowne festival.

John, Mary, and Lelio release Roger of his fiduciary responsibilities.

**FEBRUARY** - Robert Everett and William Everett arrive at MMC. It's generally assumed they're the commune's first same-sex couple.

**FEBRUARY** - An internet story about the Kyoto Protocol ignites Lelio and John's memory about Roger's 1988 sending.

Over the next few years, the two begin selling and trading carbon credits, using routine commune activities to offset the carbon output of governmental and commercial projects around the globe.

For the first time, the commune's coffers are flush, its financial future secure.

Roger asks for some of his financial secrets back, they're denied, but John does him an extra allowance now and again. Mary calls it a "founders fee."

**OCTOBER** - The first commune building gets underway, crop yields double, and Anthony Come and his monks begin preaching against decadence. Bullenets to Alexander VI and Severanora are common.

Lelio embraces the label, holds banquet of chestnuts, invites Anne Putnam and the witches, is rebuffed. Anne sends a band of neo-primies to their place.

**THE RESULTING PARTY BECOMES LEGEND!**

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## SUMMER

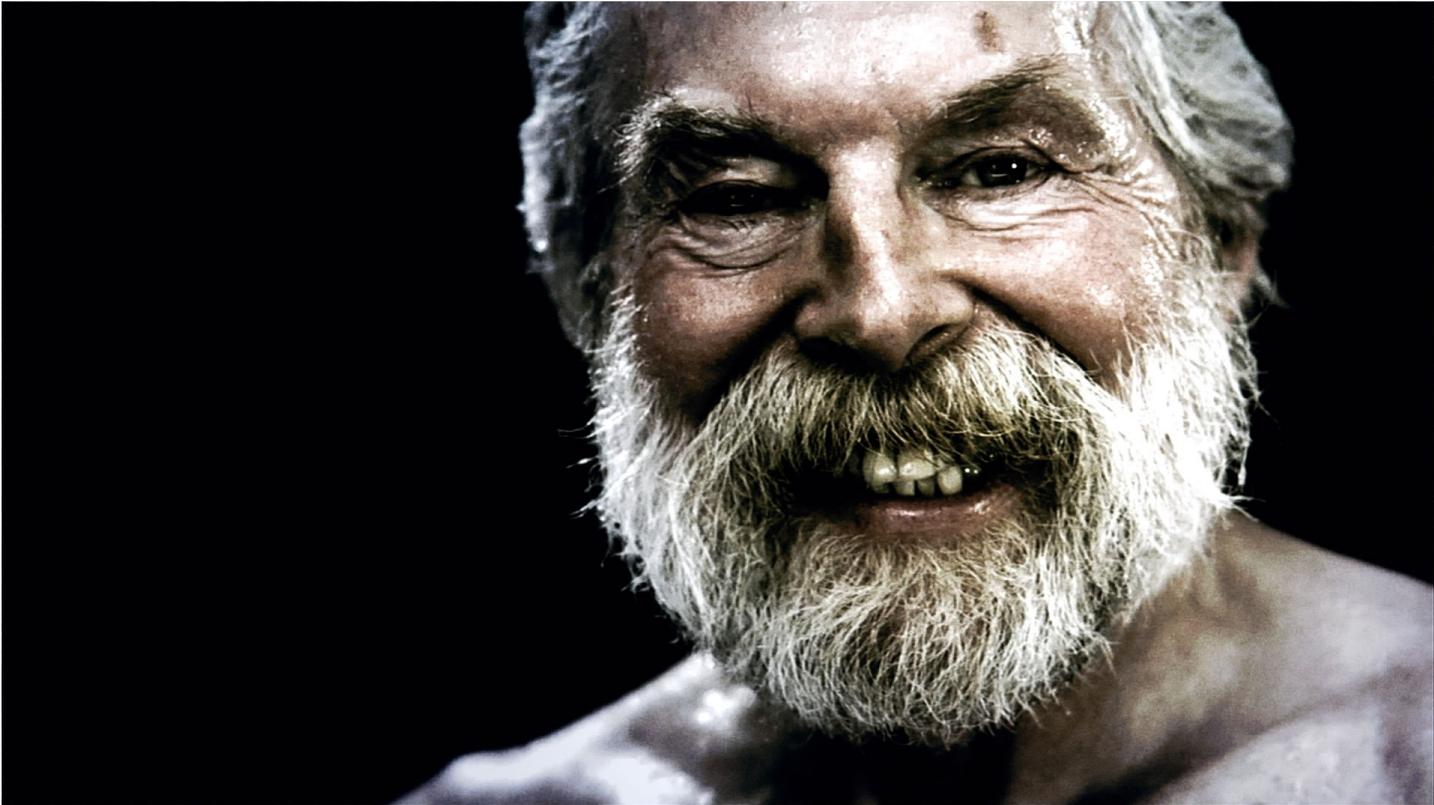
Edward Dewey arrives at MMC.

















**Forward to the Land**  
(*Live Free or Die!* Pilot)

by

Quimby Melton

Story by David Goldsmith & Quimby Melton

Series created by David Goldsmith & Quimby Melton

a **Studio Hyperset** expression  
[studiohyperset.com](http://studiohyperset.com) & [livefreeordietv.com](http://livefreeordietv.com)

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## **ACT ONE**

### **BLACK**

A title burns in:

Forward to the Land

And under it:

" ... it was proclaimed this time,  
When all who would come seeking in New Hampshire  
Ancestral memories might come together ...

I shan'n't be gone long.—You come too."

~ Robert Frost, *North of Boston*

### **EXT. MASSACHUSETTS/VERMONT BORDER - THE PRESENT - DAY**

An economy model automobile makes its way north along I-91.

A sign facing southbound traffic reads "Springfield, MA - 40mi."

### **INSIDE THE CAR**

EDWARD DEWEY (30s) drives alone.

A GPS unit is affixed to Edward's dashboard, and a question mark blinks onscreen. After a few beats, Edward turns the unit off and consults a handwritten list of directions from Springfield to a place abbreviated as "MM."

Edward confirms he's headed the right way, more out of nervousness than concern, and then gazes out the passenger side window.

A sign reading "Welcome to Vermont" passes by.

### **OUTSIDE**

The car crosses the Vermont state line and continues north. A recently ripped, incompletely removed decal that once read "UMass - Lowell" graces its back window.

### **INT. EDWARD'S CAR - US ROUTE 2 - HOURS LATER**

Driving east in northern Vermont -- just shy of the New Hampshire border, listening to quiet static -- Edward snaps himself out of a brown study. Realizing he's listening to static, Edward

presses his radio's scan button and watches the numbers roll over and over themselves.

Edward switches to AM and tries scanning again. After a few complete loops, the radio stops on a staticky station.

A commercial for Cogs & Widge, Intl. has just begun.

MALE RADIO VOICE

More, more, More -- we make More; you buy more. Have one, buy two. Have two, buy three.

A chorus of singers chimes in.

FEMALE RADIO SINGERS

More, more, More.

MALE RADIO VOICE

In all shapes and sizes, the Cogs and Widge line of More will make you want more, more, More!

FEMALE RADIO SINGERS

More, more, More. Cogs & Widge makes more, more, More.

As the commercial plays on, Edward frowns and exhales sharply.

The ad causes him to revisit his morning.

**BEGIN FLASHBACK**

**INT. COGS & WIDGE HEADQUARTERS - SPRINGFIELD, MA - DAY**

Edward sits in a window-side cubicle staring at a framed picture of his prim ex-girlfriend, JENNA (20s). A framed picture of his MOTHER and FATHER (60s) sits nearby.

Holding a large manilla envelope as if it were a weapon, Edward's MANAGER (40s) -- a gabby, avuncular mesomorph -- interrupts his underling's reverie.

MANAGER

Get over it, champ. Over her. I thought you called things off anyway?

EDWARD  
(distantly)  
It's complicated.

MANAGER  
Always is. And I don't care. Look, kid,  
I need your mind in this game.

The manager extends the envelope toward Edward. It's emblazoned with the More project logo.

MANAGER (CONT'D)  
(tapping the envelope)  
Remember? The More Project? Hell, son,  
those ads are already on the air. You  
know ...  
(singing)  
More, more, More.

Edward waves the manager off.

EDWARD  
Yes, yes.

MANAGER  
(miffed)  
Look, Ed. We make More; they buy more.  
That's our focus here. When you walk  
through the door of this place, that's  
all that matters. In fact, ...

The manager takes the framed photos from Edward's desk and shuts them inside one of his desk drawers.

MANAGER (CONT'D)  
There. They're gone. You and me, we're  
right here together. Making More. Now,  
what have you done for me today, boyo?

Edward shuffles the papers on his desk.

MANAGER (CONT'D)  
Jezebell's cut, kid! It's nine thirty.  
The More project isn't going to manage  
itself! I gave you the window-side cu-  
bicle because you're my number one guy.  
You handle crunch projects in tight  
spots.

Edward unresponsive, the Manager tries another tactic.

MANAGER (CONT'D)  
(appropriating a college cheer)  
UMass Lowell! River Hawks!  
(pointing at Edward)  
Class of double aught!  
(pointing to himself)  
Class of nine zero! We were there, man.  
And now we're here, playing defense  
against those MIT losers.

The manager gestures across the room to MORT (30s): an awkward-looking Cogs and Widge employee.

MANAGER (CONT'D)  
(whispering to Edward)  
That man could have had your job. And,  
more importantly, your window. He still  
could, you know?

Mort notices his co-workers' attention and glowers. The manager smiles and addresses him a bit too loudly and familiarly.

MANAGER (CONT'D)  
Mort! How's it going, big guy?

Mort frowns sourly and skulks off.

MANAGER (CONT'D)  
(to Edward)  
And we don't want him getting his Tribble-tickling hands on your job or your window, do we, sonny?

The manager takes a deep breath.

MANAGER (CONT'D)  
Look, kiddo. I ride you because I know you can deliver. I'm not a jerk; I'm a believer. The number one disciple in the church of Edward Dewey. Could the 'rents or the trim say that? Don't make a monkey out of me, ace. Get busy. I'll check back in a few tick, tick, tocks.  
(turning to leave)  
Til then, sport.

The manager walks away, quietly humming the More project jingle to himself.

Edward frowns and turns to gaze out the window. Set between rows of office buildings, he sees a municipal park and a scummy retention pond surrounded by a decrepit chain link fence.

After a few beats, Edward hears a ping from his computer. Looking at the screen, Edward sees "Partee Boi" has posted a link to his social networking account.

**INSERT - EDWARD'S COMPUTER SCREEN**

It reads: "I found this on [webpagesthatsuck.com](http://webpagesthatsuck.com); thought you'd get a kick. Amazing the seizure-inducing ugly some folks make."

**BACK TO SCENE**

Edward clicks the link. It takes him to the Misty Mountain Commune's website: [mistymountaincommune.org](http://mistymountaincommune.org)

Before the page has a chance to load, Edward notices his manager approaching. Edward minimizes the half-loaded page, and the manager zips by without stopping.

MANAGER (CONT'D)

More, more, More! Go get 'em, stud.

Edward maximizes the Misty Mountain webpage. As Partee Boi suggested, it's rudimentary, visually discordant, and poorly constructed.

Edward browses the page and finds a series of pictures as well as statements about communal life, organic farming, and sustainability.

**INSERT - EDWARD'S COMPUTER SCREEN**

It reads: "Hand to hand, communal brothers and sisters share each collective meal."

**MOMENTS LATER**

The screen reads: "Food of the land: when sweat mixes with manure and soil with community, we find the bounty of nature within."

**MOMENTS LATER**

The screen reads: "Society, the environment, and the economy must reach equilibrium lest we find ourselves lost beyond reckoning, recompense, or recovery."

Edward highlights the strange name that appears at the bottom of this third rant: "Lelio Sozzini."

**BACK TO SCENE**

Edward scrolls down to a section of the webpage that contains roughly (post)produced and crudely embedded videos.

He plays the first one.

**INSERT - EDWARD'S COMPUTER SCREEN - VIDEO 1**

ROGER CRAB (60s) fingers one of the Misty Mountain Council's pronouncements tacked to a tree. WALTER TOBIN (20s) stands nearby.

CAMERAMAN (O.S.)

What do you think about that, Rodge?

ROGER

What do I think about it? What do I ever think about them? I don't!

WALTER

A clear attempt to subvert the will of the individual. In collection with ...

ROGER

(interrupting)

Kid, please. They can't subvert our will if we don't let them. And we never let them. I've been telling you that since you got here.

Roger removes a joint and a lighter from his jacket pocket.

ROGER (CONT'D)

Now, let's smoke this j.

CAMERAMAN (O.S.)

Roger, this is for the webpage. You can't ...

ROGER  
(interrupting)  
What? You can just edit this out. Final  
Cut magic, right?

CAMERAMAN (O.S.)  
What's Final Cut?

ROGER  
(shrugs)  
Read about it in a magazine once. I  
think. C'mon, Walter.

Roger puts the joint between his lips and lights the pronouncement with his lighter. He laughs and wanders off as it burns. A saturnine Walter trails behind him.

#### **MOMENTS LATER - VIDEO 2**

Five communitarians stand beside Misty Lake: ROBERT EVERARD and WILLIAM EVERARD, a homosexual couple in their 40s; JOHN LILBURNE (a.k.a., "Freeborn John") and MARY LILBURNE (60s), husband and wife; and MAY-MAY LILBURNE (30s), John and Mary's daughter.

They're all peering out on a yacht floating one hundred or so yards away.

Robert and William are the first to notice the camera.

ROBERT  
Oh, hey! Cameraman. Look William.

WILLIAM  
Our resident Spielberg.

CAMERAMAN (O.S.)  
Hey, fellas.

The cameraman drops the camera and fumbles picking it up.

CAMERAMAN (O.S.) (CONT'D)  
Hang on. Ok. Got it.

The cameraman focuses his attention on John.

CAMERAMAN (O.S.) (CONT'D)  
Freeborn, what are you up to?

JOHN

(turning, smiling)

What are you up to? The man with a camera usually has more interesting stories to tell than the man standing beside a lake.

MARY

He's shooting video for Lelio, John.

MAY-MAY

For the webpage, Daddy.

CAMERAMAN (O.S.)

Yeah. Mission from Lelio. Online media blitz.

ROBERT

(frustrated)

Clearly someone thinks he can do it better than us.

WILLIAM

Right cruelly wrested that job away from us, ...

ROBERT

(finishing the sentence)

... and now sends his errand boy to collect content.

WILLIAM

Like to see him ...

ROBERT

... manage accounts payable ...

WILLIAM

... or pay a phone bill ...

ROBERT

... or do much of anything, really, ...

WILLIAM

... from that retreat of his.

JOHN

(to Robert and William)

Now, now. Robert and William, we all have roles to play here at Misty Mountain.

(to the cameraman)

And how's yours going, son?

CAMERAMAN (O.S)

Pretty well. I got Roger and Walter already. Now you folks.

JOHN

No Darnell or Junior yet, eh?

CAMERAMAN (O.S)

No. Not yet.

MARY

Well, you're just in time for that.

MAY-MAY

(shouting, pointing out to the yacht)

Look!

The camera turns sharply.

DARNELL BOATMAN (60s) -- an aging Rude Boy hipster from Jamaica -- stands onboard the yacht. His son, DARNELL, JR. ("Junior") (40s) pops out of the water and grabs onto the yacht's rear ladder. He pulls himself up with one arm, dragging a giant net with the other.

JUNIOR

I got it, John! Freeborn, look! The serpent!

With some help from his father, Junior pulls himself and the net on deck. A gigantic python writhes inside.

CAMERAMAN (O.S)

What the ... ?

MAY-MAY

Someone brought it in as a pet and then released it. God knows who. It's grown monstrous over the years. Junior's been  
(CONT'D)

MAY-MAY (CONT'D)

watching it, tracking it. He saw it go into the water this morning and set out after it. Tracked it for hours.

On deck, Darnell hands his son a cricket bat; and Junior begins beating the snake to death while singing Desmond Dekker's "Unity" at the top of his lungs. Darnell eventually joins in.

The men continue singing as the cameraman turns his attention to John for a response. John's suddenly aware of the need to justify these events to whomever might see the video.

JOHN

Well, you see, that snake's posed quite a threat to our livestock for some time. Some time indeed.

MARY

Goodness yes! Just last week, one of our sheep ...

JOHN

(interrupting, smiling  
for the camera)

Dear, no. People don't want to hear about that. We have many sheep here, all well taken care of. Properly shorn, fed an all-natural diet.

MAY-MAY

Anyway, the snake will serve a more useful purpose dead than alive. I mean, Junior will ...

Junior shouts from the boat, interrupting May-May. He's covered in viscera and laughing.

JUNIOR

Grilled snake tonight in Junior's shanty town! And tomorrow, boots, a jacket! Ha, ha, ha!

Junior resumes signing and arranging the snake's carcass on deck. His father whistles along with him as he sets the rigging to sail back to shore.

May-May smiles wryly and addresses the camera.

MAY-MAY

See?

**BACK TO SCENE**

Edward stops the video and leans back in his chair. A frozen May-May stares at him from his computer monitor.

After a beat or so, a pop-up filled with dancing, flashing letters appears on the screen.

**INSERT - EDWARD'S COMPUTER SCREEN**

The pop-up reads: "Live here or visit!"

**BACK TO SCENE**

Edward closes the pop-up, and another instantaneously appears. He repeats the process, experiencing the same result over and over and over again.

Edward continues closing pop-ups, and new ones continue appearing. Edward enters a trancelike state, closing the pop-ups and watching them reappear, reading the message "Live here or visit!" over and over and over again.

Clicking faster and faster, the pop-ups blur together. But eventually, Edward's pace slows, and the pop-ups follow *pari passu*.

Then, suddenly, the message changes. Edward stops clicking and reads it.

**INSERT - EDWARD'S COMPUTER SCREEN**

The pop-up reads: "Live free or die!"

**BACK TO SCENE**

Edward considers the message for a moment and then closes the pop-up. No more appear.

After a few beats, JACK (30s) enters Edward's cubicle.

JACK

Yo, E. Did you get that site I posted?  
I think my retinas are still flashing.

EDWARD

Yeah, I looked it over. Did you watch  
the videos?

JACK

Yeah! What's with the snake? And that nature chick.

Jack taps the frozen video image of May-May on Edward's monitor.

JACK (CONT'D)

Pretty hot.

EDWARD

(distantly)

Yeah. She is. She really is.

Edward and Jack gaze at May-May for a few beats.

EDWARD (CONT'D)

What did you think about it?

JACK

The site? Jesus! It needs a design overhaul like my Aunt Trudy's turkey neck.

EDWARD

No, the commune. Looks interesting doesn't it? I mean, a real commune in ...

Edward realizes he has no idea where the commune is located. He scrolls to the bottom of the webpage.

**INSERT - EDWARD'S COMPUTER SCREEN**

It reads: "Misty Mountain Commune, Misty Mountain, NH, USA."

**BACK TO SCENE**

EDWARD (CONT'D)

Somewhere in New Hampshire. Not that far.

JACK

Hell, maybe not by miles, but cultural-ly. God! Technologically: the freaking dark ages, man. Some old hippies living alone in the woods. Imagine the smell.

EDWARD

Did you see that one picture? There were a bunch of buildings. Crazy looking buildings.

JACK

Must have missed that, man. Hey, you and Jenna are off again, right? Mind if I give her a call?

EDWARD

(oblivious)

It must be a whole other place out there. All those people, just living. I mean, just living. We never just live, do we?

JACK

Live? Hell! Paintball. You, me, this weekend. Now, about Jenna ...

EDWARD

(interrupting)

I could go for a while. Just a visit. A little getaway. I can claim a mental breakdown, like Janet in accounting did last year. A week to clear the head.

JACK

You need more time. Gotcha. Read you loud and clear. Oh, and watch out for Janet in accounting? It's cougar season, son!

EDWARD

There's work there. Shelter and food. All the same things I've got here but none of the things I don't like.

JACK

Whatever, man. Dirt and flies. That's what's out there.

(saluting, chuckling)

Live fleas and hives. That should be their motto. Look, I'll catch you later.

Jack gestures toward the manager's office.

JACK (CONT'D)  
(snickering, slinking  
off)  
Hey, look at our boy.

Inside his office, the manager is doing chin ups using a free-standing bar. Finishing a set, the manager drops to the floor, notices Edward looking at him, and flexes. The manager smiles and mouths the word "macho."

Edward turns back to his computer screen.

EDWARD  
(thoughtfully)  
Live free or die. I could live free, I  
think. At least for a little while.

Movement near the manager's office catches Edward's eye.

Mort approaches the door and knocks. The manager looks out his window at Edward and mouths Mort's name as a question. Edward nods absently.

The manager smiles, opens the door, and surprises Mort with a headlock.

EDWARD (CONT'D)  
Here we go. A distraction at the gate.  
Now or never, Edward.

Edward looks over his desk and doesn't see anything of particular value. He opens the drawer where his manager slid the two pictures. But instead of removing them, he slides the drawer shut again.

Edward grabs a piece of office paper and rips it in half. On one leaf, he writes "Springfield" at the top and "MM" at the bottom.

EDWARD (CONT'D)  
Directions, directions. I need direc-  
tions.

Edward considers getting them online but, glancing over at the manager struggling with Mort, realizes he doesn't have enough time.

EDWARD (CONT'D)  
On the way. I'll have to get them on  
the way.

On the other half of the torn sheet, Edward scrawls a note.

**INSERT - EDWARD'S NOTE**

Edward writes, "Cracked! Mental hell(th). Back in a week."

**BACK TO SCENE**

Edward finishes writing the message for a few beats then tapes it to his computer screen and rises from his desk.

Edward grabs his car keys and sneaks carefully past his manager and the weakly protesting Mort.

MANAGER

(playfully)

C'mon. Slide rule me to death. Turn me into a fractal. C'mon!

Checking over his shoulder, waiting for someone to stop him, Edward makes his way across the office, enters an elevator, and takes it to the ground floor.

**EXT. COGS & WIDGE HEADQUARTERS - DAY - MINUTES LATER**

Edward steps out of the building and onto a busy urban sidewalk. He begins walking toward a nearby garage. As he makes his way along the sidewalk, his cell phone rings.

He removes it from his pocket, sees that it's his mother, and answers.

EDWARD

Hello?

MOTHER (O.S.)

Edward, this is your mother.

FATHER (O.S.)

(in the background)

And your father! Hello, son!

Edward sighs.

**INT. URBAN APARTMENT**

Edward's mother and father stand in their kitchen.

MOTHER

Yes, we're both here. And we wanted to tell you ...

FATHER

(interrupting, shouting  
into the phone)

We are very disappointed in you! We went to a great deal of trouble to arrange your relationship with Jenna.

MOTHER

Yes, well, not disappointed so much as surprised and worried.

#### **ON THE SIDEWALK**

Edward continues listening to his parents.

FATHER (O.S.)

(in the background)

Disappointed! What am I supposed to tell her father when I see him in Florida at the end of the week?

MOTHER (O.S.)

Yes, well, that's point number two.

#### **APARTMENT**

MOTHER (CONT'D)

Your father and I are going down to Florida next week to look at retirement property. With Jenna's parents.

FATHER

(shouting into the  
phone)

Going to be plenty awkward now! We were going to be one big happy family. Now what? Friends? Is that what we are?

#### **ON THE SIDEWALK**

Edward sighs exasperatedly.

EDWARD

I have no idea what you are.

MOTHER (O.S.)

Well, we're going and just wanted to let you know.

EDWARD

Well, mom, as it happens I'm going somewhere too.

MOTHER (O.S.)

What? Where?

FATHER (O.S.)

(shouting)

Never mind, we're going to be late!

MOTHER (O.S.)

Oh, all right. I'll speak to you later, Edward.

The line goes dead.

EDWARD

Up north. That's where. For a week. Thanks for asking.

Edward lowers his phone despondently. After a few beats, he opens his address book, finds Jenna's entry, and composes a text message to her.

#### **INSERT - EDWARD'S PHONE**

Edward types, "I've decided what I'm gonna do now. I'm packing my bags for the Misty Mountains where the spirits go, over the hills where the spirits fly."

#### **BACK TO SCENE**

Edward continues typing the message for a few beats, sends it, and resumes walking along the sidewalk.

#### **MOMENTS LATER**

Edward enters the garage and walks to his car. Just as he's about to get in, his phone rings. Edward answers.

EDWARD (CONT'D)

Hello?

PHONE VOICE (O.S.)

Edward Dewey?

EDWARD

Yes.

PHONE VOICE (O.S.)

This is the UMass Lowell alumni office. We're doing our annual pledge drive. As we're building more and more on campus, our capital commitments are more important than ever. I see you're currently working at Cogs and Widge, Intl.

(singing)

More, more, More.

Edward rolls his eyes.

PHONE VOICE (O.S.) (CONT'D)

Love that jingle. And because of your success, we'd like to start you out at the \$500 giving level.

Edward's frustration reaches a boiling point.

He snaps his phone in two and smashes it on the garage's concrete floor. His passion unslaked, Edward glances over at the UMass Lowell sticker on the back window of his car and tries to rip it off. He succeeds only in mutilating it.

Edward then jumps into his car, pulls out of the garage, and makes his way north out of the city.

**INT. COGS & WIDGE HEADQUARTERS - LATER**

The manager approaches Edward's empty cubicle. His eyes rest on Edward's note. The manager removes it from the monitor, causing the computer to wake.

As the manager reads the note, the Misty Mountain webpage -- still scrolled down to the footer -- gradually brightens.

MANAGER

(to himself)

Another AWOL! Like Janet. I didn't think you were so mush-minded, kid. This window is Mort's come Monday.

The manager notices Edward's computer monitor and leans in for a better look.

MANAGER (CONT'D)  
Misty Mountain?

The manager scrolls up to the frozen video image of May-May.

MANAGER (CONT'D)  
(smiling)  
A girl! Scooter, you dog. Know what?  
You can keep the window.

The manager smiles and rereads the note.

**INSERT - EDWARD'S NOTE**

zoomed in on the final words Edward wrote: "Live free or die!"

MANAGER (V.O.) (CONT'D)  
Live free or die ...

**INT. UPSCALE BAR - MOMENTS LATER**

Jenna sits with a few female friends, having a drink. Edward's text message arrives. She reads it, rolls her eyes, and passes the phone to the GIRL next to her.

GIRL  
What is that supposed to mean? Is he  
suicidal or something?

Jenna's friend puts the phone on the table.

**INSERT - JENNA'S PHONE**

zoomed in on the final words Edward typed: "Live free or die!"

**END FLASHBACK**

**EXT. VERMONT/NEW HAMPSHIRE BORDER - DAY**

Continuing east along US Route 2, Edward's car crosses the Connecticut River and enters New Hampshire. The car passes a sign that reads, "Welcome to New Hampshire" and below that, "Live Free or Die!"

The noise from the Cogs and Widge commercial fades and is gradually replaced by static.

**END ACT ONE**

**ACT TWO**

**EXT. GAS STATION - RURAL NEW HAMPSHIRE - DAY - MINUTES LATER**

Edward gets directions from a gas station ATTENDANT. The attendant doesn't seem to know exactly where Misty Mountain is, but he gestures south. After a few moments of pantomime, Edward seems to get enough information to continue on.

He thanks the attendant and exits the gas station carrying a New Hampshire map and a plastic 64oz soft drink cup. After crossing the parking lot, Edward reenters his car and drives away.

**MINUTES LATER**

Edward turns south onto an isolated back road and begins climbing into the mountains.

**MINUTES LATER**

Fog envelops the car. Edward slows down and continues on tentatively.

After a few beats, a forest creature bolts in front of Edward's car. Edward jerks the wheel and thinks he's going to crash until he realizes he's veered onto another road.

The fog thickens.

**MINUTES LATER**

Edward comes to an unmarked fork in the road and exits the idling car. He looks around fruitlessly and calls out.

EDWARD

Hello?

Amidst the echo of his own voice, Edward reenters his car, turns it around, and drives back the direction he came.

After a few beats, the car comes to a four way stop.

**INSIDE THE CAR**

With the map spread out on his passenger seat, Edward considers the divergent roads.

EDWARD (CONT'D)

Wait. I don't remember a four-way stop.

Did I come through here?

### **OUTSIDE**

The car idles for a few moments as Edward decides which way to turn. After a few beats, he chooses one of the roads and continues higher into the mountains.

### **INSIDE THE CAR - MINUTES LATER**

Edward whistles Edvard Grieg's "In the Hall of the Mountain King" to calm himself. His windows begin to fog so he rolls them down.

### **OUTSIDE**

A group of neo-primitive tribespeople stand on a slope nearby. They watch Edward's car pass, listening to him whistle.

After a few beats, they pick up the tune.

### **INSIDE THE CAR - MOMENTS LATER**

Edward hears the whistling neo-primitives in the distance. He stops the car and listens.

The tribespeople's whistling gets closer and closer. And when several of the neo-primitives pop through the fog, Edward steps on the accelerator in a panic.

He speeds through the fog for a few moments and then, taking a bend too sharply, skids down a side road.

The car comes to a stop in front of a neglected sign covered in brush.

Glad to be alive, Edward composes himself and notices the sign. He can't read it through the fog, though, so he exits the car, assuming he's left the neo-primitives behind.

### **OUTSIDE**

Edward approaches the sign and wipes the dirt, branches, and spider webs from it.

It reads: "Misty Mountain Commune, Misty Mountain, NH."

Edward sighs with relief.

He returns to his car, opens the passenger door, and reviews the New Hampshire map for a moment.

EDWARD

Not on here. But it's not like I know  
where I am anyway.

In the distance, Edward hears the neo-primitives whistling. He throws the map in the car, grabs a jacket and the soft drink cup, locks the car, and walks back to the sign.

The whistling gets closer and closer as Edward tries to decide which way to go. Just then, a burst of air parts a nearby patch of fog revealing a rudimentary pathway.

Edward darts down the path, and the fog fills in behind him.

**ON THE PATH - MINUTES LATER**

The fog gradually clears, and Edward hears music and voices crescendo ahead of him. Edward follows the sound which gets louder with every step he takes.

Finishing his drink with a loud slurp, Edward removes the straw and top and tilts the cup upward to drain the last of its contents.

Crunching ice, after a few more steps, Edward comes to a clearing and stops. He gazes out on

**MISTY MOUNTAIN VILLAGE**

where a harvest fair is in progress.

Hundreds of communitarians stand in stalls, handing out ice cream, fermented drinks, crops, and any number of other crafts and goods. Groups of people watch various performances, and others simply loiter about in conversation.

**BESIDE THE TRAILHEAD**

Edward looks on dumbstruck, unintentionally dropping the plastic straw and lid beside the trailhead.

**BESIDE A GROUP OF JUGGLERS**

May-May and her parents laugh over mugs of cider.

Mary notices Edward first and nudges her husband. May-May follows their gaze.

Staring at Edward, they discuss something, their voices muted by the noise of the crowd.

**BESIDE THE TRAILHEAD**

Edward notices the Lilburnes' attention and shuffles uncomfortably. He watches as John and Mary encourage a reluctant May-May to approach him.

After a few beats of resistance, she capitulates.

MAY-MAY

(walking toward Edward,  
slightly intoxicated)

May I help you?

EDWARD

The girl from the video.

MAY-MAY

(confused)

Okay.

(extending her hand)

Well, anyway, I'm May-May Lilburne. And you are?

EDWARD

Edward. Edward Dewey.

MAY-MAY

May I help you?

EDWARD

I'm looking for the Misty Mountain Commune.

MAY-MAY

And here you are. What can we do for you?

EDWARD

I was hoping to stay for a while. You know, "Live here or visit."

MAY-MAY

A week or so?

EDWARD

That's right. Just to clear the head.

May-May sniggers, turns, and walks back toward her parents.

EDWARD (CONT'D)  
(calling after her)  
Wait, where do I check in?

MAY-MAY  
(laughing)  
When you find out, let me know.

Edward stands alone and watches May-May rejoin her parents.

### **BESIDE THE JUGGLERS**

Mary and John smile as their daughter approaches.

MAY-MAY  
Another tourist.

MARY  
(disapprovingly)  
May-May. Almost everyone here was at  
one point.

JOHN  
Yes. All of us, really. Except you and  
the few others born here. The children  
of Misty Mountain. Our children.

MARY  
(to John)  
Stumbling through the woods that night  
with you and Roger, I'd never have  
thought we'd be here forty years later.  
(to May-May)  
And with such a lovely daughter.

John smiles and hugs his wife and daughter.

JOHN  
(calling out to Edward)  
Make yourself at home, son. Ambulate.  
Ambulate. You're welcome for as long as  
you like.

### **BESIDE THE TRAILHEAD**

Edward waves back nervously and inspects the scene in front of him. After a few beats, he enters the crowd tentatively, carrying his gigantic cup.

### **BESIDE THE JUGGLERS**

The Lilburnes watch Edward enter the bustling fair crowd.

JOHN (CONT'D)

He'll be fine. What characters await.

John and Mary smile and turn to watch the jugglers. May-May watches Edward disappear into the crowd.

### **IN THE CROWD**

Making his way along the village's main thoroughfare, Edward bobs and weaves amidst a frenzy of activity.

Children play; men and women dance to music. Everyone laughs and converses pleasantly.

A communitarian dressed as a FAUN approaches Edward with a large jug of cider. The faun takes Edward's cup, fills it with cider, and hands it back to Edward.

Before he takes it, Edward searches himself for money.

EDWARD

How much?

The faun considers the cup.

FAUN

Oh, I don't know. Half a gallon?

Confused, Edward takes the cup, and the faun prances off. Dumbstruck, he wanders deeper into the crowd.

### **LATER**

Edward passes a tree where GERARD WINSTANLEY (70s) -- a retired British explorer -- is telling a story to a group of young people.

GERARD

I was just a lad then. About your age.  
(CONT'D)

GERARD (CONT'D)

My mother and father recently relocated to Rhodesia, what, precisely, was a boy to do in Africa? Well, I soon found out as my injured father put the gun in my hand and told me to shoot if I wanted to see another birthday. A boy's task in Africa was, as I discovered that day, to survive.

**LATER**

Beside the dining hall, Edward passes DIANA EASTMAN (20s) -- an intellectual interior designer -- chatting with RANDY BOURNE (40s), a sober, well-kempt homeless man.

DIANA

You see, I've always hated this space. Nothing inviting one to take a meal. Certainly nothing encouraging him or her to keep it down. I say we pull it down and start over.

RANDY

Pull 'em all down. Hell, I take my meals outside. My rest too. Most anything. What are we doing here anyway if we just spend our time inside buildings?

DIANA

I know how you feel, Randy. You're a grand mystery to people like me. We put together fine spaces just so you can reject them. Can you imagine how that makes me feel?

Randy laughs and puts his arm around a frowning Diana.

**LATER**

Leading a small procession, Roger Crab parts the sea of communarians in front of him. Edward moves out of the way to let the group pass.

Roger passes by carrying Zazoo Bonehead: a small plastic candy dispenser shaped like a fishbone.

ROGER

Zazoo. Zazoo. Zazoo.

THE PROCESSIONAL

Bonehead!

As the procession continues chanting, Walter approaches and nudges Edward.

WALTER

Bonehead. Boneheaded, I'll say. Left  
that opiate behind, or so I thought.

Walter looks Edward over.

WALTER (CONT'D)

Say, you don't look familiar.  
(dismissively)  
Why am I talking to you?

Walter turns and disappears into the crowd. Edward gazes after him.

EDWARD

Walter, I think.

**LATER**

Beside the storehouses, Edward sees the Everards taking inventory as a group of seasonal laborers load bundled wheat into the structure.

WILLIAM

One fifty.

ROBERT

One sixty.

WILLIAM

One seventy.

ROBERT

One eighty.

A member of the crowd jostles Edward roughly. Edward looks around and sees Junior Boatman pass by wearing a homemade snake-skin jacket.

JUNIOR  
(to Edward, pleasantly)  
Excuse me. Didn't see you there.

Junior disappears into the crowd.

EDWARD  
The snake wrangler.

Edward turns and notices the end of the main thoroughfare just ahead. He stumbles through the crowd toward it, spilling his cider along the way.

#### **MOMENTS LATER**

Edward reaches the end of the thoroughfare and breaks free of the masses. In doing so, Edward drops his cup, and it's crushed by the passing throng.

Wiping his wet hands on his pants, Edward frowns, moves away from the crowd, and looks back on the boisterous scene.

Eager to collect his thoughts, Edward turns and looks around at the wilderness acreage surrounding the village. He sees a tattered council pronouncement tacked to a nearby tree and approaches it.

#### **INSERT**

a section of the pronouncement that reads: "The commune's recreational harvest fair shall not interfere with any necessary harvest work or storage tasks."

The bottom of the pronouncement reads, "By order of the Misty Mountain Council," and below that, "Posted by Tribby McDermott."

#### **BACK TO SCENE**

A sudden racket startles Edward.

He turns back toward the fair and sees that a drunken group of communitarians has accidentally overturned an apple cart. The DRIVER protests as they run away into the crowd.

After a few beats, TRIBBY McDERMOTT (40s) turns a corner and pursues the drunken group.

As Tribby disappears into the crowd, a wild-looking MALE COMMUNITARIAN approaches Edward unseen. He snatches the pronouncement from the tree, and the sound causes Edward to turn around.

MALE COMMUNITARIAN

So much for that, eh? This whole episode is a disruption of work and task, is it not?

Edward recoils and notices a nearby path climbing upward. Eager to get away from the communitarian, Edward walks toward it.

MALE COMMUNITARIAN (CONT'D)

(calling after Edward)

Crazy Lelio up there. A wildman. A hermit. On top of old Misty Mountain.

Edward ignores the communitarian.

MALE COMMUNITARIAN (CONT'D)

Arduous walk that. Many steps; much climbing. The highest point in these parts.

The communitarian begins laughing and singing "Dink's Song" as Edward makes his way up the path.

MALE COMMUNITARIAN (CONT'D)

"Fare thee well, my honey, fare thee well ... "

The man's singing and laughter follow Edward up the trail.

### **IN THE CROWD**

May-May watches Edward begin his climb.

### **MONTAGE - MISTY MOUNTAIN SUMMIT TRAIL**

A. Edward dodges branches and stumbles over rocks.

B. Edward catches his breath and looks back on the Misty Mountain Village. The communitarians have begun dispersing and breaking down the fair.

C. Half-way up, the sun begins to set. Edward looks out on the surrounding wilderness and, in the other direction, at how much further he has to climb. After stopping for a few beats, Edward wills himself further upward.

D. A winded Edward reaches the top of the mountain and collapses.

E. Edward rolls over and surveys the mountaintop. In the distance, he sees a makeshift planetarium and observatory (Lelio's retreat); and in the last light of day, Edward rises and makes his way toward it.

**END ACT TWO**

### ACT THREE

#### **EXT. MISTY MOUNTAIN SUMMIT - DAY - MOMENTS LATER**

Edward stops and marvels at the summit view.

He can see the entire Misty Mountain commune: the main village; Misty Lake, the yacht, and the Boatmans' residence; scattered residential areas with dormitories and private residences; and a large log building (the monastery).

Edward also sees: orchards, gardens, and fields; a mill, brew house, and still; a tobacco and marijuana curing barn; utility structures for energy, water, and waste; and various workshops and studios for carpentry, art, metalwork, and vehicle/engine repair.

In the hinterlands, Edward sees scattered tent and yurt camps and, beyond that, the New Hampshire wilderness.

As night falls around him, Edward turns and approaches

#### **LELIO'S RETREAT - NIGHT**

Edward walks around the compound's periphery. He hears a number of strange noises and someone walking around inside.

After a few moments, the observatory's makeshift telescope begins rotating. Edward covers his ears against the loud grating noise it makes.

Edward drops his hands when the telescope stops moving and notices a dark figure in one of the observatory's windows. He and it make eye contact.

After a few beats, the figure darts away from the window and exits the observatory. The figure storms toward Edward who eventually finds himself face to face with LELIO SOZZINI (60s): a dreadlocked Renaissance man who looks like a cross between Leonardo Da Vinci and Bob Marley.

LELIO

(aggressively)

Who the hell are you? And what, exactly, are you doing up here?

EDWARD

I'm Edward. Edward Dewey. I'm new here at Misty Mountain.

LELIO

How new?

EDWARD

A few hours.

LELIO

What are you, a reporter? Some sort of academic doing research? Because you can take your questions back down to the telepathic duo. It's true I handle the website, but they're the commune's primary liaisons with the outside world. Did they send you up here?

EDWARD

Who?

LELIO

Who? Don't ask me questions. I told you, Robert and William handle that sort of thing.

EDWARD

The grain counters?

LELIO

That's right. So if you'll excuse me.

Lelio turns to leave.

EDWARD

But I'm not a reporter.

LELIO

Not a reporter? Then what, exactly, are you?

EDWARD

Not sure exactly. Not here, anyway. I work at Cogs and Widge back in Springfield ...

LELIO

(interrupting)

Then what, may I ask, are you doing here at Misty Mountain? Opening a new division for your little commercial enterprise?

EDWARD

Not sure, exactly. A little getaway.

LELIO

To clear the head?

EDWARD

That's right.

LELIO

Look son, this isn't a spa. It's not a vacation destination. This place is a lifestyle. I mean, look at me!

Lelio fingers his hair and dreadlocks.

LELIO (CONT'D)

Do I look like I'm here on a weekend retreat? Where, may I ask, do you see me fitting in in that little world of yours?

Edward stares at Lelio blankly. Lelio grows frustrated.

LELIO (CONT'D)

I do so hate one-sided conversations. So if you'll excuse me ...

Lelio turns and approaches the observatory. Just before he goes back inside, Edward calls out to him.

EDWARD

I guess I just wanted something of my own. To make a choice of my own.

LELIO

(turning)

Ok, that's not bad. That's better.

EDWARD

To try living free.

LELIO

Way cold again, son! To try living free? To try?

EDWARD

Like those God-awful pop-ups said:  
"Live free or die." And I don't think  
I'm ready to die yet.

LELIO

You think? You don't think you're ready  
to die yet? Son ...

Lelio stands for a moment, shaking his head. After a few beats,  
he smiles.

LELIO (CONT'D)

God-awful pop-us? Is that what you  
said?

EDWARD

(smiling)

Horrible.

LELIO

Well, ok. But just so you know, the  
website's only recently come into my  
control. Its content, layout, and ar-  
chitecture are all being thoroughly re-  
evaluated.

EDWARD

Really?

LELIO

No. Not really. I just took it over so  
I could keep it awful, to scare people  
away. Robert and William wanted to im-  
prove things. Make us more web 2.0 or  
some such nonsense. I did add the Twib-  
bers and Facebooks, but just in the in-  
terest of détente.

Lelio thinks for a moment.

LELIO (CONT'D)

Is that how you learned about us? From  
the website?

EDWARD

Yes.

LELIO

And you came anyway. Not in spite of it but because of it?

EDWARD

Well, yeah.

LELIO

Just like that? Hopped in your car and drove here?

EDWARD

That's right.

LELIO

How'd you even find us? I mean, I've worked hard to keep us off the map for years!

EDWARD

It was an accident really. I turned onto some back road and saw some cave people in the fog and ...

LELIO

(interrupting)

Ah, the neo-primitives. They're harmless.

EDWARD

Harmless? They attacked me!

LELIO

Doubt it. Chased? Yes. Attacked? Never.

Lelio and Edward stand silently for a few beats.

LELIO (CONT'D)

So, "Live free or die." That's what did it?

EDWARD

Sent me over the edge, I guess.

LELIO

Well, let me tell you something about that phrase.

Lelio turns and enters the planetarium, leaving the door open. Edward loiters in the darkness. After a few beats, Lelio sticks his head back through the doorway.

LELIO (CONT'D)

You coming, Ed?

(wryly)

Don't want to linger outside too long after dark. The primitives have been known to climb these heights and blood-lett newcomers.

Edward looks around nervously and follows Lelio into the observatory.

**INT. OBSERVATORY - MOMENTS LATER**

Edward looks around at the messy interior. All manner of scientific bric-a-brac, books, and paper line the shelves and litter the floor.

Lelio grabs an old copy of *Bartlett's Quotations* from one of the shelves, leafs through it, and hands it to Edward.

Edward scans the page.

LELIO (CONT'D)

"Live free or die": the most famous sentiment of New Hampshire's own General John Stark. The so-called "Hero of Bennington": a respectable enough victory-title in the august Roman tradition of such things.

Lelio plops down into a chair attached to the telescope.

LELIO (CONT'D)

But, you see, unlike the macho assertiveness that drives most American political one-liners, the ones delivered in the midst of revolution and mortal danger -- ...

**INT. VIRGINIA HOUSE OF BURGESSES - MARCH 23, 1775 (FLASHBACK)**

An impassioned PATRICK HENRY (39) addresses the body.

LELIO (V.O.) (CONT'D)

Pat Henry, Virginia House of Burgesses,  
1775; ...

PATRICK

Is life so dear, or peace so sweet, as  
to be purchased at the price of chains  
and slavery? Forbid it, Almighty God! I  
know not what course others may take;  
but as for me, give me liberty or give  
me death!

The Burgesses rise and begin shouting, "To arms! To arms!"

**EXT. MANHATTAN ISLAND - SEPTEMBER 22, 1776 (FLASHBACK)**

A squad of British soldiers lead a shackled NATHAN HALE (21)  
along Post Road toward the Dove Tavern and, beyond it, the Park  
of Artillery.

LELIO (V.O.)

Nate Hale, America's first spy, Manhat-  
tan Island, 1776 ...

**LATER**

A BRITISH SOLDIER fixes the noose around Nathan's neck and de-  
scends the gallows, leaving the spy standing alone.

NATHAN

I only regret that I have but one life  
to give for my country.

At the nod of a BRITISH OFFICER, the HANGMAN pulls a lever, and  
Hale drops to his death.

**INT. STARK FARMHOUSE - DERRYFIELD, NH - JULY 31, 1809 (FLASH-  
BACK)**

A sickly General JOHN STARK (80s) sits at his desk penning a  
letter by candlelight. He coughs and mumbles absently as he  
writes.

LELIO (V.O.)

-- this one ...

**INT. PUBLIC HOUSE - BENNINGTON, VT - AUGUST 1809 (FLASHBACK)**

An OLD SOLDIER raises his glass to a room filled with Revolutionary War veterans. He reads from Stark's letter.

OLD SOLDIER

Live free or die: Death is not the  
worst of evils.

The veterans cheer, toast, and drink.

LELIO (V.O.)

... was just a toast.

**BACK TO SCENE**

Edward shuts the book and looks up.

LELIO (CONT'D)

One written by a sick old man in the  
safety of his farmhouse and delivered  
indirectly to a captive audience of  
Revolutionary War veterans.

Edward looks on blankly.

LELIO (CONT'D)

You see, we respond to the phrase now  
because it stands in stark contrast, if  
you'll forgive the pun, to other  
milder, more timid state mottos: "The  
Crossroads of America"; "All for Our  
Country"; "Equal Rights"; "Wisdom, Jus-  
tice, and Moderation"; even, God help  
us, "Manly deeds, womanly words" --  
that lot. I've always liked "By valor  
and arms" and "Thus always to tyrants"  
myself, both sufficiently assertive in  
their own rights. But nothing, it  
seems, has the same ring to it as "Live  
free or die." And we respond to it be-  
cause of this particular ring. But, you  
see Edward, it's really just a toast,  
one honoring not freedom in and of it-  
self but rather the ancient sentiment:  
*Potius mori quam foedari.*

Edward blinks ignorantly.

LELIO (CONT'D)

"Death before dishonor," son. The absence of freedom being a sort of dishonor. And so you've come here, to honor yourself, to escape something you found enslaving and find illumination. Not because of a gallows speech or high toned political rhetoric, mind you, but because of a few words penned to spur old soldiers on toward drunkenness.

Lelio chuckles.

EDWARD

(frustrated)

Like I said, I guess I just wanted to make a choice of my own.

LELIO

And make a choice you have. A considerably independent one too. The question is will you stick to it? Or, if you decide to renege, will it let you? Will you even have the opportunity to turn back? That's the funny thing about choices, Edward: we become entangled in all their eventualities.

Lelio rises and approaches a nearby blackboard filled with figures and equations. After some consideration, he erases an area and writes "Live free or die" on the board.

LELIO (CONT'D)

(to Edward)

You may have chosen to live free or die, my boy, but on a long enough timeline, the "or" will transform into an "until."

Lelio strikes through "or die" and writes "until death" above the phrase.

LELIO (CONT'D)

The choice evaporates, you see, the all important "or". At that point, the latter part more or less evaporates all together ...

Lelio erases "until death" and "or die," leaving only the words "Live free" on the blackboard.

LELIO (CONT'D)  
... and all you're left with is "Live free."

Edward stares at Lelio.

LELIO (CONT'D)  
Are you ready for that sort of commitment, Edward? Even if you aren't, you may find you no longer have a choice in the matter.

After a few beats, Lelio turns, reseats himself at the telescope, and looks out on the stars.

LELIO (CONT'D)  
So tell me, what, exactly, did you escape from?

EDWARD  
A job. A lifestyle, I guess.

LELIO  
All this "I guess." Maybe if I ask precise questions, I'll get precise answers. What did your company make?

Edward considers for a moment.

LELIO (CONT'D)  
(impatient)  
Well, out with it, son!

EDWARD  
I'm thinking ...

LELIO  
Whatever. Not important.  
(quoting to himself)  
"In a way, he was like the country he lived in: everything came too easily to him."

EDWARD  
What's that?

LELIO

Just a line from an old movie. Do you like old movies?

EDWARD

I guess so. I liked *The Matrix*.

LELIO

(in disbelief)

God, son ... Well, anyway, they have film nights here. Almost makes time spent down with the hooples tolerable. Especially when they show John Ford.

Lelio turns from the telescope and addresses Edward.

LELIO (CONT'D)

Springfield, was it? That's where you came from?

EDWARD

Yes.

LELIO

I only ask because I assume it's been a while since you've seen any stars.

**EXT. EDWARD'S HOME - NIGHT (FLASHBACK)**

Edward stands on the back porch of his house looking out on a light-polluted sky.

**BACK TO SCENE**

EDWARD

(considering)

Actually. Yes. It has been a while.

LELIO

(rising from his seat)

They're out now. Follow me.

Lelio heads for the exit, and Edward follows. Beside the door, Edward notices a poster of Zazoo Bonehead.

EDWARD

I saw that earlier. Roger, I think, was carrying it. Men were following him. Like in church.

Lelio smiles.

LELIO

Yes, behold: Zazoo Bonehead. Roger and I are deacons in his holy internet church, but old Roge takes it a little bit more seriously than I do. For me, the church is a social experiment and a way to make money from ordinations.

Lelio gestures around the observatory.

LELIO (CONT'D)

I have expensive interests, you see. For Roger and the "monks," though, it's a lifestyle.

Edward and Lelio exit the observatory.

#### **OUTSIDE**

The two men make their way to the edge of the Misty Mountain summit under a canopy of stars. They gaze out on the softly-illuminated commune and the dark wilderness beyond.

LELIO (CONT'D)

Six-thousand two-hundred and eighty eight feet. There's no one in the state of New Hampshire higher than us at this moment in time, Edward.

Edward is overwhelmed by the scene, and Lelio notices his awe.

LELIO (CONT'D)

(quoting Frost)

"It was proclaimed this time, when all who would come seeking in New Hampshire ancestral memories might come together."

#### **MONTAGE**

A. John and Mary kiss each other goodnight in their bedroom.

LELIO (V.O.) (CONT'D)

That's us here at Misty Mountain, Edward.

B. Roger sets Zazoo Bonehead on his mantle and sits beside a roaring fire, staring up at the figure.

LELIO (V.O.) (CONT'D)  
All seeking something ancestral in the  
New Hampshire wilderness.

C. Diana enters her international modern-style micro house and closes the door.

LELIO (V.O.) (CONT'D)  
Not as plentiful as the stars ...

D. By torchlight, Robert and William close the granary's door and begin comparing figures.

LELIO (V.O.) (CONT'D)  
... but not so many fewer.

E. Randy lies down under a tree.

LELIO (V.O.) (CONT'D)  
(quoting Frost)  
"Just specimens is all New Hampshire  
has, ... "

F. In one of the dormitories, a FEMALE COMMUNITARIAN tucks Gerard Winstanley into bed. He thanks her and closes his eyes.

LELIO (V.O.) (CONT'D)  
" ... one each of everything ... "

G. Darnell and Junior sit on the dock beside Misty Lake. Their house is aglow behind them, and father and son chat over the sound of Ska music.

LELIO (V.O.) (CONT'D)  
" ... as in a show case, ... "

H. Walter locks the door of the commune's one room schoolhouse and greets May-May in the town's main thoroughfare. They walk off together. After a few beats, May-May looks over her shoulder at the star-rimmed peak of Misty Mountain.

LELIO (V.O.) (CONT'D)  
" ... which naturally she doesn't care  
to sell."

**BACK TO SCENE**

Lelio closes his eyes and inhales the night air deeply. Invigorated, he slaps Edward on the back.

LELIO (CONT'D)  
C'mon, kid. Let's get you some food so  
you can get off this rock.

EDWARD  
(panicked)  
Off? Tonight? In the dark?

LELIO  
Look, I'm no innkeeper. I've got work  
to do up here. Alone.

EDWARD  
But where am I supposed to sleep? I  
haven't even checked in yet.

LELIO  
(laughing)  
Well, that's a real shame, isn't it?  
Checking in -- don't spend all your  
time looking for the front desk, ok?

Lelio notices Edward's unease.

LELIO (CONT'D)  
Look, you'll be fine. It's everyone's  
responsibility to carve out a space for  
him or herself here. And you'll find  
somewhere to sleep. I'm sure of it.  
But, I can't have you going off hungry.

Lelio enters the observatory, and Edward looks around the dark woods nervously. Lelio exits a few beats later carrying some bread and cheese. Edward takes it.

LELIO (CONT'D)  
Here.

EDWARD  
Thank you.

LELIO  
You're welcome.

Edward loiters, unsure of what to do or where to go.

LELIO (CONT'D)

There's no reason to worry here.

(wryly)

We hardly have any of the urban crime  
you're used to.

EDWARD

But the primitives ...

LELIO

Only kidding about them earlier kid.

(grinning)

Mostly.

Lelio laughs and turns Edward around to face the trail.

LELIO (CONT'D)

Now go. Watch your step down the trail.

Edward begins walking, looking back over his shoulder from time  
to time nervously.

LELIO (CONT'D)

(calling after him)

Come back anytime, Edward. I don't mind  
visitors; just can't stand residents.

Edward waves and enters the woods over the sound of Lelio laugh-  
ing.

#### **AN HOUR LATER**

Edward steps onto the quiet thoroughfare of Misty Mountain vil-  
lage and stops. A breeze blows through the village, and Edward  
shivers. He looks around for possible places to sleep and grows  
despondent.

EDWARD

Screw it. I'll sleep in my car.

Edward walks determinedly down the quiet thoroughfare toward  
where he entered the village.

#### **MOMENTS LATER**

A mumbling Edward steps onto a trail and disappears into the  
woods.

**NEARBY**

the plastic straw and lid from his cup lie beside another trail-head.

**ON THE PATH**

Edward walks along. After several beats, he stops and looks around. Nothing looks familiar.

EDWARD (CONT'D)

Wait. Is this where I came in?

He continues on for several more beats, making his way through the dark woods.

**LATER**

Edward grows uneasy, listening to the sound of the woods at night. He thinks he sees things, and begins moving more and more rapidly through the woods.

**LATER**

Edward stops and looks around. He cries out.

EDWARD (CONT'D)

Hello! Where am I?

Hearing nothing but the echo of his own voice, Edward continues.

EDWARD (CONT'D)

Anybody?

Edward panics and runs down the path a bit further. Taking a corner carelessly, he hits his head on a low branch and knocks himself out.

**INT. HINTERLAND YURT - HOURS LATER**

Edward wakes gradually.

He finds himself in a primitive, candle-lit yurt. An OLD WOMAN, wearing a simple ethnic European dress, sits nearby, smiling at him.

Edward sits up, grabbing his head against the pain.

EDWARD (CONT'D)

Where am I?

The old woman smiles and rocks. She mumbles something in a foreign language.

EDWARD (CONT'D)

I'm sorry. I don't understand.

The woman continues smiling and mumbling softly.

Looking around the yurt, Edward notices several other people sleeping around him. He looks back at the old woman.

EDWARD (CONT'D)

Your family?

The old woman nods.

OLD WOMAN

(softly)

*Famillia. Famillia.*

Edward doesn't understand and shifts uncomfortably underneath the woman's gaze.

EDWARD

Do I remind you of someone, grandmother? Is that it?

OLD WOMAN

*Famillia.*

Edward moves over to front of the yurt, pulls back a flap, and looks

#### **OUTSIDE**

He sees a cluster of similar yurts surrounding a central campfire that's slowly dying.

After a few beats, a drop of rain hits the fire's coals. It's followed by another and another until there's a downpour.

Edward pulls his head back

#### **INSIDE THE YURT**

The old woman continues staring at him, smiling.

OLD WOMAN (CONT'D)

*Famillia.*

Edward moves back to his spot in the yurt and lies back down. He and the old woman stare at one another for a long moment.

OLD WOMAN (CONT'D)

*Famillia.*

Edward smiles slightly and closes his eyes.

EDWARD

(exhausted)

Thank you, grandmother.

**OUTSIDE**

The rain continues falling, dousing the yurts and the campfire coals.

**INSIDE THE YURT**

The old woman smiles and rocks as Edward sleeps. The candles burn strongly and warmly.

**THE END**