

THE SECRET MYSTERY OF LADY LIBERTY

Written by

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FADE IN:

EXT. CITY OF COLMAR - DAY

SUPER: COLMAR, FRANCE. 1852.

Establishing shot. The gorgeous "Little Venice" of France.

INT. ART STUDIO - DAY

FREDERIC AUGUSTE BARTHOLDI (16) paints a landscape scene with oil on canvas. He stops a brush stroke and inspects the canvas. There is a fierce focus to him on the brink of workaholism. Except he is a young man, innocent thus far.

CHARLOTTE BARTHOLDI (50s) struts into the room with an aristocratic flair. High society and highly critical, she isn't one who leaves things to chance.

Frederic throws the paint brush at the canvas. Paint splatters on a portion. He rises from his stool, noticing his mother. Her hands rest on her hips.

CHARLOTTE

Drawing lessons with Mr. Mossbach.
Painting tutelage with renowned Ary
Scheffer. Must I go on?

Charlotte inspects the painting close up.

CHARLOTTE (CONT'D)

Ever so dreadful. Romantic style
does not suit you.

Frederic scoffs in annoyance.

CHARLOTTE (CONT'D)

How about architecture? Sculpting?
You have knowledge. Foolish not to
use it.

He takes the painting off the easel, setting it on a table.

FREDERIC

Knowledge without passion. A
travesty.

CHARLOTTE

A far worse fate awaits if you
never try.

Charlotte leaves the studio. Frederic cleans his fingers with a cloth.

EXT. COLMAR MARKET - DAY

Frederic maneuvers through the crowd. He stops at a booth for the "Paris Salon 1853" showcasing paintings and small sculptures for the upcoming show.

COLMAR VENDOR (male, 50s), joyful and jittery, holds out his hands to showcase the works on display.

Frederic walks off after observing the display.

INT. ART STUDIO - DAY

Frederic inspects a half-finished painting on an easel. He grabs the canvas, throwing it on the ground. He sits, bowing his head and running fingers through his long hair.

EXT. PARISIAN GARDEN - DAY

Frederic inspects "The Thinker" sculpture by Auguste Rodin. The sculpture sits on a high granite pedestal.

EXT. BARTHOLDI'S LIVING ROOM - NIGHT

Frederic reads a book on sculpting.

INSERT - Pages show artistic renderings of two sculptures.

He glances at a bookcase. Moving to the shelves, he takes out a book: The Bible. Opening the large book, he flips through the pages.

DISSOLVE TO:

EXT. PARIS SALON EXHIBITION - DAY

Frederic shows off his biblical-themed sculptural group based on "The Good Samaritan" to a crowd.

FREDERIC

How long you ask? Three months and
twenty days. Rest assured,
arithmetic and I do not agree
whatsoever.

People laugh.

INT. BARTHOLDI'S DINING ROOM - DAY

Frederic (18) consumes dinner with his mother.

FREDERIC

Please stop, mother. I would rather stay discreet.

CHARLOTTE

Secrets are for the dead. Do tell, Frederic. Has any lady stolen your heart?

FREDERIC

I have spent evenings with an assortment. Scrubbers, mainly.

Charlotte gasps.

FREDERIC (CONT'D)

Is not that your description? Scrubbers?

Charlotte

Courting any harlot who elegantly whispers? Have I not taught you better?

FREDERIC

Wealth. Status. Political connections. All vain.

Charlotte scowls, hitting her palm on the table.

CHARLOTTE

All important!

Frederic puts down his utensils. He sits back in his seat.

CHARLOTTE (CONT'D)

Finish your beef. On with it.

INT. ART STUDIO - DAY

Frederic (now 20) sculpts a 12-foot tall bronze statue of General Jean Rapp, leader of Napoleon Bonaparte's army. Statue is one inch lower than the ceiling. He works on the feet.

EDOUARD RENE DE LABOULAYE (40s), an intellectual, political activist, and jolly good fellow wearing a black frock coat buttoned to his neck, enters through an open door.

EDOUARD
Dear Frederic!

FREDERIC
Edouard!

EDOUARD
Our noble general takes form. I
knew young vigor would match a
successful outcome.

FREDERIC
Your vote of confidence is noted.

Edouard places a book on a table.

EDOUARD
From my personal library.

Frederic goes over and inspects.

FREDERIC
(reading off book)
The United States and France.
(to Edouard)
Wait, wait. This is your book.

Edouard comes up beside him.

FREDERIC (CONT'D)
I cannot accept.

EDOUARD
Give me the honor.

FREDERIC
Edouard, I insist that --

EDOUARD
That you read my book!

Frederic surrenders, motioning with the book.

FREDERIC
I shall.

Edouard grabs him by the shoulders and chuckles. He heads for
the exit.

EDOUARD
Knowing history is paramount as an
artist! Good day to you, Frederic!

He leaves.

Frederic opens the flap on the book.

INSERT - "To Frederic: Pursue large dreams. Your grateful friend, Edouard R. D. Laboulaye."

Frederic closes the book.

FREDERIC

Good day.

INT. STUDY ROOM - NIGHT

Candlelight illuminates room. Frederic rests in a chair. He turns a page in the book.

EXT. CHAMPS-ELYSEES - DAY

Outside a building the General Rapp statue is on display. Spectators surround the statue in adoration and praise. Edouard leans next to Frederic as they watch from nearby.

EDOUARD

I do not hear any complaints.

Frederic peers over at his friend, awaiting an explanation.

EDOUARD (CONT'D)

About your statue being too tall to fit inside.

Frederic smiles.

FREDERIC

He needs fresh air.

EDOUARD

As do you. Away from France.

Frederic looks into the distance.

EXT. BARTHOLDI'S HOUSE - NIGHT

Frederic exits the front door carrying a leather backpack. Charlotte flies out the door behind him.

CHARLOTTE

Son! Son!

Frederic turns to her. She hands him a miniature telescope.

CHARLOTTE (CONT'D)
For what lies ahead.

Frederic motions with telescope. He bows while backing away.

FREDERIC
My return shall include many
adventurous tales.

Frederic walks off.

CHARLOTTE
Stay safe, dear child.

FREDERIC
Good-bye, mother.

EXT. GIZA PYRAMIDS - DAY

Frederic gazes at the large structures. He pulls out his
telescope and takes it all in.

MASHAWA BIBAWAI (30s), Egyptian, stern yet polite, observes
the Pyramids from the seat of a horse carriage.

EXT. GIZA - DAY

Mashawa navigates the carriage.

INT./EXT HORSE CARRIAGE - DAY

Frederic looks out at the Pyramids.

INT. PALACE CHAMBER - DAY

Mashawa accompanies Frederic as he speaks with Egyptian
Khedive, ISMAIL PASHA (40s), all business and blunt by
nature.

FREDERIC
My version of a lighthouse will
elevate your canal. Above all
measure.

ISMAIL
Forgive me for not having faith in
your abilities. I have no proof you
can deliver.

FREDERIC
I promise I will. Beyond
expectation.

Ismail takes a cold hard look at the young sculptor.

ISMAIL
Design a concept. Send to me. As
soon as you are able.

Frederic bows.

FREDERIC
Thank you. Thank you very much.

ISMAIL
Do not thank me until it is
completed.

Ismail waves him off.

Mashawa escorts Frederic away.

INT. CAIRO HOTEL ROOM - NIGHT

Several candles light up the room. Frederic lays across his
bed writing in a notebook.

FREDERIC (V.O.)
(while writing)
Sharp pinnacles reach high into the
blue skies. An absolute sight to
behold. Their kindly and impassive
glance seems to ignore the present
and be fixed upon an unlimited
future.

Frederic closes his notebook.

EXT. ROMAN COLISEUM - DAY

Bartholdi stares up at the remains of the gigantic structure.

INT. ART STUDIO - DAY

MONTAGE OF SHOTS

- Frederic sketches a design for the Egyptian lighthouse in
his studio. Design faintly resembles the Statue of Liberty
but the left arm is raised and it lacks a crown of rays or a
tablet.

- Frederic paints a self-portrait for a woman in a blue dress. Her right leg is in front of her left. Her hands grasp her hips. A stoic gaze.

- Frederic fashions a small clay sculpture based on his Egyptian sketch.

END MONTAGE

INT. CLOTHING STORE - DAY

Frederic watches his mother perform different poses while trying on a dress. The poses emulate the Statue of Liberty.

INT. DINING ROOM - NIGHT

A gathering of twenty men partake in a feast at a long table. Frederic sits in the middle enjoying his meal while paying others no attention.

Edouard stands from his seat at a far end. He taps his glass with a knife.

EDOUARD

Gentleman! Distinguished
colleagues! I thank you all for
attending tonight's affair.

Edouard puts down his glass.

EDOUARD (CONT'D)

I dare say I was deeply saddened to
hear of Lincoln's assassination. As
the whole family of man, we share a
common interest in the success of
the United States. Americans have
taught us yet again the fragility
of liberty.

All the men, including Frederic, raise their glasses.

COLLEGUES

Here here!

EDOUARD

Lincoln's emancipation, the
thirteenth amendment, and the
triumph of their union in the war,
show evidence of a commitment.
Might I suggest we commemorate this
commitment with a monument.

(MORE)

EDOUARD (CONT'D)

An allegorical representation to represent liberty and the States. It would be very natural for a monument built as a united effort. A common work of two nations.

Colleagues cheer.

Frederic looks on with interest. He joins in with clapping.

INT. LABOULAYE'S PARLOR - NIGHT

Frederic and Edouard sit opposite each other. Edouard puffs on a pipe.

EDOUARD

I hear you've become quite the sculptor.

Frederic laughs off the compliment.

Edouard lays his pipe on a plate in his lap.

EDOUARD (CONT'D)

What are your thoughts, Frederic? On what was said?

FREDERIC

An admirable pursuit.

EDOUARD

Would you consider if chance permits?

FREDERIC

Time shall reveal all.

Edouard puffs on his pipe again.

EDOUARD

Indeed.

INT. ART STUDIO - DAY

Frederic works on the Egyptian sculpture similar to his previous. The woman's right arm is raised this time.

INT. ART SHOWROOM - DAY

Frederic studies a painting by Eugene Delacroix: "Liberty Leading the People."

EXT. PLACE DE LA BASTILLE - DAY

Frederic stares up at the tall July column and the sculpture at the top: "Le Genie de la Liberte." The left foot perches on a golden globe. In the left hand is a broken chain. It holds a torch into the air with its right.

EXT. PALACE - DAY

Mashawa, now with a beard, escorts Frederic to the large entrance. Frederic carries an object wrapped in a thin white cloth.

INT. PALACE CHAMBER - DAY

Frederic places the object on a table. Mashawa and Ismail watch.

ISMAIL

You made the proposed revisions?

FREDERIC

With much effort. Now, may I humbly present...

Frederic pulls off the cloth, unveiling a small sculpture of a woman with one arm raised. She is indicative of a native North African female slave.

FREDERIC (CONT'D)

"Egypt Carrying the Light to Asia."
A lighthouse to end all
lighthouses. Your canal will appear
magnificent.

Ismail walks over and touches the sculpture.

ISMAIL

We cannot proceed. I am sorry.

Frederic comes up to him.

FREDERIC

May I ask why?

ISMAIL

Our funds are needed elsewhere.

Frederic rests his palms on the table, leaning over it.

FREDERIC

Two years of work.

ISMAIL

Which we are very grateful for.

Ismail saunters off. Frederic looks back at him leaving, visibly upset and reeling in disappointment.

EXT. PALACE - DAY

Frederic, with his statue, steps into a horse carriage which Mashawa steers.

Ismail waves him away with a band of his men.

Frederic glowers, returning a feeble wave. Carriage departs.

EXT. BATTLEFIELD - DAY

Franco-Prussian War in full swing. French Army battles the Germans in an open space.

Germans take their aim. Fire.

Several French troops fall to the ground.

Frederic (mid-30s) and other French soldiers take aim. Bullets zing, hitting several German soldiers.

FREDERIC (V.O.)

Mother, the National Guard treats me with good favor.

EXT. BATTLEFIELD - DAY - LATER

French soldiers retreat. Germans, on foot and on horseback, gain ground.

FREDERIC (V.O.)

My fear is we will not win this dreadful war.

EXT. ARMY ENCAMPMENT TENT - DAY

Frederic stands next to GENERAL GARIBALDI (50s), a towering figure. Other soldiers filter in and out.

FREDERIC

Thank you for the permission to transfer to Colmar.

GENERAL GARIBALDI
Do your mother and citizens proud.

SHOTS OF French and Germans in battle.

EXT. DIRT ROADWAY - DAY

Frederic rides a horse in haste. Gunfire crackles in the distance.

EXT. FIELD OUTSIDE COLMAR - DAY

Frederic reaches the city's edge. He joins his regiment set up at the city's edge. Soldiers line up against cobblestone barricades with rifles drawn.

Frederic jumps off his horse, hitching the animal to a tree branch. He unsheathes his rifle and joins his fellow soldiers at the barricade.

German army shows sheer force with their numbers as they approach. They outnumber the French.

Frederic and a fellow soldier look at one another in fear.

Germans close in.

FADE TO BLACK:

EXT. COLMAR TOWN SQUARE - DAY

Frederic and other soldiers stand in a line. A squad of German soldiers march down the road.

GERMAN SOLDIER (O.S.)
Colmar is now annexed to the great
country of Germany! I say again.
This town is now joined with great
Germany!

Frederic takes off his hat. He bows his head in shame. When he lifts his head he locks eyes with his mother amongst a crowd of town folk. She appears so vulnerable and weak.

EXT. GRASS FIELD - DAY

Frederic writes in his journal. Tall grass sways in the wind.

FREDERIC (V.O.)

When the Germans annexed the entire Alsace region, making us German citizens, I felt lost. Thankfully a new republic was declared and their reign was short spent. But the damage was done. We remained occupied. Our spirits crushed.

EXT. COLMAR HOUSE - DAY

Frederic and Charlotte take a final look at the house before resting in seats on an open carriage filled with items. Two other carriages wait behind them with belongings.

Frederic snaps the reins. The horses pull the carriage.

FREDERIC (V.O.)

Therefore, we departed for Paris. The city welcomed us with open arms.

INT. PARIS ART STUDIO - DAY

Frederic works on sculpting a red sandstone block that comprises part of "The Lion of Belfort." He chisels away on the piece. Several blocks lay on a table nearby.

INT. ART SHOWROOM - DAY

Frederic studies patriotic paintings on the walls.

INT. STUDY ROOM - NIGHT

Frederic reads a book. He takes a quick glance at the rejected Suez Canal sculpture on a book shelf before returning to his book. He focuses on the statue again with an intense gaze. A look of determination.

INT. LARGE DINING ROOM - NIGHT

Frederic dines with a dozen men, including Edouard. Frederic makes eye contact with Edouard, who raises his glass. Frederic replies in kind.

INT. LABOULAYE'S PARLOR - NIGHT

Frederic sits in a chair.

EDOUARD

A wise suggestion. I agree.

Edouard points to the United States on a large wall map.

EDOUARD (CONT'D)

Go see that country.

Edouard paces the room.

EDOUARD (CONT'D)

Propose to our friends to make with us a monument. In remembrance of our ancient friendship.

He sits down.

EDOUARD (CONT'D)

If you find a plan that will excite public enthusiasm, we are convinced it will be successful on both continents. Our work will have a far-reaching moral effect. Remember that above all else.

FREDERIC

I shall try to glorify the republic and liberty over there, in the hope that someday... I will find it again here.

Frederic stands. Edouard joins him. They walk down a hallway.

EDOUARD

At the moment our country cannot support financially.

FREDERIC

Effects of a grotty war.

INT. FREDERIC'S BEDROOM - DAY

Frederic packs a suitcase.

A knock at the door.

FREDERIC

Come.

Edouard enters inside holding a packet of letters.

FREDERIC (CONT'D)

Good day, Edouard.

EDOUARD
Good day, young explorer.

Edouard holds out the letters. Frederic eyes them.

EDOUARD (CONT'D)
Letters of introduction. They'll
open many doors.

Frederic accepts, saluting with them.

FREDERIC
Thank you.

Frederic packs the letters.

Edouard shakes his hand.

EDOUARD
Leave with courage. Return with
honor.

FREDERIC
I will try.

EDOUARD
Do not only try. Do so.

Edouard leaves the room.

EXT. COLMAR HOUSE - DAY

Frederic hugs his mother.

CHARLOTTE
Heed not their political
conventions. Do not be seduced.

FREDERIC
Must you preach yet again?

CHARLOTTE
Always.

Charlotte and Frederic release from their hug.

CHARLOTTE (CONT'D)
Bye dear.

FREDERIC
Good-bye.

Frederic walks off with his mother watching.

EXT. PIER - DAY

Ship crew unload crates from a nearby vessel. Frederic trudges towards a steamship with his suitcase.

EXT. STEAMSHIP STERN - DAY

Frederic looks out over the water.

EXT. NEW YORK CITY HARBOR - DAY

The steamship makes its way into the inner harbor.

EXT. NEW YORK CITY HARBOR - DAY

The steamship comes to a stop at the pier.

EXT. NEW YORK CITY PIER - DAY

Frederic steps off the steamship.

GENERAL WILLIAM SHERMAN (50), full beard, full of vigor with an overt edginess, steps up to Frederic.

GENERAL SHERMAN
Frederic Auguste Bartholdi?

FREDERIC
In the flesh.

Sherman lends a hand. Frederic shakes it.

GENERAL SHERMAN
General William Sherman. Pleasure
to make your acquaintance.

FREDERIC
Pleasure is mine.

The two walk for the end of the pier.

GENERAL SHERMAN
I'll be introducing you to a few
notable individuals.

FREDERIC
Lovely.

GENERAL SHERMAN

As for reporters, they may catch on. If I had my choice I would kill every reporter in the world, but I am sure we would be getting reports from hell before breakfast.

Frederic chuckles. Sherman stays stern.

MONTAGE OF SHOTS

- Sherman introduces Frederic to two prominent men at a restaurant.

- Sherman introduces Frederic to a man in a three-piece suit inside a saloon. The man stands from his chair and waves with both hands before leaving. Sherman shrugs. Frederic watches the man go in disappointment.

- Sherman watches as Frederic talks with a man while walking the downtown streets of New York. The three men laugh.

END MONTAGE

INT./EXT. HORSE CARRIAGE - DAY

Sherman rides inside the cabin with Frederic. They move adjacent to the shoreline. Frederic looks out over Bedloe's Island. Fort Wood covers a large landmass on the island.

FREDERIC

Perfection.

EXT. GRANT'S COTTAGE - DAY

Sherman and Frederic approach the picturesque homestead.

PRESIDENT ULYSSES S. GRANT (50s) emerges from the front door with two of his children. Burly, wearing a three piece-suit, the humble president extends his hand.

GENERAL SHERMAN

Frederic Bartholdi, allow me to introduce you to President Ulysses Grant.

Ulysses shakes Frederic's hand.

FREDERIC

A distinct pleasure, President Grant.

PRESIDENT GRANT
Ulysses is fine.

Ulysses motions to four rocking chairs on the porch. His father-in-law, JACOB (70s), rocks next to a spittoon.

The three sit down.

PRESIDENT GRANT (CONT'D)
I've received word that you plan on gaining support for a monument.

FREDERIC
Word travels fast.

GENERAL SHERMAN
Around here it does.

Frederic takes a large sheet from a folder. A sketch of what Lady Liberty could look like. He hands it over to Grant.

PRESIDENT GRANT
Marvelous.

FREDERIC
I believe a joint effort between our two countries would prove worthwhile. Of course, expenses and time will be grand.

PRESIDENT GRANT
As well as man labor. Labor disgraces no man. Unfortunately, you occasionally find men who disgrace labor.

Frederic squints his eyebrows in confusion. Grant notices.

PRESIDENT GRANT (CONT'D)
Hire the right people.

FREDERIC
By all means.

GENERAL SHERMAN
(to Jacob)
How about you, sir? Any input on the matter?

Jacob spits into the bucket. The men laugh.

EXT. ROAD NEAR COTTAGE - DAY

Children play in the b.g. Grant escorts the two to the road.

PRESIDENT GRANT
Do not hesitate to plead your case
further. Especially at the capitol.
You have my utmost support.

Ulysses shakes their hands.

FREDERIC
Thank you, President... Ulysses.

Frederic bows. The two men walk down the road. Ulysses
returns for his porch.

GENERAL SHERMAN
That went rather well.

Frederic smiles.

INT. SALOON - NIGHT

Frederic and Sherman visit with HORACE GREELEY (60s), glasses
with long white hair and bald on top. They sit at a table.

HORACE GREELEY
My contacts at the New York Tribune
will salivate.

FREDERIC
Which is... a good thing.

HORACE GREELEY
Of course it is. May I also give
some advice?

Frederic nods.

HORACE GREELEY (CONT'D)
Go west, young man. Go west.

EXT. GOVERNMENT BUILDING - DAY

Frederic and Sherman walk with CHARLES SUMNER (60s) near a
colonnade. Charles utilizes a cane due to a limp on his right
side.

FREDERIC
This statue could emphasize your
country's birth.
(MORE)

FREDERIC (CONT'D)

Life, liberty, and pursuit of happiness. If our two countries could produce something in time for the centennial celebration, it would be especially meaningful.

CHARLES SUMNER

During the war between the states I heavily opposed slavery. Advocated freedom for all. The true grandeur of humanity is in moral elevation. Consider me an ally.

FREDERIC

Thank you, Mr. Sumner.

INT. PHILADELPHIA UNION LEAGUE CLUB - DAY

Frederic and Sherman stop to inspect a painting by Edward Dalton Merchant depicting an Abraham Lincoln portrait. In the upper right corner is a portion of a statue titled "Liberty." Its right foot lays on a pedestal. A chain drops down the pedestal on both sides of the foot.

JOHN FORNEY (50s) joins the two. A compassionate gentleman, he wears a three-piece suit and sports a receding hairline and thick mutton chop sideburns. He points to the painting.

JOHN FORNEY

Lincoln. Our great emancipator.

Frederic comes up closer to the painting.

FREDERIC

What do those chains represent?

JOHN FORNEY

Good heavens. You don't know?

FREDERIC

Forgive me. It's the reason I ask.

JOHN FORNEY

Slavery. Forever broken.

John extends his hand.

JOHN FORNEY (CONT'D)

My name is John Forney. Journalist and politician.

GENERAL SHERMAN

How do you sleep at night?

John laughs.

JOHN FORNEY
Terribly, to be honest. Monsieur
Bartholdi, I'd like to be
considered a leading member if you
set up a committee on this side of
the pond.

FREDERIC
Consider yourself considered.

JOHN FORNEY
Excellent.

EXT. LA FARGE HOME - DAY

SUPER: NEWPORT, RHODE ISLAND

Frederic and Sherman move up a hill towards a quaint house.
Easton Bay paints the landscape.

GENERAL SHERMAN
He is hosting a party in your
honor.

FREDERIC
Why tell me only now?

GENERAL SHERMAN
So you would not worry.

FREDERIC
You failed, general. Completely.

Sherman smiles in delight.

INT. LA FARGE LIVING ROOM - DAY

JOHN LA FARGE (40s), a diplomatic French man with a thick
accent, shows one of his stained glass works to the two men.
Several men and women eat finger foods.

FREDERIC
Extraordinary.

RICHARD (O.S.)
His fondness for stained glass
reaches no bounds.

The three men turn to RICHARD MORRIS HUNT (40s), brash and
egotistical made only worse by the fact he has a right to be.

LA FARGE

There he is! At last. Frederic Bartholdi, please meet Richard Hunt. Famed architect.

Frederic bows to Richard. Richard does no such thing.

FREDERIC

Pleasure is mine, Mr. Hunt.

RICHARD

I presume it is.

(French with English subtitles)

Our great nations share many common principles. Life. Liberty. Ambition for all.

Sherman and Frederic exchange glances.

LA FARGE

Did I not mention he speaks French?

La Farge laughs.

RICHARD

My office stays busy, gentleman. Building designs for monuments, mostly. Memorials are greatly desired. Mostly due to the war.

FREDERIC

Have you visited France? Seeing as you speak my native tongue.

RICHARD

Studied in Paris at the Ecole des Beaux Arts.

FREDERIC

Impressive.

RICHARD

And how about you?

FREDERIC

Not there, I'm afraid.

RICHARD

We cannot all be fortunate. Good day, gentleman.

FREDERIC

Mr. Hunt.

Richard walks off.

FREDERIC (CONT'D)
Seems to have a head on his
shoulders.

SHERMAN
One or two.

EXT. LA FARGE HOME - DAY

Frederic and Sherman exit through a side door.

SHERMAN
Truth be told, I'd rather be in
battle than bow to social
engagements.

FREDERIC
Completely understood, general.
Allow me to take a walk. Alone.

SHERMAN
Granted.

Frederic bows. He walks for a barn. As he comes to the
opposite side he spots JEANNE (20s) churning butter. She's
graceful and pleasant on the outside although she does uphold
upper class ideals.

FREDERIC
What have we here?

Jeanne looks up from the churning. She smiles.

JEANNE
Care to try?

FREDERIC
I fancy myself an observer. When it
comes to churning butter at least.

JEANNE
Oh there's nothing much to the
deed. You just keep ramming it
down. In a rhythm. Over and over.

Jeanne peers at Frederic seductively. Frederic coughs to ease
the tension.

FREDERIC
I see. Do you live here?

JEANNE

My parents and La Farge are dear friends.

Frederic looks out to the road.

FREDERIC

Care for a walk?

Jeanne stops her churning.

JEANNE

I suppose my butter can wait.

They head down the road away from the house.

EXT. LA FARGE HOME - DAY

Sherman rests against the side frame of the house. He spots the two walking down the road. Grins.

EXT. DIRT ROAD - DAY

Frederic keeps his hands behind him.

JEANNE

You're an artist? I stand in awe.

Jeanne kicks two rocks into the grass. Frederic looks over at Jeanne. They smile.

FREDERIC

Sculptor, mainly.

JEANNE

Have you used women as models?

FREDERIC

Often.

FREDERIC (CONT'D)

Without any clothes?

Frederic blushes.

FREDERIC (CONT'D)

Sometimes.

JEANNE

Naughty boy.

Frederic laughs nervously. Jeanne giggles.

FREDERIC

My interest lies in symbolism and principles. You see, art allows us to communicate what we hold dear.

Frederic veers into a meadow. Jeanne follows him.

JEANNE

And what of this meadow? Does it symbolize anything?

Frederic bends and picks a blue violet flower. He holds the flower out to Jeanne. She takes it and smiles. They stroll through the meadow.

EXT. LA FARGE HOME - DAY

La Farge exits the side door. He looks around before spotting Sherman leaning against the siding. He comes up to him.

LA FARGE

General! Where is Bartholdi? A few guests would like to make their acquaintance.

Sherman crosses his arms.

GENERAL SHERMAN

Taking a break from festivities.

LA FARGE

Where?

GENERAL SHERMAN

Do not blow a gasket. He'll return soon.

La Farge waves him off, heading back into the house.

EXT. MEADOW - DAY

The two stroll along a tree line. Jeanne places the flower in her hair.

JEANNE

What kind of woman do you favor?

Frederic coughs, embarrassed.

FREDERIC

Why do you ask?

JEANNE

Since we wander through a field,
alone, I felt it only logical to
inquire.

Frederic tugs on his suit to make himself more proper.

FREDERIC

A woman not afraid to speak her
mind. Passionate about her
interests. Endowed with wisdom.

JEANNE

Attractive?

FREDERIC

In different ways, including the
obvious. She depends not on a man
to fuel her ambitions.

Jeanne steps in front of Frederic. Frederic stops.

JEANNE

What do you see with me?

She comes closer, placing a palm on his chest.

FREDERIC

A woman driven by desires.

JEANNE

Which constitute what?

FREDERIC

Only you know.

JEANNE

Secret desires.

FREDERIC

Yes.

Jeanne brings her face closer to Frederic's.

JEANNE

Are you close enough... to hear
what I desire?

FREDERIC

Not nearly. We have but met.

JEANNE

True. Yet I sense fear keeps you held back. From a great many things.

FREDERIC

I have seen much.

JEANNE

Now you see me.

FREDERIC

I do.

JEANNE

So I ask again. What do you see?

FREDERIC

Beauty.

Jeanne smiles. She kisses him on the cheek. She grabs his right hand. They continue their stroll.

EXT. LA FARGE HOME - DAY

Sherman shakes La Farge and Richard's hand. He gets into the carriage.

Frederic bows to La Farge and Richard.

FREDERIC

A pleasure, sir.

LA FARGE

You are welcome any time.

Richard tips his hat to Frederic.

RICHARD

Perhaps we will collaborate soon.

FREDERIC

I welcome it.

Frederic waves good-bye. As he makes for the carriage, Jeanne jogs up to him. She stuffs a paper in his pocket.

JEANNE

Good-bye, Monsieur Bartholdi.

FREDERIC

Farewell, my lady.

Frederic steps inside the carriage opposite Sherman. The carriage rolls away with two horses. Frederic and Jeanne lock eyes as he leaves.

INT./EXT. CARRIAGE - DAY

Sherman catches the exchange.

GENERAL SHERMAN
Meet anyone interesting?

Frederic pulls away from looking. He focuses on Sherman.

FREDERIC
One or two.

Sherman smiles.

EXT. DIRT ROAD - DAY

Carriage moves down the road.

EXT. NYC STREETSIDE - DAY

Frederic maneuvers past a horde of people walking the opposite direction. Carriages ride down both street sides.

SALLY BLUMAGE (20s), black, street smart and shifty as the day is long, runs toward Frederic at his rear carrying a burlap sack. She glances behind her.

Two POLICE OFFICERS chase her.

Just as Sally returns attention to the front...

BAM! She knocks into Frederic's back and falls to the ground. Apples and bananas spill out from the sack.

Frederic turns to Sally.

FREDERIC
Miss!

Frederic tries to help her up, but Sally pushes away. Sally grabs the fruit piece by piece, stuffing into the bag. Frederic helps her with the fruit.

SALLY
No need, sir.

Police Officers reach the two.

POLICE OFFICER 1
You are under arrest for stealing!

Sally and Frederic store the final fruit items. He helps her up. She brushes herself off.

FREDERIC
She stole the food?

POLICE OFFICER 1
Yes sir!

Police Officer 2 puts his hands on Sally.

Frederic steps between Sally and the officer, breaking his bond.

FREDERIC
I believe an explanation is in order. I instructed my maid to buy food for me, but forgot to give her money. Seeing as I am sometimes harsh, she probably felt terrified in returning empty handed. Therefore, she resorted to whatever action thought proper.

POLICE OFFICER 1
(to Sally)
Is this true?

SALLY
Just doing what I was told.

Police Officer 1 comes up to Frederic.

POLICE OFFICER 1
Next time give your dog money.

Police Officer 1 holds out his hand.

Frederic exchanges glances with Sally. She shrugs. He digs into his pockets and comes up with a few coins. He hands them to the officer one by one.

FREDERIC
Will that suffice?

Police Officer 1 scoffs with a snort. He motions to the other officer and they head away.

FREDERIC (CONT'D)
Please tell the shop owner I apologize!

Sally barks like a dog. Frederic looks over at her puzzled. She laughs. Frederic walks away.

SALLY

Wait! Sir!

Sally joins him.

SALLY (CONT'D)

A maid? Am I not mistress material?

FREDERIC

Apologies for thinking wrongly.

She giggles while holding out her hand.

SALLY

My name's Sally.

Frederic shakes her hand without stopping.

FREDERIC

Delighted.

SALLY

You are...?

FREDERIC

Frederic Bartholdi.

SALLY

A Frenchman!

Frederic stops amidst the mass of people.

FREDERIC

Look, I aided you. Nothing more.

SALLY

How about I give you a tour? Pay you back?

FREDERIC

No.

SALLY

Please?

Frederic considers it. He huffs, motioning with his head to come along. Sally squeals.

EXT. NYC FOUR WAY - DAY

Frederic and Sally cross the street with a group of others.

SALLY
Can't say I know any sculptors.

FREDERIC
I am honored.

SALLY
A modest sculptor. How surprising.

Frederic grins.

FREDERIC
How about yourself?

SALLY
Work where I can. When I can.
Butcher shop. General store.
Hotels. Tailors.

FREDERIC
Tailors, you say?

Sally nods.

INT. CLOTHING PARLOR - DAY

Sally emerges from a dressing room wearing a flowing green gown. Frederic sits in a chair observing.

SALLY
This your idea of foreplay? Or do
you generally enjoy watching me try
on dresses?

FREDERIC
Give me a pose. Right arm in the
air. Right foot slightly forward.

Sally obeys.

SALLY
Satisfied?

FREDERIC
Rest your left arm on your hip.

She does so.

FREDERIC (CONT'D)

Splendid.

Sally gets into the spirit, going through different poses. She laughs. Frederic joins in with a smile.

SHOT MONTAGE

- Frederic and Sally drink tea at an outside table. She dips her finger in his cup. He reacts with surprise and irritation. She laughs.

- Frederic and Sally walk down the street together talking.

- Frederic and Sally window shop at a clothing store showing off men and women's apparel.

- Frederic and Sally look up at a park statue.

END OF MONTAGE

EXT. NYC WATER FOUNTAIN - DAY

Frederic and Sally sit on the edge of a monument.

SALLY

My mother and father were both slaves. They died years ago.

FREDERIC

Sorry. Horrific business, slavery.

SALLY

Not business. Life.

Frederic nods, understanding.

FREDERIC

My father died when I was two. My mother cares deeply for me. Oftentimes too much so.

SALLY

Be grateful.

Frederic looks out to the crowd.

SALLY (CONT'D)

So why you here?

Frederic exhales, preparing himself.

FREDERIC

In all truth, a survey mission. To ascertain whether there is interest in building a statue between our sister countries.

SALLY

Good luck in your quest, sculptor.

Sally nudges him with her shoulder. He smirks.

EXT. HOTEL - NIGHT

Frederic stops outside the entrance.

FREDERIC

This is where we part.

SALLY

Have any paper?

Frederic takes out his notebook. She opens it without asking. She signals for a quill pen.

Frederic gives her one. She writes down something.

SALLY (CONT'D)

Write me and I'll write you.

She hands back the notebook and the pen.

SALLY (CONT'D)

Frederic Bartholdi.

FREDERIC

Sally Blumage.

They bow to one another. She walks off. He watches her go. She glances over her shoulder and catches his stare. He looks away before moving for the entrance.

When Sally looks back a second time he is gone.

EXT. NEW YORK CITY PIER - DAY

Sherman peers through a telescope at Bedloe's Island. He grins.

INT. TRAIN CAR DINING ROOM - DAY

Frederic writes a letter at a table.

FREDERIC (V.O.)

Mother, America is an adorable woman chewing tobacco. People work fast. Walk fast. Live fast. It is as if they do not know how to slow down, unless money is involved. Yet here, novels and all other such tales come alive. And everything appears colossal in size. My statue will resonate nicely with this country.

SHOT MONTAGE - During Letter Writing

- Buffalo roam the hillside outside the train.
- Frederic walks down a street. A Native American woman moves past him carrying a child on her back. He does a double take.
- Frederic sketches a California redwood tree in the forest.

END OF MONTAGE

EXT. NEW YORK CITYSCAPE - DAY

Morning sun rises.

INT. APARTMENT BUILDING HALLWAY - DAY

Frederic arrives at a door. He knocks.

Sally answers. She instantly smiles upon seeing him.

SALLY

Well, well, well. Monsieur Sculptor.

FREDERIC

Up for a spontaneous rendezvous?

SALLY

Always.

EXT. NEW YORK BAY - DAY

Bartholdi observes the rising sun deep in thought. Sally obstructs his view with her body blocking the sun. Rays of sunlight burst out from the silhouette of Sally's head.

Inspiration strikes.

FREDERIC
Stop! Don't move!

SALLY
What?

Frederic jogs over to Sally and repositions her body and head slightly to the left. He steps back and assesses.

FREDERIC
Magnifique.

Frederic comes up to Sally and kisses her. They both look around to see if anyone saw. No one causes a fuss.

SALLY
Why must you leave?

FREDERIC
Life beckons me.

SALLY
In and out. Like most men.

Frederic holds her with both hands on her waist.

FREDERIC
We will meet again.

SALLY
Promise?

Frederic touches her chin with a thumb.

FREDERIC
With all my heart.

She touches his hand. He backs away from her a few steps before turning to depart.

EXT. NEW YORK CITY PIER - DAY

Frederic carries his suitcase toward the steamship. Sherman walks beside him.

GENERAL SHERMAN
I believe I found your project's
location.

Frederic stops. He peers at Sherman awaiting a verdict.

Sherman points to an island.

GENERAL SHERMAN (CONT'D)
 Bedloe's Island. Where Fort Wood
 resides. Out on water for all to
 see.

FREDERIC
 You and I are of similar mind.

Frederic holds out his hand. They shake.

FREDERIC (CONT'D)
 Keep her in your thoughts as we
 plan.

GENERAL SHERMAN
 At your service.

Frederic holds out something wrapped in a cloth. Sherman
 takes it. Frederic heads for the ship.

Sherman unwraps the cloth, unveiling an early version of the
 statue minus the torch and the tablet. The crown is visible.
 Sherman salutes Frederic.

Frederic salutes in return before boarding the ship.

EXT. PARIS PORT - DAY

Steamship arrives.

EXT. LABOULAYE'S HOUSE - DAY

Frederic strolls for the front entrance.

INT. LABOULAYE'S OFFICE - DAY

Frederic follows Laboulaye into the room.

EDOUARD
 Splendid! I knew we would receive
 interest.

FREDERIC
 General Sherman and I are in
 agreement on a location.

Edouard turns to him, awaiting an answer.

FREDERIC (CONT'D)
 A place called Bedloe's Island. Off
 New York harbor.

EDOUARD
Are you certain?

FREDERIC
Fairly so.

EDOUARD
Seems far too obvious. Simplistic.

FREDERIC
Trust me. I was there.

EDOUARD
You were. Not without assistance.

FREDERIC
For which I am eternally grateful.

Edouard turns his back to Frederic and sighs.

EDOUARD
Good.

FREDERIC
You know I would not choose
carelessly.

EDOUARD
Fine. My trust you have.

He faces Frederic.

EDOUARD (CONT'D)
A welcoming monument to those
escaping tyranny. A reminder for
those who already have.

INT. ART STUDIO - DAY

Frederic works on a sketch of the statue. In the sketch he includes the crown and no longer a sword but a torch in the right hand. In the left hand is a broken chain.

INT. ART STUDIO - DAY - LATER

He paints a woman in the nude. She raises her right hand with her right foot slightly forward. Her left arm curls up against her torso.

INT. ART GALLERY - DAY

Frederic passes by French art portraits of liberation.

EXT. HOUSE BACKYARD - DAY

Frederic writes a letter while sitting in a chair.

FREDERIC (V.O.)

Sally, it seems as if much time has passed since our encounter. My heart still finds joy in remembering our spontaneous adventure.

INT. ART STUDIO - DAY

Frederic works on a clay figure of the statue. This time he fashions a chain underneath one of the feet.

INT. LABOULAYE'S OFFICE - DAY

Edouard paces the room with Frederic loitering near the door.

FREDERIC

Why not proceed?! Do tell!

He confronts Frederic face to face.

EDOUARD

With all my heart I wish it so. For now, politics keep us at bay. When our third republic rises, so shall we.

FREDERIC

That may take years!

EDOUARD

Indeed.

Frederic stomps away.

FREDERIC

You and your lovely politics.

EXT. NEW YORK CITY HARBOR - DAY

Sally reads a letter. She smiles.

INT. BARTHOLDI'S DINING ROOM - NIGHT

Frederic and his mom eat dinner.

FREDERIC

When you observe the attention
given to training and education,
you understand the greatest
achievement of Americans. It is one
of the finest things about America.

CHARLOTTE

Our focus should be on our ideals.
The third republic. Not petty
American nonsense.

Frederic nods in irritation.

FREDERIC

But of course.

EXT. MEADOW - DAY

Jeanne reads a letter from Frederic. She holds the letter to
her chest and spins in a jovial dance.

INT. HOUSE FOYER - DAY

Frederic heads for the front door. Charlotte stops him with
two letters.

CHARLOTTE

What is the meaning of this?

FREDERIC

Of what?

CHARLOTTE

Two letters! From two different
ladies!

Frederic takes a moment to consider a response.

FREDERIC

Both are strictly professional
dealings.

She hands them over with a snarl before tramping off.

CHARLOTTE

Keep them professional! By every
means possible!

FREDERIC
By all means, mother.

EXT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Frederic stops at the entrance to the foundry.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Frederic steps inside the large area. Metal workers perform tasks including welding, hammering copper, and carrying copper sheets. He folds his arms and nods with satisfaction.

INT. ART STUDIO - DAY

Frederic ushers Edouard inside. In the center of the room is a terra-cotta statue model measuring four feet high. The torch and tablet, without any inscription, are now visible.

Edouard circles the statue.

EDOUARD
Majestic.

Frederic bows while extending a hand out to the statue.

FREDERIC
"Liberty Enlightening the World."

He comes to Frederic, placing his hands on the sculptor's shoulders.

EDOUARD
Her time has arrived.

Frederic smiles. He hugs Edouard quickly. They laugh.

EXT. WHITE HOUSE OVAL OFFICE - DAY

A STAFF MEMBER (20s, male) brings in a letter and lays it in front of Grant at his desk.

President picks up the letter.

STAFF MEMBER
An Edouard Laboulaye, sir. He requests Bedloe's Island to act as a statue's official site. Do you know anything about this?

Ulysses smiles, motioning with the letter.

PRESIDENT GRANT
Thank you. That'll be all.

EXT. LABOULAYE'S HOUSE - DAY

Edouard and Frederic stand amidst a group of reporters with notebook and pens at the ready.

EDOUARD
France will fund the statue and
America will fund the pedestal.
Statue's official name is --

Edouard signals to Frederic.

FREDERIC
"Liberty Enlightening the World."

Reporters gasp.

EDOUARD
The Franco-American Union will be
financing on our side. In our
union's subscription appeal, it is
stated that this statue is "sealed
by the blood of both people's
forefathers." Very true indeed.

REPORTER 1
Monsieur Bartholdi, what was your
inspiration?

FREDERIC
Many paintings, statues, and women.

Reporters laugh.

REPORTER 1
What about reports concerning your
brother? We were told he was
recently admitted to an insane
asylum.

FREDERIC
I have nothing to say.

REPORTER 1
But we --

FREDERIC
Nothing to say!

Frederic retreats back into the house.

INT. LABOULAYE'S FOYER - DAY

Reporters clamor for more information as Frederic shuts the door. He leans against a wall. While sliding down the wall, he cups his hands to his cheeks and weeps, finally resting on the floor.

Edouard comes inside and shuts the door. He sits next to Frederic and puts an arm around him.

EXT. COLMAR COFFEE SHOP - DAY

A man reads *Le Temps* at a table.

INSERT - On Front Page - Headline: "Fundraising Begins for Franco-American Statue."

INT. PALAIS BOURBON - DAY

A central podium with two sections of seats on the left and the right. A large assembly of French legislators convene.

At the podium is DEPUTY WASERMAN (30s).

DEPUTY WASERMAN

Several in our assembly question the grounds for such an expensive gift. Partly due to the Americans and their inconsistent show of support for France over the years.

The statement causes an uproar on both sides of the room.

EXT. GRAND HOTEL DU LOUVRE - NIGHT

The upper elite encroach on the entrance in lavish fashion.

INT. GRAND HOTEL DU LOUVRE - BANQUET HALL - NIGHT

Exquisite portraits of George Washington, Lafayette, Franklin, Rochambeau, Lincoln, and Grant adorn the walls.

Attendees take notice of the different portraits.

Terra-cotta Statue of Liberty model is shown for all to see.

PODIUM - LATER

Edouard stands at a podium with Frederic.

EDOUARD

Let this event be a cable dispatch to President Grant. For we march on a grand campaign and destiny awaits. This liberty figure will symbolize American freedom, which bears peace and enlightenment everywhere. Your gracious funds will help us along our journey. Thank you all for a wonderful evening!

Everyone claps. Guests break up into different cliques. Edouard and Frederic meet up with John Forney and COUNT FERDINAND DE LESSEPS (70s), thick mustache, radiant white hair and elegant in appearance. He's business to the bone.

JOHN FORNEY

Splendid speech, Edouard.

EDOUARD

Coming from you, a sincere compliment.

JOHN FORNEY

Don't force an old man to blush. Say, the Centennial Exhibition is coming up soon in Philadelphia. I highly recommend showing your plans for the statue there.

EDOUARD

We will consider it.

JOHN FORNEY

What's to consider?

John Forney motions to Lesseps.

JOHN FORNEY (CONT'D)

Gentleman, Count Ferdinand de Lesseps. If you need a business partner, he stands highly recommended. He sold all shares on his Suez Canal project before completion.

COUNT LESSEPS

Hardly worth mentioning.

FREDERIC
Count Lesseps, a privilege.

COUNT LESSEPS
Charmed.

EUGENE VIOLETT-LE-DUC (50s) joins the men. Reserved and slow to speak, he keeps his strengths to himself.

FREDERIC
Mr. Forney, Count Lesseps, I'd like you to meet Eugene Violett-le-Duc. Our chief engineer.

Lesseps bows. Eugene shakes Forney's hand.

JOHN FORNEY
Your job seems insurmountable, sir.

EUGENE
Our team is fully competent.

FREDERIC
This gentleman is a former teacher of mine. Even now I feel him watching my every move.

Everyone laughs.

EUGENE
Old habits die hard, I'm afraid.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Workers use the repousse technique, which involves hammering thin copper sheets against forms from the reverse side. Several types of hammers are utilized.

Eugene walks with Frederic to survey the work.

FREDERIC
Working on sections is wise. Any other way is pure madness.

EUGENE
We have calculated around three hundred sections. We'll shape negative forms for each section. This will allow hammering to occur on the interior copper surfaces.

FREDERIC

As so to avoid creating ghastly marks on the exposed side.

EUGENE

Yes. A large puzzle, it is. At least an eighty-eight ton puzzle by my estimates.

FREDERIC

Glad we chose copper.

EUGENE

So am I.

Eugene and Frederic head into the --

OFFICE

Frederic unrolls a large statue sketch. He motions to the right arm holding the torch.

FREDERIC

Will we have this portion done by April?

EUGENE

You believe in miracles?

Frederic shrugs.

EUGENE (CONT'D)

It is possible.

FOUNDRY

Workers hammer different sections of the copper.

EXT. PARIS MARKET - DAY

A STATUE MERCHANT (male, 40s) sells clay models of the statue. They are all signed and numbered.

STATUE MERCHANT

Come buy your statue of liberty model! Signed by Bartholdi himself and numbered. Limited supplies available!

Five people approach the booth at the same time.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Workers implement the repousse technique on copper sheets.

INT. BARTHOLDI'S BEDROOM - DAY

Bartholdi paces his room reading a letter.

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Bartholdi and Eugene study a large drawing of the statue's right arm and torch. Eugene points to a place on the torch.

EUGENE

You would like torch access here?

FREDERIC

Can it be done?

EXT. MEADOW - DAY

Jeanne sits on the grass reading a letter.

FREDERIC (V.O.)

We have almost completed the arm and torch. Perhaps attending the Centennial Expedition in Philadelphia later this year will give me a chance to see you once more. All my love I give. Most sincerely, Frederic.

After finishing, she lays down on her back and giggles.

INT. GAGER, GAUTHIER, & CO. BUILDING - DAY

Workers perform the finishing touches on the statue's right hand and torch.

ANOTHER AREA

Frederic observes a group of four workers checking the wooden molds for a leg portion without any copper attached.

EXT. PARIS MARKET - DAY

A merchant hands a small replica of the statue to a little girl. Her mother hands the merchant a collection of coins.

INT. GAGER, GAUTHIER, & CO. BUILDING - DAY

Five workers inspect the statue's flat two-dimensional face. Neither the crown, rays, or neck are visible.

Charlotte and Frederic watch them work.

EXT. COFFEE SHOP - DAY

Charlotte and Frederic sip tea.

CHARLOTTE

In all honesty, tell me. Who, or what, was your inspiration?

FREDERIC

A good sculptor does not reveal his secrets.

Charlotte touches her chest with a palm.

CHARLOTTE

Was it I?

FREDERIC

Maybe. Maybe not. Tis a mystery, mother.

She frowns.

INT. AUCTION ROOM - DAY

An active auction in play. A painting on an easel is displayed. A sign hanging from the ceiling reads "Support The Statue - Franco-American Benefit Auction."

AUCTIONEER (male, 50s) slams his mallet on a podium.

AUCTIONEER

Sold!

INT. GAGER, GAUTHIER, & CO. BUILDING - DAY

Finishing touches are done on the arm and torch from a worker on a ladder. He looks down and gives a thumbs up.

Everyone in the vicinity claps and cheers.

EXT. PARIS PIER - DAY

An open wagon with six horses transports the arm and torch held down by rope. Eugene, Edouard, and Frederic wait near a cargo ship.

FREDERIC

Well done, old teacher.

EUGENE

Why thank you, old student.

Frederic smiles as the wagon stops near the three. Edouard takes off his top hat and bows to Frederic.

EDOUARD

Fare thee well, representative.

Frederic bows.

FREDERIC

I shall compile a report on American art. My gift.

EDOUARD

Spy with honor.

The two laugh.

EXT. CARGO SHIP DECK - DAY

Frederic smells the sea air.

EXT. CENTENNIAL EXPOSITION - DAY

SUPER: MAY 18, 1876

People stroll about the area. Several tents showcase works of art: sculptures, paintings, stained glass, and so on.

EXT. STATUE OF LIBERTY EXHIBIT - DAY

A small square white building is set near a pond. The right upper arm, hand, and torch stick out of the building's roof.

EXT. STATUE OF LIBERTY EXHIBIT DISPLAY - DAY

An opening on one side with a display table is where Frederic stands. He talks with a few people who visit.

FREDERIC

Yes. Fifty cents to climb onto the torch platform.

EXT. STATUE OF LIBERTY TORCH PLATFORM - DAY

A man and his wife step onto the platform from the stairs. They look out over the area. Frederic looks up at them from the ground. He waves at them. They wave in return.

EXT. LA FARGE HOME - DAY

Horse carriage stops. Frederic steps out.

EXT. LA FARGE HOME FRONT PORCH - DAY

Frederic knocks on the door. La Farge opens.

LA FARGE

Monsieur Bartholdi! Hailing from Philadelphia, I presume.

Frederic bows.

FREDERIC

A resounding success. Much interest in our statue.

LA FARGE

Great news to hear!

Frederic steps up to La Farge.

FREDERIC

(lower voice)

Forgive my boldness. Where might I find lady Jeanne de Puy sieux?

La Farge smiles with a wink.

EXT. JEANNE'S HOME - DAY

Carriage stops outside the house on the roadside.

Frederic gets out. He wanders up the dirt road for a moment before noticing a woman in a meadow nearby. It is Jeanne. He slips into the meadow before taking off his hat.

FREDERIC

Jeanne.

Jeanne stops picking flowers. She glances over her shoulder in surprise. A smile envelopes her face.

Frederic walks up to her.

JEANNE

I heard you were in country!

FREDERIC

Yes, for a few weeks. I came as swiftly as I could.

JEANNE

Now you are here. To what purpose?

FREDERIC

To see you, of course.

JEANNE

Well, you have. What now? Or have you thought ahead?

Frederic kneels on the ground. He pulls a small black velvet box out of his pocket. He drops the box, quickly snagging it off the ground. He opens the box and holds it out.

Jeanne gasps. She holds her hands to her mouth.

FREDERIC

Jeanne, will you give me the honor of being your husband?

JEANNE

By all means, yes!

They hug and kiss.

SHOT MONTAGE

- An outside wedding ceremony in the backyard of the La Farge home. Frederic and Jeanne stand at the altar taking their vows. A pastor reads from a Bible.

- Frederic and Jeanne with other couples dance at the reception with the ocean in full view.

- Frederic and Jeanne each cut a piece of cake. They smooch the pieces into each other's mouths. The crowd laughs.

END OF MONTAGE

EXT. MEADOW - DAY

Frederic and Jeanne sit underneath a tree. Jeanne lays her head on Frederic's shoulder.

JEANNE
Must you go so soon?

FREDERIC
Afraid so. You'd be bored with all my business. I'll return to pick you up for our sea journey.

JEANNE
I'd rather come with.

FREDERIC
Jeanne, I insist that --

Jeanne shushes her new husband by laying an index finger to his lips.

JEANNE
I'm coming. Doesn't mean I must live at your heels. As long as I'm in the general vicinity.

FREDERIC
I must disagree.

JEANNE
Argue all you want. I'm coming.

FREDERIC
General vicinity it is.

Jeanne surprises Frederic with a kiss. She giggles playfully.

EXT. NEW YORK CITY STREETS - DAY

Establishing. Hustle and bustle with the flux of people.

EXT. NYC APARTMENT BUILDING - DAY

Frederic knocks on a door. Sally answers.

SALLY
A stranger knocks.

FREDERIC
I keep my promises.

SALLY
Promptly?

FREDERIC
Historically.

SALLY
Why are you here?

FREDERIC
I have missed someone.

Sally gives a slight smirk.

SALLY
What you are going to do about it?

Frederic barges into the sparse room. After dropping his suitcase he swings the door closed.

SALLY (CONT'D)
Come on in.

Frederic plants a kiss on her lips. Sally pulls away and jogs to the window where there's a fire escape.

SALLY (CONT'D)
Catch me.

Sally heads onto the fire escape. She races down the steps.

Frederic steps onto the fire escape. He chases her down to --

ALLEY

Sally steps onto the ground. Rain begins to pour.

Frederic catches up to her. They embrace with a kiss as rain pours onto them.

INT. APARTMENT ROOM - DAY

Sally opens the door. Frederic comes in after her and picks up his suitcase. He rubs his marriage ring before holding it out to Sally.

FREDERIC
Something recently happened.

SALLY
You don't think I saw?

FREDERIC

Did you?

Sally leans against a counter.

SALLY

Part of the chase.

She winks. He smiles.

FREDERIC

Good-bye, Sally.

She waves bye as Frederic leaves the small dwelling.

INT. US CONGRESS ASSEMBLY - DAY

SUPER: FEBRUARY 22, 1877

SENATOR FRANKS (50s), giving off the persona of a sniveling little weasel, lingers at a podium.

SENATOR FRANKS

Furthermore, the US Congress as a whole accepts the liberty statue as a gift from France. We also formally recognize the location of the statue to be Bedloe's Island.

Claps abound.

INT. WHITE HOUSE OVAL OFFICE - DAY

Grant studies a paper. Senator Franks and three of his aids surround him.

PRESIDENT GRANT

As this is my final day in office,
I feel honored.

He signs a paper at the bottom.

ULYSSES

I hope the island serves her well.

The four observers clap.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Workers labor on the head and shoulders which measure 30 feet high. Frederic examines the progress with Eugene.

FREDERIC

Will the piece be finished in time
for the universal exposition?

EUGENE

Copper sections are coming along
nicely. I'd say we have time,
master.

FREDERIC

Master? What do you --

Edouard comes up to the two men.

EDOUARD

Telegram just came in. President
Grant approved the island.

Frederic attacks Edouard with a hug, laughing in joy.

EXT. GAGET, GAUTHIER, & CO. BUILDING - DAY

A team of twelve horses draw a cart out from an opening. On
the cart is the head and top shoulders of the statue. As it
passes by people on the street, the head seems to bob.

EXT. ARC DE TRIOMPHE - DAY

As the cart rolls by people raise their hats and call out
"Vive la Republique."

EXT. CHAMPS-ELYSEES - DAY

The cart rolls past several onlookers who remove their hats
and bow. In unison they sing "La Marseillaise".

EXT. CHAMP-DE-MARS - DAY

Cart comes to a rest on the grounds. Three men step off the
cart with knives. They cut through ropes holding down the
statue piece.

INT. BARTHOLDI'S PARLOR - NIGHT

Candles light the room. Charlotte models the tablet by
holding a thick book. Frederic studies her pose with Jeanne.

CHARLOTTE

What if this book were to have fancy letters?

FREDERIC

A tablet, mother. Not a book.

CHARLOTTE

I believe this very much to be a book.

JEANNE

Does she possess a creative bone in her body? She is severely logical.

CHARLOTTE

Be wary. I have you all summarized.

JEANNE

Scary.

FREDERIC

Alright, alright! We accept any and all frailties within your relationship.

Jeanne and Charlotte shrug in confusion. Frederic sighs.

CHARLOTTE

Regarding my question, dear.

FREDERIC

Do explain.

CHARLOTTE

Fancy letters would make me look intelligent. Distinguished, even.

JEANNE

Slightly stretching truth.

CHARLOTTE

Silence!

FREDERIC

Thoroughly understood!

Frederic rubs his chin.

CHARLOTTE (CONT'D)

Roman numerals. Classical and profound.

Frederic shifts back and forth his focus on the book.

EXT. CHAMP-DE-MARS - NIGHT

SUPER: PARIS UNIVERSAL EXPOSITION. 1878.

Frederic, Edouard, and Eugene watch as spectators crowd the head and shoulders.

EDOUARD

Most magnificent site.

Frederic hugs Eugene from the side.

FREDERIC

You did it, Eugene! You did it!

EUGENE

We all did.

Eugene coughs harshly. He excuses himself from the group. Frederic watches him go with concern.

INT. EUGENE'S BEDROOM - NIGHT

Frederic comes in through the open door. He spots Eugene on the bed looking frail.

FREDERIC

Eugene.

He comes to the bedside.

EUGENE

Taken a dark turn, I'm afraid.

FREDERIC

How long?

EUGENE

Soon.

He coughs harshly.

EUGENE (CONT'D)

I am truly sorry, Frederic.

Frederic pats Eugene on the arm.

FREDERIC

You worry not about the statue.

EUGENE

As one colleague to another, push on. Find a worthy replacement.

Eugene reaches over to the bedside dresser. He hands Frederic a scrap of paper.

EUGENE (CONT'D)
A potential candidate.

Frederic shakes the paper scrap at him.

FREDERIC
No one is worthy. Understand? No one at all.

Eugene slips into death with his last breath.

Frederic stares at his friend. He closes Eugene's eyes. A tear escapes from an eye.

INT. BARTHOLDI'S LIVING ROOM - NIGHT

Frederic reads a letter while sitting in a recliner.

SALLY (V.O.)
I think of you often. Dream of you. There are times I look out into the alley. Remembering our rain. The kiss. Holding onto that remembrance until we meet once more.

Jeanne comes into the room in a night gown.

JEANNE
What are you doing?

Frederic jolts. He tosses the letter into the fire.

JEANNE (CONT'D)
What was that?

FREDERIC
A letter.

JEANNE
From who?

FREDERIC
Correspondence. With how our funding progresses. Nothing important, I assure.

JEANNE
Statue business. Why am I surprised?

FREDERIC
You shouldn't be.

Jeanne sighs. She walks off. Right before she leaves the room she turns to Frederic.

JEANNE
Why burn it?

FREDERIC
Far easier than storing.

JEANNE
Frederic, dear, I admire honesty.

FREDERIC
As do I, my sweets.

They stare each other down for a moment.

JEANNE
Don't tardy long.

She exits the room.

EXT. LA SALLAZ CEMETERY - DAY

A portrait of Eugene rests on an easel near a casket. Funeral attendees disperse.

Frederic meets a man standing against a tree. ALEXANDRE-GUSTAVE EIFFEL (50s) holds out his hand. Frederic shakes. He is not legendary as of yet, but his passionate dedication and charm are contagious.

The men bow to one another.

GUSTAVE
Thank you for meeting with me under these circumstances.

FREDERIC
He would forbid us to wallow in misery.

GUSTAVE
Right. Of course.

Gustave motions for them to walk. They do so through the cemetery.

FREDERIC

Your research on the structural properties of cast iron are well regarded.

GUSTAVE

That was a long time ago now.

FREDERIC

Have you reviewed the research materials I sent?

Gustave stops. Frederic does so in tow.

GUSTAVE

I'm going to bring on Maurice Koechlin. Two years out of his schooling. He'll work on the support structure.

FREDERIC

You trust him?

GUSTAVE

His engineering skills are above reproach.

FREDERIC

Very well.

GUSTAVE

There are certain obstacles with the structure and assembly.

FREDERIC

Eugene and I discussed them at length.

GUSTAVE

Statue's height, weight, unusual shape, to begin with. Extreme temperature shifts. High winds in New York harbor. Much to consider.

FREDERIC

As long as she swings her hips we shall be fine.

Gustave frowns. Frederic smirks.

INT. BARTHOLDI'S KITCHEN - NIGHT

Frederic, Charlotte, and Jeanne eat dinner. There is a tension in the air. Charlotte and Jeanne eye each other like hawks swooping in for prey.

Frederic reads a letter while he eats.

Jeanne swats the paper out of Frederic's hand.

JEANNE

No letter reading while eating!

CHARLOTTE

Calm your tongue, lady.

JEANNE

He's my husband! I have a say!

CHARLOTTE

And he so happens to be my son!

JEANNE

Your son is a grown man!

Frederic pounds two fists on the table. Utensils clatter.

FREDERIC

Enough!

Frederic drops the letter on the floor. He rubs his hands together.

FREDERIC (CONT'D)

(to Jeanne)

There! Are you now in satisfaction!?

JEANNE

Attention was given. Therefore, victory.

FREDERIC

My project keeps me busy.

JEANNE

Am I a project to you?

FREDERIC

You are my wife.

JEANNE

Surprising news to hear.

FREDERIC

Many people are depending on me!
This project is important! More
important than anything we will
ever accomplish!

JEANNE

Then accomplish.

Jeanne sips water from a cup before leaving the table.

CHARLOTTE

Domesticate her. Or I will.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Gustave and Frederic walk amongst the copper work being done.

FREDERIC

How goes your design for the iron
pylon and secondary skeletal
framework?

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Gustave and Frederic enter. MAURICE KOEHLIN (40s) leans over
a table inspecting a large statue sketch. Black beard,
receding hairline, Maurice's eyes show keen observation and
engagement.

GUSTAVE

Maurice, our bread and butter.
Monsieur Bartholdi.

Maurice bows. They shake hands.

MAURICE

Thank you for having faith in me.

FREDERIC

That pleasure is all Gustave's. I
have faith in his faith.

GUSTAVE

Maurice, please pull out the
diagram for the iron pylon.

Maurice nods. He pulls out a rolled up poster from a large
stack in a book shelf. He unrolls it over the sketch he was
studying. A diagram for the huge iron pylon and secondary
framework are shown.

GUSTAVE (CONT'D)

There she is.

FREDERIC

I've seen nothing like it before.

GUSTAVE

Secondary skeletal framework should allow for copper skin to move independently and stand upright.

MAURICE

Our hope anyway.

Gustave comes to another table that showcases a small terracotta rendition of the statue.

GUSTAVE

Eugene wanted to rely solely on weight to support the copper skin. Which by calculations is --

MAURICE

Sixty thousand pounds. Thereabouts.

Gustave motions to the statue model.

GUSTAVE

He suggested filling sand into the masonry components within the statue. Molding copper sheets onto the wooden framework? Exceptional. Great idea. No reason to discontinue. After molding, we will attach the sheets to each other with armature bars. Our bolts will be hidden on the inside so as not to show. In order to prevent corrosion, our workers will wrap copper pieces in cloth, between each pair of rivets and joints.

FREDERIC

On point exactly. Please note, Eugene did design her torch, as well as the arm's support system.

GUSTAVE

No doubts in his ability! We'll keep the armature bars and copper technique.

Gustave points at the poster.

GUSTAVE (CONT'D)
I only ask we use this new iron
support system. Have faith in it.

FREDERIC
My faith remains.

GUSTAVE
Is that a confirmation?

Frederic considers.

FREDERIC
Build it.

Gustave raises an arm into the air.

GUSTAVE
Yes monsieur!

EXT. CHAMP-DE-MARS - NIGHT

Without anyone else around, Jeanne vandalizes the left cheek of the statue by using a paint brush to draw a penis near its mouth. She finishes her design and then scuttles away with a paint can and brush.

EXT. CHAMP-DE-MARS - DAY

Frederic inspects the vandalism with two POLICE OFFICERS.

FREDERIC
No witnesses? No suspects?

PARIS POLICE OFFICER 1
Nothing. Lack of moonlight helped
aid the saboteur.

INT. BARTHOLDI'S BEDROOM - NIGHT

Frederic slips into bed. He sighs. Jeanne rolls over.

JEANNE
Something amiss, my love?

FREDERIC
Nothing grave, other than a vandal
who drew a risqué image on the
statue's face. Thankfully it will
not become permanent.

JEANNE
An image of what?

FREDERIC
I'd rather not describe.

Jeanne nods, suppressing a smile.

JEANNE
I will employ my imagination.

FREDERIC
Please do.

Jeanne rolls over with a smile on her face. Frederic blows out the candle on his bedside dresser. Room goes dark.

EXT. LABOULAYE'S HOUSE - DAY

Reporters surround Edouard and Frederic.

EDOUARD
We hope to stir public interest.
With that said, our Franco-American
Union has obtained permission from
the government to organize a
national lottery.

EXT. PARIS DOWNTOWN - DAY

A vendor sells lottery tickets. A sign reads "Liberty Statue - Buy Lottery Tickets Here!"

EDOUARD (V.O.)
Among the prizes are a few works of
art donated by artists. One of
these happens to be a former
instructor of Bartholdi.

Two men come up to the booth.

SHOTS OF people giving money in exchange for lottery tickets.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Gustave and Frederic inspect the work being done with the copper sheets.

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Gustave and Frederic inspect a vertical wooden model of the support system that resembles that of a tailed viaduct pier.

GUSTAVE

It will be ninety feet tall.
Prepping has already begun.

FREDERIC

Ingenious. Yet you did not consult
with me before starting.

GUSTAVE

Was I suppose to? I thought I was
given permission.

FREDERIC

I am the designer. Therefore, I
need to be informed.

Gustave shrugs.

GUSTAVE

Now you are.

Frederic shakes his head.

MONTAGE OF SHOTS

A) Workers beat on the copper sheets with various hammers.

B) Men and women attend an art exhibition. A sign on an easel
proclaims "Statue of Liberty Art Exhibit - Thank you for
Supporting!"

C) Workers construct the first parts of the iron framework.
Men weld iron.

D) Men and women admire the head and shoulders of the statue.

E) A worker drops a bucketful of rivets into a larger drum.

F) Frederic and Gustave inspect a portion of the iron
framework that positions near the left foot.

G) Frederic inspects an inner framework sketch in the living
room. Jeanne walks by. She looks over his shoulder. By the
time Frederic looks back she is already gone.

END OF MONTAGE

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Frederic speaks with Maurice and Gustave.

FREDERIC

Word has been received. Richard Hunt is commissioned to design the pedestal. He'll devise a detailed plan for us all.

GUSTAVE

Richard Hunt. I've heard his name in circles. American architect?

FREDERIC

American. Civil? A matter of debate. Principles before personality, as it were.

A COURIER (20s, male) storms into the office.

FREDERIC (CONT'D)

Who in the devil are you?

COURIER

Courier, sir.

He hands Frederic an envelope before taking his leave.

MAURICE

Any idea?

FREDERIC

None at all.

He opens the letter and reads.

FREDERIC (CONT'D)

A letter from Laboulaye on behalf of the Franco-American Union. They reached their fundraising objective!

MAURICE

How much?

Frederic looks up from the letter.

FREDERIC

Four-hundred thousand francs.

Maurice and Gustave clap. Frederic joins in. They laugh.

EXT. HUNT HOME - DAY

Establishing.

INT. HUNT STUDY ROOM - DAY

Richard draws a portion of the statue's pedestal base on a square paper.

SERIES OF SHOTS

- Richard paces the room with hands on top of his head.
- Richard reads through a book while pacing.
- Richard devises the pedestal base with a pencil.

INT. HUNT STUDY ROOM - NIGHT

CHARLES STONE (50s) studies the pedestal design Richard has drawn up which lays across a desk. Charles carries himself like a war veteran. First off, he is one, and secondly, he retains the discipline and focus learned in wartime.

RICHARD

I'm having difficulty with what will reinforce our masonry.

CHARLES

We could insert two sets of say... four iron girders. Connected by iron tie beams. Those beams could carry up to connect with our statue's framework.

RICHARD

Are you certain the girders will hold?

CHARLES

I've already accounted for weight and scale ratio. Everything came out in our favor.

Richard rubs his chin.

CHARLES (CONT'D)

Do you doubt my ability?

Richard shakes his head.

RICHARD

They picked a decent engineer.

CHARLES

Old, stubborn, and an alleged
traitor. Decent is debatable.

EXT. HUNT HOME - DAY

Hunt wraps the rolled up paper with a cloth. He uses string to tie up both ends.

A man on horseback arrives. He hands the man the item and a folded envelope. The horseman rides off.

EXT. PENNSYLVANIA PIER - DAY

The man on horseback gives the two items to a ship mate. The ship mate nods and brings the items onto a ship.

EXT. SHIP - DAY

Ship travels on the ocean.

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Gustave reads the letter. Frederic walks about the room with the large unrolled sheet.

GUSTAVE

Hunt mentions being inspired by
classical architecture. Egyptians.
Aztecs. He plans to use granite and
cement. I have my doubts. Granite
is a costly stone.

Frederic unrolls the sheet to showcase the completed base pedestal. The interior stairs going up several levels are drawn on the schematic.

FREDERIC

We have our pedestal.

EXT. BEDLOE'S ISLAND - DAY

Workers excavate the foundation. Charles and Richard oversee.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Frederic, Gustave, Maurice, and a large gathering of workers watch as two colleagues finish the final copper plate.

Worker hammers the final portion. He raises both arms into the air. Everyone applauds.

EXT. GAGET, GAUTHIER, & CO. YARD - DAY

Flags decorate nearby streets and buildings in the neighborhood. A band plays the national anthem of France.

LEVI MORTON (50s), US ambassador to France, stands at a podium.

LEVI

We begin the final part of construction on a statue. A statue connecting two countries through friendship, ideals, justice, and freedom. May she always enlighten those who seek her favor.

Levi takes a hammer from Maurice. He comes to the statue's left foot where two workers stand. One holds a rivet in place. Levi grabs hold of the rivet, driving it into place. He stands from a crouch.

Crowd roars.

LATER

Cheers and dancing and laughing. Frederic joins in on a fast-paced dance with Jeanne.

EXT. PARC MONCEAU - DAY

Workers construct the iron skeleton framework. Some workers use ladders while others use elevated platforms.

Gustave observes. Maurice helps a group attach a diagonal iron piece. Onlookers watch in awe.

EXT. BEDLOE'S ISLAND - DAY

Workers pour concrete from wheelbarrows into the foundation. Others use trowels to flatten the mixture.

EXT. PARC MONCEAU - DAY

Frederic watches as workers construct the framework. They are halfway to completion.

INT. LABOULAYE'S LIVING ROOM - NIGHT

Frederic and Edouard both enjoy a hard drink.

EDOUARD

Our American friends have hit a financial snag.

FREDERIC

How dire?

Edouard grabs a telegram printout off a nearby table. He hands it to Frederic before returning to his seat.

FREDERIC (CONT'D)

(reading telegram)

"We catch ourselves wishing that M. Bartholdi and our French cousins had 'gone the whole figure' while they were about it, and given us statue and pedestal at once."

EDOUARD

Originated from an American newspaper article.

Frederic crumples up the telegram and throws it across the room. He stands and paces the room in anger.

FREDERIC

They should receive it in the spirit of the offering!

EDOUARD

I agree, my friend. But it is not the American way.

FREDERIC

But it is our way! Those wretched Americans should respect as much!

EDOUARD

They are public-minded capitalists! The statue is not considered a safe aesthetic investment!

FREDERIC

I know they adore money more so!

EDOUARD

Then why are you angry!?

FREDERIC

We are investing and risking!
 Paying off a much larger part!
 Using our materials! Our man power!
 Did we not provide ships, soldiers,
 costly materials, during their war
 for independence?! How much more
 should we give?!

EDOUARD

Believe me. I know. All too well.

Frederic storms out of the room.

INT. BAKERY SHOP - DAY

Two AMERICAN WOMEN (30s) drink tea at a window table.

AMERICAN WOMAN 1

That statue could not possibly be a
 free gift.

AMERICAN WOMAN 2

Seems too Frenchy and fanciful.

EXT. BLACKSMITH SHOP - DAY

Inside a blacksmith labors. Against the store, two well-
 fashioned AMERICAN MEN read newspapers.

AMERICAN MAN 1

Our economy barely has a heartbeat.

AMERICAN MAN 2

Families are trying not to starve.

American Man 1 points to a portion of the newspaper.

AMERICAN MAN 1

Look at this.

(reading)

"No true patriot can countenance
 any such expenditure for bronze
 females in the present state of our
 finances."

AMERICAN MAN 2

Case in point.

EXT. NEW YORK CITY PARK - DAY

An ORATING MAN (40s) stands on a water fountain's outlying edge.

ORATING MAN

Why should we spend money on a statue during a time when workers face wage cuts? Unemployment!? Its purpose does not coincide with our current hardships! We should focus our funding on what matters!

Sally maneuvers through the crowd to the front.

ORATING MAN (O.S.) (CONT'D)

Churches! Universities! Hospitals!
Libraries!

People applaud.

MAN IN CROWD

You said it!

Sally gets up near the orator.

SALLY

Shame on you all! You do not see a bigger picture!

MAN IN CROWD

Shut your mouth, lady!

SALLY

Come up and make me, mince meat pie!

People in crowd laugh.

SALLY (CONT'D)

Listen, I know I am a negro. No surprise there. Truth is, my family came to America from France. Came here looking for peace and prosperity! This statue is what that represents! For us and those who are after us! I'm not saying give all your wealth. I ask you give one cent if that is all you can muster. Rest knowing you were part of a pursuit bigger than yourself.

Sally pushes through the crowd.

EXT. PARC MONCEAU - DAY

SUPER: JULY 1882

Ongoing construction on the iron framework. Three-fourths complete. Maurice and Gustave help out with the labor.

INT. AMERICAN COMMITTEE OFFICE - DAY

WILLIAM EVARTS (50s), a quick-talking lawyer wearing shabby attire, sits in the small room with reporter HARPER COLLINS (40s). Harper writes into a notebook with a pen.

HARPER

Thanks for giving the Evening Post an exclusive interview.

WILLIAM EVARTS

You are not special. You can quote me.

Harper frowns, unamused.

WILLIAM EVARTS (CONT'D)

I have a statement on behalf of the committee.

Harper readies himself to write. He writes as William states:

WILLIAM EVARTS (CONT'D)

The statue, "Liberty Enlightening the World," must be referenced as an impressive ornament. Funds must be raised by all people, not only residents of New York. Because the statue is a gift and a symbol to all Americans.

Harper stops writing. He looks up at William.

WILLIAM EVARTS (CONT'D)

Did you record everything?

HARPER

Everything.

EXT. NEW YORK CITY HALL - DAY

William stands at a podium while a large group of citizens and reporters look on.

WILLIAM EVARTS

We urge all Americans here and afar to give a contribution. Does not matter how large or small. We welcome creative avenues for gathering funds. Please help. Help America. Help France, who are counting on us to deliver. That is all.

William steps from the podium. Reporters invade his space for answers to questions.

EXT. VENDOR BOOTH - DAY

A NY VENDOR MAN (30s) sells six and twelve inch tin models of the statues as well as lithographs and a small book.

NY VENDOR MAN

Help America pay off her debt!
Pedestal won't pay for itself!
Purchase a statue model!
Lithograph! Small book written by Bartholdi!

Four men and women approach the booth.

FEMALE VENDOR CUSTOMER

How much for the lithograph, may I ask?

NY VENDOR MAN

One dollar.

Female Customer and a man walk away.

EXT. PARC MONCEAU - DAY

Assembly continues on the iron framework, nearing completion. Frederic and Gustave examine the work from the ground.

FREDERIC

Any trouble interlocking the iron bars?

GUSTAVE

If there is trouble you'll be the first to know.

INT. AMERICAN COMMITTEE OFFICE HALLWAY - DAY

William speaks with Harper. Men and women move in opposite directions. The two dodge them as they come.

WILLIAM EVARTS

We have received support from Civil War veterans, Sons of the Revolution, trade associations, school teachers, businesses...

HARPER

School teachers?

WILLIAM EVARTS

Absolutely. Even children.

HARPER

You think children could make a difference?

WILLIAM EVARTS

One schoolgirl included a note with her contribution. She recommended every schoolchild donate one penny.

Harper finishes writing in his notebook.

HARPER

Amazing. I need to send this in.

WILLIAM EVARTS

Already done.

William walks off.

EXT. THEATER - NIGHT

An amateur play in motion with ACTORS playing Bartholdi, Edouard, Gustave, and Lady Liberty. Half the seats hold spectators. On an easel written in chalk is "Liberty Play."

BARTHOLI ACTOR

In no lifetime do I dare see myself creating such a monument!

EXT. BEDLOE'S ISLAND - DAY

SUPER: AUGUST 5, 1884

Charles joins Richard and other workers.

CHARLES
Richard, they are ready.

RICHARD
Commence with laying the
cornerstone.

CHARLES
Go ahead with it!

A pulley lowers a large cornerstone down into its place.

EXT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Frederic stammers into the room. Gustave turns to greet him.

FREDERIC
I received word regarding financing
on the pedestal. Edouard wished to
speak with me about it. Is he here?

He hands Frederic a letter with a grim expression. Frederic
reads the letter. He looks up at Gustave in apprehension.

INT. LABOULAYE'S HOME - HALLWAY - DAY

Frederic takes off his hat. He composes himself before
entering --

BEDROOM

Frederic ambles in without making eye contact. He glances at
Edouard, who coughs. He looks away in sadness.

EDOUARD (O.S.)
Come here, old boy.

Frederic comes to a chair near the bed and sits.

EDOUARD (CONT'D)
An ailment with my heart. Or so a
doctor prescribes.

Edouard coughs harshly.

FREDERIC
I am truly sorry.

EDOUARD
I am not. For I was able to see
what we could accomplish in a
single lifetime.

FREDERIC
If only we were given more.

EDOUARD
If only.

Frederic stands. He takes hold of one of Edouard's hands.

FREDERIC
Without you, we would not have come
far.

EDOUARD
Our statue stands larger than any
one man.

Frederic pats Edouard on the shoulder.

FREDERIC
You will be missed, my friend.

Edouard picks up a book on the bed. He holds it out.

EDOUARD
Read this to me.

Frederic studies the left page.

FREDERIC
L'oiseau bleu. One of your poems.

Edouard nods.

EDOUARD
One final gift.

FREDERIC
(reading poem - French
with English subtitles)
"Du fond des grand bois M'arrive
une voix Qui pleure et qui chante:
C'est mon bien aimée Que tient
renfermé Une main méchante. Oiseau
bleu, couleur de temps Vole à tire
d'aile Oiseau bleu, couleur de
temps. Va me chercher mon fidèle;
J'attends, Ah! j'attends."

FADE TO BLACK:

EXT. LA SALLAZ CEMETERY - DAY

Frederic trudges amongst the tombstones. He views the liberty statue in the distance. A crowd disperses in the background composed of Maurice, Gustave, Jeanne, Charlotte, and others.

INT. BARTHOLDI'S LIVING ROOM - NIGHT

Fire crackles in a fireplace.

Jeanne comforts a weeping Frederic by wrapping an arm around him as the two sit on a couch.

JEANNE

He would want you to push forth.

FREDERIC

If our wretched capitalist friends do not find funds soon, all work will cease. We will have sent our statue to them for nothing! Nothing!

Jeanne rubs his back.

JEANNE

My mother would say a boiling pot only loses its water.

FREDERIC

Your mother never pursued a tremendous dream.

Jeanne moves a set of fingers through his hair. She kisses him on the cheek before leaving the couch.

INT. EXHIBITION HALL - DAY

Paintings, antique prints, missals, antique books, coins, china, ceramics, stained glass, musical instruments, embroideries, jewels, silver, costumes of various nations, furniture, metal work, Asian and Indian art are on display.

A few guests filter into a room nearby.

INT. EXHIBITION HALL GRAND ROOM - DAY

Richard stands next to EMMA LAZARUS (30s), hair in a bun. A crowd comes into the room and sits.

RICHARD

Did you find any inspiration?

EMMA LAZARUS

I suspect Bartholdi was inspired by
Colossus of Rhodes. As was I.

Everyone takes their seats.

RICHARD

Ladies and gentleman, our main
event. I give you renowned author,
Miss Emma Lazarus.

Crowd cheers as Richard takes his seat in the front row. Emma
comes to the podium. She unfolds a paper.

EMMA LAZARUS

Ladies and gentleman, thank you for
attending. Until we are all free,
we are none of us free. When I was
asked to write a poem for a massive
undertaking symbolizing freedom,
well, I could not decline. I call
this poem "The New Colossus." When
I finish reading, you'll understand
why.

(reading from paper)

"Not like the brazen giant of Greek
fame, With conquering limbs astride
from land to land."

EXT. PARC MONCEAU - DAY

Workers near completion with the inner iron framework.

EMMA LAZARUS (V.O.)

"Here at our sea-washed, sunset
gates shall stand. A mighty woman
with a torch, whose flame is the
imprisoned lightning, and her name
Mother of Exiles."

EXT. BEDLOE'S ISLAND - DAY

Workers and masons labor on the pedestal. Masons place
Brittany stone in layers on the foundational stones. Wooden
stairs on pedestal's side are used by the workers. Four
cranes with pulleys are active on each corner.

EMMA LAZARUS (V.O.)

"From her beacon-hand glows world-wide welcome; her mild eyes command the air-bridged harbor that twin cities frame."

INT. BARTHOLDI'S LIVING ROOM - DAY

Bartholdi gazes out a window. Jeanne comes up behind him. She hugs him from behind, laying her left cheek against his back. He grabs hold of both her arms at his front.

EMMA LAZARUS (V.O.)

"Keep, ancient lands, your storied pomp! Cries she with silent lips. Give me your tired."

EXT. NEW YORK CITY PIER - DAY

Sally looks out to Bedloe's Island.

EMMA LAZARUS (V.O.)

"Your poor, your huddled masses yearning to breathe free. The wretched refuge of your teeming shore."

EXT. PARC MONCEAU - DAY

Workers assemble copper plates with rivets at the statue's base.

EMMA LAZARUS (V.O.)

"Send these, the homeless, tempest-tost to me. I lift my lamp beside the golden door!"

INT. EXHIBITION HALL GRAND ROOM - DAY

Emma bows.

EMMA LAZARUS

Thank you.

She folds up her paper. The crowd gives a standing ovation.

EXT. BEDLOE'S ISLAND - DAY

Charles rushes to the pedestal construction site.

CHARLES

Stop what you're working on! Stop working! I have an announcement.

All the workers look to him, awaiting his news.

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Frederic pounds a table. He crumples up a paper in his hand, throwing it across the room with a yell. He grabs a liberty statue model and swings it downward, coming a few inches from breaking it against the table's corner. He sets it down.

Frederic backs up against a wall. Gustave joins him.

GUSTAVE

Am I surprised? Not at all.

FREDERIC

If they do not attain what is required we are pushed further back! It is embarrassing and insulting.

INT. AMERICAN COMMITTEE OFFICE - DAY

Harper writes in a notebook as William speaks.

WILLIAM EVARTS

Yes, it is confirmed. We are running out of funds. Pedestal construction has slowed considerably. If we do not receive a surplus by February or March of next year... it doesn't look promising.

INT. WHITE HOUSE OVAL OFFICE - DAYS

Senator Franks sits. President CHESTER A. ARTHUR (50s) crosses his arms behind the desk. He's a guard dog who will bite when the reporters aren't watching.

SENATOR FRANKS

It's not faring well, sir. New York's Board of Education will not allow children to perform concerts to raise money. Architects state that the statue would topple over during the first storm. And...

PRESIDENT ARTHUR
Oh, don't stop now.

SENATOR FRANKS
Appropriation for funds did not
succeed.

PRESIDENT ARTHUR
Why did congress reject the bill?

SENATOR FRANKS
One hundred thousand dollars is an
astounding amount. Especially in
these dire times.

PRESIDENT ARTHUR
We gave our word!

SENATOR FRANKS
They still have it.

PRESIDENT ARTHUR
Not good enough.

SENATOR FRANKS
New York approved a grant for fifty
thousand dollars. Unfortunately,
the governor vetoed.

PRESIDENT ARTHUR
I am only hearing of this now?

Arthur comes up next to the senator.

PRESIDENT ARTHUR (CONT'D)
My father was a preacher bent on
proclaiming abolition. This statue
evangelizes above and beyond. A
mighty symbol for freedom. Sadly,
we do not deem it worthy enough.

SENATOR FRANKS
Apparently not.

PRESIDENT ARTHUR
Leave my office.

Senator leaves the room.

EXT. BEDLOE'S ISLAND - DAY

Wind blows across empty work area which was once thriving.

EXT. PARIS PIER - DAY

A steamship's passengers disembark. Among them is Sally carrying a suitcase.

EXT. PARK MONCEAU - DAY

Workers attach the assembled copper plates to the skeletal inner framework. They are halfway finished.

EXT. ART STUDIO - DAY

Frederic works on a small but intricate terra-cotta model of *Switzerland Succoring Strasboug*, which displays multiple human figures, one of which is an angel.

Sally arrives at the entrance. She knocks on the inside of the door.

Frederic looks over. He freezes.

FREDERIC

Sally? Is it you?

Sally slips inside.

SALLY

Lovely work space.

FREDERIC

How are you here? Right now?

SALLY

Took a steam ship. Thought I'd visit my ancestral homeland.

FREDERIC

What do you think?

SALLY

I like what I see.

She smiles.

Charlotte comes into the area.

CHARLOTTE

Oh, good heavens. I had no idea you had a guest.

Frederic and Sally turn to Charlotte with apprehension behind their smiles.

FREDERIC

Mother.

CHARLOTTE

Are you to introduce me?

FREDERIC

Oh, yes, this is...

Sally steps up to Charlotte and lends out a hand.

SALLY

Sally Blum. At your service,
madame.

Sally bows.

CHARLOTTE

Pleasure.

(to Frederic)

A patron? Model? Admirer?

Sally and Frederic look at one another in surprise.

FREDERIC

An art admirer you mean.

CHARLOTTE

But of course, silly goat.

SALLY

I work at the foundry.

CHARLOTTE

Can't say I've seen you there.

SALLY

Started a few weeks ago.

CHARLOTTE

Good for you, dear. Not many women
in that work.

Jeanne enters the shop behind Sally.

SALLY

Thank you. I came to give Monsieur
Bartholdi news regarding
construction.

CHARLOTTE

Personally?

SALLY

Not without consequence. No labor.
No pay.

Jeanne enters the shop.

JEANNE

Pity.

The three turn to Jeanne.

JEANNE (CONT'D)

Yet with fashion such as yours I
fully understand.

SALLY

I will take my leave.

As she walks by Jeanne she bows.

SALLY (CONT'D)

Madame.

JEANNE

Worker.

Sally takes a glance back at Frederic before leaving.

CHARLOTTE

Lovely girl.

JEANNE

Yes, lovely.

CHARLOTTE

What news did she have?

FREDERIC

News? Yes, right. It was in regards
to our emergency copper supply.
Running low, it seems. Nearing
finish line so not to worry.

JEANNE

Who's worrying?

FREDERIC

Right.

CHARLOTTE

Well, I did present myself for a
reason. Maurice had a question
regarding those copper plates.
Something about juxtaposition.

FREDERIC
Juxtaposition. Very well.

Charlotte exits.

JEANNE
Women working in foundries. What is
our world coming to?

FREDERIC
New opportunities await.

Jeanne glowers before leaving.

EXT. PARIS STREET CORNER - NIGHT

Frederic gazes up at the statue.

EXT. BARTHOLDI'S BEDROOM - NIGHT

Jeanne rolls over and wraps an arm around Frederic's torso.

JEANNE
What troubles you, love?

FREDERIC
How can you tell?

JEANNE
Ladies always can.

Frederic rolls over.

FREDERIC
I am having doubts.

Jeanne touches his face.

JEANNE
My ex-husband would say similar
things. He was an inventor.
Businessman. Fond of bigotry.

Frederic smirks.

FREDERIC
Sorry. That came without warning.

Jeanne playfully slaps him on the cheek.

JEANNE

He always pulled through. Compared to your achievements, his appear inadequate. I know in my heart you will succeed. Beyond all measure.

Frederic kisses her.

EXT. PARC MONCEAU - DAY

MONTAGE OF SHOTS

- Workers install final copper plates around the neck and shoulders. Gustave observes from a platform.

GUSTAVE

Make sure rivets are slightly loose! We must account for temperature shifts.

- Frederic, Maurice, and Gustave inspect schematics inside the Gaget, Gauthier, & Co. office.

- Workers finish with installation of the shoulders and neck.

- Frederic and Gustave observe from the ground as the workers almost finish with the head's copper plates.

- Sally walks along edge of the construction area. Frederic catches her eyeing him. He gives a quick wave with a smile. She smiles and returns a wave.

EXT. FREDERIC'S HOUSE - DAY

Frederic, Jeanne, and Charlotte exit the house. The ladies make sure their dresses are in order.

JEANNE

Are you ready, my dear?

FREDERIC

Ask me afterwards.

EXT. PARC MONCEAU - DAY

Hundreds gather to celebrate the completed statue. The French national anthem plays.

Music dies down.

ELEVATED PLATFORM

Frederic comes to a podium. Gustave stands nearby.

FREDERIC
Ladies and gentleman, welcome!

People yell and cheer.

FREDERIC (CONT'D)
I would now like to present our
prime minister as well as the US
minister to France, Levi Morton!

Prime Minister JULES FERRY (50s) and Levi take to the podium.
Frederic backs up and joins Gustave.

PRIME MINISTER FERRY
Welcome one and all!

Everyone cheers. Frederic spots Sally in the audience. They
share a moment as if no one else is there but them.

PRIME MINISTER FERRY (CONT'D)
Three hundred and sixty-two
workers. Two hundred twenty-five
tons. One-hundred fifty one feet
tall. One country, and one dream
which has become a reality!

EXT. STATUE OF LIBERTY ENTRANCE - DAY

A large crowd encircles Frederic.

FREDERIC
What brave soul will join me in
climbing to the crown?

No one answers the call.

FREDERIC (CONT'D)
Anyone?
(to young boy)
How about you?

Young Boy shakes his head no.

FREDERIC (CONT'D)
Once in a lifetime opportunity.

SALLY (O.S.)
I will.

Sally comes out from the crowd.

Frederic gazes upon her with a slight smile.

FREDERIC
We have a lady. Any men feel
compelled?

Prime Minister Ferry and two men break through the crowd.

PRIME MINISTER FERRY
Answering your call, sir.

Frederic steals a glance at Sally who bites her lower lip.

FREDERIC
We discovered a few brave men.
Alright. Let us venture onwards and
upwards!

Frederic leads the team by entering first.

Prime Minister motions to Sally.

PRIME MINISTER FERRY
After you, my lady.

Sally bows. She enters. The men go in behind her.

Charlotte eyes the lot as they enter.

INT. STATUE OF LIBERTY STAIRCASE - DAY

People cheer and talk outside as the group walks up the narrow spiral staircase.

INT. CROWN OBSERVATION DECK - DAY

Frederic enters the room. Several open windows give view to the vast landscape. Sally joins him near a window. Prime Minister and two men look out the windows on opposite side.

Frederic and Sally view the surroundings.

FREDERIC
First lady to climb into Lady
Liberty's crown. How does it feel?

SALLY
Rather majestic. An amazing view.

Frederic stares at her.

FREDERIC
Indeed it is.

Sally catches his stare. She smiles.

He grabs her with one hand at the waist. Sally stuffs a scrap of paper into his breast pocket. She pats the pocket.

SALLY
Directions.

FREDERIC
May I ask to where?

Prime Minister Ferry interrupts the romantic interplay. He holds out his hand. Frederic shakes.

PRIME MINISTER FERRY
You have outdone yourself, Monsieur Bartholdi! A job well done!

FREDERIC
I had sufficient help.

PRIME MINISTER FERRY
Well, in any case, a colossal achievement!

Sally catches Frederic's eye one final time before she moves down the staircase.

FREDERIC
Kind words, prime minister. I thank you.

INT. BARTHOLDI'S LIVING ROOM - NIGHT

Frederic puts on his coat.

EXT. HOTEL LA BOURDONNAIS - NIGHT

Frederic stops outside the hotel.

INT. HOTEL LA BOURDONNAIS LOBBY - NIGHT

Frederic enters the ornate space. Men and women lounge.

Sally sits in a sofa wearing an elegant dress. Frederic walks up to her.

FREDERIC

Madame.

She holds out her hand.

SALLY

Sculptor.

Frederic takes her hand. She rises from the chair.

FREDERIC

How did you know?

SALLY

You're predictable.

FREDERIC

I am?

SALLY

Sadly.

FREDERIC

What a pitiful revelation.

SALLY

I know. Horrid.

FREDERIC

What is my next move then?

SALLY

Same as mine.

INT. HOTEL LA BOURDONNAIS HOTEL ROOM - NIGHT

Sally falls onto the bed on her back.

Frederic takes off his coat, throwing it on a chair. He pulls off his shoes. Sally does the same.

FREDERIC

How are you affording this room?

SALLY

I'm resourceful.

Frederic takes off his shirt.

Sally sheds her blouse.

Frederic comes onto the bed, resting on top of her. He kisses her with passion. She returns the passion in kind.

Sally rolls over on top of him. He grabs her buttocks.

DISSOLVE TO:

LATER

Frederic puts on his clothes. Sally lays underneath the sheets.

SALLY
Must you leave?

FREDERIC
I cannot stay.

SALLY
She has your heart?

Frederic hesitates as he finishes tying his shoes, avoiding eye contact. He sits on the end of the bed.

Sally huffs, rising nude from the bed and donning a nightgown. She leans against a wall and crosses her arms.

SALLY (CONT'D)
I'm not some whore you can bed
whenever you feel like it! I want
more! I believe you do too.

FREDERIC
I... I cannot.

Sally confronts him head-on.

SALLY
Why not? What's wrong with me?

FREDERIC
Absolutely nothing. My life is...
busy and complicated at the moment.

SALLY
Too complicated for me?

Frederic stands.

FREDERIC
You will always have my heart.

Sally nods, arriving at an understanding.

Frederic kisses her on the forehead. She gives no hint of enjoying the kiss. He moves past her, putting on his coat.

Sally glances over her shoulder at Frederic.

SALLY

That may not be enough.

He takes one final look at Sally before leaving the room.

EXT. BARTHOLDI'S HOUSE - NIGHT

Frederic nears the front door. Charlotte watches him from further down the street while out for a stroll.

INT. PARIS PIER - DAY

Sally takes a final look at Paris before heading for the steam ship with her belongings.

INT. ART STUDIO - DAY

Frederic draws a sketch of a man on a horse. Charlotte knocks on the door before entering.

FREDERIC

Mother! To what do I owe --

CHARLOTTE

You play a dangerous game.

FREDERIC

Not sure I follow --

CHARLOTTE

Why would a foundry worker
volunteer to climb into the statue?
A statue she herself worked on?

Frederic shrugs his shoulders.

FREDERIC

I am at a loss.

CHARLOTTE

You love her?

FREDERIC

Forgive me, but I don't fully
understand.

Charlotte scowls. She leaves the studio.

Through a cracked side door, Jeanne pulls away.

EXT. PARIS FLOWER PARK - DAY

Frederic and Jeanne walk amongst the beautiful flowers.

JEANNE

Do you love me, Frederic?

FREDERIC

But of course, love. Forever and always.

JEANNE

I desire honesty.

They stop their stroll.

JEANNE (CONT'D)

Have you been with any other women?

Frederic considers the question.

FREDERIC

Why would I betray you in such a devilish way?

JEANNE

Please answer.

Frederic grabs hold of her shoulders.

FREDERIC

You have my love. You always will.

Jeanne shrugs away from his hold.

JEANNE

Good enough, I suppose.

They stroll once more.

EXT. BEDLOE'S ISLAND - DAY

SUPER: MARCH 13, 1885

Men labor at building the pedestal which is now several feet high. Some work on the masonry while others work on tapering the base with wooden boxes. Men use the cranes with fixed beams and pulleys, lifting material.

Charles talks with a rugged PEDESTAL FOREMAN (30s).

CHARLES

Inform the men. Give their final wages before they leave.

PEDESTAL FOREMAN

Yes sir.

INT. GAGET, GAUTHIER, & CO. OFFICE - DAY

Frederic examines a schematic with Gustave.

GUSTAVE

We'll need at least three hundred crates?

FREDERIC

Have you seen our fair lady?

Gustave chuckles.

Maurice comes in waving a telegram.

MAURICE

Word came.

Frederic and Gustave look at him.

MAURICE (CONT'D)

They've ceased all construction.

INT. BARTHOLDI'S KITCHEN - NIGHT

Charlotte squares off against her son while Jeanne washes dishes. She glances at a window to catch their reflection.

CHARLOTTE

Setbacks happen! Our world does not revolve on your timetable!

FREDERIC

It should! I've invested everything into this project! My time! My livelihood!

JEANNE

Your marriage?

Frederic and Charlotte focus on her for only a moment.

CHARLOTTE

Have patience! Construction will resume! Americans are a persevering lot.

FREDERIC

Fortune telling does not console me.

Frederic waves her off as he stomps out of the room.

Jeanne follows him into --

HALLWAY

JEANNE

You failed to answer.

Frederic turns to her.

FREDERIC

Our marriage is one thing. My statue is another entirely.

JEANNE

Which comes first?!

FREDERIC

Making comparisons accomplishes nothing!

Frederic turns and storms away. Jeanne rushes up in front of him.

JEANNE

Am I not worthy enough to receive an answer?

Frederic nudges her against a wall with two hands.

FREDERIC

You are worthy enough to stand by my side! Partake in this glory with me!

JEANNE

Some glory.

Frederic stomps away, leaving Jeanne alone.

INT. AMERICAN COMMITTEE OFFICE MEETING ROOM - DAY

William, Charles, and Richard stand at a table while reporters write in their notebooks.

CHARLES

We ask for help in preventing so painful and humiliating a catastrophe.

William leans over the table.

WILLIAM EVARTS

In the name of glorious memories, in the name of our country, in the name of civilization and art, do not neglect this last opportunity for securing to yourselves and to the nation an imperishable glory.

RICHARD

Do what is right.

Several reporters throw up their hands.

EXT. NEW YORK WORLD NEWSPAPER BUILDING - DAY

Establishing.

INT. NEW YORK WORLD MEETING ROOM - DAY

JOSEPH PULITZER (40s) storms through a hallway with a paper stack in his hand. Wearing eyeglasses without any temples, this man knows how to get things done in a theatrical manner.

He swiftly enters the room and closes the door. Twelve men sit a large table.

JOSEPH PULITZER

(Hungarian accent)

Esteemed gentlemen, less than three thousand dollars remains for funding. The American Committee estimates they need an additional one-hundred thousand. This money will help complete our pedestal and erect the statue.

He hands out papers to each man.

JOSEPH PULITZER (CONT'D)
 French citizens paid for the
 statue's completion. Tradesmen.
 Shop girls. Artisans. Working men.
 Everyone. This is the people's
 statue. It is a gift.

He finishes giving out the papers.

JOSEPH PULITZER (CONT'D)
 From the people of France to the
 whole people of America. On those
 letters I've set my agenda.

A NEWSPAPER EDITOR (male, 30s) taps the letter.

NEWSPAPER EDITOR
 Says here you want to list every
 donor's name. Even publish a note
 if included with a donation.

JOSEPH PULITZER
 Brilliant, is it not?

NEWSPAPER EDITOR
 Waste of ink.

JOSEPH PULITZER
 No, no, no! Gentlemen, my strategy
 is this. Criticize the rich who
 failed to finance the pedestal,
 along with railing the middle class
 for relying upon the wealthy to
 provide funds. We will raise money,
 increase our newspaper's
 circulation, and bombard the
 wealthy for their selfishness. A
 perfect trifecta. I cannot sit idly
 by and watch the statue fail. For
 goodness sakes, I fought in our war
 between the states. Advocating for
 liberty is in my blood. I will not
 accept anything but successful
 funding. Am I whistling nonsense or
 making myself clear?

Nods come from men at the table.

JOSEPH PULITZER (CONT'D)
 Excellent. Let us wield our mighty
 sword. Bleed a few hearts dry.

INT. NEW YORK WORLD NEWSPAPER TYPING ROOM - DAY

Joseph paces behind a FEMALE TYPIST (20s) who works on a Sholes and Glidden typewriter.

EXT. PARIS STREET - DAY

Gustave and Frederic walk beside each other.

GUSTAVE

They sent word today. Only thirty eight of the forty-six courses of masonry have been built.

FREDERIC

Wonderful. More promising news.

Frederic kicks the ground.

EXT. NEW YORK CITY STREETS - DAY

SHOT MONTAGE

- Man reads a newspaper while leaning against a building's wall.

- A man reads the *The World* while sitting on the front steps of a townhouse.

- Two men read *The World* newspaper while in a barber shop getting their hair done.

END OF MONTAGE

INT. ITALIAN RESTARAUNT - DAY

Busy with many customers. Two men in a booth read the newspaper.

BOOTH MAN 1

The World is calling us out for not paying our share.

BOOTH MAN 2

Maybe we should consider giving.

Booth Man 1 gives the man the stink eye.

INT. THE WORLD NEWSPAPER MAIL ROOM - DAY

Six women sit at tables with large stacks of mail. They open up letters as if in a trance. Joseph, hands behind his back, monitors them.

The women toss coins and bills into boxes on the table. They write on a ledger name and amount. Some letters come with notes. The women write something on the note before placing it with a stockpile.

JOSEPH PULITZER
Pristine work, ladies! Keep
churning!

EXT. PARC MONCEAU - DAY

Workers disassemble the statue, lowering parts by rope onto the ground.

EXT. HORSE RACE ARENA - DAY

Frederic and Jeanne watch horses race around a track.

INSERT - A sign near scoreboard has a rough sketch of liberty statue with the words "Benefit Horse Racing Event - All Invited!"

Crowd cheers.

EXT. BOXING RING - NIGHT

Two boxers stand in corners of the ring. An ANNOUNCER (40s, male) holds a paper.

ANNOUNCER (O.S.)
This match is presented by the
American Committee. All proceeds
tonight go towards the statue.

Crowd clamors. A bell chimes. The two boxers hurl punches.

EXT. PARC MONCEAU - NIGHT

Workers disassemble the statue.

EXT. THEATER AUDITORIUM - NIGHT

Two men and a woman engage in a comical skit on stage.

SECOND TIER

Richard, William, and Charles watch the show.

STAGE

The woman, dressed as the liberty statue, stands frozen while the two men, Gustave and Frederic, argue without any words.

The woman walks over with her right arm in the air. She bonks both the men in the head. The two men put their arms out in shock and confusion.

SECOND TIER

The three men and others in audience laugh.

INT. BARTHOLDI'S HOUSE - FOYER - NIGHT

Frederic opens the front door. He looks around.

FREDERIC

Hello?

He walks up the steps.

INT. BARTHOLDI'S HOUSE - HALLWAY - NIGHT

Bartholdi creeps up to the bedroom door. He hears moaning from inside. He opens the door slightly, just enough to view his wife bareback on the bed on all fours. A muscular man pounds her from behind.

Frederic storms inside.

FREDERIC

What is this travesty?!

The man yelps, immediately pulling out and covering his genitals. Jeanne merely stares at her husband while staying on her hands and knees.

After picking up his clothes, the man rushes out of the room past Frederic. Frederic watches the man leave then returns focus to Jeanne who hasn't moved a muscle.

JEANNE

You want a go?

FREDERIC

How could you?

JEANNE
How could I?

Jeanne crawls off the bed. She puts on a nightgown and comes up to Frederic.

JEANNE (CONT'D)
What do you feel? Anything?

FREDERIC
You are my wife! Of course I feel something! Things I would rather not mention!

Frederic paces around the room.

FREDERIC (CONT'D)
I can't believe you would do this!
Knowing I would soon arrive home.

JEANNE
At least I was honest and overt.

FREDERIC
What does that mean?

JEANNE
I'm sleeping in our guest bedroom.

She walks past him.

FREDERIC
What does that mean, Jeanne!?

Jeanne stops by the open door.

JEANNE
He was paid to come. Good night,
husband.

She leaves the room. He sits on the bed in awe.

INT. THE WORLD NEWSPAPER MAIL ROOM - DAY

Women perform their duties with the letters like clockwork. Joseph pitches in and opens one himself, dropping a few coins into a box and discarding the letter with the rest.

EXT. GAGET, GAUTHIER, & CO. YARD - DAY

Frederic, Gustave, and Maurice walk amongst the workers.

GUSTAVE
Three hundred and fifty pieces.

FREDERIC
How many crates?

GUSTAVE
Two hundred and fourteen.

FREDERIC
Is the crate company aware?

MAURICE
Ready and willing.

INT. BARTHOLDI'S LIVING ROOM - DAY

Frederic enters to see Jeanne sitting in a chair reading a paper. She folds the paper.

Frederic almost says something, but stops short. He moves for the kitchen when --

JEANNE (O.S.)
Frederic. Stop.

Frederic halts. He avoids eye contact.

JEANNE (CONT'D)
Where do we go from here?

FREDERIC
Honestly... I've been preoccupied elsewhere.

JEANNE
Not exactly a surprise.

FREDERIC
I must travel later this year. For New York.

JEANNE
Of course. To discuss your precious statue.

Frederic takes two steps then stops. He sighs.

FREDERIC
I am willing to stay with you.

JEANNE
And I with you.

Frederic nods. He peeks at her before vacating the area.

INT. THE WORLD NEWSPAPER TYPING ROOM - DAY

A female typist in her element. Joseph sits down next to her.

JOSEPH PULITZER
Are you spacing each person's name
by one indent?

FEMALE TYPIST
Yes, Mr. Pulitzer.

JOSEPH PULITZER
Excellent. We want everyone to feel
special.

Joseph rises from the chair. He moves for a hallway. He halts
and turns to his employees.

JOSEPH PULITZER (CONT'D)
Tomorrow I leave for France. Work
as hard in my absence as in my
presence! Good day to you all!

Joseph enters the hallway.

EXT. STEAMSHIP DECK - DAY

Joseph gazes at Paris in the distance.

INT. GAGET, GAUTHIER, & CO. BUILDING - DAY

Frederic gives Joseph a tour. A handful of men clean up the
area of scraps, junk, rivets, and tools.

FREDERIC
They worked in eight hour shifts.

JOSEPH PULITZER
I heard you have ties to
freemasons.

FREDERIC
Joined the Alsace-Lorraine lodge
here in Paris. Nothing exciting to
tell.

JOSEPH PULITZER
Curiosity withdrawn.

EXT. PARIS PIER - DAY

Frederic comes up to a steamship with Gustave, Jeanne, Charlotte, and Joseph.

FREDERIC

Continue overseeing the crating.
Send word if anything is amiss.

GUSTAVE

Will do.

Frederic hugs his mom.

CHARLOTTE

God speed, son.

Frederic comes to Jeanne. She hugs him and kisses his cheek.

JEANNE

Return safely.

He responds to her with a blank expression. Frederic shakes Joseph's hand.

FREDERIC

Thank you for visiting at my
request.

JOSEPH

I would have come without an
invitation.

The two men laugh.

FREDERIC

I am beyond grateful for what you
did.

JOSEPH

Feeling is mutual, comrade.

Frederic moves for the steamship with a suitcase.

EXT. STEAMSHIP DECK - DAY

Frederic looks out over the New York harbor as the ship makes its final approach to the pier. He vomits over the side.

EXT. NEW YORK CITY PIER - DAY

Frederic steps off the steamship and joins Charles. They shake hands.

CHARLES
How was your voyage?

FREDERIC
Vomit inducing.

Charles laughs.

INT. SALOON - DAY

Charles sits at a table opposite Frederic. They both have finished a meal and now enjoy a drink.

CHARLES
Wish I could have seen her in Paris. Would have been a sight to behold.

FREDERIC
Indeed it was.

CHARLES
Alright, business. What is your suggestions for reassembly?

FREDERIC
We need to be prepared for any and all reworking. Copper plates may be affected due to crating, carriage, and transport. Also, we need to devise a method for the workers so they're safe. I was thinking of a rope system to secure them to the inner frame. Lower them along the surface of the copper skin.

Charles toasts with his drink.

CHARLES
Lilliputians swarming over Gulliver. Brilliant.

The men chuckle.

FREDERIC
We also need a system if a part arrives mislabeled.

CHARLES
I have an idea for that.

INT. APARTMENT BEDROOM - NIGHT

Sally lights a candle on the bedside dresser.

Someone knocks on the door.

SALLY
Who is it?

FREDERIC (O.S.)
Your French sculptor.

She smirks, opening the door.

SALLY
Why hello sir.

FREDERIC
Hello.

SALLY
What you doing here?

FREDERIC
Statue business. I depart tomorrow.

SALLY
You couldn't stop by earlier?

FREDERIC
Time wouldn't allow.

Sally grabs onto his bow tie. She rips it off.

SALLY
What about now?

Frederic moves inside the room. They kiss. Sally kicks the door closed. She takes off her nightgown, revealing her beautiful skin.

LATER

Sally lays a hand over Frederic's chest in bed.

SALLY (CONT'D)
When will you be back?

FREDERIC

Soon. When we reveal her for all to see. Then my work will be done.

SALLY

How about us?

Frederic grabs hold of her wrist and kisses it.

SALLY (CONT'D)

You must choose. I cannot play this game forever.

FREDERIC

Nor can I.

They kiss.

EXT. APARTMENT BUILDING - NIGHT

Sally watches him walk down the alley from her open window. He looks back, kisses his palm, and raises his hand toward her. She repeats the gesture before he walks off.

EXT. GAGET, GAUTHIER, & CO. YARD - DAY

Workers lower a portion of the original torch into a crate. Gustave and Maurice supervise.

ANOTHER YARD AREA

Workers insert a portion of the inner iron framework into a crate. Frederic observes.

SERIES OF SHOTS

- A) Workers place one of the seven rays into a crate.
- B) Workers put a portion of the left foot into a crate.
- C) Gustave watches as Maurice directs a rope carrying a copper plate portion of the toga into a crate.
- D) Two workers place a connecting bar into a crate with two additional bars. Frederic places another bar inside.
- E) Maurice writes on a label outside a crate.
- F) A copper plate of the left eye is laid into a crate.

END SERIES

EXT. RAILROAD YARD - DAY

A train with seventy containers gears up for departure. Gustave, Maurice, and Frederic watch from a train platform.

FREDERIC
Steady she goes.

EXT. OCEAN - DAY

The French frigate *Isère* navigates the waters. Several containers are located on the ship.

EXT. NEW YORK CITY HARBOR - DAY

SUPER: JUNE 17th, 1885.

Dozens of ships accompany Frigate *Isère* on the last leg of her voyage. Frigate steers toward Bedloe's Island.

EXT. NEW YORK COASTLINE - DAY

People clap and cheer as they watch the frigate.

EXT. NEW YORK PARK - DAY

SUPER: AUGUST 11, 1885.

A man opens *The World* newspaper.

INSERT - Front page headline in bold print reads "One Hundred Thousand Dollars!"

EXT. THE WORLD NEWSPAPER BUILDING - DAY

Establishing.

INT. THE WORLD NEWSPAPER TYPING ROOM - DAY

Joseph stomps into the area with a newspaper. Same as the man in the park.

JOSEPH PULITZER
My dear ladies and gentleman, we have reached our goal! *The World* sets a new precedent for what a newspaper may accomplish! You are forever a part of history!

The employees applaud with whistles, claps, and cheers. Joseph performs a little jig in front of everyone.

EXT. BEDLOE'S ISLAND - DAY

Tourists on a boat rubberneck to gain the best view of the workers building the pedestal.

INT. BARTHOLDI'S DINING ROOM - NIGHT

Frederic and Jeanne eat their roast beef in silence. Neither make eye contact.

FREDERIC

What is this?

Frederic motions to her and then himself.

Without looking at him:

JEANNE

Comfortable.

Jeanne takes a sip of her wine. Frederic surrenders with a pitiful sigh.

EXT. BEDLOE'S ISLAND - WAREHOUSE ENTRANCE - DAY

A caravan of horse-driven carts transport crates into a large warehouse on the far side of the island.

EXT. BEDLOE'S ISLAND - DAY

SUPER: APRIL 22, 1886.

Immigrant workers swing the final stone into position. Three masons reach into their pockets and shower the mortar with several silver coins.

The stone drops down onto the mortar. All the workers cheer.

EXT. BEDLOE'S ISLAND BEACH - DAY

Charles and Richard speak with a large group of immigrant workers.

RICHARD

You scalawags listen up!

CHARLES

Reassembly will be dangerous and difficult. Please use caution.

EXT. BEDLOE'S ISLAND - DAY

Workers open crates near the pedestal. Other workers assemble the iron framework on top of the pedestal.

EXT. CEMETERY - DAY

Rain pelts the earth. Frederic stands with an umbrella over Edouard Laboulaye's grave.

FREDERIC

We have arrived, dear friend.

EXT. BEDLOE'S ISLAND - DAY

Workers labor away, almost finishing the inner framework.

EXT. PARIS STREET - DAY

Frederic walks with his mother.

FREDERIC

Richard Hunt sent word. They are a few months away from completion.

CHARLOTTE

Wonderful, dear! How exciting.

EXT. NEW YORK CITY HARBOR - DAY

Sally peers over the ocean to the island. She smiles.

EXT. BEDLOE'S ISLAND - DAY

SHOT MONTAGE

- Workers reassemble the copper plating.

- Charles and Richard help workers install a copper plate indicative of the right foot.

- Workers hang from scaffolds as they attach a portion of the toga dress.

- Richard and Charles survey the work. Statue is finished up to her chest.

- A steamboat with onlookers watch as the workers construct the copper plating, which now nears Lady Liberty's neck.

END MONTAGE

FADE TO BLACK.

EXT. WHITE HOUSE - DAY

SUPER: OCTOBER 1886

Establishing.

INT. WHITE HOUSE OVAL OFFICE - DAY

PRESIDENT GROVER CLEVELAND (49) signs a bill at his desk with a U.S. LIGHTHOUSE BOARD MEMBER present. Chubby with a tranquil demeanor, Cleveland shakes the member's hand.

JOSEPH PULITZER (V.O.)
President Cleveland recently placed
the statue and pedestal under the
authority of the U.S. Lighthouse
Board.

INT. THE WORLD NEWSPAPER TYPIST AREA - DAY

Joseph paces.

JOSEPH PULITZER
I want an article written. Go and
interview! Research! Quickly! Go!

A journalist jettisons from his seat.

EXT. STATUE OF LIBERTY TORCH - NIGHT

Three workers install the remaining fingers that clasp the torch's handle.

EXT. STATUE OF LIBERTY - NIGHT

The sun sets as four workers, secured by ropes to an elevated platform, tug on a large French flag that covers the statue's face. Two workers stand on each side as they work to set up the flag just right.

EXT. NEW YORK CITY HARBOR - DAY

A steamship steers for Bedloe's Island.

EXT. STEAMSHIP BOW - DAY

Frederic and Jeanne look out over the city.

JEANNE

What a sight.

FREDERIC

Welcome home.

Frederic walks along the starboard side.

EXT. BEDLOE'S ISLAND PIER - DAY

Bartholdi, Jeanne, Charlotte, and Count Lesseps, chairman of the Franco-American Union, step off onto the pier.

Joseph greets them. A horde of newspaper reporters linger behind him.

Frederic and Pulitzer bow to one another.

FREDERIC

Greetings once more, friend.

JOSEPH PULITZER

Morning glories!

Joseph motions to the reporters.

JOSEPH PULITZER (CONT'D)

Apologies.

FREDERIC

I feel certain you didn't invite them.

JOSEPH PULITZER

Perhaps one or two. I do own a newspaper after all.

Frederic, Joseph, and Jeanne laugh. The reporters circle around Frederic and Jeanne.

NEWSPAPER JOURNALIST

Bartholdi! Bartholdi! Any general comments you'd like to make?

FREDERIC
The dream of my life is
accomplished.

The reporters clamor.

Jeanne kisses him on the cheek.

JOSEPH
Alright, alright. Step away. Let
them through.

Frederic, Jeanne, and Lesseps push through the crowd.

EXT. HOTEL BALCONY - NIGHT

Frederic looks out at the city. The statue is in view.

Jeanne comes onto the balcony.

JEANNE
Catching some fresh air?

FREDERIC
I was wondering... what now? What
could possibly be beyond this?

JEANNE
You are Bartholdi. Mother of Exiles
thrives on your account. You'll no
doubt push upward.

FREDERIC
How about us?

JEANNE
I see us as even.

Frederic frowns.

FREDERIC
An observation about you, love. You
speak your mind, however
condescending.

EXT. NEW YORK CITYSCAPE - DAY

SUPER: OCTOBER 28, 1886

Wetness and fog permeate the surrounding area.

EXT. BEDLOE'S ISLAND - DAY

A large French flag covers the Statue of Liberty's face.

EXT. NEW YORK FIFTH AVENUE - DAY

A PARADE moves down the street near 57th Street in Lower Manhattan. Charles Stone acts as the grand marshal, leading the procession on horseback.

A detachment of CALVARY and a BATALLION of the army's Old Guard, wearing bear skin caps, escort a presidential carriage that leads the caravan of parade spectacles.

President Cleveland sits beside the carriage driver with a deadpan demeanor. His cabinet members accompany him. Thousands of people line the street and cheer.

PARADE SLOT

A new fire truck with a ladder carries two young women on top. One woman is dressed as Lady Liberty. Her companion represents America with tinted skin carrying a bow and arrow. The two wave to the crowd. Fire trucks bring up the rear.

PARADE SLOT

A marching band plays the United States national anthem.

The Sons of France walk behind the band. Philadelphia and Brooklyn police forces march behind the French group. Last but not least the Knights of Pythias and the Knights Templar march in a hasty fashion.

EXT. MADISON SQUARE PARK - DAY

Presidential carriage leaves the procession and stops on the roadside.

President Cleveland steps off and joins others on the viewing stand. Among those who join him are army and navy senior commanders, New York governor, Lieutenant General PHILIP SHERIDAN, diplomatic corps, and members of the American Committee including William Evarts.

SHOTS OF the crowd waving and cheering.

EXT. WASHINGTON SQUARE - DAY

Parade marches through Greenwich Village.

PARADE CROWD

NEW YORK UNIVERSITY STUDENTS wave their arms in the air.

NEW YORK UNIVERSITY STUDENTS
(chants)
Bartholdi!

EXT. NEWSPAPER ROW - DAY

Procession passes through an arch decorated with greenery.
The World newspaper building is in view near the arch.

Joseph Pulitzer stands outside on the sidewalk with a
masthead decoration for *The World* that includes a model of
the statue as the centerpiece.

PARADE SLOT

Eight horses draw George Washington's carriage. Sons of the
Revolution march on both sides of the carriage. A Son of the
Revolution mans the carriage.

EXT. WALL STREET - DAY

As the parade moves en route to Battery Park, young men in
the Stock Exchange building lean out their windows. They
unreel spools of ticker tape, letting them drift onto the
crowds below.

Young boys and girls scamper around picking up tape pieces.

EXT. STREET ADJACENT TO HARBOR - DAY

Crowds fill the street to observe the naval procession on the
water. Sally is front and center.

EXT. NEW YORK CITY HARBOR - DAY

Several hundred ships encircle the new statue. These include
excursion steamers, yachts, rowboats, tugboats, barges, and
seven men-of-war flying a wide assortment of flags.
Visibility is less than a quarter mile due to fog and rain.

EXT. BEDLOE'S ISLAND COAST - DAY

A boat carries a group of women. Marquee sign above their
heads reads "NY State Woman Suffrage Association."

EXT. BEDLOE'S ISLAND CEREMONY ARENA - DAY

A couple thousand men attend the statue's dedication. They stand in a large crowd on the lowest level of the pedestal. A great portion can't see the speaker. A platform has been built on the next level up which is square in shape.

Count Lesseps, William Evarts, President Cleveland, French Minister W. ALBERT LEFAIVRE, REVEREND RICHARD STORRS, and CHAUNCEY DEPEW come up the steps and onto the stage. The crowd applauds.

A rifle gunshot signals the ceremony's beginning. All goes silent. Reverend Storrs takes the podium. Everyone in the audience bows their heads.

REVEREND STORRS

Almighty God, who art of an infinite majesty. Whose counsel and might the courses of the worlds are wisely ordained and established. We bless and praise thee for the knowledge and understanding thou bestows upon man.

SHOTS OF men bowing their heads.

REVEREND STORRS (V.O.)

We humbly and gratefully recognize thy presence in all which man achieves of beauty and power.

SHOT OF Sally on the street looking out.

REVEREND STORRS (V.O.)

The mind to devise, and the will to accomplish, both are of thee. We give thee thanks and praise this day for the lofty memorial set up here as a kindly affection of one great people for another.

SHOT OF Women's Suffrage boat.

REVEREND STORRS (V.O.)

For the skill which created it. We pray that thou, who enables man to mold the metal...

SHOT OF men on platform bowing their heads.

REVEREND STORRS (V.O.)
 ...Will accept the dedication of
 this monument to you. And that here
 it may abide.

SHOT OF New York cityscape.

REVEREND STORRS (V.O.)
 Undisturbed by tempest. Its
 munition of rocks not shaken by
 earthquake.

SHOT OF Bedloe's Island.

REVEREND STORRS (V.O.)
 While waters encircle it, and the
 light of the morning returns to
 greet it.

BACK TO STORRS

REVEREND STORRS
 We pray that the liberty which it
 represents may continue to
 enlighten with beneficent
 instruction. All this we ask in
 your name, amen.

Crowd mouths "amen." The reverend sits.

Lesseps takes the podium. Steamer whistles from the ships
 sound off. Lesseps waves his hand and laughs.

COUNT LESSEPS
 Steam was invented as a benefit,
 and its progress is wonderful, but
 at present it is an evil and
 retards the progress of my speech.

Great applause follows and then subsides.

COUNT LESSEPS (CONT'D)
 I congratulate all Americans on
 their commitment to progress. In
 landing beneath the rays of this
 statue, people will know they have
 reached a land where individual
 initiative is developed in all its
 power.

EXT. STREET ADJACENT TO HARBOR - DAY

Sally and others look out.

COUNT LESSEPS (V.O.)

Where progress is a religion. Where great fortunes become popular by the charity they bestow. By encouraging instruction and science and casting their influence into the future.

EXT. NEW YORK CITY STREET - DAY

Men and women walk the busy street.

COUNT LESSEPS (V.O.)

You have reason, citizens of America, to be proud. You have made great headway during one hundred years. In speaking to you thus of the sympathy France feels for you, I am expressing the sentiments of each and every one of my compatriots.

SHOT OF French flag covering Lady Liberty's face.

EXT. BEDLOE'S ISLAND CEREMONY ARENA - DAY

SHOTS OF men listening to Lesseps.

COUNT LESSEPS (V.O.)

We accept your inventions as you accept ours, without envy. At no distant occasion, gentlemen, we will meet to celebrate a new conquest and one of peace.

BACK TO LESSEPS

COUNT LESSEPS

An eternal friendship exists between the Franco-Latin and Anglo-Saxon races. Onward, we tread.

A roaring applause comes. Lesseps sits in a chair.

William Evarts takes the stage. He leans over podium.

WILLIAM EVARTS

Mr. President, the scene upon which this vast assemblage is collected displays a transaction in human affairs which finds no record in the past nor in the long future.

EXT. NEW YORK CITY HARBOR - DAY

Several seagoing vessels loiter.

WILLIAM EVARTS (V.O.)

How can we fitly frame in words the sentiments, the motives, the emotions which have filled and moved the hearts and minds of two great nations, in the birth of the noble conception, the grand embodiment, the complete execution of this stupendous monument.

EXT. NEW YORK CITY BUILDING ROOFTOP - DAY

Men, women, and children gaze at the harbor.

WILLIAM EVARTS (V.O.)

What ornaments of speech. What eloquence of human voice. What costly gifts of gold, frankincense, and myrrh of ours hearts' tribute can we bring to the celebration of this consummate triumph of genius, of skill, labor, which speaks today and will speak forever...

INT. LIBERTY STATUE'S HEAD - NIGHT

Frederic and DAVID H. KING JR. (40s) each hold onto a cord of rope while peering out the window.

WILLIAM EVARTS (V.O.)

The thoughts, the feelings, the friendships of these two populous, powerful, and free republics.

EXT. BEDLOE'S ISLAND CEREMONY ARENA - DAY

WILLIAM EVARTS

Knit together in their pride and joy at their own established freedom and in their hope and purpose... that the glad light of liberty shall enlighten the world.

William takes a breath, dabbing his forehead with a handkerchief.

A round of applause erupts from the crowd.

EXT. STATUE OF LIBERTY PEDESTAL PLATFORM - DAY

A young boy gives Frederic the high sign by waving a handkerchief.

INT. STATUE OF LIBERTY HEAD - DAY

Frederic nods.

FREDERIC

Pull!

Frederic and David pull hard on their cords.

EXT. STATUE OF LIBERTY - DAY

The French flag enshrouding the statue's head pulls away like a curtain, revealing the masterpiece. Bartholdi pulls the flag through the opening.

EXT. BEDLOE ISLAND CEREMONY ARENA - DAY

A thunderous cacophony of salutes from steamer whistles, brass bands, and booming rifles sound off.

EXT. NEW YORK SHORELINE - DAY

Several guns on ramparts fire blanks into the air.

EXT. NEW YORK CITY HARBOR - DAY

Several warships shoot thunderous blanks from their cannons.

EXT. BEDLOE'S ISLAND - DAY

Smoke from the guns engulfs the statue.

EXT. BEDLOE'S ISLAND CEREMONY AREA - DAY

Crowd sings the French and US anthems simultaneously.

William sits. He stuffs papers into a breast pocket and shrugs. President Cleveland glances at him and laughs.

William joins in with singing the American anthem. After the two anthems finish out, people applaud.

Once the racket dies down, President Cleveland takes the podium.

PRESIDENT CLEVELAND
Might we say that Frederic Auguste
Bartholi is the greatest man in
America today!

Applause from audience.

INT. STATUE OF LIBERTY HEAD - DAY

Frederic lets go of his rope and the flag.

FREDERIC
She is unleashed.

He shakes David's hand with a smile.

EXT. BEDLOE'S ISLAND CEREMONY ARENA - DAY

Cleveland waves his hand to kill the applause.

PRESIDENT CLEVELAND
Unlike other statues representing
fierceness, war, wrath, vengeance,
we contemplate in this statue our
own peaceful deity keeping watch
before the open gates of America.

INT. STATUE OF LIBERTY SPIRAL STAIRCASE - NIGHT

Candles light the way as Frederic descends.

PRESIDENT CLEVELAND (V.O.)
Her light will not shine on these
shores only, but on the shores of
our sister republic. It shall
pierce the darkness of ignorance
and man's oppression until Liberty
Enlightens the World."

EXT. STATUE OF LIBERTY ENTRANCE - NIGHT

Frederic exits to the outside. He looks around.

EXT. BEDLOE'S ISLAND CEREMONY AREA - NIGHT

Frederic approaches viewing deck from the rear.

PRESIDENT CLEVELAND

We will not forget that liberty has made her home, nor shall her chosen altar be neglected.

More applause as Frederic arrives.

President Cleveland glances back.

PRESIDENT CLEVELAND (CONT'D)

Looks like we have Frederic Bartholdi with us. Would you like to say something to our crowd?

CROWD

(chants)

Speech! Speech! Speech!

Frederic shakes his head "no." He bows and waves to the crowd before taking a seat.

PRESIDENT CLEVELAND

Another round of applause. He has deserved it!

A deafening ovation rings out. Cheers. Whistles. Claps. Jeanne and Charlotte cheer in the crowd up front.

Frederic scans over the crowd. His time has come.

EXT. NEW YORK CITY PIER - NIGHT

Sally listens to the muffled cheers. She smiles.

EXT. BEDLOE'S ISLAND PIER - NIGHT

Several men board steamships for departure.

EXT. BEDLOE'S ISLAND BEACH - NIGHT

A reception in full swing.

Bartholdi speaks with Count Lesseps, Charles, Richard, General Sherman, William Evarts, and a NY TIMES REPORTER (30s, male) who writes down everything he says.

FREDERIC

As grand as the idea it embodies.

NY TIMES REPORTER

How would you describe all the time spent on this effort?

FREDERIC

Many laborious years, yes. But a deep level of satisfaction is what I feel. Any troubles and difficulties I experienced along the way were amply compensated by one fine minute on this great day.

Everyone but the reporter raises a glass as a toast. Frederic raises his glass in reply. He walks away from the group with Jeanne. She locks an arm around one of his.

Charlotte comes up to the two. She hugs her son. Kisses him on both cheeks.

CHARLOTTE

Magnificent achievement, Frederic.

FREDERIC

Thank you, mother.

CHARLOTTE

I am so very proud of you.

She rubs his chin before wandering away.

JEANNE

Basking in your glory.

FREDERIC

All our glory.

EXT. STEAMSHIP STERN - NIGHT

Frederic looks on as the ship departs away from the statue. He beams with a triumphant smile.

EXT. HOTEL - NIGHT

Frederic puts on his coat. He heads for the door.

Jeanne comes up behind him.

JEANNE

Where are you going?

FREDERIC

To watch the fireworks spectacle.
Care to join?

JEANNE

I believe I'll retire. I've had
enough excitement for a lifetime.

FREDERIC

Truly? With this? There's enough
joy to share ten times over.

JEANNE

Go. Enjoy your fireworks.

FREDERIC

I shall.

Frederic leaves the room. Jeanne sits on the edge of the bed.
She sighs.

EXT. NEW YORK CITY PIER - NIGHT

Frederic watches as fireworks explode above the statue. The
statue illuminates for the crowd to view its splendor.

Sally confronts him head on.

He locks eyes with her. She smiles.

He returns the smile. He moves through the crowd. Sally
follows him. They meet up face to face.

FREDERIC

Fancy another adventure?

SALLY

Lead the way.

EXT. BEDLOE'S ISLAND - NIGHT

Frederic and Sally exit a steamship with a few others. Sally
runs towards the statue. Frederic races to catch up with her.
They climb the stairs to the statue's entrance.

Frederic finally catches up, planting his hands on her hips.

FREDERIC

Far too quick for your own good.

SALLY

Helps me stay young.

They naturally evolve into a slow dance. Sally rests a cheek on Frederic's collar bone. After an elongated silence:

Sally wipes a tear from her cheek.

SALLY (CONT'D)
This is the end.

Frederic rubs the side of Sally's neck.

FREDERIC
For many things.

They halt their dance. He tenderly touches Sally's cheeks with his fingers. He holds back from breaking into tears.

SALLY
Do not forget me.

Frederic looks up to the statue. She follows his look. They return to staring into one another's eyes.

FREDERIC
Never.

Sally and Frederic kiss. They embrace lovingly. Longingly.

EXT. BEDLOE'S ISLAND - NIGHT

Statue of Liberty is shown in all its majestic glory.

THE END

FADE OUT