

THE COLOR PURPLE

Screenplay By Marcus Gardley
Based on the novel by Alice Walker
Based on the Musical Stage Play, Book (of the Musical Stage
Play) by Marsha Norman
Music & Lyrics by Brenda Russell Allee Willis Stephen Bray

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October 31, 2023

WE HEAR A BLUEGRASS BANJO PLAY as...

TITLE CARD: SPRING OF 1909. THE GEORGIA COAST.

EXT. DIRT ROAD - DAY

MISTER (a handsome indigo farmer) rides his horse. A Stetson hat is cocked low, COVERING HIS FACE. The trot of his horse against the dirt inspires a melody and he plucks the banjo in his lap to the beat. This will set the tone for an exhilarating percussive score that will loom large in the film.

He passes a GOLDEN WEeping WILLOW TREE. Inside, the voices of TWO GIRLS sing 01. "HUCKLEBERRY PIE/OPENING" to his melody...

CELIE

Hey, sista, whatcha gon' do?

NETTIE

*Goin' down by the river, gonna play
with you!*

EXT. THE GREAT ANGEL OAK - DAY

CAMERA MOVES through the tree's draping bush revealing CELIE, 14, pregnant, with a smile that could melt butter, and her sister NETTIE, 12, breathtakingly beautiful and studious.

Wearing white dresses, the girls sit on a branch covered in moss. THEY PLAY A POLYRHYTHMIC VERSION OF PATTY CAKE with hand slaps, snaps, and hand shakes, which harmonizes with the man's banjo and the march of his horse. Above, the first light of morning paints the world sunrise blue.

CELIE

*Papa don't like no screamin' 'round
here.*

NETTIE

*No lip from the woman when they
chug that beer.*

The girls run from the tree's bush. **One monarch butterfly lands on Celie's arm. Its wings bare patterns that resemble West African Kente cloth. It's the first sign that this world is drenched in magical realism.**

CELIE & NETTIE

*Sho nuff sun gon' shine. Gonna be
grown ladies of the marryin' kind.*

EXT. DEADWOOD BEACH - DAY

They watch a butter-orange sun climb up from the ocean. The sun wears a crown of light. **IT LOOKS REAL YET MAGICAL.** The girls open their arms to its warmth.

CELIE & NETTIE

*Sho nuff moon gon' rise like a
huckleberry pie in the middle of
the sky. Gon' be alright. Gon' be
alright.*

PRE-LAP: A ROOSTER CROWS!

The sun spreads its light over the vast Georgia Coast.

MATCH CUT TO:

EXT. BACK ROAD (MAIN DRAG, BLACK PART OF TOWN) - DAY

A YELLOW CHURCH HAT RESEMBLING THE SUN is placed on the head of FIRST LADY. She is a statuesque beauty who's convinced God made her tall so she could look down on folks. She walks outside singing 02. "MYSTERIOUS WAYS."

FIRST LADY

It's Sunday morning!

Her female neighbors (CHURCH MOTHER, MISSIONARY, USHERETTE, PIANIST, DEACONESS, and PROPHETESS) exit their homes wearing equally huge hats of varying colors. When they stand one behind the other, they form a rainbow. They respond:

FIRST LADY & CHURCH LADIES

*So make a joyful noise! Unto the
Lord!*

BLACK FOLK RUSH OUT OF THEIR HOMES AND GATHER IN THE ROAD. They greet each other. FIRST LADY LEADS THEM TO CHURCH. Two dozen people (men, women, and children) march in stylized fashion, swinging their arms and high-stepping to the beat. This happens every Sunday.

First Lady lifts her bible and sings as more people in town leave their homes to join the procession.

FIRST LADY

*When the King threw Daniel in the
lion's den.*

ENSEMBLE

*The Good Lord works in mysterious
ways.*

The people signify. When they touch each other, they get the spirit momentarily then continue to march and sing to the music.

FIRST LADY

*God sent a mighty angel brought him
out again.*

ENSEMBLE

*The Good Lord works in mysterious
ways.*

They continue to high-step down the road in stylized fashion.

FIRST LADY

*When God saw the wicked he knew
what to do.*

FIRST LADY (CONT'D)

*Said, Noah, bring the animals Oh
two by two. 'Cause I'm gonna Oh
keep your boat afloat for
forty days.*

ENSEMBLE

When First Lady stretches out her hands, the entire ensemble leaps and spins. They are magnificent! Their high-stepping gets even higher as knees and feet are kicking up dust!

FIRST LADY (CONT'D)

Yeah Yeah

ENSEMBLE (CONT'D)

*The Good Lord works in
mysterious ways.*

EXT. FURTHER DOWN MAIN DRAG, BLACK PART OF TOWN - DAY

FIRST LADY

*Yes, He works
Oh, He works*

ENSEMBLE 1 & 2

*Yes, He works. (Oh He works!)
I know He works!*

FIRST LADY (CONT'D)

*The Good Lord works in mysterious
ways.*

EXT. END OF MAIN DRAG, BLACK PART OF TOWN - DAY

They all move away from the road, which was shaded by trees, and into the open fields. We see a cascade of arms as they try to shield themselves from the bright sunlight.

ENSEMBLE 1
Yes, He works
Oh, He works

ENSEMBLE 2
I know He works

FIRST LADY
Oh, the Good Lord works...

First Lady is not bothered by the sun. She keeps singing.

FIRST LADY (CONT'D)
Don't waste your time tryin' to
rassle with your worldly woe.

Some of the ensemble open umbrellas one after the other creating what looks like flower buds FROM ABOVE. Beneath the umbrellas, First Lady and others walk through them as sunlight shines on the umbrellas, creating a prism of color inside.

ENSEMBLE
The Good Lord works in mysterious
ways.

First Lady nods to someone thanking them for the shield as they move out of the rays of the harsh light.

FIRST LADY
'Cause God's watchin' over you
wherever you go, yeah!

ENSEMBLE
Yes, The Good Lord works in
mysterious ways.

The ensemble continues to move through town with umbrellas and bibles! They pass the fields.

FIRST LADY	ENSEMBLE (CONT'D)
<i>If your poor back breakin'</i>	<i>Ooooh</i>
<i>under all that weight. St.</i>	<i>Ooooh</i>
<i>Peter's gonna lift it at the</i>	<i>Ooooh</i>
<i>pearly gate. Let The Spirit</i>	<i>Ooooh</i>
<i>walk beside you on your</i>	<i>Ooooh</i>
<i>darkest days.</i>	<i>Ooooh</i>
<i>Yeah, Yeah, Yeah</i>	<i>The Good Lord works in</i>
	<i>mysterious ways.</i>

EXT. ROAD TO MAIN STREET - DAY

They high-step down the hill. Umbrellas are now used as canes. A Choir and a Horse Drawn Piano join the parade!

Young women march toward the camera, smacking their shoulders and clapping their hands.

<p>FIRST LADY <i>Oh yes, He works. The Good Lord works In mysterious ways</i></p>	<p>ENSEMBLE 1/ ENSEMBLE 2 <i>Yes, He works / I know.. Oh, He works / He works Yes, He works / I know He works Oh, He works</i></p>
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First Lady is so overcome, she starts to faint but some of the men catch her just in time and lift her onto their shoulders. She looks up to God as if it were a miracle.

FIRST LADY (CONT'D)
*Ohhh, The Good Lord works in
 mysterious ways...*

Music becomes mellow and ecstatic. Ensemble: *oohs and ahhs*.

EXT. THE GENERAL STORE - DAY

ALFONSO (the sisters' only guardian whose cold disposition has been iced by years of oppression and bitterness) leads Celie and Nettie out of the store of which he is the proprietor.

ALFONSO
 Let's get a move on, Celie, you're slower than mud.

NETTIE
 She's going as fast as she can, Pa.
 She say the baby been kickin'.

All three join the procession.

DEACONESS
 Whatchu gon' call your baby, chile?

CELIE
 If it's a boy, I'm a name him Adam.
 'Cause in The Bible Adam had a
 garden. And I wants mine to own
 land.

DEACONESS
 Ain't that precious.

ALFONSO
 Celie! Nettie! Get up here!

CELIE/NETTIE

Yes'em Pa.

EXT. GENERAL STORE - DAY

First Lady waves her own fan as rows of women behind her swing their arms in stylized fashion as they fan themselves. The action creates a domino effect. It looks like a waterfall of arms. Light hits the fans, creating shadows.

ENSEMBLE 1, 2 AND 3
God still works
He still works
God (God) God still works

FIRST LADY
 Yeah Yeah Yeah Yeah
 OHHH

FIRST LADY & ENSEMBLE
In mysterious ways (yay!) yaayyyy!

EXT. THE CHURCH - DAY

We see REVEREND AVERY at the entrance to the church. He carries his bible and preaches as the ensemble stomps, claps, and dances towards the church!

REVEREND AVERY
*None of us knows what The Lord's
 got planned for us, no sir. So I
 want you to stop your moanin', and
 quit your groanin'. Throw away your
 handkerchief! And put your hand in
 His and follow where He leads.*

They all high-step, passing The Reverend, full of the holy spirit. Now they are high-skipping across the grass toward the church - arm in arm. Others with their arms waving in the air. Some dance around Celie and Nettie.

REVEREND AVERY (CONT'D)
The Good Lord's walkin' witcha.

ENSEMBLE
Walkin' witcha.

REVEREND AVERY
The Good Lord's talkin' witcha.

ENSEMBLE
Talkin' witcha.

ENSEMBLE 1, 2 AND 3
God (God) God is singin' witcha.

REVEREND AVERY
And He is shoutin' witcha.

ENSEMBLE
Shoutin' witcha.

Over ensemble and vocal interlude:

INT. THE CHURCH - DAY

Inside, the congregation praises God as folks dance even more passionately. They slide down pews, stomp, clap, and shout in an exquisite chaos. Reverend Avery sits on a throne-like chair in the pulpit. Celie and Nettie sit in the back pew singing along. Alfonso sits next to them, bored.

REVEREND AVERY
Oh! Oh, yeah!

ENSEMBLE
*Because the Good Lord works
 in mysterious...*

CELIE
 (praying)
 Dear, God...

Reverend Avery slams his fist on the podium breaking into her day dream.

REVEREND AVERY
*In mysterious ways
 Yes! Oh, yeah.*

ENSEMBLE
Ways!

In unison, the entire church falls to their knees. Song ends.

REVEREND AVERY (CONT'D)
 Let us pray.

They bow their heads.

**IN CELIE'S IMAGINATION: The statue of Jesus on the cross,
 hanging on the rear wall below stained glass.**

INT. THE GENERAL STORE - CELIE & NETTIE'S ROOM - NIGHT

Celie bows her head as her sister braids her hair. Celie sits on a pillow. Nettie stands, reciting a folktale passed down from their mother.

The girls live with Alfonso in a two-bedroom apartment above the store. They share a small room that they have clearly made their own. Note: there is no sign of the color purple. Nettie recites a version of the African American folktale - "All God's Chillen Had Wings."

NETTIE

"...the girl returned to work in the field. But it was so hot she could barely stand. The overseer yelled at her till she got to her feet. Frightened, the girl turned to her mama and asked..."

CELIE

Let me say it. This my favorite part. The girl said... "Now Ma, can I do it now?"

Nettie smirks. Celie looks at the hem of her dress. She traces her fingers across the stitching and remembers. She looks in the mirror...

INT. CELIE & NETTIE'S ROOM - DAY - 1905 (FLASHBACK)

Instead of Nettie being there braiding her hair, Celie sees her mother. MAMA (Celie and Nettie's mother, stunning and warm). She holds a spool of thread. CAMERA PULLS into the mirror.

MAMA

Yes, Miss Celie. Fetch some fabric then I'll show you how to sew.

Excited, Celie runs to the corner and fetches blue fabric from a basket.

MINUTES LATER:

She sits in her mother's lap as she watches in awe as her mother sews a hem into the very skirt that Celie was wearing in the present-day. Her mother opens her hand.

MAMA (CONT'D)

Give me ya hand. Mama want you to get a feel for the needle and the cloth first.

CELIE

Yes, ma'am.

Mama takes her hand and helps her weave needle and thread through the fabric. The action makes Celie smile.

CELIE (CONT'D)
When can I wear it?

MAMA
Not now baby but soon. This here
color's gon' be heaven on you.

Eventually Mama lets Celie's hand go so the young girl can
sew by herself. She does so like an expert.

NETTIE (V.O.)
"The girl was floating above the
ground but she wasn't flying yet.
She got nervous that the overseer
would catch her, and without faith,
she fell to the dirt hard..."

Celie pricks herself with the needle. She shrieks! **But
instead of blood spurting from her finger, she sees a pool of
water seeping between her feet.** She shrieks again!

RETURN TO THE PRESENT:

INT. THE GENERAL STORE - CELIE & NETTIE'S ROOM - DAY

CAMERA PULLS BACK out of the mirror as Celie looks at Nettie.

CELIE
I broke my water!

Nettie looks down and sees the puddle!

NETTIE
Hold still! I'll get the midwife.

Nettie leaves. Celie feels a PANG and grabs her belly.

INT. THE GENERAL STORE - CELIE & NETTIE'S ROOM - NIGHT

CELIE IS BREATHING HARD. She's been in labor for hours. She
lies in bed by candlelight. Sweat is coming down her face.
Nettie holds her hand. THE MIDWIFE (a deeply spiritual woman,
solid and wise) is looking between Celie's legs.

MIDWIFE
One more good push, Miss Celie. You
almost there.

Celie PUSHES with a SCREAM! The baby cries.

MIDWIFE (CONT'D)
It's a boy.

The midwife puts the newborn, wrapped in a blanket, into Celie's arms. Nettie is wiping Celie's brow with a wet rag. The girls smile at each other.

CELIE & NETTIE

Adam.

HOURS LATER:

Celie breastfeeds, basking in moonlight. Alfonso opens the door, dressed in coat and hat.

ALFONSO

That baby nursed yet?

Celie ignores his question.

CELIE

I had a boy, Pa. His name Adam.

ALFONSO

Hand 'im here. I'll give him to God. Same as I did the other one.

CELIE

Let me have just one more day with 'im. Just to make sure he okay.

ALFONSO

Naw. Ain't no sense in you gettin' attached. Maybe if ya mama was alive she could look after it. You too young to mother-

NETTIE

I can help Celie with the baby. I'll even pull some of her weight 'round the house.

ALFONSO

Naw, you got schoolin'. Give 'im here.

He takes the child who instantly CRIES. He leaves.

CELIE

You think he killin' my babies?

NETTIE

I believe he give 'em to God, like he say.

CELIE

But they mine. How come God don't
give 'em back?

Nettie kisses Celie's forehead then makes her bed. Celie
rushes to the window to see her father board his horse and
buggy carrying the baby.

EXT. GENERAL STORE - NIGHT

Alfonso rides off in a horse Buggy with the baby,
disappearing into the night.

TITLE CARD: SUMMER OF 1910. A YEAR LATER.

EXT. DEADWOOD BEACH - DAY

Nettie walks along the shore carrying her books and shoes.
She lets the low tide sweep across her bare feet.

Mister, the man from earlier, saunters by with his banjo.
This time he's sitting up on his horse.

MISTER

Aft'noon.

NETTIE

More like early evenin' but howdy.

MISTER

Early evenin'? That mean it's late,
gal. Let me give you a ride home.

NETTIE

I ain't nobody's gal but my ma and
she dead. You can call me Nettie.

She walks on. He tries another strategy. He unstraps his
banjo from the side of his saddle and plays. He follows her.

He sings a few lines of 03. "MISTER." His voice is soothing.

MISTER

(making up the song)
You got some pretty teeth, Nettie.

NETTIE

(to herself)
Oh Lawd, he singin'.

She continues to walk. He follows on his horse.

MISTER

*And your skin dazzle my eyes. Like
the moon light the night.*

NETTIE

(laughing)
And he poetical too.

He does a trick with his hat.

MISTER

That's a real pretty dress, Nettie.

NETTIE

My sister made it.

She puts on her shoes.

MISTER

*And them shoes look just right on
them pretty little feets.*

NETTIE

Now you lyin'. I got corns,
bunions, and blisters. I'm a tomboy
and I likes to climb trees - ain't
nothin' pretty 'bout my feets. Now
leave me be!

MISTER

Name's Mister.

She can tell he's bad news. She simply walks away. He looks at her even more enchanted. He clearly thinks she's playing hard to get. She's not.

EXT. GENERAL STORE - DAY

Nettie walks into the general store. We follow her.

INT. THE GENERAL STORE - DAY

Nettie passes Celie who is on a ladder stocking shelves. She turns around and sees CORRINE, 23, the Pastor's wife. She is pushing a two-year-old baby in a stroller. She walks down an aisle.

Celie looks down at the baby as Corrine passes. When Corrine turns her back to examine items on a shelf, Celie takes a peek at the baby's blanket. SHE FINDS THE NAME "OLIVIA" sewn on it. It's her first born!

CELIE
 (whispering to the baby)
 You know who I is? I'se ya maw.

The baby drops a TOY RATTLE. Celie picks it up. Alfonso catches her.

ALFONSO
 Celie! Get your narrow behind back
 to work!

Celie grabs a broom and hurries out of the store MAKING QUICK EYE CONTACT WITH CORRINE who tries to greet her.

CORRINE
 Blessings, honey...

Celie RUNS AROUND--

EXT. SIDE OF THE GENERAL STORE - CONTINUOUS

She leans against the wall, grinning. The sight of seeing her baby after years of longing thrills her to no end. She looks back inside of the store window and CORRINE notices her. CELIE pretends to sweep the sidewalk. She hears the hammering of a chain gang and **IMAGINES:**

CAMERA TRACKS TO REVEAL A HAND SWINGING A PICKAXE.

EXT. QUARRY - DAY

The pickaxe sets the beat of a CHAIN GANG breaking rocks. They're making a road for train tracks. We hear them chant "hwuh" repeatedly. This music inspires a song from Celie. She sings **04. "SHE BE MINE."**

CELIE
*I seen my baby girl. Can't be no
 one else. Lookin' just like me and
 my daddy. More us than us ourself.*

Celie walks past the prisoners on a chain gang still hitting rock with their pickaxes.

CELIE (CONT'D)
*I sees her hand on the lady's
 shoulder. She come outta me chewing
 her fist. She got my eyes. And a
 face I done kissed. I sews "Olivia"
 on her diades. Lil stars and
 flowers too. I know she sees same
 things I do.*

IN CELIE'S IMAGINATION: The CHAIN GANG are singing her song.

CELIE & THE CHAIN GANG
*Oh The Lord done send me a sign.
 Oh, I know... she be mine.*

PASTOR SAMUEL rides past CELIE in the horse carriage, with Corrine holding the baby in the back. CELIE runs to catch up. She hears children laughing in a nearby creek.

EXT. THE CREEK - DAY

BLACK WASHERWOMEN wash their clothes in the water and hang them on nearby tree branches.

CELIE
*When I see mamas holdin' babies. I
 feel pain come 'cross my heart.
 Something deep inside been torn
 apart. It like a spell come on my
 body. My baby's breath on me. She
 gon' carry her away but I still
 see...*

The washerwomen hang laundry and rock their babies.

CELIE & WASHERWOMEN
*Oh The Lord done send me a sign.
 Oh, I know... she be mine. Oh The
 Lord done send me a sign. Oh, I
 know... she be mine.*

The washerwomen dance.

CELIE
*She be mine. She be mine. She be
 mine. She be mine. She be mine. She
 be mine. She be mine. She be mine.
 She be mine.*

CELIE spots the CHAIN GANG marching atop the creek. CAMERA TRACKS along with them.

ALFONSO (O.C.)
 Celie!

EXT. THE GENERAL STORE - DAY

ALFONSO'S VOICE SNAPS CELIE OUT OF HER FANTASY. CELIE runs around to the front and realizes CORRINE and her baby are gone. She imagined the moment as she hasn't left the store.

ALFONSO
Where was you?

CELIE
Sweeping the porch.

She is clever. Alfonso is skeptical but lets her pass.

ALFONSO
Get upstairs.

Celie runs up the stairs, smiling. We realize that she kept her baby's TOY RATTLE.

EXT. THE GENERAL STORE - LATER

Alfonso sits on his porch whittling a spoon. Mister is waiting on him, sitting on his horse.

ALFONSO
What can I do ya for?

MISTER
Thinkin' 'bout plantin' seed. Maybe grow tobacco. Folks say you used to grow some yaself.

ALFONSO
Tobacca a hard crop. You best stick to indigo. Leave real crop to real men.

Mister responds by spitting on Alfonso's land. Alfonso looks at the spit, annoyed.

MISTER
I wants to ask for your Nettie's hand. I needs me a wife.

ALFONSO
Who in they right mind gon' marry you with all them triflin', no-good chill'en you got?

MISTER
They triflin' 'cause they ain't got no mama. I needs a woman to make 'em mind.

ALFONSO
You gon' need more than that from what I hear. 'Sides Nettie too smart.

(MORE)

ALFONSO (CONT'D)

She gon' be a school teacher. I'll let you have Celie, though, for a cow and a couple of eggs. She ugly as homemade sin but she works like a man.

MISTER

Celie? That's what you call that thang that just walked in yo' store? I don't want that.

ALFONSO

Then ya chill'ren ain't beat you bad 'nough yet. You'll come 'round. Hopefully, 'fore they burn down ya house.

Off Mister, gritting his teeth. CAMERA BOOMS UP SEEING CELIE AND NETTIE LOOKING OUT THE WINDOW.

INT. GENERAL STORE - CELIE & NETTIE'S BEDROOM - DAY

CELIE

Who dat outside talkin' to Pa?

NETTIE

The devil. He followed me home from school. Now I can't get rid of him.

CELIE

He sho' look nice for a devil.

NETTIE

Devil always look nice till he raisin' hell. Church ladies say he got four triflin' chill'ren at home.

CELIE

Four? That's a handful and a headache.

NETTIE

Say his last wife got shot by some man she was seeing on the side. But he didn't grieve none cause he got somethin' on the side too. A loose woman named Shug Avery.

CELIE

What's a loose woman?

NETTIE

A woman who won't let no man tie
her down, I s'pose.

CELIE

That sounds nice. I wants to be a
loose woman.

Celie dances seductively. Nettie stops her.

NETTIE

No, you don't. We come from queens.
Let me teach you somethin'.

Nettie DRAW A MAP OF AFRICA ON THE WALL.

NETTIE (CONT'D)

Today, Mrs. Beasely told us about
Africa. She say that's where our
peoples is from.

Celie traces the sketch of the continent with her finger.

CELIE

(sounding the word out)
Af...free....kah.

NETTIE

She say our mommas was queens over
there. That means we royal-tee.

Nettie wraps Celie's head in a crown-like headscarf. Celie
does the same for her. They look like queens. They prance
around the room pretending to be royalty.

Suddenly, **Alfonso barges in.** He throws a sack at Celie.

ALFONSO

Pack your things, Celie! Time for
you to leave. You marryin' Mister!

He **SLAMS** the door behind him. Celie is confused.

CELIE

Who Mister?

NETTIE

The devil.

Celie's eyes **GROW** big.

INT. THE GENERAL STORE - STAIRWAY - MINUTES LATER

Celie carries her bags down a flight of stairs. Nettie runs out and hands Celie her mother's sewing kit. Celie stuffs it in her bag along with her baby's toy rattle.

CELIE

Can't believe I'se gettin' married. You think there'll be a wedding?

NETTIE

Considerin' he didn't even propose, I doubt it. Don't let him walk over you, hear? Keep your head held high.

Celie nods her head "yes."

NETTIE (CONT'D)

I'll come visit when I can. Even if we have to part, me and you...

NETTIE & CELIE

Us have one heart.

The sisters share a tight embrace.

EXT. THE GENERAL STORE - MINUTES LATER

Mister strolls on his horse away from the store. Celie follows on foot, carrying her sack.

EXT. MISTER'S HOUSE - DUSK

Mister ties his horse to a fence while Celie stares at the white three-bedroom house, which sits on a hill. It has seen better days. A porch swing hangs from a single chain. Dead sunflowers and a sad looking tree sit in the front yard. Celie walks up dilapidated porch steps. She enters.

INT. MISTER'S HOUSE - VESTIBULE - DUSK

Inside, it looks like a tornado set down. Newspapers, clothes, paintings, furniture, and toys are strewn about.

Celie looks over the space and drops her bag in UTTER SHOCK.

MISTER

If you think this is bad wait till you get upstairs.

(MORE)

MISTER (CONT'D)

You can get to cleanin' after you
fix supper.

(yelling after his kids)

Y'all come down here and greet ya
new momma!

MINUTES LATER:

The children stand in a single file line STARING AT CELIE as if they want to eat her. They are: HARPO, 10, stubborn but sweet, BUB, 8, a thief with a charming curiosity, LIL CAT, 7, attitudinal but sharp as a tack and BABY CARRIE, 5, who sucks her thumb when she's not showing her toothless smile.

ALL THE CHILDREN

(mean-mugging Celie)

We'ze hungry.

Celie looks like she wants to drop dead.

INT. MISTER'S HOUSE - DINING ROOM - NIGHT

All the children are UNRULY at the dinner table save for Harpo. He's devouring the food as if it were his last supper. There's no place for Celie to sit, so she stands.

HARPO

(with food in his mouth)

Mercy to glory, Miss Celie. This
food so good, it's got my eyes
waterin'. I gots to have seconds.

He reaches for more food.

MISTER

You done already had seconds.

HARPO

Well thirds then.

Celie makes Harpo another plate without asking permission from Mister. She's so busy serving folks and making sure the youngest doesn't throw food, that she hasn't eaten herself. The minute she turns her back, Baby Carrie tosses food at her siblings.

Mister, who sits at the head of the table, ignores this as he reads the paper.

MISTER

(to Celie)

When you gon' give these chill'ren
they bath!?

Frightened, they all look at Celie.

CELIE

It'll have to wait 'till morn, I-

-Mister BACKHANDS HER ACROSS THE FACE. She falls to the ground. He steps over her and walks away. The children (except for Harpo) giggle. Harpo helps her up.

HARPO

You alright, Miss Celie?

She doesn't respond. Harpo pulls out a chair for her.

HARPO (CONT'D)

Here. You have my plate.

Celie is too shook to thank him.

INT. MISTER'S HOUSE - LIVING ROOM - NIGHT

Mister sits by the hearth with his banjo in his lap. He always dreamed he'd be a famed blues musician who travelled the world.

While he plays, the following scenes are intercut with him playing and Celie cleaning.

INT. MISTER'S HOUSE - UPSTAIRS BATHROOM - HOURS LATER

Celie tries to give the younger children baths. They end up getting her wet, hopping out of the tub and running through the house.

-Mister is still playing banjo by the fire.

-Celie is on her knees scrubbing the hallway floor. Scrubbing the tub. Scrubbing the bathroom sink.

-She is cleaning dishes. Scrubbing a coal stove. Sweeping the kitchen floor.

-Mister plays even harder.

-Celie is washing the walls in the dining room. Dusting the shelves. Polishing the silverware. Cleaning the mirrors. She looks at her face in the mirror. She looks haggard.

INT. MISTER'S HOUSE - STAIRCASE - NIGHT

Tired, Celie walks up the stairs. Her face is nonchalant.

INT. MISTER'S HOUSE - MASTER BEDROOM - NIGHT

She falls backward onto the bedroom mattress.

CLOSE ON: Celie's face. SHE STARES AT A FRAMED SEPIA-COLORED PICTURE OF A BEAUTIFUL BLACK WOMAN. It sits on the night stand. The woman is SHUG AVERY.

IN HER IMAGINATION: AS WE PUSH INTO THE PHOTO, IT COMES TO LIFE, REVEALING Shug Avery in a studio. She smiles. A photographer's camera flashes.

Suddenly, we hear a thumping sound. The studio begins to shake. We pull out of the photograph back into the bedroom. CELIE IS BACK TO REALITY. We get the sense that Mister is being intimate with Celie.

A glass falls and shatters from the nightstand. Mister slides off, turns over and falls asleep.

Celie reaches into her skirt pocket. She FINDS THE TOY RATTLE. She holds it close to her chest and curls inside her herself as she closes her eyes.

PRE-LAP: THE SOUND OF A TOY RATTLE!

INT. MISTER'S HOUSE - MASTER BEDROOM - MORNING

Celie wakes up and SEES Mister's oldest daughter, Lil Cat, teasingly shaking the rattle in her face.

CELIE
That's my baby's.

Lil Cat snickers then runs off.

TRACKING SHOT AS: Celie darts after her out of the room...

INT. MISTER'S HOUSE - UPSTAIRS - DAY

Across the hall then down the stairs to...

INT. MISTER'S HOUSE - VESTIBULE - DAY

FROM CELIE'S POV:

CAMERA SPINS AROUND as Celie REALIZES the house is AGAIN A MESS. Bub is throwing mud on the walls and Baby Carrie is sitting on the counter with her hands in a cake. Food, clothes, and dishes are everywhere. A KNOCK AT THE DOOR!

Celie opens it to FIND Nettie, wearing a pretty yellow dress and carrying her bags.

NETTIE

Pa tried to touch me. I can't live there no more.

Concerned, Celie embraces her sister.

EXT. MISTER'S HOUSE - DAY

Mister is saddling his horse while Nettie and Celie look on, nervous.

MISTER

Where she gon' sleep?

CELIE

I can put the girls in the same room. Nettie don't mind sleeping on a child's bed.

NETTIE

I won't be any trouble, Mister. I spend my days in school and at night I'se study.

MISTER

(to Nettie)

You gon' have to pull your weight 'round the house. And whatever I say, go.

NETTIE

Yes, suh.

Celie and Nettie smile at each other.

MISTER

Fair 'nough. I'm going to town. Celie, gather me some firewood bout time I get back.

CELIE

Yes'em.

They watch as Mister gets on his horse and trots away.

INT. MISTER'S HOUSE - VESTIBULE - MINUTES LATER

Nettie comes downstairs, having put away her bags. She glances over the place while Celie cleans on her knees. The children are running around and screaming like banshees.

NETTIE
Celie, what you do'in?

CELIE
Mister get upset if he come home
and the place ain't sparklin'.

NETTIE
Did you make this mess?

CELIE
Naw but-

NETTIE
-Get up.

Nettie helps her up then WHISTLES. The children stop.

NETTIE (CONT'D)
You chill'ren come here!

The children walk to the foyer, huddled together like crabs.

NETTIE (CONT'D)
When y'all woke up this morn' was
this place a mess?!

No response. She gets more intense!

NETTIE (CONT'D)
I said, was it a mess?!

They shake their heads "no."

NETTIE (CONT'D)
Then tell me how it got to look so?
Which one of y'all's is a mess
maker!?

They all point at one another.

NETTIE (CONT'D)
Then I suggest all y'all get to
cleaning! NOW!! We'll be back 'fore
long.

They hurriedly obey. Nettie grabs Celie by the arm and runs out of the house.

EXT. ROAD FROM MISTER'S HOUSE - DAY

Celie and Nettie are so happy to be back together again that they skip away from the house, laughing. This is the first moment of freedom that they have had in a good while.

Celie starts to head right but Nettie heads left.

CELIE

Where you go'in? We'ze got to
gather firewood 'fore Mister come
home.

NETTIE

We will. But first we needs to go
sit up in our tree. For old time's
sake.

CELIE

But Net-

Nettie grabs her by the hand and drags her along.

NETTIE

Live some. We'll only be gon' a
spell!

EXT. TREE-LINED STREET - NEARLY DUSK

The wind blows through the trees as if a spirit is dancing above. The sisters look up at the canopy of trees. Light trickles through the trees and paints them in a prism of colored light. The wind raps at the tree branches setting a beat and whistles through leaves like a wood instrument. It creates music - setting a melody. Nettie sings an upbeat song to Celie, **05. "KEEP IT MOVING."**

NETTIE

*Days keep rolling by,
Just tryna keep your head up
Lift it to the sky
When you get down
Just dance around like you're a
child
I'll never let you get too low
oohhhh*

*If you could be a butterfly,
I know God will take you far
Life could never break your soul*

*Everyday the sun don't shine
But oh*

(MORE)

NETTIE (CONT'D)

*We keep it movin',
 Keep it movin'
 It's up to you
 The way you choose to go,
 Keep it movin',
 Keep it movin'
 Nothing's gonna take you down
 But oh
 Just let it go
 Life can never break your soul*

EXT. DEADWOOD BEACH - DUSK

CELIE and NETTIE run towards deadwood trees on the beach as fireflies disperse.

NETTIE

*There's so much to explore
 I hear a big big big world
 Knocking at the door
 Getting a little taste
 Just leaves you wanting more
 We can't be quiet like before*

*If you could be a butterfly
 I know God will take you far
 Life could never break your soul
 Everyday the sun don't shine
 But oh
 We keep it movin'
 Keep it movin'
 It's up to you
 The way you choose to go
 Keep it movin'
 Keep it movin'
 Nothing's gonna take you down
 But oh
 Just let it go
 Life can never break your soul*

*Tryin'
 Prayin'
 Pushin'
 Aimin'
 Smilin'
 Takin' it all in*

Celie joins Nettie, echoing her words.

	NETTIE (CONT'D)	CELIE
<i>Tryin'</i>		(in response)
<i>Prayin'</i>		<i>Tryin'</i>
<i>Pushin'</i>		<i>Prayin'</i>
<i>Aimin'</i>		<i>Pushin'</i>
<i>Smilin'</i>		<i>Aimin'</i>
<i>Takin' it</i>		<i>Smilin'</i>
		<i>All in</i>

They continue to sing as the sun starts to set.

	NETTIE (CONT'D)	CELIE (CONT'D)
<i>Everyday the sun don't shine</i>		(in response)
<i>But oh</i>		
<i>We keep it movin'</i>		Keep it movin'
<i>Keep it movin'</i>		
<i>It's up to us</i>		Keep it movin
<i>The way you choose to go,</i>		
<i>Keep it movin'</i>		Keep it movin'
<i>Keep it movin'</i>		
		Keep it movin'

NETTIE (CONT'D)
Nothing's gonna take you down
But oh

NETTIE & CELIE
Wherever we go
Life can never break our soul.

CELIE and NETTIE see Mister on his horse, heading their way. They take off running.

EXT. MISTER'S HOUSE - NIGHT

The girls quickly gather firewood before they run into the house.

INT. CHILDREN'S BEDROOM - HOURS LATER

CELIE and NETTIE hide beneath a bedsheet. They giggle. Happy that they have outwitted Mister.

EXT. MISTER'S HOUSE - BACK PORCH - LATER

Mister sits in his rocking chair on his back porch, sipping hooch and playing his banjo. NETTIE crosses the back porch from the outhouse wrapped in a bath towel to her bedroom. Mister glances at her lustfully. He waits a beat, then -

INT. CHILDREN'S BEDROOM - HOURS LATER

Mister sneaks into the bedroom where Nettie lies asleep. She wakes, horrified!

NETTIE
What you doing!? You're married to
my sister!

MISTER
That don't mean we can't be
friends. Let's get friendly.

She pushes him away then tries to hop out of bed.

MISTER (CONT'D)
(taunting her)
Be sweet now. Possum can't run from
a big dog.

NETTIE
Let me go!

MISTER
Why you fightin'? You knows how I
feels 'bout you.

NETTIE
I don't feel the same.

MISTER
I got something that'll change
that.

He starts to pull down his bottoms. She knees him in the groin! He moans, releases her.

PRE-LAP: A SCREAM!

EXT. MISTER'S HOUSE - BACK PORCH - NIGHT

Mister is INCENSED! He carries Nettie over his shoulder, in the pouring rain as she tussles and CRIES. Celie follows after him PLEADING.

CELIE
LET HER STAY! PLEASE!

NETTIE
I didn't mean it! I'se sorry!

He walks down the front steps and drops her to the ground.

Celie runs to her while Mister goes back in the house.

Celie helps Nettie to her feet. Mister comes back out and throws Nettie's belongings at her. Her books and her yellow dress are strewn over the yard. They frantically pick up her belongings and then suddenly...

A GUN SHOT!

CAMERA TURNS AROUND:

Mister is standing on his porch holding a rifle.

His children watch from the kitchen window.

Celie covers Nettie's body with her own.

MISTER
(to Nettie)
Get off my land!

Mister points the gun at Celie. Nettie fearlessly pushes Celie behind her, to guard her.

NETTIE
Fine! I'm going!

Celie falls at Mister's feet.

<p>CELIE Please, suh. Please. I beg you. Anything you want, suh. For God sake... please.</p>	<p>MISTER You ain't never gonna see or hear from her again! 'Thanks I get for lettin' her stay here. GET!!!!</p>
--	--

Nettie walks. Celie rushes to her and hugs her. Mister pulls them apart then pushes Nettie who falls. He grabs Celie and drags her back towards the house.

Nettie gets to her feet, proud. THE SISTERS LOCK EYES as Nettie walks backward down the road.

CELIE (CONT'D)
Nettie, write me!!!

NETTIE
I'll write you every day! Nothin'
but death can keep me from it!

MISTER
(to Nettie)
I said, GET! And you don't ever
come back! Not ever!

MISTER SHOOTS HIS GUN IN THE AIR AGAIN! Nettie runs. He drags Celie into the house. Nettie forgot HER BOOKS AND HER YELLOW DRESS IN THE BACK YARD.

EXT. MISTER'S HOUSE - CONTINUOUS

Celie falls to her knees in the rain! She sings 06. "DEAR GOD-
NETTIE (LILY OF THE FIELD)."

CELIE

DEAR GOD!!!?

(to God; with tears)

*What you done with my sister? How
this play in your plan? Won't you
bring back my Nettie? You the only
one who can.*

*I never ask for anything but I'm
askin' for this. If I'm really a
lily of the field, you will answer
my prayer. Or you're no God at ALL!*

EXT. MISTER'S HOUSE - BACK YARD - NIGHT

Celie turns and sees Mister standing on the back porch, angry.

MISTER

If she come back here again, I'll
kill ya both. Hear me!? I'll kill
ya dead.

Celie walks back inside, sobbing. She feels a hand on her shoulder. It's Harpo, staring at her with sympathetic eyes.

HARPO

Here, Miss Celie.

HE HANDS HER NETTIE'S BOOK AND THE YELLOW DRESS THAT WAS THROWN IN THE YARD. Celie holds the dress close to her, she smells Nettie on it.

INT. MISTER'S HOUSE - DINING ROOM - DAYS LATER

CLOSE ON THE YELLOW DRESS as CELIE cuts it into squares. She starts to sew something with her mother's spool and thread.

BEGIN TIME TRANSITION --

The CAMERA MOVES THROUGH the room, as time and seasons pass before our eyes.

CELIE continues to sew what appears to be the beginnings of a quilt. She adds pieces of her mother's dress.

CELIE continues to sew. We see the sun beaming through the window as flowers bloom.

Celie stands up from sewing.

TITLE CARD: 1917. SEVEN YEARS LATER.

Celie has become an adult right before our eyes. She folds the now large quilt, which is divine and shows what an exceptional seamstress she is. She stands up to admire her work.

CELIE

*So many winters grey and summers
blue. Another endless day to suffer
through.*

She must be dead.

CELIE (CONT'D)

What kind of God are you?

INT./EXT. MISTER'S HOUSE - FRONT PORCH - DAY

A bell sounds as THE POSTMAN, arrives on a US Mail Bicycle.

Mister walks down to greet him.

MISTER

Looks like spring come early this
year.

POSTMAN

Small miracle if you ask me.

He hands Mister the mail then nods goodbye. Mister scans the mail. An envelope catches his eye. Mister discretely tucks the envelope into his pocket. He looks up to find Celie staring at him in the front door. Mister enters the house and puts the remaining mail on the table. Once he leaves, she hurries over to see if there is a letter from Nettie. She searches frantically among the mail but there is no letter.

EXT. MISTER'S HOUSE - FRONT PORCH - HOURS LATER

CELIE hears two people bickering down the road and sees what appears to be a small dust storm. She realizes it's a pregnant black woman marching up the road. This is SOFIA, pretty and strong-willed. Harpo catches up to her.

HARPO

Sofia, don't go no further! Now, I mean it. I'm putting my foot down.

SOFIA

What's that foot s'pose to do, Harpo? I bet it won't walk over me.

He moves aside. She continues up towards the house.

SOFIA (CONT'D)

Af'noon, ma'am. Is Mister, 'round?

CELIE

Naw, he at the ale house.

PRE-LAP: THE LAUGHTER OF MEN.

INT. BIG SLIM'S POOL HOUSE - DAY

Inside, the ale house is thick with cigar smoke and men playing pool. They drink corn liquor, listening to Delta Blues on a gramophone. The owner is BIG SLIM, big body and slim legs.

Mister sits at a table with his father OL MISTER, mean as a wet cat. TWO OTHER MEN sit at the table. They play dominoes. Mister SLAMS a domino down.

MISTER

Give me ten like you drinkin' gin,
when your daddy come out, guess who
go in.

The players grumble. Now it's Ol Mister's turn.

OL MISTER

I got dirty thirty, I tells no
lies. These bones gon' make all you
negroes cry.

He LAUGHS while he SLAMS his domino on the table and wins the hand. The other men curse as Ol Mister takes their money.

Sofia enters with Harpo in tow. Big Slim clocks her, he's drying a glass jar.

BIG SLIM

What's wrong with you, gal? Can't
you read?

He points to a large sign behind the bar. It says: "NO FIGHTIN, NO KILLIN, NO WOMEN, NO CHILLEN."

SOFIA

I read what pleases me.

She walks up to Mister, smiling.

SOFIA (CONT'D)

Howdy, suh. It's high time me and you was introduced. Tell him who I is Harpo.

Harpo takes off his hat, approaches the men.

HARPO

Pa, Grampy, gents. I wants to introduce y'all to my girl. This here Sofia.

The men stare. Ol Mister let's his glasses slide to edge of his nose as he scans her up and down.

OL MISTER

That's a lot of woman.

The men giggle quietly.

MISTER

(to Sofia)

Who you kin to, girl? You seem like trouble.

Sofia swallows her pride.

SOFIA

Naw. I'm one of Argus Butler's daughters. I ain't no trouble. Just big.

Sofia proudly rubs her belly.

MISTER

Who the daddy?

SOFIA

Harpo.

MISTER

How we know that?

Sofia is starting to get upset.

SOFIA

Harpo know, that's what matter. We more than just a whimsy. We'ze in love.

OL MISTER

Lawdy, this better than radio.

Harpo sits, hides his head in his hands.

MISTER

I ain't lettin' my son marry you
just 'cause you in the family way.
Pretty gal like you can take his
mind but you can't have his money.

Sofia step closer to Mister.

SOFIA

Don't matter. My sister and her
husband say I can live with them. I
come here out of respect but if
there ain't none to get, there sho'
ain't none to give. Harpo, let's
get on up and away from here.

HARPO

Comin', sugar dumplin'.

Harpo tips his hat to the men; starts to head for the door.

MISTER

Boy, don't move a muscle.

Harpo freezes. Sofia puts her hand on her hips. A standoff.

SOFIA

Fine. Stay then Harpo. But when you
gets cold, you know good and well
who heats up your bone.

Harpo blushes. The men throw up their hands and fall out of
their chairs laughing.

SOFIA (CONT'D)

Don't keep me waitin'.

She leaves.

MISTER

That gal ain't welcomed in my
house.

HARPO

But she carryin' my child.

MISTER

Tough. She ain't worthy of you.

Ol Mister defends Harpo.

OL MISTER
 Least she don't got the nasty
 woman's disease like your Shug
 Avery.

All the men quiet. This is clearly a tense subject.

OL MISTER (CONT'D)
 I hear her legs skinny like
 baseball bats and she got the body
 of a worn out mattress-

Mister slams his fist on the table!

MISTER
 That's enough, daddy! Play the game
 or get.

Ol Mister takes his cigar from his mouth.

OL MISTER
 You lucky my hands is itchin'. I'm
 bout to take er'body's money. Here,
 Harpo.

He gives Harpo some of his earnings from the game.

OL MISTER (CONT'D)
 See to your family.

HARPO
 Bless you, gramp.

Harpo leaves. Ol Mister and Mister look at each other with
 well-aged spite. The men continue the game.

PRE-LAP: The sound of loud hammering in the distance.

INT. MISTER'S HOUSE - LIVING ROOM - DAY

Celie is teaching Lil Cat and Baby Carrie how to sew the
 quilt that she has been working on.

More LOUD HAMMERING! It JOLTS Mister awake who is asleep on
 the couch! He looks out the window to see if he can spot
 where the noise is coming from.

MISTER
 What in tarnation...

MORE HAMMERING! Mister heads for the front door.

EXT. MISTER'S HOUSE - DAY

He marches down the road, following the loud clanging.

EXT. EDGE OF THE MANGROVE SWAMP - DAY

At the far end of his land, Mister finds Harpo hammering wooden slats over a bog. He approaches, mad enough to spit blood.

MISTER

You get my permission to build down here!?

HARPO

You know good and well grampy gave me this land when I turnt sixteen. I'm building me and Sofia a home on it.

MISTER

Boy, do you carry your brains in your back pocket? You can't build a house on swampland. If you was smart you'd use it to plant rice.

HARPO

Well maybe I ain't smart.

MISTER

That's bout the wisest thing you done said-

HARPO

Maybe I got a dumb heart cause I'se in love.

MISTER

You ain't in love. You just in way over your head. All the learnin' I put inside you and you still don't know how to be a man-

HARPO

I'm buildin' my woman a house, Pa! You can help me if you want. If not, well... this conversation gon' be shorter than the time it took you to walk down here.

They stare each other down. Normally, Harpo would give in but his love for Sofia has changed him. HE'S BECOME A NEW MAN.

Mister, upon realizing his son won't surrender, grunts then marches back home.

Time passes. The sound of hammering and sawing set a percussive beat. Harpo's friends are helping him build his house while they sing a rousing work song. **07. "HARPO WORK SONG."**

HARPO (CONT'D)

*I been working and working and
working*

HARPO'S FRIENDS

Uh-huh

HARPO

Till the sun go down

HARPO'S FRIENDS

Till the sun go down

HARPO

*See ma baby there standing on the
corner*

HARPO'S FRIENDS

Uh-huh

HARPO

Looking so fine

HARPO'S FRIENDS

Looking so fine

HARPO

*Lawd if I ever get my hand on a
dollar*

HARPO'S FRIENDS

Uh-huh

HARPO

Bet I'll blow her mind

HARPO'S FRIENDS

Bet I'll blow her mind

HARPO

*Till then I guess I'll just keep
working*

SOFIA AND HER SIX SISTERS arrive in an horse-driven wagon to help Harpo build. Even though the Butler women wear skirts, they are not strangers to hard labor. They join in.

THE SUN GOES DOWN as Harpo and Sofia sit on the deck admiring their almost complete house.

EXT. HARPO & SOFIA'S HOUSE - DAY (SEVERAL MONTHS LATER)

Celie is taking a good look at the facade. The home is raised several feet above water by wooden stilts. It is well-constructed and quaint.

Sofia answers the door holding her newborn baby. She FINDS Celie standing outside with gifts.

SOFIA
Miss Celie!
(calling to Harpo)
Harpo, we got comp'ny!
(to Celie)
Come, on in!

Celie enters.

INT. HARPO & SOFIA'S HOUSE - LIVING ROOM - CONTINUOUS

There are three rooms, a small kitchen, and a sitting room inside the house. Inside, it's modest but comfy.

CELIE
I sewed you curtains for the house
and a blanket for the baby.

She shows Sofia the curtains and blanket.

SOFIA
Don't this beat the band. Harpo
said you could do magic with a
needle but I do declare...
(calling after him)
Harpo! I said, we got comp'ny!

Harpo appears.

HARPO
Have mercy, I'm right here.

SOFIA
Take the baby. Me and Miss Celie
need to converse like womens. Make
us tea.

The ladies sit.

HARPO

I'm holding the baby. How I'm
s'pose to make tea and hold the
baby?

CELIE

I'll make it.

Celie starts to get up.

SOFIA

No, you won't neither. You a guest.
Harpo, hand me the baby then go
make tea.

Harpo walks away, annoyed. Sofia smiles at Celie.

SOFIA (CONT'D)

I'm so tickled you come by. You my
only friend in these parts. Mister
still won't let me in his house.
How you managed to be so nice when
the rest of Harpo's kin is mean and
surly?

CELIE

Don't know. I fig-

SOFIA

-Maybe you too nice. If I was you,
I'd up and left already. You must
ain't got no kinfolk 'round these
parts.

CELIE

Only kin that cared for me was my
sister. But I ain't heard from her
in ages. Figure she dead.

SOFIA

That's sad. You wanna make my
wedding dress? I'll pay you good
money for it.

CELIE

...sho. I guess...

Harpo enters with tea. He hands each of them a cup.

HARPO

Tea.

SOFIA

How come it ain't hot?

HARPO
You didn't say hot.

SOFIA
Tea got to be hot, Harpo!

HARPO
Don't sass me in front of comp'ny!

Sofia stands up to face him, still holding the baby. They look as if they about to fight but suddenly they kiss. Celie smiles then covers her mouth. They still kissing.

MATCH CUT TO:

INT. THE CHURCH - DAY (A YEAR LATER)

TITLE CARD: SPRING OF 1919.

CAMERA PULLS BACK revealing Harpo kissing Sofia at their wedding. She is still holding the baby. They have just tied the knot. Attendees cheer!

REVEREND AVERY
"What God hath joined together, let
no man put asunder."

SOFIA'S SIDE OF THE FAMILY glares at Mister, who sits next to Celie on the other side of the church, asleep and SNORING.

A band enters the chapel, playing as attendees throw rice when Harpo and Sofia come together dancing.

SOFIA
I'se married now!

Celie looks on, happy for them but wishing she had a love of her own.

INT. MISTER'S HOUSE - MASTER BEDROOM - SEVERAL NIGHTS LATER

Mister is with Celie in bed while she again stares at THE FRAMED SEPIA-PICTURE OF SHUG. Without thinking she says:

CELIE
Who this in the picture?

MISTER
That's Shug. Woman I shoulda married.

CELIE

She pretty.

MISTER

I knows it. Now shut up.

Mister slams the picture down.

Later, when he is asleep, Celie secretly looks at the picture. The picture remains still. Celie smiles.

INT. MISTER'S HOUSE - DINING ROOM - THE NEXT MORNING

Celie comes downstairs in her night robe to make Mister coffee. She spots Harpo sitting at the dining table nursing a golfball-sized knot on his forehead with ice wrapped in cloth.

CELIE

I take it you and Miss Sofia having a rough honeymoon?

HARPO

How come I can't get her to mind me like you do Pa?

CELIE

Don't know. Every woman ain't the same. You want coffee?

HARPO

I wants her to jump when I say.

CELIE

Maybe she ain't a jumpin' woman.

HARPO

I fear we ain't gon' last. She mean as a train but I loves her. What's I'm gon' do?

Celie shrugs. A pause, then...

CELIE

Beat her.

The words sit on Harpo like a thick coat of sweat.

EXT. MISTER'S HOUSE - BACKYARD - DAY

Something moves with determination through the grass.

CLOSE ON Sofia's BOOTS TRAMPING ACROSS THE DIRT.

EXT. MISTER'S HOUSE - BACKYARD - DAY

Celie is taking down bedsheets, folding them, and putting them in a basket.

The silhouette of Sofia moves behind the hung linens and SEEMS TO GROW IN SIZE THE CLOSER SHE GETS TO CELIE.

Then she BURSTS through the sheets like a mighty wind, startling Celie. SOFIA HAS A BLACK EYE.

SOFIA
You told Harpo to beat me?

CELIE
No, ma'am.

SOFIA
You'ze a damn lie!

Sofia moves in closer. Celie backs up for dear life.

CELIE
(ashamed)
I didn't mean it if'in I-

SOFIA
Why you fix your mouth to say it!?

CELIE
Don't know. I say it 'cause... I'se
a fool. 'Cause I jealous of you.
You do what I can't. You fight.

Sofia sucks her teeth. Thinks. She walks away. Celie sighs, thinking she is safe. Suddenly, Sofia is back.

SOFIA
I loves Harpo. God knows I do. But
I'll kill him dead 'fo I let him or
anybody beat me!

Celie nods, indicating an apology. Sofia sings **08. "HELL NO."**

SOFIA (CONT'D)
*All my life I've had to fight! I
had to fight my daddy! I had to
fight my brothers, my cousins, my
uncles too! But I never, never,
never, never, never, never thought.
I'd have to fight in my own house!*

MUSIC KICKS IN. Sofia pulls down a sheet that is in her way and shoves it at Celie. She hasn't come to hurt her because they are good friends, but she feels betrayed. Celie puts the sheet in a basket. Suddenly, Sofia grabs Celie's hand and takes her down the road toward her and Harpo's house.

SOFIA (CONT'D)

*I feel sorry for you, to tell you
the truth. You remind me of my
mama!*

Celie looks back at her house, worried about where Sofia is taking her, or what she has in mind.

SOFIA (CONT'D)

*Under yo' husband's thumb, naw. You
under yo' husband's foot!
What he say go! Why you so scared
I'll never know. But if a man raise
his hand... Hell no!*

EXT. HARPO & SOFIA'S HOUSE - MINUTES LATER

ALL SIX OF SOFIA'S SISTERS show up in two horse buggies as Celie and Sofia are waiting. The sisters bail out. They march into the house.

SISTERS

*Hell, hell... hell no!
Hell, hell... hell no!*

SOFIA

Hell no!

INT. HARPO & SOFIA'S HOUSE - LIVING ROOM - MINUTES LATER

Sofia dresses her baby as her sisters start to collect ALL her belongings. They work fast and efficiently.

SOFIA

*Girl child ain't safe in a family
'o mens! Sick and tired how a woman
still live like a slave. Oh, you
better learn how to fight back
While you still alive!*

Everybody moves around Celie, who is too frightened to do anything.

INT. HARPO & SOFIA'S HOUSE - BEDROOM - DAY

Sofia packs a suitcase and throws everything in it. Celie looks on.

SOFIA

*You show them, girl, and beat back
that jive! 'Cause when a man just
don't give a damn... Hell no!*

SISTERS

*Hell, hell... hell no!
Hell, hell... hell no!
Hell, hell... hell no!
Hell, hell... hell no!*

SOFIA (CONT'D)

*Hell, no!
No, No, No, No.
Hell, no!*

MINUTES LATER:

Sofia clocks a photo of her and Harpo hanging on the wall.
She contemplates taking it.

SOFIA

*No, when that man used to touch me.
He'd climb on top and start to rock
me away. Lord knows I still loves
him.*

She decides not to take it when she sees her reflection in
the glass of the picture and clocks THE BLACK EYE.

SOFIA (CONT'D)

*But he tried to make me mind
And I just ain't that kind...*

She puts the picture back on the wall.

SOFIA (CONT'D)

Hell no!

INT. HARPO & SOFIA'S HOUSE - LIVING ROOM - DAY

Each of her sisters carry big items out of the house:
furniture, pots and pans, clothes, etc. Harpo enters. HE HAS
TWO KNOTS ON HIS FOREHEAD.

SISTERS

Hell, hell... hell no.

Sister #1 drops the plate on the ground and keeps moving.
Harpo cleans the mess.

INT. HARPO & SOFIA'S HOUSE - BEDROOM - DAY

Celie sits on Sofia's suitcase so she can close it.

SOFIA
 (to Celie)
*Don't be no fool. Don't waste your
 time.*

SISTERS
 (taking the welcome mat)
Hell, hell... hell no.

<p>SOFIA <i>Any man that hurts you ain't worth a dime. Yeah, yeah, yeah</i></p>	<p>SISTERS (CONT'D) <i>Hell, hell... hell no.</i></p>
--	--

Celie carries the suitcase outside for Sofia.

EXT. HARPO & SOFIA'S HOUSE - CONTINUOUS

All of the sisters gather the last of Sofia's things then hop back into the horse and buggy.

Sofia steps out of the house, still holding her baby. Harpo hugs her. She has a moment of weakness but Sister #6 intervenes.

SOFIA
 (to Celie)
You too good for that man.

Sister #6 (the strongest) pulls her apart from Harpo.

SISTERS
Hell, hell... hell no.

SOFIA
Hell no.

Sofia hops aboard the wagon with her baby.

SOFIA (CONT'D)
 (to Celie)
*You got to say
 You need to say
 You better say
 You oughta say
 Yeah*

Sister #6 tears Harpo's house apart, taking pieces of a wall and a window and puts it in the wagon!

SISTERS
Hell.

Sofia and Celie embrace goodbye. When Harpo looks over the house, THERE IS LITERALLY NOTHING BUT WALLS!

EXT. HARPO & SOFIA'S HOUSE - DAY

The sisters sing as they load into the wagon and ride off.

SOFIA

Hell, hell, hell, hell, hell, hell!

SOFIA AND SISTERS

No!!

Sofia and her sisters ride away in a cloud of dust.

EXT. MISTER'S HOUSE - BACK PORCH - MINUTES LATER

Celie and Harpo walk into the backyard. Mister is sitting on the porch playing his banjo. He plays the same song we heard in an earlier scene. He sees his son bruised - both physically and emotionally.

MISTER

What happened to you?

HARPO

Kicked by a mule.

MISTER

Was this mule wearing a dress?

Harpo sits on the steps as Celie goes inside.

MISTER (CONT'D)

You gon' be alright. Some women you just can't tame.

(then)

Might as well turn that home you built into a smoke house now. Me and you can grow us some tobacco.

Celie tends to Harpo's bruises.

HARPO

Thinkin' bout turnin' it into a juke joint.

MISTER

Juke joint? People don't want to dance by no smelly swamp.

CELIE

Unless Shug Avery singing there.

Mister and Harpo look at each other then at Celie. She grins. She knows she just got them both excited.

PRE-LAP: SOUND OF HUNDREDS OF STARLINGS LILTING IN THE NIGHT!

TITLE CARD: SPRING OF 1922.

INT. MISTER'S HOUSE - KITCHEN - DUSK

Celie sews with Baby Carrie. She is now 17 and Celie is 27.

They hear a CHOIR OF ROBINS in the sky!

CELIE

Stay here.

EXT. MISTER'S HOUSE - FRONT PORCH - DUSK

Celie walks outside. The sky seems to be thick with rolling mud. She takes a closer look and SEES THOUSANDS OF STARLINGS covering the sky. The sight chills her.

EXT. MAIN STREET - NIGHT

Townspeople in the streets look up and see rounds of SHRIEKING STARLINGS. They stand in the road looking up in awe. The STARLINGS blot out the sky, causing total darkness.

EXT. REVEREND AVERY'S HOUSE - NIGHT

Reverend Avery, First Lady, and several townspeople rush out of their homes to the front of Reverend Avery's House, to look at the sky.

FIRST LADY

Reverend husband? I thinks you was right about these being the last days.

REVEREND AVERY

Lord of mercy. Of all the things to be right about.

He looks down the road and sees HEADLIGHTS FOLLOWED BY THE BLARE OF A CAR HORN - it sounds like a lonely jazz trumpet.

FIRST LADY
Who that comin' yonder?

Reverend sees her before anyone else.

REVEREND AVERY
God help me. It's my daughter.

EVERYONE GASPS! They part to make a path for a 1921 KENWORTHY. It's being driven slowly by a good-looking man.

INSIDE, A STUNNING BLACK WOMAN SITS IN THE BACK SEAT. She is SHUG AVERY, 33, with ruby-red lips and a face hiding beneath a handsome wide-brim hat with a long hat pin. She sees her father, the Reverend, and quickly rolls down the window.

SHUG
Howdy, Pa. How ya be?

The Reverend turns his head in anger. First Lady, Shug's step-mother, cuts her eyes at her. Shug raises the window. She then sits back and takes a long pull from her flask. Then she turns on the radio. Jazz plays.

The townspeople sing 09. "SHUG AVERY COMIN' TO TOWN."

EXT. MAIN STREET - NIGHT

A beat is set by SHOE SHINERS (or BOOT BLACKS) hitting rags against the tips of dress shoes.

Several men rush into A BARBERSHOP wanting a haircut!

MALE ENSEMBLE (3)
*Shug Avery's comin' to town. Shug
Avery's comin'*

Several men rush into a SUIT STORE wanting to buy new clothes!

MALE ENSEMBLE (6) (CONT'D)
*Shug Avery comin' to town. You know
that she's comin'*

Several men get their shoes shined at A STAND. Others try on brand new hats!

MALE ENSEMBLE (10) (CONT'D)
*She sting like a honeybee. Sweet
pain comin' over me. Skirt so short
gonna shock your ma. Make a man
wanna break the law.*

EXT. MAIN STREET - NIGHT

WIVES and GIRLFRIENDS are PANICKED. A woman drags her husband from the barbershop. Another chases him from the suit store with a rolling pin.

1 FEMALE ENSEMBLE (5)
*She's a trollop in a tight
 dress. Lookin' like a hot
 mess. Bouncin' in the bed.
 Bumpin' in the shed.*

2 FEMALE ENSEMBLE (10)
*Cryin' shame. Shug's her
 name. Drinkin' all the gin.
 Lovin' all your men.*

The men in THE ALE HOUSE, toasting ale:

MALE ENSEMBLE
*Ain't no other woman like Shug. You
 know she's comin'.*

FEMALE ENSEMBLE
*Ain't no other woman like Shug.
 When Shug come across that county
 line. County line. Oh.*

Shug Avery's car pulls onto the street. A crowd forms.

ENSEMBLE
*Shug Avery comin' to town. Shug
 Avery comin' to town.*

FEMALE ENSEMBLE
*Lock up all your mens and your
 young boys too. Got no friends
 'cept the ones she screw.*

ENSEMBLE
Shug Avery comin' to town.

MALE ENSEMBLE
*Shug Avery's comin' to town. Shug
 Avery's comin'. Shug Avery's comin'
 to town. You know that she's
 comin'.*

INT. MISTER'S HOUSE - MASTER BEDROOM - NIGHT

FROM ABOVE:

Celie stands at the window looking out. She picks up Shug's photograph.

CELIE

*Got about a million questions.
Rollin' around my head. What she
wear? How her hair? Is she skinny?
Is she stout? Must be somethin' to
fuss about.*

Mister bursts through the door, half-dressed with half a sock on and trying to tie a tie. Celie quickly puts the picture back and helps him.

MISTER

*Ain't no other woman like Shug.
Don't you know it ain't no lie.
When Shug come across that county
line.*

EXT. MAIN STREET - NIGHT

A car horn BLARES transporting us back to the crowded street.

All the young people march down the street to catch up with Shug's car.

Once this beat is set, everyone feels the rhythm in their bones and dances toward Shug's car.

EXT./INT. SHUG'S CAR - END OF MAIN STREET - NIGHT

Inside, Shug is drinking herself into a stupor and still listening to the radio. She is oblivious to the townspeople dancing up the road, toward her car.

EXT. MAIN STREET - CONTINUOUS

Women in fine dresses high-step out of a boutique in heels.

They get closer to Shug's vehicle.

FEMALE ENSEMBLE

*Ooh, that Shug. You know she no
good. A snake in the woods, gonna
poison you.*

MALE ENSEMBLE

*You don't understand what it do to
a man when you in her hands and she
turn that screw.*

FEMALE ENSEMBLE

*Better say farewell, 'cuz you're
goin' to hell!*

MALE ENSEMBLE

*But a man feel swell when he in her
spell.*

FEMALE ENSEMBLE

Better lock your doors!

MALE ENSEMBLE

Better change your drawers!

The men run toward Shug's car. The women chase after them!

ENSEMBLE

*She's coming, comin', comin',
comin'. Shug Avery comin' to town!
Shug Avery comin' to town!*

FEMALE ENSEMBLE

*Lock up all your mens and your
young boys too. Got no friends
'cept the ones she screw.*

ENSEMBLE

*Shug Avery comin' to town! (town,
town, town)
Shug Avery comin' to town!
Shug Avery comin' to town!*

FEMALE ENSEMBLE

*Shug Avery comin' to town!
Shug Avery comin' to town!*

MALE ENSEMBLE

*Don't understand what it do
to a man.
Don't understand what it do
to a man.
Shug Avery!*

EXT. END OF MAIN STREET - CONTINUOUS

The townspeople finally arrive at the car. They think Shug is going to get out to greet them.

ENSEMBLE 1/ ENSEMBLE 2/ ENSEMBLE 3

(tiered)

Comin'/ Comin'/ Comin'

Suddenly the driver speeds off, leaving the townspeople behind. Everyone is stunned.

ENSEMBLE
(confused)
Comin' to town.

MUSIC STOPS.

EXT. MISTER'S HOUSE - NIGHT

CAMERA STAYS with Shug as her driver takes her up to Mister's place. When they arrive, Mister and Celie greet her.

Shug steps out of the car, drunk, but tries to stand tall like a queen. The minute she and MISTER LOCK EYES, she faints into his arms. Celie GASPS!

MISTER
(to Celie)
Grab her legs!

Mister and Celie carry Shug upstairs.

CELIE
What's wrong with her?

MISTER
Nothin'. She just gets thirsty and
likes to drink a little.

She burps. The smell is awful.

MISTER (CONT'D)
Watch her head.

They take her into the house as Shug's driver speeds away.

INT. MISTER'S HOUSE - MASTER BEDROOM - MORNING

Celie wakes. To her surprise Mister is not in bed. She smells something burning. She hurries downstairs.

INT. MISTER'S HOUSE - KITCHEN - DAY

She rushes into the kitchen. It is filled with smoke. Mister is at the stove burning food. He puts the burnt and blackened food onto a plate and carries it up to Shug.

INT. MISTER'S HOUSE - STAIRWAY - DAY

Celie is intrigued. She sits on the bottom stair and waits while she darns socks.

She hears Mister knock on Shug's door.

INT. MISTER'S HOUSE - UPSTAIRS HALLWAY - DAY

A beat, then CRASH! Shug throws the plate against the wall.

SHUG

You tryin' to poison me!

MISTER

It ain't too bad, baby, if'in you
put some hot sauce on it.

SHUG

Oh, I got your hot sauce!

Shug slams the door in his face. He stumbles down the stairs and rushes back into the kitchen.

INT. MISTER'S HOUSE - KITCHEN - DAY

Mister is back behind the coal stove trying to fry eggs when Celie enters. He cracks an egg. The yolk lands on his shoe.

MISTER

Hot nuts!

Celie steps beside him and cracks an egg with one hand in a quick motion like a master chef. The action stuns Mister. He steps aside and lets her continue.

SERIES OF SHOTS: Celie makes pancakes and drops biscuits. She fries fat back and grits. She makes scrambled eggs with cheese, peppers, and onions. She squeezes fresh orange juice into a glass. She cuts up fruit.

INT. MISTER'S HOUSE - STAIRWAY - DAY

Celie walks upstairs with a new tray of food. Everything is cooked to perfection. Mister puts a red flower sticking out of a tin can on the tray. Then he waits downstairs, listening and waiting for Shug's reaction.

INT. MISTER'S HOUSE - UPSTAIRS HALLWAY - DAY

Still holding the tray, Celie knocks on the door.

SHUG (O.C.)

Didn't I say I wasn't hungry!

Celie cracks open the door then slides the tray of food through. She quickly closes the door and hides behind a corner in case the food is tossed again. But nothing happens.

MANY MINUTES LATER:

The door opens and the tray slides back out. THE PLATES HAVE BEEN LICKED CLEAN. Even the flower is gone. Celie smiles.

PRE-LAP: BLUES PLAYS ON A GRAMOPHONE.

INT. MISTER'S HOUSE - STAIRWAY - HOURS LATER

Celie sits at the bottom of the stairs, STILL SEWING HER QUILT. It is even more intricate. She hears from upstairs:

SHUG (O.C.)
I'm out of giggle water! Somebody
fetch me a bottle in town.

MISTER
Right away, baby.

Mister dashes down the stairs and bolts out the front door.

SECONDS LATER:

The music from Shug's gramophone stops.

SHUG
Somebody come turn my crank!

Celie moves up the stairs. She cracks open the bathroom door.

INT. MISTER'S HOUSE - BATHROOM - DAY

She enters quietly. The room is foggy from cigarette smoke and steamy from the hot bath.

Shug soaks in the tub with one leg leaning over the rim and a cigarette dangling from her fingers. She has the flower from earlier in her hair. Her eyes are closed.

Celie is too timid to look at her. Instead, she stares at the gramophone with curiosity. She's never seen one up close.

SHUG
Don't just stare at it! Turn the
handle!

Celie turns the crank. A ragtime instrumental plays. Celie's eyes light up. She tiptoes back toward the door.

SHUG (CONT'D)

Where you goin'? I need somebody to
wash my back!

Celie freezes. She sees a clean rag on the sink. She grabs it and kneels near the tub, all the while keeping her gaze on the ceiling. She dips the rag in water, bathes Shug's back.

Shug moans. She presses the rag deeper and lets hot water drip down Shug's neck. Shug sighs. Celie musters the courage to look at her. Shug has her eyes closed.

IMAGINED:

Celie imagines that she is kneeling by the tub with Shug still in it, but they are spinning on a HUGE GRAMOPHONE. Celie sings 10. "DEAR GOD - SHUG" as she bathes her back.

CELIE

*Got about a million tingles
Sneakin' on up my spine.*

Larger-than-normal soap bubbles rise from the tub and float around the room.

CELIE (CONT'D)

*I wash her body and it feel like
I'm prayin'.*

The bubbles reflect Shug's sleeping face.

CELIE (CONT'D)

*Try not to look, but my eyes ain't
obeyin'. Guess I found out what all
of the fuss is about.*

Celie is standing, spinning on the record. She is a vision! Bubbles now float out of the horn of the gramophone.

CELIE (CONT'D)

Shug Avery!

The bubbles reflect an image of Shug and Celie embracing each other.

CELIE (CONT'D)

*This who they talkin' 'bout. And
everything they say is true too.
Shug Avery!*

Suddenly, we hear the skipping of a record.

SMASH CUT TO:

BACK TO REALITY: Celie wakes from her daydream and turns the record off. It wakes Shug. When Celie turns around the women are facing each other.

SHUG
You sho' is ugly!

Shug releases a wild laugh!

PRE-LAP: The sound of Shug humming.

INT. MISTER'S HOUSE - SHUG'S ROOM - HOURS LATER

Shug is sitting on the floor between Celie's legs, dressed in a nightgown, humming a melody that will later be "Miss Celie's Blues." Celie sits on the bed and combs her hair.

SHUG
You got good hands. You scratched a song right outta my head.

She hums a little more, then...

SHUG (CONT'D)
How long you and Albert been a thang?

CELIE
Albert?

SHUG
Your husband. You tryin' to tell me you don't know your own husband's name?

CELIE
Thought his name was Mister-

SHUG
Mister ain't no name, it's a title. Just another way of sayin' "master" if you ask me. That man can't stand up to his own daddy but got everybody callin' him mister like he the only one in town.

CELIE
Let him tell it, he'll try to convince you he is. And don't let him put on a suit. That man will start high-steppin' and talkin' proud like butter don't melt in his mouth.

Shug laughs with a scream, then leans her head against Celie's knee, gazing at her face.

SHUG

How come you don't laugh none? If you ain't gon' laugh, you need to sell your funny bone.

Celie grins.

SHUG (CONT'D)

And got the brightest beam this side of the Mason Dixon!

Celie covers her mouth. Shug takes her hand away.

SHUG (CONT'D)

Smile. It's healthy. Ain't you got somethin' to make you hop out of bed every mornin' and just smile? Ain't you got chill'en?

A beat, then...

CELIE

Had two. But they was taken. Don't know where they is or if they even alive.

Shug lays her head back on Celie's knee.

SHUG

When you think about 'em does your heart get full like the first time you held 'em?

Celie thinks, then...

CELIE

Yes, ma'am.

SHUG

Then they still alive. It's nature's way of telephonin'. That's how I know my pa still in this world. 'Cause when I think about him. And how he used to sing to me when I was a little bit. My heart gets so full...

CELIE

Why come you just don't visit 'im? He just live yonder by the church-

Shug rises, looks in a mirror and puts lipstick on.

SHUG

He don't want to see me. He ain't forgave me for choosin' The Blues over his religion. Funny thing is, God ain't never left me. Figure if God can understand why I sing The Blues... maybe one day my pa will.

Shug puts lipstick on Celie's lips then places her in front of the mirror.

SHUG (CONT'D)

Come. Let's see that smile in color.

Nervous, Celie looks in the mirror. She forces a grin.

SHUG (CONT'D)

Sweet and loving God. Now we talkin'. Albert won't be able to keep his hands off you.

Celie quickly rubs the lipstick off.

CELIE

(disgusted)

Maybe we should try another color.

Shug tickles her, laughing. Celie releases a full smile. They've bonded.

INT. MISTER'S HOUSE - LIVING ROOM - HOURS LATER

A SONG FROM THE PERIOD PLAYS ON THE GRAMOPHONE. Mister and Shug slow dance. Celie sits, staring at their feet. She looks up. Shug and Mister are kissing. She drops her head.

Suddenly, Mister's pants drop. Then Shug's dress. Now Celie is too afraid to look up. She walks to the door with her head bowed. Just before she closes the door, she catches Mister kissing Shug's neck while Shug STARES AT HER. THEIR EYES LOCK. Celie closes the door. She is both jealous and aroused.

EXT. MISTER'S HOUSE - FRONT PORCH - NEXT DAY

IT'S THE HOTTEST DAY OF THE SUMMER! Mister is sitting on his porch steps with his chest bare, rubbing ice cubes on his neck. Ol Mister saunters up the walk with his cane, wearing a three-piece-suit, a tie, and a straw hat. They say mean people don't sweat. Here's an example.

OL MISTER

Heard your ho done come back and
brought the plagues.

MISTER

Don't start that foolishness, pa.

OL MISTER

You ain't seen them robins covering
the sky last week? Heard that's
when she arrived.

Ol Mister slaps the back of his neck - killing a mosquito.

OL MISTER (CONT'D)

Not to mention the swarms of
'squitos and this here heat wave.
The woman's cursed. She'll be the
death of us all.

Celie walks outside.

CELIE

You wanna glass of water, Ol
Mister?

OL MISTER

Don't mind if I do.

Ol Mister walks up to the porch to get some shade.

OL MISTER (CONT'D)

When I look o'er this land, I think
of my daddy who slaved it from when
he was a boy till his body went to
the dust. Even after he got his
freedom he sharecropped it and
saved every penny so he could buy
it from the white family that sold
his mother for two pigs and a bag
of meal. Now you bringin' your
whore on the same land your kinfolk
bled and died for. It be a doggone
shame.

MISTER

Shug ain't no whore, she got a wild
heart like me. You ain't got the
head to understand it but I ain't
never stopped lovin' her. Shoulda
married her when I had the chance.

OL MISTER

Is that what this 'bout? Love? That mess less reliable than rain. Land the only thing a colored man can count on. Land can grow green and put green in your pockets. You wanna love somethin', love this land.

Celie is behind the porch screen. SHE SPITS IN OL MISTER'S WATER THEN STIRS IT WITH HER FINGER. She walks back outside.

CELIE

Here you are. I sweetened it for ya.

OL MISTER

Celie, you has my sympathies. Ain't many a woman would allow they husband's ho to lay up in they house. Eatin' they food, spreadin' legs-

MISTER

Time for you to go, daddy.

Mister grabs his father by the arm.

OL MISTER

Can't I drink my water first?!

Mister pauses. Ol Mister clears his throat then takes his sweet time swallowing the water in one gulp. Celie hides her grin. He hands her the glass then walks back the way he came.

He smacks another mosquito on his neck. They watch him leave.

EXT. MISTER'S HOUSE - CELIE'S GARDEN - NEXT DAY

Celie and Shug pick peas.

SHUG

I don't know nothin bout pickin' peas. How you know which one is ripe?

CELIE

Got to feel 'em. They like some people. If they rough around the edges, it usually means they soft inside. Taste this one.

She hands Shug a pea from her lap. Shug eats. It's delicious.

SHUG
That's a piece of heaven.

CELIE
You ain't see nothin. Come on...

Celie lifts Shug to her feet.

EXT. FIELD OF HIGH GRASS - DUSK

They walk carrying goods in a basket. Shug smells and picks flowers. We start the scene in medias res:

SHUG
More than anything, God love admiration.

CELIE
You sayin' God is vain?

SHUG
Not vain, Miss Celie. God just wants to share a good thing. I think it pisses God off if you walk by the color purple in a field and don't notice it.

CELIE
You sayin' God wants to be loved like it say in The Bible?

SHUG
Everything wants to be loved. 'Specially God. That's why God be in everything. 'Cause the more you love what God made, the more you is lovin' God and God lovin' you. God be in music, water, in sunlight. God be... big like the sky yet small enough to live in our hearts.

CELIE
Been wonderin' if God love me, why he let my babies be takin' and why he take my Nettie.

SHUG
Sound like men did that. Not God.

Shug spots A RARE PURPLE CROCUS FLOWER in the field. **THIS IS THE FIRST TIME WE SEE THE COLOR PURPLE IN THE FILM.** She plucks the flower then hands it to Celie.

CLOSE ON CELIE smelling the flower as a honey-tinted red sunset spreads like open arms across the sky.

EXT. DOWN THE ROAD FROM THE JUKE JOINT - DUSK

Celie and Shug walk to Harpo's juke joint. One can hear crickets greasing their legs under the blush of the moon.

EXT. HARPO'S JUKE JOINT - DUSK

Harpo and his buddies are almost done building the juke. SQUEAK is helping them. She hangs on Harpo, which indicates they are an item. Shug can't keep her eyes off the handsome, sweaty men. Harpo walks toward her and Celie.

SHUG

(to Harpo)

Good to see you not just followin' in your pa's footsteps. But building something of your own. This gon' be nice.

HARPO

Thank ya, Miss Shug. We open Friday night. Was hopin' you might come by and sang a little-

SQUEAK

But if you can't, don't worry. 'Cause I gots a voice too.

The men grumble. Squeak cuts her eyes at them.

SHUG

Sounds nice.

Shug gets a closer look at the bare-chested men.

SHUG (CONT'D)

(flirtatiously)

You men gon' be ready for me come Fri-dee?

The men take off their hats, out of respect.

HARPO'S BUDDIES

Sho ma'am/God's my witness/Bet my house.

SHUG

Well alright. I guess I'm singing.

They cheer! She takes Celie's hand and they walk off.

EXT. MAIN STREET - NEXT DAY

Harpo and his buddies hang signs over town. They read: "COME SEE SHUG SING THE BLUES, FRIDAY NIGHT DOWN AT HARPO'S JUKE."

Townspople read the sign and take note.

INT. MISTER'S HOUSE - SHUG'S ROOM - NIGHT

Celie helps Shug step into an exquisite dress. There is a palpable chemistry between them.

SHUG

Tell me the truth, you mind if
Albert sleep with me?

CELIE

Naw. It keep him off me.

SHUG

Why you say it like that? You don't
like layin' with him?

CELIE

Most time I pretend I ain't even
there. He don't know the
difference.

(then)

You love 'im?

Shug shrugs.

SHUG

I gots what you call a passion for
him. He smell right. Makes me laugh
some. Sometime it just feel good
being with somebody who loves you
unconditional.

CELIE

That do sound nice.

Shug dabs perfume on her neck.

SHUG

I laid you out somethin' on the
bed.

Celie looks at the dress. It's really fancy.

CELIE

My, that's fancy. But it ain't me.
I'll look silly-

Celie puts it down. Shug puts it back in her arms.

SHUG

Put it on. You gon' be my guest
tonight. Gots to look like we
belong.

Celie is speechless. This is the first time Shug has hinted that there is something between them.

INT. MISTER'S HOUSE - BOTTOM OF STAIRCASE - NIGHT

Mister is waiting downstairs when Celie walks down. SHE IS A VISION. Shug has completely dolled her up. Mister can hardly speak.

CELIE

Shug said for us to go on ahead.
She wanna make an entrance.

Mister is disappointed. He wanted to walk to the juke with Shug on his arm. He and Celie leave the house.

EXT. DOWN THE ROAD FROM THE JUKE JOINT - NIGHT

They walk together in silence. Mister carries an oil lamp to guide their way. Fireflies float around them. Couples, holding hands and kissing one another, pass Celie and Mister on their way to the juke. Celie keeps her eyes to the ground. Mister looks at trees. This is awkward for them.

EXT. HARPO'S JUKE JOINT - NIGHT

People sit on the roof fanning themselves with their own hats. An old man chews snuff as he fishes from a tree. An inebriated woman hangs out of a window drinking moonshine.

Celie and Mister arrive. Mister helps her into the juke via a plank walkway.

INT. HARPO'S JUKE JOINT - NIGHT

Inside, the place is packed. Folks sit on tables, chairs, and each other. The piano player plays a rag. People are waiting for Shug.

Harpo guides Celie and Mister to the best seats - front and center. Suddenly, everyone hears a commotion coming from up river. They rush to the windows to see what it is.

EXT. DOWN THE MANGROVE SWAMP - NIGHT

We see flickering lights coming from something floating upstream toward the juke. Before we can make it out, we hear Shug's voice. She loudly sings 11. "PUSH DA BUTTON".

SHUG

*Now there's somethin' 'bout good
lovin' that all you ladies should
know.*

We hear instruments blaring as we see paper water candles floating on the swamp in front of a large log raft.

SHUG (CONT'D)

*If you wanna light yo' man on fire
You gotta start it real slow.*

A HORN SECTION on the raft come into view. There's a trumpet player, a trombone player, and a sax player. They play their hearts out while Shug is lit by lantern light. Her face is hidden behind a large, opulent fan made of peacock feathers.

HARPO

It's Shug! Everybody, Shug's
on the water!

SHUG (CONT'D)

*Keep on turnin' up that
voltage 'til that man begin
to glow. Like you switchin'
on a light bulb: watch the
juice begin to flow!*

Shug closes the fan, revealing her face which is half-covered by a feathery peacock hat. She looks divine. Folks go wild!

EXT. HARPO'S JUKE JOINT - NIGHT

The raft is docked. Harpo takes Shug's hand and helps her onto land. The crowd parts as she makes her way toward the juke entrance while people cheer her on.

INT. HARPO'S JUKE JOINT - NIGHT

Shug enters the juke gyrating her body, using her fan like a vaudeville dancer and flirting with the men, driving them crazy. One man slides between her legs. She pulls him up by his ears, drawing him toward her breasts. When he gets close to kissing her, she pushes him away. He pretends to faint.

SHUG

*Now that I've got your attention.
Here's what you men need to hear:
You want your lady racin' witchu.
You gotta get her in gear! Well.*

*Here's the key to rev her motor.
Find the spot she love the best. If
you don't know where it is, give
her the stick! She'll do the rest!*

She separates a man who is dancing with a woman. She dances with the woman instead then makes her way to the...

MAKESHIFT STAGE:

When she gets to the stage, the band is already there playing. Mister and Celie are still sitting front and center. She winks at Celie and hands her the fan. Everyone in the juke dances to the music.

SHUG & ENSEMBLE

*Push da button!(Push da button!)
Push da button!(Push da button!)
You gotta push it if you wanna come
in!*

Men spin women around tables. Folks leap over tables.

SHUG & ENSEMBLE (CONT'D)

*Oh! Push da button! (Push da
button!) Give me somethin'! (Push
da button!) To let ya baby know it
ain't no sin! Well, if you wanna
feel the train a comin' yo' way!
(wooh wooh) Baby, push da button
and pull the window shade!*

Men lift Shug on top of the table where Celie and Mister sit. Women jump on men's backs. Some men jump in women's laps. Everyone is drinking moonshine and singing along.

SHUG & ENSEMBLE (CONT'D)

*Now listen all you red-hot lovers.
You oughta know what to do! (You
oughta know what to do!)
There ain't nothin' wrong with
nothin'. That's right with both of
you! (That's right with both of
you!) So when tonight, you make ya
lover cry out like a lion roar.
Tell your neighbors your new kitty
found the cream (oohhhh) it's
lookin' for!*

Shug sings to Celie.

SHUG & ENSEMBLE (CONT'D)

Hey, push da button! (Push da button!) Push da button! (Push da button!) You gotta push it if you wanna come in! Oh! Push da button! (Push da button!) Give me somethin'! (Push da button!) To let ya baby know it ain't no sin! Well. If you wanna feel the train a comin' yo' way! Baby, push da button and pull down the window shade. Come on and...

DANCE BREAK: A beat drops in the music. Shug stomps her foot and everyone follows suit, stomping their feet. A feeling of euphoric ecstasy fills the space as people give in to carnal desire. People grind their bodies against each other. Men ride a few lady's backsides. Celie is so shocked by the sight, she hides her face behind the fan. Mister, on the other hand, is in heaven. People dance in sync while Shug wipes her brow, takes a drink, and sings the last section. The band picks up the melody as she walks among the crowd.

SHUG & ENSEMBLE (CONT'D)

Now ladies (Push) I need you to work a lil' harder. (Push) Ok. I want you to reach down and (Pull) I need you to find your inner Shug, baby. (Push) There it go. There it go. All right now.

A few couples hop on tables and dance as Shug wails! Several others crawl along the floors. Some even climbs the walls!

SHUG

Ey! Push da button. (Push da button) Push da button. (Push da button) You gotta push it if you wanna come in! Push da button! (Push da button!) Give me somethin'! (Push da button!) To let ya baby know it ain't no sin! Well. If you wanna feel the train comin' yo' way! (Wooh wooh) Baby, baby, whatta you gotta do (Push da button) Push da button. Yeah!

EVERYONE APPLAUDS AS THE SONG ENDS.

Shug sits in Celie's lap. Mister looks on, jealous. Harpo stands on the bar counter.

HARPO
Drinks on the house!

Folks cheer and crowd the bar. In all the commotion, Sofia enters with a prizefighter named HENRY (BUSTER) BROADNAX. She looks gorgeous and her gentleman friend is also a CATCH.

SOFIA
C'mon, Buster! Let's find us a seat.

Harpo hasn't noticed her yet. He and Squeak are busy serving drinks. Sofia takes it all in.

SOFIA (CONT'D)
Would you look at what Harpo done here.

Sofia sees Celie.

SOFIA (CONT'D)
Ooooooh, Miss Celie!

Celie is elated to see her.

CELIE
Sofia!

They embrace.

CELIE (CONT'D)
This here Shug Avery.

SOFIA
Nice to meet you, ma'am.

They shake hands.

SHUG
Mutual. Who dis?

HENRY
Henry Broadnax. But my people call me Buster.

SOFIA
He's a prizefighter. Man was never knocked out till he met me.

They all laugh to ease the tension. Mister returns to the table with drinks for he and Shug. He and Sofia make eye contact. Their disdain for one another is still ripe.

MISTER

Shouldn't you be at home, tendin'
to your baby?

SOFIA

Shouldn't you be somewhere with
folks your age. Like a cemetery.

Harpo walks up to the table to thank Shug. Squeak is on his arm. He sees Sofia and pretends not to be bothered by her being with another man.

HARPO

(to Sofia)

How's my son?! Who I ain't seen in
a month of Sundees.

SOFIA

Our son is fine. You know where he
be. If you want to see him, use
your feet. Now I didn't come here
for no mess. Came to hear Miss Shug
sing-

HARPO

It's scandless, you galavantin'
'round town with another man when
you still married to me. I hear you
raisin' his chill'ren too and he
got four mouths to feed plus mine.

SOFIA

Six if you count our new baby.

HARPO & MISTER

New Baby?!

SOFIA

Yes, Lawd. Me and Buster had us a
girl. Oh look, there's a seat.

Sofia and Buster walk away. Squeak sees the jealousy on Harpo's face.

HARPO

(to the piano player)

Play somethin' with a slow drag,
Jaw Bone. Folks want to dance
close.

MUSIC PLAYS.

Harpo stares at Sofia and Buster. Mister and Shug converse. Celie drinks moonshine and is disgusted. Harpo approaches Sofia.

HARPO

Thanks for comin. I'se sorry, I gots off on the wrong foot just now. Care to shake a leg? Let me make up for it?

Sofia looks at Buster who shrugs. She sighs, grabs Harpo's hand and they walk to the dance floor. They dance close. Eventually, Squeak steps to them, pissed.

SQUEAK

Harpo, who dis woman?

HARPO

You know who dis is. Go somewhere and be nice. Me and Sofia just findin' our rhythm.

SQUEAK

But I wants to dance too!

Sofia breaks from Harpo.

SOFIA

Fine with me.

Sofia starts to walk away but Harpo grabs her.

HARPO

You don't have to go nowhere. This used to be your house!

Everyone in the juke joint starts to stare! People murmur.

SQUEAK

What you mean her house?! You said this was our house. She walked away, took your baby, and left you a cryin' shame. Now you mine.

Dead silence! Sofia takes a breath, swallows her pride.

SOFIA

Like I say. Fine. with. me.

Sofia starts to leave again but Harpo pulls her closer. They dance a few more steps. Squeak pushes Harpo. Sofia touches Squeak to calm her down.

SQUEAK

(To Sofia)

Don't touch me, you snaggle-tooth
heifer!

She SLAPS Sofia! Everyone GASPS!

BUSTER & MISTER

Time to go.

Sofia stares at Squeak. Buster rises, heads toward Sofia.

BUSTER

Momma bear, don't do nothin' rash.

Sofia steps to Squeak. Half the juke hurries out. The other
half slowly hides under tables.

Sofia CHARGES at Squeak! They roll on the floor, FIGHTING!
Sofia decks Squeak with one punch, her legs go flying in the
air - she is knocked out. Mister shakes his head. IN ALL THE
COMMOTION, SHUG GRABS CELIE'S HAND AND EXITS THE JUKE.

EXT. HARPO'S JUKE JOINT - NIGHT

THE CAMERA FOLLOWS Shug and Celie as they walk close. We hear
the distant sounds of brawling at the juke joint.

CELIE

You keep singing at the juke, I bet
Harpo make a lot of money.

SHUG

Aw, he don't need me. That boy got
a good head on his shoulders. He
goin' places most folks never
dream. 'Sides, as much as I'd like
to stay, Memphis callin'. If I
don't remind folks I'm still alive
in the big city, they'll forget
about me.

Celie is gutted by this news.

CELIE

I ain't ready for you to leave.
Mister so much nicer when you
around. He don't beat me as much.

SHUG

Beat you? Why he do that?

Celie shrugs; looks at the ground.

CELIE

'Cause I ain't you, I guess.

SHUG

You gots to stand up to him. You gots to try.

CELIE

When you leavin'?

SHUG

Tomorrow afternoon. But I'll be back in a month or so, you'll see.

Celie finally looks at her.

CELIE

When you gone a hour, it feel like forever to me.

SHUG

That's why I gots to come back. Nobody love me like you.

Shug opens her car door for Celie to step inside.

CELIE

Where's we goin'?

SHUG

Time for you to see more of the world.

Shug drives away. Celie smiles.

EXT. THE ELMIRA MOVIE THEATER - NIGHT

Shug pulls up to the cinema and screeches to a halt.

They walk towards the entrance with their arms linked.

They approach A WHITE TICKET BOOTH OPERATOR who sits in a glass box.

WHITE TICKET BOOTH OPERATOR

May I help you?

SHUG

Two tickets, please.

Shug hands him money. He gives her the tickets.

INT. THE ELMIRA MOVIE THEATER - MEZZANINE - CONTINUOUS

They sit in the front row of the balcony. NO ONE IS THERE BUT THEM. A black and white movie plays. Celie is engrossed by the screen yet she can feel Shug staring at her.

IMAGINED:

The shaft of light emanating from the movie projector pours onto Celie, she glances at Shug and the CAMERA pushes into the movie screen.

EXT./INT. KITTY HAWK PLANE - DAY

Celie imagines herself and Shug on screen instead of the actress in the movie. She looks at Shug who is piloting the aircraft. We hear a rousing score.

They fly off screen as...

INT. FILM STAGE - CONTINUOUS

The movie screen rises revealing a stage. On both sides sits an orchestra dressed in tuxedos and an art deco background. Celie and Shug walk down the stairs to center stage dressed in stunning gowns. They sing into box head microphones.
12. "WHAT ABOUT LOVE?"

CELIE

*Is that me who's floating away
Lifted up to the clouds by a kiss
Never felt nothin' like this*

SHUG

*Will you be my light in the storm?
Will I see a new world in your
eyes?*

CELIE & SHUG

With you my whole spirit rise

CELIE

And what about hope

SHUG

What about hope

CELIE

What about joy

SHUG

What about joy

CAMERA CLOCKS the musicians in the orchestra.

CELIE & SHUG
*What about tears when I'm happy
 What about wings when I fall*

Then back to Celie and Shug.

CELIE & SHUG (CONT'D)
*I want you to be a story for me
 That I can believe in forever!!!*

CAMERA SPINS around them. They sing to each other.

SHUG
And what about...

CELIE
What about...

SHUG
What about...

CELIE
What about...

CELIE & SHUG
Love?

They move in closer and hold hands.

CELIE
What about...

SHUG
What about...

CELIE
What about...

SHUG
What about...

CELIE
What about love?

CELIE (CONT'D)
*You and me,
 You and me,
 Sing to me*

SHUG
*You and me,
 You and me and love now
 oh, oh, oh, oh*

CELIE & SHUG
What about...

SHUG
What about...

CELIE
What about...

CELIE & SHUG
Love?

INT. THE ELMIRA MOVIE THEATER - MEZZANINE - NIGHT

They are back in their seats, KISSING.

INT. MISTER'S HOUSE - SHUG'S ROOM - NIGHT

Shug takes Celie into her bedroom and into her bed.

They kiss. Shug turns off the light, giving us the impression that they will sleep together.

INT. MISTER'S HOUSE - SHUG'S ROOM - NEXT MORNING

Celie is still asleep when Shug wakes in bed. She feels dawn on her skin. She gets out of bed and slips into her robe.

INT. MISTER'S HOUSE - DOWNSTAIRS - DAY

Shug is about to make coffee when she sees the postman coming up the road in a 1920s U.S. Mail truck.

EXT. ROAD LEADING TO MISTER'S HOUSE - CONTINUOUS

She meets the postman at the mailbox. He sees her in her robe and is embarrassed. This tickles her.

SHUG
 (grinning)
 Mornin'.

Shug opens her hand to take the mail from him.

POSTMAN
 Albert around?

SHUG
 Naw. Probably passed out somewhere.

The postman nods his hat then leaves. Shug sorts through the mail. She sees something that catches her eye.

CAMERA FOCUS: On the return address. THE LETTER IS FROM NETTIE IN AFRICA! Shug gasps!

SHUG (CONT'D)
Mercy to glory...

She rushes into the house.

INT. MISTER'S HOUSE - SHUG'S ROOM - DAY

Shug bolts into the room, waking Celie!

SHUG
It's from her!

CELIE
(wiping her eyes)
What's from who?

SHUG
You got a letter. Celie, it's...
...it's from ya Nettie.

Shug hands her the letter. Celie looks at the return address. Tears fill her eyes. She opens the letter, reads.

CELIE
"Dear Celie, I hope this reaches you, as I've been writing you every week for years. I suppose you didn't get any of my letters because you haven't written back."

Celie looks at Shug IN SHOCK.

CELIE (CONT'D)
(to Shug)
She's alive. My Nettie, she...

Celie is so overcome she can't continue. Shug takes the letter and helps.

SHUG
"You probably won't get this either, because Mister is still probably the only one who takes mail from the box. But if you do get this, I want you to know, I love you, and I'm not dead."

Celie takes the letter, looks at it, clutches it to her heart as tears flood her face.

INT. HARPO'S JUKE JOINT - DAY

Mister is passed out at the bar. Harpo has just cleaned the place after a long night of revelry.

HARPO

Time for you to go home, pa.

Mister wakes, groggy. Harpo helps his father up.

MISTER

Why you givin' way free drinks?
It's bad for biz-ness. The point is
to make money, not give it away.

HARPO

I hear ya, pa.

Harpo escorts his father outside.

INT. MISTER'S HOUSE - SHUG'S ROOM - DAY

Celie is reading the letter again when Shug nudges her.

SHUG

There's got to be more of 'em
somewhere.

They look at each other. They rush into--

INT. MISTER'S HOUSE - MASTER BEDROOM - CONTINUOUS

--Mister's bedroom and hurriedly look for the other letters. They look under the mattress. In his drawers. In his suitcase. In his closet. Celie gets nervous.

CELIE

He'll be back any minute.

SHUG

Let's just think. If you were
Albert, what piece of furniture
would you value most?

They both look at the bed.

EXT. DIRT ROAD TOWARD MISTER'S HOUSE - DAY

Mister and Harpo are near the house. Mister is hungover and can hardly walk. He leans on his son for strength.

INT. MISTER'S HOUSE - MASTER BEDROOM - DAY

The ladies pull the bed back revealing a crack in one of the floor slats. Celie pulls up the slat and FINDS A LARGE TRUNK.

SHE OPENS IT AND DISCOVERS HUNDREDS OF LETTERS. She is STUNNED. Celie embraces them.

CELIE
(laughter and tears)
My Nettie sho' not dead!

They hear the front door SLAM! Mister has entered the house.

MISTER (O.C.)
Shug, baby!

SHUG
(calling back to him)
Just a minute! I'm coming down!

INT. MISTER'S HOUSE - UPSTAIRS HALLWAY - DAY

Celie takes the letters into Shug's bedroom.

SHUG
Take your time. I'll keep him busy downstairs.

Shug exits. Celie organizes the letters according to date.

EXT. MISTER'S HOUSE - HOURS LATER

Dressed in a fur coat and hat, Shug joins her band members in the yard. They take her luggage to a truck and drive off. Shug kisses Mister and embraces Celie.

CELIE
(whispering in her ear)
Take me with you.

Shug eyes Mister, who looks on, jealous. She can't do it.

SHUG
Next time. I'll be back 'fore y'all can spell Mississippi.

She gets into her convertible and waves "goodbye" as her driver speeds down the road.

EXT. DEADWOOD BEACH - LATER THAT DAY (SPRING, 1923)

Celie sits on a deadwood tree and reads a letter. **13. AFRICAN HOMELAND.**

NETTIE (V.O.)

"Dear Celie, When Mister forced me off his land, I got a job working for a pastor across town. He and his wife needed somebody to see after their two children. I helped take care of their babies for food and shelter. Eventually, they told me they were going to Africa as missionaries and maybe I could go with them."

Celie looks up from the paper. She imagines the ship sailing on the horizon.

NETTIE (V.O.)

"While we were on a great boat to Africa, the Reverend told me he and his wife couldn't bare children. But God sent them two. They showed me the name you had sewn on the baby's blanket and I knew the babies God had sent them were yours. It's a miracle! Adam and Olivia are right here with me!"

Celie is overcome by the news!

CELIE

My babies, they're alive. They with Nettie!

ON THE BEACH --

A wave crashes against the shore! She looks to the sea and imagines Nettie, Pastor Samuel and Corrine arriving by a paddle boat. She sees Nettie holding her babies.

They are welcomed by THE ASHANTI TRIBE, dressed in royal regalia.

BARE-CHESTED DRUMMERS BEAT KETE DRUMS.

They're followed by women dancing to the drum beat. A man carries a large umbrella that shades the Ashanti King. He is flanked by a sword bearer and a staff bearer. The King, wearing a gold crown and kente cloth, sits on a palanquin carried by six men. The deadwood tree comes to life.

Leaves sprout and flowers bloom. Celie is awed. She hears The Ashanti tribe singing:

ASHANTI TRIBE <i>Agoo-aye</i> <i>Amee</i> <i>Agoo-aye</i> <i>Amee</i>	TRIBE "A-goo-AYE" (<i>Are you out there?</i>) "A-meeer" (<i>Yes, we are</i>) "A-gooo-AYE" (<i>Are you out there?</i>) "A-meeer" (<i>Yes, we are</i>)
---	--

The kete drummers surround Nettie. She is overcome with joy.

ASHANTI TRIBE (CONT'D)

Aye, Aye, Aye
Aye, Aye, Aye
Aye, Aye, Aye
Aye, Aye, Aye

Celie continues to read the letter.

NETTIE (V.O)
 (overlaps following lyric)
 It was like black seeing black
 for the first time. Beautiful black
 people dressed kente cloth. And
 when they danced, it was like the
 folks in church back home.

ASHANTI TRIBE <i>Agoo-aye</i> <i>Amee</i> <i>Agoo-aye</i> <i>Amee</i>	ASHANTI TRIBE "A-gooo-AYE" (<i>Are you out there?</i>) "A-meeer" (<i>Yes, we are</i>) "A-gooo-AYE" (<i>Are you out there?</i>) "A-meeer" (<i>Yes, we are</i>)
---	---

The drum beat intensifies as the dancers move to the rhythm.

NETTIE (V.O.)
 The little I knew about myself and
 my people wouldn't have filled a
 thimble. Celie, we are more than
 just kings and queens. The world
 began here. We are at the center of
 the universe.

ASHANTI TRIBE
Na okoo, Naŋoba
Asanteman e kyia mo
Yeŋma mo Akwaaba-oh

ASHANTI TRIBE
 "NA-wor-KOO, NA-wor-BA"
 (He/She goes, He/She comes)
 "A-san-te-MAN-e-chia moh"
 (The Ashanti people greet
 you)
 "YER ma-moa-KWAA-boh"
 (We welcome you)

ASHANTI TRIBE (CONT'D)
Na okoo, Naŋoba
Asanteman e kyia mo
Yeŋma mo Akwaaba-oh

ASHANTI TRIBE (CONT'D)
 "NA-wor-KOO, NA-wor-BA"
 (He/She goes, He/She comes)
 "A-san-te-MAN-e-chia moh"
 (The Ashanti people greet
 you)
 "YER ma-moa-KWAA-boh"
 (We welcome you) *

ASHANTI TRIBE (CONT'D)
Agoo-aye
Amee
Agoo-aye
Amee

ASHANTI TRIBE (CONT'D)
 "A-gooo-AYE" (Are you out
 there?)
 "A-meeer" (Yes, we are)
 "A-gooo-AYE" (Are you out
 there?)
 "A-meeer" (Yes, we are)

ASHANTI TRIBE (CONT'D)
Na okoo, Naŋoba
Asanteman e kyia mo
Yeŋma mo Akwaaba-oh

ASHANTI TRIBE (CONT'D)
 "NA-wor-KOO, NA-wor-BA"
 (He/She goes, He/She comes)
 "A-san-te-MAN-e-chia moh"
 (The Ashanti people greet
 you)
 "YER ma-moa-KWAA-boh"
 (We welcome you) *

ASHANTI TRIBE (CONT'D)
Na okoo, Naŋoba
Asanteman e kyia mo
Yeŋma mo Akwaaba-oh

ASHANTI TRIBE (CONT'D)
 "NA-wor-KOO, NA-wor-BA"
 (He/She goes, He/She comes)
 "A-san-te-MAN-e-chia moh"
 (The Ashanti people greet
 you)
 "YER ma-moa-KWAA-boh"
 (We welcome you)

**The horn of a Fishing Trawler WAKES CELIE FROM HER REVERIE.
 BACK TO REALITY. The Ashanti Tribe has vanished. The beach is
 empty.**

INT. MISTER'S HOUSE - NIGHT

Celie hurries into the house. She hides the letters and
 tiptoes into the bedroom where Mister snores loudly.

Celie slides into bed and the CAMERA STAYS with her. She is overcome with joy, finally knowing her Sister is alive.

INT. GENERAL STORE - THE NEXT DAY

Celie shops in the General Store and sees MARY ELLEN, 16, Alfonso's new wife. ALFONSO comes out of the back room. He makes eye contact, but she averts his gaze.

EXT. BACK ROAD (MAIN DRAG, BLACK PART OF TOWN) - DAY

Celie continues to read Nettie's letter as she walks home.

NETTIE (V.O)

Dear Celie, I hope this letter finds you well. Life has become dire for us. Our village was bombed in order to make way for a road to grow cocoa trees!

CELIE'S environment transforms to the village in Africa.

She imagines the Ashanti tribesmen and women marching away from their village. BRITISH COLONIAL OFFICERS on horseback oversee the village's eviction. Celie imagines Pastor Samuel, Corrine, and Nettie carrying her babies among the villagers.

NETTIE (V.O.)

The British colonial administrators ignored our pleas to let us keep our land. We couldn't fight them, so now we walk to a refugee camp across the border.

Smoke from the smoldering village becomes smoke from a locomotive train, snapping Celie back to reality on Main Street. She continues to read the letter.

NETTIE (V.O.)

I have faith that God will let us see each other before we die. I only hope when that day comes, we are not too old to recognize each other.

Celie hurries towards her house.

INT. MISTER'S HOUSE - DINING ROOM - NIGHT

When Celie arrives, Mister is sitting at the table. She puts a plate of food in front of him and places one for herself.

MISTER
Why supper late?

CELIE
Lost track of time-

MISTER
I works the land sun up to sun down
- breaking my back. All you have to
do is cook and clean and ya can't
even do that.

CELIE
(gritting her teeth)
I'll do better.

MISTER
That's what ya mouth say.

Mister pushes her plate on the floor.

MISTER (CONT'D)
Clean it up! If I got to eat late,
you won't eat at all.

Celie gets on her knees to clean up the mess.

EXT. MISTER'S HOUSE - NEXT DAY

Celie is raking leaves when Sofia, Henry, and their children
pull up in a car. Sofia honks.

SOFIA
Miss Celie! Hop on in, we going to
town!

CELIE
I can't. Gots work 'round the
house.

SOFIA
Work can wait. Come on, gal. I
ain't seen you since Jesus wept.
Get in here!

Celie thinks. Then in her first act of defiance, she proudly
gets into Sofia's car.

INT./EXT. SOFIA'S SEDAN - DAY

Celie sits in the back, sandwiched between Sofia's children.

EXT. MAIN STREET - GAS STATION (WHITE PART OF TOWN) - DAY

Sofia, and her children eat ice cream cones as they lean against the sedan. Henry pumps gas into the car's tank. Celie sits in the back seat.

THE MAYOR pulls up to the gas station in a convertible. His wife, MISS MILLIE, sits in the passenger seat. She SPOTS Sofia's children and walks up to them.

MISS MILLIE

(to Sofia)

Are those yours? They so chocolate
I could eat 'em up. And so well-
behaved. And clean. You should come
be my maid.

SOFIA

No and no, thank you. Come on
chill'ren. Let's get in the car.

MISS MILLIE

You sure? That's a lot of mouths to
feed.

Sofia ignores her. Miss Millie is relentless.

MISS MILLIE (CONT'D)

I'm Miss Millie in case you
wonderin'. The mayor's wife. I'm
sure you heard of me. If not, just
ask around. The colored love me.
I'll pay you fair.

Henry can see that Sofia is getting riled up.

HENRY

(to Sofia)

Honey, just get in the car.

Celie stares out of the back window, as Miss Millie persists.

MISS MILLIE

I'm talkin to you, gal! You wants
to be my maid or not?!

Sofia stops with her back to Miss Millie. She thinks, then:

SOFIA

Hell. No.

Miss Mille gasps! All the WHITE PEOPLE within earshot
grumble! The Mayor rushes to "protect" his wife.

THE MAYOR

What's that you say to my wife?

Sofia turns around, thinking maybe she's going to apologize. But suddenly The Mayor SLAPS her! Sofia punches him without thinking! He falls out cold. Miss Millie screams!

SERIES OF QUICK FLASHES:

-White men move toward Sofia. White women hurry to help The Mayor and his wife.

-Celie helps the children into the car. She locks the rear doors.

HENRY

Come on, Sofia! Get in the car!!!

Sofia won't budge. She knows if she gets close to her children they could be in danger as well.

SOFIA

(to Buster)

Get my chill'ren out of here!

Sofia is surrounded by the mob of White Men.

SOFIA (CONT'D)

GET MY CHILDREN OUT OF HERE NOW!!!

Henry is torn, but obeys.

INT./EXT. SOFIA'S SEDAN - CONTINUOUS

HENRY

(to Celie re: the kids)

Don't let 'em see.

Celie makes the kids squat down and cover their eyes.

MORE SERIES OF SHOTS:

-The white men close in on Sofia SHOUTING obscenities at her.

-Sofia balls her fists!

-They attack! She swings at them, defending herself.

-SOMEONE HITS HER WITH A TIRE IRON, KNOCKING HER OUT.

TITLE CARD: FALL OF 1923. SEVERAL MONTHS LATER.

INT. LOCAL JAIL HOUSE - HALLWAY - DAY

Sofia sits behind bars. Her wounds have not properly healed since the attack and her face is somewhat deformed.

Celie enters the corridor with food. She stops at Sofia's cell and sits on a stool that's been put there for her.

CELIE

Hey, Sofia. What you know good?

Sofia remains quiet and motionless.

CELIE (CONT'D)

Sorry, I'se late. The weather outside is just awful. But you know I won't miss our visits come hell or heaven-take-me.

Celie smiles. Sofia does nothing.

CELIE (CONT'D)

Sheriff said I could bring you a plate for Thanksgiving. He say you ain't ate in days.

She slides a plate of food into the cell.

CELIE (CONT'D)

Made your favorites: yams, collards, turkey legs, hot water cornbread, black-eyed peas, and peach cobbler.

(then)

Harpo and Squeak been keepin' a close eye on your chill'ren. Buster was helpin' out but...figure he couldn't get over not defendin' you. It broke him some. So he up and left town. But Harpo love his kids like they his own. He been makin' lots of money down at the juke ever since Squeak started sangin'-

The hallway door cracks open. DEPUTY enters.

DEPUTY

Time to go.

CELIE

But I just got here.

DEPUTY
'Said, time to go.

A beat, then.

CELIE
(to Sofia)
I'll be back next week. Eat
somethin' for me, hear? I'm a get
you out of this place, God's my
witness.

MONTAGE: (SOFIA IN JAIL SEQUENCE)

EXT. JAIL - DAY

We hear the clanging sounds of jail bars closing. This forms
the beat for **14. "HELL NO (REPRISE)."** Celie sings as she
walks away from the jail.

CELIE
*Girl child ain't safe in a family
'o mens!
I'm sick and tired how a woman
still live like a slave.
Oh, We better learn how to fight
back
While we still alive!*

Tears flood Celie's eyes. She glances back at the jail.

CELIE (CONT'D)
*So all of us girls can beat back
that jive!
'Cause when a man just don't give a
damn...Hell no!
Hell, hell no! No, no, no, oh no!
My Lord! My Lord! Hell no! No, no
no!*

INT. JAIL CELL/HALLWAY - DAY

CAMERA starts on Sofia in her cell. Celie, Harpo and their
young children standing there to visit. Heavy rain rattles on
the jail window.

A FEW MORE YEARS HAVE PASSED. Sofia's wounds have healed. We
see a snowstorm outside the jail window, Celie, Harpo and
Sofia's now older kids stand outside the jailhouse.

Sofia sweats in a hot jail cell. The sun beams through the
jail window.

We see Celie, Harpo, and Sofia's now young adult children. The jail door creaks open. Miss Millie steps into frame.

EXT. OUTSIDE JAIL HOUSE - DAY

Sofia walks out of jail on Miss Millie's arm, Harpo and her children are surprised to see how old she looks.

MISS MILLIE

Aren't we proud of our Sofia? She's come so far, I've agreed to let her live and work for me till she gets on her feet.

Miss Millie waits for an applause. There is none.

MISS MILLE

Well. Come on then.

Miss Millie heads to her car. Sofia follows, but not before she embraces her children. Celie hands her a cardigan that she made. HARPO AND SOFIA LOCK EYES. They embrace. HONK!

Miss Millie is in the car honking the horn.

MISS MILLIE

Let's not dawdle.

Sofia tries to break from Harpo's arms but he won't let go. He cries. She softly pushes him away then gets into the car with Miss Millie. The latter drives off.

INT. MISTER'S HOUSE - LIVING ROOM - DAY

BLACK HANDS open Nettie's latest letter. While we hear her voice, we see sharecroppers picking indigo in Mister's field.

NETTIE (V.O.)

"Dear Celie, The letters you've sent fill my days with joy. I know it must have been hard finding me. We've had to relocate several times over the years. I've decided it's best that me and the children make our way back home to you. The British have seized the East. Nationalist movements are on the rise. We lost our passports and documentation when our village was burned. Celie, we need your help getting back to The States.

(MORE)

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

As soon as you get this, please go to the immigration office to prove our citizenship. You're our only hope."

Celie walks into the house and we realize the letter wasn't being read by her. It was Mister!

MISTER

I told you not to touch the mail?! Says here you been writing her.

He SLAPS CELIE! She falls at his feet. Mister leans over her.

MISTER (CONT'D)

Shug be here shortly. Come shave me.

CLOSE ON Celie: Doubled over, holding her face. We see Mister's feet walking away.

EXT. MISTER'S HOUSE - FRONT PORCH - MINUTES LATER

FOCUS ON: A STRAIGHT RAZOR. Celie sharpens it against a leather strap. Her hand is steady. Her eyes are cold. She continues to sharpen the straight razor as...

Mister walks onto the porch, WHISTLING. His lower face is covered in shaving cream. He sits in a chair and leans his head back. Closes his eyes.

Celie holds his chin up. She places the blade near his Adam's apple. SHE IS JUST ABOUT TO SLICE HIS THROAT WHEN-

HONK! THE SOUND OF A CAR HORN!

Mister JUMPS UP, looks at her and realizes that Celie was just about to slit his throat. Celie's hand is TREMBLING! Mister rubs his neck, in shock. Now he's trembling! ANOTHER HONK!

SHUG (O.C.)

I'se home!

EXT. MISTER'S HOUSE - DAY

A yellow convertible pulls up to the house. Shug hops out with her new husband GRADY, 40-something, debonair and rich. They walk up to the porch where Celie and Mister are.

SHUG

The minute after we gots married,
Grady say, "honey, what you want
for your honeymoon?" I told him two
things: a new car and a drive to
see my two favorite peoples for
Easter.

She lets out a high pitch scream! She hugs them both. They
don't even smile. Grady steps forward, shakes their hands.

GRADY

Shug talks about y'all so much, I
feel like we already kin.

An awkward tension. Shug tries to break it:

SHUG

Miss Celie, us married ladies now.
What y'all got to eat?

Shug takes Celie's arm. They enter the house.

EXT. MISTER'S HOUSE - LATER THAT DAY

Miss Millie speeds down the road in her automobile with Sofia
in the passenger seat. She drives to Mister's house. Then
breaks. Then backs up. She's finally letting Sofia be with
her family. Sofia gets out and slowly walks to the door. She
wears the cardigan that Celie made for her. She looks worse
than ever.

INT. MISTER'S HOUSE - DINING ROOM - LATER THAT DAY

Easter dinner. Mister and Ol Mister sit at the heads of a
long table. Around the table sits Harpo, Grady, Sofia,
Squeak, Celie, and Shug. Sofia sits with her head hung low.

GRADY

That was a fine supper, Miss Celie.
I'm fuller than a tick on a big
dog.

Grady releases a belly laugh! Celie says nothing. She hasn't
been herself since Mister hit her and a rage is simmering.

HARPO

Sofia, we glad you finally home.
You sure you don't want to eat?

Sofia shakes her head "no." Ol Mister smokes a cigar.

SHUG

It's come time for me to tell
y'all, Me and Grady can't stay. We
need to be on the road 'fore dusk.

Everyone groans in protest.

MISTER

Y'all just got here.

SHUG

I know. But Grady got to get back
to work tomorrow. Also... we takin'
Celie with us.

MISTER

Come 'gain?

SHUG

Celie coming to Memphis with us.
It's time she saw more of the
world.

Mister laughs. Then he realizes she's serious. He's angry!

MISTER

Like hell! I'd die 'fore I let that
happen.

CELIE

Good. That's just the going away
present I been needin'.

OL MISTER

Woah, son. Handle your woman. She
found her mouth-

MISTER

She just bein' stupid. What's
gotten into you, dummy?

CELIE

I done had enough of you! That's
what's gotten into me. It's time
for me to get free from you and
enter Creation.

Ol Mister stands as if he's actually going to fight.

OL MISTER

You ain't gon' be talkin' to my boy
that way in my house!

CELIE

Maybe if he hadn't been your boy he
mighta turned out an inch of a man!

Mister RISES, RAISES HIS FIST to hit her. She stands up to
defend herself, holding A KNIFE. People panic! Shug tries to
take the knife to no avail.

CELIE (CONT'D)

(to Mister)

You took my sister Nettie from me.
You hid her letters all those years
when you knew she was the only
person love me.

(to everyone else)

She alive! My Nettie in Africa! And
my chill'ren they with her 'cause
there's a God. And when they come
home, all us together gon' beat
your black ass!

GRADY

I better start loading the luggage.

He leaves to do so. Shug cautiously takes the knife from
Celie.

HARPO

Miss Celie, it's Easter. Let's try
and be civil-

CELIE

Your daddy made my life hell on
earth! He ain't nothin' but a sack
of dead horse shit and horse shit
belong in the ground.

Sofia releases a small laugh that GROWS into a holler!

SOFIA

(still laughing)

She called him a sack of dead horse
shit! Now if that ain't worth the
joy of laughter, I don't know what
is. Harpo pass me them peas.

Confused, Harpo passes her peas. Everybody looks at Sofia,
stunned.

SOFIA (CONT'D)

Yes, Lawd. I wants to thank you,
Miss Celie...for everything you
done for me. I was feelin' my bad
rottin' in that prison cell.

((MORE))

SOFIA (CONT'D)

But you came and seen't 'bout me
every week without fail. That's how
I knows there's a God. 'Cause He
gots to be livin' in you. Harpo
pass me dat ham.

OL MISTER

The women at this table done lost
they'ze mind.

SHUG

Jus' hush, you old toothless goat.

Celie and Shug rise to leave. Mister stands in their way.

MISTER

(to Celie)

You leave and you not gettin' a
dime from me. Not a red cent.

Celie SLAMS her hand on the table!

CELIE

Did I ever ask you for anything!?
Did I EVER ask you for ANYTHING
including your hand in marriage?!

Shug slowly puts her arms around Celie and escorts her out.

SHUG

Come on, Miss Celie. Let's go now.
Sofia can take care of this.

Shug and Celie exit the house.

SOFIA

(while eating)

Mmm huh. Sofia born to take care
this. Y'all go on!

Squeak gets up. Harpo grabs her.

HARPO

Where you going Squeak?

SQUEAK

I wants to go to Memphis too.

HARPO

And do what?

SQUEAK

I wants to be a singer like Shug.

HARPO
So you just leavin' me? SQUEAK?

SQUEAK
My name ain't Squeak. It's Mary
Agnes.

Squeak shrugs. She exits. Sofia chuckles. She continues to make her plate.

SOFIA
Old Sofia home now. There gon' be
some changes made!

All the men look at each other, shocked. Ol Mister smokes and Harpo scratches his head. Mister runs outside.

EXT. MISTER'S HOUSE - CONTINUOUS

Grady puts the last of the luggage in the trunk. Celie, Shug and Squeak are getting in the car when Mister approaches.

MISTER
(to Celie)
You'll be back! Shug got talent.
And looks. All you fit to do is
clean her slop-jar and cook her
food. You not even that good a
cook.

Mister is just about to grab Celie, when she turns around and points two fingers at him. Cursing him. Her hand is steady. Mister is afraid to move.

CELIE
Until you do right by me...
everything you think about
gon' crumble!

Everyone is awe-struck, feeling the weight of the moment. Celie gets into the back seat of the convertible and slams the door. Grady, Shug and Squeak hurriedly get in. Grady starts the engine. Mister runs up to Celie.

MISTER
You'ze black, poor, you ugly, you a
woman. I shoulda kept you under my
shoe like the roach you is.

Celie won't look at him. She simply replies:

CELIE

The jail you planned for me is the one you'll rot in.

(no malice but insight)

Everything you done to me. Already done to you.

As Grady drives off, she stands and faces Mister.

CELIE (CONT'D)

I may be poor. I may be black. I may even be ugly. But I'm here!

Mister watches as they drive away.

MISTER

(calling after her)

You'll be back!

EXT. TREE-LINED STREET - DAY

Grady drives away from Mister's House. Celie fondly remembers the good times with her sister Nettie.

EXT. GEORGIA ROAD TO HIGHWAY - NIGHT

Grady's car turns off of a dirt road and onto a paved highway.

EXT. TENNESSEE ROAD - MORNING

They pass a road sign that reads: "WELCOME TO MEMPHIS." CAMERA FOCUSES on Celie's face. We see the reflection of lights, buildings, and steamboats on her beautiful skin. This is her first time in a major city.

EXT. SHUG'S HOUSE - MORNING

Grady pulls up to a Victorian house with a well-manicured garden.

INT. SHUG'S HOUSE - LIVING ROOM - MORNING

Shug and Grady give Celie and Squeak a tour of the huge and beautiful home. The ladies are speechless.

INT. SHUG'S HOUSE - CELIE'S ROOM - MORNING

Shug shows Celie her room. It is breathtaking.

SHUG

If you ask me, this room gets the best sunlight.

CELIE

Ain't never had my own room before. Afraid I won't know how to act.

SHUG

Then just act natural.

Celie opens the shades. A glaze of sunlight falls over her. THEY HOLD HANDS AS THEY WATCH THE DAWN. The sun shines!

EXT. MISTER'S LAND - INDIGO FIELDS - DAY

The sun is scorching the earth. SHARECROPPERS are working in the fields, cutting Mister's crop, and keeping their heads cool with straw hats and wet rags around their necks.

A SHARECROPPER EXAMINES A LEAF. IT LOOKS CHEWED. He looks at more leaves. They're all chewed. He runs to Mister.

SHARECROPPER

Boss, you might wanna come look.

SERIES OF SHOTS:

-Mister looks at leaves in his crop. All are chewed up.

-He moves further down the row and finds a colony of leaf beetles hiding at the roots of several plants.

-He gets so angry he kicks the dirt and A PLAGUE OF LEAF BEETLES FLY INTO THE AIR! The sharecroppers run off. Mister's entire harvest is RUINED.

-He sets fire to the entire crop. Mister watches it burn. We see the dancing flames and the rising smoke reflected in his eyes.

TITLE CARD: FALL OF 1945.

INT. SHUG'S HOUSE - CELIE'S ROOM - DAY

Celie is sitting in an armchair sewing the quilt that she has been working on throughout the film.

We can hear people CHEERING downstairs. A knock. Shug cracks open the door and enters.

SHUG

Girl, what you doin' still up in this room? We got company.

CELIE

I'm almost done.

SHUG

You been workin' on that quilt since before I even met you. It can wait. Come on!

She grabs Celie.

INT. SHUG'S HOUSE - STAIRWAY - DAY

She guides Celie downstairs, covering her eyes and into...

INT. SHUG'S HOUSE - PARLOR ROOM - DAY

...a room where dozens of Shug and Grady's friends (affluent African Americans in Memphis) await Celie.

EVERYONE

Surprise!

Shug removes her hand from Celie's face REVEALING THE CROWD OF PEOPLE AND A BIRTHDAY CAKE that Squeak holds.

SQUEAK

Happy Birthday, Miss Celie.

Celie is elated! She blows out her candles and folks CHEER! Shug presents her with a gift.

SHUG

Here. This that little somethin' you scratched out of my head.

Celie unwraps it, revealing a new vinyl record. Grady sits at the piano and begins the chords for 15. "MISS CELIE'S BLUES." Shug sings to Celie. Grady plays the piano.

SHUG (CONT'D)

*Sister, you've been on my mind.
Sister, we're two of a kind
So sister, I'm keepin' my eyes on
you. I betcha think
I don't know nothin'...*

(MORE)

SHUG (CONT'D)

*But singin' the blues
Oh sister, have I got news for you
I'm somethin'
I hope you think
that you're somethin' too*

*Oh, Scufflin'
I been up that lonesome road
And I seen a lot of suns goin' down
Oh, but trust me
No low life's gonna run me around*

Shug takes Celie by the hand pulls her close. We clock Squeak flirting with Grady.

SHUG (CONT'D)

*So let me tell you somethin' sister
Remember your name
No twister,
gonna steal your stuff away
My sister
We sho' ain't got a whole lot of
time
So shake your shimmy,
Sister
'Cause honey the 'shug
is feelin' fine.*

Celie and Shug embrace as everyone applauds.

THE PHONE RINGS! Squeak answers. She says something inaudible then approaches Celie.

SQUEAK

You got a call.

She hands her the phone.

CELIE

Who is it?

SQUEAK

Don't know but sounds urgent.

TIGHT SHOT ON CELIE taking a phone call.

CELIE

Evening. This Celie.

She hears news. We can tell by the look on her face that she is in shock.

SMASH TO:

EXT. OUTSIDE CHURCH ON A HILL - DAY

We see a WIDE SHOT of the facade as we hear Reverend Avery's booming voice!

REVEREND AVERY (O.C.)
Oh God, we thank you for the life
of Mr. Alphonso.

INT. CHURCH ON A HILL - CONTINUOUS

We are at Alfonso's homegoing. Reverend Avery is standing behind a podium giving the eulogy; handkerchief in hand.

REVEREND AVERY
Bible say we ought to weep when a
child is born and rejoice when a
body goes to the dust. Because in
death there is everlasting life for
those who are pure in heart.

As he speaks, the CAMERA FINDS Celie sitting on a church pew in between Sofia and Shug. We get the sense that the ladies are there to support her. Shug holds her hand.

Mary Ellen, Alfonso's widow, sits in the front pew as she stares at the closed casket. She is both grieved by the death of her husband and somewhat grateful that she can start her life anew. Near the casket, stands a funeral wreath and a black and white photo of Alfonso - looking mean and surly.

Except for a FEW CONGREGANTS who pride themselves on never missing a church service - the place is empty as a whistle.

REVEREND AVERY (CONT'D)
Mr. Alfonso... was a man... unlike
any man I've ever known. He was
hardworking. Diligent. He possessed
a quiet demeanor.

SOFIA
(under her breath)
Yeah, quiet as a snake.

The reverend clears his throat. His way of cautioning Sofia.

REVEREND AVERY
Sho. He could be difficult and
stubborn.

SOFIA
Now you preachin'!

Shug SHUSHES Sofia. She responds by snapping her fan open and fanning herself. The reverend is grateful that his daughter has come to his aide. Shug stares at him, hoping he would glance in her direction. He doesn't. He continues...

REVEREND AVERY

I'd be a lie, if I said I was certain Mr. Alfonso made it to The Pearly Gates. But what I do know, is that if we don't forgive, and ask for forgiveness from others...

We can tell his words are affecting Shug. Celie holds Shug's hand even tighter. Shug perks up hoping her father will finally look at her... but he doesn't. Not yet.

REVEREND AVERY (CONT'D)

...God will be hard-pressed to show His mercy toward us. So don't tarry, church!

He finally looks in Shug's direction.

REVEREND AVERY (CONT'D)

For no man knows the day nor the hour when we will see our father again. Amen.

He nods to an ORGANIST to play, implying that he is done.

EXT. OUTSIDE CHURCH ON A HILL - FRONT STEPS - DAY

People gather. A hearse is parked on the lawn. Celie and Mary Ellen embrace. She whispers something in Celie's ear as...

SOFIA

(to Shug)

Your pa sho know he can preach. But all that talk of hell got me thirsty! Let's us mosey to the juke for a drank.

Shug looks back into the church through the front door. She sees her father walking toward her. She thinks he may speak to her but Sofia grabs Shug's arm and walks toward Celie.

SOFIA (CONT'D)

We go'in to drank. You comin'?

CELIE

Y'all go 'head. I'll be there soon.

Sofia and Shug head to the juke without Celie.

EXT. THE GENERAL STORE - DAY (A WEEK LATER)

Back in town, a horse driven hearse carrying the casket of Alfonso passes before Celie and Mary Ellen - Alfonso's widow. The women wear all black.

INT. THE GENERAL STORE - MINUTES LATER

Celie peruses the store. It's dusty and unkempt. Mary Ellen comes downstairs with a suitcase. She hands Celie keys.

CELIE

What's this for?

MARY ELLEN

It's for you of course. The place is yours.

CELIE

He didn't leave it to you?

MARY ELLEN

No, ma'am. It what'in his to give.
(then)
You didn't know?

CELIE

We wasn't exactly on speaking terms...

MARY ELLEN

I see. Well. When I went to settle Alfonso's will, I found out from the lawyer, this wasn't his land nor his sto'. Your pa built this place and when he died, the place went to your ma-

CELIE

But Alfonso was my pa.

MARY ELLEN

No, ma'am. I read the papers myself. The one your real pa drew up. Long before your maw met Alfonso. Your real daddy even put you and your sister's name on the deed. That's how I know this here land belong to y'all.

Celie is so shocked, her knees nearly buckle.

CELIE

I don't believe it. He... Alfonso
whatin't my real pa. I had a pa and
a mamma that loved me. Sweet
Jesus... my people loved me.

Celie breaks into tears. Mary Ellen puts her hand on Celie's shoulder.

MARY ELLEN

I hope this place brings you and
your sister comfort.

Celie nods, "thank you." Mary Ellen leaves with her suitcase.

A beat, then... Celie SCREAMS! Then she claps her hands and holds herself to push back more tears. She closes her eyes.

SHE IMAGINES: HER MAMA STANDING BEHIND HER IN THE REFLECTION OF THE WINDOW GLASS.

CELIE

Ma, I got our home back. Now what's
I gon' do?

PRE-LAP: CHIME OF THE BELL ON THE FRONT DOOR.

INT. CELIE'S FANCY PANTS SHOP - DAY (MONTHS LATER)

GRAND OPENING. A small crowd has gathered to celebrate the opening of Celie's store.

CELIE SINGS **16. "MISS CELIE'S PANTS"**

With the women in the shop, Celie slides across the floor hanging onto a dress rack with wheels.

CELIE

*All I need's a needle and a spool
of thread. Got about a million
patterns in my head.*

She slides by several ladies who hop out of dressing rooms wearing fabulous pants! They all dance in sync!

CELIE (CONT'D)

*All the ladies' legs are gonna love
to dance. When they in Miss Celie's
pants.*

SEAMSTRESSES

*Gabardine, velveteen, satin, or
lace. Buttons and bows all over the
place.*

They toss buttons and lace into the air as if it were Mardi Gras! Sofia crowns Celie with a headscarf-crown!

CELIE

*Styles that make you feel like a
queen.*

Seamstresses roll by on wheeled-platforms while sitting at sewing machines.

SEAMSTRESSES

*That woman's a wiz with the sewing
machine!*

The women dance The Charleston, etc. The fabric of their pants changes every few seconds!

CELIE/SHUG/SOFIA/SQUEAK/SEAMSTRESSES

*Who dat say? Who dat say? Who dat?
Who dat say? Who dat say? Who dat?
Who dat say? What you say?
In Miss Celie's pants! Who dat say?
Who dat say? Who dat?*

Sofia enters on skates that match her pants, jacket, and hat!

SOFIA

*Lookit here, get out my way.
Sofia's back, and I'm here to stay.*

CELIE/SHUG/SOFIA/SQUEAK/SEAMSTRESSES

In Miss Celie's pants!

Shug appears reflected in all of the dressing room mirrors, wearing a different outfit in each mirror. Celie tries to figure out which one is the real Shug until Shug taps her on the shoulder from behind and spins her.

SHUG

*Girl, you swept out the mem'ries,
Filled this place with joy.*

Sofia pulls down a curtain revealing more shelves of fabric.

SOFIA

In this big ol' store!

SQUEAK

Got your sewing machines.

SHUG
Mirrors shiny clean.

SQUEAK
*And a fittin' room
 Smell like sweet perfume.*

SOFIA
That man might have.

SOFIA/SHUG/SQUEAK
Done you wrong...

SOFIA
*And brought you to tears, made you
 believe you're not strong.*

SOFIA/SHUG/SQUEAK/SEAMSTRESSES
Strong.

CELIE
*But look . . .
 I said, look . . .
 Are you lookin'?' . . .*

SHUG
 We all lookin' honey.

Celie snatches off her pants revealing another pair!

CELIE
Look who's wearin' the pants

INT. MISS CELIE'S FANCY PANTS STORE - DRESSING ROOMS

CELIE
 NOW!

Women roll in on the back of dress form dummies. Some Lindy Hop and tap dance! A few leap in the air from trampolines!

SQUEAK/SOFIA/SHUG/EVERYONE
*Who dat? Who dat say? Who dat say?
 Who dat? Who dat say? Who dat say?
 Who dat?*

CELIE/HARPO/SQUEAK/SOFIA/SHUG/EVERYONE
*Who dat say? What you say? In Miss
 Celie's pants!*

CELIE/HARPO/SQUEAK/SOFIA/SHUG/EVERYONE (CONT'D)

*Dwee-n-doo-dat, Dwee-n-doo-dat,
Dwee-n-doo-dat, Daah Dwee, Dwee Doo-
Da, Ba-Ba-Doo-Day, Ba-Ba-Doo-Day,
Ba-Ba-Doo-Day*

CELIE
*Who dat say. Who that say.
Who that say.*

HARPO/SQUEAK/SOFIA/SHUG/EVERY
ONE
*Dwee-Doo-N-Dow, Dwee-Doo-N-
Doo, Doo-Ba-Doo-Da, Who dat
say? Who dat say? Who dat?
Who dat say? Who dat say? Who
dat? Who dat say? What you
say?*

CELIE/HARPO/SQUEAK/SOFIA/SHUG/EVERYONE
In Miss Celie's pants!

Celie does a split in mid-air releasing the final high note! When she lands, Shug catches her. They kiss. There is a knock at the door. Celie breaks from Shug to answer it.

INT. HARPO'S JUKE JOINT - NIGHT

Sofia clears tables at the juke. Harpo is counting money at the bar. A band plays. Very few people slow dance. Sofia goes behind the bar to put dirty jars in sud water. Harpo sees how beautiful she is and dances seductively with her to the music. She refuses him at first but quickly gives in. Soon, she is taking the lead and he jumps into her arms. They laugh. Their flirtation is interrupted by...

Mister walking on stage, drunk, playing his banjo. The band gets annoyed. People bark at him for ruining the mood.

SOFIA
(to Harpo)
Best do something about ya paw. He
been in here ev'ry night this week
causin' a ruckus and raisin' Cain.

HARPO
I know, I'll take care of it.

He winks at her. She bites her lip. Harpo walks up to Mister.

HARPO (CONT'D)
Time to go, Pa.

Mister shoves him away. They scuffle a bit until OTHER MEN help Harpo control him.

MISTER

Y'all don't know nothin 'bout real music no how! I used to break hearts back in my day! Women used to toss off theyz drawers.

(to Harpo)

Tell 'im boy. Tell 'im how great I was. Coulda been in Shug's band if I wanted! If I didn't have to farm my grandpa's land...

Harpo puts his arm around his father but says nothing. He escorts him out of the juke.

EXT. HARPO'S JUKE - NIGHT

IT'S RAINING. Harpo helps his father home.

MISTER

Had my doubts. 'Bout you buildin' that juke, boy. But you done good.

Harpo has NEVER heard a compliment from his father.

HARPO

You alright, pa?

MISTER

'Course.

Mister shoves him away.

MISTER (CONT'D)

Why you got your arm 'round me like I'm old? I can get home myself.

Harpo stops, watches his father walk up the road in the rain.

EXT. MISTER'S LAND - INDIGO FIELDS - NIGHT

It's pitch black. LIGHTNING FLASHES. Followed by THUNDER!

It JOLTS Mister on his walk home. He tries to cover his ears from the thunder and shield his eyes from the lightning. It's as if they are yelling at him. The rain falls hard as rocks.

He tries to run but trips and falls. He balls up into his knees. THUNDER CLAPS IN THE SKY. He trembles then crawls toward his house in the mud, too afraid to stand to his feet.

EXT. MISTER'S LAND - INDIGO FIELDS - NIGHT

Exhausted, Mister passes out on the wet muddy earth.

EXT. MISTER'S LAND - INDIGO FIELDS - THE NEXT MORNING

He is awoken by the Postman (who is quite old now). Mister realizes he slept on the ground all night. The Postman helps him up. Mister stands, embarrassed.

POSTMAN

You alright, Albert?

MISTER

Yes, sir. Fell asleep lookin' at
the stars is all.

Mister dusts himself off as the postman hands him mail.

POSTMAN

You take care of yourself.

Mister does not reply, he sorts through the mail. One in particular catches his eye.

CLOSE ON LETTER: IT'S FROM NETTIE. Mister opens it and quickly reads. Then he lets his eyes glaze over his burnt fields then his house, which looks worse than it ever has.

EXT. MAIN STREET - OUTSIDE IMMIGRATION OFFICE - DAY

Mister walks up the steps into the building. He wears an old, worn-out suit.

INT. IMMIGRATION OFFICE - DAY

He crosses a large foyer and goes up the spiral staircase.

INT. IMMIGRATION OFFICE - WAITING ROOM - DAY

He waits outside the office. He's nervous and feels out of place. A voice startles him.

IMMIGRATION OFFICER (O.S.)

Mr. Johnson?

INT. IMMIGRATION OFFICE - DAY

Mister sits on the other side of the desk from AN IMMIGRATION OFFICER, 40s, white and male. We start mid-scene:

IMMIGRATION OFFICER
Even if we could find them, which I doubt, it'll cost you hundreds to get them here from Africa.

He hands Mister back the letters.

MISTER
I see. Well. I thanks ya.

Mister starts to leave. Then a thought strikes him.

MISTER (CONT'D)
Say, I gots some land. I could sell some of it and get the money. That'll help wouldn't it?

The Officer looks at Mister like he's a fool.

IMMIGRATION OFFICER
If I were you sir, I'd put my money to better use.

INT. CELIE'S FANCY PANTS SHOP - NIGHT

Celie is sweeping when suddenly, THERE IS A KNOCK. She has her back to the door...

CELIE
We're closed.

The stranger goes away. She continues to sweep. A beat, then... the stranger returns. Knocks again. Celie gets a look at the person. They look familiar. She puts down her broom and cracks opens the door.

INT. CELIE'S FANCY PANTS SHOP - DOORWAY - NIGHT

CELIE
Albert?

MISTER
Eve'nin'. Hate to bother...

CELIE
Something wrong?

He can't find the words. He hands Celie a box. Inside the box, there are: A FEW NEW LETTERS FROM NETTIE, that SEPIA PHOTO OF SHUG and THE TOY RATTLE. She looks at the items and starts to turn away.

MISTER

Naw. Uh. This gon' sound odd but...
I come to try on some pants. I can
come back another time if it's too
much trouble.

Celie thinks, looks at the box, she gives in.

CELIE

Come on in.

MISTER

Obliged.

INT. CELIE'S FANCY PANTS SHOP - CONTINUOUS

Mister enters the store with a box of materials that belong to Celie. He takes off his hat. Rubs his hand over his head as a means to brush his hair. We've never seen this side of him. He's nervous.

She is confused by this. She retrieves her tape measure.

CELIE

You'll need to take off your coat.

He does. She wraps her tape measure around his waist. They haven't been this close in a decade.

He can't help but look at her. She has never been more beautiful.

Or has she always been this alluring and he just failed to see it? It's not just her beauty that enchants him, but her ingenuity. Her smell, her eyes...

MISTER

You... you lookin' nice... if I may
say. Not just for your age neither.
For any age. Looking... nice.

She ignores the compliment. Points to the shelves.

CELIE

You see some fabric you like?

He stares at the dozens on her wall. The choice is difficult.

MISTER

Why don't I just get the one that nobody ever buys? Help out your business some.

MINUTES LATER:

He's wearing the ugliest pair of pants in creation. He looks in the mirror trying to put on a brave face. Celie giggles.

CELIE

You sure you want to be seen in those? They're starting to make me itch and I ain't even wearing 'em.

MISTER

I don't mind. Might as well give folks somethin to laugh about.

(imitating them)

"Y'all see Mister. I think he done took a job as a circus clown on 'count of his new bloomers."

Celie LAUGHS.

CELIE

Forgive me.

MISTER

Worth it to see you smile.

She stops, surprised by his candor. Now he's too afraid to look her in the eyes. Maybe he went too far.

CELIE

I best be closin' the shop. It's getting late.

MISTER

That it is.

He gives her cash to pay for the pants.

CELIE

Thank ya.

He opens the door and is just about to exit when...

CELIE (CONT'D)

I'm throwing my annual Easter feast come Sunday. You're more than welcome to come by.

MISTER

I'd like that.

(beat)

Say, maybe someday... I don't know... if you feel up to it sometime, maybe you and I, we can go on a date or something.

Celie is stunned.

CELIE

Uh. Let's us just be friends.

He nods, tilts his hat then walks away. Celie shakes her head, grinning.

She examines all of the objects in the box that Mister brought. Inside, there is Nettie's hat, a picture of Shug, her baby's toy rattle - all things that she treasures. She puts on the hat. It fills her with joy. She sings 17. "I'M HERE."

CELIE (CONT'D)

I've got my sister, I can feel her now. She may not be here, but she's still mine. I know she still love me. Got my children, I can't hold them now. They may not be here but they're still mine I hope... They know I still love them.

EXT. CELIE'S FANCY PANTS SHOP - NIGHT

Celie sits on a chair on the porch near the store entrance.

CELIE

Got my house, it still keep the cold out. Got my chair when my body can't hold out. Got my hands doing good like they s'posed to. Showing my heart to the folks that I'm close to.

The moon is so bright. Celie sings her heart out!

CELIE (CONT'D)

Got my eyes though they don't see as far now. They see more 'bout how things really are now!

Celie looks up the road.

CELIE (CONT'D)
 (looks up, sings to God)
*I'm gonna take a deep breath. Gonna
 hold my head up. Gonna put my
 shoulders back. And look you
 straight in the eye.*

A crowd begins forming as people come to see who's singing.
 They bring oil lamps. It's as if her voice is calling them.

CELIE (CONT'D)
*I'm gonna flirt with somebody. When
 they walk by. I'm gonna sing out!
 Sing out!!!*

The townspeople surround Celie.

FROM ABOVE:

CAMERA SPINS AROUND THE LIT LAMPS ENCIRCLING HER.

CELIE (CONT'D)
*I believe I have inside of me
 everything that I need to live a
 bountiful life.*

CAMERA CAPTURES THE LIT FACES OF THE TOWNSPEOPLE.

CELIE (CONT'D)
*And all the love alive in me. I'll
 stand as tall as the tallest tree.
 And I'm thankful for every day that
 I'm given. Both the easy and hard
 ones I'm livin'.*

She spreads her arms.

CELIE (CONT'D)
*But most of all, I'm thankful for.
 Lovin' who I really am. I'm
 beautiful.*

SHE KNEELS IN FRONT OF A LITTLE BLACK GIRL.

CELIE (CONT'D)
Yes, you're beautiful.

WIDE SHOT: REVEALING THAT SHE IS ACTUALLY ALONE.

CELIE (CONT'D)
And I'm here!!!

For the first time, she seems like a giant in the small town.

EXT. MISTER'S HOUSE - MAIL BOX - DAY

Mister opens the mailbox, finds an invitation to Celie's Annual Easter Picnic.

EXT. ROAD NEAR CHURCH ON A HILL - DAY

It's a few days before Celie's Easter Feast. Shug drives slowly toward Celie's house.

INT. SHUG'S AUTOMOBILE - CONTINUOUS

She is fiddling with the radio, trying to find a tune to soothe her soul when she hears familiar strains coming from a piano in the distance. She stops her car.

EXT. OUTSIDE CHURCH ON THE HILL - CONTINUOUS

She realizes that she is just a stone's throw from her father's church. She gets out of the car, and follows after the glorious melody from the piano. The song is familiar. It's the signature song she and her father used to sing when she was a girl. She smiles, hearing the piano.

SHUG

Oh, pa. That used to be our song.

She closes her eyes. Letting the music feel her body.

SHUG (CONT'D)

SPEAK MY LORD...

SPEAK TO ME...

EXT. OUTSIDE CHURCH ON THE HILL - CONTINUOUS

Shug stops at the threshold when she sees her father sitting at the piano. His back is to her. She hesitates then enters.

SHUG

I LOVE YOU, LORD...

SPEAK TO ME...

Reverend Avery recognizes his daughter's voice. He STOPS playing but he doesn't turn around. She walks to him and sits beside him at the piano. She sings. He plays.

SHUG (CONT'D)

CAN'T SLEEP AT NIGHT...

They sing together as tears fall from Shug's eyes.

SHUG & REVEREND AVERY
 AND YOU WONDER WHY. MAYBE GOD IS
 TRYIN' TO TELL YOU SOMETHIN' RIGHT
 NOW. OH YES!

She lays her head on his shoulder. He closes his eyes as if God has finally answered his prayer.

EXT. THE GREAT ANGEL OAK - EASTER DAY

There is an extremely large and round table that surrounds the ancient tree. The very tree where she and Nettie frequented when they were young.

THE TABLE IS COVERED IN THE PHENOMENAL QUILT THAT CELIE HAS BEEN SEWING THROUGHOUT THE FILM.

SERIES OF QUICK CUTS: People arrive. They all greet Celie as a queen-like figure. They bring food to the table until a feast appears that delights the eyes. Celie mingles like the wise elder she is.

MINUTES LATER:

Celie SPOTS Shug with Mister. Shug is carrying liquor. She kisses Celie's cheek.

Mister gives Celie a pie. He's wearing the ugly pants he bought.

CELIE
 I can't believe you wore those.

MISTER
 Thought it'd help scare away some
 of the flies.

She smiles. Mister and Shug sit on either side of her. Celie is just about to say grace again when she notices something.

CELIE
 (looking to the distance)
 Now who's that? Most of the town
 already here.

MISTER
 I invited a few folks. Hope that's
 alright.

CELIE
 'Course. Everyone's welcome.
 (to folks at the table)
 Y'all make room.

People move in closer and add chairs to the circle. Mister and Shug exchange glances. They know something she doesn't.

A car stops in the distance. A middle-aged black woman gets out. She lifts up her head and throws her beautiful voice into the wind. She sings out: **18. "HUCKLEBERRY PIE (REPRISE)."**

NETTIE

Hey, sista! Whatcha gon' do!?

Celie instantly recognizes the voice. Her body trembles! She grabs onto the table for dear life.

NETTIE (CONT'D)

Goin' down by the river! Gonna play with you!

Celie gets up, walks then runs toward the voice. Everyone around the table looks to see what is happening.

CELIE

Sho nuff sun gon' shine.

Nettie and Celie run toward one another as tears flood their eyes.

EXT. THE GREAT ANGEL OAK - CONTINUOUS

NETTIE & CELIE

Gonna be grown ladies of the marryin' kind. Gon' be alright. Gon' be alright.

They run into each other's arms!

CELIE

My Nettie.

NETTIE

Celie.

They are crying, overcome with earth-shattering joy. Everyone around the table has followed Celie and now stand a few feet away, watching. When Celie and Nettie break apart, Celie sees the others.

NETTIE (CONT'D)

These are your children, Olivia and Adam.

They have her smile.

OLIVIA & ADAM
 (West African accent)
 Momma / Momma it us / We love you,
 momma.

Celie hugs and kisses them. She refuses to let them go.

ADAM
 This my wife, Abena.

ABENA walks to Celie and kisses her hand.

ABENA
 (West African accent)
 Your presence blesses us, mama.
 You have grandchildren.

Seven black children of various ages run toward Celie, laughing.

HER GRANDCHILDREN
 We pleased! / We pleased to meet
 you, Nana!

Celie kneels to them and embraces her grandchildren. She lifts one of them up, (a toddler) on her waist.

CELIE
 My family home!

THE FEASTING TABLE:

Celie stands at the head of the table which now includes her family and dearest friends. She says grace over the food as everyone else sits and bows their heads. Her prayer is this song: **19. "THE COLOR PURPLE."** She stretches out her hand!

CELIE
*Dear God, dear stars, dear trees,
 dear sky. Dear peoples, dear
 everything, dear God.
 God is inside me and everyone else
 That was or ever will be.
 I came into this world with God
 And when I finally looked inside, I
 found it. Just as close as my
 breath is to me.*

Moved by her prayer, everyone at the table lifts their heads.

CELIE/NETTIE/SOFIA
Rising...

ADAM/OLIVIA

Rising...

SHUG/MISTER

Rising...

EVERYONE

*Like the sun
Is the hope that sets us free.*

Celie joins hands with them.

CELIE

*Your heart beat
Make my heart beat*

EVERYONE

When we share love.

CAMERA CIRCLES THE TABLE and we see many of the people that we were introduced to in the film: Harpo and Sofia, and all of their kids (who are now grown and have kids), all of Mister's children who are now grown, Mister and Shug.

CELIE & EVERYONE

*Like a blade of corn. Like a
honeybee. Like a waterfall.
All a part of me. Like the color
purple. Where do it come from?
Now my eyes are open. Look what God
has done.*

CAMERA STOPS AT THE END OF THE TABLE WHERE IT STAYS ON ADAM AND OLIVIA AND THEIR CHILDREN. They are all smiles. Happy to be home. They smile at Celie, who smiles at them from the other end of the table.

EVERYONE

*It takes a grain of love, to
make a mighty tree. Even the
smallest voice, can make a
harmony. Like a drop of
water, keep the river high.
There are miracles, for you
and I.*

CELIE

*Grain of love. Mighty tree.
Smallest voice. Harmony. Like
a drop of water. River high.
There are miracles. I.*

CELIE & EVERYONE

*Like a blade of corn. Like a
honeybee. Like a waterfall.
All a part of me. Like the color
purple. Where do it come from? Now
my eyes are open. Look what God has
done.*

CELIE IMAGINES HER DESCENDANTS OVER THE DECADES:

THE CAMERA ROTATES around the table revealing her offspring in the 1960's along with the music and fashion of that era.

THE CAMERA ROTATES AGAIN, and this time we find ourselves in the 1980's. The music and style has changed, reflecting the times. Celie's descendants are now grown, some with their own children.

THE CAMERA ROTATES ONCE MORE and lands in the 2000's. Celie's descendants continue to gather, giving us the impression that they carry on this tradition every year and with each new generation.

EVERYONE

Like a blade of corn. Like a honeybee. Like a waterfall. All a part of me. Like the color purple. Where do it come from? Now my eyes are open. Look what God has done.

CELIE

Oh a blade of corn. Like a honeybee. All a part of me, yeah. Like the color purple. Where do it come from? My eyes are open. Look what God has done.

Celie snaps out of her fantasy and we are back at the table in 1940's. Celie takes Nettie's hand.

CELIE (CONT'D)

I don't think us feel old at all.

NETTIE

I think this is the youngest us ever felt. Yeah.

CELIE & ENSEMBLE (V.O.)

Amen!

SKIES FADE TO BLACK.