

HERSHEY

Written by

Tom Firestone and Martin Meunier

Based on the book "One Of A Kind."

By

Charles S. Castner

BLACK SCREEN

The following EPIGRAPH appears:

*Far better it is to dare mighty things, to win glorious triumphs,
even though checkered by failure, than to take rank with those
poor spirits who neither enjoy much nor suffer much, because they
live in the gray twilight that knows not victory nor defeat.*

Theodore Roosevelt, 1910

With the SOUND OF PELTING RAIN the EPIGRAPH washes away.

EXT. JERSEY CITY TRAIN DEPOT - PLATFORM - DAY

SUPER:

Jersey City Train Depot, New Jersey - 1883

Rain spills from the sky.

A large, steam breathing locomotive pulls into the station.

DOZENS of PASSENGERS race from the boarding platform and into the train.

Three figures remain on the platform: FANNY HERSHEY, in her mid-40s, her slightly older sister, MATTIE SNAVELY and Fanny's only son, MILTON HERSHEY (20s).

Milton wears common city attire of the day, but wet and worn attire at best. Although he looks as though he's been up for days, Milton manages to hold his poise during this departure with his mother and aunt.

Fanny and Mattie are both dressed in dark somber Mennonite garb, they look identical in appearance to the Amish.

A LOUD WHISTLE rips through the station:

CONDUCTOR(O.S.)

All aboard...

Mother and son exchange a tight hug goodbye.

FANNY

Get back soon.

Milton and his aunt Mattie hug goodbye.

AUNT MATTIE

Yes, Milton. Hope to see you back
real soon, among family and friends.

MILTON
We gave it our best.

An uncomfortable silence.

CUT TO:

EXT. HERSHEY'S FINE CANDIES, NYC - DAY

New York City is soaked. Milton walks up Sixth Avenue, toward 43rd Street.

MILTON'S POV, of his storefront sign, "HERSHEY'S FINE CANDIES" is taken down by a drenched LANDLORD.

Parked in front are two large buggy vans, one reads "SHERIFF" the other reads, "THE CONFECTIONERY MACHINERY COMPANY."

THREE HUSKY MOVERS haul Milton's candy making equipment out of the store and load it into the buggies.

Milton slows to a halt and watches with despair for a brief moment.

MR. GRANT(O.S.)
There he is, Milton -- Hershey. Why, it's about time you showed up. You'd better get in here. We've got business to discuss before you head back to Pennsylvania.

INT. HERSHEY'S FINE CANDIES, NYC - DAY - CONTINUOUS

Milton enters.

MR. GRANT (O.S.)
Hershey you disappoint me, boy. But I should have known you'd bite off more than you could chew. Here...

MR. GRANT, a salesman for the "Confectionery Machinery Company," approaches and hands Milton a document.

Milton reads it and places it into his coat pocket:

MILTON
Well, go ahead, take it all 'cause there's no way I can give you ten thousand dollars today.

MR. GRANT
That's what I figured.

The movers wait for the final go ahead.

MR. GRANT (cont'd)
 (to the movers)
 Keep it moving.

As the movers start up again, the SHERIFF approaches from the back kitchen and hands Milton another document.

SHERIFF
 Sign here, Mr. Hershey. This is a
 reaffirmation agreement between you,
 Mr. Grant and The Confectionery
 Machinery Company.

Without hesitation, Milton signs the document.

MR. GRANT
 (pointing to a counter)
 There you go.

Milton goes to the counter, where his recipes and aprons are stacked side by side.

With his back toward them he cradles the recipes and places them in the middle of the stack of aprons. He then places the aprons into his carpet bag.

EXT. HERSHEY'S FINE CANDIES, NYC - DAY - CONTINUOUS

As Milton exits, the realtor DROPS the slippery sign, causing the wooden banner to SPLIT IN TWO. Milton refuses to acknowledge the crash and walks back down Sixth Avenue.

DISSOLVE TO:

INT. JERSEY CITY TRAIN DEPOT - NIGHT

Milton sleeps on a bench in the abandoned train station. The destination sign above reads, "LANCASTER, PENNSYLVANIA."

CUT TO:

EXT: JERSEY CITY TRAIN DEPOT - PLATFORM - MORNING

A locomotive pulls into the station.

A steady trickle of cold rain continues to spill. Passengers filter into the glossy black train.

Milton, with his carpet bag slung over his shoulder, steps on board.

INT: TRAIN - MORNING - CONTINUOUS

He grabs the first seat, leans back and wipes the rain off his face with his handkerchief. He notices something out his window...

MILTON'S POV, below a sign that reads, "FREIGHT ENTRANCE" is a large box labeled, "MILTON S. HERSHEY, LANCASTER, PENNSYLVANIA - COLLECT." A metal pan-handle and a large spoon stick out of the over filled box.

The train departs.

CLOSE ON MILTON as he stares at the passing Jersey City landscape, in deep recollection...

DISSOLVE TO FLASHBACK:

INT. BUGGY - SUNRISE

SUPER:

**Derry Church, Pennsylvania
Summer of 1861**

A horse and buggy DASH INTO FRAME.

HENRY HERSHEY, in his mid-20s, rides the buggy with great gusto. Henry is an enthusiastic dreamer, a modern thinker and unfortunately, a lack-luster father.

His wife, Fanny, in her mid-20s and five months pregnant, holds their sleeping, four year old son, Milton.

They're all dressed in plain Mennonite clothing.

The SHAKY ride wakes Milton:

FANNY
(caressing her son's head)
Milton, we've decided that you're old
enough now to join us at Market.

CLOSE ON MILTON as he enthusiastically sits up and smiles.

In the BG, following the Hersheys, is an endless convoy of MENNONITES in dozens of horse towed buggies.

DISSOLVE TO :

EXT. PENNSYLVANIA COUNTRYSIDE - SUNRISE

The long caravan journeys on into the sunrise when we HEAR:

HENRY (O.S.)
The world is a vast and mysterious
place, Milton. Some day you'll see it
all.

EXT. HARRISBURG MARKET HOUSE - DAY

HUNDREDS of MENNONITES and AMISH are preparing to sell their farm goods. The TRAFFIC of horses and buggies is heavy this hot morning.

INT. HARRISBURG MARKET HOUSE - DAY

The OPENING BELL RINGS LOUDLY throughout the market house. The reaction is similar to that of the Stock Exchange.

HERSHEY STAND

Henry is already dealing with a CUSTOMER.

FANNY
I'm taking Milton out to get some
fresh air. Will you be fine?

He responds to his wife with a quick nod.

EXT. HARRISBURG MARKET HOUSE - DAY - CONTINUOUS

As they exit, Fanny points things out to Milton. He notices a very fancy CONFECTIONER SHOP with brightly colored candies decorating the store front window.

INT. HARRISBURG MARKET HOUSE - DAY

Henry's customer, COLONEL EDWIN DRAKE is dressed in his Sunday best and smoking a pipe when he's not rambling on. He's a very charismatic man in his 30s, with a full beard and wears a military hat.

DRAKE
War. With this Civil War going on,
the need for oil is great. If you're
smart enough you could stop selling
eggs for a living, my friend.

HENRY
Drilling, huh? Sounds too good.

DRAKE
 (packing his pipe)
 Supply and demand. The fact is,
 they'll need that oil for every
 machinery of war. My R&D--

HENRY
 --I'm glad Old Isacc told you where to
 find me. You've got yourself a
 partner.

CUT TO:

INT. CANDY/CONFECTIONERY SHOP, HARRISBURG - DAY

CLOSE ON MILTON, he's overjoyed.

CASHIER
 That will be fine, Mrs. Hershey. Pay
 next time.

FANNY
 (grateful and embarrassed)
 Thank you.

Fanny purchases a mixture of candies and gives one to her son, who
 seems surprised by its tangy sweet taste.

MILTON
 (touching his mother's belly)
 Do babies like candy?

FANNY
 Well, sure. But it's pretty hard
 eating candy with no teeth.

Milton giggles:

MILTON
 I suppose Grandpa has the same
 problem.

Fanny laughs.

FANNY
 Soon you'll have a brother or sister
 to play with. There will be four of
 us at Derry Church. What do you think
 of that?

MILTON
 (thinking)
 I'll make sure to tell the baby what
 fun market is.

INT. HARRISBURG MARKET HOUSE - HERSHEY STAND - DAY

Fanny and Milton return to the stand.

Henry has packed up. His eyes are filled with excitement.

FANNY

Why are you packing up early? We haven't even sold all of our eggs.

HENRY

It's an opportunity of a lifetime. I'll explain everything on the way home.

Milton, unaware of the conversation, TUGS on his mother's dress.

MILTON

Mama, can we go back to the candy store?

FANNY

(quietly)

We must be on our way home, but I promise that next time I'll take you there.

Milton is disappointed. Along with his mother.

INT. BUGGY, HARRISBURG - NIGHT

In the BG, a large, bright, moon crescent. In the FG, the Hersheys TROT INTO FRAME and continue their long ride home.

DISSOLVE TO:

EXT: THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

SUPER:

One Week Later

Their buggy is filled to the top with every one of their possessions. Henry climbs aboard and joins Fanny and Milton.

HENRY

(to his son)

Let's go see the world, Milton.

CLOSE ON MILTON as he looks back to his home. A TEAR rolls down his cheek.

Fanny holds her pregnant belly as the buggy JOLTS forward.

MILTON'S POV, the Hershey homestead slowly vanishes from sight.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - DAY

SUPER:

2 Years Later
The Titusville Oil Fields, Pennsylvania
Friday, the 3rd of July - 1863

Milton, now 6 years old, kneels in a patch of dirt. He looks tired. He slowly stands. He's covered with garden soil. Sweat rolls down his cheek as the hot sun hits his face.

He's alone in a vast scraggly garden of string beans and potatoes.

FANNY (O.S.)
(shouting)
It's too hot today, come on in.

We PAN to see the surrounding parched land. A tired Fanny is leaning out the back door of their run down Titusville farm house.

INT. HERSHEY FARM HOUSE, OIL FIELDS - KITCHEN - DAY

Fanny SHOVELS coal into the stove for the noon day meal.

PORCH

Henry and THREE COMPANIONS enter. The men sit while Henry proceeds to the kitchen.

KITCHEN

Henry pulls out a pipe, similar to Drake's, and begins to pack it.

FANNY
I just wish you had told me you were
coming home early today.

HENRY
I'm sorry, but the war may be coming
this way. We may need to bury our
valuables.

FANNY
Are you certain?

HENRY
(hesitant)
How's Sarena?

Fanny doesn't answer, as if she didn't hear him. Then she cries. Henry goes to hug her, but she pushes him away.

FANNY

Henry. We need you here, you're never around. Milton's tired of working in the field and Sarena -- Doctor Hermann says she may have the Scarlet Fever.

HENRY

I'm doing this for us, you'll see, we'll be rich, we'll be able to afford the best doctors.

SIDE ROOM

Milton spies on his parents' dispute.

He takes out of his pocket a silver taffy wrapper. A look of reminiscent joy comes over his dirty face. The wrapper was one from the candy store in Harrisburg, a reminder of happier days, just two years past.

Suddenly, Milton overhears the men's discussion. He SNEAKS over to the door that adjoins the side room with the porch...

FRIEND #1 (O.S.)

The rebels with Lee have overrun Gettysburg.

FRIEND #2 (O.S.)

Are you sure? The border at Hanover was taken and crossed two days ago.

FRIEND #3 (O.S.)

Buford, Meade and Schimmelpfennig tried to stop them but--

Suddenly, Milton gets up and runs out the back door.

EXT. COUNTRYSIDE - DAY

A gang of TWENTY OIL FIELD WORKERS and FARMERS walk in the same direction as a speeding locomotive on tracks beside them. Talk of the Civil War fills the air.

Suddenly, Milton strides past them. HARRY "LEBBIE" LEBKICHER is a tall lanky man in his mid-20s. He immediately recognizes young Milton and, in a watchdog manner, tugs him by the collar.

LEBBIE

(stern)

What are you doing out this way,
Milton?.

MILTON

(startled)

Hello, Lebbie. I overheard talk about
the rebels crossing the border.

LEBBIE

(impressed)

Yes, that seems to be the rumor.
Well, we're all headed to the depot to
get the facts straight.

(beat)

How are your parents doing at the
farm?

MILTON

Good, I suppose. It's no Derry
Church. How far is the border they're
talking about? Is it as close as
Philadelphia?

LEBBIE

No, no. It's about forty miles east,
closer.

MILTON

Closer?

Suddenly, Milton STOPS in his tracks.

LEBBIE

What are you doing?

MILTON

Thank you, Lebbie.

Then Milton turns and runs in the opposite direction, into the
oncoming stream of travelers.

DISSOLVE TO:

EXT. HERSHEY FARM HOUSE, OIL FIELDS - BACKYARD - DAY

Through the kitchen window, we see Milton and Fanny eating their
usual meal: string beans and potatoes.

Through a second floor window we spot a crib. In the crib lays
Milton's younger sister, SARENA. She is very pale, skinny for a
two year old and sickly looking. She cries.

We hear the SOUND of fast approaching FOOT STEPS, running up the stairs.

Fanny enters and picks up her daughter. The crying lightens to a mere sniffle.

INT. HERSHEY FARM HOUSE, OIL FIELDS - MILTON'S ROOM - DAY

Reaching under his bed, he pulls out a glass jar. He spreads a napkin on the floor. Seventeen pennies spill onto the napkin from the jar. He neatly folds the napkin into a square and places the empty jar back under his bed.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - GARDEN - TWILIGHT

Milton has worked himself deep into the garden, away from the house.

He eyes the terrain around him, then he slowly pulls out his only valuables, the napkin of pennies. He kneels down and places his entire savings INTO A HOLE in the dirt.

MILTON

You won't find this. We Hersheys will not fall to you rebels. We will make it back to Derry Church.

DISSOLVE TO:

EXT. GETTYSBURG BATTLEFIELD - MORNING

WIDE SHOT of GENERAL LEE and his DEFEATED ARMY. The few soldiers left are bloody, but they attempt to carry their fellow comrades who are too wounded to walk.

DISSOLVE TO MONTAGE:

EXT. COUNTRYSIDE - MONTAGE

SUPER:

Saturday, the 4th of July - 1863

CHURCH BELLS are heard throughout the land. Local FARMERS, TOWNSPEOPLE, CHILDREN, and OIL WORKERS celebrate the end of the Civil War.

MONTAGE ENDS.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - MORNING

FRIENDS and FAMILY MEMBERS gather in the front yard celebrating the good news. Fanny converses with her sister, Mattie:

AUNT MATTIE

Where's that bright boy of yours?

FANNY

I'll find him.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - GARDEN - MORNING

On his hands and knees, Milton is frantically hand shoveling dirt all around him. Searching for his pennies. Frustrated, he SLAMS his fist on the ground, flinging dirt into his eye.

After rubbing his eye clean with his shirt, he notices the corner of the white napkin. He carefully lifts it out of the dirt.

FANNY(O.S.)

What are you doing all the way out here?

Her voice STARTLES him.

FANNY (cont'd)

You're a mess...

He hands her the napkin. She opens it.

FANNY (cont'd)

Milton, where did you get all of this?
This is a full day's pay for your
papa.

MILTON

Selling coal, mama, coal, but I needed
to hide it from those rebels.

CUT TO FLASHBACK:

EXT. RAILROAD TRACKS - SUNSET

A chunk of coal BOUNCES out of a speeding railroad car. Milton RUNS INTO FRAME and picks up the piece of coal and tosses it into a heavy burlap pouch.

He continues to walk along the tracks, combing the ground.

CUT FROM FLASHBACK TO:

EXT. HERSHEY FARM HOUSE, OIL FIELDS - GARDEN - MORNING

Milton begins to cry.

MILTON

With papa and his oil, me and my coal,
we can save enough to get back home.
I hate it here. Sarena hates it here.
You hate it here.

Fanny pulls her son close and hugs him.

FANNY

(disheartened)

Don't worry son, we'll make it back.
One day we'll make it back.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - TWILIGHT

SUPER:

Five Years Later

They're still in the oil fields.

The screen door SWINGS back and forth in the wind, SLAMMING
against the house.

INT. HERSHEY FARM HOUSE, OIL FIELDS - TWILIGHT

Exiting Sarena's room, DOCTOR HERMANN and Fanny walk down the
steps. Dr. Hermann tries to comfort her. Suddenly, Henry and
MILTON, (now at age twelve) burst in.

DOCTOR HERMANN

I'm so sorry Henry, Fanny...
(beat)
Milton...

Fanny steps off the stairs and falls into Henry's arms. Tears
roll down her face.

In disbelief, Milton leaps for the staircase in an attempt to see
his sister. Henry grabs his son and pulls him close. The three
of them embrace.

EXT. CEMETERY - MORNING

FRIENDS and FAMILY surround Sarena's grave. Fanny, Henry and
Milton cling to each other as the tiny casket is lowered into the
hollow ground.

INT. QUAKER SCHOOLHOUSE - DAY

SUPER:

**Quaker Schoolhouse
One Week Later**

A teacher, Mr. THOMAS LABB, writes instructions onto the board.

Milton is seated in the last row, desperately trying to keep up with the other STUDENTS.

MR. LABB
That will be all for today, see you
tomorrow.

DISSOLVE TO :

EXT. QUAKER SCHOOLHOUSE - DAY

Henry arrives late on horse and buggy. Milton, all alone, approaches as Henry leaps down from the buggy.

HENRY
(pre-occupied)
Wait here. I'll be back in a moment.

MILTON
Papa?

INT. QUAKER SCHOOLHOUSE - DAY - CONTINUOUS

Mr. Labb is startled by Henry's arrival.

MR. LABB
Henry, hello. I'm so sorry about your
daughter...

HENRY
(hesitant)
Thank you.
(pauses)
Milton does not seem to be progressing
at the speed he should be Thomas.
What are you teaching these kids
anyway? Anything worthy?

Mr. Labb is caught off guard.

MR. LABB
I'm sorry you feel this way, but all
the students must follow my course of
study. As a matter a fact, Milton is
far from the top of the class.

HENRY

By God, have you no idea what you're doing. He has studied in several schools over the years, throughout the county--

MR. LABB

That could be part of the problem. No stability--

HENRY

--That's it. You won't be instructing my son anymore.

Before Thomas Labb can respond, Henry marches out of the schoolhouse.

EXT. QUAKER SCHOOLHOUSE - DAY - CONTINUOUS

Milton's sitting on a tree trunk when Henry dashes out.

HENRY

Let's go!

Henry hops into the buggy.

INT. BUGGY - NIGHT

The ride is bumpy.

MILTON

Papa, aren't we heading home?

HENRY

We're going to Gap, to see a Mr. Samuel Ernst.

MILTON

Gap? Out by old Zimmerman's?

HENRY

(still agitated)

Yes. I have decided to get you started. It will be a great opportunity for you, learn hands on -- that's the only way.

MILTON

But papa, I -- learn what?

HENRY
 (happily)
 An editor, you'll be an editor. How
 about that?

Milton gets nervous.

MILTON
 A newspaper editor? Papa, I'm not--

HENRY
 --You'll be great, Milton. I think I
 know my own son. It will let you
 express your own ideas. Someday
 you'll thank me.

CUT TO:

EXT. THE ERNST HOUSE - NIGHT

The faint SOUND of a YOUTHFUL CHOIR comes from a large house.
 They're singing, "AMAZING GRACE."

INT. THE ERNST HOUSE - NIGHT - CONTINUOUS

There are FIFTEEN CHOIR STUDENTS, ranging in age from eight to
 sixteen.

Suddenly, we hear a loud violent SMACK. In the BG, SAMUEL ERNST,
 a big, gruff man is slapping one of his students with his
 instructor's stick.

SAMUEL ERNST
 (with a thick German accent)
 Before you change the words to Amazing
 Grace, you'll think twice. Won't you,
 Mr. Field? Get back with the others.
 Now.

DISSOLVE TO:

EXT. THE ERNST HOUSE - PORCH - NIGHT

Henry and Samuel are talking on the porch that overlooks a still
 creek. The evening singing lesson has concluded and the students
 exit through the back.

BACKYARD

As the kids pass Milton, they give him an array of looks, mainly
 looks of despair and pity. Milton is nervous.

PORCH

HENRY

So, that's it. I assure you, Milton will not let you down, he's very bright.

SAMUEL ERNST

An apprenticeship is hard to come by these days, Henry. That's why it's most valuable now. It's securing him a good place in this changing world.

Henry reaches into his jacket and pulls out a bundle of cash and hands it over to Samuel.

INT. THE ERNST PRINT SHOP - MORNING - WINTER

SUPER:

One Month Later

Milton is setting a case of type, while Samuel Ernst inspects a press in the BG.

SAMUEL ERNST

(hollering)

Milton Hershey!

(slams his stick onto the press)

You call this clean. At this rate, you'll never be anything more than a printer's devil. Get over here.

Ernst walks over to Milton, without warning, he SMACKS him on the head with his stick. Milton FALLS to the floor, guarding himself with his hands.

SAMUEL ERNST (cont'd)

Boy, if you want to be an editor - you'll have to do better than this. I know you don't want to let your father down, do you?

MILTON

(rising to his feet)

No...

SAMUEL ERNST

Now get up and clean that press the way I taught you.

Milton goes to the press and begins scrubbing it. His hands and forearms are quickly covered with black ink.

MILTON

(to himself)

Maybe if I had gotten to it, they
would be clean.

SAMUEL ERNST

(unaware)

When you finish, go to the barn and
milk the cows, I'll have Mrs. Ernst
bring you dinner. And clean yourself
before you touch my cows with those
filthy hands of yours.

INT. THE ERNST BARN - NIGHT

Milton milks one of the cows. He hears the faint sound of the
YOUNG CHOIR SINGING. Suddenly they cease, then the SOUND of
Samuel Ernst's stick is heard hitting some unfortunate singer.

MRS. ERNST (O.S.)

Here's your dinner, Milton.

Milton is caught off guard, and JUMPS in fear.

MILTON

Thank you, Mrs. Ernst.

She leaves, giving him a rare moment of peace as he quietly eats
his meager dinner.

DISSOLVE TO MONTAGE:

INT. THE ERNST PRINT SHOP - WINTER TO SPRING MONTAGE

A MONTAGE from winter to spring passes in the print shop. Milton
is hard at work, while Mr. Ernst continues to lecture him.

MONTAGE ENDS.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - BACKYARD - DAY

Fanny and Mattie are sitting on stools, slicing potatoes. Henry
walks out of the house and hands his wife a letter.

AUNT MATTIE

Back pay from, Drake?

Fanny quickly finishes reading the letter.

FANNY

Mortgage default?

AUNT MATTIE

(to her sister)

What will you do? I didn't know you two were having trouble. We could've asked Abe.

HENRY

We'll figure out something, I always do. We don't need your brother's money.

Mattie gets irritated.

FANNY

(to Henry)

I thought we had it covered with the money from, Drake?

HENRY

We did fine, but the war ended quicker than we anticipated. And--

AUNT MATTIE

--What will we do with Milton's apprenticeship?

HENRY

It's paid in full, I just gave Ernst the last payment.

INT. THE ERNST PRINT SHOP - DAY

MILTON'S POV, through a print shop window. Mr. Ernst leaves on buggy, vanishing into the nearby forest.

Without wasting time, Milton leaps over to the job case and opens a drawer. He picks up one of the tiny square letters. It's a capital, "H."

CUT TO:

INT. THE ERNST PRINT SHOP - DAY

The press hammers out one print after another. It BANGS out one last print and stops. It's a brilliant red print of the name, "HERSHEY."

DISSOLVE TO:

INT. THE ERNST PRINT SHOP - NIGHT

Milton spreads out a display of proofs along a bench to dry. As he turns back to face the press, the roller in his hand pushes the galley of type from the back of the bench, causing it to tumble off the edge and hit the floor.

The galley contained tomorrow's newly set front page type for Ernst's local newspaper.

SAMUEL ERNST (O.S.)
 (in German)
 Was gepps, Junga?
 (What gives, youngster?)

MILTON
 (terrified)
 Mr. Ernst, I'm sorry I--

SAMUEL ERNST
 --What in God's name do you think you're doing. Look at this place. I leave for one afternoon and you turn my shop into "The Hershey Printing Company." How dare you.

MILTON
 But, Sir, I finished all of my--

SAMUEL ERNST
 --Clean up this mess. Gather up your prints and then get out my sight.

DISSOLVE TO:

INT. THE ERNST PRINT SHOP - NIGHT

While cleaning up, Milton lifts a few of his prints from the ground and quietly places them into his coat pocket.

MILTON
 I'm finished.

Samuel Ernst walks over, grabs the pile of "HERSHEY" prints, opens the furnace and tosses them in.

With one hand, Ernst grabs Milton by the shoulder, with his free hand he reaches into Milton's coat pocket and pulls out a small stack of prints and tosses them into the furnace.

Then with a HARD SHOVE, he pushes Milton out the door.

Milton flies forward - his straw hat lifts off his head. In an attempt to catch it, he accidentally BATS IT INTO THE MOVING PRESS.

The press immediately shreds the hat, pieces of straw spit out of the machine.

Milton hits the ground at the exact moment the press jams to a violent halt.

SAMUEL ERNST
(heavy German accent)
God - damn - you -- pig!

Milton leaps up and runs into the woods.

EXT. FORREST - NIGHT

Milton walks along the moon lit trail. He places his hands in his coat pockets to keep warm. Suddenly, Milton looks as though he could cry from joy.

He pulls out his one and only chocolate colored, "HERSHEY" print. A big smile stretches across his ink smeared face.

DISSOLVE TO:

EXT. DIRT ROAD - NIGHT

Milton emerges from the woods.

The farm house is just ahead. The porch is lit with candle light.

Milton looks to the house, strangely, his mother is sitting on the porch.

EXT. HERSHEY FARM HOUSE, OIL FIELDS - NIGHT - CONTINUOUS

Milton painfully walks to her.

FANNY
My boy, what are you doing here?

MILTON
(upset)
I'm so sorry. He was crazy, mama. I didn't mean to let you and papa down. I'm so sorry.

FANNY
You ran away from Mr. Ernst?

Milton looks completely depressed and confused, he breaks down and cries. Then Fanny pulls him close.

FANNY (cont'd)

Things get complicated, but life does move on. I believe this is the Lord's plan. It may be hard to understand, it's still hard for me to understand, the ways of the Lord. Keep the faith my dear son.

(pauses)

To be fired is a heavy hearted experience and I'm not happy about that, but your papa and I love you no matter what. But you must not quit in life. Leave that to others.

(stern)

I will not let you forget this.

Fanny and Milton embrace as we PULL BACK and away from the run down farm house.

DISSOLVE TO:

EXT. JOSEPH ROYER'S - DAY

SUPER:

**One Year Later
City of Lancaster, Pennsylvania - 1872**

Henry, Fanny and Milton stand under a bright awning that reads, "JOSEPH ROYER'S CONFECTIONERY AND ICE CREAM PARLOR."

HENRY

(quietly to Fanny)

He could've been an editor for God's sake and now we're settling for our son to be a candy maker?.

FANNY

He could use your support.

HENRY

(Kissing his wife goodbye)

I'll see you two in an hour.

MILTON

Bye, papa.

Fanny notices Milton's lack of confidence and rubs his head.

FANNY

This will be exciting.

INT. JOSEPH ROYER'S - DAY - CONTINUOUS

Fanny and Milton enter the sweet smelling candy store. As they enter, Milton notices, SALLY, a girl around his age, 14, approaching from behind. She strides to catch the closing door. Struggling with a heavy crate of sugar. Sally could be considered by many as a "tom-boy."

Milton jumps and catches the door from shutting in her face.

She enters, with a nod of thanks to Milton, and proceeds to the back of the shop:

SALLY
(dashing to the kitchen)
I'm back with the sugar, sir.

MR. ROYER (O.S.)
Wonderful Sally. Bring it over, we shall put it to use tonight.

From the kitchen, JOSEPH ROYER pokes his head out to find Sally. He immediately notices Fanny and Milton.

MR. ROYER (cont'd)
I'll be with you folks in a moment.

Joseph Royer quickly washes up and heads to the front. He's a big man in his 30s. He has a mustache and beard. His apron is spotless. He's wearing a collared shirt and a brightly colored tie. Joseph Royer is a good man.

JOSEPH ROYER
I'm sorry to have kept you waiting.
Now, what would you like - a couple of my new ice cream sodas?

FANNY
Mr. Royer, I'm Fanny Hershey and this is my son, Milton. My sister Mattie informed me that you--

MR. ROYER
--Oh Lord. Please, forgive me.

He looks up to the clock on the wall, it reads 5:35pm.

MR. ROYER (cont'd)
Boy o'boy... Please excuse me...
Sally, before you leave tonight,
please finish all the pots and pans.

SALLY(O.S.)
(from the dish room)
Will do.

MR. ROYER

Forgive me for my scattered attention. It's a pleasure to meet both of you. And yes, Mattie Snively -- she did tell me that you were looking for a position for your son, Milton.

FANNY

Yes, indeed Mr. Royer. Milton would very much like to learn how to make confections.

MR. ROYER

Is that so, Milton? I look forward to having an apprentice myself, but only one that is willing and eager to learn.

MILTON

Yes, sir. I'm looking forward to learning the business of making candy.
(thinking back)
I did try an apprenticeship with Mr. Ernst, but I simply wasn't cut out for the printing business.

Fanny quickly looks tense with the sound of Ernst's name.

MILTON (cont'd)

I couldn't help, but, to notice that you're very busy tonight, and if you need the extra hands, I would be happy to start immediately.

Fanny and Mr. Royer are caught off guard.

MR. ROYER

Well, I could use the help tonight. If you don't object, Mrs. Hershey?

FANNY

(still caught off guard by her son's eagerness)
Why, that would be fine. Mr. Hershey and I appreciate your acceptance and are ever so grateful.

MR. ROYER

(joking)
Anyone able to put up with Samuel Ernst is someone I am certain I can teach. As soon as you're ready to start I'll be in the back. It was a pleasure to meet you, Mrs. Hershey. Have a good night.

FANNY

Thank you, Mr. Royer and a good night
to you.

Joseph Royer dashes to the kitchen to resume his candy making.

She pulls her son close and gives him a strong hug.

FANNY (cont'd)

I will stop by this weekend to see how
things are working out.

She hands Milton a small suitcase and kisses him on the head.

MR. ROYER (O.S.)

Milton, flip the sign on the door to
read closed. We close at six on week
nights.

EXT. JOSEPH ROYER'S - NIGHT - CONTINUOUS

As Fanny exits to meet Henry, Milton is seen in the store front
window. He waves goodbye as he turns the sign to read "CLOSED."

DISSOLVE TO:

EXT. JOSEPH ROYER'S - NIGHT

The Christmas Holiday. Snow covers everything in sight. All the
local shops are plastered with Christmas candles and decorations,
especially Joseph Royer's. It's a beautiful winter evening.

INT. JOSEPH ROYER'S - KITCHEN - NIGHT

Milton is stirring a vat of taffy. The density of the taffy is so
thick that he uses both hands to move the stir stick. He pours
the taffy on a tray, cuts it and then places the tray into a big
oven.

FRONT DINING AREA

The front dining area is packed with CUSTOMERS. The door opens
and in comes Samuel Ernst. TEN CHOIR STUDENTS are with him.

Jarring the door, Ernst initiates his choir, without taking into
consideration the chill that's racing in.

The choir breaks into their Christmas carol, "SILENT NIGHT."

KITCHEN

SALLY

It's that Ernst character again. He shows up every year scrounging everything he can get.

(tossing a candy in her mouth)

Mr. Royer gives his choir candies. My cousin James use to be in his choir. Ernst keeps all of it for himself. I even heard that one year he gathered all the candy and packaged it up and gave it to some lady friend of his.

Suddenly, a rank smell comes from the oven. Milton immediately realizes what the smell is and looks terrified.

FRONT DINING AREA

Mr. Royer immediately recognizes the smell and jumps to his feet. He searches the back to spot either Sally or Milton.

KITCHEN

Milton opens the oven door, smoke spills out. He pulls out the discolored taffy while Sally clears a space.

MILTON

(to himself)

I can't believe this. It hasn't cooked even half the time.

FRONT DINING AREA

Samuel Ernst catches the scent and searches the back to find the source. He spots no other than, Milton Hershey.

SAMUEL ERNST

Is that Milton Hershey? Why it is that Hershey kid.

Mr. Royer hears Ernst's snide remark.

MR. ROYER

Yes, he's new.

SAMUEL ERNST

Don't expect much improvement.

MR. ROYER

(ignoring him)

I guess you would like the usual for
your choir's carol.

SAMUEL ERNST

I'm telling you, that Hershey will
ruin your business. He simply doesn't-

-

MR. ROYER

--That will be enough, Samuel. My
staff is my staff. I hire who I feel
can handle the job. Now, take this
candy and please be on your way. We
have a long night ahead of us. Thank
you for your carol.

SAMUEL ERNST

(taking the over filled bag)

Thank you.

MR. ROYER

Now, Samuel, the candy is for the
choir, so give it to them this year,
or don't come back again.

Samuel shamefully nods yes and exits.

KITCHEN

Milton is still cleaning the tray as Mr. Royer enters.

MR. ROYER

What happened?

MILTON

I'm sorry, so sorry for this Mr.
Royer. I had the correct temperature
and they were only cooking for half
the time...

Mr. Royer walks over, picks up the large tray and examines it.

MR. ROYER

(pointing to one corner)

You see... this tray was not fully
clean when you placed the taffy on it.
That is why I insist that everything
is, "crazy clean."

MILTON

(recalling to himself)

"Crazy not to be clean."

MR. ROYER

That's right.

MILTON

It won't happen again... Please take the loss out of my wages.

MR. ROYER

That won't be necessary. Now, we don't have any taffy and tomorrow is Christmas Eve, one of the busiest days of the year. We'll have to work late tonight if you--

MILTON

--It's the least I can do.

Mr. Royer goes into the dish room for his routine inspection.

Sally enters.

SALLY

Is everything alright? You didn't get in too much trouble, did you?

MILTON

No. Mr. Royer is very fair.

MR. ROYER

(referring to the dish room)
Everything is great, Sally. See you tomorrow.

SALLY

See you tomorrow. Bye Milton.
(stepping outside)
Merry Christmas...

EXT. JOSEPH ROYER'S - NIGHT

The store is lit by a half dozen candles. Milton and Mr. Royer work together. They work hand in hand, like a well oiled machine.

DISSOLVE TO:

INT. JOSEPH ROYER'S - DAY

SUPER:

Four Years Later

It's a slow day in the store. We see a BOY from behind, stirring a huge vat of taffy. At first, we think the boy is Milton...

BOY/CHARLIE

(he turns to face us)

I believe I have it fully mixed, Mr. Hershey. When you have a moment can you double check?

MILTON HERSHEY, now 18 years old, (the actor from the opening) leaves the front dining area and heads to the kitchen. He looks confident and mature. His apron, like Mr. Royer's is spotless. He has grown into a handsome young man with eyes filled with enthusiasm.

FRONT DINING AREA

Mr. Royer runs into the store. He's happy as a clam.

MR. ROYER

It's a boy!

He lights a cigar and LEAPS INTO the kitchen where Milton and Charlie are slicing up taffy.

KITCHEN

MILTON

Congratulations.

CHARLIE

Yes, congratulations. What's his name?

Mr. Royer POPS CIGARS into both their mouths.

MR. ROYER

(lighting their cigars)

Haven't decided. My father's name is Joseph and my grandfather's name is Joseph and--

CHARLIE

(with a coy smile)

--Joseph than?

MR. ROYER

Well, we still haven't decided. Milton can I have a word with you outside?

Charlie takes the cigar out of his mouth and places it aside. Milton puffs away.

MR. ROYER (cont'd)
 (reminiscing...)
 Well. Today's your last day,
 Milton...

MILTON
 Yeah. I must say Mr. Royer, you've
 given me so much. I hope you know how
 grateful I am for this opportunity
 I've had working for you.

MR. ROYER
 Milton, I'm going to miss having you
 around. You've been a real help and a
 great student. Never forget Milton,
 never stop being a student, never
 think you've figured it all out.

Milton's eyes are filled with gratitude.

MILTON
 (changing the subject)
 So, you and the Misses really haven't
 come up with a name?

MR. ROYER
 Actually we have.
 (with certainty)
 Milton -- Joseph -- Royer.
 (steals a drag of his cigar)
 I believe my family has used up Joseph
 to it's full potential.

MILTON
 I'm honored.
 (heartfelt)
 I will never forget you, Mr. Royer.

MR. ROYER
 Call me Joseph. Please, Milton, it's
 been four years for crying out loud.

DISSOLVE TO:

EXT. THE CENTENNIAL EXPO. - EARLY MORNING

SUPER:

The Great Centennial Exposition, Philadelphia - 1876

The Great Centennial Exposition is huge, it's the first World's
 Fair. On this opening day, THOUSANDS of PEOPLE, from
 INDUSTRIALISTS, to SHOWMEN, to ENTREPRENEURS, from every corner of
 the civilized world, mill about schmoozing with one another.

In the BG, on display for the first time is the enormous RIGHT-HAND AND TORCH of the STATUE OF LIBERTY. All kinds of new, oddly shaped machines peak over the fence of the exposition grounds.

As a CROWD builds outside the front gate we spot Milton with a large pushcart.

TWO GUARDS are checking for registration slips. One guard is in his 50s and easy going, the other is around Milton's age, late teens, but very uptight.

MILTON
(to the younger guard)
Excuse me, sir.

YOUNG GUARD
Name please, or registration voucher.

MILTON
Milton Hershey. Well, I'm still awaiting a space to come available to rent. For the meantime, I'd--

YOUNG GUARD
--I'm sorry, I don't have you on the list.

MILTON
I'm still in the process of renting a space, but I'd like to retain permission to simply wheel my pushcart inside.

YOUNG GUARD
I'm sorry, but I can't permit that. Come back when you have a voucher.

ELDERLY GUARD
What do you have here?

The elderly guard LIFTS a BILLBOARD that covers the pushcart.

MILTON
A sign.

ELDERLY GUARD
You must have rented to advertise. What do you do any way, Milton Hershey?

MILTON
I'm a confectioner.

Milton quickly opens the top of the pushcart and grabs a dozen taffies and caramels. The elderly guard grabs a handful.

MILTON (cont'd)
 Help yourself, sir.

YOUNG GUARD
 Let's move candy man. The line is
 building.

Milton turns to walk away.

MILTON
 (turns back to the guards)
 May I just set-up my cart along the
 fence over there.
 (pointing at the fence)
 Until my rental voucher comes through?

ELDERLY GUARD
 (with a mouthful of candy)
 Sure, why not, but you'll have to
 keep that sign concealed until then.

The elderly guard's seniority over shadows the youthful hard-nose.

MILTON
 (big grin)
 Thank you very much. Feel free to
 stop by for some fine confections
 whenever you want.

DISSOLVE TO MONTAGE:

EXT./INT. PUSH CART STAND & PHILADELPHIA STORE - MONTAGE

Several days quickly pass by as we witness Milton's pushcart
 CLIENTELE STEADILY GROW.

It's dark out everyday he starts and by the time he finishes.

The entire summer RACES BY, bringing with it, an intense heat
 wave. He sets up an AWNING above the pushcart to protect him and
 his customers from the hot sun.

INTER-CUT into the MONTAGE, are also the late nights in his small
 store of him MIXING, COOKING and WRAPPING the hundreds of small
 candies.

MONTAGE ENDS.

INT. PHILADELPHIA STORE - EARLY MORNING

He wraps one last taffy and sits back. Completely burnt out, he
 struggles to stand up, does so and walks over to the door. He
 opens it and gazes up at the stars.

Just beyond the quiet Philadelphia street, the sun inches its way up and over the many neighboring buildings.

MILTON
 (to himself)
 I need help.

DISSOLVE TO MONTAGE:

EXT./INT. PHILADELPHIA STORE & PUSHCART STAND - MONTAGE

We witness a reunion with Fanny, Lebbie, (now in his late thirties) and a cousin, CHRIS SNAVELY, handsome and in his early teens.

Many days go by as we witness Milton and Chris handling the busy pushcart. Fanny and Lebbie cut and wrap the taffies at the store.

MONTAGE ENDS.

EXT. THE CENTENNIAL EXPO. - PUSHCART - DAY

Milton is alone today. He's busy stocking his pushcart.

HENRY (O.S.)
 Excuse me, sir. How do you think you can make a living with such a small establishment?

Milton looks up and sees his father.

MILTON
 (pointing to his billboard above)
 I have some fine advertising.

They laugh and hug. Henry looks under the awning, it's the large billboard that Milton was supposed to conceal. From outside the awning, the sign can't be seen until you're the third customer in line.

HENRY
 (referring to the sign)
 Spectacular. Nicely done. It must cost a fortune to rent and advertise directly on the fence.

MILTON
 Well, actually...
 (quietly)
 It's been free for the past two months.

HENRY

(excited)

I have a great idea for your business.

Henry pulls out a long rolled up piece of paper.

HENRY (cont'd)

Vending cabinets.

MILTON

Vending?

HENRY

(rolling out the plans)

Yes, you see, instead of tending to this pushcart you can set up one of these vending cabinets at any desired location. People will place their money here--

(pointing to the plans)

--and out comes one of your candies. That simple.

Suddenly, we HEAR...

YOUNG GUARD (O.S.)

May I ask you what that is?

The hard-nose guard is pointing directly at Milton's billboard.

MILTON

I can explain.

YOUNG GUARD

What's to explain candy man. I suggest that you pack up your little pushcart and head out, Hershey.

The guard leaves. Milton is embarrassed in front of his father and his customers.

MILTON

So, vending cabinets?

HENRY

I was down in New Orleans selling my cough drops when I came up with the idea. Next step -- a prototype. It should only cost one hundred dollars.

CUT TO:

INT. PHILADELPHIA STORE - DAY

Henry and Milton march in, carrying as much LUMBER as they can. They pass Fanny, Lebbie and Chris and head directly to the back.

FANNY

Milton you received a few more bills today, I placed them over there.
(she points to the counter)
You must keep on top of 'em.

MILTON

Thanks, mama.

DISSOLVE TO MONTAGE:

INT: PHILADELPHIA STORE - MONTAGE - DAY

Bills quickly begin to pile up from various venders, especially sugar.

Milton puts up a sign, "NEW FROM M.S. HERSHEY, FRENCH SECRETS - BITE-SIZED CARAMEL TAFFIES - ONE CENT EACH."

Fanny is seen WRAPPING the new taffies, one by one.

Lebbie is hard at work STIRRING and MIXING.

Chris is busy MOPPING and WASHING dishes.

Aunt Mattie comes to stay for a while, we see them welcome her.

More SUGAR BILLS pile up.

Milton looks depressed as he counts the MEAGER PROFITS.

Father and son test the vending cabinet prototypes. One simply SPILLS the candies, another JAMS and another CRUSHES the candies.

MONTAGE ENDS.

INT. PHILADELPHIA STORE - NIGHT

Milton sits at the front table looking rather beat.

INT. UNCLE ABE'S HOME, LANCASTER - NIGHT

LOW-ANGLE SHOT from under his Uncle Abe's bed. A pair of FEET WALK INTO VIEW, it's UNCLE ABE. He kneels down and reaches under his bed, like he's done it a million times. He doesn't even look to spot a CROCK POT.

AUNT MATTIE (V.O.)

Dear Abe, So far Milton makes very fine candies, but the trouble is he needs four hundred dollars. I don't know what to do. He must stop if he doesn't get it, for he doesn't get anything on trust at this early point. I don't want to talk in his favor, but the people all like his candy. Send it as soon as you can so that he knows what to do, whether he can go on or not. Answer this as soon as you get this. Love to you, Mattie.

DISSOLVE TO:

INT. PHILADELPHIA STORE - NIGHT

SUPER:

One Month Later

A glowing lantern enters, it's Henry.

HENRY

Son, fear not. Once we get these cabinets out to the public, say at every railroad station or what have you, we're going to make it big.

MILTON

Papa, the one thing that I can't understand, is that the harder we work the less we make. I am fearful, papa--

HENRY

--Son, it's going to be okay.

(beat)

I must meet with an old friend. He's leaving for Denver -- Denver, Colorado. There's gold in the Rockies!

Henry steps into the cold November night. Milton signs his name to a letter and we HEAR...

CUT TO:

INT. UNCLE ABE'S HOME, LANCASTER - NIGHT

CLOSE ON LETTER:

MILTON (V.O.)
 (coughing and wheezing)
 Regarding your most recent loan, I am
 sorry we had to disappoint you with
 the money, as business has been very
 dull through this bad weather and
 other difficulties. We cannot
 possibly give the money back, it is
 badly needed for the cabinet business.

We ZOOM-IN to: "...it is badly needed for the cabinet business."

We PULL-OUT to discover the letter in uncle Abe's hand.

UNCLE ABE
 (to his wife in the kitchen)
 That no good brother-in-law, Henry,
 has swindled his way in over there in
 Philadelphia with my sisters and
 Milton.

DISSOLVE TO:

INT. PHILADELPHIA STORE - DAY

A BLIZZARD is brewing. Milton BURSTS into the warm store,
 sneezing - he looks ill. He heads directly to the kitchen and
 begins to pull various ingredients from the kitchen cabinets.

AUNT MATTIE
 You don't look so good. We received
 another check from Uncle Abe, but--

MILTON
 --It's not enough?

AUNT MATTIE
 (hesitant)
 It's not that. It's just that, well,
 your papa may be too much on the
 payroll and what about these cabinets?
 Are they practical for the business?
 (beat)
 I think we need to consolidate.

MILTON
 Get rid of papa? Why? He's trying to
 help. I know the vending cabinets
 have been an investment, but you'll
 see--

AUNT MATTIE
 --Your mama and I feel that, papa, has
 worn out his welcome.

The business can go in either one or the other direction and your papa is one and we are another.

(touching his forehead)

Milton, you should get some rest, you're warm. When was the last time you slept?

MILTON

I'm okay,

(reluctant)

I'll talk to papa tonight.

Milton prepares his new confection. He looks out-of-it. He accidentally PLACES HIS HAND ON A HOT SKILLET.

MILTON (cont'd)

(screaming)

Ahhhhh.

DISSOLVE TO:

INT. PHILADELPHIA APARTMENT - DAY

Milton is sitting up in his bed violently coughing up phlegm when Henry appears at the door. His hand is wrapped in gauze.

HENRY

How you feeling? You've been in bed for a week now.

MILTON

Okay. I feel better, but the stress is killing me, just having to sit here everyday.

(sadly)

Papa, we have to talk -- it's Aunt Mattie and mama, they don't understand what you're trying to do for the business.

HENRY

I spoke with them already, son. That's part of what I came to talk to you about. I'm leaving. They're right, I'm in the way.

(beat)

Remember I told you about the Rockies?

MILTON

Yes.

HENRY

There is gold out there and I'm gonna make a claim for us. You get well, boy. You just concentrate on getting well, you hear?

Milton stands and hugs his father. Henry starts for the door then he turns back...

HENRY (cont'd)

We're gonna make it, just you and I.

DISSOLVE TO:

INT. PHILADELPHIA STORE - EARLY MORNING

SUPER:

One Month Later

Milton reads over the books. They're deep in the red. He's started another LETTER to Uncle Abe. Aunt Mattie, Fanny, Lebbie and Chris enter.

FANNY

How are you feeling?

MILTON

I'm fine.

(he looks at them intensely)

We're finished. I will not borrow another cent from Uncle Abe. We're too far in debt at this point. I can't write another one of these letters.

Milton RIPS UP THE LETTER. Stunned, they take seats next to him at the table.

MILTON (cont'd)

I'm heading west to see how papa's doing.

DISSOLVE TO MONTAGE:

EXT. DENVER, COLORADO - DAY

SUPER:

Denver, Colorado - 1882

The beautiful Rocky Mountains tower over the small booming town of Denver, Colorado, casting a blueish glow over the dusty city.

MILTON (V.O.)
Dear Mama, I found papa without much
trouble.

INT. THE SALOON, DENVER - DAY

Henry is seen rambling on to a fellow PATRON as Milton enters the saloon.

MILTON (V.O.)
He may have some good leads on the
mining business. I've started looking
for work. The candy business seems
promising out west.

EXT. DUDLY'S FINE CANDIES, DENVER - NIGHT

Milton is quickly turned away when he hands DUDLY his business card.

DUDLY
With all your experience, why don't
you start your own business?

EXT. ANOTHER CANDY STORE, DENVER - MORNING

Milton is turned away AGAIN when he displays his "Certificate of Apprenticeship in Confectionery Arts."

ANOTHER STORE OWNER
Sorry, too much experience for what I
need now. There is another
confectioner up the street, "Dudly's
Fine Candies."

MILTON (V.O.)
I think papa is getting close to
getting in on the silver mines.

EXT. STREET, DENVER - DAY

Henry walks about the town. Randomly making an inquiry to a nearby STRANGER as to the silver mines. He doesn't look in the best of health or appearance.

MILTON (V.O.)
There are some crazy folks out west I
have to admit - they tend to take the
law into their own hands.

EXT. ALLEY, DENVER - DAY

TWO GUN SLINGERS shoot it out. Milton is in the BG, sandwiched between DENVER RESIDENTS.

INT. GUN SHOP, DENVER - DAY

Milton reluctantly purchases a PISTOL. As he exits, the SALESMAN realizes that he forgot something...

SALESMAN
(holding up a box of bullets)
Sir, the bullets.

Milton's gone already.

INT. STOREFRONT, DENVER - NIGHT

We see a "HELP WANTED" sign on the door as Milton enters the dark, run down establishment.

MILTON (V.O.)
I almost got into the mining business
myself...

He steps further into the dimly lit room. TWO BIG COWBOYS approach from the back room. They attempt to take hold of Milton, when suddenly he PULLS OUT HIS "EMPTY" GUN AND AIMS IT AT THEM. They're startled enough for Milton to escape.

EXT. CAMEL COOKERS, DENVER - NIGHT

Milton stands under a large sign that reads, "CAMEL COOKERS, INC." He pulls out his certificate. As he walks up the entrance steps, he places the certificate back into his coat pocket.

INT. CAMEL COOKERS, DENVER - NIGHT - CONTINUOUS

Milton enters and introduces himself to the owner, HOWARD RIFKIN.

RIFKIN
All I have is a stockroom job, it--

MILTON
--I'll take it.

For the first time in weeks, a sigh of relief.

MILTON (V.O.)

I got a job in candies, caramels.
I've picked up a few pointers about
the value of milk in caramels and
other confections - they taste tens
times better with the addition of mere
dairy milk. Papa also got a great job
building bars.

INT. O'REILEY'S SALOON, DENVER - NIGHT

Henry is very busy constructing a bar.

INT. THE SALOON, DENVER - NIGHT

Milton and Henry have dinner together.

HENRY

Milton, I just got a fabulous lead on
a long term project in Chicago
building saloons. It's not the mines,
but, I think with the money I make
there we can go back into business
again.

MILTON (V.O.)

Mama, we're going into business again
for ourselves. In Chicago.

EXT. CHICAGO, ILLINOIS - NIGHT

SUPER:

Chicago, Illinois - 1883

Old Chicago, a constant flow of snow flakes spills onto the city
streets. A famous landmark is being erected in the BG. Milton
shuffles into a saloon.

MILTON (V.O.)

Dear Mama, papa's been very busy.

INT. SALOON, CHICAGO - DAY

Henry works on several saloons.

MILTON (V.O.)

He's saved enough for us to open shop.

EXT. HERSHEY'S FINE CANDIES & COUGH DROPS, CHICAGO - DAY

Milton and Henry raise a sign that reads, "HERSHEY'S FINE CANDIES & COUGH DROPS."

The winter months pass outside the small storefront. A BAD BLIZZARD forms.

MILTON (V.O.)

The winters here are unrelenting.
It's tough on business, although the
cough drops have been selling.

INT. HERSHEY'S FINE CANDIES & COUGH DROPS, CHICAGO - DAY

Milton works on his caramels and taffies night and day. A shipment of sugar is delivered, but when he checks the register there isn't enough money to pay. The MAN takes the sugar away.

MILTON (V.O.)

If it wasn't for the weather I believe
papa and I would have done fine. We
are off to New Orleans.

EXT. HERSHEY'S FINE CANDIES & COUGH DROPS, CHICAGO - DAY

A REALTOR places a "STOREFRONT FOR LEASE" sign over the bold letters of "HERSHEY'S FINE CANDIES & COUGH DROPS."

DISSOLVE TO:

EXT. NEW ORLEANS, LOUISIANA - EARLY MORNING

SUPER:

New Orleans, Louisiana - Five Weeks Later

It's raining. Inside the shop we see a frustrated Milton Hershey reluctantly posting a sign that reads, "STORE FOR LEASE."

CUT TO:

EXT. NEW ORLEANS' BAYOU, LOUISIANA - DUSK

Milton and Henry are sitting on a dock. A steamboat makes it's way up the bayou. The SOUND of a NEW ORLEANS' GOSPEL CHOIR is heard in the distance.

HENRY

Son, I'll meet up with you later.
I'll settle the bills with what cough
drop customers I have left.

MILTON

Papa, we need help to do this -- we were doing okay in Philadelphia. We simply can't do it alone anymore.

(beat)

I need mama, Aunt Mattie, Uncle Abe... It's New York City.

HENRY

Well. I still think we can make it, you and I. We're not like them. Something different makes us tick Milton.

MILTON

Papa, please -- don't you see. We're finished. We can't keep going on like this -- I can't. We need -- I need them. I need their help if I'm going to do this again.

HENRY

(long beat)

It's time for me to take a step back. You must do your own thing, I'm holding you down.

MILTON

(saddened)

No, papa...

HENRY

You know what I'm talking about. Get going again with them. It's for the best.

MILTON

Why can't we all do it -- together?

HENRY

Because, it just doesn't work out when I'm around. I see, I'm not blind. Don't worry about me. You have enough to think about.

HENRY (cont'd)

I'd rather fail at something I love, than to succeed at something I hate. That's one thing people, like your Uncle Abe, don't understand about me, people like us, son. Oh, Henry the free-thinker, the dreamer, the risk taker. And when it comes to Uncle Abe's investment, I'm sure he wants me, "not involved."

MILTON
But, papa...

CUT TO:

EXT. MANHATTAN, NEW YORK - MORNING

SUPER:

New York City - 1883

EXTREME WIDE SHOT of historic New York City, circa 1883. In the BG, we witness the COMPLETION OF THE BROOKLYN BRIDGE.

INT. CENTRAL PARK, NYC - MORNING

Milton sits on a bench and writes another LETTER to his family.

MILTON (V.O.)
Dear Mama, papa and I have gone our separate ways. I have found work in New York City. I will save my earnings and give New York a shot. But I can't do it alone. I need you all -- the way it was in Philadelphia. As soon as I find housing I will forward the address. I miss you all.
Love, Milton.

EXT. FIFTH AVENUE, NYC - NIGHT

Milton is walking along a busy Fifth Avenue looking about in all directions. He spots a sign across the street, it reads, "ROOM FOR RENT - WITH KITCHEN PRIVILEGES."

INT. BOARDING HOUSE, NYC - FOYER - NIGHT

Greeting the landlord...

MILTON
(extending his hand)
I'm here for the room for rent -- with kitchen privileges? Milton Hershey is the name.

INT. BOARDING HOUSE, NYC - KITCHEN - NIGHT

SUPER:

One Week Later

A stack of five wooden crates rest along the kitchen wall. The top crate is unsealed, the contents are a pile of colorfully wrapped caramels and taffies. Milton enters and seals the crate.

DISSOLVE TO:

INT. BOARDING HOUSE, NYC - KITCHEN - EARLY MORNING

The kitchen is a total DISASTER. The clock above reads, 2:35am. A thick haze of steam hovers between the yellow wallpapered walls. Dirty pots and pans lay about everywhere. In the middle of the room, Milton sits at the table. A crate is resting on his lap and his head is using the crate as a pillow. He's dead asleep.

Suddenly, the clock SPEEDS FORWARD and STOPS at 9:15am.

Unexpectedly, the crate on his lap slips and CRASHES to the dirty floor below. All the candies SPILL OUT and ROLL to all corners of the kitchen.

He jumps to his feet and gathers the spilled candies. In the midst of collecting the candies, he looks up to the clock and in immediate shock, grabs his jacket and dashes out of the kitchen. He carefully, and quietly, shuts the door behind him.

DISSOLVE TO:

INT. BOARDING HOUSE, NYC - KITCHEN - LATER THAT NIGHT

Milton enters the kitchen - it's SPOTLESS.

A NOTE is folded and sits beside his recipes. It reads, "Mr. Milton Hershey."

MILTON

(reading aloud)

Dear Mr. Milton Hershey, I can't support a small business here. If you don't mind, it would be most appreciated if you could start to look for another room to rent.

CUT TO:

EXT. HERSHEY'S FINE CANDIES, NYC - DAY

The same crates he was compiling in the kitchen are now outside his new store front. Milton raises his sign, "HERSHEY'S FINE CANDIES," and hangs it above the entrance.

Up Sixth Avenue, walking directly towards our POV, with suitcases in hand and looking totally out of place, with their plain Mennonite clothes, are Fanny and aunt Mattie.

CUT TO:

EXT. HERSHEY'S FINE CANDIES, NYC - TWILIGHT

SUPER:

Halloween - 1883

Every storefront is decorated with cut-out pumpkins, glowing lanterns and a collage of other decorations. MANY CHILDREN and PARENTS, dressed in costume, walk up and down Sixth Avenue.

MILTON (O.S.)

Now -- that was a great day. I wish
it was Halloween all the time...

DISSOLVE TO:

INT. HERSHEY'S FINE CANDIES, NYC - NIGHT

Fanny and aunt Mattie kiss him good night and leave.

FANNY

Don't stay too late, Milton.
Tomorrow's another day.

Milton sits down and starts writing out some bills. Moments later, a SHADOWY FIGURE, wearing a straw hat, appears at the door, smoking a pipe.

MILTON

Hello, may I help you...?

CUT TO:

INT. APARTMENT, NYC - KITCHEN - EARLY MORNING

Milton, Fanny and aunt Mattie are sitting at the kitchen table finishing breakfast.

MILTON

(hesitant)
Papa's back.

AUNT MATTIE

What do you mean -- back?

Fanny is motionless with disbelief.

MILTON

He's at the store.

AUNT MATTIE

(angered)

What does he want? Abe has no more funds for any of his crazy ideas. Canned food was the last I heard he was up to.

Milton looks torn between the two loyalties.

FANNY

Mattie, please...

AUNT MATTIE

I'm sorry Milton, but your papa has not put anything into this family, and has tried to siphon everything he could out of it. He's a dreamer, not a doer Milton, you must understand your papa, he--

FANNY

--Mattie, please. What does he plan on doing here?

MILTON

He wants to work with us.

AUNT MATTIE

Oh, yeah? By the end of the week we'll be making some canned vegetables, forget the caramels and taffies...

MILTON

Please, Aunt Mattie. Just trust me, papa does mean well. He really wants to help out -- not take over. Believe me, I know my own father.

Fanny reaches out and takes hold of both her son's and sister's hands.

FANNY

Let's go to work.

INT. HERSHEY'S FINE CANDIES, NYC - MORNING

Milton, Fanny and Aunt Mattie enter the store. Henry appears from the stock room, his eyes immediately lock on those of his, disenchanted, wife.

AUNT MATTIE

Hello, Henry...

HENRY

Hello, Mattie.

Henry and Fanny move toward each other, they hug and exchange a quick kiss on the cheek.

FANNY

How have you been?

HENRY

Good. I'm sure Milton's told you of our adventures out west, Chicago, New Orleans. We were so close, Fanny...

FANNY

Milton's been doing great. Please don't steal him away again...

HENRY

It's gonna be fine, we'll do this together.

FANNY

(looking only at her sister and son)
Yes, we can.

HENRY

(ignoring the obvious)
Well, let's get to work why don't we. Milton, where's the candy for the route.

FANNY/AUNT MATTIE

The route?

MILTON

Yes, the route. Papa's gonna run the route so I can focus on cooking. I can't do both anymore.

AUNT MATTIE

I thought we were going to hire a delivery person.

MILTON

And we have.

EXT. HERSHEY'S FINE CANDIES, NYC - MORNING

Milton and Henry load the buggy. After a few sorry attempts, Henry manages to leap aboard and marches off.

HENRY
(shouting)
Til' tonight, son -- til' every last
one is sold!

DISSOLVE TO MONTAGE:

EXT:/INT: NEW YORK CITY - MONTAGE

One year passes in a MONTAGE:

Milton continues to cook up new caramels and taffies.

The loyal sisters WRAP, STIR and SELL.

Milton and Aunt Mattie continue to WRITE LETTERS, asking Uncle Abe for sugar money.

Milton writing out piles of BILLS.

Postal deliveries from Lancaster, with CHECKS FROM UNCLE ABE.

Fanny and Henry are getting along again - laughing, enjoying each other's company. He tells her of his crazy ideas like he used to.

Henry works late, by himself in the kitchen. He fills a BOX OF HIS "NEW" COUGH DROPS.

CHRISTMAS DINNER at the small New York apartment.

EASTER SUNDAY at St. Patrick's Cathedral.

4TH OF JULY on the Brooklyn Bridge.

MONTAGE ENDS.

INT. HERSHEY'S FINE CANDIES, NYC - NIGHT

Henry enters.

HENRY
(excited)
I was thinking. How about if we start
up with the cough drops. I've done
some work on them lately and they
should sell and can be made, cheaply.

MILTON

But the Smith Brothers, they--

HENRY

--Have the market cornered, I don't think so. On the route today, I asked people what ones they use, they don't recall. I think it's a prime time to get back into the game. If I wait much longer, why yes, they'll corner the market.

MILTON

I don't know, papa. Mama and Aunt Mattie won't see to it.

HENRY

It'll be a small side project.

MILTON

That's one thing I've learned and you know it -- there's no such thing as a small side project. They won't go for it. Besides, once Uncle Abe gets word, he'll stop helping out.

HENRY

I'll do them on my own time, at night and sell them on the route. That's nothing to do with the store. I just need a place to make them. Besides, I need more to live on than what you can afford to pay me.

MILTON

Okay -- but keep it small. I have to stick to the caramels right now. Business is slowly picking up and maybe, just maybe, I can get out of debt.

INT. HERSHEY'S FINE CANDIES, NYC - DAY

SUPER:

Two Weeks Later

Aunt Mattie notices a box of Henry's cough drops.

AUNT MATTIE

What are these? They don't taste like candy.

She SPITS it into the trash.

AUNT MATTIE (cont'd)
 Let me guess -- cough drops?

EXT. BROOKLYN BRIDGE, NYC - DAY

Henry is riding the buggy on the Brooklyn Bridge. He's reading a novel.

Suddenly, a young BOY runs directly across the horse and spooks it. Henry, disoriented LOSES CONTROL and gets TOSSED from the buggy, landing on the pavement below.

The horse take off into Brooklyn.

He gets up and runs after the out of control horse and buggy.

EXT. BROOKLYN, NEW YORK - NIGHT

He finds the damaged buggy and horse. The buggy is empty of all candy and cough drops. A COUPLE PEOPLE are seen in the BG running off, SPILLING CANDIES on their way.

A LAMP LIGHTER approaches on his stilts.

LAMP LIGHTER
 Tough break old man.

DISSOLVE TO:

EXT. HERSHEY'S FINE CANDIES, NYC - NIGHT

Milton is anxiously awaiting his father's late arrival. Henry slowly emerges from around the corner of 43rd Street and Sixth Avenue. He's pulling the horse by the ranges as the buggy WOBLES with a bent wheel.

MILTON
 Where have you been? What happened?

HENRY
 I'm so sorry...

Milton peeks into the buggy.

MILTON
 Were you robbed?

HENRY
 No, not exactly.

HENRY (cont'd)
 I almost struck a boy and--

MILTON

--What?

HENRY

Then the horse got away from me.

MILTON

We lost the entire order? Oh my lord,
no...

(he begins to lose it, his eyes
get glassy)

I can't catch a break, I just can't
take this anymore - why can't I get
this going, what's wrong with me?

He LEANS against the window front and SLIDES DOWN to the side
walk. He sits with his head in his hands.

MILTON (cont'd)

We needed that so much. We need every
little bit now. All the time, money,
sugar wasted, just thrown out the
window.

Henry slides down and sits beside his son.

HENRY

Milton, I'm not gonna let you down. I
will pay for all of it. Let it go. I
will take care of it.

MILTON

No, no. Besides you can't afford it
and that's not it, I just want to get
this business on it's way, on it's
feet. I'm sick of feeling like a
failure, of being a failure. I hate
it. It's like no matter how hard you
try the harder it is to get ahead.
Maybe Uncle Abe's right -- Hersheys
are just dreamers.

HENRY

It'll be alright, son. Listen to me.
You will make this happen, I know you
will. Don't let it get to you. And
yes, we're dreamers, but all great
things start as dreams, but it's the
few who have the courage to follow the
dream through til' it becomes a
reality.

MILTON

Easy to say. I don't want to talk
about it anymore.

What's done is done. Oh, and if matters weren't worse, Aunt Mattie found a box of your cough drops, and she's not happy. Uncle Abe knows and he's less happy than she.

Father and son sit together on the pavement. Henry places his arm around his weary son.

DISSOLVE TO:

INT. HERSHEY'S FINE CANDIES, NYC - DAY

Milton, Fanny and Aunt Mattie enter the store. They begin working. Milton mixes up some concoction and goes to open the oven. Taped to the oven door is a NOTE...

HENRY(V.O.)

Dear Milton, I'm sorry for getting in the way. I hope I haven't messed up things too badly for you and your mama, and Aunt Mattie. I'm heading west again. The three of you make a great team. Remember, you gotta do things in a big way, if you gonna do things at all. Attached is the money for the lost candies. I won't let you down again. I will be thinking of you. Love, Papa.

Milton places it into his apron pocket. He stands still for a moment, then continues to cook.

CLOSE ON MILTON, his eyes glassy.

MILTON

(to his mother and Aunt Mattie)
Papa's gone -- maybe for good this time.

DISSOLVE TO:

INT. HERSHEY'S FINE CANDIES, NYC - DAY

A POSTAL MAN delivers the mail. Milton shuffles through the stack of bills and notices a letter from Uncle Abe. He RIPS it open.

MILTON

(reading aloud)
Dear Milton, currently, I'm out of funds. I'm sorry, but you'll have to find other resources.

Milton stops reading and looks up to his mother and aunt.

Milton opens the bills. CLOSE-IN on one in particular: "The Confectionery Machinery Company," total unpaid balance, ten thousand dollars. CLOSE-IN FURTHER to "We intend to collect the equipment unless the balance is paid in full by the time you receive this notice."

Suddenly, we hear a DEAFENING TRAIN WHISTLE and then...

CONDUCTOR (O.S.)
Next stop, Lancaster, Pennsylvania.

DISSOLVE FROM FLASHBACK TO:

INT: RAILROAD CAR - NIGHT

CLOSE ON MILTON, he continues to stare out his window, watching the approaching Lancaster train station.

The train comes to a ROCKY HALT. The many PASSENGERS quickly depart. Milton gets up and goes to the back of the car and enters the washroom.

WASHROOM

Milton washes his face and hands. He's in no rush. He looks into the mirror. For a moment, he stares at his REFLECTION. He looks unkept. He pats his hair down.

EXT. LANCASTER RAILROAD STATION - NIGHT

Milton looks about, searching the CROWDS of happy, reunited folks, for someone he recognizes. Nobody is there to greet him. He throws his carpet bag over his shoulder. A JITNEY DRIVER rides up to him.

JITNEY DRIVER
Ride, sir?

MILTON
Yes, please.

He fingers through the coins in the palm of his hand and counts the pennies. The jitney driver counts faster and then rides off to a GENTLEMAN across the street. Milton walks on.

Suddenly, he's TUGGED by the collar.

LEBBIE (O.S.)
Milton.

Milton turns, it's Lebbie, the one that tugged his collar in '63 and also one of his loyal workers from the failed Philadelphia store.

LEBBIE (cont'd)
What are you doing here?

MILTON
(quietly)
Hello, Lebbie... Just back from New York. I'm on my way to Uncle Abe's. I'm running late. Are you still at the same place?

LEBBIE
Yeah, I'm back clerking at old Zimmerman's lumber yard. Still across the street at the same place, yes.

MILTON
I better get going. Can we get together tomorrow?

LEBBIE
I suppose, but now go, go on about your business, Milton.

Milton turns to leave, then turns back...

MILTON
(unconvincing)
I may be starting a business again Right here in good old Lancaster. Would you be interested?

LEBBIE
(hesitant)
I don't know. But you'd better be on your way. If you show up late at Abe's you'll go to bed hungry, that's for sure.

Just like that, Lebbie flicks his hand, in a lazy goodbye motion, turns and walks into the rainy night.

CUT TO:

EXT. UNCLE ABE'S, LANCASTER - NIGHT

Milton steps up to the porch and reaches for the door knob. He retracts his hand and decides to knock. He waits - no answer.

Finally, we hear the LIFTING SOUND of a HEAVY DOOR LATCH. The door opens slightly, merely ajar.

Uncle Abe peeks through the narrow opening. He's holding up a flaming lantern. He extends the lantern, inches from Milton's wet face.

UNCLE ABE

Oh, it's you...

Uncle Abe turns and leaves. The door, ajar, Milton hesitantly pushes it open.

INT. UNCLE ABE'S, LANCASTER - NIGHT - CONTINUOUS

Milton steps inside.

MILTON

(soft spoken)

Hello. Weren't you expecting me?

Uncle Abe is standing on a stool, attempting to fix a LEAK in the living room ceiling. A milk bucket catches the STEADY TRICKLE of rain drops.

UNCLE ABE

Yeah, I expected you.

Suddenly, AUNT CARRIE enters from the kitchen. She's in her mid-40s and enjoys the company of anyone, not to mention her favorite nephew.

AUNT CARRIE

Why, it's, Milton.

She gives him a kiss on the cheek and takes off his wet coat and hangs it on the coat rack.

MILTON

Hello, Aunt Carrie. How's everything?

AUNT CARRIE

Good, Milton.

CUT TO:

KITCHEN

Uncle Abe, Aunt Carrie and Milton sit at the kitchen table. The tea kettle starts to WHISTLE. Aunt Carrie gets up and leaves.

Milton is eating a cookie from the plateful in the middle of the table. Uncle Abe watches him. Milton is beginning to feel awkward, like a scavenger, but he can't stop eating the cookies. He's starving.

Aunt Carrie returns and pours the hot tea into Milton's cup.

UNCLE ABE

So what's the plan now, young Hershey? I was thinking, how about helping out around the farm for awhile? If you don't have work already of course.

MILTON

Yes, but actually... I was thinking, hoping to, first of all, get my cookware out of freight. It's stuck there on collect.

UNCLE ABE

Oh yeah?

MILTON

I was thinking of getting started up in good old Lancaster. With familiar people, familiar territory, family, friends. I was doing great with my caramels - made with milk now. Milk, now that sure wouldn't be a problem or high cost here.

UNCLE ABE

We? Oh, boy, here we go again. You haven't learned anything have you? Haven't you learned your lesson?

UNCLE ABE (cont'd)

I was afraid of this but -- and I was warned. But yes, you are just like your father. You'll never learn, the two of you. Just after the easy money. Always after the easy money. I'm sorry Milton, but there is no easy money.

MILTON

Easy?

UNCLE ABE

Heck, where's Henry? No one knows, not even your mama. He's probably out just chasing another one of his foolish dreams. And here you go again, shamelessly trying to pull me back into the fold after all your failures in business. Another Hershey plan. I will not put any more of my hard earned money into anymore candy making schemes of Milton Hershey.

That's that and neither will my sisters. They don't have it.

Uncle Abe gets up and leaves.

UNCLE ABE (O.S.) (cont'd)
And what do you and your papa have to show for all these years? Nothing.

Milton angrily stares at the cup of hot tea in his hands.

AUNT CARRIE
Oh, lord. I'm so sorry, Milton. He hasn't been himself lately. We had a bad winter on the farm.

Milton gets up, kisses his aunt good bye and leaves.

CUT TO:

EXT. QUEEN STREET, LANCASTER - NIGHT

MILTON'S POV, a large sign, "ZIMMERMAN'S LUMBER YARD." Downtown Lancaster is very quiet, it's about midnight. He turns and heads for the boarding house across the street.

Approaching the door, he knocks, as quietly as possible. A few short moments later the door opens.

LEBBIE
Milton. What are you doing here?
When you said tomorrow, I didn't think you meant the middle of the night.

In a brief moment Lebbie gets the picture and realizes that Milton is all alone - no one to turn to.

LEBBIE (cont'd)
C'mon in.

INT. LEBBIE'S APARTMENT, LANCASTER - KITCHEN - NIGHT

Milton drips in the kitchen. Lebbie enters and tosses some dry clothes at Milton.

LEBBIE
Here you go... Take a seat I'll be back in a minute.

DISSOLVE TO:

INT. LEBBIE'S APARTMENT, LANCASTER - KITCHEN - NIGHT

Lebbie enters holding a steaming bag of fresh cooked food from a local tavern.

LEBBIE

C'mon eat.

MILTON

Thank you, Lebbie.

They sit at the dining table.

LEBBIE

Just go ahead and eat.

LEBBIE (cont'd)

So, Uncle Abe wasn't in a good mood, uh?

MILTON

(with his mouth full)

You could say that.

LEBBIE

So what happened there in New York? I'd imagine business would be good there with all those rich city folks.

MILTON

Imagine -- keep it at that Lebbie... No, it was good for a awhile, but it's just too expensive there, ya know... We were doing alright I tell you.

LEBBIE

Where's your father? He hasn't been around here in a long while.

MILTON

Out West.

LEBBIE

What's he doing there? No, that's right, there's gold out there, right?

MILTON

Well, yeah... Thanks again, I'm sorry to put you out like this, I--

LEBBIE

--What else you gonna do, lay out in the street. Don't mention it again, please, Hershey.

So, are you going to start up again or was that just talk at the station.

There's a moment of silence.

MILTON

Actually, I think you're right. It must have been talk all along. The fact is, I'm broke and that's that. Are they hiring across the street? Oh yeah, I forgot, Uncle Abe want's me to work on his farm.

LEBBIE

I must say Milton, you've changed, you're not that optimistic Hershey I once knew.

MILTON

Maybe I've changed. I don't think so, though. I've merely seen the harsh reality of many a thing in the past few years. Actually Lebbie I'm not in the mood to talk business right now.

Lebbie pours the two of them a glass of wine.

LEBBIE

Oh c'mon. What's this world commin' to if Milton Hershey gives up?

LEBBIE (cont'd)

(pauses)

I've saved up some money. It's not much but--

MILTON

--No. I've borrowed enough -- I owe enough.

LEBBIE

Hold on Milton. If I do this I want to be a large part of it, be involved. I'm not a bank, other people may seem as such, but--

MILTON

--Why? Why would you risk everything you have? I can't take that risk, if we failed I'd never forgive myself.

LEBBIE
That's why we won't, Milton. We won't
fail.

DISSOLVE TO:

INT. LEBBIE'S APARTMENT, LANCASTER - LIVING ROOM - NIGHT

While Milton sleeps in the BG, Lebbie shuffles through his
trousers. He pulls out a piece of PAPER.

CLOSE ON FREIGHT-COLLECT SLIP for Milton's impounded cookware.

DISSOLVE TO:

INT. LEBBIE'S APARTMENT, LANCASTER - MORNING

Lebbie bursts in, Milton is still sleeping.

LEBBIE
Rise and shine you have candy to make!

Milton wakes and sits up.

MILTON
(drowsy)
What?

LEBBIE
Well, we slept on it. Now it's time
to do something about it.

MILTON
(still sleepy)
Wait, hold on Lebbie, what?

LEBBIE
Get washed up and follow me.

EXT. QUEEN STREET, LANCASTER - MORNING

They jump onto a nearby JITNEY. Their jitney vanishes into the
thick TRAFFIC of Queen Street.

CUT TO:

EXT. CHURCH STREET, LANCASTER - MORNING

Lebbie leads the way as Milton follows close behind. Lebbie comes
to a HALT, Milton BUMPS INTO HIM.

LEBBIE

This is it -- our new store.

EXT. CHURCH STREET, LANCASTER - MORNING - CONTINUOUS

WIDE SHOT of the two of them standing there looking at a small plain brick building.

LEBBIE

What do you think? Great location, huh?

MILTON

Well, sure? I...

Lebbie GRABS Milton by the shoulders and TURNS HIM 180 DEGREES. They both smile.

LEBBIE

Like they say Milton -- location, location, location.

THEIR POV, it's a school house across the street. In the school yard are DOZENS of CHILDREN playing ball.

Milton looks at Lebbie, he's impressed and deeply grateful.

LEBBIE (cont'd)

Now lets get to work. Lets make something happen. It's up to you, I hope you have some more tricks up your sleeve.

MILTON

Wait until you taste my caramels. I've been thinking of a name for them, something catchy what do ya think, "Crystal "A" Caramels".

LEBBIE

Crystal?

MILTON

We'll call it, "The Lancaster Caramel Company." Not sure if, my name, will hurt or help us at this point...

DISSOLVE TO MONTAGE:

INT. LANCASTER CARAMEL COMPANY - DAY - MONTAGE

SUPER:

Christmas - 1885

Christmas decorations are everywhere. Snow falls during the entire MONTAGE.

CHILDREN funnel into the store buying up everything.

Lebbie and Milton WORK HAND IN HAND.

Fanny and Aunt Mattie are back again, WRAPPING candies.

THREE GIRLS, three new employees appear, to help Fanny and Aunt Mattie.

During the MONTAGE we see a MAN, making many visits to the store.

MONTAGE ENDS.

INT. LANCASTER CARAMEL CO. - BACK KITCHEN - DAY

Milton's got chocolate all over him. The experiments are not going well. He pulls out a tray of broken pieces of chocolate. He tastes one and quickly SPITS it out.

MILTON

Taste this, it's horrible. And look how the milk streaks the chocolate.

LEBBIE

(tasting a piece)

Yeah it taste pretty bad, Milton. A John Brenneman is here, I believe he said he works at the bank.

UP FRONT -

Milton enters and greets JOHN BRENNAMAN:

BRENNEMAN

Milton Hershey?

CUT TO:

EXT. LANCASTER CARAMEL CO. - DAY

Milton's excited as he talks to his Aunt Mattie...

MILTON

Three thousand dollars! An overseas order from Great Britain.

AUNT MATTIE

So, what's the problem?

MILTON

Up front funds... We simply don't have the capital to produce that kind of an order. Not to mention keeping our customers here happy.

AUNT MATTIE

Maybe Uncle Abe?

MILTON

No. He's had it with me. Besides, I couldn't bring myself to ask -- he's given enough.

AUNT MATTIE

I've got my house. We could put it on the block, in order to get the capital we need for--

MILTON

--No!

AUNT MATTIE

(decided)

I won't hear another word. We made it this far, God willing we'll make it all the way. Mr. Brenneman can hold my house for collateral. This is the best opportunity you've had.

MILTON

Aunt Mattie, I don't know if it's that sure of an opportunity, I mean we have to--

AUNT MATTIE

--Milton, I may be getting old, but I haven't lost my senses. Now, lets get to work. I don't want to hear another word. You'd better let him know before he goes elsewhere.

Milton gives his aunt a big hug.

CUT TO:

EXT. BANK, LANCASTER - DAY

Milton runs in, still wearing his work clothes and apron. From outside, we see Brenneman and Milton shake hands through the bank window.

INT. LANCASTER CAMEL CO. - DUSK - CONTINUOUS

Milton returns, the store is quiet, only Lebbie is left sweeping the floor.

MILTON

Well, we have a lot of work ahead of us. Where's Aunt Mattie and the girls?

LEBBIE

It was slow so I let them go. Mattie wasn't feeling too well, so...

(beat)

So we're in debt?

MILTON

Well, you don't have to look at it like that, Lebbie. It's an investment, we need this if we're going to grow. Besides--

LEBBIE

--I understand, but we're still getting our footing and I don't want to make any mistakes you may have made in New York or wherever... If we have to stay small for awhile--

MILTON

--Lebbie. This is the best opportunity I've ever come across, and we have to take it for all it's worth.

MILTON (cont'd)

Sure, there's risks involved, but we're in business and a business without risk, why, I haven't heard of that... We have to do things in a big way if we're gonna do anything at all.

LEBBIE

Okay, Henry...

MILTON

Lebbie, we can do this and we will. By God, I will make this work, I will not let you or my Aunt Mattie down.

LEBBIE

So be it. Let's get started.

Lebbie lights a few lanterns.

MILTON

First off we'll have to ramp things up
with a couple more employees.

INT. UNCLE ABE'S HOUSE, LANCASTER - MORNING

Uncle Abe STORMS IN from the yard.

UNCLE ABE

(to his wife)

Can you believe that Milton Hershey?
He's done it this time. He sure is
turning out to be another Henry. It
never ends with those Hersheys. Oh,
and my sister, she's got a heart as
big as a pumpkin but a brain the size
of a pea.

AUNT CARRIE (O.S.)

What was that, dear? I can't hear you
back here.

UNCLE ABE

(yelling toward the back)

My sister put up her house, for the
sake of candy. I simply can't believe
it any longer.

DISSOLVE TO MONTAGE:

INT./EXT. LANCASTER CAMEL CO. - MONTAGE

The amount of WORKERS grows to TEN.

Milton presses on, COOKING night and day.

Aunt Mattie and a group of FIVE GIRLS, WRAP the Crystal "A"
caramels.

Cousin Chris, from Milton's Philadelphia business, is back and
helping with the MIXING.

LARGE SHIPMENTS of sugar, spices, milk and other supplies are
constantly being delivered.

Lebbie talks to the next store neighbor, SAM COX and rents a space
to store the large shipments of supplies.

Their regular business is consistent with the CHILDREN from across
the street and their other regulars.

A PILE OF BOXES labeled, "DECIES, GREAT BRITAIN" GROWS TALLER AND TALLER.

MONTAGE ENDS.

EXT. LANCASTER CARAMEL CO. - MORNING

A delivery wagon picks up the caramels and they're off. The DRIVER turns LEFT, then RIGHT, then LEFT. He's lost already.

He backs up and asks Lebbie and Milton for directions.

He's off again, they look to each other in fear.

INT. LANCASTER CARAMEL CO. - NIGHT

SUPER:

Two Months Later

Milton's sitting at a table going over bills and counting earnings from the cashier. Lebbie walks in carrying a bag of sugar from next door.

MILTON

Well, I had to, temporarily, lay off Mary and Agnes today.

Lebbie ignores him, places the sugar on the floor and sits.

LEBBIE

How much do we have?

MILTON

Not enough, about \$600.00. Tomorrow I have to tell Brenneman that Aunt Mattie's house is forfeit. We spent more than I anticipated... We're dead in the water. We need payment from Decies. We had no choice, we needed to draw on the credit of Aunt Mattie's house to keep going...

CUT TO:

INT. BANK, LANCASTER - MORNING

Milton enters and spots Brenneman at the back of the bank sitting behind his desk. Brenneman immediately spots Milton and rises from his chair.

BRENNEMAN
 (shouting across the bank)
 Nice to see you. I knew you'd be in
 today.

Milton approaches. Brenneman hands him an envelop. Milton opens
 it and pulls out a large CERTIFICATE.

BRENNEMAN (cont'd)
 I've already credited it to your
 account, you're in business and oh --
 you'll want this back I'm sure. Just
 endorse it here...

He hands Milton the note on Aunt Mattie's house. Milton signs
 both documents.

CLOSE ON CERTIFICATE, it reads \$3000.00 dollars, with a picture of
 Queen Victoria on it.

BRENNEMAN (cont'd)
 Decies apologizes for the tardiness.
 They had problems with international
 shipping. Decies wants more, a lot
 more. The problem is, it's a very
 large order, I told him you could
 handle it, but--

MILTON
 --How big?

BRENNEMAN
 Put it this way, we'll have to go to
 New York for a loan this time.

MILTON
 New York?

CUT TO:

INT. IMPORTER & TRADER BANK OF NEW YORK, NYC - DAY

SUPER:

Wall Street, New York City - 1887

Milton and Brenneman enter a conference room. Three bankers,
 ALBERT BARNHILL, CHRIS NELSON and HOWARD MILLER are standing
 beside the conference table. Brenneman heads directly to Albert,
 who's the tallest and also appears to be the oldest of them, a
 large respectable man. They shake hands.

ALBERT

Good to see you, Brenneman. Let's
have a seat and discuss these --
Crystal "A" caramels...

DISSOLVE TO:

INT. IMPORTER & TRADER BANK OF NEW YORK, NYC - DAY

Brenneman discusses the financial details to his colleagues. Meanwhile, Milton reaches down to his bag on the floor. Casually, he pulls out a large decorative bowl and attempts to empty caramels into it. One of the caramels MISSES the bowl and ROLLS in the direction of Chris Nelson's chair. Chris sees it and picks it up. Giving Milton a funny look, he unwraps the caramel and POPS IT INTO HIS MOUTH.

CHRIS

(while chewing)

Not bad, not bad at all. Fellas,
Hershey's holding out on us...

CUT TO:

INT. PLAZA HOTEL RESTAURANT, NYC - NIGHT

Milton and Brenneman are sitting at a table of an up-scale restaurant in the Plaza Hotel. Brenneman places a square caramel on the center of their table, like it's an actual crystal, or diamond for that matter. He picks up his cocktail and...

BRENNEMAN

One quarter of a million dollars.
You're in business.

They connect glasses and promptly finish their Manhattans.

BRENNEMAN (cont'd)

What's wrong? Hasn't sunk in yet? It
will, don't worry.

MILTON

(still stunned)

We did it...

BRENNEMAN

That's right, we did.

DISSOLVE TO:

EXT. SIXTH AVENUE, NYC - NIGHT

A gentle flurry of snow blows in the wind. Milton walks along the sidewalk until he suddenly stops and takes one final pull of his cigar, drops it before him and puts it out with his shiny shoe. He looks up to read a store front sign.

It's the store front of his New York business (the one that nearly broke him in 1883). Now it's rented by, "SANDY'S FLORAL SHOP."

Suddenly, the storefront of, "SANDY'S FLORAL SHOP" DISSOLVES to the storefront of "HERSHEY'S FINE CANDIES."

MILTON

Never again. I will never fall that far again.

DISSOLVE TO TIME-LAPSE:

EXT. LANCASTER CARAMEL CO. - TIME-LAPSE PHOTOGRAPHY - DAY

WIDE SHOT of the Lancaster Caramel Company. Its small brick building is sandwiched between two other brick buildings.

The EFFECT of TIME-LAPSE washes over the next few years. The signs of the two other storefronts, "SAM COX'S CARRIAGE WORKS" and "THE LION BREWERY" are taken down and replaced with a large, "THE LANCASTER CARAMEL COMPANY" sign. Also, in mere moments, two additional floors are added.

CUT TO:

EXT. UNCLE ABE'S HOME, LANCASTER - NIGHT

Milton stands on the porch of his Uncle Abe's for a moment then knocks on the door. There's a long pause before the door opens.

UNCLE ABE

Hello, Milton. Come on in.

INT. UNCLE ABE'S HOME - LIVING ROOM - NIGHT - CONTINUOUS

Milton enters.

UNCLE ABE

Milton. I'm sorry I said those things about your father that night. I didn't mean to compare you to him like that--

MILTON

--Uncle Abe, you were right, I should have pulled the plug on the New York store long before I did.

(beat)

The caramels are doing very well, you know... I'd like to buy all of our milk from your farm.

UNCLE ABE

What's stopping you?

MILTON

We'd have to double the current size of your barn.

UNCLE ABE

Milton, I'm sorry there's no way I can afford to do that. It's been a moderate year for us and--

MILTON

--No, no. You don't have to pay a dime. I will foot the expenses. It's the least I can do. We should be up and running in two months, unless you object.

UNCLE ABE

(laughing)

Object? I've been waiting for this day for years.

MILTON

Thank you for everything you've done for me.

UNCLE ABE

(standing up)

Thank you young Hershey. Thank you. Come here.

Milton gets up and before he's fully standing Uncle Abe gives him a big hug.

DISSOLVE TO TIME-LAPSE:

EXT. UNCLE ABE'S HOME - DAY

WIDE SHOT of Uncle Abe's farm land and barn. The EFFECT of TIME-LAPSE shows the doubling of the barns and the growing multitude of cows roaming the lush farm land.

TIME-LAPSE ENDS.

DISSOLVE TO:

INT. LANCASTER CARAMEL CO. - DAY

Cousin Chris runs in, stops and frantically looks about, searching...

CHRIS

Where is he?

WORKER

This way Cliff. What's wrong?

Chris doesn't answer, he continues to search every corner of the plant.

CHOCOLATE ANNEX

The worker BURSTS into the top secret chocolate annex of the Lancaster Caramel Company. Milton, Lebbie and a CHEMIST are startled.

LEBBIE

(furious)

How many times do we have to say it.
This room is off limits.

Chris enters.

LEBBIE (cont'd)

What in God's name is going on here?

Milton sees Chris. They exchange a look only cousins/relatives can...

MILTON

(fearful)

Aunt Mattie?

CHRIS

Yes... Aunt Fanny sent me.

INT. AUNT MATTIE'S HOUSE, LANCASTER - NIGHT

Milton, Lebbie and Chris walk into the house. MANY RELATIVES and FRIENDS turn to greet them.

MILTON

Mama, how is she?

FANNY
 (hugging her son)
 Doctor Hostetter says she doesn't have
 long.

BEDROOM

Milton stands outside her room for a brief moment.

AUNT MATTIE
 (finding strength)
 Get on in here, Milton.

MILTON
 Everything will be alright. We're
 finally on our way, can you believe
 it, Aunt Mattie?

AUNT MATTIE
 (dozing off)
 Milton, Milton. I'm so proud of you,
 you know that? Your a son to me, you
 always have been a son to me...

Milton's eyes, no matter how hard he tries to stop, fill with
 tears.

MILTON
 I owe you everything...

AUNT MATTIE
 I love you, Milton. I always knew you
 would make it.
 (fading)
 We're all so proud of you.

With those final words she lays her heavy head back onto the
 pillow.

DISSOLVE TO:

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

The old Hershey Homestead is run down and lifeless. Milton's
 lawyer, JOHN SNYDER knocks on the door. Snyder is in his mid-20s
 and wears an expensive suit. He's a kind man with the finest of
 legal minds.

The door opens.

SNYDER
 Mr. Levi Ginrich, I'm John Snyder,
 counsel to Mr. Hershey.

Mr. Hershey would like to purchase
your home and surrounding farm land.

LEVI GINRICH, over weight and in his 50s, stands in his doorway,
confused.

LEVI
(hesitant)
You don't say. Why?

SNYDER
I can't disclose that now. I can
assure you that he is willing to pay a
very reasonable price.

LEVI
How much is he offering?

Snyder hands Levi a piece of paper. Levi takes a LONG LOOK.
Stunned. He takes a seat on the creaky porch.

LEVI (cont'd)
Very well, then. Sold.

DISSOLVE TO:

INT. A.D. WORKS CONFECTIONERY STORE, JAMESTOWN - NIGHT

SUPER:

Jamestown, New York

CLOSE ON CATHERINE SWEENEY. SLOW-MOTION as she looks up from the
cash register after hearing the SOUND of a DOOR CHIME. She is a
beautiful Irish girl with glowing reddish brown hair. She's in
her mid-20s. She smiles to greet Milton as he enters the small
neighborhood candy store. Catherine has a playful wit about
things, about life.

Too busy concentrating on her gorgeous smile, he misses the first
step of the entrance, with all his weight he awkwardly FALLS
forward. In the nick of time, he catches himself before he hits
the floor.

Catherine giggles at his clumsiness.

ADAM DOUGLAS (O.S.)
(quietly)
Catherine.

ADAM DOUGLAS, the owner of A.D. Works enters from the back room.

CATHERINE
I'm sorry, but everyone in town has
tripped on that darn step.

It makes me laugh every time. I keep telling Adam to fix it, but he insists it's a novelty now.

Adam tries to switch topics:

ADAM DOUGLAS
Milton Hershey?

MILTON
Yes.

ADAM DOUGLAS
This is my cashier, Catherine Sweeney and I am Adam Douglas.

MILTON
It's nice to meet both of you. Sorry for my tardiness. There's more confectionery shops up north than I thought.

Milton admires Catherine.

ADAM DOUGLAS
So you mentioned an inexpensive chocolate coating, is that right?

Milton's attention returns to Adam:

MILTON
Yes.

ADAM DOUGLAS
Your caramels are excellent, I'm sure your chocolates will be too.

MILTON
(watching Catherine)
I'm sorry, Adam, did you say you wanted some?

ADAM DOUGLAS
It's been a long day for you, hasn't it? Yes, put me down.

MILTON
Okay than, I think I'll be on my way back to Manhattan. Have a good night Adam, Mrs. Sweeney.

Milton turns and starts his way toward the exit.

CATHERINE
 Watch your step there.
 (beat)
 And it's Ms. Sweeney. But please call
 me, Catherine.

Milton smiles and exits as Catherine watches him leave.

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

Half a dozen buggies line the property. FRIENDS and WORKERS from the Caramel Company and FAMILY help with the move in.

Milton and Lebbie are carrying a desk. Milton is rambling on:

LEBBIE
 Okay, okay, what's her name again?

MILTON
 Catherine -- Sweeney. She's a most
 beautiful lady--

LEBBIE
 --You've mentioned that.

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY - CONTINUOUS

Fanny is in the living room directing traffic.

WILLIAM MURRIE, in his mid-20s, is Milton's newly hired salesman. He's a tall young man with a rock solid sense of his natural talent for sales. Murrie and Snyder position a coach at Fanny's command.

Milton and Lebbie enter with the desk.

FANNY
 Right over there, Milton.

MILTON
 Same old spot...

FANNY
 (to herself)
 Oh, yeah...

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY - CONTINUOUS

Milton, Lebbie, Snyder and Murrie walk out together.

MILTON

(pointing in one direction)
We'll start with our milk condenser
plant here.

(pointing in another direction)
New barns need to go up there. Until
we find a location for our new plant
we will do the R&D here at my
homestead in Derry Church.

SNYDER

I've found a few locations we can
scout.

MILTON

Are we still on hold with the sale?

SNYDER

Yes, we're still on hold, but The
American Caramel Company is in the
wings and ready when everything cools
off in Cuba.

MILTON

Well, lets start checking into these
new locations.

CUT TO TIME-LAPSE:

The four of them EXIT FRAME. From the same POV, TIME-LAPSE shows
the RECONSTRUCTION OF THE HOMESTEAD as well as the erection of the
new milk condenser plant and two barns.

DISSOLVE TO MONTAGE:

INT./EXT. TRAINS & CITIES: CHICAGO, TRENTON, NEW YORK - MONTAGE

A MONTAGE races by with the four of them on many trains.

They examine buildings in Chicago, IL, Trenton, NJ and finally New
York City.

The MONTAGE ends with a WIDE SHOT of New York City.

MONTAGE ENDS.

INT. DELMONICO'S RESTAURANT, NYC - NIGHT

They sit at a dimly lit table at one of New York's finest
restaurants, Delmonico's. They're all puffing on cigars.

LEBBIE

What does it take to get a glass of water around here?

MURRIE

Lebbie. It's a busy night, they'll be around.

LEBBIE

For these prices, I don't care how busy it is.

SNYDER

I think it's been a long week for everyone.

MILTON

Derry Church.

SNYDER

Yes, what about it? The milk condenser plant is ready and the barns are just about fully stocked.

MILTON

Derry Church is the perfect spot for the chocolate plant. We'll have to make some adjustments, but--

LEBBIE

--Adjustments? You want to stick a new plant in the middle of a corn field -- in the middle of rural Pennsylvania. Why are we in these "cities" than?

(beat)

Because they have the ground work laid down, transportation, housing and most importantly -- a population of potential workers.

SNYDER

Lebbie's got a point, Milton. If we did build in Derry Church, where will we get our workers from, it's too far by foot and even buggy to the nearest town.

MILTON

If we build in one of these cities we'd lose all our Lancaster workers anyway.

MURRIE

Milton, what's on your mind?

LEBBIE
That Irish Sweeney sweetie...

MURRIE
What?

MILTON
(after giving Lebbie a look)
We'll build a trolley line in order to connect Derry Church to our neighboring towns. This way we will be able to bring our Lancaster crew to the plant.

LEBBIE
Look outside Milton. A city already built and ready and you want to start from scratch.

SNYDER
We'll need to apply for a charter to build a trolley line.

LEBBIE
(reluctant)
I have a friend in Harrisburg that can help with the application.

MURRIE
Milton?

MILTON
Yes?

MURRIE
What's this Sweeney Sweetie -- a new confection I should be selling?

Milton gives Lebbie a look, Lebbie returns a coy smile.

INT. LANCASTER CARAMEL CO. - MILTON'S OFFICE - DAY

Milton dials an operator.

MILTON
Please connect me with A.D. Works in Jamestown, Thank you.

A moment later. It's a very bad reception.

ADAM DOUGLAS (O.S.)
Hello?

MILTON

Hello Adam, this is Milton Hershey
from Lancaster.

ADAM DOUGLAS (O.S.)

Yes. How are those chocolate coated
caramels coming?

MILTON

Just fine. May I ask you a question
about Catherine?

ADAM DOUGLAS (O.S.)

Sure, go ahead.

MILTON

Would you happen to know her birthday?

ADAM DOUGLAS (O.S.)

It's funny you ask. Next week it is --
on the 7th of July.

MILTON

Thank you, Adam. This "talking wire"
is quite convenient, Bell sure did
good.

ADAM DOUGLAS (O.S.)

He sure did. Have a good day.

CHOCOLATE ANNEX

We witness Milton cook up a batch of his VERY FIRST successful
bite-sized milk-chocolates (Hershey Kisses). He painstakingly
WRAPS everyone and places them in a beautiful rose colored box.

On a piece of company letterhead he writes, "Catherine, I hope you
have a Happy Birthday." He places the note in the box and dashes
out of the annex still wearing his apron.

MURRIE'S OFFICE

Milton walks in.

MILTON

Bill, Can you make sure this goes out
today?

Milton leaves. Murrie eyes the package and smiles to himself.

DISSOLVE TO:

INT. A.D. WORKS CONFECTIONERY STORE, JAMESTOWN - NIGHT

Catherine opens the package. She's excited and overjoyed. She reads the note and eats one of the chocolates.

CATHERINE

These are delicious. How did he know it was my birthday? Adam?

ADAM DOUGLAS

He called last week on business and it came up.

CATHERINE

It came up? When is he coming back this way?

ADAM DOUGLAS

Not sure.

Catherine looks down at the box of chocolates and smiles.

CATHERINE

I hope he comes by this way soon.
(beat)
How sweet...

ADAM DOUGLAS

The chocolates or Mr. Hershey?

Catherine smiles at the pun.

INT. LANCASTER CARAMEL CO. - MURRIE'S OFFICE - DAY

Milton enthusiastic POPS IN. Murrie is busy organizing his client list.

MURRIE

I'm glad you stopped by. Look at the list of clients we've compiled.

MILTON

When are you headed up north again?

MURRIE

I was going to buy my tickets tomorrow. What's the urgency?

MILTON

Oh, no urgency. Pick me up a ticket for Jamestown. Just get me on the first train possible.

CUT TO:

INT. LANCASTER CAMEL CO. - DAY

Milton and Lebbie are repairing a piece of equipment when Murrie enters. As soon as Milton spots Murrie he leaves Lebbie.

LEBBIE
Hey Milton, it's not fixed yet.

MILTON
Give me a minute.

Milton follows Murrie.

MILTON'S OFFICE

MURRIE
Listen. I bought two tickets because--

MILTON
--Two? Just give me the one that leaves the soonest, Bill. Before I lose her to some younger, better looking chap.

MURRIE
(looking at his watch)
Okay. You leave from Lancaster in eleven hours. The train leaves at 3:00am.

MILTON
You couldn't do any better than that?

MURRIE
(confused)
Yes, but you can't wait until tomorrow. That's why I bought two, in case you could wait...

MILTON
Fine. I'll sleep on the train.

Milton takes the earliest ticket and leaves.

Murrie goes to Milton's desk, where a "talking wire" sits quietly. He picks up the receiver...

INT. A.D. WORKS CONFECTIONERY STORE - NIGHT - CONTINUOUS

Catherine is catering to a CUSTOMER while Adam speaks on the phone.

MURRIE (O.S.)

Mr. Hershey, will be delivering some papers and samples tomorrow. The only thing is that, for some reason he's in an awful rush -- he'll be arriving at the station at 3:00a.m--

ADAM DOUGLAS

--He'll be here at 3:00a.m?

Catherine begins to ease drop on the conversation.

MURRIE (O.S.)

I know, I know -- it's an odd time for business, but...

Catherine MOVES CLOSER.

ADAM DOUGLAS

Jitney's are hard to come by at that hour--

CATHERINE

--Adam, I can ask my father to pick him up, we live up the street from the station.

ADAM DOUGLAS

(thinking it over)

Mr. Murrie, someone will be there to greet, Mr. Hershey. Next time please try to convince him to arrive at a Godly hour of day.

EXT. NEW YORK COUNTRYSIDE - EARLY MORNING

WIDE SHOT of the speeding train racing under a bright white moon.

The interior of the train is lit dimly and only one silhouette is seen through the many railroad car windows, Milton's, and he's smoking like a chimney.

CUT TO:

EXT. JAMESTOWN STATION - EARLY MORNING

The train pulls into the Jamestown Station. Milton steps down and begins to head toward the station, when we HEAR...

CATHERINE (O.S.)

Milton.

Milton freezes.

MILTON
(to himself)
I need sleep--

CATHERINE (O.S.)
--Milton -- Hershey.

He SLOWLY TURNS toward the direction of her pleasant voice, afraid he'll wake himself from this dream.

CLOSE ON CATHERINE SWEENEY, her red hair blows in the morning breeze.

CLOSE ON MILTON, in disbelief, he shakes his head and blinks.

CATHERINE (cont'd)
(joking)
You're late.

She can't help but to start laughing at Milton's state of surprise. He walks to her.

MILTON
How did you?

CATHERINE
We got a call from a Mr. Murrie. He said some samples were coming in this morning.

MILTON
(embarrassed)
I'm so sorry you had to be up this early--

CATHERINE
--Milton. I've been up all night -- I couldn't sleep for a minute. Thank you for those chocolates on my birthday, it was a great surprise.

MILTON
I'm confused, I--

CATHERINE
--This way. I asked my parents and they said you can stay in the guest room tonight.

Milton and Catherine walk to a parked buggy. Catherine's father MICHAEL SWEENEY steps down.

MR. SWEENEY
 (with a thick Irish accent)
 Nice to meet you, Laddie. Milton it
 is?

MILTON
 Yes. Nice to meet you as well. Sorry
 to put you out of your way, sir.
 (to himself)
 Murrie....

MR. SWEENEY
 No worries. Hop in you two.

INT. BUGGY, JAMESTOWN - EARLY MORNING - CONTINUOUS

They jump in. Milton and Catherine exchange a look of surprise,
 joy, comfort and simply first love. Catherine reaches out and
 gently grasps Milton's hand. The Buggy lifts off and they are
 immediately jarred closer.

DISSOLVE TO:

INT. THE SWEENEY HOUSE, JAMESTOWN - SUNRISE

Catherine walks down the hall to the guest room and knocks on the
 door.

MILTON (O.S.)
 (whispering)
 Yes?

CATHERINE
 (whispering)
 Milton, are asleep?

MILTON (O.S.)
 (whispering)
 No.

CATHERINE
 (whispering)
 Let's go to the porch and watch the
 sunrise.

The door opens.

MILTON
 (whispering)
 I was thinking the same thing, but I
 didn't know where your room was.

EXT. THE SWEENEY HOUSE - PORCH - SUNRISE - CONTINUOUS

Catherine leads the way, Milton follows. He opens and closes the doors quietly. They sit on the white wicker love seat and gaze out at the slow growing slice of orange sunlight.

MILTON

How's working over at A.D. Works?

CATHERINE

(with a smile)

So, why are you really here...?

He gently takes Catherine's hand.

MILTON

I don't know. I just needed to see you.

CATHERINE

Milton, I'm glad your friend, Murrie, called. The look on your face at the station...

(she smiles and turns to him)

I'll never forget it.

MILTON

Neither will I.

EXTREME WIDE SHOT of the beautiful sunrise in the BG, the Sweeney house in the FG. Milton and Catherine sit side by side on the porch staring at the large yellow sun.

MILTON (V.O.)

(softly)

From the first moment I saw you behind the cash register I thought you were the most beautiful lady I'd ever seen.

CATHERINE (V.O.)

Milton...

She leans over and kisses him gently on the lips.

CATHERINE (V.O.)

Adam told me you use to work in Denver with your father...

MILTON (V.O.)

Yes, we've had some crazy times. Chicago, New Orleans, Manhattan, Denver...

CATHERINE (V.O.)
 (curious)
 Tell me...

The sun makes its final climb into the violet sky.

MILTON (V.O.)
 (thinking back)
 Where to start? Oh, I know -- we had these pathetic horses to use for the delivery route in New York City. They were the saddest horses you've ever seen -- one step shy of the glue factory...

DISSOLVE TO:

EXT. JAMESTOWN STATION - DAY

Milton and Catherine are on the platform.

CONDUCTOR
All aboard!

They hug and kiss goodbye.

CATHERINE
 I'd love to meet your father one day, he sounds like an interesting fellow.

MILTON
 Yes he is.
 (beat)
 I'll call you when I get back to the east coast.

CATHERINE
 Where are you going?

MILTON
 Denver.

DISSOLVE TO:

EXT. STREETS, DENVER - DAY

He walks about the busy town looking in every doorway.

EXT. DONOVAN'S BOOKSHOP, DENVER - DAY - CONTINUOUS

Milton approaches a bookstore and takes a glimpse inside. On the floor rummaging through a box of books is Henry, his now elderly and worn father.

INT. DONOVAN'S BOOKSHOP, DENVER - DAY - CONTINUOUS

The owner alerts his clerk, Henry, that a customer has arrived. Henry gets up and turns to face the customer, he almost doesn't recognize him and an expression of joy overcomes his face.

HENRY

Milton.

MILTON

Papa.

They hug.

They walk out, Milton flips the sign in the window to read "HELP WANTED."

EXT. STREET, DENVER - DAY - CONTINUOUS

They walk along the busy Denver street. The sun starts to set just beyond the Rocky Mountains.

MILTON

I have so much to tell you. We've just sold the Caramel Company to the American Caramel Company and we're going into milk-chocolates.

HENRY

(surprised)

What?

MILTON

We sold the company for half a million in cash and half a million in stock!

HENRY

Oh my Lord. I can't believe it, you did it son!

MILTON

We did it. We all did it.

(suddenly)

I met this beautiful woman, Kitty. She's the best, papa. You'll love her, can't wait til' you meet her. She--

HENRY

--Kitty?

Father and son continue to catch up. They're walking and talking, moving through the congested street.

INT. BOARDING ROOM, DENVER - NIGHT

They stop by Henry's small, run down, boarding room and gather his things: a tall pile of books, his tool chest, a couple shirts and papers full of new inventions.

MILTON

Lebbie is fixing up the homestead for you. Wait til' you see the place, we've done so much with it. It will be our stepping stone for the new chocolate plant.

(looking at his fancy watch)

Let's move it, we have a check-in time.

HENRY

Where are we going?

MILTON

You'll see. First, we have to get you a new suit.

INT. FINEST APPARELS, DENVER - NIGHT

Milton and Henry enter. Milton is puffing away on a cigar. A SALESMAN immediately greets them.

SALESMAN

May I help you gentlemen?

MILTON

Yes. My father needs a new suit.

(motioning to one)

How about this one?

SALESMAN

Well, that's a Prince Albert Cutaway -- I'm not certain what price range you have in mind, but--

MILTON

--We like the Prince suit, we'll take the prince suit, please.

SALESMAN

Yes, sir.

EXT. BROWN PALACE HOTEL, DENVER - NIGHT

Milton and Henry look very sharp in their suits. Many upper class buggies line the entrance. A BELLHOP takes their bags. They enter the large silver lined doors.

INT. BROWN PALACE HOTEL, DENVER - LOBBY - NIGHT - CONTINUOUS

Father and son approach.

HOST (O.S.)
Hello Sir, welcome to the Brown Palace Hotel -- the best in the west. Your name, sir?

MILTON
Hershey, two for Hershey, please.

The HOST checks the books.

HOST
(to Milton)
Yes indeed. This way, Mr. Hershey.

HENRY
(with a smile)
Mr. Hershey? I thought I was, Mr. Hershey.

ROOM

The room is enormous with the most modern furniture. A large window provides a grand view of Denver's Main Street and the Rocky Mountains.

They enter. Henry is in awe, but he'd never admit it. The bellhop drops off the bags and Milton tips him. Meanwhile Henry walks to the window and gazes out at the twilight sky.

CLOSE ON HENRY, his face is very wrinkled now. The blue twilight casts a peculiar glow on his old eyes - his watery eyes.

MILTON (O.S.)
Papa, let's go. Have a drink down stairs. I have so much more to tell you.

THE BROWN LOUNGE

A WAITRESS delivers two drinks.

MILTON

You heard about Aunt Mattie?

HENRY

Yes. She was a good woman. I know we never seemed to see eye to eye, but...
(thinking back)
I suppose I let them down.

MILTON

Papa. I want to make a toast.
(beat)
To Aunt Mattie.

HENRY

(raising his glass)
To Aunt Mattie, the finest of ladies.

DISSOLVE TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - HENRY'S SHOP - DAY

Lebbie carries a box of tools into the newly painted "carpentry shop." As he hangs the tools on hooks, Fanny appears at the doorway.

FANNY

And what's going on here? No room in the barn to hang tools?

LEBBIE

No ma'am. Didn't Milton tell you, he's found Henry and he's bringing him home. He asked me to--

FANNY

--Home? That man has no home. He prefers it that way. Milton's trying to pull a fast one on us, he is. No sir, I won't have it, Lebbie. You take those tools out to the barn.

LEBBIE

Fanny, please don't get me involved. I'm just doing what Milton asked of me, please...

FANNY

Fine. I will leave. Now he wants to come home, after the struggle, all these years.

Fanny starts to tear up, she turns away and starts to leave. Lebbie stops her and puts his arms around her.

LEBBIE

Milton's got his mind set on it. Do it for him.

FANNY

I'd do anything for Milton, but this is too much I simply couldn't bare it. Henry chose to leave long ago.

LEBBIE

Like Milton, a dreamer, look what he's done.

FANNY

Lebbie, please. Don't compare Henry with Milton, they're very different.
 (she pushes away from Lebbie)
 Milton would never leave his family. I'll be staying at Aunt Mattie's old place until he leaves again, that's all there is to it.

EXT. DENVER RAILROAD STATION - MORNING

Milton and Henry board the train. Hung over, Milton lites a cigar.

HENRY

Son, do you have to smoke so many of those cigars?

DISSOLVE TO:

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

A buggy pulls up. Milton and Henry jump out. Henry takes in the sight of the refurbished homestead and its new milk condenser plant and barns.

A large group of FAMILY and FRIENDS are at the front steps to welcome the old timer home. Fanny is present, but she's barely visible in the back row.

DISSOLVE TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - KITCHEN - DAY

Fanny is cooking diner.

MILTON

Please, mama. Give papa a second chance.

FANNY

A second? Milton, try a tenth. Don't press me on this. You know how I feel about your papa. He didn't have to leave us--

MILTON

--Mama, I won't press you.

DINING ROOM

Fanny, Henry and Milton sit quietly eating diner. Until...

HENRY

Mama, did Milton tell you about, "Kitty"?

Milton gives his father a look.

FANNY

Kitty? What do you mean? Milton?

MILTON

Actually her name is Catherine. Catherine Sweeney, her family calls her Kitty, nick name, and I suppose I picked it up too.

FANNY

Who is she?

HENRY

Milton's girlfriend.

MILTON

Papa. Yes, we've seen each other. I'm heading up there this week.

FANNY

Up where?

MILTON

Jamestown, Jamestown, New York. I'm planning on having her come this way soon.

Fanny and Henry give each other a look of concern.

HENRY

She sounds like a real catch. I can't wait to meet her.

FANNY

(hesitant)

Yes. That would be nice to meet --
Catherine. You should invite her down
soon.

HENRY

Yeah, before they're married.

(pauses)

Once our son makes up his mind--

MILTON

--Papa...

DISSOLVE TO MONTAGE:

INT./EXT. VARIOUS - MONTAGE

A MONTAGE shows that Milton makes MANY TRIPS to see Kitty from
October 1893 to May of '94.

They spend many nights on the porch.

Kitty and Milton spend time in downtown, Jamestown.

The above is INTER-CUT with Milton working night and day in the
milk condenser plant at the homestead. He's working out the
condensed milk ingredients for the milk-chocolates.

MONTAGE ENDS.

DISSOLVE TO:

EXT. THE SWEENEY HOUSE - SUNRISE

Milton and Kitty are sitting in their old spot, on the porch of
her parents' house. Suddenly, in the midst of conversation...

MILTON

(nervously)

Kitty, will you marry me?

CATHERINE

Milton?

MILTON

You mean more to me than anything. I
know I talk a lot about my business
and everything going on, but you're my
inspiration. You're foremost on my
mind, Kitty. I simply can't tell you
how much I love you. I wouldn't know
how to phrase it. I--

CATHERINE

--Yes.

MILTON

Yes? You--

CATHERINE

--I love you too, Milton. Yes, I will marry you. You're all I think about as well.

(she giggles)

And it doesn't help either, every time I sell one of those caramels I think of you.

They embrace and exchange a strong kiss.

EXT. ST. PATRICK'S CATHEDRAL, NYC - DAY

SUPER:

St. Patrick's Cathedral, New York City

Only Catherine, Milton and a PRIEST are present. It's short and sweet. Not a large, expensive, elaborate wedding, very simple for a millionaire.

MILTON

I do.

CATHERINE

I do

PRIEST

I pronounce you, Milton and Catherine Hershey, husband and wife.

FADE TO WHITE.

DISSOLVE TO:

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

Milton and Kitty approach the Homestead in a glorious, new buggy. They're escorted by an elderly CHAUFFEUR. The atmosphere surrounding the grounds of the Homestead are very ACTIVE. TEN WORKERS diligently move about, from barn to milk condenser plant. Lebbie is the first to notice Milton and Kitty.

Henry walks out of the milk plant and goes up to Lebbie and starts rambling, until he notices that Lebbie's not listening. Henry adopts Lebbie's POV and also catches site of Milton and Kitty. Milton escorts Kitty towards Henry and Lebbie. The activity of the workers slows a bit as they all steal a glimpse of Kitty.

MILTON

Kitty, this is my father, Henry and good friend, Lebbie. Papa, Lebbie, my wife Catherine.

CATHERINE

Nice to meet you both.

HENRY

It's very nice to finally meet you, dear. We've heard so much about you. So, should I call you Kitty or Catherine?

CATHERINE

What ever you'd like, papa.

HENRY

(hesitant)

When did you have time to get married?

Milton and Catherine hold each other close.

MILTON

Yesterday.

LEBBIE

Wait til' your mama gets word, she's able to blow her top, Milton. You know better than that -- no disrespect Catherine.

CATHERINE

Is she here today?

HENRY

Yes. She's inside preparing lunch for the crew.

LEBBIE

You may want to wait til' after she's finished cooking, she's able to serve us all a vat of burnt potatoes.

HENRY

(looking at Lebbie)

Kitty, I think Lebbie may be exaggerating a bit.

Milton is starting to look a bit nervous.

LEBBIE

Well, I have to get back to work. Congratulations you two.

Milton, before you're off on the honeymoon, we need to meet about a few things.

HENRY

(gives Kitty a hug)
 Yes. Congratulations.
 (a grin to Milton)
 Let's break the good news to your mama.

CATHERINE

Yes, good idea.

Milton is looking hesitant, but Henry and Kitty pull him along.

We PAN to see that Fanny is standing in the porch of the homestead looking at them, specifically Kitty "Hershey."

CUT TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY

CLOSE ON A PLATE of burnt potatoes, dried-out string beans, and over cooked ham. We PULL BACK to see Lebbie trying to chew a piece of the ham, he quickly washes it down with a glass of cold tea.

Two large tables are filled with all the workers. Milton, Catherine, Henry, Fanny and Lebbie sit together at one end.

LEBBIE

(breaking the silence)
 You've out done yourself, Fanny.

The silence persists until...

CATHERINE

I'll have to show you my father's recipe for Irish sweet potatoes, I think you'd love them.

FANNY

(reluctant)
 Is Kitty an Irish nick name?
 (looking at Milton)
 Milton never told us...

CATHERINE

No, but sometimes a name just sticks with you.

FANNY

I know what you mean. Fanny is my
nick name. My birth name is Veronica.
I prefer Veronica, but I suppose Fanny
just stuck.

CATHERINE

Veronica, such a pretty name.

FANNY

Thank you. So what do you prefer,
Kitty or Catherine?

CATHERINE

Which ever you'd like.
(looking down at her plate)
What would you prefer, Fanny or mama?

The silence reappears.

FANNY

Whichever you'd like, Kitty.

CATHERINE

Okay, mama.

EXT. LANCASTER RAILROAD STATION - MORNING

Milton and Kitty say goodbye to Fanny, Henry, Lebbie, Murrie and
Snyder. They board a train for Mexico.

DISSOLVE TO MONTAGE:

INT./EXT. MEXICO - MONTAGE

A MONTAGE shows the first week of their honeymoon.

They're on the beach.

They have many romantic dinners.

Milton is seen RAMBLING ON, just like Henry.

The MONTAGE ends with a beautiful vista of old Mexico. We PULL
BACK from the vista to reveal that we're on their penthouse
balcony.

MONTAGE ENDS.

INT. MEXICO HOTEL - BALCONY - NIGHT

Milton and Kitty are curled up together on a large sofa gazing out at the beautiful vista. Milton is in the midst of a rant...

MILTON

Kitty, it's going to be the best factory of it's kind in the world. We will break ground as soon as we return.

(beat)

I'm going to build a house for us in Derry Church.

(beat)

Someday Kitty there will be an entire modern town in Derry Church. The people of Derry Church will be able to make anything they want of their lives.

CATHERINE

Milton, I have an idea. Don't take it the wrong way, but I think it was a bad time for us to leave--

MILTON

--Kitty?

CATHERINE

(she holds him tighter)

Why don't we head back home, to Derry Church, sweetie. We have the rest of our lives to spend time together. I think you should be back there while everything is getting started. You should--

MILTON

--No. This is our time together. Besides, it could be a while before we have this much time away from everything.

CATHERINE

Milton. Really, it doesn't matter to me as long as you're close.

Milton looks into her eyes, then holds her tight and kisses her.

The sun sets in the BG.

MILTON

I love you so much, Kitty.

CATHERINE
I love you too.

DISSOLVE TO:

EXT. THE HERSHEY HOMESTEAD BARN, DERRY CHURCH - DAY

It's a beautiful spring day. Henry sits in the tall grass reading a book.

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY - CONTINUOUS

Fanny and Kitty are sitting on the porch enjoying the spring day. They both watch Henry. Kitty watches with curiosity while Fanny with disgust.

FANNY
Henry and those books. Always
reading. Just reading and reading.

Suddenly, Fanny stands up and leaves the porch and goes inside. Kitty thinks about stopping her or saying something, but Fanny moves too quickly. She's out of reach.

CUT TO:

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - TWILIGHT

Catherine walks up behind Henry while he reads. Suddenly she lets out a SERIES OF VIOLENT SNEEZES. Henry's STARTLED and turns to face her...

HENRY
Kitty, you don't look too good.

CATHERINE
(horse)
I'll be fine. I've always had my
allergies. There just not as bad up
north. What are you reading?

HENRY
A little something from, John Keats.
(reads aloud...)
The imagination of the boy is healthy,
and the mature imagination of a man is
healthy, but there is a space of life
in between, in which the soul is in a
ferment, the character undecided, the
way of life uncertain, the ambitious
thick-sighted. Thence proceeds
mawkishness...

Suddenly, Catherine has a very hard time breathing, she stops and KNEELS ON THE GROUND and desperately tries to take in a gasp of air. AN ASTHMA ATTACK.

HENRY (cont'd)
(yelling)
FANNY!

Fanny walks out to the porch and immediately sees Kitty on the ground. She rushes to her.

FANNY
What's happened?. Where's, Milton?

HENRY
Stay here with her, I'll get the buggy.

Henry runs off.

CUT TO:

INT. DR. HOSTETTER'S HOME, DERRY CHURCH - PORCH - NIGHT

Milton bursts in from the porch entrance, Lebbie follows close behind. Henry and Fanny are sitting on the porch.

MILTON
What happened? Where is she?

HENRY/FANNY
She's in with Dr. Hostetter.

HENRY
She's fine Milton, had a bad case of hay fever.

EXAMINATION ROOM

Milton goes to Kitty.

MILTON
Are you alright?

CATHERINE
Yes. I'm fine.

MILTON
Well, everyone was scared pretty good.
Are you sure you're alright?

Dr. Hostetter enters.

DR. HOSTETTER

She'll be fine. Catherine is sensitive to the pollen and in effect can have a tendency to be hit with a case of asthma. I've given her something to take when she feels her allergies acting up.

CATHERINE

I feel much better already, but I'd like to go home and get some rest.

MILTON

(to Dr. Hostetter)
Is it okay to go?

DR. HOSTETTER

(to Kitty)
Yes. Catherine, take it easy for the next few days. Stay inside if you can
(to Milton)
From time to time, a trip to the beach would be good for her -- the fresh cool sea breeze...

MILTON

I will do everything that needs to be done. If we have to travel to the beach every morning we'll be at the beach. Thank you, Dr. Hostetter.

DISSOLVE TO:

INT. DRAFTING ROOM, DERRY CHURCH - DAY

Lebbie, Milton and Henry are getting the framework laid out for the new plant and the trolley system with a new member of their gang HARRY HERR, in his mid-20s, their gifted, yet, eccentric engineer.

HARRY HERR

You know, Mr. Hershey. I never heard of Derry Church until John told me about it.

MILTON

You can call me Milton, Harry. Well, that's why you're here. Someday everyone will know the name Derry Church.

HARRY HERR

It doesn't quite have a ring to it like, say, "Hershey." Hershey, Pennsylvania. If it's going to be a factory town, might as well name it after the factory.

After hearing the phrase, "factory town"...

MILTON

Harry, let's get one thing straight. Especially since you're going to be engineering this entire project from sidewalks to the water plant. We're not making a "factory town." There will be parks, a zoo, a bank, beautiful houses for everyone. I want main street to be called Chocolate Avenue. A town with a successful factory to employ its residents, yes. Certainly not merely a "factory town."

HARRY HERR

I'm sorry, Sir. I didn't--

MILTON

--Never mind, Harry. Let's see these plans.

The men proceed to examine and critique the plans. John Snyder enters.

SNYDER

Milton, how's everything working out. I told you Harry is the man for us.

MILTON

He's doing a great job, John. As long as he doesn't make Derry Church into a "factory town."

Milton gives Harry a smile. The five of them GATHER CLOSE and continue to review the drawings.

DISSOLVE TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - NIGHT

Milton, Kitty, Henry and Fanny are out on the porch having diner.

HENRY

Those plans are heading in the right direction, wouldn't you say?

MILTON

Yes. He's very good at what he does.

HENRY

We'll break ground soon, son.

FANNY

The plans, the factory, this and that. Henry, it's Milton's success, it's his company, not yours. Don't try to take it over. Where's your canned tomatoes, or your vending--

MILTON

--Mama. Please, why do we have to do this. We did this together, all of us. And there's so much more to do.

Kitty places her soft, comforting hand on Milton's back. Milton gets up and leaves the porch. Kitty follows.

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - NIGHT - CONTINUOUS

Kitty catches up to her husband.

CATHERINE

Are you alright?

MILTON

Yes. I just need to check in on them in the milk house.

CATHERINE

They both love you so much, you know that, right?

MILTON

I know they do. I just wish they loved each other, like they used to, that's all.

CATHERINE

Milton -- you're not the reason they disagree, or have fallen out of love. People just grow apart, or realize...

MILTON

(pulls her close)
We will never grow apart.

CATHERINE

That's right. Everyday we're together I only feel we grow closer. Someday we'll have a family of our own.

CATHERINE (cont'd)

And we'll teach them to stick together, to love one another.

(beat)

At least they put up with each other. That says a lot.

MILTON

They're just doing it for me.

CATHERINE

Well, so be that as it may. Yes, they're together because it makes their son happy. They love you so much, they're willing to drive each other crazy.

Milton and Kitty both laugh.

CUT TO:

INT. MILK CONDENSER PLANT, DERRY CHURCH - EARLY MORNING

Milton enters. A few lanterns light the interior of the sparkling clean milk plant. Lebbie, one CHEMIST and a TWO LABORERS are all that's left for the night.

MILTON

Go home everyone, get some rest.
(quietly, to Lebbie)
You were right.

LEBBIE

(cleaning a large vat)
'Bout what?

MILTON

Mama and papa, they aren't happy together.

LEBBIE

Nothing was going to stop you.

MILTON

You know what it's like sometimes?
It's like a tug-a-war. In a tug-a-war -- the rope never wins...

LEBBIE

I suppose. Come here, look at the consistency we've reached. Only thing is that it's a pain to clean these darn vats.

There's a quick silence then...

LEBBIE (cont'd)

So, Milton, when are you two going to have a little one running around the farm? I'll tell you one thing, he's going to be one spoiled brat.

MILTON

He, or she will not be a spoiled brat. I'll see to that.

LEBBIE

Whatever you say, boss.

DISSOLVE TO MONTAGE:

INT./EXT. VARIOUS - THE YEARS BETWEEN 1901-1903 - MONTAGE

SUPER:

1901

A MONTAGE shows the next two years race by.

Milton and his crew produce bite-sized milk-chocolates in the chocolate annex - still in the rear of the Lancaster Caramel Company, now the American Caramel Company.

Lebbie oversees 30 EMPLOYEES from the Caramel Company and CONSTRUCTION WORKERS move into the Derry Church Hotel.

Workers at the barns and milk plant LOAD UP large amounts of freshly condensed milk to be shipped to the temporary chocolate annex.

Hundreds of little American Caramels are being chocolate coated.

John Snyder PURCHASES larger and larger plots of land in Derry Church. Milton and John MARK A MAP to show each purchase. By the end of the MONTAGE the ENTIRE MAP is marked with Milton's purchases - he owns every piece of land in sight.

SUPER FADES IN:

1903

The MONTAGE ends with the GROUND BEING BROKEN for the new, enormous, state-of-the-art Hershey Chocolate plant.

We FREEZE FRAME on A SNAP SHOT taken by a Philadelphia Inquire REPORTER.

In the photograph are: Milton, Catherine, Henry, Fanny, Lebbie, William Murrie, John Snyder, Harry Her, the chemists, cousin Chris Snavely, Uncle Abe and fifteen plant and construction WORKERS.

MONTAGE ENDS.

INT. HENRY'S SHOP, DERRY CHURCH - DAY

Henry is in his shop working on a piece of machinery. He pulls a cord. Nothing. He stands up and lets out a string of HARD COUGHS.

LEBBIE (O.S.)

Where are those cough drops of yours,
I'll get them for you.

Lebbie walks in and goes to Henry's side. He helps Henry sit down on the work stool.

HENRY

Ahh. Those never worked for me.
They're just castor-oil. Once you
take one -- you're too afraid to
cough, that's the secret.

LEBBIE

(pointing at the machine)
What do you have here?

HENRY

(coughing)
That there is the perpetual motion
machine, Lebbie. Still working out a
few things though. Been working on it
off and on for five years now.
(beat)
A carrying vessel, similar to those
automobiles coming out. But this one
will not need fuel, it will propel
itself.

Suddenly, the machine lets out a HI-PITCHED NOISE and starts BOUNCING about the shop uncontrollably. Lebbie GRABS HOLD of Henry and they LEAP for the exit.

EXT. HENRY'S SHOP, DERRY CHURCH - DAY - CONTINUOUS

They're lying in the dirt when Kitty and Fanny approach. The machine makes one last HI-PITCHED SCREECH and dies.

KITTY

(looking into the shop)
The perpetual motion machine?

HENRY/LEBBIE

Yes.

FANNY

It needs constant, perpetual work to put that machine into motion, is more like it.

DISSOLVE TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - MORNING

Kitty and Fanny are preparing lunch for the crew. Henry keeps them entertained...

HENRY

Someday there will be a thriving city here with hundreds of miles of trolley lines, thousands of residents.

HENRY'S POV, it starts to snow.

HENRY (cont'd)

Well, I better get going. Going to check on the progress of the factory. Would either of you like anything while I'm out.

CATHERINE

No thank you, Henry.

Fanny merely shakes her head - no.

HENRY

Have a great day, ladies.

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - MORNING - CONT'D.

He exits from the porch, buttons up his coat, looks up to the falling snow flakes and starts his journey across town.

DISSOLVE TO:

EXT. DERRY CHURCH ROAD - MORNING

Henry walks on. Full of excitement. The snow is coming down harder now.

DISSOLVE TO:

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - MORNING

Kitty and Fanny are now setting the lunch tables and dishing out the hot food. Kitty looks outside - concerned for Henry. Fanny notices Kitty's distress...

FANNY

Kitty, there's one thing you have to know about Henry. He's going to do what he wants to do. You'll kill yourself worrying about him. Besides, he loves his long walks, so fear not. You can't stop that stubborn mind that moves that body of his.

DISSOLVE TO:

EXT. MILK CONDENSER PLANT, DERRY CHURCH - NIGHT

Finishing for the evening, Lebbie is in the milk plant overseeing the WORKERS. He notices something out the corner of his eye. It's Henry.

LEBBIE'S POV, Henry approaches and leans up against the limestone wall of the homestead and stands there for a brief moment, then he COLLAPSES into the snow.

CLUTCHING the nearest WORKER, Lebbie leads the way out of the plant and to Henry.

Finding him, they LIFT his limp body out of the snow and carry him inside the homestead.

INT. THE HERSHEY HOMESTEAD, DERRY CHURCH - DAY - CONTINUOUS

Lebbie and the worker lay Henry on the sofa in the living room.

LEBBIE

(yelling)

Fanny! Kitty! In the living room!

HENRY

(faintly)

Milton, Fanny... I, I...

Fanny and Kitty run in. It's too late, Henry Hershey has passed on to the other side.

CUT TO:

EXT. CEMETERY, DERRY CHURCH - MORNING

Milton stands over his father's grave after everyone has left, Kitty waits in their buggy with the CHAUFFEUR. He stands there for a long time, just staring at the grave. Then...

MILTON

Papa, I hope you felt like a success before you left, I would have never been capable if you hadn't given me the spark, the vision. I will miss you terribly, you were always my fuel, always kept me going, kept me dreaming, hoping that things would someday turn for the better, and now that they have you're gone.

He fights off tears and finishes with...

Milton (cont'd)

We did this together papa, together.

CUT TO:

EXT. THE HERSHEY HOMESTEAD, DERRY CHURCH - NIGHT

Fanny walks out the back of the homestead carrying a stack of Henry's books. She enters the boiler house.

INT. BOILER HOUSE, DERRY CHURCH - NIGHT - CONTINUOUS

A stack of books covers the ground beside the flaming boiler. Fanny proceeds to toss one book in at a time. Between the steam and smoke it's tough to see, but tears appear to roll down her tired face.

DISSOLVE TO TIME-LAPSE MONTAGE:

EXT. RISE OF TOWN - MONTAGE & TIME-LAPSE PHOTOGRAPHY

SUPER:

The Rise of a Town

A MONTAGE shows the next few years race by, with the help of TIME-LAPSE.

BIRD'S EYE POV over Derry Church, we witness the construction and completion of FOUR of the first buildings of Milton's plan. The Hershey Chocolate Factory, the Cocoa House, the Park Theater and Kitty and Milton's stunning mansion.

Also, the trolley line is INSTALLED and operational.

SUPER:

Derry Church - 1906

Suddenly, the SUPER: "Derry Church, 1906" is **CROSSED OUT** (~~Derry Church~~) and replaced with the following...

SUPER:

Hershey - 1906

EXT. HAVANA, CUBA/HERSHEY SUGAR PLANT - DAY/NIGHT

We witness Milton and company purchase land in Havana, Cuba. Also through TIME-LAPSE, we experience the overnight evolution of Milton Hershey's own sugar plant.

MONTAGE ENDS.

INT. MANSION - MORNING

Milton is in the living room of their new mansion. He's smoking one of his Cuban cigars.

MILTON'S POV, just outside, at the base of the hill is the active Hershey Chocolate Factory and the evolving town of Hershey. He steps outside to the porch.

EXT. MANSION - MORNING - CONTINUOUS

Just as he walks outside, he hears the SOUND of a LOUD THUMP and immediately tosses the cigar and runs inside.

INT. MANSION - BEDROOM - MORNING - CONTINUOUS

Milton goes to Kitty on the floor. He LIFTS her up and lays her on the bed.

MILTON

Oh, Kitty. Hold on, I'm calling Dr. Hostetter.

Milton runs off.

CLOSE-IN on Kitty's young, Irish, girlish face. While regaining her breath, a tear streams down her pale cheek.

DISSOLVE TO:

INT. MANSION - LIVING ROOM - NIGHT

Dr. Hostetter is talking to Milton. Kitty looks better and sits on the rocking chair in the BG.

DR. HOSTETTER

It may be time to seek additional advice. As far I can tell, it's still a matter of allergies, asthma -- and possibly a congenital nervous disorder, resulting from the allergies.

MILTON

Dr. Hostetter, it seems serious. If I wasn't home she'd still be up there on the floor -- gasping for -- God forbid -- her last breath. All you can say is that it's allergies.

Milton collapses his head into his hands, trying to regain his poise.

DR. HOSTETTER

(placing a hand on Milton's shoulder)

You said she loves to travel. I'd start checking advice abroad, Anywhere and everywhere.

(beat)

Her immune systems seems to only be getting worse every year.

MILTON

(thinking)

Will our children have the same affliction?

DR. HOSTETTER

(surprised)

Is Catherine pregnant?

MILTON

No.

DR. HOSTETTER

Milton, I'm sorry, but I thought you and Catherine had decided not to have children. Only because, it's been a good seven years since your marriage and...

MILTON

We keep trying. There's nothing more we'd like than to have children of our own. Are you saying, we may not be capable, if it's been this long?

Dr. Hostetter thinks for a long moment before answering.

DR. HOSTETTER

It's possible you or Catherine are sterile. Or it could also be a side effect of Catherine's congenital disorder, or both.

MILTON

If you don't mind I want to be alone with her.

Dr. Hostetter gets up and leaves.

EXT. MANSION - NIGHT - CONTINUOUS

Kitty is on the porch enjoying the cool evening air. Milton walks outside to join his wife on the porch.

CATHERINE

Sweetie, don't look so glum, it doesn't look good on you.

MILTON

How about a trip around the world, Kitty?

CATHERINE

I get an attack of my allergies and you offer me a trip around the world?

MILTON

Dr. Hostetter thinks we should seek medical advice abroad.

CATHERINE

And I thought we were finally going to finish our honeymoon.

MILTON

Kitty this is serious.

CATHERINE

Yes, we should do what Dr. Hostetter says.

Catherine gives Milton a strong hug.

DISSOLVE TO MONTAGE:

TRIP AROUND THE WORLD - MONTAGE

MONTAGE shows that Milton and Catherine go on a trip around the world.

We see them in, LONDON, BERLIN, PARIS and VIENNA.

The MONTAGE is INTER-CUT with Milton and Kitty in a multitude of medical examining rooms. The LOOKS of the many PHYSICIANS are more doubtful than hopeful.

MONTAGE ENDS.

INT. MANSION - NIGHT

SUPER:

Two Years Later

Milton and Kitty are in the dining room finishing breakfast. Milton is reading the newspaper. BERTHA CONDONI, mid-40s, a kind nurse, enters from the kitchen and starts clearing the plates.

CATHERINE

Thank you, Bertha.

BERTHA

You're welcome, Catherine.

(looking outside)

God has granted us with another one of his gorgeous days.

CATHERINE

(looking outside)

Yes he has...

Bertha grabs the last of the plates and exits. Suddenly, Kitty ROLLS from her end of the table to Milton's end. She's in a WHEELCHAIR. She reaches her husband and gives him a kiss on the cheek. They sit beside each other for a moment until...

CATHERINE (cont'd)

Milton, I have a crazy idea, but the more I think of it the less crazy it is. I've even dreamt about it.

CATHERINE (cont'd)

(beat)

Our children, Milton.

MILTON

Kitty, please don't. You know what the doctors said.

She places two fingers over his lips.

CATHERINE

Doctors, doctors. They don't have all the answers my sweet, you know that as well as I.

Silence, then...

MILTON

Adoption?

CATHERINE

Well... I picture something bigger. What did papa use to say? "You have to do things in a big way." A home, a home Milton, a home for boys, for strays... for orphans.

MILTON

How long have you been thinking about this?

CATHERINE

Since Vienna. It came to me while we were in that cafe' on the edge of town. All those children playing at the fountain, remember?

MILTON

Yes. We can use the Homestead. It's lonely now -- since mama has moved into her new home on Trinidad.

Milton takes hold of Kitty's shoulders, pulls her close and kisses her. Bertha enters from the kitchen.

BERTHA'S POV, she immediately spots them kissing. She starts to recede back into the kitchen when Milton notices her...

MILTON (cont'd)

Bertha, come here, Kitty's got the greatest idea....

DISSOLVE TO:

EXT. THE HERSHEY HOMESTEAD, HERSHEY - DAY

SUPER:

The Fall of 1909

We DISSOLVE to a PHOTOGRAPH of Milton, Catherine and the first FOUR BOYS of their school for orphans. The boys range in age from 6 to 12 years of age.

Then we DISSOLVE from the photograph to the four of them in REAL-TIME...

LEBBIE (O.S.)
I don't know Milton, I hope I got it.
This contraption is...

Lebbie AWKWARDLY holds the camera.

MILTON
I'm sure it will be fine.

Kitty whispers to the boys.

CATHERINE
That there is old Lebbie - he can be a
bit moody, never mind him, he works
too much.

Kitty and the boys start to laugh.

We notice a sign above the entrance to the homestead. The sign reads in all capitals, "THE HERSHEY INDUSTRIAL SCHOOL - A HOME FOR BOYS."

DISSOLVE TO MONTAGE:

INT./EXT. HERSHEY INDUSTRIAL SCHOOL, HERSHEY - MONTAGE

We witness the beginnings of the Hershey Industrial School.

The "house parents/instructors" are MR. and MRS. COPENHAVER, they're in all of the following scenes with the boys. They're both in their 40s and have a kind, educated presence about them.

The boys in CLASS.

The boys WORKING in the barn, on the fields and around the house.

The boys PLAYING about the surrounding lawn.

Milton and Kitty sitting on the porch with the boys.

Throughout the MONTAGE the number of boys grow from four to FORTY.

MONTAGE ENDS.

INT. MANSION - NIGHT

Milton is sitting in the living room smoking a cigar, BUT NO SMOKE COMES OUT. He is listening to the radio...

RADIO NEWSMAN (V.O.)

My fellow Americans. There may be a war in Europe. The Germans have begun to...

Bertha helps Kitty into the living room, then Bertha exits.

CATHERINE

Are those smokeless cigars? Something you and the men been working on?

MILTON

Of course not -- that's impossible.

CATHERINE

Well, why don't you lite it than.

MILTON

I'm trying to quit.

CATHERINE

Nonsense. Do as you always have Milton. Do not treat me any different.

(looks down and quietly...)

Lately, you treat me as though I'm dying.

MILTON

(shocked)

Now, that's nonsense.

He gets up, goes to a table, picks up a lighter and LITES the cigar.

DISSOLVE TO MONTAGE:

EXT. HERSHEY, PA - MONTAGE

SUPER:

1908 - 1915

A MONTAGE shows the years between 1908 and 1915 pass by in seconds.

The town of Hershey continues to GROW.

Hershey's Kisses are in production.

The Hershey Industrial School DOUBLES IN SIZE and the STUDENTS multiply.

INTERCUT with the above are NEWSPAPERS headlines:

Milton Hershey gives his Home for Boys 1/2 million in common stock of chocolate empire.

Once a cornfield named Derry Church now, a Town built on Chocolate - Hershey, Pa.

Milton Hershey gives \$250,000 to Derry township schools.

10 year anniversary of Hershey, Pa - 100,000 attend festivities.

Hershey Chocolate, a multi-million dollar empire.

MONTAGE ENDS.

INT. MANSION - TWILIGHT

Kitty, Milton, Mr. and Mrs. Copenhaver and FORTY of their BOYS have finished an elegant dinner and are now engulfed in desert, Hershey's Milk-Chocolate Bars and Hershey's Kisses.

EXT. MANSION - TWILIGHT - CONTINUOUS

Milton and Kitty say their good nights to the boys as Mr. and Mrs. Copenhaver gather them for the walk back to the homestead. The Copenhavers and the Hersheys exchange goodnights.

Kitty and Milton stand on the porch.

CATHERINE
Fine group of boys...

MILTON
Our boys...

CATHERINE
(thinking)
Yes...

They hug and kiss, then, as Kitty holds Milton tenderly...

CATHERINE (cont'd)
You've given me and those boys more
than we could have ever hoped for...

Suddenly, she has a hard time breathing. Bertha runs to her.

BERTHA
Now Kitty, you've out done yourself.

CATHERINE

I'll- be okay. I just have to rest a bit.

MILTON

We'll forget our trip to Atlantic City. We'll just head into town tomorrow.

CATHERINE

No. I want us to go to the beach and the boardwalk. I need to get out of town. The looks I get from everyone - they mean well - but I can't take it anymore - being the poor sick wife. I need to get away for a day.

Bertha and Milton escort her into the mansion.

EXT. ATLANTIC CITY BOARDWALK, NEW JERSEY - DAY

WIDE SHOT of the Atlantic Ocean. Large waves break on the cold shore. Seagulls circle the grey sky.

MILTON (O.S.)

How do you feel? Is it too cold for you? We can go into the casino.

Milton and Kitty are on the Atlantic City Boardwalk. Kitty is in her wheelchair, while Milton sits beside her on a bench.

Bertha is off to the side tossing bread to a couple of seagulls.

CATHERINE

I'm fine, sweetie.
(kissing Milton)
Are you cold?

MILTON

No. Easter is just around the corner. We'll celebrate it together with all the boys at the homestead.

CATHERINE

(coughing)
That sounds like a lot of fun.

MILTON

Maybe we should go in for a little while, get some lunch.

CATHERINE

Okay.
(to Bertha)

Bertha, come on. Milton's taking us out to lunch. What are you in the mood for?

BERTHA
Anything would be fine, I'm starving.

EXT. BOARDWALK HOTEL, NEW JERSEY - DAY

Milton, Kitty and Bertha approach the hotel. Suddenly, a BELLHOP runs out carrying a telegram.

BELLHOP
(to the ladies)
Excuse me, ladies.
(to Milton)
Mr. Hershey this urgent telegram came for you an hour ago. We've been looking for you. We at the Boardwalk Hotel, would like to apologize for not delivering it sooner.

MILTON
(opening the telegram)
Thank you.

The bellhop leaves. Milton quickly reads over the telegram.

CATHERINE
What is it dear? Is something wrong?

MILTON
They just need me back at the factory for some paper work discrepancies and things. It can wait.

CATHERINE
Are you sure? We can head home. Actually, it's not as nice this time of year as I had hoped.
(she wheels closer and squeezes his hand)
Let's go home. Let's surprise the boys.
(thinking)
I wonder how the new ones are feeling, homesick?

MILTON
That sounds good, let's go. If we leave now, we'll get into town before it gets dark. We can get something to eat on the way. Bertha, can you get the bags packed?

BERTHA
Of course. But there's one
stipulation. I'm going to faint if I
don't eat something before we leave.

CATHERINE
Let's eat first.

BERTHA
I'd be happy to grab a sandwich for
the road.

Milton hands Bertha some money.

MILTON
Bertha go ahead. I'll start getting
the bags ready.

BERTHA
No, no Milton. I can take care--

MILTON/CATHERINE
--Bertha go, go.

MILTON
Really, it's fine.

CATHERINE
We'll meet you in the lobby.

BERTHA
(with a smile)
You too are even more stubborn
together, than you are alone.

Bertha leaves.

DISSOLVE TO:

INT. BOARDWALK HOTEL, NEW JERSEY - DAY

Milton carries the bags as Bertha pushes Kitty's wheelchair, while
she eats a sandwich. Kitty looks tired and slightly pale in the
face.

EXT. BOARDWALK HOTEL, NEW JERSEY - DAY - CONTINUOUS

Bertha loads the bags as Milton helps Kitty get into the car.

DISSOLVE TO:

INT. CAR, JERSEY TURNPIKE - DAY

Kitty's window is down and she's leaning her head out to cool off.

MILTON

We'll be in Philadelphia soon.

CLOSE ON KITTY, she looks bad. Her eyes are watery and her nose is moist.

MILTON (cont'd)

Aren't you too cold sweetie? Why don't you roll the window up a bit. You know what Dr. Hostetter says. You have to be careful--

CATHERINE

--I'm hot though. It feels good.

BERTHA

Have a cigar Milton, relax a bit.

MILTON

No. That's silly. Why--

CATHERINE

--Yes, great idea, Bertha.

(to Milton)

I always liked the smell. It reminds me of that morning I surprised you at the station.

(a slight giggle)

You wrecked of cigars.

Milton pulls out a cigar and lights it.

DISSOLVE TO:

EXT. CAR, NEW JERSEY TURNPIKE - DAY

Only moments later, a DOG RUNS OUT IN FRONT OF THEIR CAR.

INT. CAR, JERSEY TURNPIKE - DAY - CONTINUOUS

Milton SWERVES, avoiding the dog, but LOSE THE CIGAR from his mouth. He immediately PULLS OVER to find it in a panic. All three of them start searching the floor, until...

CATHERINE

(completely frightened)

Oh - my - God, Milton...

CLOSE ON CIGAR. It was on Kitty's lap the entire time. IT HAS BURNT A HOLE THROUGH HER DRESS AND INTO HER LEG.

Milton QUICKLY grabs the cigar and TOSSES it out the window.

CATHERINE (cont'd)
(shocked)
My legs, I can't feel them... My
arms...

She moves toward Milton and her right arm, leaning on the window/door frame, effortlessly FALLS to her lap. Bertha places a hand on Kitty's head.

BERTHA
(to Milton)
She's burning up.

MILTON
Hold on Kitty. We're pulling over.
(spots something ahead)
There. That hotel.

EXT. BELLEVUE STRATFORD HOTEL, PHILADELPHIA - NIGHT

Their car RACES INTO the carport and SCREECHES to a halt. Milton and Bertha jump out. Bertha prepares Kitty's wheelchair as Milton grabs the nearest VALET.

MILTON
I need a room now. My wife is ill.
And I need a telephone.

VALET
Yes, sir.

INT. BELLEVUE STRATFORD HOTEL, PHILADELPHIA - ROOM 123 - NIGHT

Bertha pushes Kitty's wheelchair into the room. She lifts her out of the chair and places her on the bed. Kitty is shivering and coughing.

LOBBY

Milton is on the phone.

MILTON
Yes, doctor. The Bellevue Stratford,
room number...
(searching for the clerk)
What's the room number?

CLERK

Room 213, Mr. Hershey, room number
213. I'll escort him up immediately.
We'll keep a look out for him.

MILTON

Room 213. Please hurry doctor.

ROOM 213

Milton is by Kitty's side. She's buried underneath a few heavy blankets. He holds her limp, cold hand. She lets out a few weak coughs.

MILTON

Can I get you anything my sweet?

CATHERINE

A glass of champagne would be nice.

MILTON

Kitty?

(hesitantly, then...)

I'll be right back. Bertha watch
Kitty, I'll be back in a minute.

Milton kisses her on the head. Bertha enters from the adjoining room.

MILTON (cont'd)

(to Bertha)

See looks better, doesn't she?

BERTHA

(hesitant)

Yes, she does, Milton.

BERTHA (cont'd)

Where are you going?

MILTON

She wants champagne. The doctor
should be here any minute.

DISSOLVE TO:

INT. BELLEVUE STRATFORD HOTEL, PHILADELPHIA - ROOM 123 - NIGHT

Milton returns moments later. He bursts into the room holding a bottle of champagne and two crystal glasses.

Bertha sits next to Kitty crying. Kitty is motionless. Bertha looks at Milton and tears roll down her face.

It's too late - Kitty's gone.

In complete disbelief, he sets the glasses down and proceeds to open the bottle. While opening the bottle he freezes. Accepting the reality. He DROPS the bottle and it SHATTERS on the floor. He COLLAPSES onto her bed. Tears roll down his face.

MILTON

(crying)

Kitty, Kitty... I'm so sorry, please
don't leave me. My beautiful lady,
please don't go...

After a moment of lying beside her, he stands up.

He turns and the HOTEL STAFF is standing at the open door. They, along with Bertha, stand in a grieving silence.

Milton kneels down beside Kitty, holds her hand and releases a flood of tears.

DISSOLVE TO:

EXT. HERSHEY INDUSTRIAL SCHOOL, HERSHEY - DAY

SUPER:

Easter Day

Milton sits on the porch steps of the homestead. The Hershey Industrial School. We HEAR the following VOICE OVER...

VOICE OVER

On the day of Kitty's death, Milton Hershey transferred his entire fortune to be the sole possession of the Hershey Industrial School. The value on that day, in 1916, was \$60 Million dollars.

VOICE OVER (cont'd)

From then on, the school, now named Milton Hershey School would own the majority of shares of the Hershey Chocolate Company and all the land of Hershey, Pa, a current value of 3.2 billion dollars, making Milton Hershey School the wealthiest "orphanage" in the world and the forth-wealthiest educational institution in the country, only under Ivy league schools: Harvard, Yale and Princeton.

Milton continues to sit on the porch in deep recollection...

DISSOLVE TO FLASHBACK:

EXT. THE HERSHEY HOMESTEAD, HERSHEY - DAY

SUPER:

Derry Church - 1861

A childhood memory, at the homestead, floods in as he is gazing out to the front yard. A young, full of life, Henry Hershey RACES INTO FRAME and STARTLES his four year old son Milton, and LIFTS him up in the air, then plants him down. They walk together for a moment giggling as Henry delivers a funny joke.

Fanny, still PREGNANT WITH SARENA, watches joyfully from the porch as her husband and beautiful son happily stride toward her.

Spotting her, they BREAK OUT INTO A RACE for the porch.

FANNY

Come and get it you two, dinner is on.

Suddenly, the image of Milton and Henry Hershey running, DISSOLVES from them to a HERSHEY INDUSTRIAL SCHOOL BOY and Mr. Copenhaver running.

Immediately afterward, TEN other BOYS RUN INTO FRAME. Mrs. Copenhaver is standing at the porch door behind Milton, not his mother.

MRS. COPENHAVER

Oh, I'm so sorry, Mr. Hershey for screaming over you like that, I didn't see you there.

MILTON

It's okay. May I join all of you for Easter dinner, is there enough for one more?

MRS. COPENHAVER

Of course, there's always more than enough. You know that.

Lebbie and Fanny appear from inside and greet Milton.

A car pulls up. It's John Snyder, William Murrie and Harry Herr. They get out and join the gang.

CRANE UP, as they enter, RISING ABOVE THE ROOFTOP OF THE OLD HOMESTEAD. Directly behind the Homestead - IN PRESENT DAY - is a beautiful, massive school campus...

EXT. MILTON HERSHEY SCHOOL, HERSHEY - DAY - CONTINUOUS

SUPER:

Milton Hershey School - Homecoming Weekend 2023

FROM THE SAME CRANE POV we see cars parked everywhere while ALUMNI roam the grounds. TEACHERS, FACULTY and STAFF unite with their current and prior STUDENTS. OLDER ALUMNI from 1943 to recent ALUMNI from 2023 are juxtaposed on the vibrant fall colored grounds of the Milton Hershey School campus.

In the BG is the impressive, large, round marble building of FOUNDER'S HALL, capped off with a huge marble dome. It stands above every other school building. ALUMNI FILTER INSIDE.

Suddenly, we CRANE DOWN, returning to the homestead, REMAINING IN PRESENT DAY...

EXT. MILTON HERSHEY SCHOOL ALUMNI - MORNING - CONTINUOUS

ALUMNI mill about the front yard of the homestead, now the hub of the Milton Hershey School Alumni Association. They mingle with one another as they check in for Homecoming 2023. A large banner drapes across the top of the homestead and it reads, in the school's colors of brown and gold, "WELCOME BACK MHS ALUMNI."

DISSOLVE TO TIME-LAPSE:

EXT. HERSHEY, PENNSYLVANIA - TIME-LAPSE SEQUENCE

SUPER:

1903 - 1943

BIRD'S EYE POV, a naked Pennsylvania valley checker with a few farms and cornfields.

The EFFECT of TIME-LAPSE TRANSFORMS the barren Pennsylvania countryside into the beautiful American model town of Hershey.

The following VOICE OVER is heard during the astonishing TIME-LAPSE sequence...

VOICE OVER

Milton Hershey passed to the great beyond on the morning of October 13, 1945. During the 30 years after Kitty's death, he continued to follow in the footsteps of his father by experimenting with such oddities as alfalfa crops, cocoa butter soap, Hershey's chewing gum, cheddar cheese and spinach ice cream, to name a few. He worked up until the day he died.

He passed away from heart failure
after just one day in the Hershey
Hospital mere yards from the Hershey
homestead.

The TOWN CONTINUES TO EVOLVE in a dazzling display of TIME-LAPSE
PHOTOGRAPHY...

VOICE OVER (cont'd)
Milton Hershey planned it all and paid
for it all. He was once a poor man
and knew, very well, the lonely road
that starts with being, merely, a
dreamer and ends with becoming a doer.
He built a place where people can make
a better life for themselves.

The STATE-OF-THE-ART, MILTON HERSHEY SCHOOL CAMPUS EVOLVES in
quick TIME-LAPSE fashion, up until the year 2023...

VOICE OVER (cont'd)
And for those children from broken
homes, Milton and Kitty donated a
lifelong homestead, built on the
simple foundation of a kindred
environment. Their deeds instilled
the courage in many to build a better
life for themselves, no matter the
adversity, because Milton Hershey knew
as well as anyone: that a person does
not have to be a product of their
environment, but can rise above any
adversity and bring success to their
lives...

DISSOLVE TO:

CLOSE ON ACTUAL PHOTOGRAPH OF THE REAL MILTON S. HERSHEY...

There are people in history who should
never be forgotten... Milton Hershey
is one to remember.

THE END