

**The Quiltmakers of Gee's Bend**  
**Alabama Public Television**  
**Director/Producer: Celia Carey**

TIMECODE	VIDEO	AUDIO
01:01:01	PBS HD identifier	Welcome to the future. PBS digital.
01:01:11	(Underwriting credits) CU quiltmakers singing	Quiltmakers singing "Anyway you bless me lord, I'll be satisfied."
01:01:36	Title: The Quiltmakers of Gee's Bend	Announcer: Production on the Quiltmakers of Gee's Bend is made possible by
	Alabama Power logo	Alabama Power, the Alabama Power Foundation
	Alabama State Council on the Arts logo	And by the Alabama State Council on the Arts.
01:01:37:19	Black – quick fade up to montage of woman singing "Swing Low Sweet Chariot", VO hands sewing with machine, hands sewing a quilt	<Fade in quiltmakers singing <i>Swing Low Sweet Chariot</i> >
01:01:46:23	Full screen quilt, image darkens, white text fades in: "Some of the most miraculous works of modern art America has produced."	<Singing continues>
01:01:52:26	Mounted Quilt, slow zoom in	<Singing continues>
01:01:57:19	Alvia Wardlaw interview  VO slow motion of two women hugging and wiping tears	Wardlaw, "This project is important to me personally as an African American woman. People are moved. They cry. They want to know the women."
01:01:09:15	Nettie Young sitting interview	N Young, "We hadn't thought about no art is for quilts. But it came to be something. And I know it's so because I dun seen them on the walls in museums. I know it's something."
01:01:25:15	VO Nettie Young looking at quilt in museum, standing interview with Young in	J-cut fade in of Nettie Young interview in museum, "The quilts make it so beautiful. To

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	museum	see these old quilts on the wall. They bring memories back to me.”
01:01:35:18	Archival footage of child churning butter, fade to black White text: “Imagine Matisse and Klee...” Six shots of mounted quilts with various camera movement	<Singing continues>
01:01:54:07	Sitting interview with David Gordon Fade to black	David Gordon, “It is going to change art history.”
01:01:56:07	White text: “...arising not from rarefied Europe, but from the caramel soil of the rural south in the form of women, descendants of slaves when Gees Bend was a plantation.’ The New York Times, November 2012”	<Singing continues>
01:02:06:02	Sitting interview with Jane Fonda. VO shot of a mounted quilt, shot of woman quilting on a sewing machine  Returns to sitting interview of Jane Fonda.	Jane Fonda, “I fell in love with the art. It’s all left over things that have been discarded by others the way they, the artists, have been discarded by society. And they take these discarded pieces and give them new and transcendent life.
01:02:23:25	Sitting interview with Arlonzia Pettway  VO archival image of plantation then archival video of workers hoeing a field, an archival image of a girl looking out the door of an old plantation	Arlonzia Pettway, “They would start singing that song about ‘Swing low, sweet chariot. Coming forth to carry me home.’ Said she, said they were ready to go home. They had such a hard time, they were ready to go home. They will sing that song about ‘Swing low, sweet

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		chariot. Coming forth to carry me home.”
01:02:41:13	<p>Sitting interview with Reverend Clinton Pettway, Jr.</p> <p>VO quilts on museum walls, archival image of woman hanging quilts on a clothesline, archival footage of workers in field.</p> <p>Back to the sitting interview with Rev. Pettway</p> <p>VO archival image of large group of people outside old plantation</p> <p>Returns to sitting interview with Rev. Pettway</p>	<p>Rev. Clinton Pettway, “When they said we are going to see our quilts, I was expecting to see the new quilts. But when I walked in and saw all these old quilts, it brought back the, uh, memories of the hard times, brought back the, uh, struggle, uh, the pain. Uhh, the night that I was awake from being hungry, it brought all that back. And, uh, I was thankful that I had an opportunity to go and see, uh, all this history from Gees Bend. And knowing that, uh, I was part of it, a part of it, and I was walking with the peoples that had the quilts hanging in the museum. Uh, it, it was awesome. Awesome.”</p>
01:03:28:15	Women on porch praising God	<p>Woman exclaims, “Thank you, Jesus. Thank you, thank you. Thank you, Father.”</p> <p>&lt;Singing fades&gt;</p>
01:03:35:15	Title Card: Black background, white text “The Quiltmakers of Gee’s Bend”	
01:03:40:12	Fade into archival image of record player	Archival recording “AFS recording number 5090...”
01:03:47:02	<p>Black and white image of old house fades to color</p> <p>Montage of nature shots and shots around town including Gee’s Bend road sign and various residents in everyday life</p>	<Background music begins>

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	Montage continues with hands sewing with sewing machine, hands sewing quilt, women hand sewing quilt	<Background music ends>
01:04:45:25	Sitting interview with Arlonzia Pettway with white text key "Arlonzia Pettway – Quiltmaker" VO archival images of slaveship and slaveship diagram Returns to sitting interview with A Pettway	A Pettway, "My family came to Gee's Bend by Grandmama Dinah came from Africa in 1859. She was sold and bought with a dime. But her mother and her brother went another direction. They separated them, they were not together, and she never did get a chance to see her mama and her brother and her daddy any more because she came this way, and I guess the others went to North Carolina somewhere and worked. But she never did get a chance to see them anymore."
01:05:11:29	Sitting interview with Nettie Young with white text key "Nettie Young – Quiltmaker." VO Image of chains and coffle, archival image of slave sale advertisement. Returns to sitting interview with N Young	N Young "My daddy told me he was sold to the master. And he was an Irving in the beginning, but he had to go into this, this man's name what was over here. And he was a Pettway. And that is the way he said he begin in Gee's Bend."
01:05:43:25	Sitting interview with Bill Arnett with white text key "Bill Arnett – Art Historian" VO various shots of signs reading "Pettway"	Arnett, "It's a misconception, though, that all Pettways are related. They're not at all. The plantation owner at some point, it was decided that all the black people here that worked here, slaves, ex-slaves, had to take the name of the plantation owner, which was Pettway. So that's how the Pettways got started..."

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		<p>&lt;Background harmonica music begins&gt;            ...and most of the community at that time was named Pettway. Now about, still about half the community is Pettways."</p>
01:06:13:06	<p>Car interview with Bill Arnett</p> <p>VO archival image of plantation, archival image of three women on porch, archival image of man leaning on fireplace</p> <p>Returns to Arnett car interview</p> <p>VO A Pettway sewing</p> <p>Returns to Arnett car interview</p>	<p>Arnett, "We're gonna go over to the site of the old plantation house. The Pettway plantation house, uh, which was built in the nineteenth century. It doesn't stand anymore. It was torn down by the government, in uh, I think in the 40's. It was, that, that, it was considered a symbol of the old plantation life so they had it torn down. The last inhabitant of the plantation house was a man named John Miller who was, he was the, uh, son of a slave named Dinah who was the great-great grandmother of Arlonzia Pettway. So John Henry Miller was Arlonzia's great-uncle."</p>
01:06:58:29	<p>Arnett getting out of car and beginning interview in the woods</p>	<p>"Ok now, we'll have to find a good entry into these woods. It's, it's grown up a great deal since I was here, so... the plantation was in this area right back in these woods. And uh, I really don't see... let's, let's go along the road and see what we can find."</p>
01:07:29:22	<p>Various shots of Arnett walking, peering into woods</p>	<p>&lt;Music begins&gt;</p>
01:07:42:16	<p>Continue Arnett interview in the woods</p>	<p>Arnett, "Well, we can give this a shot. You know, if you get enough footage you might be</p>

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		<p>know, if you get enough footage you might be able to do another Blair Witch Project on this. Help yourself. You want me to go first or you want to go first? Huh? Ok...</p> <p>I think I see what we're looking for so this was not as bad as I thought."</p>
01:08:28:01	Continue Arnett interview in the woods standing at tombstones	Arnett, "There's the biggest of the remaining tombstones. That's more of a monument."
01:08:36:05	Continue Arnett interview in the woods beside large tombstone	Arnett, "Mark Pettway is the man who bought this plantation in the nineteenth century from his cousin whose name is Joseph G whose the one who founded the whole thing. Mark's the one who came down, if you know the story, he came down from North Carolina with 101 slaves who walked all the way. Legend had it that the only one he allowed to ride was the cook.
01:08:58:04	VO archival image of old man sitting in front of plantation Returns to Arnett interview in the woods	<p>"That's the original group of slaves that formed the large plantation here at Gee's Bend. There's been very few people who've moved from other areas. There are a few. But for the most part the community is occupied today by descendents of the original slaves. Almost all of them."</p>
01:09:05:12	Continue Arnett interview in the woods VO tombstone inscription as Arnett reads it	<p>"So this is Solomon, son of Mark Pettway. So this is the sister of the Solomon Pettway we just saw. <i>In memory of Marina, uh, daughter of</i></p>

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	aloud. Return to Arnett VO tombstone as Arnett continues to read	<i>Mark and Marina Pettway. Born in Halifax County, North Carolina. Married to John E. Jones."</i>
01:09:41:11	Continue Arnett interview in the woods looking at second tombstone, VO tombstone as Arnett reads it aloud. Returns to Arnett interview in the woods.	"Ok and this side says that... it says <i>sacred to the memory of Willie C daughter of Mark H and Marina C Pettway</i> . So this is the younger sister of Marina on the other side."
01:09:58:12	VO tombstone as Arnett reads it aloud Return to Arnett interview in the woods  VO sleeping lamb tombstone  Return to Arnett interview in the woods	" <i>Married John E. Jones</i> . I think that's the same man that married young Marina. So we've got two daughters and a son who are the children of the original plantation owner, Mark Pettway who gave his name to every family down here, which is why there's so many Pettways. His three children all died at very young ages, two of whom after being married for one year to John E. Jones. Uh, it's very suspicious."
01:10:38:24	Sitting interview with Arnett  VO archival image of ferry in river, family on front porch  Return to Arnett sitting interview VO archival footage of three men talking Return to Arnett sitting interview VO archival image of cotton bales in barn, cotton bales outside  Return to Arnett sitting interview	Arnett, "The land changed hands a few times over the next hundred years up until the time of the Roosevelt administration. Gee's Bend had a period of time in which it really did hit rock bottom. In the '30s, all of the people here were heavily indebted to a family who loaned money, called it advancing. So everyone had been advanced money to buy seeds and to buy whatever they needed. When the price of cotton down here dropped from--down here and everywhere--dropped from 40 cents a pound to a nickel a pound and people were making their

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	<p>VO archival footage of workers in cotton field</p> <p>Return to Arnett sitting interview</p> <p>VO archival footage of men loading wagon</p>	<p>entire income from cotton farming and a little bit of produce, there was just no way to make it at that point. The man who had advanced them all died, and his wife and the creditors decided 'Let's just call in the debts.' And they came over here with an Army basically of horseback riders who were black and white who just swept through the community and took everything. Took everything that wasn't nailed down."</p>
<p>01:11:46:28</p>	<p>Sitting interview with Arlonzia Pettway</p> <p>VO archival image of man with cows</p> <p>Return to sitting interview with A Pettway</p> <p>VO archival image of barn</p> <p>Return to sitting interview with A Pettway</p> <p>VO image of Red Cross banner and women</p>	<p>A Pettway: "And after about eight o'clock, here come this man with this buggy. He coming on in there, and he went in there and got the little corn out of the barn. He got a few sweet potatoes, and we didn't have but one hog. He got the one hog. He got the hog, and Mama had three or four hens, a hens and a rooster. He caught it in the hen house, and she had got to the place she couldn't take it no more. And he just started to the hen house to get the hens and the rooster out there. When he started there, she picked up this long crooked handle hoe and told that man, 'If you go in my hen house and get my last hen, I'm going to cut your neck off with this hoe.' And at that time that man jumped in this buggy and down that road he went. And that's how brave she was. The people didn't have anything because they broke up the peoples, and the Red Cross had to take over that year and start feeding the peoples."</p>

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01:12:34:29	<p>Sitting interview with Arnett</p> <p>VO mounted quilts</p> <p>Close up pan of mounted quilt</p> <p>Return to Arnett sitting interview</p> <p>VO archival image of Roosevelt, archival image of men on front porch, archival image of log cabin and wagon</p> <p>Return to sitting interview with Arnett</p> <p>VO archival image of log cabin and white house. Fade to black</p>	<p>Arnett: “The community was reduced to abject poverty and, like it had never had before, and the quilts from that period reflect that. If, if you know the history, then you can see it reflected in the art. The Roosevelt Administration at that point had taken an interest in this area because it was determined to be the poorest area in the country. Wilcox County was the poorest county and this community was the poorest community. There was, there was no income. The land was purchased by the government and parceled out. And black people were allowed to actually buy and own land, and the government built them houses for a cheap price and would loan low interest mortgages.”</p>
01:13:22:28	<p>Black background. Various print publications in (i.e. <u>The New York Times</u>, <u>People</u>, <u>The Washington Post</u>) in different sized white text fade in and out all over the screen</p>	<p>&lt;Music begins&gt;</p>
01:13:28:11	<p>Sitting interview with Peter Marzio.</p> <p>VO news article</p> <p>Returns to Marzio sitting interview with white text key “Dr. Peter Marzio, Director, Museum of Fine Art, Houston”</p>	<p>Marzio, “One of the things that I’ve been most surprised at has the international fame of this exhibition. I mean, I’ve, I’ve been in museums since 1968 and I’ve never seen a phenomenon like this.”</p>
01:13:41:12	<p>Sitting interview with David Gordon with white text key “David Gordon , Director CEO, Milwaukee Art Museum”</p>	<p>Gordon, “If you had asked this women, these women ‘Are you artists?’ until recently, they would have said, ‘No. We are just doing this</p>

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		because it comes naturally.' So our definitions of artists and outsider artists are all thrown into question."
01:13:57:11	Sitting interview with Alvia Wardlaw with white text key "Dr. Alvia Wardlaw – Curator, Museum of Fine Art, Houston"  VO archival image of two women on front porch.  Return to Wardlaw sitting interview.	Wardlaw, "These quilts are important as contemporary art for several reasons. Um, The first being that they represent a tradition that has been passed on for a number of generations in a very small area in America: Gee's Bend, Alabama. The quilts reflect the history of that area and of this country in their making and it asks all of us about genius, you know, and where does it reside?"  <Music ends>
01:14:30:10	Mary Lee Bendolph sewing on Machine	Bendolph: "I can't cut straight. The thread goes straight then I cut it straight."
01:14:40:14	Sitting interview with Bendolph with white text key "Mary Lee Bendolph – Quiltmaker"	Bendolph: "Bill, well Bill was telling us it was art work. I never didn't that work worth nothing. You talking about art? He told me, 'yeah.'"
01:14:50:14	Sitting interview with Arlonzia Pettway.  VO Bill holding quilt on bed	A Pettway, "I never thought I would get honored and praised by the quilt. Ten or 12 or 15 years ago, I didn't think this would happen. We were selling quilts, but we didn't think this would happen until Bill came along. He told us that we had art work, and I didn't know what art work was. He said you all have all this beautiful art work hid under your mattress and

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	Return to A Pettway sitting interview	things. He just going in the mattress and try to pull out the old quilts we have under there. He said, "This is fine art work." I said, 'Art work?' He said, 'Yeah, this is art work.'"
01:15:17:04	Sitting interview with Bendolph VO mounted quilt Returns to Bendolph sitting interview	Bendolph, "Before he came down, we wouldn't get but five dollars a quilt. He told me they sell for \$2,010, but I hadn't never sold one for no \$2,010 yet. But I had had two sell. One was \$12.50 and the other one was \$15.50."
01:15:34:24	Sitting interview with Arnett. VO picture of woman and child with quilts over logs, Return to Arnett sitting interview  VO road sign	Arnett, "I was looking through a book on quilts, and I saw a picture of a woman holding a quilt or draping it over a pile of wood. And I had her name, and it said I don't know—Wilcox County, Alabama, or something. So... J-cut Arnett car interview
01:15:52:27	Car interview with Arnett  VO mounted quilt which fades into the cover of the book by Arnett called <u>The Quilts of Gee's Bend</u> Return to car interview with Arnett	I was eager to find it and see if it still existed. It was an old photograph. So I came down here and located Ms. Young in the middle of the night and, uh, she told me to come back the next day. And she actually found the quilt under the bed. She didn't even realize she had it. And that was what got me started collecting down in this area. And uh, as I say, it ended up on the cover of the book. And it varied it being there. It wasn't for sentimental reasons it was really a very major quilt, a major piece of art. So we're at her house now and I hope she'll be here."

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01:16:32:03	Arnett and Annie Mae greeting each other	<p>Arnett, "Hey Ms. Young."</p> <p>Young, "Hey."</p> <p>Arnett, "How are ya?"</p> <p>Young, "Alright."</p> <p>Arnett, "Glad to see you."</p> <p>Young, "Great to see you too."</p> <p>Arnett, "I haven't seen you since Canada."</p>
01:16:41:07	Sitting interview with Annie Mae Young with white text key "Annie Mae Young – Quiltmaker"	<p>AM Young, "Well, when we first met, he came here to the house. I didn't know him, and he didn't know me. He said he inquired could he find me. He saw this picture on this book, and he said, 'I have to find this woman here.' So he did find me. I was scared. I was scared to death."</p> <p>Arnett, "I'm a scary person."</p> <p>AM Young, "No. But he is the nicest person, you know, I wanted to meet. He is one of the nicest persons. But I had to learn that. I didn't know him and he didn't know me, and I really was, you know, shy, you know."</p> <p>Arnett, "I was shy too, coming up here in the middle of the night and talking to some strange woman."</p> <p>AM Young, "You know how you are."</p> <p>Arnett, "Not that you are that strange."</p>
01:17:25:16	Sitting interview with Rev. Clinton Pettway, Jr. with white text key "Rev. Clinton Pettway, Jr."	<p>Rev. Pettway, "If we had an election here and we were electing a mayor, a president or a senator, Bill would win. That's how much the</p>

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		people love him. Yes, he would win. Bill would win.”
	Arnett and Rev. Pettway greeting	Rev. Pettway, “Great to see you.” Arnett, “It’s good to see you.” J-cut interview with Rev. Pettway
01:17:45:16	Sitting interview with Rev. Pettway	Rev. Pettway, “I call him a genius. I’ll tell you the reason why. Uh, to take a quilt, to be able to come into a community and see a quilt hanging out, uh, to be able to recognize art.”
	Rev. Pettway talking with Arnett in the church	Rev. Pettway, “I believe you were lead by god to come to the community.”
01:18:04:19	Sitting interview with Rev. Pettway	Rev. Pettway, “We didn’t know we were throwing away history. We didn’t know we were throwing away, uh, art, and Bill came and brought all this to pass.”
	Rev. Pettway talking with Arnett in the church	Rev. Pettway, “But I cut my TV on in Mobile I can see quilts flat across the string, and most, what make me feel good about it, I see my home: Gee’s Bend. And I see my own people. Thought it would never happen.”
01:18:27:25	Sitting interview with Nettie Young	Young, “Bill is another person in our life because Bill started this whole thing of the Gee’s Bend quilts. Now that his foundation. He made it: The Gee’s Bend quilts.”
01:18:42:25	Sitting interview with Arnett	Arnett, “As many women have said—and I’m

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		<p>sure they said it to you—they never realized that the world would respect them as human beings, would respect what they did as being important and respect them, would respect their culture, respect their community.”</p>
01:18:59:28	Sitting interview with Nettie Young	<p>N Young, “And I tell you the truth, I thought he was crazy buying all them old quilts. I said, ‘What’s wrong with this man?...’            &lt;Background Harmonica Music ends&gt;            ‘These quilts ain’t no good for nothing.’ But when you don’t know just stand back and look and wait and see what is it’ll bring...            &lt;Background music begins&gt;            “...and I just showed up and waited and seen and see now what the Lord done done for Gee’s Bend women. So precious, so blessed. He was a healthy man when he first started. I reckon he losed his head over us, but thank God he yet able to travel. He yet able to do, God bless him, keep him here because he have opened doors for the Gee’s Bend women.”            &lt;End background music&gt;</p>
01:19:56:29	<p>Sitting interview with Jane Fonda with white text key “Jane Fonda – Co-Founder Tinwood Books”</p> <p>VO Matt Arnett looking at negatives</p>	<p>Fonda, “I became fascinated with Bill Arnett, himself. He’s a mad genius. He’s an art historian who has discovered this art and become very intimately involved with the artists. As do have, especially his son Matt.”</p> <p>J-cut Matt strategizing</p>

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01:20:16:22	<p>VO Matt Arnett looking at negatives</p> <p>M Arnett talking to Bill and Paul Arnett</p> <p>VO Buses</p> <p>Return to M Arnett talking with white text key "Matt Arnett – Tinwood"</p> <p>VO B Arnett listening, M Arnett talking</p> <p>VO Paul Arnett listening with white text key "Paul Arnett – Tinwood"</p> <p>VO B Arnett listening</p> <p>Return to M Arnett talking</p>	<p>Matt Arnett, "We heard from Milwaukee. We have, they have two buses. We're leaving Tuesday morning, we're stopping for lunch in Nashville. There's a, an exhibition of quilts from the collective in Nashville. We're stopping at the gallery for lunch. And then we're going on to Louisville and spending the night. Wednesday morning we leave Louisville to arrive mid-day in Milwaukee. We've got the, the list of women from Gee's Bend. It looks like there's 16 living quiltmakers who are in the exhibit and an additional 32 quiltmakers, uh, going.</p>
01:20:50:26	L-cut of A Pettway packing clothes	<Background Harmonica Music begins> A Pettway, "This sweater's for me to wear when it get cool on the bus. I put this sweater on."
	Bendolph packing clothes	Bendolph, "and this one I wear when we sitting out on the garret eating having fun sitting and talking and reading books and..."
	A Pettway packing clothes	A Pettway, "I would wear this outfit Thursday night and these shoes go with it."
	Bendolph packing clothes	Bendolph, "I, I don't know where we're going out to eat. You could tell me that so I could know."
	A Pettway packing clothes	A Pettway, "I put that on in Friday morning."
	Bendolph packing clothes	Bendolph, "And this is my next dress. I don't

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		know what day it gonna be for me to wear this one.”
	A Pettway packing clothes	A Pettway, “My daughter chose this one for me to wear to the dinner. The, with the gold shoes go with it. So I picked this one here to go with dinner because I just love it, it’s cool. And it’s, it’s real big on me, not tight or nothing. It just wear good. And I just love <unintelligible> for dinner. I would love that for dinner but she going so I got to try to dress to suit her.”
	Bendolph packing clothes	Bendolph, “This a little too big but I’m gonna wear it anyway.”
	A Pettway packing clothes	A Pettway, “This my rag. I’m gonna put this on my head cause I’m gonna keep the rollers in cause my hair’s so easy to go back. I just put this on my head when I get on the bus. And when I get there I just take my rollers down.”
	Bendolph zipping suitcase	Bendolph, “And then I’m set to go. I got to do something to my old knotty hair.”
	A Pettway zipping suitcase, fade to black	A Pettway, “I zip my things up, my suitcase up, and then I’m ready for travel in the morning.”
01:22:33:16	Sitting interview with B Arnett	B Arnett, “When I first was telling the women about the exhibitions that will be held and the fact that they would be able to go, they all first said ‘Well, we are not going to fly’ because most of them don’t want to fly or

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	VO Buses driving down interstate	haven't. So I said, 'What about buses?' 'Well, yeah, we'll go anywhere on a bus.' So they have gone on buses. And I think there are going to be 70 or more going to Milwaukee.' <Background music begins>
01:22:57:23	Sitting interview with Loretta Pettway with white text key "Loretta Pettway – Quiltmaker" VO L Pettway walking into house	L Pettway, "They be wanting me to go but I can't go that far. I can't ride that far. The doctor told me not to be 'round a crowd. When I get 'round a crowd I can't sleep. I can't eat." J-cut B Arnett
01:23:03:04	Sitting interview with B Arnett VO pan of book cover  Return to B Arnett sitting interview	B Arnett, "Loretta Pettway is one of the great quiltmakers down here obviously. I mean, we put her quilt on the cover of the book and her picture on the back cover, and we are all big fans of Loretta Pettway."
01:23:21:25	Sitting interview with L Pettway with white text key "Loretta Pettway – Quiltmaker"  VO archival image of woman cooking Return to L Pettway sitting interview VO L Pettway walking through house and various appliances  Return to L Pettway sitting interview VO archival image of woman canning	L Pettway, "But I never liked to quilt. But after I married and had a family, I didn't have no other choice because I asked people for quilts and they wouldn't give me none so I said, 'Well, I'll make these the best I know how.' These quilts, they gonna keep me and my kids warm. And that what they did. Things had really changed. God had really worked miracles. God worked miracles. I have gas. I have water. I have lights. I have washing machine. I have refrigerator. I have deep freeze and I used out the can. Everything we ate like peas, greens, okras, tomato soup, blackberry...

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TIMECODE	VIDEO	AUDIO
	<p>Return to L Pettway sitting interview</p> <p>VO archival image of man and child</p> <p>Return to L Pettway sitting interview</p> <p>VO archival image of water bucket</p> <p>Return to L Pettway sitting interview</p>	<p>we had to do a lot canning. But it was rough. What little we had we took it and made it back in the day. I come up on some of it, the rough times. We had to pump water. I had to tote it. I didn't have a pump. I raised up all my children toting water. To cook with, to wash with, to take a bath in. We had the hot water outside in the wash pot to for to take a bath and wash with. We didn't have wash board, didn't have washing machine. We had a rub board. I still have my washboard."</p>
01:24:53:19	L-cut of L Pettway with rub-board	L Pettway, "My husband made that. Wash clean clothes too. And it been, is real old. I been had it but it's still good. If I had to need it when my washing machine broke down, I go on my rub board 'til I get able to get me another one."
01:25:16:12	Sitting interview with L Pettway	L Pettway, "I didn't have shoes to put in on the winter, one pair of shoes."
01:25:20:21	Sitting interview with B Arnett	B Arnett, "But she has had a really hard life. I mean, everyone's had a hard life. She has had a harder life. She has suffered from depression. She has had some problems with her husband."
01:25:34:01	<p>VO archival image of L Pettway with husband</p> <p>Return to sitting interview with L Pettway</p>	<p>L Pettway, "My husband always downed me, and me and him stayed married for 30 years. And I have a fear because—I have a fear toward men because my husband treated me so</p>

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TIMECODE	VIDEO	AUDIO
	VO L Pettway walking to clothesline, quick fade to black	bad. And I don't know how to describe it, but I don't deal around mens too much."
01:26:14:20	Sitting interview with B Arnett  VO museum description plaque, five mounted quilts  Return to B Arnett sitting interview	<Music slowly fades out> B Arnett, "There are about five or six of her quilts in the show. I think she is represented with more quilts than anyone in the show, and yet she won't even go and look at it." <Music returns> "But we sure hope we can get her somewhere." <Music ends>
01:26:36:02	Sitting interview with A Pettway	A Pettway, "Well, all the time she claim she doesn't feel right or good. She doesn't feel good enough to go. That's what she tell me because she is my cousin, me and her two sisters children. I asked her about it one time. I said, 'Loretta, why don't you go and be with us sometimes?' She say, 'Well, I be sick. I ain't like you all. I'm not well. I don't be feeling good.' That's what she will tell me."
01:26:57:07	Sitting interview with B Arnett	B Arnett, "Maybe with everybody chipping in to raise Loretta's spirit, she will go to the show. I hope so."
01:27:04:01	Sitting interview with L Pettway  VO L Pettway watching TV, sunset	Interviewer, "What about Milwaukee? Would you consider going to Milwaukee?" L Pettway, "No." <music begins>

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TIMECODE	VIDEO	AUDIO
01:27:21:10	Montage of women boarding the bus	<Music>
01:27:46:25	Assistant Pastor on bus,  woman with raised hands	Assistant Pastor, "Good Morning everybody." People, "Good Morning." Assistant Pastor, "I would bless the lord for being here this morning. Alright now lord, bless them right now God, that they will keep their minds stayed on Jesus." Woman, "I know it. Yes Lord." J-cut Rev. Pettway
01:27:57:18	Sitting interview with Rev. Pettway	Rev. Pettway, "I think that religion is the most important part of this community."
	Montage religion in the area	<Music>
01:28:32:05	VO Arlonzia in house Sitting interview with A Pettway VO museum description plaque, mounted quilts	A Pettway, "I have been piecing quilts about 60 something years, and I continue to piece them. And I don't know why I would continue piecing and making quilts and piecing the quilts because God had a plan for it."
01:28:46:25	Sitting interview with Mary Lee Bendolph VO Young piecing a quilt  Return to Bendolph sitting interview	Bendolph, "But I started piecing quilts. I just sit there and pray. Sometimes I cry. Sometime I sing and it give me joy to do that. But I sit there piecing the quilt and it gives me joy just to sit there and sing and pray. Talk to the Lord because you know he brought from a long way." <fade background music>
01:29:07:13	Bendolph getting into car, women singing in	J-cut women singing in car

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TIMECODE	VIDEO	AUDIO
	car	<song ends>
01:29:43:09	Bendolph entering church, hugging Rev. Pettway, singing on microphone	<J-cut singing in church>
01:29:54:21	Sitting interview with Rev. Pettway VO church sign Return to Rev. Pettway sitting interview	<Singing in church continues> Rev. Pettway, "I'm a minister at Ye Shall Know the Truth Baptist Church in Gee's Bend, Alabama."
01:29:59:28	Rev. Pettway sermon	"The Bible said that God bless, God bless, no man concur. Then help me say it. And it he curse you, can't nobody can bless you."
01:30:08:11	Rev. Pettway singing	<Singing in church becomes synchronous>
01:30:24:22	Sitting interview with Rev. Pettway	<Singing in church becomes background> Rev. Pettway, "As a child coming up didn't have much as you would say, hardly anything. Okay. We was able to sing the songs of Zion. That's why you may see me in my service now. I'm always talking about how good God is to me, what he brought us from."
01:30:46:04	Rev. Pettway sermon	Rev. Pettway, "We love you Jesus. We love you this morning. We love you a lot. If we had 10,010 children we couldn't praise you enough. We thank you. Thank you for being real. Thank you for being real." <Music fades in>
01:31:01:11	Nettie Young in church	<Music>
01:31:06:09		<Music continues in background>



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TIMECODE	VIDEO	AUDIO
	Return to Bendolph sitting interview	them to live the true life of the Lord. And depend on the Lord to take them to heaven. Now you have to live that life though. You can't just get religion and do nothing with it. You have to live a life with it." <J-cut children's choir song>
01:33:12:01	Children's choir performance VO woman nodding Return to children's choir performance VO audience Children's choir director	<Children's Choir Singing>
01:33:52:29	Sitting interview with Bendolph  VO Annie Mae Young quilting with granddaughter	<Children's choir song slowly fades> Bendolph, "The thing about the new generation coming up for to make quilts is that it gonna go dead because they don't want it. They don't care. They don't wanna work. Just one or two. Annie Mae's Granddaughter.
01:34:10:12	Sitting interview with AM Young	AM Young, "They don't have time to stop and sit down and piece a quilt. This takes time to sit down and put pieces together."
01:34:17:25	Sitting interview with Bendolph	Bendolph, "They just wanna do what they wanna do. Play games, watch TV, have all the money in their pocket, get in the car – boom, boom, boom."
01:34:29:16	Sitting interview with AM Young	AM Young, "Like I said, my little granddaughter, she comes over. She sees me piecing up a quilt. She stands up and look at

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TIMECODE	VIDEO	AUDIO
		me and say she wants to piece up a quilt. She wants to learn how to piece up a quilt.”
01:34:39:01	AM Young and granddaughter quilting	Granddaughter, “Some days I come from school, grandmamma be back here sewing on the machine. I stand here and watch then I go back home.”
01:34:53:22	Sitting interview with AM Young  Slow fade out	AM Young, “She tried and learned. You don’t find many that want to—they will talk about they want to do, but they ain’t got time. No.”
01:35:08:12	Assistant Pastor addressing women on the bus	<Music Begins> Assistant Pastor, “We thank God that he’s here. We thank God for carrying us on this journey.”
	Montage of buses leaving and driving	<Music switches to women singing on the bus near the end of the montage>
01:35:38:16	Women singing on the bus	<Women singing become synchronous>
01:35:46:10	Sitting interview with Jane Fonda	<singing continues> Fonda, “The, the, the art is so full of love and patriotism and hope, is very moving, you know.. The rest of us can get cynical and angry. These people of all people should be, and they’re not.”
01:36:03:13	Return to women singing on the bus	<Women singing is synchronous>
01:36:11:19	Montage of traveling, visiting the Arts Company in Nashville, and traveling	<Music begins>

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TIMECODE	VIDEO	AUDIO
	northward, night time, fade to black	<Music transitions>
01:37:04:06	Montage of sunrise and travel to Milwaukee	<Music continues>
01:37:39:06	Nonie Gadsden greeting women	Gadsden, "Hi, I'm Nonie." Jaqueline, "Hi, I'm Jaqueline." Gadsden, "It's very nice to meet you." Maggie Gordon, "Hi, I'm Maggie."
01:37:57:00	David Gordon greeting women inside hotel	Gordon, "Hi there. Hi there." Man, "Hi, how are you all?" Gordon, "I'm very well, thank you."
	Gordon welcoming women	Gordon, "My name is David Gordon. I'm the director of the Milwaukee Art Museum. And I wanted to, and I wanted to welcome you to Milwaukee."
01:38:05:04	L-cut VO inserting key card in the door  Montage of women entering their rooms and looking around  Slow fade to black	<Music begins> Bendolph, "Ooh, beautiful. This is beautiful." A Pettway, "Oh my God, it's so beautiful in here." Bendolph, "I'm living in style!" A Pettway, "Ooh, gracious. Space. It's big!"
01:38:26:01	Shots on sidewalk outside the hotel, Jane Fonda talking and boarding bus	<Music continues> J-Cut Brigid Globenski
01:38:35:20	Brigid Globenski on bus addressing women	Globenski, "Thanks for your coming up to Milwaukee. People are really excited that

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TIMECODE	VIDEO	AUDIO
	VO, ride to museum, entrance, inside the exhibit, musicians, etc.	you're here. We're going to get to the museum and let me just tell you what's going to happen tonight. We're going to walk in and there will be a table with nametags and you'll meet some people from the museum. We will kind of be your personal hosts. For the first hour, there will be music and you have a chance to walk into the exhibition, take a look around, and just talk to people. <Music continues>
01:39:08:16	Sitting interview with D Gordon  VO women walking through museum, talking to people	<Music ends> Gordon, "Most art shows which are groups shows don't have the feeling of any unity between the different artists, <music begins> "And this show has got it, which is extraordinary given that the quilts are made some as early as the 1930's and some as early as recent times." J-cut clapping in auditorium
01:39:30:23	Women standing on stage, banquet crowd giving a standing ovation, slow-motion close-ups of women smiling on stage Quick fade to black	<Music continues behind applause>
01:39:50:25	Sitting interview with Peter Marzio	Marzio, "The wonder of these isn't that they are poor or not as well educated. That, that is a snobbish attitude. I mean, more than snobbish, it's a closed attitude. Um, because what's,

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TIMECODE	VIDEO	AUDIO
	Fade to black	what these quilts are is a level of sophistication that no art academy can teach. The whole community here is the academy.
01:40:22:16	Time lapse of Milwaukee Art Museum at sunrise	<Music continues>
01:40:29:01	Nonie Gadsden speaking to a group	<p data-bbox="899 688 1541 716">&lt;Music Fades&gt;</p> <p data-bbox="899 743 1541 1598">Gadsden, "There's two reasons why this show is so important. One is the art. It's the quilts. Seeing the composition, the bold patterns, the asymmetry. These quilts are fantastic works of art. What you're seeing is things that came out of the women's mind. They had no influences. A lot of people make connections with these works, and works of modern contemporary art. They didn't know Barnett Newman's work. They didn't know Joseph Alber's work. These designs came out of their own heads. And I want to make sure that we all know and give them that agency. These are the artists who created this work. They are not copying anybody else. This came out of their heart and this is what they created.</p> <p data-bbox="899 1625 1541 1703">Second, it's Gee's Bend. The story of Gee's Bend and the history of Gee's Bend.</p>
01:40:50:19	<p data-bbox="284 961 899 1052">Crowd listening and pan to Gadsden speaking</p> <p data-bbox="284 1178 899 1205">Three mounted quilts</p> <p data-bbox="284 1619 899 1646">VO crowd listening</p>	
01:41:15:00	<p data-bbox="284 1770 899 1860">Sitting interview with Nonie Gadsden with white text key "Nonie Gadsden – Associate Curator – Milwaukee Art Museum"</p> <p data-bbox="284 1875 899 1944">VO Archival image of Missouri Pettway Return to Gadsden sitting interview</p>	<p data-bbox="899 1770 1541 1944">Gadsden, "The stories behind these quilts are what make them talk to people. The stories such as Missouri Pettway's quilt in which she took all of the clothing that her husband... that</p>

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TIMECODE	VIDEO	AUDIO
01:41:39:04  01:41:45:27	VO Archival image of children, mounted quilt  Return to Gadsden sitting interview  VO pan of mounted quilt  Return to Gadsden sitting interview  Mounted quilt—tilt down  Return to Nonie Gadsden	took all of the clothing that her husband—that her husband owned after his death, and she asked her daughter Arlonzia to help her rip up the pieces of clothing and to make a quilt out of them. She said, “I’m going to take every piece of clothing that he has and make a quilt out of it to wrap myself in when I miss him.” And it’s such a poignant story. And then you look at the quilt, and you realize that’s everything that he owned. So you are really learning about the lives of these women, the lives of this community.”
01:41:54:07	Sitting interview with Arlonzia Pettway with white text key “Arlonzia Pettway – Quiltmaker”	A Pettway, “The only thing the peoples had then was dress tail and britches legs. Just like I told you, tore up a whole lot of pants leg and britches leg and dress tails”
01:42:02:14  01:42:05:27  01:42:34:24  01:42:45:26	Sitting interview with Bill Arnett  VO mounted quilt  Return to B Arnett sitting interview  VO close up of mounted quilt cross fade with side of building  Return to B Arnett sitting interview  VO mounted quilt  VO archival image of cabin  Return to B Arnett sitting interview  VO mounted quilt	Arnett, “You will find all of that being used, but that’s because that’s what was available. But when they took those and made things out of them, it’s the same as a white artist carving marble. A quilt is like a Rosetta stone. There is a language to it that needs to be decoded. To begin with, most of the forms are abstracted from life, which is what most abstract art in the world is. Abstraction is an ancient thing, not a modern thing. And in Gee’s Bend, like in other places, women’s quilt patterns came from life. A house top, which is squares and forms within a square, is actually—was first, I imagine, a

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TIMECODE	VIDEO	AUDIO
		woman lying in bed looking up at the ceiling at the rafters and the pattern they formed and making it and calling it a house top.”
01:42:57:07	Sitting interview with Nettie Young  VO mounted quilt	N Young, “You could lay down in your house, and you didn’t have to go outdoor and see the stars and the clouds and things.”
01:43:07:21	Sitting interview with Peter Marzio	Marzio, “They express a joy and a wonderment that makes you glad to be part of the human race. And I think that’s a real ovard(?) to be inspiring. And these are just quilts. All it is is fabric stitched together. It’s inanimate material that have a, that has a life-force.
01:43:34:16	Sitting interview with B Arnett VO old house Return to B Arnett sitting interview VO archival image of family with newspaper walls Return to B Arnett sitting interview  VO archival image of child helping adult sew Fade to black	B Arnett, “I can take you into hundreds and hundreds of old abandoned black shacks, some of which predate the 20th century, and you will see those newspapered walls that look just as good as any Cubist artist did. I mean, they just didn’t slap newspapers indiscriminately on the walls. They made collages, and then they sat down and made quilts that reflected that aesthetic.”
01:44:02:10	Shot of Wisconsin Public Radio Banner, Mary Lee Bendolph sitting for interview Kathleen Dunn conducting interview VO archival image of ferry Return to Kathleen Dunn conducting interview	Dunn, “Mary Lee Bendolph is one of our exceptional women quilters here today. She was born in 1935. Tell me the story of the ferry. Because I understand that the ferry service was cancelled because the people in Gee’s Bend got a little bit uppity during the

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TIMECODE	VIDEO	AUDIO
01:44:31:19	VO archival image of school kids Return to Dunn/Bendolph interview VO archival image police and tear gas Return to Dunn/Bendolph interview	Civil Rights Movement. Bendolph, "Yeah, because of the Civil rights, they moved the ferry, that's what I said. They did it because they didn't want us to become registered voters. We was going to Counlin (?) everyday to become a registered voter. So finally we made it and we got over there. And when we got over there we went to the church. And when we got to the church, they throwed tear gas on us. And we just stood there singing and praying."
01:44:52:25	Sitting interview with Mary Lee Bendolph	<singing "Lawman, you never can't jail us all. Whoa, Lawman, you never can't jail us all." >
01:45:10:08	Return to Dunn/Bendolph interview	Dunn, "Mary Lee has her mother's aphetic dreaming. Tell us the story of Dr. Martin Luther King Junior. When you were, you had a dream that something important was coming and it turned out to be King."
01:45:14:25	VO mantle with picture of King	J-cut Bendolph interview
01:45:34:17 01:45:40:08	Sitting interview with Bendolph VO archival image of King Return to sitting interview with Bendolph	Bendolph, "How did I get involved with Martin Luther King was...it was in a dream I had. I had been dreaming the dream and dreaming the dream. I didn't know what it was all about. He helped got the peoples, you know, rioted up that they could get something to do something on their own without depending on the white man for everything to be done."

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TIMECODE	VIDEO	AUDIO
01:45:45:13 01:45:48:05	VO FQB sign Sitting interview with Mary McCarthy with white text key "Mary McCarthy – Manager, Freedom Quilting Bee" VO archival image of Rev. Walters VO McCarthy walking through Freedom Quilting Bee Return to McCarthy sitting interview	<Music begins> McCarthy, "The Freedom Quilting Bee was a women's sewing co-op started by Reverend Walters in 1966. He had started it as a response to the criticism that the civil rights workers came but then left and didn't do anything that was lasting. They just came and marched and were heard, but they didn't really stay and take the heat that they had to take when people left and the problems of being kicked off their land or losing their jobs because they had marched or tried to register to vote."
01:46:25:03	Sitting interview with Nettie Young	N Young, "The first gift came from Martin Luther King for the building of this quilting room. Yes, it did. He was for this, and that's why we have named it because he was the first to give to it. That's why we named it the Freedom Quilting Bee. That how it come by this name."
01:46:59:22	N Young, A Pettway, and Bendolph inside the Freedom Quilting Bee	N Young, "The Quilting Bee will always be a part of me because this is the first place I ever worked to get a check. I didn't know what checks was for myself until the Quilting Bee come. But then when the Quilting Bee come, I was getting paid by a check."
01:47:18:04	Sitting interview with A Pettway	A Pettway, "We thought that was real money because we weren't used to getting anything. We thought it was real money. And it gave us

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TIMECODE	VIDEO	AUDIO
		twelve dollars apiece, and worked and worked and worked. And before I left, I was getting 15 dollars a week.”
01:47:30:12	Sitting interview with B Arnett  VO mounted quilt  Return to B Arnett sitting interview	B Arnett, “I think the Freedom Quilting Bee in its day was a really noble effort to bring money to the community and to find a way of marketing their talents outside the community. Artistically it wasn’t something that fortunately affected the creativity of the women. I mean, it was a cottage industry in which women came together from all the little surrounding communities and created patterns based on designs that were posted on the walls so everyone had to be the same, and they had—because places like Bloomingdale’s that were ordering these quilts and other kinds of catalogues, sales organization, had to have a standardized product.”
01:48:16:09	N Young, A Pettway, and Bendolph inside Freedom Quilting Bee	Bendolph, “You had to make the stitches real little in order to keep the business going. If you dind’t make them stitches little then, that quilt would come back. And you have to keep it in a straight row.
01:48:27:09	Sitting interview with B Arnett	B Arnett, “The kind of quilts they made down here were not acceptable at the Freedom Quilting Bee. And the woman that you know who lives the closest to where the Freedom Quilting Bee was was Annie Mae Young, and

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TIMECODE	VIDEO	AUDIO
		they wouldn't let her work there because they said her stitches were too uneven and her work was too sloppy as it were."
01:48:50:29	Sitting interview with AM Young	AM Young, "Why they didn't like my quilting? Because the stitches was too long. I didn't quilt neat enough for them. Uh-huh (yes)."
01:48:57:04	Sitting interview with B Arnett, VO mounted quilt Fade to black	B Arnett, "So she stayed home and made her own things, and she is one of the great artists in America."
01:49:02:28	Time release of Milwaukee Museum	<Music begins>
01:49:08:19	Interview with Catherine Ditto  VO three mounted quilts	"I loved the exhibit in New York. I drove here from Chicago to see it again... and to, and to meet the women."
01:49:22:01	Interview with Tom Moorman	"Oh it was fabulous. I mean, it's really interesting because it's like going to see a modern art show, really. I mean you have like, abstract modernism, but then you look at the people who did it and where it all came from and it's just fabulous."
01:49:27:16	Interview with Loretta Bruce  VO mounted quilt	"It really reflects a true artist's heart and the spirit of an artist."
01:49:35:19	Interview with Caterina Iorio/	"They are the real piece, masterpieces of art. They're amazing. I'm really, really amazed about this. I never seen something like this."

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TIMECODE	VIDEO	AUDIO
01:49:44:22	Montage of book signing Fade to black	<Music continues>
01:50:02:26	Montage bus driving from hotel to museum, AM Young steps off bus Nonie Gadsden waiting at door	<Music continues> AM Young, "Thank you." Gadsden, "Come on in. There's a big crowd already in there."
01:50:18:05	Bendolph chatting with man	Man, "This is such an honor. I mean, it really is. To meet your family and what not. My gosh." Bendolph, "Yes!" <Music ends>
01:50:26:21	Gordon speech	Gordon, "We wanted to know what the ladies of Gee's Bend wanted themselves. And what they wanted was the recognition now due to them as artists. They wanted to be able to do some sight-seeing and they wanted to be able to sing. Tonight, we're able to let them sing. So could I ask the White Rose Choir, please to come to the stage."
01:50:55:14	Outside view of museum	NAT sound
01:51:00:24	Women singing on stage, people watching, women exiting stage, Fade to black	<women singing <i>Somebody Knocking at Your Door</i> >
01:51:48:14	Gordon farewell speech	Gordon, "This is my last opportunity to say the, a good-bye to all of you. As I said last night, we've so much enjoyed having you and we've

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TIMECODE	VIDEO	AUDIO
	Women begin singing	sort of all fallen in love with each other. So we have to keep this going. We want to you all to come back. We'll certainly be coming to Gee's Bend to see you there. And um, we wanted, um, you to have the opportunity to have a, since it's Sunday, to, for you to have a, a, a service, if you wanted one, before you got on the bus. So, if you'd like to do that, you've got the opportunity." Woman, "Thank you." <singing>
01:52:39:12          01:54:03:27	VO archival image of two women and child Return to women singing VO slow motion women hugging VO various slow-motion shots people hugging, hands clasped Return to women singing VO various shots of suitcases, woman leaving hotel room, shots of crowd, and familiar faces	<singing continues>
01:54:34:08	VO Montage packing the bus and buses pulling away	<singing continues>
01:55:09:07  01:55:12:07	Return to women singing  L-Cut to black	Woman, "Thank you Lord. We come a long way!"
01:55:14:11	Credits	<Music, fades at end of credits>
01:55:59:28	Underwriting credits	

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<b>TIMECODE</b>	<b>VIDEO</b>	<b>AUDIO</b>
01:56:25:28	On-air DVD offer	
01:56:41:00	PBS system cue	
01:56:45:18	Fade to black	