

**I AM VIRGINIA**

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WGAW and U.S.(c)

I AM VIRGINIA

SLIDE:

"The following is based on the true story of Anthony Johnson and John Casor."

SOUNDTRACK:

Throughout the movie, intermittently, the sound of a solo lute, and/or lute/wind duet, played in the renaissance style, provides mood, as per direction.

EXT. BEACH - DAY

SUPER: 1641

Eighteen-year-old VIRGINIA JOHNSON gallops along her beach, atop her horse, equipped with a standard man's saddle. She hugs the animal tightly as she rides.

She is wearing white, elegant seventeenth-century undergarments, which contrast against her brown African skin. Her long brown ringlets dance freely behind her head.

Virginia brings her horse to a halt and turns to see her sister ELIZABETH, down the beach, waving her arms. She kicks the horse and gallops back toward her sister.

The two Johnson sisters both possess striking beauty. Elizabeth's conservative renaissance hairstyle contrasts with Virginia's flowing locks.

Virginia is a complex personality, moving in and out of various personae fluidly. She is at once coquette, dominatrix, seducer, innocent virgin, confidante, defender of family, and defender of her beloved native Virginia.

She dismounts.

ELIZABETH

How is it you ride so, as a man  
does, and without your dress.

VIRGINIA

Who is there to know? The gulls?

ELIZABETH

What if the Spanish were to land  
and come ashore? What then?

(MORE)

ELIZABETH (CONT'D)

You don't want them getting their hands on you. Or perhaps you do.

VIRGINIA

Such a vulgar notion. Get on. Try it. You will have knowledge of the horse, as I have...Biblical knowledge.

ELIZABETH

Ginny, you are so delightfully devilish. There is news. He has gone for him. Daddy has left for the colony, just now.

VIRGINIA

He's done it! Oh, I do wonder what he'll be like. Tall, strong.

ELIZABETH

Ginny, he's not a suitor. He's a servant, and a heathen. They'll probably have to chain him just to maintain control over him.

VIRGINIA

He will be my servant. And I will need no chains.

EXT. DOCKSIDE - DAY

A ship is in the process of unloading people and goods. ANTHONY JOHNSON is speaking to the ship's CAPTAIN. As they converse, Anthony sizes up his new African-born servant.

The forty-one-year-old Anthony Johnson has a sturdy build. His short-cropped African hair is showing signs of early gray. He has an executive aura about him, as if he's the man in charge.

JOHN CASOR is standing nearby, grasping a small, woolen satchel. He appears about twenty years of age.

He is tall, with a pleasant face, and is built like an Olympic athlete. His hair is long and natural, and severely disheveled.

CAPTAIN

You've made a fine choice here with this one. Had him nearly a year now.

ANTHONY  
Cause any trouble?

CAPTAIN  
Not a lick of trouble out of him. Gentle giant he is. Picked him up from the Arabs near Gibraltar. Had him in London for a bit. Took him right out on the streets. One woman come up, shoved a bible up in his face. Started speaking some sort of nonsense. Put a big grin on his face.

ANTHONY  
What's his name?

CAPTAIN  
Got him down as John Casor. But he says his name...

He motions for John Casor to come closer.

CAPTAIN (CONT'D)  
(to John Casor)  
Tell him your name, your African name.

JOHN CASOR  
Dongkasur.

CAPTAIN  
(shrugs)  
Lieutenant wrote John Casor.

ANTHONY  
Know any English?

CAPTAIN  
Oh, best part. Knows plenty of words already. Learns fast, he does. Wouldn't leave us alone, wanting to know the word for this and that. Fit right in with the other men. Thought about keeping him. Make a fine seaman.

ANTHONY  
His destiny lies on the land. John Casor is going to plant tobacco.

He pulls out his coin pouch.

ANTHONY (CONT'D)  
Sixty pounds you say. Not thirty?

CAPTAIN  
No contract on this one. Do with  
him as you like. Keep him for life  
if it so pleases you.

ANTHONY  
Very well then, sixty it is.

Anthony hands him the coins. The captain pockets the coins  
and shows him a piece of paper.

CAPTAIN  
Bill of sale. Got your name right  
there. Anthony Johnson.

He folds it in half and hands it to Anthony. Anthony folds it  
in half again and goes to place it into his coat pocket.  
Unbeknownst to him, it doesn't nest securely into the pocket  
and falls to the ground.

The captain salutes and walks away.

CAPTAIN (CONT'D)  
All right then mate.

Anthony motions to John Casor.

ANTHONY JOHNSON  
Come on.

Anthony turns and walks off. John Casor picks up the piece of  
paper, places it into his pocket, and follows Anthony.

EXT. VIRGINIA WATERWAY - DAY

John Casor is rowing Anthony's boat toward Northampton, as  
the two men become better acquainted.

ANTHONY  
Dongo. Dongo is your homeland?

JOHN CASOR  
Yes, the hills.

ANTHONY  
I remember. From a large tribe?

JOHN CASOR  
No, small. I was chief.

ANTHONY

How is it you were chief?

JOHN CASOR

I was the oldest. When soldiers come through, they take the oldest, the tallest. But I climbed trees. I taught my tribe to climb trees. We had many we carved, so we could climb very fast.

ANTHONY

But they caught you.

JOHN CASOR

Yes, dogs, they cut down the tree, then ropes.

Anthony takes a moment to process.

ANTHONY

You'll be happy here. Virginia is a new world. Exciting place to live.

JOHN CASOR

It is very beautiful here.

ANTHONY

Yes. When I arrived in Virginia, I served a man named Richard Bennet. Fine gentleman. Puritan. Helped me get my start. Helped a lot of men get their start. In Northampton, I have a dozen neighbors, all landowners, every one of them came from the same place you and I did. Bennet gave each man his own ground to work. Eventually, that land became mine. Fifty acres. Now my family, my sons and I, we own nearly a thousand acres.

He thinks, then corrects himself.

ANTHONY (CONT'D)

Actually, two thousand. You'll live with the other servants. They're all Englishmen, white men. They know you're coming. I'm going to have you help out around the house. Always things to do. My sons and I are too busy. Everybody said they wanted an African servant. So, that's why I got you.

(MORE)

ANTHONY (CONT'D)

When you're not busy helping the family, you'll work on the farm. My product is the finest there is. Best tobacco grown anywhere in the New World.

JOHN CASOR

We grew tobacco. We grew many things.

ANTHONY

Corn?

JOHN CASOR

I've grown corn my whole life. We had many fruit trees.

ANTHONY

Could you help me develop an orchard?

JOHN CASOR

If you give me one fruit tree, I will turn it into an orchard.

ANTHONY

Good! We'll start an orchard.

The two men pause to imagine their future orchard.

ANTHONY (CONT'D)

One day, you'll have your own land. You'll be able to work when you please and play when you please. Virginia is a land of opportunity for all, no matter where a man comes from, or how he gets here.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

The Johnson family lives in a modest, seven-bedroom English manor house. The grounds are nicely landscaped, with flower beds and shrubs beneath a scattering of shade trees.

Anthony is instructing two white servants, with John Casor standing nearby.

INT. JOHNSON MANOR HOUSE - FOYER - DAY

Virginia and Elizabeth are spying out of a front window, observing John Casor's arrival.

VIRGINIA

He is quite large. Are they all so large, so tall, I wonder?

ELIZABETH

His hair is absolutely abominable.

VIRGINIA

Frightening.

ELIZABETH

We will have to make some accommodation with the hair.

VIRGINIA

Yes. I have a plan.

ELIZABETH

Oh, I do so love your plans.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Anthony is completing his instructions to the men.

ANTHONY

He'll catch on. Go through everything, show him all of it.

The three men begin their return to the fields.

SERVANT

All right then, Master Johnson.  
He's a big fellow. Should be good for a day's work.

INT. JOHNSON STABLE - DAY

Virginia and Elizabeth, in simple dresses, have John Casor sitting up on a barrel with his shirt off, as they shave his head. Half of his hair is gone and half remains.

VIRGINIA

He is terribly dirty.

She reaches for a nearby rag, then hands it to Elizabeth.

VIRGINIA (CONT'D)

Here, wipe his body down with this.

Elizabeth plunges the rag into a bucket of water.

ELIZABETH

Do I dare? He is filthy.

Before Elizabeth has a chance to begin wiping him down, Anthony suddenly appears in the doorway.

ANTHONY

What in the name of heaven and earth? I went out to check on him, and they said the two of you marched him off somewhere.

VIRGINIA

We simply must rid him of this awful hair. It's a briar patch.

ELIZABETH

Dreadful.

ANTHONY

You're shaving him? I didn't buy John for you to serve him. I bought him to serve us.

VIRGINIA

We're just showing him how. He can shave himself from now on.

ANTHONY

Well, finish all of this up.  
(to John Casor)  
As soon as they're done, back to work.

Anthony walks off in a huff.

Virginia peers out of the doorway to ensure that Anthony is gone. She hands the rag to Elizabeth.

VIRGINIA

(to Elizabeth)

Here. He's gone.

Elizabeth begins wiping him down, a bit apprehensively, but attentively.

VIRGINIA (CONT'D)

So, your name is John?

JOHN CASOR

Dongkasur.

VIRGINIA

John Casor, yes I know. But wouldn't you prefer to be called John? I mean, John is your first name and Casor is your last name.

ELIZABETH

You see we have two names. A first, and a last.

JOHN CASOR

I have one name. Dongkasur. Why do you need two names?

ELIZABETH

(to Virginia)

That's his African name.

VIRGINIA

Oh, I see. But you must have an English name. You're in Virginia now, and everyone has English names. Henceforth, we will call you John Casor.

ELIZABETH

Does your African name have some meaning?

JOHN CASOR

Dongkasur means gently falling rain.

Virginia and Elizabeth share a smile.

VIRGINIA

(to John Casor)

My name is Virginia. You will address me as Miss Virginia. But not always. When you and I are alone together, or with Lizzy, you will address me as Miss Ginny. Do you understand?

JOHN CASOR

Yes Miss Ginny.

VIRGINIA

Very good. Now Elizabeth is my sister. You will address her as Miss Elizabeth, but not always. When you are alone with her, or with the two of us, you will

VIRGINIA (CONT'D)  
address her as Miss Lizzy. Do you understand?

JOHN CASOR  
Yes Miss Ginny.

VIRGINIA  
You must try not to make mistakes. When you make mistakes, you will be punished.

ELIZABETH  
Ginny!

VIRGINIA  
He'll be fine. So, the Scarboroughs. A fortnight hence. Isn't it exciting?

ELIZABETH  
Yes. Mummy and Daddy are ecstatic. And it will be a dual announcement? Still?

VIRGINIA  
Yes, but do be discreet. No one is to know.

ELIZABETH  
Daddy still does not?

VIRGINIA  
Mummy yes, Daddy no. William's father will speak to Daddy, and then the announcement. After yours, of course.

ELIZABETH  
He will be thoroughly thrilled. William Tucker is the most eligible bachelor in all of Virginia. They own four thousand acres!

VIRGINIA  
Four thousand, five hundred!

They laugh giddily.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

Virginia and John Casor are seated at a table behind the house, as she teaches him the alphabet.

She has a long scroll of paper rolled out, with all of the letters, plus quill, ink, and blank paper.

VIRGINIA

Each letter has its own sound. Like nose, for example.

She touches his nose lightly, then writes out the word.

VIRGINIA (CONT'D)

N. O. S. E. You see? The word nose has four letters. The first letter is N - nn. The second letter is O. Just like it sounds. Then S, then E. Now, there are two types of letters. Vowels and consonants. Vowel sounds are made with the mouth open. A, E, I, O, U. Consonants...

Elizabeth walks up and sits next to Virginia.

VIRGINIA (CONT'D)

Oh good. Now, you're a boy. B, O, Y. 'B' is a consonant.

She writes it out.

VIRGINIA (CONT) (CONT'D)

You see? And, I'm a girl.

(writes)

G, I, R, L. 'G' is another consonant.

ELIZABETH

But together, we're girls.

VIRGINIA

So, when there is more than one of something, you add 'S' on the end, like this. One girl...

ELIZABETH

Two girls.

JOHN CASOR

(to Virginia)

Why are you showing me this?

VIRGINIA

Well, because, you need to know. You need to be able to read things.

ELIZABETH

Everything that's official is put  
into writing.

Their mother, MARY JOHNSON, walks up and joins them.

Mary dresses the same way any wife of an affluent Virginia planter would dress, with one difference. She wraps her natural African hair in a turban of colorful fine silk, giving her a distinct personal flair.

MARY JOHNSON

Explain this to your father.

ELIZABETH

Too stubborn. We tried.

MARY JOHNSON

(to John Casor)

Pay attention. This is important.

EXT. SETTLEMENT DOCKSIDE - DAY

Virginia, Elizabeth, and John Casor are walking away from the dock area toward the settlement. Virginia and Elizabeth are dressed elegantly. John Casor, dressed in English working-class garb, walks a pace behind the women.

VIRGINIA

(to Elizabeth)

I do hope we haven't missed the ceremony.

(to John Casor)

Today is Landing Day. We celebrate the founding of Jamestown each year.

EXT. OPEN MEADOW - DAY

A crowd of settlers has gathered for the Landing Day opening ceremony. A SPEAKER, standing on a short dais, is welcoming the crowd. Virginia is seated near the front on a bench, surrounded by Elizabeth and friends.

SPEAKER

Thirty-four years ago today, the Godspeed, Discovery, and Susan Constant delivered the very first Englishmen here, to our beautiful land, Virginia, to begin a new life in the new world.

(MORE)

## SPEAKER (CONT'D)

Today, we're honoring some of Virginia's founding souls. Joseph Robinson, third-born child of Virginia, please join me.

JOSEPH, a nineteen-year-old boy rises and joins the speaker on the dais. They shake hands.

As the speaker's voice continues in the background, while he welcomes the fourth-born child, a little white girl named SARAH approaches Virginia and tugs on her sleeve.

## SARAH

You're Virginia Johnson.

## VIRGINIA

Yes, I am. And who might you be?

## SARAH

Sarah Cromwell. My sister speaks of you.

## VIRGINIA

And I of her. And now, I will speak of you.

Sarah is embarrassed and runs off.

Another white girl, about eighteen years of age, has also joined the speaker and Joseph on stage.

## SPEAKER

We are also fortunate to have with us today, the seventh-born child of Virginia, Miss Virginia Johnson.

The crowd applauds. The boys in the crowd cheer respectfully. Virginia rises and joins the speaker on the dais. Sarah approaches with a bouquet and hands it to Virginia.

## EXT. SETTLEMENT - DAY

Virginia is strolling with Elizabeth and their white girlfriends. A crowd of boys is gathering behind them. John Casor lags behind, carrying the bouquet.

## VIRGINIA

We must all attempt to give each boy ample attention. If one is left out he will feel badly. We must always do our utmost to keep the boys cheerful, raise their spirits.

INT. TANNER'S SHOP - DAY

THOMAS, a handsome teenage boy, is working with his father and brother in their open-air shop. Thomas' friend runs up.

THOMAS' FRIEND  
Virginia Johnson. She's here!

Thomas rips off his apron and turns to his father.

THOMAS  
(excited)  
I must away.

Thomas' father and brother watch him run off.

THOMAS' FATHER  
(shaking head)  
Virginia Johnson.

EXT. SETTLEMENT - DAY

Virginia, Elizabeth, and their pretty white girlfriends, AMY, KATHERINE, and JULIANNE, are now completely surrounded by boys. The girls are doing their best to make eye contact with all of them.

Virginia has a rolled-up whip tucked in her waist. John Casor is close by.

VIRGINIA  
(to the group)  
The girls and I have devised a scheme, to help everyone. It's so unfair for you boys, not to all have maids of your own. Now, the idea is a bit tricky, but could still provide a most satisfactory solution.

JULIANNE  
Ginny, we must all know about that, in your waist. It cannot be a whip, pray tell. Say it is not for your negro.

VIRGINIA  
It is not for him, that is, if he behaves. He is, after all, a heathen, and quite unpredictable.

A buzz radiates through the group. Two boys behind Virginia shove a skinny boy through the crowd, who suddenly finds himself facing Virginia.

BOYS IN CROWD

This one's a misbehavior Miss Virginia, and unpredictable as can be! Wants a piece of your whip, he does.

The group roars with laughter. The skinny boy slinks off.

KATHERINE

(to Elizabeth)

Tell us Lizzy, you must. Does your sister truly whip her man?

ELIZABETH

Why don't we ask John Casor?

VIRGINIA

John Casor, come closer.

Still holding the bouquet, he moves to her side.

VIRGINIA (CONT'D)

Katherine has a question for you. And you must answer truthfully else, you will suffer consequences.

KATHERINE

Has Miss Virginia ever struck you with her whip?

JOHN CASOR

Yes miss.

Amy and Katherine scream with shock and disbelief, then run off together, holding their mouths. Nearby settlers wonder what the commotion is about.

INT. CHURCH - DAY

Virginia enters a church as two women are leaving.

WOMAN

Oh Virginia, hail and well met! And how is your mother? Is she here?

VIRGINIA

No, regrettably, the journey is tiresome.

WOMAN

It is such a comfort, seeing you in church. You surely bring the angels with you.

Virginia smiles, and the women leave the church. Virginia sits in the back pew, in the corner.

Thomas, the tanner's son, cautiously enters the church, and joins Virginia.

THOMAS

You are so generous to spend some minutes with me.

VIRGINIA

Of course, Thomas. And you are equally generous.

Thomas gathers up his courage.

THOMAS

Miss Virginia, you are the most admired girl in Virginia, and I know there are many others who have sought your affections.

Virginia squeezes his hand gently.

VIRGINIA

Thomas.

THOMAS

And I do realize that as the son of a tanner, I stand little chance of winning your affections.

VIRGINIA

Thomas.

THOMAS

I have for so long imagined you, being with you, together...but I would never ask my father to relay my thoughts, or my intentions to your father, out of respect for you. So, I am relaying my thoughts now, here, with you. I know...

VIRGINIA

(interrupting)

Thomas, you are the dearest boy. You would be a prize for any girl.

(MORE)

## VIRGINIA (CONT'D)

It is sad that there are so few girls. But more and more, they keep coming. Every ship has new girls. And one of those girls is for you. She is on a ship, even now, out on the open sea. And as you imagine her, she is imagining you. As you yearn for her, she yearns for you. Promise me you will meet every arriving ship, and watch for the girls as they disembark. Regard them with your heart, and you will feel something, an instinct. A special girl. She will be carrying a load of things. Approach her, confidently. Ask her if you might have permission to ease her burden. She will smile. Tell her your name. She will hand you her things, but let her carry one small item. As you walk with her, tell her about Virginia. If you see someone familiar to you, introduce her. Help her feel content about her decision to come here.

The two sit in silence.

## VIRGINIA (CONT'D)

And you may tell her that I will stand with her at your wedding.

## THOMAS

You are so wise. I will always love you. Not in a way that would ever conflict with my own obligations. But in my heart.

Virginia smiles warmly. Thomas leaves. Virginia wipes a tear from her eye.

Another boy, HENRY, takes his place in the pew.

## HENRY

May I sit with you?

## VIRGINIA

Yes, please. And what does dear Henry have to share this day?

## HENRY

Thoughts, I think.

VIRGINIA

Thoughts. Tell me your thoughts.

HENRY

Well, I don't know if I truly should, but at times, I have thoughts of you.

VIRGINIA

How intriguing. Tell me more.

HENRY

Well, I been having these thoughts, you see, mostly at night, before I fall asleep.

VIRGINIA

Go on.

HENRY

Oh no, I can't, I shouldn't. They're a bit improper.

VIRGINIA

Henry, you must! You sit with me and offer me the gift of your thoughts, and then you withhold my gift. Tell me. I must now know.

HENRY

Alright then, so, I see you walking beside the riverbank, in the moonlight...

VIRGINIA

Yes, and what am I wearing?

HENRY

(embarrassed)

Well, you see, that's just it...

The rest of the girls, barge into the church and interrupt Henry.

JULIANNE

It is time. We must go.

VIRGINIA

(to Henry)

Henry, you have a debt to me which you must pay anon, at the earliest and most advantageous moment.

EXT. SETTLEMENT - COMMONS AREA - DAY

The five girls are standing in a group at the end of a long table, around which a group of middle-aged church ladies with crosses around their necks sit, drinking tea. John Casor stands behind and away from the girls.

VIRGINIA

So, the idea that we have, concerning the lack of girls, and the great abundance of boys...you see, it's not fair for a boy to be denied the warmth and tenderness of a wife to comfort him after a day of labor. It's un-Christian. Jesus healed and comforted. So, we thought that if we could change the rules, for now, until we have more girls, so that a girl could have more than one husband. Two, or perhaps three.

JULIANNE

We were thinking up to five.

VIRGINIA

Yes, with five being the limit. And since you ladies are schooled in the Bible and religious matters, we wondered if there is any passage of scripture, which you are aware of, that we could use to support the idea.

The older women around the table are petrified, catatonic. They appear dead; zombie-like.

VIRGINIA (CONT'D)

Well?

JULIANNE

Are they alright?

The girls wait a moment for some sign of life from the older women. Then they regard each other, shrug their shoulders, and walk off.

LATER:

The CHURCH LADIES have regained their composure.

CHURCH LADY #1

These negroes, they have the devil in them, they surely do.

CHURCH LADY #2

She would have our virgin girls  
corrupted, into common whores.

CHURCH LADY #1

This Virginia, we must watch her.  
She's a witch, a disciple of the  
devil. I am certain of it.

The ladies nod in agreement.

EXT. SETTLEMENT DOCKSIDE - DAY

The girls are back near the dock area, with John Casor still  
holding the bouquet.

VIRGINIA

(to friends)

Now, you must come. You can stay as  
long as you please.

ELIZABETH

We have hordes of room.

VIRGINIA

My brothers each have their own  
house now, so we have the entire  
house to ourselves.

JULIANNE

Full moon. It sounds so pagan.

ELIZABETH

You will faint from delight.

EXT. SCARBOROUGH MANOR HOUSE - LAWN - DAY

The SCARBOROUGHs are a family of white planters. Their  
property is comparable to the Johnson's.

Outside, there is a modest gathering underway of local  
families, with food and drink. The racial mix of the group is  
roughly two whites to one black.

A boy in costume plays the recorder, while women gossip, and  
children play.

Virginia and Elizabeth are together, off to the side.

ELIZABETH

Is William here?

VIRGINIA

Yes. But I haven't seen his father.

ELIZABETH

And his father is to make the announcement.

Virginia nods. They share an anxious look.

INT. SCARBOROUGH MANOR HOUSE - PARLOR - DAY

The room is full of men, including the host, CAPTAIN SCARBOROUGH. The men are standing and sitting, with mugs of ale in hand, and cigars and pipes billowing smoke.

FRANCIS PAYNE, a local black planter, addresses the group, with a book in his hand.

FRANCIS PAYNE

Gentlemen. I have received a book from London with the most astonishing information. It is a discovery of the highest significance.

ANTHONY

We pray you share this astonishing information, and we must trust you as to its contents, as half of us here in this room cannot read a single word of your London book.

Laughter rises and subsides.

FRANCIS PAYNE

A mathematician from Padua has fashioned a spy glass with the most powerful magnification, as to be able to see the planets and the heavens. He sees the planet Jupiter with four moons of its own. And he sees that Venus has phases, as the moon has its phases.

CAPTAIN SCARBOROUGH

And what are his conclusions?

FRANCIS PAYNE

That the sun we see moving across the sky each day, traveling from east to west, is not moving at all. It is we who move about it.

ANTHONY

This book of astonishing  
information, is it a comedy, or  
perhaps a whim from a street bard?  
How can any sane man deny the  
movement of the sun, moon, and  
stars, what he can see with his own  
two eyes?

The group responds with a mixture of reactions. They are interrupted by MRS. SCARBOROUGH, who first signals her husband.

MRS. SCARBOROUGH

Everyone, I must interrupt you for  
we are to have an announcement  
outside.

EXT. SCARBOROUGH MANOR HOUSE - LAWN - DAY

Captain Scarborough addresses the gathering.

CAPTAIN SCARBOROUGH

It is with great pleasure and  
happiness that we today announce  
the engagement of our son, Phillip,  
to Miss Elizabeth Johnson.

The crowd applauds and cheers. The men congratulate Phillip, while the women take turns hugging Elizabeth.

The young recorder player begins a new tune.

Off to the side, two local planters, LT. JOHN NEALE and MATTHEW PIPPIN, converse discreetly.

LT. JOHN NEALE

Now they'll be mingling with our  
blood. Little black and white  
monkeys.

MATTHEW PIPPIN

It must stop. The question is, how?

LT. JOHN NEALE

If we keep allowing them wealth, it  
will not stop.

MATTHEW PIPPIN

Posing like proper Englishmen.

LT. JOHN NEALE  
They should all be pressed into  
service.

INT. SCARBOROUGH MANOR HOUSE - STUDY - DAY

Anthony is meeting with Captain Scarborough.

CAPTAIN SCARBOROUGH  
Anthony, this is the way it's done.  
It's tradition. The dowry should be  
half. Phillip brings a hundred  
acres into the union, and you  
provide fifty.

ANTHONY  
Tradition. Ha! English tradition.  
You realize, of course, there are a  
line of boys behind your son,  
thirty-long.

CAPTAIN SCARBOROUGH  
And how many of them is Elizabeth  
in love with?

ANTHONY  
That's got nothing to do with this.  
It's about supply and demand, pure  
and simple.

EXT. SCARBOROUGH MANOR HOUSE - LAWN - DAY

WILLIAM TUCKER, blond, handsome, and nervous, approaches  
Virginia, Elizabeth, and Mary, who are huddled up together.

WILLIAM TUCKER  
(to Mary)  
May I steal Virginia away mum?

Mary smiles warmly. William leads Virginia off.

In a private setting, away from the other guests, William  
tries to explain.

VIRGINIA  
Yes William, we all know he didn't  
come. Which begs the obvious  
question. Why?

WILLIAM TUCKER  
Something's come up. It's a family  
situation, in a way.

VIRGINIA  
Family situation. Your family.

WILLIAM TUCKER  
Yes, you see the Tuckers are an old, traditional English family. Proud heritage. Very well connected actually. Generations of successful business ventures...

VIRGINIA  
(interrupting)  
William, stop! Is the wedding off?

WILLIAM TUCKER  
Yes.

Virginia tries to settle her emotions.

WILLIAM TUCKER (CONT'D)  
You see, if we were to marry, and have children, they wouldn't look like normal, English children. Right? And..

VIRGINIA  
You mean they'd be dark, with curly hair, sort of like me.

WILLIAM TUCKER  
Yes, exactly.

VIRGINIA  
And your family? I missed that part.

WILLIAM TUCKER  
Well, father believes that our family, over in England, they may not understand why I wouldn't prefer to marry a normal English girl.

VIRGINIA  
A white girl.

William nods.

VIRGINIA (CONT'D)  
I'm confused, because you led me to believe you liked, no sorry - loved my dark skin and my long curls.

WILLIAM TUCKER

Virginia, I adore you.

VIRGINIA

Adore. Well if you adore me, you must really love this family of yours, over in England. People you've never even met, and probably never will. You're breaking us off over your fear about how these people might feel about having some dark-skinned cousins over in America?

WILLIAM TUCKER

Virginia, I'm so sorry.

VIRGINIA

Wait, wait, okay, this has nothing to do with family in England. This is about your father.

She's right, and his expression confirms it.

WILLIAM

I'm sorry.

EXT. VIRGINIA TRAIL - DAY

The Johnson family is headed back home, with Anthony and Mary riding a simple, two-seater, one-horse buggy. John Casor follows behind on horseback. Virginia and Elizabeth lead the way on horseback, riding women's saddles.

ELIZABETH

Do you want to talk about it? We could see you were upset. That can only mean one thing, I think. Virginia?

Virginia lifts her dress, swings her leg over the saddle, kicks the horse into a gallop and takes off. Elizabeth tries to follow, but quickly gives up.

INT. JOHNSON STABLE - DAY

Virginia is nestled into a pile of soft hay. Mary appears, followed by Elizabeth. Elizabeth lets out a playful scream, jumps, and lands in the hay. Mary falls into the hay between them. Virginia's mood lightens.

MARY JOHNSON  
 (to Virginia)  
 We know what happened, but we don't  
 know why.

Virginia lifts her arm and points to her forearm.

VIRGINIA  
 This.

She grabs her hair.

VIRGINIA (CONT'D)  
 And this.

MARY JOHNSON  
 Oh, I see.

ELIZABETH  
 I thought you two were in love.

MARY JOHNSON  
 Love is only part of what makes a  
 marriage work. You need more than  
 love.

ELIZABETH  
 Were you and Daddy in love?

Mary laughs heartily.

MARY JOHNSON  
 Love had nothing to do with it. At  
 least at first. Love came later.  
 Your father was isolated when he  
 first arrived. Only a few Africans.  
 No single women. Who was a young  
 slave to marry? A white woman?  
 When he first laid eyes on me, that  
 was it. Wouldn't leave me alone.  
 He proposed marriage the second day  
 I was here.

ELIZABETH  
 When Daddy wants something, he goes  
 after it.

MARY JOHNSON  
 Yes, he does.  
 (to Virginia)  
 You lost William, but he is only  
 one of dozens of eligible young  
 men.

(MORE)

MARY JOHNSON (CONT'D)

Your dreams of becoming the wife of a great Virginia planter are still very much alive.

VIRGINIA

Are they? They don't feel alive. They feel dead. How can I join a family, knowing there may be members of that family who don't accept me, that feel embarrassed or ashamed because of how I look?

MARY JOHNSON

Give it some time. Time heals everything.

EXT. JOHNSON MANOR HOUSE - DAY

John Casor is walking hurriedly toward the manor house. He arrives to find Virginia seated on the front porch.

VIRGINIA

John Casor, follow me.

She rises, turns to enter the house, and he follows.

INT. JOHNSON MANOR HOUSE - BEDCHAMBER - DAY

Virginia stands in the doorway and invites him in.

VIRGINIA

Come in.

She closes the door behind him. Virginia's bedchamber is a womb of femininity. It is filled with lace, soft pillows, and finery. She directs him to sit in a loveseat.

VIRGINIA (CONT'D)

Sit here.

She picks up a pillow in a crimson sham and places it on his lap. Then she places his hands on the pillow.

VIRGINIA (CONT'D)

I have many nice things. Pillows are so comforting. They're soft. Isn't it soft?

John Casor is too intimidated to respond.

VIRGINIA (CONT'D)

This is my bedchamber. This is my private place, my safe place. In here, I can do as I please. Anything. Like wearing clothing. I love beautiful garments, but dresses and corsets can be so bothersome, so restrictive. You don't know what a corset is, do you?

He appears confused.

VIRGINIA (CONT'D)

In here, John Casor, I can take off all of my clothes and no one can tell me not to. How are things going so far with Daddy?

JOHN CASOR

He is a good man. His servants speak well of him.

VIRGINIA

Yes, a good man. But he is Daddy. You see, there is something you must know. Do you understand the word 'war', what it means, war?

JOHN CASOR

Yes, Miss Ginny.

VIRGINIA

Good. Daddy and I are at war. And you're part of that war. Daddy and I are at war over you. Daddy wants you to break your back in the fields. But I need you to help me fulfill my social obligations. To take me places. To the neighbors, to the settlements. Up to now, Mummy has taken me, but she has grown weary from the increasing demands on my time. Therefore, I need you to accompany me, so that I am escorted, that I might feel safe.

Virginia Johnson dramatic pause.

VIRGINIA (CONT'D)

You see, there are two worlds, my world and Daddy's world. Daddy wants you to live in his world.

(MORE)

VIRGINIA (CONT'D)

But his world is...do you know the words, heaven and hell?

JOHN CASOR

Yes, Miss Ginny.

VIRGINIA

Good. My world is heaven. Daddy's world is hell. You will live in heaven. Now, like any war, there are certain roles that people must play. Like spies. You will spy for me. You will learn what Daddy is saying about me, and especially what he is saying about my friends, that is, boys. Do you understand?

He nods an uncertain nod.

VIRGINIA (CONT'D)

Good. Now, what will happen is that Daddy will ask you to be his spy. And you will agree to act as his spy, because when you are spying for Daddy, you will in fact, be spying for me. When he asks about me, what I'm doing, where I go, and especially when he asks about boys, you will tell him certain things. I will prepare you with what to say. Do you understand?

He does not. She continues, without waiting for his reply.

VIRGINIA (CONT'D)

Good. Now, because it is a war, you must choose sides. You must declare your loyalty. You cannot be loyal to both sides in a war. You will be loyal to me. If I detect even the slightest lapse in your loyalty to me, you will be punished!

She slaps him across the face, without enough force to cause pain, but sufficient to gain his attention.

VIRGINIA (CONT'D)

Loyalty is essential, because you will be given duties of a highly personal nature. So personal that Daddy may never, ever know. For example, Daddy can never know that you have entered my bedchamber. It is forbidden.

(MORE)

VIRGINIA (CONT'D)

If I were to tell Daddy that you were in here, he would fly into a rage. There is no telling. He might grab a sword or his musket. So, you must guard your loyalty to me as if your life depended on it. Fortunately, Daddy is out for the day. If he were here right now, you could be in grave danger. Now, hand me the pillow.

He hands over the pillow.

VIRGINIA (CONT'D)

In a few days' time, you will escort me to my land. I have my own land. Now, you may return to the fields.

JOHN CASOR

Yes Miss Ginny.

He moves toward the door and opens it. Virginia stops him.

VIRGINIA

(warmly)

John Casor, I would never tell Daddy you were in my bedchamber. His head would likely explode and I would be killed. Now go.

Virginia closes the door, picks up the crimson pillow, and clutches it against her body. She goes to the window and peers out for a moment. Then she hops onto her bed and lies on her side, still clutching the pillow.

EXT. TOBACCO FIELD - DAY

Anthony is out near his fields with his wholesale merchant, CAPT. SAMUEL GOULDSMITH, inspecting tobacco samples.

CAPT. GOULDSMITH

Excellent quality, as always. Same price as before?

Anthony nods.

CAPT. GOULDSMITH (CONT'D)

We sail in ten days. How many bales will be ready?

Mary hurries up toward the men.

MARY JOHNSON  
(to Anthony)  
Visitors. Lord Clifford, Sir  
Archer.

EXT. JOHNSON MANOR HOUSE - SIDE LAWN - DAY

Two young noblemen have arrived, accompanied by four armed guards who attend the horses.

Capt. Gouldsmith, SIR ARCHER and LORD CLIFFORD are seated under a shade tree with Anthony. The nobles crank up their cigars. Mary stands behind Anthony.

MARY JOHNSON  
I'll get some tea and snacks.

SIR ARCHER  
(to Mary)  
Thank you, mum.

She leaves for the house.

ANTHONY  
We didn't think the crown cared about any of these matters. Why is it that my wife, and my girls, are taxed, like common laborers? Makes no sense to us, nor to our neighbors.

LORD CLIFFORD  
That's why we're here. To learn from the Northampton planters about these and other issues.

EXT. JOHNSON MANOR HOUSE - REAR ENTRANCE - DAY

Mary emerges out of the doorway, with tray in hand, laden with tea and snacks. Virginia, in her best dress, snatches the tray away from her mother and heads for the men.

EXT. JOHNSON MANOR HOUSE - SIDE LAWN - DAY

Virginia, in her coquette persona, serves the men.

SIR ARCHER

Many of these decisions are made in England, where people are not familiar with the colonies, and the unique culture which has developed in some parts of the New World.

LORD CLIFFORD

You see, to an Englishman, negro means servant. But negro means many things in Virginia.

SIR ARCHER

Your name is known in London. Your product has a reputation, preferred by the aristocracy.

After serving, Virginia continues to stand nearby, eavesdropping.

LORD CLIFFORD

Sir Archer will be returning to London soon, for a year, and will raise these matters, and garner support, for changes.

ANTHONY

(to Virginia)

Where's your mother?

Virginia looks toward her mother, who is standing a few paces behind Anthony. Anthony turns, then turns back to Virginia.

ANTHONY (CONT'D)

(to Virginia)

Well, are you just going to stand there?

VIRGINIA

Yes.

ANTHONY

No.

Virginia ignores her father and regards the fancy ruff around Sir Archer's neck.

VIRGINIA

(to Sir Archer)

I like your ruff.

SIR ARCHER

Thank you.

VIRGINIA  
The gold threading. Very intricate.

SIR ARCHER  
Yes, my grandmother made this for me, actually.

VIRGINIA  
I give ruffs to Daddy, but he won't wear them. He says they get in his way when he works.

Anthony, flustered, turns to Mary.

ANTHONY  
(to Mary)  
Take her inside.

VIRGINIA  
I want to stay and listen. I might have an opinion.

ANTHONY  
Opinion!  
(to Mary)  
Take her in.

MARY JOHNSON  
(to Virginia)  
Come on. Let's leave the men alone.

VIRGINIA  
(disgusted)  
Hmph!

She walks off in a huff. Lord Clifford and Sir Anthony break out in laughter over the spectacle.

SIR ARCHER  
I'm a bit inclined to want to hear what she has to say.

LORD CLIFFORD  
Hear, hear.

More laughter.

ANTHONY  
Gentlemen, I might be presumptuous in saying this, but I will anyway. When a planter's son comes calling, hoping to match wits with Virginia, I pay it little heed. Most have been out here already.

(MORE)

ANTHONY (CONT'D)

But if a man of noble birth comes hither, now that's a different matter. You gentlemen are always welcome in my home. But if a visit is for the purpose of enjoying the company of my elder daughter, that would first require a conversation between you and your fathers.

SIR ARCHER

Sir, you are in no way presumptuous.

LORD CLIFFORD

The notion of matching wits with Virginia proposes a most delightful challenge, indeed.

EXT. VIRGINIA TRAIL - DAY

Virginia, wearing a romantic dress, and John Casor are atop horses, riding side-by-side.

VIRGINIA

When you were in Dongo, before your capture, was it hot where you were?

JOHN CASOR

Yes, always hot.

VIRGINIA

How did you dress? What did you wear?

JOHN CASOR

We wore nothing.

She lets that sink in.

VIRGINIA

Daddy said that you were the oldest. Did you have a woman, a wife?

JOHN CASOR

There were no women. Girls are easy to catch.

VIRGINIA

So, there were no women at all?

JOHN CASOR

No. There were no women.

VIRGINIA

Did you go out looking for a woman?

JOHN CASOR

Yes. Many times. I could not find any women.

VIRGINIA

That means, I'm one of the only women you've known.

She lets that sink in.

VIRGINIA (CONT'D)

I own a large piece of land. A thousand acres. My father was able to have it included in the patent for my brothers' farms. No one wanted it. My land is half swamp and half beach and dunes. It cannot be farmed and nothing can be built on it. The swamp is my barricade, my moat. It is impossible to cross on foot or on horse. Except, for one entryway which is secret. It is known only by my sister.

Virginia suddenly becomes stern and steely.

VIRGINIA (CONT'D)

No one may ever know how to enter. No one! If you should divulge my entryway to anyone, I will have you whipped by men!

They make extended eye contact. She can see he understands. She softens her tone.

VIRGINIA (CONT'D)

When we arrive at my land, we will remove our clothing. We will not wear clothing on my land when the weather is fair. We will first go to my lake. I will have you shave me. You will gain knowledge of my body. Then, we will walk through the dunes to my beach.

Virginia and John Casor are walking through the dunes. She stops and looks him over. She very slowly walks around him, sizing up his body. She grasps his forearm gently and moves his hand to his penis.

VIRGINIA (CONT'D)  
Touch your body.

She continues to walk around him, very slowly, paying close attention to what he has in his hand. She stops.

VIRGINIA (CONT'D)  
Take your hand away.

She appears mesmerized as she gazes at him.

VIRGINIA (CONT'D)  
When you were in Dongo, did you touch your body in this manner?

JOHN CASOR  
Yes, Miss Ginny.

VIRGINIA  
In the future, you may only do it in my presence. Carry me to the water.

She wraps her arm around his neck. He picks her up into his arms, and carries her toward the water. At the water's edge, he continues to hold onto her.

VIRGINIA (CONT'D)  
Set me down.

He continues to hold her in his arms. Virginia gives him a curious look.

VIRGINIA (CONT'D)  
Set me down.

He continues to hold her in his arms.

VIRGINIA (CONT'D)  
John Casor, how dare you defy my order? You have misbehaved again. Now, you will be whipped.

JOHN CASOR  
I don't mind. It doesn't hurt.

VIRGINIA  
Why won't you set me down?

JOHN CASOR  
I like holding you. I like feeling your body next to mine.

VIRGINIA

You do. Maybe I won't have to whip you after all. You must not forget though, you are a slave and slaves must always obey their masters.

JOHN CASOR

When I first arrived here, I hated being a slave, especially a woman's slave. But when we went to Jamestown on Landing Day, I watched you and I decided you were a great person. By the time we left, I changed my mind. Now I feel lucky to be the slave of a great person.

Virginia snuggles her head against his chest and neck.

VIRGINIA

I like being held by you. If you weren't a slave, I might even allow you to court me. I want you to hold me like this until the sun sets.

He sets her down gently. She pretends to be aghast. Then she gives him a gentle love slap across his face.

VIRGINIA (CONT'D)

So naughty.

She takes his forearm and moves it toward his penis.

VIRGINIA (CONT'D)

Touch your body.

She gazes for a moment, then turns and walks out into the surf. After a few paces, she turns 180 degrees and walks backwards.

When she reaches waist-deep water, she arches her back and spreads her legs apart to allow the waves to slap against her backside.

After two wave slaps, she allows a wave to carry her to his feet. She stands.

VIRGINIA (CONT'D)

When we are here, on my land, together, I want you to cause your body to be as it is now; enlarged, extended, long, and solid.

(MORE)

## VIRGINIA (CONT'D)

I want you to maintain it in this condition so that I may, at all times, have the pleasure of gazing at your manhood, in the fullness of its glory.

Virginia is naked atop her horse, riding a man's saddle, galloping along at the water's edge, with her body pressed tightly against the saddle.

INT. ANTHONY'S STUDY - DAY

Anthony is inspecting a large map on his desk, when Virginia barges in.

VIRGINIA

Daddy, I want to be called lady.

ANTHONY

You want what?

VIRGINIA

To be called lady. Like the nobles.

ANTHONY

You want to be called Lady Virginia or Lady Johnson? Is that what you mean?

VIRGINIA

Yes, exactly.

ANTHONY

You mean around here, around the manor?

VIRGINIA

No, everywhere.

ANTHONY

And just how do you propose to cause this to happen? I suppose you want me to go around instructing everyone to begin calling you lady.

VIRGINIA

Well, yes, that would help, if you were willing.

Anthony places his hands on his desk, slumps over, and shakes his head.

ANTHONY

Virginia, Virginia. It's a wonder  
we've been able to disguise this  
madness of yours. I half fear  
they'll show up one day and carry  
you off.

VIRGINIA

So, does that mean you won't help.

ANTHONY

(exasperated)

Yes.

EXT. JOHNSON LAWN - NIGHT

John Casor is standing atop a work cart, with a lantern in one hand, and a book in the other. He is reading to Virginia, who is hanging out of her bedchamber window, wearing only underwear.

He struggles with many of the words, but manages to plod through the lines.

JOHN CASOR

As daylight doth a lamp, her eyes  
in heaven would, through the airy  
region stream so bright...

Anthony suddenly appears on the lawn, wearing a nightshirt and a gentleman's hat, with a short musket in his hand.

ANTHONY

Now what's all this!

VIRGINIA

He's reading to me. It's a play.

ANTHONY

It's a what? Why this late? It's  
the middle of the night. I bought  
John to weed my fields, not read to  
you. And put something on.

She wraps a light robe around her shoulders.

VIRGINIA

We had to wait. The trees were  
blocking the moonlight. He cannot  
weed fields at night.

ANTHONY

You know, Virginia, your behavior at times alarms me. You live in a sort of made-up world. You are somehow incapable of comprehending the fact that there are two worlds. The rest of us live in the real world. And the worst of it is, you have no idea what I'm talking about. That dressing room of yours is a perfect example. You possess more dresses than there are days in the year. You've got fifty acres in that dressing room.

VIRGINIA

But Daddy, it's just a small space.

ANTHONY

Not small enough!

Anthony huffs off.

INT. MASTER BEDROOM - NIGHT

Anthony and Mary are in bed sharing pillow talk.

ANTHONY

I truly fear this insanity of hers will one day consume her.

MARY JOHNSON

Antonio, it is an innocent madness.

ANTHONY

Not so innocent the night she threatened to kill George Percie.

MARY JOHNSON

You auctioned her off, like a cow. To a man almost thirty years her senior. And she would not have killed him.

ANTHONY

She would have. I knew from her eyes. I pray I never witness the fury of those eyes again.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

Virginia is tutoring John Casor at the table.

INT. JOHNSON MANOR HOUSE - DAY

Mary is discreetly observing and listening to the couple from an open window.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

They continue the lesson.

JOHN CASOR  
How do you spell love?

Virginia writes it out.

VIRGINIA  
Love. L. O. V. E.

JOHN CASOR  
Why is the 'E' there? It's not part of the sound.

VIRGINIA  
Well, it just is. English can be a bit tricky.

JOHN CASOR  
You love me.

VIRGINIA  
(stunned)  
What did you just say?

JOHN CASOR  
You love me. That's why you're teaching me, because you love me.

VIRGINIA  
(aghast)  
Now you will be whipped! Ladies do not love their servants. They command them. They discipline them when necessary.

JOHN CASOR  
Am I a servant or am I a slave?

VIRGINIA  
That's a question for Daddy. I don't know, you're both. How can you possibly suggest that I love you? And what could you know about love?

JOHN CASOR

You love me when you discipline me.  
You never strike me hard enough to  
hurt. You just do it to control.

VIRGINIA

It's going to hurt from now on.

JOHN CASOR

You can't hurt me.

VIRGINIA

(annoyed)

What? Stand up!

They both stand and Virginia walks around the table. She makes a fist and strikes him in the abdomen. He barely flinches. She strikes him twice more. He cracks a subtle smile.

VIRGINIA (CONT'D)

I might just strike you for the  
rest of the day. Purely for my own  
personal pleasure.

She begins moving around him, punching him in various places; first his chest, then his upper arm, then his back. With each blow, her mood lightens up.

Then she hauls off and hits him in the butt. She checks his reaction, then hits him in the butt twice more, as hard as she can. On the second blow, she sprains her wrist, then recoils with pain, holding her wrist.

VIRGINIA (CONT'D)

Ow! Owww.

He grins.

VIRGINIA (CONT'D)

(annoyed)

Stop.

JOHN CASOR

I know what you need.

VIRGINIA

What?

JOHN CASOR

You need a heart beating next to  
yours.

He pulls her chest against his chest, so that their two hearts are physically against each other.

He moves away from her. Virginia seems stunned as she processes the experience. She remembers her sore wrist.

One of Anthony's WHITE SERVANTS hustles toward the rear of the house and WHISTLES. He waves toward John Casor.

WHITE SERVANT

John! Come on!

He jogs off with the white servant.

VIRGINIA

Wait! Where are you going?

She sits back at the table and nurses her wrist. Mary appears and sits across from her.

MARY JOHNSON

We live in a man's world. Women are told what they should think and do, how to feel. We should have the freedom to decide things for ourselves.

Virginia basks in her mother's counsel.

MARY JOHNSON (CONT'D)

I will share my advice, but I won't interfere with your freedom. I trust you.

She picks up the scrap of paper upon which Virginia wrote the word 'love'.

MARY JOHNSON (CONT'D)

Whether he's right or not...that's for you to decide.

EXT. VIRGINIA TRAIL - DAY

Virginia, Elizabeth, and John Casor are on horses, on their way to Virginia's land.

VIRGINIA

(to John Casor)

Elizabeth has no experience with boys, no intimate experience. She will soon find herself with her husband, on their wedding night, unprepared.

(MORE)

## VIRGINIA (CONT'D)

We must help her gain a greater knowledge of men, so that her marriage will flourish and thrive.

There is a conspiratorial blush on their faces.

EXT. SAND DUNES - DAY

The three find a cozy area in the dunes. Virginia and Elizabeth sit comfortably, with John Casor standing.

VIRGINIA

(to John Casor)

Remove your clothing.

ELIZABETH

You simply order him to strip?

VIRGINIA

Not an order. John Casor never wore clothing until after his capture. Dongo is very hot.

Elizabeth is embarrassed, and can only sneak peeks at him.

ELIZABETH

I thought we were just going to talk.

VIRGINIA

You gain no experience from mere words. Soon, you will have your own John Casor next to you in your bed, each night.

ELIZABETH

Richard is no servant.

VIRGINIA

Unless you choose to make him one. Take a good, long look. Feast your eyes.

ELIZABETH

He is exceedingly beautiful.

VIRGINIA

Now, without delay, we will pursue the essential knowledge.

(to John Casor)

Touch your body.

John Casor follows her command.

ELIZABETH

Oh Ginny, I cannot witness this.  
We must leave.

VIRGINIA

Watch.

The two women watch. Elizabeth's eyes get wider and wider.

ELIZABETH

Oh! Sister Virginia, I am struck  
with fear. The wedding is off. I  
cannot be a bride.

VIRGINIA

Pray tell?

ELIZABETH

I will surely die on my wedding  
night. I will be ripped in two.

VIRGINIA

You will not die. Babies come  
through there.

ELIZABETH

It is the size of a baby.

VIRGINIA

Surely, no.

ELIZABETH

Half a baby then.

Virginia's facial response suggests that half a baby might be  
about right.

ELIZABETH (CONT'D)

What do you do with this man?

VIRGINIA

What we are now doing. Julianne's  
mother says that men make too many  
seeds, and they must continually  
expel a portion to make way for new  
seeds. I allow John Casor to  
release his seeds.

ELIZABETH

Your logic is always immaculate.  
Ginny, you are the most wicked girl  
in all of Virginia. I am so glad  
you are my sister.

VIRGINIA  
 (to John Casor)  
 Come closer.  
 (to Elizabeth)  
 Now, reach out and grasp ahold.  
 Experience his firmness.

ELIZABETH  
 Never!

VIRGINIA  
 You must. This is our purpose here.  
 It will help ensure your successful  
 union with Richard. You will be  
 fully prepared.

ELIZABETH  
 You first.

VIRGINIA  
 I am not the one about to be wed.  
 Here.

She takes ahold of Elizabeth's hand and places it on John Casor's penis.

ELIZABETH  
 It is firm. Like holding a branch.

VIRGINIA  
 (to John Casor)  
 Now, take Elizabeth's hand in yours  
 and direct her movement.

Elizabeth is fully engaged now.

ELIZABETH  
 Yes, I see. A bit like tugging an  
 utter. Squeezing. Stroking.

VIRGINIA  
 John Casor, you may release your  
 seeds at your leisure.  
 (to Elizabeth)  
 Watch closely.

ELIZABETH  
 Oh, I do pray that Richard is not  
 so large.

The women watch. Then, Elizabeth suddenly screams, pulls her hand away, reacts backwardly, and gathers her dress. At first, she is at a loss for words. She breaks into giggle.

ELIZABETH (CONT'D)  
 Ginny, I was mistaken. You are the  
 most wicked girl in all of England.

INT. JOHNSON MANOR HOUSE - BEDCHAMBER - DAY

Virginia, in a modest dress with conservative neckline, is  
 primping in her mirror. Julianne's voice calls out.

JULIANNE (O.C.)  
 Virginia. Virginia!

Virginia hurries down the hallway to a guest room.

Inside, her three girlfriends are fussing with the bodices  
 provided by Virginia. The bodices are cut so low, they cover  
 none of the breast. Instead, they serve only to lift.

JULIANNE (CONT'D)  
 Is there more to these?

KATHERINE  
 They cover nothing.

AMY  
 You cannot imagine we will wear  
 these.

VIRGINIA  
 They are from London. It's the new  
 style. Bosoms are in fashion.

JULIANNE  
 Surely not.

VIRGINIA  
 Yes, ladies of court and the gentle  
 ladies. They're wild in London over  
 bosoms.

KATHERINE  
 But we cannot wear them here.

VIRGINIA  
 Not here. We are headed deep into  
 the primeval forest. John Casor is  
 going to climb trees.

EXT. FOREST - DAY

The girls are waiting at the forest's edge, with light shawls  
 draped around their shoulders. John Casor approaches.

VIRGINIA

You lead the way. We will follow.

The girls do their best to keep up with him as he marches through the forest.

John Casor is in a small clearing, sizing up a tall, straight tree. A fallen tree trunk lies on the ground.

The girls find him in the clearing. Virginia inspects his chosen climbing tree.

VIRGINIA (CONT'D)

Looks like a good one.

The other girls have already taken seats on the fallen trunk. Virginia joins them. John Casor stands, facing the girls a few feet away. Six breasts are in full view.

VIRGINIA (CONT'D)

(to John Casor)

Remove your clothing.

The girls blush.

KATHERINE

Seriously?

VIRGINIA

John Casor hates clothing.

(to John Casor)

Would you prefer to wear clothing, or not?

JOHN CASOR

I don't like clothing.

VIRGINIA

See, being naked makes him happy.

JULIANNE

Yes, you're right. It's as if we're doing him a favor.

Virginia rises and stands next to John Casor. She begins stroking his muscles with her fingertips, outlining the cuts in his muscle.

She moves her free hand behind him, out of the view of her friends, and begins scratching his butt and lower back with her fingernails.

VIRGINIA

John Casor is a virgin. There were no women where he came from. He has little knowledge of women's bodies.

(to John Casor)

My friends are very pretty, don't you think?

JOHN CASOR

Yes, Miss Ginny.

VIRGINIA

Their skin is white and supple. Their bosoms are lovely. Round, soft, creamy.

JOHN CASOR

I like bosoms.

John Casor's body begins to react to the stimuli.

JULIANNE

Virginia, there is something amiss with your man.

Virginia joins them on the log. Agog, they regard the view.

KATHERINE

Oh no, there is nothing wrong.

JULIANNE

He is swelling up. He looks to explode. He is more a tree than the trees.

AMY

I feel so...stimulated.

VIRGINIA

(to John Casor)

Climb for us.

John Casor goes to his tree and begins climbing.

KATHERINE

I think I want to go to Africa... just to visit.

Amy rises, moves to the tree, and looks upward. She faints. The other girls ignore her.

VIRGINIA

While you are here visiting, we will take long, daily walks, deep into the forest and watch John Casor climb trees.

INT. JOHNSON MANOR HOUSE - BEDCHAMBER - DAY

Virginia and her three friends are preparing to leave.

VIRGINIA

Now, do we have everything? The bibles.

Amy lifts up a satchel.

VIRGINIA (CONT'D)

What about the bodices?

JULIANNE

We dare not bare our bosoms in the presence of complete strangers.

VIRGINIA

One should always be prepared for unexpected opportunity.

KATHERINE

(to Amy)

Get the bodices.

EXT. VIRGINIA WOODS - DAY

A raucous party is underway in a clearing, attended by teenagers and young adults. The racial mix is about evenly split. It is midday, but a bonfire crackles. A large barrel of ale is propped up on a log, with mugs in many hands.

An ensemble of ten male musicians, jams and entertains. Five white musicians play traditional renaissance instruments; a viol, an archaic guitar, a flute, a lute, and a second wind instrument.

Five black drummers beat out a rhythm on various-sized, tuned, hollowed-out logs. The music is a fusion of renaissance dance and march, with African rhythms.

Black and white girls dance in a group. The white girls appear to be trying to mimic the black girls' movements.

EXT. RIVER TRIBUTARY - RIVERBANK - DAY

John Casor, Virginia and the girls have just landed in their boat, late in the afternoon. Several boats are docked along the bank. The rhythms are heard nearby.

John Casor steadies the boat as the girls disembark. A six-foot tall cross has been planted in the ground near the riverbank. Some friends arrive to greet them.

VIRGINIA

(to friends)

The cross, perfect. Amy has the Bibles.

(to Julianne)

Now, if any...church people do arrive, we offer them bibles. We are here on a mission to save the heathen in the name of Christianity.

EXT. VIRGINIA WOODS - NIGHT

Under the full moon, John Casor has taken over drumming duties on the largest of the log-drums. The rhythms have heated up.

A series of shots captures the festivities. Blacks and whites intermingle fluidly. Amy has donned a bodice and dances alongside a topless black girl.

A few revelers appear tipsy from the ale. One of them breaks into an Irish-style dance, and people surround him and clap.

One of the black drummers hands over his sticks to a white boy, and he gets into the rhythm.

John Casor hands an extra set of sticks to Virginia. She stands next to him, picks up the rhythm, and gives it a go.

EXT. JOHNSON FARM - DAY

The men have set up a musket firing range, with a row of watermelons. They load and fire at will. Anthony is training John Casor. He fires and hits his melon.

ANTHONY

That's it! You have it now!

John Casor slowly reloads.

ANTHONY (CONT'D)

You see all the men here, on this land, and the farms around us? Planters, servants, slaves...all of us are soldiers, fighters. One day, Pamunkeys will come running at us through these trees. You'll be fighting for your life. This farm is ready. Muskets remain loaded with powder, always.

JOHN CASOR

Why do they want to harm us?

ANTHONY

They want our land. Treaties mean nothing to them. Their chief, Opechancanough, he wants us to leave, or he wants us all dead. But we're not leaving. We're never leaving. Walk with me.

John Casor hands his musket to another man. They walk together, slowly.

ANTHONY (CONT'D)

About Virginia, all the time she spends dashing about. It would unburden my mind if I knew more about where she goes, who she sees. If you could keep me informed, it would be a great comfort to me.

He pats John Casor on the back and walks off.

EXT. VIRGINIA TRAIL - DAY

Virginia and John Casor are on horseback, on their way to her land. She is wearing a romantic dress. He is wearing a casual gentleman's outfit.

VIRGINIA

Today we will go to my lake and you will bathe me. You will apply soap with your hands, slowly. Devote careful attention to areas of my body most likely to become soiled. Then I will teach you to kiss. You will kiss my body from top to bottom. If you discover a particular feature of my body that you especially admire, you may linger there, as you please.

JOHN CASOR  
Yes Miss Ginny.

EXT. BEACH - DAY

Virginia and John Casor are riding atop a horse, naked, with John Casor in the saddle, and Virginia sitting cross-saddle against his lap. He pulls the horse up.

VIRGINIA  
Mingle your hand with mine.

They comingle their hands in his lap.

VIRGINIA (CONT'D)  
When you were back in Dongo,  
searching for a woman, you were  
searching for me. I was the woman  
you longed for. You felt me. But  
you could not find me. I was across  
the sea. But now I am here, right  
next to you. And I will always be  
here.

John Casor has been working hard on these lines. He comes across like the bard himself, accent and all. At the conclusion, he touches her cheek with his fingertips.

JOHN CASOR  
As daylight doth a lamp,  
her eyes in heaven would,  
through the airy region  
stream so bright,  
that birds would sing,  
and think it were not night.  
See, how she leans her cheek  
upon her hand!  
O, that I were a glove upon  
that hand,  
that I might touch that cheek.

She plants a fervent kiss on his lips and he responds. They break their kiss reluctantly.

VIRGINIA  
My body longs for you. But it is  
forbidden to lie with a servant.  
After seven years, we will make  
love, here, on this horse. I will  
beseech Daddy for your freedom.

JOHN CASOR

If I were to place myself inside of  
you, I know you would not stop me.  
But I will not. I respect you.  
You're a great person. We will do  
what you think is right.

EXT. JAMES RIVER - DAY

A group of mostly black Christians has gathered for John Casor's baptism. A small chorus of singers off to the side, sings a renaissance chorale.

Two men walk him into the river, turn him, hold his back, and lower him into the water.

Virginia is crying against Elizabeth's shoulder.

EXT. SCARBOROUGH MANOR HOUSE - LAWN - DAY

A modest group of family, close friends, and eligible bachelors is gathered on the Scarborough lawn to witness the marriage between Elizabeth and Phillip Scarborough.

MINISTER

By the power entrusted in me by the  
Church of England, and the  
Commonwealth of Virginia, I now  
pronounce you, man and wife.

Hugs and congratulations break out throughout the group. A musical ensemble strikes up a renaissance dance piece.

Anthony and Mary have moved to the side to speak privately.

MARY JOHNSON

Are you really willing to risk her  
future, her happiness?

ANTHONY

I'm not risking any such thing.  
I've told him my decision.

MARY JOHNSON

Give them the fifty acres.

ANTHONY

No.

Virginia and Elizabeth speak privately, looking away from the event's activities.

ELIZABETH

Many of Virginia's fine gentlemen  
are present. All eyes are upon you.

VIRGINIA

I hear not the call of matrimony.

ELIZABETH

You spoil your chances with a  
fascination over a servant.

VIRGINIA

I prize his company.

ELIZABETH

He is not even a servant. He is  
your pet. You have a pet human.

VIRGINIA

He is a man. John Casor is a true  
man.

ELIZABETH

Very well then. Man-puppy.

VIRGINIA

He is a gentleman, honorable. A  
man raised in the wilds of Africa,  
he is more a gentleman than any of  
these English boys.

Anthony, Mary, MR. AND MRS. LEE and their nephew, CAPTAIN  
ARCHIBALD LEE appear behind Virginia and Elizabeth.

ANTHONY

Virginia.

She and Elizabeth turn. Captain Lee is a dashing young man,  
apparently a real gentleman.

MARY

Virginia, this is Captain Lee, the  
Lee's nephew. He's arrived recently  
from Southampton. He'll be settling  
here, in Yorktown.

Captain Lee clicks his heels together and offers a  
deferential head nod.

ARCHIE

Archibald, Archie. My distinct  
pleasure Miss Virginia.

Virginia is suddenly entranced.

VIRGINIA

The pleasure is most certainly mine, Captain Lee, Archie.

ANTHONY

We've invited the Lees to visit the manor. Next week.

Archie offers Virginia a smile and she responds in kind. She glances at Elizabeth, then back to Archie.

INT. JOHNSON MANOR HOUSE - STUDY - DAY

Anthony is meeting with his BARRISTER, who has some documents laid out. Mary observes from nearby.

BARRISTER

I had them produce facsimiles. This is the complaint, and this is the original hand-written agreement.

ANTHONY

Hand-written?

Anthony grabs the document.

MARY JOHNSON

Anthony is illiterate. He does not read, nor write.

ANTHONY

Not my marke. It's a forgery. It says I agreed to give him a hundred acres?

BARRISTER

Captain Scarborough seeks relief for payment of an unspecified debt. Do you wish to contest?

MARY JOHNSON

We'll inform you.

INT. JOHNSON MANOR HOUSE - BEDROOM - NIGHT

Anthony and Mary are in bed. She is sitting up and he is lying down, propped up by pillows.

MARY JOHNSON

If you had agreed to the dowry, it would have only been fifty.

(MORE)

MARY JOHNSON (CONT'D)  
 We can't make a big scene out of  
 this in a courtroom. Everyone in  
 Northampton will hear of it.

Anthony turns onto his side, violently.

ANTHONY  
 Oh, fie! Blast it!

EXT. JOHNSON STABLES - DAY

John Casor has three horses saddled and prepared outside the stable, including one with a woman's saddle. Virginia and Archie approach.

VIRGINIA  
 (to John Casor)  
 We'll just need the two. I think  
 Mummy may need some help inside.

John Casor does his best to disguise his jealousy as Virginia and Archie ride off.

EXT. RIVERBANK - DAY

Virginia and Archie walk casually beside a river, holding the reins of their horses who walk along behind.

ARCHIE  
 I'm just now setting everything up.  
 The house is nearly finished.  
 Simple, but spacious.

VIRGINIA  
 You don't waste any time. And  
 you'll be sailing back and forth?

ARCHIE  
 Well, perhaps. I've arranged for  
 sea captains, which should allow me  
 to remain in Virginia.

VIRGINIA  
 I see, so your move here is  
 permanent?

ARCHIE  
 Yes. Virginia has a wealth of goods  
 and resources that are needed in  
 England and throughout the  
 continent, actually.

They walk together quietly.

ARCHIE (CONT'D)  
I'll be needing help, of course, I  
mean around the house.

VIRGINIA  
Help.

ARCHIE  
Yes, I'll need a negro, or perhaps  
two.

VIRGINIA  
A negro. I see. And what will you  
have your negros doing?

Archie stops and faces Virginia. He toys with her hair.

ARCHIE  
Well, of course, that depends. On  
the negro, of course. A man needs  
many things.

Virginia baits him.

VIRGINIA  
Yes. And what is it that you need,  
Captain Lee?

He chuckles, mischievously.

ARCHIE  
You know, actually, this is a bit  
awkward, I need to answer the call  
of nature. Would you excuse me for  
a moment?

VIRGINIA  
When nature calls...

Archie disappears behind some shrubs. Virginia gazes out at  
the river's flowing waters.

Archie stands behind Virginia with his pants in his hand. He  
drops them to the ground.

ARCHIE  
Virginia.

She turns and is shocked by his nakedness. He grabs her by  
the hair and pulls her face down toward his penis.

ARCHIE (CONT'D)  
Let's see how you do.

He forces her head to his penis. She bites him. He lets go of her hair and grabs his penis.

ARCHIE (CONT'D)  
Ow! You bit me you bitch!

Virginia grabs a nearby fallen branch and swings it at his head, catching him squarely in the face. His nose bleeds profusely. Then she kicks him in the balls. He loses his balance and falls.

ARCHIE (CONT'D)  
Damn you!

Virginia grabs his pants and jumps onto the back of her horse and gallops off.

EXT. VIRGINIA TRAIL - DAY

Virginia slows her horse long enough to deposit his pants behind a fallen tree, then kicks her horse back into a gallop.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Anthony, Mary, and the Lees are seated comfortably with John Casor standing nearby. Virginia trots up and dismounts. John Casor takes the reins of the horse.

ANTHONY  
Where is Captain Lee?

VIRGINIA  
He's been delayed. I'm afraid he's lost his pants.

Anthony and Mary regard the Lees with a scowl.

Virginia walks off followed by John Casor, leading the horse.

EXT. VIRGINIA TRAIL - DAY

Archie is riding along, with no pants, trying to get his nose to stop bleeding.

INT. JOHNSON STABLE - DAY

Virginia falls backward into a pile of soft hay with John Casor watching her curiously. She stands, grabs him by the shirt, and falls backward, pulling him down next to her.

She extends her arms in a receptive pose.

VIRGINIA

Kiss me.

She closes her eyes. He kisses her warmly.

SUPERNATURAL  
VISION

Virginia's face is consumed by pulsating stars, which emit drum beats. The drum beats call out an exotic rhythm. Her face throbs back and forth between pulsating, exploding stars.

END OF VISION

John Casor gently pulls his lips away. Virginia slowly opens her eyes.

VIRGINIA (CONT'D)

What just happened? Who are you?

EXT. BEACH - DUNES - NIGHT

Virginia and John Casor are camping out, under the stars, with a campfire blazing and crackling.

JOHN CASOR

The stars here look the same as in Africa.

VIRGINIA

What was it like in Dongo?

JOHN CASOR

Peaceful. The people of Dongo are like a family. They help each other.

VIRGINIA

Except the soldiers.

JOHN CASOR

The soldiers are not from Dongo. They come from the North. They use Dongo to find captives.

(MORE)

JOHN CASOR (CONT'D)  
Our people don't fight them. They just hide and wait for them to leave.

VIRGINIA  
Why not fight them, to keep from being captured?

JOHN CASOR  
The old man said not to fight. If we learn to fight, then we'll be fighting each other.

VIRGINIA  
Who is the old man?

JOHN CASOR  
There is an old man, very old, gray hair, he lives in a cave. He is the only old man in Dongo. He knows many things. Very wise.

VIRGINIA  
The soldiers never caught him?

JOHN CASOR  
No. When your hair turns gray, the soldiers leave you alone.

VIRGINIA  
Wouldn't it be better to fight the soldiers? Maybe if you fought back, they would stop taking people.

JOHN CASOR  
The old man said not to harm the soldiers. He said we should love them the way we love each other.

VIRGINIA  
So, everybody hides...and climbs trees. If the Pamunkey attack again the colony will fight back. You'll have to fight. The English don't run and hide. They stand and fight.

EXT. JOHNSON FARM - DAY

White servants are pitching hay off of a cart for Anthony's modest herd of dairy cows and cattle.

John Casor is busy hanging tobacco leaves with other servants. Two musket rounds are heard in the distance. All men stop work. Then another round.

Anthony comes running. He reaches a large bell mounted to a post, grabs the rope, and begins tolling. All servants rush to his side.

ANTHONY

(to the men)

That's the signal! It came from the Parker's. Grab the muskets, strap on your steel. It's a fine day to kill Pamunkey!

The men are preparing at their armory shed. Six Pamunkey warriors charge them from across the field. A volley of arrows misses the men.

Musket blasts bring down two. The men charge the four remaining Indians with swords and battle axes, and make quick work of them.

Anthony, his two teenage sons, and John Casor mount horses.

ANTHONY (CONT'D)

To the Parker's!

They head out.

EXT. MEADOW - DAY

The modest fighting force has grown in numbers. As they enter a clearing, Pamunkey warriors rush them from the trees.

John Casor dismounts and charges. Four servants, two white and two black, fall in behind him.

Anthony and his two sons fight from atop their horses with muskets and swords. A servant reloads for them.

John Casor quickly adopts a battle tactic. His steel remains strapped to his side. When he confronts a warrior, he first controls the weapon, then knocks him out. John Casor throws a haymaker punch.

When a warrior hits the ground, the squad either cuts his throat, or splits his skull. They are like scavengers, feeding off of the lead tank. Control weapon - haymaker - scavengers. Control weapon - haymaker - scavengers. It's a video game.

An arrow finds John Casor's back. He ignores the arrow and fights on.

The meadow is ultimately won, with minimal losses. The men are soaked in blood, including blood from their own wounds. They catch their breath.

JOHN CASOR  
Let's find the rest!

He remounts his horse.

INT. CHURCH - DAY

The local Northampton church is packed, with planters near the front, and servants behind. Captain Scarborough addresses the men.

CAPTAIN SCARBOROUGH  
We have the war plan from Jamestown. It is comprehensive, and has three phases. First, the Pamunkey will be driven back to the original treaty lines. Then, fortresses will be built at the falls of the James, the falls of the York, and a third on the Chickahominy. We will organize a fighting force of all able-bodied men. Once the fortresses are in place, we will hunt the Pamunkey down like the heathen dogs they are and eliminate them from the face of God's earth, once and for all!

The roar from the men, shakes the church.

EXT. BEACH - DAY

SUPER: 1648

Virginia and John Casor are having intercourse atop her trotting horse. He is in the saddle, as she faces him, holding on for dear life. The horses' trot provides their needed motion. She screams with each gait, in ecstatic pain.

The horse has pulled up and the two are in a mad embrace. Virginia is exhausted. John Casor whispers in her ear.

JOHN CASOR  
Virginia. Virginia.

She pulls her head back.

JOHN CASOR (CONT'D)  
 For seven years, you have made love  
 to me your way. Now for seven years  
 I will make love to you, my way.

Virginia sighs and moans, squeezes his shoulders, and attacks his face with kisses.

INT. MANOR HOUSE - LIVING ROOM - DAY

Eight finely-dressed men, including NICHOLAS SPENCER, are seated around a large, heavy wood table, in front of a large fireplace, smoking cigars, pipes, and drinking ale.

The men include Matthew Pippin and Lt. John Neale, who we remember from the Scarborough wedding announcement gathering.

The entryway door flies open. CAPT. MONTAGUE, a gray-haired man with a prominent mustache, enters with a large leather satchel, stuffed with papers. All stand.

NICHOLAS SPENCER  
 Captain Montague, welcome. I  
 believe you know everyone.

CAPT. MONTAGUE  
 Yes. Gentlemen.

NICHOLAS SPENCER  
 Join us.

Capt. Montague sits at the head of the table and all are seated.

LT. JOHN NEALE  
 Perhaps we should get straight to  
 the point. Now that the Pamunkey  
 are exiled, our Virginia lands have  
 expanded, significantly. While at  
 the same time, demand for  
 commodities produced in the  
 colonies increases each day. Now,  
 the dilemma.

MATTHEW PIPPIN  
 We can't increase our production  
 without labor.

LT. JOHN NEALE  
 And the supply of indentures from  
 England has begun to dry up.

CAPT. MONTAGUE

For good reason. The London economy is booming, and workers are needed there.

MATTHEW PIPPIN

All we're getting now are felons.

LT. JOHN NEALE

A sorry lot, impossible to manage.

NICHOLAS SPENCER

Captain Montague has just now returned from England with plans for a most industrious enterprise, The Royal Adventurers, aimed at solving the labor question. Captain Montague.

CAPT. MONTAGUE

The Earl of Warwick has consulted with highest authority, and the crown will support the plan. Our investors have acquired three ships, which will be used to begin transporting African labor to Barbados and Virginia.

MATTHEW PIPPIN

Without indentures.

CAPT. MONTAGUE

Yes. You will have them for life.

MATTHEW PIPPIN

One drawback with the negroes is their cost, at double what we pay for Englishmen.

LT. JOHN NEALE

And their life expectancy, being what it is, warrants no measurable advantage.

CAPT. MONTAGUE

Good point. The scale of the enterprise will allow for a significant reduction in cost.

NICHOLS SPENCER

There are other factors to consider. Tobacco is cultivated over there, so some of the Africans come with skills.

MATTHEW PIPPIN

We'll be able to work them longer hours. And negro women make good field workers. English women, no.

CAPT. MONTAGUE

Ships originating from Africa will arrive here in the spring and early summer, during cultivation. English ships must arrive later, after harvest, due to treacherous North Atlantic seas.

NICHOLAS SPENCER

All in all, we will have an endless supply, with significant savings realized over time.

CAPT. MONTAGUE

Indeed.

The men express their collective agreement and approval.

EXT. BEACH - DAY

Virginia and John Casor are walking, side-by-side in light, casual garments. Virginia has a more mature demeanor. She wears her hair up, more conservatively. The weather is breezy. She regards the land.

VIRGINIA

You see this, all of this? Paradise. Our paradise. This is our home. This is where you will always live.

JOHN CASOR

I want my own ground. I want a piece of land that is mine.

VIRGINIA

But why? You don't need land.

JOHN CASOR

I want to provide. A man provides for his family.

Virginia lets that sink in. She regards him respectfully.

VIRGINIA

We'll begin with Daddy. We must gain your freedom.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - DAY

Anthony is standing in the corner of the room by the light, examining some new hand tools. Mary is across the room, dusting objects on a shelf.

Virginia and John Casor approach the main room, a bit apprehensively. She stops and clutches his arms.

VIRGINIA

Stay here, so you may hear what is said.

JOHN CASOR

I will speak to him myself.

John Casor enters the main room and stands before Anthony. Mary stands discreetly across the room. Virginia eavesdrops from just outside.

JOHN CASOR (CONT'D)

Master Johnson, sir, may I speak with you?

ANTHONY

Yes John. Yes, of course.

JOHN CASOR

I have served you now for seven years. I request from you my freedom.

Anthony was unprepared for this conversation.

ANTHONY

Hm, seven years, and you want to be discharged. But you have no indenture. I am not obliged to release you at all. You have most certainly not fulfilled seven years of labor. You've spent most of your time on walks and boat rides with Virginia.

JOHN CASOR

When I work, I work hard for you.

ANTHONY

I bought you to help me build my farm, not entertain my daughter. I served the Bennets ten years.

JOHN CASOR

I want my freedom now.

ANTHONY

After seven years, you may approach me and we will discuss the matter. And all seven years must be spent in the fields.

JOHN CASOR

Master Johnson, sir, on the day I arrived in Virginia, you planted a seed in my mind. It has grown into a dream in my heart. He pounds his chest. A dream of owning land and animals. Of having ownership papers with my name on them that say that I am somebody. I want the same opportunity Mister Bennet gave to you. I don't need all of this. One acre, a cow, and a pig, that are mine.

ANTHONY

No! If you hadn't spent all your time with Virginia. Now she's twenty-five. Too old to marry.

JOHN CASOR

I am Miss Virginia's man!

A deathly silence floods the room.

ANTHONY

You've spoiled her. I had other plans for my family. You have cost this family dearly. When Virginia was fourteen, I agreed to allow her to choose. Otherwise, you would not be standing here this day. Now, she's become an object of gossip. You've reduced her to an alehouse wench.

Virginia rushes her father at warp speed and slaps him so hard he loses his balance and falls into a chair. She glares at him, eye to eye, for an inordinate amount of time. John Casor gently leads her out of the room.

Mary approaches Anthony from across the room.

ANTHONY (CONT'D)

How long have you known?

Mary does not answer.

MARY JOHNSON

We raised two genteel English girls. But underneath Virginia's grace and manners, there is something you don't see. Inside Virginia's chest beats the heart of an African woman. And that African heart can only be tamed by an African man. She wants what I wanted. How many free, young African men are there here? Two or three, and they are woefully inadequate to tame Virginia.

EXT. SIR ARCHER'S RESIDENCE - DAY

John Casor and Virginia, riding a woman's saddle, ride up to Sir Archer's gate. Both are formally dressed. Two armed guards greet them.

GUARD

Mum?

VIRGINIA

I am here to see Sir Archer.

John Casor helps her dismount.

GUARD

Is he expecting you mum?

VIRGINIA

No, he is not.

GUARD

Who may I say is calling?

VIRGINIA

The seventh child of Virginia.

GUARD

Seventh - child - of Virginia.  
Yes mum.

EXT. ENGLISH GARDEN - DAY

Lord Archer and Virginia stroll casually, stopping intermittently to regard the flora as they converse.

SIR ARCHER

Virginia has the most wonderful climate for gardening. But you're not here for plants and flowers.

VIRGINIA

Sir Archer, there are some inequities inherent in Virginia's labor system that I find troubling. European servants who arrive here on indentures, have a predetermined amount of time to serve. Four, five, seven years. They have an assurance that they will one day be released to forge their own lives, acquire property, form a family. But the servants who arrive here from Africa, have no such assurances.

SIR ARCHER

Yes. The Europeans all sign contracts to come here and work and live. Their passage is paid by their Master, and they pay off the debt over a specified period of time with their labor. The Africans have no such agreements.

VIRGINIA

They're not offered the option.

SIR ARCHER

No. The Africans who arrive here are captives who wind up on ships, usually merchant ships, that go port to port throughout the South Atlantic, trading their goods. The captives are just one of the commodities they trade.

VIRGINIA

When you say captives, you mean slaves.

SIR ARCHER

Well, yes. Slave and slavery are words the English find a bit vulgar. Their use is normally avoided in polite society.

VIRGINIA

Why not offer Africans the same opportunity? Offer them indentures.

(MORE)

VIRGINIA (CONT'D)

I'm quite sure there would be many who would be thrilled to live in the New World.

SIR ARCHER

I understand your particular concern over this matter. No one, as yet, has raised the issue. We have so few Negroes in Virginia. A new one arrives, on average, about once per month. We only have three hundred in the entire colony.

VIRGINIA

The Virginia Commonwealth operates under English law.

SIR ARCHER

True, for the most part. There are some statutory matters that are specific to the colonies and those laws are formulated and adjudicated locally, here in the Commonwealth.

VIRGINIA

Slavery is illegal in England, yet it is permitted here.

SIR ARCHER

Yes and no. Servitude, in a myriad of forms, has been a part of the English way of life for a thousand years. A man finds himself with a debt too large to pay, so he pays it off with his labor, over time. As one example.

VIRGINIA

But it is temporary slavery. He can maintain his hope for eventual freedom.

SIR ARCHER

That's right.

VIRGINIA

Since Virginia may have some of its own laws, specific to life here, would it be possible to enact a law that limited servitude, for all, regardless of how, and under what circumstances they arrived?

She has caught Sir Archer off guard and he has to gather his thoughts before responding.

SIR ARCHER

You are a most extraordinary woman. Certainly not the same young girl we encountered on your family's lawn some years ago. Articulate, intrepid. You are the only woman I know who would dare talk politics with a noble.

He gathers his thoughts again.

SIR ARCHER (CONT'D)

Virginia, I was raised in the aristocracy. I have an intimate understanding of the English mind and English thinking. Growing up, I was told that the Irish were inferior to the English. Inferior is a polite way of putting it. But then in school, I learned that the Irish people and the English people are essentially the same stock. We have always shared the same island. How could it be, then, that a group on one end of the island, was superior to a group living in another part?

Virginia's body language suggests frustration and impatience that he appears to be avoiding her intent.

SIR ARCHER (CONT'D)

The English view themselves as being superior to other people. Other cultures, other races, other religions. This notion of superiority is imbedded in the English mind. Considering how they view the Irish, people of their own race, neighbors, Christians...how do you suppose they view Africans? People of another color entirely, non-Christian, who live a simple, Iron Age existence?

VIRGINIA

But they're not inherently inferior.

SIR ARCHER

They are not. And the proof of that stands right before me. If I were to place you, now, in the midst of some gentle London ladies, the only thing remarkable about you would be your exotic brown skin and your superior beauty. And your father is an even better example. He may one day be spoken of as a great planter. A man who arrived as a slave. William Harman, Francis Payne, two more.

VIRGINIA

If I may return to my initial query, what about a term limit?

EXT. SIR ARCHER'S RESIDENCE - DAY

Virginia and John Casor are walking the horses away from the entrance.

VIRGINIA

We have an ally. But an ally with no arrows in his quiver.

EXT. FOREST - RIVERBANK - DAY

Virginia and John Casor are seated on logs.

VIRGINIA

If you labor seven more years, surely he will let you go.

JOHN CASOR

He will not! Never. Seven years will become seven more. I will die a slave.

VIRGINIA

We must keep trying. We'll find a way.

JOHN CASOR

No! I will find a way.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Capt. Gouldsmith arrives on horseback, accompanied by a white servant. He dismounts.

From nearby, John Casor approaches him. As they speak, Anthony emerges from the front door to witness the exchange.

JOHN CASOR

Captain Gouldsmith, please sir, I seek your help. This man, Master Johnson, he is holding me beyond my indenture. I have fulfilled my seven years, but he will not release me. Can you help me, please sir!

Anthony is now close by.

CAPT. GOULDSMITH

Anthony, what's this about?

ANTHONY

This is nonsense! He has no indenture. He's a slave.

JOHN CASOR

(to Gouldsmith)

The day I arrived in Jamestown, the captain handed him my indenture, the papers. I saw them. But he refused to give them to me.

We flash back momentarily to the scene at the dock, when the Captain hands Anthony the bill of sale, and it drops from his pocket.

We flash forward.

CAPT. GOULDSMITH

Anthony?

ANTHONY

That was the bill of sale.

CAPT. GOULDSMITH

Which you can produce.

ANTHONY

Of course, of course.

CAPT. GOULDSMITH

I believe, given the circumstances, that may be needed, in order to settle the matter.

ANTHONY

I'll have to find it.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - DAY

Anthony and Mary are gazing out of the window together.

ANTHONY

I don't have it. It was lost somehow.

MARY JOHNSON

So, it can't be proven either way.

ANTHONY

No.

MARY JOHNSON

Let him go.

INT. JOHNSON MANOR HOUSE - DINING ROOM - DAY

Anthony has convened a gathering of the entire Johnson clan, including Elizabeth and PHILLIP SCARBOROUGH.

ANTHONY

John Casor has asked to be relieved of his servitude. I am not inclined to agree, but I wanted to see how the rest of you felt on the matter.

PHILLIP SCARBOROUGH

My father established a standard for our family's servants. After seven years, they are given a year's issue of corn, clothing, and land.

MARY JOHNSON

Including slaves?

PHILLIP SCARBOROUGH

Yes, although there has been only one.

ELIZABETH

Everyone should be free.

Anthony looks around the room and realizes he's outnumbered.

ANTHONY

Very well. But he won't be receiving any land.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

Anthony is relaxing in a chair with his feet up, as he burns a cigar. Mary emerges out of the rear door.

MARY JOHNSON  
Visitors. Out front.

ANTHONY  
Who?

MARY JOHNSON  
Just some people, with bibles and crosses.

ANTHONY  
Bibles and crosses. Hmph.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Anthony exits the front door to find three MEN and two church ladies, who we remember from Landing Day. They hold bibles with crosses around their necks.

ANTHONY  
Welcome. We weren't expecting visitors. Can we offer some tea?

BIBLE MAN  
We are here on a matter of the greatest import and urgency.

ANTHONY  
Import and urgency. Alright.

CHURCH LADY #1  
It concerns your daughter, Virginia.

BIBLE MAN  
Perhaps we should be forthright.

ANTHONY  
Please do.

BIBLE MAN  
It has become clear to us...

CHURCH LADY #1  
Many of us...

BIBLE MAN

Yes, many, we believe your daughter  
to be an agent of demonic forces.

ANTHONY

A witch, you mean. Is that what  
you're saying? She's a witch.

CHURCH LADY #1

All the signs are there.

BIBLE MAN

Barren, never married,  
argumentative...

CHURCH LADY #1

Outspoken, cavorting with slaves  
and heathens...

BIBLE MAN

There are witnesses who testify to  
her licentious, full-moon rituals,  
with pagan music...

CHURCH LADY #1

Corrupted who knows how many  
virgins. She even advocated  
polygamy. A girl having five  
husbands. I was there.

BIBLE MAN

We felt it is only fair to you, to  
inform you, before we alert the  
authorities.

ANTHONY

Authorities. Yes, I see. We're all  
good Christian folk on this farm.  
My wife and children, every  
servant, all baptized. There's a  
lady, comes around once or twice a  
month for Bible studies. When she  
comes, work stops.

BIBLE MAN

We're not here about your servants.  
It's your daughter.

ANTHONY

I'll tell you something about my  
elder daughter. She's got heart.  
She's got more heart than the five  
of you put together. She's a  
merciful, righteous woman.

(MORE)

ANTHONY (CONT'D)

And forgiving. I know. I'm her father. She's a truer Christian than I'll ever be. I realize you've come out here to do good. And you've come a long way. But if you're looking to condemn a sinner, well, you can start with me. Now, I don't want to appear impolite, but I must ask all of you to leave. And please, put all of this business out of your minds.

Anthony returns to the house.

EXT./INT. JOHNSON MANOR HOUSE - DAY

As he enters, he finds Virginia just inside the doorway. He passes by her with no acknowledgement nor comment.

INT. JOHNSON MANOR HOUSE - MASTER BEDROOM - DAY

Anthony enters to find a nervous Mary.

MARY JOHNSON

I heard. You did the right thing.

ANTHONY

I will not give them my child! You know what they'll do to her. They'll kill her!

MARY JOHNSON

Maybe they're satisfied, with...

ANTHONY

What was all that? Licentious pagan rituals?

MARY JOHNSON

Just a group of young people with a barrel of ale, out playing music and enjoying each other's company. They got together once a month for a while. Elizabeth told me. All very innocent really.

ANTHONY

Look what it's brought us.

Virginia rushes into the room and embraces Anthony.

VIRGINIA  
I love you daddy. I love you.  
Thank you.

EXT. BEACH - DAY

Virginia and John Casor are sitting high in the dunes. He is playing with sand, having it flow out of his fist like an hourglass.

JOHN CASOR  
Now I have nothing.

VIRGINIA  
You have me.

JOHN CASOR  
(warmly)  
Yes.

VIRGINIA  
We have each other. We will sleep here, under the stars, and survive on love. You're free.

JOHN CASOR  
I am not free. I will not be free until I am able to provide for you.

VIRGINIA  
How?

JOHN CASOR  
I will seek my own indenture. If I must work another seven years for my own land, to establish myself, I will.

EXT/INT. PARKER PLANTATION - STABLE - DAY

ROBERT PARKER is tending a horse. John Casor enters.

JOHN CASOR  
Mr. Parker, sir.

ROBERT PARKER  
Yes John. You've been released.  
We heard.

JOHN CASOR

Yes sir. Mr. Parker, I am seeking land, my own land, and, do you need servants, sir?

ROBERT PARKER

You're inquiring about an indenture.

John Casor nods.

ROBERT PARKER (CONT'D)

We always need more labor. How much land?

JOHN CASOR

Twenty-five acres sir.

ROBERT PARKER

Twenty-five. Your headright will provide fifty. So, we'd split it.

John Casor nods.

ROBERT PARKER (CONT'D)

Alright, but it would have to be seven years.

JOHN CASOR

Seven?

Robert Parker nods.

JOHN CASOR (CONT'D)

May I think on it, sir?

ROBERT PARKER

Of course you may.

EXT. KENDALL PLANTATION - DAY

John Casor is negotiating with WILLIAM KENDALL near a cornfield.

WILLIAM KENDALL

Yes, well the most land we would be willing to grant is fifteen acres. The term would need to be five years.

JOHN CASOR

Thank you, sir. I will think on it.

EXT. LT. JOHN NEALE PLANTATION - DAY

John Casor is negotiating with Lt. John Neale, who we remember from the slavery cabal meeting.

LT. JOHN NEALE  
 Yes, yes. We'll put you to work.  
 You come on with us. We'll give you  
 the headright after five years.

JOHN CASOR  
 Fifty acres?

LT. JOHN NEALE  
 (nods)  
 All fifty.

JOHN CASOR  
 I will return tomorrow, sir.

EXT. JOHNSON STABLE - DAY

Mary walks out of the stable carrying two buckets of milk.  
 Virginia runs up.

VIRGINIA  
 Mummy! John Casor has an indenture  
 for fifty acres. And only five  
 years!

MARY JOHNSON  
 Where? With whom?

VIRGINIA  
 The Neale plantation.

MARY JOHNSON  
 Lieutenant John Neale?

Virginia nods.

MARY JOHNSON (CONT'D)  
 Go speak to your father. Speak to  
 him. Go.

Virginia appears confused.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

Anthony is playing air musketeer, trying out a new sword.  
 Virginia approaches him, hurriedly.

VIRGINIA  
Daddy. I have news of John Casor.

ANTHONY  
What now?

VIRGINIA  
He has an indenture, for fifty  
acres, five years.

ANTHONY  
None of my concern.

VIRGINIA  
It is with Lieutenant Neale.

Anthony's face shifts from pleasure to concern.

ANTHONY  
He should have spoken to me.

VIRGINIA  
Why?

ANTHONY  
Because he'll never see his land.  
Neale has over a dozen grievances  
by servants. Failure to fulfill  
indentures, beatings, starvation.  
Has he ascribed his marke to the  
document?

VIRGINIA  
I believe so.

ANTHONY  
He won't receive any land. Not from  
Neale.

Mary calls out from the back of the house.

MARY JOHNSON  
Tony, the barrister.

INT. JOHNSON MANOR HOUSE - STUDY - DAY

Anthony and his barrister are conferring.

BARRISTER  
The cow suit is settled with  
Lieutenant Neale. You had two  
witnesses sign depositions.

ANTHONY

Trying to steal a cow. Neale has no conscience.

BARRISTER

Now there are two more.

ANTHONY

I must be the most sued man on the eastern shore.

BARRISTER

Yes, I do believe that is correct. But the issue here is a bit more serious than a cow. It concerns your son John's farm.

ANTHONY

All four hundred and fifty acres?

BARRISTER

Yes, I'm afraid so. A man possessing the same exact name, a John Johnson, is claiming the land to be his.

ANTHONY

Is there no end to this?

BARRISTER

Anthony, you have many friends on the eastern shore. But there is also an element here that seems to want to peck away at you. I believe they may be envious of your success, and would prefer your demise.

ANTHONY

Because I'm African, a negro.

BARRISTER

That may very well be, sir.

EXT. LT. JOHN NEALE PLANTATION - FIELDS - DAY

John Casor is walking through the plantation. Four BURLY WHITE MEN approach him. One is carrying leg irons. Two carry short chains in their hands.

BURLY WHITE MAN

Welcome to the farm, lad.

They laugh. One man violently pushes John Casor to the ground, as another raises a short chain to strike him.

EXT. LT. JOHN NEALE PLANTATION - ENTRANCE - DAY

Virginia is atop her horse in the late afternoon, at the edge of the plantation, sitting impatiently, looking everywhere. With concern, she rides off.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - DAY

Virginia approaches her mother.

VIRGINIA

Something is amiss with John Casor. We had agreed to meet each day, but he has not appeared, the entire week.

MARY JOHNSON

I do fear for him.

EXT. LT. JOHN NEALE PLANTATION - DAY

Virginia walks stealthily through the farm. She sees some crude structures a short distance away, and approaches.

John Casor is seated on the ground, leaning against his crude hut. He is in leg shackles, with a long, single chain secured to a nearby tree. His eyes are swollen and nearly closed from beatings.

As Virginia nears him, her pace slows as she sees his condition. Emotion overcomes her. She drops to her knees.

VIRGINIA

What have they done to you?

She kisses his face.

JOHN CASOR

I am alright. They will not stop me. I will have my land.

VIRGINIA

You will not. Daddy is certain that Lieutenant Neale will not honor your indenture. You will have five years of this, if they ever do set you free.

JOHN CASOR

I placed my marke on the indenture.

VIRGINIA

We must get you back. There must be some way, legally, in the courts. She cuddles next to him.

JOHN CASOR

The day your father met me in Jamestown, he was given a piece of paper by the Captain. It fell to the ground. I picked it up and put it in my pocket. I thought it might be something important.

VIRGINIA

What do you think it was? Do you still have it?

JOHN CASOR

You have it. When you began to teach me to read, I felt I could trust you. One day, when everyone was gone, I entered your bedchamber and tucked it inside the pillow you placed on my lap.

VIRGINIA

The bill of sale.

INT. JOHNSON MANOR HOUSE - BEDCHAMBER - DAY

The door to Virginia's bedchamber flies open. She rushes in and grabs the crimson pillow. She plunges her hand through an open seam and finds the bill of sale.

After inspecting it, she hops up onto her bed, and lies on her side, still clutching the pillow against her body.

After a moment, she jumps off of the bed and races downstairs.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - DAY

Virginia, emotionally frayed, rushes in to find her mother.

VIRGINIA

Mummy! I have seen him. They're beating him. They have him chained to a tree. He looks horrid.

Anthony enters.

VIRGINIA (CONT'D)  
 (to Anthony)  
 Daddy, we have to do something.  
 They're beating him, I was there.  
 We must do something. Please.

ANTHONY  
 Nothing we can do. He should have  
 stayed here. Now he's signed an  
 indenture, a legally binding  
 document. I discharged him  
 formally, in writing.

Virginia pulls the bill of sale out of her waist, unfolds it,  
 and slaps it down onto a table.

VIRGINIA  
 What about this?

Mary inspects the document.

MARY JOHNSON  
 It's John Casor's bill of sale.

INT. JOHNSON MANOR HOUSE - STUDY - DAY

Anthony and Virginia meet with the barrister. He is  
 inspecting the bill of sale.

BARRISTER  
 This is a most unusual case. Little  
 precedent that I am aware of. It's  
 essentially a battle of documents.

VIRGINIA  
 What of our chances?

BARRISTER  
 Impossible to say, with any surety.  
 You discharged Mr. Casor in  
 writing. Hopefully, Neale's  
 attorney will not ask for that  
 document to be admitted into court  
 record. Captain Neale has some  
 patronage with the courts, in spite  
 of his reputation. But I give him  
 no advantage there.

He picks up the bill of sale.

BARRISTER (CONT'D)  
It all comes down to this.

EXT. JOHNSON STABLES - DAY

Virginia, in her finest, is helped up onto her horse by a white servant. Mary hurries over.

MARY JOHNSON  
Where are you going? We must  
arrange an escort.

VIRGINIA  
To better our chances. I will ride  
alone.

EXT. SIR ARCHER'S RESIDENCE - DAY

One of the guards helps Virginia off of her horse.

VIRGINIA  
You may tell Sir Archer...

GUARD  
We know who you are, mum.

EXT/INT. SIR ARCHER'S RESIDENCE - BALCONY - DAY

Sir Archer and Virginia sip tea on his balcony.

SIR ARCHER  
A most intriguing conundrum.  
You seek to have his slavery,  
reinstated.

VIRGINIA  
We will argue that it did not  
lapse.

SIR ARCHER  
Indeed. The case poses a number of  
legal challenges, apart from the  
documents themselves. You are  
asking a Virginia court to  
acknowledge his slavery, to declare  
him to be a slave for life. This  
has never been done previously, to  
my knowledge. Slavery exists here,  
of course, but as yet has no  
official legal footing.

Sir Archer sips tea and ponders.

SIR ARCHER (CONT'D)  
This man of yours, John Casor, he  
is more to you than a servant.

VIRGINIA  
John Casor is the greatest man  
alive.

SIR ARCHER  
I see. Yes, I do see. Virginia, you  
will have your man!

INT. NORTHAMPTON COURT - DAY

Anthony and his barrister are on one side, with Lt. Neale and his barrister on the other. Virginia and Mary sit behind. John Casor is seated near the front.

The panel of three justices renders their verdict.

CHIEF JUSTICE  
A complaint was this day made to  
this court by the humble petition  
of Anthony Johnson, negro, against  
Mister John Neale, that he  
detaineth one John Casor, a negro,  
and servant to the plaintiff, under  
the pretense that the said John  
Casor is a free man. After  
seriously considering and maturely  
weighing the evidence, this court  
rules that the said John Neale most  
unjustly kept the said John Casor  
from his master, Anthony Johnson.  
John Casor shall forthwith be  
returned unto the service of his  
master, Anthony Johnson, and his  
heirs, forever.

Heavy gavel comes down.

INT. MANOR LIVING ROOM - DAY

Captain Montague is at the head of the big table, meeting with his slavery cabal.

NICHOLAS SPENCER

Transporting Africans in large numbers, ultimately raises a potential quandary, should they revolt. Organized, they could pose a substantial threat.

MATTHEW PIPPIN

We must not repeat the mistakes of the Spanish.

(to Captain Montague)

What can you tell us about Veracruz?

CAPT. MONTAGUE

Nasty business. Hordes of armed runaways, now fighters, raiders.

LT. JOHN NEALE

And the Spanish can do nothing?

CAPT. MONTAGUE

No. These communities are well-established. Safe havens for negros.

LT. JOHN NEALE

We must put strong measures in place to prevent runaways.

MATTHEW PIPPIN

The free negroes will have to be disarmed. In an uprising, that's where the weapons will come from.

LT. JOHN NEALE

The accumulation of wealth by these negro planters must be discouraged for the same reason.

NICHOLAS SPENCER

There is also the question of heathen conversion. Baptism now offers a path to freedom for some.

CAPT. MONTAGUE

That hole will be plugged. We will permit their conversion, but they will gain no earthly benefit.

LT. JOHN NEALE

Negroes cannot be permitted same stature in the community as Englishmen.

The group voices their collective agreement.

EXT. BEACH - SWAMP - DAY

John Casor is at the edge of the swamp, shoveling up soil and stacking it onto a big pile. Virginia approaches.

VIRGINIA

Here you are. What's all the dirt  
for?

He sets the shovel down and scoops up a big wad of soil.

JOHN CASOR

You see this? You know what this  
is?

VIRGINIA

Dirt?

JOHN CASOR

Corn. And tobacco. This soil is  
better than your father's farm. We  
just have to move it.

VIRGINIA

You want to grow corn here?

JOHN CASOR

And build a house.

VIRGINIA

You can't build a house on sand... or  
swamp.

JOHN CASOR

Why not?

John Casor is leading his horse down the beach. Strapped to the horse are ropes, dragging a telephone pole-sized pole.

Back behind the dunes, away from the beach, he is busy digging, excavating a deep hole in the sandy ground. Four telephone poles lie nearby, side by side.

He has positioned one of the poles so that one end is at the bottom of a hole. Ropes tied to his horse are strapped around the pole. He walks the horse cautiously to get the pole to vertical.

He is leading a horse-drawn cart, piled high with soil.

He shovels planting soil off of the cart into a large, wood-bordered planting area.

He and Virginia are admiring the four vertical pylons, which extend six feet above the level of the ground.

JOHN CASOR (CONT'D)

The rest will be easy.

VIRGINIA

How long will it take?

JOHN CASOR

A few months. We will have much corn.

VIRGINIA

And eventually animals. The house, will it be big enough?

JOHN CASOR

Yes, it will be large.

VIRGINIA

Big enough for three?

They both beam and embrace.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Seven armed WHITE MEN are atop their horses. Anthony emerges and sizes them up.

ANTHONY

Well, gentlemen, I'd invite you all in for a barrel and a smoke, but this is not a social call.

LEAD WHITE MAN

Johnson, we've come for your muskets and your blades. We'll be taking them with us.

ANTHONY

I see. I'd ask you under what authority, but we all know you have none.

LEAD WHITE MAN

We're here under authority of the 1639 colonial law, prohibiting negroes from possessing arms.

ANTHONY

You know as well as I, that law does not prohibit negroes from possessing arms. It says, "All persons except negroes to be provided with arms and ammunition". The colony doesn't need to provide us with muskets. We already have muskets. We're fighting men here on this land. Good thing we were armed back in forty-four when the Pamunkey raided your farms. No gentlemen, we won't be handing over any weaponry. Not today, nor any other day. Good day to you now.

Anthony returns into his house. The men stand around for a few seconds, regard each other, then slowly turn to leave.

EXT. JOHNSON MANOR HOUSE - REAR LAWN - DAY

Anthony is loading muskets. Mary joins him.

MARY JOHNSON

They're gone. What was that?

ANTHONY

I don't like it.

INT. JOHNSON MANOR HOME - NIGHT

The extended Johnson family, including Elizabeth and Phillip Scarborough, and Anthony's two grown sons are scattered throughout the house. Dinner has been completed, but food still remains on the large dining table.

The men stoke cigars. John Casor and Virginia are the center of attention. Elizabeth and Mary share their excitement over the baby with Virginia.

ELIZABETH

Do you feel anything yet?

VIRGINIA

I'm not sure.

MARY JOHNSON

It's early. You will.

Mary spots Anthony across the room speaking with John Casor, and joins them.

ANTHONY

As soon as you have your crop in,  
let us know. We'll add it in with  
ours...better price that way.

MARY JOHNSON

We want you and Virginia to be  
happy, and of course, the baby.

ANTHONY

It's heartening for us to see our  
daughter grown up, a mother now.  
We often worried about her.

MARY JOHNSON

Her temperament.

ANTHONY

Most erratic at times.

MARY JOHNSON

But we no longer worry.

JOHN CASOR

You have made me feel welcome.

ANTHONY

You're the father of our first  
grandchild.

MARY JOHNSON

You're family.

Virginia and Elizabeth share thoughts.

ELIZABETH

Mummy and Daddy appear content. You  
too, seem blithe. Radiant really.  
And you have married a slave. Not  
officially, of course. Does it  
concern you? It casts you at the  
edges. There will be much  
disapproval from the mouths of  
gossipers.

VIRGINIA

Their insipid words will fall at  
their feet. I possess something  
they will likely never know.

ELIZABETH

English marriages often abjure  
love. I was fortunate.

VIRGINIA  
And the fire still burns?

ELIZABETH  
Rages.

EXT. JOHNSON FARM - NIGHT

A breeze is blowing. A dozen riders trot onto the Johnson grounds, dismount and secure their horses. They pull torches out of their saddles. A man with a lantern provides fire to ignite the torches.

A man lights a large haystack ablaze.

A man sets fire to the stable, with animals trapped within.

A man pours accelerant onto the tobacco crop. Two other men ignite the accelerant.

Men run through the cornfield, setting plants afire.

A man sets bundles of tobacco ablaze.

One man pours accelerant onto a small house, and a second man lights it on fire.

Another man lights a second small house on fire.

Two men set outbuildings afire.

With the plantation ablaze, the men cast their torches to the ground, mount their horses, and gallop off.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - NIGHT

Anthony and John Casor are speaking, with Anthony's two sons listening in.

ANTHONY  
You'll need tools, so you know  
where they are. I'll have the men  
make a stack of lumber for you.  
Whatever you need.

JOHN CASOR  
Thank you, sir. You are generous.

John Casor smells something in the air.

JOHN CASOR (CONT'D)  
Smoke. I smell smoke. It is not tobacco.

John Casor moves to a nearby window and sees the orange glow outside.

JOHN CASOR (CONT'D)  
Fire! Fire outside! Everything is burning!

The men race outside.

EXT. JOHNSON FARM - NIGHT

The men are running, looking to see what can be saved.

ANTHONY  
The livestock! Get the animals out!

Anthony's two sons and Phillip head for the stable.

The animals are in peril, as the stable burns around them. The three men lead animals out.

Anthony and John Casor view the devastation across the horizon.

JOHN CASOR  
I'll get water!

ANTHONY  
No, no. It's too late.

In shock, Anthony and John Casor walk through the plantation, observing the catastrophe in progress.

EXT. JOHNSON FARM - DAY

Anthony is walking his property along with John Casor, his two sons, and nine of his African-born neighbors.

The men include Francis Payne, who we remember from the Scarborough wedding announcement gathering.

They are in shock, as they regard the ruins of the devastation. Building sites and fields still smolder.

ANTHONY  
A group came by last week, wanting to seize our weapons.

FRANCIS PAYNE

Who? And why?

ANTHONY

One works for Neale. Another for Pippin. Don't know the rest. Said they were seizing them on account of my being a negro. Cited the 1639 law.

FRANCIS PAYNE

What do you think this means, for the rest of us?

ANTHONY JOHNSON

Don't know. What I do know is that we're greatly outnumbered.

The group reaches the arsonists' staging area. John Casor inspects the ground evidence.

JOHN CASOR

There were many horses here, ten or twelve.

Anthony picks up one of the torches.

ANTHONY

Made no attempt to disguise their deed.

JOHN CASOR

Do you know who did this?

ANTHONY

Hatred did this.

Francis Payne sees a group of men over in the distance, near the house, beginning to dismount. He points.

FRANCIS PAYNE

Visitors.

Anthony turns and sizes up the group.

ANTHONY

(to John Casor)

Get the guns! All of you! Hurry!

John Casor, Anthony's sons and their nine black neighbors, race toward their armory. Anthony hurries toward the house.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Out of breath, Anthony confronts the fifteen VISITORS wearing crosses, many of whom are armed. Some have dismounted and some remain on horseback.

ANTHONY

You've come on a bad day. I have to ask all of you to leave.

VISITOR #1

(from horseback)

We are the court of the almighty. The negro devil woman known as Virginia is now convicted. We have come for her. Where is she?

ANTHONY

Speak for the almighty, do you? When did killing innocent women become the work of the almighty? You won't be taking my child to satisfy your lust for homicide. Not while I'm on this side of the grave.

(pointing)

Get off my land!

VISITOR #2

Why would you even want her? Look at the devastation she's caused you.

ANTHONY

She's caused. Evil did this. And now I stare down evil for the second time today.

Two men go for the front door.

ANTHONY (CONT'D)

Any man enters my house will not walk out. His body will be carried out.

At that moment, Anthony's squad of friends and family arrives and quickly surrounds the visitors. Each is armed with two hand muskets, with matches smoking. John Casor places a musket into Anthony's hand.

ANTHONY (CONT'D)

We've seen your faces. We know who you are.

(MORE)

## ANTHONY (CONT'D)

Any of you come on this land in the future, you will be fired upon, without warning. Now you have a choice. You can leave, or we'll send you all straight to hell, here and now.

There is a dead, still silence. It drags on. One visitor mounts his horse. The two men on the porch walk to their horses and mount. The remaining visitors mount their horses and they all ride away.

From her bedroom, looking through her glass window, Virginia witnesses the conclusion of the confrontation with a look of extreme horror on her face.

## INT. NORTHAMPTON COURT - DAY

Anthony, Mary, Virginia, and Elizabeth stand, facing three justices. John Casor and Phillip Scarborough sit behind. Anthony's barrister addresses the court.

## BARRISTER

The Johnson family has experienced an egregious loss. We therefore request assistance from this court, in the way of forgiveness from the annual head tax, for the Johnson women. While they are negroes, they are gentle women, and should not be counted as tithable workers.

## CHIEF JUSTICE

This family has suffered a most unfortunate fire. Mr. Johnson and Mrs. Johnson have been honorable members of the Northampton community for over twenty-five years. Their known service and hard labors have contributed to the benefit of all. Without some assistance, the family may have difficulty obtaining their livelihood. Therefore, this court hereby excuses these three women, Mary Johnson, Virginia Johnson, and Elizabeth Johnson Scarborough from payment of annual taxes and charges for the County of Northampton public use, for the remainder of their natural lives.

EXT. NORTHAMPTON COURT - DAY

As the family walks away from the court building, the women walk together behind the men.

MARY JOHNSON

We finally have equal status with white women.

ELIZABETH

Legally at least.

VIRGINIA

We had to lose the farm to obtain it.

INT. JOHNSON MANOR HOUSE - LIVING ROOM - DAY

Anthony has gathered the extended family for an announcement. He is both defeated and undefeated.

ANTHONY

Thirty-five years ago, I was on a ship, the James, surrounded by unfamiliar people speaking an unfamiliar language. I knew not where I was headed, nor what I would find. They put me in with a group of Englishmen, marched us off to the Bennet plantation on the south bank of the James. A year later, Pamunkey raided the colony. They killed fifty-two men on our farm. Only five of us survived. But the Bennets would not be defeated. We moved the farm out here to Northampton, and began anew.

Virginia wraps her arms around John Casor's waist and holds him tightly.

ANTHONY (CONT'D)

It was the proper decision, with the ever-present threat from the naturals. Now, this family faces a threat, but not from naturals. We are threatened by our very neighbors. Fellow planters. Fellow Englishmen. I love Virginia. She has given me freedom and the opportunity to fare well, and form this family.

(MORE)

ANTHONY (CONT'D)

But I will never put Virginia, or anything else ahead of the safety and prosperity of my family.

Anthony extends his hand to Mary and she joins him at his side.

ANTHONY (CONT'D)

Mary and I have discussed the matter, and we have made the decision to relocate to Maryland. We will settle our affairs here, and go and find land there. My aspiration for the Johnson name, a legacy of merit and prosperity, can no longer be realized here in Virginia.

EXT. JOHNSON MANOR HOUSE - FRONT LAWN - DAY

Virginia, Elizabeth, and Mary are huddled up.

VIRGINIA

We're staying. The house is built and we have crops in the ground.

MARY JOHNSON

(to Virginia)

Will you be safe out there? Maybe you should leave.

VIRGINIA

We'll be safe. Lizzy can reach me, if anyone needs us.

ELIZABETH

(to Mary)

We're staying, of course. But we don't want to lose touch with you.

VIRGINIA

John and Richard are going with you?

MARY JOHNSON

As soon as everything is settled.

VIRGINIA

It's only about three days?

MARY JOHNSON

Two or three. We have to find a farm.

EXT. BEACH - DAY

SUPER: 1670

Virginia's beachfront property is fully developed. Everywhere you look, in the dunes and behind the dunes, corn is growing. Within a series of wooden pens are four horses, ten cows, a dozen pigs, and a chicken coop.

The family's house is a substantial clapboard structure. Forty-five-year-old Virginia stands on her deck, watching her twelve and fourteen-year-old sons off in the distance, sword-fight with sticks. Her hair is short and natural.

Her gaze shifts down the beach, where she sees John Casor riding toward her. She walks out to greet him.

JOHN CASOR  
They will do it!

He dismounts.

VIRGINIA  
Wonderful!

JOHN CASOR  
It must go into your name, but it will be ours. Two headrights.

A hundred acres!

VIRGINIA  
It will be our sons'.

JOHN CASOR  
Yes. They will become gentlemen Virginia planters. Both of them.

VIRGINIA  
And one day provide for their own families.

They find a soft spot in the sand to sit.

VIRGINIA (CONT'D)  
It doesn't bother you that it must be in my name? It is your triumph.

JOHN CASOR  
That means nothing to me.

VIRGINIA  
Our boys are both free men, protected by Virginia law.

Suddenly, John Casor is attacked by his two sons, who wrestle him out onto the packed sand. The three of them go at it, with the two boys trying to maintain control over their father. But he ultimately takes control over them.

VIRGINIA (CONT'D)  
They almost had you. Another year...

JOHN CASOR  
They will never take me captive! I  
am John Casor!

His boys hang playfully off of his shoulders. From the house, Virginia hears Elizabeth call her name.

ELIZABETH (O.C.)  
Virginia! Virginia!

Virginia waves. They scurry to the house.

ELIZABETH (CONT'D)  
We have been to Maryland. There is  
news.

VIRGINIA  
Mummy and Daddy.

ELIZABETH  
Daddy, we have lost him.

They share a moment to process the news.

VIRGINIA  
What of Mummy?

ELIZABETH  
She fares well. She is here, with  
us, but will return. There are  
legal matters. Daddy has left John  
Casor to you in his will.

Virginia smiles at John Casor and they share a casual embrace.

ELIZABETH (CONT'D)  
Daddy's only remaining property in  
Virginia is Angola. He has left it  
to Richard. But we just received  
word that there is to be a hearing  
over it.

VIRGINIA  
For what purpose?

ELIZABETH  
A mystery. We do not know.

VIRGINIA  
We will attend.

INT. NORTHAMPTON COURT - DAY

The courtroom is awaiting the four-member white jury, and JURY FOREMAN'S decision. RICHARD JOHNSON, Virginia's forty-three-year-old brother, stands aside the family barrister. The COUNTY ATTORNEY stands nearby.

Present in the courtroom are Mary, Virginia, Elizabeth, Phillip Scarborough, John Casor and his two sons, all formally dressed.

The jury is seated. The NEW CHIEF JUSTICE is an unfamiliar face.

NEW CHIEF JUSTICE  
In the matter of the probate of the estate of the late Anthony Johnson, negro, in regards to the forty-four-acre farm, registered under the name, Angola, what say ye?

JURY FOREMAN  
The jury finds that the farm was owned by the man, Anthony Johnson, a man not of English descent, but of African origin. A negro. By virtue of his African origin, per statute, Mr. Johnson was an alien to England. Furthermore, by law, his heirs are likewise deemed aliens, and as such, are therefore, not entitled to the proceeds of the decedent's estate.

A buzz vibrates through the courtroom. The Johnson clan is dumbfounded.

NEW CHIEF JUSTICE  
This court finds that the forty-four-acre property known as Angola shall now be returned to the Commonwealth of Virginia for appropriate dispensation under the law.

Virginia has lost her composure. She bolts upright.

VIRGINIA

(to Chief Justice)

Alien! Alien? My father was no alien. My father was an Englishman. He and my brothers risked their lives fighting the Pamunkey so you would have the privilege of sitting in that seat. Alien? Oh no! You sir, are the alien!

COUNTY ATTORNEY

This is outrageous!

The chief justice puts his hand up to the county attorney.

VIRGINIA

You emigrated here from across the Atlantic, four thousand miles east. My brothers were born here. They are native Virginians! I am the seventh-born child of Virginia, and I demand you give my brother his rightful inheritance!

The courtroom erupts. The chief justice hammers his gavel.

NEW CHIEF JUSTICE

Order! Order! Mrs. Johnson, Madam, remove your family from this courtroom immediately, or I will have this woman placed in the stocks!

John Casor stands and places himself between the court and his family.

EXT. NORTHAMPTON COURT - DAY

The barrister leaves the court building and sees the Johnson family huddled up outside. Nearby are a set of stocks, with one unfortunate man clamped within.

The barrister approaches John Casor and Virginia.

BARRISTER

Come and see me. Today.

INT. BARRISTER'S OFFICE - DAY

The barrister is counseling the couple in his office.

BARRISTER

There was nothing I could do. These juries now, with these cases...

VIRGINIA

Involving negroes.

BARRISTER

(nods)

Defining your father, and your brother as aliens to England and The Commonwealth...is an appalling interpretation of the statute. These cases are relatively rare, since the number of negro land owners has greatly diminished. But now, this case presents a very grave dilemma, indeed. Under the law, John is, of course, property.

He gives them a moment to make the connection.

BARRISTER (CONT'D)

You have inherited him, by way of your father's will. We have just seen how much legal validity a negro's last will and testament now bears in The Commonwealth.

JOHN CASOR

None.

BARRISTER

Correct.

VIRGINIA

(to John Casor)

They could take you.

(to barrister)

Could they? Could they take him?

BARRISTER

Certainly. Will they? There is a move afoot to confiscate negro property.

VIRGINIA

What shall we do? Is there no way to protect him?

BARRISTER

I can only counsel you in legal terms.

(MORE)

BARRISTER (CONT'D)

As long as John is owned by a negro, here in Virginia, his fate will remain uncertain.

(to Virginia)

If something should happen to you...

VIRGINIA

He'll return to slavery.

EXT. BEACH - DAY - SOLILOQUY

The family is packing up a large, two-horse-team wagon. The animals and their pens are gone. Their corn crop remains in place.

The boys tie two horses to the back of the wagon.

John Casor embraces Virginia, as they take one long last look at their paradise lost.

VIRGINIA

(lamenting)

Our home.

JOHN CASOR

You are my home.

VIRGINIA

You're right. As long as we're together.

JOHN CASOR

We'll move our dream with us to Maryland.

Virginia smiles and nods.

The family is moving slowly down the beach. Virginia's two young sons ride the wagon, piled high with their belongings, while she and John Casor follow on foot.

She stops, turns, and walks inland. She gazes back and forth at the horizon. Her speech moves from grief to rage.

VIRGINIA

Who are you? What has happened to you? I don't know you. You were my first love. And now... You have betrayed me! You are not Virginia! Virginia would never abandon her own children.

Look at me!

I(!), am Virginia!

John Casor takes hold of her hand, turns her, and the two continue their journey down the beach.

SCROLL:

In 1699, the Virginia Assembly ordered all recently freed negroes residing within the borders of the Commonwealth to leave, to help pave the way for the largest forced migration of people in human history.