

Muted for Justice

A Drama Film

Written by:

Amy Philbert

Amy Philbert

Email: a.serna@asplusmodeling.com

Phone: 602-245-0970

SCENE ONE-EXT- FARM-DAY- VIRGINIA 1885

CAMERA WIDE VIEW, panning large space of land.

The day is sunny and it looks to be high noon. We see farm land filled with AFRICAN AMERICANS working the land- THEY'RE [workers] sweating and dirty in work clothes as THEY [workers] continue to work the land with hoes and shovels. CAUCASIAN MEN sit upon horses, overseeing the WORKERS.

CAMERA MID ANGLE on CAUCASIAN MEN.

CAUCASIAN MEN are scattered throughout the WORKERS and sit upon horses with rifles to their sides. Some sip from water out of canisters as they stare down the WORKERS as others ride around with a threatening demeanor amongst the WORKERS.

We hear in the distance shouting.

V.O. MAN

Get to work, niggers! You ain't free. This is still the white man's land!

CAMERA CUT TO LONG SHOT of the road.

We see a MAN [Malachi] approaching, riding a horse and wagon. Dirt kicks up behind him as he rides down the long road towards the farm.

CAMERA CUT TO MID VIEW on TWO HORSEMEN seeking refuge from the sun under a tree.

HORSEMAN ONE is sipping from a water canister as HORSEMAN TWO spots MALACHI and taps HORSEMAN ONE on his arm. HORSEMAN ONE is

irritated as he is interrupted from his water break. HORSEMAN TWO motions towards MALACHI as he is nearing them.

CAMERA CUT to show MALACHI getting closer.

CAMERA CUT back to close up on HORSEMAN ONE.

HORSEMAN ONE slowly wipes his lip with the back of his hand then recovers the cap to the canister as MALACHI rides up upon THEM.

CAMERA CUT TO MID VIEW on MALACHI.

MALACHI

Whoa, Sweet Pea. Whoa now.

MALACHI pulls back on the reins as the horse comes to a slow trot then stops just before the HORSEMEN. MALACHI is a sweet, slightly plump man and greets the HORSEMEN with a smile. MALACHI is dressed in a grey suit and matching hat, showing that he is of prestige and is well educated.

MALACHI (Cont.)

(Tips hat)

Howdy, gentlemen!

CAMERA CUT TO MID VIEW on HORSEMEN.

The HORSEMEN look upon MALACHI with suspicion and at each other.

CAMERA CUT TO CLOSE UP on HORSEMAN ONE.

HORSEMAN ONE

State your name and business, old man.

CAMERA CUT TO CLOSE UP on MALACHI.

MALACHI

(Slight chuckle)

Oh, well, yes, of course. Forgive me. My name is Mordechai. I am seeking the owner of this here plantation. Would that be one of you fine gentlemen?

CAMERA CUT TO MID VIEW on BOTH HORSEMEN.

The HORSEMEN look at each other and laugh, exposing their rotting teeth.

CAMERA CLOSE up on HORSEMAN TWO.

HORSEMAN TWO

We ain't ownin' none of this here land. We jus' out here makin' sure these niggers are tendin' the land right for Mr. Goodman. We help remind 'em that they gettin' paid a day's wage and they betta make sure they earn every cent.

HORSEMAN TWO gestures towards a whip at his side.

CAMERA CLOSE on MALACHI.

MALACHI looks at the whip with a serious face for a moment then leans back in his seat and smiles.

MALACHI

Well! I see where Mr. Goodman has his priorities. I would like to discuss some business with him, if he's home.

The TWO HORSEMEN look at each other again then back at MALACHI.

CAMERA MID VIEW on MALACHI.

MALACHI remains smiling at the TWO HORSEMEN.

CAMERA FADE.

CUT TO:

SCENE TWO- INT- MR. GOODMAN'S HOUSE-SITTING ROOM- DAY

CAMERA WIDE VIEW PANS a well decorated sitting room.

A handsome area rug accents the décor as MALACHI sits in a high backed chair. His legs are crossed and his hat is balancing on his knee as he admires the area around him. HORSEMAN ONE and HORSEMAN TWO stand opposite of MALACHI, leaning on the walls as they stand with crossed arms. HORSEMAN ONE loudly sucks his teeth and stares MALACHI down.

CAMERA CUT TO MID VIEW on entryway door.

We see MR. GOODMAN enter the room and HORSEMAN ONE and HORSEMAN TWO stand up straight and become alert. MR. GOODMAN is dressed in a well-tailored suit; his hair is well groomed and he walks in tall and confident.

MR. GOODMAN
(Booming, confident voice)
Malachi!

CAMERA WIDE VIEW on BOTH MEN.

MALACHI is broken from his gaze and quickly stands to his feet to greet MR. GOODMAN. The TWO MEN shake hands. MR. GOODMAN gestures to the chair MALACHI was previously sitting in.

MR. GOODMAN
Please, please. Sit.

CAMERA MID VIEW on MR. GOODMAN

MR. GOODMAN walks to a bar in the corner and slightly turns to MALACHI.

MR. GOODMAN (cont.)
Scotch?

CAMERA MID VIEW on MALACHI.

MALACHI
Oh, that would be fine. Fine in deed!

CAMERA MID VIEW on MR. GOODMAN.

MR. GOODMAN is still at the bar; he places ice in two glasses and begins pouring Scotch into the glasses as MALACHI sits silently.

MR. GOODMAN
My men here tell me you have business to discuss with me.
(Pause) Seeing as I've never heard of you, I can't imagine what type of business you might have.

MR. GOODMAN replaces the cap to the Scotch bottle and grabs the glasses as he begins walking towards MALACHI.

CAMERA MID VIEW follows MR. GOODMAN.

MR. GOODMAN hands a glass to MALACHI then sits opposite of him, crossing his legs and portrays himself to be very executive-

like. A small table sits between the two chairs and separates the MEN. An African American HOUSE SERVANT enters the room with a silver tray of light snacks for THE MEN. The HOUSE SERVANT moves slowly in setting the tray down on the table that separates THE MEN. MALACHI smiles at her [HOUSE SERVANT] and nods. She [HOUSE SERVANT] slightly smiles back and bows before making her way to stand solo against the wall behind THE MEN.

MR. GOODMAN (cont.)
I'd be obliged to know your business.

CAMERA MID VIEW on MALACHI.

MALACHI sips the Scotch and looks at the glass.

MALACHI
Terrific selection, if I may say so.

MALACHI looks to MR. GOODMAN, holding up the glass and smiling as he sits forward in his seat.

CAMERA MID VIEW on MR. GOODMAN.

MR. GOODMAN sits back in the chair unamused, looking back at MALACHI. MR. GOODMAN breathes deep through his nostrils and plays with his eyebrow as he looks towards HORSEMAN ONE and HORSEMAN TWO.

CAMERA WIDE VIEW on ALL MEN.

MR. GOODMAN
I am a man of many attributes, Mr. Malachi... But patience is simply not something that I possess.

HORSEMAN ONE places his hand on his pistol as a warning to MALACHI as HORSEMAN TWO takes a step closer and cracks his knuckles in a threatening way. MALACHI's smile fades as he sits back in the chair and raises his glass once more before taking another sip.

MALACHI

Yes, yes, of course. I understand you are a very busy man and my welcome is becoming over stayed. Well, Mr. Goodman, I have traveled from afar to speak with you about a man you have working on your land by the name of Jeremiah.

CAMERA MID VIEW on MR. GOODMAN.

MR. GOODMAN sucks his teeth as he looks to MALACHI.

MR. GOODMAN

And? What business do you have with him? Is he indebted to you somehow?

CAMERA WIDE on BOTH MEN.

MALACHI

(Chuckles)

No, no. Nothing of the sort. You see, Mr. Goodman, just like yourself, I am a business man and from what I hear, this Jeremiah is... well, quite a sizeable man.

MR. GOODMAN leans forward, closer to MALACHI.

MR. GOODMAN

What's your point, Mr. Malachi?

MALACHI

Well, to be quite straight, I need a man who can be trained to be a fighter, and I'm hearing he is my man. I would like to take him with me as soon as possible.

CAMERA CLOSE UP on MR. GOODMAN.

MR. GOODMAN sits straight faced for a second then breaks out in laughter at MALACHI's request.

CAMERA WIDE ON MR. GOODMAN, HORSEMAN ONE and HORSEMAN TWO.

MR. GOODMAN looks to HORSEMAN ONE and HORSEMAN TWO and they begin laughing with him.

CAMERA MID VIEW on MR. GOODMAN and MALACHI.

MR. GOODMAN

(Laughing)

Take him? You want to take him? Mr. Malachi, you're not a very good business man, are you? Or you think I'm a fool. He's my best nigger and you want to "take him"? (Laughs; pause) I think our business here is done.

MR. GOODMAN sets his glass down on the small table and rises to his feet.

MR. GOODMAN (cont.)

My men here will show you out.

MALACHI quickly sets his glass down and pops to his feet, placing his hand on MR. GOODMAN's chest.

MALACHI

Well, now, wait a minute, Mr. Goodman.

CAMERA CLOSE on HORSEMAN ONE and HORSEMAN TWO.

HORSEMAN ONE and HORSEMAN TWO quickly draw their pistols and aim them directly at MALACHI. We see the HOUSE SERVANT become wide eyed and tense and backs further into the wall.

CAMERA CLOSE on MR. GOODMAN and MALACHI.

MR. GOODMAN looks down at MALACHI's hand on his chest and then to MALACHI's face.

MR. GOODMAN

I suggest you remove your hand, Sir.

MALACHI looks over to HORSEMAN ONE and HORSEMAN TWO; HIS [MALACHI's] eyes become large and HE [MALACHI] slowly removes his hand from MR. GOODMAN.

MALACHI

(Nervous laugh)

Of course. My apologies. (Pause) I uh... well, see, Mr. Goodman...

MR. GOODMAN

I have no intention of just lettin' my nigger walk off my property. There's only two ways any nigger leaves my land and that's either through proper payment or by death.

MALACHI

Well, of course. I understand that. I am willing to pay.

MR. GOODMAN stares MALACHI down for a moment then looks to HORSEMAN ONE and HORSEMAN TWO.

CAMERA WIDE on ALL MEN.

HORSEMAN ONE and HORSEMAN TWO still have their pistols drawn on MALACHI. MR. GOODMAN motions for the HORSEMEN to lower their pistols. The HORSEMEN slowly lower them. The HOUSE SERVANT backs her way to the doorway then runs out once she is clear of their sight.

CAMERA CLOSE on MR. GOODMAN and MALACHI.

MR. GOODMAN

Well, now you're talking some sense. I suppose we can discuss a deal, Mr. Malachi.

MALACHI smiles at MR. GOODMAN. MR. GOODMAN continues to stare at MALACHI.

CAMERA EXTREME CLOSE on MR. GOODMAN.

MR. GOODMAN (cont.)

Get the nigger and bring him here. Be quick about it.

CAMERA FADE.

CUT TO:

SCENE THREE-EXT-DAY-FARM/LAUNDRY AREA

CAMERA WIDE ANGLE.

We see the HOUSE SERVANT running at full speed outside, heading for a shaded area where we see African American WOMEN washing and hanging laundry out on lines.

CAMERA MID VIEW on HOUSE SERVANT as she rapidly approaches a young woman [MILLIE] who is hanging laundry on a line and is showing to be about six months pregnant.

HOUSE SERVANT
(Screaming)
Millie! Millie!

We see MILLIE turn quickly towards the HOUSE SERVANT as she [HOUSE SERVANT] approaches MILLIE and grabs her [MILLIE] by the arms.

CAMERA CLOSE on MILLIE and HOUSE SERVANT.

MILLIE
What?! What is it?!

HOUSE SERVANT
(Out of breath)
They takin' him! They gonna take him!

MILLIE
Who? Whatchu you talkin' 'bout?

HOUSE SERVANT
A white man! He's gon' take Jeremiah!

CAMERA CLOSE UP on MILLIE.

MILLIE is worry stricken and her [MILLIE's] eyes jet quickly to MR. GOODMAN's house in the distance.

CAMERA CUT.

CUT TO:

SCENE FOUR- INT- MR. GOODMAN'S HOUSE-SITTING ROOM- DAY

CAMERA WIDE ANGLE.

We see HORSEMAN ONE and HORSEMAN TWO restraining JEREMIAH-one on either side of him [JEREMIAH]. The HORSEMEN throw JEREMIAH into the sitting room ahead of them [THE HORSEMEN] and JEREMIAH stumbles, but is able to regain his stance.

CAMERA MID VIEW on JEREMIAH.

JEREMIAH stands tall and strong. JEREMIAH clenches his jaw and breathes deep, but remains silent.

CAMERA WIDE on ALL MEN.

MR. GOODMAN stands with one hand in his pocket and the other grasping his Scotch. MR. GOODMAN is very nonchalant and turns towards JEREMIAH.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN

Ah! Jeremiah, my boy. Welcome.

CAMERA CLOSE on JEREMIAH.

JEREMIAH remains silent and strong as his eyes shift from MR. GOODMAN to MALACHI.

CAMERA MID VIEW on MR. GOODMAN and MALACHI.

MR. GOODMAN (cont.)

Well? Is he everything you've been looking for?

MALACHI takes a long look at JEREMIAH and strokes his beard.

MALACHI

Yes. Yes, I believe he is.

MALACHI smiles and nods at MR. GOODMAN in a very confident way.

MR. GOODMAN

Well, then. Five thousand dollars and he's yours.

CAMERA MID VIEW on ALL MEN.

MALACHI begins laughing as MR. GOODMAN stands with a serious face. MALACHI continues laughing as he looks around the room at HORSEMAN ONE and HORSEMAN TWO who are standing closely, guarding JEREMIAH with straight faces. MALACHI looks to MR. GOODMAN who stands unamused and his [MALACHI's] smile and laugh fade as he realizes this is no joke.

CAMERA CLOSE on MALACHI.

MALACHI nervously scratches at his neck and beard as he ponders the financial request.

MALACHI

Five thousand? That's more than double the highest rate for any slave in this area.

CAMERA MID VIEW on MR. GOODMAN and MALACHI.

MR. GOODMAN sits in his chair and crosses his legs, still with his Scotch in hand.

MR. GOODMAN

Yes, well, unfortunately slavery is no longer legal, and well, as a business man, that puts me at a loss. Since I can't sell anymore niggers and you want my best one, you leave me no choice, Mr. Mordechai. I require some type of compensation to make up for the crops this nigger would have profited for me. (Pause) Five thousand or my men here will be showing you out.

CAMERA MID VIEW on ALL MEN.

MALACHI stands and looks over at JEREMIAH once more who continues to stand silent, guarded by the HORSEMEN.

CAMERA CLOSE on MALACHI.

MALACHI

Alright, Mr. Goodman. It's a deal.

CAMERA EXTRA WIDE ANGLE to room and ALL MEN.

Suddenly, we see MILLIE run through the doorway.

MILLIE

Jeremiah! No!

CAMERA CLOSE on HORSEMEN ONE and TWO.

HORSEMEN ONE and TWO shove JEREMIAH to the side and draw their pistols at MILLE.

CAMERA MID VIEW on BOTH HORSEMEN, JEREMIAH and MILLIE.

HORSEMAN ONE grabs MILLIE as JEREMIAH punches HORSEMAN TWO in the face, knocking him out cold as he [HORSEMAN TWO] falls to the floor. HORSEMAN TWO loses grip of his pistol in the fall and JEREMIAH kicks it out of his reach then begins to lunge towards MILLIE who is now held hostage by HORSEMAN ONE. HORSEMAN ONE holds the pistol to MILLIE's head and cocks it back. JEREMIAH stalls in his tracks with wide eyes as MILLIE cries. HORSEMAN ONE smiles an evil grin at JEREMIAH as he is now in control.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN

(Calm)

Well, Millie. It's so nice of you to join us. I suppose word is spreading already that Jonah is to be leaving us.

CAMERA CLOSE on MILLIE and HORSEMAN ONE.

He [HORSEMAN ONE] continues to hold MILLIE hostage at gun point. MILLIE remains silent and crying.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN (cont.)

I know, Millie. I know. It's unfortunate for you, but, well...
It's business, dear.

CAMERA CLOSE on an angry JEREMIAH.

JEREMIAH

I ain't goin' nowhere without my wife. You'll have to kill me first.

CAMERA MID VIEW on JEREMIAH, HORSEMAN ONE and MILLIE.

HORSEMAN ONE remains holding on to MILLIE, but points his pistol at JEREMIAH.

HORSEMAN ONE
I can arrange that, nigger.

CAMERA EXTRA WIDE VIEW on room and EVERYONE.

MALACHI
Let's everyone calm down now... Just calm down.

CAMERA CLOSE on MALACHI.

MALACHI looks worriedly as he ponders on the situation.

MALACHI (cont.)
I'll give you six thousand for both.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN looks at his glass and sucks his teeth before looking at MALACHI.

MR. GOODMAN
Ten.

MR. GOODMAN smirks in an evil way.

CAMERA FADE.

CUT TO:

SCENE FIVE- INT- EVENING-JONAH AND MILLIE'S HOUSE-DINING TABLE

CAMERA PANNING dimly lit home.

We open to a dimly lit cabin with lanterns placed around where JEREMIAH and MILLIE sit at their dining table in what is a very small, empty space. JEREMIAH and MILLIE sit, looking worried.

CAMERA CLOSE on MILLIE.

MILLIE

What we gon' do, Jeremiah?

CAMERA CLOSE on JEREMIAH.

JEREMIAH

You askin' me like we gotta choice. We ain't got no choice, Millie. Slaves bein' free. (Scoffs) We ain't free. This here is still white man's land. They own it and everything in it... includin' us.

CAMERA CLOSE on MILLIE.

MILLIE

It ain't fair, Jeremiah! We should jus' pack what we can an'...

CAMERA MID VIEW on JEREMIAH and MILLIE.

JEREMIAH slams his hand on the table and MILLIE jumps, holding on to her pregnant belly. MILLIE sits quiet, wide eyed and staring at JONAH.

JEREMIAH

(Angry)

An' what, Millie?! Leave? An' go where? We ain't got nowhere to go.

MILLIE looks down, rubbing her belly and weeps.

JEREMIAH (cont.)

(Calm)

This our life, Millie. (Pause) It's what God handed us... and we jus' gon' have to live it.

We suddenly hear a knock on the door, which startles JEREMIAH and MILLIE. JEREMIAH walks over to MILLIE and places his hand on her shoulder, squeezing it slightly before hesitantly walking over to the door and opening it.

CAMERA CLOSE on door/ JEREMIAH.

Door opens to reveal MALACHI. MALACHI tips his hat at JEREMIAH. We see another man [EGYPT] standing next to MALACHI.

MALACHI

Good evening, Jeremiah. I was hoping I might be able to trouble you and your consort for a bit of a chat.

JEREMIAH looks back at MILLIE, somewhat confused then back at MALACHI and the man [EGYPT].

Camera mid to MILLIE then quick switch back to mid view on JEREMIAH and THE MEN.

EGYPT

We just want to have a word with you and the misses.

JEREMIAH
Oh... right. Come on.

The MEN enter as JEREMIAH opens the door wider.

CAMERA CLOSE on MALACHI and EGYPT.

MALACHI
(Some-what hushed to EGYPT)
Is that not the message I already proclaimed?

JEREMIAH shakes his head, rolls his eyes and breathes out as he pushes past MALACHI, into the house. MALACHI shrugs his shoulders and follows in after EGYPT.

CAMERA WIDE on entire room.

MILLIE slowly stands to her feet as JEREMIAH approaches her, proudly standing at her side, not knowing what to expect next.

Camera mid view on MILLIE, JEREMIAH and EGYPT.

EGYPT
(Tips his hat at MILLIE)
Ma'am.

MILLIE nervously does a slight head bow back to EGYPT.

CAMERA MID VIEW on MALACHI.

MALACHI
Jeremiah, my good man, I would like nothing less than to commence the familiarization between colleagues.

CAMERA MID VIEW on entire room.

JEREMIAH once again stands silent and confused. EGYPT steps closer to JEREMIAH, extending his hand.

EGYPT

Ignore the old bat. I'm Egypt.

JEREMIAH hesitates then extends his hand to shake EGYPT's waiting hand.

JEREMIAH

I'm Jeremiah. This my wife, Millie.

CAMERA MID VIEW on MALACHI.

MALACHI

Well, now that we have the familiarities out of the way, I would like to address the appointed hour in which we must together sally forth into the westward course.

CAMERA CLOSE on JEREMIAH.

JEREMIAH

(Irritated)

Now, look, here. We simple fowk and we tawk simple tawk.

Camera mid view on JEREMIAH and EGYPT.

EGYPT

Calm down, tiger. He ain't neva gonna change. You just gon' have to get used to him.

JEREMIAH

I ain' even understandin' a word he say.

EGYPT

Simple translation, we here to let y'all know we leave at dawn.
We headed west by sunrise.

MALACHI comes into frame, peeking from behind EGYPT's shoulder and raises his finger in a very regal way.

MALACHI

Quite right.

EGYPT slightly peeks over his shoulder and gives an irritated look before shaking his head and focusing back to JEREMIAH.

CAMERA MID VIEW on entire room.

JEREMIAH looks to MILLIE. MILLIE worriedly looks to JEREMIAH then down at her pregnant belly.

JEREMIAH

What about Millie? She's expectin' and travel gon' be hard on her an' the baby.

EGYPT

Yeah, it ain't ideal, but we gon' have to make due. We should be back to camp in a day or so's time. Once there, Millie can stay with Delilah while we train.

JEREMIAH

Camp? Train?

CAMERA MID VIEW on EGYPT and MALACHI.

JERSEY angrily looks to MALACHI as MALACHI slinks backwards.

EGYPT

Damn it, Malachi! I thought you told 'em what the plan was! We was just supposed to come tell 'em what time we leavin'!

MALACHI

Well, see, when we were gathered at the dynasty, things seemed not to go as efficiently as planned and well... (Pauses) in quite unpretentious terms... I didn't tell them.

CAMERA CLOSE on EGYPT.

EGYPT turns back to JEREMIAH and takes a deep breath.

EGYPT

Look, Jeremiah. Believe it or not, this twit runs a traveling circus. I been workin' as a fighter for quite some time, but I ain't able to do it no more. This kook needs to replace me, an' you're it, Jeremiah. I'm goin' into retirement an' you gon' be travelin' and fightin' in my place once you been trained.

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH

I ain't no fighter.

EGYPT

Well, you gonna be. (Pause) We leave at dawn. Y'all be ready.

EGYPT tips his hat again to MILLIE.

EGYPT

Ma'am.

EGYPT and MALACHI turn and exit the home. JEREMIAH is left standing, looking at MILLIE as they both look worried.

CAMERA FADE.

CUT TO:

SCENE SIX- EXT- DAWN-JONAH AND MILLIE'S HOUSE

CAMERA WIDE ANGLE on MILLIE and JEREMIAH outside their simple cabin home.

MILLIE is sitting on the front steps as JEREMIAH stands next to her. THEY [JEREMIAH and MILLIE] each have a pillow case not even half way filled to represent their belongings.

CAMERA MID VIEW to MALACHI and EGYPT.

MALACHI and EGYPT are seen riding up on the house on the horse with attached wagon.

MALACHI
Whoa, Sweet Pea.

MALACHI pulls back on the reigns. EGYPT steps off the wagon once they reach a complete stop. MALACHI is left with the horses.

CAMERA LONG SHOT on EGYPT approaching JEREMIAH and MILLIE.

EGYPT tips his hat at MILLIE and JEREMIAH.

EGYPT
Mornin'.

JEREMIAH

Mornin'.

EGYPT
We better hurry up.

EGYPT heads onto the porch towards the front door as if he is going to enter the home.

CAMERA CLOSE on JEREMIAH and MILLIE as they look at each other in a confused way.

JEREMIAH
Where ya goin', Egypt?

Camera WIDE VIEW on EGYPT, JEREMIAH and MILLIE.

EGYPT stops at the door and turns around just as he places his hand on the knob to open it.

EGYPT
Ain't we gotta get your belongings and load 'em into the wagon?

JEREMIAH looks to MILLIE then back at EGYPT.

MILLIE
We's done got 'em, Mr. Egypt.

MILLIE gestures towards the two small pillow cases that are sitting on the porch next to her. EGYPT looks at the pillow cases then back to MILLIE then JEREMIAH.

EGYPT
Y'all ain't got nothin' else?

CAMERA CLOSE on MILLIE and JEREMIAH.

MILLIE stands to her feet, next to JEREMIAH.

MILLIE
We's got everythin' we's need.

CAMERA CLOSE on EGYPT.

EGYPT looks to JEREMIAH and MILLIE for a moment, then his eyes cast down to the ground for a moment as he lets it all sink in. EGYPT then releases the knob and looks up, and gives a half smile to MILLIE in understanding.

CAMERA MID VIEW on MALACHI.

MALACHI
Well, comrades, are we ready to depart? The rise of the new day is upon us.

CAMERA MID VIEW of EVERYONE from behind.

MALACHI raises his arms into the sky as JEREMIAH hugs MILLIE tighter around her shoulders and they all watch the sun rise.

CUT TO:

SCENE SEVEN- EXT- OPEN LAND-DAY/EARLY EVENING

Montague of traveling scenes throughout the great outdoors. We see the sun blazing down as the group travels through the wilderness on horse and wagon, sipping water out of a canister to imply the heat from the sun, etc. EGYPT, JEREMIAH and MILLIE

ride in the bumpy wagon as MALACHI sits upfront, holding the reins and leading the way.

CUT TO:

SCENE EIGHT- EXT- OPEN LAND-EVENING

CAMERA WIDE VIEW on MALACHI, MILLIE, JEREMIAH and EGYPT.

We see the group around a camp fire. The night is dark and the stars are shining brightly above. MALACHI and JEREMIAH are sleeping on opposite sides of the warm fire as MILLIE and EGYPT sit, listening to the crackling and silence of the night.

MILLIE has a blanket around her and she brings it in a little tighter as she looks up into the stars and smiles.

MILLIE

I ain't been able to enjoy the night sky like this for a long time. Remin's me of my daddy and makes me almost believe there's a lovin' God out there somewhere.

EGYPT looks to MILLIE in a surprised way.

EGYPT

You ain't believe in God, Millie?

CAMERA CLOSE on MILLIE.

MILLE smirks and shakes her head, almost embarrassed.

MILLIE

I don' know. (Pause) I guess I believe there's a God... jus' not sure He's a lovin' God.

MILLIE looks again into the sky at the stars.

MILLIE (CONT)

Kinda hard to believe in a lovin' God once you seen ya Daddy murdered right in fron' of ya. (Pause) I's 'bout six years old.

Mama had already been sold off to some otha white man an' we ain't seen her in years by that time. We was sleepin' when they came in... busted the door right in an' drug my Daddy outside, screamin' and scared. I coun'dt do nothin' but watch 'em. House

Masta said his wife was accusin' my Daddy of stealin' a gold bracelet that her mama gave-a. Daddy wadn't no thief. He kep' tellin' 'em he ain't stole nothin'. Still, they ain't care... said they knew he done stole it... they tied him up right in fron' of me...stripped him naked and beat him... then when they thought he had enough of that, they strung him up to a tree and I watched my Daddy struggle for his life.

MILLIE wipes a tear away from her eye.

MILLIE (CONT)

Two days lata, the Masta's wife foun' the bracelet she done said my Daddy stole in her linens...said she forgot she put it there to hid from her chilrens. (Scoffs) They was always gettin' into her things and din't wan' that gettin' broken. She blamed Daddy seeing as he was the last nigga workin' in that area of the house... fixin' a broken floor board.

MILLIE looks off into the distance.

MILLIE (Cont.)

Maybe now you can undastan' my hesitation on God... and the white man.

CAMERA MID VIEW on EGYPT and MILLIE.

MILLIE looks to EGYPT. EGYPT sits quietly looking back at MILLIE with sad eyes then looks down as he nervously plays with his hands before looking back at MILLIE.

CAMERA CLOSE on EGYPT.

EGYPT
I'm really sorry, Millie.

CAMERA CLOSE on MILLIE.

MILLIE scoffs and half smiles, looking over at JEREMIAH as a tear runs down her cheek. MILLIE quickly wipes it away.

MILLIE
Jeremiah ain't had no easy life eitha.

CAMERA LONG SHOT on JEREMIAH still sleeping by the fire.

MILLIE (Cont. OS)
He always been the strong one. No matta what happens, Jonah just says, "Keep faith in God, Millie. This is the life we was handed and we jus' gon' have ta live it. Stay good to God and God gon' be good to us."

CAMERA FADE to black.

CUT TO:

SCENE NINE- EXT- OPEN LAND-MORNING

CAMERA WIDE SHOT of the land.

We see the sun rising as JEREMIAH is seen slightly off in the distance, praying on his knees, raising his arms into the sky. EVERYONE else is still sleeping, but we see EGYPT wake to see

JEREMIAH praying. EGYPT watches JEREMIAH silently. Suddenly, the silence is broken, startling EGYPT slightly.

MILLIE

He never misses a mornin'.

CAMERA MID VIEW on EGYPT.

EGYPT turns quickly in surprise at MILLIE's voice.

CAMERA CLOSE on MILLIE.

MILLIE (Cont.)

He's a God fearing man, Mr. Egypt. Jeremiah ain't no fighter. I don't know if anythin' eva gon' break him of his beliefs.

CAMERA CLOSE UP on EGYPT.

EGYPT sits silently, taking in what MILLIE is saying, then turns back to watch JEREMIAH as he continues his prayers.

CAMERA FADES.

CUT TO:

SCENE TEN- EXT- OPEN LAND- DAY

CAMERA MID VIEW on the GROUP riding on the horse and wagon.

EGYPT sits upfront with MALACHI who is once again driving. The GROUP approaches a small band of wagons and people who have set up camp in the wilderness. The placement of the sun suggests it is high noon. We see people approaching; a band of misfits and

thieves come to greet the GROUP. Towards the front of the crowd, we see a woman [DELILAH] standing, watching with her hand on her hip. She [DELILAH] is dressed in the image of a Gypsy. JEREMIAH and MILLIE sit in the wagon, unsure of their new surroundings.

MALACHI
Whoa, Sweet Pea.

CAMERA MID VIEW on DELILAH.

DELILAH
(Indian or Slavic accent)
Welcome, Malachi.

CAMERA WIDE VIEW on EVERYONE.

EGYPT gets off the wagon and takes the reins from MALACHI to prepare to put the horses away to rest and feed.

MALACHI
Ah! Sweet Delilah! I presume you would be of the knowing that we would be upon this fine land this day.

DELILAH
But of course, Malachi. An' to welcome you and your new friends, we prepare a feast for this evening.

CAMERA CLOSE on MALACHI.

MALACHI
Marvelous woman, you are.

CAMERA CLOSE on DELILAH.

DELILAH smiles and slightly bows her head to MALACHI at the compliment.

CAMERA MID VIEW on MALACHI, JEREMIAH and MILLIE.

MALACHI turns in his seat, realizing he hasn't yet introduced everyone.

MALACHI (Cont.)

Oh! Yes! How completely fatuous of me! Delilah! Please allow me to make known our guests of honor, Jeremiah and Millie.
Jeremiah, Millie, *this* is the fabulous Delilah.

MALACHI stands to his feet, still on the wagon and opens his arms to the silent and curious crowd.

MALACHI (Cont.)

My dear associates, please welcome our newest members, Jeremiah and Millie!

The crowd of misfits claps to welcome JEREMIAH and MILLIE.

CAMERA CLOSE on Delilah.

Delilah bows and smiles to JEREMIAH and MILLIE.

DELILAH
Welcome.

MALACHI

Delilah, sweet dear. Would you please take Miss Millie to enjoy some relaxation before the bravura feast is to begin? She is, as you can see, in a very delicate state.

CAMERA CLOSE on JEREMIAH and MILLIE.

MILLIE and JEREMIAH look to each other, then at the crowd, still unsure of how to take it all in.

CAMERA FADES.

CUT TO:

SCENE ELEVEN- INT- TENT- SUNDOWN

CAMERA PANS space and remains at wide angle.

We open to see DELILAH inside a semi large tent, which is set up as a makeshift housing unit. MILLIE is sleeping on a cot that is slightly off the ground as JEREMIAH sits at a small table across from her. JEREMIAH watches silently as DELILAH moves about the space.

CAMERA MID VIEW on JEREMIAH and DELILAH.

DELILAH pours a drink for JEREMIAH and delivers it in a silver cup. JEREMIAH hesitantly looks at the cup before taking it. DELILAH slightly smiles at JEREMIAH before she turns to go on about her business.

JEREMIAH
Why?

DELILAH stops in her tracks at JEREMIAH's words and looks back at JEREMIAH.

DELILAH

It the only cup here. We no carry gold because of thieves an' we
no carry glass because breaking in travel.

CAMERA CLOSE on JEREMIAH.

JEREMIAH looks down at his cup and smirks, shaking his head
slightly before looking back to DELILAH.

JEREMIAH

I mean... why is you here? (Pause) And why is you so nice?

CAMERA CLOSE on DELILAH.

DELILAH smiles to herself then turns fully back to JEREMIAH.

DELILAH

I come here as escapee from my country. You know, they say maybe
America give better life. I come to find out that life no really
different here. I am still outcast. Gypsy like me is no welcome.

(Pause) Mordechai find me and save me from slave work. I work
for him, and he provide better life here. No beating, no more
scared. And I no nice. I only treat other like for me to be
treated.

CAMERA MID VIEW on JEREMIAH.

JEREMIAH looks down into his cup, taking in all that DELILAH just
told him.

DELILAH (O.S.)

Malachi save you from slave life too, no?

JEREMIAH's eyes shoot to DELILAH for a moment then he casts his
eyes to the floor as he shakes his head yes.

CAMERA MID VIEW on DELILAH.

DELILAH (Cont.)

This good then. Malachi is thief, but you know, he provide better life for us all. An' for your wife an' baby, this all good things.

CAMERA CLOSE on JEREMIAH.

JEREMIAH smiles into his cup once more then looks over at MILLIE.

JEREMIAH
I sure hope so.

CUT TO:

SCENE TWELVE- EXT OPEN LAND- EVENING

CAMERA PANS the outside view.

We open to the outdoors. Night fall has come and we see the OUTCASTS of MALACHI's clan scattered around the flames of a bon fire. Some are dancing as the sound of woodwinds from some of the members fills the air with a foreign sound. We see others sitting around the fire, talking, eating, drinking, etc. - ALL having a good time.

CAMERA CLOSE on JEREMIAH and MILLIE.

THEY sit closely together near the heat of the fire, looking around, taking it all in as they slowly eat. DELILAH approaches rapidly, smiling, laughing and dancing.

CAMERA MID VIEW on ALL THREE.

DELILAH

Jeremiah. Millie. (Trying to catch her breath) Everything is good? More food? Drink?

JEREMIAH

No, no. Thank you Miss Delilah.

EGYPT (O.S.)

Delilah! Come! Dance with us!

DELILAH looks to the distance where she is being called and smiles. She is still out of breath, but is happy.

DELILAH

Well, feel free to anything. This celebration is for you!

EGYPT (O.S.)

Delilah!

DELILAH

I must go.

DELILAH smiles and runs off towards a crowd of people standing with EGYPT.

CAMERA PANS and follows DELILAH.

DELILAH happily heads back to the crowd of people then focuses in on some MEN [HORSEMAN ONE and HORSEMAN TWO and their posse] who are hiding in the distance, watching the party-goers.

CAMERA PANS CLOSE in on HORSEMAN ONE and HORSEMAN TWO who look at each other with an evil look then back to the camera.

CAMERA ZOOMS EXTREME CLOSE to their faces.

CAMERA CUT TO black and we hear a loud bang [from a gun].

CUT TO:

SCENE THIRTEEN- INT- TENT- SUNRISE

CAMERA CLOSE UP on JEREMIAH.

At the tail end of the sound of the gun shot, we see JEREMIAH waking up, startled from his sleep.

CAMERA WIDE ANGLE to an empty tent; only JEREMIAH present.

JEREMIAH sits up, looking around the tent to find that no one is there. Just then, EGYPT enters the tent and JEREMIAH quickly turns his attention to him.

CAMERA MID VIEW on EGYPT.

EGYPT

Jeremiah, it's gettin' time to head out. Trainin' day, ya know.

CAMERA CLOSE on JEREMIAH.

JEREMIAH

Where's Millie?

EGYPT

Millie and Delilah went out to look for food and water.

JEREMIAH shakes his head in understanding. EGYPT acknowledges his answer with a slight head bow then exits the tent.

CAMERA FADES.

CUT TO:

SCENE FOURTEEN- EXT- OPEN LAND-DAY

CAMERA MID VIEW on JEREMIAH.

JEREMIAH exits the tent and slightly hesitates as he looks in awe to see men all around him; a circus of people juggling balls, breathing fire, lifting weights, etc. JEREMIAH ducks as another loud BOOM sounds. JEREMIAH looks over to see smoke from a gun rising in the air as a distant target in the sky is seen falling.

EGYPT (O.S.)
Jeremiah!

JEREMIAH looks around him, trying to locate the voice. He spots EGYPT standing off in the distance with MALACHI. EGYPT waves him over.

CAMERA LONG SHOT on EGYPT.

EGYPT
Jeremiah! Come!

CAMERA MID VIEW on JEREMIAH.

JEREMIAH approaches EGYPT and MALACHI as MALACHI finishes lacing up boxing gloves on EGYPT.

CAMERA CLOSE on MALACHI.

MALACHI

Well, good first light to you, Jeremiah! Isn't the day
spectacular in the exquisite rays it brings upon us?

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH looks to EGYPT with a slightly confused look.
JEREMIAH's eyes glance to the ground as he tries to avoid the
conversation. MALACHI walks slightly off to get another pair of
boxing gloves sitting off in the distance. EGYPT steps slightly
closer to JEREMIAH and speaks in a low tone.

EGYPT

Just say good mornin' and it'll be over.

JEREMIAH's eyes look up to EGYPT. EGYPT winks and smiles at
JEREMIAH and JEREMIAH slightly smirks to himself.

CAMERA WIDE VIEW on all MEN.

MALACHI approaches JEREMIAH with the gloves and begins wrapping
his wrists to lace him up as JERSEY walks up to MALACHI and
JEREMIAH.

EGYPT (Cont.)

Alright, Jeremiah. There are two rules you must always remember
in fighting (Pause) and in life.

CAMERA CLOSE on JEREMIAH.

JEREMIAH's eyes shoot up to EGYPT's face as he listens intently.

CAMERA CLOSE on EGYPT and JEREMIAH.

EGYPT (Cont.)

Never be afraid to hit (Pause) and never be afraid to get hit.

JEREMIAH
Tha's it?

EGYPT

That's it. If you have no fear, you'll always win.

JEREMIAH's eyes cast to the ground and he smirks again.

CAMERA MID VIEW on JEREMIAH, EGYPT and MALACHI.

MALACHI

Alrighty, mate. You're all set to reign havoc.

MALACHI looks to JEREMIAH's face as he slaps his hands on both of JEREMIAH's shoulders. MALACHI pauses for a second then winks and nods his head at JEREMIAH before he walks away. EGYPT approaches JEREMIAH.

CAMERA MID VIEW on EGYPT and JEREMIAH.

EGYPT

Put 'em up.

EGYPT raises his gloved hands into a fighting stance and locks eyes with JEREMIAH.

EGYPT (CONT)

Follow what I do (Pause) and remember (Pause) no fear.

JEREMIAH uncomfortably raises his gloved hands too and it's quite obvious that he is an unexperienced fighter. EGYPT begins to move and JEREMIAH moves with him as they begin to circle each other with raised hands.

CAMERA WIDE VIEW.

EGYPT quickly steps close to JEREMIAH, tricking him with an upper cut; JEREMIAH flinches as EGYPT punches him with a surprising blow to the ribs. JEREMIAH flinches in pain, gritting his teeth.

CAMERA CLOSE on EGYPT.

EGYPT (CONT)

Don't be weak, Jeremiah! No fear!

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH regains himself and THEY begin circling each other again with raised hands. JEREMIAH takes a flimsy throw towards EGYPT's face, but EGYPT ducks out of the way and gives a firm upper cut blow to JEREMIAH's ribs again. JEREMIAH stumbles backwards, gripping his ribs in pain.

CAMERA CLOSE on EGYPT.

EGYPT (CONT)

This is how the world sees you, Jeremiah. You may look big and strong, but the fear in your eyes speaks louder. Don't be afraid!

Montage of JEREMIAH and EGYPT boxing/ JEREMIAH continuously gets hit, knocked down, etc. We see the progression of JEREMIAH's injuries, sweat and him becoming fatigued. EGYPT continues his strong stance with minimal signs of fatigue. Montage continues

to seem like time passing; we see that JEREMIAH is becoming a better fighter as the montage continues. Montage ends with a final hard blow to the ribs that sends JEREMIAH to the ground. MALACHI kneels to his side as JEREMIAH rolls around in pain. MALACHI looks up to EGYPT.

CAMERA DOWNWARD ANGLE on MALACHI.

MALACHI looks up to EGYPT and nods as if to say "he's done." MALACHI turns back to JEREMIAH as JEREMIAH continues to roll around and squint in pain. MALACHI aids him.

CAMERA FADE OUT.

CUT TO:

SCENE FIFTEEN-INT- TENT- EVENING

CAMERA CLOSE UP on JEREMIAH.

JEREMIAH suddenly awakens, startled as if he had a bad dream.

CAMERA MID VIEW of JEREMIAH and MILLIE.

MILLIE is seen sitting next to JEREMIAH, nursing his wounds. JEREMIAH grabs MILLIE's arm as if he is trying to stop someone from hurting him. MILLIE is holding a wash rag in her hand that JEREMIAH now is tightly grabbing on to, and she sits, surprised and with wide eyes.

CAMERA CLOSE on JEREMIAH.

JEREMIAH
(Whispered, labored breathing)
Millie. I'm sorry.

JEREMIAH swallows hard as he releases his grip on MILLIE's arm.

CAMERA CLOSE on MILLIE.

MILLIE
Don't speak on it, Jeremiah.

CAMERA MID VIEW on JEREMIAH and MILLIE.

MILLIE continues lightly dabbing JEREMIAH's forehead with the wash rag.

MILLIE (CON'T)
You jus' need'a res' now. We leavin' early. Headin' wes'. They
got some fights lined up fo' ya.

JEREMIAH looks to MILLIE as she continues nursing him and blotting his head and face with the rag. JEREMIAH lightly reaches for MILLIE's hand and stops her from nursing him. MILLIE looks at JEREMIAH, in a confused way.

CAMERA CLOSE on JEREMIAH.

JEREMIAH
(Low tone)
I love you, Millie.

CAMERA CLOSE on MILLIE.

MILLIE smiles back lovingly to JEREMIAH.

MILLIE

(Pause)

I love you, too, Jeremiah.

CAMERA MID VIEW on MILLIE and JEREMIAH.

JEREMIAH pulls MILLIE close to him and kisses her passionately.

CAMERA MID VIEW on JEREMIAH and MILLIE.

Upon pulling away from MILLIE, JEREMIAH places his hand on MILLIE's pregnant belly and puts his forehead on MILLIE's.

CAMERA FADES.

CUT TO:

Montague of scenes showing ALL members traveling on horseback, walking, wagons, etc. Scenes also show JEREMIAH fighting different opponents and winning lots of fights. MALACHI and EGYPT are seen at JEREMIAH's side as they raise his gloved hands up, at the win and collecting money. MILLIE is seen amongst the cheering crowd, holding her pregnant belly as it gets bigger, implying time passing and her becoming further along in her pregnancy. MILLIE looks saddened as JEREMIAH's arms are raised during the celebration of a win, and we see that he has a swollen eye and is covered in sweat and blood.

CUT TO:

SCENE SIXTEEN-INT TENT- DAY

CAMERA MID VIEW on JEREMIAH.

We see JEREMIAH walking around the small tent that he and MILLIE live in during their travels, gathering a shirt. We see evidence of past fights scarred on JEREMIAH's body. As he puts it on, he

looks to MILLIE who is sitting silently in a corner, head down and holding her very pregnant belly.

JEREMIAH

Millie? We gon' be late. Is you ready?

CAMERA MID on MILLIE.

MILLIE continues to look down, not making eye contact with JEREMIAH and continues holding her belly. We see a tear run down her face.

MILLIE

I ain' goin', Jeremiah.

CAMERA CLOSE on JEREMIAH.

JEREMIAH pauses and looks to MILLIE with a confused and unhappy look.

JEREMIAH

Whatchu mean you ain' goin'? (Becomes slightly angry) This the biggest fight I've been up agains' with the biggest cash prize we eva' gon' see, Millie. An' you's sayin' you's ain' goin'? (Pause- is in disbelief) This whole camp gon' be there, cheerin' me on, but my own wife ain' gon' be at my side? You betta'...

CAMERA MID VIEW on MILLIE.

MILLIE quickly stands to her feet and her demeanor challenges JEREMIAH as she is filled with anger.

MILLIE

(Cutting JEREMIAH off, yelling)

I ain' goin', Jeremiah! I said it an' its final! I ain' watchin' you risk yo life no mo! You's always bruised and batta'd! You still a slave, Jeremiah! Whatchu think you's gon' be teachin' this baby? We ain' free! You's jus' acceptin' this hea' life 'cause you's feel like money worth dyin' fo!

CAMERA WIDE VIEW on JEREMIAH and MILLIE.

MILLIE and JEREMIAH both stand silent. MILLIE is still filled with anger, chest heaving as her eyes are wide and her nostrils flare. JEREMIAH stands wide eyed and looking at MILLIE surprised.

CAMERA CLOSE on JEREMIAH.

JEREMIAH's demeanor softens as he looks to the ground and lets what MILLIE says sink in. Just then, DELILAH peeks her head into the tent. JEREMIAH's head turns slightly to the noise of DELILAH's entry, but he never fully turns around.

CAMERA WIDE to EVERYONE (back shot of MILLIE).

DELILAH

Pardon. Everyone ready to head out.

CAMERA CLOSE UP on JEREMIAH.

With eyes cast down, JEREMIAH clenches his jaw muscles then looks up, angrily to MILLIE.

JEREMIAH

I'll be takin' care of my family.

JEREMIAH turns and brushes past DELILAH as he exits the tent. DELILAH is surprised at JEREMIAH's behavior and looks to MILLIE

who begins to cry. DELILAH hastily moves to MILLIE and embraces her as MILLIE cries on DELILAH's shoulder.

CAMERA FADE.

CUT TO:

SCENE SEVENTEEN-EXT/INT TENT- EVENING

CAMERA WIDE VIEW OF CAMP

We see the GROUP of people approaching the camp site; ALL are extremely tired from the events of the day and travel. JEREMIAH and EGYPT are seen walking close together and MALACHI is trailing behind. As GROUP draws closer, to camp, we see a wreck of THEIR belongings scattered outside their tents.

CAMERA DOLLIES in as crowd moves.

We see JEREMIAH and EGYPT as they realize that the camp has been invaded. The GROUP begins to become louder as they break into panic, running towards their tents, EVERYONE scattering about.

CAMERA MID VIEW, MOVING with JEREMIAH and EGYPT.

JEREMIAH and EGYPT run at full speed towards JEREMIAH's tent to find the MILLIE and DELILAH. The MEN approach the tent and burst in, out of breath, panicked and wide eyed. EGYPT is right behind JEREMIAH.

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH
(Screaming)
Millie! Millie!

EGYPT
(Screaming)
Delilah! De!

EGYPT cuts off his calls as HE sees that JEREMIAH is stopped dead in his tracks and is looking down at the floor with wide eyes.

CAMERA SLOWLY PANS BACK.

We reveal DELILAH's dead body on the floor. Blood stains her clothing and the area around HER. JEREMIAH quickly turns and pushes EGYPT out of the way as HE runs out of the tent and frantically into the rest of the camp, yelling and searching for MILLIE. JEREMIAH frantically grabs other members of the GROUP, asking for MILLIE. EVERYONE he comes across denies seeing her. JEREMIAH stands in the center of camp, screaming for MILLIE before he runs off into the wooded area that surrounds the camp. We see JEREMIAH frantically searching the area when suddenly, he spots MILLIE's feet; body is hidden by bushes. JEREMIAH is wide eyed as he slowly approaches MILLIE.

JEREMIAH
(Quiet tone)
Millie?

JEREMIAH inches closer and once he clears the bushes, he sees MILLIE's dead body. MILLIE's throat has been sliced and her legs are spread as if she has been raped. JEREMIAH rushes to her side, dropping to his knees as he lifts up the top half of her body and rocks back and forth with her, crying and screaming her name. We see EGYPT approach, running, out of breath and stops when he sees JEREMIAH with MILLIE.

CAMERA SLOWLY PANS down MILLIE's body.

We see blood seeping through her clothing in her stomach area and follow the trail of an umbilical cord to the bushes where it is implied that the baby was murdered and left.

CAMERA SLIGHT ARIAL VIEW PANS back.

We see EGYPT standing over JEREMIAH's shoulder, head down, as he continues to rock back and forth with MILLIE's body, screaming. A white sheet is then seen hung in the trees near the bodies that reads "Niggers ain't free" in blood.

CAMERA PANS BACKWARDS AND FADES along with JEREMIAH's screams.

CUT TO:

SCENE EIGHTEEN-EXT-MILLIE'S GRAVE- DAY

CAMERA WIDE ANGLE.

We see JEREMIAH sitting near two graves sites, head down as he mourns; one for MILLIE and the BABY and the other for DELILAH. MALACHI and JERSEY approach and MALACHI places his hand on JEREMIAH's shoulder as JEREMIAH cries.

JEREMIAH

They gon' pay for this.

MALACHI

Complete the task at hand, Jeremiah, and obtain justice. Once it's complete, we will seek refuge in the West.

MALACHI, EGYPT and JEREMIAH remain mourning at the grave sites.

CAMERA FADES to black.

CUT TO:

Montague of JEREMIAH and EGYPT riding horseback at full speed. We see time lapse to represent the passing of days to get to their destination.

CUT TO:

SCENE NINETEEN-EXT-EVENING

CAMERA CLOSE on JEREMIAH and EGYPT as they sneak around a small cabin, which houses HORSEMAN ONE and HORSEMAN TWO. JEREMIAH and EGYPT have rifles at their side as they creep their way to an open window where they peek in to see HORSEMAN ONE and HORSEMEN TWO sitting at a rectangle wooden table as lanterns light up the space. The HORSEMEN are seen, in their long Johns, lounging as they laugh and sip tequila. HORSEMAN TWO has his back to the open window. JEREMIAH and EGYPT quietly duck and listen in on the conversation.

CAMERA CLOSE on HORSEMAN ONE.

HORSEMAN ONE

Goodman was right in sendin' us out to kill that nigger. We gotta send a message to those sons-a-bitches that we always in charge!

CAMERA CLOSE on HORSEMAN TWO.

HORSEMAN TWO

Yeah, well... sooner or later we gon' be the ones sendin' out to have niggers killed instead of always bein' Goodman's gofer.

CAMERA MID VIEW on BOTH HORSEMEN.

HORSEMAN ONE looks at HORSEMAN TWO with a confused look. HORSEMAN TWO looks around to make sure no one is there then pulls a sack from a nearby corner and throws it up on the table. HORSEMAN TWO leans back with a cocky attitude and throws his feet up on the table as well.

HORSEMAN TWO (CONT)

I kept about two thousand dollars from what we stole at that camp site back from Goodman.

HORSEMAN ONE's face lights up and sits up, excited about the news of the stolen funds.

HORSEMAN TWO (CONT)

Goodman ain' gon' have us workin' for him like niggers forever either. (Pause, low tone) We getting' outta here.

CAMERA MID VIEW on window area and HORSEMAN TWO.

Suddenly, JEREMIAH stands, turns and reaches his hand into the window, grabs HORSEMAN TWO by the hair, causing his head to go back and slices HORSEMAN TWO's throat. HORSEMAN ONE is stunned for a moment as he gathers what is happening and watches HORSEMAN TWO fall to the ground and bleed out. HORSEMAN ONE tries to run for his rifle in the distance, but EGYPT quickly aims his rifle at HORSEMAN ONE and stops him in his tracks. HORSEMAN ONE slowly puts his hands up as he realizes he is defeated. JEREMIAH enters through the window and draws his rifle at HORSEMAN ONE as JERSEY follows in through the window.

CAMERA CLOSE on JEREMIAH.

JEREMIAH

Only place you's goin' is straight to Hell, you son of a bitch.

CAMERA CLOSE on HORSEMAN ONE.

HORSEMAN ONE

(Laughing)

Go ahead, nigger. Shoot me. That's an easy death. You shoulda seen what we did to that nigger bitch of yours and that little monkey she had growing in her. (Snickers). She was screamin' ya name, ya know.

CAMERA CLOSE on JEREMIAH as his jaw clenches and tears fill his eyes.

CAMERA MID VIEW on HORSEMAN ONE.

HORSEMAN ONE (CONT)

That's right, nigger. Cry!

CAMERA MID VIEW ON JEREMIAH and HORSEMAN ONE.

JEREMIAH breaks and pulls the trigger, blowing out one of HORSEMAN ONE's knees. HORSEMAN ONE screams and falls to the floor, holding his wound. JEREMIAH is angry and stands over HORSEMAN ONE, rifle in hand. JEREMIAH cocks the gun back and pulls the trigger again, blowing out HORSEMAN ONE'S other knee. HORSEMAN ONE screams in pain.

CAMERA MID VIEW ON JEREMIAH.

JEREMIAH watches HORSEMAN ONE screaming with no remorse.

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH then grabs the sack of money off the table and hands it to JERSEY. EGYPT stuffs the sack into a larger shoulder bag. JEREMIAH takes the lantern off the table and turns to look at EGYPT. EGYPT nods in understanding. EGYPT and JEREMIAH make their way to the front door and as EGYPT exits, JEREMIAH stops and turns to look back at HORSEMAN ONE who is still on the floor, screaming and bleeding out.

CAMERA LONG on JEREMIAH and HORSEMAN ONE.

HORSEMAN ONE

You some-a bitch! I'mma kill you!

CAMERA CLOSE on JEREMIAH.

JEREMIAH

Burn in Hell.

We see JEREMIAH throw the lantern, and hear it breaking, allowing fire to spread near HORSEMAN ONE. JEREMIAH turns and walks out of the cabin. We see JEREMIAH and EGYPT walking away from the cabin as flames rise higher and higher inside and we hear the screams of HORSEMAN ONE.

CAMERA FADES.

CUT TO:

SCENE TWENTY-EXT-MR. GOODMAN'S HOUSE-EVENING

CAMERA LONG SHOT.

JEREMIAH and EGYPT approach the outside of MR. GOODMAN'S house. THE MEN are able to break in through the front door and enter the home.

CAMERA MID VIEW on JEREMIAH and EGYPT.

JEREMIAH stops and places his hand on EGYPT's chest, stopping him in his tracks. EGYPT looks down at JEREMIAH's hand then at JEREMIAH with a confused look as he is on a mission to help get justice. JEREMIAH turns to EGYPT.

CAMERA CLOSE on JEREMIAH.

JEREMIAH

(Low tone)

Only one body in this house gon' end up in a grave tonight.
Everyone else gets out, ya hear?

CAMERA CLOSE on JEREMIAH and EGYPT.

EGYPT looks into JEREMIAH's eyes. EGYPT nods in understanding and hugs JEREMIAH. EGYPT releases his hold on JEREMIAH and nods before he takes off to quietly wake the AFRICAN AMERICANS who are sleeping in the house and are still serving MR. GOODMAN.

CAMERA CLOSE on JEREMIAH.

He makes his way up the steps to MR. GOODMAN'S sleeping quarters. JEREMIAH slowly slinks his way up the steps as they creak under his weight.

CAMERA LONG on JEREMIAH.

JEREMIAH finally makes his way to MR. GOODMAN'S bedroom and slowly makes his way in, getting past the noise of creaky door hinges and floorboards.

CAMERA MID VIEW on JEREMIAH.

JEREMIAH creeps up to MR. GOODMAN and places a knife to MR. GOODMAN'S throat, slightly shoving it in to induce pain.

CAMERA CLOSE UP on MR. GOODMAN.

MR. GOODMAN opens his eyes at the pain and tries to get up, but JEREMIAH digs the blade in deeper.

CAMERA CLOSE on JEREMIAH.

JEREMIAH smiles as he is finally in power and has MR. GOODMAN'S life on HIS hands.

JEREMIAH

Uh, uh, uh. You lay yo ass back down. I'mma enjoy this, you goddamn devil.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN bites his lip and tries to maintain a tough-guy persona.

MR. GOODMAN

(Sarcastic)

Ah, come on, Jonah. It's just business. Don't take it so personal.

CAMERA MID on JEREMIAH and MR. GOODMAN.

JEREMIAH shoves the blade deeper into MR. GOODMAN'S neck as MR. GOODMAN cringes in pain. JEREMIAH moves in closer and whispers in MR. GOODMAN'S ear.

CAMERA CLOSE on JEREMIAH as he speaks into MR. GOODMAN'S ear.

JEREMIAH

Business an' personal don' mix. You took what was personal to me, so all's left is to handle the business.

CAMERA WIDE VIEW on entire room.

Suddenly, MR. GOODMAN aggressively pushes JEREMIAH away and the MEN scuffle. JEREMIAH loses the knife in the scuffle and we see it hit the floor as the TWO MEN now engage in a fist fight. JEREMIAH and MR. GOODMAN throw each other into walls and furniture breaks around them as each one is determined to win. MR. GOODMAN gets a one up on JEREMIAH and punches JEREMIAH repeatedly as JEREMIAH lay pinned to the ground. Trying to regain himself, JEREMIAH is left lying on the ground.

CAMERA MID VIEW on MR. GOODMAN.

An exhausted MR. GOODMAN sloppily makes his way to the fire place and grabs a metal iron. MR. GOODMAN once again approaches JEREMIAH and hits JEREMIAH in the trachea with the iron rod. JEREMIAH'S eyes are widened and he struggles to gasp for air.

CAMERA CLOSE on MR. GOODMAN.

MR. GOODMAN stands over JEREMIAH again, arms raised with iron rod in hand and ready to take another hit to kill JEREMIAH.

MR. GOODMAN

Rot in Hell with that nigger bitch of yours!

Suddenly, just as MR. GOODMAN is ready to take his swing, we hear a gun shot and MR. GOODMAN is stunned. He loses grip of the iron rod and it drops to the floor just before his body too hits the ground.

CAMERA MID VIEW on EGYPT.

EGYPT is standing in the doorway, rifle still lifted as smoke arises from the barrel.

CAMERA WIDE ANGLE.

EGYPT rushes to JEREMIAH'S side and helps him up from the floor as MR. GOODMAN's dead body lays motionless.

CAMERA CUT.

CUT TO:

SCENE TWENTY-ONE-EXT-MR. GOODMAN'S HOUSE- EVENING

CAMERA WIDE on JEREMIAH and EGYPT.

EGYPT is seen aiding JEREMIAH out of MR. GOODMAN'S front door as all the enslaved AFRICAN AMERICANS stand out in front of the house. We hear a cheer as the AFRICAN AMERICANS see JEREMIAH emerge. EGYPT takes JEREMIAH away from the home and lays him down in the grass as the AFRICAN AMERICANS begin torching the home. We see the HOUSE SERVANT approach JEREMIAH, drops to her knees at his side, and is very concerned of his condition.

JEREMIAH looks to and tries to speak, but is unable. EGYPT becomes overwhelmed and cries for JEREMIAH. JEREMIAH grabs EGYPT'S shirt to gain his attention. EGYPT looks to JEREMIAH and JEREMIAH points to EGYPT's shoulder bag. EGYPT quickly finds the sack of cash THEY took back from HORSEMEN ONE and HORSEMAN TWO and hands it to JEREMIAH. JEREMIAH hands the sack to the HOUSE SERVANT and upon realizing what it is, SHE breaks into a screaming cry.

CAMERA ARIEL VIEW.

We see JEREMIAH, EGYPT and HOUSE SERVANT in the yard as MR. GOODMAN's home is engulfed in flames and the AFRICAN AMERICANS dance in celebration of their freedom. We see JEREMIAH laid out on the grass still as EGYPT remains at his side with his head down and the HOUSE SERVANT is next to JEREMIAH, but is raising her hands to praise GOD and continues to scream cry.

CAMERA FADE.

SCENE TWENTY-TWO-EXT-CAMP- DAY

CAMERA LONG SHOT.

We see JEREMIAH and EGYPT slowly riding horseback towards camp. MALACHI is seen, standing outside his tent. JEREMIAH and EGYPT ride up to MALACHI and stop. JEREMIAH is exhausted. We see sadness in his eyes as his jaw muscles clench together. JEREMIAH's eyes look to MALACHI and the men share a long, silent look. MALACHI nods in understanding that justice has been served. JEREMIAH casts his eyes back to the ground for a moment, swallows hard, then lightly kicks his horse's side and begins to ride away with EGYPT following.

CAMERA SHOT behind MALACHI as CAMERA FADES.

THE END.