

LA ROSA

"The Plantation"

Written by

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DRAFT TWO

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LA ROSA

"Anniversary Waltz"

CAST

"THE MAGNOLIA'S", A PLANTATION OUTSIDE OF SAVANNAH - 1840

VICTORIA HUNT, (55), MATRIARCH, WIDOW  
BEAUREGARD HUNT, (28), ELDEST SON  
GIOVANNINA (D'ARAGONIA) HUNT, (20), BEAU'S WIFE  
CLAYTON HUNT, (25), SECOND SON  
ANNETTE HUNT, (17), YOUNGEST, THE ONLY DAUGHTER,  
CLARA LAVIGNA, (20) FRIEND OF ANNETTE AND GIOVANNINA  
ANTONIO BECCARRA, (30), OLD FRIEND OF BEAU  
MRS. DOROTHY WILKINSON (56), OLD FRIEND OF VICTORIA  
HENRY WILKINSON, (66), HUSBAND  
CHARLES WILKINSON, (21) ELDEST SON FRIEND OF BEAU  
PETER WILKINSON, (15), YOUNGEST SON  
ELIZABETH WILKINSON, (19) DAUGHTER,  
CATHERINE WILKINSON, (18) DAUGHTER  
MRS. BARBARA PENN, OLD FRIEND OF VICTORIA HUNT  
MISS EMMA PENN, SPINSTER, SISTER TO JEREMY  
MR. JEREMY PENN, NEIGHBOUR, HUSBAND OF BARBARA  
SOPHIA PENN, (18) DAUGHTER, DANCES WITH DONALD MCKNIGHT  
JAMES PENN, (20) ELDEST SON, FRIEND OF BEAU  
GEORGE PENN, (19) YOUNGER SON, ANNETTE'S HOPE  
BENJAMIN JACKSON (65) FAMILY FRIENDS  
SUSAN JACKSON (45)  
DONALD MCKNIGHT, (26) A FRIEND OF CLAYTON

RALPH THOMPSON, (27) CLAYTON'S FRIEND, ENGLISHMAN, A REMITTENCE MAN  
RUSSELL THAMES, (31) CLAYTON'S FRIEND, ENGLISHMAN, A REMITTENCE MAN  
THE REVEREND MATTHEW GRANT, WIDOWED  
FAITH GRANT, (18) DAUGHTER, DANCES WITH CHARLES WILKINSON  
HOPE GRANT, DAUGHTER (17), DANCES WITH JAMES PENN  
PATIENCE GRANT, (16) YOUNGEST DAUGHTER  
SAMUEL (30) HOUSE SERVANT, OVERSEER, A SLAVE ALL HIS LIFE  
JESSIE, (18) SLAVE, BORROWED FROM ANTONIO'S PLANTATION  
JIMMY (7) VICTORIA'S PET, A BOY HOUSE SLAVE IN LIVERY  
OAK (8) A STABLE BOY  
DOLLY, (17) ANNETTE'S MAID AND KITCHEN HELP  
OLD TOM (75) SLAVE  
VELDA, (45) THE VOODOO QUEEN, SLAVE OWNED BY WILKINSON FAMILY  
NELLIE (30) SLAVE, HOUSE MAID  
DEDE (17) SLAVE, NEW TO THE KITCHEN STAFF  
SALLY, (28) KITCHEN SLAVE, JIMMY'S MOTHER  
MR. ROCKWELL, THE WHITE OVERSEER OF THE MAGNOLIA'S PLANTATION  
OLIVER, (31) SLAVE, ROCKWELL'S ASSISTANT  
TOBY, SLAVE  
NICK, SLAVE  
JOE, SLAVE  
ESCAPING SLAVE MOTHER, CHILD AND GRANDPARENTS

LA ROSA

"The Magnolias"

SETS

INTERIORS:

EXTERIORS:

"THE MAGNOLIA'S", A PLANTATION OUTSIDE OF SAVANNAH - 1840

THE BALLROOM

THE LIBRARY

HALLWAY OUTSIDE THE LIBRARY

THE KITCHEN

THE SILVER PANTRY

BALLROOM ALCOVE

THE GRAND STAIRCASE FOYER

ANNETTE'S BEDROOM

VICTORIA'S BEDROOM

HALL GIOVANNINA'S BEDROOM

GIOVANNINA'S BEDROOM

THE GARDEN

THE SLAVE YARD

A WOODED HORSE TRAIL

THE STABLE YARD

THE TREE LINED DRIVE

VARIOUS HORSE PATHS

HILLTOP PICNIC SITE

HILLTOP GRAVEYARD

THE HORSE BARN

THE SLAVE COMPOUND

THE ROAD TO SAVANNAH

ANTONIO'S PLANTATION

THE FRONT DRIVE

TEASER:

EXT. THE B. HUNT PLANTATION NEAR SAVANNAH, GEORGIA 1840-DUSK.

The Hunt Cotton Plantation, "The Magnolia's" is near Savannah, Georgia, The year is 1840. It is 20 years before the American Civil War. In the style of old fashioned maps we are afforded a Birds-eye view.

In the distance we see an extravagant celebration in the Antebellum South. Many couples of wealth and privilege are enjoying a party past the fields at the distant mansion. We hear a distant Waltz.

There is also distant motion in the of rows of cotton.

Looking closer we see that it's working slaves in the near-by fields, working machine-like in the fields. Slaves.

The work is hard and they move as if they are worn to the bone as an Overseer blows his whistle they end their work. He uses his dog and his whip to move the workers along.

The last of the sun at the end of the long day gives the Slaves the time to shuffle slowly to their meagre compound, some distance from the Main House.

The contrast we see now, and will continue to see, between the lives of the Master and the Slave is a knife to the heart.

We see on the faces of the workers that without any rights or Liberty, they live without hope. Their dream state is without a future. Their hands and fingers are blooded from picking cotton. There is no chance for a change in their lives

The Overseer is the liaison between the fields and the big house. He exists so that the owners do not need to administer this tyranny just profit from it. He strides along beside the long line of workers.

We can see both sides of the distinct separate parts of this Estate.

Behind walls are the filthy sheds and humble slave quarters of the workers, on whose Backs this wealth is built.

There is the veneer of the well kept front that is presented to world. The camera moves as the music gets louder.

It is Dusk as we move through a formal garden lush with many Roses, flowering trees and shrubs.

A fountain gushes clear water in a calm stately way.

It is a Utopia for a few.

Many guests stroll through the gardens in the last fading light of a long summers day.

We arrive at the wide terrace of the mansion. Some couples and small groups are here enjoying the last light of the day.

There is a feeling of anticipation. The party has only just begun. From the long wall of French Doors at the back of the terrace we look into the glittering Ballroom.

We can see the fashionable wealth enjoyed by these men and women of privilege.

They have brought it here to show each other how civilised they are.

It is all on display in the Hunt's Grand Ballroom.

INT. THE HUNT PLANTATION, BALLROOM-NIGHT.

We see many guests in Classic Waltz floating on the romantic music.

The orchestra's musicians are at the far end of the room.

The Slaves that are the house servants are also in orchestrated motion. Much better dresses in crisp maids uniforms and Livery they see to the needs of the guests.

The rooms off to the side of the Ballroom and dancing couples are constantly replenished with food and drink.

The display of food and drink is lavish and varied.

Along the side wall half way between the entrance to the ballroom, from the main house and the Orchestra is the staid matriarch **Victoria Hunt (55)**.

She is ensconced with her three women friends **Mrs. Wilkinson(56)** another fierce matriarch.

The very proper, **Mrs. Barbara Penn (56)** and her spinster and envious sister-in-law **Miss Emma Penn (46)**.

They seem to make comments after different couples and families file past to give their respects and enter the gala.

The Reverend Grant and his three daughter have just past-by the receiving line of the welcoming old ladies.

VICTORIA HUNT  
Poor motherless girls.

BARBARA PENN

He has done very well with them.

VICTORIA

Yes sweet Girls. Too bad they have  
a crush on my Clayton.

Yes. The old ladies agree that is too bad.

Not far from this group are three men discussing politics.

**Antonio Beccarra (30)** who is occasionally glancing at the  
doors to the ballroom waiting for his friend Beauregard Hunt.

Antonio is listening to **Henry Wilkinson (66)**.

The old man is making pronouncements. His jocular friend  
**Jeremy Penn (67)** chuckles knowing the punch line and waiting  
for the new man Antonio to twig at the joke.

CHARLES WILKINSON

If pro is the opposite of con...  
What is the opposite of Progress?

JEREMY PENN

This is good you'll like this.

At first the joke passes by Antonio, who has only been half  
listening and when Jeremy explains he realizes the old man's  
joke.

HENRY PENN

Congress get it? The opposite of  
Progress.

The men laugh.

ANTONIO BECCARRA

Yes. Yes, very good.

CHARLES WILKINSON

Have you heard of the place in  
Africa called Liberia?

The Slaves that have be  
emancipated, or buy their freedom  
go back there to Africa.

HENRY PENN

Ha. Very good

CHARLES WILKINSON

No, it's not a joke

HENRY PENN

Really?

ANTONIO BECCARRA

I have heard it is something the Quakers have decided they must do.

HENRY PENN

Astounding!

ANTONIO BECCARRA

It is not a bad Idea. It gets the freed troublemakers away from the others...

HENRY PENN

Ah very good. I hadn't thought of it that way.

In the ballroom the company dance with a formal magnificent grandeur unrivaled since this time, the Antebellum South.

The two Wilkinson Girls, **Elizabeth Wilkinson (19) and Catherine Wilkinson (18)** are in frocks that have come all the way from Paris, France. Others of their age see them enviously. Everyone smiles greetings.

The sisters are standing with **Sophia Penn (18)**.

She is their age but does not quite have their unparalleled social standing.

ELIZABETH WILKINSON

It's a lovely dress Sophia. Your dressmaker in Savannah is very good. Really.

CATHERINE WILKINSON

Perhaps we can have our dressmaker send her a pattern from Paris?

SOPHIA PENN

Oh, if you would that would be heaven. Mama just doesn't understand a girls needs.

CATHERINE WILKINSON

Yes Mothers can be so... old.

ELIZABETH WILKINSON

Where have all the men in this party gone?



The orchestra are assembled in one corner, where, not pedigree guests, but several young girls are clustered nearby, because musicians are always attractive to young girls.

As we travel through the dancing couples we see our main characters in the centre of any group they're with.

We notice that there is a homemade banner near the bunting and flower garlands that hang over the refreshment tables.

It reads **"1st Year Married, Beauregard and Giovannina 1840"**

END OF TEASER

ACT ONE:

Trays are laden with food.

Black servants, house slaves from this plantation and some brought as maids from nearby plantations bring fresh glasses of refreshment to the onlookers to the sides of the ballroom.

The servants are generally ignored and never thanked except when Dolly arrives with her tray to Grant sisters, 3 girls her own age.

The Three Sisters are receiving each a glass of punch from a heavy ornate silver tray from **Dolly (17)**.

They are **Faith Grant(18) Hope Grant(17) & Patience Grant(16)**.

They are the Reverend Grants daughters. He is a widower. They are motherless.

DOLLY

Miss Faith your punch. Miss Hope.  
Miss Patience.

FAITH GRANT

Thank you Dolly

DOLLY

Yes miss.

Dolly and the other servants are careful to remember those guests that are true Baptists and only offer wine to the lapsed friends who make up in consumption for the others.

We can see in the background some young rascals doing just that and spiking the punch.

We see the young lady begin grilling Dolly. They have a familiar history. The girls have been up to the house for tea on many occasions.

They have known each other at this distance for years.

Hope Grant is standing with her two sisters Faith and Patience watching the dance hoping to be asked. They are as good as they are plain.

This is only because they have on no makeup and stand meekly. They're in homemade dresses, that they've made by using a pattern book.

They are sweet, modest and unassuming. The youngest Patience is thrilled to be attending her first Ball.

She is so happy she is almost unable to stand still.  
She hangs on her eldest sisters' every word.

FAITH GRANT

Now Dolly, you can assure me that  
there are no spirits or liqueur in  
this punch.

DOLLY

I know you girls all you lives.  
I have made sure.

I got this straight from the kitchen  
to make sure, so's Mr. Clayton's  
trouble makin' friends can't have a  
joke on you fine ladies.

FAITH GRANT

Thank you Dolly. It is good to see  
you at this grand affair.

Where is Mr. Clayton

HOPE GRANT

It would seem the Reverends'  
Daughters hold a fascination for  
the men that need the most  
improvement.

DOLLY

I haz not seen him yet misses.

I never reliezed it befor' but  
fascination has the word sin in it.  
Maybe that's why?

They laugh at her joke.

HOPE GRANT

That is very good Dolly.

Dolly smiles only slightly at her own cleverness.

PATIENCE GRANT

It is spelled differently of  
course.

DOLLY

(embarrassed)  
Oh, of course.

FAITH GRANT

Still a wonderful joke Dolly.

DOLLY

Thank you Miss Faith. I best be  
gettin' back to work.

She moves of with the Silver tray

PATIENCE GRANT

Sorry Faith.

Remembering too late that Dolly neither reads nor spells.

FAITH GRANT

That's alright dear. I don't think  
she minded.

Through the dancing couples we see **Annette Hunt (17)** is not  
far from her mother.

She is talking to a couple of friends of her brother Beau.

**Charles Wilkinson (21)**, the eldest Son of Dorothy and Henry  
as well as **James Penn (20)**, eldest Son of Barbara and Jeremy  
Penn.

We see her pointing out the Anniversary banner. She is proud  
of the homemade banner. We assume it was made under her  
direction.

They nod their approval. Charles has been watching the  
Reverends' daughters. When the camera reaches them...

CHARLES WILKINSON

There seems to be a lot of laughter  
over there for a non alcoholic  
group. Perhaps I'll ask the eldest  
for a dance.

JAMES PENN

(to Annette)

Where is your Brother my dear.

CHARLES WILKINSON

If Beau can make a fashionable  
entrance he will.

JEREMY PENN

Perhaps you would do me the honour  
of this dance Miss Annette.

Charles wanders almost aimlessly to the Reverends' daughters  
they see him approach. They have a shared thrill.

After a short bow we see him ask for a dance with the eldest and he leads a very happy Faith Grant on into the swirl of the Gallop. The dancers move swiftly in this popular dance.

In the same closed position as in the waltz, the step combined a glissade with a chassé on alternate feet, in a fast 2/4 time.

The other girls happily wait in anticipation. Some young men sweep them into the large circle of the Polka-like dance.

The almost old woman, **Victoria Hunt** sits grandly in a chair that can only be described as a regal throne.

Still seated next to her are anointed friends **Dorothy Wilkinson** and **Barbara and Emma Penn** are in lesser chairs at her elbows. These grand old women are clearly the matriarchs of their domains. The spinster is beholden.

Through the spaces in the dancing Gallop we see them pronouncing on the goings on.

Victoria talks to her pet, a little seven year old black boy, **Jimmy (7)**, in formal livery and sends him on his way.

He goes somewhat reluctantly with an assigned task.

We follow him through the party rooms and out to the hallway.

He is told to slow down and walk with dignity by an older black servant. **Samuel (30)**

SAMUEL

Be dignified, Boy

Jimmy slows down abruptly. We follow him at his lower level through the edge of the Gallop

INT. THE HUNT PLANTATION, KITCHEN-NIGHT.

Jimmy only regains his speed again when he is in the kitchen.

The kitchen is in full battle mode with several already laden trays being prepared to go out to the party rooms.

A large roast is taken out of one of the ovens and the boy would have been impressed but for his dreaded important mission.

As a milkmaid enters with butter from the creamery he uses the swing of the door to go out to the kitchen garden.

EXT. THE HUNT PLANTATION-NIGHT.

The mansion is soon behind him as he walks through the pretty garden and past a wishing well. Fairy light are hanging in the trees.

There are some guests here so he adjusts himself to appear more businesslike as he slows his pace to continue on his errand.

He waves off an another servant boy **Oak (8)**, a stable boy, not to be delayed in his mission.

He moves past a work shed and hearing raucous laughter and swearing, he turns a corner to find a group of white men, Dandies, counting money.

**Clayton Hunt (25)** is with his gambling dandy friends **George Penn (19)**, **Donald McKnight (26)**, **Ralph Thompson (27)**, and **Russell Thames (31)**.

They are just beyond the garden on the path to the slave quarters.

The men are flipping playing cards against a wall and wagering as to which flip gets closest.

Russel Thames and Ralph Thompson are excessively drunk.

They all share bottles of hard liqueur.

Donald McKnight tries to hush them not wanting to call attention to their escapade.

George Penn is the youngest and delighted to have been included by Clayton in this side party.

Little Jimmy rushes to near Clayton's side. At first, he's afraid to interrupt.

Clayton looks over to the anxious boy. He is so worried he seems to be itching inside his skin.

CLAYTON

What?

JIMMY

Your mama, Miz Victoria, asks you to join her in the ballroom, sir.

The boy quickly scrambles away running back to the house.

CLAYTON

I guess he got the short straw.

The men around him guffaw.

The two drunkest dandies, Russell and Ralph stay behind.

George Penn and Donald McKnight follow Clayton toward the Party at the main house.

INT. THE HUNT PLANTATION, BALLROOM-NIGHT.

Several guests look up at the open doors to the ballroom in Expectation.

The couple of honour **Beauregard Hunt(28) and Giovannina (D'Aragonia) Hunt (20)** have descended the stairs from the upstairs rooms.

They pause at the doorway for their entrance.

Giovannina is on the arm of her handsome husband Beau as they make an grand entrance to greet their guests and mingle.

The music Stops. There is a smattering of applause.

Before the Music resumes, Beauregard Hunt and his Bride Giovannina walk across to his mother Victoria Hunt.

Victoria waves the orchestra to continue. Clearly she is in charge of the festivities and the household.

Beau leans in to kiss his Mother.

BEAU

Thank you Mother it is a magnificent party.

VICTORIA

Are you pleased Giovannina?

GIOVANNINA

Thank you Mother Hunt,  
It's wonderful. Let me introduce you to my friend Clara Lavigna.

Standing off to the side are **Clara Lavigna (20)** and Annette

VICTORIA

Do you like being famous girl?

CLARA

I like traveling and the things I can do because I love singing Opera.

(MORE)

CLARA (CONT'D)

I truly like surprising an audience  
with the power of music.

ANNETTE

I am famous for match making my  
handsome brother with my beautiful  
friend Giovannina from the Opera  
Academy.

VICTORIA

I don't need a reason.

I am just famous.

Everyone laughs as Clayton approaches his mother he bends  
down smiles warmly and kisses her.

She is delighted to see her favourite.

CLAYTON

Can I be famous too?

VICTORIA

Infamous, darling boy. Infamous.

Just like your dear departed papa.

Give Mama more sugar.

Sit near me dear boy, Clara and the  
girls are going to show us the  
results of their expensive opera  
education in Milano.

The guests gather around the trio of lovely young women.

Clara shows the Orchestra the arrangement for their song.

Clara, Giovannina and Annette Go to the piano.

They will all sing part of a song about their Dreams

(CONT'D)

CARA

(singing)

She sings about traveling the  
world.

The amazing wonders in The World

She sings about her love of music.

(MORE)



CARA (CONT'D)

How music connects her to a World  
of Beauty.

She sings About the many friends  
she has...

as she sings to Annette and  
Giovannina

Clara, Giovannina and Annette are at the piano.

They are singing a song about their different Dreams.

ANNETTE

(singing)

She sings of her search

For happiness

Maybe its there her music

Maybe as she sings to Annette and  
Giovannina

She is blessed for such good  
friends

But perhaps she needs a home,

Maybe its love.

She would love to be in love.

While she sings she seems to favour Antonio with her glances and phrasing of the song about longing.

Antonio seems uncomfortable by this.

He is of course in Love with the unattainable Clara.

Clayton looks at Annette inexplicably maybe possessively.

Is this the look of a proud brother?

Victoria thinks it all too much fluff and not to her taste.

Giovannina and Beau and Clara are supportive of Annette.

The crowd are enthusiastic in their applause.

Giovannina moves forward to take her position by the piano.

Beau is over the moon in love with her. He shows impatience with Clayton as he waves him away even though Clayton was trying to whisper a complement.

In a flash we see the power and strength of how much Clayton resents his brother. He masks it quickly.

All eyes are on the beauty. Her voice is clear and lovely.

GIOVANNINA

(singing)

She sings of her perfect dream  
coming to light.

She has the perfect ending.

She has found her dream.

It is the perfect love with Beau.

Beau is proud of his wife.

Victoria is glad the Hunt family has added this European curio to the family's Art collection.

The Audience admire and fear this unusual woman that has come into their closed world as the wife of one of their own.

She is a foreign Catholic an intolerable intrusion to their staid Baptist ways. But tempered by too the Hunts' great wealth, they remain polite and fascinated by her. George has made his way to his family his father Jeremy and brother James.

JAMES PENN

(Whispered to George)

Mother will cry if she sees you gambling with those scallywags.

GEORGE PENN

(Whispering)

Just looking for some fun.

JAMES PENN

Don't kiss your mother with those lips, you stink of liquor.

As Giovannina completes the song. Samuel the servant that manages the household has brought to Beau a silver tray. On it is a velvet box, a jewelry box.

As the applause dies down for her song Beau steps forward.

The women in the room begin an intense murmur and scrutiny.

Many women hold their breath vicariously.

He presents the velvet box to a surprised Giovannina.

The crowd is silent in anticipation.

Giovannina opens the box to reveal a dazzling Emerald necklace and earrings.

She gasps. All the women gasp and some of the men, but for different reasons.

The women for the great beauty of it all.  
The men for the immense fortune it would have cost.

The crowd applauds, some girls at the back push, indecorous,  
for a better look.

Victoria, the old mother-in law, is surprised at the quality  
of the jewelry.  
The lavish display is one that a queen might own.

She quickly hides her jealousy.

Beau takes the necklace from the open box and stepping behind  
Giovannina drapes it around her luminous white neck.

GIOVANNINA

Thank you Darling.

BEAU

Happy Anniversary. Thank you  
Dearest, for the best year of my  
life.

She holds her hand up to her neck to feel the splendor of the  
jewels against her skin.

There is more applause as Victoria speaks above the rabble.

VICTORIA

Come here dear and show an old  
woman what love glimmers like  
again.

Beau kisses his wife and lets her move across the room to his  
mother for her approval.

He indicates for Samuel to take the box and earrings upstairs  
to the Safe. Beau gives him the key.

As much as politeness will permit many women move to either  
get a better view of the necklace or slink off in jealous  
sadness for another cream cake.

Clayton moves nearer to his Brother.

CLAYTON

That set you back a pretty penny.

BEAU

The Planation has done well this  
year. You should let me give you  
some advice.

(MORE)

BEAU (CONT'D)

Your plantation maybe smaller but could do well with more of your attention.

CLAYTON

I like gambling and enjoying myself brother. I prefer to spend my money on things I enjoy and not waste it on jewelry.

Though maybe I need a new pocket watch.

He takes out and elaborate gold watch studded in rubies.

Beau is surprised at the new gift Clayton has gotten for himself.

BEAU

You are charming, brother, just like our dear papa and we love you in spite of your self involvement.

They both laugh. Beau is sincere in his love for his rascal brother. Clayton shows briefly a malice that puts us on edge.

VICTORIA

My, My what a lucky girl you are.

ANNETTE

Luck is not expressed this way mother. It's love.

GIOVANNINA

I was lucky to meet you Annette, those years ago in school, otherwise I would not have met your brother.

ANNETTE

See mother, I do bring luck.

A good influence on the world around me.

The Orchestra conductor gets a signal from Beau.

CONDUCTOR

Ladies and Gentlemen the bride and groom become the husband and wife.

Let us wish them good luck in their life together.

The music begins.

Beau takes his wife's hand after bowing he leads her to the centre of the room. Their friends around the room applaud.

They dance alone for a few moments.

Then other couples join them for luck in their waltz. The dance area fills with glamorous and wealthy Slave owners.

Antonio walks up to Clara with great presence of mind.

ANTONIO

It is said to be good luck will you  
do me the honour of dancing with me?

CLARA

Oh Yes Performers are very careful  
of our luck.

The company is also most pleasant.

He leads her in to the dance. They are smiling.  
Other couples enter the centre of the room to dance

Back by the Throne of Victoria, when it looks like no one  
will be asking Annette to dance. Victoria is exasperated.

VICTORIA

Clayton go dance with your sister.

It's good luck to dance the first  
dance with the happy couple.

She could use the luck.

ANNETTE

Oh Mother.

She is embarrassed but happy to be dancing.

CLAYTON

Looks like all that singing of true  
love scared off the boys, Annette.

ANNETTE

(dripping with sarcasm)  
I guess I need to be more like you  
dear brother and adjust my  
behaviour to be more moderate.

CLAYTON

(Laughing)

Where are they all going? See how they are slipping away with guilty looks, all of them.

Clayton notices his mother trying to leave the room quietly with the other old ladies.

ANNETTE

Maybe like you the old ladies have a card game waiting for them in a back room.

They are both laughing and Annette seems finally relieved to be on his good side.

We see that the old women in the thrones and semi-thrones are being helped away by their servants.

Antonio is at Clara's side supplying her with champagne and desert.

He quickly shoulders away any other men that try to approach and keeps the conversation flowing graciously. Cara notices the extra attention and is amused by him.

ANTONIO

You must weary a bit of all your travel to the continent?

CLARA

I don't get weary. I love the time on board ship to rehearse and relax.

I go next to Milan then Paris. I am really made for big cities and the hustle and bustle of life there.

ANTONIO

My estate is so large it's as if it is a city on its own. A city I own.

CLARA

Yes but when more than nine tenths are a population of slaves it's not a true city, I think.

ANTONIO

Why you are too beautiful to be one of those abolitionists.

(MORE)



ANTONIO (CONT'D)

The South would not survive without our workers.

I have broken a cardinal rule about discussing politics.

CLARA

This is my first trip to the South. I arrived today so I won't condemn your way of life until I know more.

It seems out of balance and unfair. But thank you for discussing politics and life with me instead of the safe topics of the weather and my career.

ANTONIO

Well please allow me to show you that a well run planation benefits both the white and coloured man.

CLARA

While I know nothing of commerce and cotton Sir it seems to be a wrong thing to deprive a man or woman of their liberty so that another may prosper.

ANTONIO

No no it's not that way at all...

CLARA

I have not come to judge you dear Antonio do not be so distressed.

If it is an accommodation my friend Giovannina has made for her Beau then I will most likely be of the same mind.

Will you not ask me to dance again sir I fear that strange friend of Clayton, Donald McKnight is coming in my direction.

You gentlemen can have no idea of the tyranny of the dance card.

ANTONIO

Please then, if we may say that your card is full, I will save you from the dull men of the World.

They laugh as he leads her to the centre of the room and they are swept into a gentle whirlwind by the music and dancing.

The food and the party are continuing at full swing.

The little servant Boy Jimmy, is at the desert table.

The woman there serving desert leans down to chastise him.

DOLLY

You get to the kitchen boy,  
Cook has a cake for you there.

JIMMY

No maim Miz Dolly, Miz Victoria has  
sent me to bring her a cream cake.

DOLLY

All right you take this and I will  
have a tea tray sent to her.

Where has she gone?

JIMMY

She tol' me not to tell, Miz Dolly.

DOLLY

That means to her family. Us  
servants must always know more,  
so's we can help.

Is she wit the ladies in the  
Lieberry.

JIMMY

Yes em. You guessed.

DOLLY

Go along. I did not hear it from  
you.

JIMMY

Thank you maim.

Little Jimmy toddles off in his livery uniform balancing the cream tart on a pretty piece of Sevres porcelain.

We follow him again as he weaves through the party.

Some women are around Giovannina and Annette, who is her adoring shadow, as the others appreciate seeing her necklace. Giovannina now wears the earrings and looks regal.

ANNETTE

You see It was perfect to go upstairs and put on the earrings too. Everyone wants to see the Set.

Beau let me help him pick it all out when we went to Savannah last month.

GIOVANNINA

Thank you Annette you and Beau have wonderful taste in style. I hope I see my husband soon.

ANNETTE

Oh he'll be around. It is important for the men to talk at these gatherings so they can be of one mind about things that matter.

As Beau and Clayton stand in a small group of men, Little Jimmy is noticed by them.

They smile knowing that the cake on the pretty plate is for their missing mother, to be brought by her pet.

Annette is asked to dance by George Penn. She is pleased.

INT. THE HUNT PLANATION, OUTSIDE THE LIBRARY - NIGHT.

We follow Little Jimmy as he comes up to a large carved door. The footman at the door (**OLD TOM (75)**) swings it open for him. Jimmy nods his thanks with the importance of his mission.

INT. THE HUNT PLANATION, THE LIBRARY - NIGHT.

He stops to let his eyes adjust to the dark room. He is frightened by what he hears.

VELDA

Oh hear me passed spirits.

I am calling out to you.

I entreat you to help me and these fine ladies.

(MORE)

VELDA (CONT'D)

My guides please come to me from  
the other side.

We are looking to speak to George  
Hunt.

Are there any messages for his  
loved ones on this side.

**VELDA (45)** is a large Black woman with a strong Jamaican  
accent. She is dressed in many colourful clothes and scarves.  
She wears a scarf wrapped on her head in a turban style.

She is known as Velda the Voodoo Queen and Spirit Guide.  
Her voice would be melodic if she wasn't so fierce and  
frightening. She has a crystal ball in front of her.  
The elderly women friends of Victoria Hunt are around a table  
in the middle of the darkened room.

Mrs. Wilkinson is on one side of Victoria and Old Barbara  
Penn is on her other side.

Sophia Penn is between her mother and Aunt Emma.  
Velda is across the round table from Victoria.  
Most of the ladies look scared to death.

VELDA

(Talking to the other-side)

I see, yes there is death riding  
for someone.

An evil is present in this house

...Who is it he will come for oh  
spirits?

SOPHIA PENN

(sotto voce)

Now that's more like it.

Young Jimmy stands for a moment just inside the door,  
paralyzed with fear.  
He bolts forward to deliver the cream cake at Victoria's  
elbow and makes a bee-line out of the room.

VELDA

The crystal ball has grown dark.

Let us ask questions of the spirits  
on the other side.

Questions that burn in our hearts.

MRS. PENN

Can the spirits tell me where my  
husband has buried his gaming money  
and liquor?

The other woman titter.

END OF ACT ONE:

ACT TWO:

INT. THE HUNT PLANATION, OUTSIDE THE LIBRARY - NIGHT.

Outside the room but still under the influence of Velda little Jimmy catches his breath.

OLD TOM

What nonsense is that Voodoo Queen scaring folks with?

JIMMY

It look real to me Mist'a Tom. I didn't wanna see no ghosts so I come out here to help ya.

OLD TOM

That's mighty nice of you boy, can you fetch me a glass of water?

JIMMY

Sure thing Mist'a Tom. I get it for you, right away.

Jimmy races off to the kitchen, to the comfort of the distance from the ghosts and the proximity to his mother.

She is one of the many cook's assistants.

INT. HUNT PLANTATION, KITCHEN,- NIGHT.

Little Jimmy runs and slides into the Kitchen on his fear and energy, narrowly missing a maid. **Nellie (30)**

NELLIE

(She indulges him too)  
Watch out little one it's too busy for you in here.

He runs toward a tired looking woman. **Sally (28)** his mother is working in the corner.

JIMMY

Mama, I saw a ghost.

SALLY

I saved a cream cake for you boy sit still for a few minutes in this corner and eat your cake.

She hands him a broken bun on an old plate and his face lights up.

JIMMY  
Thank you Mama.

He kisses her. Her world is better for a moment.

SALLY  
Ghosts, I never heard such  
nonsense.

JIMMY  
I haz to bring a water to ol' Tom.

He is guarding the door to the  
Lieberry Ghosts.

NELLIE  
Well he is a good man an I is sure he  
will not let them come out and git  
you.

You stay here and I'll bring the  
old man some water when I bring the  
ladies' they tea tray.

She fills a old kitchen glass of water and adds it to the  
tray with the Meissen porcelain tea service.  
**Dede (17)**, a teenage girl is carrying cakes on her tray.

NELLIE  
Is you balanced wit that tray now  
Dede?

DEDE  
Yes em.

JIMMY  
(Solemnly)  
Thank you Nellie... I hopes you all  
don't die, be careful.

SALLY  
Now don't you talk any more like  
that, eat ya cake.

She kisses the top of his forehead and goes back to work.  
He plays with a cloth horse doll and a cloth rag doll rider.  
The two servants leave for the library with trays laden with  
tea, small crust-less sandwiches and sweet cakes.

INT. HUNT PLANTATION, PANTRY, SILVER CUPBOARD, NIGHT.

Samuel, taking a key from a large ring of keys opens a tall shelved cupboard filled with Sterling Silver candlesticks, plates, trays and flatware. He is standing next to a pretty slave girl **Jessie(18)** from Antonio's Plantation.

SAMUEL

(Taken with her)

Mr. Antonio was very kind to lend you to us for the party Jessie. You have helped a great deal already.

JESSIE

I like it mostly Samuel. It's different here.

SAMUEL

Is this the far-est away you've ever been.

JESSIE

Yes we travelled for half a day from the other side of Savannah. It was a sight to see.

SAMUEL

You will be with the other girls tonight so stay close to them at the end of the clean-up.

JESSIE

Samuel .... Mr. Clayton come and put his hand on me an says he be watching me tonight , I don't feel anything but worried.

SAMUEL

I am going to reassign you Jessie to Miss Clara. She has come from Europe and needs a maid to sleep in her dressing room to help her wake up and dress for the hunt in the morning.

JESSIE

Thank you Samuel

SAMUEL

I'll take you to her later she will be glad for your help.

(MORE)



SAMUEL (CONT'D)

Thank you for letting me know that Mrs. Hunt had taken those candlesticks to use in the library from the hall table.

Please take these in the hall to replace the others.

Jessie takes some new candles from a draw and puts them in her apron pockets to use later when she sets out the candlesticks on the hall table. She counts carefully against the sticks for the right number.

SAMUEL

I can see you don't need to be told every little thing and are a thinking girl Jessie.

JESSIE

Thank you Samuel. I can read Cooks' recipes and I know some numbers.

A friendship of mutual respect is started.

INT. HUNT PLANTATION, THE BALLROOM, ALCOVE - NIGHT.

Off in an alcove from the dance, there are several rooms where food and drink are being served.

Clayton has gotten his brother aside for a drink.

CLAYTON

You should have a stiff drink at your own party brother.

BEAU

I can see you have made up for my lack of inebriation.

There are some pretty girls here looking for a husband brother.

CLAYTON

That would be yet another avocation path, where I do not wish to follow in your footsteps brother.

BEAU

It's a wonderful family life that I'm looking forward to.

CLAYTON

How much money did you waste on that necklace Beau.

Lets see if a slave is worth nearly one thousand dollars... and a horse is worth one hundred dollars...

I figure you could have bought this plantation 4 or 5 workers and a herd of horses instead of such a useless bauble.

BEAU

I think a woman can have a secure feeling of being taken care of, when she has some good jewels.

CLAYTON

If you don't know how to take care of your wife I can give you some advice.

BEAU

I need no advice from you brother. I have what I want.

What time will we start the Hunt tomorrow? Have many gentlemen brought their mounts?

CLAYTON

I have it all arranged. You have left it to me so let me do it. I have plans for its' great success.

BEAU

Alright, It's in your hands.

Where has Mama gone?

Near by them, Nellie is supervising Dede as they are now refreshing the food tables with newly arriving trays from the kitchen.

Dede is skittish near Clayton. Nellie covers for her and moves between them.

Beau notices but doesn't know why.

BEAU

Dede have you brought tea to my mother yet.

DEDE

Yes sir.

BEAU

Where is she?

Dede and Nellie become very uncomfortable.  
They don't know what to say.

Clayton becomes angry and grabs Dede's arm.  
Nellie hugs her toward her away from him.

Beau gently takes her away from them both.  
He stares into her eyes to ask slowly.

BEAU

Is mama sick upstairs Dede.

DEDE

Oh, No Sir. She in the Lieberry  
with her friends, but I was tol'  
not ta say.

BEAU

Why? What's she doin' in their with  
her old cronies?

He looks at the older Nellie and sees that she is  
embarrassed. This is more puzzling than before.

NELLIE

I can't rightly say sir.

On a vicious stare from Clayton.

DEDE

(Whispering)  
Voodoo.

CLAYTON

Well, we'll see about that.

INT. HUNT PLANTATION, HALLWAY TO THE LIBRARY DOORWAY -NIGHT

Clayton grabs the arm of the fidgeting Dede as Beau leads the  
way followed by Nellie.

Nellie keeps looking back concerned for Dede as the walk down  
the hallway.

Jessie is just leaving the Hall table area outside of the  
Library where she has set up the candlesticks.

Samuel hurries her away as he stays behind as keeper of the brass match safe. He extracts it from his pocket opens the lid taking out a wooden match.

He strikes it against the brass. He lights the many candles in both candelabras putting light back into the hallway.

He moves away back to the Kitchen hearing the approach of the brothers.

Beau and the others arrive at the library door.

Old Tom stands straighter at his post.

Tom steps aside as the men draw near.

He looks down at his feet, embarrassed for them.

BEAU

What's going on Tom?

TOM

I can't rightly say sir.

I thinks it called a see-ance.

In there They have that Voodoo Queen workin' her crystal ball.

They is talking to ghosts in there.

Your Mama says, I should keep out strangers.

BEAU

(Gently)

We're not strangers Tom.

OLD TOM

No sir, but maybe you don't want to interrupt your Mama when she speaking you your Papa.

CLAYTON

That is ridiculous.

He pushes Old Tom aside and opens the door with more force than is necessary.

It's dark inside.

Beau takes up one of the candelabras and enters the darken room

INT. HUNT PLANTATION, LIBRARY - NIGHT

Clayton has difficulty seeing in the dark room.

CLAYTON  
Mama are you alright?

He pushes Dede to the windows.

CLAYTON (CONT'D)  
You go open them curtains girl and  
shine some moon light into this  
room.  
The brothers see Velda and her Crystal Ball.

BEAU  
Mother what's going on in here?

Ladies I remind to you that  
Reverend Grant is in the next  
rooms. Now we know he would not  
look kindly on this... venture.  
Ghost worship is the devils work.

Some of the old ladies react like they have been raided.

Victoria and her closest friend Mrs. Wilkinson,  
sit very still.

BEAU (CONT'D)  
Ladies, Dede and Nellie are going  
to help you back to the Party  
please enjoy yourselves at my  
celebration.

You are guests in My house.

Beau helps one old dowager to the door where Ol' Tom takes  
her arm as they shuffle off towards the ballroom.

Dede and Nellie help the other ladies from the room.

They seem chastised.

Beau takes the arm of the Voodoo Queen who has been hastily  
gathering her paraphernalia into a carpet bag.

He pushes her to the door to the outside terrace.

He calls through the now open french door.

BEAU (CONT'D)  
Mr. Rockwell?

He is calling for his Overseer who soon arrives to the terrace french windows with his vicious dog on a short leash.

The last seated old woman rises on her elbows with some determination.

MRS. WILKINSON

That is my maid sir.

BEAU

Then I will have my Overseer escort her to the compound and she can return with you when you return to your home.

VICTORIA

Harmless entertainment Beau.

BEAU

This kind of heathen ceremony is not to occur again in my home.

Mrs. Wilkinson nods and moves to leave the room. She is angry glances back at Victoria for a reaction.

Victoria drops her head.

MRS. WILKINSON

You may be all high and mighty in your audacity Mistfers Hunt, but Velda's spirit guides have told us many things.

Speaking to your fathers' spirit among them. He gave your mother good advice and informed her that Clayton has got that servant girl Dede pregnant.

Speaking of Christian behavior, you should not be throwing the first stone, Sir.

She exits the Library and Old Tom closes the door leaving the three of them alone in the room.

Clayton and Beau wait until the room is calm for a beat before speaking again to their Mother.

BEAU

Really Mother. I thought you incapable of such subterfuge and temerity.

(MORE)

BEAU (CONT'D)

So this is why you wanted a party  
for my wife and I?

To get your friends together to  
speak with the Devil?

CLAYTON

Mama, you could be hurt by such  
foolishness.

These charlatans will entice you to  
reward them with expensive gifts.

VICTORIA

I am truly a lucky woman.

There you have my two perfect sons.

One Son is concerned for my soul,  
while the other is concerned for my  
pocket book.

But they are both so impertinent as  
to tell their own mother how to  
behave. Shame on you.

BEAU

Mother we are concerned for you  
because we love you.

VICTORIA

Well, I have not yet descended into  
my second childhood and I do not  
need you to make decisions for me.

I have come by information through  
the spirits, Gossips that they are,  
that Dede is indeed with child by  
you dear Clayton.

BEAU

Clayton this is not away to  
increase our investment wisely.

VICTORIA

Unwise indeed in that your father's  
spirit informed me And everyone  
else in the room that Dede was his  
child.

BEAU

Mother.

VICTORIA

So dear Clayton, like a Bull in heat  
you may have made a half-wit bastard  
slave with your half sister.

Clayton and his brother have never heard her speak this crude  
a way.

VICTORIA (CONT'D)

The child will be simple most  
likely and that pleases no one,

Not God Or the Devil.

BEAU

Clayton this has to stop.

CLAYTON

I have needs brother.

BEAU

Then go out there and get yourself  
a bitch to marry.

CLAYTON

Is that what you did brother?

BEAU

You watch your mouth.

CLAYTON

Now Mama, did I say the bad word or  
did our proper Beau?

VICTORIA

Do not descend to his level Beau.

Clayton, the Parson has three  
lovely daughters go pick one out  
and do the right thing.

BEAU

For some mad reason, they all have  
their bonnets set for you.

CLAYTON

Because they are as poor as church  
mice.

Can I have all three?

His mother laughs at this and finally as does Beau.



VICTORIA

Well, they think they can reform you. All the girls of means are looking past you, informed of your riotous ways.

A pious girl is always looking for a Project.

BEAU

Do you promise to make an effort.

CLAYTON

Will you supply her dowry and a gift for me.

VICTORIA

We both will, you scallywag.

Settle down. Marry.

CLAYTON

Yes Mother.

VICTORIA

Now give Mama some sugar.

Clayton moves to kiss his mother and Beau smiles on them both indulgently.

INT. HUNT PLANTATION, BALLROOM - NIGHT.

Everyone is having a wonderful time dancing the last Gallop.

The Orchestra looks exhausted but can still play with enthusiasm.

The Conductor rallies his men with smiles and visual threats.

The couples swirl around the room at a quick pace.

The older women watch happily from the sides of the room.

Among the many guests we do not know, we see those we do know really enjoying themselves.

Beau dances with the jewel bedecked Giovannina.

Antonio swirls around the room with Clara.

Elizabeth Wilkinson dances with James Penn.

Catherine Wilkinson dances with her father.

Charles Wilkinson is again dancing with Faith Grant.

Sophia Penn dances with Donald McKnight.

Clayton dances with Hope Grant.

Annette dances with George Penn.

The Reverend Grant dances with his youngest, Patience.

Clayton's friends Russell and Ralph stand aside, too drunk, waiting for the party to end.

There are still some wall flowers but they seem resigned to sit out the last dance or have instead one more piece of the triple layer cake.

INT. HUNT PLANTATION, KITCHEN - NIGHT.

Jimmy is asleep in his mothers lap. He clutches his horse doll.

A silent tableau. We see their exhausted faces.

The servants all wait completely still, an unmoving tableau, quietly, in the clean kitchen, exhausted.

They are waiting to clear the food rooms out front, to clean the ballroom and the rest of the mansion when the quests have left.

INT. HUNT PLANTATION, BALLROOM - NIGHT.

There is a last turn in the dance and The Music Ends.

It's ending is met with thunderous applause.

EXT. HUNT PLANTATION, THE FRONT DRIVE- NIGHT

The carriages are being brought around from the yard to the front of the house.

The ladies are helped into their carriages.

Small silk shoes damaged from dancing step into carriages.

The Penn family have the women, Mrs. Penn, her sister-in-law Emma and Sophia in their carriage and are to be driven by a servant.

The patriarch and his two sons flank their carriage on horseback for the drive back home a few miles away.

Charles Wilkinson and his father will accompany his Mother and sisters in their carriage, on horse back for their short trip home.

Charles glances over to Faith Grant and is rewarded with a demure good night smile from her and a steady stare.

Her younger sisters see this and smile looking down at their feet, happy for what must surely come to be, a gentleman caller for their beloved sister.

Quiet, joyous, romantic girlish, rapture, has them a quiver.

Their father seeing only part of the exchange wonders at what has just happened.

He guides their carriage away into the night down the lovely tree lined drive.

Clayton sees his friends off on their horses.

Beau makes sure the last ladies are safely tucked into their carriages before walking back to the house.

INT. HUNT PLANTATION, FOYER - NIGHT.

Giovannina and Annette and Clara walk slowly up the grand staircase, helping Victoria who seems exhausted but happy.

The party has been a delightful success.

They take her to her room and into her maid's arms.

The trio leave for Annette's room humming the last tune.

EXT. HUNT PLANTATION A TRAIL IN A WOODED AREA - NIGHT.

Clayton is riding his horse slowly.

He seems to be looking for something along the trail.

END OF ACT TWO:

ACT THREE:

INT. HUNT PLANTATION, BALLROOM - NIGHT.

The room is in a shambles as the corps of servants move as One to clean up the last of the party results.

Many hands will make light work but it seems as if a bomb has gone off inside the room.

Attention is needed everywhere.

Many Trays of discarded glasses and plates are sent into the kitchen.

Samuel hears Clayton returning from his late night ride and glances out of the window.

NELLIE

I wonder what he's up too. Stable hands have got everything ready for the Hunt tomorrow.

SAMUEL

I guess he is just checking it all. Beau is always someone the little brother has to impress in front of everyone.

NELLIE

We will not have much sleep tonight they start at dawn.

Why is a hunt so early in the morning?

DEDE

It's not like they hope to surprise the fox. He is caged in the shed and waiting to be set lose.

NELLIE

I hate to hear the baying of that pack of hound Dogs.

DEDE

Barking and biting the air. Chasing that poor little fox.

SAMUEL

Let's get the last tray of glasses back to the kitchen Dede.

(MORE)

SAMUEL (CONT'D)

The floors can be polished in the morning.

The table linens need to go out to the laundry shed, Nellie.

INT. HUNT PLANTATION, ANNETTE'S BEDROOM - NIGHT.

Annette and Clara and Giovannina are in Annette's room.

They have their shoes off and their clothing has been relaxed. They have loosened their corsets.

They are each having a small clandestine cigar.

There is an ornate gold and silver hand mirror that Clara uses to remove some hair pins.

CLARA

This is lovely Annette.

ANNETTE

Beau bought that for me when I went to Savannah with him to pick out the necklace.

It comes from London.

CLARA

A good brother.

ANNETTE

Yes, the good brother.

CLARA

So many really nice people out here in the countryside.

GIOVANNINA

City girl.

They are re-counting scenes from the party and laughing.

CLARA

That old man with the unfunny jokes is so sweet.

GIOVANNINA

See. You like old men but not the younger ones.

CLARA

Because they want more from me than  
my laughter at a bad joke.

They laugh.

GIOVANNINA

I wish I could have seen the Voodoo  
Queen.

CLARA

I caught a glimpse of her as she  
was escorted out through the  
terrace door.

She wore fantastical clothing.

ANNETTE

Oh, I think mama will have another  
séance but just not when Beau and  
Clayton are at home.

GIOVANNINA

Really? Beau was very cross with  
her.

ANNETTE

Oh that is just how they are.

My brothers treat my mother like a  
younger brother more than their  
mother.

GIOVANNINA

They are very close but I don't  
know if I agree...

ANNETTE

Truly, I need you'all's advice.  
I need to get married an' out of  
this house and away from my Mama.

GIOVANNINA

She's not so bad Annette.

ANNETTE

You are too sweet to see how she  
twists a knife in me all day long.

CLARA

(agreeing with Annette)  
Giovannina you are too sweet,

(MORE)

CLARA (CONT'D)

But I think that protects you as well.

GIOVANNINA

Beau would never do anything to risk his love of his mother and brother.

CLARA

But do they love him back?

ANNETTE

Beau is the eldest son the owner of all the Plantation.

He could send her away to live for all or part of the year at Clayton's falling down estate.

She would die of embarrassment.

GIOVANNINA

But she'd lived here since she married as a young girl.

ANNETTE

No woman owns property.

She is here by, by his good will.

CLARA

Who have you set your cap for dear Annette.

Who was the handsomest man at the party?

ANNETTE

Well you already got him Clara.

Antonio is going to ask you to marry him.

CLARA

Nonsense, we like each other as brother and sister we have the same interests and opinions on matters.

ANNETTE

What do you mean like brother and sister?

GIOVANNINA

What do you mean? You talk to him about Politics.

CLARA

Is that so terrible?

GIOVANNINA

Government and Business belong to men they do not like us to have opinions in those areas.

CLARA

Listen to you, you old married woman. You once had opinions

GIOVANNINA

(Laughing)

Well now I have jewelry. Maybe someday a baby or two.

ANNETTE

You're not?

GIOVANNINA

No, not yet.

CLARA

(Laughing with her)

And fine jewelry it is. Let me see that.

ANNETTE

Can I try it on?

GIOVANNINA

Of course dear.

Clara takes off the necklace from Giovannina and places it on the delighted Annette.

ANNETTE

Who should I marry?

GIOVANNINA

Maybe you haven't meet him yet little one.

ANNETTE

I don't want to wait until I'm ancient like you or Clara. Who seems to be throwing back a perfectly good Antonio in the pond.

GIOVANNINA

Pond of love? Not a poetic metaphor For someone so Fond of Love.



They laugh and tease her all the more.  
She loves the big sister attention.

CLARA

You are in Love with Love.

Ancient are we?

ANNETTE

Yes.

Of course with Love all my dreams  
will come true. I'll be away from  
this house and my mother and have a  
man who loves me.

But who will he be?.

I like Antonio, but he's taken?

CLARA

Oh you can have him.

GIOVANNINA

He may continue to chase Clara Just  
Because she says she's not  
interested.

He may still pursue her and so  
waste your time Annette.

CLARA

He is a bit ancient for you too.

GIOVANNINA

What about one of the Penn boys?

ANNETTE

I saw Charles ask Faith Grant to  
dance several times.

The younger son George may be  
ruined by being in the company of  
Clayton.

GIOVANNINA

Maybe not. Try casting a few  
glances there my girl.

CLARA

Casting for fish in the Pond of  
Love?

ANNETTE

That's the worst love poem.

CLARA

Perhaps it will be a song lyric  
that is the best place for poems  
with common feelings.

They all giggle. Clara stubs out her tiny cigar and offers  
the girls another they indicate no and she puts them in her  
evening purse.

CLARA

My light is fading my darlings.

What time do we have to be ready  
tomorrow for this escapade  
adventure?

GIOVANNINA

Early. I'll have my maid wake your  
maid.

CLARA

Thank you my dears, good-night.

She kisses the women good night. She and Giovanni smile at  
Annette and leave half-closing the door.

Annette is across the room. She combs her hair and then as if  
to remember something moves quickly to lock it but not quick  
enough.

Clayton Slips through the half closed door.

CLAYTON

I thought we had a deal.

ANNETTE

You said you would leave me alone  
when I got back from school.

CLAYTON

I have. It's been a long time,  
years since you let me in here.

ANNETTE

I was little I didn't know.

I want you to leave. Now.

CLAYTON

Or what. You will scandalise your  
Mother for a few minutes of fun?

ANNETTE

Your fun is not fun for me.

CLAYTON

Go ahead scream.  
Wake them all.

Then explain that you have been my  
whore since you were ten.

It is all your fault.

He takes her slight body in his large hands and presses her to the wall and against his body.

In this rough embrace, he attempts to removes her dress.

She is crying softly and in agony, to be here, raped again by her abuser.

She struggles.

She takes a candlestick from the side table and hits him on the head. It is only a glancing hit.

It is enough to do the trick. He is drunk and unbalanced already.

He is temporarily stunned.

This was an unexpected action on her part.

She runs and escapes him by going through the door to her dressing room. She pushes a heavy piece of furniture against the door.

INT. HUNT PLANTATION, ANNETTE'S DRESSING ROOM - NIGHT.

Annette locks the heavy door collapsing against it.

Clayton tries the door. He's furious.

We see his true face it is the devil incarnate before us.

In the Dressing room Annette rings for her maid.

INT. HUNT PLANTATION, ANNETTE'S BEDROOM - NIGHT.

He takes the pretty little hand mirror and smashes it as he storms out of the room.

INT. HUNT PLANTATION, ANNETTE'S DRESSING ROOM - NIGHT.

She cowers behind the door.

DOLLY (V.O.)  
Miss Annette?

INT. HUNT PLANTATION, ANNETTE'S BEDROOM - NIGHT.

Annette opens the door and falls into Dolly's Arms weeping.  
Dolly has seen this same scene years ago.

EXT. THE HUNT PLANTATION, THE STABLE YARD - DAWN.

The morning is bright and crisp. The Plantation house can be seen across the stable yard.

There are many people going in and out and coming to the stable yard.

The stable yard is filling with fashionable men and women.

Already there are several young dandy men and older gentlemen mounted on their horses for a Fox Hunt. Some men appear to be still drunk from the night before.

The horses are skittish with the commotion.  
The servants are loading picnic baskets into the carriages that will carry the ladies so that they might follow the Hunt.

Some men are continuing to drink while the men that are hung over are nursing their symptoms with various amount of breakfast and home remedies.

Servants are bringing food and drink to the men standing waiting for their mounts and to the men on horseback.

The stable boys are bringing more horses out into the yard as their riders come from the big House demanding them.

CLAYTON  
Gentlemen, We are preparing to begin. Ladies we will see you at the conclusion. Gentlemen to your mounts and may the best man win.

The hounds are released by the Overseer after giving them the scent. They tear off across the yard and into the fields beyond. The sound of the baying dogs fades into the distance horizon.

The men whoop and holler ready to go. Clayton shoots his gun into the air and the men gallop off. It is barely organized chaos.

The men are not far behind each other galloping pell-mell. They laugh as they disappear from view.

Watching them leave are the women. Dressed in the latest fashions.

The Parson's daughters in homemade dresses copied from magazines.

The daughters of Mrs. Wilkinson have frocks from Paris and London.

Most women are attired in clothes from their dressmakers in Savannah.

They will follow at a genteel pace in carriages dressed elegantly, calm and sedate. It deep contrast to the Hurley burly of the excited men and mounts.

Two carriages have left the yard. They travel along a pretty tree lined drive.

Annette is already in the last carriage left behind in the Yard, with Giovannina.

They are waiting for Clara.

Annette is quiet. She is normally all bubbles and giggles, laughing and telling stories.

Samuel observes the change. Dolly had told him what happened the night before.

GIOVANNINA

You seemed subdued this morning.  
Are you unwell.

ANNETTE

Oh just an old problem plaguing me  
again.

GIOVANNINA

Did you want to stay behind and  
rest.

ANNETTE

Oh no, I have a husband to catch.

GIOVANNINA

Who is it to be this morning the  
The Scholar or the rich man's son?

ANNETTE

I'll tell you later.

GIOVANNINA

Come along Clara. We will never be able to catch up.

Finally the door opens to the house and Clara emerges like a colourful butterfly wrapped in silks.

Clara is lifting her skirts to get over the messy drive.

The young stable boys hustle to pick up any horse droppings left by the departing carriages and riders mounts.

Clara sashays quickly without really running. Her small feet in perfect silk shoes that are ruined already.

CLARA

I sincerely hope that you will be able to explain this madness to me Annette because I will hate discarding these shoes for no reason except to follow drunk men hunting a poor frightened fox.

GIOVANNINA

I thought that once as well, Clara, but there is a wonderful picnic at the conclusion.

ANNETTE

And the men tell funny stories about their escapades.

CLARA

I merely go as a escort for you dear Annette, you want a husband much more than I, dearie.

How good can these stories and food be?

The women are laughing as Clara jumps into the carriage.

Samuel drives off in the direction of the disappearing party.

EXT. THE EDGE OF A NEW CLEARING.

The men are now in smaller groups of galloping horses as they break from the small wood into yet another field.

Some of the horses are becoming lathered and exhausted and will be ruined if their riders do not slow down.

Only Jeremy Penn breaks from the pack, a reasonable man, not willing to destroy his horse.

EXT. THE HUNT PLANATION, A TREE LINED DRIVE - DAY.

CLARA

How do we know where to go. To find this Fox. Or will any Fox do?

ANNETTE

The picnic is always in the same place. The men will find us.

GIOVANNINA

I am not so sure that the fox doesn't run for the same place he was taken from giving Clayton some what of an advantage.

CLARA

But I would call that cheating, and then why to the others play the game.

GIOVANNINA

I think they like to ride as fast as they can?

EXT. AN OPEN FIELD

The horses are still packed up in a dash through a planted field of tobacco.

The horses hooves crush the large leaves under foot. Some riders try to stay between the rows.

The English friend of Clayton is behind them hanging on to his horse and his stomach exclaims his enthusiasm.

RALPH

This is a dash exciting route Clayton.

CLAYTON

Happy to show how it's done in Georgia, Sir Randolph

BEAU

Your tobacco will need to be picked to save the damage we do today.

CLAYTON

Brother the hands are waiting to do  
just that.

We can see an overseer and his straining hound waiting along  
the sidelines with 20 slaves ready to harvest the damaged  
Tobacco.

They stand still, immobile, heads down making no eye contact.

The exciting scene, the white mans' play, is not for them to  
enjoy or witness.

The crop damage does not seem to worry Clayton.

Beau is impressed.

BEAU

You really have planned for  
everything.

CLAYTON

You have no idea brother Beau.

Beau has a slight lead on the 4 riders in front.

CLAYTON

I will gain on you at the next  
stretch brother.

BEAU

You can try.

It is more like a long steeple chase race as the men jump  
fences chasing after the pack of baying hounds.

Many men have begun to let reason prevail and rather than  
ruin a horse for a game and have become more modest in their  
pursuit or are simply in need of the ladies company and the  
picnic.

They are in the forest looking for a way to the picnic  
looking for the food and drink.

GEORGE PENN

(To his brother James)

Enough. I am much too hungry to go  
on further.

JAMES PENN

I believe father went back ages  
ago.



Several more men are turning their horses heads to return.

They are in great spirits.

EXT. HUNT PLANTATION, HILLTOP, PICNIC SITE - DAY

The carriages of women come to a hill top.

A several buckboard wagons are being unloaded filled with picnic paraphernalia, tables, chairs, and ice buckets.

Many Servants are setting and spreading tables with a lavish feast.

The carriages with the women begin to arrive to the picnic site.

They are delighted.

Lace parasols and Sunbonnets bedeck all the ladies.

Food hampers from the kitchen have been installed at this pretty place with a view down to the plantation house.

It looks like a french impressionist painting.

The chairs and tables are arranged to have the ladies that are in the sun protected by billowing white tents and awnings on long poles. Samuel directs the action.

It looks like an encampment from the best days of Camelot.

INT. HUNT PLANTATION, LIBRARY -DAY

Meanwhile, back at the Plantation, Velda, the Voodoo Queen is re-installed around the library table with the usual ladies.

Victoria Hunt is dressed somewhat more colourfully, she has a Paisley scarf around her shoulders.

Perhaps she's getting into the theatrical spirit of the gathering.

The women friends of Victoria Hunt are around a table in the middle of the darkened room.

The heavy velvet curtains are drawn across the library windows.

They all have a cup of tea before them.

Mrs. Wilkinson is on one side of Victoria and Old Barbara Penn is on her other side.

Aunt Emma looks happy and excited having really enjoyed herself the last time. Except for the end of course.

None of the daughters was willing to give up the Hunt and the Picnic so the scandalized maids of Mrs. Wilkinson and Mrs. Penn are attending to them from the darkened shadows behind their mistresses chairs.

Velda the Voodoo Queen and Spirit Guide is across the round table from Victoria.

The ladies look happy with anticipation.

Big Velda is wrapped in her strong Jamaican accent.

She is dressed again in the many colourful clothes and scarves expected for her vocation.

She wears a scarf wrapped on her head in a turban style this time with the addition of a feather from the evening gown shawl of Mrs. Wilkinson..

Her voice would be melodic is urgent and fierce.  
She has a crystal ball in front of her has an inner glow.

VELDA

Oh hear me passed spirits.

I am calling out to you.

I entreat you to help me and these fine ladies.

My guides please come to me from the other side.

We are looking to speak to George Hunt.

Are there any messages for his loved ones on this side.

VELDA

(Talking in a voice from the other-side)

An evil is present in this house...

END OF ACT THREE:

ACT FOUR:

EXT. THE DENSE FOREST.

The Forest underbrush separates more of the riders from the pack making them re-group into smaller parties.

The hooves beating the ground beneath the galloping horses cause the men to yell and taunt the slower and tiring racers.

There is a fence that is jumped steeplechase style. The horsemen all neatly jumping one at a time.

EXT. A TRAIL AT THE EDGE OF THE FOREST

Two riders have been separated from the group by the terrain and their hangovers.

RALPH THOMPSON

My head hurts too much to go on.

I am off to the ladies and victuals.

DONALD MC KNIGHT

A Fabulous Idea.

They slow their horses progress and turn them slowly and safely around.

They are ambling off to find the picnic.

DONALD MC KNIGHT

I believe the ladies will be found in this direction, Sir.

They pass a flask containing whiskey between them. They don't realize it, but they go in the wrong direction.

EXT. HUNT PLANTATION, HILLTOP, PICNIC SITE - DAY

The ladies, by instructing the servants, have created small groupings of tables in anticipation of the arrival of the Gentlemen Riders.

They complete the encampment and settle into lawn chairs to await the arrival of the men. They enjoy lemonade.

They chat and some take out embroidery.

Clara hands a book each to Giovannina and Annette.

They are delighted.

GIOVANNINA

What is this?

CLARA

Presents from London.

ANNETTE

OLIVER TWIST? By Mr. Charles Dickens. Thank you Clara. What's it about.

CLARA

An orphan and his adventures in London.  
It is Mr. Dickens' second novel.

I liked his first.

I had read some of this in parts when it was serialized in "Bentley's Miscellany" magazine.

ANNETTE

Thank you, I'll give it back when I am done.

CLARA

Oh no Dear I have no Library to keep books.  
I give them away when I am done reading them.

ANNETTE

I'll start a shelf in the library in the hope Mr. Dickens will write more books.

GIOVANNINA

Have you read this one it looks wonderful. Le Cabinet des Antiques

CLARA

Yes, you like Honore de Balzac, if I remember correctly?

GIOVANNINA

Yes and my school girl days of reading about the human condition.

CLARA

Well now you can be a married woman  
who reads.

This is the second novel about the  
Jealousies of a Country Town.

GIOVANNINA

We are so far from the city, I  
should guard myself to not forget  
everything, that once occupied me  
or I risk losing myself.

It was so lovely to sing again last  
night.

ANNETTE

It was a good independent feeling  
but maybe that is why our families  
dislike seeing us so free of  
thoughts of them.

GIOVANNINA

I think Beau likes for me to sing?  
Maybe I'll learn a lullaby.

Most of the of the servants ride back to the plantation in  
the Buckboards.

Most of the house servants begin the walk down the hill to  
back to the Plantation House in the distance.

They are leaving only a few servants behind to serve the  
luncheon.

INT. HUNT PLANTATION, BALLROOM - DAY.

Sunlight shines into the ballroom.

Except for the maids cleaning, it is an empty vast room with  
out decorations, food or guests.

We can see from the newly cleaned windows the gardeners  
outside at work. They repair the gardens from the use of last  
night.

Half way down the outside wall we see four maids methodically  
moving ladders along the windows.

The windows that are the french doors opening onto the  
terrace and eventually the gardens.

They clean away the soot from the candles and smudges of guests.

They have completed half the job starting early this morning after the guest were off to the Hunt.

In the centre of the ballroom floor is a line of evenly spaced cleaners waxing the dance floor, moving backwards.

They are on their knees as they apply floor wax to the wood.

In a synchronized motion they move together as if swimming, their strokes buffing up a shining finish to the wood dance floor in their wake.

INT. HUNT PLANTATION, KITCHEN - DAY.

Several cooks are preparing food for later. With so many guests they will not stop working all day.

There is still a few stacks of Sevres plates that need to be put away on the pantry cupboards, but they are all clean.

The last of the soapy water in the wash tub is being tipped out to the garden.

Samuel is up on the hill so Dolly is supervising the slightly younger Dede and Jessie and other borrowed slaves.

She is also putting together a tray of cakes with lemonade in glasses and more in a pitcher.

Jessie sits at the centre table and polishes the silverware. She has an ornate candelabra in her hands. She wears cotton gloves.

NELLIE

(To Jessie)

Get all the smallest of the melted  
wax out of the itty bitty parts  
Jessie.

JESSIE

Yes Nellie, can I use this match  
stick twig to get in that tiny spot  
in there.

NELLIE

You need to not scratch it now.

JESSIE

No Ma'am. I am careful.

She concentrates on the shining silver in her hands.

NELLIE

(To Dede)

No Dede. Carry only a few at a time to the shelves. These dishes come all the way from Paris France.

I heard Miz Victoria say they cost the earth. That means a lot of money even for white people.

Dolly is on the other side of the room rolling out pastry dough for the tops of pies.

She is making ten cherry pies. The pans lay near by filled to the top with the red shiny filling.

Little Jimmy is curled up in the corner out of the way. He's napping with an old rag doll horse, made from sox. The night was too long for him.

JESSIE

Should I check before bringing fresh lemonade into the Library?

NELLIE

I don't know. I hate to interrupt the ladies in the middle of what they is doin'.

DOLLY

I guess the two ladies maids could come out to us if they was sent away from the... goin's on..

JESSIE

Maybe I could take this tray of Lemonade and cakes to just out side the door and if in they step out side the room it will be there.

DOLLY

Check if old Tom has heard if they be wanting.

I don't want to send in the boy he had terrible nightmares last night.

Cryin' about ghosts and horses.

JESSIE

I'll ask old Tom when I git there.

DEDE

Thanks for goin' Jessie.

The others thank her for her bravery with grateful looks.

She nods her acknowledgement as she takes the tray from the kitchen and walks toward the Library.

INT. HUNT PLANTATION, HALLWAY OUTSIDE THE LIBRARY - DAY.  
Jessie gets near to Old Tom and slips the tray onto the hall table. She startles him.

OLD TOM

Thank you that is just the right timing. One of them ladies maids just come out to ask for refreshments.

I was just deciding if I should leave my guard duty an come to the kitchen.

JESSIE

We aim to please Tom. Can you get the door for me?

Jessie had hoped to leave the tray but undaunted she picks it up again and approaches the door to the library.

INT. HUNT PLANTATION, LIBRARY -DAY.

As the door opens all eyes go to Jessie and her tray. It is dark in the room and Jessie takes a moment to get her bearings and find the sideboard table for the tray.

VICTORIA

Well come on in girl we won't bite you.

JESSIE

Yes ma'am.

VICTORIA

Put the tray down over there and bring everyone a fresh glass then you can bring around the cakes. What's your name girl.

JESSIE

Yes Ma'am, Jessie Ma'am



VICTORIA

Did you bring my favourite cakes,  
Jessie?

JESSIE

Yes ma'am, an' Cook is making  
Cherry Pie for later.

VICTORIA

There well, that is good news.

We have taken a break from our  
talking to the spirits and you  
arrived at the perfect moment.

Maybe you are a mind reader too  
girl?

Stay with us in case we need to  
send you back to the kitchen.

JESSIE

Yes, Ma'am

Jessie takes the empty chair indicated by Mrs. Hunt just  
behind her after she replenishes Victoria's lemonade.

Mrs. Hunt nods her approval of Jessie.

The two ladies maids darken the room by pulling the curtains  
closed.

They extinguish the candles.

Jessie is wide eyed with fear.

VICTORIA

Why don't you see if the spirits  
will tell us who will win the race.  
Which of my two sons will bring me  
that foxes tail?

VELDA

I am slipping down and across to  
the place of neither here nor  
there.

Can you come to me my spirit guides  
and helps us poor souls here in  
Georgia.

What advice can you give us and  
what News so we may be prepared for  
celebration.

(MORE)

VELDA (CONT'D)

I see racing horses, racing faster  
and faster. But the sunny day is  
growing darker and the storm clouds  
is rolling in over a picnic on a  
hill.

VICTORIA

Jessie tell me if it starts raining  
because if it does we need to be  
ready for the early return of my  
sons.

VELDA

I don't see them coming back just  
yet. There is no rain, but the ill  
wind is blowing hard.

I see the fox cowering in his den.  
His bright red fur damp with sweat.  
He is afraid and cryin' but he is  
safe in his den.  
What does he fear?

I see the wind blowing across the  
land. I see a riderless horse.

Tell me spirits what does it mean?

EXT. A ROAD THROUGH A SMALL WOODED GLEN - DAY

Three Riders racing realize they may be in the lead or alone.  
Charles Wilkinson and two others race along a dirt road for  
the joy of moving fast.

EXT. A ROAD THROUGH A SMALL WOODED GLEN, FURTHER ALONG- DAY

It is Beau and Clayton that are in the lead. Just up ahead.  
They are out of sight of the others left racing.

CLAYTON

Brother I believe if we take the  
old short cut to the swimming pond  
we can head off the others.

BEAU

I can gain on you again brother.

CLAYTON

Perhaps, But I think you are a  
dreamer as always Beau.

Beau is able to turn his horse a tad sharper and into a narrow path going off the road.

He does take the lead onto the forest trail.

It's not wide enough for two horses abreast so at the moment there is no chance for Clayton to regain the lead.

The green bushes whip past the horses and the men as a green blur.

Beau is laughing and tosses his head back in the sheer joy of the mad pursuit.

The Baying dogs can be heard getting louder.

There is a confusing fleeting expression across Clayton's face as he loses the lead to his older brother.

We don't understand why he appears to be happy.

CLAYTON

He who laughs last, dear brother.

BEAU

I think you are delusional dear brother... You were right about this short cut I hear the dogs.

Clayton slows his horse down.

Beau looks over his shoulder confused by his brothers' actions.

He is concerned that something has gone wrong.

The slow motion of time tries to contain the horror and confusion of the next events.

Beau's horse lets out a cry and begins screaming as he tumbles into the ground.

Beau caught unawares is unable to stop his own momentum as he sails tumbling over the top of his mounts' head.

Beau falls hard onto the rocky trail. We hear it echo.

He hits the ground hard and awkwardly. He is not far from his horse. His body is bent, his head bloody.

Beau can see the horse writhing on the ground off to his side, in the dust.

The horse has collapsed to the ground in sheer and absolute pain.

INT. HUNT PLANTATION, LIBRARY -DAY.

Velda is in the throws of a fit. She is moaning and screaming.

The ladies have not seen her so deeply immersed into the Other World before.

The faces of the Matriarchs are no longer relaxed and entertained they are frightened.

Jessie has gotten up from her seat and has her back to the wall.

VELDA

Betrayal sadness so much sadness.

I don't understand please make it clear for us?

VELDA (CONT'D)

(In another voice) )

The Son is dying.

VICTORIA

What is happening is it one of my sons or the sun in the sky?

VELDA

Screaming... Screaming

VICTORIA

Get to the Curtains let in the light.

Velda is collapsed on the table. Blood is coming from her eyes.

EXT. A ROAD THROUGH A SMALL WOODED GLEN, FURTHER ALONG - DAY

Beau has a hit his head and is lying paralyzed on the ground.

His injured horse is screaming flailing on the ground.

Beau moves his eyes back to where his brother would be and sees the trip wire with the horses blood.

In the last moment of Beau's life, the shock of profound betrayal runs across his face before, the last light of life, flickers and is gone from his eyes.

Clayton's boots come into view and we see his hands coiling up the Trip wire.

He puts the wire into his Pocket.

Clayton takes his brothers body and drags it away from the screaming horse.

Clayton goes back to the injured horse.

He takes out of his saddle bag a pistol.

He aims at the horses head and fires one shot.

He aims into the air and fires off two shots to indicate trouble on the trail.

Clayton pulls some underbrush and leaves over the horses legs. Until the marks from the trip wire are covered.

Clayton's emotionless face is a study in stone. Chilling.

END OF ACT FOUR:

ACT FIVE:

EXT. AN OPEN FIELD - DAY

Not far away some riders hear the Shots. They look at each other and with dread turn their horses to gallop to the sound of the gunshots.

EXT. A TRAIL BETWEEN THE CROPS - DAY.

The first men arrive to see Clayton cradling his brother Beau's dead body. He holds him to his chest and appears to be in deep grief.

They leap down to him and examine the body.

Antonio gently brushes his hand across his dead friends face and sees and feels that he has gone.

Donald McKnight, with the help of Clayton's other friend Ralph Thompson pulls Clayton away from his brother.

Antonio gets on his horse to find and tell Giovannina. He is ashen as he rides off toward the hilltop picnic.

EXT. HUNT PLANTATION, HILLTOP, PICNIC SITE - DAY

The ladies and the servants had suspected something was wrong after the shot and now with Antonio's grim demeanor, have stopped talking.

They all stand in place waiting, still, dreading any news.

They search Antonio's ashen face as he leaps from his horse. Antonio strides across the hill with his message of death.

Antonio passes by Sophia Penn across her face we see the relief that the injured is not her father or brothers.

Henry Wilkinson and his daughters Catherine Wilkinson and her sister are also passed by Antonio. At the same time the two Wilkinson brothers ride into the picnic camp site. The younger sister collapses in her fathers arms.

The party of Women and returning men watch as Antonio climbs a small rise to where Giovannina is with Clara and Annette.

Antonio stands in front of Giovannina. He is in such grief but is a tower of strength for her.

GIOVANNINA

Hurt?

Dead?

Noooo.

ANTONIO

A fall from his horse.

He hit his head I think.

CLARA

I must go to him. Is there any chance...?

Antonio shakes his head, No.

Annette and Clara catch her and steady her.

Giovannina is alternately hysterical and as quiet as death.

CLARA

Can you take us to him?

ANTONIO

Yes, I've come for you.

Samuel the wagon.

Samuel with tears running down his face has been getting the horses and carriage ready since he saw the demeanor of Antonio when he came into the picnic encampment.

Giovannina and Annette and Clara are crying and sobbing as they walk to the wagon.

The others stand stunned at a respectful distance.

Sophia steps forward to Annette and touches her shoulder lightly in a gesture of comfort. Tears on her face.

The trio are helped up into the wagon.

The women left behind the departing carriage instruct the servants to pack up the frivolity and take everything back to the house.

ANTONIO

Charles, Will you go back to the house and inform Mrs. Hunt we will shortly be bringing the body of her Son Beauregard Hunt home.

As they leave some of the men follow processionally along side them.

Charles Wilkinson and Henry Wilkinson, Gallop down the hill with their dismal message.

A slave boy runs to the servants to have more wagons and servants come back to the hill to help dismantle the mornings' Gaiety and bring the party home.

EXT. A TRAIL BETWEEN THE CROPS - DAY.

The body of Beauregard Hunt has been covered with a couple of hunting jackets we see his bright red riding pants.

Clayton is standing ten feet away staring at the ground in his mock grief.

A couple of his cronies stand near him kick dust with their boots.

Everyone is silent as the carriage approaches.

As the body of her husband comes into view there is a keening sob, a deep cry of grief from Giovannina.

Hearing this Clara and Annette catch their breath and begin weeping and holding her in the carriage.

Clayton looks up with tears running down his cheeks and goes to his sister.

She pulls back from him and he helps Giovannina down.

Giovannina tosses off his arm and runs to the body of her husband.

Giovannina throws herself down on the ground and tossing off the jackets over Beau's head, takes his face in her hands, she kisses him, sobbing.



GIOVANNINA

But, He is still warm to my touch.  
He can't be dead.

Antonio lifts her small body up as she collapses in a faint over the body of her husband.

Annette in her turn, falls to her knees and stares at her dead brother.

She can not look directly at Clayton for long.

A silently weeping Samuel stands a small way off near Beau's dead horse observing the scene.

Annette can not catch her breathe. Clara at her side.  
It is a sad tableau.

Samuel notices as he kicks aside some leaves that a wire has cut into the dead horses' legs.

There are several fellows backs between Samuel and the dead horse and Clayton on the other side of the scene.

He tries to register nothing on his face.

He makes an uncharacteristic servant shuffling step to recover the marks on the horse before walking quickly to the carriage.

He chances a quick glance at Clayton and believes himself safe.

Clayton is now surrounded by his the men and not in Samuels' sight line.

Samuel goes quickly back to the Carriage ready to drive Giovannina, now in Antonio's arms, back to the house.  
Antonio carries Giovannina back to the carriage.

REVEREND GRANT

(To Annette)

Allow me to help you back to your  
mother dear.

Clara and the Reverend take Annette on each side and help her into the carriage.

ANNETTE

Yes. Mother. I must go to mother.

CLARA

I will take you to your mother  
dear.

Annette weeps into Clara's shoulder.  
Annette turns to George Penn.

ANNETTE

Please George, Bring the doctor in  
from town..... For Mother.

An empty wagon comes for the body but the men wait to lift  
Beau up into it, until the ladies have retreated from the  
death scene.

The carriage starts away, back to the Plantation house.

GEORGE PENN

Yes, I will leave now.

He reaches for his horse and in a leap is upon it. Before he  
can leave he leans down and clasping his older brothers arm  
in an uncharacteristic show of awareness for another.

GEORGE PENN

(To James)

Go to Mother quickly tell her we  
are well.

His brother nods yes in brotherly solidarity.

George gallops off to Savannah in the opposite direction to  
the carriage to get the doctor.

The Men watch him go off and move very slowly to the body of  
Beau for the solemn task of putting him in the wagon and  
returning him to his Mother.

INT. HUNT PLANTATION, LIBRARY, CONTINUOUS - DAY.

VICTORIA

What is happening is it one of my  
sons or the sun in the sky?

VELDA

Screaming... Screaming

VICTORIA

Get to the Curtains. Let in the  
light.

Velda collapses on the table blood is in her eyes.

The maids rush to open the curtains and pull them back.

Light floods into the room.

Henry Wilkinson bursts through the door of the Library with his son Charles.

He sizes up the situation and is furious.

He glares at his wife and Velda who has rallied miraculously.

Velda under his stare moves to the French window doors and is silhouetted in the harsh light.

The other white women look guilty as Sin.

He turns to Jessie.

HENRY WILKINSON

Get her some Brandy. Get them all  
Brandy

Jessie runs from the room to fulfil her mission.

Victoria sees the look and dry tears on Henry's face.

She is filled with dread as he walks to her side and falls to his knees beside her.

Barbara turns to her maid.

BARBARA PENN

(whispering)  
Go to my room and get the salts

He gently takes the hand of the old Mother

Victoria steels herself for shock and horror.

HENRY WILKINSON

It is my sad mission to inform you  
that your son Beauregard Jefferson  
Hunt has met with a terrible  
accident and has left this mortal  
coil.

VICTORIA

Beauregard?

HENRY WILKINSON

Yes madam. Your eldest Boy.

She sobs into his shoulder. The other women cry as well.

Jessie returns with a tray and glasses of brandy.

Henry hands one glass to Victoria and one to his wife.

The other maids help her hand out the Brandy.

Clayton sweeps into the room the image of grief.

Does his mother see through it?

Clayton looks around the room and makes a show of realizing that the Seance has occurred again.

CLAYTON

Ladies, Beau was adamant that his mother not be led down this despicable godless path of Satan.

He despised this Charlatan.

He goes to comfort her.

CLAYTON (CONT'D)

Dear Mother.

The carpet bag of the voodoo queen is open on the small table behind her.

Clayton turns his back on the room blocking view to it as he turns to get near to comfort his mother.

CLAYTON

Mr Wilkinson Mrs. Wilkinson please stay behind. Will you all give me some time with my Mother.

There is much shuffling of chairs as most of the ladies stand and begin to move from the room.

He uses the distraction and allows something to drop from up his sleeve into the carpet bag.

We see inside the bag that there is a crude doll with red trousers and a pin in his heart and another in his head.

CLAYTON

Mr. Wilkinson, I believe this slave is your property.

HENRY WILKINSON

Yes sir. A play-thing of my Wife.

At this point Clayton makes a show of glancing into the Carpet bag.

CLAYTON  
What then is this?

He reaches into the carpet bag and pulls out the voodoo doll.  
He pushes it out to the room stiffly from his arm, for all to see.

CLAYTON  
(Furious, hissing)  
Hah. This?

The room explodes in screams.

Several women run from the room, tearing at themselves, crying.

Henry strides over to a petrified Velda as he passes Clayton he is handed the pistol that killed Beau's horse.

Henry grabs Velda's arms dragging her aside against the windows to the garden.

He pushes her to her knees.

Before anyone can speak, he presses the gun to her chest and shoots her in the heart.

EXT. HUNT PLANTATION, A HILLTOP, THE FAMILY GRAVEYARD - DAY

The Funeral of Beauregard Hunt is on another green hilltop on the Hunt estate with the Plantation below. We hear singing.

It is the family Graveyard.

Beau's fathers grave is nearby crowned with fresh flowers.

This hilltop is crowded with his friends and family, all dressed in black.

The women are heavily veiled, their faces hidden away from view. Their countenance and bodies are held heavy with grief.

We recognize those we know among the many present.

Giovannina is seated next to Antonio and to her other side is Clara.

Victoria Hunt and Clayton are seated nearest the grave. They almost block Giovannina from the sight.

The Reverend Grant stands as does everyone else. Near-by at the foot of the grave are his three Daughters, Faith Hope and Patience.

The singing Grant girls wear neat black dresses that have seen much use because of their fathers line of work.

REVEREND GRANT

Good-bye to our beloved Son,  
Husband, Brother and friend.

Several quiet sobs are heard from the friends of the family.

On instructions from the Reverend, four slaves step forward and lower the casket into the grave.

The Reverend takes a handful of dirt from the grave side and tosses it down, on top of the Coffin.

The sound makes Giovannina shutter.

As the Grant Sisters sing their sweet voices drift up to the clouds and heaven asking God to take this son to him.

They hold their bibles and their clear, pure voices ring as they complete the last of the hymn for the funeral.

They sing "Rock of Ages".

While I draw this fleeting breath,  
When mine eyes shall close in death,  
When I soar to worlds unknown,  
See thee on thy judgment throne.  
Rock of Ages, cleft for me,  
Let me hide myself in thee.

Some of the men and women in the congregation gathered have joined in the song.

His family seem to be cried-out and attempt to be restrained in their emotions.

No Wilkinson sings.

The Wilkinson Family is off to the side. They are ostracized, seeming to have fallen from the grace of their friends and God for owning the Voodoo Queen.

The Penn family, Mr. Jeremy And Mrs. Barbara Penn, and their children, Sophia and James with his sister Emma, sing heartily.

Except for George the youngest he is at Annette's side closer to the grave, supporting her silently.

VICTORIA

Good bye my darling boy, I'll see  
you soon.

Clayton says nothing and moves to take his mother home.

Victoria Hunt is helped into her carriage by her Son.  
Samuel is driving.

The other Men each take a handful of soil and toss it down on top of the coffin and depart. The sound of the dirt hitting the coffin is thunderous.

Mr. Wilkinson files past and then takes his family away in their carriage.

The others file down the green hill to the Plantation House.

There is a renewed wave of sobbing. Annette is helped to her carriage and accompanied by George returns to the house.

Antonio picks up a handful of dirt and tosses it on top of the coffin.

He returns to stand by Giovannina and Clara.

The slaves of the Plantation had been standing far away from the white mourners just beneath the rise with the Overseer.

They stand in rows hats in hand. The sleeves of their ragged shirts are adorned with a black rag of an armband.

They file past the grave quietly. The long line like a rill of a stream running down the hill back to the cotton fields.

In a whisper they quietly sing Rock of Ages.  
Finally only Clara and Antonio stand beside Giovannina on the hilltop.

She leans against Clara.

GIOVANNINA

I can't say good bye.

Clara picks up one of the large bouquets at the grave side of many dozen Roses.

She gives most of the roses to Giovannina.

Clara tosses a few Roses into the grave.

Giovannina throws the roses in a few at a time.

Each rose has a memory and she is comforted.

END OF ACT FIVE:



ACT SIX:

EXT. HUNT PLANTATION, THE FRONT DRIVE- DAY.

The House is draped in mourning.

Servants are bringing down the luggage, trunks and carpet bags of the guests. They had come for a Ball and stayed for a funeral, now they must go home.

We see the friends have stayed in the black clothing of the funeral out of respect for the Hunt family.

The carriages and Mounts are being brought to the front drive as the successive families leave to return home. Victoria is inconsolable, she has stayed in her rooms.

Annette sees some friends off.

SUSAN JACKSON

Dear Annette do consider coming to spend some time with us in Savannah.

BEN JACKSON

A girl like you should not spend all her young life in the country.

SUSAN THOMPSON

The house is in the centre of town. We would take you out to the theatre to distract you from your sorrows.

ANNETTE

I need to be staying close to home, Mrs. Thompson. Mother is unable to leave her rooms. She is so inconsolable.

SUSAN JACKSON

Please write and come to us soon dear.

They kiss her and get into their carriage.

The carriage moves down the tree lined drive and back to plantations past Savannah.

Clayton is also out front to say goodbye to his friends the English remittance men.

He sends them to his other estate to wait for him.

CLAYTON

Do not drink all my liquor  
gentlemen. I'll be by tomorrow and  
we'll ride to town for some fun.

RALPH THOMPSON

You are a gentleman Sir

RUSSELL THAMES

I'll make sure he stays in line  
Sir. See you soon.

The remittance men ride off together.

Clayton glances over to Giovannina. She is saying goodbye to  
Clara and Antonio.

CLARA

I am sorry to leave you when you  
need me dear.

I must board the ship to Naples or  
I will miss my next engagement.

ANTONIO

I will take Clara to see her aboard  
the ship safely and go back to my  
Plantation.

After I see that all is running  
smoothly. I can return.

You need only to send a messenger.

GIOVANNINA

Thank you Antonio. I just can't  
believe it. How does one reconcile  
this horror.

CLARA

I am so sorry my dear. I'll write  
soon and be back after this  
engagement. Promise you'll meet me  
at Antonio's in three months. He  
has promised to host a party when I  
am next back to Savannah.

GIOVANNINA

I promise. In three months then.

Annette walks over to them and puts her arm around  
Giovannina's waist.  
They wave good-bye to their friends and go inside the  
mansion.

EXT. A ROAD THROUGH A SMALL WOODED GLEN - DAY

The Overseer Mr. Rockwell has a small work party of slaves he is supervising them. They are at the site of Beau's accident.

The dead horse is under some old blankets a few yards away.

The men are digging a large hole not far from the carcass.

They wear kerchiefs over their noses and mouths to offer almost no protection from the stench of the rotting horse.

He has an assistant, Oliver (31) a light skinned black man.

Oliver, helps Mr. Rockwell with the two hounds they have along to discourage any thoughts of misadventure by the slaves, Toby, Nick and Joe.

He is beholden for his slightly elevated position and is always looking for ways to please.

MR. ROCKWELL

All right, all right that's deep enough. Now get over there and drag that horse into that pit.

OLIVER

Now boy.

The dogs bark to punctuate the harsh tone of the commands.

The men not wishing to see the corpse that by now is covered in flies and bitten by animals try to leave the blankets over the body as they struggle and drag it to the pit.

A blanket slips near one of them and Toby is disgusted.

He stumbles into the bush nearby and heaves until he is sick.

MR. ROCKWELL

Go on get in there Oliver. If your men can do the work it's up to you.

Oliver is unhappy about losing his position of authority. He ties up the dogs and steps in to help drag the unlucky creature to his burial pit.

A gagging is heard again. Another skinny slave Nick, is stumbling away throwing up and they can't move the horse without help.

MR. ROCKWELL (CONT'D)  
Come on the job is nearly done.

Take water and get ready to shovel  
the dirt back when real men get the  
hard part done boy.

Mr. Rockwell takes a position to show he is a strong man.

MR. ROCKWELL  
I have to show you real strength.  
Shame on you weak minded...

OLIVER  
Mr. Rockwell sir?

Between them they see one of the front legs cut by wire.

OLIVER  
What you make of those marks sir.

Rockwell knows very well what it is but will not say it  
aloud.

MR. ROCKWELL  
Nothing. Just some wild animal  
tried to take the leg back to his  
den for his young-ins.

Oliver knows not to press the point.

OLIVER  
Maybe that fox that got away.

Rockwell laughs.

MR. ROCKWELL  
You smart boy. Yep that maybe  
that's the foxes vengeance you see  
there.

INT. HUNT PLANTATION, VICTORIA'S BEDROOM - DAY.

Annette is by her mothers chair near the south windows of her  
bedroom. The french doors are open onto a small Juliet  
balcony. The Rose garden is below.

Dolly holds a tray with Victoria's untouched dinner.

ANNETTE  
Mother, please, you have not eaten  
all day.

VICTORIA

I have lost my dearest child my throat  
is too filled with disappointment.

Annette sends Dolly away.

ANNETTE

The doctor has left some Laudanum  
Mother would you like a dose to  
calm yourself?

VICTORIA

Fool of a doctor, that is poison  
Annette don't you go taking that  
poison yourself.

ANNETTE

I am not hysterical Mama.

VICTORIA

Well neither am I.

Clayton wakes into the room

CLAYTON

Mamma, you must try to eat or you  
will be come unwell. It's been a  
month.

VICTORIA

I don't want to go on.

ANNETTE

You have us to love you mama we  
need you.

VICTORIA

My best child has died. It would  
have been better if it was you  
Clayton.

Beau was a better man than you.

CLAYTON

Mama I am your favourite.

VICTORIA

You are a deceitful cad, Clayton

ANNETTE

Mama, You are hysterical I am going  
for the medicine.

Annette leaves the room.

VICTORIA

Do you not think I remember all those hours as a child when you practiced hiding things up your sleeve.

She stands next to him and is nose to nose.

VICTORIA

Do you use it now to cheat at cards?

CLAYTON

Mama I was a child. It was a magic trick.

VICTORIA

That poor little child's doll.

You put pins it.

Put it in her carpet bag.

I saw you.

She slaps him. He stands in shock holding his face. He grabs her arm. They struggle.

VICTORIA (CONT'D)

A maid told me you were in your sisters room again. That's why I sent her away to get her away from you. You promised to stop.

CLAYTON

She's lying mama I would never hurt Annette.

VICTORIA

You do it to hurt me.

It should have been you. Not Beau.

CLAYTON

How could it mama.

VICTORIA

Yes how could it.

You always wanted it all.

(MORE)

VICTORIA (CONT'D)

You tried to kill him when you were children. I remembered again today.

CLAYTON

It was just play. An accident my father stood up for me.

They struggle holding each other arms. He has her against the Balcony railing.

VICTORIA

I wanted to send you away. Always so charming to my face.

CLAYTON

Mama don't say anything you will regret.

VICTORIA

What happened. How did he fall?

Clayton pushes his mother from the window. She falls to the Rose garden below.

CLAYTON

(Chilling Calm)

He just fell.

He looks down at the body of his mother sprawled below. Dead among the roses.

CLAYTON

(Shouting)

No Mother. Noooo.

Don't do it.

He races from the room to go to his mothers side.

EXT. HUNT PLANTATION, ROSE GARDEN - DAY.

The body of Victoria Hunt lies still among the crushed Rose bushes.

Her head has hit a stone path. There is blood underneath her head. She looks surprised. Her mouth is in the shape of a little Oh.

Clayton rushes to her side and lift her into his arms.

CLAYTON

Mother oh Mother.

Annette is above him and looks out from above down to the death of her Mother.

ANNETTE  
(Screaming)  
Mother.

Clayton calls up to her, in feigned distress, to his sister. Giovannina has come to be beside Annette and looks down as well.

CLAYTON  
She has jumped. Mother has killed herself Annette.

ANNETTE  
(Screaming)  
Mother No oh Mother.

EXT. HUNT PLANTATION, A HILLTOP, THE FAMILY GRAVEYARD - DAY.

The funeral of Victoria Hunt is less attended than that of her son.

The Grant Sisters are next to their father. They sing "Rock of Ages".

While I draw this fleeting breath,  
  
When mine eyes shall close in death,  
  
When I soar to worlds unknown,  
  
See thee on thy judgment throne.  
  
Rock of Ages, cleft for me,  
  
Let me hide myself in thee.

Most friends stand in the place they had before. Giovannina and Annette stand apart from Clayton. The Two English men are absent. Next to him only Donald Mc Knight.

The Penn family is next to the girls as are the Wilkinson's.

Their carriages are near by so no one will have to return to the house except Giovannina and Annette.

The slaves are just away under the rise of the ridge watching quietly, hats in hand.

END OF ACT SIX:



ACT SEVEN:

INT. HUNT PLANTATION, HALLWAY GIOVANNINA'S BEDROOM - DAY.

Giovannina and Samuel and Annette are supervising several strong servants in how to move Annette's bed into Giovannina's room. There is some lifting sideways but it gets through the door.

GIOVANNINA

This is wonderful Annette.

ANNETTE

I feel so silly but I have had so many nightmares and the house is so big.

GIOVANNINA

This is a great solution.

ANNETTE

Thank you sister.

Clayton comes up to see what the commotion is about.

CLAYTON

What is this?

GIOVANNINA

I invited Annette to share my room it is too large and makes me too sad.

Clayton is not sure if Annette has outed him but continues to smile.

CLAYTON

I am going to Savannah for a few weeks My remittance men have a house to use while their uncle is traveling in England.

We plan on having a party every night. That's how I will overcome my grief.

GIOVANNINA

We may not be here when you return we have been invited to Savannah as well but perhaps we will all meet in the city at the theatre.

ANNETTE

We will write to let you know where we are.

CLAYTON

I'll find you.

Clayton walks away. The girls hide their feelings by busing themselves with fixing the room.

EXT. HUNT PLANTATION, THE FRONT DRIVE- DAY.

As Clayton exits the house he is confronted by Mr. Rockwell. They walk together to the barn.

CLAYTON

I'll be gone a few weeks.

Carry on as if I was here or better yet as if Beau was here. You are to oversee my farm take what you need from here to fix it up.

MR. ROCKWELL

I was wanting to talk to you about the horse we buried.

Your brother's horse. It could be replaced. But with one that wouldn't go lame.

A better blood line with better legs maybe.

Clayton is becoming suspicious and walks away from where the groom is saddling his horse so they can have some privacy.

CLAYTON

That was a fine horse but I don't see why we need to replace it.

MR. ROCKWELL

Well, I could use a horse it would help me oversee them workers from a better vantage point.

Up on a fine horse that was mine.

Clayton doesn't get angry he almost admires Mr. Rockwell's audacity.

CLAYTON

I admire your desire to better yourself Mr. Rockwell.

MR. ROCKWELL

I am a humble man Sir with not too many lofty ambitions.

CLAYTON

That horse of my brothers may have been a lot of things once.

However it's doing less for you and doin' more for me currently just rottin' in the ground.

So the condition of it's legs is no more than a fairy tale.

MR. ROCKWELL

I wasn't alone I was with my assistant Oliver at the time.

CLAYTON

How is Oliver? Did you know he's my half brother. Did You know, my Papa was a rascal, Mr. Rockwell?

MR. ROCKWELL

I did not hear that sir.

CLAYTON

More rumours about the nature of Beau's demise will only upset my dear grieving sisters so Let me look for a steed in Savannah for you.

MR. ROCKWELL

Thank you Sir.

CLAYTON

Nothing about this ever again.

MR. ROCKWELL

No Sir.

EXT. HUNT PLANTATION, SLAVE COMPOUND - NIGHT.

As we wander to the camp see the life of slaves and their children when they are not in the fields working for their masters..

Behind a fence, there are rows of hovels that look like misery and disease.

There are several small cooking fires outside of the shacks. Women are stirring and tending cooking pots with dinner in them.

The living quarters are ill kept. The workers are too exhausted to make repairs to their living spaces.

The slave owners can't see that improving living conditions for their workers is a necessary expense.

Children play with their homemade toys.

The old people try to take a break from caring for the children but pull them away again from their exhausted mothers.

Their few moments of respite is to repair a torn shirt or do some laundry in a basin near the well.

There are a few men singing and playing on a homemade guitar and a beat up harmonica. Everyone listens to the soothing music

The music is a spiritual.

"Go Down Moses" was forbidden in many slave states because it talks of freedom. This is an out of the way place.

The slaves have church service given by Reverend Grant as a mission to the heathen.

When Israel was in Egypt's land,  
Let my people go;

Oppressed so hard they could not stand,  
Let my people go.

Go down, (go down) Moses, (Moses)  
Way down in Egypt's land;

Tell old Pharaoh  
To let my people go!

"Thus saith the Lord," bold Moses said,  
Let my people go;

"If not, I'll smite your first-born dead,"  
Let my people go.

Go down, (go down) Moses, (Moses)

Way down in Egypt's land;

Tell old Pharaoh  
To let my people go!

We need not always weep and mourn,  
Let my people go;

And wear those slavery chains forlorn,  
Let my people go.

The Overseer and his dogs are outside of the gate.

MR. ROCKWELL  
What you singing boy.

JOE  
Jus a song the Reverend Grant teach  
us Boss from the church service on  
Sunday, Sir..

It about the Israelites in the  
Bible.

MR. ROCKWELL  
Well I don't like it sing another.

JOE  
Sure thing Boss.

Mr. Rockwell walks on.

The men decide on "Wade in the Water".

Wade in the Water

Wade in the Water children

Wade in the Water, God's gonna trouble the Water

Who's that young girl dressed in white

Wade in the Water

Must be the Children of Israeli

God's gonna trouble the Water

Wade in the Water

Wade in the Water children

Wade in the Water, God's gonna trouble the Water

Toby and Nick are off by themselves just in the firelight.  
They talk quietly unheard under the music.

TOBY

I here that in some songs there is  
a path to follow.

A Quaker church song that tells of  
the streams to cross,

The folks that would take you in  
along the underground railroad.

NICK

I seen a railroad take'n cotton to  
the market for the bosses.

TOBY

This is an underground railroad for  
folks runnin' away to be free.

NICK

No such thing. Under the noses of  
the Bosses in Virginia, maybe.

But that is up North. I ain't heard  
anything 'bout it 'round here.

TOBY

There is a place them Quakers  
started for free African Folks.  
Call it Liberia.

NICK

I heard but it be a million miles  
away.

TOBY

You gonna go back to where we come  
from, Africa.

NICK

I don't come from Africa I come  
from Georgia.

TOBY  
(Laughing)  
Yeah. Me, I come from Carolina

NICK  
What would I do in Africa? I hear  
they don't have no cotton or rice.

TOBY  
I wants to learn to read Reverend  
Grant says he will teach me to read  
the bible.

NICK  
You better ask Mr. Rockwell when he  
in a good mood.

TOBY  
He in a good mood since he got that  
fine horse from Savannah last month.

NICK  
Hard to understand him gettin'  
gived a horse.

TOBY  
(Laughing)  
You must be the only slave that  
don't know why Mr. Nick.

END OF ACT SEVEN:

ACT EIGHT:

INT. HUNT PLANTATION, GIOVANNINA'S BEDROOM - DAY.

It's two months since the death of Victoria Hunt.  
Three months since the death of Beauregard Hunt.  
Clayton has been in Savannah whoring and gambling.  
He has not been missed. His plantations are more run down.

Giovannina and Annette are with their maids. They are each packing traveling trunks.

They are excited and it creates an infectious atmosphere.

There are different dresses and accessories discarded on the beds and chairs.

Large hats and a few parasols are at last selected.

Annette's bed has been in this room for several months.  
Samuel has come up to take down the first trunk.

SAMUEL

Did the ladies want to take extra carriage for their traveling cases?

GIOVANNINA

(Laughing)

Oh goodness no Samuel. Only one trunk each will be traveling with us for Mr. Antonio's Plantation.

ANNETTE

These other trunks will go separately they are mine for my visit to The Jackson Family in Savannah after the party.

I am so looking forward to my visit in the city. Sophie will show me the City

GIOVANNINA

And her brother George.

ANNETTE

I make no announcements that we have not been overheard giggling about this last month.



SAMUEL

The servants always make the distinction for the difference in what we overhear and what we have been told to know Miss.

GIOVANNINA

You are a clever man Samuel.

SAMUEL

I have been here all my life Ma'am.

GIOVANNINA

Do you have no wife yet Samuel?

SAMUEL

No Miz Giovannina, but there was a pretty maid, that came with Mr. Antonio, when he was here last.

Jessie is her name.

ANNETTE

So she will there at this party and you'll see her again.

GIOVANNINA

What do you love about her Samuel?

SAMUEL

She is not jus pretty she can read too and do sums.

GIOVANNINA

Well lets get ready and go to see our friends before Mr. Clayton comes home.

SAMUEL

Yes Ma'am.

She takes a book from the top of a stack being crated.

ANNETTE

Samuel here is a gift for her.

A book of poems and Ballads are by a man called Longfellow.

He puts the book into his pocket. Nods his thanks to hide his shock and gratefulness.

He lifts a trunk with another man to take it out of the room and out to the carriage.

Annette and Giovannina are delighted to be leaving.

GIOVANNINA

Annette, I am very happy that George Penn has decided to act on the advice of his mother and sister and sweep you off your feet.

EXT. ROAD TO SAVANNAH, CARRIAGE - DAY

Annette and Giovannina are in the carriage in great spirits. Their trucks are in the back and a picnic hamper.

Samuel is driving the carriage. The road is easy and tree lined. It's one pretty picture after the other.

ANNETTE

Beau would want you to be happy.

GIOVANNINA

I can't live at the plantation alone, now that you are soon engaged to George and will be living with his family.

I could go back to Milan. My Uncles would love to have me back.

ANNETTE

But then you would be far from Antonio.

GIOVANNINA

I do have feelings for him. I don't know what to do until I see him.

There is a disturbance off to the side of the road that causes Samuel slow the carriage's speed.

Half hidden in the small bushes there is a little black girl crying.

Samuel stops the carriage.

She is dressed in rags. She weeps with hunger.

Annette and Giovannina look on confused.

ANNETTE

They must be escaped Slaves!

Samuel approaches the child.

Her mother a care worn young woman, old before her time, steps out of the bushes and puts her arms around her daughter.

She stands silently in her rags, seemingly defeated.

As Annette and Giovannina approach the mother and child, an old man and old woman step onto the road next to them.

ANNETTE

Hello. Don't worry we won't hurt you. Hello Little one.

Giovannina has gone to the back of the carriage to take out the picnic hamper. Samuel helps her untie the basket. She walks with him as he carries it to give it to them. She takes it from him and lays it at the feet of the Mother.

Giovannina reaches into the hamper and hands a slice of buttered bread to the child.

MOTHER

Thank you ma'am

SAMUEL

We best be going.

GIOVANNINA

Be safe Little One, travel far.

They get back into the carriage. Samuel looks straight ahead.

SAMUEL

Miss Annette, I ask you please not to tell Mr. Antonio we saw them on the road.

ANNETTE

I have no intention of telling.

SAMUEL

Thank you Ma'am.

EXT. ANTONIO'S PLANTATION, - DAY.

The front drive is a happy confusion of friends. There are several carriages as guests arrive at Antonio's Plantation. The servants are helping them inside. Annette, Giovannina and Samuel come into the courtyard and drive to the front.

ANNETTE

(waving)

Look! It's George.

La Rosa 96.

Giovannina Smiles at seeing Antonio supervising.

Samuel searches the crowd and smiles when he sees Jessie she has been waiting for him and smiles back.

FADE OUT: