

SOMETHING IN THE WIND

Original Screenplay by
Rodney W. Brown

**“Were I the wind, I would blow no more on such a wicked and miserable world. And yet
‘tis a noble and heroic thing, the wind” Herman Melville, Moby Dick**

**First Draft
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EXTERIOR FORTY ACRES DORCHESTER COUNTY MD 1824- DAY

The first sliver of daylight comes into the cabin. A man a woman and A Child wake up immediately. The man, BEN Ross leaves immediately. Mama Ross sets yesterdays biscuits on the stove and takes a slab of bacon out of the provisions box and throws it into the water she has boiling and. The teenage girl, Wanda wakes her younger sister HARRIET who everybody calls Minty. They rush out the door to the barn. Wanda and Minty take the saddled horse to the Overseers cabin. Steam comes out of all of their mouths as the girls dance around to keep warm The Overseer comes out of the cabin with a vicious dog and mounts the horse. He is a handsome young white man with a long black whip hanging down from his neck, a club in one hand, a rifle in the other an a pistol on his hip The dog growls recognizes Minty and goes to her. She pets the dog before her sister grabs her by the arm and the rush to the coral to get one of the furrowing mules. They head down to the fields for today's task...planting forty acres of cotton

The ground is prepared by throwing up beds with the plows pulled by mules. The beds are about six feet wide from water furrow to water furrow The mule draws the plow along the top of the ridge or the center of the bed making the drill into which Minty walks along dropping the seed from a bag around her neck... The overseer has a viscous dog with them they do not hesitate and make no exception s in allowing their whip to fly at the slaves every body feels the whip. A woman comes along with a julep and a harrow that covers up the seed. All in all three slaves and a plow and a harrow and two mules are used in plane one row of cotton.

DISSOLVE TO:

It's the first hoeing. The plow passes as close to the cotton as it can on both sides throwing the furrow from it. Slaves are following with their hoes. They are cutting up the grass and leaving hills two and a half feet apart. This called scraping the cotton.

DISSOLVE TO:

Second hoeing. The furrow is thrown towards the cotton only the largest stalk in is left standing in each row.

DISSOLVE TO:

Third hoeing: The furrows are thrown towards the cotton again and kill all the grass between the two rows. The overseers follow the slave on horseback. The fastest Hoer takes the lead row. He is usually about five yards ahead of the other Hoers. If one of them passes him, the Lead Hoer is whipped. The whip flies from morning to night.

DISSOLVE TO:

It is July and time for the fourth hoeing. The cotton is now about a foot high the whole space between the rows is plowed leaving a deep-water furrow in the center. A boy walks along with a mule

BOY

Forty acres. That's a lot of cotton.

HARRIET TUBMAN, ninety years of age, dark skinned black woman around five feet tall, wearing a worn dress and a bright bandanna around her head is rocking in her chair. The sun is setting magnificently in the background. She is rocking with her eyes closed the wind is whipping through the trees. It blows an empty feedbag along. The wind blows against her face. There is a whisper in the wind that is caring her name

VOC

HARRIET

She opens her eyes. She looks around and then she closes her eyes again.

Theme music soft piano lead

Exterior Dorchester County Maryland Countryside - Day

There are rolling hills and tobacco as far as the eye can see the setting is the 1820. A little black girl is running through the fields. She has a piece of ribbon that is blowing in the wind as she runs. She gets to an apple orchard and stops. MINTY looks around and see no one watching so she tip toes up to the tree.

MINTY

Mrs. Apple Tree. May I have some of your Apples?

She reaches up to get one and a voice says

BARKUM V.O.C.

Go ahead.

HARRIET/MINTY looks around not sure what to do

MINTY

Go ahead what?

BARKUM V.O.C.

Go ahead and get some Apples.

Nothing happens, so she reaches up for the apples. From behind the tree steps BARKUM, an older boy and big for his age.

BARKUM

Get some apples.

HARRIET screams and starts running across the field. BARKUM starts to chase her, but she's putting some distance on him quickly.

BARKUM

Wait up. I was just kidding.

He tires of chasing her and begins to eat an apple that he pulls out of his pocket. The little girl runs and runs until she gets to the road. In the background are the big house and the slave cabins. She runs toward her home in the cabins.

EXTERIOR SLAVE CABIN – DAY

There are two black women standing outside one of the cabins. HARRIET's mother, MAMMA ROSS, is in her thirties. She has a hardened face, but by her voice you can tell she is very warm and understanding.

MAMMA ROSS

Minty.

Mama Ross is standing next to SARA, a middle aged house servant. MINTY comes up to them.

MINTY/HARRIET

What you want, Mamma?

Her mother holds out her hands and Minty/HARRIET comes and she starts uses her hand to start brushing the burrs out of her daughter's hair and off her one-piece dress.

Mama Ross

Now you go on with Sara...

SARA interrupts

That's right. Where you been you little
Worthless thing. You know you supposed to
Be over to the Cook's place starting today.

MINTY looks at her mother who motions with her head to go with SARA
SARA starts off and HARRIET follows. HARRIET turns one last time and looks
at her mother.

EXTERIOR- BROADUS HOUSE- DAY

In front of the big house are all the kids who are "hired" out. They are all in the wagon ready to be transported to their jobs.

SARA

All right, Minty gets on.

HARRIET climbs onto the wagon with the rest of the kids. She playfully taps them as she gets a seat. They are friends—kids her age going out for the first time except there is BARKUM, the boy with the apples.

HARRIET and the kids her age are having a good time as the wagon carries them to their jobs. MINTY has never ridden on a wagon and she is enjoying the ride. She sticks her head out and she looks down and notices that the wheel is turning forward and the spokes are turning backwards. She is amazed she reaches her head out further so she can see the wheel better. The wagon suddenly stops and HARRIET falls out. BARKUM picks her up.

BARKUM

What your name, silly girl?

KID IN WAGON

Her name Minty.

MINTY/HARRIET

My name HARRIET.

BARKUM

My name is

HARRIET

Apples. Your name Apples. Mine Harriet.

BARKUM

No it's

HARRIET

Apples. That's what I'm going to call you.
And that's all there is to it.

The kids are split up. Some are taken to the field including APPLES while others including HARRIET are taken to the house.

INTERIOR- COOK HOUSE-DAY

HARRIET has just walked into the house and is looking around inquisitively at the furnishings. She is peeping around a corner when Mrs. SUSAN COOK grabs HARRIET by the shoulder and quickly strikes HARRIET with a short rawhide whip.

COOK

You might not know what to do today
But you will.

HARRIET has never felt the whip before. She rubs her shoulder.

EXTERIOR -BACK PORCH—DAY

HARRIET is standing on the porch with a broom that is way too big for her. She is attempting to sweep although she doesn't know how. She tries to move the broom. But it's hard to do since it is bigger than her. Lizzie, an attractive slave, walks into the kitchen and HARRIET puts down the broom and follows her.

INT KITCHEN-DAY

There are two older slaves in the kitchen. So is MR. COOK, a middle-aged white man, who stops drinking his glass of iced tea and looks at LIZIE as she goes through the room. HARRIET is standing there watching Lizzie too. As LIZZIE passes, MR. COOK reaches out and grabs a hold of her ass. She cannot hit his hand away but she can say:

LIZZIE

Now, Mr. Cook, now

Just then MR. COOK spots his wife, MRS.SUSAN COOK standing in the doorway. He lets go and scrambles out the room. As he does, HARRIET comes into the room and is standing absolutely quiet near the table. MR. COOK walks over and looks out the kitchen window as MRS. COOK starts yelling at him.

MRS. COOK

And I suppose this didn't happen either?

While the Cooks are arguing, HARRIET notices the big jar of sugar on the table. She looks at it curiously. She carefully Bends over and tries to get a pinch of it. But it is too fine and it runs back into the jar.

MRS. COOK *voc*

Tell me. Is it because of me? Is it?

The Cooks continue to argue. HARRIET licks her finger and then tries to get some of the sugar but in reaching this time she lets the broom go. She tries to catch the broom but knocks the jar over. MRS. COOK turns to look at her.

MRS. COOK

Get out of my house!

She grabs her rawhide whip and starts after HARRIET.

MRS COOK

Nigger wench, get out of my house!

HARRIET bolts for the door.

EXT-PLANTATION-DAY

HARRIET burst out of the house and into the yard. MRS. COOK is right behind her. HARRIET hits the road and keeps running. MRS. COOK tires and stops. HARRIET never looks back. She keeps running and running, and when she gets back to her master's plantation she cuts off the road. When she hears somebody coming she jumps into the pig pen.

EXT- PIGPEN—DAY

There is a sow with little piglets. HARRIET doesn't get close to them, she just curls up and goes to sleep for the night.

DISSOLVE TO:

EXT- PIGPEN—NEXT MORNING

HARRIET wakes when the scraps are thrown in. The old sow starts making noise when HARRIET moves toward them.

APPLES

You ain't no hug. What you doing in there?

HARRIET looks up and sees that it is APPLES, her new best friend. She gets up smiling.

HARRIET

Apples, it's me, Harriet.

APPLES

I can see it you now, but what you doing in there?
Aren't you goin over Mars Cook today?

HARRIET

I supposed to be but Missus Cook trying to catch
Up wit me to beat my skin off.

APPLES

What for?

HARRIET

She sees old him put his hand on dis gal
Behind and I heard about dis thing called
Sugar...

APPLES

Yeah, what about it?

HARRIET

Well, I's tryin to taste some and I broke
Some dishes, but cuz I hears Missus Cook
fussin' wid him she wants to beat me.

APPLES

Ok, but what you doin' in the hug pen?
Why don't you just go'n on home?

HARRIET

Cuz I don't want to get nobody in no trouble.
My momma has to send me back then that
Lady whip me to death, I sure.

APPLES

Well, you just can't stay there with the hugs

HARRIET

What else I gonna do?

APPLES

Well, you can just keep on running—go on up
North or you can . . . can go back.

HARRIET starts down the road.

HARRIET

I can't go back. She is gonna kill me. I not goin' back.

HARRIET continues down the road.

APPLES voc

Harriet!

She stops and turns

APPLES

I'll walk with you if you want me to.

APPLES walks over to HARRIET

APPLES

Ok, which way?

HARRIET looks around. She seems so small all of a sudden and the woods and the fields and the world seem so big. She looks around and around and begins to cry.

HARRIET

I guess I go back.

They start walking. They continue walking through the BROADUS plantation. There are slaves in the field.

HARRIET

They can whip me and whip and whip
And whip me but I not gonna let it hurt.

She starts crying. She sees her mother is washing out behind the big house. MAMMA ROSS rushes to HARRIET to help.

MAMMA ROSS

What the matter, child, who beat you? Mars Cook?
That evil wife of his? I been worried to death 'bout

HARRIET continues to cry.

MAMMA ROSS

Stop that cryin' and go on to the cabin and I'll
Put something on them welts.

HARRIET and mother walk along.

HARRIET

Why, mamma?

MAMMA ROSS

I don't really knows. I thought about it a lot but
I don't know how one person can hate another
Person so much just cause they black or white.
The way I see it ain't but one way out this world
Minty an everybody gonna do it. Dying is the
Only way out so there ain't but one thing to do
and that to be a human being. White folks don't
want you to be one and they make us slaves but
if you live like a human—no matter what nobody
treat you—you get the most out this here life til
you die.

FADE OUT

EXTERIOR- BIG HOUSE- DAY

HARRIET is now in her late teens. She has developed into a healthy young woman. She is still working in the house. Only now it is the BROADUS big house. This particular day she is cleaning out one of the bedrooms. She is carrying the slop jar out to empty it when she sees something outside. She puts the jar down near the door and goes and looks out the window. She sees the slaves working in the fields. It is a beautiful day. She opens the window all the way and sticks her head outside to take a deep breath of fresh air she head hears somebody coming and turns. OLD MAN BROADUS, the plantation owner, senile white and good humored walks into the room and knocks over the full slop jar. He looks down at the mess on the floor.

BROADUS

Phew.

HARRIET walks over to the mess. She bends over and starts to clean it up.

EXTERIOR- BIG HOUSE- ANOTHER DAY

HARRIET is standing on the porch shaking out a rug. She looks around to see if anyone is watching. She sees no one and she sneaks right off the porch.

EXTERIOR – FIELDS-DAY

HARRIET is standing in the woods just beyond the field where the slaves are working. The slaves are talking while they are slowly picking cotton. APPLES has grown into a mammoth, big, strong, well-built slave. He does most of the talking.

APPLES

Well, you see it was like this, it was like this, It was
One bright sunny day when the monkey and the lion
Met down across the way. The monkey said to the lion,
Leo, I know you the kind, and you can bear most any one
Thing, but there's a big motha for you across the way.
Now he come and tells me that he will whip your ass
Most any ole day. Now he talked about your momma
And your grandma, too, and it was a down right dirty
Shame the way he lied about you. Now this make the
Lion mad and he got up all in a roar. He got up on his
Hind legs and said, I ain't gonna take this bad mouthing
No more. So the lion said

HARRIET has come down to listen and the other field hands start gathering around. Others are joining in and clapping their hands.

DISSOLVE TO:

APPLES continuing

So the monkey, he went crazy and started jumping
Up and down. He broke off the limb he was standing

On and come tumbling to the ground and it was like a
Streak of lightening or a bolt of white. Here that lion
Was on him with his last two feet. The monkey he just
Lay there with tears in he eyes. He says, ol king Leo
I apologize, but Leo say, Monkey don't you dast shed
A tear cuz it's your fault that I'm in this mess here.
Now the monkey he beggared and begged until he
Got hisself free and he jumped right back up in
That same coconut tree. Monkey he says, Leo you better
Not get so sore cuz I can get the elephant and he'll
Whip your ass some more. So the lion he walks away
Bleeding. He said, I would rather be dead than alive
So I wouldn't have to listen to that monkey and
His signifying jive.

APPLES finishes.

MULDUNE rides over.

MULDUNE

Apples, you lost your mind stopping work
Like that and getting all these other niggas
To stop, too. Back to work.

The other slaves go back to work. HARRIET has started back to the house. She stops; she has an idea. She turns and runs back toward MULDUNE

HARRIET

Mr. Muldune, Mr. Muldune, sir.

She feigns breathlessness.

HARRIET, continuing

You best done hurry cuz massar Broadus
Say you better get your butt up there or
He gonna whip you.

HARRIET starts laughing and runs off a ways. HARRIET waits for MULDUNE to leave and then she walks back down and talks to APPLES.

HARRIET

Did you see that old sucker take off?

Before APPLES can answer MULDUNE has ridden back up in a hurry and dismounted. His whip cracks and licks HARRIET's skin, knocking her down. HARRIET immediately gets up and starts running. MULDUNE starts after her but stops when he sees that he is not going to catch her.

MULDUNE

Go ahead and run, you little bitch. I'm
Going to get you out in these fields and
We going to see who's laughing.

He goes back to APPLES, who is trying hard not to laugh. MULDUNE turns, looks at APPLES and strikes at APPLES with the whip but APPLES steps back.

APPLES, feigning fear

APPLES

Why you gonna hit me for, boss. I was
just trying to keep her here until you got back.

APPLES starts circling away from MULDUNE. HARRIET runs back.

APPLES

Can't let you whip me no more, not again.

APPLES starts to run. MULDUNE picks up a rock and throws it. HARRIET, trying to protect APPLES, steps in front of the rock and it hits her smack in the head. She drops immediately. Everybody just freezes. It's a nasty sound, the rock cracking open her skull. There is blood pouring out.

Fade to black

Fade In

EXTERIOR-ROSS CABIN- DAY

HARRIET is lying on the floor of their cabin. There are bandages around her head. Her mother is sitting with her. DAVID, the doctor for the slaves is visiting MAMMA ROSS. BENJAMIN Ross, a big sturdy built black man and HARRIET's father, has arrived. MAMMA ROSS puts on her shawl and goes out to meet him. Just before she gets to the door one of her nieces opens the door and reports.

Mary
They back.

MAMMA ROSS goes outside.

EXTERIOR- OUTSIDE CABIN-NIGHT

MAMMA ROSS comes out to meet BEN

BEN
How is she?

MAMMA ROSS
She alive...

BEN
I heard about it all the way up in Baltimore.
We just brought the Old Man back. His doctors
Say he ain't got much time and the ride back
Took more out of him, but I can't believe that
I heard about my daughter way up n Baltimore.

MAMMA ROSS
You heard about what? Muldune?

BEN

I heard the whole thing. Is she awake?

Mamma

It's a little badder than that. David
Say he inside wid her now.

INTERIOR- ROSS CABIN-NIGHT

BEN walks in and over to HARRIET's side.

BEN

How is she, David?

DAVID

She ok, but she won't be all right for a while.
The wounds gonna heal but sometimes I seen
A case sort of like this over in Virginia where
The fella got hit on the hit and got what's called
Sleeping fits.

BEN

Sleeping fits?

MAMMA ROSS

BEN, he says that's when you go to sleep
Standing on your feets.

BEN

When you what?

DAVID

But that just a maybe. She might be all
Right I can't get over it, though.

BEN

Get over what?

MAMMA ROSS

Seem like she crying a awful lot. Is it the pain?

DAVID

Well, it's hard enough for somebody to
Stand up and take a blow for themselves.
But when somebody stands up and takes
Somebody else's blow . . . well.

BEN

That's what all the peoples talking about.

DAVID

I don't think it's the pain making her cry,
Mamma. That rock got something to do with it.

DISSOLVE TO:

EXTERIOR- ROSS CABIN-DAY

BROADUS' son CLAYTON, a young, good looking white man, is showing a prospective buyer from the deep South around, The BROADUSes are trying to sell HARRIET to Mr. MORRIS, a well to do, middle aged white man.

MORRIS

You say this gal gonna get better?

CLAYTON

I swear this the buy of the century. She the
Strongest nigger you ever meet. She a good
worker and her head is getting better every day.

MORRIS throws back the covers.

MORRIS

Then why you selling her so cheap?

CLAYTON

Well, you know my father's health...
he wants to liquidate.

MORRIS

We'll see.

He looks closer at the bandage and takes it off and sees the deep wound and steps back surprised.

MORRIS

Jesus H. Christ, man, you must be kidding.
The girl is damn near dead. But I'll give you
a hundred.

CLAYTON

You know she's worth more than that.
You know any nigger in Maryland with
breath in her body worth more than that.

MORRIS starts for the door. He stops and turns around.

MORRIS

Actually, I don't want this sick little bitch,
but I will take this buck back to Georgia with
me. A package deal.

CLAYTON

He's a valuable slave.

MORRIS

I'm sure he is. Name your price.

CLAYTON

How about normal?

MORRIS

How about nine hundred?

CLAYTON

For both?

MORRIS

No, just the buck.

CLAYTON

Deal!

They turn and walk out. HARRIET opens her eyes and looks at her brother Peter, who is standing there in disbelief. HARRIET starts to cry. She reaches out her hand to her brother who hugs her and then breaks away and leaves.

EXTERIOR- PLANTATION-DAY

HARRIET is feeling better. She leans against an apple tree talking to APPLES.

APPLES

Every time I see you I just have to
Say thank you.

HARRIET

Aw I just didn't want that Muldune to be
Whipping one mo' black nappy head. Forget it.

APPLES

Forget how? There's always them people
beating us and whippin' us and treating
us like animals. No, not that good.

HARRIET

When it gonna all end?

APPLES

I used to wonder bout that every day
but not no more not at all . . . I just gonna
wait till the next time I see a chance and
I see that bright star burning, and then I
Am gone.

HARRIET

You talking bout that North Star people
Always talking bout. How you know it true? How
You know some white man didn't just
Make it up to fool us? It really lead south.

APPLES

Don't rightfully know, but if I get a
Chance, I is gone.

HARRIET

You gonna take me wid you?

APPLES

Yeah, sure, but I don't know when I'm goin.
You might have to wait twenty or thirty years.

HARRIET

I didn't think you serious

APPLES

I too valuable to the Old Man. He done told
That Muldune not to whip me again.

HARRIET

Ok, but Apples, answer this.

APPLES

What?

HARRIET

White people always got a price on us.
How much we worth? How much you think
They think *they* worth?

It's night. She turns over and goes to sleep on APPLES. She looks up into the sky.
She looks for the North Star and finds it. She stares at the star of freedom.

INTERIOR- BIG HOUSE-DAY

HARRIET is seemingly back to normal, at least enough to work. She is supposed to be ironing, but she has gone into one of her sleeping fits, which she has started to use to her advantage. Everyone thinks she's become a half-wit since the blow to her head. She is burning the shirt she is supposed to be ironing. Another slave, BERNICE, comes by and notices that HARRIET has messed up . . . again.

BERNICE

Harriet, you done gone and burned up another
Shirt. Don't you ever get tired of getting your
Little ass whipped?

HARRIET doesn't move. BERNICE waves her hand in front of HARRIET like you do a blind person. HARRIET doesn't move. BERNICE shakes her head and picks the iron up and moves the shirt.

BERNICE

I swear that girl get more like she ain't
Got no sense everyday.

BERNICE walks away. HARRIET waits a few moments and then she opens her eyes. She sees that BERNICE is gone and she slips out of the house

EXTERIOR- BIG HOUSE -ANOTHER DAY

HARRIET is scrubbing the downstairs floors. OLD MAN BROADUS is walking toward the big house. MULDUNE comes and tries to assist him. BROADUS brushes him away. HARRIET is standing on the porch in a sleeping fit with a broom in her hands.

BROADUS

I don't need no help.

MULDUNE leaves BROADUS and walks up to HARRIET.

MULDUNE

All right, get out of our way

Harriet doesn't move an inch.

BROADUS

Don't mind her, that's HARRIET. She's becoming
More and more half witted every day.

MULDUNE

What?

BROADUS

BERNICE told me that she is falling asleep
On her feet. Said it was some kind of sleeping
Sickness.

MULDUNE

Aw, that's just some horseshit. I know this
One. I bet if I kick her she wake up

BROADUS

It's your fault. You wanna lose me some
More money?

MULDUNE becomes apologetic.

MULDUNE

I don't want to kick her, really. Just let
Me have her in the fields again. I'll find
something for her to do that will make
her worthwhile. What was it you wanted
to tell me?

BROADUS

Yes, oh yes. I want you to go over and lock up
those two Perkins boys tonight. I got a sale for
them from that Alabama dealer that was passing
through. We need to get rid of some of the excess.

He looks at MULDUNE.

MULDUNE

Ok, you're the boss.

They go into the house. HARRIET starts sweeping again.

INTERIOR-BIG HOUSE-ANOTHER ROOM.

MAMMA PERKINS is sitting outside her cabin breast-feeding a small white baby

HARRIET

I came to warn you.

MAMMA PERKINS

Warn me about what?

HARRIET

They gonna send your boys to
The Deep South tomorrow.

MOMMA PERKINS

Why on earth master would do that my
Boys? They too young.

HARRIET

Too young? I just heard Old Man Broadus
tell Muldune to lock them up tonight.

Now MAMMA PERKINS is alarmed. She puts the baby down.

MAMMA PERKINS

What am I going to do?

HARRIET

I don't know, but if it was me I would send
Them in the other direction

INTERIOR- ROSS CABIN- NIGHT

HARRIET is just lying there and crying and praying

HARRIET

Lord, oh Lord, I know you can do it. You can change that old master Broadus, it ain't Too late. It ain't never too late for us if it mean he don't be so mean no more. Change him, Lord.

INT/EXT- SMOKEHOUSE- DAY

HARRIET is supposed to have gone out to the smokehouse to retrieve a ham for Sophie, but instead she is stealing a shoulder and hams and stashing them in the bushes outside near the smoke house. She is in the smokehouse grabbing a ham when some one come in the door. HARRIET has her back to the door, and she feigns a sleeping fit. It is MAMMA PERKINS who has come in.

MAMMA PERKINS

What you doing in here, whoever you are?

HARRIET doesn't answer.

MAMMA PERKINS

Don't tell me, then I'll go get MULDUNE and See it you don't tell him.

She starts to leave and HARRIET starts talking.

HARRIET

Now I wonder what size ham that old Sophie wants me to get her so she can cook the dinner?

HARRIET turns.

HARRIET

I swear, I can't decide.

MOMMA PERKINS sees that it is HARRIET and she is startled. She is a little embarrassed from having hassled HARRIET.

MAMMA PERKINS

Oh, its you, Harriet. I'm sent my boys off
and I think they make it, thank you. Well, I hope
that ham sure taste good tonight.

She turns and walks out of the smokehouse. HARRIET watches the door. She is not sure what to do. She puts the ham down and starts out and then turns. She goes back in and retrieves the ham.

EXTERIOR- BUSHES OUTSIDE THE SMOKE HOUSE-NIGHT

HARRIET has come back to retrieve her bounty. She is putting the hams in a sack and praying again.

HARRIET

Oh, Lord, I know it's kinda tough on you
Trying to listen to everybody's prayers and
maybe we only get one, and if so, Lord, could
you change mine from changing the old
man to just letting MULDUNE die?

EXTERIOR- COUNTRYSIDE ROAD-DAY

HARRIET is out on the road that leads to the fields. She has been moved to the fields. She is carrying water but stops when she sees a RUNAWAY slave running down the road towards her. He stops as he gets to her and they stare at each other. He keeps on running. He stops and turns around and walks back to her.

RUNAWAY

Help me.

HARRIET

Me? How can I help?

RUNAWAY

I don't know nothing except I had a dream
And you was in it. I couldn't believe I
Saw you just now.

HARRIET

It was just a dream. You don't know me
I'm just a woman

RUNAWAY

And I'm just a preacher. But I prayed and
The Lord sent you to me in a dream.

Then she turns. Just then she hears the horses approaching. The people in the fields have seen what is going on and everybody is running in that direction. The horses stop right in front of her. HARRIET has the RUNAWAY behind her back. She can't believe her eyes, but it is a woman that is leading the party of horsemen in pursuit. It is the Notorious PATTY.

PATTY

Get out of the way.

HARRIET

Cant do that.

Just then MULDUNE and the slaves arrive.

MULDUNE

I'll take care of this.

He strikes HARRIET with his whip. The blow knocks her down.

MULDUNE

Nigger, gets out of the way before I

HARRIET gets up and brushes herself off.

HARRIET

Before you what?

Before he can answer HARRIET is on him, punching lefts and rights and combinations. MULDUNE drops. Everyone is amazed. No one says anything. HARRIET just stands there breathing heavy and then she defiantly looks up at PATTY.

DISSOLVE TO:

EXTERIOR- BROADUS PLANTATION-DAY

PATTY (screaming)

Don't you know how to handle niggers up
Here? All right, hurry up, Muldune. I want you
To whip the nigger and I want you to whip her ass good.
How could you let her.... ought to kill her.

MULDUNE

You don't have to worry. I got this.

They have HARRIET tied face down with a stake for each foot and hand. As she is sprawled out MULDUNE walks over and rips all her clothing off. Then he kicks her. He looks around.

MULDUNE

Apples. Apples, get over here.

APPLES come back over to where they all are.

MULDUNE

All right, Apples. I want you to whip her.

APPLES is caught in the middle and he knows it. He takes the whip. He is hesitant.

MULDUNE V.O.C.

That's right. You better whip her or else
You both are getting whipped.

APPLES draws back and gives HARRIET one lash. The lash stings into her flesh. She is silent. MULDUNE is still very angry.

MULDUNE

Whip her. I want to hear her cry out and
Scream and beg for mercy. I'm not going
to have no niggers putting their filthy hands
on me. I'll teach her a lesson.

APPLES hits HARRIET a couple more times.

PATTY V.O.C.

More, goddamnit. More.

APPLES looks up at MULDUNE.

APPLES

I can't whip

Before he can get his sentence out, MULDUNE kicks him right in the solar plexus.
APPLES bends over in pain. MULDUNE puts his hands on his hips.

MULDUNE

And now I got me a nigger that talks back . . .
somebody go up to the house and get me
MY whip, why I'll

Just then APPLES retaliates. He gets the whip up and strikes MULDUNE a couple
of times until PATTY hits APPLES in the back of the head with her club.

MULDUNE

That nigger thinks he's a man, does he?
Tie him to the post and make his pants hurt
Do you understand?

OVERSEER

Yessir.

MULDUNE reaches over and picks up the whip.

MULDUNE

But I'm still going to whip this little
bitch's ass first.

He rears back and starts beating HARRIET. One. Two. Three. Four...they have tied APPLES to a post in a bending over foreword fashion. MULDUNE is standing there laughing. Four. Six. Seven. Eight. Nine... MULDUNE is still beating HARRIET. Ten. Eleven. Twelve lashes. And he continues to beat. He is perspiring heavily. He is breathing hard. Thirty-eight. Thirty-nine. Veins are standing out in his neck. He is beginning to tire. Forty. Forty-one lashes. HARRIET is screaming. MULDUNE is still beating HARRIET. Fifty. Fifty-one. She cannot scream any longer. Her back is a maze of blood and stripes. The lash connects again. FREEZE FRAME. The lash is heard again and again.