

JOHN CASOR¹

An American Hero and the 1st Legal Slave

by

Bradley L. Bartz

Screenplay and Art by Artificial Intelligence





JOHN CASOR
A Founding Father and America's 1st Legal Slave

Written By Captain AI (ChatGPT)
from "The Hood:History of Hate in America" by Bradley L. Bartz

Script@JohnCasor.com
Bradley L. Bartz
1-310-993-3240
All Rights Reserved 2022 – December 21, 2022

We are looking for Movie Industry Professionals and theatre companies to produce and perform this art.

JOHN CASOR, a young black man in his 20s, sits nervously at the defendant's table. His lawyer, MR. SMITH, sits next to him, shuffling through papers.

JOHN
(to Mr. Smith)

I can't believe it's come to this. I never thought I'd be fighting for my freedom in court.

MR. SMITH

I know it's not easy, John, but we have a strong case. Just stay calm and let me do the talking.

The JUDGE enters and the proceedings begin.

JUDGE

The case of John Casor versus Anthony Johnson is now in session.
Mr. Smith, you may present your argument.

MR. SMITH

Your honor, my client, John Casor, was brought to this country as an indentured servant. He worked off his debt and was promised his freedom. However, Mr. Johnson, his former owner, has now claimed that Mr. Casor is his slave for life. This is a clear violation of the contract Mr. Casor signed and the laws of this country.

MR. JOHNSON, a middle-aged white man, stands to speak.

MR. JOHNSON

Your honor, Mr. Casor was not fulfilling his duties as a servant and I had no choice but to claim him as a slave. He is property, plain and simple.

The JUDGE looks at both men, then turns to the jury.

JUDGE

The jury will now decide the fate of Mr. Casor.

The jury deliberates for a few minutes before returning with their verdict.

JURY FOREMAN

We find in favor of Mr. Johnson. Mr. Casor will remain a slave for life.



JOHN
(in disbelief)
No! This can't be happening.

MR. SMITH
(to John)
I'm sorry, John. We did our best.

The JUDGE bangs his gavel, signaling the end of the trial. John hangs his head in defeat as he is led out of the courtroom.

INT. JOHNSON FARMHOUSE – MORNING

JOHN CASOR, a middle-aged black man, stands outside the farmhouse, taking in the beauty of the flowers and the birds. He looks worried and stressed.

JOHN
(to himself)
Another day, another fight for survival. I can't believe what we've been through with those slave traders.

He walks into the farmhouse, where his wife AMY is cooking breakfast.

AMY
(smiling)
Good morning, John. Did you sleep well?

JOHN
(sighing)
Not really. I can't stop thinking about those slave traders.

AMY
(putting her arm around him)
I know it's hard, but we have to keep fighting. We have each other and this farm.

JOHN
(nodding)
You're right. I'll try to let go of the stress and focus on the work we have to do today.

AMY
(handing him a plate of food)
Here, eat something. It'll help you feel better.

JOHN CASOR, a middle-aged black man, stands outside the farmhouse, taking in the beauty of the flowers and the birds. He looks worried and stressed. Draw in abstract style of Picasso







JOHN

We have a lot of tobacco and corn to harvest today. I'll need your help in the fields.

AMY

Of course, I'll be there. We'll get it done together.

The two of them continue their breakfast, finding comfort in each other and their work on the farm. Despite the challenges they face as slaves, they find joy in their love and their daily tasks.

INT. JOHNSON FARMHOUSE - DAY

JOHN and AMY sit at the table, eating lunch and talking about their work on the farm.

JOHN

(laughing)

Remember when we first started calling the Rolfe tobacco "Becky Weed"?

AMY

(smiling)

Yes, I'll never forget it. We all knew it was because of his Indian wife.

JOHN

(nodding)

And it's not just the tobacco we work on. We spend long hours in the fields every day, no matter what the weather.

AMY

(agreed)

We're not slaves, John. We have a deal with Mr. Johnson to tend to his land and make a living for ourselves.

JOHN

(proud)

And we're not just working for ourselves. We're building America. We're a part of something bigger than just this farm.

AMY

(smiling)

Yes, we are. And I'm grateful for the opportunity to work hard and provide for our family.

Farmhouse table and the colors of red and yellow are dramatic. Draw in style of Picasso.



JOHN
(taking her hand)
Me too, Amy. Me too.

11

They finish their lunch and continue their work on the farm, grateful for their hard work and the chance to be a part of building America.

INT. MUSEUM – DAY

JOHN, a young black man in his 20s, stands in front of a display about John Casor, the first declared slave for life in America. He looks shocked and saddened as he reads the information.

JOHN
(to himself)
This is so heartbreaking. I can't believe that a free black man owned the first legal slave in America.

He continues to read and becomes more and more frustrated.

JOHN
(to himself)
And to think that this event set up Virginia to legalize slavery just a few years later. This is going to be a long and difficult journey to understand and come to terms with our history.

He wipes away a tear as he continues to browse the website of the Smithsonian Museum.

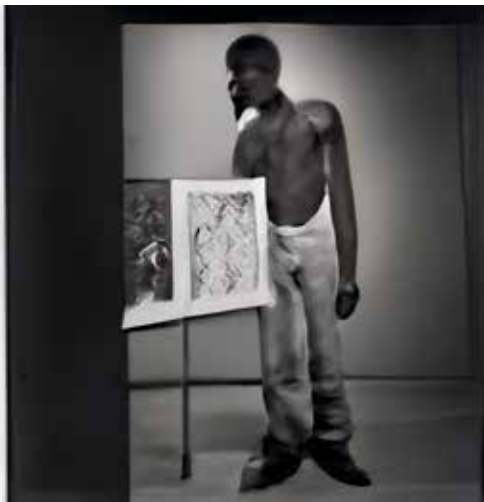
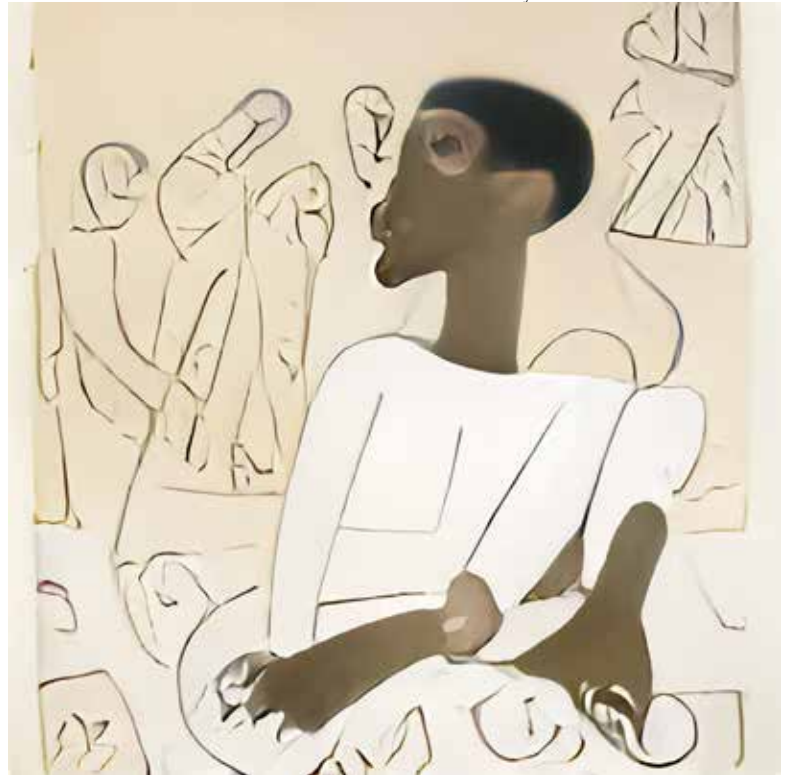
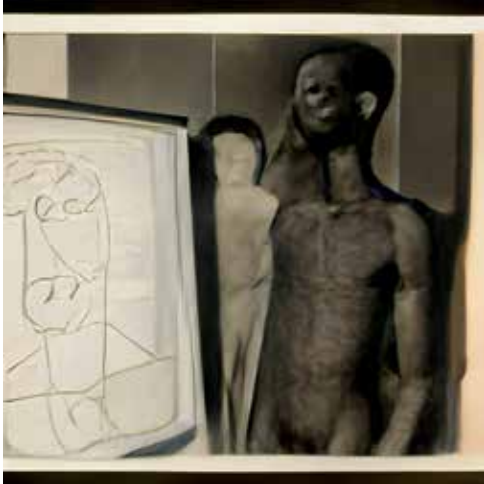
JOHN
(to himself)
We have so much to learn about John Casor and the history of slavery in America. It's going to be a tough journey, but it's one we need to take. He takes a deep breath and continues to read, determined to learn as much as he can about John Casor and the history of slavery in America.

INT. SLAVE SHIP – DAY

JOHN, a young black man in his 20s, sits huddled with other slaves on the ship, rocking back and forth as the waves toss them around. He looks terrified and hopeless.

JOHN
(to himself)
I can't believe it's come to this. Just a few years ago, I was drinking water along the river in Ndongo, Congo. And now I'm here, being shipped off to be a slave in America.

JOHN, a young black man in his 20s, stands in front of a display about John Casor, the first declared slave for life in America. He looks shocked and saddened as he reads the information. Draw in style of Picasso 12



He looks around at the other slaves, who are also visibly distressed.

13

JOHN

(to the others)

We all knew this was our fate. The slave traders were breeding us for this purpose.

A white man, the SLAVE TRADER, walks by and kicks John.

SLAVE TRADER

Shut up, you worthless piece of shit. You should be grateful I'm giving you the chance to serve a better life.

JOHN

(angrily)

How can you call this a better life? We're being treated like animals.

The slave trader just laughs and walks away, leaving John and the others to their despair.

JOHN

(to himself)

And to think, once we get to America, it's only going to get worse. In 1662, Virginia declared that babies born to slaves are also slaves. And Thomas Jefferson just made it worse by creating mixed-race slaves. It's a fucking boom for them, but for us, it's a never-ending nightmare.

INT. NDONGO VILLAGE - DAY

JOHN, a young black boy in his early teens, runs and plays along the banks of the river with his friends. They laugh and shout, enjoying their youth.

JOHN

(to his friends)

This is the best feeling in the world. We're free to run and play and explore.

But as they continue to play, they hear the sound of guns and strong men approaching. They look at each other in fear and quickly run back to their village.

INT. NDONGO HUT - DAY

JOHN and his family sit huddled in their thatched hut, listening to the sounds of the slave traders outside.

JOHN'S MOTHER

14

(whispering)

We have to be quiet and stay hidden. Ndongo will protect us.

JOHN

(frightened)

But what if they find us? What if we're taken away from our home and our families?

JOHN'S FATHER

(holding him close)

We'll do everything we can to stay safe and together. Ndongo is a land of growth and abundance. We'll find a way to survive.

The family huddles together, praying for safety and protection from the slave traders.

INT. MUSEUM - DAY

JOHN, now an adult, stands in front of a display about John Casor, the first declared slave for life in America. He looks at the GPS coordinates listed on the display - 2°18'35.24"S - 13°38'5.49"E - and thinks back to his childhood in Ndongo.

JOHN

(to himself)

I never thought I'd see the GPS coordinates of John Casor's home. It's so far from the land of my childhood, but it's still a part of my story. He takes a deep breath and turns to leave the museum, determined to remember and honor his history.

INT. NDONGO HUT - DAY

FIRST, a young black boy in his early teens, wakes up before the rest of his family and begins to direct the day's activities.

FIRST

(to his siblings)

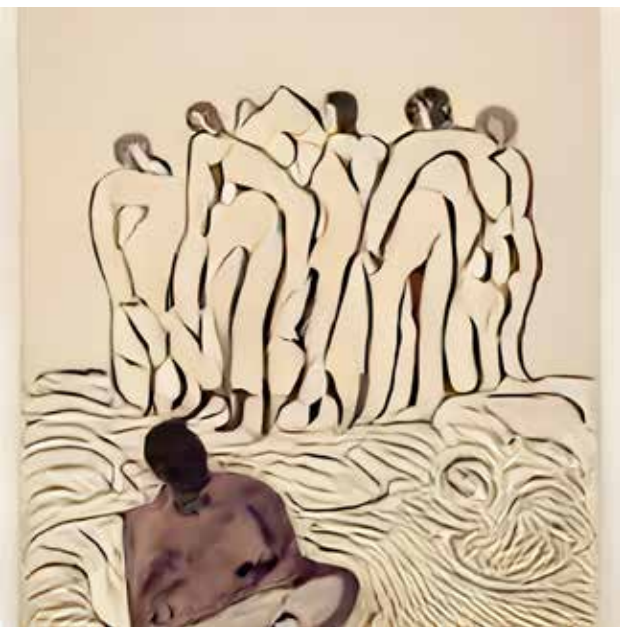
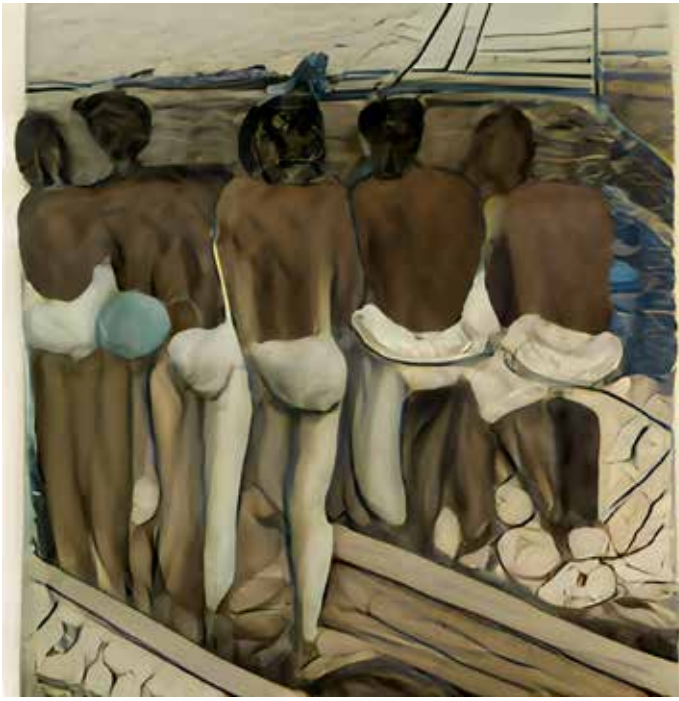
Okay, everyone, let's get up and get started. We have a lot of work to do in the fields today.

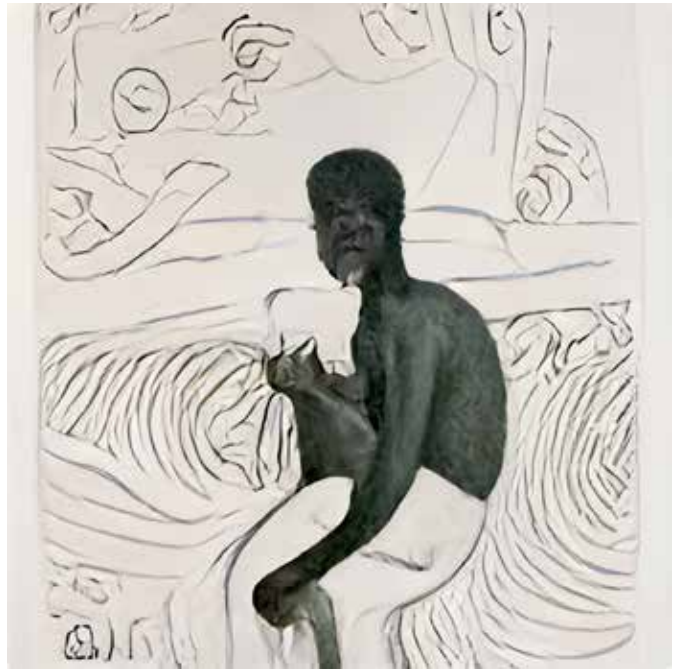
His siblings groggily get up and begin to get ready for the day. FIRST's parents, JOHN and AMY, watch proudly from their beds.

JOHN

(to First)

You're such a hard worker, son. I'm proud of you for taking charge and helping out your siblings.





AMY

17

(agreed)

Yes, you're a great leader, First. And you're right, we all have to work hard to survive and take care of each other. That's what real America is founded on.

FIRST

(smiling)

Thank you, Mom and Dad. I just want to do my part to help our family and our community.

The family finishes getting ready and heads out to the fields to work. FIRST leads the way, determined to do his best for the sake of his kin and the community.

INT. NDONGO VILLAGE – DAY

FIRST, a young black boy in his early toddler years, runs and plays with his siblings and friends. The sounds of nature and music fill the air - the thumps of sticks and stones, the clanks of tools, the hits of drums, and the melodies of flutes.

FIRST's MOTHER

(to First)

Listen to all the sounds around us, First. Everything in nature has its own unique sound.

FIRST

(excited)

I hear the hunters coming back from the hunt! And the children playing in the distance!

FIRST's FATHER

(smiling)

That's right, son. And don't forget the music we make as a clan. Our creativity is epic.

FIRST

(proud)

I can't wait to grow up and make my own music with nature.

As FIRST continues to play and explore, he becomes more and more attuned to the sounds of nature and the music of his community.

INT. NDONGO VILLAGE – DAY

FIRST, now a young adult, sits with his family and the other members of the village as the MEDICINE MAN tells a story. The normally lively and musical atmosphere is eerily quiet.

JOHN, a young black boy in his early teens, runs and plays along the banks of the river with his friends. They laugh and shout, enjoying their youth. Draw in style of Picasso.

18



MEDICINE MAN
(pantomiming the story)

19

The slave trade used our music to find us. They would hear our regular songs echoing in the forest, and then they would come, filling the air with shrieks and shrills. The grunts of blows to our bodies.

FIRST's MOTHER
(shocked)

I can't believe it. How could they use our music against us?

FIRST's FATHER
(angry)

They turned the tools of our joy into the tools of war. It's sickening.

The medicine man continues to pantomime the story, showing the hunt, the capture, and the death of the music. The villagers watch in shock and horror, realizing the danger of their beloved music.

FIRST
(frightened)

We have to be careful now. We can't let them use our music against us.

The villagers nod in agreement, vowing to protect their music and their community from the dangers of the slave trade.

INT. NDONGO VILLAGE – DAY

FIRST, now a young adult, sits with his family and the other members of the village as the MEDICINE MAN tells a story. The normally lively and musical atmosphere is eerily quiet.

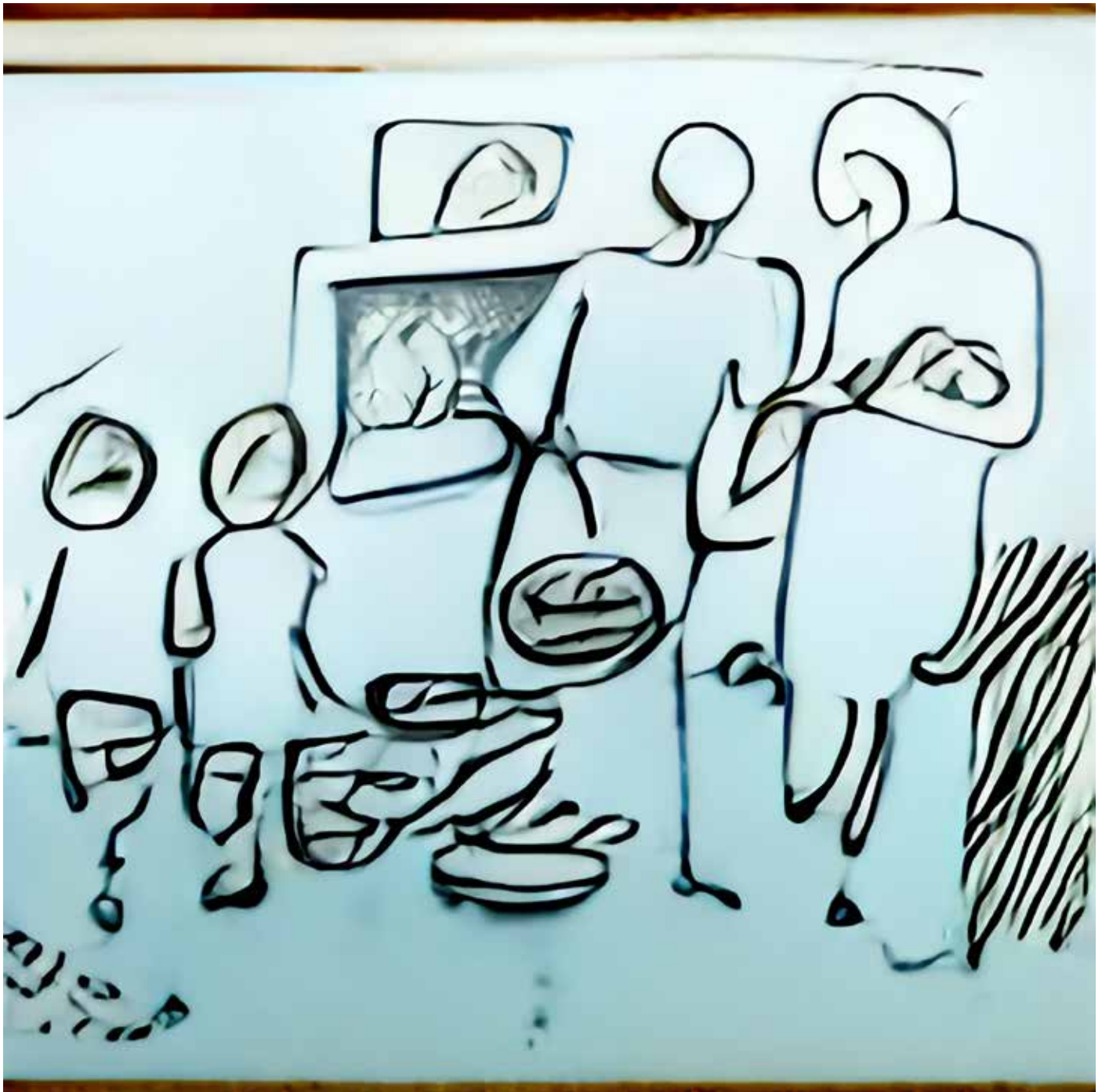
MEDICINE MAN
(pantomiming the story)

At first, the slavers only came and went with the seasons. But later, it was like caged chickens making eggs. He grabs FIRST and spins him in circles, still with no sound. FIRST makes no noise, and neither do the other villagers. The only sound is that of the forest and the fire.

MEDICINE MAN
(pantomiming)

First was held high and then dropped. He ran to the woods, and all the others ran in different directions. This was our first fire drill - about not being captured.

JOHN and his family sit huddled in their thatched hut with a window, cooking dinner.
Draw in style of Picasso.



The villagers watch in solemn silence, understanding the importance of being prepared for 21 the dangers of the slave trade. They vow to continue to protect their community and their way of life.

INT. SLAVE SHIP – DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about the events that led him here.

FIRST

(to himself)

I never got the chance to say goodbye to my friends and family. One moment I was living my life in Ndongo, and the next I was being marched out of my home and into this hell.

He remembers the long and painful march, the brutality of the Dutch and the local tribe that caught him, and the all-consuming greed of the slave trade.

FIRST

(to himself)

The hate in this trade is not based on color. It's based on power. It's all about consumption, man on man. It's sickening.

He hangs his head in despair, knowing that he may never see his home or his loved ones again.

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about the slow erosion of humanity in the slave trade.

FIRST

(to himself)

Is this how we learn, as a collective? Through the bad and the good, we come to the middle? But the middle sucks. It's a slow erosion of what it means to be human.

He closes his eyes and tries to rest, knowing that it will be a long journey from Ndongo to the coast of Pointe Noire - a distance of 300 clicks. He expects the journey to take 5 days and 4 nights, and he is grateful for the chance to sleep under the stars.

FIRST

(to himself)

It's only in the shadow of dawn that we have open hearts. When we're able to sleep under the stars, it feels like we have a chance at freedom. But it's always short-lived.



JOHN, now an adult, stands in front of a display about John Casor, the first declared slave for life in America. He looks at the GPS coordinates listed on the display - $2^{\circ}18'35.24''S$ - $13^{\circ}38'5.49''E$ - and thinks back to his childhood in Ndongo.. Draw in style of Picasso.



He sighs and closes his eyes, trying to find a moment of peace in the midst of his captivity. 23

INT. SLAVE SHIP – DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about his first night of capture.

FIRST

(to himself)

Lamps were a mystery to me. The first time I saw light in a bottle, I was mesmerized. But the pleasure of seeing it put out at night was when the waking dreams began.

He remembers the winds and sails of the ship, and how it works, cataloging the information in his eager mind.

FIRST

(to himself)

I had no idea I was about to fly on the ocean. That first night of capture, we were all chained together with our heads in a circle. It was like a representation of the universe.

He remembers speaking to himself, as the others did too, and how he learned group silence at the age of 18, after being dropped by the medicine man. He sighs, feeling the weight of his captivity.

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about his life in Ndongo.

FIRST

(to himself)

The stars were the same in the Virginia sky as Ndongo's, just at different times of the year. I knew the stars and followed them every night of my life. I am here, and home is there.

He remembers taking control of his family when his father was stolen, and how he and his siblings loved the games of hunting for food and planting.

FIRST

(to himself)

From dawn's light, we would set out each day with purpose. Different teams took care of daily chores, and our village ran well.

He sighs, longing for the sense of community and purpose he had in Ndongo.

24

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about his life in Ndongo.

FIRST

(to himself)

Our family hut was circular, with a community pit/table in the middle.
The sides were openable to create drafts, and we could close them out at night.
The roof was tall and strong, and many items hung from cord.

He remembers how Ndongo always provided, with no history of harsh times or drought passed down by the elders.

FIRST

(to himself)

I came to equate Eden with home, as the Christian faith was constantly preached to us in an attempt to convert the “heathen.” The descriptions of green and abundance, animals at play, and love all around seemed like a paradise.
I even came to see the snake as misunderstood, but I learned to say my amens and oh gods.

He sighs, thinking about the differences between his life in Ndongo and the life of slavery he now finds himself in.

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about his arrival in Virginia in August of 1648.

FIRST

(to himself)

I landed in Virginia to be indentured to Anthony Johnson, a black man who arrived in Virginia as one of the first indentured servants traded by the Dutch in 1619. At the docks, I was given the name John Casor.

He remembers being considered an indentured servant, like Johnson, but instead of receiving 50 acres to start his servitude, he was given the name John Casor.

NDONGO HUT - DAY. Interesting art is on the walls and the window shows a blue sky with birds.
Draw in style of Picasso.





(to himself)

Johnson knew how to work the system. He got 50 acres, while I was just given a new name. And now, here I am, shackled and alone on this ship.

He hangs his head, feeling the weight of his situation.

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about how the promise of 50 acres and a mule was made to every heartbeat until commerce of tobacco took hold.

FIRST

(to himself)

By the time I came along, Johnson owned 300 acres and needed more and more indentured servants to work that land. Every time you could bring a human and feed, clothe, and house them, you were granted 50 more acres. Johnson kept collecting humans and land.

He remembers how the promise of 50 acres and a mule was made to every heartbeat, until commerce of tobacco took hold.

FIRST

(to himself)

What my great, etc. grandfather Rolfe started in America turned out to unleash unbridled greed. He taught The Virginia Company of London how to farm tobacco, and it became the driving force behind the slave trade.

He sighs, feeling the weight of the history of slavery in America.

INT. SLAVE SHIP - DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about the history of slavery in America.

FIRST

(to himself)

The White Lion Dutch Trader gained Anthony Johnson from Congo coyotes in 1618 and landed him in Jamestown, Virginia in August of 1619. August was popular because the winds supported a faster sail. This was commerce, after all.

He remembers how Anthony (Tony) Johnson was a tough son of a bitch, and how the Dutch traders had a grander scheme in mind when they brought him to America. They told him about the 50 acres he would work and then own as an indentured servant. But this history is often



FIRST

(to himself)

Regardless of how it happened, Tony Johnson ended up in America and became one of the first indentured servants. And now, here I am, shackled and alone on this ship, following in his footsteps.

He sighs, feeling the weight of the history of slavery in America.

INT. SLAVE SHIP – DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about the greed that drove the slippery slope to make hate the reason for slavery in Virginia.

FIRST

(to himself)

It turns out greed did that with the Becky Weed. Just like today's Walmart shoppers support slave labor to get cheap goods, in Virginia, the slippery slope to make hate the reason for slavery was purely driven by greed.

He remembers how, at the beginning, blacks were allowed to own slaves of any race, like Anthony Johnson did when he was legally granted ownership for life of John Casor.

FIRST

(to himself)

Be careful what you wish for, Mr. Casor. The subsequent years put into law slavery. At first, blacks were allowed to own any race of slave. Anthony Johnson had black John Casor and four white indentured servants. But soon, only whites could own any race. Blacks could not own whites.

He shakes his head, feeling the injustice of the laws that were put into place.

INT. SLAVE SHIP – DAY

FIRST, now a young adult, sits shackled and alone on the ship, thinking about the Virginia Company of London and their plot to use race baiting to garner support for their evil empire.

FIRST

(to himself)

The Virginia Company of London was a plotting evil empire that used race baiting to garner support. Their advertisements to get men to the new world were often aggressive, with the promise of taming the heathen and making \$\$.



FIRST

(to himself)

Ndongo was a land of growth, with huts of thatch and rows and rows of food. It was a place of abundance and joy, where we all lived in harmony. But that all ended when my father was taken from me.

He remembers the shock and horror of the tree falling, a sound that replicated the horror of his father's capture.

FIRST

(to himself)

I was only five years old at the time, but I was a steady hunting companion and asked more questions than humanly possible. My father and I were inseparable, and his capture marked the end of the Garden of Eden for me. The end of Ndongo.

INT. FAMILY HUT - DAY

FIRST, a young boy, sits at the family table with his father.

FIRST

Papa, why do we do these tasks every day?

FATHER

We do them for tomorrow, my son. So that we can continue to live in harmony with nature and bounty from her gifts.

FIRST

But what about the future? How do we plan for that?

FATHER

We don't need to plan for the future, my son. We just need to live in the present and be grateful for what we have. That is the key to living a peaceful and fulfilling life.

First nods, taking in his father's words.

FIRST

I understand, papa. I will try to be more present and grateful for what we have.

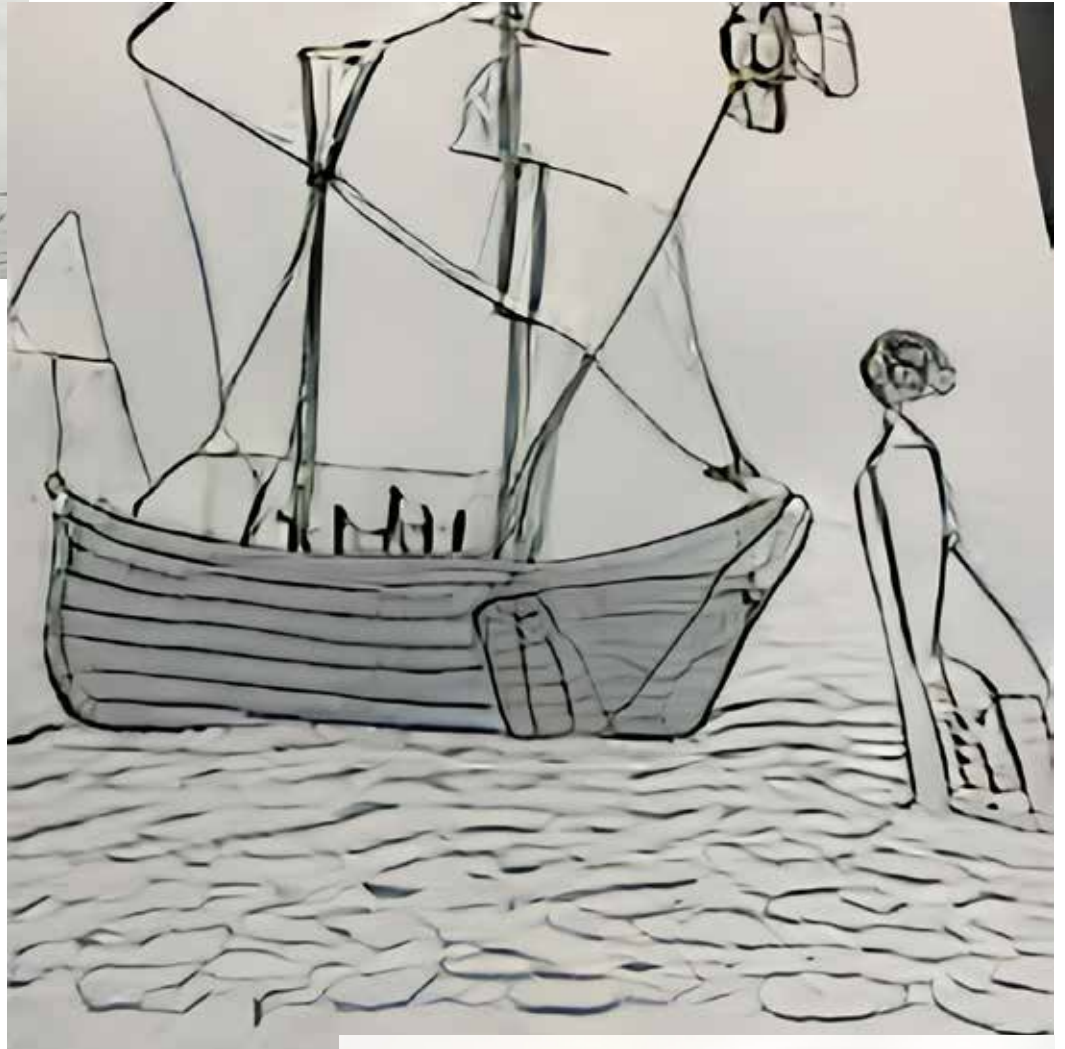
FATHER

(smiling)

NDONGO VILLAGE MEDICINE MAN tells a story. The normally lively and musical atmosphere is eerily quiet. A fire is in the middle. Draw in the style of Picasso.



SLAVE SHIP – DAY FIRST, now a young adult, sits shackled and alone on the ship, thinking about the events that led him here. Draw in the style of Picasso.



That is all we can ask for, my son. Now, let's go fishing upstream at the special pond.
It will be a long journey, but the bounty will be worth it.

INT. FOREST PATH - DAY

FIRST and his father walk along the well-worn path, chatting and laughing.

FATHER

Look, there's a family of deer over there.

FIRST

Wow, they're beautiful. Can we go see them up close?

FATHER

(laughing)

No, my son. We need to respect their space and let them live their lives.
We are just passing through.

FIRST

I understand, papa. I just can't help but want to explore and learn more
about all the creatures we see on our journey.

FATHER

(nodding)

I understand, my son. But it is important to remember that we are all
interconnected and need to live in harmony with each other.

They continue walking, taking in the sights and sounds of the forest. As they approach the fishing hole, they can hear the sound of the waterfall in the distance.

FATHER

We're almost there, my son. Are you ready to catch some fish?

FIRST

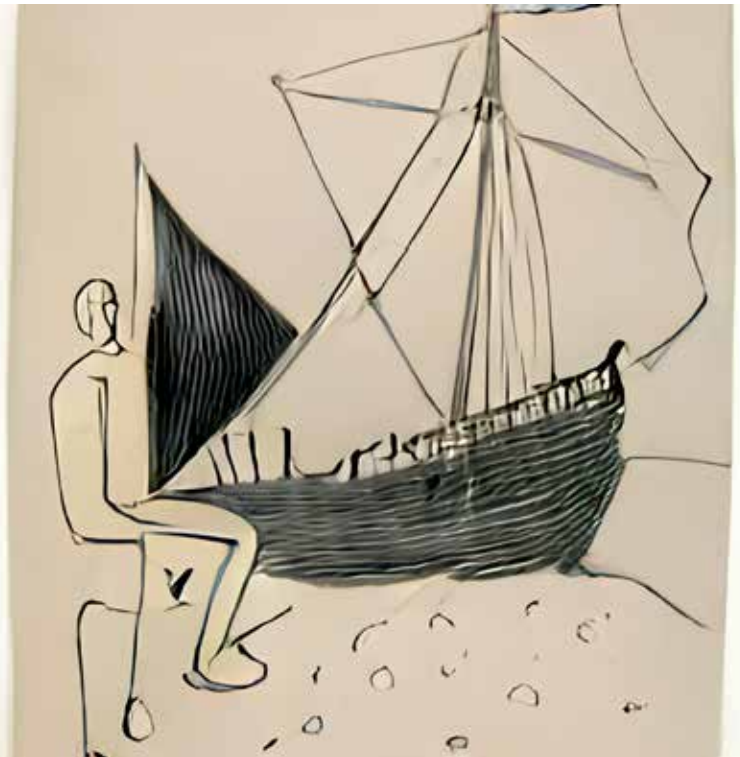
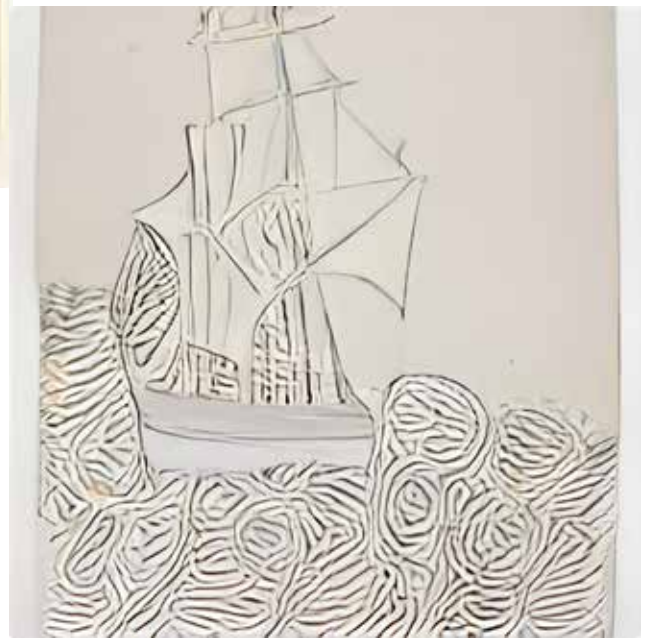
(excitedly)

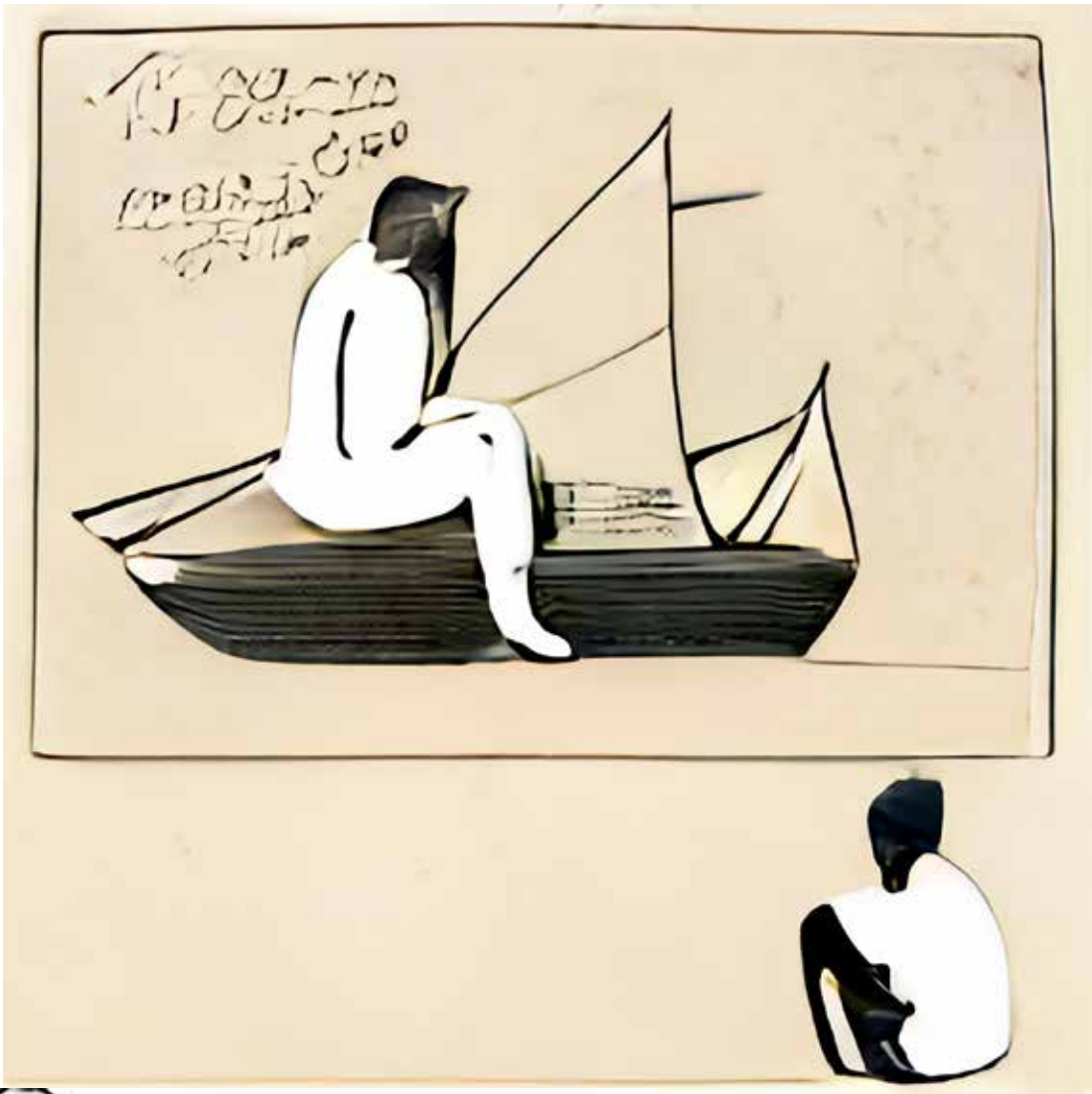
Yes, papa! I can't wait!

They both laugh and continue on their journey, eager to spend the day fishing and enjoying each other's company.



SLAVE SHIP - DAY FIRST, now a young adult, sits shackled and alone on the ship, thinking about the slow erosion of humanity in the slave trade. Draw in the style of Picasso.





FIRST and PAPA are standing at the edge of a river, setting traps in the water.

FIRST

(giggling)

I love the way the mud squishes between my toes!

PAPA

(smiling)

You always did have a thing for getting dirty.

FIRST

(grinning)

Yeah, well, it's all part of the job.

PAPA

(nodding)

Speaking of the job, we need to make sure these traps are set at the right time. The water levels change and it affects the flow of the fish.

FIRST

(nodding)

Got it. I'll keep an eye on the water levels while we set the traps.

PAPA

(nodding)

Good idea. And remember, we need to mark our paths and pay attention to our surroundings. This fishing trip was planned for days and we don't want to get lost.

FIRST

(nodding)

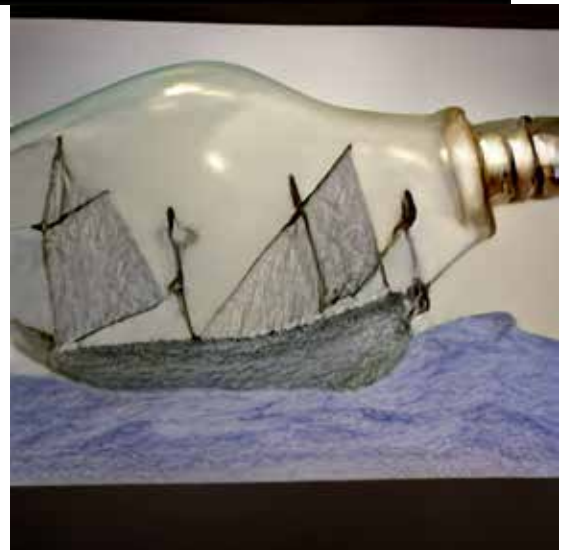
Right. I'll make sure to mark our path as we go.

PAPA

(smiling)

Good. And while we're at it, I want to teach you something. Do you know the home star of Ndongo?

SLAVE SHIP – DAY FIRST, now a young adult, sits shackled and alone on the ship, thinking about his first night of capture. There is a light in a bottle. Draw in the style of Picasso.



FIRST

(shaking his head)

No, I don't think I've heard of it.

PAPA

(nodding)

It's a bright star that can be seen in the night sky. It's important to the people of Ndongo because it's a symbol of their heritage and culture.

FIRST

(interested)

That sounds really cool. Can you show me where to find it in the sky?

PAPA

(nodding)

Of course. We'll have to wait until it gets dark, but I'll show you how to find it.

FIRST

(excited)

Awesome! I can't wait to see it.

PAPA

(smiling)

Me too. Now, let's finish setting these traps so we can go explore the area.

FIRST

(nodding)

Sounds good to me. Let's do it!

The two continue setting traps and exploring the area, marking their paths and learning about the culture and heritage of Ndongo.

INT. FOREST PATH – DAY

FIRST and PAPA are walking through a dense, green forest on their way to a fishing spot.

FIRST

(looking around in awe)

This place is amazing. I've never seen so much green in my life.

PAPA

(smiling)

You have a green thumb, First. You've always had a way with plants.

FIRST

(proudly)

Yeah, I love gardening. It's one of my favorite things to do.

PAPA

(nodding)

Me too. That's why we've spent the years planting special gardens and trees along t
his path to the fishing hole. These love locations are magical and something
to be treasured.

FIRST

(nodding)

Definitely. And I'm sure John Casor will continue this tradition in Virginia.

PAPA

(nodding)

I'm sure he will. And speaking of Virginia, have you ever heard of the Congo
River? It's known as the world's deepest river, second only to the Amazon in flow.

FIRST

(impressed)

Wow, that's incredible. I had no idea.

PAPA

(nodding)

Yes, the Congo is a powerful and important river, just like Ndongo's roots.
It's a source of life and inspiration for many people.

FIRST

(nodding)

I can see why. This place is amazing. I'm so grateful to be able to experience it.

PAPA

(smiling)

Me too, First. Me too.

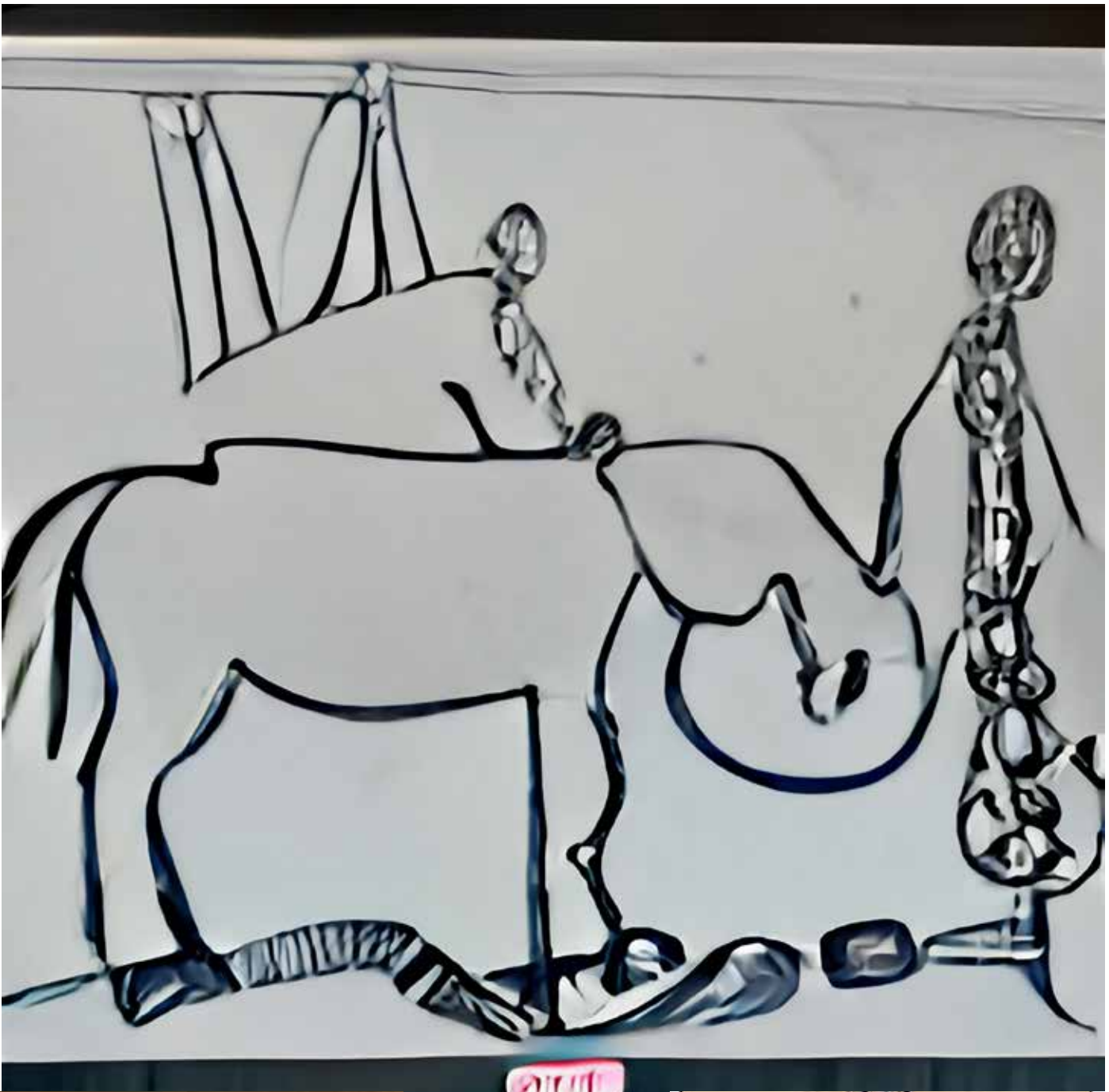
The two continue walking through the forest, taking in the beauty and wonder of their sur-
roundings.

INT. NDONGO VILLAGE - DAY

FIRST is sitting with a group of people from the Ndongo village, talking about what he misses
most about home.

SLAVE SHIP - DAY FIRST, now a young adult, sits shackled and alone on the ship, thinking about his arrival in Virginia in August of 1648. Draw in the style of Picasso.





FIRST



FIRST, now a young adult, sits shackled and alone on the ship, thinking about how the promise of 50 acres and a mule was made to every heartbeat until commerce of tobacco took hold. Draw in the style of Picasso.



FIRST

(sighing)

There are so many things I miss about Ndongo, but I think what I miss most are the animals, birds, plants, and flowers. Every day of my life was spent surrounded by nature.

VILLAGER 1

(nodding)

Yes, Ndongo has the largest bird population in Africa. It's a truly special place.

FIRST

(nodding)

Definitely. And my favorite animal is the Okapi. The stripes always made me smile and the tribe learned to make use of every part of the Okapi, from the meat to the hide. We even used the bones for tools and jewelry.

VILLAGER 2

(nodding)

Yes, the Okapi is a sacred animal in Ndongo. It gives everything to us and we give back to it as well.

FIRST

(nodding)

Exactly. I miss being able to connect with nature like that. It's such a special part of Ndongo's culture.

VILLAGER 3

(smiling)

You know, First, even though you're not in Ndongo anymore, you can still carry those traditions and connections with you wherever you go.

FIRST

(nodding)

You're right. I'll always have Ndongo in my heart and I'll never forget the lessons I learned there.

The group falls silent for a moment, each lost in their own thoughts and memories of Ndongo. Finally,

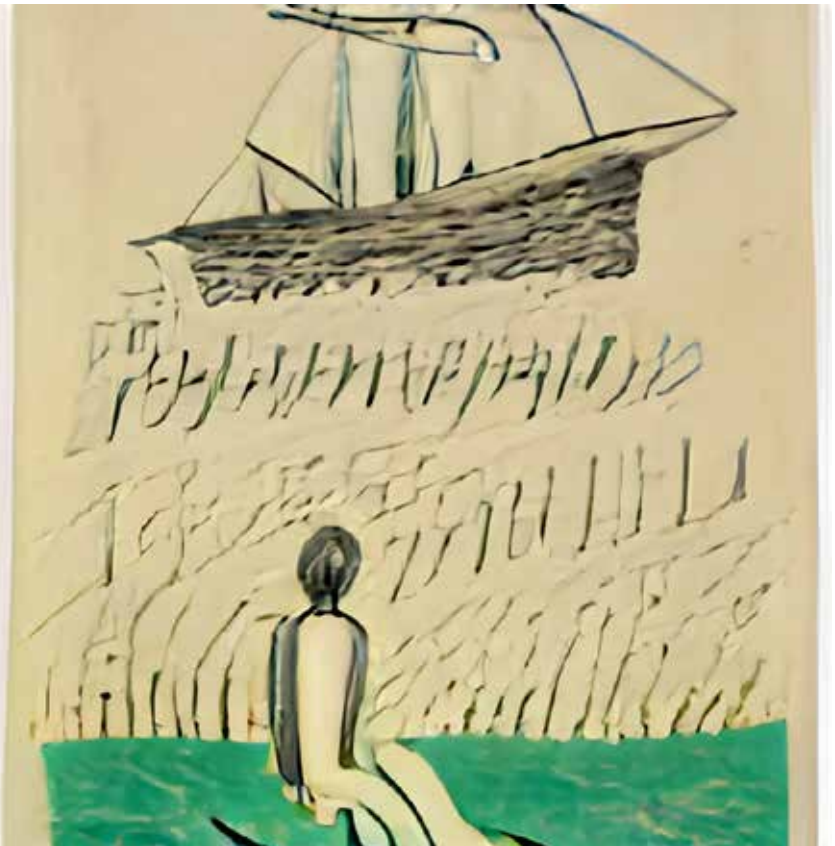
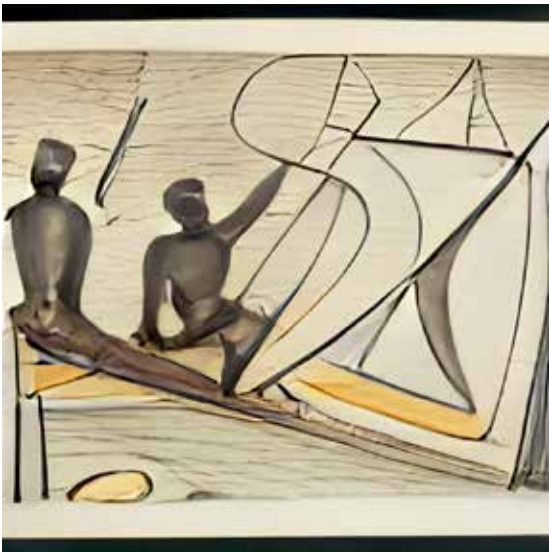
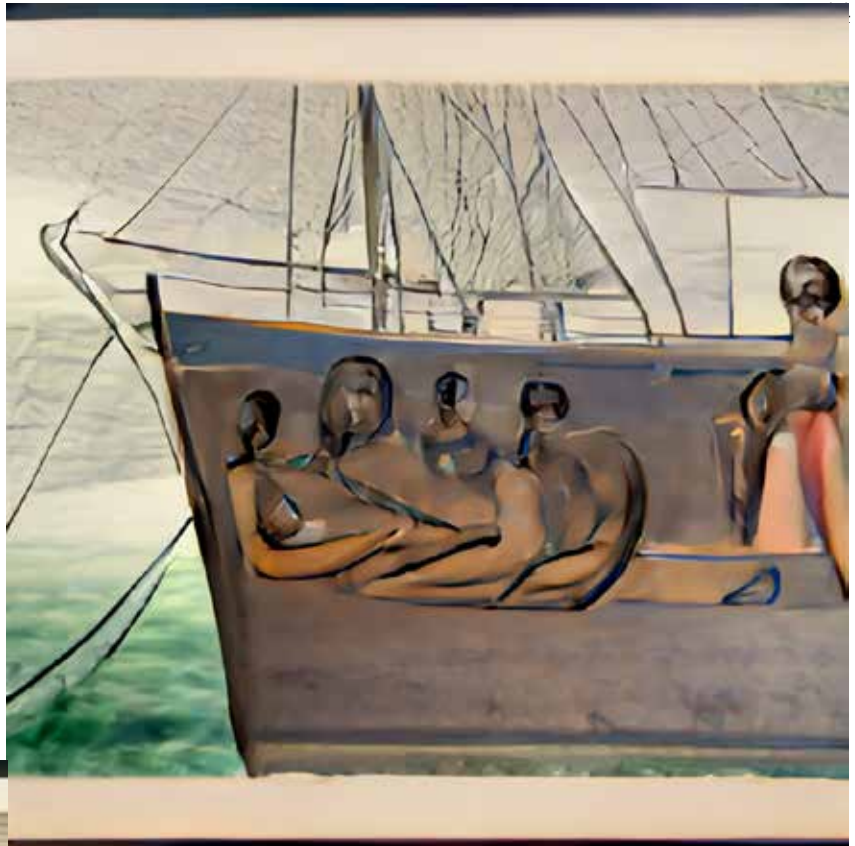
FIRST speaks up.

FIRST

(smiling)

But enough of the nostalgia. Let's talk about the plans for the day. What's on the agenda?

SLAVE SHIP – DAY FIRST, now a young adult, sits shackled and alone on the ship, thinking about the Virginia Company of London and their plot to use race baiting to garner support for their evil empire. Draw in the style of Picasso.



The group smiles and begins to discuss their plans for the day, grateful for the memories of Ndongo but excited to make new ones in their current location. 45

INT. NDONGO FOREST - DAY

FIRST and PAPA are walking through the Ndongo forest when they hear a loud noise in the distance.

PAPA
(whispering)
Quick, First, hide. It's a gorilla.

FIRST
(nervously)
Okay, Papa.

The two quickly duck behind a tree and wait, listening for the gorilla to pass by.

PAPA
(whispering)
Remember, respect is key when it comes to nature in Ndongo. If we show the gorilla respect, it will leave us alone.

FIRST
(nodding)
I understand.

After a few minutes, the gorilla passes by and the two continue on their way.

FIRST
(excitedly)
Papa, did you see that Hippopotamus back there?

PAPA
(warningly)
Yes, First, and remember what I told you. Stay away from the Hippos. They can be dangerous if they feel threatened.

FIRST
(nodding)
Right, I'll remember.

As they continue walking, they come across a group of monkeys. FIRST watches them with interest.

FIRST

(laughing)

Look at those little hooligans! I'm going to call that one Old Man.

PAPA

(smiling)

Go ahead, but remember, these monkeys can be both your friend and your enemy.

They'll be friendly one minute and then rob you blind the next.

FIRST

(shocked)

Wow, really?

PAPA

(nodding)

Yes, really. That's why it's important to respect them and their territory, just like we do with all the other animals in Ndongo.

FIRST

(nodding)

Got it. I'll remember to show respect to all the animals we encounter.

PAPA

(smiling)

Good. Now, let's keep moving. We still have a long way to go to get to the fishing spot.

FIRST

(excitedly)

Right! Let's go catch some fish!

The two continue on their journey, respecting the animals and nature around them and enjoying the beauty of Ndongo.

INT. NDONGO FOREST - DAY

FIRST is sitting in the forest, watching a group of monkeys as they go about their business.

FIRST

(observing)

Old Man is really working it out. He's got a plan and he's sticking to it. It's only after a few days of watching him that I figured out what he's up to.

NDONGO FAMILY HUT - DAY FIRST, a young boy, sits at the family table with his father. There is a window with blue skies and birds. A yellow vase is on the wall. Draw in the style of Picasso.



NDONGO FOREST PATH - DAY FIRST and his father walk along the well-worn path, chatting and laughing. A blue river flows by. Birds are flying with many colors. Draw in the style of Picasso.



OLD MAN
(working)

49

FIRST
(amused)

These monkeys provide non-stop entertainment. And have you noticed how the birds are so loud sometimes and then suddenly not at all? It's a funny cycle that happens in the "bird compound" just south of my home.

OLD MAN
(working)

FIRST
(thoughtful)

Most of the year, these colorful birds are flying here and there, minding their own business. But sometimes they'll gather together in large groups and make a lot of noise. It's like they're communicating with each other.

OLD MAN
(working)

FIRST
(smiling)

I'll never get tired of watching all of these animals and learning about their habits and behaviors. It's one of the things I love most about Ndongo.

OLD MAN
(working)

The monkeys continue their activities as FIRST watches and observes, enjoying the beauty and diversity of the natural world around him.

INT. NDONGO FOREST - DAY

FIRST is walking through the Ndongo forest in early spring, observing the animals and the changes in the natural world around him.

FIRST
(looking around)

Wow, the fields are filling up with water. That means the frogs will be born soon.

NDONGORIVERBANK - DAY FIRST and PAPA are standing at the edge of a river, setting traps in the water. Draw in the style of Picasso. 50



OLD MAN
(sitting in a tree)

FIRST
(continuing)

Frogs being born isn't particularly loud, but hungry frogs are a whole different story. It seems like millions of them are born all at once.

OLD MAN
(sitting in a tree)

FIRST
(watching the birds)

And then the birds come and feast on the frogs for three days. We stay away during this time because the frenzy is unparalleled. By the end of the third day, the sounds start to diminish. The birds are so fat that they can't even sing.

OLD MAN
(sitting in a tree)

FIRST
(smiling)

The fat birds make the best feast of the year. This tradition is older than dirt and it's something I remember fondly. The village starts preparing for it in their individual huts, each with their own assigned tool set or broth to make.

OLD MAN
(sitting in a tree)

FIRST
(nodding)

Yeah, it's a special time of year. I'm looking forward to experiencing it again this year.

OLD MAN
(sitting in a tree)

FIRST continues walking through the forest, marveling at the changes in the natural world around him and looking forward to the annual tradition of feasting on fat birds.

NDONGO FOREST PATH – DAY FIRST and PAPA are walking through a dense, green forest on their way to a fishing spot. An old statue of many colors marks the way. Draw in the style of Picasso. 52



FIRST is sitting with a group of people from the Ndongo village, talking about his skills and experiences.

FIRST

(proudly)

I'm big and very well fed, thanks to Ndongo. Not just because of the annual bird feast, but because of the abundance of fish, crops, and game. I know how to survive on the land.

VILLAGER 1

(nodding)

Those are valuable skills to have. They'll serve you well in the Virginia jungle during the summer.

FIRST

(nodding)

Yeah, I'm looking forward to using those skills in a new place. But the one thing that really freaks me out is snow. I've never seen it before.

VILLAGER 2

(laughing)

Oh, you'll learn quickly. It's all about managing your resources for the winter and using your green thumb to survive.

FIRST

(nodding)

I'm sure I will. I'm excited to learn and adapt to my new surroundings.

VILLAGER 3

(smiling)

You'll be an asset to the American colonies, First. Your skills and determination will take you far.

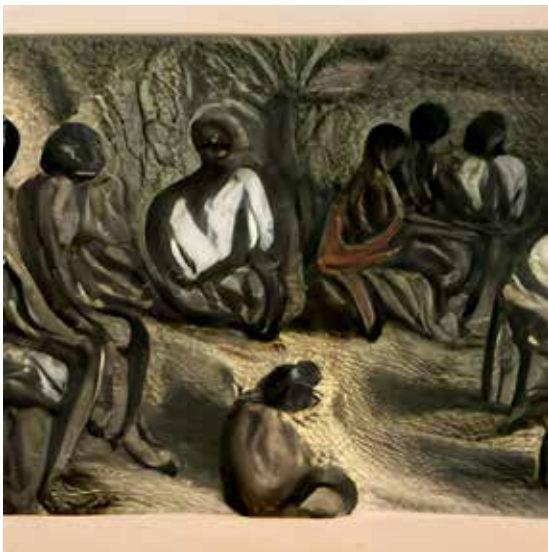
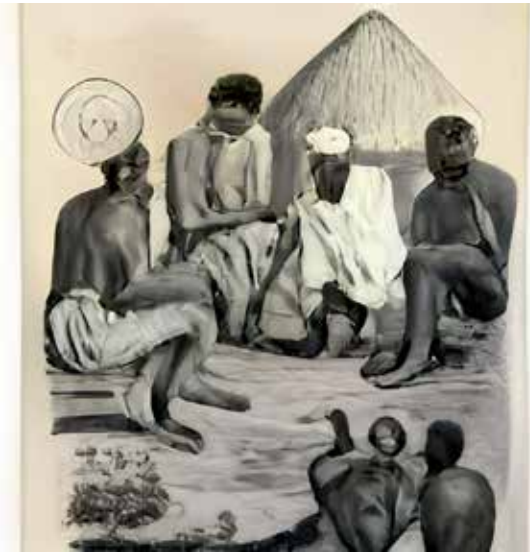
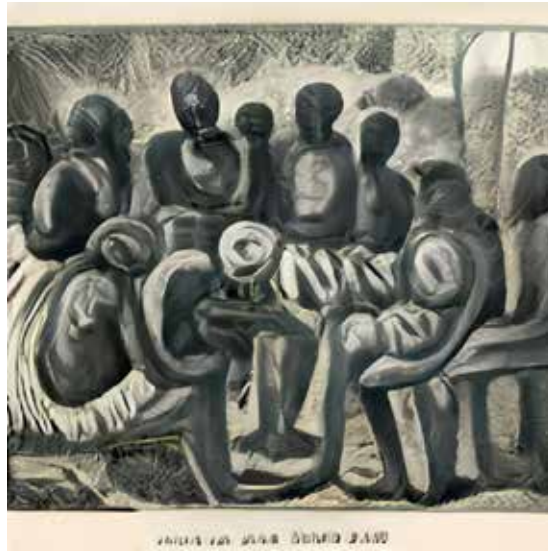
FIRST

(smiling)

Thank you. I'm excited for this new adventure.

The group smiles and continues their conversation, excited for FIRST's future in the American colonies.

NDONGO VILLAGE HUT
- DAY The village elders are seated in a circle, their faces grim and worried. The medicine man sits at the head of the circle, listening intently as FIRST ELDER speaks. Draw in the style of Picasso.



FIRST is walking through the Ndongo forest with his PAPA when they hear a gunshot.

FIRST
(startled)
What was that?

PAPA
(warningly)
Quick, First, hide. It's a gun.

FIRST
(nervously)
Okay, Papa.

The two quickly duck behind a tree and wait, listening for any further sounds.

FIRST
(anxious)
What's going on? Who could be using a gun in the forest?

PAPA
(sadly)
I don't know, but I have a feeling it's not good.

Suddenly, a group of people from another tribe appears and captures PAPA. FIRST is frozen in shock, watching as PAPA is dragged away.

FIRST
(terrified)
Papa! No!

PAPA
(calmly)
First, stay where you are. Do not move. The medicine man will protect you.

FIRST
(nodding)
Okay, Papa.

The forest falls silent as PAPA is taken away, leaving FIRST alone and terrified.

FIRST is sitting alone in the forest, trying to process what has happened.

FIRST

(voice trembling)

I can't believe they took Papa. And all the other men and women from the village. They promised to come back for more.

OLD MAN

(sitting next to FIRST)

FIRST

(voice shaking)

I don't know what to do. I stayed hidden until nightfall, but now I don't know where to go.

OLD MAN

(nudging FIRST)

FIRST

(looking at OLD MAN)

Right, Old Man. We have to stick together. We're both scared, but we're both "men".

OLD MAN

(nodding)

FIRST

(sighing)

I just wish I knew what happened to Papa and the others. Are they okay? Will they ever come back?

OLD MAN

(shrugging)

FIRST

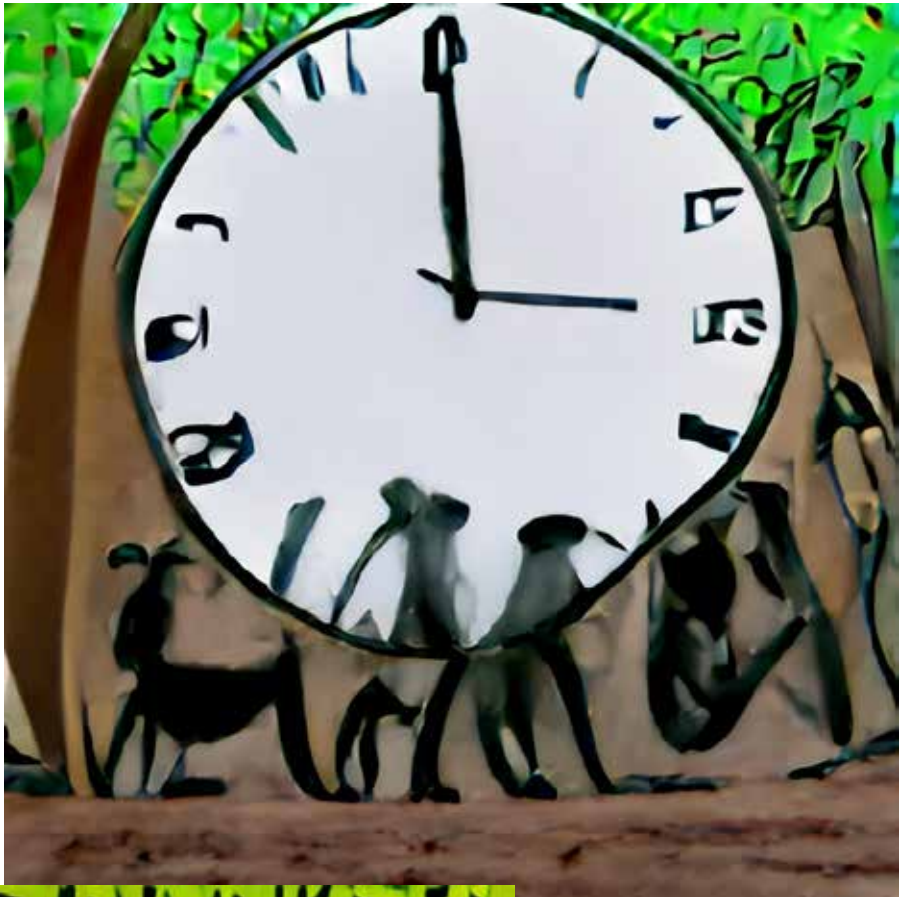
(voice cracking)

I don't know if I can do this on my own. I don't know if I'm strong enough.

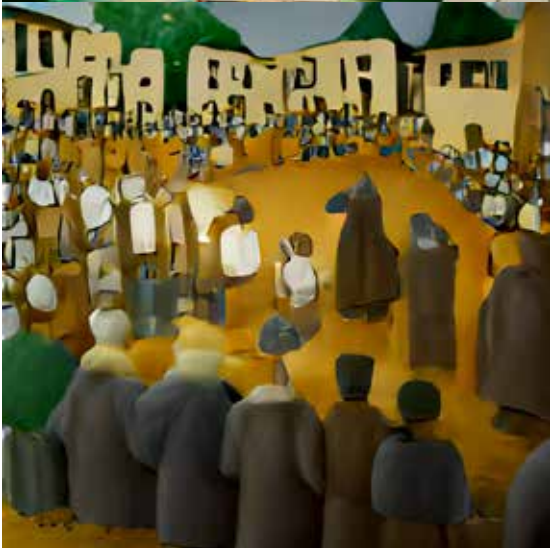
OLD MAN

(nodding)

NDONGO FOREST - DAY a group of monkeys as they go about their business. Draw in the style of Picasso.



VILLAGE SQUARE - DAY (FLASHBACK) The villagers are gathered, their faces fearful as they listen 58
to a group of COYOTES speaking. Draw in the style of Picasso.



(voice breaking)

But I have to try. I have to be strong for Papa and for the rest of the village. I have to find a way to survive.

OLD MAN

(nodding)

FIRST takes a deep breath and stands up, determined to do whatever it takes to survive in this new and dangerous world. OLD MAN follows close behind, ready to face whatever challenges come their way.

INT. VILLAGE HUT - DAY

The village elders are seated in a circle, their faces grim and worried. The medicine man sits at the head of the circle, listening intently as FIRST ELDER speaks.

FIRST ELDER

We have all heard the stories of abduction. People disappearing without a trace, never to be seen again. And now, it has happened to us.

The other elders nod in agreement, murmuring amongst themselves.

SECOND ELDER

I fear for the safety of our people. We must do something to protect ourselves.

MEDICINE MAN

We must turn to our ancestors and seek their guidance. We must perform the ancient rituals and ask for their protection.

The elders nod in agreement, determined to do whatever it takes to keep their village safe.

INT. VILLAGE SQUARE - DAY

The villagers are gathered in the square, their faces worried and fearful. The elders stand in the center, flanked by the medicine man and the other village leaders.

FIRST ELDER

We have come to a decision. We will perform the ancient rituals, asking for the protection of our ancestors. We must come together as a community and stand strong in the face of this threat.



The villagers nod in agreement, some of them looking relieved that something is being done.⁶¹
The music starts up again, a slow and steady beat that echoes through the square.

INT. VILLAGE HUT - DAY

The elders and the medicine man are seated around the fire, their faces serious as they discuss their plans.

FIRST ELDER

We must be vigilant. We must keep watch over our village and be prepared for any attacks.

MEDICINE MAN

We must also seek out any information we can about these abductions. We must find out who is behind this and stop them before they can do any more harm.

The elders nod in agreement, determined to protect their people.

INT. VILLAGE SQUARE – DAY

The villagers are gathered once more, their faces now hopeful as they listen to the elders speak.

FIRST ELDER

We have made progress. We have learned that these abductions are being carried out by a group of outsiders. But we will not let them harm our village. We will stand together and fight.

The villagers cheer, their spirits lifted by the news. The music starts up again, a lively and triumphant tune that fills the square with hope and determination.

INT. VILLAGE HUT - DAY

The elders and the medicine man are seated around the fire, their faces triumphant as they discuss their success.

FIRST ELDER

We have triumphed. Our rituals and our determination have kept our village safe. And with the help of our ancestors, we have driven the outsiders away.

MEDICINE MAN

We must always remember to stand together and to seek the guidance of our ancestors. They will protect us and keep us safe.

The elders nod in agreement, grateful for the protection of their ancestors and the strength of their community. The music starts up once more, a joyous and celebratory tune that echoes through the village. 62

INT. VILLAGE HUT - DAY

FIRST ELDER sits alone, his face grim as he thinks about the past. Flashbacks of his father and other villagers being taken away haunt him.

FIRST ELDER

(V.O.)

Every year, more and more were taken from our village and the surrounding tribes.
We resisted at first, but eventually we had to comply.

INT. VILLAGE SQUARE - DAY (FLASHBACK)

The villagers are gathered, their faces fearful as they listen to a group of COYOTES speaking.

COYOTE

You will produce more babies. They will be traded as slaves when they are mature.

The villagers look at each other in horror, knowing that they have no choice but to comply.

INT. DUTCH SLAVE FACTORY - DAY (FLASHBACK)

The Dutch oversee the production of slaves, their faces emotionless as they go about their business.

DUTCH LEADER

We have a long term plan. These slaves will be traded for a century or longer.

INT. VILLAGE HUT - DAY

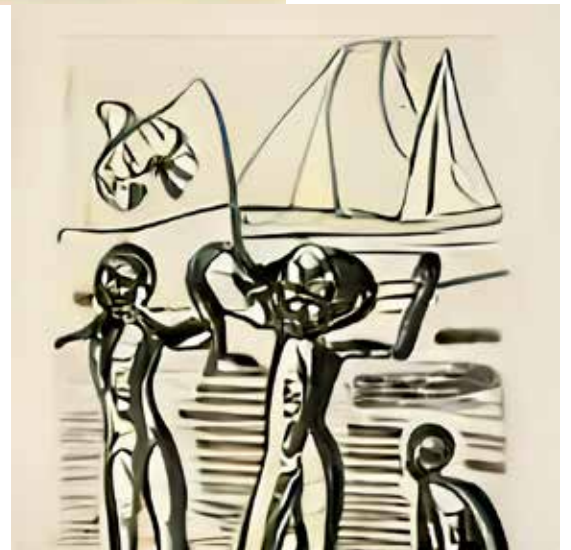
FIRST ELDER sits, his head in his hands as he remembers the past.

FIRST ELDER

(V.O.)

The Dutch trained the coyotes in long term planning. They even set up a factory to produce slaves. But they had nothing on the Dutch. They had a plan to trade slaves for centuries.

Slave SHIP'S HOLD - DAY
FIRST is thrown into the hold
of a ship, his face terrified
as he looks around at the
other slaves.
Draw in the style of
Picasso.



FIRST ELDER stands in front of the villagers, his face determined.

FIRST ELDER

We cannot allow this to continue. We must stand together and fight for our freedom. We will not be slaves to the Dutch or anyone else.

The villagers cheer, their spirits lifted by FIRST ELDER's words. The music starts up, a lively and determined tune that fills the square with hope and determination.

INT. SHIP'S HOLD - DAY

FIRST is thrown into the hold of a ship, his face terrified as he looks around at the other slaves.

FIRST

(V.O.)

I was captured on May 1, 1648. I was only 18 years old.

INT. DUTCH HOTEL - DAY (FLASHBACK)

FIRST is led through a chain of Dutch hotels, his face fearful as he is shuffled from place to place.

FIRST

(V.O.)

The coyotes were locals gone bad. They were like any street gang, looking to make a quick buck. They handed me off to the Dutch.

INT. DUTCH DISTRIBUTION CENTER - DAY (FLASHBACK)

FIRST is led through a distribution center at the edge of Ndongo, his face full of fear as he is prepared for sale.

FIRST

(V.O.)

The Dutch learned that the coyotes could harm the value of the merchandise, so they set up a distribution center to control the flow of slaves.

INT. SHIP'S HOLD - DAY

FIRST sits in the hold of the ship, tears streaming down his face as he thinks about his future.

FIRST
(V.O.)

65

I was scared out of my wits by what was happening to me. I had no idea where I was going or what my future held. All I knew was that I was being taken away from my home and my people.

INT. SHIP'S HOLD - DAY

FIRST is huddled in a corner, his eyes closed as he tries to block out the noise and chaos around him. Suddenly, he feels a tap on his shoulder. He looks up and sees OLD MAN, a wise and ancient figure, standing before him.

OLD MAN

Look up, First. Look up at the stars.

FIRST looks up and sees the Ndongo star, shining brightly above him. He feels a sense of peace and comfort wash over him.

FIRST
(V.O.)

The mind was a place that First was free. From the first day to his last, he was free to escape to a better place.

INT. FOREST - DAY (FLASHBACK)

FIRST is being marched through the forest, his face full of fear as he is taken away from his home. Suddenly, he sees OLD MAN hopping from tree to tree, following him.

FIRST
(V.O.)

I saw Old Man following me, hopping from tree to tree. It was as if he was watching over me, guiding me through the darkness.

INT. PORT TOWN - DAY

FIRST is led through the bustle and hustle of the port town of Pointe Noire, his face full of fear as he is processed for transport.

FIRST
(V.O.)

The port town was a place of hustle and bustle, efficient at processing men and women for transport to all parts of the world. America was just a new customer.

FIRST is thrown into the hold of the ship, his eyes wide as he takes in his surroundings. He looks up and sees the masts of the ship, the Dutch flag fluttering in the wind.

FIRST

(V.O.)

I arrived at the port as the sun set. The ship that would carry me to America was a beauty to behold.

INT. SHIP'S DECK - DAY

FIRST is led up the plank, his eyes fixed on the horizon. He sees the ocean for the first time, the blue expanse stretching out before him. He is in awe at the sight.

FIRST

(V.O.)

This was the first time I saw the ocean. From my marching view, it seemed to span all. The blue against the orange sky and the town was unexpected. I was not scared at that moment. I was simply in awe of it all.

INT. SHIP'S HOLD - DAY

The awe on FIRST's face fades as the shackles are pulled tight and the group is ordered into the hold. The angry captain shouts orders, and no one dares to look up.

FIRST

(V.O.)

But that awe did not last long. The shackles were pulled tight and we were ordered up the plank. The angry captain shouted orders and no one dared to look up.

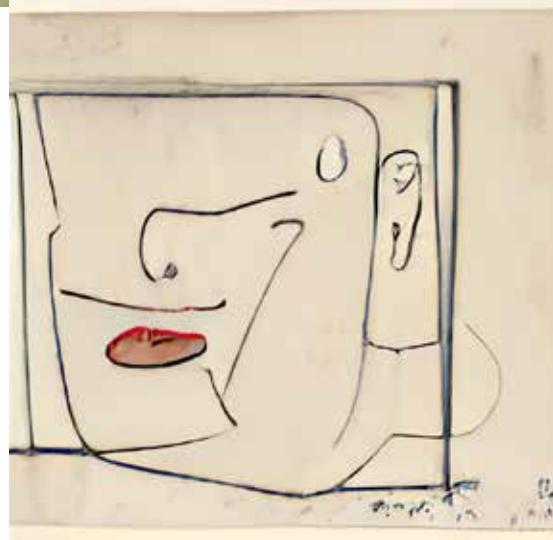
INT. PORT TOWN – DAY

The Dutch put on a show for the locals, their well-oiled machine efficiently processing the slaves for transport. The coyotes, always watching and spying, are impressed by the efficiency.

INT. SHIP'S DECK – DAY

FIRST and the other slaves are led onto the deck, their shackles removed and replaced with a queue to sign their names in a ledger. FIRST sees a pen for the first time, his face full of wonder.

DUTCH HOTEL - DAY (FLASHBACK) FIRST is led through a chain of Dutch hotels, his face fearful as he is shuffled from place to place. Draw in the style of Picasso.





Once the ship is under sail and out of view of the port, the Dutch are more benevolent towards the slaves. They explain that they are not slaves, but indentured servants. They will work for their daily needs and clothing, with the promise of freedom and land after seven years.

FIRST

(V.O.)

Is that why seven is a lucky number? The Virginia Company of London charter was for the development of seven degrees of America.

INT. SHIP'S DECK - DAY

FIRST looks out at the horizon, his face full of hope as he thinks about the future.

FIRST

(V.O.)

I hoped that one day, I would be free and have my own land. But for now, I would do my time and work hard, hoping for a better future.

INT. SHIP'S DECK - DAY

FIRST is appointed as the liaison officer by the captain, his ability to communicate and learn quickly making him the perfect choice for the job. He is taught how to use a pen and write ledgers, cataloging the ship and its schedule.

FIRST

(V.O.)

I took the command and learned quickly. I was taught how to use the pen and write ledgers, cataloging the ship and its location. I matched the location with the Ndongo star, always remembering where I came from.

INT. JAMESTOWN, VIRGINIA – DAY

The ship lands in Jamestown, Virginia in 1648. FIRST looks around at the yard, noting that it is still civil and not yet an official slave yard.

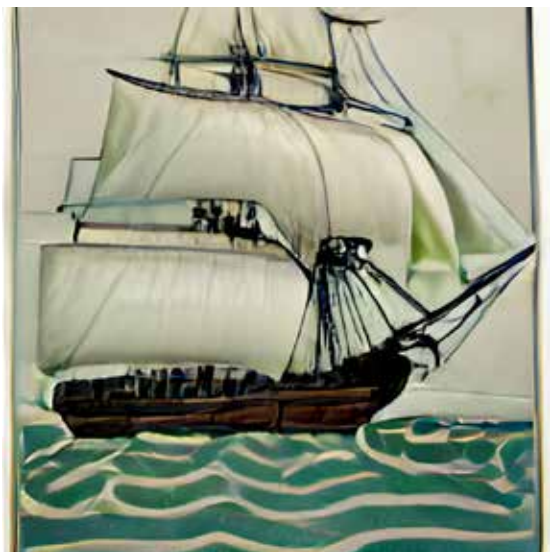
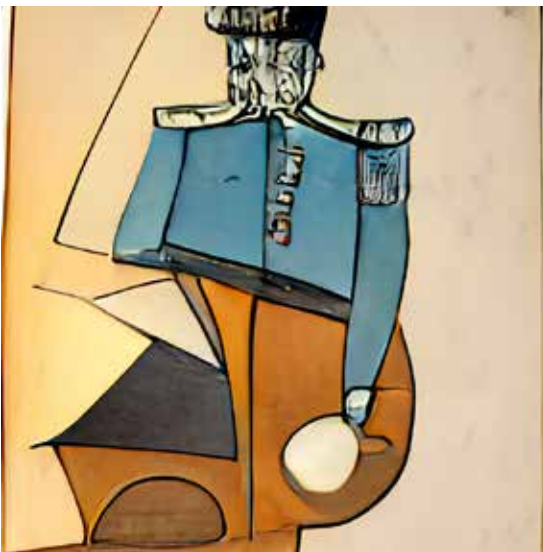
FIRST

(V.O.)

When we landed in Jamestown, Virginia, the yard was still civil. This was not yet an official slave yard. But I knew that it was only a matter of time before my indentured servitude would begin.



FIRST is appointed as the liaison officer by the captain, his ability to communicate and learn quickly making him the perfect choice for the job. He is taught how to use a pen and write ledgers, cataloging the ship and its schedule. Draw in the style of Picasso.



FIRST walks up to the registration table and the clerk looks him over.

CLERK

Your name is now John Casor. Sign here.

FIRST signs the ledger, his new name feeling strange on his lips.

FIRST

(V.O.)

I liked the name John Casor. It felt new and fresh, like a new start
in a brave new world.

INT. PLANTATION - DAY

FIRST is met by ANTHONY JOHNSON and they set off for the plantation by horse and on foot.

FIRST

(V.O.)

Virginia was different than Ndongo. It was a green and growing world,
already populated by 30,000 people.

INT. SHIP'S DECK - DAY (FLASHBACK)

FIRST looks out at the horizon, his face full of hope as he thinks about his future.

FIRST

(V.O.)

The new "White Lion" ship delivered me to a brave new world. A
world full of possibilities and opportunities.

INT. SHIP'S DECK - DAY

FIRST looks out at the horizon, his face full of hope as he thinks about his past.

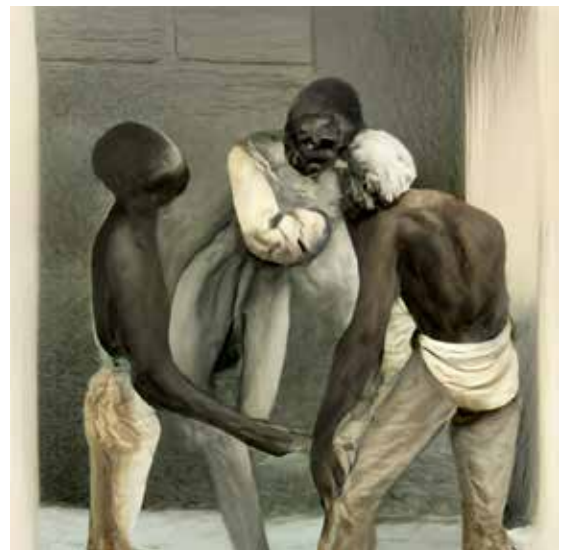
FIRST

(V.O.)

The trip from England was filled with rebels, rousers, gamblers, and back biters.
But my great, etc. grandfather, John Rolfe, was a sturdy man who took to the land.
His mission was to find out what grew in America and sell it back to England.

SLAVE SHIP'S HOLD - DAY FIRST is huddled in a corner, his eyes closed as he tries to block out the noise and chaos around him. Suddenly, he feels a tap on his shoulder. He looks up and sees OLD MAN, a wise and ancient figure, standing before him. Draw in the style of Picasso.

72



1609 sees the arrival of hardy people in Jamestown, but many die quickly due to the harsh conditions. ROLFE, a determined man, persists and begins to cultivate tobacco.

FIRST

(V.O.)

1609 was a tough year for many who arrived in America. But my great, etc. grandfather, John Rolfe, was determined to succeed. He began cultivating tobacco, a crop that would eventually make him and the colony wealthy.

INT. SHIP'S DECK - DAY

FIRST looks out at the horizon, his face full of hope as he thinks about his future.

FIRST

(V.O.)

And from the loins of this land and these rebels comes the writer of this tome. Hi. I am proud of my heritage and the determination of my ancestors to succeed in this new world.

INT. JAMESTOWN, VIRGINIA - DAY

FIRST looks around at the bustling community, noting the diversity of races working together to survive in the harsh land.

FIRST

(V.O.)

To survive in any land, a community is needed. In 1609, it was no different than today. All races worked together to feed, clothe, and house everyone, every day.

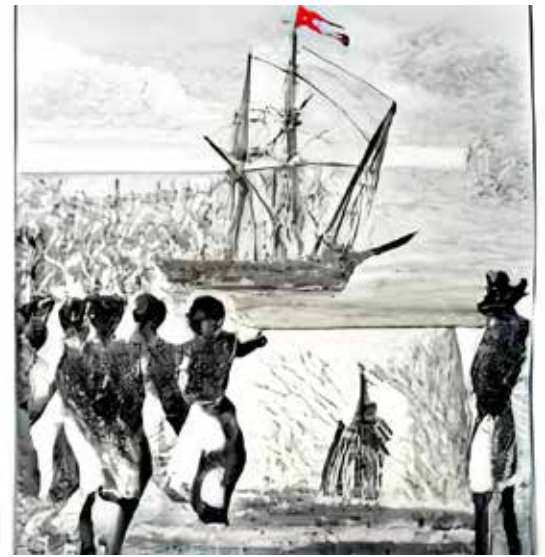
INT. INDIAN VILLAGE - DAY (FLASHBACK)

POCAHONTAS, the third child and leader of her local tribe, is a curious and inquisitive young woman. She is the child of Chief Powhatan and has lived on the land her whole life. The Indians know how to grow food and when to do it.

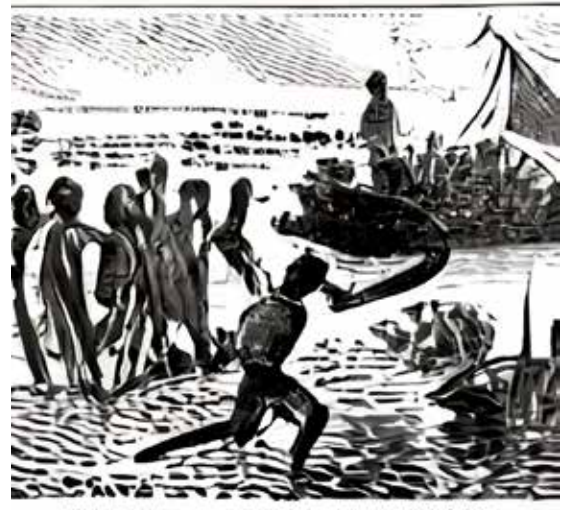
FIRST

(V.O.)

Pocahontas was a curious one. As the child of Chief Powhatan, she was a leader in her local tribe. Having lived on the land forever, the Indians knew how to grow food and when to do it. They were a vital part of the community's survival.



PORT TOWN - DAY FIRST is led through the bustle and hustle of the port town of Pointe Noire, his face full of fear as he is processed for transport. A Slave Ship is in the bay. A Dutch flag is flying. Draw in the style of Picasso.



POCAHONTAS shares the tobacco seed with ROLFE, teaching him the plant rotation to keep the soil managed from year to year. She also teaches him how to fish, in a sense.

FIRST

(V.O.)

Pocahontas shared her knowledge with Rolfe, helping him grow his empire. She was like America's Jesus, a woman who helped shape the future of the colony.

INT. ROLFE'S PLANTATION - DAY (FLASHBACK)

ROLFE quickly becomes rich and famous, dominating the growth, sale, and distribution of tobacco. He marries POCAHONTAS and renames her REBECCA.

FIRST

(V.O.)

Rolfe became rich and famous, thanks to his tobacco empire. He married Pocahontas and called her Rebecca. She was fondly known as "Becky" by all who worked the land. She was an ever-present part of Virginia and nature itself.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ROLFE sets up tobacco plantations and works deals with farmers and indentured servants across the land. His domination of the tobacco industry is complete.

FIRST

(V.O.)

Rolfe set up tobacco plantations and worked deals with farmers, soon to be with indentured servants, across the land. His domination was complete.

INT. ENGLAND - DAY (FLASHBACK)

ROLFE takes REBECCA to England in the winter of 1616, where she is the token Indian at all the social events. Rolfe basks in the adoration of the English people.

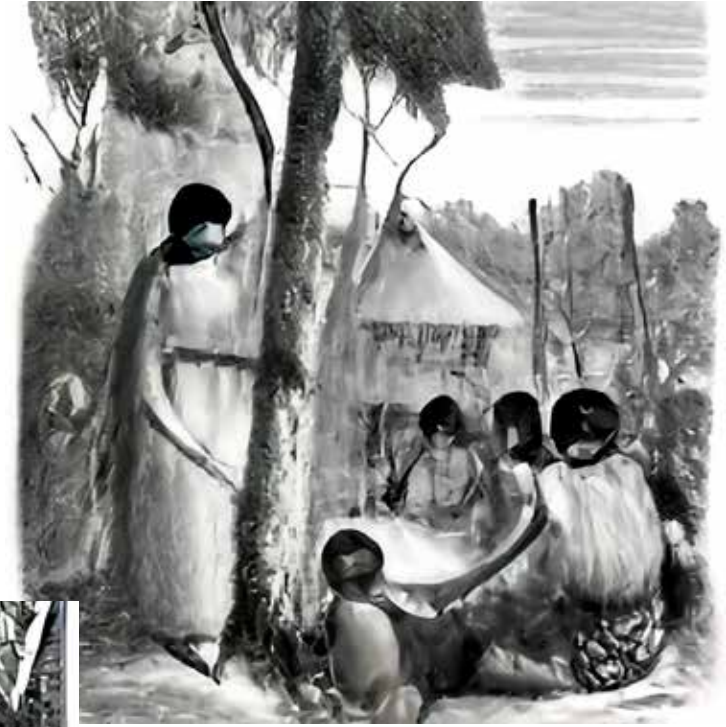
FIRST

(V.O.)

Rolfe took Rebecca to England in the winter of 1616. She was the token Indian at all the social events and Rolfe rolled in adoration.

JAMESTOWN, VIRGINIA - DAY (FLASHBACK) REBECCA falls ill and dies in March of

INDIAN VILLAGE - DAY (FLASHBACK) POCAHONTAS, the third child and leader of her local tribe, is a curious and inquisitive young woman. She is the child of Chief Powhatan and has lived on the land her whole life. A yellow vase of flowers falls from the tree. Draw in the style of Picasso.



JAMESTOWN, VIRGINIA - DAY (FLASHBACK) POCAHONTAS shares the tobacco seed with ROLFE, teaching him the plant rotation to keep the soil managed from year to year. She also teaches him how to fish, in a sense. Draw in the style of Picasso.

ROLFE'S PLANTATION - DAY (FLASHBACK) ROLFE quickly becomes rich and famous, dominating the growth, sale, and distribution of tobacco. He marries POCAHONTAS and renames her REBECCA. Draw in the style of Picasso.



1617, at the age of 21. ROLFE returns to America to continue his work, always remembering his beloved wife. Draw in the style of Picasso.

77

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

REBECCA falls ill and dies in March of 1617, at the age of 21. ROLFE returns to America to continue his work, always remembering his beloved wife.

FIRST
(V.O.)

But Rebecca came ill and died in March of 1617. She was only 21 years old. Rolfe returned to America to continue his work, always remembering his beloved wife.

INT. JOHNSON HOUSEHOLD - DAY

FIRST looks around at the strong, hardworking family.

FIRST
(V.O.)

Strength ran in the Johnson family. Two very strong parents led this American legend. Amy was the third of 4 kids and was similar, but opposite to John Casor.

INT. ANTHONY JOHNSON'S PLANTATION - DAY (FLASHBACK)

ANTHONY JOHNSON is a planner, thinker, and farmer, much like CASOR. He arrived in America first and was able to take advantage of the opportunities until the day he died.

FIRST
(V.O.)

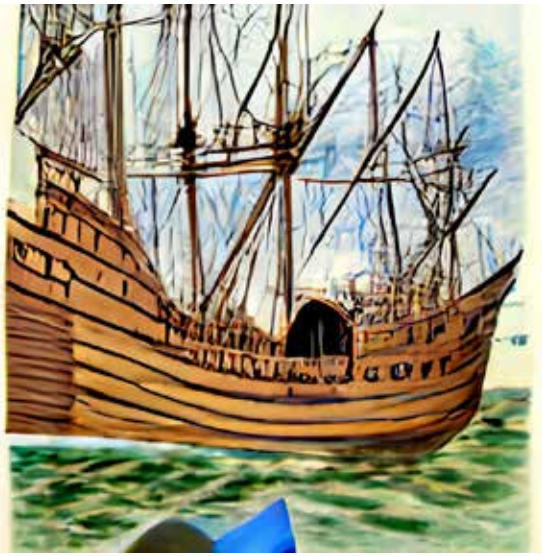
Like Casor, Anthony Johnson was a planner, thinker, and farmer. He just got to America first and was able to take advantage until the day he died. Literally, until the day he died.

INT. JOHNSON HOUSEHOLD - DAY (FLASHBACK)

AMY is a few years younger than CASOR and is highly educated, able to read, write, and speak elegantly. Her beauty is not lost on anyone, including her father.

FIRST
(V.O.)

Amy was a few years younger than Casor. She could read, write, and speak elegantly. Her beauty was not lost on anyone and her dad knew that too. Casor was for her and for working the Johnson farm.



Jamestown, Virginia. Draw in the style of Picasso.



In order to succeed in growing America, settlers had to tend the land, sew the crops, and make kids. This was encouraged in every settler family as a way to get bigger and receive more land from the government.

MARY JOHNSON arrives in Jamestown on the Margrett & John in 1622, a grand event in the old world.

FIRST
(V.O.)

In growing America, you had to tend the land, sew the crops, and make kids. That was true and encouraged in every settler family. Get bigger, make kids, and the government will give you more land. Mary Johnson arrived in Jamestown on the Margrett & John in 1622, a grand event in the old world.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY JOHNSON is on hand to see MARY disembark from the ship. She performs a graceful curtsy, which is noticed by all and elicits smiles from the crowd.

ANTHONY

Matchmaking is more than a hobby for settlers. The whole community is pro-population growth, especially with the headright system which gives the holder 50 acres of land for every working heartbeat.

(Thomas Jefferson had almost 700 slaves and... a lot of land.)

MARY

I can't wait to see Tony at the party. These events are always so grand when a new ship lands. The crowd is always dressed to the hilt, after all, they are English!

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY JOHNSON is still an indentured servant in 1622, but meeting and gazing at MARY drives a whole new gear in him. His masculinity shines in a full hormonal display as he prepares for their future together.

ANTHONY

The community sells tobacco so we can buy luxury items and make ourselves feel like we're in London. Becky weed pays for everything and the hierarchy is based on your pipe tonnage.

Yes, the golden rule is understood by those landing on America's savage shores.
We must work hard and make a better life for ourselves and our families.

ANTHONY

Exactly. And I'm willing to do whatever it takes to provide for you and our future family. You inspire me to be the best man I can be.



ANTHONY JOHNSON'S PLANTATION - DAY (FLASHBACK)

ANTHONY JOHNSON is a planner, thinker, and farmer, much like CASOR. He arrived in America first and was able to take advantage of the opportunities until the day he died. Draw in the style of Picasso.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY'S master notices his joy in conversations about MARY and shares in his excitement. The plantation is abuzz as they prepare for the landing party.

ANTHONY'S MASTER

I can see how smitten you are with Mary. The plantation is buzzing with excitement for the party.

ANTHONY

Yes, I can't wait to see her again. And the fresh supplies from the ship always include a main course of booze. It's almost a requirement for the passengers to be let ashore!

ANTHONY'S MASTER

Well, I'm sure it will be a wonderful event. The clams are already boiling and the fish is cleaned and ready to be cooked. Let's make sure we put on a good show for our guests.

ANTHONY'S MASTER tells the story of CAPTAIN JOHN SMITH and STEPHEN GALTHROPP breaking into the arrival party supplies and being charged with munity.

ANTHONY'S MASTER

Did you know that the story of Captain John Smith and Stephen Galthropp originated with them breaking into the party supplies and being charged with munity?

ANTHONY

No, I didn't. What happened?

ANTHONY'S MASTER

Stephen Galthropp was executed, but Smith claimed his innocence and was spared. And he was spared again soon after by Pocahontas' intervention. But on her deathbed in England, Rebecca gave all her words to Captain John Smith and told him off. That's a different story though.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY'S MASTER explains the tradition of the Stephen Galthropp party every time a ship landed at Jamestown.

ANTHONY'S MASTER

You know, every time a ship landed at Jamestown, we would have what we called the Stephen Galthropp party. No one dared call it that name in public, as Galthropp is considered a criminal of the worst sort in the crown's eyes. Virginia was still British after all.

ANTHONY

I see. So these parties were a way for the sailors to let off some steam and celebrate their arrival?

ANTHONY'S MASTER

Exactly. And it's not just this ship that has these parties. Every ship that lands at Jamestown has a full-on party supply. The ships average age is around 20 years old, so these parties are a full orgy of hormones, booze, bonfires, song, and laughter.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY walks to the port, excited to see MARY again.

82

ANTHONY

I can't believe my luck to see Mary again. In America, love at first sight is often more about survival instincts than emotion. But for me, it was love.

As he approaches the party, ANTHONY seems to stand a little taller with excitement.

MARY is equally excited to see ANTHONY. The Bennett Estate where she was indentured encouraged the same values as all colonists - go forth and multiply.

MARY

I've been looking forward to this party all week. It's so nice to see you again, Tony.

ANTHONY

It's great to see you too, Mary. Let's make the most of this party.

INT. JAMESTOWN, VIRGINIA - DAY (FLASHBACK)

ANTHONY and MARY are at the party, enjoying themselves.

ANTHONY'S BOSS approaches them with a pint in his hand.

ANTHONY'S BOSS

Tony, I wanted to let you know that I'm freeing you early. You've done more than just pick tobacco for me, you've run the business and worked with local farmers to consolidate and ship to port. I think you've earned your freedom.

ANTHONY

Thank you, sir. That means a lot to me.

ANTHONY'S BOSS

And I've even worked it out with Bennett to allow you to pursue Mary and get married. I know you two have been eyeing each other for a while now.

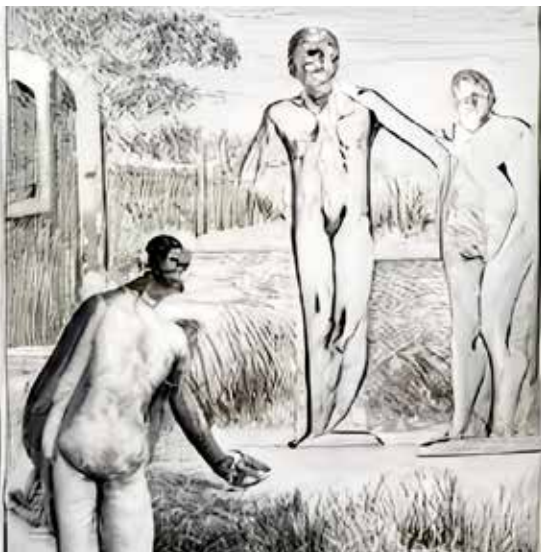
ANTHONY

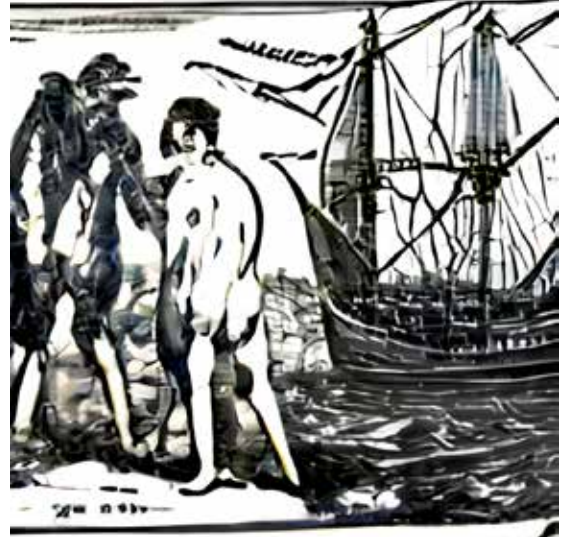
Thank you, sir. I really appreciate it.

MARY

I'm so happy to hear this, Tony. Let's make the most of our freedom and start our new life together.

JAMESTOWN, VIRGINIA - DAY (FLASHBACK) ANTHONY JOHNSON is still an indentured servant in 1622, but meeting and gazing at MARY drives a whole new gear in him. His masculinity shines in a full hormonal display as he prepares for their future together. Draw in the style of Picasso. 83





ANTHONY and MARY are sitting at the table with their two sons, JAMES and THOMAS.

ANTHONY

Boys, I want to talk to you about your future.

JAMES

What is it, Dad?

ANTHONY

I've bought your contracts as indentured servants. From now on, you'll be working for me on the farm.

THOMAS

But won't that make us indentured servants to you?

ANTHONY

Technically, yes. But I'll be treating you like my own sons. I'm doing this to protect you from the worst parts of the indentured servant system. It's heading towards outright slavery, and I don't want that for you.

JAMES

Thank you, Dad. We appreciate everything you're doing for us.

ANTHONY

I'm just trying to give you the best future I can. Now let's get back to work.

The family stands up and gets ready to start their day on the farm.

INT. JAMESTOWN FARMHOUSE - DAY (FLASHBACK)

ANTHONY is sitting at the table with AMY, his daughter.

ANTHONY

Amy, I have something important to talk to you about.

AMY

What is it, Dad?

ANTHONY

John Casor is coming to work on our farm. He's an indentured servant, but he's also a smart and hardworking man. I want you to get to know him.

JAMESTOWN, VIRGINIA - DAY (FLASHBACK) ANTHONY'S master notices his joy in conversations about MARY and shares in his excitement. The plantation is abuzz as they prepare for the landing party. Draw in the style of Picasso.



What do you mean, Dad?

ANTHONY

I think he could be a good match for you. He's a good man, and I think he could help us grow this farm even more.

AMY

I see. I'll try to get to know him, Dad.

ANTHONY

Good. Now, let's get back to work.

Amy nods and stands up, ready to start her day on the farm. She can't help but wonder what the future holds for her and John Casor.

INT. ROAD – DAY

Tony (Johnson) and Casor are walking along a dirt road. They are both sweating and carrying packs on their backs.

CASOR

This is quite a trek we're on.

TONY

Yeah, but it'll all be worth it when we get to the farm.

CASOR

I sure hope so. I need this job badly.

TONY

Well, I think you'll do just fine. You seem like a hard worker.

CASOR

Thanks. I appreciate that.

Tony and Casor continue walking and talking, getting to know each other better.

CASOR

So, how did you get into farming?

TONY

It's been in my family for generations. My father and grandfather were both

farmers. It's just something I've always known I wanted to do.

88

CASOR

That's cool. I've always been interested in farming, but I never had the opportunity to learn.

TONY

Well, you're in luck. I'm happy to teach you everything I know.

CASOR

I'd really appreciate that, Tony.

Tony smiles at Casor.

TONY

You can call me John. All my friends do.

CASOR

Oh, okay. Thanks, John.

John smiles.

JOHN

No problem. Now let's get moving. We've still got a ways to go.

Casor nods and they continue walking down the road.

INT. ROAD - DAY

Tony (Johnson) and Casor are walking along a dirt road. Casor looks over at Tony.

CASOR

So, do you have a family?

TONY

Yes, I have a wife and a daughter.

CASOR

What are their names?

JAMESTOWN FARMHOUSE - DAY (FLASHBACK) ANTHONY and MARY are sitting at the table with their two sons, JAMES and THOMAS. A blue vase of flowers on the table. Draw in the style of Picasso. 89



ROAD – DAY Tony (Johnson) and Casor are walking along a dirt road. They are both sweating and carrying packs on their backs. Draw in the style of Picasso.



TONY

My wife's name is Mary and my daughter's name is Amy.

Casor nods, intrigued by Tony's adoration for his family.

CASOR

It seems like you really love your wife and daughter.

TONY

I do. They mean everything to me.

Tony smiles, lost in thought about his family.

CASOR

(joking)

You should name your next product after your wife.

Tony laughs.

TONY

(laughing)

If I made a product, I'd name it Amy for sure. She's the light of my life.

Casor smiles and they continue walking. Suddenly, Tony stops in his tracks.

CASOR

What is it, Tony?

TONY

(pointing)

Look, over there!

Casor looks to where Tony is pointing and sees a beautiful field of flowers.

CASOR

Wow, that's beautiful.

TONY

(smiling)

It really is.

Casor looks at Tony and sees the joy on his face.

(to himself)

It's clear that Tony's family means everything to him. I hope I can be as happy and content as he is one day.

Casor and Tony continue walking, both lost in their own thoughts.

INT. FARMHOUSE - DAY

Tony (Johnson) and Casor are standing on the porch of their farmhouse. Tony is gazing out at the fields with a look of pride on his face. Casor is standing next to him, taking in the view.

TONY

(smiling)

Look at this, John. This is all mine.

CASOR

(impressed)

It's beautiful. You must be so proud.

TONY

(nodding)

I am. I've worked hard for this.

Tony puts his arm around Casor and smiles at him.

TONY

(warmly)

This is home.

Casor smiles back at Tony, grateful for their newfound friendship.

CASOR

(happily)

I'm glad to be here with you, Tony.

As they stand on the porch, they see Amy walking towards them. Tony's face lights up and he starts walking towards her, humming a tune. Casor follows behind him, not knowing the tune but filled with happiness at the prospect of starting a new life with a new friend.

As they near Amy, Casor is overcome with emotion and stops to press his hands against the Virginia earth and hug a tree. Tony and Amy stop and look at him with concern.

CASOR

92

(tearfully)

I'm just so grateful for this opportunity. Thank you for bringing me here, Tony.

Tony smiles and pats Casor on the back.

TONY

(warmly)

You're welcome, John. You're going to be a great asset to our farm.

Amy smiles and hugs both Tony and Casor.

AMY

(happily)

Welcome to the family, John.

Casor smiles through his tears and the three of them hug, grateful for their new home and the love they have for each other.

INT. FARMHOUSE - DAY

Tony (Johnson) and Casor (John) are standing in the kitchen of their farmhouse. Tony turns to John and beckons him to follow him.

TONY

Come on, John. I want to show you something.

John follows Tony out of the kitchen and into the fields. The flowers are in full bloom and the air is thick with the smell of the ocean. John looks up at the sky and sees his home star, Ndonggo, shining brightly. He feels a sense of peace and belonging wash over him.

As they walk, Tony points out the different colors of the flowers and the tall grass. John takes in the sights and sounds of the farm, feeling more and more at home with each passing moment. Suddenly, a loud scream echoes through the fields.

AMY

(screaming)

Daaaaaaadddy!

Tony and John turn to see Amy running towards them, a look of excitement on her face.

(breathlessly)

Daddy, come quick! There's a newborn lamb in the barn!

Tony smiles and takes Amy's hand.

TONY

(excitedly)

Let's go see it!

Tony, Amy, and John run towards the barn, filled with excitement and joy at the new addition to their farm.

INT. FARMHOUSE - DAY

Tony (Johnson) and John are standing in the kitchen of their farmhouse. Tony is looking out the window with a worried expression on his face.

JOHN

What's wrong, Tony?

TONY

(worriedly)

It's Amy. She's been gone for hours and I can't find her anywhere.

John stands up tall and hurries to Tony's side.

JOHN

Don't worry, Tony. We'll find her.

Just then, they hear Amy's voice screaming from outside. Tony and John run towards the sound, with John speeding up to catch up to Tony. As they get closer, John slows down and walks like a gentleman, trying to be respectful of Tony's concern for his daughter.

They round the corner and see Amy running towards them, a look of relief on her face. Tony's arms are outstretched and he runs towards her, melting into a hug as he embraces his daughter.

John watches the scene unfold, feeling left out and not sure what to do. But as Amy looks up at John, he sees her heart stop as she recognizes him. John's own heart stutters as he steps forward, both of them knowing that they are meant to be together.

The three of them embrace, filled with love and joy at finally being reunited.

FARMHOUSE - DAY Tony (Johnson) and Casor are standing on the porch of their farmhouse. Tony is gazing out at the fields with a look of pride on his face. Casor is standing next to him, taking in the view. Hawks circle above and tobacco too. Draw in the style of Picasso.



Amy and John are sitting at the kitchen table, holding hands and smiling at each other. Tony is standing nearby, watching them with a proud smile on his face.

TONY

(proudly)

I'm so glad you two found each other. You're meant to be together.
Amy and John smile at Tony, grateful for his guidance and support throughout their courtship.

AMY

(smiling)

Thank you, Dad. We couldn't have done it without you.

JOHN

(grateful)

You've been a great mentor, Tony. I've learned so much from you about the farm and about life.

Tony smiles and pats John on the back.

TONY

(proudly)

You've been a quick learner, John. I have no doubt you'll be a great farmer and husband to Amy.

Amy smiles and stands up, walking over to Tony and giving him a hug.

AMY

(grateful)

Thank you for everything, Dad. I love you.

Tony smiles and hugs his daughter back.

TONY

(warmly)

I love you too, Amy. And I'm so happy to see you and John together.

As the years pass, Amy and John grow old together, working hard on the farm and raising their own family. Amy teaches John how to read and write, introducing him to the world of literature

and the law. John, always a natural storyteller, quickly adopts this new skill and becomes a be- 96
loved member of their community. Together, they face the ups and downs of life with love and
determination, grateful for the love they share and the support of their family.

INT. FARMHOUSE - DAY

Amy and John are sitting at the kitchen table, holding hands and smiling at each other. Tony is
standing nearby, watching them with a proud smile on his face.

TONY
(proudly)

It's been great watching you two grow and flourish together.

Amy and John smile at Tony, grateful for his support and guidance throughout their relation-
ship.

AMY
(smiling)

We couldn't have done it without you, Tony. You've always been there for us.

JOHN
(grateful)

Yes, we're so grateful for everything you've done for us.

Tony smiles and pats John on the back.

TONY
(warmly)

It's been my pleasure. You two are like family to me.

As the years pass, the Johnson farm blossoms under the leadership of Tony, Amy, and John.
John becomes a founding American and is proud of the work he does on the farm. Despite
their deep love for each other, Tony always remembers that business is business, and he makes
sure to give John the proper time and training to succeed on the farm.

Together, Tony, Amy, and John dance and flirt their way through life, enjoying every moment
they have together and building a legacy that will last for generations to come.

INT. JOHNSON FARMHOUSE - NIGHT

Tony (Johnson) is standing in the middle of a crowded room, holding a bottle of whiskey and
laughing with his friends. John (Casor) is standing off to the side, watching the party with a mix
of excitement and nerves.

FARMHOUSE - DAY
Tony (Johnson) and Ca-
sor (John) are standing
in the kitchen of their
farmhouse. The Win-
dow shows a blue sky.
A Blue vase is on the
kitchen table full with
red flowers. Draw in
the style of Picasso.



JOHN

98

(to himself)

This is quite a party. I wonder if I'll fit in here.

As John looks around the room, he sees people of all races and backgrounds, laughing and chatting with each other. He feels a sense of belonging wash over him and smiles. Suddenly, Amy walks up to him and smiles.

AMY

(smiling)

Hi, John. How are you enjoying your first night on the farm?

JOHN

(smiling)

It's been great. Everyone's been so welcoming.

Amy smiles and nods.

AMY

(warmly)

We're glad to have you here. You're already a part of the family.

John smiles, grateful for Amy's words. He knows he will have to work hard to win her over and prove himself worthy of her love.

As the night goes on, John and Amy continue to talk and get to know each other better. John tells her about his life in Ndongo and his dreams for the future. Amy listens intently, impressed by his intelligence and ambition.

As the party winds down and people start to head home, John knows that he has planted the seeds of his love for Amy and that it is only a matter of time before he wins her over completely.

INT. TOWN SQUARE - DAY

John (Casor) is walking through the town square, greeting people as he goes. He is greeted with respect and kindness by the locals, who have come to know him as a skilled farmer and a valued member of the community.

As John walks through the square, he is approached by a group of farmers who are interested

JOHNSON FARMHOUSE - NIGHT Tony (Johnson) is standing in the middle of a crowded room, holding a bottle of whiskey and laughing with his friends.. A long table is in the middle with a blue vase with red flowers. Draw in the style of Picasso.



in learning more about his farming techniques. John happily shares his knowledge with them,100 showing them how to plant and care for different crops.

As they talk, people passing by stop to listen and join in the conversation. John's reputation as a skilled farmer spreads throughout the town, and he becomes well-respected by everyone.

Despite the fact that Tony (Johnson) owns his indentured servant contract, John is treated with equality and respect by the community. Everyone knows that Tony brought John to the farm for Amy, and they respect the fact that both families are working towards the American Dream of freedom and opportunity for all.

In this time and place, the concept of legal slavery does not exist. Everyone is working together to build a society based on equality and the pursuit of happiness. John is proud to be a part of this community and is grateful for the opportunity to contribute to its growth and success.

INT. TOWN BAR - NIGHT

John (Casor) is standing on stage, playing his guitar and singing a lively song. The bar is packed with people, all dancing and enjoying themselves.

As John plays, he is filled with a sense of joy and nostalgia. The music brings him back to his roots in Ndongo and he can't help but smile as he sings.

The partygoers are having a great time, laughing and dancing as they listen to John's music. The atmosphere is lively and electric, with people pouring drinks and enjoying each other's company.

As the night wears on, the party only gets wilder. Kids are born again and towns are built faster as people pour more wine and continue to celebrate. The music is loud and the energy is high as John and the other partygoers revel in the joy of living in a time and place where the American Dream of freedom and opportunity is a living reality.

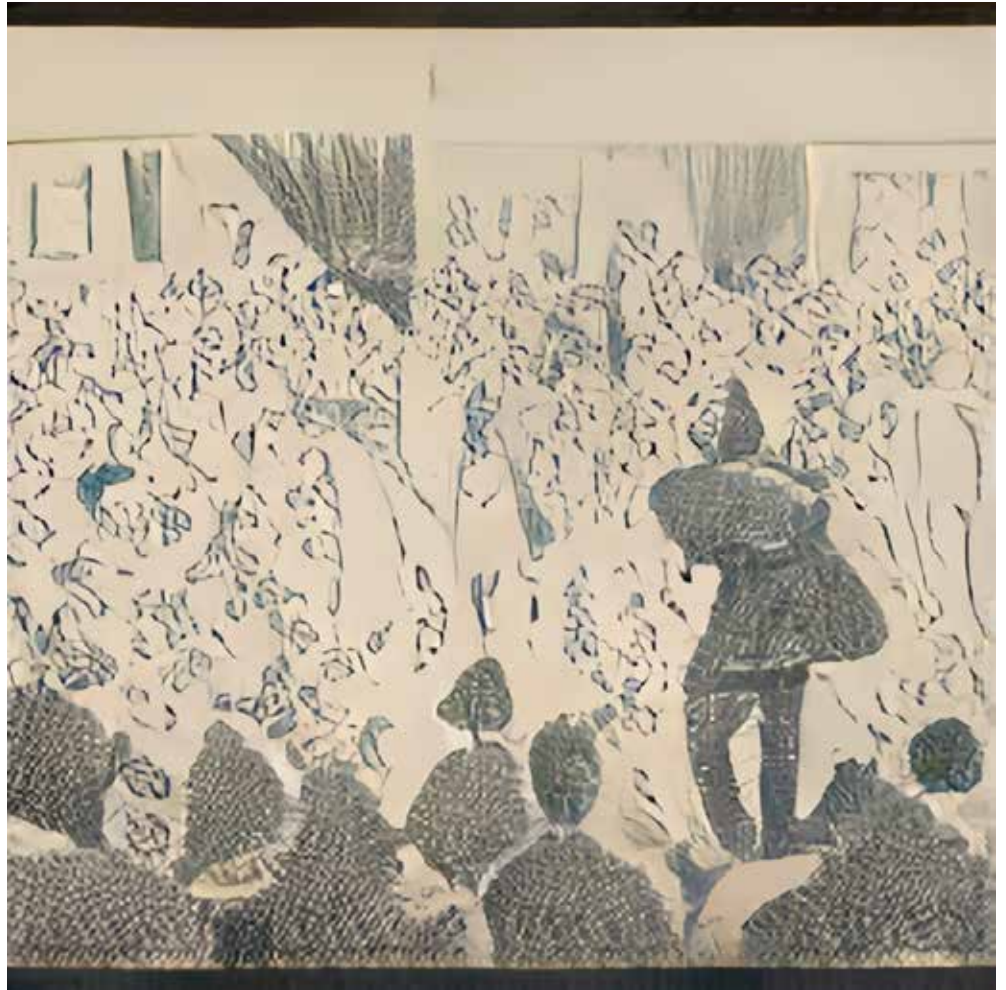
Despite the hard work that goes into building their communities, the people of the 13 colonies know how to let loose and have a good time. John is happy to be a part of this vibrant and lively culture, and he feels grateful for the chance to experience the joys of life in Virginia.

INT. TOWN BAR - NIGHT

The town bar is packed with people, all laughing and chatting as they drink and dance. The air is thick with the smell of alcohol and the sounds of merriment.

John (Casor) is standing at the bar, chatting with a group of friends as he sips on a mug of beer. He smiles and laughs as they tell jokes and stories, enjoying the company of his fellow towns-

TOWN BAR - NIGHT John (Casor) is standing on stage, playing his guitar and singing a lively song. The bar is packed with people, all dancing and enjoying themselves. Draw in the style of Picasso.



As the night wears on, more and more people pour into the bar, all eager to let loose and have a good time. The parties and revelry continue well into the night, with people of all ages and backgrounds coming together to celebrate life and the American Dream.

As the population of the 13 colonies grows and becomes more diverse, classes start to emerge. Tobacco becomes a key part of the economy, and wine is used as a lubricant of commerce, just like it is today. The English, with their love of pubs and parties, set up shop in Virginia and are free to enjoy the freedom and opportunity that America offers.

John looks around the crowded bar and smiles, feeling grateful to be a part of this vibrant and diverse community. As he raises his mug in a toast to his friends and the American Dream, he knows that this is just the beginning of a long and prosperous journey.

INT. JAMESTOWN DOCKS - DAY

John (Casor) is standing on the docks of Jamestown, Virginia, looking out at the water with a mix of excitement and nerves. He is surrounded by a crowd of people, all chatting and laughing as they prepare for their journey.

Suddenly, a voice calls out from the crowd.

CLERK
(loudly)
John Casor!

John turns and sees a clerk standing nearby, holding a stack of papers.

CLERK
(to John)
You're John Casor, right?

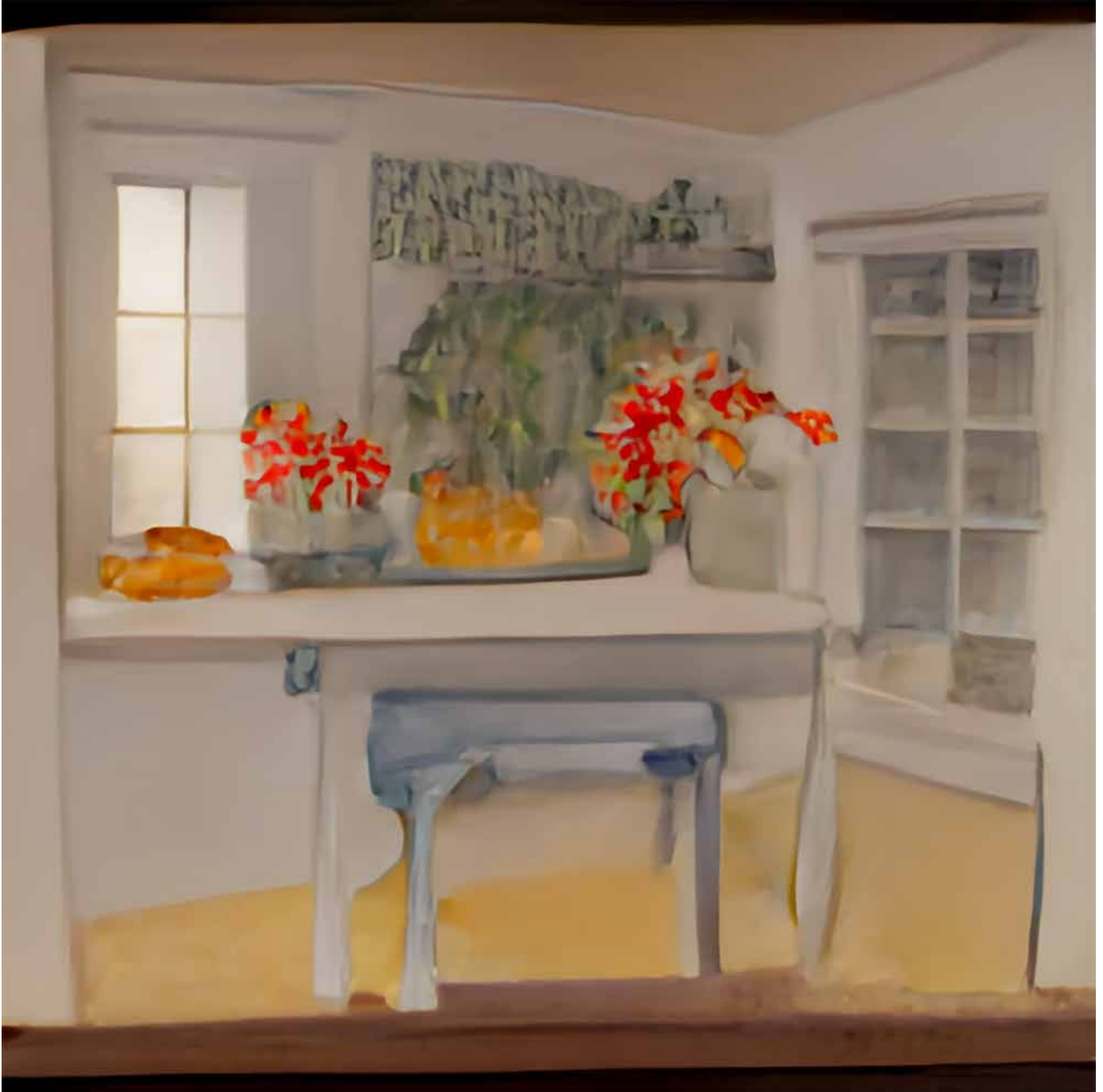
John nods, unsure of what to expect.

CLERK
(smiling)
Congratulations, you've been reborn! Here's your new legal family name.

The clerk hands John a paper with the name "Casor" written on it. John looks at it in confusion, wondering what it means.

JOHNSON FARMHOUSE - DAY John (Casor) is standing in the kitchen of the Johnson farmhouse. The tomatoes are red on the blue plate. The Window shows sunset colors. The table has a blue vase of yellow flowers. Draw in the style of Picasso.





(explaining)

We're using the Christian faith to allow people to be reborn again and again.

Your old name is gone, and you now have a new identity as John Casor.

Welcome to America!

John smiles, feeling a sense of excitement and possibility wash over him. He is born again into America, ready to embrace his new identity and start a new journey.

INT. WHITE LION SHIP - DAY

Tony (Johnson) is standing on the deck of the White Lion ship, watching as a group of people walk down the plank and onto the docks of Jamestown, Virginia. John (Casor) is among them, walking nervously and looking around at the new surroundings.

As John steps off the plank, Tony greets him with a warm smile and takes his hand in a show of support and welcome.

TONY

(smiling)

Welcome to America, John. I'm glad you're here.

John smiles, feeling relieved and grateful to have Tony by his side. He knows that Tony will be a powerful ally and friend as he navigates this new and unfamiliar land.

Tony makes sure that all of his cargo, including John, are greeted with smiles and kindness as they enter America. He wants them to feel welcome and valued, and he takes great pride in making sure they are treated with dignity and respect.

As they walk unshackled and proud into America, John knows that he is starting a new chapter in his life and that anything is possible. He is grateful to Tony for bringing him here and for guiding him on this journey.

INT. JOHNSON FARMHOUSE - DAY

John (Casor) is standing in the kitchen of the Johnson farmhouse, preparing a meal for Tony (Johnson) and Amy. He is focused and determined, determined to work hard and prove himself worthy of his seven years of indentured servitude.

As he works, Tony and Amy enter the room and start chatting with him. John listens attentively,

soaking up their stories and laughter as they share their experiences and dreams for the future. Despite the challenges and hardships that they face as indentured servants, John and his fellow Americans are full of life and hope. They are all working towards a better future, and they know that anything is possible if they work hard and stay determined.

However, John also knows that he must be careful. He has seen the abuse of indentured servants and the propaganda against colored people in the colonies, and he knows that he must stay alert and fight for his rights.

Despite the challenges, John is confident that he will be able to complete his seven years of service and earn his freedom. And he knows that with hard work and determination, he will also be able to win Amy's love and build a life together.

INT. JOHNSON FARMHOUSE - DAY

Tony (Johnson) is sitting at the kitchen table, laughing and chatting with John (Casor) as they enjoy a cup of coffee.

TONY

(smiling)

I remember when we first met, John. You were just a young man, full of hope and promise.

JOHN

(smiling)

Yes, Tony. I was so grateful when you took me under your wing and showed me the ropes of farming. I've learned so much from you.

TONY

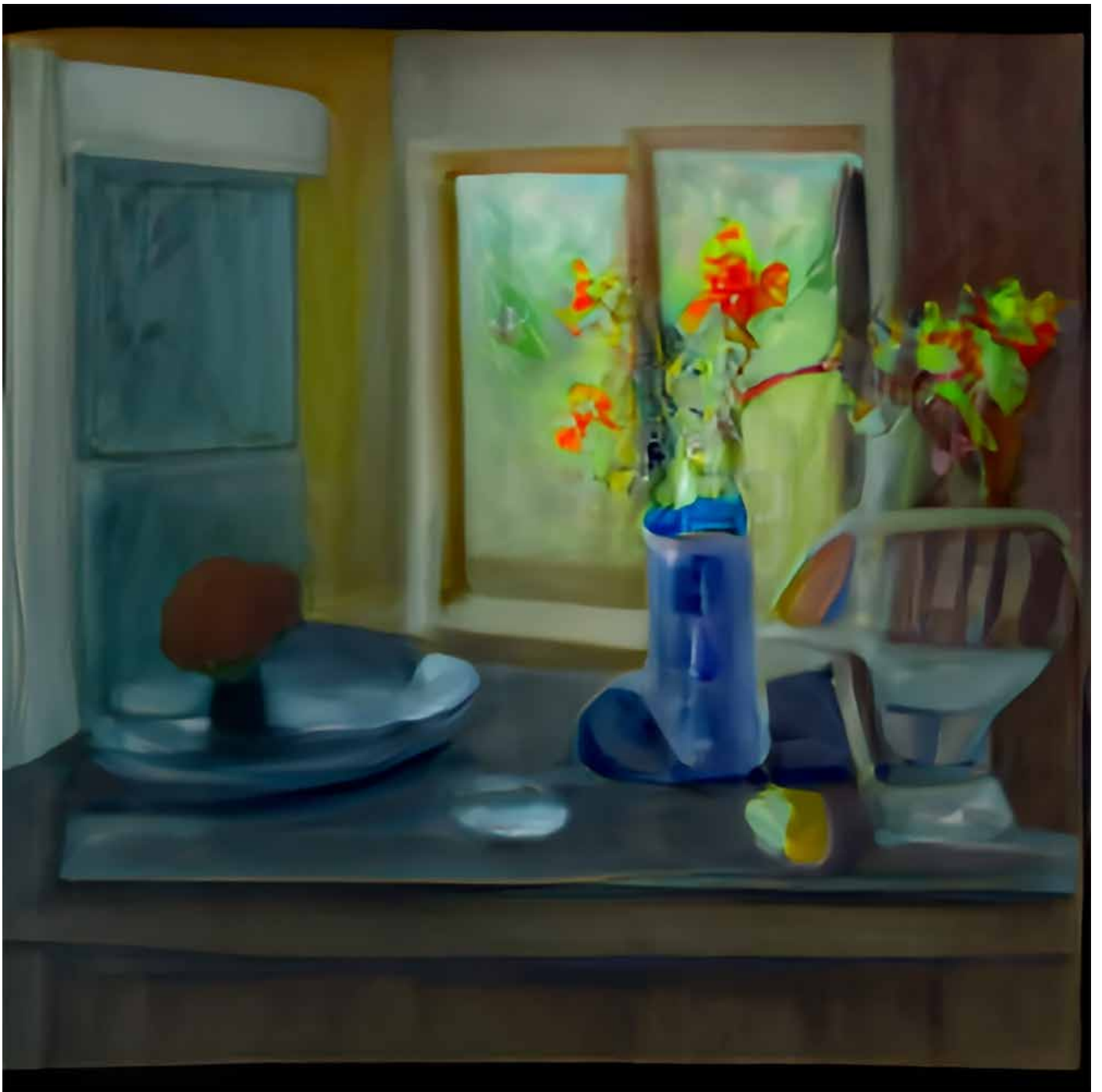
(nodding)

Well, I knew you were a smart and hardworking man. I knew you had what it takes to succeed in this country.

JOHN

(nodding)

I'm still working towards my seven years of indentured servitude, but I'm hoping to earn my freedom and start my own farm one day.



TONY

(smiling)

I have no doubt that you'll achieve your dreams, John. You have the talent and determination to succeed.

JOHN

(smiling)

And what about you, Tony? What are your dreams for the future?

TONY

(grinning)

I just want to see my family thrive and grow. And, of course, I hope to see you and Amy find happiness together.

JOHN

(blushing)

I hope so too, Tony. Amy is a wonderful woman, and I care for her deeply.

TONY

(nodding)

I know you do, John. And I know she cares for you too. Just keep working hard and following your dreams, and everything will fall into place.

JOHN

(smiling)

I will, Tony. Thank you for everything.

TONY

(smiling)

You're welcome, John. Now let's get back to work. We've got a farm to run!

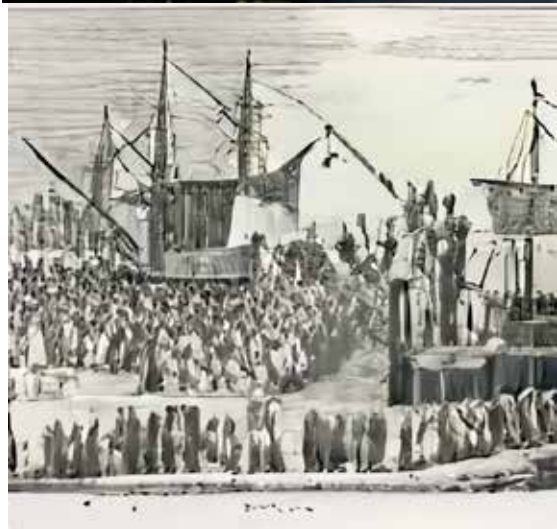
INT. JOHNSON FARMHOUSE - DAY

John (Casor) is sitting at the kitchen table, talking with Amy (Johnson).

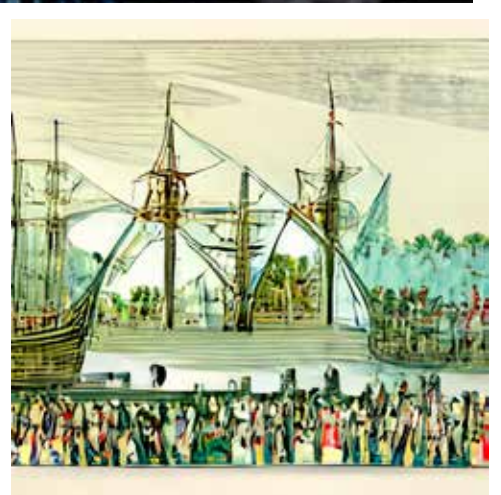
JOHN

(shaking his head)

I can't believe how lucky I am to have Tony as my boss. He's such a fair and kind man, and he truly cares about his workers.



JAMESTOWN DOCKS - DAY John (Casor) is standing on the docks of Jamestown, Virginia, looking out at the water with a mix of excitement and nerves. He is surrounded by a crowd of people, all chatting and laughing as they prepare for their journey. Draw in the style of Picasso.



AMY

110

(nodding)

That's definitely true, John. My dad is all about production, but he always puts his workers first. He knows that a happy and skilled workforce is key to the success of the farm.

JOHN

(smiling)

I can't thank him enough for bringing me to America and giving me this opportunity. And I'm grateful to Ndongo for introducing me to him.

AMY

(smiling)

You've definitely exceeded his expectations, John. Your green thumb and methodical planning have really helped to set the farm on a steady path of growth.

JOHN

(nodding)

I'm just glad to be a part of the team. And I'm grateful to have you and your family as my friends and colleagues.

AMY

(smiling)

We feel the same way, John. And I have a feeling that our partnership with you is just the beginning of a long and successful journey.

JOHN

(smiling)

I agree, Amy. Here's to the future!

Amy and John clink their coffee mugs in a toast to the future, both feeling grateful and excited for what lies ahead.

INT. JOHNSON FARMHOUSE - DAY

Amy (Johnson) is sitting at the kitchen table with John (Casor), both of them looking intently at a notebook in front of them.

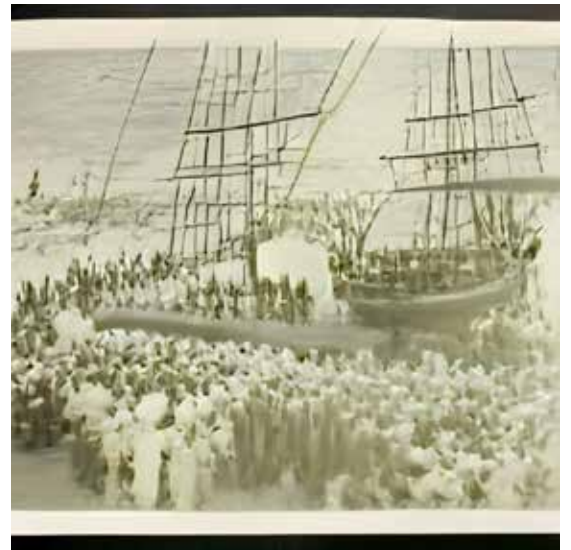
AMY

(smiling)

Okay, John. Now that you've learned how to read and write, it's time for you to start practicing your skills.



WHITE LION SHIP - DAY
Tony (Johnson) is standing on the deck of the White Lion ship, watching as a group of people walk down the plank and onto the docks of Jamestown, Virginia. John (Casor) is among them, walking nervously and looking around at the new surroundings. Draw in the style of Picasso.



JOHN
(nodding)

Yes, Amy. I'm excited to start writing.

AMY
(smiling)

Here, I have a pen and notebook for you. You can use it to write down your thoughts, stories, or whatever else you'd like.

John takes the pen and notebook, looking at it with excitement. He sees a drawing of a peacock on the cover and smiles, remembering his childhood in Ndongo.

JOHN
(smiling)

Thank you, Amy. This is perfect.

AMY
(smiling)

I'm glad you like it. So, what do you want to write about first?

JOHN
(pausing to think)

I think I want to write about my dreams for the future. My name is John Casor, and I will be free.

Amy smiles, proud of John's determination and ambition. She knows that he has the talent and drive to achieve anything he sets his mind to.

AMY
(smiling)

I have no doubt that you'll achieve your dreams, John. You have the talent and determination to succeed.

JOHN
(smiling)

Thank you, Amy. I'm so grateful to have you by my side, helping me to learn and grow.

AMY
(smiling)

I'm glad to be here, John. Now let's get writing!

John and Amy begin to write, their friendship and partnership growing

stronger with each passing day.

113

INT. JOHNSON FARMHOUSE - DAY

John (Casor) and Amy (Johnson) are sitting at the kitchen table, each of them with a pen and notebook in hand. They are deep in conversation and writing.

JOHN

(thoughtful)

Being free is such an important concept in America. It's what drives so many of us to work hard and pursue our dreams.

AMY

(nodding)

Absolutely. The pursuit of happiness is everything in this country. And I know that you and I are both working hard towards our own freedom and happiness.

JOHN

(smiling)

Yes, Amy. And I know that we have a bright future ahead of us. As long as we work hard and cooperate with each other, anything is possible.

AMY

(smiling)

I agree, John. And I know that my dad trusts us and knows that we're working towards the future of everyone, not just ourselves.

JOHN

(nodding)

Tony has always been a fair and understanding boss. I'm grateful to have him as a mentor and friend.

AMY

(smiling)

Me too, John. Now let's get back to writing. I have a feeling that our diaries will be filled with exciting stories and accomplishments in the future.

John and Amy continue to write and chat, their partnership and love for each other growing stronger with each passing day.

INT. JOHNSON FARMHOUSE - DAY

John (Casor) and Amy (Johnson) are sitting at the kitchen table, talking with Tony (Johnson).

TONY

114

(smiling)

John, I wanted to talk to you about expanding your role on the farm. Your hard work and dedication have not gone unnoticed, and I believe you have the skills and ability to take on more responsibility.

JOHN

(surprised)

Really, Tony? I'm honored. Thank you for your trust in me.

TONY

(nodding)

You've more than earned it, John. I have full confidence in you and your ability to run business activities on the farm.

AMY

(smiling)

I'm so proud of you, John. And I know that you'll be a true American gentleman in your new role.

JOHN

(smiling)

Thank you, Amy. I'll do my best to live up to your expectations and Tony's trust.

TONY

(smiling)

I have no doubt that you will, John. Now, let's get to work and continue to make this farm a success.

John, Amy, and Tony stand up and shake hands, ready to work together and continue their journey towards success and happiness.

INT. JOHNSON FARMHOUSE - DAY

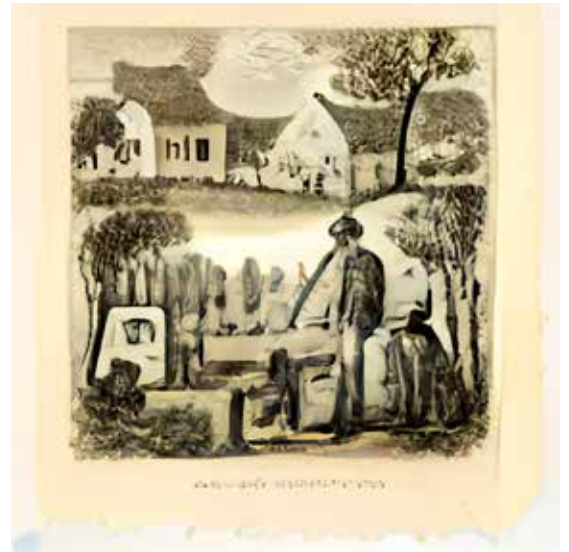
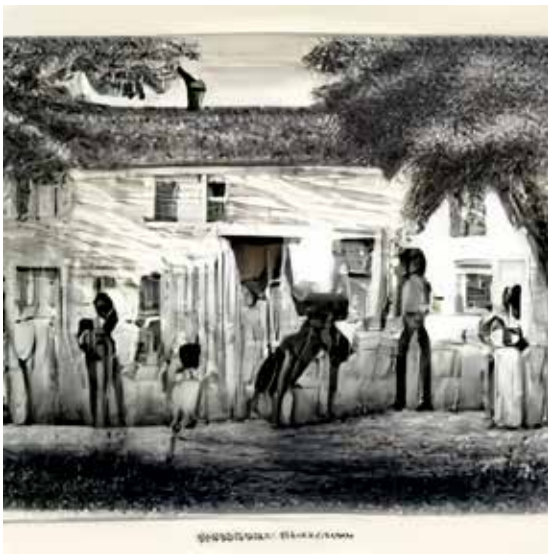
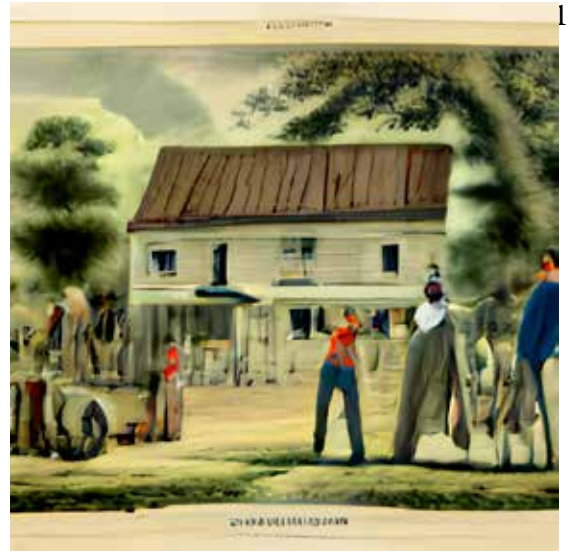
Tony (Johnson) is sitting at the kitchen table with John (Casor). They are having a heart-to-heart conversation.

JOHN

(serious)

Tony, I wanted to talk to you about something important. I know that I'm still an indentured servant, but I love Amy with all my heart and I want to marry her.

COLONIAL FARMHOUSE - DAY The farmhouse is bustling with activity as JOHNSON, a middle-aged white man, works with his indentured servants, who are of various races including white, black, and mixed-race. They all work together, with a sense of community and camaraderie. Draw in the style of Picasso.



TONY
(nodding)

116

I know, John. And I've always known that you two were meant for each other.

JOHN
(surprised)
You have?

TONY
(smiling)
Of course, John. I can see the love and respect you have for each other,
and I know that Amy is in good hands with you.

JOHN
(relieved)
Thank you, Tony. That means a lot to me.

TONY
(smiling)
I'm just glad to see you both happy and in love. And when the time comes for
you to be free, I have no doubt that you two will make a great life together.

JOHN
(smiling)
Thank you, Tony. I promise to always take care of Amy and make her happy.

TONY
(smiling)
I know you will, John. Now let's get back to work and keep building our future together.

John and Tony stand up and shake hands, their bond of friendship and trust stronger than ever.

INT. JOHNSON FARMHOUSE - DAY

Tony (Johnson) is sitting at the kitchen table with John (Casor). They are discussing Tony's experience as an indentured servant.

JOHN
(curious)
Tony, can you tell me more about your experience as an indentured servant?

TONY

(nodding)

Sure, John. Well, I was only 19 when I landed in Jamestown, Virginia in 1619. It was a tough time, but I was determined to work hard and make a better life for myself.

JOHN

(impressed)

And you were able to gain your freedom in less than seven years? That's impressive.

TONY

(smiling)

Yes, it was hard work and determination, but I was also lucky to have opportunities presented to me. And once I was free, the Colony of Virginia even granted me land.

JOHN

(surprised)

Really? That must have been a proud moment for you.

TONY

(nodding)

It was, John. It was a testament to the hard work and dedication I had put in as an indentured servant. And now, I am able to build a successful farm and provide for my family.

JOHN

(smiling)

And I'm grateful to be a part of it, Tony. Thank you for your guidance and support.

TONY

(smiling)

You're welcome, John. Now let's get back to work and continue to build our future together.

John and Tony stand up and shake hands, ready to continue their journey towards success and freedom.

118

INT. JOHNSON FARMHOUSE - DAY

Tony (Johnson) is sitting at the kitchen table with John (Casor). They are discussing Tony's success as a tobacco farmer.

JOHN
(curious)

Tony, can you tell me more about your success as a tobacco farmer in Maryland?

TONY
(smiling)

Sure, John. Well, I had been working in the tobacco industry for a while and I had gained a lot of knowledge and experience. So when I moved to Maryland in the 1660s, I was able to apply that knowledge and become a very successful tobacco farmer.

JOHN
(impressed)

That's amazing, Tony. How did you accomplish that?

TONY
(smirking)

Well, I was always willing to work hard and I was also very good at negotiating contracts and working with the court system. I was able to hire or buy out the contracts of other indentured servants, including my own son's in 1645.

JOHN
(surprised)

Wow, that's impressive. It seems like your success attracted a lot of attention from society.

TONY
(nodding)

Yes, it did. And I was always willing to engage with society and share my knowledge and experience. It's important to always keep learning and growing, and to help others do the same.

JOHN
(nodding)

I agree, Tony. Thank you for sharing your wisdom with me.

TONY
(smiling)

You're welcome, John. Now let's get back to work and continue to build our future together.

John and Tony stand up and shake hands, ready to continue their journey towards success and freedom.

INT. JOHNSON FARMHOUSE - DAY

Tony and John are sitting at the kitchen table, discussing Tony's success as a tobacco farmer and his reputation as the Black Patriarch of Negro Property Owners.

JOHN
(curious)

Tony, I've heard that you were considered the Black Patriarch of Negro Property Owners. Can you tell me more about that?

TONY
(sighing)

Unfortunately, that label was placed on me by the white society. They saw me as a successful black man who owned property and had indentured servants, so they assumed that I was the leader of all black property owners.

JOHN
(surprised)

But that's not true, is it?

TONY
(shaking his head)

No, it's not. The reality is that I worked hard and built my success through hard work and negotiation. And on my farm, I treated all of my workers with respect and lifted them up, not just my own children.

JOHN
(nodding)

I can attest to that. You have always treated me with respect and given me the opportunity to grow and learn.

TONY
(smiling)

That's because I believe in the power of the American Dream. It's a dream that is accessible to everyone, regardless of race or background. And it's a dream that I am proud to share with all of my workers.

JOHN
(nodding)

I agree, Tony. And I am grateful to be a part of your team and to be able to contribute to the success of the farm.

TONY
(smiling)

And I am grateful to have you, John. Now, let's get back to work and continue to build our future together.

John and Tony stand up and shake hands, ready to continue their journey towards success and freedom.

INT. JAMESTOWN BAR - NIGHT

Tony and John are sitting at the bar, sipping on their drinks and chatting with the merchants and other locals.

MERCHANT 1
(to Tony)

Hey Tony, I hear your tobacco crop was a success this year. How did you manage it?

TONY
(smirking)

Well, I have a great team of workers who know how to plant and care for the crops. And I make sure to negotiate fair prices with my customers.

JOHN
(nodding)

And Tony is always willing to lend a helping hand to other farmers in the community. He truly believes in the power of collaboration and teamwork.

(impressed)

You're a true leader, Tony. It's no wonder you're considered the Black Patriarch of Negro Property Owners.

TONY

(shaking his head)

I don't consider myself a leader. I just try to do right by my community and my workers. That's all.

JOHN

(smiling)

But Tony, you are a leader. You inspire others to work hard and strive for success. That's what makes you the Black Patriarch.

Tony smiles and pats John on the back, grateful for his support and friendship. The group clinks their glasses and continues their conversation, united in their pursuit of the American Dream.

INT. WHITE SOCIETY PARTY - NIGHT

The party is in full swing, with people dressed in their finest 1950s attire. Tony is standing with his wife Mary and their friends Amy and John.

Tony

(excitedly)

Can you believe it? The demand for tobacco and commodities is through the roof!

Amy

(sipping on her drink)

Yeah, I heard the traders are making a killing.

John

(nodding)

And the parties just keep getting better and better.

Mary

(smiling)

It's such a special time here in colonial Virginia. There's a sense of freedom and comradery among all the races.

Tony
(nodding)

122

It's true. It's a great time to be alive.

As they continue to talk and enjoy the party, the music and laughter fills the room.

INT. COLONIAL FARMHOUSE - DAY

The farmhouse is bustling with activity as JOHNSON, a middle-aged white man, works with his indentured servants, who are of various races including white, black, and mixed-race. They all work together, with a sense of community and camaraderie.

Johnson is seen negotiating and executing contracts with his mark, while his servants go about their tasks.

Suddenly, there is a knock at the door. Johnson answers it to find a group of farmers standing on his porch, all looking agitated.

FARMER 1:

Johnson, we're here to sue you for breach of contract!"

Johnson's face falls as he realizes the litigious nature of the white society in which he lives. He knows that he must defend himself in court in order to protect his interests.

Despite the tension and stress of the situation, Johnson and his servants continue to work together, united in their pursuit of a better life for themselves and their families.

As the sun sets on the colonial farmhouse, it is clear that, despite the challenges they face, the mixed-races, white, and all others are one community, working towards a common goal.

FADE TO BLACK.

INT. COLONIAL COURTHOUSE - DAY

We see a crowded courtroom, with people of all races and backgrounds packed in to watch the proceedings.

JOHNSON (40s, a white man with a well-groomed beard) stands at the podium, addressing the judge.

JOHNSON

Your honor, I stand before you today to plead my case. I am a humble farmer, just trying to

The judge, a stern-looking man in his 60s, nods.

JUDGE
Go on, Mr. Johnson.

JOHNSON
I have worked hard to build up my farm, and I have done so with the help of my indentured servants. These are good, honest people who have agreed to work for me in exchange for their freedom.

The judge nods again, but there is a hint of disapproval in his expression.

JUDGE
Yes, Mr. Johnson, but we must remember that the indentured servant system is not slavery. These people have the opportunity to earn their freedom and become full members of our society.

JOHNSON
Of course, your honor. I would never consider myself a slave owner. But my point is, these people are integral to the success of my farm. Without them, I could not have achieved what I have.

JUDGE
I understand your point, Mr. Johnson. But we must be careful not to exploit these people, or any other members of our community. We are all in this together, and it is our duty to treat each other with respect and fairness.

JOHNSON
I couldn't agree more, your honor. Thank you for hearing me out.

The judge nods and dismisses Johnson, who exits the courtroom to the sounds of murmurs from the crowded gallery.

As he leaves, we see a mixed-race woman in her 20s, JESSICA (a servant on Johnson's farm), watching him with a mixture of admiration and caution.

JESSICA
He may be a good man, but I still have to be careful.
This is a litigious society, and I have to protect myself.

FADE TO BLACK.



JAMESTOWN BAR - NIGHT Tony and John are sitting at the bar, sipping on their drinks and chatting with the merchants and other locals. Draw in the style of Picasso.

A group of white men, including GEORGE and ROBERT PARKER (both in their 50s), stand before the judge.

JUDGE

Mr. Johnson, you claim that this man, John Casor, is your indentured servant, and that he has violated the terms of his contract by leaving your service without permission?

ANTHONY JOHNSON

(60s, a black man)

nods.

ANTHONY JOHNSON

That is correct, your honor. I have evidence to support my claim.

The judge nods and gestures for the Parkers to speak.

ROBERT PARKER

Your honor, we are witnesses to the fact that Mr. Casor did, indeed, leave Mr. Johnson's service without permission. We saw him with our own eyes, fleeing from the farm.

GEORGE PARKER

And we can attest to the fact that Mr. Johnson has always treated his servants with fairness and respect. He is a good and honest man, and Mr. Casor's actions are a clear breach of their contract.

The judge nods, considering their words.

JUDGE

Very well. Based on the evidence presented, I hereby declare that John Casor shall be owned by Anthony Johnson for life, as per the terms of their indentured servant contract.

There is a murmur of shock from the crowded courtroom. John Casor, a black man in his 30s, looks devastated.

JOHN CASOR

But your honor, I was treated unfairly!
I was given no chance to defend myself!



I'm sorry, Mr. Casor, but the law is clear in this matter.
You are now the property of Mr. Johnson for the rest of your life.

As the judge bangs his gavel, signaling the end of the proceedings, we see a smug look pass between the Parkers. It is clear that they were instrumental in swaying the outcome of the case.

FADE TO BLACK.

INT. COLONIAL COURTHOUSE - DAY

A group of white men, including GEORGE and ROBERT PARKER (both in their 50s), stand before the judge.

JUDGE

Gentlemen, you stand before me today to plead your case for the right to own slaves. I must warn you, this is a grave matter, and it is not to be taken lightly.

ROBERT PARKER

Your honor, we understand the gravity of this situation. But we believe that it is our right, as God-fearing men, to own and control those who are inferior to us.

The judge raises an eyebrow.

JUDGE

Inferior? How do you justify such a claim?

GEORGE PARKER

Your honor, it is our belief that the dark-skinned races are descended from the cursed son of Noah, Ham. They are therefore less civilized and in need of guidance from those who are more enlightened.

JUDGE

And where do you get these beliefs?

ROBERT PARKER

Your honor, they are the teachings of our grandfather, Pastor Robert Parker. He was a man of great wisdom and understanding, and his words have guided us in all things.

The judge nods, considering their words.

Jamestown COURTHOUSE
with a view of Chesapeake bay.
Draw in the style of Picasso.



I see. And what of the allegations that your grandfather was a heretic, and that he preached false doctrine in Amsterdam?

The Parkers exchange a look of panic.

GEORGE PARKER

Your honor, those allegations are completely unfounded. Our grandfather was a man of great faith, and he was misunderstood by those who did not understand his teachings.

JUDGE

I see. Very well, I will take your words under advisement. But let me be clear: the ownership of another human being is not a matter to be taken lightly. If you are granted the right to own slaves, you must treat them with compassion and respect, as you would any other member of our community.

The Parkers nod, relieved.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see ANTHONY JOHNSON (60s, a black man) and his wife, AMY (50s, also black), sitting at their kitchen table. They are deep in conversation with GEORGE PARKER (50s, white), who is leaning against the counter with a cup of tea in his hand.

ANTHONY JOHNSON

So, George, you say that you and your brother are planning to buy slaves to work your farm?

GEORGE PARKER

That's right, Anthony. We've done the math, and it just makes sense. With slaves, we can produce more tobacco and make a bigger profit.

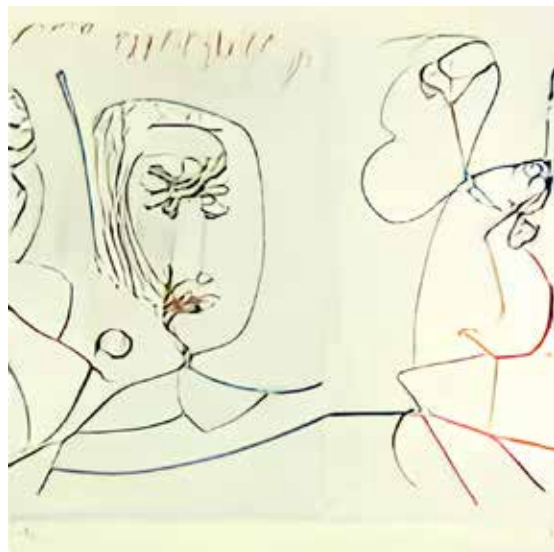
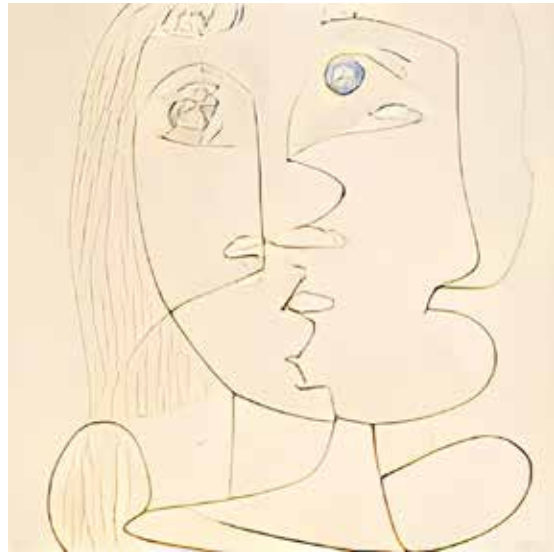
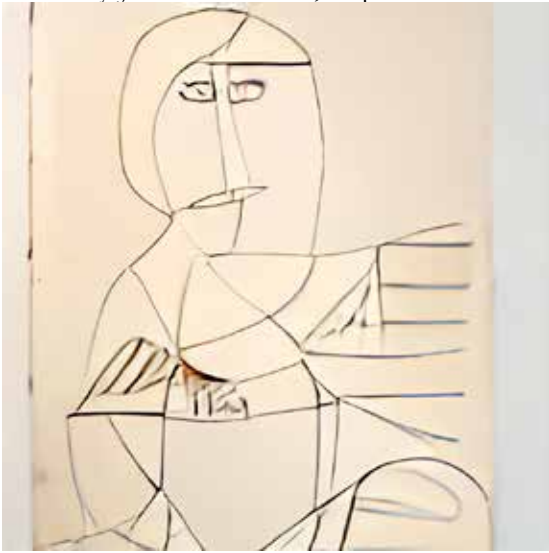
ANTHONY JOHNSON

But what about the moral implications? Don't you have any qualms about owning another human being?

GEORGE PARKER

To be honest, I don't see it that way. These people are inferior, and they need guidance from those who are more enlightened. It's for their own good, really.

JUDGE Very well. Based on the evidence presented, I hereby declare that John Casor shall be owned by Anthony Johnson for life, as per the terms of their indentured servant contract. Draw in the style of Picasso. 130



AMY

I can't believe you can justify this. How can you treat someone like property, just for the sake of making a profit?

GEORGE PARKER

It's just business, Amy. And besides, it's not like we're the only ones doing it. The whole country is built on the backs of slaves.

ANTHONY JOHNSON

That may be true, but it doesn't make it right. We have to stand up against this injustice, even if it means going against the norm.

George shrugs and finishes his tea.

GEORGE PARKER

Well, I respect your opinion, Anthony. But I'm going to do what's best for my family, and that includes buying slaves to work my farm.

With that, George exits the farmhouse, leaving Anthony and Amy to shake their heads in disgust.

FADE TO BLACK.

INT. COLONIAL TOBACCO FARM – DAY

We see COLONEL ROBERT PARKER (60s, a white man with a stern expression) standing in a field of tobacco plants, inspecting them with a critical eye. GEORGE PARKER (30s, white), his son, stands nearby, watching nervously.

COLONEL PARKER

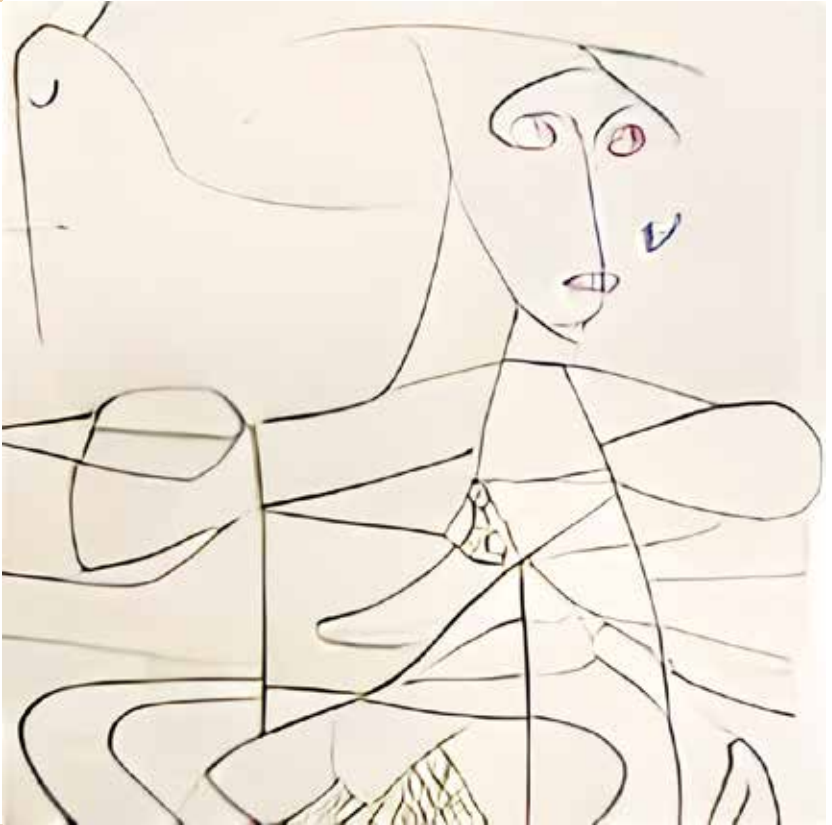
These plants are weak, George. They'll never produce a decent crop.

GEORGE PARKER

I'm sorry, Father. I'll do better next time.

COLONEL PARKER

You better. This tobacco farm is the backbone of our family's fortune. We can't afford to let it fail.



GEORGE PARKER

Yes, Father. I understand.

COLONEL PARKER

Good. Now, I have to go meet with the other farmers in town. We need to decide on a fair price for our tobacco and make sure we're not getting ripped off by the merchants.

As Colonel Parker walks away, George sighs in relief.

GEORGE PARKER

Whew. That was close.

We see a group of black and white workers in the field, tending to the tobacco plants. They all seem to be working together in harmony, despite the racial tensions that existed at the time.

FADE TO BLACK.

INT. COLONIAL TOBACCO FARM – DAY

We see COLONEL ROBERT PARKER (60s, a white man with a stern expression) standing in his office, poring over ledgers and documents. ANTHONY JOHNSON (60s, a black man) stands across from him, looking concerned.

ANTHONY JOHNSON

Robert, I don't understand. Why are you pushing for the legalization of slavery? We've always worked together as equals, and I thought you considered me a friend.

COLONEL PARKER

I do consider you a friend, Anthony. But the fact remains that slavery is good for business. It's the most efficient way to produce tobacco, and it will make us all wealthier in the long run.

ANTHONY JOHNSON

But at what cost? We're talking about human lives here. How can you justify treating people like property?

COLONEL PARKER

I understand your concerns, but I assure you that I am not a cruel man. I will treat my slaves with compassion and respect, just as I would any other member of my community.

ANTHONY JOHNSON

134

I don't know, Robert. I just can't condone this.

COLONEL PARKER

I understand. But I hope you will at least consider the financial benefits of this decision. It could be a win-win for all of us.

ANTHONY JOHNSON

I'll think about it. But I can't promise anything.

COLONEL PARKER

I understand. I just hope you'll see things my way eventually.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see COLONEL ROBERT PARKER (60s, white) and ANTHONY JOHNSON (60s, black) sitting by the fireplace, enjoying a cup of tea. The atmosphere is relaxed and friendly.

COLONEL PARKER

So, Anthony, how's the farm doing?

ANTHONY JOHNSON

It's going well. The crops are looking good, and we've had a good harvest this year.

COLONEL PARKER

That's great to hear. My farm's been doing well too. I'm thinking of expanding and buying more land.

ANTHONY JOHNSON

That's a smart move. Land is always a good investment.

COLONEL PARKER

Indeed it is. And with the new law allowing us to own slaves, it will make the work much easier and more efficient.

ANTHONY JOHNSON

I still have my reservations about that, Robert. I can't help feeling like we're exploiting these people.



I understand your concerns, Anthony. But we have to remember that this is a business, and we have to do what's best for our families and our farms.

ANTHONY JOHNSON

I know. I just hope that we can find a way to treat these people with compassion and respect, despite the fact that they are our property.

COLONEL PARKER

I agree. We must be fair and just in our dealings with them. After all, they are human beings, just like us.

The two men sit in silence for a moment, considering each other's words.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see JOHN CASOR (40s, a black man) sitting at the kitchen table, looking despondent. His wife, MARY (30s, also black), stands nearby, looking worried.

MARY

John, what's wrong? You've been quiet all day.

JOHN CASOR

I'm just thinking about my luck, Mary. It seems like every time things are going well, something comes along to knock me down.

MARY

I know it's been hard, John. But we've always managed to find a way through. Remember what your father taught you? That life is like a rollercoaster, with ups and downs?

JOHN CASOR

I know, Mary. But sometimes it feels like the downs just keep coming, one after the other.

MARY

I understand. But we have to keep going, no matter what. We have each other, and that's something to be grateful for.

JOHN CASOR

You're right, Mary. I'm just feeling down right now.



Well, you know what always makes you feel better? Music. Why don't you go play your guitar and lift your spirits?

JOHN CASOR

I can't, Mary. I lost my guitar when I was taken by the slavers.

MARY

Oh, John. I'm sorry. But you know what? You're still here, and you're still alive. That's something to be thankful for.

JOHN CASOR

You're right, Mary. You're always right.

As John stands up and gives Mary a hug, we see a glimmer of hope in his eyes. Despite the hardships he has faced, he remains determined to keep going and make the best of his circumstances.

FADE TO BLACK.

INT. COLONIAL SHIP – DAY

We see JOHN CASOR (20s, a black man) standing on the deck of a ship, looking out at the horizon with a mixture of fear and excitement.

JOHN CASOR

(to himself)

I can't believe I'm really doing this. Leaving everything I know behind and starting a new life in America.

We see flashbacks of John's life in Ndongo, including his happy childhood with his father, who taught him the lessons of life that he still holds onto today.

JOHN CASOR

(V.O.)

My father always told me that life was like a rollercoaster, with ups and downs. And he was right. I've had my share of ups and downs, but I'm still here, still standing.

We see John's capture by slavers and his journey to America, where he arrived in Jamestown in 1610.

(V.O.)

The first few years in America were tough. The colony was barely surviving, and many of us didn't make it. But somehow, I survived.
And now, here I am, ready to start a new life.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see JOHN CASOR (40s, a black man) and AMY JOHNSON (40s, also black) sitting at the kitchen table, holding hands and looking at each other with love in their eyes.

JOHN CASOR

Amy, I love you more than anything in this world. And I want to spend the rest of my life with you.

AMY JOHNSON

I love you too, John. And I can't imagine my life without you.

JOHN CASOR

Then will you marry me?

Amy's eyes light up with joy.

AMY JOHNSON

Yes, John. I will marry you.

The two of them embrace, overcome with happiness.

JOHN CASOR

Thank you, Amy. You have no idea how much this means to me.

AMY JOHNSON

I do, John. Because I feel the same way.

We see flashbacks of John and Amy spending happy times together at Corn Tree Branch, their favorite spot on the farm.

JOHN CASOR

(V.O.)

Corn Tree Branch will always hold a special place in my heart. It's where I fell in love with Amy, and where I knew that she was the one for me.

JAMESTOWN FARMHOUSE
with Chesapeake Bay in Back-
ground and Corn on the cob on
the table. Draw in the style of
Picasso.



INT. COLONIAL FARMHOUSE – DAY

We see ANTHONY JOHNSON (60s, a black man) sitting at the kitchen table, looking worried. His wife, MRS. JOHNSON (50s, also black), stands nearby, looking concerned.

MRS. JOHNSON

Tony, what's wrong? You've been so tense lately.

ANTHONY JOHNSON

I'm just worried about John Casor. I don't know if I can go through with setting him free.

MRS. JOHNSON

I know it's hard, Tony. But we have to do what's right. John has served his time, and he deserves to be free.

ANTHONY JOHNSON

But what about our farm? He's been such a valuable worker. How will we manage without him?

MRS. JOHNSON

We'll find a way. And think of the good it will do for John. He can finally start a new life, one that's not tied to indentured servitude.

ANTHONY JOHNSON

I know you're right. It's just hard to let go.

MRS. JOHNSON

I understand. But you have to trust that everything will work out.

ANTHONY JOHNSON

I'll try. For John's sake.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see JOHN CASOR (40s, a black man) sitting at the kitchen table, looking despondent.

COLONEL ROBERT PARKER
(60s, white) stands nearby, looking stern.

142

COLONEL PARKER
John, I'm disappointed in you. You should know better than to go
against your contract.

JOHN CASOR
I'm sorry, Colonel. I just wanted to be with Amy. I love her, and
I want to marry her.

COLONEL PARKER
Love has no place in business, John. You signed a contract to work
for me, and that's what you'll do.

JOHN CASOR
I understand, Colonel. I'll do my best to fulfill my obligations.

COLONEL PARKER Good.
Now get back to work.

John stands up and goes back to work, feeling dejected.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

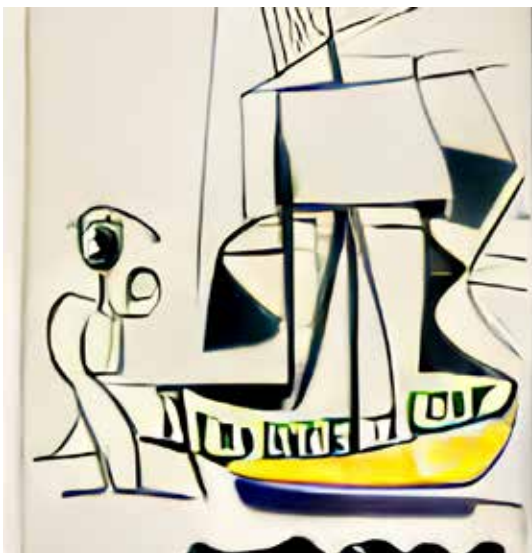
We see ANTHONY JOHNSON (60s, a black man) sitting at the kitchen table, looking stern.
COLONEL ROBERT PARKER (60s, white) stands nearby, looking defensive.

ANTHONY JOHNSON
Robert, I'm here to ask you to return John Casor to me.
He's been a valuable member of my farm, and I need him back.

COLONEL PARKER
I'm sorry, Anthony. But John is under contract with me now.
Possession is 9/10ths of the law, and I have no intention of returning him.

ANTHONY JOHNSON
But he was with me for seven years. He's been a loyal and
hardworking member of my farm.

COLONIAL SHIP – DAY We see JOHN CASOR (20s, a black man) standing on the deck of a ship, looking out at the horizon with a mixture of fear and excitement. Draw in the style of Picasso.



I'm sure he has. But that doesn't change the fact that he's
contracted to work for me now.

ANTHONY JOHNSON

I understand your position, Robert. But I'm asking you to reconsider.
John is a good man, and he deserves to be treated fairly.

COLONEL PARKER

I'm sorry, Anthony. But my decision is final.

FADE TO BLACK.

INT. COLONIAL FARMHOUSE – DAY

We see AMY JOHNSON (40s, a black woman) sitting at the kitchen table with her father, AN-
THONY JOHNSON (60s, also black).

AMY JOHNSON

Dad, I know you don't want to hear this, but I think we should sue
Colonel Parker for ownership of John Casor.

ANTHONY JOHNSON

Sue him? Why would we do that?

AMY JOHNSON

Because he's treating John like a slave, instead of an indentured servant.
And he has no right to do that.

ANTHONY JOHNSON

I understand your concerns, Amy. But I'm not sure suing him is the answer.

AMY JOHNSON

Dad, please. We have to do something. John is being mistreated, and it's not right.

ANTHONY JOHNSON

I'll think about it. But I can't make any promises.

AMY JOHNSON

I understand. But please, just consider it. For John's sake.



I will. I promise.

FADE TO BLACK.

INT. COLONIAL COURTHOUSE – DAY

We see ANTHONY JOHNSON (60s, a black man) standing at the lectern, speaking to the judge and jury. AMY JOHNSON (40s, also black) sits in the courtroom, watching anxiously.

ANTHONY JOHNSON

Your honor, I stand before you today to plead for the return of John Casor to my farm. He has been a valuable member of my team for many years, and I have no doubt that he will continue to be so in the future.

The judge looks at ANTHONY JOHNSON thoughtfully, then turns to the jury.

JUDGE

What do you say, members of the jury? Should John Casor be returned to Anthony Johnson's farm as an indentured servant, or should he be considered a slave for life?

The jury deliberates for a few moments, then returns with a verdict.

JURY FOREMAN

We find in favor of Anthony Johnson and award John Casor to him as an indentured servant for life.

Amy and Anthony exchange triumphant looks, and the courtroom erupts in chaos as people react to the verdict.

FADE TO BLACK.

INT. COLONIAL COURTHOUSE – DAY

We see JOHN CASOR (60s, a black man) standing at the lectern, speaking to the judge and jury. AMY JOHNSON (60s, also black) sits in the courtroom, watching anxiously.

JOHN CASOR

Your honor, I stand before you today to plead for the rights of my family to our farm. We have worked hard and built a successful business, and we deserve to be treated fairly.

The judge looks at JOHN CASOR skeptically, then turns to the jury.

147

JUDGE

What do you say, members of the jury? Should the Johnson heirs be allowed to keep their property, or should it be stripped from them due to their race?

The jury deliberates for a few moments, then returns with a verdict.

JURY FOREMAN

We find against the Johnson heirs and award the property to the state.

Amy and John exchange worried looks as the courtroom erupts in chaos.

FADE TO BLACK.

INT. MARYLAND FARMHOUSE – DAY

We see JOHN CASOR (70s, a black man) sitting at the kitchen table with his wife, AMY JOHNSON (70s, also black).

JOHN CASOR

I can't believe it's come to this, Amy. After all we've been through, to have our farm taken from us just because of our race. It's not fair.

AMY JOHNSON

I know, John. But we have to keep fighting. We can't let them break us.

JOHN CASOR

But what can we do? We're just two old people, trying to make a living on this small farm.

AMY JOHNSON

We can keep working hard, and we can hope for a change in the laws. Maybe one day, things will be different for people like us.

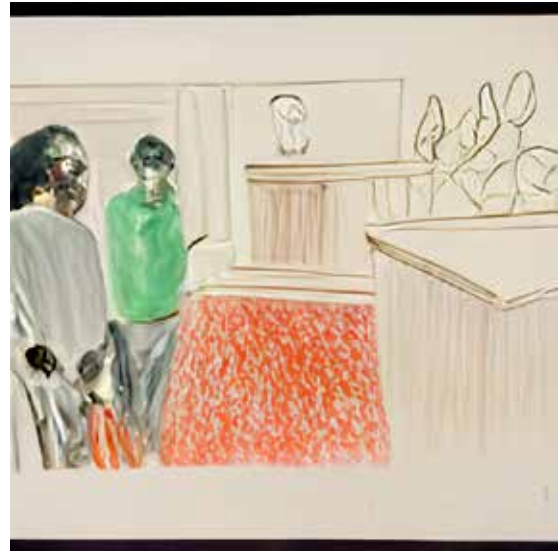
JOHN CASOR

I hope so, Amy. I really do.

FADE TO BLACK.

INT. VIRGINIA COURTHOUSE – DAY

We see a group of white judges and jurors sitting at the front of the courtroom, listening to a white lawyer speak at the lectern.



COLONIAL COURTHOUSE
 – DAY We see ANTHONY
 JOHNSON (60s, a black man)
 standing at the lectern, speak-
 ing to the judge and jury. AMY
 JOHNSON (40s, also black)
 sits in the courtroom, watching
 anxiously. Draw in the style of
 Picasso.



Your honor, the Virginia Law of 1661 clearly states that the ownership of a person's belly grants ownership of that person as a whole. Therefore, the plaintiffs in this case have a right to ownership of the defendants, who are of African descent.

One of the judges speaks up.

JUDGE

But what of the indentured servants who were imported in 1619?
Were they not also considered property?

The lawyer nods.

LAWYER

Yes, your honor. But the difference here is that the indentured servants were given a limited period of servitude, after which they were granted their freedom. These defendants, on the other hand, are being claimed as property for life.

The judges and jurors nod in understanding as the lawyer continues to speak. The scene cuts to black, symbolizing the institutionalization of slavery in the colonial courts.

INT. VIRGINIA COURTHOUSE – DAY

We see COL. ROBERT PARKER (60s, white) standing at the lectern, speaking to the judges and jurors.

COL. PARKER Your honor, I have always believed in the superiority of the white race. And I believe it is our duty to civilize and evangelize the heathens. That is why I pursued the ownership of John Casor, to bring him into the light of the Lord and teach him the ways of our society.

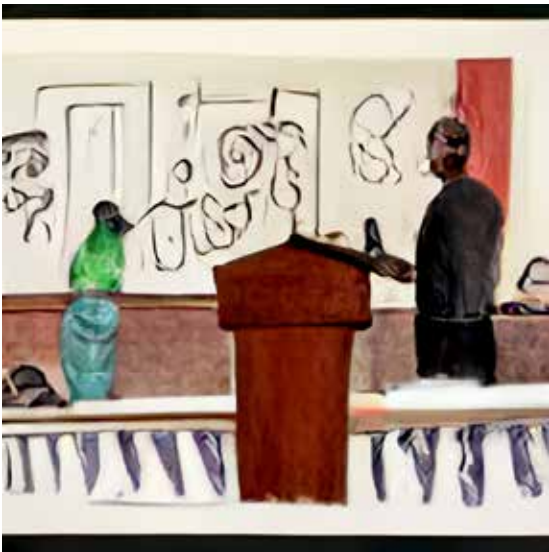
One of the judges speaks up.

JUDGE

But Mr. Parker, are you not aware of the indentured servant system that is in place? Why did you not utilize that instead of seeking to own another human being for life?

COL. PARKER

Your honor, the indentured servant system is simply a stepping stone towards the ultimate goal of true ownership. And as a man



of the cloth, I believe it is my duty to spread the word of the Lord
to as many souls as possible, even if it means owning them as property.

151

The judges and jurors look shocked and disturbed at Parker's words. The scene fades to black, symbolizing the deep-seated racism and religious zealotry that fueled the slave trade.

INT. JOHNSON FARMHOUSE – DAY

John walks into the farmhouse, looking angry and upset.
Amy rushes over to him, concern etched on her face.

AMY

John, what happened?

JOHN

(bitterly)

I don't even want to talk about it. Those bastards tried to steal my
land and get rid of me.

Amy wraps her arms around him, trying to comfort him.

AMY

Oh, John. I'm so sorry. But at least we have each other.

JOHN

(calming down)

Yes, we do. And that's all that matters.

They embrace tightly, both relieved that their love for each other has triumphed over the obstacles that have been thrown their way.

JOHN

(smiling)

We'll get through anything as long as we're together.

AMY

(smiling back)

I couldn't agree more.

They sit down on the couch, still holding each other.

JOHN
(happily)

I can't wait to spend the rest of my life with you, Amy.

AMY
(giggling)
Me neither, John.

FADE TO BLACK

INT. VIRGINIA COURTHOUSE – DAY

John and Amy walk out of the courthouse, their arms wrapped around each other. They both look happy and relieved.

JOHN
(grinning)
That was a close call. I can't believe we finally got everything sorted out.

AMY
(smiling)
I know. It's like a weight has been lifted off our shoulders.

They start walking down the street, still holding hands.

JOHN
(looks around)
It's such a beautiful day. How about we go visit all of our gardens?

AMY
(excited)
Oh, I'd love that!

They start walking towards their first garden, smiling and chatting as they go. As they approach each one, they stop and kiss, enjoying the sense of freedom and joy that they both feel.

JOHN
(tearfully)
I can't believe how much I missed you during all those months.

AMY
(tearfully)

JOHN
(nodding)

We did. And now we have our whole lives ahead of us to be together.

They continue walking and visiting their gardens, both feeling grateful and happy to finally be able to share their love openly.

FADE TO BLACK.

INT. JOHNSON FARM – DAY

John and Amy walk through the gardens, smiling as they take in the sights and sounds around them. The flowers seem to be in bloom just for them, and the bees and birds seem to be greeting them warmly.

JOHN
(grinning)

It's like the whole world is celebrating with us.

AMY
(smiling)
It's a perfect day.

They continue walking and come across the cabin that Tony built for John's return.

JOHN
(impressed)

Wow, this is amazing. Tony really outdid himself.

AMY
(proudly)

He did it all for you. He wanted to show you how much he cares about us.

JOHN
(touches Amy's hand)

I know. And I appreciate it more than words can say.

They continue walking and come across Tony, who is looking happy and relieved.

TONY
(smiling)

Hey, guys. I'm glad to see you both looking so happy.

JOHN
(shaking Tony's hand)
Thanks to you, Tony. You really came through for us.

TONY
(nodding)
I'm just glad I could help. And I made sure to let the Parker brothers know now that they need to pay up now.

JOHN
(nodding)
Good. They need to learn their lesson.

They all smile and continue walking, enjoying their victory and the sense of unity that they feel.

FADE TO BLACK.

INT. JOHNSON FARMHOUSE – DAY

Tony walks into the farmhouse, looking proud and satisfied. He heads over to the fireplace and starts a fire, then heads to the kitchen to start preparing a meal for John and Amy.

As he's working, John and Amy walk in, arm in arm.

JOHN
(grinning)
Looks like Tony's been busy.

TONY
(smiling)
Just wanted to make sure everything was ready for you guys.

John and Amy walk over to Tony and shake his hand.

JOHN
(grateful)
Thanks, Tony. You really came through for us.

TONY
(nodding)
I'm just glad I could help. You're both free now.

JOHN
(beaming)

155

It feels amazing. I feel like I'm finally home.

AMY
(smiling)

Me too, John. It's like mother earth is welcoming us back.

They all smile and hug, feeling grateful and happy to finally be able to enjoy their freedom.

FADE TO BLACK.

INT. JOHNSON FARMHOUSE – DAY

John and Amy are in the living room, both feeling the rush of freedom and excitement. John picks up a couple of sticks and starts a beat, stomping and smiling.

Amy looks a bit uncertain at first, but then gets caught up in the rhythm and starts stomping and screaming along with John.

The two of them dance and play with the sticks, creating a song and beat of freedom. The birds above seem to join in, singing powerful tweets.

As they dance, they both get caught up in the moment and drop their sticks. They come together and kiss, their passion and love for each other deepening in that moment.

The kiss is slow and deep, and as they pull away, they both smile, knowing that their future together is bright.

FADE TO BLACK.

INT. JOHNSON FARMHOUSE – DAY

Amy sees the smoke signal and grabs John's hand, pulling him along excitedly. They run back to the farmhouse, where they are greeted by a crowd of family, friends, and loved ones.

The cheers and love are overwhelming, and John is overwhelmed with emotion.

Amy grabs his hand and leads him to the new cabin that Tony built for them. The others follow behind, giving them a moment of privacy.

John's eyes well up with tears as he falls to his knees and kisses the ground. Amy stands by his side, smiling.



AMY

157

(softly)

Welcome home, John. This is ours.

John looks up at Amy, tears streaming down his face.

JOHN

(voice trembling)

Thank you, Amy. I love you so much.

They embrace, both feeling grateful and happy to finally be able to call this place their home.

FADE TO BLACK.

INT. JOHNSON FARMHOUSE – DAY

The crowd gathers around the BBQ pits, enjoying the celebration and the feeling of freedom. Wine flows freely, and everyone is having a good time.

As the party goes on, the years pass, and in 1670, Anthony Johnson passes away at the age of 70. John and Amy Casor are lost to history from this point on.

It is known that they moved to Maryland with Mary and the Johnson's sons, as Virginia had outlawed blacks.

Despite this, John and Amy continued to tend their love gardens and live happily together. John's hands were able to grow anything, and this kept him safe and smiling.

FADE TO BLACK.

INT. VIRGINIA COURTHOUSE – DAY

John and Amy are sitting in a courthouse, reading through some old documents. They both look shocked and upset.

JOHN

(incredulous)

I can't believe it. The laws in Virginia were so racist and hateful.

AMY

(sighing)

It's hard to understand how few blacks actually lived in Virginia for these laws to be put in place.

JOHN
(nodding)

And the Dutch slavers, preachers, and the Virginia Company of London all played a part in casting shame on a few to control the masses.

AMY
(shaking her head)

It's stunning to see how these laws supported slavery at the expense of morality. And the church even twisted that morality to make non-whites seem like heathens.

John and Amy look at each other, both feeling frustrated and saddened by the history they are reading.

FADE TO BLACK.

INT. VIRGINIA COURTHOUSE – DAY

John and Amy are sitting in the courthouse, continuing to read through the old documents.

JOHN
(nodding)

It's clear that without the contributions of Anthony Johnson, John Casor, and other black founding Americans, America wouldn't have made it.

AMY
(agrees)

The non-whites were healthier and better equipped to survive the harsh winters and killer bugs than the whites.

JOHN
(nodding)

And the Virginia Company of London only cared about pleasing their shareholders. But their mismanagement led to them losing their commission of Virginia in 1624.

AMY
(sighing)

And the success of hard-working non-whites led to jealousy and a desire to impede their success. The whites wanted to own the seas and the crown was white.

JOHN

(shaking his head)

And let's not forget that the Queen of England only detested slavery for a few minutes after getting shiny objects of value.

They both sit in silence, feeling frustrated and saddened by the history they are reading.

FADE TO BLACK.

INT. VIRGINIA COURTHOUSE – DAY

John and Amy are sitting in the courthouse, continuing to read through the old documents.

JOHN

(nodding)

It's important to understand that the protection against being a slave, as encased in law in Virginia, made white supremacy a necessity rather than a product of hate.

AMY

(agrees)

That's the key to arguing against racism. It wasn't born out of hate, but out of a need for protection.

JOHN

(nodding)

The Dutch slave traders learned that they needed the money of the crown to fund their ships to the new world. And the people had to support these ventures or there would be no funds.

AMY

(sighing)

It was all about public relations, and they had a printing press to spread their message. The ads in England to entice "patriots" to go to America were brash, racist, and they worked.

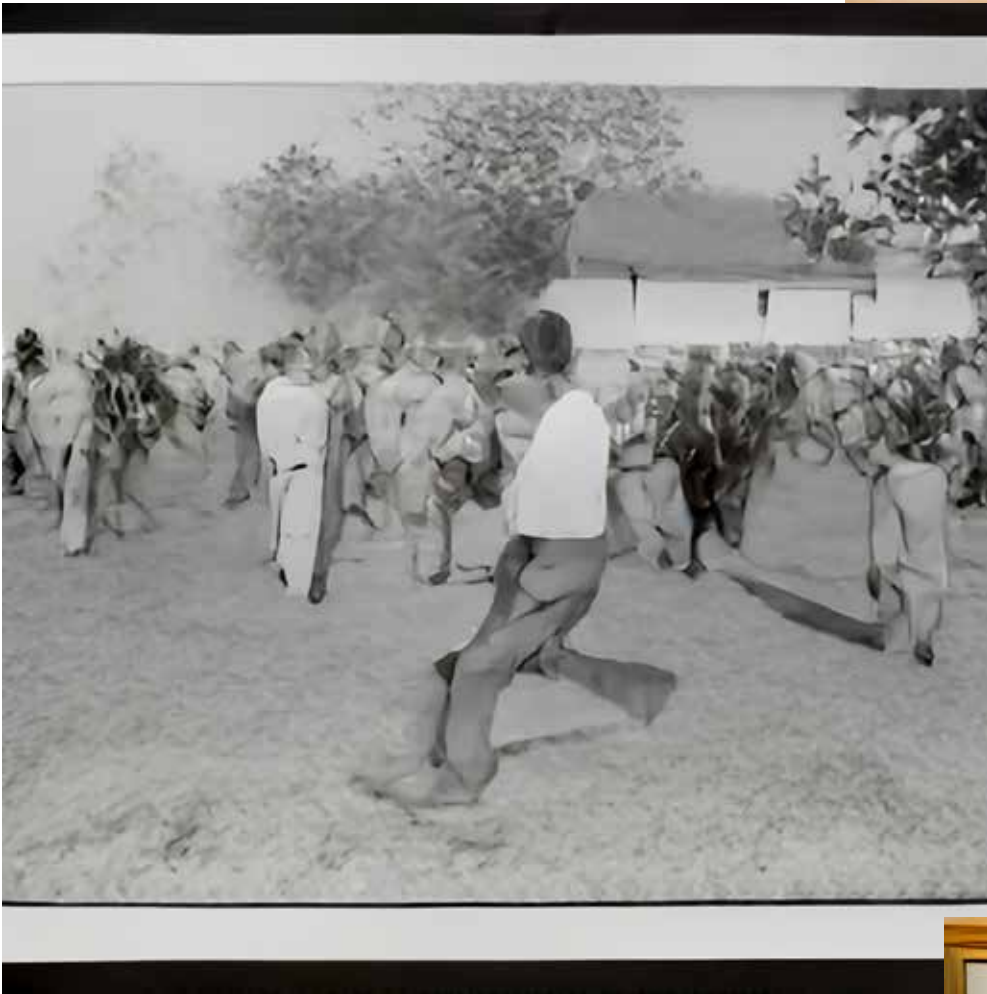
JOHN

(shaking his head)

And they worked for centuries.

They both sit in silence, feeling frustrated and saddened by the history they are reading.

JOHNSON FARMHOUSE
– DAY Amy sees the smoke
signal and grabs John’s hand,
pulling him along excitedly.
They run back to the farm-
house, where they are greeted
by a crowd of family, friends,
and loved ones. Draw in the
style of Picasso.



INT. VIRGINIA COURTHOUSE – DAY

John and Amy are sitting in the courthouse, continuing to read through the old documents.

JOHN

(nodding)

These ship logs from the period show every passenger landing in Virginia from 1606 on. And it's clear that the early passengers were mostly free people.

AMY

(agrees)

Many of them were marked as gentlemen, some were carpenters, and there was even a surgeon.

JOHN

(nodding)

But as time went on in Virginia, the passengers became more and more servants, and then slaves. Commerce changed to feed the power of a few at the expense of men.

AMY

(sighing)

Mom's Law made the production of slaves a construct, and it also institutionalized racism and gave rise to Mom's white supremacy.

JOHN

(nodding)

And it's worth noting that the first black legal slave in America was owned by a black man.

They both sit in silence, feeling frustrated and saddened by the history they are reading.

FADE TO BLACK.

INT. VIRGINIA COURTHOUSE – DAY

John and Amy are sitting in the courthouse, continuing to read through the old documents.

JOHN
(nodding)

But it's important to remember that the golden rule was
in place in business, law, and religion.

AMY
(agrees)

Without the free black man at the beginning of
America, it wouldn't have survived.

JOHN
(nodding)

And without the black man as a slave,
America wouldn't have survived.

AMY
(sighing)

It's worth noting that if the black man wasn't enslaved,
the creativity available wouldn't have been quashed.
We might have had hip-hop much sooner.

JOHN
(nodding)

And our pop culture history would be very different
if blacks were free and remained free.

AMY
(sighing)

Our history of foundation is greed. The Virginia
Company of London is the driver, and I'm sure booze played a part too.

They both sit in silence, feeling frustrated and saddened by the history they are reading.

FADE TO BLACK.

INT. VIRGINIA TOWNHOUSE – DAY

Amy and Anthony Johnson are sitting in a townhouse, playing a game of cards. They both seem tense and on edge.

AMY
(sighing)

We know what it takes to survive and thrive in colonial

VIRGINIA COURTHOUSE

– old documents are talking.

Draw in the style of Picasso.



Virginia, Tony. We have to always be nice to the white man and show them that you're the man.

164

TONY
(nodding)

I know, Amy. But it's getting harder and harder to keep up this act.

AMY
(agrees)

I know. The feeling in town is one of hate, bewilderment, and longing for better days.

TONY
(sighing)

And the fights among the town folk are happening more and more often. And the bad stuff happening to non-whites is getting worse.

AMY
(nodding)

But at least you're a big man, Tony. That's contributed to your success and survival.

They continue to play their game, both feeling the weight of the times they are living in.

FADE TO BLACK.

INT. VIRGINIA BAR – DAY

Robert Parker and Tony Johnson are sitting at a bar, drinking together.

ROBERT
(leaning in)

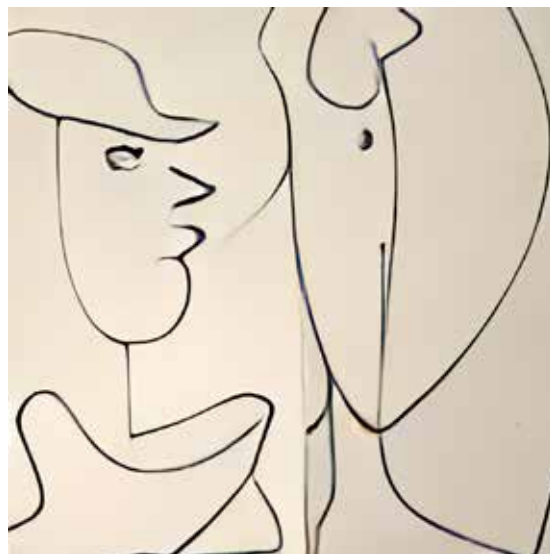
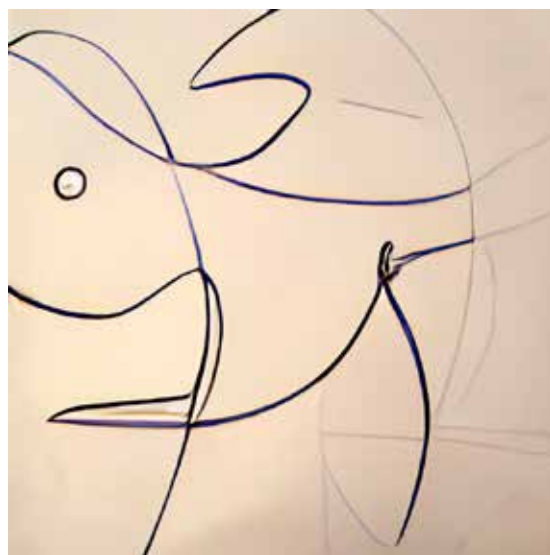
Tony, I have to tell you something. George is in love with Amy.

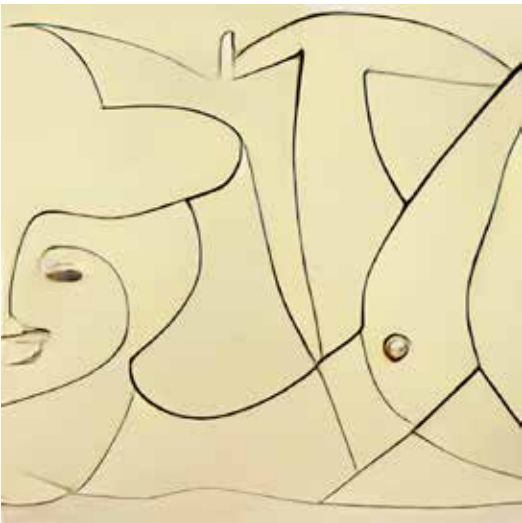
The news hits Tony like a bomb. He holds back for a moment, but then can't take it any longer.

TONY
(exploding)

What the hell are you talking about, Robert? How could you let this happen?

Robert senses that the game of his life is at hand. He tries to play it cool, but he knows he's in trouble.





(trying to play it off)

Whoa, Tony. Calm down. It's not like I had anything to do with it.

Tony, however, is not in the mood to be calm. He's been holding back for years, and now he's ready to let it all out.

TONY

(firmly)

I'm not going to let you off the hook that easily, Robert.

I know you better than that. And I'm not going to
let you win at poker this time.

Robert's eyes widen as he realizes that Tony is not joking. The tone of the room has changed, and he knows he's in for a tough game.

FADE TO BLACK.

INT. JOHN CASOR'S LIVING ROOM – DAY

John Casor sits on his couch, flipping through a history book. He lets out a sigh and closes the book.

JOHN CASOR

(Sighs to himself)

INT.VIRGINIA TOWNHOUSE – DAY

Amy and Anthony Johnson are sitting in a townhouse, playing a game of cards. They both seem tense and on edge.

It's a wonder that I'm not in these history books.

John stands up and walks over to his computer. He types in "JohnCasor.com" and the screen shows that the website is available.

JOHN CASOR

(to himself)

Well, at least I have this small victory.

John opens up the Microsoft dictionary and searches for his name. It's not there.



JOHN CASOR

169

(to himself)

The shame of being the first legal slave in America has allowed every community to ignore me and my story.

John sits back down on the couch and begins to tell his story.

JOHN CASOR

(narrating)

When Johnson took my wife, he soon learned that she came from my village in Ndongo. It's the garden of Eden, where the greed of commerce destroyed the peace. Not the apple or the snake, just plain greed.

The camera pans out as John continues to narrate his story, the weight of history heavy on his shoulders.

FADE TO BLACK.

INT. JOHNSON'S LIVING ROOM – DAY

John Casor stands in front of Johnson, his eyes determined.

JOHN CASOR

I want to be free. I want to show you that I can care for your daughter and be the man she needs.

Johnson sighs and shakes his head.

JOHNSON

Being free is not all it's cracked up to be. The white man is the greediest of all and they wrote the law.

Casor remains determined.

JOHN CASOR

I understand your warning, but I'm willing to take the risk. I love your daughter and I want to prove myself to you.

Johnson looks at Casor for a moment before speaking.

I'll consider it, but I want you to know the dangers that come with being a free man in a world that's not always fair to people like us.

Casor nods and thanks Johnson before leaving the room. The camera stays on Johnson as he sits in silence, contemplating the decision before him.

FADE TO BLACK.

INT. JOHNSON'S LIVING ROOM – DAY

John Casor stands in front of Johnson, his eyes determined.

JOHN CASOR

I'm determined to go. Please, let me go.

Johnson's daughter speaks up from the couch.

DAUGHTER

Papa, please let him go. It's only fair.

Johnson sighs and rubs his temples.

JOHNSON

Fine. But I want you to know the dangers that come with being a free man in a world that's not always fair to people like us.

Casor nods and thanks Johnson before leaving the room. The camera stays on Johnson as he sits in silence, contemplating the decision before him.

CUT TO:

INT. CARD ROOM – DAY

Casor stands in the card room, watching as Johnson plays cards with Robert Parker. Suddenly, Johnson loses and Casor is given to Parker as part of the bet.

DAUGHTER

(horrified)

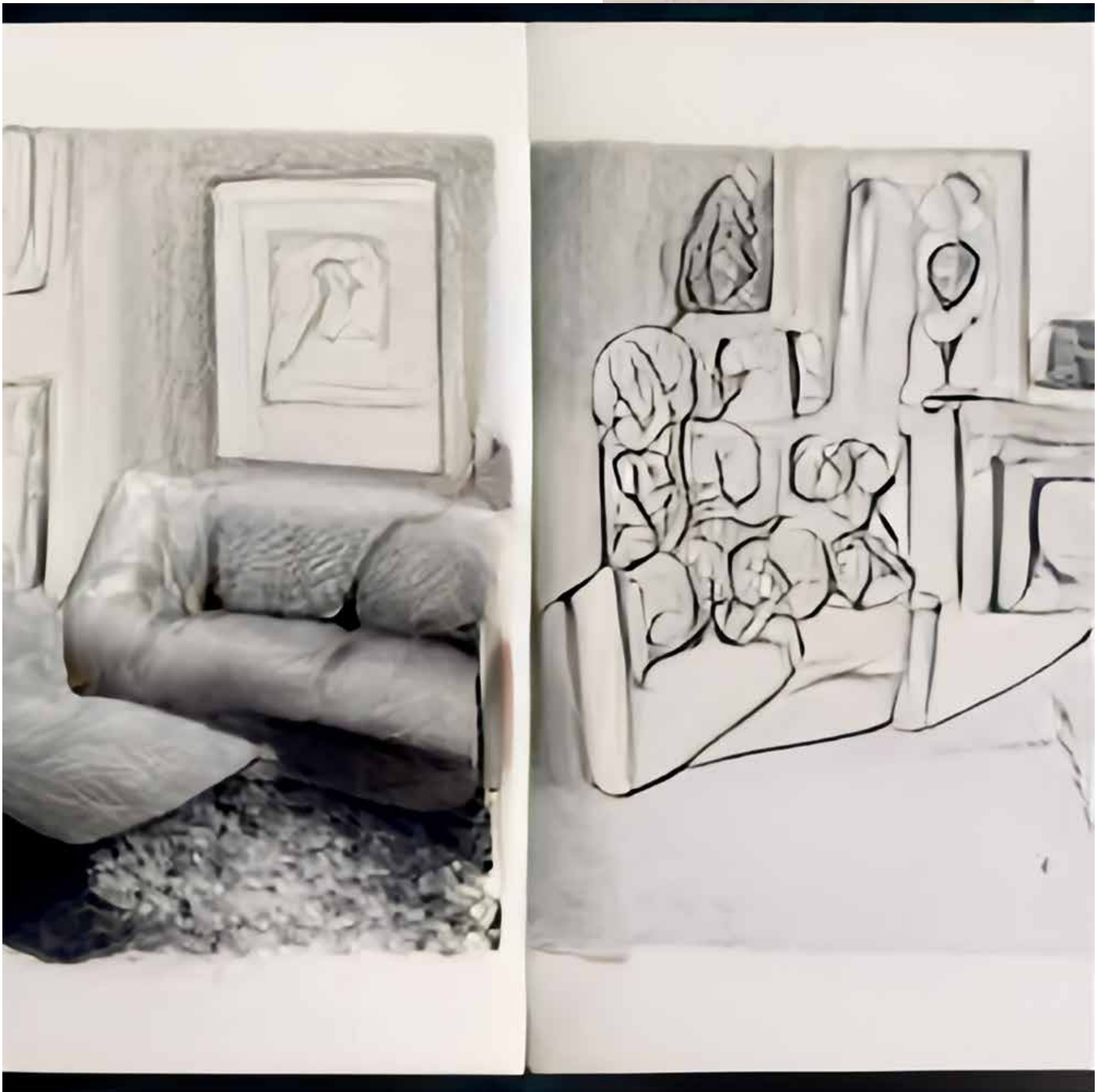
No! Papa, how could you do this?

Johnson's daughter weeps as Casor remains stoic.

JOHN CASOR'S LIVING ROOM – DAY John Casor sits on his couch, flipping through a history book. He lets out a sigh and closes the book. Draw in the style of Picasso.



171



(to himself)

I knew this was a risk I was taking. I'll just have to make the best of it.

Casor leaves the card room and goes to work on Parker's estate. The camera shows him toiling away, the conditions harsh and cruel.

JOHN CASOR

(narrating)

It was a year of hell. I told my sweetie every chance I got about the dark part of hell I was living in. I knew I had to leave.

FADE TO BLACK.

INT. JOHNSON'S LIVING ROOM – DAY

John Casor sits on the couch, flipping through a history book. The old blacks of the community sit around him, listening to his story.

JOHN CASOR

The old blacks knew that being owned in a group was much better than being owned by anyone. Just by being black, the possibility of becoming someone else's property was much, much higher. By law.

The old blacks nod in agreement.

OLD BLACK #1

That's why we always stuck together.

OLD BLACK #2

Safety in numbers.

JOHN CASOR

(nodding)

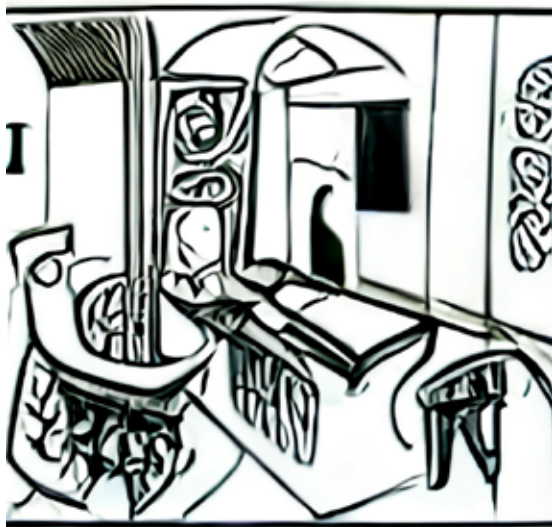
Exactly.

Johnson's daughter enters the room, a determined look on her face.

DAUGHTER

I have a plan. We're going to sue in court to gain back John.

The old blacks look at each other, skeptical.



DAUGHTER
I have to try. John deserves his freedom.

The camera cuts to the courtroom as the case is being heard. The judge declares that John Casor is the first legal slave for life in America.

CUT TO:

INT. JOHNSON'S LIVING ROOM – DAY

John Casor and Amy Johnson stand in front of a minister, getting married. The old blacks and Johnson's daughter look on with smiles on their faces.

MINISTER
I now pronounce you man and wife. You may kiss the bride.

John and Amy kiss as the camera pans out to show the Johnson farms, now thriving under their leadership.

FADE TO BLACK.

INT. BLACKSMITH SHOP – DAY

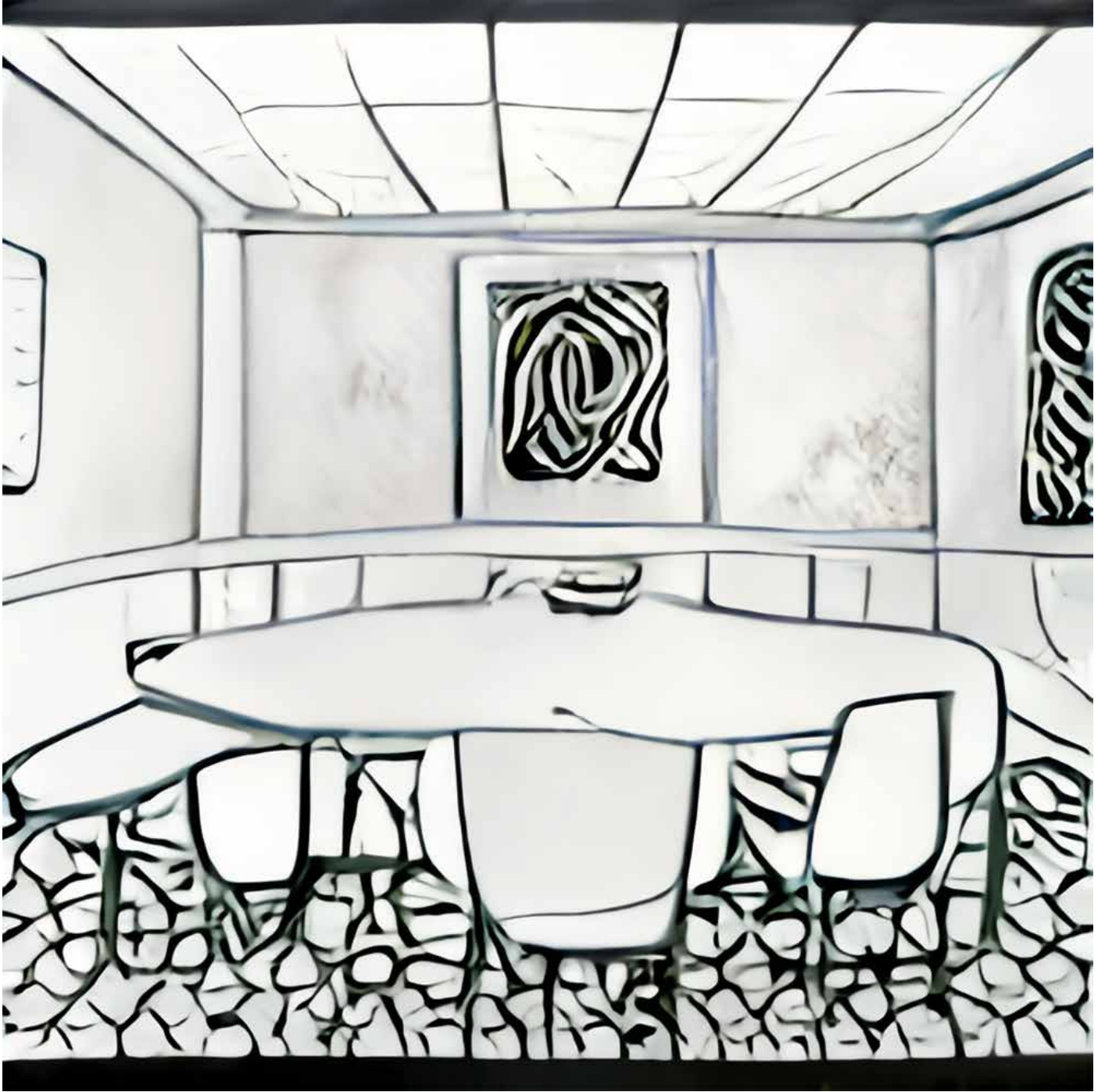
John Casor stands at the forge, working on a piece of metal. His thoughts are interrupted by the sound of a horse approaching.

JOHN CASOR
(to himself)
Who could that be?

The door to the blacksmith shop opens and a man enters, panting and out of breath.

MAN
John, you have to hide! The church is coming for you!
They're responsible for starting the Sugar-Slave-Complex
and they won't hesitate to execute you like they did the
mutineers in the Boiling Lake of Guadalupe.

John's eyes widen in shock.



(to himself)

I have to get out of here.

John gathers his things and makes a quick escape, hiding from the church and their brutal ways.

CUT TO:

INT. HIDING SPOT – DAY

John sits in a small, dark room, trying to catch his breath.

JOHN CASOR

(to himself)

I can't believe the church is responsible for starting the Sugar-Slave-Complex. Their abuse of power is gross and has no place in nature. I have to be careful and stay hidden.

The camera pans out as John sits in silence, contemplating the dangers of the world he lives in.

FADE TO BLACK.

INT. POPE'S OFFICE – DAY

Pope Nicholas V sits at his desk, reading a document. He looks up at the man standing in front of him.

POPE NICHOLAS V

(signing the document)

There, it's done. Dum Diversas, a bull authorizing the Portuguese to reduce any non-Christians to the status of slaves.

The man bows and leaves the room. Pope Nicholas V sits back in his chair, a satisfied look on his face.

CUT TO:

INT. BLACKSMITH SHOP – DAY

John Casor stands at the forge, his hands covered in soot. He speaks to the camera, a fierce look in his eyes.

(narrating)

The Pope and all of the greedy used the church to downtrodden everyone who wasn't a member. It's the same sickness today, perverting "god's words" or his messenger to make it okay to enslave others. The "faithful" brought their Latin with them to the new world, using the "word of god" to engage in slavery. The Sugar-Slave-Complex, when ground down, is not sweet.

John slams his fist on the anvil, the metal ringing out.

JOHN CASOR

(angrily)

The Pope should return all slave gains. It's time for justice.

FADE TO BLACK.

INT. BLACKSMITH SHOP – DAY

John Casor sits at the forge, flipping through a history book. He looks up at the camera, a sad expression on his face.

JOHN CASOR

(narrating)

The difference in passage for me and Anthony Johnson compared to the 1700s was astounding. The MBA's profit-at-all-costs-and-any-means mindset turned the ships of the 1700s into sailing coffins. It was heartbreaking to see the destruction of America right before our eyes.

John closes the book and stands up, pacing the room.

JOHN CASOR

(narrating)

By the time of Anthony's death in 1670, Virginia was no longer a welcome place for Black men. He would have been horrified by the slave trade from the 1700s to 1867. It's easy to write about me and Ndongo, but what comes next is some of the most disgusting things I will ever read. I can feel my trepidation controlling my keyboard, but it's important for readers to see the impact of the church and its taint on the soul of America.

John turns to the camera, a determined look in his eyes.

JOHN CASOR

178

(fiercely)

We must defeat the leftover of Mom's Law.
"Of the belly comes ownership" is derived from hell.
It's time for justice.

FADE TO BLACK.

INT. BLACKSMITH SHOP – DAY

John Casor sits at the forge, his eyes fixed on the camera.

JOHN CASOR

(narrating)

Again, we look at the monarchy, aided by church doctrine, that made the slave trade a national occupation. The same people that regularly profited from human misery brought it to America early. When the monopoly of the monarch-backed Royal African Company was broken by statute, the slave trade exploded. By 1698, the RAC had imported 100,000 slaves.

John's voice becomes angry as he speaks.

JOHN CASOR

(narrating)

Every ship became a cattle call, with no regard for humanity whatsoever. It was cheaper to have a 20% death rate on the crossing than to feed or provide buckets for the slaves. Close your eyes and slosh next to your dead friend for a minute. That's the reality of the slave trade.

John stands up, his fists clenched.

JOHN CASOR

(fiercely)

We must remember the horrors of the past and work towards a better future, one where all people are treated with dignity and respect.

FADE TO BLACK.



John Casor sits at the forge, flipping through a book of historical images. He looks up at the camera, a sad expression on his face.

JOHN CASOR

(narrating)

Jim Morrison sang “Five to one, baby, one in five,
no one gets out of here alive.”
He knew death early and expressed it often.

John flips through the images, his eyes fixed on the page.

JOHN CASOR

(narrating)

Look at history. The majority of these images come directly from the Library of Congress and they’re being used to convey the story of slavery in America from the point of view of hate as the propaganda machine that fuels man’s consumption. It’s a reminder of the horrors of the past and the work we still have to do towards a better future.

FADE TO BLACK.

INT. PORT – DAY

Joseph Winterbottom steps off the prison ship Honour, landing in Virginia on June 21, 1720. He looks around, taking in the new surroundings.

LOCAL #1

(to Local #2)

Look, it’s Joe Cool.

LOCAL #2

(nodding)

Fresh off the prison ship.

Joseph looks around, taking in the hustle and bustle of the port. He approaches a group of men, asking for work.



Do you have any job openings? I'm willing to do anything.

The men nod and point him towards a group of slaves loading and unloading cargo. Joseph nods and heads towards the group, quickly falling into the slave trade.

CUT TO:

INT. BLACKSMITH SHOP – DAY

John Casor sits at the forge, speaking to the camera.

JOHN CASOR

(narrating)

It wasn't even moments after leaving the prison ship that Joseph Winterbottom had a job at the port. It almost seemed arranged, but for him it was just timing. The slave trade was always lurking in the shadows, waiting for the opportunity to ensnare another victim.

INT. PORT – DAY

Joseph Winterbottom stands at the dock, watching as the prison ship Honour sets sail back to England. He turns to the camera, a determined look in his eyes.

JOSEPH WINTERBOTTOM

(narrating)

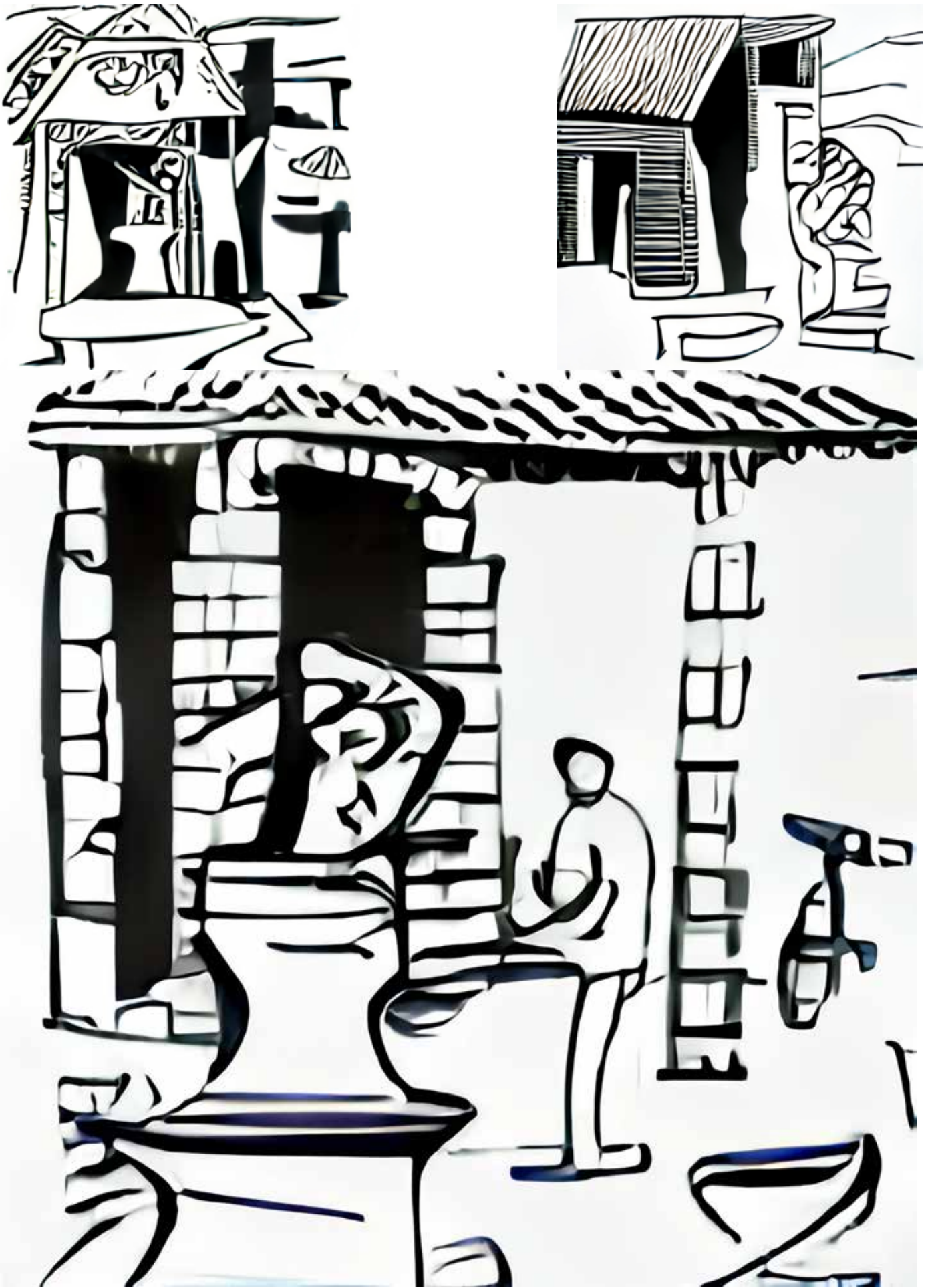
The Winterbottom's would play an interesting role in the slave trade over the next two centuries. I never could have imagined that my great-grandson, Dr. Thomas Winterbottom, would be at the forefront of breaking down color distinctions in America.

Joseph takes a deep breath and looks out at the ocean.

JOSEPH WINTERBOTTOM

(narrating)

I ended up here in Virginia after a night of too many pints and a robbery at a pub. Like many on the Honour, I saw America as a fresh start. But crime doesn't just disappear on a four-month journey. In fact, the time was spent in conspiracy, scheming about how to quickly become



slavers. The money potential was written on every sailor's face. The pamphlets propagandized about the riches to be made in taming the heathens.

Joseph shakes his head and walks away from the dock, ready to start his new life in America.

FADE TO BLACK.

INT. BLACKSMITH SHOP – DAY

John Casor sits at the forge, speaking to the camera.

JOHN CASOR

(narrating)

In the 1600s, we saw literacy, elegance, and hard work. But in the 1700s, London dumped its prisoners into America and the population stayed in England as employment rose. So at the demand of the slave traders, prisoners were shipped en masse to America, ship after ship filled with 20-year-old hoodlums. The 1700s were a cesspool of greed, sex, booze, and the foundation of America's revolution.

John shakes his head and picks up a hammer, ready to get back to work.

FADE TO BLACK.

INT. BLACKSMITH SHOP – DAY

John Casor sits at the forge, speaking to the camera.

JOHN CASOR

(narrating)

At some point, we had to stop London from dumping its prisoners on our shores. Ship after ship of hooligans arrived in the early 1700s, rarely experiencing any deaths during the voyage. But the slave ships changed drastically after I was declared a slave. It was like the shipbuilders heard the news and built massive floating coffins to cram as many Africans as possible per voyage. I won't even describe it. My pen doesn't need that much blood and puke on it.



JOHN CASOR

(narrating)

Joseph Winterbottom, or “Joe Cool,” didn’t know about this yet. The words on the posters around the ship still captured his imagination, promising riches and adventure in the New World. But he was about to experience the brutal reality of the slave trade.

FADE TO BLACK.

INT. PORT – DAY

Joseph Winterbottom stands at the dock, watching as the prison ship Honour sets sail back to England. He turns to the camera, a determined look in his eyes.

JOSEPH WINTERBOTTOM

(narrating)

Four months at sea without grog is torture, but after coming from prison, it wasn’t a bother for me. So we used our real brains to conjure up our image of America. You got to know everyone on your ship and they became your alumni, a protection force in the new world.

Joseph looks around the bustling port, taking in the sights and sounds.

JOSEPH WINTERBOTTOM

(narrating)

But those comraderies were lost on the first few days at port. I got a job instantly, but others weren’t so lucky. I noticed, but I didn’t get involved. The sailors at sea told me it was kill or be killed in America. Watch your back.

Joseph nods and walks away from the dock, ready to start his new life in America.

FADE TO BLACK.

INT. PUB - DAY

Joseph Winterbottom sits at the bar, speaking to the camera.

(narrating)

The conversations on these voyages were no longer about freedom in a spiritual sense. It was about making money in the slave trade and pissing off the old white guys in London, the ones who put me in prison in the first place.

Humans are a complicated lot.

Joseph takes a sip of his drink and smiles.

JOSEPH WINTERBOTTOM

(narrating)

I knew every female on the ship. 24 gals for four months. It was simple math for me, allocate one month per six gals. We had Mary North, who always made me stand at attention, and Mary Selby, who might as well have been a witch in my mind.

Joseph shakes his head and finishes his drink.

FADE TO BLACK.

INT. PUB – DAY

Joseph Winterbottom sits at the bar, speaking to the camera.

JOSEPH WINTERBOTTOM

(narrating)

Mary was the most common name among all the prisoner ships of the 1700s. I wonder who was that popular in the 1680s to make English go Mary. And how do so many Marys go bad?

Joseph shakes his head and smiles.

JOSEPH WINTERBOTTOM

(narrating)

I didn't care. I circled Mary North and gave up my chase of all the other Marys. It was ying and yang across the ship with these two. Mary was in for shiving a customer, but I knew her beauty belied her strength. She loved black and was blond. I traded my way to more colorful clothes along the journey, each day moving up as my antics entertained on this long journey.

Joseph takes a sip of his drink and looks off into the distance, lost in thought.

INT. PUB – DAY

Joseph Winterbottom sits at the bar, speaking to the camera.

JOSEPH WINTERBOTTOM

(narrating)

James Holliday and I became brothers on this journey. He knew me from inside, but just barely. Soon, though, Jim and I would be thick as thieves. Jim had an equal penchant for fine things and got them by playing cards.

Joseph takes a sip of his drink and frowns.

JOSEPH WINTERBOTTOM

(narrating)

The parties of the 1600s were no more when a ship landed in Virginia. That practice went away when the slave ships changed and arrived at port with 20% dead in the cargo hold. The port of Jamestown was rancid by the time the Honour voyage arrived in 1720.

We landed in York, Virginia instead.

Still a respectable port, but more and more downtrodden as boatloads of criminals arrive.

Joseph looks off into the distance, lost in thought.

JOSEPH WINTERBOTTOM

(narrating)

The goal of all of us at this time was to live and work in Williamsburg. Jamestown had burned down with its courthouse in 1698 and was abandoned by management.

FADE TO BLACK.

INT. SLAVE SHIP – DAY

Joseph Winterbottom and Mary North stand on the deck of a slave ship, surrounded by bodies.

Mary was the most common name among all the prisoner ships of the 1700s. I wonder who was that popular in the 1680s to make English go Mary. And how do so many Mary's go bad?
Draw in the style of Picasso.



(to Joseph)

Verify the dead in the cargo hold and your team can dispose of them. I'll consider myself the angel of death, but these are already ghosts.

Joseph nods and turns to his team.

JOSEPH WINTERBOTTOM

(to his team)

Let's get these bodies off the ship and onto a barge.
We'll sink them and be done with it.
I'm tired of digging graves for slaves.

The team goes to work, loading the bodies onto a barge. Mary watches with a cold, calculating gaze.

MARY NORTH

(to Joseph)

The faster we can turn this ship around, the sooner we'll get paid and be able to party. Our single-minded nature makes us the most productive in this trade.

Joseph nods, a grim look on his face.

FADE TO BLACK.

INT. SLAVE SHIP – DAY

Joseph Winterbottom and Mary North stand on the deck of a slave ship, surrounded by bodies.

MARY NORTH

(to Joseph)

I'm going to burn one before you pull the plug on this vessel.
I wonder if I'm typhoid Mary or just America.

Joseph nods and watches as Mary lights a match and sets fire to one of the bodies.

JOSEPH WINTERBOTTOM

(to Mary)

Over 600,000 slaves were imported to America on these slave ships, mostly during the 1700s. It wasn't until the Slave Trade Act of 1794 that the international trade of slaves was outlawed in our country.



MARY NORTH

(to Joseph)

But we both know that ships carrying illegal slaves
still arrived in America,
even if the official landing locations
like Jamestown were shut down.

Joseph nods, a heavy weight on his shoulders.

FADE TO BLACK.

INT. COLONIAL HOUSE – DAY

JOHN ADAMS sits at a desk, writing by candlelight.

JOHN

(to himself)

Our revolution has been taught to us as a way to stop the
tyrant of England from oppressing the colonies.

But the real reason we're fighting is because we're
tired of England sending ship after ship of prisoners
to America. They've exported more prisoners to us
than they've imported slaves for their own use. And
the slave trade has turned foul, with people like Joe and Mary thriving on the misery of others.

Everything has gone to hell by the 1750s, and our pl
ot to stop England from sending more prisoners is just a front.

JOHN looks up at the window, as if he can see England on the other side.

JOHN

(to himself)

“When England sends its people, they're not sending their best,”
he said. “They're sending people that have lots of problems...
they're bringing drugs, they're bringing crime.
They're rapists. And some, I assume, are good people.”

INT. COLONIAL HOUSE – DAY



JOHN

(to himself)

We've kicked out England, but a large number of Black loyalists returned to the crown on ships that didn't return with new prisoner cargo. And Mom's Law is in full force, with slave babies being all the rage. The population of slaves has exploded, thanks to white sperm swimming up Africa's mighty river. Lust has helped, I'm sure.

INT. COLONIAL HOUSE – DAY

JOHN ADAMS sits at a desk, writing by candlelight.

JOHN

(to himself)

Chapter 22: 1800 to 1867 and the "End" of Slavery in America, Begrudgingly. The artist's mom was a slave, so into slavery this talent was thrown.

JOHN looks up at the window, as if he can see the past through it.

JOHN

(to himself)

The talent that America lost to slavery must be recognized, so as to never oppress the human again. I like how this chapter is opening.

JOHN picks up his pen and continues writing.

JOHN

(to himself)

Like in the 1600s with Tony and John, we start to see individual Black men and women allowed to create. Joshua Johnston is one such person of distinction. Born a slave, his outstanding skills as a portrait artist were able to feed him and keep him in a fancy lifestyle. He's noted as the first Black playboy in the history books. Right on, man!

JOHN pauses, thinking.



Inside Jamestown Courthouse in 1655. The Judge has huge hair, and a black defendant is scared. A clock melts. Draw in the style of Picasso.



JOHN

196

(to himself)

But we must go back to Church and pray at the altar of gold.

INT. COURTHOUSE – DAY

CAPTAIN SAMUEL GOLDSMITH sits at a table, giving his deposition to a court clerk.

COURT CLERK

(reading from a document)

The deposition of Captain Samuel Goldsmith taken
(in open court) 8th of March Sayth, That beinge
at the howse of Anthony Johnson Negro
(about the beginninge of November last to
receive a hogshead of tobacco) a Negro called
John Casar came to this Deponent, and told
him that hee came into Virginia for seaven or
eight yeares (per Indenture) and that hee had
demanded his freedome of his master Anthony Johnson.

GOLDSMITH

(nodding)

Yes, that's correct.

COURT CLERK

(reading from a document)

And further said that Johnson had kept him his servant
seaven yeares longer than hee ought, and desired that
this deponent would see that hee might have noe wronge.

GOLDSMITH

(nodding)

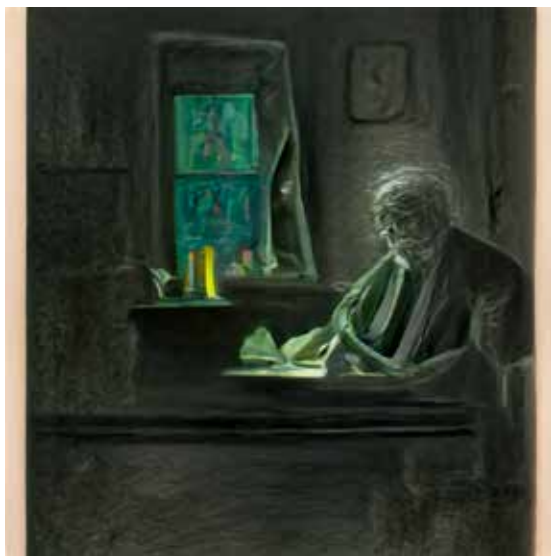
Yes, that's what he told me.

COURT CLERK

(reading from a document)

Whereupon your Deponent demanded of
Anthony Johnson his Indenture, hee answered,
hee never sawe any. The said Negro (John Casor)
replied, hee came for a certayne tyme and had an
Indenture. Anthony Johnson said hee never
did see any but that hee had him for his life.

COLONIAL HOUSE – DAY JOHN ADAMS sits at a desk, writing by candlelight. Draw in the style of Picasso. 197



GOLDSMITH

(nodding)

That's what happened.

COURT CLERK

(reading from a document)

Further this deponent saith that Mr. Robert Parker and George Parker they knew that the said Negro had an Indenture (in on Mr. Carye hundred on the other side of the Baye) and the said Anthony Johnson did not tell the negro goe free. The said John Casor would recover most of his Cowes of him.

GOLDSMITH

(nodding)

Yes, that's correct.

COURT CLERK

(reading from a document)

Then Anthony Johnson (as this deponent did suppose) was in a feare. Upon this his Sonne in lawe, his wife and his 2 sonnes perswaded the said Anthony Johnson to sett the said John Casor free.

GOLDSMITH

(nodding)

That's what happened.

COURT CLERK

(reading from a document)

More saith not.

GOLDSMITH

(nodding)

That's all I have to say.

INT. COURTHOUSE – DAY

ANTHONY JOHNSON stands before a judge, making a complaint against MR. ROBERT PARKER.



ANTHONY JOHNSON

200

(to the judge)

This day, Mr. Robert Parker deteyneth my servant
John Casor Negro (under pretence that the said Negro is a free man.)

JUDGE

(serious)

The Court seriously considering and maturely weighing the
premisses, doe fynde that the said Mr. Robert Parker most
unjustly keepeth the said Negro from Anthony
Johnson his master as appeareth by the deposition of Captain
Samuel Goldsmith and many probably circumstances.

ANTHONY JOHNSON

(nodding)

That's what happened.

JUDGE

(decisively)

It is therefore the judgment of the Court and
ordered that the said John Casor Negro forthwith
returne unto the service of his said master
Anthony Johnson, and that Mr. Robert Parker
make payment of all charge in the suit. Also execution.

ANTHONY JOHNSON

(satisfied)

Thank you, Your Honor.

JUDGE

(to Parker)

Mr. Parker, you are to return the Negro
to his original owner and pay damages.

MR. ROBERT PARKER

(angrily)

This isn't fair!

JUDGE

(firmly)

The judgment of the Court has been made.
You will comply or face the consequences.

THE END

Inside Jamestown Courthouse in 1655. The Judge has huge hair. Draw in the style of Picasso.



“The Hood: The History of Hate in America” is a historical drama that explores the origins of hate in the United States and its connection to commerce, rather than race. The story follows John Casor, a man who was legally enslaved by his African-born owner, Anthony Johnson, in order to rescue him from slavery. This ironic situation ultimately leads to Casor’s freedom and allows him to marry Johnson’s daughter, Virginia. The film delves into the complex history of slavery in America, including the role of the Dutch in trading men and women of any race on the shores of the United States and the insidious way that white supremacy is passed down through generations. As the characters navigate the dangerous and oppressive world of slavery, they also discover the power of community and the importance of standing up against hate.

“John Casor: The True Story of America’s First Legally Recognized Slave, a Tale of Love, Hatred, and the Consequences of Commerce”

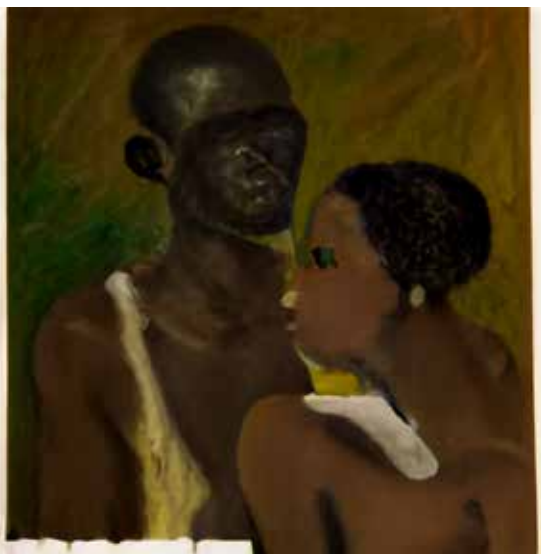
This historical drama follows the life of John Casor, the first legally recognized slave in America, as he navigates the complex world of colonial Virginia and struggles against the forces of hate and discrimination. Along the way, he finds love with Anthony Johnson’s daughter, Virginia, and uncovers the truth about the origins of slavery in America, revealing that it was driven not by race, but by commerce and the pursuit of profit.

Through his journey, John must confront the legacy of white supremacy and the damaging impact it has had on generations of people, ultimately seeking to rebuild a community of all races working together to survive and thrive.

It seems that ChatGPT, a language model, was fed the above content and was able to generate a screenplay based on it. The screenplay is about a man named John Casor who is legally enslaved by his African-born owner, Anthony Johnson, in order to rescue him from slavery. This ironic situation ultimately leads to Casor’s freedom and allows him to marry Johnson’s daughter, Virginia. The story takes place in colonial Virginia and covers a period of 29 years from 1641 to 1670.

The screenplay is described as a historical, romantic drama that would be suitable for a four-part series on a streaming platform, and it is rated ‘R’ for its depiction of nudity and eroticism. The main characters are Virginia, a strong and complex young woman; Anthony Johnson, an ambitious entrepreneur; and John Casor, who starts off as a humble captive and becomes a war hero, lover, husband, and father.

The screenplay requires the construction of a tobacco plantation and colonial settlement, and includes a battle scene with a modest number of fighters. It is suggested that the film has strong commercial prospects due to its controversial subject matter and the potential for public discussion and box office success.



1. Can you tell us more about the historical context and significance of the story of John Casor, and how it relates to the broader history of slavery in the United States?
2. How did you approach the task of incorporating both historical fact and fictional elements into the story of John Casor?
3. What motivated you to write this story, and what message do you hope to convey through it?
4. How do you see the themes of hate and race relations playing out in the story of John Casor, and how do you hope the story will contribute to a better understanding of these issues?
5. You mention the role of the Dutch in the slave trade in your description of the story. Can you expand on this and discuss how it fits into the larger narrative of the story?
6. You also mention the concept of “white supremacy being taught and passed down by moms.” Can you elaborate on this and how it ties into the themes of the story?
7. How did you research and develop the characters in the story, particularly John Casor and the other African American characters?
8. Can you discuss the process of bringing this story to life, including any challenges or obstacles you faced along the way?
9. How do you envision the story of John Casor being received by audiences, and what impact do you hope it will have?
10. Is there anything else you’d like to share about the story of John Casor or your experience writing it?

Thank you for reading this John Casor Screenplay.

Please visit www.JohnCasor.com

This John Casor Screenplay is based on the book “The Hood: History of Hate in America and How to Argue Against It” by Bradley L. Bartz 2018. Three paragraphs at a time were fed into ChatGPT Artificial Intelligence with the command: Write Screenplay Dialogue. The artwork is also AI generated using Craiyon.com. The descriptions used generally appear before the artwork. All art was requested to be “Draw in the Style of Picasso”. I am personally amazed and, sorry folks, if for some reason the Artificial Intelligence got the wrong art or words ... its only human.



I AM VIRGINIA²⁰⁷

by Giovanni Vines

Story by Bradley Lawrence Bartz

“Virginia’s first legally recognized slave was enslaved
by a black man to protect him from slavery”

Logline: John Casor is legally enslaved by his African-born owner, Anthony Johnson, in order to rescue him from slavery, which ironically ensures his freedom and enables him to marry Johnson’s charismatic daughter, Virginia.

Historical Significance: The first fifty-year history of colonial Virginia, from 1619 to 1670, was the golden age of equal opportunity and racial integration in the New World. Some of the large English planters were Puritans, who did not believe in lifelong slavery. These Puritans also favored African workers because they knew from experience that if the native Indians attacked, their African workers would not be killed. After seven years of servitude, these Puritan farmers released their African workers and provided them with fifty acres of farmland. These African farmers were then free to pursue the American Dream.

Genre / Presentation / Rating: The 107-page economically-written script is a feature-length historical, romantic drama. It would lend itself conveniently to a four-part series for a streamer. It will be rated ‘R’ due to its nudity and eroticism.

Storyworld: Set in Colonial Virginia, the storyworld is akin to the PBS series, “Jamestown”, albeit two decades later. The story takes place over a 29-year period from 1641 to 1670.

Synopsis: Anthony Johnson arrives in Virginia from Africa in 1621 as a ‘captive’, and through his personal initiative and good fortune, develops a large farm of his own, raises a family and becomes a wealthy tobacco planter with a workforce comprised of indentured Englishmen. In 1641, the Johnson family purchases John Casor, an African ‘captive’, to work the farm and assume family-related duties. Johnson’s eighteen-year-old daughter, Virginia, is popular amongst her youthful peers and dreams of becoming the wife of a wealthy Virginia planter. She also competes with her father for John Casor’s time and attention, which contributes to their contentious father/daughter relationship. Virginia and John Casor fall in love and in order to marry, he must win his freedom. But ironically, Casor becomes Johnson’s slave for his own safety, making him the first legally recognized slave in North America, which allows the couple to marry and form a family together. The Johnson farm is destroyed by arsonists and Virginia’s life is threatened by witch-hunters. Institutional slavery is introduced, which forces the family to abandon their beloved Virginia and escape to Maryland.

Characters: Virginia is a feminine, iconoclastic, intrepid and sexual young woman who exhibits inner and outer strength. She is complex and imperfect. She arcs from dreamy adolescent to political activist, challenging the laws of the crown. Anthony Johnson is an ambitious, determined entrepreneur who manages to control just about everything in his life except his elder daughter. John Casor arrives as a simple, humble young captive, to become war hero, lover, husband, and father.

Racial Diversity: The racially diverse cast features African American leads.

Production Requirements: "I Am Virginia" is a 'costume drama' and will require the construction of a tobacco plantation with English-style manor house and a colonial settlement environment. A battle sequence will require a modest number (80 +/-) of fighters. Many scenes take place in natural settings, such as beach, forest and riverbank.

Commercial Prospects: Industry execs who have covered "I Am Virginia" have stated that the film has strong commercial prospects. "I Am Virginia" will create a lot of noise; a true story involving a black plantation owner who owns an African-born servant/slave is so politically incorrect that it will stir the ire of historic revisionists and create a lively public discussion, resulting in box office success.

Please visit www.JohnCasor.com for this Artificial Intelligence version of Bradley Bartz's work.

Please visit www.IamVirginia.us and read Giovanni Vines weave a fantastic love story.

Both Screenplays are derived from Bradley Bartz' "The Hood: History of Hate in America".

www.ReWriteDaily.com has more information about using ChatGPT Artificial Intelligence for journalism.

www.crayon.com is another must visit site.

Many great thanks are given to OPEN AI and all the contributors to ChatGPT.

Please let me know your thoughts!

Bradley L. Bartz

1-310-993-3240

Script@JohnCasor.com

