

DANIEL

Written by

Kareem Francis

Based on,
The Forbidden by Clive Barker

1/19/2022
Draft #1

1710 Grace Ave NE Canton Ohio 44705
330-806-9272

FADE IN:

INT.LIVING ROOM

We open on an obviously hard working black man. In The fading light we see him tinkering with some device of his own creation. Scraps of wood, rope and old shoe soles litter the work area he has made.

As the man pauses to wipe his brow, we see an old stoneware jug being filled with a sweet smelling honey based adhesive.

It's being tended to by a determined looking woman. The man lovingly smiles back at her.

He pulls the rope and the two shoe halves are glued together.

FADE TO:

BEGIN TITLES

We float above the city, looking down at 1890 Chicago, just on the verge of major industrialization. Now ,over The Art Institute of Chicago.

Here we see DANIEL, a 22 year old handsome black man, and extremely gifted artist. He is impeccably dressed.

He confidently walks along the sidewalk with KATHERINE, also 22, black and well dressed, walks with her head held high.

EXT. THE ART INSTITUTE OF CHICAGO DAY

SUPERIMPOSE: Chicago 1890

KATHERINE

Can I ask you a question? What makes YOU happy? What are you proud of?

DANIEL

My art. My father. Why do you ask?

KATHERINE

I don't know, Daniel. You're just so driven. I often wonder what it is that drives you so.

DANIEL

I've never thought of it that way.
I'm just doing what I love. It's
what I've always done.

KATHERINE

Do you love it here?

DANIEL

This place is all I know. Besides,
if you heard some of the stories
father tells about Louisiana, you'd
know Chicago is paradise in
comparison.

KATHERINE

I don't know your father as well as
you do, but I know he didn't come
1000 miles for you to endure the
same treatment.

DANIEL

It's not that bad, believe me. Our
people actually have a chance here.
Chicago is nothing like father says
New Orleans was.

KATHERINE

True... but some of the people here
hold that same hate in their
hearts.

Katherine nods to the policeman standing at the entrance to
the Institute, and takes her leave.

Daniel heads towards the institute's entrance. He's stopped
by officer BARKER 30's, rough around the edges police officer.

OFFICER BARKER

Hey!..Where Are you going?

DANIEL

Into the institute, my good man.

OFFICER BARKER

Do you have business here?

DANIEL

I am a student here.

OFFICER BARKER

Is that so? Let's be sure about
that.

DANIEL

I..

OFFICER BARKER

Follow me.

Officer Barker escorts Daniel to the administrator's office.

Inside the office is MRS. ALLISTER, 50s, a white woman, with a pleasant disposition.

INT. ART INSTITUTE - DAY

MRS.ALLISTER

Can I help you?

OFFICER BARKER

Do you know this boy?

MRS.ALLISTER

This man is 22 years old, and a student here.

OFFICER BARKER

(snorts)It's a new face. Wouldn't be doing my job if I didn't check it out.

DANIEL

I've been

Mrs.Allister silences Daniel with a look.

MRS.ALLISTER

Will that be all officer?

OFFICER BARKER

It will, ma'am.

Mrs.Allister closes the door behind the officer.

MRS.ALLISTER

What was that all about?

DANIEL

I don't know. I've never had that happen. A day of firsts I'd venture.

MRS.ALLISTER

So it would seem.

DANIEL
Where is the administrator?

MRS.ALLISTER
Dealing with another matter at the moment. Have you decided on entering the contest Daniel? The deadline is approaching.

DANIEL
I have something I'm working on. If I manage to finish in the next couple of days, I'll consider entering it.

MRS.ALLISTER
Good. Now head to your station and get started.

We follow Daniel down the hall to the classroom, where he heads to his workspace and uncovers 2 paintings. One of a man...one of a woman. One finished, one a work in progress.

He is startled by a tap on the shoulder. It's his good friend ARTHUR SULLIVAN 23, white and handsome with shoulder length blonde hair, not really shy, but reserved.

ARTHUR
Hello Daniel.

DANIEL
(Nods)Arthur.

ARTHUR
That's an interesting piece. Is that for the competition?

DANIEL
Which one?

ARTHUR
The finished one, of course.

DANIEL
That's a gift for my father.

ARTHUR
And the other?

DANIEL
That one, I'm actually thinking of entering.

ARTHUR

It's absolutely marvelous. Seems like I'll have some competition.

DANIEL

Have you finished your piece?

Arthur pulls the covering from his picture with a flourish, revealing the portrait of a beautiful young woman.

DANIEL (CONT'D)

Well you've certainly outdone yourself Arthur. Can I ask who is the subject?

ARTHUR

My sister Caroline. Her face has a lot of the classical beauty lines I wanted to explore.

DANIEL

Undoubtedly, a rare beauty. Your use of shading is remarkable.

ARTHUR

You know what I say about praise from the praise worthy.

DANIEL

Indeed.

Arthur smiles and turns back to his piece.

INT. STUDY - DAY

HEYWARD SULLIVAN SR. 56, still full of vigor, in business attire, is seated in a comfortable looking business chair.

In The two chairs opposite him are his son HEYWARD JR, 28, all business, he very much resembles a younger version of his father. Seated next to him is the FORMER OWNER.

HEYWARD SR.

I trust everything is in order?

FORMER OWNER

Wasn't looking to sell anytime soon, but you've won me over.

HEYWARD JR.

We're fair if nothing else. As my father laid out earlier, we intend to keep the staff on.

FORMER OWNER

Excellent. Some Of these men have been here for neigh a decade. I think you'll be satisfied with their production.

HEYWARD SR.

It's the one thing you can't teach in this business. Experience.

FORMER OWNER

Ain't that the truth. I guess all that's left is to seal the deal with a drink.

The three men hoist their drinks in unison.

HEYWARD JR.

To future endeavors!

FORMER OWNER

To future endeavors!

HEYWARD SR.

To future endeavors!

After the toast, the former owner gathers his things and takes his leave.

Heyward Sr takes the seat behind the desk and puts his feet on the desk. His son remains standing.

HEYWARD SR. (CONT'D)

One more competitor and we'll have cornered this market, son.

HEYWARD JR.

When are we gonna move on Anderson's?

HEYWARD SR.

He already knows the offer on the table. His is family owned, so that could be tricky. I think we'll call on him today.

HEYWARD JR.

Shall I have Earl ready the carriage?

HEYWARD SR.

Yes. Get Earl in here.

HEYWARD JR.
Earl!.... Get in here!

Heyward Sr nods his approval.

In walks EARL, 34 year old black servant. He's dressed in his butler's uniform.

EARL
You called me, sir?

HEYWARD JR.
Have the carriage ready. Me And father plan to depart shortly.

EARL
Yes, sir.

As Earl turns to leave he turns around and collides into CAROLINE, the 21 year old exceedingly beautiful sister to Heyward Jr. And Arthur.

Earl grabs Caroline to stop her from falling.

CAROLINE
Oh! Why thank you Earl.

EARL
(Smiles)My pleasure, ma'am.

Heyward Sr. Walk over and viciously slaps Earl.

HEYWARD SR.
Unhand my daughter! You don't touch her!

CAROLINE
Father it's ok, I was...

HEYWARD JR.
Leave us Earl. Ready the carriage.

EARL
Yes, sir.

HEYWARD SR.
You don't understand darling. You have to nip these things in the bud.

CAROLINE
I'm going for a ride father.

EXT. STABLES - DAY

Caroline sees JOSEPH, 37, light skinned and lanky. He is tending her horse, preparing her for Caroline's daily ride.

CAROLINE
Is Daisy ready to ride Joseph?

JOSEPH
Just finishing up, Miss Sullivan.

CAROLINE
Thank you, Joseph.

JOSEPH
Is everything okay, Miss Sullivan?

CAROLINE
Do you like working here?

JOSEPH
Yes, ma'am.

CAROLINE
You don't think my father
is....cruel? You can be honest.

JOSEPH
Your father is a hard man. He was
raised by the old ways...even still
I've never ran afoul of your
father.

CAROLINE
Why don't you find another stable
to work?

JOSEPH
Ms.Katherine finds me work, and
pays me well. Same thing she does
for just about all the black
servants in town.

CAROLINE
She seems like a fine woman.

JOSEPH
Definitely knows what she wants.
Looks like Daisy is ready to go
ma'am.

CAROLINE
Thank you again, Joseph.

Caroline smiles as she takes the reins and mounts her horse.

She spurs the horse into action and in a moment is flying over the fields, her golden hair blowing in the wind.

INT. DANIEL'S HOUSE - DAY

The Robitiale home is one that speaks to the wealth this family has acquired. Shining wood floors and interesting art pieces are some of the highlights.

A maid, MARTHA black, late 40's moves gracefully through the house and greets Daniel upon entry.

MARTHA
Hello, Daniel.

DANIEL
Hello, Martha. How's my father?

MARTHA
Your Father is in his study. He's been in good spirits today.

DANIEL
Excellent.

MARTHA
What's that?

DANIEL
It's a painting I did for father.
A gift as it were.

Daniel removes the covering, revealing the portrait to Martha.

MARTHA
Your hands work miracles with a brush! I don't think I've seen anything this good.

DANIEL
Thank you.

MARTHA
Now you gone take that to your father.

DANIEL
Yes, ma'am.

INT EDWIN'S STUDY - DAY

Edwin's study is dim in contrast to the rest of the house.

EDWIN 60, but still hale at this age, locks the drawer on his desk and sits in his chair.

Daniel walks to a window and pulls the curtain

DANIEL
Hello, father.

EDWIN
My son.

DANIEL
How are you feeling today?

EDWIN
Everyday is a little tougher than
the last, but I'm still trudging
along.

DANIEL
You look well today.

EDWIN
Well Mrs. Martha keeps me fed, the
garden keeps me in good spirits,
and you keep me proud.

DANIEL
I have something for you.

EDWIN
Let's see it then.

Daniel unveils the painting and hands it to his father. Edwin is in awe of the beauty of it all.

A single tear rolls down his eye. Daniel sees this when Edwin looks up.

DANIEL
Father...

EDWIN
I remember when you used to paint
as a child. To see you master this
craft as man, it means a lot.

DANIEL
(laughs softly) Master? Not quite
yet.

EDWIN

These colors, It's magnificent. I shall hang it at once.

DANIEL

The institute is having an art competition this weekend, I think you should come.

EDWIN

Son, I don't know if these old bones will carry me.

DANIEL

Father, we both know you could make it if you wanted to.

EDWIN

These people don't like me around here. It's hard for me to be around such people, son.

Daniel turns to face the door.

DANIEL

Being the only artist without a parent there to support him during the biggest art competition of my life.... Is also hard father.

Daniel leaves Edwin to think on this.

INT. DANIELS STUDIO - NIGHT

Inside Daniel's studio we see many different canvases holding portraits and landscapes. Some finished some still works in progress. Some commissions, some passion projects.

Daniel walks over to a covered canvas that he's been working on.

He removes the cover with a flourish to reveal his mother Abigail Robitaille. He works on the piece for a while.

Daniel sits his things down and walks over to the window. From The window he can see his father sitting in the garden as night falls.

EXT DANIELS HOUSE - MORNING

Daniel stands in front of his home dressed immaculately as the driver approaches in the carriage. PHILLIP 37, black, is the driver. He is his usual chipper self.

INT DANIEL'S CARRIAGE - DAY

PHILLIP

Good day, sir.

DANIEL

It is, Phillip. How are things with you?

PHILLIP

Ain't never seen much use in complaining.

DANIEL

And the family?

PHILLIP

The missus is sweet as ever. The boys are strong and healthy. Can't ask for much more ya know?

DANIEL

Undoubtedly.

PHILLIP

Ms.Sutton mentioned your art the other day. I'd sure like to see some of it sir.

DANIEL

Absolutely my good man. I'm sure we can arrange something. Speaking of Ms.Sutton...

Daniel points to Katherine, just stepping off her porch..

DANIEL (CONT'D)

Let's see if Katherine wants a ride, shall we?

The carriage slows to a stop in front of Katherine's home.

DANIEL (CONT'D)

Good morning, missus Sutton.

KATHERINE
(looks at sky and smiles) I
suppose.

DANIEL
I'm headed to the institute if you
want to share a carriage.

KATHERINE
Why I could take this here carriage
if I had a mind to.

DANIEL
(laughs) Now that wouldn't be good
for business, would it?

KATHERINE
(laughs) I suppose not.

Daniel exits the carriage and assists Katherine into the
carriage.

KATHERINE (CONT'D)
Thank you Daniel. You are a true
gentleman.

DANIEL
(tips hat) My pleasure. How's
business?

KATHERINE
There's never a lack of work to be
done, so business is good. How is
your art coming?

DANIEL
There's a major competition coming
up. I'll probably enter.

KATHERINE
In that case good luck. You know we
still keep the painting you did for
our family in the dining room?

DANIEL
One of my first commissions.

As they come to a stop at the sidewalk Arthur waits for
Daniel.

DANIEL (CONT'D)
Well, here we are at last.

ARTHUR
Hello, Daniel.

DANIEL
Hello. Arthur, this is Katherine
Sutton, a dear friend of mine.

ARTHUR
(bows)Madame. Pleased to make your
acquaintance.

DANIEL
Katherine this is my dear fellow,
Arthur Sullivan.

KATHERINE
(smiles)My pleasure, sir.

Daniel makes his way out of the carriage. Daniel and Arthur
head into the building. Katherine continues on her way in the
carriage.

INT ART INSTITUTE - DAY

Arthur stops Daniel before they enter the class.

ARTHUR
Katherine is quite the woman, no?

DANIEL
Why, yes she is. I've always viewed
her as impressive.

ARTHUR
I'd dare say she's beautiful.

Daniel realizes that Arthur is attracted to Katherine.

DANIEL
(chuckles)She is. Maybe chance will
bring you two together again.

Daniel opens the door to the classroom. Arthur And Daniel
take their places near the back as the teacher is informing
the class that there will be an outing today.

MRS.ALLISTER
We'll be visiting the museum of
History today. Anyone not attending
has my leave to return home.

ARTHUR

I think I'll take the day to replenish my art supplies.

DANIEL

Not interested in history eh?

ARTHUR

I've been to that museum on two separate occasions. I don't see the need for a third.

DANIEL

Fair enough. As for myself, I intend to absorb any grist I can.

ARTHUR

Good hunting. There are certainly some interesting exhibits there. Have you decided on what piece you're entering in the competition?

DANIEL

I still haven't decided. If I decide to enter, I'll have something prepared.

MRS. ALLISTER

I need all the students that plan to travel to gather your things. Our transportation will be arriving shortly.

DANIEL

That's my cue.

ARTHUR

Godspeed.

Daniel collects his things and heads to the front of the class where the other students gather.

EXT THE NATURAL HISTORY MUSEUM - DAY

As the carriages approach, Daniel regards the old building.

Mrs. Allister exits the carriage and assembles the students at the entrance.

She is joined by fellow art instructor PROFESSOR MONTEMARTE 54, white, professionally dressed man. He casts Daniel a disdainful look. The students enter with their chaperones.

INT. THE NATURAL HISTORY MUSEUM - DAY

MRS. ALLISTER

Professor, I'll take a group upstairs. You take your group downstairs and we'll alternate after an hour or so.

PROFESSOR MONTEMARTE

Agreed.

The instructors separate the group into two. Daniel is in Professor Montematre's group.

The group descends the stairs and enters a point where the walkway veers in different directions.

The sign indicates the African exhibit is straight ahead. The French exhibit is to the left.

PROFESSOR MONTEMARTE (CONT'D)

Daniel, I think you'll find the african exhibit quite interesting. I insist you explore it thoroughly.

DANIEL

I intend to view that exhibit after the French exhibit.

PROFESSOR MONTEMARTE

Nonsense. There is nothing of substance for you to see there. Certainly there is more value to be found in your own people's history?

DANIEL

I suppose so.

PROFESSOR MONTEMARTE

There is no need to suppose. I am quite learned in these matters.

DANIEL

Yes, sir. I shall return to the group when I complete my exploration.

PROFESSOR MONTEMARTE

I would expect nothing less. Now, leave.

EXT. DOWNTOWN SHOPPING DISTRICT - DAY

Arthur is making his way amidst the bustle of downtown Chicago.

After buying supplies he searches for a place to have lunch. During his search he bumps into Katherine, also heading to lunch.

ARTHUR
(removes hat) Miss Sutton. Are you ok?

KATHERINE
Yes. Thank you. What brings you to this part of the city?

ARTHUR
Gathering art supplies. Unfortunately I have depleted my stores. (smiles)

KATHERINE
This place is as good as any for shopping.

ARTHUR
Would you do me the honor of joining me for lunch?

KATHERINE
Now how can I say no to such an offer?

ARTHUR
I know just the place.

INT ART INSTITUTE - AFRICAN EXHIBIT - DAY

As Daniel makes his way through the african exhibit, he is in awe at the variety of artifacts and paintings.

When he reaches the end of the exhibit he sees a display with the name card : The Treasures of Lower Egypt.

Daniel is instantly transfixed by the display.

A GUIDE walks over to assist Daniel.

GUIDE
Are you interested in this display?

DANIEL

Yes. Can you tell me more about it?

GUIDE

Absolutely. It originates in ancient Egypt. Lower Egypt to be specific.

Daniel's attention is caught by a small sculpture. It is in the shape of a woman, heavy with child, arms outstretched. The rich yellow and gold coloring has Daniel in awe. The inscription reads NEITH : THE MOTHER GODDESS.

Upon closer inspection Daniel sees the sculpture has a symbol engraved on it's stomach. The symbol is the same as the necklace worn by Daniel's mother in the only picture he has of her.

DANIEL

What is the story behind this one?

GUIDE

This is a sculpture of a handmaiden of Neith. The Mother Goddess. She is said to have been the goddess of war.

DANIEL

And this symbol?

GUIDE

It is the crest of Neith's temple. It was known to be a house of healing. There her handmaiden's would use honey in their healing arts. It was called The House of the Bee.

DANIEL

Fascinating. I think I'll be fine from here. I'm going to spend some time here examining this exhibit.

GUIDE

I'll take my leave now.(nods head)

INT. DINER - DAY

Katherine and Arthur enjoy a light lunch, in a cozy booth.

KATHERINE

I haven't gotten around to patronizing this diner yet. Do you come here often?

ARTHUR

As often as time allows. This is where I take my lunch when I'm at the institute.

KATHERINE

It seems like quite the school.

ARTHUR

Undoubtedly. There are some fine instructors at the institute.

KATHERINE

So, tell me why have we never spoken before today?

ARTHUR

I've only ever seen you in a business setting. The timing didn't seem appropriate.

KATHERINE

I certainly appreciate that consideration. I do try to be as professional as possible.

ARTHUR

And now that we've been formally introduced?

KATHERINE

I'm glad we did this.

ARTHUR

Likewise.

KATHERINE

Can I ask you a question Mr. Sullivan?

ARTHUR

Please, call me Arthur. And yes, you can ask me anything.

KATHERINE

This doesn't bother you?

ARTHUR

What?

Katherine looks around at the other patrons and their displeasure at seeing the two dine together. However, being two of the more affluent members of society, any disapproval is limited to stares and whispers.

ARTHUR (CONT'D)
(laughs) Absolutely not. Their feelings, are not the feelings I'm concerned with at the moment.

KATHERINE
Well. I will consider myself answered. Unfortunately, work calls.

Katherine stands up.

KATHERINE (CONT'D)
And for the record, it doesn't bother me either.

ARTHUR
Would it be appropriate to call on you in the future?

KATHERINE
I would very much like that.

Arthur walks Katherine to the door.

While awaiting Katherine's carriage, Arthur is spied by Heyward Jr laughing and tipping his hat to Katherine. Armed with this information, Heyward heads home to inform his father.

EXT./INT DANIEL'S HOUSE - DUSK

Daniel enters the house after returning home from the institution. Martha takes his coat as he enters.

MARTHA
Hello, sir. Good to see you as always.

DANIEL
As always. Is father in his study?

MARTHA
No sir. He's in the garden.

DANIEL
Thank you. I will call on him.

Martha returns to her duties and Daniel heads to the garden.

EXT. EDWIN'S GARDEN - DUSK

DANIEL

Beautiful night, isn't it father?

EDWIN

It is. Your mother used to love her garden. We used to come out on nights just like this one, hold hands and look at these same stars.

DANIEL

You don't talk about her much.

EDWIN

It's a funny thing. Some times I sit with Martha and talk about your mother for hours on end. Other times the pain is still too near.

DANIEL

Martha is a very good listener.

EDWIN

Truly.

DANIEL

Can I ask you a question father?

EDWIN

Of course.

DANIEL

What can you tell me about this?

Daniel pulls out a piece of paper with a sketch of the pendant worn by the sculpture.

EDWIN

That's the necklace your mother used to wear. She told me her mother gave it her. It's one of the few things I still have of hers.

DANIEL

Can I see it?

EDWIN

Follow me.

Daniel and Edwin leave the garden and enter into Edwin's study.

INT. EDWIN'S STUDY - DUSK

Edwin produces a key from his pocket and unlocks a drawer at his desk.

From the desk he retrieves a small flat wooden box. The box contains the necklace and a photograph.

Edwin hands the box to Daniel.

EDWIN

This is the last photo your mother took.

The photograph shows ABIGAIL ROBITAILLE smiling gleefully, arms extended to the camera, heavy with child. She is wearing the same necklace Daniel now holds in his hand.

DANIEL

Can I use this picture to finish my painting father? I'll be exceedingly careful.

EDWIN

Yes, and please do... son?

DANIEL

Yes father?

EDWIN

Your mother would rejoice to see the man you've become.

Daniel leaves carrying the box as if's the most important thing in the world. With this higher quality photo, he intends to work on the portrait of his mother.

INT. HEYWARD SR'S STUDY - DUSK

Arthur enters the study to find his father seated at his desk with Heyward Jr seated in the back of the room in a lounge chair, watching with gleeful anticipation.

ARTHUR

Father.

HEYWARD SR.

Arthur, you never cease to disappoint me.

ARTHUR
So it would seem.

HEYWARD SR.
Your brother told me he saw you
gallanting about with the Sutton
woman.

ARTHUR
That is hardly the case.

HEYWARD SR.
Are you calling your brother a
liar?

ARTHUR
No. I did have lunch with
Katherine.

HEYWARD SR.
And can you not see the shame this
brings upon this family?

ARTHUR
I see no shame in having lunch with
a friend.

HEYWARD SR.
Don't be stupid boy! She's a
nigger! I have built a nice life
for this family. I will not have
you sully my name by engaging in
miscegenation!

ARTHUR
Father, How long will you subscribe
to such ignorance?

With that, Arthur storms off, obviously annoyed by his
father's words.

HEYWARD JR.
Shall I bring him back, father?

HEYWARD SR.
Don't bother. He'll get over it.

INT. CAROLINE'S ROOM - NIGHT

Arthur knocks on Caroline's door, wishing to speak with her.

CAROLINE
Come in.

ARTHUR

Thanks. Father can really go overboard sometimes.

CAROLINE

Yes. He's changed since mom's death.

ARTHUR

I don't know how she ever loved such a man.

CAROLINE

As I said, he's changed.

ARTHUR

Do not fool yourself. One does not wake up a man grown and decide to hate colored people.

CAROLINE

Do you really care about the Sutton woman?

ARTHUR

I do. She is quite the woman. I intend to call on her again.

CAROLINE

Father will not be pleased.

ARTHUR

A time is coming when father's wishes and designs hold no sway over me.

CAROLINE

You seem to have your mind set. I will not attempt to dissuade you.

ARTHUR

Thank you.

CAROLINE

What are going to do in Paris when you win this competition?

ARTHUR

I'm not sure I will.

CAROLINE

Is that doubt I hear dear brother?

ARTHUR

It is simply a statement of fact.
My classmate Daniel is a very
gifted artist. He can win just as
easily.

CAROLINE

Have I met this person?

At this Arthur laughs.

ARTHUR

Most assuredly not. He's a negro.

CAROLINE

Well, he sounds like quite the
artist, good luck brother.

Arthur kisses his sister on the forehead and leaves for his
room.

INT ART INSTITUTE - DAY

ARTHUR

I just have some minor touches to
apply, maybe a bit of shading.

DANIEL

I have to mix some new colors. If I
can get it done today, I should
have ample time for my piece to
dry.

ARTHUR

I've noticed you embrace the Goya
methods. I'm not sure I could
achieve such a likeness, in such a
short period of time.

DANIEL

It's all in the primary sketches.
The coloring is easy in comparison.
How many more sittings are required
to complete your piece?

ARTHUR

Just one more. My finishing process
will take the remainder of the
allotted time, but I like my
chances.

Mrs.Allister walks into the room and takes the podium.

MRS.ALLISTER

Today I will review the details for the upcoming art competition. The winning piece will be chosen by a committee of 3 art professors, myself included.

At this the class starts to pay attention.

MRS.ALLISTER (CONT'D)

The winning piece will be revealed Friday at the ceremony. All entries must be turned in no later than Thursday morning. Are there any questions?

ARTHUR

How many family members are allowed to attend the ceremony?

MRS.ALLISTER

All students attending will be allowed 3 family passes. Furthermore, A strict formal dress code will be in effect.

ARTHUR

Thank you.

DANIEL

Whole family showing up?

ARTHUR

Not quite.

DANIEL

Why the smirk? Something I should know?

ARTHUR

Just being prepared.

DANIEL

Keep your secrets then.

Professor Montemarte enters the room and approaches Mrs.Allister.

MRS.ALLISTER

Professor.

PROFESSOR MONTEMARTE

Mrs.Allister. I trust everything is well?

MRS.ALLISTER

As always, sir. How can I help you?

PROFESSOR MONTEMARTE

I'm here to inform you inform you the prestigious Académie des Beaux-Arts has agreed to accept the winner of our competition for a summer apprenticeship.

MRS.ALLISTER

I didn't think we'd hear from them before the competition.

PROFESSOR MONTEMARTE

We received correspondence from their administration office today.

MRS.ALLISTER

Do you want to inform the students or shall I?

PROFESSOR MONTEMARTE

Be my guest. I don't go in for such things.

MRS.ALLISTER

May I have your attention?

The class turns from their various projects to face Mrs.Allister.

MRS.ALLISTER (CONT'D)

I've just been informed that the prize for the winner of this year's competition has changed.

A hush falls over the rest of the crowd that weren't already paying attention.

MRS.ALLISTER (CONT'D)

We're happy to announce that in addition to his or her piece being hung here at the Institute in honor and the \$20 commission, the winner will receive a summer apprenticeship at the prestigious Académie des Beaux-Arts in Paris.

An excited murmur goes through the class.

MRS.ALLISTER (CONT'D)

That will be all.

DANIEL
Good luck friend.

ARTHUR
Likewise.

INT SULLIVAN HOUSE - DAY

Heyward Sr approaches Caroline with a dressmakers bag and a finely wrapped white box. Caroline is seated in the day room. Heyward sits next to her on the couch.

HEYWARD SR.
Hello, darling.

CAROLINE
Hello, father.

HEYWARD SR.
I wanted to apologize for that bit of ugliness yesterday.

CAROLINE
He just stopped me from falling father, I don't understand.

HEYWARD SR.
You don't. It wasn't him touching you. I actually quite appreciated him breaking your fall.

CAROLINE
Then what was it father?

HEYWARD SR.
The smile. I've seen that kind of smile before.

CAROLINE
Father, Earl is a good man, he's been with this family for some time.

HEYWARD SR.
I bet you didn't know a negro doctor birthed you.

CAROLINE
No...no I didn't.

HEYWARD SR.
He was supposedly the best. He assured us everything would be ok.

(MORE)

HEYWARD SR. (CONT'D)

He even gave us his best smile
while he did.

CAROLINE

I see this is upsetting for you
father.

HEYWARD SR.

You remind me more and more every
day of your mother. You're a hair
taller, but the look is there.

CAROLINE

There is a light in your eyes, when
you speak about mom.

HEYWARD SR.

She was an amazing woman.
Extraordinary in every way. And
that smiling son of a bitch took
her from me!

CAROLINE

Father.

HEYWARD SR.

You don't understand. As a token of
my penance, I've had these things
made for you. Your brother's award
ceremony is this weekend. You will
accompany me.

CAROLINE

Thank you. Will you be apologizing
to Earl father?

HEYWARD SR.

Here's all you need to understand
darling. These people are beneath
us. The sooner you understand this
the easier your life will be.

CAROLINE

I will see you at dinner father.

Heyward Sr gets up and heads to his study.

Caroline opens the box to reveal an ornate hand mirror with
intricate engravings of flowers in bloom, tracing the entire
length of the polished silver handle.

INT. ARTHUR'S STUDIO - DAY

Arthur is finishing up his portrait when he is interrupted by a knock on the door.

HEYWARD JR.

Arthur.

ARTHUR

What do you want?

HEYWARD JR.

Just come to inform you that I won't be able to attend your art ceremony.

ARTHUR

And why is that?

HEYWARD JR.

Prior engagement.

ARTHUR

That's unfortunate.

HEYWARD JR.

You don't sound disappointed.

ARTHUR

I'm crestfallen.

HEYWARD JR.

You're still upset about the nigger girl?

ARTHUR

Her name is Katherine, and she's quite successful.

HEYWARD JR.

What does it matter? She'll always be a nigger and she will always be beneath us. Father always said you were soft on these people.

ARTHUR

This isn't the 1850's anymore, and this isn't the south brother. Colored people are just as capable as anyone else.

HEYWARD JR.

Not colored doctors.

ARTHUR

Are you and father going to use mother's accident as a cudgel forever against colored people?

HEYWARD JR.

That nigger killed your mother! You can choose to forget that. On a lighter note, is that your portrait for this competition?

ARTHUR

Yes.

HEYWARD SR.

It is excellent. I hate I'm going to miss you getting that trophy.

ARTHUR

I have a good chance of winning. It is by no means a guarantee though. There is serious competition this year.

HEYWARD JR.

The Davis boy?

ARTHUR

He'll probably be a finalist, but the true challenge is beating out Daniel.

HEYWARD JR.

I'm not familiar with the name. New student?

ARTHUR

Yes. A colored man from the area.

HEYWARD JR.

You're telling me you are going to lose to a nigger?

ARTHUR

If I lose, it'll be to a better artist.

HEYWARD JR.

And you'll continue to be an embarrassment to this family. Good luck.

And with that Heyward Jr. leaves Arthur to complete his piece.

BEGIN MONTAGE:

Arthur and Daniel finishing their respective pieces.

--Daniel and Arthur look their respective portraits over.

--Daniel uses a gold hued paint to enhance his background.

--Arthur uses a blue to refine the eyes of his portrait.

--Daniel uses a blue to make the sky in his portrait come alive.

--Arthur uses a gold hue to make Caroline's hair glow.

--Both artists step back and study their respective pieces.

--Both artists sign their respective pieces with a flourish.

--Both artists set their portraits to dry.

The day ends as Daniel and Arthur prepare for bed.

END MONTAGE

INT. INT ART INSTITUTE - DAY

MRS.ALLISTER

Is this your entry, Daniel?

DANIEL

Yes, ma'am.

MRS.ALLISTER

Magnificent. Glad to see you got it entered in time.

Daniel leaves the office and passes Arthur, also on the way to dropping his portrait off.

DANIEL

Completed it then?

ARTHUR

Yes. Put the finishing touches on it last night. I'm excited to see it's reception.

DANIEL

Now for the waiting game. It's a tedious process, but necessary I suppose.

ARTHUR

Undoubtedly.

DANIEL

Well don't let me interrupt you. Godspeed and good luck.

Arthur heads into the office to deliver his portrait.

MRS.ALLISTER

Good morning, Arthur.

ARTHUR

Good morning, Mrs.Allister.

MRS.ALLISTER

Just in the nick of time! If that's your entry piece, Ill take it. The committee is meeting to go over some of the pieces today. We should have come to a conclusion by day's end.

ARTHUR

Excellent. I look forward to the ceremony.

Arthur heads to the classroom and joins Daniel in the back of the classroom.

INT. COMMITTEE MEETING ROOM - DAY

A committee of three, comprised of Mrs. Allister, Professor Montemarte and PROFESSOR SKILAR ,late 50's grey hair, stern.

The 3 pieces in question are set up on respective easels. Two are portraits one is a landscape.

PROFESSOR SKILAR

While the attempt to be contrarian is admirable, if I'm being honest the landscape piece isn't on the same level of artistic quality as the two portrait pieces.

MRS.ALLISTER

I'd tend to agree, Professor Montemarte has more experience in the realm of landscape pieces than either of us. What say you professor?

PROFESSOR MONTEMARTE

Your admittedly limited experience would seem to be sufficient in this matter. This landscape while flawless on a technical level, feels empty. It lacks the personal artistic touch of the 2 portraits.

PROFESSOR SKILAR

Then it would seem our decision is between the two.

PROFESSOR MONTEMARTE

And the matter of Daniel being a negro?

MRS.ALLISTER

I don't see how his being a negro is an issue.

PROFESSOR MONTEMARTE

I don't suspect you do. As progressive as you'd like to see yourself, the parents of 99% of our students are decidedly not so. Do we really want to risk alienating that many people?

MRS.ALLISTER

Art is and should be above such base considerations.

PROFESSOR SKILAR

I look at it from this perspective, the academy in Paris is accepting our winner right?

MRS.ALLISTER

Yes.

PROFESSOR MONTEMARTE

They are.

PROFESSOR SKILAR
How would it look to our colleagues
in the most prestigious Academy in
Paris if send the second best
artist we have and not the best?
Surely this will bring our
judgement into question?

MRS.ALLISTER
I can't see how it would not.

PROFESSOR SKILAR
So are we in agreement then?

PROFESSOR MONTEMARTE
That this a bad idea? Or that
Daniel has the best piece, because
I suspect the answer would be yes,
to both questions.

PROFESSOR SKILAR
This institute will survive such
small-mindedness. Elevating another
artist for any reason other than
merit would be a blow to our
credibility. That is a thing we can
not allow.

PROFESSOR MONTEMARTE
It is settled then.

MRS.ALLISTER
Will you be attending the ceremony
Professor?

PROFESSOR MONTEMARTE
If my schedule allows it.

PROFESSOR SKILAR
I will begin making the
arrangements with our colleagues in
Paris.

MRS.ALLISTER
Thank you for your time, gentlemen.

The committee adjourns. They leave for their respective
obligations.

EXT. SLAUGHTERHOUSE - DAY

The carriage containing Heyward Sr And Jr approaches their
newly acquired slaughterhouse.

HEYWARD JR.

The sale states that the property is fully staffed.

HEYWARD SR.

Yes, but what does the overhead for being fully staffed look like? Can we trim some fat and still operate successfully?

HEYWARD JR.

I shall look into that immediately.

Father and son emerge from the carriage.

As the two enter the building, they pass workers milling about their daily duties. Some notice the finely dressed pair, others don't.

They stop at the door to the foreman's office. Heyward Sr and son walk in.

INT. FOREMAN'S OFFICE - DAY

HEYWARD SR.

I trust everything has been made ready?

FOREMAN

It has. The transition has been fairly smooth.

HEYWARD SR.

Fairly?

FOREMAN

A couple of the pig stickers had a wage dispute with the old management. I told them we'd settle it.

HEYWARD JR.

What are the names of these men?

FOREMAN

William Owens, a local guy from the Hollows, everyone calls him Billy and Todd Gartz.

HEYWARD JR.

I will speak with these men father.

HEYWARD SR.

Agreed. Try and get a feel for the place while you're at it.

HEYWARD JR.

Will do.

Heyward Jr leaves the foreman's office.

On the way to the work area he sees a large tool shed. It is here he meets BILLY 28, tall and scruffy with curly blond hair. Billy is cleaning his tools along with TODD 30, dark hair and dark eyes.

INT TOOL SHED - DAY

HEYWARD JR.

Good day, gentlemen.

BILLY

I suppose it is. Name's Billy. I'm the sticker here.

HEYWARD JR.

Just the men I'm looking for.

BILLY

Is that so? I don't believe we've met.

HEYWARD JR.

My name is Heyward Sullivan Jr, my father recently purchased this slaughterhouse. Pleased to meet you.

BILLY

We getting the axe?

HEYWARD JR.

Absolutely not. That's not what me and my father are about. I just wanted to meet and hear your dispute.

TODD

Old man Winston owed me and Billy a weeks pay. He sold the place and didn't pay us. So we let the new guy know.

BILLY

And I'll admit, we might've been a bit hot when we told him, meant no disrespect but a man's got to feed his family.

HEYWARD JR.

That's certainly understandable. I'll make sure my father irons this out.

BILLY

I've heard your father owns all the slaughterhouses in the area.

HEYWARD JR.

Almost. Though, that is the end goal.

Heyward Jr. notices a faded display on the wall saying NIGGERS NOT WELCOME with an arrow pointing down to a rusted meat hook hanging on a nail.

HEYWARD JR. (CONT'D)

I see this is a class establishment.(points to display)

BILLY

As the good lord intended.

HEYWARD JR.

What's that?(points to hook)

TODD

We had some trouble here with a nigger a few years back when me and Billy first started.

BILLY

Guy's name was Henry something or other(waves dismissively). He used to work here as a laborer a few years back. He was slow on the uptake and got too high for his nut, so we had to sort him out.

HEYWARD JR.

Go on.

Billy pauses and savors the memory. Hayward Jr. Leans forward and listens intently.

BILLY

There used to be this bakery across the street from here ran by the Clawson family, good people, salt of the earth. Anyway, a they had a nigger girl in their employ. Pretty little thing.

INT. CLAWSON'S BAKERY - DAY

--POV of a semi busy bakery. A hard working but pretty black girl smiles as she wraps up bread and hands it to a customer. The white owner talks to another customer.

BILLY (V.O.)

So one day old man Winston's son is having some fun with her as she's leaving work. Nothing major, you see.

EXT. CLAWSON'S BAKERY - DAY

Thomas Winston rudely cat calls and grabs THE GIRL, pushing her against the wall of the bakery. She pleads with him to leave her alone.

BILLY (V.O.)

We can see it from the yard out there. Well, apparently Henry had been sweet on this girl for some time. So he sees this happening...

EXT. WINSTON LIVESTOCK - DAY

--HENRY'S POV amid the various sounds and voices of the livestock yard, Henry sees THE GIRL being accosted by Thomas Winston.

Thomas slaps THE GIRL, upon seeing this, Henry takes off.

BILLY (V.O.)

He takes off like greased lightning, he's over there in no time and goes in swinigin' like Bill Richmond.

EXT. WINSTON LIVESTOCK/EXT CLAWSON'S BAKERY - DAY

Henry pulls Thomas off of THE GIRL and punches him in the nose, breaking it. He punches him again for good measure. Thomas runs off towards the livestock yard.

BILLY (V.O.)

So Winston's boy runs back over here to the yard all busted up and rounds up a few guys.

--Thomas runs across the street holding his bleeding face. He yells at the men in the yard to help him lay hands on Henry. Three men accompany him back across the street, one of the men brandishing a meat hook with a wooden handle.

BILLY (V.O.)

After a small scuffle they wrestle Henry to the ground and beat him, Chicago'd him real good. I thought that would be the end of it. Winston's boy had other plans though.

--As Henry makes it to his feet, the man carrying the meat hook sinks it into Henry's leg and yanks him back down. At this point Thomas has the men tie the meat hook's handle to the reigns of a nearby horse.

BILLY (V.O.)

They tied the hook to a horse and gave it a slap. The road took care of the rest.

HEYWARD JR.

And this is that hook?

BILLY (V.O.)

Yep. The handle broke off when the horse rounded a corner. I tell you, that nigger looked worse than one of these hogs.

EXT. CLAWSON'S BAKERY - DAY

--We see the horse rounding a corner and Henry slamming into a pole, breaking his already ravaged body. The handle breaks off the hook and continues with the horse. The onlookers do nothing.

HEYWARD JR.

Well that's quite the tale. You can never be too stern when dealing with these people is what I say.

BILLY

Damn straight.

HEYWARD JR.

I must be on my way gentlemen. I shall have father settle this wage dispute immediately. Next time we meet, drinks are on me.

Confident the wage dispute is handled, Heyward Jr leaves and continues his tour of the factory.

EXT SULLIVAN FARM - DUSK

Katherine awaits her carriage. Arthur comes out of the house to join her.

ARTHUR

Hello, Katherine. What brings you out this way?

KATHERINE

Just a bit of business. Had to renew the contract with your father.

ARTHUR

Splendid! We really appreciate the service you provide.

KATHERINE

Earl told me about your father hitting him.

ARTHUR

I do apologize dearly, He can be so smallminded.

KATHERINE

Is that the truth of the matter?

ARTHUR

It is.

KATHERINE

I have a responsibility to my employees Arthur, do you think Earl is safe working here?

ARTHUR

Yes. Father can be an ogre at times, but he wouldn't seriously hurt anyone.

KATHERINE

Well, I talked to Earl, and he assured me it wouldn't happen again.

ARTHUR

Can I confide in you?

KATHERINE

Certainly.

ARTHUR

My thoughts have been enamored with you.

KATHERINE

My thoughts have turned to you as well.

ARTHUR

I would have you accompany me to the award ceremony, if this is agreeable with you?

KATHERINE

Your father is a client of mine.

ARTHUR

(laughs jokingly) Do not tell me a conflict of interest will keep us apart?

KATHERINE

Let me ask you this. Do you think your father would approve of this match?

ARTHUR

Is there any answer I could give that would sway you to me?

KATHERINE

Certainly. Anything is possible.

ARTHUR

I am a man. I am more than able and willing to support myself, and if you gave me the chance, I'd shower you with love and hold you up as the beautiful woman you are. For all to see.

Katherine's carriage arrives.

KATHERINE

You certainly have a way with words, Arthur. How could I refuse such an elegant invitation?

ARTHUR

You have made me a happy man, Katherine.

Katherine walks to her carriage where the driver is waiting to assist her.

Before she gets in she looks back and sees Arthur looking longingly at her from the porch.

They exchange smiles.

INT. DANIELS STUDIO - DAY

Daniel is getting ready for the day when his father Edwin enters his room.

EDWIN

Good morning, Daniel.

DANIEL

Good morning, father.

EDWIN

Today is the big day. Are you ready?

DANIEL

I am. I think it's down to me and Arthur Sullivan.

EDWIN

The Livestock Sullivan's?

DANIEL

The same.

EDWIN

Didn't know they had an artist as a son, thought the son was following his father's path.

DANIEL

That's the eldest son. Arthur is the youngest.

EDWIN

I see. I just wanted to tell you good luck on the competition today.

DANIEL

You know you can still come to the ceremony tonight?

EDWIN

That's too hard for me, son.

DANIEL

I don't ask you for much father, just to be there for me at this important time of my life!

EDWIN

I understand your anger son, please trust me in this!

DANIEL

I trust you father. I wish you trusted how much you being there would mean to me.

EDWIN

I do, my son.

Edwin turns and leaves Daniel's room.

DANIEL

Martha!

MARTHA

Yes sir?

DANIEL

Can you leave this invitation with my father? I am doubtful he will accept, but It shall not be from lack of effort on my behalf.

MARTHA

I understand, and yes I will make sure he gets it.

INT. ART INSTITUTE - DAY

The classroom is full of murmuring as Daniel enters. Everyone is impatiently awaiting the committee's decision.

Daniel takes a place not far from his painting. Arthur has done similar.

Daniel and Arthur smile and nod at each other from across the room.

MRS.ALLISTER

Quiet please!

A hush falls over the class. All eyes are on Mrs.Allister.

MRS.ALLISTER (CONT'D)

After careful consideration the committee has settled on three finalists. Patrick Davis, Arthur Sullivan, and Daniel Robitiale.

The class applauds the three finalists. Daniel nods to Arthur and smiles.

INT. DANIELS STUDIO - DAY

Daniel is dressing himself for tonight's award ceremony. He hears Martha answer the door and overhears her greeting Katherine.

Martha walks Katherine to Daniel's studio.

MARTHA

Good day, miss Sutton.

KATHERINE

Thank you. Good day to you as well.
Is it possible to speak with Daniel?

Daniel hears the familiar knock, and bids Katherine to enter.

DANIEL

Hello Katherine. I can get your coat if you like.

KATHERINE

Thank you, but I won't be long.

DANIEL

I see..

KATHERINE

I purchased this hat as a gift. I do sincerely hope it fits.

Katherine hands Daniel the box she has been carrying.

Inside is a fine top hat. Immaculately black with a white band. Obviously expensive.

DANIEL

Thank you, Katherine. I am in your debt for such a fine gift.

KATHERINE

I won't hear of such things. I have another matter to speak of.

DANIEL

Of course, Katherine.

KATHERINE

I've accepted an invitation to accompany Arthur to the ceremony tonight.

At this Daniel raises his eyebrows in surprise.

KATHERINE (CONT'D)

Do you think it appropriate for me to accept?

DANIEL

Arthur is a fine man. I think it's a wonderful idea and bear you or him no ill will.

KATHERINE

Oh Daniel! I was terribly anxious about this decision. You have put my heart at ease.

DANIEL

I have heard less than civil things about his father, but I can not personally attest to these things.

KATHERINE

I can. He is a hard man, governed by the old ways as one would say.

DANIEL

I see. Do you believe this will have any bearing on your business relationship with the Sullivan's?

KATHERINE

I'm not sure. That's a bridge I'll cross at the appropriate time.

DANIEL

In that case, you have my blessings. You two will turn some heads tonight.

KATHERINE

Hopefully, for all the right reasons.

DANIEL

Undoubtedly.

KATHERINE

Thank you again for making this easy for me Daniel.

DANIEL

True passion, and that's what Arthur has for you...should never be a hard thing.

KATHERINE

You continue to be a remarkable man Daniel. Never has a girl had a truer friend.

DANIEL

It's always been my pleasure.

KATHERINE

I'm going to take my leave now. Lord knows I have enough to do for the next few hours. I shall see you this evening.

DANIEL

That you shall. Thank you again for the gift. I shall wear it tonight.

Daniel returns to his grooming and Katherine heads out to her awaiting carriage.

EXT. ART INSTITUTE

Fine carriages line the street. Families and their serving men, Men and their dates. Everyone dressed to the nines.

Arriving in his carriage with Phillip driving, Daniel steps out of the carriage finely dressed with his gift from Katherine on his head.

Not too soon afterwards Arthur and Katherine pull up in an equally fine carriage.

DANIEL

Arthur my good man, and the lady Katherine. Fancy that.

ARTHUR

Hello good friend. I see you've outdone yourself again. That is an amazing suit, and that hat perfectly accents it. Bravo sir.

KATHERINE

It would seem I got the sizing right. It looks marvelous on you.

DANIEL

Thank you, both of you. My two dearest friends. I am glad you are both here tonight.

ARTHUR

May the best man win.

KATHERINE

Shall we enter?

INT. ART INSTITUTE BALLROOM - NIGHT

The ballroom is full of the wealthiest and best regarded in Chicago.

Daniel enters the ballroom and begins mingling with the guests.

Arthur and Katherine's entrance is marked by stares and whispers.

ARTHUR

Come, Katherine. Let me introduce you to some friends.

KATHERINE

Lead the way.

Katherine and Arthur head towards a group of students assembled across the room.

In another corner of the ballroom, Heyward Sr accompanied by his daughter Caroline, entertain various business magnates from Chicago.

Among those present are JOHN WINSTON 57, former owner of Winston Livestock, HARRY ALLISTER 60, husband to Mrs. Allister and owner of a chain of clothiers, SYLVESTER TROUTMAN 58, owner of Troutman's firearms.

HEYWARD SR.

In my day, a farce like this would never take place. Because these people knew their place.

JOHN WINSTON

We had to set one straight a few years ago at the livestock yard.

SYLVESTER TROUTMAN

I'd tend to disagree. The financial boon alone is worth it, not to mention it makes true the words of Lincoln.

HEYWARD JR.

And what words are that?

SYLVESTER TROUTMAN

A more perfect union. All men having the freedom to express themselves freely is a step in the right direction.

JOHN WINSTON

Nonsense. These people have never been equal to the white man. I won't hear of it.

SYLVESTER TROUTMAN

It would appear your son doesn't share your sentiments.

Sylvester nods towards a gathering of students across the room, where Arthur is accompanied by Katherine.

And with that Sylvester laughs and walks off.

JOSEPH

He took too much pleasure in that.

HEYWARD SR.

That boy is a constant source of disappointment.

JOHN WINSTON
How long have they been an item?

HEYWARD SR.
That is a good question! Why don't we ask the happy couple? Caroline, would you be a darling and fetch your brother and his guest?

CAROLINE
Yes, father.

Caroline walks off in the direction of Arthur and Katherine.

JOHN WINSTON
Being with a nigger isn't ideal, but she is certainly the cream of that crop, no??

Before he can answer the two are greeted by DR. STEPHEN BAKER, 57, white, a stern looking man with white hair, a long time friend of the Sullivan family.

STEPHEN BAKER
Gentlemen!

HEYWARD SR.
Stephen! How the hell are you old friend?

STEPHEN BAKER
Never better.

HEYWARD SR.
Let me introduce you to a recent business acquaintance, John Winston.

STEPHEN BAKER
Pleased to meet you.

The two men shake hands.

HEYWARD SR.
Almost time for the quarterly visit.

STEPHEN BAKER
A couple of weeks away still, but yes.

HEYWARD SR.
I'll have the family ready.

INT. ART INSTITUTE BALLROOM - CAROLINE - NIGHT

As Caroline passes Daniel's exhibit, she stops to glance at the image of Daniel's mother. Next to her is a tall, handsome negro, who like herself is studying the picture.

CAROLINE

I don't think I have ever seen such a beautiful colored woman. Who is the artist? He is a man of considerable skill.

DANIEL

That would be me.

Caroline sheepishly lowers her eyes, blushing. Daniel laughs softly, with her, not at her. His eyes never leaving hers.

DANIEL (CONT'D)

I'm Daniel Robitiale, I am a student here, pleased to meet you.

CAROLINE

I am Caroline Sullivan, and the pleasure is all mine.

Caroline extends her hand to Daniel, he grazes her knuckles with the softest of kisses, again their eyes never leave each others. The moment hangs in the air for a second

ARTHUR

I see you've met my sister Caroline.

At this Daniel laughs.

DANIEL

How did I miss that?. A rare beauty indeed.

CAROLINE

Father wants to speak with you and Katherine. He seemed shocked to see you with her.

ARTHUR

So be it.

CAROLINE

Tread carefully, brother.

ARTHUR

If he ruins tonight, I shall never forgive him.

CAROLINE

Let Katherine know, we'll all go together.

ARTHUR

Daniel, if you'd excuse me for a moment.

Daniel nods to Arthur, and he leaves with Caroline in the direction of Katherine.

INT. ART INSTITUTE BALLROOM - HEYWARD SR - NIGHT

HEYWARD SR.

And here they come now.

Arthur and Katherine, followed by Caroline approach Heyward Sr and the two men.

ARTHUR

Father?

HEYWARD SR.

Were you not going to introduce me to your guest?

ARTHUR

How rude of me. Katherine, this is my father...

HEYWARD SR.

I am well acquainted with miss Sutton. How long have the two of you been seeing each other?

ARTHUR

This is actually our first date.

KATHERINE

Second.

HEYWARD SR.

Ha! The woman has a better mind for remembering than you.

ARTHUR

Truly.

HEYWARD SR.

I think it's appropriate that the three of us speak on the morrow. I won't ruin this night with my thoughts.

ARTHUR

Agreed. Now if you will excuse me.

MRS.ALLISTER (O.S.)

If I can have everyone's attention.

HEYWARD SR.

What's this?

ARTHUR

Getting ready to announce the winner, I'd wager.

INT. ART INSTITUTE BALLROOM - STAGE - NIGHT

Mrs. Allister waits until she has the crowd's attention before continuing. A hush falls over the crowd.

MRS.ALLISTER

After thorough deliberation, we have chosen a winner of this year's competition.

A murmur goes through the crowd.

MRS.ALLISTER (CONT'D)

First, I would like to congratulate the two runner-ups. In third place this year, Patrick Davis!

Patrick can't contain the look of disappointment, but nods to the crowd.

MRS.ALLISTER (CONT'D)

This year's runner-up is last year's winner, Arthur Sullivan!

Arthur smiles and raises his hand in recognition. He looks to Daniel and nods. Heyward Sr shakes his head.

MRS.ALLISTER (CONT'D)

The Art Institute of Chicago is proud to announce our winner of the annual art competition, Daniel Robitaille!

Daniel gives Mrs. Allister his warmest smile. The better part of the crowd gives Daniel heartfelt applause, although some murmurs of dissent can be heard.

Daniel confidently walks to the podium to accept the award. As he approaches the stage, an attendee pats him on the back.

ATTENDEE #1

Well deserved, good man!

Daniel smiles and nods to the man as he takes the stage. He takes the plaque handed to him by Mrs. Allister.

DANIEL

Thank you, this is a great honor.

MRS. ALLISTER

The honor is all mine, you've earned this.

Daniel gives himself a split second to take it all in, in this moment he scans the crowd, hoping against reason that his father is in attendance.

He sees the woman, Caroline in the crowd and is again, momentarily in awe of her beauty.

He takes a breath and addresses the crowd.

DANIEL

Thank you for the kind words Mrs. Allister, and I'd like to thank the committee for recognizing my contribution. Creating art is made easy by the environment you've fostered here.

Daniel turns to the committee seated behind him and nods in appreciation.

DANIEL (CONT'D)

I'd also like to take a moment to acknowledge the other competitors, specifically, the talented Arthur Sullivan, his own talents pushed mine to new heights, and I thank you for that.

Smiling, Arthur nods to Daniel. Daniel's eyes drift to where Caroline is standing next to Arthur. They share a smile before Daniel continues.

DANIEL (CONT'D)

My father once told me that my art made him feel good about the world. I never quite understood what he meant by this.

(MORE)

DANIEL (CONT'D)

However, looking out at all the beautiful people assembled here in the pursuit of art, it starts to make sense.

CUT TO:

EXT. ART INSTITUTE - NIGHT

Edwin makes his way toward the Art Institute. As he crosses the street a car careens around the corner and strikes him, killing him instantly.

INT. MURPHY'S PUB - NIGHT - 30 MINUTES AGO

BILLY

I must admit. You're a man of your word Mr. Sullivan.

HEYWARD JR.

Don't be so formal, call me Jr.

TODD

Ok Jr, last round. Don't want you wreckin' that pretty car of yours.

HEYWARD JR.

Your concern is misplaced. I'm fine.

BILLY

With respect, you don't look fine. Last round.

HEYWARD JR.

You're probably right. Busy day tomorrow.

BILLY

To new friends!

TODD

New friends!

HEYWARD JR.

New friends!

The three men stumble out of the pub and head towards Heyward Jr's car.

EXT. MURPHY'S PUB - NIGHT - 30 MINUTES AGO

BILLY

You sure you're good to go?

HEYWARD JR.

Right as the rain!

TODD

Gotta head home to the wife. Thanks again for the drinks Jr.

HEYWARD JR.

We'll do it again gentleman!

Heyward Jr gets in his car and leaves. He swerves his way home, aided by the fact the streets aren't that busy. As he approaches the Art Institute he swerves and jumps the curb, striking a man.

EXT. ART INSTITUTE - NIGHT

Standing at his post at the Art Institute, Officer Barker sees the entire sickening accident and runs across the street to assess the situation.

OFFICER BARKER

Are you ok son?

HEYWARD JR.

I... My head hurts.

OFFICER BARKER

You got a nasty cut. The nigger you hit is dead. If this car can move, I would suggest you go home.

HEYWARD JR.

But my father...

OFFICER BARKER

I will take care of that, now go.

HEYWARD JR.

Thank you. I won't forget this.

OFFICER BARKER

Ok. Go.

Heyward Jr leaves the scene. Officer Barker rolls the body over and smiles.

OFFICER BARKER (CONT'D)
One less nigger.

Two more squad cars approach and Officer Barker flags them down.

COP #1
What happened here?

OFFICER BARKER
Seems pretty obvious to me.

COP #1
Did you see it?

OFFICER BARKER
No. I was on security detail for the big Art thing over there. I heard the crash, but when I made it out here the car was gone and this poor man was lying here.

COP #2
How long ago was that?

OFFICER BARKER
I'd say 20 min ago.

COP #1
So this guy has been here 20 minutes?

OFFICER BARKER
Whoever did this is long gone, either one of you know the negro?

COP #1
Edwin Robitaille. We had a run in with him a few years back, a property dispute. Well, make sure you include all of that in your report. We'll clean up here.

OFFICER BARKER
Thank you. I have to get back to my post.

Officer Barker heads back across the street to the Art Institute. He finds Mrs. Allister And informs her of the news of Daniel's father.

INT. ART INSTITUTE BALLROOM - NIGHT

DANIEL (O.S.)
That led me to my love of art.

MRS.ALLISTER
Are you sure about this?

OFFICER BARKER
Yes. A fellow officer on the scene
identified him.

As Daniel gives his speech he notices Mrs. Allister talking to the policeman from the other day. Mrs. Allister walks to Daniel pulls Daniel close enough to whisper.

MRS.ALLISTER
Daniel your father was hit by a car
outside of the Art Institute!

DANIEL
What? How can this be?

MRS.ALLISTER
Come with me. The police are
waiting at the door.

DANIEL
I must cut this speech short. I
want to thank everyone for coming
and again thank the Institute for
it's support. Thank you.

Mrs.Allister whisks Daniel away to the door where the officers await. The stunned crowd turns to see the commotion outside.

EXT. ART INSTITUTE - NIGHT

OFFICER BARKER
It's your father. He's dead.

DANIEL
How?

OFFICER BARKER
Hit by a car it would seem.

DANIEL
Did anyone see the car?

OFFICER BARKER

We're still looking for witnesses,
but no one has come forward yet.
We'll let you know if we find
something.

DANIEL

I don't understand. How did he come
to this place?

OFFICER BARKER

I couldn't tell you. Again when we
know more we'll call on you. Go
home and mourn your father. The
coroner might want you to identify
your father before you leave.

DANIEL

I understand.

Daniel walks over to where the coroner has a body on a
carrier.

DANIEL (CONT'D)

I was told to find the coroner.

CORONER WILLIS

Yes, that would be me. Are you
related to this individual?

DANIEL

Yes. He was my father.

CORONER WILLIS

I'm sorry son. If it means
anything, I don't believe he
suffered.

DANIEL

Is there anything else you need me
to do?

CORONER WILLIS

No son, we'll handle it from here.
Take this card. Officer Hannon will
be in charge of this case. Direct
any follow up questions to him. I'd
wait a day or so to let the
detectives do their jobs.

Daniel gets in his carriage with Phillip. He cries the entire
ride home. Phillip starts to say something comforting, then
decides against it.

Martha takes his coat. Daniel breaks down in her arms.

INT. DANIEL'S HOUSE - NIGHT

MARTHA

What's the matter, Daniel?

DANIEL

It's father, he's dead.

MARTHA

Daniel, what are you talking about?

DANIEL

Father was struck by a car in front of the Institute. How is this not my fault?

MARTHA

Oh no, don't say that. Your father left out of this house because he was proud of you.

DANIEL

I shouldn't have pushed this upon him.

MARTHA

He wanted to be there for you tonight. Go rest, we will talk in the morning after you've had time to think.

Daniel heads to his room. He sits on his bed and cries himself to sleep.

INT. DANIELS STUDIO - DAY

Daniel sits down and pens a letter to Mrs.Allister.

INSERT - THE LETTER

I am writing this letter to inform you that due to unforeseen circumstances, I will not be able to accept the Institute's invitation to study abroad in Paris. It is my hope that this opportunity should pass to Arthur Sullivan. He is a great artist in his own right, and well deserving of this honor. Again, I appreciate the Institute for recognizing my contributions.

Your humble student,
Daniel Robitaille
BACK TO SCENE

Daniel seals the letter in an envelope and summons Martha.

MARTHA

Yes, sir?

DANIEL

Can you see to it that this reaches
the Institute?

MARTHA

Of course. Is everything ok Daniel?
You've been in this room for two
days.

DANIEL

Yes.

MARTHA

Will you be attending class today?

DANIEL

I've decided to take some time off.
I need to get my affairs in order.

MARTHA

That's understandable.

DANIEL

The letter I gave you is to the
institute, informing them of my
intentions.

MARTHA

I see. Well I suppose you know
what's best for you.

DANIEL

I have to arrange my father's last
services and ceremony.

MARTHA

I can look into that if you'd like.
What kind of service did you have
in mind?

DANIEL

Something small, intimate. Father
didn't really have any
acquaintances that I know of.

MARTHA

As long as i've known Edwin he's been a quiet, solitary man.

DANIEL

That was his way. It pains me that he never seemed happy.

MARTHA

That couldn't be further from the truth. Your father cherished you and your mother's memory. They brought him endless happiness.

DANIEL

I never thought of it that way.

MARTHA

Well now, there's no shame in not knowing everything sir. Will you be home all day?

DANIEL

I don't know, I just...

MARTHA

Take your time Daniel. This is a time for mourning. A time for reflection, and there's never any need to rush those things.

Daniel closes his eyes and nods his head in approval.

EXT. SUTTON HOUSE - DAY

Arthur arrives by carriage to Katherine's home. He exits the carriage and steps on the porch where he knocks on the door. He is greeted by JAMES 38,tall, he works as a butler for the Sutton's.

JAMES

Hello. How can I help you today sir?

ARTHUR

I would like to speak to Katherine Sutton.

JAMES

Just hold right on, I'll see if she's available.

James closes the door and seeks out Katherine. After a short time she returns to answer the door.

KATHERINE

Well hello, Arthur. Funny seeing you here. You're welcome to sit.

ARTHUR

Thank you, but I only have a few moments. I have a question to ask you.

KATHERINE

Of course, what is it?

ARTHUR

Daniel has stated he no longer wants to attend the summer apprenticeship program in Paris.

KATHERINE

I know his pain, losing a parent is life changing.

ARTHUR

It would seem we are, the three of us, linked by this shared experience of losing parents.... Katherine, I would like you to accompany me to Paris for the summer.

KATHERINE

Oh my, I would need some time to think on this. I'd have to make arrangements with my business partner.

ARTHUR

I don't need an answer now. Simply your assurance that you'll consider my proposal. I shall return in a day or so.

KATHERINE

You have my assurance.

At this Arthur smiles softly at Katherine and turns to leave.

ARTHUR

Thank you for that, and your hospitality as well.

KATHERINE
My pleasure, as always.

ARTHUR
Farewell, until next time.

KATHERINE
Until next time.

INT. DANIEL'S HOUSE - DAY

DANIEL
Can you have Phillip ready the carriage?

MARTHA
Of course. Will you be away long?

DANIEL
I don't suspect I shall. I have to follow up with the police, surely they've made some progress with father's murder.

MARTHA
Don't get your hopes up too high now Daniel. There's a reason your father didn't think too highly of these people.

DANIEL
Hope is all I have right now.

MARTHA
That's not true Daniel. You have me, lord knows I'm not going anywhere. You have friends that care about you.

DANIEL
You're right. You always know what to say. I appreciate that about you.

MARTHA
And I appreciate the kind words. I'll have Phillip ready the carriage for you.

DANIEL
Thank you.

Martha leaves to complete her task.

Daniel closes his door and completes dressing for the day.

He steps on the porch and breathes the crisp morning air and sighs. His carriage awaits.

PHILLIP

Got the horses reigned and ready.
Where to sir?

DANIEL

Police headquarters. Downtown.

The carriage pulls up. The streets are busy today, full of life and commerce.

Daniel exits the carriage and walks up the steps to the police headquarters.

INT POLICE HEADQUARTERS - DAY

Daniel is greeted at the front desk by POLICE MATRON GRACE SHELTON(30) black female with a friendly smile. Daniel produces a card with a detective's name.

POLICE MATRON SHELTON

Hello sir, I am matron Grace Shelton, can I help you?

DANIEL

Yes ma'am. I am here to follow up on the murder of my father. I was told to check with Detective Hannon.

POLICE MATRON SHELTON

I do apologize sir, but he's out on duty.

Officer Barker comes from the bathroom and stands next to Police Matron Shelton.

OFFICER BARKER

Hey I know you!, you're the painter from the other night. Sorry about your old man, kid.

DANIEL

Thank you. I was here to follow up on my father's murder. This fine officer informed me that detective Hannon is out right now.

OFFICER BARKER

Oh she's not an officer, only a matron.

POLICE MATRON SHELTON

If you gentlemen will excuse me, I have work to do.

Clearly irritated, Matron Shelton leaves the front desk area.

DANIEL

And that is?

OFFICER BARKER

Glorified babysitter and house servant. Officially she's here for women and children prisoners, but they only hired her because she's the daughter of our first black officer.

DANIEL

And if a woman or God forbid a child prisoner is unruly?

OFFICER BARKER

Then I guess she'd finally earn her keep.

DANIEL

Certainly seems like a important job.

OFFICER BARKER

(waves dismissively)Ehh...Anyhow, I assist Hannon from time to time and I can assure you that no leads have been found.

DANIEL

No witnesses or anything of the sort?

OFFICER BARKER

Not a one. My best advice would be to let this thing go, It'll cause you a world of heartache, and in the end, nothing will come of it.

Daniel hangs his head in disappointment. He turns and leaves the police station defeated.

Officer Barker smiles and walks away from the desk, turns a corner and enters Detective Hannon's office.

On the desk he finds what he came for, Edwin Robitaille's case file. He drops it in the trash on his way out.

INT KATHERINE'S OFFICE - DAY

The inside of Katherine's office that she shares with her business partner is comfortable, bright white paint gives the office a glow. Katherine's business partner, BEATRICE MONROE 46, short but stout black woman smiles at Katherine as she enters.

BEATRICE

Good morning Katherine. Wasn't expecting you here so early.

KATHERINE

An opportunity came my way this morning and I don't want to pass on it, which leads me to why I'm here so early.

BEATRICE

Go on.

KATHERINE

I got invited to Paris this summer.

BEATRICE

And you mean to accept this invitation?

KATHERINE

I do.

BEATRICE

Enough said. Start packing. I'll run the ship until you return.

KATHERINE

This isn't asking too much is it?

BEATRICE

This is why you have a business partner dear. You deserve this trip, enjoy it.

KATHERINE

Thank you Beatrice. I am in your debt.

BEATRICE

I'll inform our clients that you'll be unavailable for the near future, most of our contracts are already renewed for the year, so everything should run smoothly.

KATHERINE

I have so much packing to do, and a bit of shopping. If everything is in order, I am going to take my leave.

BEATRICE

Safe travels dear.

BEGIN MONTAGE--

We follow Daniel as he prepares his father's final services.

--Daniel visits the funeral director, he remarks on how peaceful his father looks.

--Daniel solemnly picks out his father's burial suit. A fine double breasted affair with an equally fine top hat.

--As the evening winds down Daniel visits the cemetery his father is to be buried at. He chooses a plot in the shade under an oak tree.

--Finally, Daniel returns home.

END MONTAGE

EXT. GRACELAND CEMETERY - DAY

The day is overcast with a somber mood as Daniel prepares to say a few words for his father. He looks out to the sparse crowd, among the faces are Katherine, Arthur, Martha and the funeral director's staff.

DANIEL

It is my privilege to be here today to honor my father, Edwin Robitaille. Having lost my mother when I was an infant, I was extremely close to my father as a result. There are no words to convey the pain of eulogizing the only person who has always been there for you. The phrase "words can never capture the essence of a person" often comes to mind.

(MORE)

DANIEL (CONT'D)

However, I think it is appropriate to tell you what this man meant to me. Despite my father's ability to afford any shoe in the world, when I was able to attend school, he made my first pair of shoes. I didn't realize until many years later that I had been wearing shoes handmade by a renowned cobbler. My father had few friends, but he cherished the ones he had. He treated everyone fairly, and as his son I wanted for nothing. Throughout the years, he encouraged my love of art, and was committed to making sure I had access to the education he was unable to receive. I will forever appreciate all the love and patience he bestowed upon me. I will remember my father as a loving provider above all else, and if I am half the man he was, then I have accomplished a great deal."

Daniel bows his head as his father is lowered into the earth.

INT. SULLIVAN HOUSE - DAY

Arthur is preparing for his travels when Caroline knocks on his door, clad in her horse riding wear.

ARTHUR

Come in.

CAROLINE

Where are you off to?.

ARTHUR

Paris, for the summer.

CAROLINE

I'm confused. I thought that was a gift for the winner.

ARTHUR

An unforeseen tragedy has befallen Daniel. He asked that this trip pass to me.

CAROLINE

How unfortunate. I shall miss you dearly, brother.

ARTHUR

And I shall miss you, and you alone
of this family.

CAROLINE

That is certainly understandable.
All alone in a strange country, I'm
not sure how I would fare.

ARTHUR

Can I confide in you?

CAROLINE

Of course.

ARTHUR

I have asked Katherine to accompany
me to Paris.

CAROLINE

And did she accept?

ARTHUR

I am awaiting her answer. I suspect
she'll say yes.

CAROLINE

Father will be livid if he finds
out.

ARTHUR

He won't.

CAROLINE

You have my silence. That I can
assure you.

ARTHUR

Good, now what I should pack?

They are interrupted by a knock on the door. Heyward Sr.
Enters the room.

HEYWARD SR.

Darling, Your horse is ready.

CAROLINE

Thank you, father. I'm off for my
ride. I shall return.

Caroline leaves Heyward and Arthur to embark on her daily
ride.

ARTHUR

Father.

HEYWARD SR.

Where do you think you're going?

ARTHUR

I was chosen to travel to Paris for the summer.

HEYWARD SR.

Excuse me? Didn't you lose to that nigger?

ARTHUR

His circumstances have changed. He has chosen not to accept the Institute's offer.

HEYWARD SR.

I see, and how does receiving a nigger's leftovers make you feel?

ARTHUR

I feel like I'm preparing to visit Paris. A much needed sojourn.

HEYWARD SR.

It's likely you will miss the family portrait.

ARTHUR

Who did you commission?

HEYWARD SR.

I haven't settled on an artist yet.

ARTHUR

And this can't wait until I return?

HEYWARD SR.

Certainly not.

ARTHUR

I see. Well, if that's all, I must continue my preparations. I depart the day after the morrow.

HEYWARD SR.

By all means, hasten your preparations.

Heyward Sr stares at his son with icy contempt and abruptly leaves. Arthur continues his packing in silence.

We follow Heyward Sr as he exits Arthur's room.

Earl is answering the door, when Heyward turns to see the visitor, he sees Katherine.

KATHERINE

Good afternoon Mr. Sullivan.

HEYWARD SR.

Miss Sutton. What is your business?

KATHERINE

Just a courtesy call to inform you I shall be away on business for the foreseeable future. All matters involving services provided should be directed to my business partner, Mrs. Beatrice Monroe.

HEYWARD SR.

I expect services to continue uninterrupted. I pay top dollar for these services!

KATHERINE

I am a professional Mr. Sullivan. Your services won't miss a beat. You'll find Mrs. Monroe to be punctual and professional as well.

HEYWARD SR.

I would hope so. If that is all, I have pressing matters to attend.

KATHERINE

Good day to you Mr. Sullivan.

Heyward Sr heads to his study. Katherine steps on the porch and awaits her carriage, where she is soon joined by Arthur.

ARTHUR

Hello, Miss Sutton.

KATHERINE

It certainly is, Mr. Sullivan.

ARTHUR

No better time to travel and see the treasures of old Europe! Wouldn't you agree?

Arthur shoots a questioning look at Katherine. Eager for a response. The two lock eyes for a second.

KATHERINE

I would. Good evening, Mr.
Sullivan. I'll be seeing you.

Katherine steps off the porch and into her awaiting carriage. As the carriage departs, Katherine sees Arthur. They exchange the slightest of nods.

We follow the carriage as day turns to night.

EXT. EDWIN'S GARDEN - DAY

Daniel has taken to tending the garden much the same way his father did. His appearance has become unkempt.

MARTHA

Sir? Can I get you anything?

DANIEL

I'll be fine, thank you.

MARTHA

Can I speak honestly sir?

DANIEL

Absolutely. I'd not have it
another way.

MARTHA

With respect sir, You've aged ten
years in a week! You're allowing
yourself to fall into grief.

DANIEL

I appreciate your concern, I truly
do. However, I am fine.

MARTHA

You've been in this garden since
the funeral Daniel. You've gone and
let your face grow unkempt, you've
left school. I'm worried about you
Daniel. I know it hurts child, but
you've got a lot more livin' to do.

DANIEL

Just let me sit here a little
longer, I need to finish collecting
my thoughts.

MARTHA

Yes, sir. I'll be right in the kitchen if you need anything.

DANIEL

Thank you.

Martha looks sad as she turns to leave.

Daniel sits in the garden until midday. Martha returns to the garden.

MARTHA

You have guests sir.

DANIEL

I'm not seeing any visitors today.

MRS. ALLISTER

It's Katherine and your friend Arthur Sullivan. Shall I tell them to come another time?

Daniel ponders this decision.

DANIEL

No, it's fine. They're certainly welcome here.

MARTHA

Will you be entertaining your guests in the garden?

DANIEL

Yes. Send them back.

Martha leaves and returns with Katherine and Arthur in tow.

ARTHUR

Is this a bad time Daniel?

DANIEL

Certainly not, old friend. What brings you out this way?

ARTHUR

I've decided to leave for Paris sooner rather than later.

DANIEL

I couldn't be happier for you. I want to reiterate, it could've just as easily been you that won.

ARTHUR

Always the modest one. An admirable quality. How are things? I notice you've grown a beard. Can't say it exactly fits a man of your stature.

DANIEL

I just need time. Time to take all this in.

ARTHUR

Time heals most wounds. You have a gift that is a light to this dreary place. Don't extinguish it!

DANIEL

I don't intend to.

ARTHUR

That's the spirit. I have something else to tell you, I asked Katherine to accompany me to Paris and she has accepted.

DANIEL

(laughs heartily) Didn't think you had it in you. That is indeed good news friend.

ARTHUR

She is truly one of one.

DANIEL

Truly.

ARTHUR

I've never been good at farewells.

DANIEL

When you return, I'll be here. Don't think I'll do too much travelling this summer.

ARTHUR

That settles it then. We shall reunite upon my return. I shall miss you, friend.

DANIEL

Likewise friend, likewise.

The two men shake hands and embrace. As Arthur walks away Katherine approaches.

Katherine struggles to hold back tears when she sees Daniel's state.

KATHERINE

Oh Daniel!

DANIEL

Please don't weep for me Katherine.
I can assure you, I'm fine.

KATHERINE

It's just...I've never seen you
like this.

DANIEL

It is a change, to be sure.(laughs)

KATHERINE

There's the smile I remember. I am
so sorry this happened Daniel. Your
father was a wonderful man, and he
raised an extraordinary son.

DANIEL

Thank you Katherine. Arthur told me
about Paris. Are you excited?

KATHERINE

I am. Arthur is a genuinely good
man. He reminds me a lot of you in
some ways.

DANIEL

I've never been happier for two
people in my life. You, especially
deserve a break. Take time and
enjoy Paris. See all there is to
see, enjoy the fine French
cuisines, buy all the fine raiment
you can stand. I will be here when
you return and you can give me a
full account of your travels.

KATHERINE

You have my word.

DANIEL

I would expect nothing
less(smiles).

KATHERINE

I know this is tough time for you,
grieve if you must, but come back
Daniel.

The two share a friendly embrace. Daniel calls Arthur over.

DANIEL

You didn't think you two were
leaving without a toast did you?

ARTHUR

I wouldn't dream of it.

DANIEL

(Rings bell)

MARTHA

You rang, sir?

DANIEL

Yes. If it's no trouble, can you
serve three glasses of champagne?

Martha smiles, seeing some of the life return to Daniel's
eyes in the company of his friends.

MARTHA

Certainly.

Martha returns with three fine china tulip glasses, and fills
each glass accordingly. She places the bottle on the tray and
returns to her kitchen duties.

DANIEL

To enduring friendships!

The three drink to their friendship and share a laugh.

DANIEL (CONT'D)

You two take care of each other.
Paris is a big place, and you'll
likely only have each other to lean
on.

ARTHUR

Wise words. I shall keep them with
me. Farewell until next time
friend.

After another round of handshakes and hugs, Arthur and
Kathrine depart.

Daniel gathers the tray and champagne glasses, and heads to the kitchen.

MARTHA

I'm glad they stopped by. Are they an item now?

DANIEL

It would appear so.

MARTHA

(chuckles) Old man Sullivan must be pulling his hair out by now.

DANIEL

How so?

MARTHA

Some men are just mean-spirited, and he's used to getting what he wants. If he is the man I remember, this is not something he would want.

DANIEL

Interesting.

MARTHA

Although, from what I can gather, he doesn't much care for Arthur.

DANIEL

That must be hard on Arthur. His father is a businessman no?

MARTHA

Yes. He owns a bunch of slaughterhouses in the area.

INT. GILHOUSE MEAT PROCESSING - MAIN OFFICE - DAY

Smoke clouds the room as WADE GILHOUSE 52, white, and Heyward Sullivan Sr meet concerning the sale of Gilhouse Meat Processing Plant. Wade Gilhouse takes another pull on his cigar.

WADE GILHOUSE

You've managed to buy out every major competitor in the area Sullivan.

HEYWARD SR.

Isn't that the goal?

WADE GILHOUSE

In that case, mission accomplished. Where's that boy of yours? I'm not used to seeing you conduct business without him in tow.

HEYWARD SR.

He got banged up a bit in a road accident. He's on the mend right now.

Wade lifts a glass of scotch he's been nursing.

WADE GILHOUSE

To a speedy recovery!

HEYWARD SR.

I will definitely drink to that. What's next for you? You've operated this plant as long as I've been here.

WADE GILHOUSE

I have a plot of land out west. I plan on building me a fine home and living out my days. How about yourself? Certainly you've planned for the day Jr takes over?

HEYWARD JR.

I have. He'll start taking a more active role when he mends. I have the utmost confidence in him. Until then however? There is no rest for the wicked.

The two men share a laugh when Heyward's attention is drawn to an exquisite family portrait hanging behind Wade's desk.

HEYWARD SR.

I must say, that portrait is magnificent! The way it captures the tight knit essence of your family is really something.

WADE GILHOUSE

Yes, it is quite the piece. I commissioned a local artist from the institute, a negro.

HEYWARD SR.

This wouldn't by any chance be Daniel Robitaille?

WADE GILHOUSE

One and the same. He is quite impressive. Completed that thing in two days time.

HEYWARD SR.

Unheard of! How?

WADE GILHOUSE

Took an entire day to sketch it, and another to paint it. It did take about a week to dry though.

HEYWARD SR.

How would I go about contacting this negro?

WADE GILHOUSE

I was introduced to him by a friend that had previously commissioned him. Apparently, his portraits are something of a status symbol around here. Let's see if I still have his information on hand.

Wade searches through his desk until he finds the paper he's looking for.

WADE GILHOUSE (CONT'D)

Ahh. Here it is.

Wade hands the paper bearing Daniel's information to Heyward Sr.

HEYWARD SR.

Thank you, my good man. Everything appears in order, are there any other concerns you have regarding the sale?

WADE GILHOUSE

Looks good to me. Of course I'll have my attorney look over these documents, but as of now, you are the new owner of Gilhouse Meat Packing.

HEYWARD SR.

(lifts glass)To a deal well done!

Heyward Sr. Leaves the office and returns to his carriage for the ride home.

When he arrives he heads to his study and draws up a contract for the commissioning of a painting.

INT. HEYWARD SR'S STUDY - NIGHT

HEYWARD SR.

Earl!

EARL

Yes, sir.

HEYWARD SR.

Have an errand rider deliver this letter. See that it reaches it's destination with haste.

EARL

Yes, sir.

Heyward Sr lights his pipe and smiles, intent on securing his own family portrait.

INT DANIEL'S HOUSE - DAY

MARTHA

You have a letter, sir.

DANIEL

Can you sat it on the table? I shall see to it shortly.

MARTHA

Yes, sir.

Daniel is hard at work, touching up his QUEEN BEE portrait, inspired by his visit to the museum. He lays his brush down, wipes his hands off and retrieves the letter.

INSERT - THE LETTER

HEYWARD SR. (V.O.)

The potential commission of your services has brought me in touch with you. I seek to purchase a full color family portrait. A deposit of no more than 50% of the agreed price shall be paid by the client after price agreement. Upon acceptance of these terms, services will be rendered at the Sullivan estate.

(MORE)

HEYWARD SR. (V.O.) (CONT'D)

It is my hope that this business be mutually beneficial.

With Regards,
Heyward Sullivan Sr.
Owner/Proprietor

Sullivan Meat Processing

BACK TO SCENE

Daniel folds the letter and heads to his studio to get dressed. He shaves and finds his best attire. After Daniel finishes dressing, he heads out to the Sullivan estate.

MARTHA

Off so early?

DANIEL

Yes. I was contacted by Heyward Sullivan about a potential art commission.

MARTHA

Will you be returning today?

DANIEL

Should I accept his proposal, I will be doing the work at the Sullivan estate.

MARTHA

I see you've cleaned up nicely. Do you have a minute?

DANIEL

Of course. What's bothering you?

MARTHA

I haven't properly told you about Mr. Sullivan.

DANIEL

Go on.

MARTHA

Well, the doctor that delivered his daughter was black, and after the wife died in labor, he's never taken kindly to us colored people.

DANIEL

What happened to the doctor?

MARTHA

He disappeared. Now, I can't say for sure what happened to him, but he did disappear.

DANIEL

And you think because I'm colored he..

MARTHA

No! Sorry for raising my voice, I truly am. I'm telling you this because that man loves his daughter in a dangerous way Daniel.

DANIEL

I've never even met this woman, Martha.

MARTHA

But you are a very handsome and intelligent man, be careful around his daughter. Mind your eyes and your tongue.

DANIEL

I appreciate your concern as usual, but I intend to be professional in my dealings with the Sullivan family.

MARTHA

Thank you for hearing me out Daniel.

DANIEL

Anytime. I shall see you when I return. Martha?

MARTHA

Yes?

DANIEL

I couldn't have gotten through this period of mourning, without you. Thank you.

MARTHA

Of course, sir.

Daniel boards his awaiting carriage.

DANIEL

I'll be going to the Sullivan estate. Do you know the way?

PHILLIP

As a matter of fact, I do.

Daniel settles in for the ride.

Daniel arrives at the Sullivan estate around mid day. As he gets a good view of the landscape he notices the house sits on a quiet lake overhung in spots by massive willow trees.

The main house flanked by a smaller more intimate guesthouse. The giant barn, complete with stables and an apiary fills out the estate. The estate has a wholesome look to it.

EXT. SULLIVAN HOUSE - DAY

PHILLIP (CONT'D)

That's a nice plot of land there, sir.

DANIEL

Indeed, it is.

PHILLIP

I'll let you out at the main house, and head over to the stables and get the horses freshened up.

DANIEL

Good idea. If I accept this commission, it is likely you'll stay at the estate with me until I've finished. Do you have any problems with this?

PHILLIP

Not a one, sir. Here we are.

DANIEL

I shall speak with you once i've made my decision.

Daniel steps on the porch and knocks on the door.

EARL

Hello sir, how can I help you?

DANIEL

I am here on business with Heyward Sullivan.

Daniel hands Earl the commission proposal. Earl scans it quickly.

EARL
Can you wait here?

DANIEL
Absolutely.

Earl leaves. He returns with Heyward Sr, he leaves them to discuss their business.

HEYWARD SR.
Heyward Sullivan Sr ,pleased to meet you.

DANIEL
Likewise. This is a beautiful estate Mr. Sullivan.

HEYWARD SR.
It is indeed. What was that business at the institute, the night of the ceremony?

A dark cloud passes over Daniel at the memory.

DANIEL
My father was killed outside the institute in a road accident.

HEYWARD SR.
I see. That's unfortunate. Shall we discuss business?

The two men move to the sitting area and sit across from each other.

Daniel produces a portfolio displaying sketches of his past commissions.

INT. SULLIVAN HOUSE - DAY

DANIEL
As you will see, I am capable of providing a variety of posing and style selections.

HEYWARD SR.
I see. I'm interested in a full color family portrait, head to waist. I will take care of any costs associated with framing.

DANIEL

It would be my preference to complete this portrait in 2 sittings, would this be agreeable?

HEYWARD SR.

I am sure this can be accommodated.

DANIEL

I would also require a \$175 deposit, with the remaining balance due upon completion.

HEYWARD SR.

I would say that price sounds exorbitant had I not seen your previous work.

DANIEL

I appreciate the confidence.

HEYWARD SR.

Let's discuss lodging. I have prepared the guesthouse for your stay. I trust you will find it accommodating to your needs. Meals will be provided by the kitchen staff here.

DANIEL

Excellent.

HEYWARD SR.

Follow me. I'll show you to your lodgings.

The two men leave the main house through a side door.

After a short walk they arrive at the guesthouse. They enter into a guesthouse more elegant than most homes.

INT. GUESTHOUSE - DAY

DANIEL

These lodgings are more than adequate Mr. Sullivan.

HEYWARD SR.

I'll not have it said that Heyward Sullivan was niggardly in his accommodations.

DANIEL

I see. These are no doubt generous terms, I agree and look forward to capturing the essence of your family. We can arrange the two sittings as your schedule allows it.

HEYWARD SR.

The next two days will suffice. We can start tomorrow.

The two men exchange a brief handshake and part ways.

Daniel starts unpacking and organizing his supplies.

The rest of the day is uneventful. Daniel enjoys an excellent meal served by the kitchen staff.

INT. SULLIVAN HOUSE - DAY

Daniel has chosen the day room for his work.

He meets with Heyward Sr to plan out the first sitting. He is clad in his painter's attire.

DANIEL

Good morning Mr.Sullivan. I've chosen the day room due to it's natural lighting. Have you thought about a pose?

HEYWARD SR.

I have. I want my daughter sitting here.

Heyward points to a lovely chair.

HEYWARD SR. (CONT'D)

Flanked by my son and I.

DANIEL

Excellent choice. I will begin the preparations, we will begin shortly.

Daniel sets up his workspace. He lays down a well used drop cloth.

He has everything organized when Heyward Sr returns with his son Heyward Jr and his daughter Caroline.

For a split second Caroline and Daniel lock eyes, a spark of remembrance lights Caroline's eyes. In that moment, Daniel again thinks she is the most beautiful woman he's ever laid eyes on.

Before he speaks, he hears Martha's words playback in his head.

MARTHA (V.O.)

Be careful around his daughter.
Mind your eyes and your tongue.

DANIEL

You have a beautiful family
Mr. Sullivan. If every one can take
their places we will begin.

The Sullivan's take their places.

DANIEL (CONT'D)

I advise all my clients to relax
for this portion of the sitting.
It's more important that you're
comfortable than anything else, I
find this results in a more natural
feeling portrait.

HEYWARD SR.

As you say.

DANIEL

How flattering should this portrait
be Mr. Sullivan?

HEYWARD SR.

I don't understand.

DANIEL

Your son has a scar that's still
healing. Shall I depict that as
well?

HEYWARD SR.

No. I will not suffer such
imperfections.

DANIEL

Understood.

After allowing the family a few minutes to relax, Daniel begins his preliminary sketch.

Daniel focuses on the upper half of the portrait in this first sitting.

This lasts through the morning until noon, when Daniel decides to break for lunch.

DANIEL (CONT'D)

It is my custom to break at noon.
If any amongst you need to stretch
or refresh yourselves, we can
continue after a short interval.

HEYWARD SR.

Agreed. I will have the staff bring
refreshments.

Heyward Sr shoots a look to Earl, and Earl disappears into the kitchen.

After a few moments the serving ladies exit the kitchen to deliver lunch to the family and Daniel.

The family and Daniel move to the drawing room.

DANIEL

This is excellent fare Mr.Sullivan.

HEYWARD SR.

(nods affirmatively)The ham is from
my private stock of cured ham.

DANIEL

Ahh. I am familiar with the
concept, although I must admit, I
don't quite understand the process.

HEYWARD SR.

Curing ham is done one of two ways.
By salt or by brine. I for various
reasons, prefer the latter.

DANIEL

I see. How long has this been your
business, if you don't mind my
asking?

HEYWARD SR.

My great-grandfather started with
three hogs, a couple of gilts and
an old sow.

DANIEL

"from a molehill, sprang an
empire."

HEYWARD SR.

Indeed. I had no idea how prominent you had become as an artist, I must admit. Prolific too, by all accounts.

DANIEL

I've been fortunate in my work. I have travelled all over this country, from the bayous in Louisiana to the great city of New York.

CAROLINE

I think that's admirable.

DANIEL

Thank you. It's been quite the journey.

HEYWARD SR.

My recent acquisition of Gilhouse meat processing brought me in contact with your work. Do you recall that commission?

DANIEL

I do. A fine man, Mr. Gilhouse.

HEYWARD SR.

You'll be glad to know that he said as much of you.

DANIEL

That is good to know.

Daniel stands up and places his napkin on his chair. Observing perfect manners the entire time.

DANIEL (CONT'D)

Please excuse me. I must wash and prepare for the remainder of this sitting. Thank you again for this lovely meal.

Heyward Sr rises and excuses Daniel from the table.

HEYWARD JR.

Some nigger, huh?

CAROLINE

Brother! Don't bring such ugliness to this table!

HEYWARD SR.

Listen to your sister. Regardless of your feelings, this table is not the place for it.

HEYWARD JR.

Yes, sir.

Daniel returns after a short time, refreshed and ready to complete this first sitting.

As he continues his work, Daniel and Caroline steal glances at each other at every opportunity given.

He manages to finish all the major sketching, and is prepared start coloring the portrait in the next sitting.

DANIEL

That will conclude the first sitting Mr.Sullivan.

HEYWARD SR.

Excellent, just in time for dinner.

DANIEL

If you'd excuse me, I shall retire to the guesthouse.

HEYWARD SR.

I shall have dinner brought to you.

Heyward Sr rises and excuses himself. Heyward Jr eagerly follows him.

Daniel retrieves his things, as he turns to leave the queen bee sketch falls from his portfolio.

Before he can bend down to grab it, Caroline bends down and grabs the sketch.

CAROLINE

I believe you dropped this.

DANIEL

Indeed, I did.

As Caroline hands Daniel the sketch their eyes lock. Her hands linger for an extra second and their fingers meet.

A spark.

They quickly disengage and go their separate ways. Daniel is light as a feather as he heads to the guesthouse.

After settling in and putting away his supplies, Daniel begins to make a table for two.

As he awaits the delivery of his dinner, he hears a knock on the door.

INT. GUSETHOUSE - NIGHT

DANIEL
You may enter.

PHILLIP
Sir. I have a request.

DANIEL
What is it Phillip? Is everything ok?

PHILLIP
Oh! Yes, sir. It's nothing like that. I was wondering, if it was all the same to you, I'd prefer to stay in the stable hands quarters.

DANIEL
I didn't realize they had one of those.(chuckles)

PHILLIP
It's actually quite nice, and I know a few of the guys.

DANIEL
Well, you certainly have my leave, enjoy yourself Phillip. I shall send a message if I require anything.

PHILLIP
Thank you, sir. You have a nice night.

INT. SULLIVAN KITCHEN - DAY

Meanwhile in the main house, Caroline enters the kitchen to talk with the staff as she is wont to do.

Among the staff are RUTH, 60, black with stern eyes, she is the head cook in the kitchen and has been with the Sullivan's for a long time, and Mary 22, black, a recent hire that loves to laugh.

CAROLINE
It smells marvelous in here!

MARY
Why, thank you Miss Caroline.

CAROLINE
When it's just us girls, just call me Caroline. All the formalities get exhausting if I'm being honest.

MARY
Yes, ma'am.

RUTH
I'm glad you enjoyed the lunch Caroline. Will you be needing any other refreshments?

CAROLINE
Oh no, I just came to see how you ladies were faring.

RUTH
We're right as the rain.

Ruth returns to her kitchen duties. Caroline takes this chance to make small talk with the Mary.

CAROLINE
That artist is quite handsome. He has an almost regal look to himself.

MARY
His family is as well off as any. I had the pleasure of working for his father. A true gentleman, he is.

CAROLINE
Such a man cannot be a bachelor.

MARY
But he is.

RUTH
Mary! Get over here and tend to these dishes. Have Earl take this basket to our guest.

With a slightly dejected look, Mary goes to wash dishes. She turns to Caroline.

MARY
Duty calls.

CAROLINE
Thank you for your time.

Caroline smiles and walks off.

INT. GUESTHOUSE - NIGHT

Daniel has hardly finished clearing the table of Phillip's dinnerware, when Earl knocks on the door.

DANIEL
Enter.

EARL
Good evening, sir.

DANIEL
Indeed.

Earl lifts the basket

EARL
Compliments of the Sullivan's.

DANIEL
It certainly smells delicious.
Thank you, my good man.

Daniel takes the basket from Earl and sits it on the dining table.

He is somewhat surprised to see Earl still standing at the door smiling. He walks back over to Earl.

DANIEL (CONT'D)
Is everything ok?

Earl closes the door behind himself and walks closer to Daniel, he lowers his voice to speak to Daniel.

EARL
No, sir. Do you have a moment?

DANIEL
I was preparing to eat the no doubt wonderful meal you brought, but I suppose it can wait.

EARL

And I apologize for delaying your meal. However I must warn you, you're getting too familiar with Miss Caroline.

DANIEL

Nonsense. I have barely spoken to the woman.

EARL

Sir, I watched you as you were doing your work earlier, you could barely keep your eyes off of her.

DANIEL

That comes with sketching the likeness of someone.

EARL

I also saw you holding her hand, and looking in her eyes. I don't know if anyone's told you about Heyward and his son Jr.

DANIEL

I have met with the man myself. He is less refined than some, but seems a gentleman, nonetheless.

EARL

There ain't a gentle bone in that man's body, except when it comes down to that daughter of his. Make no mistake, he might love your paintings, but he don't love you.

DANIEL

That is good to know, but I am an artist, here doing a commission. You needn't worry about such things.

EARL

As you say, sir. Just be careful, sir. That man would skin you in a heartbeat if he saw what I saw. Enjoy your meal, and good evening, sir.

Daniel sits down and begins to eat his meal. After a delicious meal and hot bath, Daniel dons his pajamas and retires to the bedroom to lay down.

He is startled by a soft rapt on his bedroom window.

He lifts the curtain and his heart flutters when he sees Caroline, clad in her white nightgown, striking against the midnight backdrop.

Daniel rushes to the door and opens it immediately.

Caroline closes the door behind herself.

Daniel and Caroline stand inches apart, their breathing quickening. They embrace and begin kissing deeply. After a few minutes, Daniel steps back.

INT. GUESTHOUSE - NIGHT - EVEN LATER

DANIEL
Your father?

Caroline silences him with another round of passionate kissing. This time it is Caroline who pulls away.

She smiles seductively at Daniel and sneaks away as silently as she came.

As Daniel is watching her creep back to the main house, he sees Earl in an upstairs window, a look of sadness in his eyes. Daniel turns his head in shame.

INT. GUESTHOUSE - DAY

Daniel arises and dresses for the day. Eagerly awaiting the appointed hour for the second and final sitting.

When the time arrives he gathers his supplies and heads to the main house.

INT. SULLIVAN HOUSE - DAY

DANIEL
Good morning Mr. Sullivan, I trust you and your family are well refreshed?

HEYWARD SR.
Indeed, and eager to see this through today.

DANIEL

Undoubtedly. Today is will be for color application. If everyone can take their places, I will begin.

Daniel begins his work.

Today, the work is easier, and Daniel is effortlessly applying the coats and layers of paint. He is nearly complete when the lunch hour arrives.

DANIEL (CONT'D)

I shall take my leave, sir.

HEYWARD SR.

Shall I have lunch brought to the guest house?

DANIEL

Yes, that will good. Thank you. If you will excuse me.

Before long, the lunch arrives. Daniel rises to get the door.

Daniel opens the door and Mary greets him with lunch.

DANIEL (CONT'D)

Thank you, miss.

MARY

It's not a problem, sir.

Before Daniel can turn away, Mary gives him a knowing smile. Daniel thinks this odd, but turns around and takes the basket to the table, and enjoys his meal.

Determined to finish his work tonight he walks back to the main house.

INT. SULLIVAN HOUSE - DAY

Daniel finishes the painting a few hours after midday.

HEYWARD SR.

Magnificent!

DANIEL

Thank you for the kind words, sir.

HEYWARD SR.

You have undoubtedly shown your worth as an artist. What do you think, son?

Heyward Jr is all but speechless when he sees the finished painting.

HEYWARD JR.

It's uncanny.

DANIEL

I must advise you, I would allow a week or so for the paint to fully complete the drying process, then it should be safe to frame.

HEYWARD JR.

Seems a bit long for paint to dry, no?

DANIEL

These are custom paints, with an oil base. This allows for greater depth of color, but also lengthens the drying time, an unfortunate tradeoff.

CAROLINE

For such an amazing work? A week is a small thing. I can't wait to see it hanging in your study, father!

DANIEL

If you would excuse me, I must gather my materials.

Daniel begins to pack his things, the Sullivan family is behind him in absolute awe of the work. When he has gathered his things he stands to leave.

HEYWARD SR.

I want to tell you again, this portrait is masterful. Come to my study before you depart, we will settle the remaining balance.

DANIEL

Thank You, Mr. Sullivan

Daniel turns and leaves the main house.

HEYWARD SR.

Absolutely magnificent!

HEYWARD JR.

I'm thinking, over the desk, in the study?

HEYWARD SR.

Precisely.

As the two debate placement and other trivial things, Caroline sees Daniel leaving and bites her lip.

CAROLINE

Father!

HEYWARD SR.

Yes, darling?

CAROLINE

I must have one of these for my room!

HEYWARD SR.

What's this now?

CAROLINE

The thought of seeing myself captured so elegantly, it moves me so.

Heyward Sr ponders this, and looks at his son. Heyward Jr nods to the affirmative.

HEYWARD SR.

Anything for you, darling. Son, see that this thing is done. Have him meet me in my study.

HEYWARD JR.

Yes, sir.

Heyward Jr rushes out the side door to the guesthouse. Daniel gathers his things and prepares to depart.

DANIEL

We will depart shortly.

PHILLIP

Already got her saddled and ready to go!

DANIEL

Excellent.

Heyward Jr knocks on the door.

DANIEL (CONT'D)

You may enter.

HEYWARD JR.
Good day, gentlemen.

DANIEL
Is everything ok?

HEYWARD JR.
Certainly. Father would like to speak with you in his study.

DANIEL
Of course. Phillip, continue the preparations.

The two men walk to the main house.

INT. HEYWARD SR'S STUDY - DAY

HEYWARD SR.
You will find the remaining balance in that envelope.

Daniel collects the envelope, and nods to Mr. Sullivan.

DANIEL
Thank you, again. It's been a pleasure working here.

HEYWARD SR.
How soon can you take on another commission?

DANIEL
Immediately.

HEYWARD SR.
I would have you paint my daughter Caroline.

DANIEL
Would I be starting today?

HEYWARD SR.
Yes. I am prepared to offer you the same terms as the last commission.

DANIEL
These are generous terms, I accept.

HEYWARD SR.
Use the white piano as a backdrop, I want you to capture her in white, in all her virginal beauty.

DANIEL

I see. I will get started on the preparations. Thank you.

INT. SULLIVAN HOUSE - DAY

Daniel readies his workspace. He visually frames the portrait in his mind, already seeing the whites and yellows from the sunlight.

Caroline enters wearing an exquisite white dress, and white gloves. She is the vision of purity.

As Daniel begins his sketches, he notices the knowing glances the other house servants give to him.

Daniel takes his scheduled lunch break.

DANIEL

We shall continue shortly.

CAROLINE

(lowers voice)Indeed we shall.

Daniel takes his lunch in the main house today, eager to complete this sitting. Ruth waits in the corner to clean the table.

DANIEL

You never fail to disappoint.

RUTH

Thank you, will that be all, sir?

DANIEL

Yes, I think that will suffice, thank you.

Daniel returns to his workspace and continues his work. Night is approaching when he finishes the first sitting.

DANIEL (CONT'D)

I think that's enough for the day, no?

CAROLINE

Yes, a respite is well needed.

DANIEL

If you would excuse me, I shall retire to my lodgings. Good evening miss Sullivan.

As has become their custom the two lock eyes and part ways.
Daniel heads to the guest house for the night.

INT. GUESTHOUSE - NIGHT

Daniel begins to prepare for his dinner.

Tonight Earl is quiet when he brings Daniel his dinner.
Daniel eats his dinner alone.

After his dinner he washes and lays down for bed, hypnotized
by the sounds of the crickets and nearby lake.

Sometime in the night Daniel is awakened by Caroline's soft
tap on his window.

Daniel rises and heads to the door.

INT. GUESTHOUSE - NIGHT

DANIEL

I had hoped that you would come to
me.

CAROLINE

How could I not? I feel drawn to
you. Surely you feel it as well?

DANIEL

I do. It pains me to not act on
what feels fated.

CAROLINE

You are a true professional.

DANIEL

Artistic discipline isn't the only
reason to show restraint.

CAROLINE

My father.

DANIEL

Precisely.

CAROLINE

My father is a fool.

Caroline begins kissing Daniel even more intensely than last
night. Daniel responds in kind. Daniel lifts Caroline and
turns towards his room.

CAROLINE (CONT'D)
Not here. Follow me.

Daniel gently sits Caroline down and follows her lead.

She leads him down to the banks of the river behind the guesthouse. The winding river is overhung by massive, ancient willow trees.

When they arrive, Caroline lays down and continues passionately kissing Daniel. Daniel begins to undress Caroline.

Under the stars, and in the shade of the willow tree, they make love.

EXT. SULLIVAN HOUSE - LAKE - NIGHT

DANIEL
I shall remember this night till
the end of my days.

CAROLINE
What shall we do, Daniel? Fate
would separate us.

Daniel ponders this.

DANIEL
Leave with me. Let me take you from
this place.

CAROLINE
How? Where would we go?

DANIEL
However we choose to, and I was
thinking we could visit your
brother in Paris.

CAROLINE
Return to me in a week, and we
shall depart then.

DANIEL
It is settled then. I will arrange
my affairs and return hence in a
week.

The two share another quiet moment before sneaking back to the guesthouse.

INT. GUESTHOUSE - NIGHT

CAROLINE

I should leave, father will awake
in an hour or so.

DANIEL

Of course. I shall dream of your
beauty in the meantime.

CAROLINE

Good night, Daniel.

DANIEL

Good night, my paramour.

A final kiss before parting ways for the night.

Daniel resumes his work the following day. He completes the
portrait before lunch.

He cleans his workspace, and excuses himself to the
guesthouse.

INT. GUESTHOUSE - DAY

DANIEL

We will depart within the hour.

PHILLIP

I'll go ready the ole girl.

DANIEL

Thank you, Phillip.

Daniel returns to the mainhouse to thank his hosts. Ruth's
stares make Daniel uncomfortable.

INT. SULLIVAN HOUSE - DAY

DANIEL

I trust this work is to your
satisfaction?

HEYWARD SR.

This is simply marvelous! She looks
the very image of her mother. You
have outdone yourself, my good man.

DANIEL

This commission has been to my
lasting pleasure, Mr. Sullivan.

HEYWARD SR.

It's been a pleasure as well,
Mr. Robitaille.

The two men shake hands, and Daniel turns to leave.

CAROLINE

Thank you.

Daniel quickly smiles, then turns around, all business.

DANIEL

You're welcome, miss Sullivan.

Daniel turns and leaves. He enters the waiting carriage.

DANIEL (CONT'D)

Take us home, Phillip.

Phillip tips his hat, and stirs the horses into action.

The carriage heads off over the hills, the Sullivan estate disappearing from view.

After three days have past, Heyward Sullivan Sr prepares his family for a visit from family physician and long time friend of the Sullivan family, Dr. Stephen Baker.

INT. SULLIVAN HOUSE - DAY - 3 DAYS LATER

STEPHEN BAKER

Heyward, old friend! How has life
been treating you?

HEYWARD SR.

Excellent, doctor. How's the
practice and Emily?

STEPHEN BAKER

Emily is doing well, she fought off
a nasty cold recently, she's always
been a fighter. Business is steady,
there is never a shortage of sick
people.

HEYWARD SR.

Nor hungry people. (waves to
indicate the grandeur of his home)

The two men share a hearty laugh.

STEPHEN BAKER

Everyone is ready I assume?

HEYWARD SR.

We are. I would ask that you conduct my physical last. I have business to attend in my study.

STEPHEN BAKER

Of course. I shall call on you shortly.

HEYWARD SR.

Also, Arthur is travelling abroad. He won't be with us today.

STEPHEN BAKER

I see, well have him check with me upon his return.

HEYWARD SR.

Certainly.

Dr. Baker begins his examinations of the Sullivan children.

His examination of Heyward Jr is uneventful, with Heyward Jr explaining he'd just gotten a clean bill of health a week prior.

Upon examining Caroline, Dr. Baker discovers that Caroline has been sexually active. He doesn't mention it, and concludes the examination normally.

He continues to his examination of Heyward Sr in his study.

INT. HEYWARD SR'S STUDY - DAY

HEYWARD SR.

Have a seat Stephen. We'll have a drink before business.

STEPHEN BAKER

Good idea.

Heyward Sr pours two glasses of scotch, and hands Stephen a drink.

HEYWARD SR.

To continued happiness and prosperity.

STEPHEN BAKER

Indeed. That's a magnificent painting. How did such a work come about?

HEYWARD SR.

I recently commissioned a negro artist from the institute. He's done work for a few of the more affluent families around town.

STEPHEN BAKER

A negro, you say? Impressive indeed. We however, have another matter to discuss.

HEYWARD SR.

What is it, old friend?

STEPHEN BAKER

Well, I want to be delicate, because you are an old friend. I know how much your family means to you.

HEYWARD SR.

Is everything ok?

STEPHEN BAKER

Caroline and Jr are both in excellent health.

HEYWARD SR.

Well, then what's the problem?

STEPHEN BAKER

Caroline has been sexually active.

HEYWARD SR.

What? How can this be? Are you certain?

STEPHEN BAKER

I'd stake my medical license on it. I see this comes as a surprise. I'm sorry, old friend.

HEYWARD SR.

Can you tell when this occurred?

STEPHEN BAKER

I'd say it was fairly recent. No longer than a week.

HEYWARD SR.

I see. I'm afraid I must call this visit to an end, Stephen. There are matters that must be addressed.

STEPHEN BAKER

I'd expect nothing less. Be sure to call on me when this matter is settled.

HEYWARD SR.

Absolutely.

The two men shake hands and leave the study. Heyward escorts doctor Baker to the door. The doctor boards his carriage and promptly leaves.

EARL

Is everything ok, sir?

HEYWARD SR.

No, not today. Have the carriage ready to depart.

EARL

Yes, sir.

Heyward Sr storms into Caroline's room.

HEYWARD SR.

You disgrace this family with your uncleanness!

CAROLINE

Father! What is this madness?

HEYWARD SR.

You have forsaken your virginity! What kind of man would do such a thing, and not seek the father's permission?

Caroline lowers her head in silence.

HEYWARD SR. (CONT'D)

Tell me the truth of this matter, now!

CAROLINE

Daniel. I love hi

Heyward Sr slaps Caroline with a force that surprises her, she falls to the floor.

HEYWARD SR.

You chose to lie down in my house with a nigger!?

CAROLINE

Stop it! Don't call him that!

Caroline starts to rise when Heyward Sr pushes her back down.

HEYWARD SR.

You stay right there, you and that nigger will pay for this disrespect! Jr!

Heyward Jr comes running into the room.

HEYWARD JR.

Yes, father?

HEYWARD SR.

That nigger painter has come into our home and despoiled your sister!

HEYWARD JR.

This cannot stand, father!

HEYWARD SR.

Oh it won't. Let's go! Earl, see to it that she doesn't leave this room.

EARL

Yes, sir. Sir?

HEYWARD SR.

What is it Earl?

EARL

I tried to warn him, paid me no heed, sir.

HEYWARD SR.

(snorts) Nigger should've listened. Jr, we'll need some men for this.

HEYWARD JR.

I know just the guys.

INT. DANIEL'S HOUSE - DAY

MARTHA

Heading out so early?

DANIEL

Yes. I have business at the institute.

MARTHA

I see. Are you ready to start classes again?

DANIEL

Not quite yet. I am going there to inform the institute of my impending vacation.

MARTHA

And when were you planning on informing me?

DANIEL

(smiles sheepishly) Now?

MARTHA

Oh. And when will you be leaving? When should I expect your return?

DANIEL

I depart in two days time, as for my return, I suspect I shall return in the fall.

MARTHA

Ok. I will ready your things. It's good to see you happy again, sir.

DANIEL

Thank you. I will be returning for dinner this evening.

Daniel boards his carriage, and heads to the institute. When he arrives, Mrs. Allister stops him in his tracks.

INT. ART INSTITUTE - DAY

MRS.ALLISTER

Oh, thank heavens!

DANIEL

Is everything ok?

MRS.ALLISTER

Maybe. Can I ask a favor of you Daniel?

DANIEL

Of course. What would you have me do?

MRS.ALLISTER

Our resident landscape artist has fallen ill, and a dear friend of mine wants to commission a simple landscape painting of his factory.

DANIEL

I can see the bind this puts you in, where does this friend reside?

MRS.ALLISTER

The factory is located in Smokey Hollow, are you familiar?

DANIEL

I am. I've past through before, that smoke is God awful.

MRS.ALLISTER

An unfortunate side effect of industry. Can I count on you for this, Daniel?

DANIEL

Absolutely. I would be happy to assist you.

MRS.ALLISTER

Oh, thank you Daniel. I shall gather the information for you.

Daniel receives the information and heads out, he instructs Phillip to take him to Smokey Hollow.

SULLIVAN MEAT PACKING - DAY

Billy is hard at work, delivering the killing blows to the swine that round the Hurford wheel, hanging by their ankles.

BILLY

He did what?

HEYWARD JR.

Yea. You heard me right. Father is seeing red. He wants that nigger strung up.

BILLY

As the good lord intended. Just me and you on this?

HEYWARD JR.

No. I have a friend on the police force. We're meeting him downtown. Get what you need, were leaving.

BILLY

I can't afford no time off, Jr.

Heyward Jr produces a \$20 dollar bill, and hands it to Billy.

HEYWARD JR.

I'll speak with the foreman about your absence, now let's go!

Before leaving, Billy grabs a club, and the hook off the wall from the toolshed.

They get in Heyward Jr's car and drive off towards the institute where Heyward Sr is waiting with Officer Barker in a parked police carriage. Upon their arrival, Heyward Jr parks his car, and the two men enter the larger police carriage.

INT. POLICE CARRIAGE - DAY

HEYWARD JR.

Good morning, gentlemen. Now, what's the plan.

HEYWARD SR.

Let's not overthink this, when he comes out of school, grab him!

OFFICER BARKER

I'll grab him, the cuffs and police carriage will make the whole thing look legit.

HEYWARD JR.

Excellent. My and Billy will follow in my car. Father?

HEYWARD SR.

I must return home. Proceed with this plan. Where will we finish this?

OFFICER BARKER

Smokey Hollow.

BILLY

Home sweet home.

HEYWARD SR.

I know of that area, I will meet you there.

Heyward Sr exits the Police carriage and re-boards his own more elegant carriage.

His carriage leaves in the direction of the Sullivan estate.

After waiting outside the institute for some time, the men get antsy.

HEYWARD JR.

Surely, classes have started by now.

BILLY

I was fixin' to say the same thing.

OFFICER BARKER

I know some of the administrators here, let me go check.

Officer Barker exits the carriage and runs over to the institute. He is greeted by a friendly receptionist.

INT. ART INSTITUTE - DAY

RECEPTIONIST

Good morning, sir. How can I help you?

OFFICER BARKER

Ahh yes, I'm looking to commission one of your artists.

RECEPTIONIST

I can certainly check on that for you, artists name?

OFFICER BARKER

(smiles) Daniel, I'd mangle the last name if I attempted it. He's a ni-negro.

RECEPTIONIST

Daniel Robitiale. Give me a moment to check.

The receptionist leaves and returns after a short while.

RECEPTIONIST (CONT'D)
I'm sorry, sir. Mr. Robitiale is
away on a commission at the moment.

OFFICER BARKER
I see. Do you know when he will
return?

RECEPTIONIST
Today sometime, the commission he
currently on, is in Smokey Hollow,
not far at all.

OFFICER BARKER
That will be all. Thank you.

Officer Barker sprints back to the police carriage.

INT. POLICE CARRIAGE - DAY

OFFICER BARKER
Good news, gentlemen.

EXT. SMOKEY HOLLOW - DAY

Daniel arrives at Sourson's Tools. The morning fog combined
with the thick white smoke belched from the surrounding
factories, bathes the area in an unnatural haze.

As Daniel struggles to see through the haze, he sees three
men standing threateningly between him and the entrance.

HEYWARD JR.
Hey, nigger. I hear you like
sleeping with white women.

DANIEL
Excuse me?

BILLY
We already know the truth of the
matter, so don't bother lying.

OFFICER BARKER
You're coming with us, boy.

DANIEL
I will do no such thing, I have
committed no crime.

Hearing the commotion outside, MR.SOURSON comes outside to
investigate.

MR.SOURSON

What's all this commotion about?

DANIEL

These men are attempting to waylay me, for unknown reasons.

MR.SOURSON

Billy, what is the truth of this matter?

BILLY

Just an uppity nigger, that can't keep his hands to himself. Nothing to concern yourself with, sir.

MR.SOURSON

I see, well that's none of my business. You gentlemen have a fine day.

The four men stare at each other intently.

HEYWARD JR.

Grab him.

Daniel just manages to duck a blow aimed at his head, he pushes the man closest to him and takes off running through the haze.

HEYWARD JR. (CONT'D)

After him!

The three men take off through the fog, a local shopkeeper and his son recognize Billy, and stops him to see what's going on.

BYSTANDER #1

What's all the fuss about?

BILLY

Nigger raped a white woman!

The two men join the chase, as Billy races to catch up with Heyward Jr and Officer Barker.

EXT. SMOKEY HOLLOW - CONTINUOUS

Daniel darts behind a building as he makes his way through Smokey Hollow, he hears the men behind him, noticing the crowd has grown in size by the sounds of it.

After running for a few minutes, Daniel comes to the end of an ally, gasping for air. Through the haze he sees a large clearing. Nothing populates this area except a few trees.

Daniel decides to make a run for it, thinking he might make it to the trees unseen.

EXT. SMOKEY HOLLOW - CONTINUOUS

Daniel's pursuers have grown into a mob of over 30 people, mostly men, but there are a few women and children among them.

Daniel is being searched for when a gust of wind allows the mob an unobstructed view of the surrounding area.

One of the men in the mob sees Daniel running out of the alley up the street and shouts.

EXT. SMOKEY HOLLOW - CONTINUOUS

Daniel hears a shout as he crosses the street into the clearing. Realizing he's been spotted, Daniel picks up speed.

EXT. SMOKEY HOLLOW - CONTINUOUS

The mob continues their pursuit of Daniel. They are hot on his heels when exhaustion overtakes him and he collapses. Daniel tries to run, but is pulled back by his shirt, tearing it to his waist.

The men, led by Billy and Heyward Jr, brutally beat Daniel.

DANIEL

Let me go! Someone help!

EXT. SMOKEY HOLLOW - CONTINUOUS

Daniel tries to get to his feet as the men rain down blows on his head and body. The men force Daniel down, now aided by others

HEYWARD JR.

You thought you could get away from us?

BILLY

Give it here!

Daniel watches in horror as someone in the crowd hands Billy a rusty hand saw.

Daniel's pleas fall on deaf ears as Billy savagely amputates Daniel's right hand, and thrusts the meat hook into the bloody stump that was once his painting hand.

Daniel's screams are blood chilling, Daniel momentarily blacks out from shock.

EXT. SMOKEY HOLLOW - CONTINUOUS

When Daniel comes to, his pain begins anew.

He notices Heyward Sr has joined the mob, with Caroline in tow, her anguish obvious to all.

He sits down the white box he is carrying and approaches Daniel with a sickening smile of satisfaction on his face.

DANIEL

I loved your daughter.

HEYWARD SR.

You're nothing but a sweet talking nigger, and I know how to deal with those.

DANIEL

You will all be damned!

Heyward Sr picks up the white beehive and smashes it over Daniel's head, shattering it open, and exposing his face and torso to the angry bees.

The wind blows and with it comes an even larger swarm of bees, mingling with the first.

The massive swarm makes it impossible to see what is happening, the only sound being the incessant drone of the swarm. Seeing this, the crowd draws away from the scene.

EXT. SMOKEY HOLLOW - INSIDE THE SWARM

Daniel's life is all but spent. As the bees ravage Daniel's exposed flesh, he realizes that all pain has left him.

A shape begins to take form in the epicenter of the swarm. It is the woman from the Queen Bee painting, bearing his mother's face.

QUEEN BEE

Oh, my dear son. What have they
done to you?

DANIEL

The pain.

QUEEN BEE

Is only fleeting. These people
can't hurt you anymore, but you
must leave your body and this life
behind.

As Daniel reaches for the form with his remaining hand, the
form fades back into the swarm as it dissipates.

EXT. SMOKEY HOLLOW - DAY

As the swarm dissipates, the onlookers begin to approach
Daniel's broken, but not yet lifeless body.

The women in the crowd gasp in horror when they see Daniel's
ravaged face. Caroline's screams go unheeded as she sprints
towards where Daniel lay.

CAROLINE

Noooooooooo!

HEYWARD SR.

Stop her!

DANIEL

Caroline!

Caroline is roughly ten feet from Daniel, when Billy
restrains her from going any further.

Heyward Sr roughly grabs Daniel by his blistered face.

HEYWARD SR.

You defiled my daughter. How could
she even look at you now?

Daniel's head sags for the final time. Heyward Sr wipes his
hands on his pants and looks at Billy and officer Barker.

HEYWARD SR. (CONT'D)

Clean this up. Jr, get your sister,
we're leaving.

BILLY

Yes, sir.

The Sullivan men head back to the carriage with Caroline in tow, screaming hysterically the entire time.

About the time they reach the carriage they hear a loud whoomph! When Caroline looks back she sees they have begun to burn Daniel's body and recoils at this new horror.

The carriage leaves Smokey Hollow and heads in the direction of the Sullivan estate. When they arrive at the estate, Caroline snatches away from her brother and runs to her room.

INT. SULLIVAN HOUSE - NIGHT

HEYWARD JR.

Shall I go after her?

HEYWARD SR.

No. Let her mourn her nigger, it'll pass, and she'll be better off for it.

INT. SULLIVAN HOUSE - NIGHT

Sometime in the night Heyward Sr goes downstairs with a candle to check on Caroline.

When he grabs the doorknob he notices a thick black liquid pooling under her door. Realizing it's blood, he barges in the door.

HEYWARD SR.

Caroline, darling!

He gasps when he sees her lifeless body laying across the bed. The long vertical slash on her wrist and bloodless color of her skin makes it plain what has occurred.

Heyward Sr turns around sobbing. As he turns, he momentarily sees Daniel's reflection in Caroline's full length mirror.

His hand replaced by the hook, a look of utter hate and sorrow in his eyes, the unmistakable sound of bees buzzing, fills the room.

Heyward Sr quickly turns around to see no one, but before he can release a sigh of relief, a hook bursts from his chest as Daniel brutally disembowels him.

Daniel hears the sound of someone coming down the steps.

HEYWARD JR.

Father? Father!

Daniel arches his head toward the sound.

FADE TO BLACK.

Written by Kareem Francis