

# **A LITTLE LOWER THAN THE ANGELS**

A Drama in Two Acts

by

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*A# &i. hts &eserved*  
@A 6'TT6+ 6OW+& T9A< T9+ A<8+6"A

A 6'TT6+ 6OW+& T9A< T9+ A<8+6"

by

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CA" T O4 C9A&ACT+&"

A; CT'O<+& @voiceA.....Do\$b#ed with o11 sta. e actor  
 ADA> B+44+&"O<.....2 % a : ir. inia born s#ave  
 BO9< & T6+D8+.....!!% "o\$thern -#anter C b\$businessman  
 C9A&6+" & T6+D8+.....2!% Bohnls yo\$n. er brother  
 CO<"TA<C+ C6A&?+.....2!% a teacher C liancEe o1 Char#es  
 "OP9'A..... (% a "o\$th Caro#ina born s#ave  
 T9O>A" C6A&?+.....44% a b\$businessman% Constance's 1ather  
 >A&'A P'&+" .....! 0% a Ca-e : erdean sai# ma0er

The "ettin.

Area set to inc#\$de the sittin. room o1 a we##\*to\*do <ew-ort merchant% a sai# #o1t% a sma##  
 bedroom% an a\$ction b#oc0% a c#11 over#oo0in. the At#antic Ocean% an o1lice on the  
 water!ront% the alter\*dec0 o1 a s#oo-% and a d\$e#in. site.

The Time

(0! \* (04F <ew-ort% &'% at sea% and Char#eston% "C.

P#aywri. htls <otes

The characters and events occ\$rrin. in this -#ay are tota##y lictiona#G however% the mallor  
 ro#e that the "tate o1 &hode 's#and and Providence P#antations -#ayed in the American  
 "#ave Trade between )23 and (0) is a historica# fact. D\$rin. the -eriod% the  
 in!amo\$s trade trian. #e o1 <ew-ort disti##ed r\$m 1or A1rican s#aves 1or West 'ndies  
 mo#asses and s\$. ar was a vita# com-onent o1 <ew-ort's economy. The I8\$ineaJ trade  
 as it was ca##ed was -racted d\$rin. the Co#onia# -eriod and a!ter the &evo#\$tion%  
 res\$#tin. in the ens#avement o1 0K%000 A1ricansG the &evo#\$tionary War ended the  
 trade tem-orari#y% b\$t a!ter the war% the trade was revived not on#y in <ew-ort% b\$t a#so  
 in Bristo#% Warren% Portsmo\$th% and Providence. As -ointed o\$t by scho#ar Bay Co\$. htry%  
 in *The <otorio\$s Trian. #e% the I!American s#ave trade! mi. ht better be termed the  
 I&hode 's#and s#ave trade!.* This -#ay is a dramati!ation o1 how that trade mi. ht have  
 in!#\$enced the #ives o1 a hand!\$# early American -atriots and their I-ro-erty.J

A 6'TT6+ 6OW+& T9A< T9+ A<8+6"

by

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ACT '% "C+<+ ' "

"C+<+, A "POT 6'89T CO>+" ; P "6OW67  
on ADA> B+44+&"O<% 2 % an A1rican\*  
American s#ave% who is standin. on an  
a\$ction b#oc0 downsta. e center. As the white  
hot s-ot intensilies on Adam% we hear a  
voice.

: O'C+ @o11A

O 6O&D% o\$r 6ord% how exce##ent is thy name in a## the earthN who hast set thy . #ory  
above the heavens. <sup>1</sup> When ' consider thy heavens% the wor0 o1 thy lin. ers% the moon  
and the stars% which tho\$ hast ordainedG <sup>4</sup> What is man% that tho\$ art mind1\$# o1 him0  
and the son o1 man% that tho\$ visitest him0 <sup>3</sup> 4or tho\$ hast made him a #itt#e #ower than  
the an. e#s% and hast crowned him with . #ory and hono\$r.

@ADA> is r\$. . ed#y handsome% m\$sc#\$ar and  
stri--ed to the waist. 'n s-ite o1 the  
circ\$stances% he shows a stron. reso#ve and  
5\$iet di. nity. 9e was born into s#avery in  
: ir. inia and has come to ex-ect the worst.  
9e has a rebe##io\$s strea0% which is why he is  
bein. so#d% and his bac0 shows the scars o1  
many beatin. s. 9e stands motion#ess \$nder  
the s-ot% awaitin. his late.A

A; CT'O<++& @o11A

8ent#emen% -#ease% s\$re#y yo\$ can do better than that. What we have here is a -rime  
s-ecimen% yo\$n. and stron. . 8ood teeth% stron. bones% trained to res-ect the whi-.  
Ta0e a #oo0 lor yo\$rse#1. This A1rican is a n\$umber one s#aveF 20 years o#d% stron. as a  
b\$##% obedient and we## on his way to becomin. soi##ed b#ac0smith. <ow do ' hear 4000

40\$ h\$ndredN : O'C+ @o11A

' have 400. Do ' hear 4300 A; CT'O<+& @o11A

40\$r\*1i1ty. : O'C+ @o11A

40\$r\*1i1tyN Do ' hear 3000 A; CT'O<+& @o11A

4ive h\$ndredN : O'C+ @o11A

"ixN : O'C+ @o11A

A; CT'O<+& @o11A  
"ix h\$ndredN Bent#emen% -#ease. Don't ma0e me be. . "ix h\$ndred is a stea# for a  
s-ecimen #0e this. '1 on#y \$sed for breedin. stoc0% he is worth twice that. This one  
s-ea0s +n. #ish as we## as yo\$ or me% il yo\$ can . et him to s-ea0 at a##. : ir. inia born is  
he. Do ' hear seven0

"evenN : O'C+ @o11A

"even\*1i1ty. : O'C+ @o11A

+i. ht h\$ndredN : O'C+ @o11A

+i. ht\*1i1tyN : O'C+ @o11A

@There is a moment o1 si#ence. The man #oo0s  
o\$t into the a\$dience as il they are the  
bidders.A

A; CT'O<+&  
Don't 5\$it on me now . ent#emen. This s#ave can do the wor0 o1 two men for the next  
3F maybe 20 years. 7o\$ wi## not lind a s#ave o1 this 5\$a#ity anywhere between <ew-ort  
and 9avana. Do ' hear P000

<ine h\$ndred. : O'C+ @o11A

A; CT'O<+& @o11A

' have P00N Do ' hear a tho\$sand0

BO9< @o11A

Two#ve h\$ndred do##arsN

A; CT'O<+& @o11A

>ercy% . ent#emanN 's that the best yo\$ can do0 Two#ve h\$ndred do##ars. That is a stea#. Do ' hear two#ve\*liity0 @' i#ence.A : ery we##% then. Two#ve h\$ndredF . oin. once% . oin. twice . . . and so#d to >r. Bohn &\$t#ed. e 1or two#ve h\$ndred do##ars. Than0 yo\$% sir.

@BO9< &; T6+D8+%!!% a "o\$thern -#anter and b\$usinessman enters with his yo\$n. er brother% C9A&6+"% 2! . Both are wearin. white #inen s\$itsG Bohn is carryin. a wa#Oin. stic0. They a--roach Adam to examine himG Bohn -o0es him with the stic0 here and there and #oo0s in his mo\$th to examine his teeth. Char#es seems \$ncom1ortab#e with the who#e a1lair a#tho\$. h he . oes a#on. with it. Adam to#erates this ab\$se% b\$t he c#ear#y doesn't #i0e it.A

BO9<

The a\$ctioneer was ri. htG this <e. ro wo\$d have been a stea# at *twice* the -rice. 6oo0 at that chest and those armsF . ood breedin. stoc0 indeed% this one. Team him \$- with a . ood stron. woman% and yo\$ wi## . et ten s#aves 1or the -rice o1 one. @To the a\$ctioneer.A Whatls this one ca##ed0

ADA>

' be Adam.

BO9< @to AdamA

: ery . ood. @A beat.A AdamF . o to that man over thereG he wi## 1eed yo\$ and . ive yo\$ water. 7o\$ want 1oodF water0

ADA>

<ot eat 1or two days.

BO9<

8o with that manG he wi## ta0e care o1 yo\$.

@ADA> exits.A

C9A&6+"

Bohn% yo\$ do not have the need o1 any more s#aves.

BO9<

9e is not for me% Char#es. 7o\$ r 1\$t\$re 1ather\*in\*#aw needs a . ood man for his stab#eF a b#ac0smith. 7o\$ are to ta0e him on to <ew-ort.

C9A&6+"

Bohn% s#aves can no #on. er be bro\$. ht into &hode 's#andG the #aw forbids it. <or is the chi#d o1 a s#ave anymore born into s#avery.

BO9<

Char#es% these #aws are meanin. #ess. They do nothin. more than a--ease the co##ective conscience o1 the abo#itionists% who have no idea o1 what to do with <e. roes once they are 1ree.

C9A&6+"

' cannot deny there is some tr\$th in thatG however% there are #aws that not on#y restrict the s#ave trade% b\$t a#so ex-ress#y -rohibit im-ortation o1 s#aves into &hode 's#and.

BO9<

Char#es% in s-ite o1 these #aws% the trade remains a most -rolitab#e enter-ri#e% and Thomas C#ar0e has ass\$red me that ' can trans1er -ro-erty o1 this sort witho\$t inter1erence. '1 anyone bothers to in5\$ire% which is very do\$b1t1\$#% te## him Adam is an indent\$red servant.

C9A&6+"

O1 co\$rse% a servant. @A beat.A "o% ' am to trans-ort thisF servant to <ew-ort0

BO9<

A#on. with the rest o1 >r. C#ar0e1s -ro-erty. @A beat.A 9ate to #et that one . o act\$#y. Co#\$d \$se him here.

C9A&6+"

4or what0

BO9<

' have ac5\$ired #and% more #and. <ot in the #ow co\$ntry for riceF hi. her . ro\$nd% in#and% for cotton. 't is cotton that wi## ma0e the "o\$th 0in. . With the cotton . in here and the 7an0ee mi##s% we can ex-and o\$r mar0et to the who#e o1 <ew +n. #and and \$#timate#y abroad. And with yo\$ sett#in. in <ew-ortF

C9A&6+"

What ma0es yo\$ thin0 ' wi## sett#e in <ew-ort0

BO9<

Why ' cannot ima. e yo\$ wi## be #eavin. yo\$r 1\$t\$re wile any time soon% and ' 0now for a 1act that she wo\$d not lit into o\$r more . entee# "o\$th#rn society.

C9A&6+"

Constance is a very ada-tab#e and ca-ab#e woman. "he can lit in wherever she -#eases.

)

BO9<

That is exactly my point, that she would not be *forced* to adapt to our way of life.

C9A&6+"

Our ways are different that is all. There is nothing else for me here in any case. It was always my intention to concentrate my business interest in New York and.

BO9<

Because father felt all his property to me

C9A&6+"

That is your birthright.

BO9<

But father did provide for your education . . .

C9A&6+"

"I could make my own way in the world.

BO9<

And you have a degree from Harvard College. And this family alliance with Charles of New York. We all you have succeeded beyond even my greatest expectations. And was not responsible for your introduction to Constance

C9A&6+"

You were responsible for my introduction to her father.

BO9<

You would not have even known she existed had it not been for my business relationship with her father.

C9A&6+"

I would have found Constance if she were on the far side of the world. Now very little you know of the love of Brother.

BO9<

You need not cast a shadow on my marriage. Charles.

C9A&6+"

That was not my intent. A beat. A Dare in the office of Charles whereabouts

BO9<

I would not advise it.

C9A&6+"

Where is she

BO9<

At#anta. B\$t my wilels whereabo\$ts is no concern o1 yo\$rs.

C9A&6+"

What is it this time% BohnF drin0 or somethin. worse0

BO9<

Char#es% #et \$s H\$st ce#brate yo\$r . ood lort\$ne . . . not . . . dwe## on the \$n1ort\$rate conse5\$ences o1 my \$nion with Char#otte.

C9A&6+"

Brother% beca\$se she has not . iven yo\$ an heir is no reason to treat her so a--a##in. #y. And -erha-s her inabi#ty to conceive is not her 1a\$#t a#one.

BO9<

That is not yo\$r a11air!! What matter is it to yo\$ how ' treat her0 '1 ' have no heir% a## the &\$#ed. e ho#din. s wi## someday be yo\$rs. That is in 1atherls wi##% and ' cannot chan. e it.

C9A&6+"

B\$t yo\$ wo#\$d no do\$bt #i0e to.

BO9<

Don't be dillic\$#t% #itt#e brother. 4or it is thro\$. h my artifice that yo\$r s\$ccess now *seems* ass\$red.

C9A&6+"

Bohn% yo\$ m\$st \$nderstand that -rior to my en. a. ementF in 1act% be1ore ' even met her% ' had a#ready estab#ished a 1o\$ndation on which to b\$i#d my own career. 7o\$ wo#\$d be mista0en to ass\$me that the C#ar0e lort\$ne is a 1actor in my #ove 1or Constance.

BO9<

+ven so% yo\$ cannot deny that this a##iance is a .reat convenience and a .reat boon to o\$r m\$t\$a# b\$usiness interests.

C9A&6+"

't is not a marria. e o1 convenience% Bohn% b\$t one o1 dee- and abidin. #ove. ' wo#\$d #ove this woman i1 even she were a -a\$-er.

BO9<

Then than0 8od she is not 1or yo\$ too wo#\$d be -a\$-er in d\$e co\$rseG 1or 1rom what ' can s\$rmise% yo\$ co#\$d not #ive witho\$t her.

C9A&6+"

' am not ashamed to admit it. 'n any case% i1 ' can add yo\$r damned &\$#ed. e cotton to the C#ar0e shi--in. #ist% it wi## on#y serve to sec\$re my 1\$t\$re and that o1 my wile to bell

BO9<

7o\$ needn't be an. ry with me. ' wish nothin. b\$t the best 1or yo\$ and yo\$r bride.

C9A&6+"

Only because my success will ensure yours as well.

BO9<

How can you be so cynical when I have arranged for such a special wedding. I'll let you and Constance

C9A&6+"

What is this special wedding. I'll

BO9<

You shall see in good time. A beat. How I have crops to harvest and you must catch the next high tide or be delayed another day from seeing you removed.

C9A&6+"

You are right Brother. I must get underway.

They shall hands a little awkwardly and Bohn starts off.

BO9< @t\$rnin. bac0A

I have new business with Thomas Carnegie I want to approach him about the use of the water I'll let you mention it. You shall see of his daughter.

C9A&6+"

Do not make me strike you Brother. Another remark I'll let you and I will miss the tide I'll let you have a good beating.

BO9<

Charles when did you ever beat me at anything. O

C9A&6+"

Brother you are ten years my senior and were of much farther stature in my youth. How we are more evenly matched.

BO9<

You will always wish it were so Brother. But we both know better. Even so I wish you well on your voyage home. Good day sir.

@6'89T" CO>+ DOW< "6OW67 as C9A&6+" watches his brother walk away. He shall see his head in an error and then turns away.

ACT ' "C+<+ ' '

"C+<+, 6'89T" CO>+ ; P on CO<"TA<C+  
C6A&?+% 2!% in the #ivin. room o1 a co#onia#  
<ew-ort home a wee0 #ater. "he is attractive  
and bri. ht% a schoo#teacher% and 1rom one o1  
<ew-ort0s wea#thiest and most res-ected  
1ami#ies. "he is -acin. abo\$t anxio\$\$s#y%  
waitin. 1or Char#es0 she is made \$- and  
dressed in the 1ashion o1 the -eriod. ; -on  
hearin. a ?<OC? O< T9+ DOO&% she r\$shes  
to o-en it and is disa--ointed.

Oh% 4ather . . . come in.

CO<"TA<C+

@T9O>A" C6A&?+% 33% +<T+&". 9e is a  
wea#thy and hi. h#y res-ected <ew-ort  
merchant and comm\$nity #eader. 9e is on the  
board o1 Trinity Ch\$rch and a &evo#\$tionary  
War hero. 9e is an entre-rene\$r and has  
estab#ished a 1ar\*reachin. b\$usiness em-ire%  
which stretches 1rom the west coast o1 A1rica  
to +\$ro-e and the West 'ndies.A

To\$ need not be so enth\$siastic% Constance.

T9O>A" @enterin. A

CO<"TA<C+

' am sorry% 4ather% it0s H\$st that ' was ex-ectin. F

T9O>A"

"omeone e#se0

CO<"TA<C+

Char#es.

T90>A"

' am we## aware o1 that% and he wi## be here within the ho\$r. The *Providence* ll\$st made Brenton Point and wi## be doc0side momentari#y.

CO<"TA<C+

4ather%' ho-e yo\$ do not thin0 that ' am in need o1 a cha-erone to reac5\$aint myse#l with my h\$sband to be.

T90>A"

<o% in 1act ' have made arran. ements to dine o\$t this evenin. . That is not why ' have come.

CO<"TA<C+ @alter a momentA

: ery we##. Why did yo\$ come0

T90>A"

't is abo\$tF this weddin. . i1t 1rom Bohn &\$t#ed. e.

CO<"TA<C+

We have not yet received a . i1t 1rom Bohn.

T90>A"

'ndeed% yo\$ have. TheF . i1t was de#ivered to my o1lice this very a1ternoon.

CO<"T<AC+

7es . . . and0

T90>A"

Did yo\$ 0now abo\$t it0

CO<"TA<C+

Char#es wrote me that a . i1t was comin. .

T90>A"

B\$t not what0

CO<"TA<C+

<o.

T90>A"

Did Char#es 0now0

CO<"TA<C+

On#y that a . i1t was comin. . 't was to be a s\$r-rise.

T90>A"

That it is% my dear. *That* it is.

CO<"TA<C+  
A s\$r-rise. @A beat.A We##F those are invariably the best . ilts o1 a##.

T9O>A"  
One wo\$d #0e to thin0 that.

CO<"TA<C+  
B\$t that is not the case in this instance0

T9O>A"  
' s\$--ose that is a matter o1 o-inion.

CO<"TA<C+  
Then -erha-s yo\$ sho\$d #et me 1orm my own.

T9O>A"  
7o\$ have a#ways been 1ree to do that% Constance% and whoa be it to those who wo\$d  
0ee- yo\$ 1rom it.

CO<"TA<C+  
Did yo\$ brin. the . ilt home% or do ' have to vent\$re to the whar1 to retrieve it0

T9O>A"  
TheF . iltF is in my carria. e.

CO<"TA<C+  
"ha## ' . et it0

T9O>A"  
<o% -#easeF sit. ' wi## see to it.

@Thomas . oes to the door% o-ens it% and motions to someone. Then he t\$rns bac0 to Constance% 1orces a smi#e and ho#ds the door o-en. "OP9'A% (%a <e. ro s#ave 1rom "o\$th Carolina +<T+&". "he is bri. ht and confidentG she has #earned how to ada-t and how to best s\$rvive. "he has a 1irm . ras- on the +n. #ish #an. \$a. e% havin. been raised in the ho\$seho#d o1 the &\$t#ed. e -#antation. Constance stands% #oo0s at her% ass\$min. the worstF that she has been . iven a s#ave as a weddin. -resentF and then 1a##s bac0 in her chair.A

CO<"TA<C+  
4ather% -#ease te## me that what ' am thin0in. cannot be tr\$.e.

T9O>A"

Constance% il yo\$ are thin0in. that this <e. ro is . iven to yo\$ as a weddin. . ilt% then ' cannot in tr\$th te## yo\$ anythin. di11erent. A#tho\$. h 1or #e. a# -r-oses% ' thin0 it best that she be referred to as an indent\$red servant.

@Thomas ta0es a doc\$ment 1rom his coat.A

T9O>A"

This is a deed.

CO<"TA<C+ @sha0enA

This cannot be.

T9O>A" @chec0in. the doc\$mentA

; nti# yo\$r weddin. % it wi## be Char#es who act\$a##y owns her. A1ter that% -erha-s hoint ownershi- can be #e. a##y obtained il that is what yo\$ desire.

CO<"TA<C+ @standin. A

't is most certain#y *not* what ' desire. ' wi## not have a s#ave in my ho\$se.

T9O>A"

This is my ho\$se% Constance.

CO<"TA<C+

And ' have r\$n it since >other died||

T9O>A"

When yo\$r ho\$se is com-#ete% yo\$ can ta0e her there and do with her what yo\$ wi##. 't is not my concern.

CO<"TA<C+

' wi## not have a s#ave in my ho\$se||

T9O>A"

7o\$ made that -oint -revio\$s#y. And ' was 5\$ite certain that those are the exact sentiments yo\$ wo\$d ex-ress% however% it is not my ro#e any #on. er to advise yo\$ o1 s\$ch dillic\$#t matters.

CO<"TA<C+

' see0 no advice. A## ' re5\$est is that% il need be% this woman can be ho\$\$ed \$nder yo\$r rool \$nti# s\$ch time that her -osition . . . can be c#arilied.

T9O>A"

"he may% o1 co\$rse% be ho\$\$ed in the . arret with the ho\$seho#d sta1l \$nti# s\$ch time thatF yo\$ and Char#es decide what is to become o1 her. <ow% ' m\$st ta0e my #eave. Char#es wi## be her strai. ht away% and ' . . . don't want to . et in the way o1 yo\$r re\$#ion. @A beat.A "ha## ' ta0e the . ir#0

CO<"TA<C+

<o% she can stay.

T9O>A" @to "o-hiaA

7o\$ cannot esca-e 1rom here. 7o\$ are on an is#and.

CO<"TA<C+

7o\$ wi## not be mistreated here.

T9O>A"

"he was not mistreated on the way here% b\$t ' \$nderstand she tried twice to esca-e.

"OP9'A

Three times. @A beat. Then to Constance.A ' wi## not r\$n away% malam.

CO<"TA<C+

Do ' have yo\$r word0

"OP9'A

7es% malam. 7o\$ have my word.

T9O>A"

' m\$st . o.

CO<"TA<C+

8ood evenin. % 4ather.

T9O>A" @exitin. A

8ood evenin. % Constance.

CO<"TA<C+ @t\$rnin. to "o-hiaA

P#ease% sit.

"OP9'A

Oh% no malam% can't sit il yo\$!re standin!).

CO<"TA<C+

7o\$ can in this ho\$se. P#ease% sit. @A beat.A ' sha## sit too.

@They both sit.A

CO<"TA<C+ @contin\$in. A

We## . . . do yo\$ 0now where yo\$ are0

"OP9'A

' 0now the name o1 where ' amF <ew-ort in the "tate o1 &hode 's#and and Providence P#antationsF b\$t list Ma0#y where that is% ' don't ri. ht#y 0now.

CO<"TA<C+

't is h\$ndreds o1 mi#es north o1 "o\$th Caro#naF where yo\$ came 1rom.

"OP9'A

Char#eston.

CO<"TA<C+

7esF Char#eston. Do yo\$ 0now why yo\$ are here0

"OP9'A

lC\$se me 1or sayin. so% malam% b\$t ' don't worry m\$ch lbo\$t lwhyJ. ' list do whatls ex-ected o1 me. 6ess tro\$b#e that way.

CO<"TA<C+

>y . odN @A beat.A 7o\$ 0now% here in <ew +n. #and% the instit\$tion o1 s#avery isF

"OP9'A

's what% malam0

CO<"TA<C+

'sF -racted to aF #esser extend than in the "o\$th.

"OP9'A

' see% malamF la #esser extent.J

CO<"TA<C+

Do yo\$ 0now what that means0

"OP9'A @thin0s% then -ointed#yA

Do yo\$0

CO<"TA<C+ @alter a momentA

7o\$ are very bri. ht% b\$t yo\$ m\$st 0now that.

"OP9'A

Does that s\$r-rise yo\$0

CO<"TA<C+

<o. 't does not. ' teach in a schoo# 1or <e. ro chi#drenG . iven an e5\$a# o--ort\$ny 1or #earnin. % ' have 1o\$nd that there is no dil1erence in the #earnin. ca-acity o1 <e. ro chi#dren and the chi#dren o1 +\$ro-ean descent. @A beat.A ' s\$--ose what ' was tryin. to te## yo\$ is that in <ew +n. #and we haveF 1ar 1ewer -eo-#e in -ositions o1 s\$b#ervience than in "o\$th Caro#na.

"OP9'A

Why is that% malam0

CO<"TA<C+ @thin0s% thenA  
We##% ' s\$--ose it is beca\$seF we have #ess o1 a need 1orF #aborers.

"OP9'A  
' see% b\$t% on my tri- here% a## the -eo-#e ' saw wor0in. the 1ie#ds were dar0 s0inned

CO<"TA<C+  
'n any case% yo\$ wi## not be a s#ave in any ho\$se o1 mine.

"OP9'A  
Do yo\$ have a ho\$se% malam0

CO<"TA<C+  
<o% b\$t ' wi## within the yearF alter ' marry. This ho\$se be#on. s to my 1ather% Thomas  
C#ar0e% the man that bro\$. ht yo\$ here.

"OP9'A  
9e isF very 0ind.

CO<"TA<C+  
7es% he is. And a -i##ar o1 the comm\$nity. 4or a weddin. . ilt% he is b\$i#din. a ho\$se 1or  
my 1\$t\$re h\$sband and me.

"OP9'A  
' am a weddin. . ilt too% that ri. ht0 4rom >assa Bohn0

CO<"TA<C+  
What is yo\$ name0

"OP'9'A  
"o-hia.

CO<"TA<C+  
"o-hia% ' am Constance +#Mabeth C#ar0e% and ' wi## not acce-t another h\$man bein. as  
a . ilt. ' do not want yo\$ to thin0 o1 yo\$rse#1 asF my -ro-erty.

"OP9'A  
Then wi## ' be the -ro-erty o1 yo\$r h\$sband0

CO<"TA<C+  
That may have to be the case \$nti# this a11air is sett#ed. <ow% ' m\$st receive my 1iancEe  
and ' am s\$re yo\$ want to 1reshen \$- alter yo\$r tri-. There is a . \$est room thro\$. h  
that door6 yo\$ wi## 1ind everythin. yo\$ need. ' wi## s-ea0 with Char#es when he arrives  
and then ca## 1or yo\$.

"OP9'A  
Than0 yo\$% malam.

)

CO<"TA<C+

Please don't call me that; you are not a child.

"OP9'A

Alright, Miss Constance. I will wait for you to call.

"OP9'A exits. Constance begins pacing. . . "he goes to the window - she backs to the curtain and peers out. Finally she sits down on the edge of the couch and sighs - a copy of the *ew-ort >erc\$ry.A*

C9A&6+" @o11A

Constance. Constance

"Constance hesitates on the couch and rushes to the door as Charles begins pacing. . . "he finally opens the door and C9A&6+" +<T+&". They embrace and kiss passionately. The lovers they are.

C9A&6+"

Constance. You beautiful Constance. How I have missed you.

CO<"TA<C+

And I you.

C9A&6+"

Oh my sweetness, I have ached for you to see.

CO<"TA<C+

As have I ached for yours.

C9A&6+"

I must have you here now. I'd rather be with you.

CO<"TA<C+

<O I made him promise to give me a new house, Charles . . .

"She sighs and heads for the door leading to her bedroom.

C9A&6+"

<O -rotests my love, I have been without you too long. .

CO<"TA<C+

Charles, wait. There is something we have to discuss.

We can have a discussion later.

This is a matter of great secrecy.

"Who is this?"

Charles would not let me down.

Why would my dear if you have a matter of great secrecy than my desire for you then I must accommodate you for a moment or for a moment.

Would you care for some spirits?

Why now what would care for.

Charles - please.

<O spirits. Best let on with it.

'Thin you should have some spirits.

>y. God you are beautiful Constance. And what I ever did to deserve your love I do not know. Best one more kiss before you go on.

They kiss a. ain't Constance is on the very edge of living. In as Charles maneuvers her to a reception. Position on the couch. They are A ?<OC?'<8 O< A< '<T+&'O& DOO&. Constance has a. ain't living. her dress.

Who is that?

Yes?

C9A&6+"

CO<"TA<C+

C9A&6+" @Oisses herA

CO<"TA<C+

@9e -\$ts her down on the couch.A

C9A&6+"

CO<"TA<C+ @lixin. her dress% etc.A

C9A&6+"

CO<"TA<C+

C9A&6+"

CO<"TA<C+ @-o\$rin. him a drinkA

C9A&6+" @starin. at herA

C9A&6+"

CO<"TA<C+

"OP9'A +<T+&" .A

CO<"TA<C+

Oh% "o-hia . . .

"OP9'A

' have finished \$n-ac0in. % >iss Constance. ' was wonderin' il yo\$ mi. ht need he#- with somethin. e#se.

C9A&6+" @1rom the co\$chA

Who is "o-hia0

CO<"TA<C+

"o-hia is o\$r weddin. . ilt 1rom yo\$r brother. "he is what ' wanted to ta#0 to yo\$ abo\$t.

C9A&6+" @rises and sees herA

"o-hia0 "o-hiaN

"OP9'A

9e##o% >assa Char#es.

C9A&6+"

6itt#e "o-hia0

CO<"TA<C+

7o\$ 0now this woman0

"OP9'A

We both . rowed some% >assa Char#es.

CO<"TA<C+

7o\$ 0now herN

C9A&6+" @h\$. . in. herA

"o-hiaN @A beat.A 9ow are yo\$0

"OP9'A

>\$ch better now that ' seen yo\$.

CO<"TA<C+

Do not i. nore me% Char#es.

C9A&6+" @to "o-hiaA

7o\$r 1ami#yF are theyF sti## . . . c#ose by0

"OP9'A

<o% a1ter the accident that too0 yo\$r 1o#0s . . . everybody went somewheres e#se.

C9A&6+"

' am sorry for that% "o-hia.

CO<"TA<C+

What does she mean? I went somewhere else

"OP9'A

After you leave for school? I never come back.

C9A&6+"

After the accident% there was nothing. He left for me down there.

"OP9'A

' never for. at those days.

C9A&6+"

' . Jess ' did. @A beat. A ' am sorry.

"OP9'A

<o 1a\$#t o1 yo\$rs% >assa Charles. 7o\$ yo\$n. and

C9A&6+"

4oo#ish. <ow ' am o#der? b\$ -robably no #ess 1oo#ish. ' sho\$d have been there.

CO<"TA<C+

"o-hia% since my fiancée is in. norin. me% wo\$d yo\$ -#ease te## me what yo\$ two are  
ta#0in. abo\$t0

"OP9'A

Old times% >iss Constance. Old times when >assa Charles and me was children.

CO<"TA<C+

Charles

C9A&6+"

"o-hia's family worked in the main house? cleanin. % mendin. G her father was  
the . ardener. >attie% "o-hia's mother% had as much to do with my \$-brin. in. as my  
own mother. "he to#d \$s stories% and on days when she was workin. % she wo\$d have  
me read stories to "o-hia. ' was only ten? "o-hia was live% b\$ ' Oe-t it \$- \$nti# ' #elt  
for co##e. e.

"OP9'A

' list become. a woman then.

C9A&6+"

The accident ha--ened my first year at Harvard% and ' never went back \$nti# ' started  
workin. for yo\$r father.

"OP9'A

't was >assa Char#es ta\$. ht me to read. Ta\$. ht me #ots o1 other thin. s too.

C9A&6+" @to "o-hiaA

Did ' ever . et a beatin. 1or thatll

CO<"TA<C+

We##% maybe ' sho\$d #eave yo\$ two a#one to catch \$-0

C9A&6+"

"o-hia% ' 1ee# terrib#e abo\$t what ha--enedG maybe il 'ld been thereF

"OP9'A

7o\$ co\$d#dnt o1 done nothinl. >assa Bohn a#ways did what he wanted.

CO<"TA<C+

What did he do0

C9A&6+"

9e so#d o1l "o-hials 1ami#y.

CO<"TA<C+

8ood 6ordll "o#d them o1l . . .

"OP9'A

7o\$ own me now% >assa Char#es. 7o\$ and >iss Constance.

CO<"TA<C+

We wi## never *own* yo\$% "o-hia.

C9A&6+"

<o% not in a -hi#oso-hica# sense% b\$t in a very rea# #e. a# sense% we do or wi## #oint#y when we marry.

CO<"TA<C+

Char#es% we have to ret\$rn her.

C9A&6+"

To what0 "he wo\$d be m\$ch worse o1l there.

CO<"TA<C+

Then we wi## 1ree her.

C9A&6+"

O1 co\$rse% when it is most advanta. eo\$s to do so.

CO<"TA<C+

Advanta. eo\$s to whom0

C9A&6+"

"o-hia.

CO<"TA<C+

How can I see-in. her in bondage a second time. or be of any advantage to her

C9A&6+"

"o-hia% would yo\$ excuse \$s0

"OP9'A

Yes% >assa Charles. ' very tired. Won't be bothering yo\$ and >iss Constance a. ain. '
Now yo\$ .ots #ots to catch \$- on.

C9A&6+"

Than0 yo\$% "o-hia.

CO<"TA<C+

Have yo\$ had somethin. to eat0

"OP9'A

' line% >iss. ' list retire for the evening. now. Good ni. ht.

CO<"TA<C+

Good ni. ht.

@ "OP9'A += 'T". Charles crosses to Constance and takes her in his arms. "he breathes away.A

CO<"TA<C+

' am in no mood for that now.

C9A&6+"

Constance% yo\$ are not .oin. to let aF "o-hia come between \$s.

CO<"TA<C+

A s#ave0 Were yo\$ .oin. to say% I a s#ave0J @9e doesn't answer.A ' thin0 Charles that
-erha-s ' do not know yo\$ as we## as ' tho\$. ht.

C9A&6+"

Constance% ' did not return to Charles on alter my education because ' chose not to
-articulate in that way of #1e.

CO<"TA<C+

And yet yo\$ still # find yo\$ rse#1 a s#ave owner.

C9A&6+"

Thro\$. h no 1a#t of mine# And is this ho\$e#d not r#n with indent#red servants0 Te##
me% Constance# is there s\$ch a .reat difference0

CO<"TA<C+

Get me en#i. hten yo\$ abo\$t the -ractice o1 s#avery in &hode 's#and. A chi#d can no  
#on. er be born into bonda. e in this state% nor is it #e. a# lor the s#ave trade to be carried  
on by shi-s lrom any o1 &hode 's#andls -orts.

C9A&6+"

B\$t is it not i##e. a# to own s#aves. And whi#e these #aws address the *institut\$ion* o1 s#avery%  
they do #itt#e to #imit the -ractice o1 it. +ven the -ost\*nati man\$mission acts re5\$ire the  
chi#dren o1 s#aves to remain in servit\$de \$nti# they reach mallority.

CO<"TA<C+

The #aws are not yet -erlect% b\$t they are a be. innin. . This matter is . reat#y  
com-#icated by the lfact that s#aves are considered -ro-erty% and i1F

C9A&6+"

Constance% can yo\$ not -\$t this iss\$e aside lor a lew ho\$rs0 ' be. yo\$.

CO<"TA<C+

't wi## not . o away o1 its own accord% Char#es.

C9A&6+" @ta0es her handA

' Onow that% Dar#in. % so why can we not address it H\$st as we## in a lew ho\$rs or on  
another day0 Do yo\$ not #on. lor me as m\$ch as ' #on. lor yo\$0

CO<"TA<C+ @wea0enin. A

Char#es% ' have missed yo\$ des-erate#y. 7o\$ m\$st Onow that lrom my #ettters.

C9A&6+" @Oisses her tender#yA

' do Onow that% 6ove. Wi## yo\$ not a##ow me to ta0e away some o1 yo\$r #on. in. witho\$t  
any 1\$rther de#ay0

CO<"TA<C+

Char#es% it very im-ortant that yo\$ \$nderstand where ' stand . . .

C9A&6+" @Oisses her more -assionate#yA

Tomorrow yo\$ can te## me where yo\$ stand. Toni. ht ' on#y desire that we #ie down  
to. ether side by side. A. eed0

CO<"TA<C+

7es% my #ove. A. reed.

@They Oiss -assionate#y as the 6'89T" CO>+  
DOW< TO +<D T9+ "C+<+.A

ACT ' "C+<+ "'

"C+<+, 6'89T" CO>+" ; P on T9O>A"  
C6A&?+ wor0in. in an o1lice over#oo0in. the  
doc0s in <ew-ort. A1ter a moment% there is a  
?<OC? at the door. Thomas #oo0s \$- as  
C9A&6+" enters.

Ah% Char#es% come in% come in% my boy.

T9O>A"

Than0 yo\$% "ir.

C9A&6+"

8ood to have yo\$ home.

T9O>A"

't is most . ratilyin. to be bac0% "ir.

C9A&6+"

' tr\$st that everythin. went we## with yo\$r re\$nion with my da\$. hter.

T9O>A"

7es% ' am -#eased to re-ort that it was a s\$ccess. Than0 yo\$% "ir. Thin. s did not . o  
5\$ite as smooth#y as ' had antici-ated . . .

C9A&6+"

Beca\$se o1 the . ir#0

T9O>A"

7es sir. "o-hial#s arriva# did -rovo0e some concern on Constancel#s -art.

C9A&6+"

We##% in any case% ' Onow she is we## satisfied to have yo\$ bac0 home.

T9O>A"

' certain#y ho-e that is the case.

C9A&6+"

T90>A"

' have I\$st now com-#eted my review o1 the acco\$nts 1or this voya. e% and ' am -#eased to say that it was a .reat s\$ccess 1or me as we## as my investorsF than0s to yo\$. 9ad yo\$ not be wi##in. to com-#ete the voya. e 1rom Barbados% thin. s mi. ht have t\$rned o\$t 5\$ite di11erent#y. ' than0 yo\$.

C9A&6+"

The #oss o1 Ca-tain Ambrose had to have been 5\$ite a start#in. b#ow.

T90>A"

These thin. s are 5\$iet common in the trade. <asty b\$siness. And ' wi## see to it -ersona##y that his 1ami#y is we## -rovided 1or.

C9A&6+"

' have no reason to do\$b#t that yo\$ wi## do what is ri. ht by his 1ami#y. What was it exact#y that . . . too0 Ca-tain Ambrose0

T90>A"

The 1everF >a#aria. 9e contracted it . . . in the tro-icsF and never 5\$ite recovered. 7o\$ Onow how it . oes down there.

C9A&6+"

7es sir% 'Dm we## aware o1 the -eri#s o1 the tro-ics. @A 1ew beats.A ' I\$st was notF

T90>A"

Was not what% " on0

C9A&6+"

Aware o1 whatF re. ion o1 the tro-ics Ca-tain Ambrose contracted the disease. 'Dm ass\$min. it was in the West 'ndies.

T90>A"

>ay ' s-ea0 1ran0#y% " on0

C9A&6+"

O1 co\$rse. ' wo\$d ex-ect nothin. #ess o1 yo\$.

T90>A"

Wo\$d it be a -rob#em 1or yo\$ i1F say the disease had been contracted 1\$rther east0

C9A&6+"

9ow 1ar east0

T90>A"

' thin0 we both Onow how 1ar. @"i#ence.A "\$re#y% Char#es% havin. been raised a "o\$thern . ent#emanG this wi## not -resent a -rob#em 1or yo\$0

C9A&6+" @after a momentA

<o% "ir% o1 co\$rse not% b\$t ' lear that my re#ationshi- with Constance co#\$d come \$nder  
c#ose scr\$tiny il sheF

T9O>A"

Constance Onows very #itt#e o1 my b\$siness a11airs. >y investors and ' linance her schoo#  
lor <e. ro chi#dren% and that . ives her time lor #itt#e e#se. >y -artici-ation in the trade%  
a#on. with that o1 my investors% is not somethin. that we desire to come \$nder -\$b#c or  
-rivate scr\$tiny. And thisF A1rican trade is not by any means the on#y commerce '   
cond\$ct.

C9A&6+"

B\$t it is the most -rolitab#e.

T9O>A"

As any "o\$thern . ent#eman wo#\$d we## Onow. 's that not the case0 Or did ' misread  
yo\$0

C9A&6+"

' do not Onow what yo\$ read% "ir% b\$t that is indeed the case.

T9O>A"

+xce##ent. @A beat.A And did yo\$ not ret\$rn 1rom Char#eston with -ro-erty lor me0

C9A&6+"

' did. @A beat.A 9e is H\$t o\$tside.

T9O>A"

Ca## him.

C9A&6+" @. oin. to doorA

Adamll

@ADA> enters.A

T9O>A"

Come over here.

C9A&6+"

Adam% this isF

ADA>

>assa Thomas. ' Onows a## abo\$t him a#readyG his -eo-#e te## me #ast ni. ht. 9e a . ood  
man% ' been to#d.

C9A&6+"

9e is a . ood man.

Adam a good man too. ADA>

Which Adam? T9O>A"

From the Bible the first man. ADA>

'Indeed% he was a good man. As ' have no doubt yo\$ wi## be as we##. T9O>A"

Yo\$ wi## not be mistreated here% Adam. C9A&6+"

And yo\$ wi## have a great deal more freedom here than yo\$ had in "o\$th Carolina. There are no overseers in my stables. T9O>A"

' was #ived in : ir. iniaG list . ot so#d down to "o\$th Carolina. ADA>

<o one wi## be# standin. over yo\$ every minute o1 the day. Yo\$ wi## do yo\$r wor0 at the stables% and then yo\$ wi## be free to do as yo\$ -#ease# within reason. For obvious reasons% we m\$st maintain some# ni. ht -atros. @A beat.A What do yo\$ know abo\$t horses% Adam? T9O>A"

' Now the rear end o1 one when ' sees it. ADA>

Charles% did he #st#? T9O>A"

Adam% #et me ta0e yo\$ down to the stables now. "idney wi## show yo\$ the sho- and te## yo\$ what is ex-ected o1 yo\$. C9A&6+"

And introd#ce him to that . ir# o1 yo\$rs. T9O>A"

"o-hia? C9A&6+"

'Indeed. Good stock#F the two o1 them. T9O>A"

C9A&6+"

Come with me% Adam.

ADA>

7es sir% ain't . ot nothin' -#anned list now anyway.

T9O>A"

Ta0e some time o11% Char#es. 7o\$ we## deserve it. We can catch \$- on b\$siness a11airs in a lew days. '1 ' start ta0in. a## yo\$r time% ' wi## have to bear the wrath o1 my da\$. hter. We sha## ll\$st #et the winds o1 4ate determine the time and -#ace o1 o\$r next b\$siness vent\$re.

@6'89T" CO>+ DOW< "6OW67 as C9A&6+"  
and ADA> exit.A

ACT '% "C+<+ ' :

"C+<+, 6'89T" CO>+ ; P on "OP9'A and  
ADA> a wee0 #ater. They are in the sittin.  
room o1 Thomas C#ar0els home. "o-hia is  
carryin. a sho--in. bas0et \$nder one arm.

ADA>

>iss "o-hia% ' was by to#d >assa Char#es to escort yo\$ to wherever it is yo\$ needs to  
. o. And that#s what ' intends to do.

"OP9'A

What il ' needs to . o do my -rivate b\$siness0

ADA>

Then ' be . oin# ri. ht a#on. with yo\$. That loe s\$re.

"OP9'A

7o\$ most s\$re#y won#t# @A beat.A <ow #et me chec0 my #ist.

ADA>

What#s that0

"OP9'A

A #ist o1 thin. s >iss Constance needs 1rom the mar0et.

ADA> @-ointin. to #istA

What#s that ri. ht there0

"OP9'A

Oi#.

ADA>

Oi#0

"OP9'A

Wha#e oi# 1or the #am-s. We . otta have some #i. ht in the ho\$se at ni. ht. @A beat.A 7o\$ don't read% do yo\$ Adam0

ADA>

<o one never ta\$. ht me. ' can ma0e my mar0 tho\$. h. @A beat.A Where'd yo\$ #earn\$ s#aves ain't s-osed to readF a. ainst the #aw.

"OP9'A

>assa Char#es teach meF bac0 in Char#eston when we was both list chi#dren. Ta\$. ht me rithmetic too. 8ot a aw1\$# beatin' 1or it% he did.

ADA>

Who 1rom0

"OP9'A

>assa BohnF bi. brother. 7o\$ ri. htG >assa Bohn didn't m\$ch cotton to the idea o1 s#aves readin' no sir.

ADA>

>aybe . . . sometime yo\$ co\$d teach . . . me

"OP9'A

Teach yo\$ to read0

ADA>

Wo\$d'n't do no harm.

"OP9'A

Adam% 'ld be most ha--y to teach yo\$ to read.

ADA>

8ood. ' than0 yo\$ 1or that. >aybe we can start tomorrow. &i. ht now tho\$. h%' . otta . its yo\$ to the mar0et.

"OP9'A

7o\$ don't . ots to . it me there.

ADA>

>assa Char#es% said

"OP9'A

7o\$ a#ways do what yo\$r >assa says0

ADA>

>ost s\$re#y do.

!

"OP9'A

7o\$ don't '1 yo\$ did% yo\$ wo\$#dn't have . . . a# those scars on yo\$r bac0.

ADA>

Oh% so yo\$ been #oo0in) at Adam) bac0.

"OP9'A

' saw yo\$ down at the stab#es6 ' wasn't #oo0in). 7o\$ weren't hidin. anythin) eitherF no shirt on. Beatin) on that anvil# with a bi. hammer. What a si. ht that was.

ADA>

8ot nothin) to hide. 'n factF . ot nothin) at a#. <either does yo\$.

"OP9'A

Oh% ' . ot -#entyF -#entyF

ADA>

P#enty o1 nothin)

"OP9'A

7o\$ don't Onow what ' . ot.

ADA>

' Onows one thin. yo\$ . ot.

"OP9'A

What) that0

ADA>

Oh% ' thin0 yo\$ Onows what 'lm ta#0in) bo\$t.

"OP9'A

Why AdamF what) yo\$r fami#y name% Adam0 ' don't even Onow.

ADA>

Be1erson. 6east that the name we too0. Be#on. ed to >assa Be1erson in : ir. inia.

"OP9'A

7o\$ not ta#0in) lbo\$t Thomas Be1erson0

ADA>

>ost s\$re#y am.

"OP9'A

7o\$ was owned by the President o1 the ; nited "tates0

ADA>

>ost s\$re#y was.

"OP9'A @thin0s% thenA  
We## . . . >assa Char#es) 1ather% Bohn &\$t#ed. e" "eniorF he si. ned the Dec#aration o1  
'nde-ence% he did.

ADA>

>assa Be11erson done went and wrote it

"OP9'A

Ain't that somethin' We both been owned by some o1 the finest men in the entire  
co\$ntry. @A beat.A Adam% how come >assa Be11erson se## yo\$ o11 #0e that0

ADA>

>assa Be11erson never wo\$d o1 so\$d me o11G he went o11 to be President. 4oreman so\$d  
meG said ' be a tro\$b#ema0er. >assa Be11erson never Onew nothin' lbo\$t it.

"OP9'A

Or maybe he . ots more im-ortant thin. s on his mind now0

ADA>

<ot to me% he don't.

"OP9'A

We## in any case Adam Be11erson% ' list wants yo\$ to Onow this one thin. F

ADA>

l4ore yo\$ start sco#din' me% why don't yo\$ as0 me what ' was ta#0in' lbo\$t before0

"OP9'A

A## ri. ht% Adam Be11erson% ' wi##. What is the one thin. ' . ot that yo\$ Onow ' . ot0

ADA>

>yF heart1e#t a1lection.

"OP9'A @s\$r-rised and 1#atteredA

Oh% whyF ' hadF no idea lbo\$t that. ' hadn't done nothin'F #

ADA>

7o\$ didn't havta do nothin'. BistF bein' there was n\$11.

"OP9'A

Bein' where0

ADA>

The stab#es

"OP9'A

' dec#areF

!!

ADA>

And why in the world you think I be over here every s-are minute . ot0 7o\$ thin0s ' rea##y #0es to . o to mar0et0 >ar0et ainlt no -#ace 1oe a man to be . oinl.

"OP9'A

Oh . . .

ADA>

And% i1 ' not mista0en% yo\$ s-endinl a who#e #ot more time down at the stab#es that yo\$ rea##y needs to.

"OP9'A

What do yo\$ mean by that Adam Bellerson0

ADA>

What do yo\$ mean by beinl down there a## the time0

"OP9'A

' there to tend to >iss Constance's mare# she sends me down with carrots and s\$. ar.

ADA>

"\$. ar0 7o\$ leedinl that sorry na. s\$. ar that co\$d better be \$sed to ma0e r\$mnl 7o\$ most s\$re#y are headed 1or tro\$b#e% . ir#.

"OP9'A

&\$m0

ADA>

8ir#. 7o\$ been #ivinl in a cave0 What yo\$ thin0 they do with that s\$. ar and mo#asses comes \$- on >assa Toml's shi-s0

"OP9'A

Donlt 0now# ainlt none o1 my a11air.

ADA>

8\$inea r\$mnl They ma0es the r\$m here that . ets traded 1or s#aves in A1rica.

"OP9'A

Adam% yo\$ ta0inl nonsense now. These -eo-#e treat \$s . ood# they not s#avers. We -ractica##y 1ree here.

ADA>

7eah% we 1ree a## ri. htF 1ree to do what we . otta do. 7o\$ do . ood% boy% yo\$ . et treated #list line. 7o\$ do bad% yo\$ . et -\$nished. Bist #0e yo\$ treat a do. . 7o\$ rise \$- and bite yo\$r master% they ta0e an shoot yo\$. <o di1lerent here than down there# they #st donlt #0e to see it that way. Ca##s \$s servants instead o1 s#avesF ainlt no di1lerence that ' can see.

"OP9'A

B\$t they . onna lree \$sG >iss Constance said so.

ADA> @bitter#yA

On#y one\*way we ever . onna be lree.

"OP9'A

Adam% don't ta#0 #i0e that. ' . otta . et lree. ' . otta . . .

ADA>

' sorry% >iss "o-hia. ' #ist . ots so m\$ch an. er inside o1 me sometimes . . . #ist wants to cho0e the 1rst white man ' sees.

"OP9'A @to\$ches his laceA

' Onow yo\$ doG b\$t it is better here% Adam. At #eastF

ADA> @ta0in. her handA

l#east what0

"OP9'A

6east we can see each other i1 we have a notion.

ADA>

That mean yo\$ wants to0

"OP9'A

't mi. ht . . . #ist don't be . ittin0 any ideas.

ADA>

We##% ' wants to see yo\$G wants to see yo\$ a## the time% >iss "o-hia. "ometimes ' lee# #i0e '0m . onna b\$st i1 ' can't #st ta0e yo\$ in my arms . . .

"OP9'A

Why don't yo\$ then0 Don't wanna see yo\$ b\$st.

@9e ta0es her in his arms tentative#y and then he 0isses her very tender#y% as i1 it is his 1rst time. As they embrace% the door o-ens and C9A&6+" and CO<"TA<C+ +<T+&. Adam and "o-hia brea0 away.A

CO<"TA<C+

Oh . . . "o-hia.

C9A&6+"

Adam . . . yo\$ were to ta0e "o-hia to mar0et.

7es sir% >r. Char#es. We headed there ri. ht now. We listF

ADA>

8ittiin) better ac5\$ainted.

"OP9'A

' can see that yo\$ are.

C9A&6+"

We . oin) ri. ht now% >iss Constance.

"OP9'A @startin. o\$tA

@They start o\$t.A

"o-hia0

CO<"TA<C+

7es malam.

"OP9'A @sto--in. A

7o\$ 1or. ot yo\$r sho--in. bas0et.

CO<"TA<C+

7es malam. Than0 yo\$ malam.

"OP9'A @. ettin. the bas0etA

@"OP9'A and ADA> += 'T.A

We##% ' s\$--ose we sha## have to 0ee- a ti. hter rei. n on those two.

C9A&6+"

Why0

CO<"TA<C+

's the reason not obvio\$s0

C9A&6+"

What0

CO<"TA<C+

The way they #oo0ed at each other. The 1act that they wereF embracin. when we wa#0ed in.

C9A&6+"

Char#esF are yo\$ a1raid that they mi. ht do as we have done0

CO<"TA<C+

We#F' . . .

WO\$d yo\$ deny them #ove0

Perha-s what we witnessed between them is somethin. other than #ove0

What il it is0

Constance0

WO\$d yo\$ deny them a sim-#e -#eas\$re% when they have so #itt#e o1 it anywhere e#se0

Constance% there areF res-onsibi#ities that come with s\$ch -#eas\$res.

' am we## aware o1 that.

B\$t they have not the means to 1\$#i## s\$ch res-onsibi#ities.

And where can the reason 1or that be -#aced0

Constance% my #ove% yo\$ #ac0 a 1\$ndamenta# \$nderstandin. o1 the A1rican character.

They were both born in the Co#onies% Char#es. They are as American as either o1 \$s% so why do yo\$ insist on ca##in. them A1ricans0

Whatever they are ca##ed is beside the -oint. The 1act remains that yo\$ have no conce-tion o1 their ma0e\$-.

Then en#i. hten me% -#ease.

A1ricansF <e. roesF do not have theF same ca-acity to care 1or themse#ves as civi##Med -eo-#e.

CO<"TA<C+ @thin0s% thenA

' see. B\$tF didn't yo\$ te## me that yo\$ were -ractic##y raised by a <e. ro woman beca\$se o1 yo\$r mother's -oor hea#th.

C9A&6+"

That is tr\$e. ' was% b\$t that is di11erent.

CO<"TA<C+

"o% this <e. ro woman who raised yo\$ had the ca-acity to ta0e care o1 yo\$% and in a## -robabi#ity yo\$r mother% b\$t not herse#1. 's that correct0

C9A&6+"

7es. <o. <o1l "he co\$#d care 1or herse#1 and me within the narrow #imits o1 aF very stab#e -hysica# environment.

CO<"TA<C+

"\$ch as a -#antation0

C9A&6+"

7es% beca\$se there was a -#ace 1or her there.

CO<"TA<C+

O1 co\$rse there wasF 1or as #on. as she 0new her -#ace. And 8od he#- her il she did notll 's that not the way it was on the -#antation0

C9A&6+"

Constance% ' -ray yo\$ wi## not #et the -ractice o1 s#avery drive a wed. e between \$s. ' chose to -\$rs\$e an ed\$cation in <ew +n. #and to distance myse#1 1rom that way o1 #1e. What ' 1o\$nd% however% is that ' sim-#y exchan. ed the "o\$thern variety o1 s#avery 1or that which is -racted in the en#. htened <orth. And il the tr\$th be 0nown% the di11erence in -rinci-#e is insi. nilicant. I6et he who is witho\$t . \$i#t cast the 1irst stone.J ' believe is how the scri-t\$re states it. 'n any case% it was never my intention to ho#d -eo-#e in bonda. e% here or in Char#eston.

CO<"TA<C+

And yet "o-hia is yo\$r -ro-erty% is she not0

C9A&6+"

And does Adam not be#on. to yo\$r 1ather0

CO<"TA<C+

'1 ' can . et 4ather to 1ree Adam% wi## yo\$ re#ease "o-hia0

C9A&6+"

&e#ease her to what0

CO<"TA<C+

"ho\$#d that not be 1or her to decide0

! (

C9A&6+"

Constance% even if <e. roes are 1ree% they are notF

CO<"TA<C+

White0

C9A&6+"

6i0e \$s. And ' do not 0now if there is a -#ace 1or 1ree Africans here or anywhere e#se in <ew +n. #and. As herF owner% ' am res-onsib#e 1or "o-hialls we#1are.

CO<"TA<C+

7o\$ thin0 she is inca-ab#e o1 carin. 1or herse#10

C9A&6+"

't wo#\$d beF very di1lic\$#t.

CO<"TA<C+

Char#es% "o-hia is an ex-ert seamstressG she co#\$d wor0 at a sho-.

C9A&6+"

What sho- in <ew-ort is . oin. to ta0e in a <e. ro0 What sho- in <ew-ort is . oin. to -ay a <e. ro a wa. e0

CO<"TA<C+

Then ' wi## lind wor0 1or her on the water1rontG s\$re#y a seamstress co#\$d be o1 . reat va#\$e to a sai#\*ma0er.

C9A&6+"

Constance% "o-hialls we#1are is my res-onsibi#ity. And she was sent here to be o1 service to yo\$.

CO<"TA<C+

' am not in need o1 her service. Char#es% she has a ri. ht to #ive her own #1e. 7o\$ m\$st #et her . o.

C9A&6+"

4or better or 1or worse0

CO<"TA<C+

An interestin. choice o1 words% Char#es.

C9A&6+"

"how me that she can meet her own needs% and ' wi## 1ree her.

CO<"TA<C+

' have yo\$r word.

C9A&6+"

Constance% yo\$ have my everythin. . 7o\$ 0now that.

CO<"TA<C+

"ometimes ' wonder.

C9A&6+"

+ase yo\$r mind o1 that b\$rdenG yo\$ have no reason to wonder abo\$t my devotion to yo\$. 't is \$nmiti. ated.

CO<"TA<C+ @thin0s% thenA

't is H\$st that ' Onow so #itt#e o1 yo\$r b\$siness a11airsG yo\$ wor0 1or my 1ather% b\$t insolar as b\$siness is concerned% yo\$ te## me nothin. G yo\$ treat me as he does% as il ' were a chi#dF as il ' have not the inte##ect to com-rehend the wor#d o1 commerce. 6i0e yo\$% Char#es% ' have an ed\$cation and an in5\$isitive mind.

C9A&6+"

' Onow that% Constance. And o1 co\$rse yo\$ co\$#d com-rehend b\$sinessG there is no mystery abo\$t it. B\$t ' wo\$#d m\$ch -re1er to ta#0 with yo\$ abo\$t a11airs o1 the heart rather than those o1 commerce.

CO<"TA<C+

Are a11airs o1 the heart so \$nre#entin. #y interestin. to yo\$0

C9A&6+"

Are they not to yo\$0

CO<"TA<C+

' thin0 -erha-s it is somethin. other than the heart that commands s\$ch \$nbrid#ed enth\$siasm on both o\$r -arts.

C9A&6+"

Pray it wi## a#ways remain so% my #ove.

CO<"TA<C+

' do% Char#es. ' -ray it wi## remain so 1or a## h\$man bein. s who are ca\$. ht \$- in the lire o1 -assionls . ri-.

C9A&6+"

"o-hia and Adam0

CO<"TA<C+ @0issin. himA

; s. <owF come with me #est this smo#derin. lire cons\$mes \$s both.

@They += 'T to her room as the 6'89T"  
CO>+ DOW< "6OW67 to end the scene.A

ACT '% "C+<+ :

"C+<+, 6'89T" CO>+" ; P a wee0 #ater on  
>A&'A P'&+"% !0% a woman o1 co#or 1rom the  
Ca-e : erdes. "hells ma0es sai#s in a #o1t  
owned by her h\$usband% who is o11 on a  
wha#in. voya. e. There are -i#es o1 lcanvasJ  
#ayin. abo\$t the dim#y #it room. "he 9+A&"  
someone o\$tside.

Whols there0

>A&'A

@CO<"TA<C+ and "OP9'A +<T+&.A

>rs. Pires0

CO<"TA<C+

' am >aria Pires. 7esF

>A&'A

CO<"TA<C+

We came 1rom the whar1F

>A&'A

That is the on#y way to . et here# what do yo\$ want. ' am b\$sy.

CO<"TA<C+

' am Constance C#ar0e# yo\$ have made many sai#s 1or my 1ather#s schooners and bar0s.

>A&'A

Thomas C#ar0e is yo\$r 1ather0

CO<"TA<C+

7es.

's he not satisfied with my wor00 >A&'A

9e is very satisfied; he has no com-#aints. CO<"TA<C+

Who is that0 >A&'A

This is "o-hia; she is why ' am here. CO<"TA<C+

' do not 0now her. >A&'A

"he is an exce##ent seamstress; she needs wor0% and Ca-tain A#my to#d me yo\$ needed he#- here. CO<"TA<C+

Can yo\$ sew heavy canvass0 >A&'A

' don't 0now. "OP9'A

"he is very . ilted. CO<"TA<C+

6et me see yo\$r hands. >A&'A

@"o-hia ho#d o\$r her hands 1or >aria to examine.A

7o\$ have done -#enty hard wor0 with these hands. CO<"TA<C+

7esF "OP9'A

7o\$ read0 >A&'A

7es malam. "OP9'A

>eas\$re0 ?now yo\$r n\$mbers0 >A&'A

7es malam. "OP9'A

>A&'A  
 <o ca## me% >alam. ' same co#or as yo\$. 7o\$ ca## me >aria.

@"o-hia nods.A

>A&'A  
 ' -ay yo\$ one do##ar 1or every day.

CO<"TA<C+

That is on#y six do##ars a wee0.

>A&'A  
 "evenF wor0 every day. <o time 1or rest #0e 8od6 8od . ot no need 1or money. >aria  
 need -#entyF never eno\$. h. Wor0 ten ho\$rs everyday% "\$nday too.

CO<"TA<C+

Ten ho\$rsN

"OP9'A  
 '1 ' ma0e sai#s . ood%yo\$ -ay me more0

>A&'A  
 7o\$ ma0e them . oodF we see.

CO<"TA<C+

When can she start0

@>aria ta0es "o-hia by the hand.A

>A&'A  
 Come. ' show yo\$ how.

CO<"TA<C+

&i. ht now0

>A&'A  
 Ca-tain A#my ri. ht. >aria need he#-. 7o\$ want llob too.

CO<"TA<C+

<o%' am a teacher. ' do not desire more wor0 than that.

>A&'A  
 Then yo\$ . o. >\$ch sai#s to ma0e and not time eno\$. h. 9\$sband bastard o11 wha#n. N  
 6eave me here with his wor0 and mine. >en no damn . ood . . lce-t 1or one thin. .

Adam will -ic0 yo\$ \$-% "o-hia. Than0 yo\$ 1or yo\$r 0indness% >rs.F

CO<"TA<C+

>ariaN This not 0indnessG this b\$siness.

>A&'A

7es% >aria. Than0 yo\$.

CO<"TA<C+

@"he exits. As >aria . oes to show "o-hia the  
ro-es% the 6'89T" CO>+ DOW< "6OW67 TO  
+<D T9+ "C+<+.A

ACT ' "C+<+ : '

"C+<+, 6'89T" CO>+" ; P on C9A&6+" and  
T9O>A" in C#ar0els o1lice a 1ew wee0s #ater.  
Thomas is . oin. thro\$. h an acco\$nt boo0  
whi#e Char#es sits across 1rom him. A1ter a  
moment% Thomas #oo0s \$- and c#oses the  
boo0.

T9O>A"

"o% yo\$n. man%' thin0 it is hi. h time we -\$t yo\$ bac0 to wor0.

C9A&6+"

' have no ob1ection to s\$ch a co\$rse o1 action as that. ' am ready.

T9O>A"

We## rested% are yo\$0

C9A&6+"

7es sir.

T9O>A"

7earnin. 1or yo\$r mistress0

C9A&6+"

"ir0

T9O>A"

The sea0

C9A&6+"

O1 co\$rseF the sea.

T9O>A"

Did yo\$ thin0 ' was s-ea0in. o1 somethin. e#se0

C9A&6+"

<o sir%' wasF yes%' s\$--ose ' did 1or a moment.

T90>A"

We are both men of the world% Charles ' would not find it \$noblectionable if yo\$ were to see0 sanct\$ary in the com-any of someoneF

C9A&6+"

' can assure yo\$% "ir% that ' have no intention of finding. comfort other than with Constance from now to -er-et\$ity.

T90>A"

That is a #on. time% Charles. @A beat.A 'n any case% ' can s\$rmise from s\$ch a statement of fact that theF comfort\*\*yo\$ find in my da\$. hterls arms is s\$llicient to meet a## of yo\$ needs% for com-anionshi- and s\$ch.

C9A&6+"

That would not be an inaccurate assessment.

T90>A"

+xcentN And ' can tell from her cheerl\$# demeanor when yo\$ are about that her needs are being satisfied as we#. @8oes for a decanter of #5\$or.A ' think we should drink to it.

@9e -o\$rs and hands Charles a . #ass.A

T90>A"

ToF the l\$#i##ment of o\$r m\$t\$a# needs.

C9A&6+"

9ere. 9ere.

@They drink. Charles takes a . #- and then chooses.A

T90>A"

8\$inea r\$m% "on. Be careful\$#.

C9A&6+"

Powerl\$# st\$11.

T90>A"

Which is why it is so desired in the trade. @9e -o\$rs Charles another.A <owF down to b\$siness.

@Thomas crosses to a chart of the At#antic Ocean on the wa#. 9e -oints to the chart as he continues.A

T90>A"

9ave yo\$ ever made a crossing. % Charles0

C9A&6+"

<o sir. B\$t as yo\$ we## Onow% ' have been sai#in. between the West 'ndies and Char#eston since ' was 4 and between <ew-ort and Char#eston 1or the -ast live years in yo\$r em-#oy.

T9O>A"

B\$t yo\$ are not a1raid o1 a r\$n across the At#antic0

C9A&6+"

' res-ect the sea% "irG ' do not lear it.

T9O>A"

Good. 't is my intention to invo#ve yo\$ more direct#y in my A1rican trade . . . il yo\$ have no oblection% o1 co\$rse.

C9A&6+"

>y on#yF re#\$tance wo\$#d be that my weddin. wo\$#d be de#ayed.

T9O>A"

' have ta0en that into consideration% Char#es. The date yo\$ set is ei. ht months away. That . ives yo\$ more than eno\$. h time to com-#ete this enter-rise% and ' thin0 it im-ortant that yo\$ lami#ariMe more intimate#y with myF o\$rF trade in A1rica before yo\$ lloin the lami#y.

C9A&6+"

: ery we##% "ir. What is the nat\$re o1 yo\$r trade in A1rica0

T9O>A"

't is not il\$st my trade% Char#es% it is an enter-rise that invo#ves we## ni. h a## the mercanti#e lami#ies o1 this city% il not the state. 6et me ass\$re yo\$ that the investors% who sha## remained \$named at this -oint% are the cream o1 <ew-ort society and bear names yo\$ wo\$#d \$ndo\$bted#y reco. niMe.

C9A&6+"

Why sho\$#d the investors remain \$named0

T9O>A"

't is a common -ractice.

C9A&6+"

B\$t it has nothin. to do with the nat\$re o1 the trade0

T9O>A"

9ave ' made a statement that wo\$#d #ead yo\$ to believe that0

C9A&6+"

"ho\$#d ' in5\$ire 1\$rther abo\$t the nat\$re o1 yo\$r A1rican trade0

T90>A"

&\$mll 8\$inea r\$m% m\$ch #0e what yo\$ are drin0in. -resent#y is traded on the West African coast for a n\$mber o1F -rod\$cts that may or may not find their way bac0 to <ew +n. #and.

C9A&6+"

Prod\$cts s\$ch as . . .

T90>A"

Pa#m oi#% ivory% vario\$s African trin0ets and triba# im-#ements that are va#\$ed by co##ectors.

C9A&6+"

"o ' wo#\$d be ret\$rnin. to <ew-ort or Boston from Africa.

T90>A"

7o\$ Onow better than that% Char#es.

C9A&6+"

' Onow too then that ' wo#\$d be tradin. for more than African ivory and -a#m oi#. "ir% yo\$ m\$st \$nderstand that a#tho\$. h ' am from Char#eston% my so\$thern roots do not r\$n nearly so dee- as those o1 my brother.

T90>A"

And what yo\$ m\$st \$nderstand% Char#es is that everythin. yo\$ see o\$t that windowF that which be#on. s to me and that which be#on. s to the other mercanti#e fami#ies o1 <ew-ort was b\$i#t on this trade. And #et me ass\$re yo\$ that my 1\$t\$re as we## as yo\$r\$ de-ends to a #ar. e extent on this trade.

C9A&6+"

Constance Onows nothin. o1 this trade0

T90>A"

As ' to#d yo\$ be1ore% she m\$st never Onow.

C9A&6+"

"\$re#y there is another enter-ri#e by which yo\$ can satisfy the . rowth ex-ectations o1 yo\$r investors0 ca-ita#.

T90>A"

And mine as we##. B\$t in answer to yo\$r 5\$estion, there is no other trade that even a--roaches the -rolitabi#ity o1 the African trade. The "o\$th is -#antin. more and more #and in cotton0 <orthern states are -assin. -ost\*nati man\$mission acts. The demand for #abor is . rowin. in the "o\$th a#on. with the si#e o1 the lie#ds -#anted in cotton. Prices are at an a##\*time hi. h. We m\$st ta0e advanta. e o1 this mar0et whi#e it is there.

C9A&6+"

' do not Onow that ' can do this% "ir.

T90>A"

This is business% Charles. <other. more and nothing. #ess. 't is no different that has#in.  
#ember.

C9A&6+"

't is a matter of trust# ' do not wish to deceive Constance.

T90>A"

Charles% #isten to me. ' will not accept a negative response from yo\$ on this matter. The  
horse ' am bid#in. for yo\$ and Constance is being. constructed on the African trade.  
Constance's #1e of -riv#e. e is bid#t on that trade#

C9A&6+"

But she is aware of that#

T90>A"

That is as it should be.

C9A&6+"

What yo\$ are asking. for me to do is to dishonor her#

T90>A"

Have yo\$ not already dishonored her% Charles#

C9A&6+"

"ir#

T90>A"

Have ' not turned a blind eye to the intimacy that yo\$ and my daughter have shared for  
some time now#

C9A&6+"

' was not aware that . . .

T90>A"

' knew the nature of yo\$r relationship- with Constance# @A beat# Why would ' choose to  
send the night in an inn when ' knew yo\$ were calling. on Constance if ' had not  
known yo\$ were engaged in an intimate relationship- with my daughter#

C9A&6+"

' know not.

T90>A"

For freely. living. my daughter to yo\$ do yo\$ not feel in the least bit obliged to return  
this small favor#

C9A&6+"

Ah . . . only now ' see how business is conducted outside the theoretical realm of  
academia.

T9O>A"

To\$ wi## not even command *The &isin.* "n\$ yo\$ wi## serve as first >ate% who has ta0en i##. On this voya. e% ' on#y desire that yo\$ #earn the trade. On s\$bse5\$ent voya. es% yo\$ wi## have command o1 yo\$r own shi-.

C9A&6+"

When do we sai#0

T9O>A"

As soon as ' ac5\$ire another 30 ho. shead r\$m 1or tradin. -\$r-osesF with ! 2 disti##eries on this is#and% -robab#y within the wee0. ' wi## send my man% Adam% with yo\$.

C9A&6+"e

's he not wor0in. o\$t in the stab#es0

T9O>A"

Adam is a line wor0erG ' hate to #ose him% however ' thin0 yo\$ wi## lind him to be o1 more \$se to yo\$ than he wi## be to me here.

C9A&6+"

9e has in him aF rebe##io\$s strea0.

T9O>A"

't wi## be 5\$e##ed be1ore he embar0s.

C9A&6+"

<ot with the whi-.

T9O>A"

' have never raised a hand to harm one o1 my s#aves.

C9A&6+"

' am . ratilied to hear it. @A beat.A 9ave yo\$ ever #1ted a lin. er to tr\$#y he#- one0

T9O>A"

+m-ty words comin. 1rom a "o\$thern . ent#eman% Char#es.

C9A&6+"

O1 co\$rse% yo\$ are ri. ht. ' o11er my a-o#o. y il ' have o11ended yo\$% "ir.

T9O>A"

<one ta0en.

C9A&6+"

9ave yo\$ to#d Constance abo\$t this0

't is not my -#ace to brin. her s\$ch bad tidin. s. T9O>A"

7o\$ #e1t that -#eas\$re to me0 C9A&6+"

7es% that amon. others. T9O>A"

Then ' m\$st be on my way% "ir. C9A&6+"

8od be with yo\$. T9O>A"

As he is with yo\$% "ir. C9A&6+" @exitin. A

@B6AC?O; T to end the scene.A

ACT ' "C+<+ : ''

"C+<+, 6'89T" CO>+ ; P on "OP9'A% ADA>%  
CO<"TA<C+% and C9A&6+" #ater that  
a1ternoon. Constance is s-readin. a 5\$i#t on  
the . ro\$nd on a c#11 over#oo0in. a wide  
ex-anse o1 the At#antic Ocean. "o-hia and  
Adam are . ivin. her a hand as Char#es stands  
by ho#din. a -icnic bas0et. When the 5\$i#t is  
s-read o\$t and the corner anchored%  
Constance 0nee#s down.

CO<"TA<C+

"weeheart% come sit here and hand me the bas0et. "o-hia% yo\$ and Adam sit with \$sF  
there.

"OP9'A

>alam0

C9A&6+" @not s\$re abo\$t thisA

Constance . . .

CO<"TA<C+

Come now% sit% both o1 yo\$.

ADA>

>assa Char#es . . . 0

CO<"TA<C+

And ' wo\$#d -re1er that neither o1 yo\$ to \$se the term master ever a. ain. Char#es is not  
yo\$r master. <or am ' "o-hials. Do yo\$ \$nderstand that0

"OP9'A

7es% >iss Constance.

CO<"TA<C+

And i1 yo\$ insist on ca##in. me% >iss Constance% ' sha## ca## yo\$ >iss "o-hia.

ADA>

What do ' ca##F

CO<"TA<C+

Char#es0

ADA>

7es . . .

CO<"TA<C+

Ca## him what ' ca## him.

ADA>

<o% malam\ Ain't ca##in. him I"weetheart.J

C9A&6+"

Ca## meF >r. Char#es. And ' wi## ca## yo\$F >r. Adam0 9ow does that s\$it yo\$0

ADA> @#1tin. his headA

I>r. Adam.J ' #0es that. ' #0es that list line. I>r. Adam.J

CO<"TA<C+ @o11erin. 1oodA

>r. Adam% won't yo\$ and yo\$r #ady hoin \$\$ here on the 5\$i#t 1or a bite to eat0

@They're not s\$re abo\$t thisG this is crossin. a new bo\$ndary. A1ter a moment% Adam ta0es "o-hials hand and they ste- onto the 5\$i#.A

ADA>

Than0 yo\$% >iss Constance% ' thin0 we wo#\$d #0e to very m\$ch to hoin yo\$ 1or a biteF i1 >r. Char#es has no oblection.

C9A&6+"

<o% >r. Adam% ' have no oblection. P#easeF hoin \$s.

CO<"TA<C+ @-assin. 1oodA

's this not l!\$st . randF than0 yo\$ 8od% 1or this one b#iss1\$# moment in this bea\$ti1\$# -#ace with these . ood -eo-#e.

ADA>

Amen to that.

CO<"TA<C+

Char#es% did ' te## yo\$ that "o-hia is teachin. Adam to read0

's that so0 C9A&6+" @not s\$re this is a . ood thin. A

ADA>  
7es sir. ' can reads entire -ara. ra-hs witho\$ sto--in. .

"OP9'A  
9e #earn 5\$c0% >r. Char#es. Wonlt be #on. llore he readin. l) who#e boo0s.

ADA>  
>y mind thirsty 1or words and ideas same as my body is 1or water come -#antinl) time. ' lindinl) ideas . row llist #0e a cotton -#antF shootinl) ri. ht \$- thro\$. h the earth.

C9A&6+"  
Which is exact#y why yo\$ were not ta\$. ht to read in : ir. inia.

CO<"TA<C+  
Char#es% why donlt yo\$ as0 >r. Adam to read 1or \$s0

C9A&6+"  
O1 co\$rse. >r. Adam . . .

ADA>  
7es% >r. Char#es.

C9A&6+"  
Wo\$d yo\$ be 0ind eno\$. h to 1avor these #adies and me with a recitation0

ADA>  
' donlt Onow abo\$t that% b\$t ' wo\$d be most ha--i#y to reads to yo\$ 1rom a boo0.

C9A&6+"  
P#ease.

@Constance hands Adam a boo0.A

ADA> @readin. A  
WeF we ho#dsF

"OP9'A  
9o#d.

ADA>  
We ho#d these tr\$ths to be se#lF evident.

"OP9'A  
: ery . ood.

Constance . . .

B\$st #isten.

. . . that a## men are created e5\$a#% that they areF enF dowF edF endowed byF byF 8od F with certain \$nF a#ienab#eF &i. hts% that amon. these are 6ile% 6iberty and the -\$rs\$it ol 9a--iness.

That was list 1ine% >r. AdamN Bist 1ine.

7o\$ read very we##% >r. Adam. : ery we## indeed.

' don't Onow MaO#y what they means.

"ometime ' don't Onow either.

What these words mean% >r. Char#es0

What those words mean% what they *rea##y* mean% is that il yo\$ want to Onow what is tr\$#y in a man's heart% yo\$ m\$st #oo0 at what he does rather than at what he says.

' tho\$. ht so.

' am very sorry.

Wish everybody was.

We##% list #oo0 at a## that ocean o\$t there.

9ow 1ar across is it% >iss Constance0

C9A&6+"

CO<"TA<C+

ADA>

@"o-hia 0isses him on the chee0.A

CO<"TA<C+

C9A&6+"

ADA>

C9A&6+"

ADA> @ho#din. \$- the boo0A

C9A&6+" @a1ter a momentA

ADA>

C9A&6+"

ADA>

"OP9'A

ADA>

CO<"TA<C+

Charles knows more of the sea than do I. How far is it across?

C9A&6+"

Depends on where you want to go. Great Britain is about 2000 miles from your home and is 1000 miles further.

ADA>

Virginia my home.

C9A&6+"

Please accept my apology. The West Coast of Africa is approximately 1000 miles from here.

"OP9'A

There talk of sending freed slaves back to Africa. That right? Charles

ADA>

Neither of us ever been in Africa. I born in Virginia in North Carolina. What we have to return to in Africa

C9A&6+"

If don't know.

CO<"TA<C+

There talk of sending freed slaves back to Africa. Even the abolitionists see of it.

ADA>

Why we be free why not we be free to stay here?

C9A&6+"

Because we do not have any idea of what to do with you. Neither the abolitionists nor the government nor the slaveholders have any idea of where freed slaves will fit into society. That is the truth of the matter. But you need not worry about being sent to Africa. If there is no money to be made in sending you back you will remain in this country.

ADA>

That be good. When I free I want to find my own happiness and life and liberty.

C9A&6+"

How do we do that?

CO<"TA<C+

Charles are you not finding your happiness in what you're doing? I think so. Charles

I have a business obligation to 1\$#i##% Constance% one that will take me away from you for a while.

C9A&6+"

7o\$ are .oin. away0

CO<"TA<C+

7es.

C9A&6+"

When0

CO<"TA<C+

"oon. Probably within the week0.

C9A&6+"

@"o-hia stands and -\$\$s Adam \$-.A

We must . o. Than0 yo\$% >iss Constance% >r. Charles.

"OP9'A

@They += 'T.A

Charles% where are yo\$ .oin. 0

CO<"TA<C+

Africa.

C9A&6+"

Africa0

CO<"TA<C+

7es. ' need to #earn the African trade.

C9A&6+"

7o\$ have never been before.

CO<"TA<C+

That is why ' am .oin. .

C9A&6+"

4ather is sending yo\$0

CO<"TA<C+

't is my job% Constance. 't is the #1e 'F we have chosen. We know there would be separations.

C9A&6+"

CO<"TA<C+

What about our wedding?

C9A&6+"

'I am. Does we will be back in seven months? Nothing. We will have to change.

CO<"TA<C+

Have you ever been on a sea voyage when everything went wrong?

C9A&6+"

Admittedly there are uncertainties that cannot be predicted.

CO<"TA<C+

The levered market forms might never see you again.

C9A&6+"

' We will return to your Constance. We will marry as soon as we get home whenever that is.

CO<"TA<C+

To tell me you were only going to be involved in the coastal trade.

C9A&6+"

' Now that because . . . circumstances dictate that I make this voyage.

CO<"TA<C+

What circumstances?

C9A&6+"

The first date on *The Isis*. "She has taken her father has asked to take his place.

CO<"TA<C+

And you said you would

C9A&6+"

Constance? I owe your father my allegiance.

CO<"TA<C+

Do you not owe your allegiance to me as well?

C9A&6+"

Of course? Do because it is through my allegiance to your father that I can make myself worthy enough to even offer myself to you.

CO<"TA<C+

' I expect nothing more from you than your love Charles. I can manage five weeks without the linen that money provides if I am loved.

C9A&6+"

But my love for you requires me to offer you much more.

CO<"TA<C+  
"oF to . ive me more than ' even desire%yo\$ wi## abandon me 1or as #on. as seven  
months% a year -erha-s0

C9A&6+"  
Abandon is a stron. word% Constance.

CO<"TA<C+  
's #ove not a stron. er one0

C9A&6+"  
Constance . . . my #ove 1or yo\$ exceeds a## e#se on this -#anet. 7o\$ m\$st Onow and  
be#ieve that.

CO<"TA<C+  
What ' Onow is that to tr\$#y Onow what is in a man#s heart%yo\$ m\$st #oo0 at what he  
does% rather than what he says.

C9A&6+"  
Constance . . .

CO<"TA<C+  
's that not what yo\$ to#d Adam0

C9A&6+"  
't is a bad omen to de-art on s\$ch an i## wind.

CO<"TA<C+  
Then ' be. yo\$ not . o.

C9A&6+"  
Constance% ' m\$st . oF 1or reasons that are inex-#icab#e and at the same time  
com-e##in. . 4or. ive me.

CO<"TA<C+  
't is 1or 8od to 1or. ive% Char#es. 9e bro\$. ht \$s to. ether% and it is yo\$ who chooses to  
brea0 \$s a-art. 4or that% ' cannot 1or. ive yo\$.

C9A&6+"  
' sha## come bac0 to yo\$% Constance. 7o\$ have my word.

CO<"TA<C+  
4are thee we## then Char#es. ' wish yo\$ a 1air wind and 1o##owin. seas.

@"he . athers \$- the 5\$i#t and be. ins to wa#0  
away as the 6'89T CO>+ DOW< "6OW67 TO  
+<D ACT ' .A

A 6'TT6+ 6OW+& T9A< T9+ A<8+6"

by

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ACT ''% "C+<+ ' "  
"C+<+, 6'89T" CO>+ ; P O< >A&'A and  
"OP9'A in the sai#\*#o1t. Both are sewin. at  
se-arate ends o1 a #ar. e white sai#.

>A&'A

"o-hia% yo\$ . ood wor0er% #earn 1ast. ' ma0e yo\$ into . ood sai# ma0er.

"OP9'A

"ame as ma0in. dress% on#y bi. . er.

>A&'A

>\$ch bi. . erF #ess yo\$ . ot . iant womens in the "o\$th.

"OP9'A

<o% not this bi. . "ome . ot bi. *heads* tho\$. h.

>A&'A

7o\$ #0e it here% o0ay0

"OP9'A

'n <ew-ort0

>A&'A

>y sho-0 7o\$ #0e bein. ma0er o1 sai#s0

"OP9'A

' #0e it lineG 1irst time ' ever -aid 1or wor0in. . ' 1ee# rich a#ready.

>A&'A

7o\$ 0ee- wor0in. . ood% ' . ive yo\$ more money.

>ore0 "OP9'A

' no s#ave master. >A&'A

9ow m\$ch more0 "OP9'A

B\$st more. What yo\$ need money 1or anyway0 >iss Constance% >r. C#ar0e not ta0e . ood care o1 yo\$F . ive yo\$ roo1 overhead% -#enty to eat0 >A&'A

When ' 1ree% ' . ot to ma0e my own way tho\$. h. <eed money 1or 1ami#y too. "OP9'A

What 1ami#y yo\$ . ot0 >A&'A

>aybe ' . ot 1ami#y in Char#eston sti##. Wants to ma0e them 1ree too. "OP9'A

What lbo\$t% >r. Adam0 >A&'A

What lbo\$t him0 "OP9'A

Donlt Onow. >A&'A

Then yo\$ tend yo\$r sai#g ' tend mine. >r. Adam my b\$s\$ness. "OP9'A

Thin0 he a #itt#e sweet on yo\$0 >A&'A

<ever mind what ' thin0s. "OP9'A

>aybe "o-hia #itt#e sweet on him0 >A&'A

>aybe so. Donlt matter now anywayG he . one. Went o11 with >r. Charles on &isin. "\$n. "OP9'A

&isin. "\$n0 9e . o on that devi# shi-0 >A&'A

"OP9'A

That ri. ht. What wron. with that0

>A&'A

&isin. "\$n a s#aver%bo\$nd 1or A1rica.

"OP9'A

<oll >r. Char#es on boardG he no ta0e A1ricans 1or s#avesG he be 1reein0 "o-hia.

>A&'A

7o\$ Onow what yo\$ OnowG ' Onow what ' Onow.

"OP9'A

>r. Char#es . . . he never ta0e Adam with him on s#averG Adam . . .

CO<"TA<C+ @o11A

>rs. Pires . . . >rs. Pires.

>A&'A

>arial0 Come in.

@CO<"TA<C+ enters.A

CO<"TA<C+

Please exc\$se this intr\$cion%b\$tF ' have news 1or "o-hia that 0st co\$#d not wait.

>A&'A

7o\$ te## her news il she 0ee- wor0in. .

CO<"TA<C+

Than0 yo\$.

>A&'A

' have to 0ee- wor0in. too% many sai#s to ma0e% not time eno\$. h. 9\$band . one o11 wha#in. F #eave a## wor0 to me. >en no damn . oodF lce-t 1or one thin. .

CO<"TA<C+

7es% yo\$ mentioned that. '0m sorry.

>A&'A

"o . . . what news yo\$ . ot0

CO<"TA<C+

't is 1or "o-hia.

>A&'A

?now who0 Want to Onow what.

CO<"TA<C+ @ta0es o\$t -a-erA  
"o-hia% yo\$ are 1reeG before Char#es #e1t% he set yo\$ 1ree. ' have the -a-ers.

>A&'A  
7o\$ 1ree to stay ri. ht there and ma0e sai#sG that how 1ree yo\$ are.

"OP9'A  
4ree0

CO<"TA<C+  
As a bird.

>A&'A  
Bai#bird maybe.

CO<"TA<C+  
's it not wonder1\$#0

"OP9'A  
Don't Onow. Don't now how s\$--osed to 1ee# to be 1ree.

CO<"TA<C+  
' had no do\$b#t that he wo\$d set yo\$ 1ree event\$a##y% b\$tF

"OP9'A  
>aybe he llist did it so yo\$ be #ess an. ry with him 1or . oin. .

CO<"TA<C+  
' do not careG the im-ortant thin. is that he did itN

"OP9'A  
"o now% a## the money ' ma0e 1or me0

CO<"TA<C+  
7es% o1 co\$rse.

"OP9'A  
And ' can s-end it however ' want.

CO<"TA<C+  
We## be ha--y to -rovide yo\$ with some . \$idance onF investin. it% to ma0e it . row.

>A&'A  
Oh yeah% invest in &isin. "\$nG ma0e m\$ch monies.

CO<"TA<C+  
&isin. "\$n0

K!

"OP9'A

' list te## her Adam and >r. Char#es shi- o\$t 1or A1rica.

@"o-hia t\$rns away.A

CO<"TA<C+

"o-hia . . . is somethin. wron. 0

"OP9'A @to >ariaA

Te## >iss Constance what yo\$ to#d me.

>A&'A

Don't -ay me no mindG ' list hear thin. s.

CO<"TA<C+

WhatF 0inds o1 thin. s0

>A&'A

Don't bother yo\$rse#1 with what ' hear% >iss Constance. ' wi## . ive "o-hia the rest o1 the day o11G she sho#\$d . et to enloy her 1freedom on this one day. 7o\$ two . o nowG ' 1inish \$- here.

"OP9'A @brea0in. A

<o% yo\$ . ots to te## herG il it be tr\$eF maybe she can do somethin. to sto- it.

CO<"TA<C+

>rs. Pires . . .

>A&'A

&isin. "\$n in A1rican tradeG that a## ' 0now.

CO<"TA<C+

That is tr\$eG she is ta0in. r\$m to trade 1or -a#m oi# and ivory.

>A&'A

Who te## yo\$ that0

CO<"TA<C+

>y 1atherF and Char#es.

>A&'A

What need -a#m oi# and ivory 1or0 8ot more than eno\$. h wha#e oi# and ivory in <ew Bed1ord and <ant\$c0et. >\$ch c#oser. A1rican trade not 1or those thin. s.

CO<"TA<C+

What are yo\$ sayin. % >rs. Pires0

>A&'A

' say yo\$ . o to shi--in. o1liceF #oo0 at manifest of *&isin.* "\$n to lind o\$t abo\$t A1rican trade. That a## 'lm sayin).

CO<"TA<C+

: ery we##% ' sha## do H\$st that. >iss "o-hia . . .

"OP9'A

' . ots to wor0% >iss Constance. <ow that ' lree%' . ots to wor0 even harder.

CO<"TA<C+

: ery we##. ' wi## see yo\$ at home this evenin. .

"OP9'A

7es malam.

CO<"TA<C+

7es what0

"OP9'A

>iss Constance.

CO<"TA<C+

A## ri. ht. ' wi## see yo\$ at home this evenin. % >iss "o-hia. @A beat.A 8ood day% >rs. Pires.

>A&'A

>ariaN

@6'89T" CO>+ DOW< "6OW67 to end the scene as CO<"TA<C+ += 'T" .A

ACT "" "C+<+ ' "  
"C+<+, 6'89T" CO>+ ; P on T9O>A" in his  
office over#oo0in. the whar1 #ater the same  
day. 9e is wor0in. at his des0 when  
CO<"TA<C+ enters \$nanno\$nced. 9e c#oses  
an acco\$nt boo0 and . ets \$-.

Constance% what an \$nex-ected -#eas\$re.  
T9O>A"

Perha-s not% 4ather.  
CO<"TA<C+

Did yo\$ te## "o-hia her . ood news0  
T9O>A"

7es% ' did. ' H\$st came 1rom there. And whi#e ' was de#iverin. "o-hials . ood news% ' lear  
' may have come \$-on some bad.  
CO<"TA<C+

's that so0  
T9O>A"

4ather% 'D## . et ri. ht to the -oint.  
CO<"TA<C+

7o\$ ordinari#y do.  
T9O>A"

What exact#y is the nat\$re o1 yo\$r A1rican trade0  
CO<"TA<C+

&\$m. 8\$inea r\$m they ca## itF disti##ed ri. ht here on the is#and. >ost o1 it in <ew-ort.  
7o\$ can lind -#enty o1 it in any a#eho\$se.  
T9O>A"

' -re1er not to 1re5\$ent the a#eho\$ses% 4ather.  
CO<"TA<C+

T90>A"

O1 co\$ rse not. The r\$m that is not cons\$med #oca#y is ex-orted.

CO<"TA<C+

' Onow what yo\$ ex-ort\$ what ' want to Onow isF what yo\$ im-ort.

T90>A"

: ario\$s items that can be made to be o1 \$se to someone e#seF -a#m oi#% ivory% A1rican im-#ements and art oblects 1or co##ectors. >any thin. s.

CO<"TA<C+

B\$t are yo\$r shi-s not ro\$ted thro\$. h the West 'ndies on their voya. e home.

T90>A"

This is no secret abo\$t it\$ that is where ' b\$y s\$. ar and mo#asses 1or the #oca# disti#eries to ma0e r\$m.

CO<"TA<C+

>ay ' see the manilest 1or this voya. e o1 *The &isin*. "\$n0

T90>A"

't wo\$#dnlt ma0e any sense to yo\$F

CO<"TA<C+

's it not written in +n. #ish0

T90>A"

What ' meanF is that everythin. that .oes on the shi- wo\$d not necessari#y have meanin. to yo\$% or that the -resence o1 some items are #0e#y to be misinter- reted.

CO<"TA<C+

Does that mean ' cannot see the manilest0

T90>A"

' donlt see how seein. the manilest wo\$d -rove to be o1 any -ractica# va#\$.e.

CO<"TA<C+

4ather% #oo0 me in the eye and swear to me on yo\$r honor as a . ent#eman that yo\$ did not send Char#es on a s#aver.

T90>A"

Constance% yo\$ have since birth% rea-ed the rewards o1 my b\$siness a1lairs witho\$t Onow#ed. e o1 what exact#y they invo#ved. ' see no reason 1or that to chan. e.

CO<"TA<C+

Then it is tr\$e0

T90>A"

Believe what yo\$ wi#. B\$t Onow too that o\$r #1eF yo\$r #1eF has been b\$it on that trade. And this lami#y is not the on#y -rominent lami#y on this is#and to rea- the reward o1 the African trade.

CO<"TA<C+

't is incom-rehensib#e and inexc\$sab#e to me that yo\$ wo\$d invo#ve Char#es in this sordid b\$siness.

T90>A"

7o\$ wi# both . et \$sed to the com1orts it -rovides. 'ndeed% yo\$ a#ready are.

CO<"TA<C+ @thin0s% thenA

<o. <oll ' can #ive witho\$t s\$ch com1orts. ' can #ive witho\$t stat\$. ' can even #ive witho\$t #ove il it has to come to that. B\$t ' cannot #ive witho\$t honor. And ' see that was mista0en to thin0 that that was the case with yo\$.

T90>A" @as Constance exitsA

Constance . . . wait. @"he sto-s.A Where are yo\$ . oin. 0

CO<"TA<C+

To 1ind other accommodations 1or >iss "o-hia and me.

T90>A"

7o\$r ho\$se is 1inished; yo\$ can . o there.

CO<"TA<C+

<o. 't is tainted. Wel## . o e#sewhere.

T90>A"

7o\$ are bein. ridic#o\$s.

CO<"TA<C+

9ave ' not a#ways ta0en that -ath in yo\$r eyes0

T90>A"

Constance% women need not concern themse#ves with these matters. Pro1it cannot be made on conscience; it is made on a . ood b\$siness sense.

CO<"TA<C+

8oodbye% 4ather.

T90>A"

Constance@ "he Oee-s . oin. .A Char#es wi# set yo\$ strai. ht when he ret\$rns. ; nti# then ' want yo\$ in that ho\$se

@6'89T" CO>+ DOW< as she t\$rns and storms o\$t.A

K(

ACT I

"C++" CO; P on C9A&6+" and  
ADA> a wee0 or so #ater on the a1ter dec0 o1  
the s#oo- &isin. "\$n. Char#es has the watchG  
Adam is at the he#m. 't is ni. htG stars shine  
overhead% and in the moon#ess ni. ht% the  
scene is #i. hted in an a#most eerie b#\$e #i. ht.

ADA>

"ti## headin0 east% >r. Char#es.

C9A&6+"

What ma0es yo\$ thin0 that0

ADA>

"\$n rise in the east% >r. Char#es. "et in the west. <ot hard to li. \$re o\$t which we . oin0.

C9A&6+"

We are headin. east. +ast\*so\$theast.

ADA> @a1ter a momentA

West 'ndies -retty m\$ch d\$e so\$th o1 <ew-ort% >r. Char#es0 That not ri. ht0

C9A&6+"

That is correct% >r. Adam.

ADA>

"o . . . where we be . oin0% headin0 east #i0e this0

C9A&6+"

A1rica.

ADA>

A1rica0

C9A&6+"

' thin0 yo\$ were aware o1 it.

ADA>

' li. \$red itG ' saw them chains and s\$ch be#ow. B\$t ' not Onowed it \$nti# now.

C9A&6+"

' am very sorry it has come to this.

ADA>

We a## sorry% >r. Char#es. 4or one thin. or another.

C9A&6+"

This is not what ' wo#\$d have chosen to doG this is% in 1act% the very thin. ' wanted to avoid doin. .

ADA>

We a## . ots to ma0e choices everyday% >r. Char#es. Co\$rse yo\$ . ots to ma0e a #ot more o1 them than ' doF ca\$se yo\$ ma0in) most o1 my choices 1or me. &e#eves me o1 that b\$rdenG yes it does.

C9A&6+"

"ometimes% however% it a--ears as il yo\$ have no choice at a##.

ADA>

Oh% ' Onow what yo\$ means there a## ri. ht.

C9A&6+"

Constance's 1ather -\$t me in a very dillic\$#t -osition% a -osition in which ' had to ma0e a choice ' did not wish to ma0e.

ADA>

Did same thin. to me) "aid to me, IAdam% ' sendin. yo\$ on a voya. e with >r. Char#es. 7o\$ #oo0 a1ter him%J he says. IAnd when he . ets bac0 home% ' ma0e yo\$ a 1ree man.J

C9A&6+"

9e didn't te## yo\$ anythin. abo\$tF the voya. e0 Where we were . oin. 0 What we wo#\$d be tradin. 1or0

ADA>

<o% b\$t ' Onowed what was abo\$t tho\$. h. +everyone Onow he r\$ns s#avers to A1rica% so ' Onow he as0in. me to he#- yo\$ ma0e s#aves o1 b#ac0 -eo-#eF stea# them 1rom homes and ta0e them across the sea to se##. ' no want to be no -art o1 it% b\$t >r. C#ar0e Onow ' #oves "o-hia% Onow ' want to marry herG so il ' 1ree and she 1ree% then we can marry. "o he Onow ' do what he say. What choice ' . ot% >r. Adam% b\$t to ma0e yo\$ my new best 1riend0

C9A&6+"

That is very m\$ch #0e the choice he . ave me.

ADA>

B\$t yo\$ and >iss Constance a#ready be 1ree.

C9A&6+"

Yes . . . maybe *too* free.

ADA> @understands the sex\$a# inn\$endoA

Oh . . . that >r. C#ar0e% he s\$re 0now how to . et what he want.

C9A&6+"

9e does indeed. @A beat.A "o . . . new best friend%' vow to . et yo\$ bac0 sale to yo\$r "o-hia.

ADA>

And ' wi## . et yo\$ bac0 to >iss Constance. We be #0e brothers now.

C9A&6+"

Yes% #0e brothers% and a##yo\$ have to do is . et me bac0G yo\$ wi## not have to he#-F in this other b\$siness.

ADA>

' ho-e that be tr\$eG ' most s\$re#y do. 't brea0 my heart to h\$rt my others brothers.

C9A&6+" @#oo0s \$-A

"tartin. to b#owF may have to shorten sai#.

ADA>

Whatever yo\$ say% >r. Char#es.

@6'89T" 4AD+ TO +<D T9+ "C+<+.A

)

ACT ' ' "C+<+ ' :

"C+<+, 6'89T" CO>+ ; P on "OP9'A and  
CO<"TA<C+ in a sma## bedroom a few days  
#ater. Constance is seated at a dressin. tab#e%  
writin. a #etterG "o-hia is chan. in. 1or bed  
and washin. \$- 1rom a -an and -itcher o1  
water on a dresser. There is a do\$b#e bed in  
the room where they both s#ee-.

CO<"TA<C+

' don't Onow exact#y how it the mai# system wor0s% "o-hia. 't's a #itt#e #0e -\$ttin. a  
messa. e in a bott#e% b\$t corres-ondence does by the . race o1 8od somehow . et  
thro\$. h. 'n any case% it ta0es wee0s 1or #etters to be exchan. ed in either direction.

"OP9'A

7o\$ sti## an. ry with >r. Char#es% >iss Constance0

CO<"TA<C+

<o%' cannot remain #on. an. ry at Char#es. 9e has a . ood heart% and in my heart ' Onow  
that he wi## do what is ri. ht.

"OP9'A

9ow wi## he Onow0

CO<"TA<C+

+everyone Onows what is ri. ht.

"OP9'A

Then why so many choose to do wron. 0

CO<"TA<C+

' don't Onow% "o-hia. >aybe it is o\$r nat\$re. Certain#y it is not what 8od -#anned 1or \$s.  
'n any case%' cannot seem to sto- #ovin. Char#es% no matter how an. ry ' . et at him.

"OP9'A

9ard to stay mad at man yo\$ #oveG #ove ma0e yo\$ b#ind to 1a\$#ts.

CO<"TA<C+

"o-hia% do yo\$ 1ee# that way abo\$t Adam0

"OP9'A

7es% ' do % b\$t . . . ' don't know that ' . ot a ri. ht to be lee#n) that way or not.

CO<"TA<C+

6ove is 8od) . reatest . i)lt. 't is -erlect#y nat\$ra# to 1a## in #ove% "o-hia.

"OP9'A

' Onow that% b\$t Adam a . ood man% a tr\$stin. man% and he not even want toF ta0e me  
l)ore we're married. B\$t . . . maybe ' not be . ood eno\$. h 1or him.

CO<"TA<C+

O1 co\$rse yo\$ are)l

"OP9'A

7o\$ don't \$nderstand% >iss ConstanceF ' F s-oi#t.

CO<"TA<C+

"-oi#ed0

"OP9'A

That ri. ht.

CO<"TA<C+

7o\$ haveF been with a man0

"OP9'A

7es% >iss "o-hia. ' even has a babyF a#most 1ive years o#d now.

CO<"TA<C+

4ive0 7o\$ m\$st have been a chi#d yo\$rse#1 . . . where is this chi#d0

"OP9'A

Char#eston. That's why ' . ot to . et some monies6 ' want to b\$y my son o\$t o1 s#avery  
to have him with me and Adam. B\$t don't know i) Adam want \$s.

CO<"TA<C+

Where is the 1ather0

"OP9'A

9e . onell

CO<"TA<C+

8one0 Where0

"OP9'A

B\$t . one0 Don't know where too.

)!

9e was so#d0 CO<"TA<C+

Don't know . . . b\$ the . one. "OP9'A

>r. Adam doesn't know abo\$t this0 CO<"TA<C+

' not know how to te## himG afraid he #eave me. "OP9'A

9e won't #eave yo\$% >iss "o-hia. 9e wi## not. B\$t yo\$ m\$st write himG yo\$ m\$st te## him. CO<"TA<C+ @thin0sA  
' wi## write CharlesG ' wi## te## him to -ic0 \$- yo\$r son in Char#estonG no matter what he has to -ay. We wi## . et him 1or yo\$. ' -romise yo\$ that.

Than0 yo\$% >iss Constance. 7o\$ tr\$#y 0ind to me% and ' have nothin. to . ive yo\$ in ret\$rn. "OP9'A

7o\$ . ive me yo\$r 1riendshi-% >iss "o-hia. That is eno\$. h. CO<"TA<C+

' wish ' had more to . ive. "OP9'A

>aybe . . . yo\$ canF . ive me some . . . in1ormation. @A 1ew beats.A 's it tr\$e that >aria Pires is a midwife0 CO<"TA<C+

"he say so. B\$tF ' don't need midwifeG me and Adam neverF "OP9'A

<ot 1or yo\$. CO<"TA<C+

Oh . . . "OP9'A

Te## me% "o-hia% when . . . before yo\$ had yo\$r chi#d . . . how #on. before did yo\$ 0now that yo\$ wereF carryin. a chi#d0 9ow soon did yo\$ 0now a1terF yo\$ had re#ations0 CO<"TA<C+

' thin0 ' 0now a#most immediate#yF #i0e a day or two a1ter. ' 1e#tF di11erent inside. Then the b#ood didn't come% and my bosom was tender. ' 0new 1or s\$re then% b\$t even 11ore "OP9'A

that% ' Onew ' was chan. ed. "OP9'A @contin\$in. A

Did yo\$ lee#F any sic0ness0 CO<"TA<C+

+very mornin. N 7es% ' did. "ic0 every mornin0 for some time. "OP9'A

Oh . od0 CO<"TA<C+ @alter a momentA

>iss Constance . . . yo\$ not . . . "OP9'A

'0m a1raid ' am. CO<"TA<C+ @noddin. A

7o\$ need see doctor to be s\$re. "OP9'A

Did yo\$ see a doctor0 CO<"TA<C+

<o. >idwi0e. B\$t yo\$ . . . white. "OP9'A

This m\$st be o\$r secret% "o-hia. CO<"TA<C+

>iss Constance% >r. Char#es not comin0 home for seven maybe ei. ht months. Peo-#e . onna 0now. <o secret for very #on. . "OP9'A

"ti##% ' don0t want yo\$ to te## anyone yet. ' F have to thin0. CO<"TA<C+

7o\$ way -ast the -oint o1 thin0in0% >iss Constance. 7o\$ best write >r. Char#es and te##em to . et bac0 here for a weddin. . "OP9'A

<o0 Char#es m\$stn0t 0now. CO<"TA<C+

9e . ots to 0now0 "OP9'A

CO<"TA<C+

<on 9e m\$st do what he has to do witho\$t Onowin. abo\$t me.

"OP9'A

B\$t >iss Constance he res-onsib#e.

CO<"TA<C+

<ot any more so than am '. @"tarts to brea0.A Promise me yo\$ wi## not te## him. Or Adam. Promisell

"OP9'A

'1 that what yo\$ want.

CO<"TA<C+ @brea0in. A

't is. @A 1ew beats.A Oh% . od% "o-hia% what have ' done0

@They embrace.A

"OP9'A

7o\$ H\$st done what -eo-#e in #ove doG nothin0 wron. in that. Donlt be l1raid% >iss Constance. >iss "o-hia here to ta0e care o1 yo\$.

@Constance be. ins to wee- as the 6'89T"

DOW< TO +<D T9+ "C+<+.A

ACT ''% "C+<+ :  
"C+<+, 6'89T" CO>+ ; P on ADA> on the  
alter dec0 o1 a s#oo-. The s#oo- is anchored  
o1l the 8\$inea coast o1 A1rica. 9e is readin. a  
#etter.

"OP9'A @o11A

>y Dear >an%

9o-e yo\$ doin. line on this voya. e. By now ' Onow yo\$ on a s#aver bo\$nd 1or A1rica%  
and ' not too ha--y lbo\$t that. Probab#y not near#y so \$nha--y as yo\$ are tho\$. h. '  
Onow how yo\$ m\$st hates itG hates the men ma0in. yo\$ do what yo\$ have to do to  
yo\$r own 0ind. B\$t yo\$ . ots to do it% H\$st this one time. 7o\$ . ots to do it 1or me and 1or  
yo\$ and 1or >iss Constance.

"he say >r. Char#es do the ri. ht thin. G ' don't Onow what that beG maybe he don't Onow  
either% b\$t he . onna Onow. >iss Constance say soG she te## him lbo\$t Char#otte Ama#ie.  
That 1ree -ort nowG no more tradin# s#aves thereG ?in. o1 Denmar0 say so. Q\$a0ers  
there to send s#aves bac0 to A1rica llore they . et so#d. >oses sends s#aves homeG list  
#0e in the Bib#e% b\$t >oses Brown 1rom Providence do it this time% de#iver the -eo-#e  
1rom s#avery.

Adam% ' want yo\$ come home to me. >r. Char#es done ma0e me a 1ree womanG ' 1ree  
ri. ht nowG 1ree as a bird. Wor0ed harder than ever now tho\$. h. Bein. 1ree no -icnic.  
8ots to . et monies to b\$y someoneF myF son in Char#eston. That ri. ht. ' . ot son. ' te##  
yo\$ a## lbo\$t it when yo\$ come home. "ho\$#d o1 to#d yo\$ sooner% b\$t didn't Onow how.  
"orry 1or that. Anyway% he #ive with \$s when we married. That why yo\$ . ot to come  
homeG don't be doin# somethin# st\$-id . onna . it yo\$ in tro\$b#e. 7o\$ swa##ow yo\$r -ride  
il yo\$ have too 1or a #itt#e #on. er. When yo\$ . et home% yo\$ be 1ree to. Then we can be  
1ami#yG be 7an0ees and b\$#id a #1e away 1rom what we had down there. ' a#ready a  
-#enty . ood sai#\*ma0er. B\$t miss yo\$ that a##.

' missin# yo\$ most terrib#y. ' wants to ta0e yo\$ to my bed as my h\$band and not #et  
yo\$ . o. 7o\$ hear Adam. ' wants yo\$ home. And yo\$ . ots to Onow ' #ove yo\$ no matter  
what ha--ens or has ha--ened. '1 yo\$ was to have had a . ir# in : ir. inia% that o0ay.  
That before yo\$ Onow me.

Oi# b\$rnin# down now% so ' . ots to . o. B\$sy day tomorrow. >\$ch sai#s to ma0e and not  
time eno\$. h.

))

6ove yo\$ Adam. 6oves yo\$ with everythin. ' . ot.

7o\$ "o-hia.

@Adam smi#es% sha0es his head% maybe wi-es  
away a tear% 1o#ds the #etters and s#i-s it in his  
-oc0et as C9A&6+" +<T+&" 1rom lbe#ow.J

C9A&6+"

A## is 5\$iet.

ADA>

7o\$ s\$re% >r. Char#es0 Co\$#d o1 swore ' heard some wee-in. comin# 1rom down there.

C9A&6+"

A## is *sec\$re*.

ADA>

7es sir% ' \$nderstand nowF a## chains ho#din# 1ast. Ain#t no hint or chance o1 rebe##ion.  
+verybody tied down rea# . ood.

C9A&6+"

&eadin# "o-hial# #etter a. ain.

ADA>

That ri. ht. 8ot the who#e thin. memori#ed by now.

C9A&6+"

We wi## be #eavin. in a 1ew days# we send mai# bac0 on the Aven. er% which is Boston  
bo\$nd. '1 yo\$ want to write "o-hiaF

ADA>

Wo\$#d yo\$ he#- me% >r. Char#es0 ' reads -retty . ood% b\$t ' needs a #ots o1 wor0 with  
my writin#.

C9A&6+"

O1 co\$#rse% '## he#- yo\$ >r. Adam. 8ive me a moment to 1ind -a-er and a writin#  
instr\$ment.

@9e starts lbe#ow.JA

ADA>

Wo\$#dn#t h\$#rt to have some ah that 8\$inea r\$m too% >r. Char#es. <o sir% wo\$#dn#t h\$#rt  
none at a##.

C9A&6+" @exitin. A

'1 we have not yet traded it a##% ' wi## see what ' can do.

) (

Dear >iss "o-hiaF Dear "o-hiaF "o-hia Dear0  
ADA> @com-osin. a#o\$dA

@Char#es ret\$rns with -a-er% -en% in0% a bott#e  
o1 r\$m and two m\$. s.A

<ow% we can . ets down to b\$siness.

ADA>

4irst a drin0.

C9A&6+"

That *is* the b\$siness.

ADA>

@Char#es -o\$rns and -asses a m\$. to Adam.  
Then he finds a -#ace to sit to com-ose  
Adam's #etter.A

7o\$ te## me what to write% and 'l## write it.

C9A&6+"

lMa0#y #i0e ' te##s yo\$.

ADA>

7o\$ have my word.

C9A&6+"

Dear . . .

ADA>

"o-hia.

C9A&6+"

>iss "o-hia.

ADA>

Dear >iss "o-hia.

C9A&6+"

@Char#es drin0s the r\$m as Adam com-oses  
and Char#es writes.A

>r. Char#es and me is ma0in0 o\$t hist line here in A1rica. We lbo\$t . ot \$s a boat#oad o1  
A1ricans% and we be . ittin0 \$nderway soon for 9avana in the West 'ndies to se##em. That  
ri. ht. >e and >r. Char#es% s#aver traders now. >r. Char#es% Ca-tain o1 s#ave shi-% and '

ADA>

ADA> @contin\$in. A

be his best boy. >r. Char#es Ca-tain now lca\$se other ca-tain went and . ot hisse#l drowned in the river. "aw it with my own eyes.

We was in the sma## boat% brin. in# bac0 some A1ricans we traded some 8\$inea r\$m lor% and where the mo\$th o1 the river r\$ns into the sea% it . its -#enty ro\$. h and ca-tain 1a## ri. ht in witho\$t no he#- 1rom anybody. <ow Adams thin0in# maybe ' o\$. ht to do somethin# lore he . et -\$##ed \$nder by the c\$rrant% b\$t then ' decides that 8od m\$st o1 -#anned lor ca-tain to 1a## in. And i1 8od -#anned ca-tain to 1a## in% Adam . ot no a\$thority to mess \$- 8od#s -#an% so me and those other A1ricans% we H\$st watch him . o away. P\$##ed 1\$rther and 1\$rther away \$nti# co\$#dn#t see him no more. Then he be . one. 8one to the lishes% ' thin0s. ' come bac0 and te## >r. Char#es he be ca-tain. 8od#s wi##. That how >r. Char#es become ca-tain o1 boat. ; - to him to . it \$s to West 'ndies now. 9e in char. eG what ha--ens to a## o1 \$s now in *his* hands. >e and a## these A1rican de-#endin. on him.

A#so% ' . ot to te## yo\$. ' ain#t never had no . ir# l1ore yo\$. 7o\$ Adams 1irst #ove% and my on#y #ove. 4irst time ' saw yo\$ ' Onew yo\$ the . ir# lor AdamG yo\$ ma0e my heart beat mi. hty 1astG sti## ' res-ect yo\$. That why ' not want to ta0e yo\$ ti## we be man and wile. ' want yo\$ -#enty bad now tho\$. h. 8ittin# damn tired o1 #oo0in# at >r. Char#es a## the time. Boat too sma## a -#ace lor this many -eo-#es.

We s\$--osed to . o to 9avana% b\$t ' done to#d >r. Char#es lbo\$t Char#otte Ama#ie% don#t thin0 he Onowed lbo\$t it% \$n#essin# >iss Constance to#d him. And ' don#t Onow lbo\$t that ca\$se >r. Char#es don#t care to share her #ettters with Adam. ' . ots to show him yo\$r #ettters to ma0e s\$re ' #m readin. #em ri. ht.

' . ots to . o now% >iss "o-hia. 8ots some r\$m to drin0 l1ore it va-orate in this A1rican heatF or \$nti# someone e#se @#oo0s at Char#esA drin0s it. Anyway% yo\$ wait ri. ht there lor me. ' be bac0 as soon as >r. Char#es . et me there. ' #m missin# yo\$ somethin# terrib#e% and ' #oves yo\$ more than ' Onow how to say it. 7o\$ #ist wait. ' be there soon.

7o\$r man%

Adam

8ive my re. ards to >iss Constance% and te## her ' #m ta0in. care o1 Char#es #ist line.

C9A&6+"

That#s a line #etter% >r. Adam.

ADA>

Can ' sees it% >r. Char#es.

C9A&6+" @hands him the #etterA

>r. Adam . . . il ' had 1a##en in the river% wo\$#d yo\$ have tried to -\$## *me* o\$#t0

ADA>

9ave to. We best friends. That not so0

C9A&6+"

' mean% il yo\$ werenlt \$nder thisF ob#. ation to . et me home0

ADA>

Oh . . . ' sees what yo\$ means. @A few beats.A ' . \$ess ' have to li. \$re then il ' co\$#ds . it bac0 to >iss "o-hia by myse#l.

@Char#es nods. There is a moment o1 si#ence that is shattered when a C&7 "' 9+A&D 4&O> B+6OW. They contin\$e to sit in si#ence and drin0 r\$m. The C&'+' contin\$e -eriodica##y.A

C9A&6+"

>r. Adam% do yo\$ thin0 it is 8odls -#an that those A1ricans be#ow sho\$#d be made into s#aves0

ADA>

Donlt matter what ' thin0s% >r. Adams. What yo\$ thin00

C9A&6+"

' try not to thini0 abo\$t it at a##.

ADA>

>iss "o-hia te## me yo\$ do the ri. ht thin0G she say yo\$ man with honor% not on#y wear lace o1 honor #i0e others white mens who has s#aves.

C9A&6+" @distant#yA

<o% ' have no honor #e1tG ' re#in5\$ished it the 1irst time ' stood by and watched my brother beat a s#ave in a cotton lie#d. ' 1#ed my home beca\$se ' had not honor eno\$. h to stand \$- 1or what is ri. ht% and now . . . #oo0 at me . . . @Adam #oo0s away.A 6oo0 at me!! @Adam stares at him with 1ire in his eyes. Another C&7 CO>+" 4&O> B+6OW.A When ' see yo\$r bac0% ' cannot he#- b\$t wonder how many o1 those scars ' -\$t there. @A beat.A ' Onow yo\$ hate me% Adam . . . and ' can lind no 1a\$#t in yo\$r doin. so.

ADA>

That the r\$m ta#oinW% >r. Char#es.

C9A&6+"

&\$m or notF it is 8odls tr\$th. @A beat.A And yo\$F a## o1 yo\$ have no reason not to hate meF \$sF a## o1 \$s. We say yo\$ are an inferior race% Onowin. a## the white it is not so. 8od made \$s a## e5\$a#G it is on#y by virt\$e o1 o\$r -ower that we ma0e and 0ee- yo\$ \$ne5\$a#. We deny yo\$ ed\$cationG we leed yo\$ on#y that which we wonlt eatG we ho\$se yo\$ in shac0s and wor0 yo\$ #i0e beasts o1 the 1ie#d \$nti# yo\$ have neither the ener. y nor

C9A&6+" @contin\$in. A

the wi## to rebe#. We deny yo\$ the o--ort\$nity to be e5\$a#% and then te## o\$rse#ves that yo\$ co\$#d not s\$rvive witho\$t \$s% when% in 1act% we% es-ecia##y those in the "\$th% co\$#d not s\$rvive witho\$t yo\$. @A 1ew beats.A 7o\$ co\$#d Oi## me% Adam. There are near#y 00 o1 yo\$ onboard and six o1 \$s. 7o\$ co\$#d ta0e over this shi- at any time.

ADA>

7o\$ ri. ht lbo\$t that.

C9A&6+"

Why don't yo\$0

ADA>

<ot 8odls -#an.

C9A&6+"

What is0

ADA>

Don't 0now yet. 8ots to wait and see.

@6'89T" 4AD+ "6OW67 TO +<D T9+ "C+<+.A

ACT ' ' "C+<+ : '

"C+<+, 6'89T" CO>+" ; P CO<"TA<C+ a  
lew wee0s #ater in the sma## room she shares  
with "o-hia. "he is standin. at a mirror%  
tryin. to see how m\$ch her -re. nancy is  
showin. . "he is somethin. #0e live months  
-re. nant now% and it shows. A1ter a moment%  
"OP9'A enters.

Oh% "o-hia% '0m . #ad yo\$r have ret\$ned.

CO<"TA<C+

Constance% someone is here to see yo\$.

"OP9'A

@They have become c#ose 1riends and have  
dro--ed the l>issJ when addressin. one  
another.A

9ere0 Who is it0

CO<"TA<C+

@T9O>A" enters. Constance attem-ts to hide  
her abdomen.A

4atherN

CO<"TA<C+

9e##o% Constance.

T9O>A"

"o-hiaN What is . oin. on0

CO<"TA<C+

'lve come to ta0e yo\$ home.

T9O>A"

Than0 yo\$b\$t my home is -resent#y in this sai# #0lt with "o-hia.

CO<"TA<C+

T90>A"

To\$ bothF occ\$-y this sin. #e room0

CO<"TA<C+

>rs. Pires has been 0ind eno\$. h to #et it to \$\$ at a very reasonab#e rate \$nti# we can find more s\$itab#e accommodations. We are rea##y 5\$ite com1ortab#e.

T90>A"

Constance% no body in this city is . oin. to #et yo\$ accommodations \$nder theF circ\$mstances.

CO<"TA<C+

WhatF circ\$mstances0

T90>A"

To\$ 0now very we## what circ\$mstances.

CO<"TA<C+

"o-hia0

T90>A"

' had to te## him% ConstanceG yo\$ not doin. so . ood. <eed to see rea# doctor.

CO<"TA<C+

To\$ -romisedN

"OP9'A

To\$ done same il ' sic0% Constance. ' 0now yo\$ wo\$#d. ' donlt care where we #ive% b\$t yo\$ need to see doctor. 6isten to 1ather now. 9e ta#0inl . ood sense.

CO<"TA<C+

'Im not sic0N 'Im sim-#yF

T90>A"

Carryin. a chi#dF my . randchi#d% and ' want to see that yo\$ have the best care avai#ab#e on this is#and. Constance% yo\$ m\$st come home.

CO<"TA<C+

We wi## 1ind o\$r own home% 4ather.

T90>A"

<ot in this town% yo\$ wonlt. @A beat.A Constance% yo\$ are with chi#dG yo\$ are \$nmarriedG yo\$ are #vin. withF a <e. ro% a 1ormer s#ave. Who is . oin. to have a -#ace 1or yo\$0

"OP9'A

9e ri. ht% Constance. ' try 1ind \$\$ -#ace a## over this townG nobody e#se have -#ace 1or \$\$.

CO<"TA<C+

Did yo\$ . o to the Q\$a0er >eetin. 0

"OP9'A

They not #et me in. ' lree to be o\$side% b\$t not inside. B\$t they te## 4riends inside we need -#ace to stay% b\$t nobody have a -#ace lor \$s. "ame thin. at other ch\$rches.

T9O>A"

' have a -#ace lor yo\$F both o1 yo\$.

CO<"TA<C+

4ather% when wi## Char#es be home0

T9O>A"

<ot soon eno\$. h to -revent a scanda#. @A beat.A '1 ' had 0nown abo\$t thisF ' never wo\$#d have sent him away.

CO<"TA<C+

&ea##y0

T9O>A"

O1 co\$rse. ' wo\$#dnlt haveF a##owed yo\$ to be -\$t in this -osition.

CO<"TA<C+

<ot even to -roTECT yo\$r investment.

T9O>A"

Constance% -#ease . . .

CO<"TA<C+

P#ease what% 4ather0

T9O>A"

Donlt ho#d me to s\$ch a hi. h standard.

CO<"TA<C+

' did not set the standardG it was set by the ch\$rch and the lramers o1 the Constit\$tion.

T9O>A"

' am not the on#y man in this city that -ro#esses to occ\$-y the mora# hi. h . ro\$nd% b\$t% who% as a matter o1 se#1\*-reservation% has to cond\$ct b\$siness on a #ower #eve#.

CO<"TA<C+

' am we## aware o1 that% 4ather% b\$t then ' do not carry the name o1 any o1 those other merchants or investors. ' carry yo\$r name.

T9O>A"

Constance% what m\$st ' do to brin. yo\$ home0

CO<"TA<C+

7o\$ Onow very we## what yo\$ m\$st do.

@9e sha0es his head as Constance . oes to  
"o-hia and -\$t an arm aro\$nd her.A

CO<"TA<C+

Can yo\$ not ma0e a -rolit by tradin. somethin. other than 8odls chi#dren0

T9O>A"

Constance% how can yo\$ condemn me 1or tradin. s#aves when the abo#itionists on#y  
desire to 1ree them to sooth their mora# o\$tra. e. They care notin. 1or these <e. roes  
has individ\$a#sG they are nothin. more than symbo#s o1 re-ression.

CO<"TA<C+

These thin. s ta0e time% 4ather.

T9O>A"

<o% Constance% they ta0e stren. th and wi## which is what yo\$ have in excessG 8od on#y  
Onow where yo\$ . ot it% certain#y not 1rom me. 7o\$ have the stren. th to treat "o-hia as  
a sister% to treat her as yo\$ mora# and socia# e5\$a#. 4ew others are wi##in. to ta0e s\$ch a  
ris0.

CO<"TA<C+

't is not so hard to discern ri. ht 1rom wron. % 4ather0

T9O>A"

<ot to discern it% on#y to -ractice it. Come home% ConstanceF both o1 yo\$.

CO<"TA<C+

Wi## . ive \$- the s#ave trade il we come home0

T9O>A"

Constance% it is a tan. #ed web o1 commerce and -o#tics that ' 1ind myse#l ca\$. ht \$- in.

CO<"TA<C+

That is my condition.

T9O>A"

"o be it. ' Onow yo\$r -osition is mora##y ri. htG even so% ' cannotF and ' am sorry to  
admit this to yo\$ "o-hiaF admit that ' tr\$#y believe that A1ricans are o\$r e5\$a#s. ' ho-e  
someday ' am -roven wron. . . . in any case% beca\$se ' Onow 8od has b#essed yo\$ with  
. ood sense and . ood wi##% ' wi## withdraw a## o1 my assets 1rom the s#ave trade and wi##  
disentan. #e myse#l 1rom this trian. #e o1 h\$man misery that ' have 1or too #on. been a  
-art o1.

CO<"TA<C+

' have yo\$r word as a . ent#eman.

T9O>A"

<o% yo\$ have my word as a yo\$r 1ather. That is ol 1ar more va#e.

CO<"TA<C+

Then we sha## come home.

"OP9'A

' . ot Hob as sai# ma0er% >r. Thomas. ' can -ay rent.

CO<"TA<C+

<o% "o-hia% yo\$ are 1ami#y. 7o\$ do not have to -ay.

T9O>A"

Constance% when 8od made this wor#d% he did not create it 1or one as . ood as yo\$.

CO<"TA<C+

4ather% it is not 8odDs wor#d that is #ac0in. in . oodness% it is yo\$rs.

"OP9'A

'## -ac0 o\$r thin. s.

T9O>A"

'## send my carria. e.

"OP9'A

Constance% we . oin. homell

@6'89T" CO>+ DOW< TO +<D T9+ "C+<+.A

ACT ""% "C+<< : ''  
"C+<<, 6'89T" CO>+ ; P C9A&6+" and  
ADA> on the a1ter dec0 o1 &isin. "\$n.  
Char#es is on the he#mG Adam is standin.  
nearbyG he crac0s a cocon\$t with a machete%  
o-ens it% drin0s the mi#0 and then s-#its the  
she## and be. ins to di. the -\$#- 1rom the  
she##.

ADA>  
7o\$ want meat 1rom cocon\$t% >r. Char#es.

C9A&6+"  
<o% than0 yo\$% >r. Adam.

ADA>  
7o\$ very 5\$iet toni. ht% >r. Char#es.

C9A&6+"  
That is tr\$e. There is m\$ch on my mind.

ADA>  
' #oo0 at chartG we . ittin0 c#ose now.

C9A&6+"  
7o\$ have become a . ood sai#or% >r. Adam. 7o\$ #earn very 5\$ic0#y.

ADA>  
When sea not an. ryG this not bad -#ace to be lce-t 1or what we doin0 here.

C9A&6+"  
' . \$ess that is what occ\$-ies my mind and ho#ds my ton. \$e si#ent.

ADA>  
Adam tho\$. ht that it. A#most time yo\$ have to decide what -ath to ta0e.

C9A&6+"  
We## ma0e #and1a## tomorrow . . .

ADA>  
An. \$i##a.

C9A&6+"

6i0e ' saidF yo\$ #earn 1ast.

ADA>

A#ter co\$urse to -ort to ma0e "aint Thomas . . .

C9A&6+"

Or contin\$e west to ma0e 9avana in a lew days.

ADA>

7o\$ Onow% >r. Char#esF ' been thin0in0 too.

C9A&6+"

' -ray that yo\$r tho\$. hts are #ess tro\$b#ed than are mine% >r. Adam.

ADA>

' thin0 that be so. ' havin0 . ood tho\$. hts . . . most o1 the time.

C9A&6+"

Wo\$d yo\$ mind sharin. them with me% >r. Adam0

ADA>

<ot at a##% >r. Char#es. @A beat.A What ' been thin0in0F is that when we . it bac0  
<ew-ort and ' be 1reeF ' tho\$. ht thatF maybe ' co\$d . o to sea with yo\$ a. ain% maybe  
be on crew o1 s#oo- yo\$ be ca-tain o1. What yo\$ thin0 o1 that0

C9A&6+"

>r. Adams% ' am honored that ' have . ained some meas\$re o1 yo\$r tr\$st% and ' wo\$d  
consider a -rivi#e. e to . o to sea with yo\$. 9owever% i1 ' . et bac0 to <ew-ort% yo\$ wi##  
either hate meF or ' in a## #i0e#hood wi## -robab#y never be in a -osition to command a  
shi- a. ain. @A lew beats.A Do yo\$ \$nderstand0

@Adam s#ams the machete into the cocon\$t  
she##% s-#ittin. it in ha#1.A

ADA>

Adam Onow yo\$ do what yo\$ have to do# same tr\$e 1or Adam. 9ard 1or both o1 \$s.

C9A&6+"

7o\$ have to \$nderstand that ' haveF ob#i. ations to many -eo-#e% not the #east o1 which  
i1 Constance's lather.

ADA>

Adam \$nder no ob#i. ation any more# co\$d . it 1ree in these is#ands and have >iss  
"o-hia come lind me# she have money and 1ree. "he . o wherever she want.

C9A&6+"

That is true.

ADA>

Now where it says in the Bible that a man list a power than the angels

C9A&6+"

and that he is crowned with a crown of glory and honor. Constance has read that -assa. e to me many times.

ADA>

Now think that be true

C9A&6+"

not for me.

ADA>

Now look at those -eo-#es we . ot below

C9A&6+"

' think in God's eyes they are much closer to the angels that are we.

ADA>

'n God's eyes . . .

C9A&6+"

Yes . . . in God's eyes.

ADA> @wavin. the machete

Now do one thing. For Adam >r. Charles more we make his mistake more you throw away >iss Constance and ' maybe throws my own life away.

C9A&6+"

What would you have me do >r. Adam

ADA>

Now . o below and look at those -eo-#es take a hammer and look into their eyes >r. Charles. Then you decide how close to the angels you wanna be. Now decide then who it is you . ots this obligation to. Now do that for >r. Adam.

C9A&6+"

Alright. ' will do that.

ADA>

&i. ht now you do it ' take the hammer.

C9A&6+"

Aye >r. Adam. ' am steering. d\$e west.

' Onows which way yo\$ steerin. N

ADA>

@Adam relieves him o1 the he#mċ Char#es starts be#ow and then sto-s and #oo0s \$-.A

Those -eo-#es on#y wants what we a## wants.

ADA> @contin\$in. A

@Char#es nods and then . oes lbe#owJ as Adam remains at the he#m. Adam #oo0s \$-st\$dyin. the stars% lee#in. the 1resh breeMe on his lace% and ta0es a h\$. e breath o1 the ni. ht air. 'n a moment% #ow at 1irst% a chant o1 4&++DO> starts 1rom be#ow and b\$#ds. 't . rows #o\$der and #o\$derF 4&++DO>% 4&++DO>% 4&++DO>% 4&++DO> and it contin\$es as Char#es emer. es 1rom be#ow. 9e is sha0en.A

Wind is shiltin. .

ADA>

Aye% wind is shiltin. .

C9A&6+"

Which way it b#ow% >r. Char#esF 9avana or Char#otte Ama#ie0

ADA>

@B6AC?O; T TO +<D T9+ "C+<+.A

ACT ''%"C+<+ : ''  
"C+<+, 6'89T" CO>+ ; P on CO<"TA<C+  
and "OP9'A in the sittin. room o1 her 1ather1s  
ho\$se. Both are seated beside an oi# #am-%  
readin. se-arate #etters.

7o\$r chi#d wi## be with yo\$ soon% "o-hia.  
CO<"TA<C+

8od wi##n1. @A beat.A 7o\$rs too.  
"OP9'A

<ot too soon%' ho-e. @A beat.A 't is . oin. to be c#ose.  
CO<"TA<C+

7o\$ never te##% >r. Char#es lbo\$t baby.  
"OP9'A

<o.  
CO<"TA<C+

9e . onna be s\$r-rised s\$re eno\$. h.  
"OP9'A

7es%' sho\$d ima. ine so.  
CO<"TA<C+

B\$t . ood s\$r-rise.  
"OP9'A

' ho-e so.  
CO<"TA<C+

"OP9'A  
Adam say he #earn to be a . ood sai#or 1rom >r. Char#esG can be -artner with him some  
day. >r. Char#es ma0e him Ca-tain. And we a## be 1riends.

CO<"TA<C+  
We are 1riends now% "o-hia. 7o\$ are my dearest 1riend.

"OP9'A @brea0in. A

And we stay 1riends% no matter what0

CO<"TA<C+

7es% no matter what. @A brea0.A "o-hia . . . what is it0

"OP9'A

>aybe . . . ' not s\$ch . ood 1riend alter a##.

CO<"TA<C+

"o-hiaF don't be ridic#o\$s% yo\$ are #0e a sister to me.

"OP9'A

<ot very . ood one.

CO<"TA<C+

"o-hiaF ' have never had a better 1riend. 's somethin. wron. 0

"OP9'A

>aybeF maybe it not . ood idea 1or >r. Char#es to . et my boy.

CO<"TA<C+

What0

"OP9'A

9e maybe not even remember me nowG maybe he #0e it in "o\$th Caro#ina% #0e his other  
momma and not want to . o way.

CO<"TA<C+

9e cannot stay there% "o-hia. 7o\$ 0now what wi## ha--en to him.

"OP9'A

' not want to ma0e any tro\$b#e 1or >r. Char#es.

CO<"TA<C+

7o\$ didn't ma0e this tro\$b#e.

"OP9'A

A1raid 1or Adam too. A1raid o1 what he do.

CO<"TA<C+

>r. Adam wi## not do anythin. . 9as he not a. reed to raise yo\$r son as his own a#on.  
with whatever other chi#dren yo\$ may be b#essed with0

"OP9'A

7es% he say that.

CO<"TA<C+

Then there is nothin. to be a1raid o1.

"OP9'A

<o%yo\$ not \$nderstand.

CO<"TA<C+

Then he#- me to \$nderstand.

"OP9'A

' not te## yo\$ tr\$th.

CO<"TA<C+

Abo\$t . . . what0

"OP9'A

lBo\$t 1ather o1 my son.

CO<"TA<C+

' see. @A beat.A Do yo\$ . . . want to te## me now0

"OP9'A

' ashamed lbo\$t itF hard to te##.

CO<"TA<C+

"o-hia . . . yo\$ did no wron. G yo\$ were a chi#d.

"OP9'A

<o%yo\$ not \$nderstand . . . 1ather is not s#ave. @A beat.A 9e white.

CO<"TA<C+

Oh . . . . od . . . -#ease don't te## me that . . .

"OP9'A

>y baby very #i. ht tooG maybe -ass 1or white.

CO<"TA<C+

"o-hiaF who is the chi#dls 1ather0 @"o-hia t\$rns away.A 7o\$ m\$st te## mell

"OP9'A @wee-in. A

Can't te## yo\$% >iss Constance. @Be. ins to r\$n o11.A ' too m\$ch ashamed.

CO<"TA<C+ @r\$ns a1ter herA

"o-hia . . . "o-hia

@B6AC?O; T TO +<D T9+ "C+<+.A

ACT ""% "C+<+ ' =  
"C+<+, 6'89T" CO>+ ; P on BO9<  
&; T6+D8+ in his shi--in. o1lice in  
Char#eston% "C. 9e is sh\$11#n. thro\$. h some  
-a-ers when C9A&6+" and ADA> +<T+&.

BO9<

Brother Char#es% what an a#to. ether not \$nex-ected s\$r-rise. 9ave yo\$r boy wait  
o\$tside.

C9A&6+" @to AdamA

9e is not my lboyJ% Brother. 9e is my 1riend.

BO9<

' Onow what he is% and ' wo\$d -re1er not to have him in my o1lice. We have b\$siness  
to disc\$ss.

C9A&6+" @to AdamA

' wi## ta0e care o1 this% >r. Adam. Wait 1or me.

ADA>

' be ri. ht here il yo\$ be needin# me.

C9A&6+"

' wi## be line. 9e is by o#der brother% b\$t he is no #on. er my lbi. J brother. ' can ta0e  
care o1 this matter.

@ADA> exits.A

BO9<

' ca\$. ht wind o1 yo\$r comin. % Char#es% b\$t didn#t Onow 5\$ite what to ma0e o1 yo\$r  
misadvent\$re in the 'ndies. What in . odls name ha--ened0

C9A&6+"

' t\$rned over the A1ricans to the Q\$a0ers in Char#otte Ama#ie.

BO9<

"o . . . it is tr\$e.

C9A&6+"

't is.

BO9<  
: o#\$ntari#y0 7o\$F did this vo#\$ntari#y0

C9A&6+"  
That is correct% sir.

BO9<  
And bein. o1 so\$nd mind and so 1orth0

C9A&6+"  
' Onew exact#y what ' was doin. .

BO9<  
>y . od% they . ot to yo\$% did they not0

C9A&6+"  
They0

BO9<  
Q\$a0ers. 7an0ees. Constance. ' don't Onow. ' ho-e yo\$ are aware that yo\$ have -\$t me and a n\$mber o1 >r. C#ar0els other investors in a very dillic\$#t -osition% both #e. a##y and linancia##y.

C9A&6+"  
Or yo\$ can #oo0 at it another way. 6e. a##y% and *mora##y*% which ' rea#lme yo\$ care #itt#e abo\$t% ' too0 it \$-on myse#l to -revent yo\$ lrom en. a. in. in the i##e. a# -ractice o1 s#ave tradin. . ' thin0 that -erha-s ' am owed a debt o1 . ratit\$de.

BO9<  
' thin0 not% Char#es. 8ratit\$de is chea-G investin. in a shi- in the A1rican trade is very cost#y. And it is c#ear% that yo\$ too0 it \$-on yo\$rse#l to de-rive a n\$mber o1 honest men a lair ret\$rn on their investment.

C9A&6+"  
9onest men0

BO9<  
>ore so that a rene. ade Ca-tain who re#n5\$ishes his car. o and then \$ses his brother's . ood name to obtain credit to b\$y s\$. ar and mo#asses so he won't ret\$rn home com-#ete#y em-ty handed.

C9A&6+"  
' intend to ma0e . ood on my ob#. ations% Brother.

BO9<  
; sin. what 1or ca-ita#0

C9A&6+"

>y name is not a#to. ether witho\$t meritG ' thin0 ' have retained my honor even il ' have disa--ointed a lew investors.

BO9<

7o\$ Onow nothin. o1 honorG was it honor that motivated yo\$ to s\$rrender another manls -ro-erty0

C9A&6+"

As a matter o1 1act% it was.

BO9<

Was it honor that drove yo\$ to \$se my name and that o1 Bohn C#ar0e to sec\$re credit to b\$y s\$. ar and mo#asses0

C9A&6+"

<o% that was a necessity. And in time%' ass\$re yo\$% tha yo\$ sha## have yo\$r money. @A beat.A B\$t that is not what ' am doin. here. As ' am s\$re that yo\$ are aware%' came 1or somethin. e#se.

BO9<

O1 co\$rse% Brother% this is a socia# ca##. 6et \$s retire to the -\$b and ta#0 o1 o#d times. 6et \$s ta#0 o1 those times when every one o1 8odls creat\$res Onew its ri. ht1\$# -#ace in the . reat chain o1 bein. . 6et \$s de-art.

C9A&6+"

<ot yet% Brother. ' wi## on#y raise my . #ass with yo\$ a1ter yo\$ have re#in5\$ished "o-hialls son.

BO9<

O1 co\$rse% "o-hialls son. ' had corres-ondence 1rom yo\$rF betrothedF that it was her desire% as we## as yo\$rs% a#tho\$. h yo\$ were not there to ex-ress it% that the chi#d be ret\$rned to his mother.

C9A&6+"

That is o\$r wish.

BO9<

4rom what ' read% it a--ears that yo\$r Constance and the s#ave . ir# are . rowin. very c#ose. 'ma. ine that . . .

C9A&6+"

"o-hia is 1ree% and yo\$ need not be concerned with their 1riendshi-. 't is not yo\$r allair. Abo\$t the boy0

BO9<

Ah% yes% the boy . . .

C9A&6+"

's there a -rob#em% Bohn0 ' wi## do whatever it ta0es to ac5\$ire him.

BO9<

's that a threat% Char#es% or an o1ler to -\$rchase my -ro-erty0

C9A&6+"

Bohn% ' am no #on. er a chi#d yo\$ can torment% and ' have neither the stomach nor the -atience 1or one o1 yo\$r . ames. ' want to . o home. Where is the boy0

BO9<

' have sent 1or him0 he wi## be here soon eno\$. h.

C9A&6+"

What m\$st ' do to sec\$re the chi#d's 1reedom0

BO9<

<othin. .

C9A&6+"

' Onow yo\$ better than that% Bohn.

BO9<

9onest#y% yo\$ need not do anythin. . The chi#d is -rovin. to be somethin. o1 an inconvenience at best% and at worst% a #abi#ity.

C9A&6+"

' Onow not what artifice yo\$ are em-#oyin. % b\$t ' wi## re5\$ire a doc\$ment 1rom yo\$ before ' #eave . rantin. the chi#d his 1reedom.

BO9< @ho#din. \$- a -a-erA

Done. @A beats.A There is l1st . . . one thin. .

C9A&6+"

O1 co\$rse . . . one thin. .

BO9<

'n #i. ht o1 yo\$r recent sollo\$rn in A1rica and the 0inshi- yo\$ obvio\$s#y lee# with yo\$r A1rican brethren% yo\$ mi. ht be disa--ointed to #earn that this chi#d is not . . . entire#y o1 A1rican decent.

C9A&6+"

8o on . . .

BO9<

' don't thin0 ' have to ex-#ain it to yo\$F Brother% as yo\$ we## Onow% it is a -#anterl's -rero. ative to \$se his -ro-erty in any way that he sees 1it.

C9A&6+"

>y . od% Bohn% te## me yo\$ did notF

BO9<

"he was my -ro-ertyG Char#otte had r\$n o11 to At#anta and ' was -robab#y a #itt#e dr\$n0% maybe not% on the 1st occasion. 'n any case% she was mine to do with as ' -#eased.

C9A&6+"

"he was a chi#dN

BO9<

<oN 9ad she not been a woman% she wo\$d not have conceived a chi#d.

C9A&6+"

This chi#d is yo\$r son0

BO9<

And yo\$r ne-hew% b\$t he is not in my mind a s\$tab#e heir to the &\$t#ed. e ho#din. s o1 3%000 acres o1 #and% some !00 s#aves% and a shi--in. concern. 7o\$ are next it #ine% Char#es% or wo\$d yo\$ -re1er ' wi## it to my bastard son0

C9A&6+"

't is inconceivab#e to me that yo\$ 1orced yo\$rse#l on a chi#d.

BO9<

And it is inconceivab#e to me that yo\$ co\$d . ive away another man's -ro-erty.

C9A&6+"

7o\$ are a dis. race.

BO9<

>eN 9ow dare yo\$ ca## me a dis. raceN

C9A&6+"

' - \$t that #abe# on yo\$ and every other s#ave owner north or so\$th who has ever ta0en a <e. ro woman by virt\$e o1 his -ower over her. 7o\$ ta0e <e. ro women% #itt#e more than chi#dren% at wi## and then yo\$ -#ace yo\$r #st and de-ravity o1 the sho#\$ders o1 <e. ro men% who% in yo\$r minds cons-ire to desire white women. Where is there honor in s\$ch twisted #o. ic and crimina# behavior0 7o\$ are not on#y a dis. race to yo\$rse#l and o\$r 1ami#y b\$t to the h\$man race0

BO9<

9ow dare yo\$ ta#0 to me o1 dis. race when as we s-ea0 yo\$ betrothed is o\$t o1 shame se5\$estered in her home in <ew-ort -re. nant with yo\$r chi#d0

C9A&6+" @st\$nnedA

What0

BO9 < @#ovin. itA

7o\$ did not Onow0 @A beat.A +veryone 1rom Boston to Barbados OnowsF Onows the shame yo\$ have bro\$. ht on the C#ar0e name in <ew-ort and the &\$t#ed. e in Char#eston.

C9A&6+"

This cannot be.

BO9 <

'1 that is the case% Brother% then yo\$r betrothed has obvio\$\$s#y enjoyed the 1avors o1 another man% or men% in yo\$r absence.

C9A&6+"

9o#d yo\$r ton. \$e% Brother% or ' wi## ri- it 1rom yo\$ mo\$th.

@ADA> b\$rsts into the room.A

ADA>

>r. Char#esF "o-hial#s boy here. @9e . #ares at Bohn.A 9e be white#

@Adam starts 1or BohnG Bohn ta0es a -isto# 1rom his des0 #t as Char#es reaches Adam and restrains him.A

C9A&6+"

Adam% no# 9e# # oi## yo\$#

ADA>

7o\$ ta0e >iss "o-hia0

C9A&6+"

AdamF ADA># 6et me ta0e care o1 this. 9e has ins\$#ted me and he has ins\$#ted Constance to say nothin. o1 what he has done to "o-hia.

ADA>

9e . ots to -ay#

BO9 <

'1 yo\$ don't want him dead% . et him o\$t o1 here.

C9A&6+"

We are . oin. % b\$t 1irst #et me have my say. 7o\$ have ins\$#ted me% Brother. 7o\$ have ins\$#ted my liancEe. 7o\$ have 5\$estioned my honor% and yo\$ have dis. raced the 1ami#y name.

BO9 <

And what are yo\$ . oin. to do abo\$t it0

C9A&6+"

To\$ leave me no choice b\$t to demand that we sett#e o\$r di1ferences on a 1ie#d o1 honor.

BO9<

To\$F yo\$ are cha##en. ed me to a d\$e#0

C9A&6+"

9ave yo\$ not the co\$ra. e to lace me now that ' am yo\$r e5\$a# in stat\$re0

BO9<

Pisto\$s ma0e \$- 1or a #ac0 o1 stat\$re% Brother.

C9A&6+"

Then #et it be -isto#s.

BO9<

Twenty -aces0

@Char#es nods. The n\$mber o1 -aces wi## de-end \$-on the siMe o1 the -rod\$ction s-ace. At 20 -aces% each actor ta0es 0 ste-s away 1rom the other% etc.A

BO9<

A. reed then. "\$nrise tomorrow.

C9A&6+"

"\$nrise it is.

BO9<

To\$ had best enloy it% Brother% 1or it wi## be the #ast one yo\$r eyes sha## ever see.

@B6AC?O; T TO +<D T9+ "C+<+.A

ACT ''% "C+<+ =  
"C+<+, 6'89T" CO>+ ; P on BO9<  
& ; T6+D8+% C9A&6+" and ADA> in an lo-en  
1ie#dJ at s\$rise the next day. Bohn and  
Char#es are standin. bac0 to bac0 and both  
are ho#din. a -isto#. Adam is c#ose to Char#es.

ADA>  
7o\$ shoot to Oi##% >r. Char#es. 7o\$ don't Oi## himF neither one o1 \$s #eave this -#ace a#ive.

C9A&6+"  
' Onow what ' m\$st do.

ADA>  
>iss Constance be waitin' for yo\$. >iss "o-hia waitin' for me. 7o\$ aim . ood% shoot first.

C9A&6+"  
>ove away% Adam and co\$nt.

@Adam moves \$-sta. e and be. ins to co\$nt  
-aces as the brothers start to -ace.A

ADA>  
One% two% three% 1o\$r% live% six% seven% ei. ht% nine% ten.

@Both men t\$rn and lire. B6AC?O; T.A

ACT "'% "C+<+ ='  
"C+<+, 6'89T" CO>+" ; P on "OP9'A%  
T9O>A" and >A&'A in the C#ar0e home in  
<ew-ort a wee0 or so #ater. They are a##  
dressed in mo\$rnin. c#othes% and "o-hia is  
roc0in. an in1ant in a crib.

"OP9'A

There% there% baby. Don't yo\$ cry now. >iss "o-hia ta0in). ood care o1 yo\$. <o need to  
1ret none at a##. And yo\$r -a-a be here any min\$te now. 9e be here with my boy. 7o\$  
and him be best 1riends #0e ' was with yo\$r momma. Adam be here too. We a## be  
#oo0in) alter yo\$. <o need 1or yo\$ to 1ret now.

T9O>A"

7o\$ can . o% >rs. Pires. There is nothin. more 1or yo\$ to do here.

@Thomas . oes over and ta0es the baby so  
"o-hia can say . oodbye to >aria.A

>A&'A

' tho\$. ht maybe ' co\$#d . . . he#- . . . ex-#ainF

T9O>A"

The is no ex-#anationF chi#dren die 1or the sins o1 their 1athers. That is a##. The 1a\$#t is  
mine% not yo\$rs. 7o\$ and Dr. Coddin. ton did a## that was h\$man#y -ossib#e.

>A&'A @. oes to "o-hiaA

"o-hia% yo\$ ta0e time o116 sett#e thin. s here. 7o\$ exce##ent sai#\*ma0er sti##. With me yo\$  
ma0e m\$ch monies 1or yo\$r 1ami#y.

"OP9'A

Than0 yo\$F than0 yo\$ 1or Hob and 1or ta0in. me and >iss Constance in when . . .

T9O>A"

7o\$ need not . o into that% b\$t% yes% than0 yo\$% >rs.Pires 1or yo\$r s\$--ort o1 Constance  
and . . . "o-hia when when . . .

>A&'A  
7o\$ need not . o into that. @A beat.A 8ood\*bye% "o-hia. 7o\$ come bac0 when yo\$ readyG  
' Oee- lob 1or yo\$. 8ive lob to man Adam too il he not want to . o sai#in\ o11 to ends o1  
earth #oo0in\ 1or whatever mens #oo0in\ 1or when they . o sai#in\ o11.

@As >aria += 'T"% C9A&6+" and ADA> +<T+&.  
>aria #ets them enter% then += 'T".A

ADA>

>iss "o-hiall

"OP9'A

Oh% >r. Adam\ 7o\$ bac0 at #astF at #on. #ast.

ADA> @as they embraceA

And ' . ots yo\$r boy ri. ht tooG >r. Char#es havta shoot his brother to . et him% b\$t he  
here. &i. ht o\$t there in the carria. e so\$nd as#ee-. 9e done wore o\$t% b\$t he remember  
yo\$ a## ri. ht. ' te##s him a## lbo\$t yo\$ every day. 9e remember yo\$ 1oe s\$re.

"OP9'A @startin. 1or the doorA

>y baby. >y baby.

T9O>A" @#oo0in. in the cribA

"o-hia% wait% -#ease\ @"he sto-s. Then to Char#es.A Char#es% this #itt#e an. e# is yo\$r  
da\$. hter.

C9A&6+"

'F' have a da\$. hter0

T9O>A"

A bea\$t il\$# #itt#e . ir#.

C9A&6+" @#oo0s% thenA

A da\$. hter. . . where is Constance0

@Thomas canlt answerG he #oo0s away and  
then to "o-hiaA

C9A&6+" @#oo0in. to "o-hiaA

"o-hia0

"OP9'A @a--roachin. himA

"he . one% >r. Char#es.

C9A&6+"

8one0

8one to 8od. "OP9'A

What0 C9A&6+"

8od ta0e her away. "OP9'A

<o. That cannot be. <on @A beat.A Thomas\*\*0 C9A&6+"

T9O>A" "he had a bad time o1 it% Char#esF she hemorrha. ed. "he #e1t \$\$ a lew ho\$rs a. o. We did everythin. we co\$#d b\$t . . .

<o. <on <ON C9A&6+"

"he in a better -#ace now% >r. Char#es. "OP9'A

C9A&6+" @1a##in. to his 0neesA Te## me this is not so. 'F' did everythin. ri. htG ' did everythin. 8od as0ed o1 me.

"OP9'A And 8od . ive yo\$ a bea\$ti1\$# chi#d.

'n -#ace o1 Constance0 C9A&6+"

"OP9'A @he#-in. him . et \$-A 7o\$ come nowG yo\$ come say . ood\*bye to >iss ConstanceG she waitin. 1or yo\$. ' -romise her yo\$ say . ood\*bye. @A beat.A "he be 1ree now% #0e we a## be 1ree. Ain't that so% >r. Thomas0

T9O>A" @distra\$. htA ' do not 0now% "o-hia. ' do not 0now.

"OP9'A We## ' 0now ' be 1ree. ' . ots my son and my man. And here we a## to. ether% a## o1 \$\$% llist #0e >iss Constance a#ways te##inD me we be% #0e 1ami#y. >r. Adam here and o\$r bea\$ti1\$# chi#ds. ' 1ree. >r. Adam 1ree. >oses de#iverin. those A1ricans to 1reedom. We a## 1ree% same as >iss Constance. Ain't that so% >r. Adam0

ADA> Don't 0now 1oe s\$re% >iss "o-hiaG most#y it tr\$e ' thin0% b\$t . . . in my heartF ' not s\$re any o1 \$\$ tr\$#y 1reeF lti## we a## be 1ree.

They both move close to Charles. Thomas takes his arm. Thomas joins them as they stand together as a family.

"Open up."

Come on now, Charles. Go in there and say good-bye to Constance. A beat. Then we do what we have to do.

They stand in a pristine white light for a moment as we

COLEMAN

O Lord, how excellent is thy name in all the earth, who hast set thy glory above the heavens. When I consider thy heavens, the work of thy hands, the moon and the stars, which thou hast ordained: What is man, that thou art mindful of him, and the son of man, that thou visitest him? For thou hast made him a little lower than the angels, and hast crowned him with glory and honor.

"689T" COLEMAN DOWNS "60W67 TO +CD T9+ P6A7.A

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