



LOVECRAFT



AMERICA'S
DEMONS
EXPOSED!

COUNTRY

EPISODE #107
"I am."

WRITTEN BY
MISHA GREEN
and
SHANNON HOUSTON

BASED ON THE NOVEL BY
MATT RUFF

DIRECTED BY
CHARLOTTE SIELING

PRODUCTION DRAFT 05/13/19
BLUE REVISION 08/22/19
PINK REVISION 09/17/19

Copyright © 2019 Home Box Office, Inc. ALL RIGHTS RESERVED.

NO PORTION OF THIS SCRIPT MAY BE PERFORMED, PUBLISHED, REPRODUCED, EXHIBITED, SOLD OR DISTRIBUTED BY ANY MEANS, OR QUOTED OR PUBLISHED IN ANY MEDIUM, INCLUDING ON ANY WEB SITE, WITHOUT PRIOR WRITTEN CONSENT OF HOME BOC OFFICE, INC. THIS MATERIAL IS THE PROPERTY OF HOME BOX OFFICE, INC. AND IS INTENDED FOR AND RESTRICTED TO USE BY HOME BOX OFFICE, INC. PERSONEL ONLY. DISTRIBUTION OR DISCLOSURE OF THIS MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. DISPOSAL OF THIS SCRIPT COPY DOES NOT ALTER ANY RESTRICTIONS PREVIOUSLY SET FORTH.

LOVECRAFT COUNTRY

Episode #107

“I am.”

PINK REVISION

September 17, 2019

****NOTE: THIS SCRIPT HAS BEEN CODED FOR IDENTIFICATION PURPOSES****

No portion of this script may be performed, reproduced, or used by any means, or quoted or published in any medium without the prior written consent of Bad Robot and Warner Brothers.

LOVECRAFT COUNTRY

Episode #107

“I am.”

PINK REVISION

September 17, 2019

SCRIPT REVISION HISTORY

<u>REVISION</u>	<u>DATE</u>	<u>REVISED PAGES</u>
Studio/Network Draft	01/07/19	Full Draft
Revised Studio/Network Draft	03/01/19	pp. 2-47
Production Draft	05/13/19	Full Draft
BLUE Revision	08/22/19	Full Draft
PINK Revision	09/17/19	pp. 5, 6, 9, 16, 17, 25, 36, 36A, 37, 38, 38A and 39

LOVECRAFT COUNTRY

Episode #107

"I am."

PINK REVISION

September 17, 2019

CAST LIST

LETI LEWIS

ATTICUS FREEMAN

RUBY BAPTISTE

MONTROSE FREEMAN

HIPPOLYTA FREEMAN

CHRISTINA BRAITHWHITE

DIANA "DEE" FREEMAN

GEORGE FREEMAN

SAMMY

BURKE

DELL

WILLIAM

HANNA

JOSEPHINE BAKER

FRIDA FUCKIN KAHLO

MS. OSBERTA

GIL

KEITH

LUCY

NAWI

BEYOND C'EST

COP

GIRL 1

GIRL 2

GIRL 3

PALE BODY

LOVECRAFT COUNTRY

Episode #107

"I am."

PINK REVISION

September 17, 2019

SET LIST

INTERIORS

Ardham Lodge
Safe Negro Travel
Apartment above Safe Negro Travel
 Kitchen
 Living Room
 George and Hippolyta's Bedroom
William's Mansion
 Basement
Winthrop House
 Leti's Bedroom
 *Orrery Room
Montrose's Apartment Building
 Hallway
 Montrose's Apartment
 Living Room
 Kitchen
Osberta's Home
 Dining Room
Observatory
 Second Floor
Planet Earth 504
 White Room
 Glitter Room
Theatre Des Champs-Élysées
 Backstage Wings

EXTERIORS

Ardham Lodge
Country Road
Montrose's Apartment Building
Safe Negro Travel
Kentucky
 Hillside
 Observatory
Planet Earth 504
Benin
 Kingdom of Dahomey
 Training Pit
 Battleground
Planet Nelus
Planet Evala
*(Winthrop House - OMIT)
*(Porch - OMIT)

VEHICLES

Woody the Packard

JOSEPHINE BAKER'S "A MESSAGE FROM THE MAN IN THE MOON" floats in the air...

1 **INT. BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - NIGHT** 1

DRIFT across a cluttered "work station" strewn across the floor -- DIANA'S ATLAS with George's scribbles marking the way to Ardham, ASTROLOGICAL MAPS, volumes of ASTROLOGY BOOKS -- to find HIPPOLYTA fidgeting impatiently with the

ORRERY

at her vanity. Her expression INTENSE. Her eyes BLOODSHOT. She's clearly been at this all night, possibly even days...

2 **EXT. ARDHAM LODGE - DAY** 2

With the same intense expression and bloodshot eyes, Hippolyta stares into the remains of the CRATERED LODGE. Bricks, rocks everywhere. *What could have caused this amount of damage?*

A glinting piece of METAL catches Hippolyta's eyes -- it's a HALF-SUN. Brow furrowed, she wades up to her shins in debris. Sees it again -- another half-sun symbol. On a slab of wood.

She picks it up. Something so familiar about it...

3 **BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL** 3

The TWO SUN'S on the Orrery. Hippolyta adjusts them. For the millionth time. Those sun symbols she saw at Ardham *must* mean something. But nothing happens.

HIPPOLYTA

Goddamnit!

She HITS the Orrery in frustration. Once. Twice. Then KNOCKS it to the ground with a --

4 **ARDHAM LODGE** 4

-- *SLAM!* Hippolyta startles as the door to Woody closes behind her. The Packard's parked on the drive. DIANA has climbed out. She's throughly weirded out --

DIANA

Mom...?

Hippolyta feigns politeness as she calls back --

HIPPOLYTA

Pumpkin, I asked you to stay in the car...

(CONTINUED)

4 CONTINUED:

4

She continues to dig through the rubble as Diana eyes their deserted surroundings. There's no one in sight. And the sun's going down. Trying to swallow the dread --

DIANA

Mom...I don't think we're supposed to be here...

Hippolyta ignores her. Knows she's on to something. And that's when she sees it -- NOTEBOOK PAPER sticking out of the rubble. She pulls it free, REVEALING -- Issue #1 of **THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE!**

Confirmation. George was here. As that settles over his still-grieving wife...

5 **BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL**

5

Hippolyta falls back onto the bed. Runs a hand over George's side. Grief and guilt in her eyes --

HIPPOLYTA

I'm sorry, I just can't figure it out.

She looks away. Blinking back tears. Eyes landing on the Orrery through the MIRROR'S REFLECTION. Throwing it jiggered the planets around.

At this angle, and clocking the inverse in the reflection, she sees -- SATURN has tilted East. Her eyes light up --

HIPPOLYTA (CONT'D)

They need to tilt based on how they rotate on their axis...come on, Lyta.

She jumps off the bed, rights the Orrery. Repositions the planets. Breath held, she slowly moves the two SUNS, and --

CLICK! WHIR! ZAMM! The Orrery LIGHTS UP!

Flashing lights dance across Hippolyta's face as the planets ROTATE, and one POPS open, REVEALING -- a GOLDEN KEY etched with COORDINATES in longitude and latitude, and lining the inside of the planet are the words, "EVERY BEGINNING IS IN TIME, AND EVERY LIMIT OF EXTENSION IN SPACE."

As Hippolyta pulls out the golden key with marvel...

SMASH TO TITLES:**L O V E C R A F T C O U N T R Y**

6 **OMITTED**

6

7 **INT. BASEMENT - WILLIAM'S MANSION - NIGHT**

7

A makeshift version of Samuel's lab from 102. DELL and WILLIAM lay COMATOSE on luxurious DAYBEDS. Tucked under comforters. Hooked up to LIFE SUPPORT MACHINES while TUBES pump BLOOD from their bodies into tanks.

Just the sound of RUBY'S erratic breathing as CHRISTINA watches her take all this in with SHEER HORROR. Finally --

RUBY
Did you...kill them?

CHRISTINA
They were already dead. I just transformed their blood into a potion.

Ruby steadies herself with a hand against the wall. Looking like she might be sick --

RUBY
I've been drinking blood...

CHRISTINA
Not exactly. It's more like...well, like drinking a person's essence. It's quite beautiful really --

RUBY
Nothing about this is beautiful.

Christina reaches out a comforting hand, the way William would in this moment, but Ruby recoils. Disgusted --

RUBY (CONT'D)
You've been lying to me this entire time. Nothing that's happened since I met him...

She catches herself. Shakes her head from the absurdity it --

RUBY (CONT'D)
Shit, you has been real.

CHRISTINA
What you know of William is true. Captain Lancaster did try to kill him. And in fact, he succeeded --

(CONTINUED)

7 CONTINUED:

7

RUBY

So this...all of it has been about
revenge for your dead lover --

CHRISTINA

Yes, I want revenge for William, but
I want so many other things too --

Ruby moves for the door but Christina blocks her --

CHRISTINA (CONT'D)

Just listen please. My father was a
leader in the Order of Ancient Dawn --

RUBY

What the hell is that?

CHRISTINA

It's a group of powerful men who
wield magic. They don't allow women
to join. I begged my father to teach
me anyway, but he refused.

She looks to William's body. *Is that...guilt? Sadness?
Love?* Ruby can't get a read on Christina as she continues --

CHRISTINA (CONT'D)

I sought William out to seduce him
into being my teacher. To prove I
could be better than the son my father
wished he had. But the more William
taught me, the more I saw how silly
it was to limit my pursuit of magic
around impressing my father.

Christina picks up a vial of BLOOD RED POTION. Marvels --

CHRISTINA (CONT'D)

William's spell, which I completed,
was the beginning of bigger ambitions.
I could be so much more. Do things
most people couldn't even imagine --

RUBY

Like fuck me. As a man.

They stare at each other for a long moment. A charged moment.

CHRISTINA

I never lied to you. The words may
have come out of William's mouth,
but they were mine.

(CONTINUED)

7 CONTINUED: (2)

7

Ruby doesn't break from Christina's intense gaze --

RUBY

I want to know everything. Right now. No more secrets, no more half-truths. Every. Fucking. Thing.

Christina hesitates, then --

CHRISTINA

The whole truth. Involves lost pages from the Book of Names, and your family...

As the SHOCK of this first truth rolls over Ruby...

8 **INT. ARDHAM LODGE - DAY**

8

The roar of rushing FLAMES crash over us like a wave. The world is on FIRE. HANNA runs into the open doorway. Turns back to the person she's been leading to safety.

This is the DREAM Atticus had in 105, and we're expecting to see him among the flames, but -- it's LETI staring back at Hanna this time!

She takes in Hanna's face. The ORNATE BOOK in her clutches. And her pregnant belly. Then she looks down. Her eyes WIDENING because Hanna isn't the only one with a baby bump -- LETI IS ALSO PREGNANT!

As she's ENGULFED in flames, her face contorting in PAIN --

9 **INT. LETI'S BEDROOM - WINTHROP HOUSE - NIGHT**

9

Leti startles awake. Breathing heavily. Sweating. She knows the dream wasn't real. But can't help glancing down at her stomach. Not a bump in sight.

LETI

Hallelujah...

She turns, expecting to find Atticus. But the bed's EMPTY...

10 **INT. ORRERY ROOM - WINTHROP HOUSE - DAY**

10 *

The rising sun spreads a glow over the peeling paint on the walls. ATTICUS sits at the table. Surrounded by PAPERS and PHOTOGRAPHS of Titus's pages. His eyes bloodshot windows into the troubled soul of a man prophesied to die. *

LETI (O.S.)

Have you been up here all night? *

(CONTINUED)

10 CONTINUED:

10

Leti, radiant in the morning light, moves toward him. *
Atticus's heart breaks at the sight of her. And the weight *
of his gaze slows her. But he pulls her to him. Into a
KISS. Like it's been too long since their bodies were close.

LETI (CONT'D)

That bad huh?

ATTICUS

I've translated about half of the
pages, but the ceremony at Ardham
was complicated...

Leti picks up a SCRIBBLED PAGE. That three letter word that
had Atticus frantically calling Ji-ah in 105 repeats ominously
throughout the text -- "DIE". He points out the SYMBOL at
the top of the page --

ATTICUS (CONT'D)

They had this symbol drawn in chalk
all over the lab. And there were *
twelve Sons of Adam there. Might *
mean we need a coven too. And there
were weird mechanical elements...

Leti sits on the edge of the table, dragged down by the weight -- *

LETI

It's not as simple as just saying
the words.

Atticus sits back. Wishes it wasn't this grim -- *

ATTICUS

Titus, Samuel, and their entire lodges
studied this stuff for decades, and
they all died in failed attempts at
casting spells.

LETI

But not you. And not Hanna. She
managed to escape the fire. Ran
right out the front door...

SURPRISE washes over Atticus. He looks to Leti, confused --

ATTICUS

How do you know she ran out the front?

(CONTINUED)

10 CONTINUED: (2)

10

LETI

I don't. Not really. This probably sounds crazy, but...I think I had a dream about her this morning.

ATTICUS

Were you in the lodge while it burned around you?

SURPRISE washes over Leti now as he continues --

ATTICUS (CONT'D)

I think I've had the same dream. What else happened in yours?

LETI

Hanna's standing in the doorway. I felt like I'd been chasing after her. And I'm...

A beat as Leti realizes she doesn't want to reveal *everything* about the dream. Too early in the day for pregnancy scares.

ATTICUS

You're what?

LETI

Not scared. Even though the house is burning around me. How are we having the same dream?

ATTICUS

I think Hanna's trying to tell us something. Warn us maybe. But I can never hear her. Could you?

LETI

She didn't say anything in mine. She just stood in the doorway with that book, smiling --

ATTICUS

What book?

LETI

The brown one. She's clutching it to her belly...

Atticus's mind turns, trying to remember as Leti continues --

(CONTINUED)

10 CONTINUED: (3)

10

LETI (CONT'D)

Of all the things to take when you're pregnant and running out of your master's burning house, and you stop to grab a book.

It dawns on them at the same time. They lock eyes --

ATTICUS

The Book of Names...

LETI

It can't be... If Hanna escaped with the book wouldn't there be magic in your family?

ATTICUS

I barely know anything about my momma's side. She was the only one to survive the riots in Tulsa.

They take a beat to absorb it, but it's a lot -- the Book Names might still be in play.

LETI

If the Book of Names is still out there, that's not just more spells, but instructions on how to cast them.

Atticus has a resurgence of hope --

ATTICUS

Christina's after pages. We're going to get the whole damn book...

As that new mission settles...

11 **INT. MONTROSE'S APARTMENT - DAY**

11

MONTROSE emerges from the bedroom. Shirtless. With an EASE and HAPPINESS we've rarely seen draped on him. He follows his nose to the kitchen where SAMMY sweats over the stove as he finishes a COUNTRY BREAKFAST for TWO.

Montrose appraises his lover with an admiring eye, then --

SAMMY

Figured since I spent the night, I could at least make breakfast.

(CONTINUED)

11 CONTINUED:

11

MONTROSE

Naw, you figured since it was the first time you've spent the night, you'd make a big production out of breakfast.

Sammy cuts him a smile that could and does melt his heart --

SAMMY

Drop the needle on that record for me.

Montrose moves to his Frankenstein Victrola. Drops the needle. Nods in approval as **JOSEPHINE BAKER'S "BÉSAME MUCHO"** fills the air. *

SAMMY (CONT'D)

There was nothing in your cabinets but whiskey, so I went to the store. Saw this woman on the way with this cute little African scarf...

Montrose's smile evaporates as he takes a seat at the table. Sammy's oblivious as he sets a full plate in front of him --

SAMMY (CONT'D)

Can you believe she said she got it from Marshall Field's? I ain't seen not a one colored go into that store --

MONTROSE

That's Bernice. One of my neighbors.

That gives Sammy pause as he sits with his own plate --

SAMMY

It was at the bus stop. She didn't see me come in or out of here.

A tense beat. Montrose pushes the food around on his plate --

MONTROSE

I don't eat pork. You ain't get any beef sausage?

The vibe has gone COLD in contrast to Josephine's upbeat melody. Sammy attempts to keep it light --

SAMMY

The Queen of Sheba herself don't eat beef sausage. When you get off of pork?

(CONTINUED)

11 CONTINUED: (2)

11

MONTROSE

These grits? They too runny. I like my grits firm --

SAMMY

What you gonna moan about next, that the coffee's too wet?

MONTROSE

It's got too much sugar in it.

That homophobic jab pokes Sammy right in his heart --

SAMMY

Why is it that every time you feel like we getting too close you make it a point to show me that you don't care about me?

Montrose gets up from the table. Retrieves a WHISKEY BOTTLE from the cabinet. Pours himself more than two/fifths.

MONTROSE

Did I say any of that? Don't put words in my goddamn mouth --

SAMMY

No. I'm not going to let you play me crazy this round.

He's up. Stalking towards the front door. Montrose is going to let him go, but something breaks in him. He's moving after him almost involuntarily, but --

Sammy's got the door open. He's not looking back. Montrose lunges for his lover...

12 **INT. HALLWAY OUTSIDE - MONTROSE'S APARTMENT - DAY**

12

...grabbing his hand. Like a drowning victim clutching for a life preserver --

MONTROSE

I'm sorry...

Raw and desperate. And it hits Sammy all the way to his core. They hold the look. Meaningful and strained --

ATTICUS (O.S.)

Pop...?

Atticus and Leti are halfway down the hallway. Stopped in their tracks.

(CONTINUED)

12 CONTINUED:

12

Their eyes zeroed in on the intimacy of the two men's hand's interlocked.

Montrose's heart sinks as he watches the DISGUST wash over his son. He drops Sammy's hand like it's poison. And Sammy's anger evaporates. He knows this moment is bigger than his relationship with Montrose. He gracefully takes his leave --

SAMMY

Excuse me.

Atticus doesn't move, but Leti slips out of the way as she shifts uncomfortably. Whatever's about to go down should be between father and son but it could get violent if she leaves.

ATTICUS

So it's true...you are a faggot.

Montrose coils. Latching onto the anger behind all the fear --

MONTROSE

I'm still your goddamn father, boy.
You better think twice before calling
me out of my name again.

Atticus shakes his head. Cannot fucking believe this --

ATTICUS

How long you been...

Suddenly, something more important strikes him --

ATTICUS (CONT'D)

Did Momma know...?

MONTROSE

Yes.

Atticus can't even begin to process that. He backs up, then stalks off down the hall.

LETI

Tic...

But he's gone and not looking back. Montrose swallows the EMOTION bubbling -- ANGER, RELIEF, HEARTBREAK, TERROR.

His son knows.

He looks to Leti. It's more of a plea than a question --

MONTROSE

Why did y'all come here?

13 **EXT. MONTROSE'S APARTMENT BUILDING - DAY**

13

Atticus PACES. His world turned upside down. *His father's gay. His mother knew.* A whirlwind of EMOTION -- ANGER, SHOCK, BETRAYAL. Utter fucking betrayal.

Leti approaches slowly. Like Atticus is a spooked horse. Suddenly -- he moves to reenter the apartment block with purpose. Leti stops him with a hand to his chest --

LETI

Wait...

ATTICUS

No. I deserve some fucking answers --

LETI

Of course you do. But maybe you should wait until you can actually hear those answers.

Atticus absorbs that, and Leti uses this moment of hesitation to attempt to get him back on the task at hand --

LETI (CONT'D)

I asked him how he found out about your momma's family. He said she had a cousin that survived the riots too. He tracked down a friend of hers in St. Louis. We get Woody, it's only a three hour drive.

But Atticus isn't switching gears that easily --

ATTICUS

He used to say he had to whoop my ass so I wouldn't be soft...

He looks to Leti. But she's just as helpless and pained, because she's got nothing for him in this moment.

ATTICUS (CONT'D)

And that's not even the real fucked up part. I used to tell myself it was because he cared about me. But it was never about me. He was beating my ass because he's a...

Atticus can't even bring himself to say it again. As Leti pulls him into the comfort of her arms...

14 **EXT. SAFE NEGRO TRAVEL - DAY**

14

Diana silently stewes as she watches Hippolyta throw a SUITCASE into Woody's trunk. Her mother is both nervous and excited as she slams it shut, REVEALING -- Ruby standing by.

HIPPOLYTA

Thanks again for babysitting. I know it was last minute.

RUBY

It's no big deal. I needed to get out of the place I was staying for a bit anyway.

Ruby swallows her agitation at that. Dealing with a lot. But Hippolyta's in the same boat and barely notices as she displays the TRAVEL CHECKLIST to her daughter --

HIPPOLYTA

Dee, pumpkin, you ready to go over the checklist?

Diana gives her mom a noticeable glare --

DIANA

It's all there. We don't need to go through the stupid list.

She sulks off inside as Ruby throws Hippolyta a look. *Yeessh.*

HIPPOLYTA

This was her tradition with her father. The checklist topped off by a travel comic for the road.

A beat as the melancholy takes hold of Hippolyta, then --

RUBY

I'll tell her to invite some friends over. We'll have a party while mom's away. It'll pick up her spirits.

Hippolyta gives her a thankful smile. Then she looks to Woody. Takes a deep breath. She's finally going out on the road. She climbs into Woody just as

ATTICUS & LETI

walk up. And they are not a welcome sight to either Hippolyta or Ruby. Leti locks eyes with her sister. They haven't spoken since Ruby moved out of Winthrop House in 103.

(CONTINUED)

14 CONTINUED:

14

And Ruby has no intention of speaking now. She heads upstairs as Atticus moves to the driver side of Woody. Motions for Hippolyta to put the window down. She cracks it. Barely.

ATTICUS
Hey Aunt Hippolyta. You headed somewhere?

HIPPOLYTA
A guide trip.

Surprise washes over Atticus as he looks to Leti --

ATTICUS
We were hoping we could borrow Woody for a day or two.

HIPPOLYTA
Well obviously you can't.

Atticus is taken aback by Hippolyta's sharp demeanor --

ATTICUS
Auntie it's important --

HIPPOLYTA
So is my trip --

ATTICUS
We just sent out a new print, and really Uncle George wouldn't want you going alone --

Hearing her husband's name out of the mouth of someone she knows has been lying to her has Hippolyta finally SNAPPING --

HIPPOLYTA
Did George put you in charge of the guide before that Sheriff shot him?

ATTICUS
No --

HIPPOLYTA
Then I sure as hell don't need your permission to do guide work.

She slams on the gas, startling Leti and Atticus. They watch as Woody SCREECHES off, disappearing around the corner.

ATTICUS
What just happened?

(CONTINUED)

14 CONTINUED: (2)

14

LETI

Looks like we're taking the bus to St. Louis.

ATTICUS

Yeah. Okay. If we go back to the house now and pack a bag, we can probably still make it...

Leti nods, but her eyes are on the stairs leading to the apartment. Atticus reads the story on her face --

ATTICUS (CONT'D)

Or, I can go alone. If you want to stay. Talk to your sister...

15 **INT. KITCHEN - APARTMENT ABOVE SAFE NEGRO TRAVEL - DAY**

15

Ruby sits in the balcony window. SUNGLASSES on. Top of her dress unbuttoned. Bra straps pushed down. Sunbathing. Dark skin glistening in the summer sun. Duckie Thot-like.

Leti steps into the open front door. Ruby cuts her a look. Goes back to luxuriating. Unbothered. Leti sighs. Knows Ruby isn't going to make this easy. Nor should she.

She sits the kitchen table. Takes a beat to make sure Ruby is just going to keep ignoring her, then --

LETI

So where you been staying?

Ruby takes off her sunglasses, leveling Leti with a look --

RUBY

How many days after I moved out did you start to care?

LETI

Ruby...look, things have just...gotten away from me a bit these days.

Ruby narrows her eyes at her sister. Suspicious. *What did Christina tell her about Leti's involvement with magic?*

RUBY

Do tell.

LETI

It doesn't matter. It's no excuse. Our last fight was one of our worst. And it was my fault.

(MORE)

(CONTINUED)

15 CONTINUED:

15

LETI (CONT'D)

I should've told you about the money coming from momma...

Ruby shifts uncomfortably now. *Does she know that money really came from Christina?*

LETI (CONT'D)

All the time I've spent thinking about all the things I hated about her. It never occurred to me that I could actually become her. I may not be a hustler like she was, but I tried to hustle you. And for that, I'm sorry.

Ruby puts her sunglasses back on. Basks in the sun, then --

RUBY

I never heard momma apologize a day in her life, so maybe y'all aren't exactly the same.

Leti smiles. Will take that as apology accepted...

16 **INT. WOODY - DAY**

16

JOSEPHINE BAKER'S "PIEL CANELA" blasts from the radio as Hippolyta speeds down the open road. She glances at DIANA'S ATLAS open on the passenger seat. She's scribbled the QUOTE and COORDINATES from the Orrery on it --

"Every beginning is in time, and every limit of extension in space." Lat. 36.773855 and Long. -88.768556. Mayfield Creek.

So this isn't a guide trip at all.

A MOTORCYCLE roars up alongside Woody. Hippolyta glances at the RIDER and can't believe her eyes -- it's a BLACK WOMAN!

The BESSIE STRINGFIELD LOOK-ALIKE tips her hat to Hippolyta, then zooms off. Hippolyta LAUGHS a deep, long laugh we've never heard from her before. *This is the life.*

She HUMS with the song as she reaches into the PICNIC BASKET on the passenger side for her lunch, but -- she pauses with surprise, then pulls out --

THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE ISSUE #3.

On the cover, Orithyia is doing battle with TWO GIANT 12-foot ROBOCOP-ESQUE CREATURES on the rings of SATURN.

(CONTINUED)

16 CONTINUED: 16

A wave of emotion washes over Hippolyta. Diana was angry when she left. And, still, she packed the comic. As she marvels at her adventurous alter-ego...

17 **OMITTED** 17

18 **EXT. BUS STOP - ST. LOUIS - NIGHT** 18

A BUS pulls up. Atticus climbs out. As it pulls off, he double checks the address on the piece of paper in his hand...

19 **INT. DINING ROOM - OSBERTA'S HOME - NIGHT** 19

A SOUL FOOD FEAST is laid out in serving dishes on a table. Atticus digs into a plate piled sky-high with food across from an elderly BLACK WOMAN (MS. OSBERTA) --

MS. OSBERTA

Let me get you some more macaroni and cheese, baby.

ATTICUS

No thank you ma'am, I --

Ms. Osberta gleefully ignores his protests. Piles more mac, and another piece of cornbread for good measure on his plate. He swallows another mouthful and some ice tea, before --

ATTICUS (CONT'D)

So, Ms. Osberta, how did you know my cousin Ethel?

MS. OSBERTA

Our husbands were both on the deacon board at First Baptist Church. Sherman and I were married for forty years. *

She nods towards a framed photo of their WEDDING DAY. A big smile spreads Atticus's lips. YOUNG OSBERTA was a knockout.

ATTICUS

So y'all met at church, and then stayed friends?

MS. OSBERTA

Oh yes. Not long after Sherman went on to Glory, Ethel's husband passed too. Got to be so hard that we just couldn't stand being lonely old widows anymore.

(MORE)

(CONTINUED)

19 CONTINUED:

19

MS. OSBERTA (CONT'D)

One day she said, "Bertie" -- that's what she called me -- "Bertie, I don't know what's next for two old gals like us, but this ain't it!"

She lets out a small laugh, eyes crinkling at the memory. Atticus takes another bite as he notes the shift in Ms. Osberta as she continues to gush about her friend --

MS. OSBERTA (CONT'D)

That's her macaroni and cheese recipe by the way. Course, you know, I always loved cooking for Sherman. But when Ethel moved in, it was real nice to have someone cooking with me. We grew to be real close during those years. And Ethel, sweet Ethel, told me just about everything.

She glances to Atticus. Suddenly shy. And a realization hits him -- she and Ethel were more than just friends.

He TENSES. Looks around the rest of the house, not wanting to make eye contact with her. Thinking of his father.

MS. OSBERTA (CONT'D)

Listen, ain't nothing ever wrong with love. Took me a while to figure that out, but I know now. I wasn't going to make it without Ethel. She saved me from just dying off after Sherman was gone.

Atticus considers this. *Did love "save" his father too?* Ms. Osberta sees his wheels spinning, and has mercy on him --

MS. OSBERTA (CONT'D)

Now, you were asking about your mother's people. Ethel sure did love to talk about them. They were all real close growing up.

Atticus is grateful for the subject change --

ATTICUS

Did she ever mention something called The Book of Names?

Ms. Osberta takes a beat to think, then --

(CONTINUED)

19 CONTINUED: (2)

19

MS. OSBERTA

No, don't recall that. But I think there was some kind of family book.

Atticus perks up as Ms. Osberta continues --

MS. OSBERTA (CONT'D)

The way Ethel talked about it, I always thought it was something like a photo album or a family Bible.

ATTICUS

That might be it. I'm tryin to track it down --

MS. OSBERTA

Oh baby, I'm sorry, it's gone. White folks burned everything during the riots.

Atticus drops his head. Just like that, his promising lead gone. Ms. Osberta tries to ease his disappointment --

MS. OSBERTA (CONT'D)

You ever seen a photo of your cousin Ethel?

ATTICUS

No ma'am...

Ms. Osberta beams --

MS. OSBERTA

Let me go get the photo albums then...

20 OMITTED

20

AND

AND

21

21

22 **INT. LIVING ROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - NIGHT**

22

Leti and Diana are partners in a game of SPADES against LUCY and GIL. Diana picks up the last book with a smug smile --

DIANA

That's ten. Ya'll didn't even make board.

Leti and Diana HIGH FIVE as Gil tosses his cards, annoyed --

GIL

When's Bobo coming back? 'Cause he know how to play.

(CONTINUED)

22 CONTINUED:

22

LUCY

Man I can't concentrate. I'm hungry.
When's dinner?

LETI

Let me check, because I don't want
you two to have no excuses the next
time we kick your asses.

The kids titter at Leti cursing as she heads into the kitchen
to find Ruby stirring a pot of SPAGHETTI SAUCE at the stove --

RUBY

Don't you dare ask me when dinner's
gonna be ready.

LETI

Okay. Fine. How about you tell me
where you been staying now?

RUBY

I'm still on the Northside.

Leti raises an intrigued eyebrow --

LETI

So...with a white man then?

RUBY

Seems like you oughta be concerned
with your own love life. Your
boyfriend start paying rent yet?

Leti blushes as her sister continues --

RUBY (CONT'D)

Atticus must be the only man from
the Southside without a job. So.
How does he keep himself busy?

She said it casually, but she's anything but as she waits
for Leti's reply --

LETI

He's a big help around the house.

RUBY

And that house needs all the help it
can get. Looked like you and Mr.
Fix-It were trying to hit the road
earlier...

(CONTINUED)

22 CONTINUED: (2)

22

She studies her sister. Testing her. Waiting to see if she'll let slip any of what Christina told her about Ardham. Leti grabs dishes to set the table --

LETI

Tic had some family business in Springfield.

RUBY

Why didn't you go?

LETI

Because. I had my own family business here.

Ruby rolls her eyes at Leti's cheesiness. *Maybe what Christina told her isn't true...*

LETI (CONT'D)

What?

Ruby was caught staring. She shakes it off. Holds up the spoon from the pot --

RUBY

Taste this. Tell me what it's missing.

Leti blows on the hot spoon, but before she can taste it --

LETI

Whew. What is that, garlic?

The smell is making Leti NAUSEOUS. Ruby raises an eyebrow --

RUBY

What's wrong? You love garlic.

LETI

Mmh, I think I might be developing a weird allergy to it or something.

RUBY

Or you're pregnant with junior Mr. Fix-It.

Leti gives a little nervous LAUGH as she tries not to gag...

23 **INT. BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - NIGHT**

23

Leti closes the door behind her. Rushes to the window. Throws it open. Sticking her head out. Breathing in the fresh air. FREAKING OUT at the same time. The dream.

(CONTINUED)

23 CONTINUED:

23

She was pregnant in it. Now she's nauseous. *But it can't be...*

She feels her stomach as she tries to calm her breathing. The panic subsiding, then her eyes WIDEN in shock at as they land on something across the room...

24 **INT. DINING ROOM - OSBERTA'S HOME - NIGHT**

24

Ms. Osberta turns the page of a large PHOTO ALBUM as she shows it to Atticus --

MS. OSBERTA

And this was the church's Women's Retreat I was telling you about --

The phone RINGS from the other room. Ms. Osberta hands the PHOTO ALBUM to Atticus --

MS. OSBERTA (CONT'D)

Now who could that be at this hour?

She leaves to answer it. Atticus looks at the picture. COUSIN ETHEL wears a floral church dress with short sleeves. He's about to turn the page when something catches his eyes -- a small, dark BIRTHMARK on Ethel's arm. SHOCK registers.

He moves to a MIRROR. Lifts up his shirt to look at the birthmark on his shoulder blade -- the exact same birthmark as his cousin Ethel!

He runs his finger over it. Puzzling over it. That can't just be a coincidence. He hears Ms. Osberta's footsteps. Slips his shirt back on. She enters carrying the PHONE --

MS. OSBERTA (CONT'D)

For you, baby.

ATTICUS

Hello...?

On the other end of the line, Leti jumps right into it --

LETI (ON PHONE)

Hippolyta's had Hiram's Orrery this entire time. She must have taken it from the house --

ATTICUS

How do you know --

LETI (ON PHONE)

I'm looking right at the damn thing --

25 **INT. BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - NIGHT** 25

Leti stares at the Orrery still SPINNING on the floor --

LETI

It has a set of coordinates engraved on the inside of it. And the way she was acting earlier. I think she knows we lied to her about George...

Atticus picks up her ball across the line --

ATTICUS (ON PHONE)

She's not on a guide trip...

LETI

If she's going where this thing is leading she's in danger...

The bedroom door is cracked slightly, REVEALING -- Ruby has been secretly listening in!

She's holding a box of SALTINE CRACKERS for Leti's nausea. Being a good sister, when this whole time Leti's been lying to her face just like Christina said...

26 **EXT. HILLSIDE - KENTUCKY - NIGHT** 26

It's terribly WINDY out. DEBRIS flying all around. Hippolyta shields her face as she climbs from Woody. Looking in AWE at what the Orrery coordinates have led her to -- a beautiful, white, DOME-SHAPED OBSERVATORY.

27 **OMITTED** 2728 **INT. SECOND FLOOR - OBSERVATORY - NIGHT** 28

Hippolyta GASPS as she steps in. The floor's covered in BRIGHT CONSTELLATIONS and GALAXIES, and there's a huge TELESCOPE in the center of the room.

She walks to it. Notices it overshadows an INTRICATE GOLD MACHINE covered in the LANGUAGE OF ADAM. She wipes off the DUST, revealing -- a big ORANGE BUTTON. NINE CONCENTRIC RINGS with a series of numbers around them and two GOLD CIRCLES at their center. And a grid with 64 number settings going from 000 to 999.

She pulls the GOLDEN KEY from her purse. Inserts it into the machine. Cranks it -- CLICK! Then she PUSHES the orange button. Nothing. Pushes it again. Nope.

(CONTINUED)

28 CONTINUED:

28

She nudges and BANGS the sides. Finally the button -- LIGHTS UP! A LOW HUM emits from the machine.

Hippolyta steps back, eyes bright with excitement. Lit up like this -- the machine's lock is a replica of the secret compartment in the Orrery!

She plays around with it. Then she has a hunch. She digs in her purse for a PENCIL. The only paper she has is **THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE ISSUE #3**. She scribbles on the back of it as she works it out --

HIPPOLYTA

Mass, rotation, velocity, and radius.
The length of time it would take for
each planet to travel around two
suns...

As she does the calculations...

A29 **INT. SAFE NEGRO TRAVEL - NIGHT**

A29

Ruby sits in the shadows. Dealing out practice POKER HANDS. A storm of conflicting emotions -- ANTICIPATION, ANGER, GUILT -- just below the surface. The front door opens and Christina steps in. Give it a beat. The enemy is inside the gates.

Ruby methodically places one card after another in front of her as Christina makes her way over. A long beat, then --

RUBY

My daddy was a gambling man my momma
met at church. He used to say poker
is a Christian game. Players who
practice virtue -- learning and
respecting the odds, keeping their
emotions in check -- tended to
prosper, while those who succumbed
to vice -- chasing long shots, letting
passion rule reason -- went the way
of the unrepentant sinner. Don't
matter the hand, you play it right,
you're going to win he'd say.

She soaks that in as she reshuffles the cards, then --

RUBY (CONT'D)

He lived by that. Traveled around
like an itinerate preacher playing
in juke joints and back rooms. When
I was seven he disappeared. Later I
heard he was stabbed to death over a
hundred dollars in winnings.

(CONTINUED)

A29 CONTINUED:

A29

Christina takes that in. It's clear Ruby loved her father very much. Her heart breaks for her --

CHRISTINA

I'm sorry.

Ruby sets the cards aside. Pushing the emotion down. She didn't ask Christina here for her sympathies --

RUBY

I'm sick of playing the hand that I was dealt. You want me to help you find some pages from a spell book, then I want you to teach me magic.

Quid pro quo. Christina studies Ruby. Impressed. That liquid smile brimming --

CHRISTINA

Is that all you want from me?

A spark flashes in Ruby's eyes, but it's gone just as quickly --

RUBY

Pull the car up. I'll bring the Orrery down...

B29 **INT. SECOND FLOOR - OBSERVATORY - NIGHT**

B29

Hippolyta's lounged in the seat of the telescope, still calculating. She finally finishes. Looks over her work. NINE NUMBERS. She moves to the Machine. NINE RINGS on the lock. *Worth a try.* She spins the rings into place, and --

CLICK! She takes a step back from the machine. There's a FLASH OF LIGHT, and -- a PORTAL appears in the middle of the room, a window into another world -- a SNOWY TUNDRA with an ENDLESS BLUE SKY! *

Hippolyta steps closer. Fear in her eyes. And CURIOSITY. Now she can feel the WIND from the other world on her face, and see -- PALE BODIES, gliding slowly in the air.

She can't resist. She reaches her fingers out to touch the portal -- a PALE BODY glides by right at the entrance!

It turns to face her. Offers a wide, TERRIFYING, toothy grin, à la "The Gentlemen" of **BUFFY THE VAMPIRE SLAYER (1996)**.

PALE BODY

(whispering:)

Kinsman...

(CONTINUED)

B29 CONTINUED:

B29

Hippolyta SCREAMS. FUCK CURIOSITY. She runs back to the machine. Frantically puts the number setting back to 000, and -- the portal BLINKS OUT.

She reaches for the orange button to turn the machine off, but -- the door SLAMS. Someone's here!

Hippolyta hides under the Machine as the FOOTSTEPS approach. Holding her breath. Trying to make herself invisible --

The OXFORDS of TWO MEN walk in front of the machine. Both stop in their tracks --

MAN 1 (O.S.)

How the hell did that get turned on?

Man 1 disappears around the base of the Telescope as Hippolyta cranes her neck to take in -- a HOLSTERED GUN on the other man's waists. COPS. SUDDENLY -- she's VIOLENTLY DRAGGED from her hiding spot. Slammed against the Machine --

COP

How'd you get in here?

Hippolyta looks from him to the other man, and oh shit -- it's BURKE, Lancaster's lackey!

BURKE (MAN 1)

Speak up gal. Who are you?

HIPPOLYTA

I -- sir -- I took a wrong turn and needed directions back to the highway...

Burke pulls his GUN. Points it at a terrified Hippolyta --

BURKE

Don't lie to me. How did you know how to turn that thing on?

BANG! The door. FOOTSTEPS. Running down the hallway. All eyes turn to the door. *Who is that?*

COP

Might be Larry. He takes the next shift. Larry, that you?

He walks towards the stairs, hand moving to his holster, but -- Atticus barrels out and LAUNCHES at the Cop like a madman!

He's SURGICAL with it -- SUPERMAN PUNCHES the shit out of him before he has a chance to pull his weapon.

(CONTINUED)

B29 CONTINUED: (2)

B29

But Burke already has his Gun out, aims it at Atticus --

HIPPOLYTA

Watch out --

BANG! The bullet goes astray as Hippolyta knocks Burke's arm away. He **SLAPS** her, sending her to the ground. But Atticus is now on him, pulling him away from his **DAZED** aunt.

In the **SCUFFLE** -- Atticus taking on both the Cop and Burke -- no one realizes the stray bullet hit the **MACHINE**. It **FRITZS** out as the **NUMBER GRID** goes haywire, and -- the PORTAL OPENS, FLASHING rapidly from one world to the next!

Hippolyta regains her wits. The Cops have finally managed to get Atticus pinned on the floor. She grabs Burke's fallen Gun. Aims, pulls the trigger, and -- **MISSES!**

The Cop and Burke duck for cover. Atticus uses the distraction to **KNOCK** the Cop through the portal. He disappears **SCREAMING**. Hippolyta aims at Burke, pulls the trigger, and -- hits him in the chest!

The force throws him against the machine, his body smashing buttons as he slides down, **BLEEDING OUT**. Hippolyta and Atticus stare in shock. Hippolyta just shot a Cop?!

Before they can process this, the portal **EXPLODES** in a **HUGE FLASH OF LIGHT** that **ENVELOPS** a screaming Hippolyta --

29 **EXT. PLANET EARTH 504 - DAY**

29

-- and **DISSIPATES**, **REVEALING** -- Hippolyta standing on a strange **DESERT SHORE** with **BLACK SAND**. **CRISP BLUE** ocean water. In the sky, one **GIANT RED SUN**. But the **STARS** are **VISIBLE** and **SHINING**. An ominous **BUILDING FLOATS** in the distance.

Hippolyta takes a stunned beat. Another. What the holy fuck!?!?! She desperately scans her surroundings --

HIPPOLYTA

Tic...Atticus --

SUDDENLY -- a **GLARING** light partially blinds her. She shades her eyes -- TWO GIANT 12-foot ROBOCOP-ESQUE CREATURES like the ones Diana drew with LASER GUNS stand before her!

Hippolyta **SCREAMS** as they **SNATCH** her up. She's so petrified, all she can do is stare. One of them waves a mechanical hand over her face, and -- she **PASSES OUT...**

30 **INT. WHITE ROOM - TIMELESS**

30

Hippolyta's eyes flutter open. She's NUDE. GROGGY. Slowly, she raises herself up. Bright LED light panels line the walls. She's on a FLOATING platform. A JUMPSUIT laid out beside her looks like Ripley's flight suit *from ALIENS (1986)*.

She quickly pulls it on. Notices something at the site of her radial artery -- a piece of GLASS embedded into her skin!

She taps it -- small GLITTERY, GLOWING THINGS float around beneath it. A CHUNK of her skin was removed for whatever the hell these things are, and -- it's on BOTH WRISTS!

She JUMPS down from the floating platform. RUNS around the room. Looking for a door, an escape, anything --

HIPPOLYTA
SOMEBODY! HEEELLPPPP!

WHOOOSH! A panel in the wall slides OPEN. Hippolyta quiets. Backs quickly into a corner. Stares in SHOCK as --

An 8 FOOT TALL being in a TIGHT BLACK BODYSUIT, HELMET, and black COMBAT BOOTS enters. It slowly removes the helmet, REVEALING -- a gigantic AEVIN DUGAS-sized Afro.

Hippolyta can't even see the being's eyes covered by the hair. It pushes some of it out of the way, REVEALING -- a woman. A very tall, very captivating WOMAN (BEYOND C'EST).

HIPPOLYTA (CONT'D)
Who are you?

The being just looks at her. Its face looks both human and other-worldly. Like a LINA IRIS VIKTOR painting.

HIPPOLYTA (CONT'D)
What are you?

A beat. Hippolyta's holding her breath. Finally --

BEYOND C'EST
I am.

Hippolyta clocks strange lines running though Beyond C'est's black suit...or is the suit actually her skin? The lines/veins look like the glittery things in her wrists.

HIPPOLYTA
Where am I? What are these things
in my arm?

(CONTINUED)

30 CONTINUED:

30

Beyond C'est continues to look at her, almost expressionless.

HIPPOLYTA (CONT'D)
You can't keep me here --

BEYOND C'EST
You are not in a prison.

Without ceremony, she walks through the "door" as it opens for her. The second it closes, Hippolyta RUNS toward it --

HIPPOLYTA
LET ME OUT --

She pushes it. It won't budge. She SCREAMS a furious, GUTTURAL scream. POUNDS the panel with all her might --

HIPPOLYTA (CONT'D)
SOMEBODY HELP ME --

She bangs until she grows weak. Until she goes hoarse. Until the white panels are streaked in her blood and speckles of the glittery substance from her wrists.

Finally, exhausted, she slumps to the floor, and WEEPS...

31 **INT. WHITE ROOM - TIMELESS**

31

Hippolyta's eyes are BLOTCHY RED. Her face is INCHES away from the wall. She stares at the panel with an ODD INTENSITY. *Has she officially lost her shit?* Probably...

FADE TO:

Hippolyta TEARS the sleeves off her jumpsuit, mumbling --

HIPPOLYTA
Salt in the air on the beach, but smells different than the Atlantic Ocean. Sufficient oxygen. Didn't get dizzy when I wasn't in this ship. Is it a ship? Am I on another planet?

FADE TO:

Hippolyta's wrists are BANDAGED with the jumpsuit sleeves. She walks along the perimeter, RUNNING HER HANDS across the panels. POKING and PRODDING. Looking for a way out!

HIPPOLYTA (CONT'D)
The sand was strangely springy. No, I was lighter.
(MORE)

(CONTINUED)

31 CONTINUED:

31

HIPPOLYTA (CONT'D)

Not like Orithyia Blue on Mars.
Just enough to feel it in my tendons.
Gravity turned down just a
notch...come on, Lyta, think...what
would dad say?

She leans her head against a white panel, eyes closed,
thinking. Then a lightbulb goes off --

HIPPOLYTA (CONT'D)

Gustav Mie. Yes. He warned about
gravity shifts in the future. A
naturally occurring shift sufficiently
explains most of it. Not all of it.
But there's no known planet with
sustainability for human life. But
was she human?

FADE TO:

Hippolyta's discovered she can pull apart the floating bed.
Pieces of metal and a putty-like material FLOAT around her.
As she catalogs its components --

HIPPOLYTA (CONT'D)

Sixty-four number settings.
From zero-zero-zero to nine hundred
and ninety-nine. That makes the
total possible combinations at the
ten to the one hundred and ninety-
second power. Sixty trillion
celestial panoramas. They can't all
be different, can they...?

FADE TO:

Hippolyta carefully PEELS back a layer of the wall with a
metal piece from the disassembled bed. YANKS the ENTIRE
PANEL off, REVEALING -- a stunning array of complex CIRCUITRY.

She beams with pride. And carefully starts UNWRAPPING,
UNPLUGGING and REROUTING the wires...

32 **INT. WHITE ROOM - TIMELESS**

32

SWOOSH! The door panel slides open. Hippolyta steps away
from the destroyed panel with a triumphant smile. She makes
a break for it. **SPRINTING** out the door, but she doesn't see --

Beyond C'est YANKS her back, and THROWS her across the room!

(CONTINUED)

32 CONTINUED:

32

She lands hard against the far wall. The wind knocked out of her. But she gets to her feet. Pulls a SHIV she fashioned from the circuitry of her prison walls, and -- runs, shiv raised, full force at Beyond C'est.

Beyond C'est quickly, effortlessly DISARMS her. Pins her down. She just suffered the most embarrassingly short ass whooping in history. Still, she STRUGGLES to break free --

HIPPOLYTA

Get OFF me --

BEYOND C'EST

I am not fighting you. You are fighting yourself --

What? Hippolyta is SO TIRED of this cryptic bullshit --

HIPPOLYTA

Let me go --

BEYOND C'EST

You are not in a prison. Where do you want to be --

Hippolyta keeps fighting, but Beyond C'est shrugs off every swing --

BEYOND C'EST (CONT'D)

Name yourself --

Hippolyta LAUGHS. Losing it completely as Beyond C'est continues to violently SHAKE her --

HIPPOLYTA

What the fuck are you talking about?!

BEYOND C'EST

Where do you want to be? Name it!
Who do you want to be? NAME IT --

Finally, in the fever pitch of it all, Hippolyta yells out the first ridiculous notion that pops in her head --

HIPPOLYTA

I WANT TO BE DANCING ON STAGE IN
PARIS WITH JOSEPHINE BAKER!!!!!!!

SMASH TO:

WHOOOSH! Hippolyta looks around, thoroughly confused. It looks like she's standing in the wings of a THEATER. TWO BLACK WOMEN stand in front of her, and ONE behind her.

(CONTINUED)

32 CONTINUED: (2) 32

They wear beautiful stage makeup and sequined HEADBANDS.

Hippolyta still can't make out what this is -- what she's standing in line for -- when she hears the ROAR of a CROWD --

ANNOUNCER (V.O.)
PRÉSENTATION DE JOSEPHINE BAKER!

Hippolyta grows WOOZY. Butterflies in her stomach. Hell, butterflies all over her damn body because she's in the...

33 **INT. BACKSTAGE WINGS - THEATRE DES CHAMPS-ÉLYSÉES - NIGHT** 33

...and she looks down at herself. OH GOD. She's wearing PASTIES, and a barely there COSTUME SKIRT. She immediately covers herself up, FREAKING OUT.

The Girls in front RUSH onto the stage. Hippolyta looks around PANICKED as the Girl behind her SHOVES her forward --

34 **INT. STAGE - THEATRE DES CHAMPS-ÉLYSÉES - NIGHT** 34

BRIGHT ASS LIGHTS! LOUD ASS CROWD! Hippolyta's jaw drops as the bronze Venus herself -- *THE* JOSEPHINE BAKER -- brushes past in all her glory to the tunes of *LA REVUE NEGRE* and takes center stage.

Hippolyta can hardly believe it. She's emotionally all over the place -- EXCITED, EMBARRASSED, TERRIFIED and AWE-STRUCK. One of the Girls nudges her --

GIRL 3
Stop your gawking and do the moves!

Of course, Hippolyta doesn't know the moves. She tries desperately to fake it and keep up. All while covering up her body. But to no avail -- she's fuckin' up the two step in front of a HUGE CROWD and *the* Josephine Baker.

The Girls line up, and -- pull each others pasties off for a TOPLESS grand finale!

Hippolyta stumbles awkwardly out of line to keep her pasties on. It's all a WHIRLWIND. The song ends. The crowd ROARS. Josephine remains as FLOWERS flood the stage, and the Girls rush Hippolyta to the...

35 **INT. BACKSTAGE WINGS - THEATRE DES CHAMPS-ÉLYSÉES - NIGHT** 35

...to unleash their rage in English and French --

(CONTINUED)

36 OMITTED

AND

37

36

AND

37

38 **INT. THEATRE DES CHAMPS-ÉLYSÉES - NIGHT**

38

Hippolyta -- now wearing her ZIEGFELD FOLLIES costume -- DANCES playfully with the Girls. Confident. Sexy. The two-step perfected. One of the other Girls fucks up, and Hippolyta laughs all the way to the

MAKESHIFT BAR

to quench her thirst with a FRENCH KISS from the sexy, BARELY LEGAL, hawt brown-skin MOROCCAN BARTENDER. It's clear they've been fucking. A lot.

WIDEN to REVEAL -- she's surrounded by bad PARISIAN HEAUXS partying -- DANCING, DOING SNUFF and COKE, and MAKING OUT to the sounds of "**SUGAR**" by **ETHEL WATERS**. Josephine sits on a loveseat, kissing another WOMAN -- FRIDA MOTHAFUCKIN' KAHLO!

Hippolyta, like every woman in the room, watches this magnetic couple. Frida impulsively rises, speaking in FRENCH --

FRIDA FUCKIN KAHLO

Settle down, you wild things.

The room quiets to a low hum. The music lowered.

FRIDA FUCKIN KAHLO (CONT'D)

Yes, I'm a little drunk but let me say my piece before...

She glances at Josephine, sliding a finger up her thigh --

FRIDA FUCKIN KAHLO (CONT'D)

...this night carries me away. I want to propose a toast to all of you lovely feminine creatures. The kind of girls who know when to leave. When to go back. And when to leave again. Here's to girls like us who know when to create and when to destroy.

The girls raise their glasses and CHEER. And Hippolyta is surprised by Josephine sidling up to the bar next to her --

JOSEPHINE BAKER

You got a match?

(CONTINUED)

38 CONTINUED:

38

Hippolyta lights her CIGARETTE with a candle. Notes the darkness in her eyes. That *je ne sais quoi* that makes her the Josephine Baker is gone.

HIPPOLYTA

You got that look again.

Josephine takes a deep drag, before --

JOSEPHINE BAKER

Nights like these, I burn so bright,
I feel like a star...

HIPPOLYTA

You are a star.

JOSEPHINE BAKER

No, cherie. Not like a movie star.
Anyone can be that. Me, I feel like
the stars in the black of space.
Magnificent, ancient. And already
extinguished.

Hippolyta takes that in, understanding perfectly --

JOSEPHINE BAKER (CONT'D)

Most of the girls never notice when
I get like this. But you know just
where to look. You've found the
same thing in yourself, haven't you?

HIPPOLYTA

And being here has only...I don't
know. Shined a light on that old,
dead feeling.

JOSEPHINE BAKER

They don't call it the "City of
Lights" for nothin'.

HIPPOLYTA

Now that I'm tasting it. A freedom
I've never known before...I see what
I was robbed of back there. All
those years, I thought I had
everything I wanted. Only to come
here and discover that all I ever
was, was the exact kind of negro
woman white folks wanted me to be.

A beat before she says what's really been bothering her --

(CONTINUED)

38 CONTINUED: (2)

38

HIPPOLYTA (CONT'D)

I feel like they just found a real smart way to lynch me without me noticing the noose.

JOSEPHINE BAKER

Don't it just make you angry...

HIPPOLYTA

Furious. Sometimes. I just wanna kill white folks.

She quiets. Sits in this truth for a beat. Something she never dared to say out loud. But now that it's said --

HIPPOLYTA (CONT'D)

And it ain't just them. I'm angry at me too. For letting them make me feel small. And I'm angry at...

She can't bring herself to name the other person she's angry with. That's a truth she can't face just yet.

JOSEPHINE BAKER

So. Ms. Hippolyta. What are you going to do with all that anger?

Hippolyta's never heard Josephine say her name before. God, it sounds good. And something occurs to her --

HIPPOLYTA

I am Hippolyta.

Suddenly, she knows exactly what to do with all that anger. She stands up. SCREAMS --

HIPPOLYTA (CONT'D)

I AM HIPPOLYTAAAAAA --

39 **EXT. KINGDOM OF DAHOMEY - BENIN - DAY**

39

WHOOSH!! DIRT and SWEAT cover Hippolyta's face and a VEIN pops out of her forehead as she ROARS in anger. WIDEN to find her in the center of TRAINING PIT surrounded by a CIRCLE of TWENTY BLACK WOMEN all rocking DOOBIE WRAPS.

She wears ARMOR, carries a SWORD, looks like a BLACK GREEK AMAZON WARRIOR because she's -- NAMED herself after her namesake, Hippolyta Queen of the Amazons!

Her TRAINER (NAWI) stands a few feet away. A GOLDEN HELMET on the ground behind her.

*
*

(CONTINUED)

39 CONTINUED:

39

She wears no armor, her body covered in BATTLE SCARS,
including two intersecting scars on her face, like MA-MA
from DREDD --

(CONTINUED)

39 CONTINUED: (2)

39

NAWI

All that screaming won't save you now. You're not making a baby, you're in a fucking fight.

With her bare hands she KNOCKS the sword out of Hippolyta's hand. Brutally PUNCHES her square in the jaw, knocking her to the ground. Addresses the other WARRIORS IN TRAINING --

NAWI (CONT'D)

When you fall to the ground in defeat, you may find yourself asking, "Why am I here? Why should I bother getting up, when I know Nawi is a great warrior, and I cannot win?"

The girls snicker, accustomed to Nawi's braggadocio as Hippolyta eyes the Golden Helmet. If she can grab it, she's proven herself a warrior. *

*
*
*

NAWI (CONT'D)

I will tell you why you are here. And why you must get up. You are here because you did not believe them. Your whole life they told you that you were free. And when they said that, they meant you were free to cook. *Their* food. Free to raise children. *Their* children. Free to work. For them. They even lied to you. Said you were free to run the world. But it is still *their* world. You are here because you knew that what they offer is all the freedom a well-kept slave could ever ask for.

Hippolyta tries to sweep Nawi's leg while she's distracted. But Nawi is never distracted. She knocks Hippolyta back on her ass in less than three moves. Undeterred --

NAWI (CONT'D)

I cannot tell you what true freedom is. You have to find that for yourself. Today, you are still too afraid to go looking. I, Nawi, will strip that fear away. One blow at a time.

She smiles down at Hippolyta warmly --

NAWI (CONT'D)

Now get the fuck up. And raise your sword.

(CONTINUED)

39 CONTINUED: (3) 39

As Hippolyta jumps to her feet and LUNGES furiously at Nawi we ARC AROUND her as her fight skills get better, and better, until she finally KNOCKS Nawi to the ground. As she claims her prize -- the Golden Helmet... *

40 OMITTED 40

AND AND

41 41

42 **EXT. BATTLEGROUND - BENIN - DAY** 42

CLOSE on Hippolyta, in the midst of battle, COVERED in DIRT, BLOOD, GUTS as she SLAUGHTERS every WHITE MALE CONFEDERATE SOLDIER that comes her way. *

She stabs ONE in the GUTS. ANOTHER in the THROAT. ANOTHER right through the EYE. And she looks them all dead in the eye as she kills them one by one, then two by two.

WIDEN to find she's wearing GOLD ARMOR signifying she's a GENERAL now. Her head held higher. The muscles in her arms more defined. And she stands among her AFRICAN WARRIORS. A pile of BODIES at their feet.

As the Confederate HORDE advances in the distance -- *

HIPPOLYTA

We are here because we did not believe them when they told us that our rage was not ladylike. We did not believe them when they said that our violence goes too far. We did not believe them when they said the hatred we feel for our enemies is not God-like. *

Her Warriors nod, hanging on her every word as the Confederate Horde closes in -- *

HIPPOLYTA (CONT'D)

They say that to women like us because they know what happens when we become free. Not free to cook their food and raise their children. Not free to run the world, according to their rules, their hierarchies, their weaknesses. But the real kind of free. Free to hate when we must. Free to bring destruction when we must. Free to kill our enemies when we must. That is OUR freedom. That is OUR prayer. No matter what they think of us after we grind them into the dust...that is OUR love. *

(CONTINUED)

42 CONTINUED:

42

A collective ROAR as they raise their swords, rushing past
their leader to meet the Confederate Soldiers head on.

*
*

But Hippolyta doesn't move. She lets the adrenaline wash
over and out of her.

*

(CONTINUED)

42 CONTINUED: (2) 42

Then drops her sword. Takes off her helmet. She's exhausted her anger. She says quietly -- *

HIPPOLYTA (CONT'D)
I am Hippolyta Freeman, George's wife.

43 **INT. BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - DAY** 43

WHOOSH!! Hippolyta opens her eyes in bed. Rested, like she's been sleeping for years. She stirs as she feels eyes on her. She swallows. Blinks back tears. Smiles broadly --

HIPPOLYTA
What are you looking at George Freeman?

She turns around to find her husband GEORGE in the flesh. Staring right back at her. With a love and intensity that threatens to burn right through her --

GEORGE
My wife.

He pulls her close, kissing her as she smiles. His touch, his smell so utterly intoxicating...

44 **INT. BEDROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - DAY** 44

Hippolyta, wrapped in the bedsheet, sits facing her husband as she recounts her adventures --

HIPPOLYTA
But it was when I was trying to get out of that room I told you about that I realized it wasn't another planet at all. And that it wasn't a time machine. You remember I read you some of that one article. On the "Many Worlds"?

George listens to his wife, a small, content smile on his face -- like he's been waiting a lifetime to hear her voice.

GEORGE
Mm-hmm I remember...

HIPPOLYTA
That's when I knew the equations in the "Many Worlds" theory had to be accurate.

(MORE)

(CONTINUED)

44 CONTINUED:

44

HIPPOLYTA (CONT'D)

I certainly thought they might be before, but never could I have imagined all this. A world, where I can name myself anything.

GEORGE

Is this real then? If you're on another planet Earth...am I still real right now?

Hippolyta heard the worry in his voice. Snuggles into him --

HIPPOLYTA

I don't know exactly what it all means. But, God, it feels real. That's what matters.

George absorbs that. Believes it. Can hardly contain the emotion bubbling up --

GEORGE

And after all your adventures. Everything you saw. You still named yourself my wife.

He kisses her. Hippolyta kisses back, but then pulls away.

GEORGE (CONT'D)

What's wrong?

She takes a beat. *Can she actually say it?* She has to --

HIPPOLYTA

I think now, I can name this thing that's been eating away at me. Quietly. So quiet, sometimes I just thought I was tired. Or sad. Missing you when you were out on the road. But really I was angry.

She sits up now. Really needs him to hear this --

HIPPOLYTA (CONT'D)

So angry because, for so much of my life, I've been shrinking. When I was a kid, I was big enough to believe I had every right to name something that was...out of this world. And then I started shrinking myself. By the time I met you, I had already gotten so small.

(MORE)

(CONTINUED)

44 CONTINUED: (2)

44

HIPPOLYTA (CONT'D)

And I thought you saw how I big I wanted to be. I thought you saw me. But then you just stood by, and let me shrink myself more for you.

Hippolyta tries to hold it together, but it hurts.

GEORGE

Hippolyta, I -- why didn't you tell me you felt this way?

HIPPOLYTA

I tried to. So many times, I tried. You must have seen that.

George grimaces. It hurts to admit this but --

GEORGE

Maybe I did. I fell in love with you because you were so curious. I knew deep down inside there was a discoverer in you. But then I...you're right. I let you -- helped you -- shrink. So we could have a family. So I could go do what I had to do, and know you were safe at home waiting for me. I see now. What that cost you. Us.

Hippolyta lets out a breath, like she's been holding it in for years.

GEORGE (CONT'D)

I'm so sorry...for that. And for so much more. I can see you now Hippolyta Freeman. And I want you as big as you can be.

They share a long and meaningful kiss. Hippolyta rises from the bed, away from George --

HIPPOLYTA

I am Hippolyta, Discoverer.

She reaches a hand back for her husband. An invitation. He grins, takes it as AUDIO from **SPACE IS THE PLACE (1974)** plays over the following VIGNETTES --

"I'm not real. I'm just like you..."

45 **EXT. PLANET NELUS - DAY**

45

WHOOSH!! Hippolyta climbs out of her spaceship, STONY, rocking the Orithyia Blue retro-style cosmonaut suit -- the living embodiment of a planet-hopping ORITHYIA BLUE!

She removes the helmet, REVEALING -- a short BLUE BOB with bangs. She looks just like UHURA from STAR TREK. And -- George steps up beside her in a spacesuit of his own! It's grey, with a Green planet in the center like METEOR MAN'S.

"You don't exist in this society. If you did, your people wouldn't be seeking equal rights..."

Waiting to greet them are THREE ALIENS, NELUSIANS -- short, green, round and blubbery, with no visible eyes. Like the BLOB monster, but less frightening. And they each present containers of varying shapes and sizes...GIFTS.

46 **EXT. PLANET EVALA - DAY**

46

"You're not real. If you were, you'd have some status among the nations of the world..."

Hippolyta and George sit in a MASSIVE tree, studying its bizarre leaves. They look like gigantic octopus stinkhorns -- pink, scaly and somewhat terrifying.

But they're both utterly fascinated. Hippolyta uses a small metal tool to collect a sample as George takes notes...

"So we're both myths. I do not come to you as a reality..."

47 OMITTED

47

AND

AND

48

48

49 **INT. GLITTER ROOM - TIMELESS**

49

"I come to you as the myth. Because that's what black people are. Myths..."

Hippolyta walks calmly in. Like someone who's danced on stage with Josephine Baker. Like a warrior. Like she's discovered planets. Fallen in love with creatures around the universe with her soulmate. She walks like she's about a foot taller than when we first met her. No more shrinking.

She takes in an unbelievable sight -- STRANGE, BEAUTIFUL, GLITTERY bodies and shapes morph and grow in and out of each other as they float. They're made up of the same material from the devices in her wrists.

A BODY forms out of the glitter -- Beyond C'est, wearing a breathtaking BLACK GOWN that seems to have no end. Like the one ELZA SOARES wears in THE WOMAN AT THE END OF THE WORLD. They trade a smile --

HIPPOLYTA

I got curious.

BEYOND C'EST

Now that you have named yourself, we can fully integrate you into our society. You will no longer need the devices in your wrists.

Hippolyta looks up at the floating beings. Their energy so palpable. So perfect. But sadness washes over her --

HIPPOLYTA

The change is permanent?

BEYOND C'EST

Yes.

HIPPOLYTA

And if I don't change. Can I go back through the portal that brought me here? Back...home?

BEYOND C'EST

Yes. We can send you back to your Earth.

She stares back at the Glittery Beings --

(CONTINUED)

49 CONTINUED:

49

HIPPOLYTA

"Home" feels like the wrong word.
How can I fit everything I am now
into that place? That Hippolyta was
so small...

Hippolyta closes her eyes. Torn --

HIPPOLYTA (CONT'D)

But Dee. She needs me...

She opens her eyes. Looks at Beyond C'est with resolve.
She knows what she has to do...

50 **INT. SECOND FLOOR - OBSERVATORY - NIGHT**

50

WHOOSH!! The FLASH of light that sent Hippolyta through the
portal dissipates, REVEALING -- a stunned Atticus, on his
ass, CLUTCHING a PAPERBACK BOOK in his hands.

He stumbles to his feet in a daze. Clocks Burke violently
CHOKING on his own blood as he bleeds out from his gunshot
wound to the chest. This is only seconds after Hippolyta
went through the portal. *But where's Hippolyta?*

ATTICUS

Aunt Hippolyta! Aunt Hippolyta --

Let that sink in -- Hippolyta chose NOT to come back!

Atticus runs over to the Machine. It's SPARKING and SMOKING.
He punches the buttons. Fumbles with the number grid. But
the machine SHORTS OUT completely.

ATTICUS (CONT'D)

Fuck!

At a loss, he looks down in WONDER at the cover of the
PAPERBACK PULP NOVEL he's had in his grip -- **LOVECRAFT COUNTRY**
by **GEORGE FREEMAN!**

What. In. The. Entire. Fuck?! But there's no time to
puzzle out what this book means, or that Atticus has it --

He frantically grabs the GOLDEN KEY and HIPPOLYTA'S PURSE
from under the machine. Leaving no evidence behind as he
barrels down the stairs to get out of dodge.

DRIFT under the Machine to find -- a few pieces of FOLDED
PAPER just inches away from Burke's pooling BLOOD --

THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE ISSUE #3.

(CONTINUED)

50 CONTINUED:

50

And written with pride, prominently displayed for anyone curious to know who might have been involved in the killing of two cops, is the name --

DIANA FREEMAN

SMASH TO BLACK.

TO BE CONTINUED...