



# LOVECRAFT



AMERICA'S  
DEMONS  
EXPOSED!

# COUNTRY

EPISODE #108  
"JIG-A-BOBO"

WRITTEN BY  
MISHA GREEN  
and  
IHUOMA OFORDIRE

BASED ON THE NOVEL BY  
MATT RUFF

DIRECTED BY  
MISHA GREEN

PRODUCTION DRAFT 05/14/19  
BLUE REVISION 09/20/19  
PINK REVISION 09/27/19

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**September 27, 2019**

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

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## CAST LIST

LETI LEWIS

ATTICUS FREEMAN

RUBY BAPTISTE

MONTROSE FREEMAN

CHRISTINA BRAITHWHITE

DIANA “DEE” FREEMAN

WILLIAM LOWE

HILLARY/DELL

CAPTAIN SEAMUS LANCASTER

CRANE

GIL

JI-AH MEEH

BLACK PASSENGER

BOARDER(S)

BROTHER NELSON

CONDUCTOR

LUCY

MARY

PASSENGER

POLICE OFFICER

REVEREND PARKER

ROOKIE COP

WHITE NEIGHBOR

YOUTH COMMUTER #1

MOB HENCHMAN

\*THREE WHITE GIRLS

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## SET LIST

### INTERIORS

Safe Negro Travel  
Apartment above Safe Negro Travel  
    Bathroom  
    Kitchen  
William’s Mansion  
    Bathroom  
    Bedroom  
    Living Room  
    Front Parlor  
Winthrop House  
    Darkroom  
    Parlor  
    Second Floor  
        Leti’s Bedroom  
    Living Room  
    Dining Room  
    Third Floor  
        Orrery Room  
Sons of Lazarus Lodge  
    Lancaster’s Office  
Mausoleum  
Union Baptist

### EXTERIORS

Chicago Cemetery  
L Train Station Platform  
    Below the Station  
    Platform up to the Station  
Northside Streets  
    Elm Street  
Police Station  
Roberts Temple Church of God in Christ  
Safe Negro Travel  
Sons of Lazarus Lodge  
Southside Streets  
William’s Townhouse  
Winthrop House  
Lake Michigan Shore  
    Dock

### VEHICLES

Woody the Packard  
William’s Star Chief

1 **EXT. ROBERTS TEMPLE CHURCH OF GOD IN CHRIST - DAY**

1

CLOSE ON DIANA. SWEAT on her brow. SUNSHINE highlighting the EMOTIONS in her eyes -- CONFUSION. SADNESS. BITTERNESS. MUTED SOUNDS swirl around her. Like she's underwater.

WIDEN to find she's in her SUNDAY BEST. Standing in a MASSIVE CROWD gathered outside of the Pentecostal church. The vibe in the air is TANGIBLE. Diana observes --

1) POLICE OFFICERS, unusually NERVOUS, maintaining the massive crowd, their hands twitching around their holsters --

POLICE OFFICER  
Everyone out of the street. Please,  
move out of the street...

2) A NATION OF ISLAM MAN (NELSON) stares down the Police as he gives a FIERY SPEECH, igniting his AGITATED SUPPORTERS --

BROTHER NELSON  
How long are we goin' to lay down  
like injured dogs at the masters'  
feet? My brothers and sisters, I  
say no more!

3) CHURCHWOMEN fan a PASSED OUT WOMAN. Another WOMAN walks on shaky legs out the side doors of the church, and -- VOMITS. Another BLACK CHURCHGOER (MARY) tilts her head to the sky, the sunlight forcing her eyes into an anguish squint --

MARY  
All we can do is pray for the Lord  
to protect us from this evil...

4) A BLACK PREACHER (REVEREND PARKER) and a JEWISH RABBI address REPORTERS about the measured response needed --

REVEREND PARKER  
We are all angry, but we must organize  
and fight using the law...

Diana takes all this in. Sensory overload. As the sound around her RUSHES in like a thunderous tidal wave of sorrow, she scrunches her nose --

DIANA  
What's that smell?

RUBY stands beside her, fanning herself with a CHURCH FAN. She looks to Diana, at a loss for words --

(CONTINUED)

1 CONTINUED:

1

RUBY

It's...um. It has to be one of the hottest days of the year, and --

DIANA

It's him, isn't it?

Ruby nods. Solemn. Diana swallows hard. Half holding her breath as she shuffles forward with the crowd. Slow. Wary. Towards an inevitable horror.

ATTICUS & LETI are a few paces behind. Their nice attire powerless to soften their grim looks. Atticus eyes Leti as she fiddles with her CAMERA, not able to bring herself to take a picture. His eyes flash to her midsection. *Does he know about the baby?*

ATTICUS

You should sit. Rest. We still got a long wait.

LETI

I'm fine.

MONTROSE walks up with WATER CUPS. Atticus takes his without looking at his father. They haven't spoken since Montrose's sexuality was revealed. And the TENSION is alive and well. Leti takes a cup --

LETI (CONT'D)

Thank you.

Atticus immediately hands his to Leti --

ATTICUS

Take mine too.

She shoots him a curious look. *What's with the over-attention?* Atticus adverts his gaze. Checks his WATCH as the crowd inches forward. Ruby takes in the mostly ADULT crowd as she takes a cup. Lets Diana shuffle forward before --

RUBY

Maybe it wasn't a good idea to bring Dee...

MONTROSE

There's no runnin' from this. It's a rite of passage for every negro in this country. Child or not.

His heavy words land especially hard for Leti as she thinks about the child growing in her belly.

(CONTINUED)

1 CONTINUED: (2)

1

ATTICUS

Uncle George would have wanted her  
to see Emmett.

They all fall silent at the mention of his name. Let that  
sit -- this is the line to view EMMETT TILL'S BODY.

Diana looks to a MEMORIAL PHOTO of Emmett on display. Her  
friend is dead and she's slowly shuffling closer and closer  
to his mutilated corpse on full display. Her eyes lock on  
the church entrance only a few feet ahead...

LETI (O.S.)

She's seen too much death already.  
We're supposed to be protecting her...

...fear creeps across Diana's face. She's not ready to  
confront what's waiting for her. She drifts back into the  
crowd. The mourners engulf her unbeknownst to her distracted  
family. Atticus pulls Leti to the side. Drops his voice --

ATTICUS

This is not the place to get into  
this again --

LETI

It's been a week. We need to tell  
her --

ATTICUS

Her friend just died --

LETI

Murdered. He didn't just die, someone  
did this to him --

ATTICUS

I know that, Leti --

LETI

And the longer we wait to tell her  
her mother's not coming back --

ATTICUS

We don't know that for sure.

LETI

You said there was a flash of light  
from Hiram's machine, and then  
Hippolyta disappeared. What makes  
you think she's coming back?

(CONTINUED)



1 CONTINUED: (3)

1

And it's right around this moment we realize -- Atticus hasn't told them he went through the portal and came back through!

RUBY (O.S.)  
Where's Diana?

Big new urgency. Everyone's frantic eyes scan the crowd --

ATTICUS  
Shit. She must have slipped off...

Montrose clocks the VOLATILITY in the air. The city is on edge because of the injustice of a little black boy's death.

MONTROSE  
We don't want her runnin' these streets alone today.

LETI  
See if she went home. I'll check my house.

RUBY  
I'll stay in line in case she comes back.

Atticus checks his watch. Again. *What is he late for?*

LETI  
Tic...

ATTICUS  
Yeah. I'll check the five and dime.

As Our Heroes break off to find Diana, DRIFT through the never-ending crowd, THOUSANDS of grieving BLACK CHICAGOANS heading towards their Negro American rite of passage...

**SMASH TO TITLES:**

**L O V E C R A F T C O U N T R Y**

2 **OMITTED**

2

3 **OMITTED**

3

4 **OMITTED**

4

A5 **EXT. STREETS - SOUTHSIDE - DAY**

A5

The streets are noticeably empty due to Emmett's viewing. Diana trudges. Kicking ROCKS. GRIEF emanating --

(CONTINUED)

A5 CONTINUED:

A5

CAREFREE LAUGHTER hits her ears like nails on a chalkboard. TWO NEGRO GIRLS lick melting ICE CREAM CONES as they exit the PENNY ARCADE. Unbothered by the racial violence that engulfs the city. \*

One of the Negro Girls makes eye contact with Diana. Smiles. She glares back. Impulsively picks up a ROCK. Hurls it at the Girls. \*

They SCREAM, horrified. Diana throws more ROCKS, yearning to express the turmoil she feels inside --

DIANA  
There's nothing to laugh about!

Not on this day. Not fucking ever. Terrified, the Girls run from the unprovoked attack. Diana SMILES, thrilled by their fear. Heads on her way, exiting frame. \*

A beat. Another. Then a POLICE CRUISER creeps ominously through the frame. *Is it stalking Diana?*

She's oblivious as she turns into a dark ALLEY, and -- \*

The RED LIGHT of the Cruiser discos over her as the SIREN blares. She turns to see it's blocking the opening of the alley. The driver's window rolls down. A familiar voice calls from the shadows -- \*

FAMILIAR VOICE (O.S.)  
Diana Freeman...?

Diana pales. Too shook to answer. *How the fuck do these cops know her name?* The Cruiser doors pop open -- LANCASTER and CRANE climb out! Lancaster eyes Diana with menace -- \*

LANCASTER  
I said, are you Diana Freeman?

DIANA  
Yes...

Lancaster shoves some TATTERED NOTEBOOK PAPER in her face --

LANCASTER  
This yours?

Diana's eyes widen as they take in -- **THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE ISSUE #3.** Her mind spins with MANIC CONCERN. *How did these Cops get her comic? Is that speck of red on it blood?!? What happened to her mother?!?*

(CONTINUED)

A5 CONTINUED: (2)

A5

Lancaster moves uncomfortably close to Diana. She steps back. Bumps into Crane. TRAPPED.

LANCASTER (CONT'D)

I'm not going to ask you again, girl.

DIANA

Yes. It's... it's mine.

Lancaster and Crane fire off questions in rapid succession. An interrogation tactic meant to disorient --

LANCASTER

Where's your mother?

Fear rages in Diana's eyes as she respectfully answers --

DIANA

She's on a trip for her job --

CRANE

Where does she work?

DIANA

At the Safe Negro Travel Guide --

LANCASTER

What's your mother's name?

Diana hesitates. The last thing she wants to do is get her mother in trouble. But she's in trouble right now --

DIANA

Hippolyta --

CRANE

Hippo--what? Niggers and these African names.

Crane shakes his head in disgust. Pulls out a piece of CHALK. Begins tracing a LANGUAGE OF ADAM SYMBOL (TIME) around Diana --

LANCASTER

Where'd your mother go on this trip?

DIANA

She didn't tell me --

LANCASTER

Has she been acting strange lately?

DIANA

Kind...of.

(CONTINUED)

A5 CONTINUED: (3)

A5

Lancaster and Crane exchange a look. *They're on to something here...* \*

LANCASTER  
What do you know about magic? \*

CONFUSION riots Diana's face --

DIANA  
Like in fantasy books...?

Lancaster scrutinizes her for a good long beat. She swallows hard. Trying not to cry under his intense stare. Finally, Lancaster nods to Crane, and -- Crane GRABS Diana's head!

She lets out a PIERCING SCREAM. Kicks. Fights. But Crane squeezes her into a headlock as Lancaster mumbles in the LANGUAGE OF ADAM, and SPITS into his palm --

LANCASTER  
*Kaarga gar kan skabora adma mogna  
usta // Sanan sporanam sporam //  
Susta, sichmaman hala shika // Stala  
hakun ilku sa talan na sansadan...*

He rubs the spit onto Diana's forehead, and -- the scream erupting from her mouth STOPS!

Her throat gets tight and itchy. She goes into an uncontrollable COUGHING FIT as DOZENS of MAGGOTS push through the cobblestone, and -- MORPH into FLIES! They swarm Diana, the BUZZING engulfing her coughs as she ekes out -- \*

DIANA  
I can't breathe...

The crooked cops are not fazed by Diana's distress as Lancaster continues to chant under his breath -- \*

LANCASTER  
*Ba mustan ka sarmaa ka mogna fa lana  
// Ma magakhan baganam tu sakhazhad  
kannam...* \*

Diana looks off, disconnecting from the trauma, locking onto -- a CREAM OF WHEAT ADVERTISEMENT featuring the stereotypical smiling, happy black man that is "UNCLE" RASTUS. \*

LANCASTER (CONT'D)  
*Sichman shi gaka bachomanam...* \*

Abruptly, the Flies DISSIPATE. Crane laughs as he drops Diana on the ground. \*

(CONTINUED)

A5 CONTINUED: (4)

A5

A beat later, they're back in the Cruiser and driving off as Diana wheezes and gasps for air. Unable to move as Lancaster's SALIVA runs down her face.

Finally she wipes it away. Stares at the residue. Can't process. *Did that really just happen?* FEAR, SHOCK and pure DISGUST overwhelms her. She sprints off. As she passes the Cream of Wheat ad --

\*  
\*

Rastus's eyes SHIFT, following her running out of the alley...

\*

5 **INT. WINTHROP HOUSE - DAY**

5

It's quiet. Unusually quiet. Most of the Boarders are at Emmett's viewing. Leti enters, concern evident. She glances into the library on her way to the stairs, but misses the WOMAN waiting on the sofa in the living room.

A Korean Woman.

LETI

Dee...?

Leti gets no response from upstairs. Goes into the dining room...

LETI (CONT'D)

Diana --

...but stops as she finally spies the visitor on the sofa. A knowing passes between them. Leti trips over her words --

LETI (CONT'D)

Are you looking for a room?

JI-AH stands. She hasn't aged a day in the 4 years since the end of the war. Since she last saw their mutual lover and the premonition of his death.

JI-AH

I'm looking for Atticus...

6 **EXT. CEMETERY ON THE EDGE OF - CHICAGO - DAY**

6

The resting place of old money. Monolithic GRAVESTONES and ostentatious MAUSOLEUMS. Atticus makes his way towards the most egregious edifice among them...

7 **INT. MAUSOLEUM - DAY**

7

It's one of the hottest days of the summer, but Atticus gets a chill the second he steps inside the dark, hallowed space. He looks to the name engraved in the cold stone -- **CUNNINGHAM.**

(CONTINUED)

7 CONTINUED:

7

CHRISTINA sits on the single bench in front of the wall of TOMBS. Generations stacked on top of each other in their last resting place.

CHRISTINA

I can't remember the last time someone made me wait.

This is why Atticus was checking his watch. He had an appointment. One he's not happy to have made.

CHRISTINA (CONT'D)

Well, at least I had family to keep me company.

Atticus raises an eyebrow. *Family?* Christina points to one of the tombs -- **CLARISSA BRAITHWHITE.** \*

CHRISTINA (CONT'D)

She had no idea what my father could do. Oblivious till the day she died. But I knew something was amiss from a very young age. The most I could fathom then, was that my father had a mistress. Imagine my delight to discover it was magic.

Atticus barrels past that, he came here for a reason --

ATTICUS

I want you to teach me how to cast a spell.

CHRISTINA

You've had my card for a very long time, why now?

ATTICUS

It's my birthright.

A cynical LAUGH trickles out of Christina --

CHRISTINA

You don't have enough whiteness in you to sell that entitlement.

She scrutinizes Atticus's face for a reaction...

CHRISTINA (CONT'D)

No, something's changed. You're desperate now. To do what? Protect yourself? Your family?

(CONTINUED)

7 CONTINUED: (2)

7

...and gets it. Clearly hitting a nerve. Her eyes light up --

CHRISTINA (CONT'D)

Invulnerability. Our little guard dogs. The door to the Garden of Eden. Those were all created from one spell. A protection spell. You managed to get Titus's pages.

Atticus doesn't deny it. And Christina is impressed --

CHRISTINA (CONT'D)

I wasn't sure you could pull it off. People have died trying. I hear Hiram lost an arm.

ATTICUS

Horatio's stolen pages are still out there. I'd give you the Orrery, but I think you're really looking for this...

He pulls out the GOLDEN KEY to Hiram's machine. Christina doesn't even hesitate --

CHRISTINA

An incantation isn't a spell. The words aren't enough. To cast you need energy. Intention. A body. That's how you upset the balance of nature without disaster -- perfect alignment.

\*

She traces in the DUST collected on her mother's tomb. And Atticus recognizes -- it's the symbol at the top of Titus's pages from the Book of Names!

\*

\*

ATTICUS

What is that?

CHRISTINA

It's the symbol for protection. Trace it around the location you're going to cast the spell in. A geometric pattern --

ATTICUS

In chalk...?

CHRISTINA

Or your blood. Either is preferable to dust.

(MORE)

(CONTINUED)

7 CONTINUED: (3)

7

CHRISTINA (CONT'D)

I'm not sure the symbols really help,  
but it's something the Order has  
done in every ceremony. And seeing  
how dangerous casting can be, you  
should probably do it too.

As Atticus absorbs the lesson, Christina holds out her hand.  
*Key please.* Atticus reluctantly hands it over.

CHRISTINA (CONT'D)

Good luck, cousin.

She pulls a vial of POTION from her purse, downs it as she  
heads out --

ATTICUS

What's going to happen on the autumnal  
equinox?

That stops Christina cold. Her expression souring. *How  
does he know about the autumnal equinox?* But when she turns  
back to Atticus, she's wearing that liquid smile --

CHRISTINA

I'm going to achieve what no one in  
the Order, not even the all powerful  
Titus Braithwhite, could --  
immortality.

\*

And that's like a gut punch to Atticus. It's confirmation  
of something very, very bad...

8 **OMITTED**

8

A9 **INT. APARTMENT ABOVE - SAFE NEGRO TRAVEL - DAY**

A9

Diana STORMS in, forehead still prickling. Grabs her SNEAKERS  
and heads straight for the bathroom, but --

MONTROSE (O.S.)

Where the hell have you been?

Diana doesn't care about her uncle's concern --

\*

DIANA

I don't have to tell you anything!  
You're not my dad. He's dead. Is  
my mom dead too?

That stuns Montrose --

(CONTINUED)



A9 CONTINUED:

A9

MONTROSE

What?

DIANA

Where is she!?!

Montrose struggles to keep the volatility out of his tone --

MONTROSE

Your momma...is still on a guide  
trip --

Diana gives him the coldest look she can muster. Her voice  
steady with raw emotions --

DIANA

You're lying. She has to know about  
Bobo. She'd come back --

MONTROSE

She will. Soon --

DIANA

Stop fuckin' lying to me. You're  
all lying to me --

She stalks past him into the bathroom, SLAMMING the door...

B9 **INT. BATHROOM - APARTMENT ABOVE SAFE NEGRO TRAVEL - DAY**

B9

Diana forcibly washes her forehead. Her movements crazed  
but deliberate. Trying to erase the assault from her mind.  
Montrose BANGS on the other side of the door --

MONTROSE (O.S.)

Dee, get your ass back out here!

Diana stares at herself in the mirror. Hollow. Alone.  
Montrose stops banging on the door as if sensing it isn't  
helping. A beat, then calmer now --

MONTROSE (V.O.) (CONT'D)

Diana, I understand what you're  
feeling. When I was your age, they  
took my best friend too...

No. She doesn't want to think about her dead friend. She  
grabs a BASEBALL CAP off the clothes line. Stuffs her frizzy  
hair underneath, attempting to ignore her uncle's words --

(CONTINUED)

B9 CONTINUED:

B9

MONTROSE (V.O.) (CONT'D)

I thought that was the worst of it,  
but the white folks keep coming.  
More vicious and evil than the last  
time. They always do...

Diana puts her sneakers on. Pauses. Feels as though someone  
or something is *watching* her. She looks around. Her eyes  
land on a BOOK RACK near the toilet and a vintage copy of  
**UNCLE TOM'S CABIN.**

She squints, confused. Glaring back at her is a -- GROTESQUE  
version of TOPSY on the cover!

MONTROSE (O.S.) (CONT'D)

Me and your pop learned early on, it  
doesn't matter what you do or how  
well you do it, they can always take  
everything from us...

\*

Topsy's lips are bright red. Hair undone and wild. Mirroring  
Diana's. Its yellow stare burning right through her.

MONTROSE (O.S.) (CONT'D)

But that doesn't mean we should give  
it away easily. If they come for  
you, damn sure better make 'em work  
for it.

Diana steps back as the book falls forward to the floor.  
She stares at it. *What the fuck is happening to her?*

MONTROSE (CONT'D)

Dee, I'm coming in, okay?

She climbs out of the bathroom window, disappearing down the  
fire escape as --

Montrose opens the door to find the bathroom empty. He picks  
up **UNCLE TOM'S CABIN.** The cover is back to NORMAL...

9 **EXT. WILLIAM'S MANSION - DAY**

9

A discombobulated Ruby, cheeks stained with dried tears,  
walks in a daze. She made it into the church. She saw what  
was left of Emmett. And she can't shake it.

She searches her PURSE at the front gate. Her hands SHAKE  
as she pulls her KEYS out, only to drop them --

(CONTINUED)

9 CONTINUED:

9

WHITE GARDENER (O.S.)  
Hey! You the maid?

A WHITE GARDENER yells from his idling TRUCK at the curb. *Fuck*. This is not what she needs right now. Ruby faces him. Anger skirts across her face --

RUBY  
No. I'm not the damn maid.

WHITE GARDENER  
What'd you say?

He moves towards her, full of AGGRESSION, but William's STAR CHIEF zips up. WILLIAM's concerned eyes are on Ruby --

WILLIAM  
Everything okay here?

WHITE GARDENER  
You know her?

WILLIAM  
Yes, I do. Is there a problem?

WHITE GARDENER  
Not if you know her. That mess on the other side of town's got everyone up in arms. Just making sure none of it's finding its way to our neighborhood...

He moves back to his truck as William nods --

WILLIAM  
Thanks, I appreciate that.

He takes in Ruby. Sees the fresh tears in her eyes. The VOMIT RESIDUE on her fancy clothes. The keys SHAKING in her hands. She's barely holding it together --

RUBY  
He looked like a monster...

The ANGUISH in her eyes. She's not talking about the neighbor. William gently takes the keys. Unlocks the gate. And with a soft touch, leads her inside...

10 **INT. BATHROOM - WILLIAM'S MANSION - DAY**

10

Bath water runs. Ruby holds on to herself as William slowly unbuttons her stained dress. She lets him pull her clothes off her body.

(CONTINUED)

10 CONTINUED: 10

Lets him gently lead her into the calming hot water. Lets him BATHE her.

There's an unspoken beauty in the way he handles her. With care. Respect. Love even. It's exactly what she needed in this moment. She faces him. Vulnerability dancing in her eyes. But there's something else there. Guilt.

He tries to kiss it away. It's passionate. Tender. But Ruby recoils. Steps out of the tub. Moves to the sink. Reaches for her POTION. Downs it.

She looks to William in the mirror's reflection. HEAT in her eyes. He UNDRESSES for her as she TRANSFORMS into...

11 **INT. BEDROOM - WILLIAM'S MANSION - DAY** 11

...HILLARY rides William on the edge of the bed. But even as a white woman, Ruby can't escape the battling emotions within her. The SHAME for taking this erotic pleasure. With every stroke, a piece of her breaks.

She CRIES as Hillary. But it's a cry that only an anguished black soul can weep. Her body begins to TINGLE. She knows this feeling well.

It's not an orgasm.

She's TRANSFORMING back into Ruby. Hillary tries to pull away. But William holds her TIGHT. Fucks her HARDER. DEEPER. Thrusting her beyond her emotional boundaries, until --

Ruby EMERGES as she completes her TRANSFORMATION and CLIMAXES!

It was painful yet cathartic. A euphoric breakthrough. Ruby exhales deep as William watches her, enthralled...

A12 **EXT. WINTHROP HOUSE - DAY** A12

Atticus steps onto the porch. Stops cold. A pair of WOMEN'S SHOES are placed outside the door. SHOCK crosses his features. OH. SHIT. He hasn't seen this done since Korea...

B12 **INT. WINTHROP HOUSE - DAY** B12

A SOFT VOICE drifts from the dining room. Atticus stalks towards it. Heart racing. Palms sweating. His worst suspicions confirmed when his eyes land on --

Ji-ah at the table with Leti. Mid-conversation. But that stops when Ji-ah's eyes find Atticus. Torn at the sight of him after all these years.

(CONTINUED)

B12 CONTINUED: B12

He looks between the two women. Feeling similar emotions at seeing Ji-ah after how he left it, but his gaze lands and stays on Leti. She can't even look at him...

12 OMITTED 12

A13 **EXT. BELOW THE - L TRAIN STATION - DAY** A13

EMERGENCY SIRENS. YELLING. HONKING HORNS. Sounds of a city on the brink echo as Diana looks both ways, then crosses the street, heading for the stairs to the L train platform...

B13 **EXT. PLATFORM UP TO THE - L TRAIN STATION - DAY** B13

Diana moves with purpose. But something feels...off. She turns back. *Is she being followed?* The platform is EMPTY...

C13 **EXT. PLATFORM - L TRAIN STATION - DAY** C13

COMMUTERS crowd the platform baking in the summer heat. Diana listens to YOUTH COMMUTERS as she waits for the train -- \*

YOUTH COMMUTER #1

You think they care Emmett Till's on display for the world to see? Next week it'll be another black body --

The hairs on the back of Diana's neck stand. She feels as though she's being watched. Again. \*

She slowly scans her surroundings. Eyes landing on the stairs to the platform beyond the Youth Commuters. It's just a black void, until --

A RED RIBBON appears, followed by a patch of WILD KINKY HAIR, then the high collar of a BURLAP DRESS as -- TOPSY JIGS up the stairs backwards! \*

Diana's eyes go saucer wide as Topsy freezes at the top of the stairs. A beat. Another. Then -- BOPSY pops its head around Topsy, and WAVES!

Diana stumbles back. Tapping the shoulder of a WHITE COMMUTER --

DIANA

Do you see that?

White Commuter's eyes follow Diana's pointed finger --

WHITE COMMUTER

See what?

(CONTINUED)

C13 CONTINUED:

C13

HOLY. SHIT. No one can see Topsy & Bopsy but her. Bopsy moves towards her -- dancing in PLAYFUL JIGS reminiscent of the BLACK MINSTREL!

Diana's frozen in shock as the STATION AGENT comes over the LOUD SPEAKER --

\*  
\*

STATION AGENT (V.O.)  
Rolling blackouts due to the heat  
have delayed all Southbound trains...

\*  
\*

FRUSTRATION rolls across the platform as Topsy turns now. Locks in on Diana. There is nothing playful about Topsy. She looks like she wants to devour Diana.

\*  
\*

Diana pushes through the Commuters. Glances back to see Topsy & Bopsy are still there, still coming for her -- CONTORTING and jiggng their way around waiting Commuters!

Diana arrives at the EXIT TURNSTILE, but -- it's crowded with ANNOYED COMMUTERS pushing through one at a time.

She's TRAPPED.

She takes stock of every passing second as Topsy & Bopsy jig closer. And CLOSER. Bopsy reaches a clawed hand out, and --

Diana finally makes it through the turnstile right before Bopsy gets her...

13 OMITTED

13

14 OMITTED

14

THRU  
16

THRU  
16

17 INT. DINING ROOM - WINTHROP HOUSE - DAY

17 \*

Atticus leans against the fireplace. An array of EMOTIONS cross his features -- SHOCK, DISGUST, CONFUSION. Leti's quiet. Too quiet. Ji-ah is resolved, her unwavering eyes on Atticus. A bomb has been dropped. This is the aftermath.

Another long awkward beat passes between the triangle, finally --

ATTICUS  
You're a succubus...

JI-AH  
In Korea, we call it a Kumiho. A  
nine-tailed fox spirit --

17 CONTINUED:

17

ATTICUS

And you've killed a hundred men...

It sounds insane to say it out loud. And Atticus doesn't mask the disgust in his voice. Ji-ah bristles --

JI-AH

It is my nature, what is your excuse?

Atticus glances to Leti, full of shame. She doesn't meet his gaze as Ji-ah continues --

JI-AH (CONT'D)

When I have sex, and my lover climaxes, my nine tails attach to him taking his life force. That is how I am able to see their entire lives up till their deaths.

(then:)

The last time with you, when the tails came out --

Atticus cuts her off, not wanting to subject Leti to his sex life with another woman. Desperation in his eyes --

\*

ATTICUS

When? When am I supposed to die?

Ji-ah can feel his anxiety. His internal turmoil. And she wishes she had something more to tell him, but --

JI-AH

I don't know --

ATTICUS

But that's why you're here? Because it's going to happen soon.

JI-AH

I'm not sure --

ATTICUS

Did you see how it happens?

JI-AH

No. This has never happened before. No one has ever survived the nine tails.

*That* makes Leti look up. Her eyes shift between Atticus and Ji-ah. REALIZATION dawning. She feels uprooted as Atticus's ANGER explodes --

(CONTINUED)

17 CONTINUED: (2)

17

ATTICUS  
Why are you here if you don't have  
any fucking answers?

LETI  
Because she loves you.

That truth is in Ji-ah's eyes. She drops her head. The room shakes with deafening silence. Leti leaves, unable to stomach this any further.

Atticus stares at Ji-ah. She is the symbol of what he has been fighting since returning home -- his death. And now she is here and it cannot be ignored anymore. But he's damn well going to try. His voice, bone-chilling --

ATTICUS  
Our shit wasn't real...

\*

Ji-ah locks eyes with him as her breath slows to a crawl --

ATTICUS (CONT'D)  
And I am not dying. Now get out...

\*

And with that, he goes after Leti. As Ji-ah fights back the emotion welling...

18 **INT. SECOND FLOOR - WINTHROP HOUSE - DAY**

18

In her BEDROOM, Leti angrily stuffs Atticus's BELONGINGS into his ARMY DUFFLE. Then crosses the HALLWAY to the bathroom as Atticus crests the stairs.

He steps into the doorway of the BATHROOM as she stuffs his TOILETRIES into his duffle. Like her, he's a freight train of emotion --

ATTICUS  
What are you doing?

She pushes past him, stalking across the HALLWAY back to her bedroom --

LETI  
I want you to get the fuck out --

ATTICUS  
She's gone --

Atticus closes the door to the BEDROOM behind him. Trying to keep this moment private, but Leti pulls it back open --

(CONTINUED)



18 CONTINUED:

18

LETI

Good. Go with her --

She throws his Duffle at him. He drops it. Reaches for her --

ATTICUS

Leti, I'm sorry...

LETI

No. I get why you wouldn't say anything when you first came back, but after all the shit we've been through, I had to hear it from her?

ATTICUS

I didn't know what to tell you or anybody --

LETI

You tell me the truth --

ATTICUS

I didn't know what she was or what happened to me that night. I didn't believe what she said --

LETI

Some part of you believes it. That's why you kept it from us --

ATTICUS

I thought I was protecting everyone --

LETI

Well you fucked up because everyone but you has died since you came back.

The hurt in Atticus's eyes is almost too much for Leti to bear.

She's just given voice to what he has been battling with internally since Ardham -- that all of this is his fault.

He grabs his Duffle and Leti watches him go, until she realizes he's heading towards the stairs to the third floor. She follows him into the HALLWAY --

LETI (CONT'D)

Where are you --

ATTICUS

I'm going to make it right.

(CONTINUED)

18 CONTINUED: (2)

18

He moves with dark purpose. Dread claws at Leti --

LETI  
What does that mean?

But he doesn't slow to answer as he climbs the stairs to...

A19 **INT. THIRD FLOOR - WINTHROP HOUSE - DAY**

A19\*

...with Leti on his heels --

LETI  
Atticus, what does that mean?

ATTICUS  
I'm gonna cast the spell. It's meant  
for protection.

As the SHOCK of that washes over Leti they arrive at the  
ORRERY ROOM. Atticus retrieves his TRANSLATED PAGES. Stuffs  
them into his duffel as Leti stands in the doorway --

LETI  
When did you finish...

ATTICUS  
The night we found out about Emmett.

LETI  
Okay, but you don't know how to --

Atticus is matter of fact. In solider mode --

ATTICUS  
I met with Christina today. I gave  
her the Orrery key and she told me  
how to cast it.

He pulls his PISTOL from the desk. Checks the chamber --

\*

LETI  
Have you lost your mind? You can't  
trust Christina, and what if Ji-ah  
is right? What if casting this spell  
is how you die --

ATTICUS  
I've already made up my mind --

It's hard for Leti to keep the desperation out of her voice.  
Her thoughts drift back to the baby she's carrying --

(CONTINUED)

A19 CONTINUED:

A19

LETI

No. You don't get to make these decisions by yourself anymore. There's too much at stake --

ATTICUS

You don't think I know that? I'm doing this for us. To protect us. We're surrounded by monsters. I don't have a choice.

His conviction gives Leti pause. *Could he know? Could they both be fighting for the future of their unborn child?*

LETI

Tic. Please. Let's just figure this out together...

But Atticus pushes her out of the way and leaves...

19 OMITTED  
AND  
20

19  
AND  
20

21 **INT. FRONT PARLOR - WILLIAM'S MANSION - DAY**

21

Ruby steps into the doorway. Watches Christina whisper into the PHONE --

CHRISTINA

Of course, I'll be there soon.

She hangs up. A SMILE on her lips. Whoever was on the end of that call, she's intrigued by this turn of events.

RUBY

A fourteen year old boy was beat, shot to death, then tied with barbed wire by the neck to a cotton-gin fan and cast into the Tallahatchie river.

CHRISTINA

I know --

RUBY

But do you care? At all?

Christina studies Ruby, then --

CHRISTINA

You want me to say yes...

(CONTINUED)

21 CONTINUED:

21

RUBY

I don't want you to say anything. I want you to feel what I feel right now. Heartbroken. Scared. Furious. Tired. So fucking tired of having to feel this way over and over. And I want you to feel alone too. And shameful. Cause I'm here. Feeling this with you. And you'll never understand it.

She gets in Christina's face. Sorrow fueling her anger --

RUBY (CONT'D)

And I want you to feel guilty for feeling safe next to you and your privilege. When I should be on the Southside. With my people. Mourning a sweet little boy who was taken from us.

She sears Christina with a look --

RUBY (CONT'D)

You want to know why I took that potion earlier? Because today of all days, I didn't want to be a black woman fucking a white man.

And to all that, Christina simply says --

CHRISTINA

No.

RUBY

What?

CHRISTINA

I don't care about Emmett Till. I don't care about Roy Bryant or J.W. Milam who'll never see justice for what they did. And I don't care that half this city is on the brink because of it. And I don't think you really do either.

Ruby is taken aback as Christina continues --

CHRISTINA (CONT'D)

The pain. It's like being unmade.  
(MORE)

(CONTINUED)

21 CONTINUED: (2)

21

CHRISTINA (CONT'D)  
That's what you said about the transformation, but that's not what I saw when I was fucking you. I saw someone being reborn.

Now Christina sears Ruby with a look --

CHRISTINA (CONT'D)  
You took that potion because you wanted to hide from the fact that even today of all days, you were a woman who wanted what she wanted...

She leaves as that cold truth settles on Ruby...

22 **EXT. WINTHROP HOUSE - DAY**

22

THREE WHITE GIRLS jump rope on a neighbor's lawn, sing-songy --

WHITE GIRLS  
*Topsy with her yellow eyes  
Tries to claw the one she spies  
Follows them from tree to brook  
Over under every nook  
Topsy has the wildest doo  
She just want to dance with you  
Jig jig jig jig...*

\*

Diana, her fear still on ten, runs past them, and up the walkway as a preoccupied Leti stalks out of the house --

DIANA  
Where's Tic?

Leti keeps it moving --

LETI  
I don't know.

DIANA  
When's he coming back?

A look of regret flashes in Leti's eyes --

LETI  
I don't know, Diana. Go inside, call your uncle and tell him you're here.

Diana peers around Leti. Freezes. In the deep, deep distance, just over the horizon, is a small shifting SPECK --  
Topsy jiggin' down the street headed straight for Diana!

(CONTINUED)

22 CONTINUED:

22

DIANA

Leti...

Leti turns back. Exasperated. Too busy dealing with her own shit to notice Diana's distress --

LETI

What?

Diana opens her mouth to tell her about the cops. Topsy. But her throat CLOSES up. Just like when Lancaster and Crane assaulted her. She COUGHS through it. Concern washes over --

LETI (CONT'D)

You okay?

Diana nods. It's all she can do. Leti lingers for a moment, but doesn't have time to dig further --

LETI (CONT'D)

Get some water from the kitchen.  
I'll be back soon...

Diana nods. As Leti walk off, she sees -- Topsy is now about a block away, still coming!

She makes her escape around the back of the house. STOPS at the sight of a car under a TARP. The shape of it ignites her curiosity. She yanks the dirty tarp off -- it's WOODY!

*WHAT. THE. FUCK! What does this mean? Is her mom back? Why has everyone been lying to her? Why is Woody hidden?*

Diana peers into the car. Sees her MOTHER'S BELONGINGS in the back. Her shock slowly gives way to ANGER --

*THUD!* Bopsy forcibly presses its face against the opposite window. Its red painted lips spread into a disgusting smile, showing rows of bright white teeth.

Diana SCREAMS, and her scream seems to zap Bopsy with a shot of energy. Like its feeding off of Diana's fear. Bopsy SMEARS its face against the window in celebration.

Diana backs away. A BIKE leans against the house. Petrified, she hops on, furiously pedals off...

23 **EXT. SAFE NEGRO TRAVEL - EVENING**

23

A sign in the window -- "**CLOSED FOR EMMETT**". Montrose sits on the curb. Sipping from his FLASK. Taking in the gloom hanging over the usually vibrant neighborhood.

\*

(CONTINUED)

23 CONTINUED:

23

Atticus approaches. The weight of the world on his shoulders --

MONTROSE

Dee was here, but she snuck off again --

ATTICUS

Did you cheat on momma?

A weighted pause from Montrose. He clocks the turmoil in his son's eyes. After a moment --

MONTROSE

I had desires but I never acted on them until after she passed. \*

A beat as Atticus takes that in. Struggles to believe it. He sits next to his father. Exhausted by it all. Montrose takes another swig from the bottle, steeling himself --

MONTROSE (CONT'D)

When I was eight the Reverend of my church got caught fooling around with a man at a park. He told us it was just a rumor, that gossip was the enemy of the Gospel. But Palm Sunday, the police dragged him from the pulpit in handcuffs like he was some perverted demon. \*

The faraway look in Montrose's eyes illuminates his pain. Atticus can't help but be affected as his father continues --

MONTROSE (CONT'D)

He ended up being sent to some asylum where we heard they cut out part of his brain. He went from being one helluva preacher to a dead-eye that couldn't talk, slobbering all over his damn self. \*

He locks eyes with his son. Full of conviction --

MONTROSE (CONT'D)

I chose a life. Outside of an asylum. A jail cell. Or dead in some bathroom at a public park. And your momma... \*

He sighs. Full of regrets and longing now --

MONTROSE (CONT'D)

She lost everyone in the riots. We both wanted family.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

MONTROSE (CONT'D)

That's what we built our love around.  
Might not have been romantic, but  
that familial love, that's the  
strongest kind. You'll see when you  
have your own kids.

The lights on the street DOMINO off as that lands on Atticus.  
He takes Montrose's flask. Downs it. Looks at his father  
with vulnerability --

ATTICUS

Leti's pregnant. But she hasn't  
told me yet.

A confused look from Montrose. *How does Atticus know then?*

ATTICUS (CONT'D)

Aunt Hippolyta wasn't the only one  
that went through the portal.

He pulls out the PAPERBACK PULP NOVEL -- **LOVECRAFT COUNTRY**  
by **GEORGE FREEMAN**. Slides it over to his father --

ATTICUS (CONT'D)

I went to the future...

Montrose doesn't know what to make of this book with his  
deceased brother's name on it. He turns it over to discover --  
an AUTHOR'S PHOTO of a BLACK MAN -- who looks strikingly  
like Atticus with his EXACT SAME BIRTHMARK on his face!

ATTICUS (CONT'D)

And that's my son...

As Montrose grips the book, shock washing over him...

24 **INT. UNION BAPTIST - NIGHT**

24

CANDLES line the pulpit casting the empty church in shadows.  
Leti sits in a pew. Head bowed in prayer. Frustrated.  
This day is testing her faith --

LETI

I know that you said we're all  
destined to go through trials and  
tribulations, but this magic that  
keeps tempting us, haunting us like  
the devil. That part you left out...

Christina quietly enters from the back. Listens as Leti  
continues --

(CONTINUED)



24 CONTINUED:

24

LETI (CONT'D)

And now the man that I love...please  
God, I'm begging you to watch over  
him. Put your shield of armor around  
him as he says that spell.

(a beat, then:)

And please extend your grace to  
Emmett's family. In Jesus's name I  
pray, Amen.

As the quiet settles, Leti senses a presence. And it's not  
God. She turns as Christina makes her way towards her --

CHRISTINA

I didn't figure you as a woman of  
faith...

She slides into the pew next to Leti like they're old friends.  
Leti sighs as her gaze goes to the CROSS above the altar.  
*Jesus help her...*

LETI

I wasn't. But then I died. And was  
resurrected...

CHRISTINA

That wasn't a miracle, it was magic...

LETI

Are they really so different? Walking  
on water, curing the blind, raising  
the dead...

Christina considers that, then --

CHRISTINA

Perhaps my father thought himself  
god-like when he resurrected you.  
But he was just a mortal. Confused  
that being powerful and being able  
to manipulate the world around him  
made him more. Most powerful men  
with god complexes want to live in  
heaven but not hell, failing to  
understand that God is both.

LETI

Is that what you want? To be god.

Christina smiles that liquid smile --

(CONTINUED)

24 CONTINUED: (2)

24

CHRISTINA

I'm sure you didn't summon me to  
find out what I want.

A beat. Leti pulls PHOTO NEGATIVES from her purse. Places  
it on the pew between them. Christina eyes it curiously.

LETI

These are negatives of Titus's pages.

Christina's eyes spark as Leti reluctantly continues --

LETI (CONT'D)

They're yours...

CHRISTINA

If...?

LETI

You make Atticus invulnerable.

Christina holds Leti's stare as she considers. Finally --

CHRISTINA

No.

Leti is stunned. Then she's angry. At Christina. At herself  
for attempting this. She grabs the negatives. But Christina  
places a hand on top of Leti's, stopping her --

CHRISTINA (CONT'D)

Not for Atticus. For you.

This is not what Leti was expecting. She's torn, then --  
she removes her hand from the Canister. Christina drops her  
head, speaks in the LANGUAGE OF ADAM like it's a prayer --

CHRISTINA (CONT'D)

*Ka sulfod mizha garlara ba safna...*

SUDDENLY -- Leti SCREAMS in pain. Clutching her abdomen.  
*What the fuck!?* She pulls up her shirt, REVEALING -- a MARK  
OF CAIN keloiding over where she was shot by Samuel in 102!

CHRISTINA (CONT'D)

The "Mark of Cain". My father's  
invulnerability spell. I was the  
first to realize you could use it to  
heal someone...

As Christina takes her prize, leaving Leti conflicted about  
making a deal with the devil in God's house...

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

25

WORK LAMPS and CANDLES illuminate Montrose as he chews over all Atticus has just revealed to him --

MONTROSE

You shouldn't have given Christina the key to Hiram's machine --

ATTICUS

It doesn't matter. She can't use it. It's broken.

Montrose nods. Accepting that. Then he's struck by --

MONTROSE

Do you think Hippolyta is trapped in the future?

ATTICUS

Maybe. It was chaotic. White folks were rioting. I was only there a second before the hooded woman shoved the book into my hands and pushed me back through the portal --

MONTROSE

With her robotic arm...

Atticus knows how crazy it sounds. Montrose skims the AUTHOR'S BIO on the back of the Book --

MONTROSE (CONT'D)

"George Freeman's writings were inspired by his heroic father, a Korean War vet." Have you read it?

ATTICUS

It's our family story. Some of the details are different. Christina's a man. Uncle George survived Ardham. Dee is a boy named Horace. But there's enough that's similar to make me think there's truth in it...

Montrose suspects he already knows the answer from the cloud hanging over his son's head, but --

MONTROSE

Tell me it has a happy ending.

A beat, then --

(CONTINUED)

25 CONTINUED:

25

ATTICUS

Christina sacrifices me to become  
immortal. On the autumnal equinox.

That's why Atticus asked Christina about the autumnal equinox  
earlier -- he was confirming she's planning to kill him!

MONTROSE

That's in five days.

A weighty silence between father and son. Atticus pulls out  
the translated pages --

ATTICUS

I know casting this spell can kill  
me, but I also know I have to take  
every chance I can to live for my  
son. What should I do?

He looks to Montrose, desperately in need of fatherly  
guidance. Montrose considers, the love for his son swelling --

MONTROSE

I always thought my death would come  
at the end of a white man's bullet  
or rope. Magic's got a little more  
jazz to it.

Before his son can protest --

MONTROSE (CONT'D)

You said part of casting is about  
intention, right? Well, I intend to  
protect my son and grandson. Even  
if it kills me...

26 **EXT. POLICE STATION - NIGHT**

26

Diana impatiently watches the front doors of the station  
from the shadows of an alley across the street.

She glances down the block to the right. No Topsy. She  
glances to the left. No Bopsy.

She focuses back on station. ANXIETY increasing with every  
passing second. She doesn't notice behind her -- Topsy &  
Bopsy emerge from the shadows!

Moving in sync. Always jiggling. Always coming. For Diana.

She glances both ways down the block again. Still oblivious  
the danger's behind her. Then she spots -- Lancaster coming  
out of the station!

(CONTINUED)

26 CONTINUED: 26

She watches as he gets in a car and drives off. She takes off, following Lancaster's car on her bike. And Topsy & Bopsy follow...

27 **OMITTED** 27

28 **INT. APARTMENT ABOVE - SAFE NEGRO TRAVEL - NIGHT** 28

Montrose reads over the Protection Spell as Atticus traces the PROTECTION SYMBOL on the floor with his blood. \*

MONTROSE

"...In flood he water shall be rerieved from death." That don't make any sense.

Atticus looks over the spell. Corrects his father --

ATTICUS

"In flood water he shall be rerieved from death..." You switched up the words. \*

Montrose squints at the page --

MONTROSE

I do that sometimes...

ATTICUS

What do you mean, sometimes?

MONTROSE

I'm dyslexic, boy.

Atticus is struck by that --

ATTICUS

Since when?

MONTROSE

Since I was a kid.

Atticus shakes his head in disbelief --

ATTICUS

Any other secrets about you I should know?

Montrose hesitates. There's a big secret -- the uncertainty around Atticus's paternity.

(CONTINUED)

28 CONTINUED:

28

MONTROSE

Let's get on with it before I lose  
my nerve.

Atticus nods. Heavy. Knows this could be their last moments. Without warning, he HUGS his father. Montrose, surprised but grateful hugs him back. It's awkward. But sincere. A reconciliation of sorts that only the Freeman men can muster.

They separate. A long beat. Montrose gets in position. Takes a deep breath, then reads in the LANGUAGE OF ADAM --

MONTROSE (CONT'D)

*Ka sulfod mizha garlara ba safna //  
Tu ka sakhlan ba skarina na garbosa  
// Izha safa garinam kan talan makaara  
kanusta...*

Atticus nervously waits for something to happen to him. Or worse, to his dad as Montrose continues --

MONTROSE (CONT'D)

*Stoba gadma ba pwi mogarlanka sa  
sakharnan // Arlara gadma ba sargna  
sakhonda // Ba choman ba kantaakha  
// Stobim ba garin sa bokofam runo  
na ganksafnam...Amen.*

Atticus shoots him an exasperated look --

MONTROSE (CONT'D)

Shit, it can't hurt.

The night air seems to CHILL. Their breath becoming visible. But it only last for a second as they wait on pins and needles for something, anything to happen.

Atticus glances around. Apprehension in his eyes --

MONTROSE (CONT'D)

You feel somethin'?

ATTICUS

No. You?

Montrose shakes his head. After a few beats, still nothing. They exchange a look. Both coming to the harsh conclusion --

ATTICUS (CONT'D)

Fuck. It didn't work...

29 OMITTED

29

30 INT. LANCASTER'S OFFICE - SONS OF LAZARUS LODGE - NIGHT

30

Lancaster sits at his desk. Crane by his side. The NEWSPAPER before them has a PHOTO of Leti with the headline: "NEGRO WOMAN CROSSES THE HOUSING COLOR LINES IN NORTHSIDE CHICAGO."

LANCASTER

Because of her pioneering, the bitch is a fucking local celebrity. And we don't know how much magic they know. We can't just come at them...

\*

SUDDENLY -- Diana bursts in. Before the crooked cops can wipe the surprise off their faces --

DIANA

Is my mom dead?

A tense pause hangs in the air, then Lancaster shrugs --

LANCASTER

Probably. But I didn't kill her. Seems she went through a magical machine and didn't come back.

Any other time Diana wouldn't believe it. But times have changed. He's about to say more, but she's running the show --

DIANA

What did you do to me with your spit?

LANCASTER

We wouldn't want you telling anyone about our little chats.

You could fry an egg with the look Diana levels him with --

\*

DIANA

What happens if it gets me?

\*

Lancaster trades an amused look with Crane, then --

LANCASTER

I can remove it. The curse. But you have to do something for me first.

Diana stares daggers at him as he continues --

LANCASTER (CONT'D)

You know what an orrery is?

(CONTINUED)

30 CONTINUED:

30

DIANA

Yeah, I know what an orrery is. And my mom's name is Hippolyta. It's Greek, asshole.

Crane fumes as Lancaster LAUGHS. Kid's got spunk.

LANCASTER

Bring me the one from the Winthrop house. And I'll save you from whatever's following you.

Diana locks eyes with Lancaster. Considers a deal with the devil. Then she spits --

DIANA

Fuck you pig. And it stinks in here.

And leaves. Like a bad ass. Crane moves to go after her, but Lancaster stops him --

LANCASTER

The hell with the girl. It's time to get what belongs to me...

31 **EXT. SONS OF LAZARUS LODGE - NIGHT**

31

The night air is saturated in **A NIGHTMARE ON ELM STREET (1984)** vibe. EERIE. HAUNTING. AUDIO from **CHILD ACTIVIST NAOMI WALDER'S "THE MARCH FOR OUR LIVES" SPEECH** rises on the track --

*"I am here today to acknowledge and represent the African-American girls whose stories don't make the front page of every national newspaper, whose stories don't lead on the evening news..."*

The doors of the lodge BURST open. Diana steps out. She looks down the block. Not surprised at all to see -- Bopsy SHIMMIES towards her.

*"I represent the African-American women who are simply statistics instead of vibrant, beautiful girls full of potential..."*

Diana casually crosses to where she stashed her Bike. No longer scared by the inevitable. Resigned to her fate. She's cursed. *But what little Negro girl in America isn't?*

*"For far too long, these names, these black girls and women, have been just numbers..."*

Diana climbs on. Bikes around the corner to find -- Topsy coming down the road toward her!

(CONTINUED)



31 CONTINUED:

31

She slides to a stop. But something inside of her SNAPS. She stares Topsy down. Staring death down. No more fucks to give.

*"I'm here to say, 'Never again' for those girls, too. I am here to say that everyone should value those girls, too..."*

Diana furiously pedals towards Topsy. Her feet moving lightening fast. Her eyes filled with FOCUS and VENGEANCE. This seems to EXCITE Topsy. Its SHIMMIES grow more exaggerated. It's a head to head challenge.

*"To honor the girls, the women of color, who are murdered at disproportionate rates in this nation..."*

Diana GRIPS the handlebars. She is not backing down. Neither is Topsy. A collision is inevitable. Diana pedals FASTER. Topsy sneers at her. Inches away. LEAPS forward --

*"I urge each of you to help me write the narrative for this world and understand, so that these girls and women are never forgotten..."*

Diana VEERS off at the last minute. Speeds off, leaving Topsy in the dust...

32 OMITTED  
THRU  
35

32  
THRU  
35

A36 **EXT. DOCK - LAKE MICHIGAN - NIGHT**

A36

Christina watches the waves. Serene. Meditative. WIDEN to find TWO MOB HENCHMEN rolling a COTTON GIN onto the dock. One approaches her, a ring of BARB WIRE over his shoulder --

MOB HENCHMAN

Have you done anything like this before?

CHRISTINA

No. It's my first time...

Whatever's about to happen, this will be a dark personal triumph for her. The Henchmen is wary --

MOB HENCHMAN

Are you sure?

CHRISTINA

You have your money.

(CONTINUED)

A36 CONTINUED:

A36

Not a hint of hesitation. The Henchmen gives a solemn nod to the other Henchmen. *Let's do this.* And Christina drops her head, speaks in the LANGUAGE OF ADAM like it's a prayer --

CHRISTINA (CONT'D)  
*Ka sulfod mizha garlara ba safna...*

She grits her teeth against the PAIN of removing her Mark of Cain, then --

**BAM!** The Henchmen SLAPS the living shit out of her. She falls. And what ensues is a VICIOUS BEATING. Christina tries to fight back, but she's outnumbered and overpowered. The Henchmen land blow after BLOW. Until --

Christina lies bloody on the dock. Barely able to move. Contusions littering her bruised and bloody face. One eye closed SHUT. The Henchmen with the Barb Wire unspools it as the other pulls out a PISTOL. And without hesitation --

**BLAM! BLAM!** Shoots Christina twice in the gut. She screams in agony. But her scream is cut off as the Henchmen wraps the Barb Wire around her neck. The spikes cut into her throat as he drags her to the Cotton Gin shining in the moonlight.

And it's at this point we realize -- they're recreating the death of Emmett Till!

Christina claws at the Barb Wire as they tighten it around the Cotton Gin. TERROR in her eyes. The Henchmen heave the cotton gin over the side of the dock, and -- the barb wire noose drags Christina with it, she DISAPPEARS over the side with a BIG SPLASH!

The Henchmen watch for a moment. A beat. Another. Then --

MOB HENCHMAN  
Who would want to die like that...

They turn for their Car. Climb in. And disappear just as --

**GUUUUH!** Christina BURSTS onto the edge of the dock. Gasping for air. COMPLETELY HEALED. Only blood residue remains. She drags herself up. Hyperventilating. PANICKING. \*

She pulls her shirt open, touching the MARK OF CAIN carved across her chest with manic reverence. She's alive. But she's not okay. As SOBS wrack her body... \*

36 **INT. DARKROOM - WINTHROP HOUSE - NIGHT**

36

**BILLIE HOLIDAY'S "STORMY WEATHER"** warbles from a RADIO. The red glow ILLUMINATES Leti as she DEVELOPS PHOTOS.

(CONTINUED)

36 CONTINUED:

36

Taking solace in the familiar process -- dipping the image in solution, rocking it back and forth, setting the final print.

The photos are of Leti and Atticus in bed. Morning light and love smiles. They're heartbreakingly intimate.

The stairs creak behind Leti. She turns, half-hoping it's Atticus, but --

RUBY

Are these from Emmett's wake...?

She trails off as she takes the Photos in. Affected by the artistry. A beat lingers as Ms. Holiday's stirring voice pervades the silence, then --

LETI

Did you see him?

\*  
\*

Ruby nods. Can't find the words. Leti's ashamed to admit --

LETI (CONT'D)

Mamie was brave enough to show the world what they did to her son, and I wasn't even brave enough to take a few pictures.

\*

Ruby touches her sister's shoulder. Getting eye contact --

RUBY

Choosing what was best for you in that moment was a different kind of bravery. You shouldn't feel guilty for protecting yourself first.

Ruby is absolving herself as well as her sister. The emotional dam finally breaks in Leti --

LETI

I'm pregnant.

It hits Ruby like a ton of bricks. She understands the full gravity of the situation. Shakes her head in DISBELIEF --

RUBY

Damn Leti, you've really gone and gotten yourself into it now...

Leti fights the emotion bubbling --

LETI

You don't even know the half of it --

(CONTINUED)

36 CONTINUED: (2)

36

RUBY

You should have stayed your ass at  
Marvin's instead of following that  
man to Ardham...

Leti's eyes lock on her sister. And Ruby holds her gaze --

RUBY (CONT'D)

I know all about magic and how George  
really died.

Leti pushes past her SHOCK, puzzles it out --

LETI

The white man you're staying with...

RUBY

Only a man sometimes. It's Christina  
Braithwhite.

Leti's eyes flare --

LETI

Have you been spying on us for her --

RUBY

No. How can you even ask me that --

LETI

She came to me trying to do the same  
thing. You're getting played --

RUBY

I'm getting exactly what I want --

LETI

And what is that --

RUBY

Magic. She gave me a potion that  
can turn me into a white lady.

Leti tries to absorb that revelation. But it's a pretty  
fucking hard one to swallow.

RUBY (CONT'D)

Yeah, and I finally got that job at  
Marshall Fields, and you know what I  
learned? That I don't want to be  
white, I'm just sick of forgiving  
every space I enter cause it's not  
for me.

(MORE)

(CONTINUED)

36 CONTINUED: (3) 36

RUBY (CONT'D)  
I want to create my own space. I  
can do that with magic and Christina's  
going to teach me.

And before Leti can respond to that, from upstairs --

BOARDER (O.S.)  
Leti, you need to get up here now --

37 **INT. WINTHROP HOUSE - NIGHT** 37

**BANG! BANG! BANG!** A series of forceful KNOCKS shakes the  
front door as Leti and Ruby exit the ELEVATOR -- \*

CRANE (O.S.)  
Letitia Lewis, we have a warrant to  
search the premises...

Ruby shoots Leti a look. *What the fuck did she do now?*  
Leti slides the curtains back to peak out the window --

**SHIT.** The Winthrop house is surrounded by COP CARS!

38 **INT. SAFE NEGRO TRAVEL - NIGHT** 38

Diana storms in the front door. LOCKS it. QUICK CUTS -- \*  
she LOCKS the back door. BARRICADES the apartment stairs \*  
door. SLIDES the the mechanic's door closed. LOCKS that \*  
too. UNLOCKS the Wicket door. Leaves it cracked slightly. \*

She moves to her desk area. Knocks the ROBOT out of the \*  
way. Childhood games are fucking over. She RIPS off its \*  
arm. Inspects the long thick STEEL PIPE. Her weapon. \*

She looks to the Wicket door. And WAITS. Poised for a fight -- \*

A light bulb goes off in her head. She grabs a PENCIL. \*  
Starts sketching in one of her father's ATLASES. She pauses. \*  
Eyes the door. Then back to sketching...

39 **INT. WINTHROP HOUSE - NIGHT** 39

BOARDERS have gathered at the base of the stairs. A mixture  
of FRENZY and FEAR. Leti waves them off as she moves to  
open the door --

LETI  
Go back to your rooms -- \*

RUBY  
Let me handle this. You don't want  
your baby born in jail, do you?

(CONTINUED)

39 CONTINUED:

39

Leti backs off as Ruby opens the door to Lancaster, Crane, and a ROOKIE COP. She swallows her fear. She knows these guys can raise the dead. Forcing politeness in her tone --

RUBY (CONT'D)  
What's this all about, officers?

Lancaster nods to the Rookie Cop, who roughly pushes past Ruby, and enters. As she swallows her anger --

\*  
\*  
\*

LANCASTER  
We got a tip that known Nation of Islam radicals are organizing here in retaliation for Emmett Till.

Leti cannot hold her tongue any longer --

LETI  
That's bullshit --

RUBY  
Leti...

Lancaster moves to step through the door, but -- SLAMS into an invisible barrier instead! Just like Christina, he can't cross the goat's blood protection put on the house in 103.

He looks at Leti. Anger boiling. He cautiously steps back --

LANCASTER  
Let's go.

Ruby and Rookie Cop are confused by the switch up. As he stumbles after Lancaster and Crane --

RUBY  
What the hell just happened?

Leti quickly shuts the door, moves to look out the windows --

LETI  
Our house is protected. That motherfucker knows magic...

Ruby's heart sinks as the reality settles in --

RUBY  
And now he knows you do too --

POP! POP! As BULLETS rain into the house the sisters duck...

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

40

Diana's DRAWINGS litter the floor as she continues to sketch. With focus and intent. She doesn't notice out the front window -- Bopsy jigs past, disappearing around the corner!

Diana shoves her finished drawing out of the way. Grabs something else to sketch on, but -- the wicket door inches open. Creepily slow...

Diana drops her Pencil. Grips the Steel Pipe tight. Her breath shortens with anticipation as the door FLINGS open, REVEALING -- Topsy menacingly jigs in!

Fearlessness dances in Diana's eyes as she SWINGS at Topsy. Wild yet with control. The Pipe connects to Topsy's head with a sickening sound. But Topsy doesn't go down.

It releases a SHRILL LAUGH. GYRATES its hips. Scowl widening. Fucking *loving* this. The pure embodiment of the stereotypical image of a black girl in America -- ANGRY, HYPER SEXUAL, SILENCED...

A41 **EXT. SAFE NEGRO TRAVEL - NIGHT**

A41

The RUKUS of Diana's showdown with Topsy echoes in the deserted, pitch black street as Bopsy casually makes its way to the only entrance Diana has provided.

It gets to the wicket door, steps in backwards, and as it brings the door closed -- it looks directly at US and WINKS, before -- shutting the door TIGHT...

41 **INT. WINTHROP HOUSE - NIGHT**

41

HARROWING SCREAMS and CRIES erupt throughout the house. BULLETS shatter windows.

Puncture the furniture, walls, and floor. Leti's framed PHOTOS crash as she cowers with Ruby. Watching in horror as her home is shredded...

A42 **INT. APARTMENT STAIRWAY - SAFE NEGRO TRAVEL - NIGHT**

A42

The CHAOS of the Diana/Topsy/Bopsy showdown fills the stairway as Montrose plows down. *What the hell is all that noise?*

He tries the door. It won't budge. Then he hears Diana's SCREAM. Big new urgency now --

MONTROSE

Dee!?!

(CONTINUED)

A42 CONTINUED:

A42

He slams against the door with abandon. Once. Twice -- the door SWINGS open. Montrose pauses. Taken aback by the DESTRUCTION Diana has created and is creating as she wildly swings the pipe around.

He can't see Topsy.

MONTROSE (CONT'D)

What the hell --

She doesn't respond as she HITS the floor, over and over again. Determined to kill Topsy & Bopsy.

Montrose ducks the Pipe as Diana swings, nearly taking him out, then -- GRABS her from behind with one arm, and the pipe in mid-swing with the other --

MONTROSE (CONT'D)

Dee! Stop --

But Diana keeps FIGHTING as we PAN AROUND her to see -- Topsy & Bopsy grinning at this opportunity Montrose is inadvertently providing them! As they close in on Diana --

DIANA

Let me go --

MONTROSE

Calm down!

Topsy's long nails PIERCE Diana's arm. Bopsy frowns. Upset she didn't get to Diana first. Topsy pushes deeper. Further still -- until her claws are all the way in. It's finally got her. Just as it was designed to do.

Diana lets out a BLOOD CURDLING SCREAM. A scream no adult wants to hear from a child. It sends a chill all the way down Montrose's spine. The veins in Diana's arm NECROTIZE.

This Montrose sees. And it freaks him the FUCK OUT --

MONTROSE (CONT'D)

What the fuck?!

Diana passes out cold. Montrose cradles her, numb with fear --

MONTROSE (CONT'D)

Diana...Dee...wake up...

He looks around the tornado of mess. His eyes land on the SKETCHES strewn across the floor. And we get a good look at them for the first time -- Diana's drawn out everything that has happened to her on this horrific day in incredible detail!



42 **OMITTED** 42  
A43 **EXT. STREETS - NORTHSIDE - NIGHT** A43

RIOTOUS ENERGY thickens the air. Atticus walks briskly. Head down. Still shaken by the day's events. The spell didn't work. *How does he protect his family now?*

He can't shake the chill that runs down his spine. He looks around. Something just feels...OFF. *Is he being followed?*

*POP! POP! POP!* Loud RAPID GUN FIRE reaches his ear. A COMMOTION up ahead. It's coming from the direction of the Winthrop house. He instinctually sets off at a dead run...

B43 **OMITTED** B43

43 OMITTED 43  
THRU THRU  
45 45

46 **EXT. ELM STREET - NORTHSIDE - NIGHT** 46

Atticus turns the corner right into the middle of a WAR ZONE. A DOZEN COPS, led by Lancaster, reload their guns, and re-aim at the Winthrop house. The Rookie spots him --

ROOKIE COP  
GET THE FUCK DOWN!

IN THE BLINK OF AN EYE -- a dozen Cops turn their attention and guns on one unarmed black man!

TIME SLOWS to molasses as AUDIO from **DARREN WILSON'S GRAND JURY TESTIMONY IN THE MICHAEL BROWN CASE** fills the track --

*"And when I grabbed him, the only way I can describe it is I felt like a five-year-old holding onto Hulk Hogan..."*

Atticus slowly raises his hands. Breath held. Heart pounding. Sweat inches down his face. Is this how he dies? Not by magic? But by cops?

*"Hulk Hogan, that's just how big he felt and how small I felt just from grasping his arm..."*

The Rookie's shaky finger hovers over the trigger. SWEAT on his brows. Atticus tries to swallow his fear. All it takes is one false move...

*"He was obviously bigger than I was and stronger. I've already taken two to the face..."*

(CONTINUED)

46 CONTINUED:

46

Leti tears from the house. SCREAMING for Atticus. WILDNESS in her eyes. She's invulnerable. If she can just get to him before a bullet does...

*"The third one could be fatal if he hit me right. Or at least unconscious and then who knows what would happen to me after that..."*

**BLAM!** The BULLET slices through the air. Atticus closes his eyes. Waiting for the impact, but --

A RUMBLING underneath him, and -- a "SHOGGOTH" EXPLODES out of a manhole covering, taking the bullet meant for him!

*"I remember seeing the smoke from the gun and I kind of looked at him and he's still coming at me, he hadn't slowed down. I tried to pull the trigger again, click, nothing happened..."*

Leti is stopped in her tracks. Rookie's mouth drops in amazement. BRAAAAAUAAACCCCK! The "Shoggoth's" ROAR shakes the street as TIME RESUMES, and --

It springs on Rookie. RIPS his head off. Rookie Cop's blood SHOOTs out of the monster's gills. Spraying all over the surrounding flabbergasted Cops...

*"The whole time, I can't tell you if he was swinging at me or grabbing me or pushing me or what..."*

**BLAM! BLAM!** The Cops turn their guns on the "Shoggoth" but their bullets don't even slow it down as it tears through them. LIMB from LIMB. Eating some. Discarding others...

*"At this point it looked like he was almost bulking up to run through the shots, like it was making him mad that I'm shooting at him..."*

Atticus runs towards Leti. And Leti runs towards Atticus. They EMBRACE on the lawn. But there's no time to waste.

They need to take cover from the monster ripping apart every white threat in sight. They turn for the house, but --

**CRASH!** A destroyed COP CAR lands right in front of them, blocking their escape. They turn back, taking refuge against the last cop car parked at the curb as Cops in the b.g. continue to fire at the "Shoggoth" --

**CRASH!** Glass rains down on them as a Cop is SPEARED through the window above them. And BLOOD rains down as the "Shoggoth's" tail is retracted from the Cops gaping mouth.

(CONTINUED)

46 CONTINUED: (2)

46

*"He looked up at me and had the most intense aggressive face. The only way I can describe it, it looked like a demon, that's how angry he looked. He comes back towards me again with his hands up..."*

SUDDENLY -- the two Cop Cars parked alongside the one Atticus and Leti hide behind, are KNOCKED by the "Shoggoth", and -- slide violently onto the curb, sending the Cops flying!

\*  
\*

Atticus takes Leti's hand. They stay low as they round the front of the Cop Car, and freeze, terror in their eyes as they come face to face with the "Shoggoth" after it's just finished biting a Cops head off. They're showered in the BLOOD that shoots out of its gills.

\*  
\*

*"And the face that he had was looking straight through me, like I wasn't even there, I was, wasn't even anything in his way..."*

It feels like Our Heroes are going to be the "Shoggoth's" next meal, but -- Lancaster climbs out of one of the Cop Cars and distracts it. The police captain has been hiding this entire time!

Our Heroes make a run for the house again as the "Shoggoth" locks on a scared shitless Lancaster. He fires at the "Shoggoth", but the monster SPRINGS on him, CLAWING at his chest, RIPPING off his arm as -- Lancaster fires wildly. Hits the gas tank on one of the Cop Cars, and --

**BOOOOOM!** The EXPLOSION knocks Atticus and Leti off their feet. They land hard on the front lawn of the house. And look up to see Lancaster's body FLYING, disappearing into the woods behind the house.

\*  
\*

A terrorizing stillness plagues the air. A confetti of shell casings are scattered everywhere. BLOOD is everywhere. Guts and limbs are strewn across the lawn. Mangled bodies lay in the middle of the street.

Our Heroes scramble up, breathless as the dust settles, and -- the "Shoggoth" walks through the flames of the burning car towards them!

\*

Atticus moves Leti behind him as the "Shoggoth" lets out a ferocious ROAR. Leti TENSES, ready for a fight, but --

Atticus senses something is different now. The monster's movements are slow and deliberate. All its eyes focused on him. With trepidation, he reaches a shaky hand out, and --

The "Shoggoth" tilts down, allowing Atticus to gently place his PALM on its head.

(CONTINUED)

46 CONTINUED: (3)

46

Its eyes seem to BULGE out of its body. But then. Ever so softly. It MOANS. Becomes CALM.

Atticus's palm steadies. There's a hint of control. Power even. And in breathless awe --

LETTI  
The spell worked...

**SMASH TO BLACK.**

**END OF EPISODE**