



# LOVECRAFT COUNTRY



AMERICA'S  
DEMONS  
EXPOSED!

EPISODE #104  
"A HISTORY OF VIOLENCE"

WRITTEN BY  
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STORY BY  
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PRODUCTION DRAFT 04/26/19  
BLUE REVISION 07/29/19  
PINK REVISION 08/08/19

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**“A History of Violence”**

**PINK REVISION**

**August 08, 2019**

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

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## SCRIPT REVISION HISTORY

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## CAST LIST

LETI LEWIS

ATTICUS FREEMAN

RUBY BAPTISTE

MONTROSE FREEMAN

HIPPOLYTA FREEMAN

CHRISTINA BRAITHWHITE

DIANA “DEE” FREEMAN

WILLIAM

CAPTAIN SEAMUS LANCASTER

SAMMY

TREE

BURKE

CRANE

\*BOBO

PHIL HODGES

JOHN

TAMARA

DIETRICH

YAHIMA

TIMMY

BARTENDER

NEIGHBOR

TOUR GUIDE

CUTE KID IN GLASSES

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## SET LIST

### INTERIORS

Montrose's Apartment  
Living Room  
Safe Negro Travel  
Office  
\*(Apartment Above - OMIT)  
Denmark Vesey's  
\*Back Table (formerly booth)  
Marshall Field's  
Perfume Counter  
Unassuming Building  
Office  
Boston Museum of Science & History  
Atrium  
Braithwhite Wing  
Antechamber  
Upper North Tunnel  
Plank Chamber  
Medial North Tunnel  
Lower North Tunnel  
Nether North Tunnel  
Sunken Pirate Ship  
Hull (Macabre display area)  
Light of the Universe Exhibit  
Supply Closet  
William's Mansion  
Winthrop House  
Basement  
Elevator  
Hallway Outside Yahima's Room  
Yahima's Room  
\*(Hallway (3<sup>rd</sup> FL) - OMIT)

### EXTERIORS

Chicago  
Elm Street  
Winthrop House  
Marshall Field's  
Northside  
Streets  
William's Mansion  
\*(Park - OMIT)  
Southside  
Colored Library  
Safe Negro Travel  
Garage  
Streets  
Warehouse District  
Unassuming Building  
American Midwest  
\*(Highways - OMIT)  
\*(Gas Station - OMIT)

### VEHICLES

Silver Bentley  
Woody the Packard  
Unmarked Police Car

1 **INT. LIVING ROOM - MONTROSE'S APARTMENT - NIGHT**

1

DRIFT across a cluttered maze of OLD FAMILY PHOTOS, DIRTY CLOTHES, HALF-EATEN FOOD and several EMPTY WHISKEY BOTTLES strewn about the floor. Remnants of an all-night bender.

A NEWS REPORT [APPENDIX A] BLARES from a RADIO. A provocative exposé on America's nuclear arms race with the Soviet Union --

REPORTER (V.O.)

*If the United States fails to proliferate its stockpile of nuclear bombs, the barbaric Soviet Union will wipe out civilized America...*

A boxer-clad MONTROSE stumbles in. DRUNK. A near empty FIFTH of WHISKEY in hand. He kicks shit out of the way, and --

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

*...we have entered a new global age, in which the lives of all men hinge on the whims of a few...*

MONTROSE

Ain't shit new about it, Whitey keep cookin' up death for the rest of us to eat...

And what ensues is a EMOTIONAL ROLLERCOASTER fueled by liquor --

1) Montrose sits on the floor, surrounded by PHOTOS -- a collection of him and George. Haunted by memories. Every ebb of EMOTION punctuated by a swig of the whiskey bottle...

2) Montrose on the sofa. 1000 yard stare into the void. An ancestral look. He self-inflicts several BLOWS to his forehead. Opens his mouth to wail, but nothing comes out. The pain so deep he can't express it...

3) Montrose runs in and out of rooms on the hunt for something. He finally finds it -- **THE ORDER OF THE ANCIENT DAWN BYLAWS**. The book he promised his dying brother he'd give to Atticus. He broke that promise. He flips to the last page. Spits out every word like poison --

MONTROSE (CONT'D)

Adam named. Eve fucked. God brought forth Monsters. Monsters devoured. God smites Eve...

4) Montrose's eyes are red from CRYING. He sways as he stares at that copy of **THE COUNT OF MONTE CRISTO** Atticus brought him from Korea. The one he put on prominent display.

\*  
\*

(CONTINUED)

1 CONTINUED:

1

MONTROSE (CONT'D)

My boy...

PAINED. HOPEFUL. He reaches for the book. Accidentally  
knocks it over. SPILLS whiskey on it as he tries to pick it  
up. He wipes it off in a panic as the Newscaster wraps up  
the exposé on nuclear proliferation --

\*  
\*  
\*

REPORTER (V.O.)

*...the only way for us to defeat the  
Reds is to destroy their stockpile.*

A flash of CLARITY breaks through Montrose's drunken haze.  
He tosses the **ORDER OF THE ANCIENT DAWN BYLAWS** into a  
trashcan. Pours the rest of his whiskey over the book.  
Finds some MATCHES --

MONTROSE

Ain't safe till it's all destroyed...

He ruminates on that. Conviction wavering just a bit. Then  
he lights a match, tosses it into the trashcan, and -- the  
Bylaws ERUPT in FLAMES spurned on by the alcohol!

He watches the book burn. Eyes glazed pools of bad memories --

MONTROSE (CONT'D)

Smells like Tulsa...

**SMASH TO TITLES:**

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

The AUDIO from the **RIHANNA'S "BITCH BETTER HAVE MY MONEY"**  
**MUSIC VIDEO** fills the track...

*"Don't act like you forgot, I call the shots, shots, shots..."*

2 **EXT. STREETS OF - CHICAGO - DAY**

2

...and continues as CHRISTINA, hair whipping in the breeze  
from the open windows, casually risks her life dropping  
through gears and zipping through the busy streets.

*"Pay me what you owe me, don't act like you forgot..."*

The DISTORTED VOCAL and SNYTH SHIFT in the BBHMM Video kicks  
in, highlighting the foreboding feeling in the air as we  
start to sense this isn't just a "Sunday drive" for Christina.  
She has a very specific destination in mind...

*"Bitch, better have my money..."*

3 **EXT. WINTHROP HOUSE - DAY**

3

The SINGING BIRDS and BUCOLIC break in the BBHMM video settles as the Bentley parks across the street and Christina climbs out, fresh, pressed and looking assured of a satisfying meal.

The HORROR MOVIE STING at the end of the BBHMM video strikes as she casually crosses the street. Heads up the walkway noting the dozen of "**FOR SALE**" signs on nearby lawns with a smile. Leti's pioneering is transforming the neighborhood.

She arrives at the front door as it's thrown open by LETI --

LETI

What the fuck are you doing here!?!

CHRISTINA

Can I come in?

She doesn't wait for an answer. As she moves to enter, Leti's fists **CLENCH**, fear and rage rising, but -- Christina is STOPPED in her tracks by an INVISIBLE BARRIER in the doorway!

They lock eyes. **SURPRISED**. They glance up at the GOAT'S BLOOD smeared on the door frame (placed there in 103). Leti smiles. Victorious. *Black magic beats white magic today.*

CHRISTINA (CONT'D)

Who helped you evict Hiram?

Leti's smile evaporates into confusion --

LETI

How did you...

Dawning realization flits across Leti's face -- Hiram's connected to the Sons of Adam, so is this house, and it's not a coincidence she's found herself here, which means...

LETI (CONT'D)

The money...

Christina fixes her with a warm smile. Leti swallows the rage bubbling --

LETI (CONT'D)

So you want something in this house.  
Something that has to do with  
Atticus...

\*  
\*  
\*

(CONTINUED)



3 CONTINUED:

3

CHRISTINA

Don't let the men fool you into thinking it's always about them. His blood may have power in it, but that's only because Titus spelled it that way. It doesn't make Tic special. Not really. Certainly not enough to get away with murder.

Leti's gaze narrows at Christina. *What is she talking about?*

CHRISTINA (CONT'D)

Oh, he didn't tell you? He showed up at the Realist's office yesterday and tried to shoot me.

Leti tries to absorb that. Can't. It just can't be true.

CHRISTINA (CONT'D)

If he keeps operating the way that he is, he's going to get you killed...again.

Leti levels her with a cold stare as she continues --

CHRISTINA (CONT'D)

But I don't want that. Or this house. I just want Hiram's orrery.

LETI

What the hell is an orrery?

CHRISTINA

It's a mechanical model of the solar system. I believe Hiram's ghost kept it locked away somewhere inside.

Christina sees a flash of recognition in Leti's eyes. *That mysteriously locked door.* But it's gone in a flash --

LETI

You may have paid for this house, but my name is on the deed, so get the fuck off my porch.

She said it with force, but she's screaming inside. A tense beat. Then Christina pulls her CARD --

CHRISTINA

When you're ready to stop making a man the center of your universe, call me. I'd like us to be friends.

(CONTINUED)

3 CONTINUED: (2) 3  
She places the Card on the porch railing as she leaves... \*

A4 **OMITTED** A4 \*

B4 **INT. SAFE NEGRO TRAVEL - DAY** B4 \*

DRIFT through the BUSTLING shared space -- CUSTOMERS mill about, SPARKS fly as the MECHANIC works, DIANA and BOBO tinker with the ROBOT -- to find HIPPOLYTA at her desk cradling the TELEPHONE to her ear as she -- tinkers with the ORRERY! \*

HIPPOLYTA  
What galaxy do you think could sustain  
two half-suns?

A GRAVELY BARITONE reaches back across the line --

JOHN (ON PHONE)  
The Virgo Cluster? They said last  
year that any galaxy within two  
hundred million light years of it is  
confined to a giant supercluster  
disk. \*

HIPPOLYTA  
That might explain how two suns could  
perpetually eclipse each other. But  
what if they aren't eclipsing? What  
if they really are two suns? \*

JOHN (ON PHONE)  
That sounds like that new comic you  
told me Diana's drawing. AKA out of  
this universe. \*

PHIL steps out of his front office. Walks over, curious --

PHIL HODGES  
What's that you're messing with,  
Hippolyta?

HIPPOLYTA  
Hold on a second dad...  
(to Phil:)  
It's a mechanical model of a solar  
system that moves and predicts the  
relative position of planets. Or at  
least it's supposed to be. This  
one's broken. I can't figure out  
how to get to the gears.

(CONTINUED)

B4 CONTINUED:

B4

PHIL HODGES

It's a piece of work, that's for sure. But if there's one thing I know, every locked thing has its key. You'll find it.

And with that sage advice, he's on to other business, passing Diana and Bobo heading out --

DIANA

We're going to Bobo's to read comics.

HIPPOLYTA

Tell your mother I said call me.

BOBO

I will, ma'am.

Hippolyta turns her attention back to the phone --

HIPPOLYTA

Dad, you still there?

JOHN (ON PHONE)

You think they just shit themselves in those things?

Hippolyta LAUGHS --

HIPPOLYTA

What are you talking about?

JOHN (ON PHONE)

The dogs in the Red's rockets. I'm watching a news segment on the Soviet sub-orbital space voyages.

HIPPOLYTA

Do me a favor, if Dee calls to brainstorm comic ideas, can you skip the bowel movements of space travelers?

JOHN (ON PHONE)

Why would she call me when her mother's the family expert? You're the one that's named a comet. "Hera's Chariot".

His pride can be felt over the phone line, but Hippolyta's face shadows. This is a long gestating wound for her.

(CONTINUED)

B4 CONTINUED: (2)

B4

HIPPOLYTA  
Not officially I haven't.

A beat. Her father's tone softens --

JOHN (ON PHONE)  
We know the truth, Lyta, and that's  
all that matters.

C4 **OMITTED**

C4 \*

4 **INT. SOUTHSIDE COLORED LIBRARY - DAY**

4 \*

A CUTE KID IN GLASSES sits cross-legged against a bookcase.  
His head buried in **JOURNEY TO THE CENTER OF THE EARTH** by  
**JULES VERN**. Leti tears past him. Her rage-filled eyes on --

ATTICUS sits at a table littered with OPEN BOOKS and NEWSPAPER  
SCROLLS, his SIGNET RING on top of one. In research mode.

LETI  
You tried to kill Christina?!

Atticus looks up. Wide-eyed. Tongue tied --

LETI (CONT'D)  
Answer me.

**SHOOSH!** Their heads swivel to the Cute Kid in Glasses. He  
points angrily to a "**QUIET PLEASE...**" sign. Atticus pulls  
Leti into the cover of the STACKS. A library whisper --

ATTICUS  
Can you calm down, please?

Leti's eyes flare but she lowers her voice to a fierce whisper --

LETI  
How the hell am I supposed to do  
that when I got a white sorceress  
bitch showing up at my once-haunted  
house she apparently bought for me?  
Which you somehow figured out, but  
didn't think worth mentioning.

ATTICUS  
I didn't want to scare you --

LETI  
So what happened? You got cold feet --

ATTICUS  
She can't be killed.

(CONTINUED)

4 CONTINUED:

4

Leti is stunned by that. It really takes her a beat --

LETI

What?

ATTICUS

I had the gun to her head, but no matter how hard I tried, I couldn't pull the trigger. The invulnerability is some kind of spell her father cooked up.

LETI

Does that mean he's still alive too? The rest of the Sons of Adam --

ATTICUS

No. He had to remove his invulnerability to do the spell that ended up crumbling the lodge. I'm pretty sure Christina used me as a trojan horse to kill him.

As Leti absorbs that, she notices -- Atticus's ARMY ISSUED DUFFEL stuffed underneath the table piled with research.

LETI

Wait. You were leaving...

Atticus's shoulders fall. He looks away. Doesn't contradict her. And the hits just keep on coming, and this is a doozy --

LETI (CONT'D)

You were going to kill her, then just go back to Florida...

"...without saying goodbye after I lost my virginity to you" is the unspoken subtext. The moment hangs in painful silence.

ATTICUS

I'm not going anywhere until I know you and my family are safe. That's what I'm doing here. Trying to figure out a way to stop Christina.

Leti moves to the books stacked on the table. Picks one up.  
**18TH CENTURY AMERICAN DISCOVERERS.**

LETI

What's this have to do with her?

(CONTINUED)

4 CONTINUED: (2)

4

ATTICUS

She told me there's two sets of deciphered pages from the lost Book of Names still in existence. Hiram was keeping one set hidden from beyond the grave...

LETI

That's why she was asking about his Orrery. It must be the key to finding his pages. But it wasn't in the house, I looked.

ATTICUS

She also mentioned Titus kept his pages in a booby-trapped vault only he could access.

LETI

You have his blood. You think you can get into his vault...

ATTICUS

If I can get my hands on those pages, I can learn the Language of Adam, and start casting some spells of my own to protect us.

Leti absorbs that. They need to learn magic.

LETI

Okay. Where's the vault?

ATTICUS

I don't know. I'm reading everything I can on Titus to find a clue. I might even have to go back to Ardham.

LETI

And what? See if you can excavate something out of the rubble? They teaching paleontology to colored boys in the army now?

Atticus takes the jab, knows he deserves it as Leti continues --

LETI (CONT'D)

You should talk to your father --

ATTICUS

No --

(CONTINUED)

4 CONTINUED: (3)

4

LETI

He probably did all this research and more once he got wind of the connection to your momma's family --

ATTICUS

I don't want him involved. Or you for that matter. Go home.

Leti stares. He just stares back. Finally she turns and stalks away. He sits. Flips a book open, notices something scrawled on the CHECK OUT CARD -- "**MONTROSE FREEMAN**".

He opens another book. And another. His father's name mocks him from each. Leti was right...

5 **OMITTED**

5

6 **INT. DENMARK VESEY'S - NIGHT**

6

The bar is jampacked with PATRONS drinking and listening to the CUB'S GAME on the RADIO. Atticus steps in.

Looks right past TREE and SAMMY at the front of the bar to his father's usual stool -- he's not there.

SAMMY

They're in the back.

Atticus's brow creases. *They?* He cranes his neck to look into the back room -- Montrose sits across from Leti.

Atticus cuts her a look. *You went behind my fucking back?* She cuts him a look right back. *Yeah, so what motherfucker...*

7 **INT. TABLES AT THE BACK OF - DENMARK VESEY'S - NIGHT**

7

Atticus has joined Leti and his father. Montrose swirls his drink. Laughs with EXASPERATION. EXHAUSTION. FRUSTRATION --

MONTROSE

Where did I go wrong with you, Boy? Every single time I tell you to do one thing, you go and do the damn opposite.

\*

Atticus swallows his irritation. Leti shifts uncomfortably as Montrose continues to rail at his son --

MONTROSE (CONT'D)

Now I tell you to leave this grand wizardry shit alone.

\*

(MORE)

(CONTINUED)

7 CONTINUED:

7

MONTROSE (CONT'D)

And you want to run chest first on some magical treasure hunt...

(to Leti:)

I can see why y'all sweet on each other. Foolish goes well with crazy. Pioneering...

He said it like it's a dirty word. Atticus may take his father's shit, but he won't let him hurl it at Leti --

ATTICUS

You gonna help us, or not?

MONTROSE

What do you think happens once you get Titus's pages?

LETI

What happens if we don't? Christina was at my house. We need to be able to defend ourselves --

MONTROSE

Haven't either of you been listening to the news. We're the Reds in this fight. Outnumbered. Outgunned. And fumbling to catch up. Right now we got one lodge coming after us, do you want the other thirty-four?

\*

ATTICUS

How do you know there's thirty-four lodges?

Montrose hesitates. He almost let it slip he read the Bylaws.

MONTROSE

I don't. That's the damn point. None of us know anything but what that cracker bitch has told us. So no, I am not going to help you get yourself killed even if you're too stupid and big headed to see you can't win the game she's setting you up for, Boy.

Atticus stands. Jaw tight. Turns to Leti --

ATTICUS

I told you this was a waste of time.

He stalks off. Leti stares at Montrose for a beat, then --

(CONTINUED)



7 CONTINUED: (2)

7

LETI  
You're really going to let him chase  
his tail looking for answers you  
already have.

Montrose shrugs. Sips his Whiskey. Leti gets up to leave --

LETI (CONT'D)  
You're a real asshole. Now I see  
where your son gets it.

She moves off. Montrose sighs. Throws the rest of his  
whiskey back --

MONTROSE  
You got any family near Boston...

Leti turns back. Raises an eyebrow. *What's in Boston?*

8 **EXT. MARSHALL FIELD'S - DAY**

8

RUBY stares up at the looming facade. Cautiously optimistic.  
Dressed to impress. A CRISP RESUME in hand. She takes a  
deep breath. Straightens up. And steps through the WHITE  
SHOPPERS flooding out the revolving doors with confidence...

9 **INT. MARSHALL FIELD'S - DAY**

9

...making her way to the PERFUME COUNTER. Ready to go  
straight to the manager's office and show him a colored woman  
about her damn business, but --

She stops in her tracks. FLOORED. Blinks in total fucking  
amazement, because behind the counter, offering SAMPLES to  
WHITE CUSTOMERS is -- a BLACK COUNTER GIRL (TAMARA, 20's)!

Tamara glances Ruby's way. Ruby ducks behind a DRESS DISPLAY.  
Of all the things she had prepared for today, another black  
woman working her dream job was not one of them.

TAMARA (O.S.)  
Excuse me, Ma'am.

Ruby wipes the humiliation off her face as best she can.  
Hastily stuffs her resume in her purse as Tamara arrives --

TAMARA (CONT'D)  
Can I help you with something?

RUBY  
Just browsing.

(CONTINUED)

9 CONTINUED:

9

She nervously pulls a DRESS off the rack. Pretends to appraise it. Hoping Tamara will go away. But she's lingering --

TAMARA

Let me know if you need anything.

Ruby curtly nods. Tamara finally turns to go, but --

RUBY

Did you just start working here?

Tamara beams with pride --

TAMARA

Yes. Yesterday, in fact. Do you shop here often?

RUBY

No, I...just didn't know this store was hiring colored girls...

TAMARA

I know, I applied on a whim. Can't believe I actually got it...

As Ruby's heart sinks at the infuriating randomness of that...

10 **EXT. GARAGE OF - SAFE NEGRO TRAVEL - DAY**

10

Leti organizes TRAVEL ITEMS in the back of Woody as Atticus walks up. Tosses his Duffel in. He grabs the COOLER as Leti huffs dramatically and moves his Duffel to the other side of the trunk. He pauses. *It's like that, huh?*

He moves his duffel back. Slides the cooler in. Leti reorganizes again. He grabs his Duffel to move it back, but Leti grabs it too. They STRUGGLE like toddlers over a toy --

LETI

Let...go.

Atticus does, and she plops back against Woody from the momentum. She darts him a look. He feigns innocence --

ATTICUS

You told me to let go. And unlike you, I listened.

LETI

If I'd listened to you, we wouldn't have a lead on Titus's vault.

Montrose strides up. DISTRESS in his eyes --

(CONTINUED)

10 CONTINUED:

10

MONTROSE

This isn't my fault...

DIANA (O.S.)

Tic, catch!

Diana tosses her OVERNIGHT BAG into her cousin's arms.  
Hippolyta is only a few steps behind with a SUITCASE in hand --

HIPPOLYTA

You'll love it, Dee.  
You won't find a better astronomy  
exhibit outside of NACA.

Mother and daughter pile into Woody as Atticus stares at his  
father with multiple levels of disbelief --

ATTICUS

Why would you invite them? This  
isn't a family road trip...

Montrose pulls his FLASK and takes a swig --

MONTROSE

You think I don't know that, Boy.  
It's her car. I had to tell her  
where we were going.

ATTICUS

Did you tell her we're planning to  
break into the museum hoping to find  
a hidden magical vault, too?

MONTROSE

We can call the whole thing off right  
now if you want.

Leti rolls her eyes at both father and son --

LETI

I can't believe I have to sit in a  
car for fifteen hours with you two --

HIPPOLYTA (O.S.)

Everything okay...?

Hippolyta's hanging out the window. Suspicion in her eyes.  
That gut feeling bubbling up that she hasn't been told the  
whole truth about George's death by these three. Caught,  
they respond in concert --

MONTROSE

Absolutely.

ATTICUS/LETI

Yes./Of course...

(CONTINUED)

10 CONTINUED: (2)

10

Hippolyta rolls her eyes. *Yeah, right.* The trio climbs into Woody, with Atticus behind the wheel. He starts it up. Pulls off. Gets five feet out of the driveway --

*SCREEEECH!* He BRAKES as -- Tree jumps in front of Woody!

ATTICUS

What the hell are you doing?

TREE

I got a "Filly in Philly". Thought I could catch a ride to Boston. Save myself part of the bus fare.

An annoyed Atticus turns to Montrose with a look of *are you fucking kidding me* painted across his face.

MONTROSE

I didn't invite him.

TREE

Heard y'all talking in the bar.

Montrose and Leti trade a worried look. *How much of their earlier conversation did he hear?* Hippolyta clocks that. Suspicions growing. She pops open her door --

HIPPOLYTA

Get in. George always said good ole' Woody could fit the entire south side if it had to...

\*  
\*  
\*

She throws a challenging look Atticus's and Montrose's way. They keep their mouths shut as Tree squeezes in...

11 **OMITTED**

11 \*

AND

AND

12

12

A13 **EXT. WILLIAM'S MANSION - NORTHSIDE - DAY**

A13\*

Christina, breathing heavily, peeks out from behind her BENTLEY parked in front of a posh mansion in a posh neighborhood. FEAR and CONFUSION in her eyes. *Who is she hiding from?*

\*  
\*  
\*

She sneaks to the other edge of the car. Searching. On edge. Ready to bolt at any moment. SUDDENLY --

\*

TIMMY (O.S.)

I got you!

(CONTINUED)

A13 CONTINUED:

A13

A startled Christina whips around to find a YOUNG WHITE BOY (TIMMY, 11) pointing at her triumphantly. Neither moves. They just stare at each other. The boy's shoulders drop --

TIMMY (CONT'D)

You're supposed to run to home base.

CHRISTINA

I'm so sorry. Should I...?

TIMMY

Ain't you ever played hide and go seek before?

CHRISTINA

No, it's my first time...

Meaningful and ritualistic. This is a mantra for Christina.

She stares at the kid another beat. Then playfully BOLTS past him. Towards a large TREE. Joining a stream of other WHITE KIDS who tag the tree for safety. As she taps it, she mimics the other kids by yelling --

CHRISTINA (CONT'D)

Safe! I'm safe!

FLUSHED. SMILING. Just like with the breached calf in 102, this was a personal triumph. But the moment's curbed --

BURKE & CRANE approach from across the street. Zeroed in on her. As she straightens up, an unwelcoming, but expectant look on her face... \*

B13 **EXT. UNASSUMING BUILDING - WAREHOUSE DISTRICT - NIGHT**

B13

Burke and Crane exit their SQUAD CAR. Burke opens the back door, making way for Christina to exit. She takes in the random building. *This is definitely not the police station...*

C13 **INT. UNASSUMING BUILDING - WAREHOUSE DISTRICT - NIGHT**

C13

Burke and Crane escort Christina through a well-outfitted space. The wide halls are lined in rooms beautifully decorated with leather and wood. Old school mob feel.

A faint, displeased smile tugs Christina's lips as she takes in the space. Committing it to memory. She clocks the BLACK MAID with interest as Crane ushers her into the...

D13 **INT. OFFICE - UNASSUMING BUILDING - NIGHT**

D13

...to find LANCASTER at his desk. His feet resting on it like a King in his court. He locks eyes with Christina. A history of DISTAIN, DISTRUST, and DISLIKE flows between them --

LANCASTER

Take a seat.

CHRISTINA

I read somewhere that sitting too much is the number one killer of the average man.

Lancaster grunts. He's not a man of subtlety --

LANCASTER

What the fuck are you doing in my city unannounced?

CHRISTINA

I went by the Winthrop House to have a chat with Hiram. Convince him to give me his Orrery. It is the key to unlocking his time machine, isn't it?

And let that sit. Let it sink in -- Lancaster is connected to the Order of the Ancient Dawn! He does a slow burn as Christina continues --

CHRISTINA (CONT'D)

I was surprised to find Negros had moved in. How did you let that happen in your city?

LANCASTER

You come here to try and take my lodge's rightful property and got the fuckin' nerve to tell me to my face?

Something stirs beneath Christina's calm exterior. That hit a nerve. She sears Lancaster with a look --

CHRISTINA

Forgive me, did I miss your official initiation into the order?

LANCASTER

I know I didn't miss yours. No cunts allowed. Not even if you think you can find Horatio's stolen pages.

(CONTINUED)

D13 CONTINUED:

D13

A beat. Christina just stares. Lancaster leans forward --

LANCASTER (CONT'D)

Your father's ambition had him flying too close to the sun and he got burned like the boy with the wings in that story. You should be careful not to follow in his footsteps.

CHRISTINA

I've always been confused by that tale. Why people only see it as a warning. Not that Icarus soared to heights that no one else dared to or could. That he didn't die because of hubris, he just came to the end of his triumph. As did my father.

LANCASTER

Such respect for a man whose death you're rumored to have had a hand in --

CHRISTINA

If I was capable of cratering an entire lodge on someone I respected, imagine what I'd do to those that I don't.

\*

\*

LANCASTER

Is that a threat?

CHRISTINA

No Captain, that is not a threat. Just me announcing my visit to your city. It's a short one. I'll be gone by the autumnal equinox.

LANCASTER

And what happens then?

Christina smiles that liquid smile --

CHRISTINA

Everything.

And with that, she exits. Lancaster collects himself. He'd never admit it, but he's actually afraid of Christina...

13 **OMITTED**  
THRU  
18

13  
THRU  
18

19 **INT. ATRIUM - BOSTON MUSEUM OF SCIENCE & HISTORY - DAY** 19

Our Boston Road Trip Crew push through a revolving door into a RACIALLY INTEGRATED CROWD of MUSEUM-GOERS. A GREETER hands them MUSEUM MAPS. Diana throws hers open -- \*

DIANA  
The "Light of the Universe" exhibit  
is this way, mom. \*

Hippolyta has no choice but to follow, propelled by her daughter's excitement --

HIPPOLYTA  
Meet back here in two hours...

Diana yells over her shoulder --

DIANA  
Three.

They disappear into the crowd as Montrose scans the sea of faces. He notices a SECURITY GUARD (DIETRICH, 40's) making the rounds. Has an aside with Atticus and Leti --

MONTROSE  
That's the guy...

"The guy" is clearly someone very important to their vault heist plan. He heads off as Atticus turns to Leti --

ATTICUS  
I looked at the annual reports last night. A few renovations happened while Titus was on the board. The vault could be in any one of them --

LETI  
Why don't we start here?

She points to the Map -- there's an entire wing dedicated to Titus Braithwhite. *It can't be that easy, can it?*

TREE (O.S.)  
They got dinosaurs...?

Atticus and Leti had forgotten Tree was even here. And neither are happy as he wedges himself in between them --

ATTICUS  
We're not heading in that direction --

(CONTINUED)



19 CONTINUED:

19

TREE

That's alright, I'm sure we'll get  
around to it in the next three hours.

A beat. Then Atticus stalks off. Leti moves to follow, but -- \*

TREE (CONT'D) \*

You know why they call me Tree, right? \*

She stops. Wildly annoyed as he continues -- \*

TREE (CONT'D) \*

Cause most guys have two legs, I've  
got Tree. \*

LETI \*

Shouldn't I already know that since  
we fucked in high school, Seymour? \*

Busted. As she heads off, leaving Tree to squirm... \*

20 **INT. SUPPLY CLOSET - MUSEUM OF SCIENCE & HISTORY - DAY**

20

Montrose stands among the shelves of BLEACH and SOAP.  
Dietrich makes sure they weren't seen as he closes the door --

DIETRICH

Look, I told Sammy I'd help you if I  
could... Melvin.

MONTROSE

Montrose.

DIETRICH

Uh-huh. How do you know Sammy again?

MONTROSE

He's my cousin.

Their eye contact lingers for just half a second. Something  
unsaid but understood. Dietrich looks away. Fidgets --

DIETRICH

I know him through my wife.

Said so defensively. "Wife" emphasized. Montrose nods --

MONTROSE

You got kids?

DIETRICH

Two. One was just born.

(CONTINUED)

20 CONTINUED:

20

MONTROSE

I've got a boy. That's why I'm here.

That seems to make Dietrich relax a little as Montrose continues --

MONTROSE (CONT'D)

I need you to let me and him into the museum after it closes tonight.

DIETRICH

To do what?

MONTROSE

It's better if you don't know --

DIETRICH

Then hell no. I can't get fired. I got a wife and family to support now --

MONTROSE

Ain't the only family that needs your help.

Emphasis on "family" this time. That lands for Dietrich. CODED LANGUAGE. Montrose knows he's crossing an unspoken line right now, but he's on a mission. As Dietrich considers rather to help his secret "family"...

\*  
\*

21 **INT. "LIGHT OF THE UNIVERSE" EXHIBIT - MUSEUM - DAY**

21

A SIMULATION of the NORTHERN HEAVENS rotates slowly above --

Hippolyta and Diana lie on their backs on mats laid out on the floor surrounded by an EAGER CROWD quietly observing the exhibit. Hippolyta takes it in. A nagging thought eating away at her. She points to a roving BRIGHT SPOT and whispers --

HIPPOLYTA

See that, there. It's a comet called "Hera's Chariot."

DIANA

That's a cool name.

HIPPOLYTA

Yeah. It was mine.

Diana looks to her mother with SOFT SURPRISE --

DIANA

You never told me you named a comet!

(CONTINUED)

21 CONTINUED:

21

HIPPOLYTA

Officially, I didn't. Credit went  
to Nancy Studebaker.

She can't say the name without bitterness. Diana takes in  
her mother's agitation --

DIANA

Who is that?

HIPPOLYTA

She was the niece of an astronomer  
in Sweden. The astronomical society  
that held the naming contest said  
she won because they didn't want a  
colored girl as the face of their  
competition.

DIANA

But that's... you should have fought  
them, mom.

Hippolyta struggles with Diana's righteous outrage, then --

HIPPOLYTA

We know the truth. And that's all  
that matters.

That same line her father fed her. It was hard for her to  
swallow, but it's impossible for Diana to. She calls out --

DIANA

My mom named that comet! My mom  
named Hera's Chariot!

The Crowd startles at the outburst. Hippolyta is  
flabbergasted as her daughter looks to her --

DIANA (CONT'D)

Now they know the truth too.

Hippolyta LAUGHS, ignoring all the eyes on them as she marvels  
at her fearless daughter...

22 **INT. BRAITHWHITE WING - MUSEUM OF SCIENCE & HISTORY - DAY**

22

Atticus, Leti and Tree trail a TOUR GUIDE and her GROUP.  
Their path lined on both sides by CASE after CASE of TRIBAL  
ARTIFACTS. Atticus and Leti casually but purposefully survey  
for any signs of a hidden vault as the Guide extolls --

(CONTINUED)

22 CONTINUED:

22

TOUR GUIDE

In this, one of our museum's oldest sections, we see the many peoples the famed explorer Titus Braithwhite encountered and traded with...

Atticus takes note of a GLASS FRAMED MAP of the sailing routes of Titus's voyages to South America and the Caribbean. As Leti continues with the Group, Tree hangs back --

TREE

So you told Letitia what I said about her, huh?

Atticus is barely listening. Transfixed by something he's noticed on the Map. He moves in for a closer inspection.

TREE (CONT'D)

Just, you know, you can have her Man, no call tryin' to backstab me...

ATTICUS

Yeah. Okay.

He turns. Zeroing in on something on the TITUS BRAITHWHITE STATUE he saw in the reflection of the glass frame. Tree follows him over to it with a vicious smile --

TREE

I know what this is all about. This is cause I sent you out back while Sammy was with that man. I just thought you'd like to know...

That gets Atticus's attention. He narrows his eyes at Tree --

ATTICUS

That's Sammy's business.

TREE

You're sure it's not yours?

ATTICUS

I'm not a sissy.

TREE

Never said you were. Was just noticing how close Montrose and Sammy have become since you been gone.

Atticus REACTS. *Is Tree implying his father is gay?* Having completed his dirty work, Tree moves off as Montrose & Dietrich enter the wing.

(CONTINUED)

22 CONTINUED: (2)

22

Atticus studies his father's interaction with Dietrich. There's a closeness in the body language. *Just two men plotting a heist, or something more?*

Montrose breaks off and approaches his son to inform him --

MONTROSE

He's agreed to let us in through the back tonight...

ATTICUS

How do you know him, again?

MONTROSE

A friend at the bar...

That hits Atticus. *A friend as in Sammy the gay bartender?* Montrose misreads his son's concern --

MONTROSE (CONT'D)

We can trust him. But we'll only have two hours before the next security shift. I hope you've found the damn vault.

Atticus brings his mind back to the task at hand. Nods toward the spot he was investigating on the Statue -- THE IMPERFECTIONS in the marble epitah form the PROTECTION SYMBOL!

23 **OMITTED**

23 \*

24 **OMITTED**

24 \*

A25 **INT. UNMARKED CAR OUTSIDE OF - WILLIAM'S MANSION - NIGHT**

A25

The low buzz of a staticky POLICE RADIO fills the silence as Burke and Crane watch William's Mansion from down the street.

Christina's Bentley pulls up. She climbs out. Doesn't notice the eyes on her as she disappears inside. A beat. Another. Then the front door opens, and out walks

WILLIAM

and he continues casually walking. Directly towards this unmarked car. Burke and Crane share a glance. *They've been made.* Burke moves to open his door. To confront William --

The dapper man suddenly CHARGES full force -- slamming the door frame back on Burke -- CRUNCHING his shin! He CRIES OUT in surprise as William pulls him into the street by the lapels, and -- levels him with a KNEE to the face!

(CONTINUED)

A25 CONTINUED:

A25

Crane, circling the car from the other side, GUN out, but -- \*  
William turns toward him, moving so FAST, disarms Crane before \*  
knocking him to the ground with a BLOW to the throat. \*

It took less than 30 seconds for him to kick their asses.

He notices a speckle of BLOOD on his suit. And that pisses \*  
him off. He gets a few more VICIOUS SHOTS in for good \*  
measure, then -- sits on his haunches next to the Cop's \*  
crumpled forms. Pulls off his SILK ASCOT. Wipes their BLOOD \*  
off of his hands with that same liquid smile as Christina --

WILLIAM

Tell your Captain that Ms. \*  
Braithwhite does not like to be \*  
followed. \*

He tucks the Ascot back in his lapel. Saunters away --

WILLIAM (CONT'D)

Now if you'll excuse me, gentlemen, \*  
I have a date...

25 **INT. BRAITHWHITE WING - MUSEUM OF SCIENCE & HISTORY - NIGHT**

25

MOONLIGHT falls through a skylight onto the Titus Statue. \*  
FLASHLIGHT beams wash over it as Our Heroes sneak in with \*  
purpose. ADVENTURE BAGS containing anything you might use \*  
to open a magical vault thrown over their shoulders. \*

Atticus climbs onto the base of the statue. Sees the GROOVE  
traced around the epitaph --

ATTICUS

This is definitely a door. Spread \*  
out. Look for any signs of how to \*  
open it.

He circulates with Leti, but Montrose doesn't follow his \*  
son's orders. Just stares up at the Statue. Then he looks \*  
to the skylight. Wheels turning --

MONTROSE

Turn off your flashlights.

Atticus and Leti hesitate. *Why?* Montrose snaps --

MONTROSE (CONT'D)

Turn them off damnit.

*CLICK!* Flashlights off. A beam of MOONLIGHT reflects off \*  
the ORDER OF ANCIENT DAWN HALF-SUNS on the statue's SNAKE \*  
HEADS, and highlights one of the ALLIGATOR'S TEETH.

(CONTINUED)

25 CONTINUED: 25

Leti pulls on the cold marble, and --

*CLUNK!* The epitaph swings open! \*

26 **INT. ANTECHAMBER UNDERNEATH - BRAITHWHITE WING - NIGHT** 26

A ROPE drops TWENTY FEET into a dark, dank space carved out of the bedrock. Atticus slides down it. He turns in a circle, somewhere between DISBELIEF and EXCITEMENT --

He's in a LARGE 'Goonies'-esque STONE ANTECHAMBER. And just up ahead, THREE LARGE TUNNELS stretch into the abyss. Two of which have LANTERNS hanging at their mouths. \*

MONTROSE (O.S.)  
You see the pages?

ATTICUS  
This is some Journey to the Center of the Earth type shit down here. There's three tunnels.

He scans with his Flashlight, notices a bit of COLOR peeking out of the dirt covered ground. He brooms the dirt away, REVEALING -- a WORN COMPASS painted on the stone. He's seen something similar before. He calls up --

ATTICUS (CONT'D)  
We need the map of Titus's voyages...

A27 **BRAITHWHITE WING** A27

Leti gets to her feet. Stalks towards the FRAMED MAP --

MONTROSE  
Now wait a minute, I told the security guard we wouldn't mess with any of the artifacts --

*CRASH!* Leti shatters the glass with her Flashlight. Pulls the Map out. Montrose curses under his breath. Not amused...

B27 **ANTECHAMBER** B27

Atticus runs his Flashlight across the words CARVED into the ceiling -- ***BEWARE ALL YE WHO TREAD THE PATH, EVER THE TIDE SHALL RISE.*** \*

LETI (O.S.)  
I'm coming down.

(CONTINUED)

B27 CONTINUED:

B27

ATTICUS

Wait. Just throw me the map. Let me figure out what we're dealing --

Leti slides to the bottom of the rope. Montrose follows. Less graceful. Falling on his ass. Atticus begrudgingly moves to help him, but --

MONTROSE

I'm fine, boy.

Atticus doesn't know why he even tries. Leti hands him the Map. He holds it over the etching in the floor --

ATTICUS

The legend and compass match up. Based on adventure novel logic, each of these three tunnels must represent Titus's expeditions. We choose the right one, and the buried treasure should be at the end.

Leti moves to the opening of the Northern tunnel --

LETI

The tour guide said his voyage to the Caribbean was his last --

MONTROSE

Titus raided Guyana for all it had. That'd make it the western tunnel.

\*  
\*

Atticus looks at the Map in his hands. Focused. Mind churning. As his tag-a-longs work through it together --

LETI

How do you know he raided Guyana?

\*

MONTROSE

Same way I know anything, I read a damn book.

LETI

Well, I read the damn brochure, and the first renovations on the museum happened after Titus returned from the Caribbean...

MONTROSE

What year was that?

Leti pulls out the Brochure --

(CONTINUED)



B27 CONTINUED: (2)

B27

LETI

Let me see. 1810...

A theory's beginning to form in Atticus's head, but Montrose is already coming to a conclusion --

MONTROSE

He established the Sons of Adam just three years after that. You might be right...

Atticus notes that. *How does his father know when the Sons of Adam was founded?* Before he can inquire --

LETI

North tunnel it is. \*

ATTICUS

Wait, let's think about this some more --

MONTROSE

We can always double-back, boy. \*  
We've got two hours. \*

He sets off, disappearing into the North tunnel, and Leti is right behind. Atticus takes a beat. *When did those two become a fucking team?* As he reluctantly grabs a Lantern... \*

27 **INT. UPPER NORTH TUNNEL - NIGHT**

27

Montrose leads Leti and Atticus down a narrow, winding footpath. Just enough light to see 10 feet in front of him. And it's straight up unpleasant down here -- they're swiping at COBWEBS and shivering from the CHILL. \*

LETI

How long have we been walking?

Montrose slows as he shines his flashlight on his WATCH --

MONTROSE

Twenty minutes.

ATTICUS

Hope you two picked the right tunnel.

Leti rolls her eyes Atticus's way as Montrose's Flashlight CUTS OUT. He slaps it --

MONTROSE

Don't even think about it motherfucker...

(CONTINUED)

27 CONTINUED:

27

He trails off as a PUTRID STENCH hits them all --

LETI

Good lord, what is that?

A knowing look washes over Atticus. He knows that smell well from the war. His suspicions are confirmed as Montrose finally slaps his Flashlight back to life, ILLUMINATING --

A BLOATED CORPSE half-blocking the tunnel. The sight of which stops everyone in their tracks. A beat of HORROR --

LETI (CONT'D)

The monsters back in Ardhham live underground...

Our Heroes are gripped with a sudden sobering fear. *Could there be monsters down here?*

\*

ATTICUS

Those things bite heads off. This man still has his.

Leti's fears are not eased. Montrose scans the void. Wary.

ATTICUS (CONT'D)

Let's keep movin'...

As they do their best to give the Corpse a wide berth...

28 **INT. PLANK CHAMBER - UPPER NORTH TUNNEL - NIGHT**

28

Our Heroes emerge onto a LEDGE lit by a single TORCH. A WOODEN PLANK stretches from the ledge and disappears in the dark depths of the chamber's center. Montrose and Leti trade a *HOLY FUCKING SHIT* look.

\*

MONTROSE

Let's try another tunnel --

ATTICUS

No. We don't have time. We walk the plank.

He loops the Lantern onto his belt. Securing it. Leti eyes the plank --

\*

\*

LETI

That thing's probably been down here rotting for centuries. Is it even sturdy enough to walk on?

(CONTINUED)

28 CONTINUED:

28

ATTICUS

You're about to find out.

Leti barely has a moment for SURPRISE to wash over her as Atticus pulls the ROPE from his Adventure Bag. Ties it around her waist with an intricate KNOT.

LETI

Will this hold if I plunge to my death?

He ties the rope around his waist --

ATTICUS

Yes --

LETI

Are you sure?

He pulls the ROPE from Montrose's bag. Ties it to the loose end of his. Sick of being second guessed --

ATTICUS

It's a special knot, so yeah --

\*

LETI

Did you learn it in the army?

Atticus is about to snap at Leti, but Montrose steps up, takes the rope from his son to tie around his waist and complete the SAFETY ROPE --

MONTROSE

I taught him this knot. And I learned it from my father. Who learned it from his. Who was an enslaved man on a Texas plantation in charge of tying down the horses.

Atticus watches his father double check Leti's knot with care. Measuring him anew as he continues --

MONTROSE (CONT'D)

Now, if one of those horses got away, my great-ancestor would have gotten a beating. But he left that plantation on Juneteenth without a whip mark on him. So you can be sure this special motherfuckin' knot that has been passed down for generations will fuckin' hold.

(CONTINUED)

28 CONTINUED: (2)

28

Leti nods. Only slightly heartened. Atticus and Montrose brace with the rope as she edges out onto the plank. Seems sturdy enough. The wood creaks as she leans, attempting to make out the floor below. She WOBBLES --

ATTICUS  
Don't look down.

She continues on, disappearing into the black. A beat, then --

ATTICUS (CONT'D)  
The Freeman's weren't slaves.

MONTROSE  
She's on the damn thing, isn't she?  
You tell her the truth when you feel  
it's appropriate.

Atticus shakes his head with a smile. As they feed more rope out, we FOLLOW IT into the dark to find --

Leti shuffling forward slowly on the plank. Her Flashlight only illuminating inches in front of her. It's scary --

**SHRACK!** The Flashlight is cut from her hand! She CRIES OUT --

ATTICUS (O.S.)  
Leti, hold on, I'm coming --

A beat. Just the black and Leti's PANICKED BREATHING to keep us company, then -- the Rope flings limply as Atticus's Lantern cuts through the darkness, and he arrives at a crouched Leti holding half a SEVERED FLASHLIGHT. \*

LETI  
There's something flying around... \*

Atticus scans the void above them. Nothing but darkness, then -- **WHOOSH!** TWO TEARDROP AXE BLADES slice past! And pendulum into the dark. Atticus follows the ropes with his eyes as far up as he can, tracking the arc. \*

MONTROSE (O.S.)  
Tic...? \*

ATTICUS  
We're okay. It's a booby trap. \*

MONTROSE  
I'm coming out -- \*

ATTICUS  
No, damnit, just wait. \*

(CONTINUED)

28 CONTINUED: (3)

28

He takes a deep breath to calm himself as he helps Leti up --

ATTICUS (CONT'D)

We have to time it and jump through.  
But the blade isn't that fast, so  
it's not a big deal.

LETI

We have to untie the safety rope to  
jump, so it is kind of a big deal.

Atticus unties the intricate knot connecting him to Leti.  
She braces to jump. He watches the blades arcing back --

ATTICUS

Get ready...Go!

Leti swallows surging adrenaline as the blade slices past,  
and -- she makes it through. But there's no time to celebrate --

MONTROSE (O.S.)

Tic! The damn plank's disappearing!

BIG NEW URGENCY NOW. Atticus turns back. Forgetting himself  
and everything else but the moment at hand --

LETI

Wait, I can't see --

He leaves her in darkness as he hustles back to Montrose on  
the ledge's edge. Shining his Flashlight on the Plank **ROTTING**  
away. A sped-up deterioration that's creating a rapidly  
growing GAP between him and his son!

They meet eyes. Montrose scowls. *Shit.* He backs up as far  
as he can. Stuffs his Flashlight in his Backpack --

ATTICUS

Hurry. Toss me the bag.

Montrose tosses it, and -- Atticus FUMBLES the play! As he  
regains his balance, they watch the bag tumble into the void  
below. Montrose looks to his son, artifice failing --

MONTROSE

You better catch me, boy.

ATTICUS

Jump, Pop.

Atticus crouches, stabilizing. Montrose exhales, then **CHARGES**  
**FORWARD** -- LEAPS -- and is **SNATCHED** into a bear **HUG** by his  
son. They teeter. Find balance on trembling legs.

(CONTINUED)

28 CONTINUED: (4)

28

Leti's voice startles them out of the awkwardness of the embrace --

LETI (O.S.)  
What the fuck is happening?

AND ALL THIS HAPPENS FAST -- they move as quickly as they dare to the blades, the disappearing plank's on their heels. Atticus goes right behind Montrose -- the TIP of the blade just catches him as it slices past, drawing BLOOD!

\*  
\*

But they all keep it moving. Nothing else to do. They arrive at the end of the plank. At a DOOR in the stone wall lit by a single TORCH. A door that won't budge. Atticus surveys it, adrenaline racing --

\*  
\*  
\*

FOUR PICTOGRAMS are carved into the stone face. Renditions of GOD, ADAM, EVE, and the MONSTERS in the Garden of Eden.

ATTICUS  
It's the Garden of Eden. Adam, Eve, God, and monsters. We have to figure out the combination.

He looks to Leti, they're running out of time --

LETI  
Why are you looking at me?

ATTICUS  
I've seen you reading the Bible --

\*

LETI  
I don't know. I skipped a few chapters, there's a lot of begats!

As they desperately try combinations, Montrose watches the disappearing plank catching up, and -- the realization hits him like a train --

\*  
\*  
\*

MONTROSE  
Adam named. Eve fucked. God brought Monsters. Monsters devoured. God smites Eve...

Montrose punches the combination in, and just as the last of the plank disappears, the door slides OPEN...

29 **INT. MEDIAL NORTH TUNNEL - NIGHT**

29

...and Our Heroes tumble into ANKLE HIGH water. Gasping for air. Terror in their throats. That was close. But Montrose is on his feet, a grin a mile wide, adrenaline surging --

(CONTINUED)

29 CONTINUED:

29

MONTROSE

Hot damn! Did you see my jump?  
Jesse Owens ain't got nothin' on me --

\*  
\*

Leti LAUGHS shaking off the nerves. But Atticus is more tense than ever. *How did Montrose know that combination?*

LETI

You're bleeding...

She touches the cut on Atticus's arm, but he pulls away --

\*

ATTICUS

I'm fine. We need to keep moving...

Montrose looks to the water that's up to his calves now --

MONTROSE

Is this water rising?

Atticus sighs in FRUSTRATION --

ATTICUS

Moonset occurred just after we came down here...

Montrose and Leti have no idea what that means. He shines his Flashlight on his father's Watch --

ATTICUS (CONT'D)

"Ever the tide shall rise". High tide is three hours after moonset. Which means we have less than an hour to get to the vault and get those pages before we drown...

As that lands on Leti and Montrose, the clock's ticking...

30 **INT. DENMARK VESEY'S - NIGHT**

30

A tipsy Ruby pours out her DISAPPOINTMENT onstage with her GUITAR as she sings **MA RAINEY'S "CHAIN GANG BLUES"**. She closes powerfully, profoundly, near-collapse on the mic stand.

A beat. A few loose CLAPS from the scattered, drunk CROWD. They came here to forget their woes, not revel in them.

RUBY

Well fuck you too.

She makes her way to the bar. Pulls out a worn deck of CARDS. Starts laying out practice poker hands as Sammy pours her a whiskey. She waves it off --

\*

(CONTINUED)

30 CONTINUED:

30

RUBY (CONT'D)  
I can't afford another...

SAMMY  
Blue eyes at the end of the bar has  
your tab tonight.

She looks down the bar to see a WHITE MAN. The only white  
face in the place. He sends her that liquid smile. It's  
WILLIAM! He saunters over looking sexy as hell --

WILLIAM  
May I join you?

RUBY  
Keep my glass full and you can do  
whatever you want.

He raises an intrigued eyebrow as she orders another one --

RUBY (CONT'D)  
You didn't come over here hoping I  
was modest, did you? Naw, that's  
not why you white boys come to the  
dark side. But I can buy my own  
drinks, so you're gonna have to do a  
bit more to impress.

William stares at her with those baby blues. Like he knows  
her, or knows something about her.

WILLIAM  
What if I told you I could change  
your life forever?

Ruby goes back to laying out poker hands as she LAUGHS --

RUBY  
I'd say you ain't the first white  
boy to offer to make me a kept  
woman...

WILLIAM  
I wouldn't dare insult you like that.

RUBY  
Fine, you're not the first white boy  
to promise me the world trying to  
lay with me.

WILLIAM  
It's a promise I can keep.

(CONTINUED)



30 CONTINUED: (2) 30

Said with honesty and intensity. She turns to him. Now he's got her attention. His eyes twinkle. And the two of them, so CLOSE the sexual tension is DRIPPING...

31 **INT. LOWER NORTH TUNNEL - NIGHT** 31

A purposeful Atticus leads Montrose and Leti through WAIST-DEEP WATER. He's way ahead. Not slowing even though it's clear Montrose and Leti are. Teeth chattering --

LETI  
Can you slow down, we can't see --

MONTROSE  
This what they taught you in the imperialist army? To leave soldiers behind? \*

That stops Atticus cold. He wheels on his father --

ATTICUS  
I've never left a man behind. Ever. Out in the trenches, I could trust those standing beside me --

MONTROSE  
Hell's that supposed to mean?

ATTICUS  
How do you know so much about the Sons of Adam, huh? How many lodges there are, and whatever helped you figure out the combination back there? \*

Leti is curious to know that answer as well. Montrose takes a beat. Considers whether or not to tell the truth. Finally -- \*

MONTROSE  
George gave me the Order of Ancient Dawn bylaws the night he died.

Atticus and Leti REACT. *That's a big fucking deal...*

ATTICUS  
When were you going to tell me?

Montrose doesn't answer. Which is an answer. As that betrayal settles on his son --

LETI  
Where is the book now?

(CONTINUED)

31 CONTINUED:

31

MONTROSE

I read it, then I burned it.

ATTICUS

You did what? Why?

MONTROSE

George told me to protect our family. That was his dying wish. And that's what I did by destroying that book. Closing Pandora's box for good.

ATTICUS

Why are you even here helping us, then?

MONTROSE

Cause your hardheaded ass don't know when to stop. I wasn't going to sit in Chicago while you marched right into the lion's den with no back up.

Leti watches the two of them. Hero complexes and fucking daddy issues. She's had enough. She presses forward, sloshing through SKELETON BONES floating in the water.

ATTICUS (O.S.)

What other secrets are you keeping?

MONTROSE (O.S.)

What are you talking about --

Leti spots another BLOATED BODY floating towards her. She edges against the wall as it nears, REVEALING -- the ROTTING CORPSE of one of the PUNK NEIGHBORS murdered by the ghosts!

\*  
\*  
\*

LETI

Tic!

As Atticus and Montrose arrive, splashing and scowling --

LETI (CONT'D)

I'm pretty sure that's one of my neighbors that went missing...

MONTROSE

How did he get down here?

Atticus's eyes are not on the corpse. Leti and Montrose follow his gaze and Flashlight to what looks like an ELEVATOR carved into the rock face. *But it can't be...can it?*

(CONTINUED)

31 CONTINUED: (2)

31

Our Heroes wade over. Atticus pushes the CALL BUTTON. A haunting *DING!* echoes through the tunnel. The Elevator descends, and as it arrives, reality pushes denial out of their minds -- this is the ELEVATOR from the WINTHROP HOUSE!

And as it lands -- *POPPOPPOP!* A string of jury-rigged LIGHT BULBS domino on, illuminating the tunnel ahead. \*

LETI

Hiram Epstein was part of the Order. He must have been chasing Titus's pages too. \*

MONTROSE

I wonder if that's how he died.

That hangs ominously for a beat, then --

ATTICUS

You two take the elevator back up. This is getting too dangerous --

Leti is sick of Atticus's lone wolf shit --

LETI

Aw hell, this didn't just get dangerous. He was kidnapped. I died. Hippolyta and Diana had George stolen from them. So stop acting like this is only happening to you. You're not the center of the fuckin' universe. \*

Ouch. Atticus felt that. As she sloshes ahead...

32 **INT. NETHER NORTH TUNNEL - NIGHT**

32

Water now at their chests, Montrose and Atticus trail behind Leti. DREAD in the air. They should be turning back but what did Montrose say earlier...foolish goes well with crazy. \*

MONTROSE

You should go apologize to your girl.

ATTICUS

I don't think it's gonna be that simple.

MONTROSE

Things were complicated with your momma too, but --

(CONTINUED)

32 CONTINUED:

32

ATTICUS

Momma was complicated? She navigated you.

Dora's memory softens Montrose's hardened face --

MONTROSE

She did. But she was crazy like all of 'em are. Your granddaddy gave me some advice once, said you have to have a love song for your woman. When she starts fussin' at you, you just sing it to yourself. By the time the song is over, she'll be through, and you'll be ready to get back to the lovin'. Cause all that fussin' is just that, love.

Montrose HUMS **BILLIE HOLIDAY'S "EASY LIVING"**. Atticus can see the love in his father's eyes for his mother. Can't reconcile it with what Tree implied earlier.

LETI (O.S.)

This might be the vault...

They wade to catch up to Leti standing before a DOOR covered in LANGUAGE OF ADAM SYMBOLS. UNDERWATER -- there's a HOLE with a SEVERED ARM hanging out of it.

MONTROSE

A lock...?

ATTICUS

With the wrong key.

Montrose pulls the Severed Arm free. They note the SIGNET RING. Atticus pulls his. Slides it on. Throws a trepidatious look to Leti, then -- he carefully puts his arm into the lock hole, and --

\*  
\*

Nothing happens. A beat. Just as he's about to pull his arm back --

**SHEEECK!** The lock CLAMPS down on his arm. He YELLS in pain as his BLOOD seeps into the water. Montrose and Leti attempt to pull him free, but --

ATTICUS (CONT'D)

Wait...

His blood VEINS through the Language of Adam Symbols, and --

(CONTINUED)

32 CONTINUED: (2) 32

*POP!* A TRAP DOOR above them opens, and -- a frayed, moss covered ROPE LADDER drops. As the lock releases Atticus...

33 **OMITTED** 33

A34 **INT. DENMARK VESEY'S - NIGHT** A34

The crowd has dwindled but Ruby and William are right where we left them. They've ordered so many drinks at this point Sammy has just left them the bottle. As Ruby extends her glass for William to pour her another --

\*  
\*

RUBY  
...she got there first. And it would have been me, should have been me, but I let Leti distract me --

WILLIAM  
Who's Leti?

RUBY  
My sister. Half-sister.  
(under her breath:)  
...lying ass...

William nods like he's learning that for the first time.

WILLIAM  
Why not apply anyway? You never know --

\*

Ruby LAUGHS ruefully --

RUBY  
I fuckin' know a lot. I know there's one hundred and three employees at that damn department store and two of them will never be colored. And I know that, cause for us, it's a rat race to the finish line and it's winner-takes-all. And I damn for sure know if I were in your skin I wouldn't even have to run. What I don't know is what to do about it.

She downs her whiskey. Trying to drown the anger and helplessness. William considers her. Finally --

\*

WILLIAM  
I'm sorry. It's not fair.

That was sincere without a hint of pity. And it penetrates, making Ruby vulnerable. She holds William's gaze, heat rising --

(CONTINUED)

A34 CONTINUED:

A34

RUBY  
Stop looking at me like that. It  
ain't happening white boy...

34 **INT. WILLIAM'S MANSION - NIGHT**

34

Ruby and William stumble drunkenly in. She KISSES him hungrily as they fight backwards, stripping, wordless, violent, knocking into a table. A GLASS FRAME of TAXIDERMIED INSECTS falls. SHATTERS. CUTS Ruby. She sucks air --

\*  
\*

WILLIAM  
You're hurt...

They lock eyes as he delicately touches her BLEEDING arm. And he sees something in hers. A satisfied glow the pain has ignited. She straddles him, pulls him out, lifts her leg, licks her hand, and guides him to enter.

A willing violation.

Ruby runs her hands down his chest, drunk on sensation, barely registering the strangest of SCARS. A rough-carved SYMBOL in dark pink embossed on his white skin.

What we'll come to know as the MARK OF CAIN.

But right now, in the moonlight, it appears like Devil Horns. Like out of a nightmare. Yet Ruby doesn't stop. If William is the devil, she's going to hell tonight...

35 **INT. HULL OF A - SUNKEN PIRATE SHIP - NIGHT**

35

Our Heroes wander in stunned silence around a Bosch-like MACABRE DISPLAY of skeletal FLESH. Brown, hardened MUMMIFIED ARAWAK BODIES posed meticulously in an EERIE recreation of a THANKSGIVING FEAST that will never be eaten.

\*  
\*

Leti spots the propped-up body of a AWARAK TODDLER. Turns away quickly. TEARS stinging her eyes --

LETI  
I can't be here.

Montrose simmers with quiet rage. Atticus almost breaks --

ATTICUS  
We find the pages, and we go.

Beyond the Thanksgiving Feast Our Heroes arrive at a MUMMIFIED ARAWAK WOMAN covered in LANGUAGE OF ADAM SYMBOLS sitting at the captain's desk in front of BAY WINDOWS looking out at the OCEAN.

\*

(CONTINUED)

35 CONTINUED:

35

Gripped in one wrinkled hand is -- TITUS'S PAGES from the Book of Names!

The three stare at the parchment pages bound with a frayed ribbon. Atticus steps forward to retrieve them --

\*  
\*

A GUTTURAL CROAK makes him jump back. The MUMMIFIED ARAWAK WOMAN (YAHIMA) is moving, her sunken eyes and paper skin moistening and throbbing as -- she REGENERATES back to life right before our stunned Heroes eyes!

She stands, REVEALING -- zir's INTERSEXED. BREASTS, PENIS, and VAGINA all clearly visible.

Atticus recovers first from his surprise. Steps towards Yahima on instinct. To help, but -- zir eyes flash with FEAR as ze recoils. Leti steps forward cautiously --

LETI

He won't hurt you. We're not going to hurt you.

Yahima speaks in zir NATIVE TONGUE, a dehydrated croak --

YAHIMA

*Li Titus khuru bokia. // Halumüñikai?  
[You're not Titus. Where is he?]*

\*  
\*

Leti and Montrose have no idea what ze said, but to their surprise Atticus answers --

ATTICUS

Titus has been dead for over a century.

LETI

You understood her?

He offers Yahima CLOTHES. But ze spits accusation at him --

YAHIMA

*Lüthena bokia. [You're his blood.]*

\*

ATTICUS

No. I mean, yes. Blood, but not family.

Ze is not appeased --

YAHIMA

*Likia amurhidaaka de //  
Lümarhikhutukuta kuba de lümüng //  
Likia aparakuba da...*

\*  
\*

(MORE)

(CONTINUED)

35 CONTINUED: (2)

35

YAHIMA (CONT'D)

*[He lied to me. Forced me to teach  
him. He killed my...]*

Yahima's eyes, growing tearful, drift to the horrors behind  
Our Heroes. Atticus's heart breaks for zir --

ATTICUS

He was a monster. And I'm sorry for  
what he did to you. But I need your  
help to stop others like him from  
hurting my people too.

Yahima takes that in. Finally accepts the Clothes as Atticus  
reports --

ATTICUS (CONT'D)

She's the one who deciphered the  
pages for Titus. He must have spelled  
it so only those in his bloodline  
would be able to understand her.

Yahima confirms with a nod. Montrose can't help but ask --

MONTROSE

What are you?

Atticus TRANSLATES as Yahima speaks --

YAHIMA

*Halikan dai? // Yahima  
// Maraokoti // Hiyaru  
mathu wadili // Bian  
üya // abakhuruda //  
Biambe // Harhang //  
Aba kamudu üsa dai //  
kadiowaako dathe //  
Hurhurhu mathu barhaa  
ulukuarua da asurutun  
dakakü...*

ATTICUS

Who am I? Yahima.  
Maraocoti. Woman-man.  
Two-spirit. Neither.  
Both. All. A child born  
of the anaconda. I coil  
back unto myself and draw  
life from both earth and  
sea.

LETI

How did you end up here?

(CONTINUED)



35 CONTINUED: (3)

35

YAHIMA  
*wuin hebira wariathu  
 dai // li Titus  
 andakubathe lükanang  
 uluku // awahüdüng  
 abali bithiru  
 alesedithima  
 lükartang // dadita tu  
 kharasaha tu hurhurhu  
 uluku // alumüng kundi  
 münthu // dakhidwaheidai  
 // abahan diaru da  
 khuru dai otiking  
 kidianthu panasiang  
 kaküthube //  
 panasiaakware tha...*

ATTICUS  
 I come from "The Land of  
 Many Waters". Titus came  
 on his ship. Searching  
 for ones who could read  
 his book. I knew the  
 symbols from the caves of  
 Alomun Kundi. I had no  
 reason to distrust him. I  
 had never encountered a  
 people so hungry. Always  
 hungry.

It's heart breaking, but seems to strike a deeper chord in  
 Montrose as his son continues to translate --

YAHIMA  
*dadikhiñi bena // halika  
 lañiñi khidwaheñiwabu  
 li Titus //  
 makarhemediti da sabuka  
 tu kharasaha //  
 "danikipa damawa bü  
 bükürüküya bithiru"  
 lakubada damüng //  
 kyeng kia lañika //  
 lüparakubaye, harhang  
 // kyeng lühayarhudakuba  
 de yaha namakwa //  
 dayakatwa loria tu  
 karata ulukuthu  
 kharasaha abu // kia  
 takarataatika de.*

ATTICUS  
 When I saw Titus for what  
 he was, I refused to  
 decipher anymore words.  
 He promised to reunite me  
 with my people. And he  
 kept that promise...by  
 killing them all and  
 imprisoning me here with  
 them. I used the words on  
 those pages to cocoon myself  
 from him. They are meant  
 to protect...

Atticus pauses now as Yahima continues --

YAHIMA  
*masikiñi tha haburi bümüng barhing,  
 büburahithi abwabe // maditin da  
 büya // maburuatüñi dapa bü.*

Leti sees the DISAPPOINTMENT wash over him --

LETI  
 What did she say?

(CONTINUED)

35 CONTINUED: (4)

35

ATTICUS

She said I am not guilty of my forefather's sins, but she does not know my spirit, and will not help.

That settles. Our Heroes take in the resolve on Yahima's face. Montrose moves for the desk, grabs TITUS'S PAGES --

MONTROSE

Let's get the hell out of here --

SUDDENLY -- the entire ship begins to SHAKE! He triggered another booby-trap!

\*  
\*

That bay window SPIDER CRACKS from the pressure. It's clear this sunken ship is really about to sink --

LETI

Please, come with us...

Yahima's not moving. Resolute to drown with zir family.

MONTROSE

Let's go, boy.

But Atticus breaks Yahima's trance --

\*

ATTICUS

You're the last of your people. If you live, so do they.

He takes zir hand, and they all make a break for it -- a MAD DASH through the graveyard of Yahima's people as -- a TORRENT of WATER shatters the bay windows...

36 **OMITTED**

AND

37

36

AND

37

38 **INT. NETHER NORTH TUNNEL - NIGHT**

38

The tunnel is almost completely flooded as they swim as fast as they can for the...

39 **INT. ELEVATOR - NETHER NORTH TUNNEL - NIGHT**

39

They all take DEEP BREATHS, before -- the water OVERTAKES their heads. Atticus moves to shut the gate, but spots -- Titus's Pages FLOATING away!

They must have slipped from Montrose's hands. Before Atticus can even react, Montrose pulls the lever, the gates begin to close, but -- Leti DIVES back out!

(CONTINUED)

39 CONTINUED: 39

Atticus jams his body into the opening to keep the door open and the elevator from rising. They all strain to hold their breath. DREAD in their eyes. As their chests burn... \*

A40 **INT. NETHER NORTH TUNNEL - NIGHT** A40\*

...Leti swims hard for the pages. Determined to retrieve their only means of learning magic. She gets closer, and closer, reaches out, and -- GRABS them! \*

40 **INT. ELEVATOR - NETHER NORTH TUNNEL - NIGHT** 40 \*

Leti swims in as Atticus finally lets the gate close, the elevator RISES, and -- \*

*GUHHHHH!* They all GASP for air as the water recedes. They're battered, soppy, and generally pathetic, but -- they fucking made it. And to punctuate the moment -- Atticus pulls Leti into an EPIC KISS! \*

Nobody clocks the DISAPPOINTMENT in Montrose's eyes. He didn't lose Titus's pages by accident. Atticus turns to Yahima -- \*

ATTICUS

You okay?

Yahima opens zir mouth to answer, but -- an EAR-SHREDDING SHRIEK cuts the air! \*

Everyone covers their ears as Yahima is overtaken by this SIREN WAIL. Atticus does the only thing he can think to make it stop -- he KNOCKS Yahima unconscious! As Montrose catches zir... \*

41 **INT. WOODY - NIGHT** 41

Hippolyta drives a little faster than is comfortable...or safe. Eyes burning with barely concealed ANGER.

Diana's in the passenger seat sketching in her ATLAS. CONFUSED --

DIANA

How'd they get back to Chicago without Woody?

HIPPOLYTA

I don't know, Diana.

Diana pauses. Soaking in her mother's curtness. She sighs --

(CONTINUED)

41 CONTINUED:

41

DIANA  
Everything's been weird since Pop died.

That eats at Hippolyta. She's still burning with questions surrounding her husband's death. She glances at her daughter. Notices the Atlas she's drawing on. \*

HIPPOLYTA  
Where did you get that?

DIANA  
I found it in the glove compartment.

Hippolyta SWERVES the car to the side of the road. Snatches the Atlas from her daughter.

DIANA (CONT'D)  
What's wrong?

Hippolyta doesn't pay any mind to the GROTESQUELY VIOLENT depiction of George being shot by a sheriff her daughter has drawn, because all her focus is on GEORGE'S HANDWRITTEN NOTES. And CIRCLED in RED INK -- DEVON COUNTY, ARDHAM. \*

Cold determination washes over Hippolyta. She busts a U-turn. Hits the gas. A woman on a mission.

DIANA (CONT'D)  
Mom...? Where are we going?

HIPPOLYTA  
To get some answers...

42 **INT. HALLWAY OUTSIDE YAHIMA'S ROOM - WINTHROP HOUSE - NIGHT**

42

Montrose stands in the doorway. Watching Atticus talk quietly to a nodding Yahima as zir eats from a plate of FOOD. There's already a conspiratorial closeness between the two. After a moment, Atticus gets up and joins his father, reporting -- \*

ATTICUS  
She thinks you're right. Titus turned her into a siren so she couldn't speak if she ever escaped his vault.

MONTROSE  
That's how the colonizer operates. Steal, silence, and kill to consolidate power. \*

He watches Yahima eat. Pained. She's been through so much.

(CONTINUED)

42 CONTINUED:

42

MONTROSE (CONT'D)

Did you ask if she thinks she could break the spell?

ATTICUS

She doesn't. But I've got Titus's pages now. I'll figure out a way. And in the meantime, we can teach her English, it might be easier to have her write out the Language of Adam than decipher it ourselves.

MONTROSE

If she's willing.

A meaningful silence between father and son, then Montrose's hand gently settles on Atticus's shoulder --

MONTROSE (CONT'D)

You were brave as hell today. You grew into good man, in spite of me. Your momma would have been proud.

Atticus is FLOORED. Of all he's experienced today, his father's praise is the most surreal. He pulls away from the affection after a moment --

ATTICUS

Goodnight, Pop.

Montrose watches his son go, a flicker of dread in his eyes --

MONTROSE

Goodnight.

The way he said it, it was more like "goodbye". He steps...

43 **INT. YAHIMA'S ROOM - WINTHROP HOUSE - NIGHT**

43

...in and gently closes the door behind him. Locks it.

Without ceremony he walks over to Yahima eating, picks up the KNIFE on the tray, grabs zir head, covers zir mouth with his other hand, and -- SLITS zir throat!

Yahima STRUGGLES as zir BLOOD pours out of zir body taking zir life with it. There's a war waging behind Montrose's eyes as he holds zir tight and whispers, softly --

MONTROSE

I'm sorry.

**SMASH TO BLACK.**

(CONTINUED)

43 CONTINUED:

43

**TO BE CONTINUED...**

Misha Green