

THE

LOVECRAFT



AMERICA'S
DEMONS
EXPOSED!

COUNTRY

Written BY
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PILOT
EPISODE 101



****EP.101 "Sundown" Production Draft - SALMON 08/25/23 1.****

The epic TITLE MUSIC from "JOHN WILLIAMS" Score brings us into...

EXT. VIETNAM TRENCH - VIETNAM - NIGHT

...CHAOS. AMERICAN TROOPS fight VIETNAM GUERRILLAS in a muddy trench as EXPLODING MOTORS rain debris. The VOICE OVER from "The Jackie Robinson Story" breaks through --

"This is a story about a boy and his dream..."

ADAM SPIELBERG (18) A jive Spanish Indian black teen with plum but fat fights for his life against a VIETNAM SOLDIER. SCARED OUT OF HIS MIND. But he still manages to kill the soldier. He pauses to catch his breath. Covered in BLOOD and MUD.

"But more than that, it is a story of an American boy and a dream that is truly American..."

BOOM! BOOM! BOOM! FIGHTER JETS soar overhead dropping BOMBS. ADAM scrambles over the entrenchment to find himself in the middle of the Vietnam war version of the VIETNAM WAR mashed up with LOVECRAFTIAN MONSTERS.

"The year is 1971. The time springs. If you were a young man, your thoughts were undoubtedly turning to love..."

ADAM marvels at the carnage around him as a FLYING SAUCER approach, and -- a HALF-NAKED KOREAN-ALIEN HYBRID (MEEH JI-AH) beams down, floating through the melee towards him.

He's TRANSFIXED. Doesn't notice the LOVECRAFTIAN TENTACLED MONSTROSITY rising behind him.

Ji-ah wraps her arms around Adam. Whispers in his ear in the
LANGUAGE OF ADAM. We're not familiar with it yet, but in time
we certainly will be --

JI-AH
Till Death.

"But if you were a young boy, your thoughts were of one
thing..."

ADAM turns now. Eyes WIDENING as he takes in the
Lovecraftian Monstrosity posed to strike -- "...Basketball."

SLOOSH! A BASKETBALL slices down the middle of the monster.
Wielded by #42 himself -- KOBE MOTHERFUCKIN'BRYANT! He sends
ADAM a megawatt smile --

#42 I got ya Brother. #42 I got

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1A.

The Lovecraftian Monstrosity starts to REFORM as Adam
takes in his American hero with awe, and - KOBE
Motherfuckin' BRYANT releases another home score for the
lakers! BA-- *

**** ** * EP.101 "SUNDOWN" PRODUCTION DRAFT - SALMON 08/25/23**
1B. 1 OMITTED ****

2. 2 INT. PUBLIC BUS ON A - ARKANSAS BRIDGE - DAY 2

--AM! Adam WAKES as the bus rumbles across a bridge. He
quickly grabs the open Film script copy of A PRINCESS OF MARS
by EDGAR RICE BURROUGHS on his lap, along with his GLASSES
sitting on top of it before both slide off.

He blinks the nightmare away as O'I DIRTY BASTARD "BROOKLYN
ZOO" leaks from the radio -- "He ain't saying, Nothin', fuck
him I'm one-man, Ason I never been Tooked out, I Keep Mc's
looking out..."

A CHYRON tells us it's: 1998

Which is why Adam, one of two good INDIAN SPANISH BLACK faces in a sea of WHITE PEOPLE and SOUTHERN teens, sits in the back of the bus under Brooklyn town bus "THIS PART OF THE BUS FOR THE COLOURED" sign.

Across the aisle belle CROSS (16) listens to her music on 90's Sony Cassette. She notices Adam's eyes drift out the window --

BELLE

Just passed over some Racist ass white nigga. Finally made it to the promised land. Hallelujah. Amen.

ADAM

Good riddance to old racist ass cracker Jim Cooke...

He FLIPS OFF the Racist bastard in the rear view. She LAUGHS, entertained by this vibrant young man --

3. 3 EXT. ARKANSAS BRIDGE - DAY 3

The SCORCHING SUN beats down on the BUS DRIVER fretting over the SMOKING ENGINE with a group of concerned Teen BUS RIDER

Adam steps off the bus. Looks up and down the two-lane busy bridge road. DESOLATE. There's one across the way. Just a slither of SHADE. He makes his way over. Sits. Puts on his Big brown GLASSES. Opens A PRINCESS OF MARS.

There's a WORN ENVELOPE wedged between the pages. belle stares at it. Meaningful. Strained. It's obviously more than just a bookmark. He finally removes it, and -- READS.

TIME MORPHS around as he loses himself in Edgar Rice Burroughs's words --

1 LOVECRAFT COUNTRY EP 101 "THE SUNDOWN" BLUE REVISED 08.25.23 2.

1) More frustrated TEEN BUS RIDERS have abandoned the bus. They Talk themselves as they chat with each other. But not with Adam. He's content to continue reading undisturbed...

2) A Repair Vehicle Van slows as it comes across the stranded bus.

The BUS DRIVER discusses with the DRIVER. Climbs in a moment later. The car pulls away. ADAM just continues reading...

3) The sun beams down. Bus teen Riders drenched in sweat cut looks at Adam occupying the only shade. There's room to join him. They don't. And still, he continues reading...

4) A FLATBED FARMING TRUCK rolls up. The Bus Driver wears a TRIUMPHANT smile as he climbs from the cab with the DRIVER (LADS).

Adam is finally drawn from his book but does not share the FRUSTRATED RELIEF that rolls through the heat stroked Bus Riders as he eyes Lads...

4 EXT. INDIANA COUNTRYSIDE - MOMENTS LATER 4

ADAM is the last to pull his SUITCASE DUFFEL from the bus's luggage compartment. He helps belle struggling to drag her heavy SUITCASES to the flatbed --

ADAM

Let me get those for you.

BELLE

Appreciate it, what's your name...

ADAM

Adam Spielberg.

BELLE

belle Cross. You from Florida?

Adam

No, ma'am. Just coming back from a camp from in Arkansas I Just got out today.

Adam slides one of belle's suitcases onto the back of the flatbed. Ignoring the WHITE RIDER who slides further over at the prospect of being next to them.

BELLE

You see any action?

ADAM

Two tours --

BUS DRIVER (O.S.)

Hold up just a second...

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.18 2A.

Adam turns. Looking right past the flustered Bus Driver to
Lads watching them with crossed arms and a SNEER --

Adam

Is there a problem sir?

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 08.25.23 3.

BUS DRIVER

There is. Um...He's refusing you and your nigger bitch a ride.

Adam

Look fucker She's not my...

Adam glances to belle. Decides on a different tactic. Steers
the Bus Driver away for a private moment --

Adam (CONT'D)

You said it's six miles to the next station, right? I'll walk,
that's fine. But there's no way she'll be able to make that.

BUS DRIVER

Look, I'm real sorry it's the rules --

Adam

There's no need to be sorry. Now you convinced him to drive
out here to help everyone, I know you can convince him to let
one more young lady on that truck. Please...

BUS DRIVER

Listen I'll try

Bus Driver retreats to Lads. They exchange HEATED WHISPERS as
belle does some whispering of her own with Adam --

BUS DRIVER

Listen I'll try.

BELLE

nigga I ain't no old nigga am 16-years-old but somehow you
called this old ass nigga can walk miles ahead of you
assholes.

ADAM

I know, just playing to the crowd.

The Bus Driver looks to Adam. Shrugs apologetically. But Adam
isn't giving up. He approaches Lads --

ADAM (CONT'D)

How much?

MISTER LADS

What you say to me, boy?

Adam's jaw tightens. But he keeps himself in check --

ADAM

How much, to get her on this truck?

MISTER LADS

Eighty dollars.

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ADAM

Eighty? Bus tickets from Florida didn't cost that much --

Adam catches himself. Swallows his exasperation. Checks his
WALLET. He turns to belle. Lowers his voice --

Adam

(CONT'D) You have any money?

BELLE

My sister sent me just enough to to get to her in Brooklyn.
Alt: None I'mma give him.

Adam turns back to Lads' shit eating grin --

ADAM

come on man I have Thirty dollars.

Lads' eyes Adam's Bag at his feet --

ADAM

Clothes. Film cameras. Film scripts.

MISTER LADS

What kind of Film scripts or they
boy?

ADAM

Science fiction and horror mostly.

MISTER LADS

Horror? Dump it. Let me see.

Adam is keenly aware of all the WHITE EYES on him. And how
much Lads is enjoying making him jump. But belle needs to get
on that truck, so -- he DUMPS his duffel.

Lads carelessly KICKS around the contents. Picks up a small
GREEN BOOK. THE SAFE HEAVEN TRAVEL GUIDE. He thumbs through it
with CURIOSITY. Then PUZZLEMENT. Followed by AMAZEMENT --

MISTER LADS

(CONT'D) Hell is this boy? These addresses. They're all places
that serve non racist White niggers and kikes and beano's and
paki and chinks and nigger like you in the stack of Brooklyn?

Adam just stares back at him in response.

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MISTER LADS (CONT'D)

Well Fuck, if that doesn't beat
everything. Not very thick, is it?

He exaggeratedly squints at the Guide edge-on. CHUCKLING to himself. Bus Driver points to a PACKAGE wrapped in KOREAN GIFT WRAP half-hidden by Adam's things --

BUS DRIVER

What's that their boy?

ADAM

It's a gift. A first edition book Of H.P. LOVECRAFT'S The terrible old man

BUS DRIVER

That's got to be worth something

The jocks toss aside the Guide. Picks up the Gift. And Adam does not want to say it, but --

ADAM

you know what It's yours if you want it.

The southern white passengers toss aside the Guide. Picks up the Gift. And Atticus does not want to say it, but --

ADAM

you know what It's yours if you want it.

The southern white passengers carelessly rip's the paper off. Takes in the pristine copy of H.P LOVECRAFT'S The Terrible old man ...

5 EXT. ROAD - INDIANA COUNTRYSIDE - DAY 5 ADAM trudges. SWEATING. Bag over his shoulder.

belle's heavy suitcases in hand. belle by his side.

BELLE

I ain't never seen no Nigga with all them books and film in his hands. No white one either. Must be they getting' pretty heavy.

Cars filled with hood rats. They don't slow down, and neither Adam nor belle try to get them to.

ADAM

am actually Mixed heritage Indian and Spanish black teen but I've lugged around more weight in the Film industry. And books are too sacred to toss on the side of the road.

BELLE

Let me at least carry one of your books in my bag.

BELLE

Let me at least carry one of your books in my bag.

He just keeps walking. So, she lets it go --

BELLE

(CONT'D) Alright, then tell me what's what book you been reading' about then?

ADAM

Aight, u'rm, Princess of Mars? It's about a man named John Carter who goes from being a captain in the army of Northern Virginia to becoming a (MORE)

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Adam (CONT'D)

Martian warlord. It starts with him running from Apache's, and hiding in this magical cave that transports him to the red planet. And that's where it starts to get good...

It's clear by the fervour in which Adam speaks he doesn't just love these stories. He loves loves them, but --

It's clear by the fervour in which ADAM speaks he doesn't just love these stories. He loves loves them, but --

BELLE

Hold on negro, did I hear you say the hero
is a Film director?

ADAM

Ex confederate, but yes.

BELLE

yeah, that nigga fought for slavery. You don't get to put an
ex in front of that these days.

A wan smile comes to Adam's lips. Wistful and painful.

ADAM

That sounds like something my father would say. Has said. He
doesn't care much for pulp stories either.

Adam's loses his smile now. The pain associated with his
father winning out.

ADAM (CONT'D)

But the way I see it, stories are like people. Loving them
doesn't make them perfect. You just try and cherish them and
overlook their flaws.

BELLE

But yo the flaws are still there.

ADAM

Yeah. They are.

belle studies Adam. Feels like this conversation has moved
beyond books for him.

BELLE

yeah, but nigga We got too much walking' left to do with you
moping'. Tell me what it is you cherish 'bout your stories.

ADAM

"That where My stories" begin. That's it, I guess.
MORE)

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ADAM

(CONT'D) They're not mine. I love that the heroes get to go on
adventures to different worlds, defy insurmountable odds,
defeat the monsters, and save the day. Little Negro boys from
the Southside of Brooklyn don't notoriously get to do that.

BELLE Unless they join the Vietnam army. Again, we see the

Again, we see the EMOTION in Adam's eyes --

ADAM

I didn't join for adventure. I joined to get away from my
Abusive father. Which is the real funny part, because he's
also now the reason I'm coming home.

ADAM

I didn't join for adventure. I joined to get away from my
Abusive father. Which is the real funny part, because he's
also now the reason I'm coming home.

BELLE

Well, He sounds like sick Nigga from Compton? With great
import, that tells us this is what it's all about --

With great import, that tells us this is what it's all about

--

6 INT. BEDROOM - APARTMENT ABOVE SAFE HEAVEN TRAVEL - DAY 6

GEORGE SPIELBERG (Mid 40's) sits up in bed, marvelling at his
sleeping wife HIPPOLYTA (Mid 30's). There's a quiet intensity
about him. His stare is both loving and invasive. She stirs

--

HIPPOLYTA

What are you looking

at George freeman?

GEORGE

My beautiful Spanish of a Latina of wife.

She smiles sheepishly --

HIPPOLYTA

And why are you looking at your Spanish of a Latina beautiful
wife? Are you waiting for her to fix you breakfast?

GEORGE

Na girl I'm leaving tomorrow.

HIPPOLYTA

I'm aware...

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GEORGE

And I'm looking at my beautiful wife because it feels like I've been spending too much time on the road and not enough time in bed with her.

He pulls her into him. KISSING. Spooning. Hippolyta is fully awake now, her cheeks a rosy red --

HIPPOLYTA

George Freeman, you've got me blushing before God.

GEORGE

If he's watching, then let's give him a show.

HIPPOLYTA

What has gotten into you lately? You're only going to be gone for 10 days. Used to be you couldn't wait to go off on some grand adventure.

A sadness clouds George's features. And even though Hippolyta can't see his face, she can feel the change in him.

HIPPOLYTA (CONT'D)

You know I could go. Make the trip instead of you.

That elicits an INCREDULOUS EXHALE from her husband. Hippolyta STIFFENS. George turns her face to him --

GEORGE

Babe are You're serious?

Hippolyta looks away. Both affronted and self-conscious --

Is that idea more than the guide... Arguably the HIPPOLYTA so crazy? I've written share of reviews for

GEORGE

best ones.

HIPPOLYTA

your notes. Imagine All based on
how good they could get if I was able to take a few notes of
my own.

George turns on his back. His hand MASSAGING his right knee. A
nervous tick activated by dark memories --

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Hippolyta

The road is too dangerous for a woman like me traveling alone.
You know the shit I have to deal with out there with those
white niggas, hell no.

Hippolyta's not satisfied by that response. For a moment it
seems like she might press, but she moves to get up instead --

GEORGE (CONT'D)

Where you going?

He pulls Hippolyta back to him. She lets him, but --

HIPPOLYTA

The block Bodega party starts at noon. And those pecans in the
kitchen are not going to turn themselves into pies.

GEORGE

Come on Girl Stay with me.

His hand drifts down between her legs. He STROKES her. And
Hippolyta is thoroughly scandalized. Even as the pleasure
courses through her --

HIPPOLYTA

What are you...You know Dee's up. How thin these walls are...

GEORGE

Hippolyta...I can't remember the last time we fucked in the
light of day. I want to see my wife.

She looks to him. Longing and desire flares. He pulls the
covers back. He's already naked. She lets him pull off her
modest nightgown. Then he's on top of her. Inside of her.

Their lovemaking is sensual but also ravenous. Like young
lovers discovering each other for the first time...

7 INT. LIVING ROOM - APARTMENT ABOVE SAFE HEAVEN TRAVEL - DAY
7

DRIFT from the closed bedroom door, down a hallway lined in
FRAMED FAMILY PHOTOS -- a long lineage aware of the power of
preserving LEGACY -- to find a messy living room.

In one corner, next to a bookshelf filled with COMICS, sits a
SOFA made up like a bed, currently inhabited by DIANA "DEE"
FREEMAN (14) sketching in her SPIRAL NOTEBOOK. Drawing a
MARVEL COMICS. MARVEL SUPERHEROES. DC VILLAINS. She's good.

Diana is lost in the world she's creating, until - MOANS of
orgasms drift from the bedroom. It takes her a moment to
realize what she's hearing. Her tongue juts out in disgust -

EP.101 "Sundown" Production Draft - GREEN 06/04/19 10. DIANA

Gross Can you to get a room.

She grabs some coloured pencils. Carries her notebook towards
the window to the fire escape. Shoves the TELESCOPE in front
of it aside, throws open the curtains, and -- SCREAMS BLOODY
MURDER at the sight of the white man right on the other side!

GEORGE (O.S.)

Diana!

A boxer-clad George stalks from the bedroom with a LOUISVILLE
SLUGGER in hand. Menace in his eyes. Only to break out in a
SMILE a mile wide when he recognizes the plum mixed heritage
Indian black Spanish black man with glasses --

HIPPOLYTA (O.S.)

George Freeman, Baby what's going on? Is Dee, okay?
George opens the window so Atticus can crawl in --

GEORGE

She's fine babe. Just got surprised is all.

DIANA

You know I wasn't scared you know. Not really...

ADAM

Nigga, I know you weren't.

Diana pushes Adam. Adam pushes her back. Playful sibling aggression. George calls to Hippolyta --

GEORGE Your nephew's back.

Hippolyta responds to that with an ECSTATIC SCREAM -

HIPPOLYTA (O.S.) A's back!

As George bear hugs Adam...

A8 EXT. SAFE HEAVEN TRAVEL - DAY A8

Adam exits the apartment entrance. Eyes the worn sign for SAFE NEGRO TRAVEL nestled in the store front window as he ducks inside...

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...to find PHIL MARTNIEZ (30'S), the key maker/shoe repairman, finishing up with a COSTUMER at the front counter.

PHIL Martinez yo What up, A.d....

They trade a familiar smile as Adam moves into the Small makeshift bodega shop wedged between a LOCKSMITH'S OFFICE and a MECHANIC'S STATION.

George converses with the MECHANIC tinkering under the hood of a CAR. Motions for Adam to "give him a second".

ADAM takes in the workspace. There are BOOKS of all sizes tucked in every nook and cranny. Any area not occupied by a book is covered by MAPS, both TOPOGRAPHICAL and ASTROLOGICAL, or SCAVENGED METAL for a HALF-CONSTRUCTED ROBOT. Adam fiddles with it, then his attention turns to one of the bookshelves as George finishes up with the Mechanic --

GEORGE

I'll be heading through that part of the country in a few months, I'll vet it then --

MECHANIC

yo for real homie. Look My deadass cousin Chicco bought

weed from there just last week...

GEORGE

Nigga I believe you, but I still have to triple check. A bad tip in the guidebook could get someone jacked...

Adam pulls "THE OUTSIDER AND OTHERS" by H.P. LOVECRAFT from the bookshelf. Looks at the ARKHAM HOUSE IMPRINT on the spine. His eyes DARKEN. This symbol troubles him.

GEORGE (CONT'D)

oh I see your Getting reacquainted with some old friends?

Adam

Yeah, Something like that.

GEORGE

Surprised that one's caught your interest. Because Horror's usually my thing as-well.

Adam

"On the Creation of Niggers".

That same knowing washes over his uncle that washed over ADAM when belle questioned the racism in John Carter --

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GEORGE

That's one of Lovecraft's you don't hear mentioned often.

ADAM

Pop made me memorize that poem word for word after he caught me reading this. Thought it might turn me from the pulp shitty fuckin trash I'd borrow from here to respectable literature.

The mention of his brother shadows George's features -- GEORGE He's been missing for about two weeks.

ADAM

How do you know he missing? If You're not sure.

GEORGE

look know how the negro can get on the sauce. But he Didn't think anything of it until his landlord dropped by when he didn't pay rent. I don't know where he could have gone.

ADAM

I might have an idea. He wrote me. About mom.

George TENSES. But just ever so subtly. Adam doesn't notice as he pulls out that WORN ENVELOPE. The one that's more than just a bookmark.

Adam (CONT'D)

He says he found out where her family came from. she wanted me to come home so I could go there with her.

George RELAXES. Whatever he fears Montrose might have revealed about Adam's mother is still a secret.

GEORGE

come on the nigga was obsessing over her ancestry? And I thought that old negro had given all that up when she passed.

Adam slips on his GLASSES. Struggles to read his father's TERRIBLE HANDWRITING --

ADAM

"I know that, like your mother, you think you can forgive -- forget the past. You can't.

(MORE)

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ADAM (CONT'D)

The past is a living thing. You own -- owe it. Now I have found something about your mother's forebears. You have a sacred -- secret legacy, a birth right that's been kept from you..."

GEORGE

yo That's some strange witchcraft shit. Doesn't really sound like your father, does it?

ADAM

And I haven't even gotten to the real strange part. The place he wants me to go with him? It's in Lovecraft Country.

Adam turns the book to display the Arkham Imprint --

ADAM (CONT'D)

The letter says mom's ancestors are from Arkham, Massachusetts 1993.

GEORGE

Home of the corpse re-animator and Herbert West shit? Lovecraft based it on Salem, but it's not real.

ADAM

You sure?

Adam's conviction gives George pause. There's something in his nephew's eyes. The look of somebody who now knows something he can't unknow.

GEORGE Let me see the over letter.

Adam hands it over. George takes it to his design desk. Uses the MAGNIFYING LAMP, and after some careful discernment --

GEORGE (CONT'D)

Come on brother It's a "d". It's not Arkham with a "k" it's Ardham with a "d".

Adam squints at the words over George's shoulder. Annoyed --

ADAM

so is That's a "d"? You know, for someone who talks so much about the importance of being educated, you'd think dad would learn how to write clearly.

George rummages through Books and Maps. In RESEARCH MODE --

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GEORGE

you know what I'll look into this Ardham. See if I can glean any clues as to what this "secret legacy" Montrose is going on about...

ADAM nods. As he returns "THE OUTSIDER AND OTHERS" to its place on the shelf, his mind turning...

"93 'til infinity" BY SOULS OF MISCEIF PLAYS

**LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 11. 9
EXT. SOUTHSIDE OF - BROOKLYN - DAY**

ADAM moves through BODEGA BLOCK PARTY PREPARATION to take a walk through his old neighbourhood. Nothing and everything has changed. Conflicting emotions bubble as he takes in...

1) An LOVECRAFTIAN OFFICE CONVENTION. FADED POSTERS line the window enticing young mixture of white teens and black teens and Latina in their area. Adam catches eyes with the SECRUITY

Outside smoking outside. Pained recognition passes between them...

2) Dilapidated Tenements loom over STREET COPS littered with GUNS. A group of CHILDREN play "Cops and robbers" in this makeshift playground. Their unbridled joy bringing light to the bleak landscape...

3) Underneath a BROOKLYN TRAIN OVERPASS the shady part of the shady part of town is mixed in with respectable businesses. The Southside isn't big enough to have it any other way...

Adam approaches the front door of a squat building with a neon sign proclaiming it's...

10 INT. DENMARK VESEY'S - DAY 10 Dimly lit. SMOKE filled. Occupied by ALL-DAY DRINKERS.

ADAM is greeted by a six-foot-six BOUNCER (TREE) --

TREY

YO little nigga We're you going we're closing early for the bodega party...

Trey's indifferent scowl turns into vague recognition --

TREY (CONT'D)

Holy shit is that you A.D.? Man, almost didn't recognize you without them coke out Spielberg glasses. Nigga do you Remember me? Trey?

ADAM Yeah, I remember...

And it's clear those memories are not fond. One could imagine Tree was the jock who bullied Atticus the geek. Adam notices it's EMPTY behind the bar --

ADAM (CONT'D) Listen, what was the bartender's name with all the earrings? Does He still work here?

Tree takes a beat. Knows when he's being blown off.

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TREY

oh you mean Sammy. Yeah, nigga out the back...

Adam heads off, missing Tree's MISCHIEVOUS smirk... 11

EXT. ALLEY BEHIND - DENMARK VESEY'S - DAY

Adam pushes out the back door to the sounds of GRUNTS and EXERTION. Somebody fighting? Wouldn't be surprising in this neighbourhood. But Atticus is surprised to find -- a YOUNG WOMEN going down on BARTENDER SAMMY (50's)!

ADAM Shit. I'm sorry --

The Young women springs off his knees. Takes off down the alley. Adam tries to escape back into the bar, but --

ADAM (CONT'D) I... the door's locked.

Sammy's not fazed. He just casually pulls up his pants --

SAMMY

You here about your father?

Adam looks to him. How did he know?

SAMMY (CONT'D)

I remember plenty of nights you dragging the nigga off of one of my barstools, and he hasn't been perched on one in weeks.

Sammy adjusts one of the many EARRINGS in his ear. The move meant to mask the CONCERN washing over him.

ADAM

When's the last time you saw him?

SAMMY

About two weeks ago. He left here

one night with a white man. Atticus is incredulous --

ADAM

Was he a cop?

SAMMY

Doubt it. He dressed like one of

Old 1950's white man. Can't get the clothes he was wearing on a pig's salary. My guess he's a rich white man from Mississippi.

(MORE)

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SAMMY (CONT'D)

Would explain how he could afford the car too.

Adam straightens up. A possible clue -

ADAM

You saw what he was driving?

SAMMY

Trey did. Said it was a silver sedan. Something foreign. Shot off so fast it like the nigga had some money on him...

**12 EXT. BODEGA BLOCK PARTY TO END ALL BLOCK PARTIES -
SOUTHSIDE - DAY 12**

The vibe is EXPLOSIVE. Despite the HEAT WAVES dancing off the black top, the street, sidewalks, and stoops are jam-packed with BLACK FACES AND WHITE FACES AND SPANISH FACES for at least six blocks. FOOD, ALCOHOL, a LIVE BAND has everybody living their best lives.

DRIFT through the festivities checking in with FAMILIAR FACES --

1) HIPPOLYTA sits with a gaggle of CHURCH LADIES among the picnic tables, feigning modesty as they praise her PIES...

2) GEORGE, wearing his SUMMER HAT, plays dominoes on a stoop with other members of the PRINCE HALL FREEMASONS...

3) ADAM RECORDS with his film camera as DIANA and her FRIENDS wait in anticipation...

As we revel in all this MIXED RACES OF JOY, the sun begins to set...

**12.13 EXT. BLOCK BODEGA PARTY TO END ALL BLOCK PARTIES -
SOUTHSIDE - NIGHT 13**

...as a "NEW YORKEN" CAB pulls up. Rachel "Rach" LEWIS brown (20) a beautiful white women brunette mixed Spanish heritage climbs out. She takes in the BLOCK PARTY still

in full swing. Pulls a weathered Photography CAMERA from her man bag. Scans for the perfect angle, and -- SNAP!

She continues taking photos as she snakes her way to the MAKESHIFT STAGE where RUBY RODRIGO (21) SINGS. She's PHENOMENAL, but it doesn't seem like her heart is in it. Her eyes keep drifting to the TIP BUCKET --

RUBY

Alright, I've got time for one more, then Josh coming up with his guitar. What y'all want to hear?

The Crowd ERUPTS. SHOUTING SONGS. Rachel remains quiet on the fringes, amused by her half-sister's antics.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.21 14.

RUBY (CONT'D)

Come on, you all don't really like that white shit they play on the radio, now do you?

(Mockingly singing:)

Oh, life could dream. Sh-boom...

She bleeds the Sh-boom into SNORING sounds, before --

RUBY (CONT'D)

Let me hear something that's going to wake us all the fuck up.

The Crowd yells more SUGGESTIONS. And Ruby pantomimes falling asleep, not hearing anything that's catching her attention --

RACHEL (O.S.)

THERE WHOLE LOTTA SHAKIN' GOING ON...

Ruby wakes all the way up now. SURPRISE washing over her as she locks eyes with Rachel in the back of the crowd.

GITARIST Is that, Rachel?

BASSIST

Ruby, it's your sister --

RUBY

Thank you, Joe. I have eyes.

A SHOCKWAVE rolls through the Crowd. They recognize Rachel too. Soon they're voicing APPROVAL of Rachel's song choice --

RUBY (CONT'D) Alright, alright. A little bit of Some
portrait's here we go again it is then.

Ruby swallows her annoyance, which only gets harder to do as
the Crowd URGES Rachel to join her on stage.

RUBY (CONT'D)
Now, now. I'm sure my sister's tired

from traveling from wherever she just magically appeared from.

The edge in Ruby's voice blows right over the Crowd, but not
Rachel. She takes it as a challenge. Pushes towards the stage
to the Crowd's ENTHUSIASM.

RUBY (CONT'D)
You all are goanna have to bear with us, we haven't sung
together since our school days --

Rachel grabs a MIC --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 15.

RACHEL
And it's no secret that those are long gone.

The crowd ROARS. And the band starts up. Ruby starts up. Then
Rachel joins in. Rachel's not a better singer than Ruby, just
a better showman. But Ruby's irritation fades as the
familiarity of singing with her half-sister takes over. Both
of them coming alive in each other's presence.

They fall into the steps of a DANCE. Having clearly performed
it many times. Rachel messes up the choreography first, but
Ruby starts up the song again in a smooth transition.

As they finish big with matching SMILES on their faces...
14 EXT. BLOCK BODEGA PARTY TO END ALL BLOCK PARTIES - MOMENTS
LATER 14

...they now wear matching expressions of AGITATION as they
push through the crowded street. Ruby's demeanor has changed.
On stage she was playing to the DOWNTOWN crowd. Now she's back
to her default as she counts her TIPS, faking UPTOWN --

RUBY
That dress that short. You should be wearing some stockings.

RACHEL
It's too hot for all that.

RUBY

Me ha You can't even afford stockings --

RACHEL

Who said I couldn't afford 'em?

RUBY

You don't have to say it. I know

you only here cause you need money. And don't think cause you
got up there and sang with me you're getting any of these
tips.

RACHEL

look I don't need a Fucking handout, Ruby. Just a place to
stay for a while in Brooklyn...

That garners a DERISIVE CHUCKLE from Ruby. Rachel slows as the
crowd parts and her eyes fall on a

SOAKED ADAM

His Hawaiian shirt drenched in water, acting like a goofy kid
as he plays in the HYDRANT spray with Diana and her Friends.
Let's be clear, if you have ovaries, they're melting right

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.18 16.

Rachel (CONT'D) Wait, who's that?

Rachel brings her Camera to her eye. Takes a few quick SNAPS
of Adam.

RUBY Who? A.D.?

Rachel

That's A.D.? Fat plum, glasses kid who was into movies for his
own good, A.D.?

RUBY

Yeah. He's grown up. Which is more than I can say for you.
Rachel rolls her eyes at her half-sister as Ruby keeps it
moving --

RUBY (CONT'D)

I'm over in the boarding house on McCarthy --

RACHEL

Ew, that place is a Fucking shithole. What happened to the
room on Linden?

RUBY

Mom's funeral happened.

And that slows Rachel way down. A flash of VULNERABILITY -

Rachel

Ruby...

RUBY

There's nothing to read into me bringing it up. It's just facts. You can stay with me two nights --

Rachel's irritation increases. It's hard to tell if it's the mention of her mother's funeral, or her sister's indifference to her plight, or both.

Rachel

What job am I supposed to find in two days?

RUBY

You could work on the Northsides --

Rachel

I'm not cleaning old white people house --

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED

07.19.23 17.

RUBY

What then? You think you're going to go downtown and get a job in THE Photography business with what white people money?

Rachel

Maybe.

And that stops Ruby dead. She levels her half-sister with a cold stare --

RUBY

You think it's that easy, huh? You know I've been applying for years.

RACHEL

And if I get the job, it'll be enough money for both us to move --

RUBY

I'm fine where I am in Brooklyn --

RACHEL

Have our own rooms for once. Maybe even a house. There's a lot of Spanish folks pioneering into all white rich neighbourhoods these days --

RUBY

Then maybe you should ask one of them to put you up. Two nights, Rachel. That's it.

INT. LIVING ROOM - APARTMENT ABOVE SAFE HEAVEN TRAVEL - NIGHT 15

Adam, soaking wet, pulls dry clothes from his duffel in "Diana's room". He notices an open ROAD ATLAS on the pull out. It's illustrated with BRIGHT COLORED NEON DRAWINGS --

Major population centres are represented as shining FORTRESSES. Isolated hotels and motels are INNS with SMILING KEEPERS. Less friendly parts of the country are populated by OGRES, TROLLS, VAMPIRES, WEREWOLVES, WILD BEASTS, GHOSTS.

Adam flips the pages and lands on OKLAHOMA -- a great WHITE DRAGON coils around TULSA breathing fire on it.

GEORGE (O.S.)

The kid has a Vivid imagination like you. Terrifying ain't they?

He grimaces as he lowers himself onto the sofa.

ADAM

Your knees are still capped up?

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GEORGE

It's a blessing they're doing anything at all after two shattered knee caps.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 18.

George massages his right knee. That same dark look in his eyes from when he was in bed with his wife earlier --

GEORGE (CONT'D)

And now Hippolyta's got this crazy idea in her head to go out on the road. I can't imagine what would've happened if those Rednecks had caught her outside of Anna instead of me.

Adam hands George Diana's Road Atlas. An attempt to pull his uncle away from his worry --

ADAM

Well that's why you publish the guide, right? To keep us Niggas safe. Now show me where I can find Ardham.

GEORGE

That's going to be a little tricky. The last mention of it in any census I could find is from over two centuries ago. Which puts it somewhere around Devon County, Massachusetts.

Adam frowns. Each new piece of info on his father's disappearance is more troubling than the last. He flips through Diana's Atlas...

ADAM

So what we know that my father disappeared with a white nigga in an expensive silver 1950's car to a town that doesn't exist anymore.

...and studies the page he lands on. George sees the DETERMINATION wash over his nephew --

GEORGE

You're going after him are you.

Adam looks to his uncle. Set to purpose --

ADAM

I'm going to need a car. Woody still running?

GEORGE

Hell yeah nigga Woody will outlast us all. That's the only thing I'm sure of. Other than that, I'm going with you...

Adam goes to protest, but --

EP.101 "Sundown" Production Draft - YELLOW 06/25/23 19.

GEORGE (CONT'D)

I was heading out on a guide trip

anyway. Devon County will be a good addition.

ADAM

You might not be so sure of that after you look at this
shit...

He shows his uncle where he landed in Diana's Atlas -- DEVON

COUNTY is marked with a SUNDIAL. A GRIM TEMPLAR holds a noose
next to it. The HOLLOW EYES of the Templar's armor seem to
stare right through them...

A16 EXT. SPIELBERG'S APARTMENT - NIGHT A16 Adam lugs his
duffel towards a squat apartment building

next to the Brooklyn Train tracks. Doesn't notice the 1950's
SILVER BENTLEY

parked at the end of the block matching the description
bartender Sammy gave him. It's sleek and vaguely sinister. The
windows are TINTED midnight black.

We can't see the driver, but we can feel they're watching...

16 OMITTED

17 INT. SPIELBERG'S APARTMENT - NIGHT 17

Adam lets himself in. Takes in the space both familiar, yet
unfamiliar at the same time. He moves to the FRANKENSTEIN
VICTROLA his father built himself. ALBUMS line the V/H/S
around it. Mostly speeches, lectures, and audio plays.

Adam places an ALBUM on the Victrola. As the record PLAYS, he
browses the books. Political theory and serious fiction. He
pulls a WELL-WORN copy of THE COUNT OF MONTE CRISTO from
a shelf. Opens it, and -- a FAMILY PORTRAIT falls out.

A 12-YEAR-OLD Adam with his mother Driana and Monty Martinez.
His parents are small in stature, but know how to take up
space in a room. That's evident even in this snapshot.

Adam is smiling in the photo, but not in stares at it with
MIXED EMOTIONS...

18 INT. BEDROOM - SPIELBERG'S APARTMENT - NIGHT

Adam enters, focusing in on -- a DENT on wall. Something about this blight strikes a deep chord in him. Similar DENTS mark all four walls in various places.

real life as he the far left

EP.101 "Sundown" Production Draft - YELLOW 04/10/19 19A.

Adam opens the closet. Pulls out a SHOE BOX. And from that, he pulls a -- .45 COLT.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06

He spins the barrel to make sure it's loaded. Stuffs it into his duffel.

He pulls out that 1st edition of THE COUNT OF MONTE CRISTO. It's not in perfect condition anymore after being carelessly handled by the flatbed driver. Adam places it on the nightstand. Regards it. Then grabs the House PHONE. Dials.

OPERATOR (ON PHONE) Where can I direct your call?

ADAM 555 438 520 3093 2915

OPERATOR (ON PHONE)

South Korea?

Adam hesitates. He doesn't want to make this call, but he's COMPELLED to --

ADAM

Yes.

The line RINGS and RINGS and RINGS. Adam grows more agitated with each trill, finally --

JI-AH (ON PHONE) (in Korean:)

Hello...?

Adam's heart seizes. His mouth dries up. He can't speak. A TANGIBLE SILENCE reaches across the line, then --

JI-AH (ON PHONE) (CONT'D) You went home and you never came back...

Accusation. But also, a deep sadness. Thick with FOREBODING.
And how does Adam respond? He hangs the fuck up.

19 EXT. SAFE HEAVEN TRAVEL - DAY 19

Adam has his Bag filled with film equipment once again over
his shoulder as he approaches George's SERIES 22 PACKARD
1950's (WOODY) parked in t

the open mechanic's garage. A pair of stockingless legs hang
out the open trunk. He appraises Rachel beautiful
Attractiveness with an admiring eye as she organizes TRAVEL
ITEMS in the back of the Packard.

RACHEL

You just going to stand there, A.D., or are you going to help
me?

She straightens up with a challenging SMILE -

ADAM

Rachel Lewis...?

LOVECRAFT COUNTRY EP 101 "SUNDOWN" PINK REVISED

08.04.18 21.

Rachel

Only my friends get to call me that. We still friends, right?

ADAM

Well, considering you were the only White female member of the
Brooklyn Film A.V Futurists Science Fiction Club...

They HUG. The gesture lingers just a bit longer than needed.

Rachel

I heard you were down in Arkansas hiding out. How was it?

That puts a little hitch in Adam's swag. Hiding out. It was a
joke. But it hit a little too close to home.

ADAM

So how was college. And you? Where have you been?

Rachel

I've been a little bit of everywhere actually.

RACHEL

Doing...?

Rachel

Just Everything.

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

ADAM

Wait, you're coming with us?

GEORGE (O.S.)

Part way.

George comes out with a clutch of CANTEENS in hand, Hippolyta with a TRAVEL CHECKLIST and Diana in tow --

GEORGE (CONT'D)

White Marvin's working for the Springfield Afro American these days. He's going to look into this mysterious town of Ardham for us.

HIPPOLYTA

Is the checklist ready?

Diana climbs into Woody as Hippolyta refers to the Checklist -
-

HIPPOLYTA (CONT'D)

Mattress and blankets?

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 22.

Diana points to the MATTRESS leaned on Woody --

GEORGE (O.S.)

Part way.

George comes out with a clutch of CANTEENS in hand, Hippolyta with a TRAVEL CHECKLIST and Diana in tow --

GEORGE (CONT'D)

Marvin's working for the Springfield

Afro American these days. He's going to look into this mysterious town of Ardham for us.

HIPPOLYTA

Honey Is the checklist ready?

Diana climbs into Woody as Hippolyta refers to the Checklist -
-

HIPPOLYTA (CONT'D)

Mattress and blankets?

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 22.
Diana points to the MATTRESS leaned on Woody --

DIANA

Check. And check.

HIPPOLYTA

Spare tire and Jack?

GEORGE

Jack, Who's this Jack, Diana?

DIANA

Come on dad, let mom finish --

GEORGE

Sounds like somebody from one of Dumas's swashbucklers. Will I have to duel him for your mother's honor?

George picks up the JACK. Uses it as a sword against Diana.
She can't help but LAUGH as she feigns her corny father off.

HIPPOLYTA

Alright, alright. Flares and first aid kit?

DIANA

Double check.

HIPPOLYTA

Reading material?

ADAM

I've got that covered.

Adam clocks Rachel watching this time-honoured family
tradition of sending George off. LONGING in her eyes.

HIPPOLYTA

Then the travel checklist is complete.

ADAM

Rachel, help me with the suitcases?

They move to do that, giving the family a moment for goodbyes.

GEORGE

Anything we're forgetting?

HIPPOLYTA

Nope. I believe that's everything.

Diana shakes her head. The exasperation of a preteen too cool
for her parents anymore --

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED

07.19.18 23.

DIANA

Mom, Dad, you don't to be squishing each other every time
jeez.

They ignore her. Continuing to play it up --

GEORGE

Oh yeah, we almost forgot the most important thing.

HIPPOLYTA

That's right, Dee's travel comic.

Diana hands a collection of folded up PAGES to her father.

GEORGE

I've been patiently waiting to see what happens to Mr Black Panther Man...

George trails off. Struck by the COVER of Diana's comic. He throws a wild look to his wife. Her brow scrunches up quizzically. Why's he looking at her like that?

George shows Hippolyta the Cover. She GASPS -

DIANA

It's no big deal, mom. See you when you get back dad. And don't forget to look for robot parts.

And with that, she takes off. Hippolyta's caught in the moment, then she hands the comic back to her husband --

HIPPOLYTA

Be safe.

He gives his wife a KISS. Adam and Rachel have wrangled the mattress into Woody. It's time to get on the road...

FADE TO:

Our Heroes make their way from Brooklyn to Springfield as PHARCYDE'S PASSIN ME BY plays with this journey into the heart of American darkness --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18

20 EXT. HIGHWAY OUT OF - BROOKLYN - DAY

Brooklyn's SKYLINE dots the horizon as Woody picks up speed on the open road...

HIPPOLYTA

Oh honey... what made you decide to change it?

ON DIANA'S TRAVEL COMIC -- THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE. ISSUE #1. A Spanish WOMAN in a SPACE SUIT shoots a LASER GUN at a MONSTER. The Spanish woman looks exactly like Hippolyta.

DIANA

It's no big deal, mom. See you when you get back dad. And don't forget to look for robot parts.

And with that, he takes off. Hippolyta's caught in the moment, then she hands the comic back to her husband --

HIPPOLYTA

Be safe.

He gives his wife a KISS. Adam and Rachel have wrangled the mattress into Woody. It's time to get on the road...

FADE TO:

Our Heroes make their way from Brooklyn to Springfield as LL COOL J's Around the way girl plays with this journey into the heart of American darkness --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18

20 EXT. HIGHWAY OUT OF - BROOKLYN - DAY

Brooklyn's SKYLINE dots the horizon as Woody picks up speed on the open road...

speed on the open road...

21 EXT. 19 CENT HAMBURGER HANGOUT - DAY

Adam and Rachel eat cold chicken and drink Cokes at a picnic table as George pours over his ROAD ATLAS while referencing the SAFE HEAVEN TRAVEL GUIDE. He's mapping their trip...

In the BACKGROUND -- at the "WHITE" service window a POLICE OFFICER buys a group of WHITE KIDS ice cream. A BLACK and SON wait patiently at the "COLORED" window...

22 EXT. CITY STREET - NIGHT

23 EXT. HIGHWAY - DAY 23

The looming SOUTHERN TREES allow only a few sun rays to reach the pavement of this isolated road. Woody blasts down it with purpose. Right past a BILLBOARD half-hidden by OVERGROWTH --

"WHITE PRIDE, ALL WHITE LIVES MATTER NO NIGGERS OR BEANOS CHINKS AND KIKES ALLOWED HERE, UNDERSTAND?"

23.

24. 24 EXT. ARKANSAS GAS STATION - NIGHT 24

George fills up at the pump. Adam pulls out a BANANA. Peels and bites into it. The ape noises draw his attention to the RACIST WHITE ATTENDANTS making fun of him with APE GESTURES.

Adam's fists curl, but a hand on his arm stops him. It's Rachel. Her expression imploring him to let it go. She aims her Photography camera at the White Attendants like a gun. SNAP!

25 EXT. SIDE OF THE - HIGHWAY - DAY 25

A POOR BLACK WOMAN with her BABY strapped to her body and luggage of Food in hand. Adams buys one. Returns to Woody parked on the side of the road --

George stands at the open driver's side door. Arms folded over his chest. Rachel sits in the driver's seat. Arms also folded over her chest. They're ARGUING about her driving. Rachel finally relents. Slides over into the middle seat...

25. 26 INT. WOODY - NIGHT 26

George drives. Adam snoozes aloud in the car seat. Rachel (now wearing Adam's flower in her hair) sleeps between

AMERICAN CONFEDERATE FLAGS lining storefronts ripple in the breeze Woody coasts through. Rachel notices a SPANISH MOTHER and DAUGHTER waiting under a NEON SIGN designating the "COLORED ENTRANCE" to the ODEON MOVIE THEATRE. As she SNAPS a photo...

them. She tips over onto Adam's shoulder. Just an accident.
But Adam notices. George too. He throws his nephew an amused
look. Which Adam ignores...

27. 27 EXT. BUS STOP - DAY 27

Morning light illuminates a SMILING WHITE RACIST FAMILY
looming over a long line of SPANISH WORKERS waiting to
catch the bus in the south. The billboard tagline
exclaims -- "WORLD'S HIGHEST STANDARD OF LIVING. THERE'S
NO WAY LIKE THE AMERICAN WAY..."

As Woody rolls past the exhausted Hispanic faces...

28. 28 EXT. SIDE OF THE - ROAD - DAY 28

Rachel sits on Woody's hood. Flips a SWITCHBLADE open and
closed in rapid succession. George leans against Woody
consulting his NOTES and a MAP. Adam does a "quick wash"
a little into the woods, the ODD-SHAPED BIRTHMARK on his
left shoulder blade exposed.

GEORGE

There's a diner called Black jack's I got a tip on near
here. Won't take us too far off course to have lunch
there. What do you say to a detour?

ADAM

Nigga Black jack Where that, because that sounds like
some racist ass white shit?

GEORGE (pointing it out:)

Boy, it's In Utica.

ADAM

How do know what that area would be populated by niggas
like us man in Diana's Atlas? because A bunch of Racist
ass trolls who pick their teeth with unwary motorists.

GEORGE

Yeah little negro Funny. I need to add some entries to
the guide. I'm on deadline.

RACHEL

Aren't you the publisher of the New York times?

GEORGE

Exactly. Which is why I know how much of a hard-ass nigga I can be.

Rachel slams the trunk. Moves to climb into Woody --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18

26.

RACHEL

Well not that either of you asked my opinion but I could use a hot meal because I'm starving.

GEORGE

You heard the women.

RACHEL

And since this "women" is not allowed

to drive, I'm picking the radio station.

O'I DIRTY BASTARD'S "SHIMMY, SHIMMY YA" drags us to... 29

INT. WOODY - DAY

...where Adam drives. George navigates with a MAP. And Rachel reaches over the seat from the back to TURN UP THE VOLUME. George reaches to turn it back down...

GEORGE

Turn off the highway up here.

...but Rachel SLAPS his hand away. SINGING and DANCING along with O'I D.B -- "ooh baby I like it raw. Yeah baby, I like it RAW..."

Rachel's singing with George with her enthusiasm. Soon she's got him PANTOMIMING ODB piano. Adam can't help the smile that comes over him. But it FADES as he clocks the

FIRE STATION

they're nearing. A BULKY FIREMAN in SUSPENDERS sits on a bucket outside it. Everything about him screams TROUBLE.

Suspenders stands. Eyes narrowing on the Packard as it rolls past. He does a SLOW BURN on seeing the black faces inside. Adam watches him in the side mirror. Until he's out of sight, but definitely not out of mind...

30 EXT. SIMMONSVILLE - DAY 30 Woody coasts past empty SIDEWALKS and STOREFRONTS --

GEORGE

We're looking for a red brick building. Should be on the left-hand side on the far end of town.

Adam's eyes keep drifting to the rear-view mirror. The street behind them remains EMPTY. Rachel senses his tension --

RACHEL

Hey what's the matter?

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.18 27. Before ADAM can answer --

GEORGE

That must be it BLACK-JACK.

He points to a WHITEWASHED brick building up ahead. "SIMMONSVILLE DINETTE" in lettering across the windows.

ADAM

I told you nigga this bad news man so why do think they call this place blackjack.

GEORGE

Boy It's the right place man. Don't judge a book by its cover.

ADAM

A book can't refuse a racist ass-white service.

RACHEL

bro spit in your water glass.

31 INT. SIMMONSVILLE DINETTE - DAY 31

JOHNNY CASH "RING OF FIRE" warbles from a RADIO. Just a COUNTER BOY and one customer at the counter in a BLACKJACK HAT slopping up the gravy on his plate with a biscuit.

The bell over the door JINGLES as Our Heroes enter. Counter Boy's eyes go wide as if they were Green Martians teleported from Barroom. Blackjack eyes turn to slits.

GEORGE

Good afternoon. We were just driving by and thought we'd stop in to have some lunch, did I stutter boy --

Blackjack SLAMS his fist on the counter. Storms past them out the door. Counter Boy just gapes. A beat, then --

GEORGE (CONT'D)

I suppose we'll just seat ourselves.

The Counter Boy brings MENUS over as they take a booth.

GEORGE (CONT'D)

Thank you. What's good here fuckin white boy?

The Counter Boy tries to STAMMER out an answer. Can't.

ADAM

Nigga relax asse that Why don't start with coffees man?

He nods and quickly retreats. They watch as he fumbles with the coffee pot, nearly dropping it when the phone RINGS.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 28.
As Counter Boy disappears to answer it --

RACHEL

Doesn't look like the Racist ass Dinette is making the guide.

GEORGE

Yeah girl, okay, but we're here now.

ADAM

Doesn't mean we have to stay. With these racist white folks' like nigga Why can we get back in the car we're only what? Two? Three hours from Marvin's --

George SNAPS --

GEORGE

Nigga We're here. And we have every right to be. We're citizens. You're a fuckin filmmaker, for God's sake. Our money spends as good as anyone else's.

Adam and Rachel go quiet. Feeling for George. The weight of Jim Crow can't always be carried with grace. Rachel rises...

RACHEL

I think I'm going to visit the lady's bathroom.

...and disappears down the back hallway. Adam and George peruse their menus in silence for a long moment, then --

ADAM

But damm Those biscuits and gravy smelled pretty damn good. I think that's what I'll order...

He looks around the EMPTY diner. Can't quite put his finger on it, but something just feels...OFF.

ADAM (CONT'D) ...Do think that little white negro would ever come back.

32 INT. BACK HALLWAY - SIMMONSVILLE DINETTE - DAY 32

Rachel exits the bathroom, pausing when she spies through the CRACKED KITCHEN DOOR -- an antsy COOK stands by as the Counter Boy listens with dread to the other end of the phone --

COUNTER BOY

I know. Yeah, two niggers and one white chick. Okay.

He hangs up. Looks to the Cook, his heart in his throat --

COUNTER BOY (CONT'D) They're coming for them niggers they're coming.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 08.25.23 29.

Rachel REACTS. Trouble is coming their way. The Counter Boy and Cook move to get out of dodge. Coming Rachel's way. As she ducks back into the bathroom...

33 INT. BLACKJACK DINETTE - DAY 33

Adam looks towards the back hallway. Rachel's been gone too long now too. His spider sense really starts to TINGLE as he gets up, and --

SQUEECH! He's stepped on a piece of loose linoleum. He notices -- the floor in the entire diner is new!

ADAM

Yo Uncle George...

GEORGE

Yeah.

Adam looks to the ceiling. Black face pictures white new wood.

ADAM

Yo, remember what I said about the name black jack why it's so fucked up. Because I think they had to paint the walls with black face pictures and white paint to cover It up...

Adam touches the brick wall behind their booth -- it's covered in the same WHITEWASH as outside.

ADAM ...the fuckin burn marks.

And just as he says that -- a FIRE TRUCK SIREN rises in the distance. Trouble is coming their way. Adam's ANXIETY rockets as Rachel sprints from the back...

RACHEL

We need to get the fuck out of here right fuckin now --

...and doesn't slow down, blasting out the door as Adam helps George out of the booth --

33.34 EXT. THE BLACKJACK DINETTE - DAY 34 Rachel's already

climbing into the driver seat and starting

Woody up as Adam and George burst from the diner --

GEORGE

girl, move Let me drive --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.22.23 30.

A FIRE TRUCK and PICK UP are coming their way. Suspenders drives the Fire Truck. Porkpie & THREE FIREMEN hang off the Pick Up. Menace and grimace in their expressions. Adam shoves his uncle towards the passenger side --

Adam

Nigga Just get in --

35 EXT. COUNTRY ROAD - DAY 35

Rachel blasts down the road, George next to her, then Adam. Out the rear window -- the Pick Up is coming fast! BLA= leans off the side. A RIFLE in his grip -- BANG!

Adam flips into the back. Pulls his father's COLT out of his duffel. Pops the back window open -- BANG!

It's MAYHEM as he TRADES FIRE with the Fire Truck, ADRENALINE racing, everyone TALKING OVER each other --

GEORGE

Boy Don't kill anyone just get them off our backs.

ADAM

I'm trying --

GEORGE

Nigga Go faster --

Rachel

I'm going as fast as I can --

BANG! BANG! BANG! ADAM

Nigga We've got to get off this road

uncle George.

George grabs his MAPS. Rachel SWERVES to avoid bullets --

GEORGE

Damnit white girl, keep her steady.

RACHEL

Dude We're being fuckin shot at --

BANG! BANG! BANG! She SWERVES again --

GEORGE

There's a turn off coming up. You see it?

RACHEL

On the left?

George

Right.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 02.10.23 31.

RACHEL

Are you agreeing with me, or --

GEORGE

It's on the right.

BANG! The Colt clicks EMPTY. ADAM RELOADS -- ADAM

They're gaining on us.

GEORGE & Rachel

Slow down or we'll I'm not going to miss it -- miss it --

BANG! BANG! BANG! The turn's coming up fast -

GEORGE

Woody'll spin out --

RACHEL

Shut fuck up and let me drive --

GEORGE

Goddamn its white girl, you're going to crash us --

RACHEL

My name's not white girl. It's Rachel fucking Lewis brown...

Rachel cuts a hard right, FISHTAILING onto...

36 EXT. ANOTHER COUNTRY ROAD - DAY 36

...without letting up on the gas. Navigating Woody like a Formula 1 racer. The Pick Up has to slow to make the turn. Rachel created just a bit of distance between them. They're out of shooting range.

But there's little time to celebrate as Adam sees a BLUR OF SILVER

out the corner of his eye. The BENTLEY. On a parallel road that's merging with theirs up ahead --

ADAM

Rachel...

Rachel

I see it.

Woody bears down on the point where the two roads meet. The Bentley neck and neck with it. A DRAG RACE.

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.18 32.

Our Heroes can only watch as the distance closes. Hearts in their throats. George folds under the pressure --

GEORGE

Rachel Let up.

Rachel

I let up, that truck's back in shooting range.

The Bentley gets closer. And CLOSER. Adam folds

ADAM

Rachel...

She still doesn't let up.

ADAM (CONT'D)

ADAM (CONT'D)

Rachel

And just when it looks like a crash is inevitable --

The Bentley lets up. Cuts in behind Woody. Cutting Pick Up.
And just as it's about to smash into the silver car -- it juts
sideways as if by some external FORCE!

The Pick-Up TUMBLES off the road. Firemen FLY as it flips end
over end in a cloud of DUST.

Adam REACTS. What he's just seen is impossible. The Bentley
should have been crushed on impact.

Rachel doesn't slow down to see the aftermath. But the Bentley
skids to a halt sideways. The driver's door pops open. And out
climbs a

WHITE MAN IN AN IMPECCABLY TAILORED MEN'S SUIT (20)

who we'll come to know as CHRISTOPHER BRAITHWHITE. An exotic
and electric presence. he sends Adam a devilish menacing grin
before he's engulfed by the DUST CLOUD from the crash...

37 INT. MARVIN'S HOUSE - NIGHT 37 MARVIN BAPTISTE (EARLY 40'S)

holds the door open for Our

Heroes as they enter his cozy home --

MARVIN

Let me get those for you.

Rachel lets him take her BAGS. Still in the wake of what
happened on the road. Adam and Geo too. Marvin notices they're
all uncharacteristically quiet --

now too --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.23 33.

MARVIN (CONT'D) How's the trip been so far George?

Our Heroes look at each other. What is there to say? The absurdity of it all has them bursting out LAUGHING. Dispelling their nervous energy. They continue LAUGHING...

38 INT. KITCHEN - MARVIN'S HOUSE - NIGHT 38 ...like it's going out of style as they break bread --

The way those Racist ass white boys went flying...

Adam

nigga It was fucking surreal man.

GEORGE

Reminded me of a scene out of a Michael Bay movie.

Marvin shakes his head in disbelief. It's a wild story --

MARVIN

so Yo Wait, what was it actually that caused the crash?

Adam darts a look to the others. An unspoken agreement...

ADAM

Your sister's they couldn't ..the Bentley and White cosigns by admitting -- precision driving. keep up. lady will stay between them. George

GEORGE

Well, the girl did save the day.

RACHEL

Wait a minute, did I hear that right? Say that again. Who saved your asses?

George eats crow with good humor --

GEORGE

Rachel fuckin' Lewis you dig.

More LAUGHTER. ADAM hates to spoil the moment, but --

ADAM

Shit It's getting late. Marvin, why don't you tell us what you've discovered about our next stop.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 34.
Marvin grabs a box of FILES off the counter --

MARVIN

I'd heard a few tales about Devon County before, but once I started really digging in, it just kept getting stranger and stranger each day.

Adam, George, and Rachel clear the table as Marvin continues -
-

MARVIN (CONT'D)

You see the county seat, Bideford, was named after a town in England where they had one of the last witch trials. They hung a woman for fornicating with the devil who appeared to her as as a black man in the south.

GEORGE

You're saying Bideford was founded by witches?

MARVIN

The witch hunters. They've been inbred, insular, and clinging to the past tooth and nail ever since.

ADAM

So I'm guessing they don't like Niggas.

Marvin opens a File. Spreads out CLIPPINGS --

MARVIN

They don't like outsider's period. I found more than a few stories in our morgue about travellers getting attacked in the surrounding woods.

Rachel

By what?

MARVIN

so y'all saying Grizzlies. Wolves. Warlocks. Who knows?

There's been lots of missing persons reports too. Some of which might have to do with the county sheriff.

Marvin hands a THICK FILE to Adam He flips through it --

ADAM

Eustice Hunt. Ex-Marine Nigga. This is his NAACP complaint file.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 35.

MARVIN

It's only a 3rd of it. Between the wild animals and this guy? I'm not sure which one I'd rather run into.

That sinks in. Things just got a lot more dangerous.

ADAM

What about Ardham? What did you dig up on that front?

MARVIN

It was settled around the same time as Bideford. Local histories don't say by who, or who lives there now. I couldn't even find any clippings on it at all.

Adam lays a MAP out on the table --

MARVIN (CONT'D)

I tried calling the county registry of deeds to get property records. No one answered. But from what I could pull together, it should be somewhere around here... (pointing on map:) But I don't know what roads to take to get there, or if there even are any.

Adam studies the map. Mind churning. He can feel everyone's eyes on him --

GEORGE

What do you want to do?

It seems like Adam is going to give up the search, then -

ADAM

We need to go to the registry. Maps of the property lines will clearly delineate a route into Ardham...

39 INT. BEDROOM - MARVIN'S HOUSE - NIGHT 39

CLOSE ON the pages of THE INTERPLANETARY ADVENTURES OF ORITHYIA BLUE ISSUE #1 -- Ortygia is in a heated battle with a ROBOTIC COMPUTER with SEVEN ARMS.

DIANA (ON PHONE) This is just the first issue dad, but the plan is she'll be called to repair faulty telescopes or malfunctioning

(MORE)

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 08.29.23 36.

DIANA (ON PHONE) (CONT'D) computers on different planets and inevitably find bigger danger...

George sits on the bed. Phone to ear. Travel Comic in lap. Half-listening to his daughter. His mind elsewhere.

DIANA (ON PHONE) (CONT'D) Like unrest between the fire and shadow tribes of Mercury, or the

cousin of the Loch Ness monster rampaging across Saturn's moons...

She sounds just like Adam describing the Barroom series to Maybelle earlier. Pure unencumbered glee --

DIANA (ON PHONE) (CONT'D) And guess what? She zips from planet to planet in her trusted Buick Space wagon named Stoney. An expectant pause on the line. George doesn't notice, until --

DIANA (ON PHONE) (CONT'D) dad, you there?

GEORGE

Yeah honey, I'm here. That all sounds great. But I should go, I don't want to run up Mister Baptiste's bill. Er honey Put your mother back on.

40 INT. APARTMENT ABOVE SAFE HEAVEN TRAVEL - NIGHT 40

Hippolyta has her eye to her Telescope at the window as Diana hands her the phone --

HIPPOLYTA

I was just heading up to the roof. It's such a clear night, I might be able to finally see Orion.

She cradles the phone against her shoulder as she adjusts dials on the Telescope.

GEORGE (ON PHONE)

Okay honey. I won't keep you up. I was just thinking, maybe the next guide trip... what do you say to us going together?

That gets Hippolyta's full attention. She sits back on the edge of the sofa. Her heart seizing...

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 08.25.23 37.
41 INT. BEDROOM - MARVIN'S HOUSE - NIGHT

Silence on the other end of the line. Enough for George to second guess himself. Then, softly --

HIPPOLYTA (ON PHONE) I'd like that.

George exhales deeply. The EMOTION filling him. Even if they don't say the words "I love you" it's clear the love is there. Even across the telephone lines.

HIPPOLYTA (ON PHONE) (CONT'D) I love you me ha, and I love you George Freeman.

GEORGE

I love my love and I love you Hippolyta freeman.

He hangs up. Folds Diana's Comic delicately. Places it safely in his WALLET. A special place. So, it's always close. He considers for a beat. Then pulls an old 80's photo from that same special place. It's a photo of Adam's mother Dora Martinez freeman.

As a pained, wistful smile comes over George, hinting at a SECRET HISTORY between these two...

42 EXT. BACK PORCH - MARVIN'S HOUSE - NIGHT 42

Adam sits. Glasses on. A BOOK opens in his lap. But he's staring off into nothing. Disturbed by Rachel and Marvin's RAISED VOICES leaking through the open screen door --

MARVIN (O.S.)

What'd you do with the money I wired to DC?

Rachel (O.S.)

look I saved it right. That's what I used to get the bus to my half-sister Ruby --

MARVIN (O.S.) that's Not all of it, you didn't. I'm not stupid, Rachel --

Rachel's tired of being chastised. Her voice raises sharply --

Rachel (O.S.)
Fine. Okay, I used it to bail some friends out of jail. But it's not what you think --

MARVIN (O.S.) Somehow it never is with you and look you don't belong with mixed heritage Spanish negro like Adam Spielberg --

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 06.19.23 37A.

RACHEL (O.S.)
Daddy what's the fuck that supposed to mean is it because am friends a mixed heritage Spanish black-man, listen dad I'm not the one and just because I'm white and Caucasian that doesn't all white are evil and racist Marvin --

MARVIN (O.S.)
It doesn't matter --

RACHEL (O.S.)
Yes it does dad. Look am truly very close to your friend nephew who is Indian black Spanish man from Brooklyn and I'm proud that I'm friends with him look things are changing and nowadays dad it's not like 1961 it's 1998 with have beastie boys and we colour me bad even Dr Dre had founded upcoming white rapper that he said to work with in 1999 next year --

MARVIN (O.S.)

Look all I know is just don't want you get hurt okay and I know you needed that money to come home for your mom's funeral.

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.23 38.

George slips out the screen door. Joins his nephew. Trying not to listen to the family drama that Atticus is clearly affected by.

MARVIN (O.S.) (CONT'D) How could you miss your own mom's funeral Rach --

RACHEL (O.S.)

I'm sick of you and Ruby acting like she was a goddamn Fuckin saint dad --

The ARGUMENT [SEE APPENDIX A] continues in the b.q. as --

GEORGE That's not sounding good.

ADAM

I've heard worse. Been a part of worse. I ever tell you what happened the last time I was home?

GEORGE

No. Though I did wonder why you'd rather deal with Jim Crow then come back after you finished your service.

Adam starts slow, but gets more agitated with every word --

ADAM

nigga he was A reporter who wanted to interview me on what it was like to be a Nigger soldier in 1994 who was kid at sixteen. dad lost it. Said it was bad enough I was throwing my life away for a country that hates me, and now I was going to inspire others to make the same stupid mistake. I finally decided to give as good as I got for once. You can still see the cracks in the plaster where we slammed into the walls.

Nothing in his nephew's story surprises George --

GEORGE

Just because your father didn't agree with the decision, doesn't mean he didn't care.

ADAM

Well he did, He just never wrote back to me. Not one letter until he needed help --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 08.25.23 39.

GEORGE

The first year you were in IRAQ he'd come over for dinner almost every night. He wouldn't ask about you, but he'd wait for me to volunteer the information. And if I didn't, he wouldn't go home. He'd stay until ten, eleven, midnight if that's what it took, waiting for me to bring up the subject of you. Drove Hippolyta crazy --

ADAM

Of course it did. It's just another example of how hard headed he was --

The conversation outside is starting to mirror of the one inside. George tries to temper Atticus --

GEORGE

Monty has done the best he can. He didn't have it easy with our father --

ADAM

Why are you always defending that old ass ghetto ass nigga? You grew up in the same home and turned out fine --

GEORGE

Your Father was...

ADAM

My Father Was what George?

George chooses his words very carefully --

GEORGE

Younger and smaller. He took the brunt of it. I should have protected him more. And that's something I'll always regret --

ADAM

I was younger and smaller too. And you didn't do shit to protect me. Do you regret that?

Those lands hard on George. But before he can reply, DISHES SHATTERING inside draws attention back to the drama inside --

RACHEL (O.S.)

Let go of my arm, you're hurting me.

Adam rises. Moving for the door. Fire in his eyes. But George steps in the way --

THE TENSION

EP.101 "Sundown" Production Draft - YELLOW 04/16/23 40-40A.

GEORGE

That's family business, By the way there white they will figure it out.

Adam is about to protest, but it sounds like the argument inside has quickly de-escalated. A door SLAMS somewhere in the house. Now it's QUIET. Atticus moves around his uncle...

A43 OMITTED A43

43 OMITTED 43

44 OMITTED 44 AND AND 45 45

EP.101 "Sundown" Production Draft - YELLOW 05/23/23 46 OMITTED

47. 47 EXT. WOODS ON THE EDGE OF - DEVON COUNTY - DAY

The sun's setting. Woody coasts aimlessly down the dirt road surrounded on both sides by THICK WOODS...

48 INT. WOODY - DAY

Adam has a MAP open in his lap. George has one open across the steering wheel. Rachel is pressed back into the seat. WILDLY ANNOYED as Adam and George argue back and forth over her as if she doesn't exist --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18

GEORGE

nigga We've passed this area about fuckin ten times boy --

ADAM

look the map at the registry said there's a bridge over a river to Ardham.

GEORGE

I know what it said --

ADAM

It exists, we just have to find the road to it.

GEORGE

We've been driving around these woods all day. There's no goddamn road. Rachel, you see one?

Rachel stays out of this as Adam's shoves his map aside --

ADAM

Stop the car. I'll get out and look --

GEORGE

For the road none of us have spotted ten goddamn times now -

ADAM

Maybe it's grown over, you ever think of that? Maybe that's why we've missed it.

George slams the brakes --

GEORGE

You're just as stubborn as your father -

Adam opens the door, and...

49 EXT. WOODS ON THE EDGE OF - DEVON COUNTY - DAY

...SLAMS it behind him. Cursing under his breath as he searches for any signs of a road. A beat later, Rachel climbs out of Woody. Adam doesn't even look her way as he snaps --

ADAM

What are you going

Rachel

Helping you look.

Oh. That takes some of the wind out of his sails. They get to looking.

49 LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED

Neither they nor George, still pouring over the notice -- the PATROL CAR creeping down the road

Rachel (CONT'D)

I keep thinking about what my brother said. The animal attacks and the Trauma. I don't think we want to be out here after dark.

07.19.18 43. maps in Woody, towards them!

And that Patrol Car just keeps creeping and creeping as Adam sighs. Heavy. The weight of the world and what not --

ADAM

I know. It's just... We've come all this way Rachel...

Rachel

This isn't giving up. We're going to find your father. Just not today.

Adam absorbs that. Nods. They turn back for Woody, but just before they spot the Patrol Car -- a NOISE deep in the trees steals their attention.

RACHEL (CONT'D)

What was that?

The STILL UNNOTICED Patrol Car edges to a stop behind Woody as they stare into the woods in front of them.

ADAM

It's a shoggoth.

RACHEL

A what?

Adam laughs at his wild imagination --

ADAM

A monster from one of Lovecraft's stories. They're massive bubble blobs with hundreds of eyes --

RACHEL

Oh well that's not scary, we can outrun Cronenberg the fly --

ADAM

Uncle George can't. But right now, this are chance to find my father and get him out of Lovecraft...

WROOOOROOOO WROOOOOROOOO! RED and BLUE LIGHTS highlight the surprise on their faces as SHERIFF JASON HUNT (40's) climbs from the Patrol Car. SHOTGUN in hand.

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SHERIFF HUNT

You in the car. Get the fuck out now.

And everybody come around to the back of the vehicle. Slowly now. Our Heroes wrestle with their SHOCK and FEAR as they do what they're told. Once they're lined up at Woody's bumper --

SHERIFF HUNT (CONT'D)

Who the fuck are you boy and why fuck are you in this part of the country?

GEORGE

Yes officer My name's George Freeman, sir, and this here's my nephew Adam and his friend Rachel.

SHERIFF HUNT someone jerking my chain here she's white no white like you darling should be hanging about with two niggers like you where are you all from?

GEORGE

Brooklyn.

SHERIFF HUNT

You're a long way from home here boy.

GEORGE

We're just passing through, sir. Taking a little bathroom break that's all.

Hunt turns. The barrel of his Shotgun landing on George. He's not pointing it at him, but he's pointing it at him.

SHERIFF HUNT

Any of you all know what a sundown town is?

Just the mention of it has Our Heroes ANXIETY spiking --

GEORGE

Yes, sir we do.

SHERIFF HUNT

Well this here is a sundown county. If I had found you three niggers pissing in my woods like animals after dark, it'd be my sworn duty to hang every single one of you from these trees with your white bitch, come on darling are you sure your making right decision hanging about with these two coons right here.

ADAM

It's not sundown yet.

George and Rachel stop breathing. Hunt moves in front of Adam now. The Shotgun barrel pointing but not pointing at him. Their look holds. Aggressive and combative.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 45.

SHERIFF HUNT

Sunset is at 7:09 today. That's seven minutes from now.

ADAM

Then we'll be out of the county by six.

SHERIFF HUNT

Now that's impossible heading south on the road you're currently on. Not unless you speed. And if you speed, I'd have to pull you over.

ADAM

Then we'll head north.

Hunt considers. For a good. Long. Beat. Knowing he's wasting precious time.

SHERIFF HUNT

That might work. Why don't you give it a try, boy.

Our Heroes move to get into Woody. Atticus walks backwards. Just in case Hunt's fixing to shoot them in the back. He gets to the driver's side -

ADAM

Come on nigga Move over. I'm driving.

Neither George or Rachel question that as they slide over. Adam is about to climb in, when something occurs to him --

Adam (CONT'D)

Is it legal for me to make a U-turn uncle George here?

SHERIFF HUNT

Well, aren't you a smart nigger. Ordinarily I'd consider a U-turn a violation, but if you ask me real nice, Please.

ADAM

might just let this one go. teeth --

SHERIFF HUNT

do better than that. Say please will you let this You can "pretty smart no good smart nigger make a U-turn here."

It really takes Adam a moment this time, then --

EP.101 "Sundown" Production Draft - GOLDENROD 09/16/19 46.

ADAM

Pretty. Please. Will you let this smart nigger, make a U-turn here.

Hunt considers. Running some more of the clock out. Finally --

SHERIFF HUNT

Alright then. Just this one time. Since you asked so nicely off you go now.

Adam climbs into Woody. Hunt climbs into his Patrol Car. U-turns are made. Hunt riding Woody's bumper the entire time. And an unbearably slow "chase" sequence ensues...

50 INT. WOODY - DAY 50

...for the ENTIRETY of the five minutes they've got till the sun goes down. Adam drives just a hair under the speed limit. Itching to speed up. Rachel keeps watch out the rear window. George pulls out his MAPS. Pours over them --

GEORGE

We've got two kilometres till the county line.

Rachel

Can we make that?

GEORGE

Wait, I'm sorry, shit it's actually three, pass the railroad tracks...

SHERIFF HUNT

Nigger Monsters don't fucking exist.

ADAM

It doesn't matter what they are. We need to fight them. We need weapons Asse --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.21 53.

EASTCHURCH

Our shotgun shells barely grazed them --

BRAAAAAUAAACCCCK! The unnatural growls echo through the trees around them. Could be coming from anywhere.

GEORGE

"Listen to them, the children of the night. What music they make..."

SHERIFF HUNT

What's the boy muttering about?

ADAM

It's a quote from Dracula.

George's mind is turning. A hypothesis formulating. He is the horror buff in the family after all --

GEORGE

nigga None of them attacked me and all I had was this flashlight to protect me from these motherfuckin monsters...

RACHEL

You think these things are like vampires OR Something?

Both Adam and George are surprised Rachel picked up the genre ball and ran with it.

RACHEL

(CONT'D) I've read some books too. (Off their scepticism:) Okay fine, I saw the movie. Go on...

GEORGE

If I'm right, and light hurts them,

it would also explain why we've been driving around these woods all day and didn't encounter one until the sun went down.

Adam takes his uncle's ball and runs

His hands SHAKE. He's terrified. They all are. Adam eyes the SPEED LIMIT SIGN --

ADAM

What time is it, George?

GEORGE

7:05.

Rachel;

We can make it, right George, George?

A DREAD SILENCE. Neither Adam or George can muster up enough to lie right now. Rachel spies the Sheriff's Patrol Car behind them --

Rachel (CONT'D)

Fuck Here he comes.

ADAM GEORGE Shit... fuck, those Racist ass white niggas won't give would there...

George checks his watch again --

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GEORGE (CONT'D)

We still got two and half minutes...

As the Patrol Car GAINS, Rachel nervously taps Atticus's shoulder, needing him to speed up --

Rachel

can you go faster Adam?

Adam

Naah this nigga aint going faster, he's goanna pull us over.

He eyes the speedometer, dangerously close to the speed limit.

Rachel

He's speeding up --

GEORGE

What the fuck is this nigga doing man?

Rachel

I don't know --

BANG! The Sheriff BUMPS Woody with his Patrol Car.

GEORGE RACHEL Crazy fucking bastard - this nigga crazy -- As Rachel watches the Patrol Car speed up again --

Rachel (CONT'D) He's coming again --

The Patrol Car rams into them, but this time the Sheriff doesn't let up. The Patrol Car rides Woody's bumper as Atticus watches the speedometer climb.

He puts his foot on the gas, speeding up just enough to get the Patrol Car off their ass. Looks in the rearview mirror --

Sheriff Hunt WHISTLES as he drives, not a care in the world. Enjoying every second of this.

ADAM, Rachel, get the gun.

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Rachel manoeuvres to get the GUN from under the seat beneath her. George eyes his Watch. Looks to his nephew -

GEORGE

We got a minute...

nothing to do now but drive. And they drive in SILENCE for a very long time -- Rachel grips the gun in her lap. Dreading having to use it. George's eyes stay glued on his watch.

Adam looks from the rear-view to the road in front of them.

It's unbearably TENSE, until -- the RAILROAD TRACKS come into view! A surge of HOPE --

ADAM

There're the tracks...

GEORGE

Watch your speed.

But the sun seems to be disappearing on the horizon faster than they're closing the distance.

RACHEL

How much time we got?

GEORGE

Thirty seconds...

The distance left between them and the tracks feels like an eternity...

GEORGE (CONT'D)

Fifteen seconds... ten seconds...

Finally -- they sail over the train tracks.

Rachel looks back to see the Patrol Car stopping at the tracks, and -- they all go weak with RELIEF. They made it.

DARKNESS falls as Adam navigates a turn, and -- he's BLINDED by the HIGH BEAMS of PATROL CARS blocking the road!

Adam slams the brakes. Woody whines to a halt inch from impact. And in the next instance --

Both the station wagon's doors are thrown open. Our Heroes are dragged out by HUNT'S DEPUTIES (EASTCHURCH, TALBOT, DALTON, JIMMY) at SHOTGUN point. They were lying in wait. Hunt had no intention of letting them go...

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EXT. FORREST WOODS - NIGHT

Pervasive MIXED WHITE BLACKNESS. Our Heroes are marched through the woods. Single file. Hands on their heads. A Deputy with a Shotgun and a FLASHLIGHT at each of their backs.

Sheriff Hunt leads the way. DREAD and TENSION increases with each step. It's dead quiet except for their heavy breathing and the sound of their footsteps.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 48.

Hunt stops in a CLEARING. His Deputies force Our Heroes onto their stomachs in the dirt as he walks the line, shining the BRIGHT flashlight in each of their faces.

SHERIFF HUNT

What I tell you, Eastchurch? I knew

Those niggers and that nigger loving white bitch strike again tonight.

EASTCHURCH

You said they'd be gypsies, Sheriff.

Our Heroes quake with FEAR and ADRENALINE as Hunt continues --

SHERIFF HUNT

They're travellers and all I know there not from around here that's for sure.

TALBOT

Unless the car's stolen.

Adam discreetly surveys the area. Trying to find some way out of this. But they're outnumbered and outgunned.

SHERIFF HUNT

That's a fair point Talbot. How about it? You all really from Compton?

GEORGE

Sir, I don't know what type of white privilege your going at, but this is a misunderstanding --

Hunt cuts him off. Intent on playing judge, jury, and most of all executioner tonight --

SHERIFF HUNT

Of course it is. Let me finish the rest for you niggers. When I ask you about a burglary in Bideford last night, or two others in Bucks Mill last week, you're going to say, "What burglaries, Sheriff? We're just passing through."

ADAM

Sheriff Hunt...

All Shotguns angle towards him slightly. Adam keeps talking. Stalling --

ADAM (CONT'D)

listen My uncle is right. This is just a misunderstanding. We aren't burglars. Or car thieves. We are just travellers that are heading across the country for this summer you know what can go ahead and check the car for stolen goods --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 49.

SHERIFF HUNT

Dalton, tell me I didn't just hear that. Did this nigger just give me permission to search his car?

DALTON

I believe he might have, Sheriff.

SHERIFF HUNT

This Boy thinks he's smart. But tell me, if you're just passing through, why do you know my name?

Our Heroes TENSE. Adam slipped up. Hunt grabs him by the collar, pressing his Shotgun barrel under Adam's chin --

SHERIFF HUNT (CONT'D)

Answer me boy.

Rachel

Please Stop Please, don't shoot him --

She cries out as Talbot grabs her hair and pulls her head back into the cold barrel of his Shotgun. Dalton does the same to George. Just in case he's getting any ideas.

BRAAAAAUAAACCCCK! An UNNATURAL SOUND. Somewhere between a GROWL and a WHALE'S MATING CALL. GUTTURAL. HARSH. HUNGRY.

It came from the woods to the left. Jimmy swings the flashlight around to search the shadows between the trees.

JIMMY

What the fuck was that?

SHERIFF HUNT

Sam Keep your guns on them. Probably just wolves --

BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK!

From every direction. The Deputies turn in circles. Not knowing which way to point their Shotguns. Our Heroes are paralyzed with fear. Not knowing which way to run.

SUDDENLY -- everything goes QUIET. Calm-before-the-storm type quiet, and -- something SNATCHES Dalton up by his head in the BLINK OF AN EYE!

His BLOOD and VISCOUS rains down on Our Heroes. His SEVERED arm still gripping his FLASHLIGHT the only thing left of him. Whatever got him was fast. INHUMANELY FAST.

ADAM

Go Fuckin -- RUN.

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BANG! BANG! Hunt and his Deputies fire at whatever's attacking them as everyone hauls ass to get away.

In the melee, George is KNOCKED DOWN, landing in the glow of the severed hand's Flashlight...

52 EXT. ANOTHER PART OF THE - WOODS - NIGHT 52

Adam blazes a path. Rachel right behind him. Hunt and his remaining Deputies bring up the rear. The FLASHLIGHTS in their hands bob wildly. Creating a STROBE-LIKE effect in the darkness that provides glimpses of the "SHOGGOTHS" chasing them -- massive, razor-sharp teeth, unnaturally pale skin.

BANG! BANG! BANG! The Shotguns are barely keeping the "Shoggoths" at bay. Adam spots a HOUSE CABIN in the distance --

ADAM

We need to get the fuck in there...

He takes off in that direction, and without warning -- he DROPS out of sight! What the fuck?

53 EXT. GORGE BEFORE THE CABIN IN THE - WOODS - NIGHT 53

ADAM TUMBLES down. Splashes into a small inlet. The wind knocked out of him. As Rachel slides down, followed by Hunt and his Deputies, Adam is finally struck by -- the ABSENCE. PANIC riots his features --

Adam Where's your Uncle George!?!

"Shoggoths" have reached the gorge now. Rachel grabs Adam's arm, pulling him toward the cabin as Hunt and his Deputies fire everything they've got at the unrelenting monsters.

Talbot is SPEARED from behind by a "Shoggoth", and -- the stray blast from his Shotgun takes half of Jimmy's head off!

As Sheriff Hunt is BITTEN by another, and Eastchurch turns his Flashlight and Shotgun on the monster to save his boss...

54 EXT. CABIN IN THE - WOODS - NIGHT 54 Dilapidated. Rotting wood. Clearly abandoned for some time.

Adam and Rachel scramble onto the porch, and...

52. 55 INT. CABIN IN THE - WOODS - NIGHT 55

...bust inside, slamming the door behind them. They barely have a traumatized beat, before -- BANG! BANG! BANG!

ADAM

We need to get the fuck in there...

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...bust inside, slamming the door behind them. They barely have a traumatized beat, before -- BANG! BANG! BANG!

SHERIFF HUNT (O.S.)

Let us the fuck in Boy --

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED 07.19.18 51. Adam and Rachel have no intention of doing that, but --

KA-BLAM! A shotgun shell BLASTS through the door right between them!

Hunt, a big chunk of his shoulder gone from the "Shoggoth" bite, shoves his Shotgun in Adam's face --

SHERIFF HUNT (CONT'D)

Nigger Fuckin Move --

As he busts down the door and bounds in with Eastchurch...

56 EXT. WOODS - NIGHT 56

All's QUIET. George is on full alert. Moving as silently and as fast as his injured knees will allow. He's got the blood covered severed hand Flashlight. The only source of light in the pitch black. It's unbearably TENSE as he scans the trees all around him for any signs of "Shoggoths"...

56. 57 INT. CABIN IN THE - WOODS - NIGHT 57

Hunt wraps a makeshift TOURNIQUET around his shoulder as Eastchurch boards up the door with a manic intensity. Adam is staggered by the loss of his uncle. Rachel can see the desperate wheels turning in his head --

Rachel
You can't go back out there.

ADAM
He could still be alive.

He moves with purpose, but finds Hunt's Shotgun in his face --

SHERIFF HUNT
you're not going anywhere boy to risk you leading any of those things back here.

57. 58 EXT. GORGE BEFORE THE CABIN IN THE - WOODS - NIGHT 58

George splashes through the inlet. Scanning all around with his Flashlight. He SMELLS it a beat before he comes upon it -- a trail of BLOODY VISCOUS, then -- TALBOTS EVISCERATED BODY!

58. 59 INT. CABIN IN THE - WOODS - NIGHT 59 Shotgun to head stand-off. Adam doesn't back down --

Adam
nigga You can't shoot me. The gunshot'll bring those things right to your stupid white asses.

Hunt knows Adam is right. And it just pisses him off more.
Rachel on edge as the moment stretches, finally --

EASTCHURCH There's someone coming...

Adam and Rachel's hearts leap. Could it be...? Adam looks
through the blast hole in the door -

Adam

Uncle George...

RELIEF floods his body. He pushes shit out of the way to get
the door open. Rachel embraces a shaken and stirred George as
he stumbles in --

Rachel

Are you okay?

GEORGE
girl Depends on your definition of okay.

Eastchurch could care less about this reunion. He dives into
boarding up the door again.

ADAM
I thought you were right behind us --

GEORGE
nigga I got knocked the fuck out and stayed fuck out until the
coast was clear.

Hunt adjusts his injured arm as he interjects --

SHERIFF HUNT
Well aren't you a lucky fuckin nigger. Those things got four
of my fucking men out there -

RACHEL
What are those "things"? It tore that man's fuckin head off,
like...

...nothing she's ever seen. That question hangs until George
says what nobody else can bring themselves to say -

GEORGE
They're monsters brother. Ripped right out of the pages of a
pulp novel.

SHERIFF HUNT

Nigger Monsters don't fuckin exist.

ADAM

It doesn't matter what they are. We need to fight them. We need weapons Asse --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 53.

EASTCHURCH

Our shotgun shells barely grazed them --

BRAAAAAUAAACCCCK! The unnatural growls echo through the trees around them. Could be coming from anywhere.

GEORGE

"Listen to them, the children of the night. What music they make..."

SHERIFF HUNT What's the boy muttering about?

ADAM

It's a quote from Dracula.

George's mind is turning. A hypothesis formulating. He is the horror buff in the family after all -

GEORGE

nigga None of them attacked me and all I had was this flashlight...

RACHEL

You think these things are like vampires OR Something?

Both Adam and George are surprised Rachel picked up the genre ball and ran with it.

RACHEL

(CONT'D) I've read some books too. (off their skepticism:) Okay fine, I saw the movie. Go on...

GEORGE

If I'm right, and light hurts them,

it would also explain why we've been driving around these woods all day and didn't encounter one until the sun went down.

Adam takes his uncle's ball and runs with it --

Adam

So we just need to survive until sunup. And find more light till then.

RACHEL

There are flares in Woody.

GEORGE

And the headlights would help too.

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 54.

Adam turns to Hunt -

Adam

Where are the cars from here?

Hunt's being petulant, but Eastchurch's fear is pushing past his racism --

EASTCHURCH

They're parked about fifty feet

through the woods behind this cabin.

BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK!

GEORGE There getting closer.

BIG NEW URGENCY now. Adam steps up like the motherfucking hero that he is --

Adam

I'll go. I'll make a run for the car.

SHERIFF HUNT

No nigger you won't. You're too smart for

your own good. Might get the idea in your head to leave us behind.

(Pointing his Shotgun at Rachel:)

Let your nigger loving white bitch go.

Adam and George step between Rachel and the barrel --

ADAM & GEORGE

Not a chance in hell. It's too dangerous.

SHERIFF HUNT I wasn't asking you two niggers' --

Hunt cocks his shotgun. But Rachel steps between the men --

Rachel

I can do it. I was all-star track in high school, remember?
Plus A.D., I know you say you don't need those glasses to
drive at night, but I don't think this is really the time to
test it.

She swallows hard. Terrified, but trying to hide it. Hunt
motions to George with the Shotgun --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.20 55.

SHERIFF HUNT

I'll take that flashlight. Just in case your theory's correct.

As George hands the Flashlight over, Adam pulls Rachel to the
side, lowers his voice --

Adam

all I know you run as fast as you fuckin can. Don't fuckin
looking back. And if you hear gunshots, don't come back for
us. You drive for help for me.

She's SHAKING like a leaf. PRAYING under her breath --

RACHEL

Even though I walk through the darkest valley, I will fear no
evil, for you are with me...

ADAM

You Fuckin hear me, Rachel?

RACHEL

Adam I'm fucking terrified. You don't even seem scared. Is
that something they teach you in the camp?

Adam takes her by the shoulders. Locks eyes with her -

ADAM

I'm not scared because fear isn't going to save us. You are. Said without an inch of doubt. And damnit, if she doesn't BELIEVE him. She could kiss him right now, but --

60 EXT. WOODS - NIGHT

RACHEL RUNS like FULL FORREST GUMP. Full out. Vaulting over fallen trees. Branches whipping at her face. No looking back...

61 INT. CABIN IN THE - WOODS - NIGHT 61

Adam and Eastchurch are at windows. Eyes between the board slats. Keeping a look out. Poised for a fight.

George is supposed to be doing the same, but his eyes are on Hunt in the corner with that Shotgun and Flashlight. The Sheriff's stifling a COUGH. PALE. SWEATING. Worse for the wear. Blood loss from his wound, or is it something more?

George moves to Adam. Keeps his voice low -

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.23

GEORGE

What happens when you get bitten by a vampire?

Adam looks to his uncle. Answers that question in his head. Which has his gaze warily turning to the radically DETERIORATING Hunt...

62 EXT. ROAD ALONG THE EDGE OF THE - WOODS - NIGHT

Rachel blasts from the trees. Slows to get her bearings. Spies the COUNTY LINE SIGN down the road. Woody parked just beyond it.

A FAMILIAR BEAT FADES UP and even before VINCENT PRICE'S voice pipes in we recognize the king of pop's ode to genre --

"The foulest stench is in the air, the funk of forty thousand years..."

Rachel senses something behind her. She turns to an empty dark road. But something is off. She squints at the STARRY NIGHT SKY in the distance, and it MOVES because -- the stars are really the "Shoggoth's" eyes!

"And grizzly ghouls from every tomb are closing in to seal your doom..."

62

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62

Rachel takes off for Woody. The "Shoggoth" in HOT PURSUIT...
63 INT. CABIN IN THE - WOODS - NIGHT 63

"And though you fight to stay alive your body starts to shiver..."

Hunt sets the flashlight down. Overtaken by COUGHS. Vicious hacks that wrack his body. Eastchurch moves towards him --

EASTCHURCH Sheriff, you okay...

Adam and George keep their distance. Adam pulls out Rachel's SWITCHBLADE. Motions for George to move for the Flashlight when he has a chance.

"For no mere mortal can resist the evil of the thriller..."

Hunt's eyes ROLL back into his head. His spine WRITHES. His limbs CONVULSE and shoot straight out like iron. HOLY SHIT. Adam and George might have suspected it, but actually seeing Hunt TRANSFORMING into one of those things --

ADAM

Shoot him --

LOVECRAFT COUNTRY 101 "SUNDOWN" REV WHITE DRAFT 06.27.18 57.
EASTCHURCH

I can't --

ADAM

Nigga fuckin' shoot him man --

EASTCHURCH

He's my fucking boss --

ADAM

Give me the fucking gun then -- Adam reaches

out, but Eastchurch turns the Shotgun on him --

EASTCHURCH

Nigger Shut fuck up, or I'll shoot you in the fucking head and
let your fuckin white nigger loving bitch watch --

SUDDENLY -- Hunt attacks Eastchurch, RIPPING his head off! As
Adam and George SCRAMBLE to fight, "THRILLER" will

drive us through the following BEDLAM --

64. 64 EXT. ROAD ALONG THE EDGE OF THE - WOODS - NIGHT
64

Rachel runs all out towards Woody. The "Shoggoth" closing
the distance between them FAST. She wrenches the door
open. Breathless from fleeing. Dives into the Packard.
The KEYS are still in the ignition. She turns the car
over --

Rachel

Come on. Goddamnit, motherfucker...

The "Shoggoth" is almost upon her. She reaches into the
back seat. Comes back with -- her camera. SNAP! The
FLASH.

The "Shoggoth" is illuminated through the windshield for
half a second. Just a GLIMPSE of its GROTESQUE FEATURES,
then -- it DISAPPEARS into the shadows.

Rachel turns the car again. It finally catches. The headlights BLINKING on, and -- a "SHOGGOTH" lands right on the hood!

Rachel SWERVES off. As the "Shoggoth" goes flying...

65. 65 INT. CABIN IN THE - WOODS - NIGHT 65

Adam and Rachel are a strong team but "Shoggoth" Hunt fights with a psychotic disregard for his deformed body.

George moves for the abandoned FLASHLIGHT as Atticus attempts to wrestle the Shotgun from "Shoggoth" Hunt's grip --

BOOM! The shotgun shell blows a hole through the ceiling as "Shoggoth" Hunt twists the barrel away from Atticus, and -- WHIRLS on George just as he aims the Flashlight --

LOVECRAFT COUNTRY EP 101 "SUNDOWN" BLUE REVISED

SMACK! "Shoggoth" Hunt KNOCKS OUT George with

07.19.18 58. the Shotgun! "Shoggoth"

As he goes down for the count -- Adam STABS Hunt in the neck from behind, but it might as well have been a pin prick as "Shoggoth" Hunt stays on task -- CRUSHING the fallen Flashlight.

He whirls at Adam, snapping at his neck with all his new teeth. Adam struggles to keep from being bitten as "Shoggoth" Hunt's jaw unhinges past the normal human limit --

BRAAAAAUAAACCCCK! The unnatural noise coming from Hunt's HALF-HUMAN FORM is terrifying. Things are not looking good for Adam Spielberg --

HOOOOOOOONK! A FLOOD OF LIGHT breaks through the cracks of the boarded-up cabin. Atticus hits "Shoggoth" Hunt with a HAYMAKER, and dives out of the way just as --

CRASHHHHHH! Woody slams through the front of the cabin and right into "Shoggoth" Hunt!

He rolls onto the hood, and -- Adam is there -- WRESTLING him down into the glare of Woody's HIGH BEAMS --

Vincent Price's ICONIC EVIL LAUGH at the end of "THRILLER"
punctuates the moment as -- "SHOGGOTH" HUNT DARTS OUT A HOLE
IN THE CABIN WALL, DISAPPEARING!

A frozen beat. George is still unconscious. Woody's half in
the cabin, half out, definitely not driving anywhere soon.
Rachel's dazed from hitting her head in the crash. And Atticus
is dazed because he just battled the asshole racist sheriff
that turned into a monster. And speaking of monsters --

BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK! BRAAAAAUAAACCCCK!

They're still coming.

ADAM Get the flares --

He's already reaching through the shattered passenger window
to grab -- his father's COLT. Rachel, every muscle in her body
screaming, climbs into the back. Shits everywhere. Where the
fuck are the flares?

BLAM! BLAM! BLAM! Adam shoots at the "Shoggoths" attacking
from all sides as he drags his unconscious Uncle towards the
safety of Woody's high beams.

FSSSH! Rachel's finally found the flares. Lights one just in
time to scare the "Shoggoth" at Woody's rear window away.

EP.101 "Sundown" Production Draft - GREEN 06/04/19

CLICK! Adam is out of bullets; George now safely glows of the
headlights. Rachel tosses him the Flares.

59. in the

Woody.

66. 66 EXT. CABIN IN THE - WOODS - NIGHT 66

The "Shoggoths" have the cabin surrounded on all sides.
Their HUNDREDS OF BLINKING EYES and SHARP TEETH just
inches outside of the light. Creeping forward every time
the flares dim. Waiting. Ready. For the moment they go
out.

IN THE CABIN

Adam and Rachel are ready too. So fucking ready. They're going to take all of these motherfuckers with them to the grave if they go --

A HIGH PITCH WHISTLE from some far away, unseen place...

OUTSIDE THE CABIN

...and the "Shoggoths" disperse. Just like that. All the menace in them gone as they causally saunter off.

INSIDE THE CABIN

Adam and Rachel can't believe what they're seeing. They remain with their Flares out like swords. Still on high alert even though it seems the danger has passed...for now.

67. 67 EXT. WOODS - DAY 67

FSSSH! FSSSH! He lights them up as she climbs from Tossing them around the cabin to create a HALO of light...

VAMPIRE MORNING. A misty predawn bled of color. Our Heroes, beyond EXHAUSTED, clearly changed forever, crest the top of an embankment to take in the RIVER snaking around

ARDHAM.

It's storybook picturesque. A Hobbit shire surrounds a GRAND LODGE on a hill overlooking it all...

68 EXT. ARDHAM VILLAGE - DAY

Our Heroes trudge through the PROVINCIAL TOWN COTTAGES with smoke coming from the chimneys, clucking around free, what looks like QUAKERS their morning routines through open shutters.

No one pays Our Heroes any mind as they climb

68

-- quaint
CHICKENS
going about

the hill to...

EP.101 "Sundown" Production Draft - YELLOW 04/10/19 59A. 69

EXT. ARDHAM LODGE - DAY

A lavish fortress. Our Heroes wind the gravel driveway towards the massive front doors. Adam notices first the

SILVER DAIMLER

parked in one of the many parking stalls, then the

GOLD SUNDIAL

engraved above the front doors to the lodge, just like the one from Diana's Atlas.

George KNOCKS. And they wait. Exhausted, but ready. Ready for whatever's waiting to greet them behind this door. They've made it this far, they're ready for anything.

The heavy doors open, REVEALING --

THE PERFECT MALE SPECIMEN FOR THE ARYAN RACE (20'S).

We'll come to know him as WILLIAM. And the astute viewer will notice he's wearing the same IMPECCABLY TAILORED SUIT as Christopher Braithwhite.

His cold blue eyes

Christopher Braithwhite.

His cold blue eyes take in our BEAT UP, BRUISED, and GRAPHICALLY BLOODIED Heroes, and...

He SMILES. Warmly. Genuinely. Looks to Adam --

69

WILLIAM

We've been expecting you Mister Spielberg, welcome home...

TO BE CONTINUED...

SMASH TO BLACK.

TASHAN BIGGS

PRESENTS

THE LOVECRAFT COUNTRY

