

BLACK WALL STREET

Written by

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FADE IN:

EXT. BROTHEL - NIGHT

WILLIAM ROSHE, 20s, Mulatto, clad in a dress shirt with suspenders and trousers, KNOCKS on a large door.

SUPER: "1921."

A slot on the door opens.

WILLIAM
Storyville.

The slot shuts, and the door CREAKS.

INT. BROTHEL - NIGHT

Red light floods the room. Women pose behind partitions. Men gawk at the nude women. MADAME AMORE, 40s, Mulatto, clad in sheer lingerie, bites William's ear. William jumps.

MADAME AMORE
Hello, Handsome. Great show
tonight. I love a man who knows how
to use his mouth.

WILLIAM
Madame.

MADAME AMORE
You got what I need?

Madame Amore gropes William. William moves Madame Amore's hand. She smiles.

WILLIAM
It's in the back. Do you have what
I need?

Madame Amore lifts her negligee.

MADAME AMORE
I've got all you could ever need.

She pulls the money out of her garter belt.

DOORMAN (O.S.)
Raid!

Women scream and run. Madame Amore kicks a panel in the floor. It breaks and reveals a spiral staircase.

MADAME AMORE

This way.

EXT. GRAND ISLE PLANTATION - DAY

A large, Greek Revival house sits on a picturesque antebellum property. Sharecroppers pick cucumbers in the fields. Magnolia trees line the road.

INT. PLANTATION HOUSE - FOYER - DAY

The BUTLER, 50s, African American, stands in front of a majestic duel staircase.

BUTLER

Good afternoon, Sir.

William nods.

BUTLER (CONT'D)

Tea?

The Butler hands William a glass from a silver platter. William guzzles it and places it back on the platter.

WILLIAM

Where is he?

BUTLER

Mr. Roshe is in the conservatory.

INT. PLANTATION HOUSE - CONSERVATORY - DAY

JASPER ROSHE, 50s, Caucasian, snow-white chin strip and mustache, dons a white sport suit and bow tie. Smoke escapes Jasper's pipe as William enters.

JASPER

How did it go?

WILLIAM

I got your money, if that's what you're asking.

William hands Jasper the money. Jasper counts it.

WILLIAM (CONT'D)

It's all there.

JASPER
Business before pleasure. How was
the show? I know you went.

William cracks a devilish grin.

WILLIAM
Satchmo was there and I--

Jasper scowls at William.

JASPER
Music is a hobby. Every man should
have one, but--

William mocks Jasper.

WILLIAM
All I want is my club.

JASPER
I'm grooming you for more.

WILLIAM
What if I don't want more.

Jasper smokes his pipe.

JASPER
I didn't raise you to be...

WILLIAM
Say it.

JASPER
Common.

William fans the smoke from Jasper's pipe.

WILLIAM
Like my mother? Or do you mean like
Conner or Nanny Rene?

JASPER
I have sacrificed and given you
every advantage I can, considering
you are--

WILLIAM
Your son.

EXT. GRAND ISLE PLANTATION - DISTILLERY - DAY

An old, wooden slave house stands in the woods.

INT. DISTILLERY - DAY

Clear liquid fills glass beakers and mason jars. RYAN FRANCIS, 40s, Caucasian, clad in jeans and a dirty shirt, mixes the liquid in the beaker.

William drinks from the beaker and coughs.

RYAN
Hooch is a man's drink.

Ryan chuckles.

RYAN (CONT'D)
I heard you almost got arrested.

WILLIAM
One of your whores tell you that?

RYAN
Did you even get the order?

WILLIAM
I'm standing here, ain't I?

William puffs his chest.

WILLIAM (CONT'D)
They want an extra barrel.

RYAN
You should've sold them two.

William's chest deflates.

WILLIAM
Can you make the run with me?

RYAN
You can't handle one little hooch run by yourself?

WILLIAM
Just make sure everything's ready.

EXT. GRAND ISLE PLANTATION - SHARECROPPER QUARTERS - DAY

Workers sit on the porches of the wooden shacks. CONNER, 20s, African American, in second-hand trousers and a dirty shirt with patches, listens to William with excitement.

WILLIAM
I played a little Tiger Rag. Kid
came out on his trombone, and
Satchmo played a solo.

CONNER
That sounds like fun.

WILLIAM
We got a run next week. You should
come with us.

Conner shakes his head.

CONNER
You know he doesn't like--

WILLIAM
Let me worry about that. You just
be ready.

A SHARECROPPER, 30s, African American, clad in dirty
overalls, spits tobacco near William's foot.

WILLIAM (CONT'D)
Watch it.

The Sharecropper wipes his mouth.

SHARECROPPER
Sorry, Boss.

The Sharecropper snickers. Conner shoves him.

CONNER
What's your problem?

The Sharecropper shoves Conner.

SHARECROPPER
This don't have nothing to do with
you, Conner.

WILLIAM
Let's just go.

SHARECROPPER
You're no better than us.

William sighs and shakes his head.

WILLIAM

I feel like I'm getting pulled in
two different directions, and I
don't know which one to choose.

CONNER

You don't have to choose.

INT. PLANTATION HOUSE - KITCHEN - NIGHT

NANNY RENE, 60s, African American, stirs gumbo in a pot.
William kisses Nanny Rene on the cheek.

NANNY RENE

You know better than to be in my
kitchen. Go wash your hands.

William washes his hands.

WILLIAM

Whatcha cooking?

NANNY RENE

Your favorite.

William dips his finger in a pot. Nanny Rene hits William
with a wooden spoon. William winces.

NANNY RENE (CONT'D)

Go get ready for dinner.

INT. PLANTATION HOUSE - FORMAL DINING ROOM - NIGHT

Jasper and William sit at opposite ends of the table. Fried
catfish, cole slaw, hushpuppies, and collard greens cover the
table. Nanny Rene walks in and places a pot on the table.

The men glance at each other and eat in silence.

EXT. SPEAKEASY - NIGHT

William, Ryan, and Conner carry three barrels into a brick
two-story building with decorative iron balconies.

INT. SPEAKEASY - NIGHT

People drink at the bar while the band plays on stage. William, Ryan, and Conner place the barrels behind the bar. Conner's skin flushes. Ryan scowls at his watch.

William scans the crowd. LETEY RAY, 40s, Mulatto musician, exits the stage.

LETEY RAY
Did ya get it?

William winks. Letey Ray hands William a wad of money.

WILLIAM
Same time next week?

Letey Ray nods.

LETEY RAY
You playing tonight?

Conner nudges William.

WILLIAM
I didn't bring my horn.

LETEY RAY
There's an extra brass in the back.

Ryan grabs William's wrist.

RYAN
Business before pleasure.

WILLIAM
We're done with the business.

William walks towards the stage.

RYAN
Will. Will. I'm talking to you.

Conner pumps a fist.

CONNER
Yes.

Ryan scowls at William. William grabs the extra brass and plays a local favorite. The band follows the tune. The crowd sings along. Women in flapper dresses dance.

EXT. GRAND ISLE PLANTATION - NIGHT

The Butler boards the windows of the Plantation House. Field hands chop wood.

WILLIAM
What's going on?

BUTLER
A hurricane is headed this way.

WILLIAM
Where's my father?

BUTLER
He's in the distillery.

INT. DISTILLERY - NIGHT

Jaspers boards the windows. The wind HOWLS.

WILLIAM
What else needs to be done?

JASPER
Put those beakers in the crates,
and bring them to the house.

William secures the larger glass beakers in crates. Jasper moves the barrels to the center of the room. William helps Jasper move the additional barrels.

William wipes the sweat from his brow.

JASPER (CONT'D)
It's just a little wind and rain.
This plantation has survived its
share of hurricanes.

William grabs a barrel by the door.

JASPER (CONT'D)
A few trees may come down. We may
get a little water, that's all.
Nothing that can't be fixed in a
day or two.

Jasper grabs a few jars of hooch.

JASPER (CONT'D)
Just in case...

WILLIAM
What about the field hands?

Jasper surveys the room.

JASPER
Go tell them they can wait out the
storm in the house. We need all the
help we can get.

INT. PLANTATION HOUSE - GREAT ROOM - NIGHT

Gale force winds HOWL. Branches CRACK against the roof at a steady rhythm. The rain BEATS on the storm shutters. Jasper paces the floor.

William, Connor, and the field hands huddle together. Nanny Rene comforts a child. A tree limb CRASHES through the roof and impales Ryan. William gasps. Jasper screams.

JASPER
Ryan.

Jasper rushes to Ryan's side.

WILLIAM
There's nothing we can do.

Ryan's eyes glaze, and his body falls limp. Shingles CRASH onto the floor. William pulls Jasper.

JASPER
Let me go.

WILLIAM
The roof is going to collapse.
We've got to move.

Nanny Rene moves away from Ryan's body.

JASPER
(to William)
Help me move him.

WILLIAM
We don't have time.

The roof collapses. BOOM! People scream and scatter to other parts of the house.

WILLIAM (CONT'D)
Is everyone okay?

CONNER
That almost hit me.

Jasper emerges from the debris.

JASPER
I'm fine.

NANNY RENE
Our Father who art in heaven,
hallowed be thy name, thy kingdom
come, thy will be done on Earth as
it is in heaven.

Rain pours in.

JASPER
Get away from the windows.

The windows SHATTER. People scream, and Conner grabs his arm.

CONNER
My arm.

A shard of glass protrudes from Conner's arm. Connor shrieks in pain. William rips a drape and hands it to Connor.

WILLIAM
Here.

CONNER
I can't get it out.

Conner winces as William pulls out the shard. Nanny Rene bandages Conner's injuries.

NANNY RENE
Give us this day, our daily bread,
and forgive us our debts as we
forgive our debtors.

WILLIAM
We have to stop the water.

Jasper covers Ryan's body with a drape.

JASPER
(to William)
Grab the table and the china
cabinet. Block that window.

William barricades the window.

NANNY RENE
And lead us not into temptation,
but deliver us from evil.

INT. PLANTATION HOUSE - FORMAL DINING ROOM - NIGHT

William and Conner prop the table against the window. The Butler and one of the field hands barricade another window with the china cabinet.

WILLIAM
The wind is too strong.

The men brace the furniture with their bodies.

JASPER
Grab the chairs. Use the rest of
the furniture to hold it up.

The field hands grab the chairs and barricade the furniture.

CONNER
The water is still coming in.

WILLIAM
We can't stop the water.

Water floods the first floor.

SERIES OF SHOTS - DAMAGE

- A) A Magnolia tree rests on the roof of the house.
- B) The second floor balcony hangs from its hinges.
- C) Debris and mud stain the white exterior of the house.
- D) Cucumber stalks pepper the roads.
- E) A pool of water covers the cucumber field.

INT. PLANTATION HOUSE - FOYER - DAY

The Butler removes debris from the floor. Nanny Rene sweeps.

JASPER
Get that branch off of the floor.
There's broken glass over here.

William takes the broom out of Nanny Rene's hands. Nanny Rene bumps William out of the way.

NANNY RENE

I've been sweeping longer than
you've been alive.

WILLIAM

It's starting to look a little bit
better in here.

NANNY RENE

We got a ways to go before we get
to better around here.

Nanny Rene sweeps the debris in a pile.

JASPER

Make sure you scrub that floor. You
have to get those stains out.

WILLIAM

Give them a break. They've been
working non-stop.

JASPER

When you run the business, you can
handle the help however you like.
Until then...

William shrugs.

WILLIAM

I was just trying to--

JASPER

What?

WILLIAM

What about Ryan?

A tear drops down Jasper's cheek, but he wipes it away.
William hugs his father, but Jasper pushes William's arm.

JASPER

I'll handle it.

WILLIAM

His family--

JASPER

I am his family. He was more of a
son to me than you.

William sniffs.

JASPER (CONT'D)
He followed instructions. He
handled himself. He never came up
short. He didn't complain--

WILLIAM
And he's dead.

Jasper storms off.

WILLIAM (CONT'D)
I'm sorry. You're stuck with me.

Nanny Rene hugs William.

NANNY RENE
He didn't mean it.

WILLIAM
He hates me.

NANNY RENE
He loves you.

WILLIAM
He loved Ryan. He tolerates me.

EXT. GRAND ISLE PLANTATION - DISTILLERY - DAY

William, Nanny Rene, Conner, the Butler, and the Field Hands
gather around a grave plot void of expression. Jasper wipes
the tears from his eyes.

JASPER
I want to thank you all for coming.

Nanny Rene whispers to the Butler.

NANNY RENE
It's not like we had a choice.

Jasper coughs.

JASPER
Many of you knew Ryan. He was like
a son to me. He helped around the
plantation, and he was a joy to
those that knew him.

CONNER
(to William)
Is he talking about Ryan?

William smirks.

JASPER
He loved this distillery. I think
it is fitting that he be buried
where he spent most of his time.

CONNER
(to William)
Then we should bury him at the
whore house.

William laughs. Jasper cuts his eyes at William. William
clears his throat.

JASPER
We commit his body to the ground.

Jasper shovels dirt in the grave.

JASPER (CONT'D)
Earth to Earth. Ashes to Ashes.
Dust to Dust.

William throws dirt on the grave.

INT. CONSERVATORY - NIGHT

Jasper pours a glass of hooch and guzzles it.

JASPER
William.

Nanny Rene brings a plate of food.

NANNY RENE
You need to eat something.

Jasper pours another glass of hooch.

JASPER
I'm not hungry.

Nanny Rene puts her hands on her hips.

NANNY RENE
Eat.

JASPER
Where's my boy?

William enters.

WILLIAM

Yes.

NANNY RENE

I will be back for that plate, Sir.

Nanny Rene shuts the door. Jasper pours William a drink.

JASPER

Have a drink with your father.

William pushes the drink.

JASPER (CONT'D)

Drink.

WILLIAM

I don't have time for this.

JASPER

You got more time for that trumpet than you do your damn family.

Jasper sips. William shakes his head.

WILLIAM

Is that what this is about? Me and my trumpet? Shouldn't you be worried about the family business?

Jasper looks at the glass of hooch and sips.

JASPER

This is last of it. The last batch he made before he died.

WILLIAM

It's always about him. Ryan this, Ryan that. I'm so tired of hearing about Ryan.

JASPER

Don't you talk about him. I wish he could've--

WILLIAM

What?

William walks to the door.

JASPER

Don't you walk away from me, Boy.

Jasper stumbles to William.

JASPER (CONT'D)
It should've been you...

WILLIAM
Finally, the truth.

Jasper slaps William.

JASPER
Nigger, don't you...

WILLIAM
At least you said it to my face.

William rubs his cheek.

WILLIAM (CONT'D)
You've been wanting to do that for
a long time.

EXT. GRAND ISLE PLANTATION - SHARECROPPER QUARTERS - DAY

William and Conner place debris in a pile.

CONNER
There's a caravan headed to
Greenwood in two days.

WILLIAM
Where's Greenwood?

CONNER
It's right outside Tulsa.

William grimaces.

CONNER (CONT'D)
It's not what you think.

WILLIAM
So, you're trading cucumber stalks
for corn?

CONNER
Coloreds struck oil there. Booker
T. calls it "Negro Wall Street."

Conner smiles.

CONNER (CONT'D)
You should come and open up that
nightclub of yours.

WILLIAM

Roshe's.

CONNER

I can see you with a pretty lady in
one arm and your horn in the other.

William smiles.

WILLIAM

I like the sound of that.

Conner looks around.

CONNER

It'll be a fresh start for the both
of us. Lord knows we need one.

INT. PLANTATION HOUSE - NANNY RENE'S ROOM - NIGHT

Pictures of the Roshe family sit on a dresser. Nanny Rene
reads the bible. Someone KNOCKS on the door.

NANNY RENE

Who is it?

WILLIAM (O.S.)

It's me.

Nanny Rene opens the door.

NANNY RENE

What is it, Baby?

Nanny Rene pats the bed.

WILLIAM

I just wanted to tell you I'm
leaving, and don't try to make me
stay. I've made up my mind.

Nanny Rene smirks.

NANNY RENE

Where you going?

WILLIAM

Greenwood.

Nanny Rene chuckles.

NANNY RENE
I hear that's a good place for
coloreds. There's a lot of
opportunities out there.

WILLIAM
I'm finally gonna open up Roshe's.

Nanny Rene takes some money out of a drawer.

NANNY RENE
Take this.

WILLIAM
I can't.

NANNY RENE
You will.

William puts the money in his pocket.

NANNY RENE (CONT'D)
Think of it as an investment. I
want the royal treatment when I
come. Pull out all the stops.

WILLIAM
Yes, Ma'am.

William kisses Nanny Rene.

NANNY RENE
I'm sure you'll find you a nice
young lady and maybe settle down.

WILLIAM
Gimme me some time on that one.

Nanny Rene smiles.

NANNY RENE
Your mother would be so proud.

WILLIAM
You think?

NANNY RENE
I know.

Nanny Rene wipes a tear.

NANNY RENE (CONT'D)
You take care yourself on that
road. Don't get into trouble, and
drop me a line when you get there.

William hugs Nanny Rene.

WILLIAM
You know I will.

NANNY RENE
You better. Now, go on before I
really get to crying in here.

INT. PLANTATION HOUSE - FOYER - DAY

Jasper stands on the steps. William looks at Jasper from the
bottom of the stairs.

JASPER
When were you going to tell me?

WILLIAM
I didn't think you'd notice.

JASPER
Everyone around here is talking
about you leaving, and I had to
hear it through the walls. I raised
you to be a man.

William scoffs.

WILLIAM
All you ever did was try to teach
me to be like Ryan. You raised me
to be everything, but who I am.

JASPER
Who are you?

WILLIAM
I'm my mother's son.

William grabs his bags.

JASPER
What is that supposed to mean?

WILLIAM
I'm sure you will figure it out.

JASPER
Don't play games with me.

William stares at Jasper.

JASPER (CONT'D)
When you walk out that door, you
are no son of mine.

WILLIAM
All I'll ever be to you is your
nigger son.

William exits.

EXT. GRAND ISLE PLANTATION - MAGNOLIA ROAD - DAY

Horse-drawn wagons line the fence. William, Conner, and a group of field hands walk to the end of the road.

CONNER
Did you know the first time I ever
left this plantation was with you?

William shakes his head.

CONNER (CONT'D)
I knew then, I didn't want to be
another cross in that yard. I
didn't want to die in Grand Isle.
Let me die anywhere, but here.

WILLIAM
Grand Isle is not that bad, is it?

CONNER
Maybe not for you. Things are
different for us.

Conner shrugs.

WILLIAM
Us?

CONNER
You know what I mean.

William strides ahead.

CONNER (CONT'D)
I didn't mean it like that.

WILLIAM
I know, but things are different
for me, too.

CONNER
I know.

Field hands jump aboard the wagons with sackcloth bags.
William and Conner climb aboard the last wagon.

CONNER (CONT'D)
You ready?

INT. WAGON - DAY

Straw covers the wooden floor bed. Conner and William sit in the rear of the wagon. OLD MAN JONES, 60s, African American, with ivory hair, hums a blues song.

OLD MAN JONES
Where y'all headed? Let me
guess...New York, naw Chicago?

William and Conner shake their head.

OLD MAN JONES (CONT'D)
If y'all ain't going to Chicago,
then y'all must be headed to
Greenwood. That's where I'm going.

William and Conner nod in agreement.

OLD MAN JONES (CONT'D)
Y'all mute?

Old Man Jones laughs with a toothless smile.

WILLIAM
No, Sir.

Old Man Jones pulls out a harmonica.

OLD MAN JONES
Can you play?

Old Man Jones hands William his harmonica.

WILLIAM
I play trumpet.

William looks for his trumpet in his bag. He finds it and presses his lips to the mouthpiece.

OLD MAN JONES
Let me see whatcha got.

CONNER
Don't get him started.

OLD MAN JONES
You know any Mamie?

William plays an old blues tune on the harmonica. Old Man Jones joins in. William plays an impromptu tune that blends with Conner's claps and Old Man Jones' harmonica.

OLD MAN JONES (CONT'D)
How's your rag?

William plays a scale.

OLD MAN JONES (CONT'D)
Not bad, Kid. Old Man Jones.

Old Man Jones extends his hand.

WILLIAM
William.

William extends his hand. They shake.

WILLIAM (CONT'D)
And that's Conner.

Old Man Jones shakes Conner's hand and leans on his makeshift pallet of hay and plays another tune.

WILLIAM (CONT'D)
I'm inspired.

CONNER
I'm hungry.

William rifles through his bag. He hands Conner a chicken leg and a napkin. Conner devours the chicken. William bites into a chicken wing.

CONNER (CONT'D)
Gotta love Nanny Rene.

WILLIAM
I'm gonna miss her.

Conner wipes his mouth.

CONNER
I'm gonna miss her gumbo.

OLD MAN JONES
Did somebody say gumbo?

William laughs.

OLD MAN JONES (CONT'D)
Y'all got another piece?

William hands Old Man Jones a piece of chicken.

EXT. GREENWOOD AVENUE - DAY

A banner hangs between two light posts. It reads: "WELCOME TO GREENWOOD, WHERE DREAMS ARE MADE." A three-story brick building houses the Dreamland Theatre.

The legal offices of B. C Franklin sit next to the Tulsa Star office and Dr. A. C Jackson's clinic. Ford Model T cars line the street.

William and Conner exit the caravan. African-American men and women shop along the avenue. William drops his bags on the curb. He looks at the people.

WILLIAM
It's like colored Canal Street.

CONNER
It's better than Canal Street.

An attractive woman passes Conner.

CONNER (CONT'D)
I think I've found my wife.

WILLIAM
For the third time.

CONNER
What can I say? I believe in love at first sight.

William laughs. A couple sneers at William.

CONNER (CONT'D)
Don't pay them any mind.

WILLIAM
It's hard not to.

CONNER
I promise things will be better here. They've got to.

Conner's eyes widen.

CONNER (CONT'D)
I've never seen so many rich
coloreds in my life.

WILLIAM
My father would have a heart
attack, if he saw this place.

CONNER
Ryan would too, if he were alive.

Connor blesses himself. William smiles.

WILLIAM
We made it.

EXT. GREENWOOD AVENUE - STRADFORD HOTEL - DAY

A three-story brick marvel sits behind a row of bushes. The Gardner manicures the bushes. People pass each other on the sidewalk. The Bellhop holds the door.

William, Conner, and Old Man Jones enter the hotel.

INT. STRADFORD HOTEL - LOBBY - DAY

Crystal chandeliers hang above the black marble check-in desk. Flowers adorn the tabletops. Guests lounge in the adjacent bar area.

WILLIAM
I've never seen anything like this.

CONNER
I told you.

WILLIAM
Oil money. I know.

William points.

WILLIAM (CONT'D)
I want a chandelier just like that
at Roshe's.

CONNER
Looks like diamonds hanging from
the ceiling.

Conner chuckles.

OLD MAN JONES
Roshe's?

WILLIAM
Think Dreamland Ballroom, but
better. Ellington, Ory, Bix, and
Muggsy all in one place.

Old Man Jones smiles.

OLD MAN JONES
Nothing wrong with dreaming.

WILLIAM
I'm done dreaming. This is
Greenwood, where dreams are made.

INT. STRADFORD HOTEL - GUEST ROOM - DAY

William, Conner, and Old Man Jones drop their bags. William
jumps on the bed.

WILLIAM
It's so soft.

CONNER
Move over.

Conner lays on the bed.

CONNER (CONT'D)
This is heaven. I don't think I'm
ever going to wake up.

WILLIAM
It's like sleeping on a cloud.

Old Man Jones changes into a plaid shirt.

OLD MAN JONES
Y'all changing?

WILLIAM
We just got here.

OLD MAN JONES
Money don't grow on trees. We got
to get it, while they spending.

William grabs his trumpet.

OLD MAN JONES (CONT'D)
 (to Conner)
 You remember what to do, right?

CONNER
 Work the crowd, and keep track of
 the cash.

Old Man Jones places his harmonica in his back pocket.

OLD MAN JONES
 You ready?

William wipes his brow.

OLD MAN JONES (CONT'D)
 If you can't make them shake their
 ass, you can't make no cash.

Conner laughs.

OLD MAN JONES (CONT'D)
 It's showtime, Kiddo.

EXT. GREENWOOD AVENUE - DAY

William, Conner, and Old Man Jones scout for a place. William
 points to a corner.

OLD MAN JONES
 Not enough people.

Conner points to a storefront.

OLD MAN JONES (CONT'D)
 Too many people.

Old Man Jones points to a busy storefront.

OLD MAN JONES (CONT'D)
 Perfect.

EXT. GREENWOOD AVENUE - STREET CORNER - DAY

William plays for the crowd. The crowd applauds. Old Man
 Jones scats a jazz tune. The people clap their hands and
 stomp their feet. William snaps his fingers.

Conner works the crowd.

CONNER

If you like what you hear, be a
dear, and put some money in here.

A man throws loose change into the hat.

CONNER (CONT'D)

Thank you, Sir.

William plays a solo on his trumpet.

CONNER (CONT'D)

William Roshe on trumpet.

The crowd applauds. Old Man Jones plays the harmonica.

CONNER (CONT'D)

Old Man Jones on harmonica.

The crowd cheers.

CONNER (CONT'D)

And yours truly, on hat.

Conner twirls the hat, and the money falls out. The crowd
laughs. Conner picks up the money. A Tulsa County patrol car
parks on the corner.

SHERIFF FORBES, 50s, Caucasian, in a tight uniform, exits the
patrol car.

FORBES

Don't you people have to work?

Forbes pushes Conner out of the way. He fixes his eyes on
William. He advances toward William.

FORBES (CONT'D)

Break it up. Break it up.

The crowd disperses. Forbes points to William. William walks
to Sheriff Forbes.

FORBES (CONT'D)

What's your name?

WILLIAM

William Roshe.

FORBES

Where ya from?

WILLIAM

Grand Isle, Louisiana, Sir.

Forbes adjusts his pants and scowls at William.

FORBES

You ought to know better than associating with these niggers, especially in public.

WILLIAM

Niggers?

William's face reddens.

FORBES

Niggers. Coloreds. They're all the same. That's how you find yourself in a whole heap of trouble 'round here. Where ya staying?

WILLIAM

At the Gurley Hotel.

Forbes crumples his brow.

FORBES

White folks don't stay at nigger-tels. They stay on the other side of the tracks in proper white-owned and operated establishments.

Forbes walks to the patrol car.

FORBES (CONT'D)

I'm sure we can find you a place to stay. People don't take kindly to nigger lovers in these parts.

WILLIAM

I guess they don't take kindly to Mulattos, either.

Forbes snaps his head back.

FORBES

What did you say?

Forbes examines William. William stares at Forbes.

WILLIAM

I guess they don't take kindly to--

Forbes slams William on the ground.

FORBES

Well, I be damned. These niggers
are getting brighter and brighter.
You almost had me fooled. I know a
nigger when I see one.

William wipes the blood from his lip.

FORBES (CONT'D)

Get up, Boy.

Forbes slaps the handcuffs on William.

WILLIAM

That hurts.

FORBES

You're under arrest--

WILLIAM

For what?

Forbes puts his hand on his chin.

FORBES

Disturbing the peace, soliciting
without a permit, resisting arrest--

WILLIAM

But, I--

FORBES

Didn't do anything? Who do you
think they'll believe, Mutt?

William bows his head.

WILLIAM

You're not going to get away with
this. I have rights.

FORBES

Watch me.

Forbes escorts William to the patrol car.

WILLIAM

Get my trumpet.

Conner grabs William's trumpet.

WILLIAM (CONT'D)

Come get me out.

OLD MAN JONES
Just be quiet. Don't say, or do
anything stupid.

Forbes pushes William into the rear of the patrol car.
William looks through the rear window.

EXT. TULSA COUNTY JAIL - DAY

A two-story red brick building sits next to a courthouse with
white pillars. William, Old Man Jones, and Conner exit the
glass doors.

OLD MAN JONES
Slow up.

William rubs his wrists.

OLD MAN JONES (CONT'D)
Things work a little differently
around these parts. I'm not saying
it's right. It's just the way
things are.

WILLIAM
I just thought Greenwood would be--

OLD MAN JONES
Different.

EXT. GREENWOOD AVENUE - HOOKER STORE - DAY

Customers exit the neighborhood general store. William rips a
sign from the window.

INT. HOOKER STORE - DAY

Aisles of can goods and household items line the store's main
floor. Sale items sit in bins near the register.

SAM HOOKER, 50s, tall, African American, wears a shirt that
reads: "SAM HOOKER."

SAM HOOKER
Welcome to the Sam D. Hooker Store.
I'm Sam Hooker.

William chuckles.

SAM HOOKER (CONT'D)
How can I help you?

WILLIAM
I wanted to know what type of help
you were looking for?

SAM HOOKER
What can you do?

William scratches his head.

WILLIAM
I'm really good with arithmetic,
and I'm good with my hands.

SAM HOOKER
I could always use a numbers man.
What's your name, Son?

MONA GURLEY, 20s, African American, in a blue chiffon dress
and a cloche hat, struts into the store. William stutters.

WILLIAM
William. My name is William.

Sam laughs at William.

SAM HOOKER
Her name is Mona.

William stalks Mona with his eyes. Mona leans on the counter.

MONA
(to Sam Hooker)
Will everything be ready?

SAM HOOKER
I will personally deliver
everything this evening.

William clears his throat.

SAM HOOKER (CONT'D)
Have you met William?

William extends his hand.

WILLIAM
William.

MONA
Mr. Hooker just said that.

Mona shakes William's hand.

MONA (CONT'D)

You wouldn't be that musician that
was arrested on Greenwood Avenue
the other day?

William shies away.

MONA (CONT'D)

Thought so.

EXT. GREENWOOD AVENUE - HOOKER STORE - NIGHT

William and Sam load a dolly full of boxes.

WILLIAM

Where are we going?

Sam points to a three-story brick commercial enclave with a
barbershop, restaurant, and grocery store.

SAM HOOKER

There's a town hall meeting tonight
in one of the Gurley buildings.

WILLIAM

How many are there?

SAM HOOKER

Between Mr. Gurley and Mr.
Stradford, most of the buildings in
Greenwood belong to them.

William nods.

INT. GURLEY BUILDING - NIGHT

Wooden chairs face a chalkboard that reads: "AGENDA: M&F BANK
LOANS & FOUNDER'S DAY." People fill the chairs. William
unloads the boxes.

MR. STRADFORD, 50s, African American, in a business suit,
cleans his glasses.

SAM HOOKER

Meet William. He's new in town.

MR. STRADFORD

Welcome to Greenwood, where--

Mona struts by William.

WILLIAM
 Dreams are made.

Mr. Stradford walks to the podium.

MR. STRADFORD
 If you all would take your seats.

The crowd focuses on Mr. Stradford.

MR. STRADFORD (CONT'D)
 Every store, restaurant, bank,
 movie theatre, church, and house
 you see belongs to a colored.

Mr. Stradford paces in front of the podium.

MR. STRADFORD (CONT'D)
 In honor of Founder's Day, Mr.
 Gurley is offering business loans
 to a select few entrepreneurs.

William finds a seat next to Mona.

WILLIAM
 Is this seat taken?

MONA
 You again.

WILLIAM
 Mona, right?

Mona shushes William.

MR. STRADFORD
 If you want any more information,
 see me after the meeting.

INT. TAYLOR'S SHOP - DAY

Men's dress suits hang from hooks on the walls. Dress shirts
 and shoes adorn the shelves.

MR. STRADFORD
 Fifteen minutes early. That's a
 good sign.

WILLIAM
 I feel like I'm going to miss
 something if I'm late. I always try
 to be early.

MR. STRADFORD
That's a good habit to have.

Mr. Stradford peruses the racks. He picks a black suit. He places the suit next to William.

MR. STRADFORD (CONT'D)
I'll take this one.

MR. TAYLOR, 40s, African American, bald, overweight, snaps his fingers twice.

MR. TAYLOR
(to William)
Chop. Chop. I don't have all day.

Mr. Taylor drags William to the three-way mirror.

MR. STRADFORD
You need to look the part.

Mr. Taylor marks the suit with chalk. William poses in the mirror. Mr. Taylor pins the suit.

WILLIAM
That hurts.

MR. TAYLOR
Keep still.

Mr. Taylor pins a pant leg.

MR. STRADFORD
You need to impress Mr. Gurley, and you need a plan. What's your plan?

WILLIAM
Impress Mr. Gurley.

MR. STRADFORD
No. What's your plan?

WILLIAM
I don't know, but I'll have one.

Mr. Stradford sighs.

MR. STRADFORD
We've got work to do.

MR. TAYLOR
It'll be ready on Wednesday.
Anything else, Mr. Stradford?

MR. STRADFORD
That'll be all.

INT. STRADFORD HOTEL - GUEST ROOM - DAY

William plays his trumpet.

OLD MAN JONES
You're in a good mood.

WILLIAM
I'm inspired.

William hums a melody. Old Man Jones plays the melody with his harmonica. William plays the melody with his trumpet.

OLD MAN JONES
What's her name?

WILLIAM
What?

OLD MAN JONES
Sounds like a love song.

William plays a more upbeat tempo.

WILLIAM
Better?

OLD MAN JONES
I'm more of a blues man.

William ignores Old Man Jones and writes lyrics. Old Man Jones scats the tune.

OLD MAN JONES (CONT'D)
Where there's music, there's always
a woman.

EXT. GREENWOOD AVENUE - M&F BANK - DAY

A stoic building with an ornate archway lies adjacent to the Gurley building. William hums a melody and bumps into Mona. Mona drops the papers in her hand. The papers scatter.

WILLIAM
Excuse me.

William kneels and helps Mona pick up the papers.

MONA
If I didn't know any better, I'd
think you did that on purpose.

WILLIAM
I would never intentionally bump
into you.

William smiles.

WILLIAM (CONT'D)
I think that's all of it.

William hands her the last of the papers from the ground.
Mona admires William's suit.

MONA
Don't you clean up nice.

William blushes.

MONA (CONT'D)
You're certainly making your way
around Greenwood.

WILLIAM
You could always join me.

MONA
Is that an invitation?

Mona smiles.

WILLIAM
If you want it to be.

MONA
And if I don't?

WILLIAM
Then it's not, but I think you
should consider my offer.

MONA
I'm considering.

William puffs his chest.

WILLIAM
You do that.

Mona winks. William hums a melody.

INT. M&F BANK - DAY

Three tellers stand at a long marble counter with a thick glass partition. Guards stand near a corner office. William signs in at the check-in desk.

MR. GURLEY, 50s, African American, with salt and pepper hair, emerges from the corner office.

MR. GURLEY

Next.

Mr. Gurley retreats into the office with a patron. William reads a book written by Booker T. Washington.

MR. GURLEY (CONT'D)

Next.

INT. M&F BANK - GURLEY'S OFFICE - DAY

Certificates and plaques cover the walls. A name plate reads: "O.W. Gurley" on a desk. Mr. Gurley sits behind a large desk. William sits in one of the chairs in front of the desk.

MR. GURLEY

How can I help you?

WILLIAM

I'm interested in a business loan.

MR. GURLEY

What type of business?

WILLIAM

Entertainment... Nightclub.

Mr. Gurley jots something on a pad.

MR. GURLEY

Do you currently have a job?

William nods.

MR. GURLEY (CONT'D)

Any assets?

WILLIAM

My father owns--

MR. GURLEY

I didn't ask about your father.

Mr. Gurley jots on the pad.

MR. GURLEY (CONT'D)
Do you have a criminal record? Have
you ever been arrested?

WILLIAM
I can explain.

MR. GURLEY
Next.

INT. STRADFORD HOTEL - GUEST ROOM - DAY

William sits on the bed and buries his face in his hands.

CONNER
That bad?

Conner sits next to William.

CONNER (CONT'D)
Did they tell you why?

William plays a sad song on his trumpet.

EXT. GREEN COUNTRY - DAY

Men in glory suits, congregate in the woods. Forbes, in a
Grand Dragon glory suit, walks to the center of the crowd.
The crowd quiets.

FORBES
The good Lord created us in his
image, and his image is perfect.

The crowd raise their torches to the sky.

FORBES (CONT'D)
God gave us that oil. These niggers
keep getting richer and richer
while we are getting poorer.

The crowd roars.

FORBES (CONT'D)
I ran into one of those nigger
mutts just the other day in
Greenwood. They're an abomination
to God.

Forbes paces.

FORBES (CONT'D)
 Soon, Brothers we will be called to
 eradicate this nigger vermin from
 the Earth.

The crowd jeers.

FORBES (CONT'D)
 Will you be ready, when the Lord
 calls upon you?

A Klansman sets fire to a wooden cross. The cross illuminates
 the woods.

INT. STRADFORD HOTEL - LOBBY - DAY

Mona leaves a note at the check-in desk. William notices Mona
 in the lobby.

WILLIAM
 If I didn't know any better, I'd
 think you were stalking me.

MONA
 Do I look like a stalker?

WILLIAM
 Do I look like prey?

Mona giggles. William smirks.

MONA
 What?

WILLIAM
 How about that dinner?

Mona relaxes her shoulders.

MONA
 Seven. Wear something nice.

EXT. GURLEY ESTATE - NIGHT

William ascends the stairs of a three-story brownstone and
 KNOCKS on the front door. Mona peers through the glass doors.

INT. GURLEY ESTATE - DINING ROOM - NIGHT

PEARL, 50s, African American, sets three places at the table.

WILLIAM
Is someone joining us for dinner?

Mr. Gurley enters.

MONA
This is my father, Mr. Gurley.

William's body tenses. He extends his hand. Mr. Gurley shakes William's hand. William and Mr. Gurley sit at opposite ends of the table.

PEARL
Dinner is served.

Pearl serves fried chicken, collard greens, and cornbread. They eat in silence. William finishes his meal.

WILLIAM
Everything was delectable. I must
be on my way.

MONA
You haven't even had dessert.

William hugs Mona.

WILLIAM
Mr. Gurley, you have a lovely home.

William exits.

MONA
What was that about?

Mr. Gurley finishes his meal and wipes his mouth. Mona stomps her foot.

MONA (CONT'D)
Daddy?!

Mr. Gurley places his napkin in the center of the plate.

MR. GURLEY
Pearl.

Pearl clears the table.

MR. GURLEY (CONT'D)
It's nothing, Dear. Just a
disgruntled customer.

MONA

Did it ever occur to you that all
he might need is help, that you are
in a position to give?

Mr. Gurley leans in his chair.

MR. GURLEY

I don't do business with criminals.

Mona storms out of the dining room.

EXT. GREENWOOD AVENUE - DAY

William and Mona window shop.

MONA

My father can be difficult.

WILLIAM

I know all about difficult fathers.

Mona sits on a bench.

MONA

What brought you to Greenwood?

WILLIAM

A hurricane hit my family's
plantation in Grand Isle.

Mona's eyes buck.

MONA

Like slaves?

WILLIAM

Sharecroppers.

MONA

So, you're...

WILLIAM

My family prefers the term creole.

William sits next to Mona.

WILLIAM (CONT'D)

When my mother died, people stopped
asking questions.

MONA

My mother died from pneumonia when
I was just a girl.

Mona's eyes well with tears, but she brushes it off.

MONA (CONT'D)

Play me something.

WILLIAM

The last time I played here, I--

MONA

Maybe that isn't such a great idea.

They laugh. William stands and beckons for Mona's hand.

WILLIAM

Where to?

MONA

Have you been to Dreamland?

INT. DREAMLAND THEATRE - DAY

Chandeliers hang from the ceiling. William and Mona sit in the red velvet seats. The theatre darkens, and the film projects on the screen. They snuggle.

EXT. MT. ZION BAPTIST CHURCH - DAY

A red-brick building with stained-glass windows and white wooden doors sits on a hill.

INT. MT. ZION BAPTIST CHURCH - DAY

Wooden pews fill the sanctuary with a raised choir stand. The congregation lines the pews. An organist plays a gospel hymn. The choir sings and marches into the choir stand.

Ushers pass paper fans to the congregation. An usher escorts William, Mona, and Mr. Gurley to the front row. A woman sneers at William.

MONA

What did you do to her?

WILLIAM

Who knows? I've been getting a lot
of that lately.

MONA
That's a shame.

Mona shakes her head. Mr. Gurley sits next to Mona. William walks around Mr. Gurley and sits next to Mona.

MONA (CONT'D)
Really? Are you two going to do
this in church?

The PASTOR, 50s, African-American, with salt and pepper gray hair, stands behind the wooden pulpit and opens the Bible.

PASTOR
Matthew, chapter seven, verses one
through five. Judge not, that ye be
not judged.

Mona looks at Mr. Gurley.

MR. GURLEY
What?

PASTOR
I come before you today to talk to
you about acceptance.

The congregation groans. Mr. Gurley adjusts himself.

PASTOR (CONT'D)
There are many things in this life
that can be hard to accept. We have
come to accept our segregated way
of life here in Tulsa.

The Pastor paces the pulpit.

PASTOR (CONT'D)
The Bible says to love thy
neighbor. Can any of you say that
you have loved your neighbors?

MONA
Preach.

PASTOR
Have you looked beyond the beam in
your eye? Have you repented for the
hate in your heart? Judge not, that
ye be not judged.

The choir sings a slow gospel hymn.

PASTOR (CONT'D)
If this word has touched your heart
today, the altar is open.

William grabs Mona's hand. They walk to the altar. Several members of the congregation walk and kneel at the altar. Mr. Gurley looks around the congregation and bows his head.

EXT. GREENWOOD AVENUE - VACANT LOT - DAY

William shows Old Man Jones and Conner a brick wall.

WILLIAM
This is it.

OLD MAN JONES
This is what?

WILLIAM
Roshe's.

William HAMMERS a wooden sign that reads: "THE FUTURE SITE OF ROSHE'S NIGHTCLUB."

CONNER
I can't see it.

Old Man Jones surveys the structure.

WILLIAM
I know it needs work, but have a little imagination.

William points.

WILLIAM (CONT'D)
The bar is going to be there.

William darts to an empty space.

WILLIAM (CONT'D)
The band here... I was thinking about a chandelier, too.

OLD MAN JONES
You gotta have some pretty ladies.

William and Conner erupt in laughter.

EXT. DREXLER BUILDING - DAY

A prominent white three-story building lies downtown.

INT. DREXLER BUILDING - DAY

Patrons enter and exit the elevator in the lobby. A security guard stands by a check-in desk.

INT. DREXLER BUILDING - ELEVATOR - DAY

Patrons exit. SARAH, 17, Caucasian, pushes a button. DICK, 19, African-American, trips when he enters the elevator. He reaches and scratches Sarah's arm. The elevator doors close.

Sarah screams.

INT. DREXLER BUILDING - DAY

Dick runs out of the elevator. A CLERK, 20s, Caucasian woman, runs toward the elevator.

CLERK
Are you okay?

The clerk signals a security guard.

EXT. FORBES HOME - DAY

A newspaper hits the front door of a single family home with a well-manicured lawn. Forbes grabs the newspaper and CRUMBLES the paper.

INT. HOOKER STORE - DAY

A delivery man places a stack of newspapers on the counter. A newspaper headline reads: "TO LYNCH NEGRO TONIGHT." William hands Sam the newspaper.

WILLIAM
I think you should see this.

Sam grabs the paper.

WILLIAM (CONT'D)
Who is Dick Rowland?

SAM HOOKER
You've seen him around.

Sam skims the article.

SAM HOOKER (CONT'D)
They are gonna lynch him, just like
Roy Belton.

WILLIAM
Roy Belton?

SAM HOOKER
Some white boy who shot a taxi
driver. The mob came and got him
right out the county jail.

EXT. GREEN COUNTRY - DAY

Forbes and a mob of angry Caucasian men gather in the woods.
BILLY, 40s, Caucasian, freckles, agitates the crowd.

BILLY
What are we going to do?

FORBES
Are we going to let this nigger get
away with it?

The mob yells.

FORBES (CONT'D)
Who's next, my wife?

BILLY
That could have easily been any of
our wives, or our daughters.

FORBES
That nigger is held up at the jail.

Forbes paces through the crowd.

FORBES (CONT'D)
I say we tie 'em up.

The mob chants.

FORBES (CONT'D)
It's time we do away with that
Niggertown, once and for all.

BILLY
Kill 'em all. And we can start with
Diamond Dick.

FORBES

Get your guns, and meet me at the
courthouse in an hour.

The mob disperses.

EXT. TULSA NEIGHBORHOOD - DAY

The mob gathers in the street with pistols and rifles. Billy
hands out torches.

BILLY

It's gonna be a long night. Make
sure you have everything you need.

Women and children wave at the men from their front doors.

EXT. FORBES HOME - DAY

Forbes loads extra ammunition in the patrol car. He spins the
cylinder of his revolver and loads the bullets. Forbes
removes his badge and bows his head.

FORBES

Lord, protect me as I go into
battle. Keep me safe from harm and
danger, as I do your will. Amen.

EXT. GREENWOOD AVENUE - GURLEY BUILDING - DAY

William joins the crowd of Greenwood residents. Mr. Stradford
and Mr. Gurley navigate the crowd.

MR. STRADFORD

Calm down, everybody.

Mr. Stradford motions for the crowd to quiet.

MR. GURLEY

I know you are concerned, but I
want to assure you that everything
is going to be fine.

MR. TAYLOR

You can't guarantee that.

The crowd mumbles.

MR. GURLEY

There's no need to panic.

MR. STRADFORD
A few of us are going to the jail
to check on Dick.

Sam Hooker scans the crowd.

SAM HOOKER
What about the rest of us?

MR. STRADFORD
Stay here.

MR. GURLEY
Protect the women and children.

William's brow wrinkles.

WILLIAM
From what?

MR. TAYLOR
Them angry white folks.

The crowd jeers.

SAM HOOKER
(to William)
When white folks say they gonna
lynch somebody, that's exactly what
they do.

Mr. Stradford quiets the crowd.

MR. STRADFORD
Most of you have already shut down
for the day. Just go home.

MR. GURLEY
Things should get back to normal in
a day or two.

MR. TAYLOR
That's being optimistic.

EXT. GREENWOOD AVENUE - DAY

People board and lock their business. Women scurry with
children across the street. William walks with Mona.

WILLIAM
Do you think he did it?

MONA
I don't think it matters.

WILLIAM
What about evidence?

Mona laughs.

MONA
Sarah is all the evidence they
need. It's her word against his,
and his doesn't count.

William shrugs.

WILLIAM
Do you think they will come here?

MONA
Dick's in jail. Most of the trouble
around here happens downtown.

WILLIAM
So, we're safe?

Mona shrugs.

MONA
You're not thinking about going
down there, are you?

WILLIAM
I don't know.

MONA
I don't think it's a good idea.

William grabs Mona's hand.

WILLIAM
I don't want anything to happen to
you, or anybody else. I'm gonna get
you home, and then I will decide.

MONA
But--

William kisses Mona's hand.

WILLIAM
Don't worry about me. I'll be fine.
It'll blow over. I think this is
just one big misunderstanding.

MONA
Was your arrest a misunderstanding?

EXT. GREENWOOD AVENUE - HOOKER STORE - DAY

Sam Hooker hands William a shotgun.

SAM HOOKER
You ever used one of these before?

WILLIAM
I used to hunt with my father.

SAM HOOKER
This ain't like hunting rabbits.

Sam Hooker lines up bottles on the sidewalk. William loads the gun.

SAM HOOKER (CONT'D)
Shoot.

WILLIAM
I'm warming up.

SAM HOOKER
Aim and shoot.

William SHOTS and misses.

SAM HOOKER (CONT'D)
Where were you aiming?

WILLIAM
I'm a little out of practice.

SAM HOOKER
Try again.

William SHOTS. The bottle SHATTERS.

SAM HOOKER (CONT'D)
Again.

William SHOTS. The bottle SHATTERS.

WILLIAM
I'm warmed up now.

EXT. TULSA COUNTY JAIL - NIGHT

The POLICE CHIEF, 40s, Caucasian, blocks the entrance with several police officers. Forbes ascends the stairs.

FORBES
(to the Police Chief)
I'm a lawman, just like you, and
you know this ain't right.

POLICE CHIEF
We can let a judge decide what's
right and wrong. I am here to
uphold the law.

FORBES
What about justice?

The mob yells.

POLICE CHIEF
Justice will be served. Y'all need
to go on home.

BILLY
We want justice for Sarah.

The mob jeers.

FORBES
Just hand that nigger over, and we
can all go home.

Forbes' eyes peer at the crowd. William arrives with a group of Greenwood residents. Most of the residents carry shotguns.

FORBES (CONT'D)
What do we have here? A bunch of
niggers with guns. Are you here to
protect that nigger in there?

Mr. Stradford walks to the bottom of the stairs.

MR. STRADFORD
We don't want any trouble.

BILLY
That nigger Rowland is trouble.

FORBES
And that mutt nigga is trouble,
too. Do you think those guns are
gonna protect you from me?

Forbes aims his gun at William. The Police Chief rushes Forbes. His gun FIRES in the air. A fight erupts, and Billy SHOOTs at the Greenwood residents.

The officers SHOOT at the crowd. A bullet rips through a man's leg. He shrieks in pain. Forbes punches the Police Chief and kicks a police officer.

FORBES (CONT'D)
Niggertown is gonna burn.

A hail of bullets rips through the crowd. Forbes ducks behind a column and grabs a gun. William and Mr. Stradford run to safety behind a car. Forbes SHOOTs at William.

FORBES (CONT'D)
That's a warning. The next one
won't be.

WILLIAM
We've got to get to Greenwood
before they do.

EXT. GREENWOOD AVENUE - NIGHT

William musters his strength and runs.

WILLIAM
The mob is coming!

William KNOCKs on doors.

WILLIAM (CONT'D)
Hide.

The residents line the streets.

WILLIAM (CONT'D)
Get the women and children to the
church. The rest of you guard the
tracks. We can't let them in.

William takes a deep breath.

WILLIAM (CONT'D)
Get all the guns and ammunition you
can find.

The residents scatter.

EXT. GREENWOOD AVENUE - HOOKER STORE - NIGHT

Sam Hooker stands with a rifle in his hand. William runs to Sam Hooker.

SAM HOOKER
Calm down. What's wrong?

WILLIAM
They started shooting at the
courthouse, and the mob is headed
this way.

William trembles.

SAM HOOKER
Did anyone get hurt?

WILLIAM
A few men were shot. It was chaos.
Sheriff Forbes is out for blood. He
tried to kill me.

SAM HOOKER
Breathe.

William takes a deep breath.

SAM HOOKER (CONT'D)
How long before they get here?

Sam Hooker loads a second gun. William looks at his watch.

WILLIAM
Maybe ten, twenty minutes.

EXT. RAILROAD TRACKS - NIGHT

Mr. Gurley, Mr. Stradford, and a group of Greenwood residents form a barrier. The mob's torches flicker. Forbes SHOTS at the residents.

FORBES
Kill them all.

Mr. Gurley SHOTS at the mob.

MR. GURLEY
Stand your ground.

A mob member SHOTS a resident in the shoulder. He falls. Mr. Stradford SHOTS a mob member in the leg.

MR. GURLEY (CONT'D)
We can't let them get in.

The mob member falls to the ground. Billy SHOTS a resident.

BILLY
That's for Sarah.

Mr. Gurley SHOTS at Billy. He hits a mob member.

MR. GURLEY
Got one.

Billy SHOTS at Mr. Gurley. Mr. Gurley SHOTS at Billy.

MR. GURLEY (CONT'D)
(to Mr. Stradford)
I'm almost out.

Forbes SHOTS at Mr. Stradford. A resident falls.

MR. STRADFORD
Retreat.

Mr. Stradford runs for cover in the tree line. A mob member SHOTS at Mr. Stradford. The bullet hits a tree.

MR. GURLEY
Fall back.

Mr. Gurley SHOTS at Forbes and runs for cover. Billy empties his gun.

BILLY
I'm out.

Billy charges at a resident and pistol whips him. The resident's limp body bleeds onto the tracks.

FORBES
They are hiding in the tree line.

Forbes SHOTS into the woods.

FORBES (CONT'D)
Get them.

A mob member runs into the woods.

EXT. GREENWOOD AVENUE - NIGHT

Forbes leads the mob into the city.

FORBES
Burn everything.

The mob sets fire to several businesses. People flee the buildings. They scream and run. Billy SHOOTs a man.

BILLY
You heard him. Burn everything.

A man SHOOTs at the mob. Forbes SHOOTs him.

FORBES
Burn him.

Billy torches the body.

BILLY
Burn Niggertown.

Forbes grabs a woman.

FORBES
Do you want to die tonight?

The woman shakes her head. Forbes hands her over to the crowd. The crowd surrounds her and the woman screams. Forbes walks away.

EXT. GREENWOOD AVENUE - STRADFORD HOTEL - NIGHT

William runs into the building.

INT. STRADFORD HOTEL - LOBBY - NIGHT

William runs into Conner and Old Man Jones.

WILLIAM
The mob is coming!

Hotel guests and employees run and hide. William ducks near a window. GUNSHOTS fire in the distance.

CONNER
They're outside.

WILLIAM
They got here fast.

William peeks through a window.

WILLIAM (CONT'D)
We need to find another way out.

OLD MAN JONES
We're gonna have to fight our way
out tonight.

William draws a gun.

WILLIAM
I'm gonna go first. Cover me.

EXT. GREENWOOD AVENUE - STRADFORD HOTEL - NIGHT

Forbes reloads his gun.

FORBES
I do believe this is where that
mutt is holding up.

William, Conner, and Old Man Jones exit the hotel.

FORBES (CONT'D)
Get them.

The mob SHOOTs at them.

WILLIAM
There's cover over there.

They run behind a bush close to the building. Bullets fly
past them.

CONNER
That was close.

WILLIAM
I gotta go check on Mona. I'll meet
you at the church.

Old Man Jones SHOOTs at Forbes.

OLD MAN JONES
This ain't my first rodeo. God
willing, it ain't gonna be my last.

Forbes aims his gun at William and SHOOTs. The bullet hits a
brick. William SHOOTs at Forbes. William escapes.

EXT. GURLEY ESTATE - NIGHT

The mob sets fire to the brownstone. William throws rocks at
an upstairs window. Mona opens the window. The fire consumes
the first floor.

WILLIAM

You're gonna have to jump.

Mona positions herself on a ledge.

MONA

I'm scared.

WILLIAM

Jump.

Mona jumps from the window, and William catches her.

MONA

The fire.

WILLIAM

It's too late.

Mona surveys the neighborhood.

MONA

They burned everything.

Mona watches the flames engulf her home.

MONA (CONT'D)

Everything my father worked for.

She cries.

WILLIAM

We can't stay here.

William pulls Mona away from the flames.

INT. TAYLOR'S SHOP - NIGHT

A brick SHATTERS the glass door. Forbes and the mob enter.

FORBES

Have at it boys.

BILLY

Take anything you want.

MR. TAYLOR

Stay out of my store.

Mr. Taylor ducks behind a rack and SHOOTs at Forbes.

FORBES

Find that nigger.

Mr. Taylor SHOOTs a mob member. Forbes SHOOTs Mr. Taylor in the arm. Forbes SHOOTs Mr. Taylor in the chest.

FORBES (CONT'D)

Red looks good on you.

Forbes spits on Mr. Taylor. Forbes pulls the suits off the walls. They fall on the floor in a pile. Billy kicks a mannequin through the window. The glass SHATTERS.

BILLY

The mirror.

A mob member throws a sewing machine into the mirror. The mirror SHATTERS. Billy laughs and tries on a jacket.

BILLY (CONT'D)

Too big.

A mob member steals a pair of shoes. Another mob member ties a silk tie around his neck. Billy torches the pile of the clothes on the floor.

SERIES OF SHOTS - MAYHEM

A) Cars drive in circles.

B) The last car drags Mr. Taylor's corpse.

C) The mob cheers and yells.

D) A beaten woman's body lies on the ground. GUNSHOTS.

EXT. GREENWOOD AVENUE - NIGHT

William and Mona hide alongside a building. A man writhes in the street from a gunshot wound. Billy kicks him, and the man screams. Forbes hands Billy a gun.

FORBES

Put this dog out of his misery.

Billy SHOOTs the man in the head. William covers Mona's mouth. She screams. Forbes sees Mona.

FORBES (CONT'D)

Get those niggers.

WILLIAM

Run!

EXT. GREENWOOD AVENUE - M&F BANK - NIGHT

A bullet SHATTERS the glass door. Mona hides in the doorway. William runs inside.

INT. M&F BANK - NIGHT

Mona climbs over the counter. William looks for Mona.

WILLIAM
Where are you?

MONA
Over here.

WILLIAM
I think they saw us.

Mona fidgets with a drawer. William reloads.

WILLIAM (CONT'D)
We can't stay here.

MONA
One second.

Mona jumps over the counter. She grabs a pistol.

WILLIAM
You know how to use one of those?

MONA
My father really wanted a son.

William smiles.

MONA (CONT'D)
Let's go.

INT. GURLEY BUILDING - NIGHT

William and Mona hide in a corridor.

WILLIAM
We should be safe here.

GUNSHOTS.

MONA
They're close.

The mob enters. Billy flips chairs.

BILLY
They're not in here.

Forbes moves the podium.

FORBES
They're in here. Find them.

The mob searches the room.

FORBES (CONT'D)
Over there.

A chair moves, and a dog scurries out.

BILLY
We've searched everywhere.

FORBES
Burn it. Niggers are like rats,
they'll come out.

Billy torches the podium. The mob leaves. Forbes scans the room. William and Mona run.

FORBES (CONT'D)
Told ya.

Forbes SHOOTs at Mona. William SHOOTs at Forbes. The bullet grazes William's arm. Mona SHOOTs at Forbes.

MONA
You're hurt.

WILLIAM
You've gotta get to the church.
I'll distract him.

MONA
We can make it.

WILLIAM
Trust me.

EXT. GREENWOOD AVENUE - GURLEY BUILDING - NIGHT

William and Mona run in opposite directions. Forbes motions to Billy.

FORBES
Follow her.

BILLY

Got it.

Billy follows Mona. Forbes follows William.

EXT. GREENWOOD AVENUE - ALLEY - NIGHT

Mona ducks behind a building. Billy turns the corner.

BILLY

I won't hurt you.

Mona clutches the pistol close to her chest.

BILLY (CONT'D)

Just come out.

Billy kicks a garbage can. Mona jumps. Mona peers around the building. Billy spots Mona.

BILLY (CONT'D)

There you are.

He SHOOTS. The bullet hits the building. Mona SHOOTS.

MONA

Leave me alone.

BILLY

You know I can't do that.

Mona SHOOTS at Billy.

BILLY (CONT'D)

Almost. Who taught you how to shoot? I bet it was that nigger daddy of yours.

Billy moves closer. Mona runs. Billy SHOOTS. The bullet grazes her arm. Mona clutches her arm and darts behind another building.

BILLY (CONT'D)

Did that hurt?

Mona looks at the blood on her hand. Her hand trembles. She takes a deep breath and steadies her hand. She SHOOTS. The bullet hits Billy's hand. He drops his gun.

BILLY (CONT'D)

Damn it.

Mona runs.

EXT. GREENWOOD AVENUE - NIGHT

Forbes chases William. The mob follows. Forbes takes a breath. William ducks by a building. William SHOTS at Forbes. The bullet hits a mob member.

FORBES

We can end this now, Mutt.

Forbes SHOTS at William. He misses. William SHOTS at Forbes. He misses.

FORBES (CONT'D)

What? You don't like mutt, Nigger?

Forbes SHOTS at William.

WILLIAM

I'm not a nigger.

FORBES

You're right. You're an abomination to God.

Forbes SHOTS.

FORBES (CONT'D)

I swear if it's the last thing I do, I'm gonna kill you.

William checks his gun.

WILLIAM

Not if I kill you first.

FORBES

Ballsy, I like that.

William SHOTS.

WILLIAM

Haven't you done enough?

FORBES

Not as long as Niggertown is still standing... And you're still alive.

Forbes aims his gun. CLICK! CLICK! CLICK!

FORBES (CONT'D)

Damn it.

William runs.

EXT. GREENWOOD AVENUE - DREAMLAND THEATRE - NIGHT

Mr. Gurley SHOTS at the mob. William ducks next to Mr. Gurley. William looks around.

WILLIAM
Where's Mr. Stradford?

Mr. Gurley hands William a box of ammunition.

MR. GURLEY
Haven't seen him since the tracks.

William reloads.

WILLIAM
Is he dead?

Mr. Gurley shrugs.

MR. GURLEY
Where's Mona?

WILLIAM
Headed to the church.

Mr. Gurley SHOTS.

MR. GURLEY
We're not going to be able to hold
up here.

WILLIAM
On three.

Forbes throws a fire bomb. The bomb hits the theatre, and it BURSTS into flames. Forbes SHOTS Mr. Gurley in the leg. Mr. Gurley clutches his leg and falls.

MR. GURLEY
Keep moving.

William doubles back to Mr. Gurley.

WILLIAM
Lean on me.

Mr. Gurley wraps his arm around William's neck. Forbes SHOTS until he runs out of bullets. He grazes William's leg. He winces. William SHOTS at Forbes.

The bullet grazes Forbes' cheek.

FORBES

Damn it!

Forbes wipes the blood from his face.

EXT. GREENWOOD AVENUE - HOOKER STORE - NIGHT

Sam Hooker SHOOTs at the mob.

SAM HOOKER

I'm trying to keep these bastards
off my property.

The mob SHOOTs at him. William helps Mr. Gurley limp to the doorway. Mr. Gurley sits.

MR. GURLEY

I thought you were dead.

SAM HOOKER

You look like crap.

MR. GURLEY

Just a little bent out of shape.

WILLIAM

You got some more rounds?

Sam Hooker hands William a box of ammunition. William enters the store. Sam Hooker SHOOTs at the mob.

MR. GURLEY

Stradford?

SAM HOOKER

Not since earlier.

Sam reloads.

SAM HOOKER (CONT'D)

I'm sure he's fine.

William bandages Mr. Gurley's wounds.

MR. GURLEY

How bad is it?

WILLIAM

It went straight through.

SAM HOOKER

You'll live.

Forbes SHOTS Sam Hooker in the leg.

MR. GURLEY

Sam.

Forbes SHOTS Sam Hooker in the other leg.

SAM HOOKER

Run.

Sam Hooker SHOTS at Forbes. William and Mr. Gurley escape.

EXT. GREENWOOD AVENUE - VACANT LOT - NIGHT

Conner and Old Man Jones hide behind a brick wall. William and Mr. Gurley join them. William hugs Connor.

WILLIAM

You okay?

Connor nods.

CONNER

They've been on us since they
torched the hotel.

WILLIAM

Everybody make it?

Connor shrugs.

OLD MAN JONES

We helped everyone we could.

CONNER

Some are still hiding in their
homes and businesses.

Forbes enters the lot.

FORBES

Here nigger, nigger, nigger.

Billy snatches the sign.

BILLY

Future site of Ro...Ro...

FORBES

Roshe's. I think we just lucked up
on a pearl.

Forbes grabs the sign and tosses it. William reloads.

FORBES (CONT'D)
I know you're out there.

Forbes grabs Sam Hooker.

FORBES (CONT'D)
We're gonna string you up with your
nigger friend.

Billy kicks Sam Hooker. Sam Hooker groans. The mob cheers and
SHOOTS in the air.

MR. GURLEY
They got Sam.

WILLIAM
We have to--

CONNER
Don't.

Connor holds William. The mob beats Sam Hooker.

WILLIAM
Stop.

William SHOOTS at Forbes.

FORBES
Nice place you got here.

Forbes lights a bomb and tosses it.

FORBES (CONT'D)
It's too bad though.

WILLIAM
Run.

The men scatter. The sign catches fire. The fire spreads, and
the building EXPLODES.

EXT. GREENWOOD AVENUE - ALLEY - NIGHT

William watches the smoke billow in the air. Conner grabs
William's arm.

CONNER
I know.

WILLIAM
You don't.

William pushes Connor.

WILLIAM (CONT'D)
I never should have left Grand
Isle. Following a stupid dream, and
now I'm in the middle of a shoot
out because of what?

CONNER
Because of me. I'm--

WILLIAM
What?

Conner joins Mr. Gurley and Old Man Jones.

MR. GURLEY
He didn't mean it.

Old Man Jones wraps Mr. Gurley's arm around his neck.

OLD MAN JONES
C'mon.

MR. GURLEY
We're going to have to make a run
for it.

OLD MAN JONES
We're not running anywhere, but we
can limp real fast.

William checks his gun. Mr. Gurley gives Conner his gun.

MR. GURLEY
Cover William.

William looks into the sky.

CONNER
What's that sound?

WILLIAM
Sounds like a plane.

EXT. GREENWOOD AVENUE - NIGHT

Two biplanes circle in the sky. The mob cheers.

BILLY
I didn't know we had planes.

Forbes slaps Billy on the back.

FORBES
The Lord is on our side.

The biplanes drop kerosene bombs.

BILLY
Run.

The bombs EXPLODE. The mob dodges the rain of fire bombs from the plane. A little girl runs and drops a teddy bear. The planes SHOOT everywhere.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

Mr. Stradford stands guard at the entrance. William, Mr. Gurley, Old Man Jones, and Conner arrive.

WILLIAM
Mr. Stradford.

Mr. Stradford tips his head.

MR. GURLEY
It's good to see you.

MR. STRADFORD
Mona's inside.

INT. MT. ZION BAPTIST CHURCH - NIGHT

Residents fill the choir stand and huddle under pews. Mona runs to Mr. Gurley.

MONA
Daddy.

Mr. Gurley hugs Mona. Mona looks at Mr. Gurley's leg.

MR. GURLEY
It looks worst than it is.

Mr. Gurley limps to a pew. Mona kisses William and looks at his arm and leg.

WILLIAM
I'm okay.

William looks at Mona's arm.

MONA
I'm fine.

Mr. Stradford enters and reloads his gun. GUNSHOTS ring out.

MR. STRADFORD

Get down.

William pushes Mona. The windows of the church SHATTER.

WILLIAM

We've gotta move.

MR. GURLEY

There's an old chicken coop on the edge of town. We can stay the night there, and then head to Turley in the morning.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

Forbes arrives.

FORBES

I have a surprise for you.

Billy throws a rope on a tree limb. He evens out the length of the ends of the rope and ties a knot. Billy makes a noose.

FORBES (CONT'D)

Grab him.

A mob member drags Sam Hooker's body to Forbes.

SAM HOOKER

Just kill me.

FORBES

I plan to.

Forbes puts the noose around Sam Hooker's neck.

FORBES (CONT'D)

String him up.

Billy snatches the rope. Sam Hooker's neck SNAPS. His body spins and swings.

BILLY

I think we got a twitcher.

Sam Hooker's feet twitch. The mob laughs.

FORBES

I know you're in there.

The mob signal the planes with their torches.

FORBES (CONT'D)
I'll give you a choice. You can die
like a man, or you can burn alive.

Billy pushes Sam Hooker's body and laughs.

BILLY
Or hang like a hog.

INT. MT. ZION BAPTIST CHURCH - NIGHT

William wipes his face.

WILLIAM
Get everyone out.

Tears well in Mona's eyes.

MONA
He'll kill you.

WILLIAM
Go.

MONA
Come with us.

William kisses Mona. Mona cries.

MONA (CONT'D)
Please.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

Forbes paces.

FORBES
There's no where to run.

Forbes motions for the mob to surround the church.

FORBES (CONT'D)
I'm gonna count to ten. One, two,
three, four...

WILLIAM (O.S.)
I'm coming.

INT. MT. ZION BAPTIST CHURCH - NIGHT

William walks to the door. Connor blocks the door.

CONNER
Don't do this.

William pushes Connor.

WILLIAM
Get everyone to the coop.

Mr. Gurley holds Mona. Mona sobs.

MONA
William.

Mr. Stradford kneels by the church door and aims his gun.

MR. STRADFORD
If he tries anything, I'm shooting.

Old Man Jones limps to the back of the church.

OLD MAN JONES
C'mon everybody, this way.

The residents exit through a back door.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

Billy pushes Sam Hooker's body. The tree limb CRACKS. Sam Hooker's body falls to the ground. William runs to Sam Hooker's body.

WILLIAM
Mr. Hooker.

Forbes hits William with the handle of his gun.

FORBES
Get up.

William wipes the blood from his forehead. He stands and raises his hands.

FORBES (CONT'D)
Pat him.

Billy pats William.

BILLY
Nothing.

WILLIAM
We can end this right here.

FORBES
How would you like to die?

INT. MT. ZION BAPTIST CHURCH - NIGHT

Mr. Stradford aims his gun at Forbes.

MR. STRADFORD
Steady.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

William catches Mr. Stradford's eye.

WILLIAM
Don't shoot.

FORBES
That would be too easy. I was
thinking maybe a good lynching.
Billy, grab that rope.

BILLY
I used all the rope on him.

Billy points to Sam Hooker's body.

BILLY (CONT'D)
Can't you just shoot him?

FORBES
If I wanted to shoot him, I would
have shot him. I want him to suffer
and die slowly.

WILLIAM
What did I do to you?

FORBES
(whispers)
You were born.

The biplanes circle in the sky. Mr. Stradford SHOOTs. William runs into the church.

FORBES (CONT'D)
Get him! Shoot them!

Forbes follows William. The plane drops a turpentine bomb. Billy and the mob scatter. The church EXPLODES.

EXT. WOODS - NIGHT

The residents watch the church burn.

MONA

William!

Mr. Gurley limps to Mona. Mona buries her head into his shoulder, and he shushes her. The residents walk through the woods. GUNSHOTS ring out.

Mr. Stradford and William enter the woods. William runs and finds Mona.

WILLIAM

Mona.

Mona gasps.

MONA

I thought you were dead.

Mona kisses William. Conner hugs William.

CONNER

I swear, you've got nine lives.

EXT. MT. ZION BAPTIST CHURCH - NIGHT

Forbes crawls from underneath the debris. The embers of the church CRACKLE from the flame. Forbes limps towards the edge of the woods. He pulls his pistol out of the holster.

EXT. WOODS - CHICKEN COOP - NIGHT

The residents follow Mr. Stradford.

MR. STRADFORD

We should be safe here tonight.

WILLIAM

I'll stand guard.

Mona caresses William's arm.

WILLIAM (CONT'D)

Get some rest.

The women and children go inside the chicken coop. Old Man Jones and Mr. Gurley barricade the women and children inside of chicken coop. Planes circle in the sky.

Mr. Stradford looks to the sky.

MR. STRADFORD
They can't see us.

Mona exits the chicken coop with a little girl behind her. The planes SHOOT into the woods. William pushes Mona. Mr. Stradford SHOOTS at one of the planes.

Conner pounces on the little girl.

WILLIAM
Is everyone okay?

MONA
I'm fine.

The little girl crawls from under Conner's body.

WILLIAM
Conner.

William shoves Conner's body. His body lies motionless. Old Man Jones and Mr. Gurley limp to Conner's body. William holds Conner's body.

WILLIAM (CONT'D)
Conner.

Mona cries. Mr. Gurley, Mr. Stradford, and Old Man Jones console William. Conner's blood stains the ground.

MONA
William.

William wails.

MR. GURLEY
Let him be.

William rocks Conner's lifeless body. William mumbles.

WILLIAM
They killed him. They killed him.

Mona embraces William. Mr. Stradford covers Conner's body with his coat. The residents place their coats on Conner. Forbes watches from a tree. Forbes checks his pistol.

He moves closer. A stick BREAKS.

MR. STRADFORD
I hear someone.

Forbes hides behind the tree.

MR. GURLEY
I don't hear anything.

OLD MAN JONES
Maybe it's a chicken.

Old Man Jones laughs. Forbes moves closer. William hushes the men. William grabs a gun. Forbes peers around the tree. Forbes takes a deep breath. William circles the chicken coop.

EXT. WOODS - RAILROAD TRACKS - NIGHT

Forbes sets his eyes on William. Forbes presses the gun against the back of William's head.

FORBES
Drop your gun and turn around.

William drops the gun and faces Forbes.

WILLIAM
Happy now?

Forbes presses the gun harder into William's temple.

FORBES
Get on your knees.

William kneels.

FORBES (CONT'D)
Hands up.

WILLIAM
You don't have to do this.

Forbes places one hand on William's head.

FORBES
This is your sacrifice, God. It is
in your name that I rid the Earth
of these vermin.

William squeezes his eyes shut. Forbes pulls the trigger. The gun jams. CLICK! Forbes squeezes the trigger. CLICK! CLICK!

WILLIAM
I guess, it's not God's will.

William knocks the gun out of Forbes' hand. Forbes throws a left hook to William's jaw. William stumbles back. William throws a right hook to Forbes' rib.

Forbes doubles over in pain. He looks up. William throws a right hook. He throws a left hook. Forbes hits the ground. He trips William. William falls. Forbes musters his strength.

Forbes struggles to stand. He kicks William in his side. William coughs up blood. Forbes kicks William in the back. William screams. Forbes reaches for William's gun.

William kicks the gun. He pulls Forbes to the ground. William throws a left hook, a right hook and slams Forbes' head into the ground. Forbes' eye swells. Blood oozes from his wounds.

Forbes gasps for breath. William reaches for his gun.

MONA

He's not worth it.

Mona's voice startles William. Mona grabs the gun.

MONA (CONT'D)

If you kill him, you'll be just like him.

WILLIAM

He deserves it.

MONA

Revenge is for God.

William struggles to his feet.

WILLIAM

Get up!

Forbes stands and wipes the blood from his face.

WILLIAM (CONT'D)

Run and never come back.

William slumps in Mona's arms. A military caravan arrives. Forbes runs into the GENERAL, 50s, Caucasian clad in a decorated uniform. He clears his throat.

GENERAL

What do we have here?

FORBES

I--

Billy stumbles onto the tracks. He SHOOTs at the General. The soldiers SHOOT Billy. Billy falls to the ground. Forbes clutches his stomach.

FORBES (CONT'D)

Billy.

Forbes coughs up blood. Blood covers his hands. Forbes' eyes glaze, and he falls to the ground. His blood forms a puddle.

GENERAL

Goddammit.

The General grabs a bullhorn.

GENERAL (CONT'D)

By order of the state governor of Oklahoma, I declare that the district of Greenwood is hereby under martial law.

The soldiers seize William and Mona.

WILLIAM

Let go of me.

MONA

Stop. We didn't do anything.

GENERAL

This town is under a curfew. If you are seen walking the streets, you will be detained.

The soldiers load them on a covered truck.

EXT. WOODS - CHICKEN COOP - NIGHT

The soldiers round up the residents.

MR. GURLEY

What's going on here?

MR. STRADFORD

What are you doing?

The General grabs Mr. Stradford.

GENERAL

Where are the rest of you?

MR. STRADFORD

I don't know.

GENERAL

I'm going to give you one more chance. The truth this time. Where are the rest of you?

The General slaps Mr. Stradford.

MR. STRADFORD

I told you, I don't know. This is everyone that was at the church.

GENERAL

Search everything. I want an accurate head count by morning.

A soldier grabs Old Man Jones.

OLD MAN JONES

Watch it.

The soldiers uncover Conner's body. The General looks at Connor's body.

GENERAL

Load it up. Load them all up.

SERIES OF SHOTS - THE AFTERMATH

A) Remnants of buildings stand.

B) The "Welcome to Greenwood, Where Dreams are Made" banner burns and falls to the ground.

C) The Dreamland Theatre marquee dangles from a beam.

D) A child's shoe lies in the street with a burnt teddy bear.

EXT. GREENWOOD AVENUE - NIGHT

Broken glass CRACKLE under the feet of the soldiers. Soldiers line the street. The General surveys the damage.

GENERAL

What the hell happened here?

The General points.

GENERAL (CONT'D)

Put out the fires first.

Soldiers throw water on the burning buildings. Steam and smoke billow toward the night sky.

GENERAL (CONT'D)
Check for survivors. Check every
storefront and every brownstone.

The soldiers search through the wreckage. A YOUNG SOLDIER,
20s, Caucasian, carries a young child out of a building.

YOUNG SOLDIER
I found one, and there are more
hiding in the wreckage, Sir.

GENERAL
Bring them out.

YOUNG SOLDIER
Yes, Sir.

The General grabs his bullhorn.

GENERAL
The riot is over. You are free to
surrender yourselves. Please come
out unarmed with your hands raised.

Soot covers the people as they exit the buildings.

GENERAL (CONT'D)
Check them.

The Young Soldier pats the people for weapons.

YOUNG SOLDIER
Nothing, Sir.

GENERAL
Load them up.

The soldiers aim their guns at the people as they load them
into the caravans.

GENERAL (CONT'D)
Take them to the baseball field.

The caravan leaves.

GENERAL (CONT'D)
Pile up the bodies.

The soldiers stack the corpses in the street.

GENERAL (CONT'D)
Burn it.

EXT. BASEBALL FIELD - NIGHT

Makeshift tents cover the field. Military personnel scurry in and out of tents. The soldiers point their guns at the residents as the General inspects them.

GENERAL

Women on one side and the men on
the other. The children can go with
the women. Now.

The residents line up in gender order. William faces Mona. Mr. Stradford, Mr. Gurley and Old Man Jones all line up behind one another.

GENERAL (CONT'D)

Have they all been checked?

The Young Soldier steps forward.

YOUNG SOLDIER

Yes, Sir.

Mr. Stradford steps out of line.

MR. STRADFORD

A word, General.

GENERAL

Back in line, Insurgent.

A soldier nudges Mr. Stradford with his gun. Mr. Stradford returns to his place in line.

GENERAL (CONT'D)

I am not your friend. I am here to
restore order. I am here to restore
the peace that you all disrupted.

William raises his hand.

WILLIAM

Permission to speak, Sir.

The General walks to William. He stares at William.

GENERAL

Speak.

William steps forward.

WILLIAM

I'm not quite sure what you've been told, but these people are the victims. I was there.

GENERAL

Continue.

WILLIAM

They were defending themselves. The mob shot first. They came to Greenwood. They set their business on fire.

William points to the residents.

GENERAL

Let me ask you something. Did they go down to that jail? Did they get into a gun fight? They brought this on themselves. Back in line.

William steps back in line. The General walks the line.

GENERAL (CONT'D)

You people are responsible for what happened here, and you people will be responsible for cleaning up your own mess.

The General stops near Mr. Stradford.

GENERAL (CONT'D)

The Red Cross is here to tend to your wounded. You all will receive green tags with your name on them.

The General walks down the line.

GENERAL (CONT'D)

You must wear these at all times.

The General holds a green tag in the air.

GENERAL (CONT'D)

You are only allowed to leave, if an employer vouches for you.

The residents mumble.

MR. GURLEY

Most of us worked for ourselves.

The General walks to Mr. Gurley.

GENERAL
Pity. Then you won't be leaving.
Did you have permission to speak?

The General stares at Mr. Gurley.

GENERAL (CONT'D)
I asked you a question.

MR. GURLEY
No, Sir.

The General grabs Mr. Gurley.

GENERAL
Are you challenging my authority?

MR. GURLEY
No, Sir. I was...

The General lets go of Mr. Gurley. William raises his hand.

GENERAL
Speak.

WILLIAM
Will we be able to salvage what's
left of our stuff?

The General walks to William.

GENERAL
You can salvage what's left of your
property as long as you are
accompanied by a guard.

WILLIAM
And what about funerals?

GENERAL
Say a prayer. Those arrangements
have already been made.

INT. TENT - NIGHT

William, Mr. Stradford, Mr. Gurley, Mona and Old Man Jones
huddle around a fire.

WILLIAM
(to Mr. Gurley)
Are you going to let them check
that out?

MR. GURLEY
I just want to sleep.

MONA
Lay down, but you're getting it
checked in the morning.

Mona makes a pallet for Mr. Gurley.

MR. GURLEY
Yes, Mother.

MONA
Very funny.

Mr. Gurley lays on the pallet. Old Man Jones snores in the
corner. Mr. Stradford laughs.

MR. STRADFORD
At least somebody can sleep.

WILLIAM
I can't sleep either. I keep
thinking about Mr. Hooker.

MR. STRADFORD
Sam.

Mr. Stradford sighs. Mr. Gurley laughs.

MONA
What's so funny?

MR. GURLEY
You know that damn Dick Rowland was
probably the safest man in Tulsa
and Greenwood tonight.

MR. STRADFORD
Damn skippy he was.

William cuddles with Mona by the fire.

WILLIAM
You okay?

Mona looks around the tent.

MONA
No, but I will be.

Mona snuggles up to William.

EXT. GREENWOOD AVENUE - STRADFORD HOTEL - DAY

William, Mr. Stradford, and Old Man Jones scan the wreckage.

MR. STRADFORD

It's not nearly as bad as I thought
it would be. Just a few bullet
holes, and I need a new door.

Mr. Stradford kneels and picks up a piece of the broken door.

WILLIAM

It's still standing. That's better
than most of the buildings here.

OLD MAN JONES

Nothing a little brick and mortar
can't fix.

William puts his finger in a hole in a brick and pulls out a
bullet shell. He puts the shell in his pocket.

WILLIAM

Where do we start?

MR. STRADFORD

Grab that broom. You can sweep up
those shells and glass by the door.

William grabs the broom and sweeps. Old Man Jones pulls out
his harmonica.

OLD MAN JONES

I'll keep you entertained while you
clean. It's the least I could do.

MR. STRADFORD

I could think of something for you
to do.

OLD MAN JONES

I'm sure you could.

Old Man Jones takes out his harmonica and plays a blues tune.
Mr. Stradford stacks debris and broken bricks on the
sidewalk. William smiles.

WILLIAM

I remember that.

William scats along with Old Man Jones.

EXT. GREENWOOD AVENUE - DAY

A mason applies mortar to a brick wall. A woman posts a sign to a wall that reads: "Missing" with a picture of an African American man.

A banner hangs between two light posts. It reads: "WELCOME BACK GREENWOOD."

SUPER: "1922."

Children jump double-dutch on the sidewalk. A man hammers nails into wooden structure. Mr. Stradford pushes a wheelbarrow full of lumber. William waves at Mr. Stradford.

MR. STRADFORD
Where's Gurley?

WILLIAM
With Mona, making the finishing touches for tonight. How's everything going at the hotel?

MR. STRADFORD
A little better everyday. Couldn't get a lot done with all that rain.

WILLIAM
The sun is finally out.

William wipes his brow.

MR. STRADFORD
I think it's going to be a beautiful day.

WILLIAM
You're coming, right?

MR. STRADFORD
I wouldn't miss it.

Mr. Stradford smiles. Old Man Jones bumps into William. He tips his head to Mr. Stradford.

OLD MAN JONES
You ready?

WILLIAM
I was born ready.

Old Man Jones laughs.

OLD MAN JONES
I will see you tonight.

EXT. GREENWOOD AVENUE - ROSHE'S - DAY

Mr. Gurley HAMMERS a sign. William looks at Mr. Gurley.

WILLIAM
What are you doing on that ladder?

MR. GURLEY
Helping you out.

WILLIAM
Gimme me that before you hurt
yourself or somebody else.

William climbs the ladder. A very pregnant Mona brings out
two glasses. Mr. Gurley snatches a glass.

MR. GURLEY
Don't mind if I do.

Mr. Gurley looks at the sign.

MR. GURLEY (CONT'D)
It's crooked.

William, Mona, and Mr. Gurley laugh.

WILLIAM
No, it's not.

MR. GURLEY
Yes, it is.

MONA
Yes, it is.

William climbs the ladder.

WILLIAM
Tell me when it's straight.

MONA
A little to the right.

William moves the sign to the right.

MR. GURLEY
More to the left.

William moves the sign to the left.

MONA
Perfect.

William kisses Mona.

EXT. GREENWOOD AVENUE - ROSHE'S - NIGHT

William and Mona look up at the sign.

MONA
You ready?

WILLIAM
I think so.

William takes a deep breath and squeezes Mona's hand.

WILLIAM (CONT'D)
Light it up. On three, one...two...

MR. GURLEY
Three.

Mr. Gurley flips the switch. The sign lights up.

WILLIAM
It looks better than I imagined.

MR. GURLEY
You did it.

WILLIAM
We did it. I couldn't have done any
of this without you. Thank you.

Mona kisses William.

MR. GURLEY
You're more than welcome.

MONA
I'm so proud of you.

William smiles. Mona kisses Mr. Gurley.

MONA (CONT'D)
And you too.

MR. GURLEY
Can we get started?

WILLIAM
Yes, Sir. Right this way.

William escorts Mona and Mr. Gurley inside.

INT. ROSHE'S - NIGHT

William stands at the door greeting his guests.

WILLIAM
Welcome to Roshe's.

A couple walks in.

WILLIAM (CONT'D)
I hope you enjoy yourself.

Mr. Stradford shakes William's hand.

MR. STRADFORD
Everything looks top notch. I can't wait for the show.

WILLIAM
We will be starting shortly. I promise you it'll be worth it.

MR. STRADFORD
I wouldn't expect anything less.

Old Man Jones slaps William on the back.

OLD MAN JONES
Looking sharp, Son.

William fixes his clothes.

WILLIAM
I try.

Nanny Rene walks up and William's eyes water.

OLD MAN JONES
I'm going to let you handle that, and I will see you on stage.

Nanny Rene hugs William.

WILLIAM
You got my invite.

NANNY RENE
I wouldn't miss this for the world.

William hugs Nanny Rene.

NANNY RENE (CONT'D)
You did it.

William beams and looks at his accomplishment.

WILLIAM
It's so good to see you. I've
missed you so much.

NANNY RENE
I've missed you too, Baby.

WILLIAM
How's...

Nanny Rene smiles.

NANNY RENE
He's fine. Just set in his ways.

William shakes his head.

WILLIAM
Some things never change.

Nanny Rene looks around.

NANNY RENE
Where's this Mona?

WILLIAM
She's inside.

NANNY RENE
C'mon. I came a long way, and I'm
ready for my royal treatment.

William laughs.

WILLIAM
Yes, ma'am. Right this way.

INT. ROSHE'S - STAGE - NIGHT

The band plays a jazz tune. William jumps on the stage. The crowd applauds.

WILLIAM
Thank you all for coming out. We
have a great show planned for you
tonight. So, just sit back, relax,
and enjoy the show.

William grabs his trumpet.

WILLIAM (CONT'D)
Before I start, there are a few
people I would like to acknowledge.
My wife, Mona for always believing
in me.

Mona blows William a kiss.

WILLIAM (CONT'D)
Mr. Gurley for taking a chance on
me when no else would.

Mr. Gurley nods.

WILLIAM (CONT'D)
Mr. Stradford for investing in me.

Mr. Stradford nods.

WILLIAM (CONT'D)
Nanny Rene for always showing me a
mother's love.

NANNY RENE
I love you too, Honey.

WILLIAM
And last, but not least, Old Man
Jones for helping me to perfect my
Tiger Rag.

OLD MAN JONES
That's right.

Old Man Jones tunes up his harmonica and plays a scale.

WILLIAM
This one is for Connor.

William plays his trumpet while Old Man Jones plays his
harmonica. The band joins in and plays a jazz song.

SERIES OF SHOTS - MODERN DAY GREENWOOD

- A) Greenwood Cultural Center.
- B) Mt Zion Baptist Church.
- C) Greenwood Avenue.
- D) Black Wall Street Memorial.

FADE OUT.