

ATLANTA

Episode #109

"B.A.N."

Written by
Donald Glover

Directed by
Donald Glover

GOLDENROD DRAFT
May 10th, 2016

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"B.A.N."
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Goldenrod Draft: 05/10/16

Revision History

Date:	Revision:	Revised Pages:
03/28/16	1 st Writer's Draft	FULL
04/04/16	Production Draft	FULL
04/05/16	Blue Draft	19
04/17/16	Pink Draft	1-11, 13-26
04/26/16	Yellow Draft	20-22D
05/03/16	Green Draft	20-22D
05/10/16	Goldenrod Draft	22-23

Notes:

Cast List revised.

Location List revised.

Omitted Scenes:

Sc. C32, Sc. J32, Sc. R32, Sc. S32

Cast List

ALFRED MILESBRIAN TYREE HENRY

MAN IN DODGE CHARGER / VICTOR WALLACETBD

OLD DUDETBD

WOMAN ON THE CORNERTBD

NARRATOR (VOICE)TBD

FRANKLIN MONTAGUETBD

DEBORAH HOLTTBD

STORE CLERKTBD

PATRONTBD

WOMAN IN DODGE CHARGERTBD

WOMAN IN MASKTBD

MAN AT THE BARTBD

BARTENDERTBD

NATHAN WEILDERCHRIS GREENE

ANTOINE "HARRISON" SMALLSNILES STEWART

MELISSA WILKSTONIA JACKSON

DR. VERGARADAVID KRONAWITTER

CRAZY LOOKING DUDETBD

LANCE GROSSTBD

COOL MANTBD

DUDE 3TBD

HEAD GUYTBD

YOUNG MANTBD

OLDER MANTBD

STEFANI (VOICE)TBD

WALLY THE WOLF (VOICE)TBD

DONALD (VOICE)TBD

POLICE OFFICER (VOICE)TBD

SWANK (VOICE)TBD

B.A.N. NARRATORTBD

DUSTINTBD

WARDENTBD

DJ ESCOTBD

FUTURETBD

AHMADTBD

THE STRANGER / AHMAD WHITEEMMETT HUNTER

BALD MANTBD

SWEET WOMANTBD

Location List

EXTERIOR LOCATIONS

EXT. ATLANTA CITY NEIGHBORHOOD - DAY
EXT. ATLANTA STREETS - DAY
EXT. ATLANTA STREETS / VARIOUS - DAY
EXT. CONCRETE PRISON YARD - DAY
EXT. NEIGHBORHOOD - DAY
EXT. POOLSIDE - DAY
EXT. PRISON - DAY
EXT. ROOF TOP - NIGHT
EXT. SILT YARD UP TO SOLITUDE CELL WINDOW - DAY
EXT. SMALL YARD - DAY
EXT. TOBACCO FIELDS - DAY

INTERIOR / EXTERIOR LOCATIONS

I/E. FUTURE'S CAR OUTSIDE OF HOUSE - DAY

INTERIOR LOCATIONS

INT. BASEMENT - DAY
INT. BEDROOM - DAY
INT. CELL - DAY
INT. CONVENIENCE STORE - DAY
INT. DR. VERGARA'S OFFICE - DAY
INT. EGYPTIAN TEMPLE - DAY
INT. ELEVATOR CORRIDOR - DAY
INT. HALLWAY - DAY
INT. INTERROGATION ROOM - DAY
INT. KITCHEN - DAY
INT. KITCHEN 2 - DAY
INT. KITCHEN 3 - DAY
INT. LIVING ROOM - DAY
INT. LIVING ROOM 2 - DAY
INT. LIVING ROOM 3 - NIGHT
INT. MONTAGUE STUDIO - DAY
INT. OFFICE SPACE - DAY
INT. PRISON MOSQUE - DAY
INT. SOLITUDE CELL DOWN TO SILT YARD - DAY
INT. SOUNDSTAGE - DAY
INT. SOUNDSTAGE - TIME OF DAY UNKNOWN
INT. TRUMP RALLY - DAY
INT. VISITATION ROOM - DAY

COMMERCIAL - DODGE CHARGER #1

1 EXT. ATLANTA CITY NEIGHBORHOOD - DAY (D1) 1

A black Dodge Charger drives down the street. A MAN in a baseball cap sits in the driver's seat listening to music.

He stops at a light. There's an OLD DUDE sitting by the shop. He nods to the driver. The driver smiles and speeds off.

He turns a corner as a WOMAN watches him go by. She's intrigued. He smiles back and speeds off.

NARRATOR (V.O.)

The Dodge Charger. The official car of making a statement, without saying anything at all.

END COMMERCIAL

2 "MONTAGUE" TITLE SEQUENCE 2

Graphics swipe by. Words like "politics", "culture", "issues".

MONTAGUE (V.O.)

Today on Montague. Rapper Paper Boi versus trans issues in America. We'll see what he has to say about his recent twitter rant.

(swipe)

We'll speak with Harrison, the seventeen year old black boy who identifies as a thirty-five year old white man.

(swipe)

And is Katt Williams crazy, or a civil rights icon? We'll go to Twitter for today's Pulse on the Street.

3 INT. MONTAGUE STUDIO - DAY (D1) 3

MONTAGUE sits center stage. ALFRED and DEBORAH HOLT, a stern looking white woman of about 38, sit on opposing sides of Montague.

MONTAGUE

Good morning and welcome to
Montague.

(MORE)

3

(2)

MONTAGUE (CONT'D)

I'm your host Franklin Montague and today we're taking a look at the growing outlook of accepted sexuality and its affects on black youth and culture. With us today we have the head of the center of trans-American issues, Dr. Deborah Holt. And popular recording artist Paper Boi. Good morning to you both.

DEBORAH

Good morning Montague.

ALFRED

Sup.

MONTAGUE

Let's start at the beginning. Paper Boi, last Tuesday you engaged in a twitter rant that had some pretty inflammatory statements. But the statement that seems to have made the biggest impact was this one, and I quote: "Y'all the niggas who said I was weird for not wanting to fuck Caitlyn Jenner".

Alfred nods.

MONTAGUE (CONT'D)

Would you want to explain this statement?

ALFRED

(honest answer)

No.

An awkward pause.

MONTAGUE

Could you explain what you meant?

ALFRED

I meant what I said.

MONTAGUE

So you don't think Caitlyn Jenner's important?

ALFRED

Man, I get what y'all saying. But she's not super important to me. Not my life.

3

(3)

MONTAGUE

You don't think your tweets are transphobic?

ALFRED

I just don't have to wanna have sex with Caitlyn Jenner cause y'all say so.

MONTAGUE

How long have you disliked trans-people?

ALFRED

I just found out they exist, to be honest.

MONTAGUE

"I make her switch sides, Caitlyn Jenner in reverse." Is that not a lyric of yours?

ALFRED

I was just rapping. I've said way worse things. You heard my song "Illuminati Sex?"

Silence. Montague and Deborah are a little bummed.

MONTAGUE

I haven't heard it yet.

(then)

Deborah, you've written about this current phenomenon in your book "Transition: Gender in a New Generation". What do you make of these statements?

DEBORAH

I look at these statements as natural consequences of a culture of exclusion and power. There's a large swath-

Alfred giggles. Montague and Deborah stare.

ALFRED

You're talking like an old movie or something.

3

(4)

DEBORAH

(trying to ignore)

There's a swath of gender and sexuality roles that are just being exposed to a large portion of the public. It's harder for certain sections to deal with this transition because of conflict of interest and, frankly, identity issues. In this case, the rap community. I truly believe it has more to do with issues of masculinity in the black community than actual homophobia or transphobia.

MONTAGUE

Explain.

ALFRED

Yes. Please tell me about myself.

DEBORAH

(a little mad)

Well, Mr. Paper Boi, what would you consider yourself?

ALFRED

A rapper.

DEBORAH

A straight rapper?

ALFRED

Hell yeah.

DEBORAH

I did some research on your lyrics. They're actually very pro sexual spectrum.

ALFRED

Pro what?

DEBORAH

"If I 'F' with you, you my n-word. You my n-word for life."

ALFRED

You know I didn't mean that.

3

(5)

DEBORAH

I understand. But there's a layer of fluidity you, yourself, don't even realize-

ALFRED

There's no extra layer. I don't think about what I'm rapping half the time. I'm trying to get paid. Shit, why you think I'm on this show?

MONTAGUE

(confused)

You're not getting paid for this.

Alfred is a little stunned.

ALFRED

(talking off)

Ey, Earn.

DEBORAH

In general, black men aren't ready to deal with the implications of a trans-accepting culture.

ALFRED

Look, I'm allowed to say it's weird.

DEBORAH

"It?"

ALFRED

Nah, I'm not calling him "it"--

DEBORAH

"Him?"

ALFRED

Can I say something? Damn.

MONTAGUE

Alright, we're taking a break. When we're back, we'll take a look into a young boy's struggle for equality.

Graphics, theme music.

FADE OUT.

3

(6)

3

COMMERCIAL - ARIZONA ICED TEA*(This should be long meander-ey shots.)*

4

INT. CONVENIENCE STORE - DAY (D1)

4

A STORE CLERK stands at the counter watching a video on his phone. A PATRON, walks in. They ignore each other as the patron walks to the back of the store.

He goes to the drink section, scanning all drinks. He finally finds a tall can of Arizona Iced Tea. The one that says "99 cents" on the side. He grabs one.

The Patron comes up to the front. The store clerk takes the can and rings it up without saying a word. Suddenly, the cash register says "\$1.29." Both the patron and store clerk are shocked.

PATRON

Dollar twenty-nine?

STORE CLERK

(confused)

The price is on the can, doh.

PATRON

(nodding in agreement)

The price is on the can, doh.

The Patron pulls out a single dollar from his pocket and puts it on the counter. We PULL AWAY silently as they both stand there upset by someone trying to rip them off by 30 cents. As we pull away, the tagline FADES UP:

ARIZONA ICED TEA: "The Price is On the Can, Though."**END COMMERCIAL****COMMERCIAL - DODGE CHARGER #2**

5

EXT. ATLANTA STREETS / VARIOUS - DAY (D1)

5

A black Dodge Charger drives down the street. A MAN in a baseball cap sits in the driver's seat listening to music.

Two KIDS are playing on the sidewalk. They stop and stare as the car drives past. They're impressed.

There's a group of GUYS playing basketball on an outdoor court. As soon as the car goes by, they all stop and stare for moment.

The man pulls up to a stop light. Another Dodge Charger pulls up. The WOMAN in it rolls down her window.

They nod at each other and drive off.

NARRATOR (V.O.)
The Dodge Charger. Make a statement. Without saying anything at all.

END COMMERCIAL

COMMERCIAL - MICKEY'S

EXT. ROOF TOP - NIGHT (N1)

It's a very nice event. Some people are wearing masks like a masquerade. People are laughing as live music plays.

A beautiful WOMAN in a mask sees a MAN across the way at the bar. They make eye contact. He smiles and turns to the BARTENDER. He puts up two fingers. The Bartender smiles and pulls out an ice cold bottle of Mickey's and pours it into two champagne flutes. The man nods to thank him and begins to walk over.

The man gracefully dodges obstacles to get to her: a WAITER, an OLD COUPLE dancing, a GUY doing close up magic.

When he reaches her she gives him a smile, as if to say "clever." They cheers each other as fireworks go off in the background. Over the night sky:

SUPER: MICKEY'S: "You're Drinking It Wrong."

END COMMERCIAL

B.A.N. BUMPER

We see the B.A.N. logo on screen. A "funky" song plays and we can see the shadow of a black woman dancing (think the opening credits of "Living Single").

END BUMPER

FADE IN:

7

INT. MONTAGUE STUDIO - DAY (D1)

7

Montague, Alfred, and Deborah are as we left them.

MONTAGUE

We're back and today we're talking about transitions with my guests the Atlanta Rapper Paper Boi and Dr. Deborah Holt. Paper Boi, are you afraid to speak your mind on this subject?

ALFRED

Actually, I am. You can't say real shit anymore without someone trying to make sure you never make money forever.

MONTAGUE

You think you're being persecuted?

ALFRED

I am. You can't even say "hoe" in a song now.

DEBORAH

A travesty, I'm sure!

ALFRED

(laughing)

Yo. Why you talking like that?

Alfred giggles. Deborah and Montague are flustered.

ALFRED (CONT'D)

"I'm sure!" What?

DEBORAH

You're whining about chickens coming home to roost.

ALFRED

Rap *is* chickens coming home to roost. My life is messed up from shit y'all did. It's black news.

DEBORAH

Your news is problematic.

ALFRED

Bitch, that's not my fault!

MONTAGUE

Excuse me, Mr. Boi! I won't have you on my program calling anyone bitches.

ALFRED (CONT'D)

(to Deborah)
Hol up, Hol up. How you gonna get mad at me for news being bad?

7

(2)

DEBORA

You can't even have an intelligent dialogue without spewing profanities. It's ludicrous.

MONTAGUE

Now Paper Boi, would you say your father is the reason you hate trans people? Or the lack of--

ALFRED

Nah man, shut up. Here's the thing. It's hard for me to care about this when nobody cares about me as a black human man. Caitlyn Jenner is just doing what rich white men have always done, whatever the hell they want. What's so special?

DEBORAH

But as a black man in this country shouldn't you care about the civil liberties of others since they're so closely related to your struggle for equality?

ALFRED

I do care. Look, I don't have a problem with gay people or trans people. That's tolerance. But where's the tolerance for people like me? I should be able to say something is weird without people hating me. I never said anything about taking someone's rights.

DEBORAH

I understand what you're saying. Some people found your remarks offensive though.

ALFRED

Well, freedom of speech.

DEBORAH

No, you're right. I agree.

Both Deborah and Alfred nod. They've weirdly come to an agreement and conclusion. Montague is confused, he didn't plan on this.

7

(3)

7

MONTAGUE

But isn't this type of music
detrimental to teens?

ALFRED

Yeah. But so is all rap music.
And rock music before it was taken
over by rap.

DEBORAH

Yes. I agree.

They reach another conclusion. Montague is kinda disgusted.

MONTAGUE

Earlier in the show, we spoke about
transitions in sexuality, but what
about race? Our correspondent
Nathan Weilder has the story.

FADE TO:

8

INT. KITCHEN - DAY (D1)

8

NATHAN WEILDER sits across from ANTOINE "HARRISON" SMALLS, a
seventeen year old black kid, who's eating Grape Nuts at the
kitchen table.

NATHAN (V.O.)

Harrison looks from the outside to
be your average teenager. He goes
to school, plays video games, and
listens to music in his room. But
there's one difference.

ANTOINE

I'm a thirty five year old white
man.

NATHAN

When did you know you were a thirty-
five year old white man?

ANTOINE

I can't remember not feeling like
that. I just always felt
different. I'd go to the store or
like the movies and be thinking
"why am I not getting the respect I
deserve" and then I realized I was
white.

9

EXT. NEIGHBORHOOD - DAY (D1)

9

Antoine rides a bike in his neighborhood past the hood.

NATHAN (V.O.)

Harrison, born Antoine Smalls, has
a trans-racial identity.
Identifying as Harrison Booth, a
thirty-five year old white man from
Colorado.

Antoine is peddling up the street.

ANTOINE

I just miss Colorado sometimes. I like to pretend the buildings are the ol' San Juan mountain range. But ya' know, the job's here.

NATHAN

Where do you work?

ANTOINE

I'm a systems engineer for Coca-Cola. Southeast region.

CUT TO:

INT. LIVING ROOM - DAY (D1)

MELISSA WILKS (40) sits on the couch.

MELISSA

That boy don't work. He go to school and that's it.

NATHAN (V.O.)

Melissa is Harrison's mother. She says Antoine was a quiet kid who she assumed was a late bloomer.

MELISSA

One day, he just said "Call me Harrison." I'm like "Who's that?" He said "Me."
(sigh)
I said "Jesus."

NATHAN

Do you believe that he's a white man?

MELISSA

I mean, he isn't. Shit, I'd love to wake up and say "Hey everybody, I'm Rihanna now." But I ain't.

CUT TO:

10A INT. KITCHEN - DAY (D1)

10A

ANTOINE
My family doesn't get it. It's
been hard.
(MORE)

10A

ANTOINE (CONT'D)

I try to get them to go on walks
with me, go to the farmer's market
and chat. But... Yeah.

NATHAN

Why don't you think they get it?

ANTOINE

I think it's just hard for them
because they don't understand that
race is a fluid thing. They grew
up having labels. I'm just not
like that.

NATHAN

How do you embrace your identity?

ANTOINE (V.O.)

I dress a certain way. Patagonia.
I'll wear a thick, brown, leather
belt. I like to envision myself
after the surgery.

CUT TO:

10B INT. BEDROOM - DAY (D1)

10B

B-ROLL of Antoine looking in a full length mirror wearing a
button down and light blue jeans. He says something like:
"Hello. How are you? I'll take a kale salad. This chicken
curry is way too hot."

BACK TO:

10C INT. KITCHEN - DAY (D1)

10C

NATHAN

Your surgery is later this year?

ANTOINE

I started working at the Stonecrest
mall. Hopefully I'll have enough
money by then to take the next
step.

A photo of Antoine and DR. VERGARA.

NATHAN (V.O.)

Harrison has been planning a full
racial transition with Dr. Samuel
Vergara.

(MORE)

10C

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

Who guarantees Harrison can
visually transition through an
experimental procedure that will
allow Harrison to not only be a
white man, but whatever race he
chooses.

We see a VISUAL AID/COMPUTER ANIMATION of a human having
buttons placed in his side. As the buttons are pushed, the
person's skin and hair changes.

10C (2)

NATHAN (V.O.)

Much like the controversial Bimek SLV, switches are implanted into the patient and labeled "white", "black", "Fijian" etc. When pressed, the patient will transition into whichever race he or she's chosen over the next 7 to 10 days.

CUT TO:

11 INT. DR. VERGARA'S OFFICE - DAY (D1) 11

Dr. Vergara sits in a white coat. Possibly a Columbian accent?

DR. VERGARA

The procedure is absolutely, 100% possible.

(then)

He's gonna look weird though.

CUT TO:

12 EXT. ATLANTA STREETS - DAY (D1) 12

Antoine and Nathan walk.

NATHAN (V.O.)

But before Harrison can fully realize his physical identity, he still has a day to day that's filled with discrimination and ridicule.

ANTOINE

It's pretty awful. You walk everywhere and black people just give you the nod like "Hey. Good to see us." I've stopped trying to tell them I'm not "us."

NATHAN

What's the saddest moment you've had?

ANTOINE

Probably the Trump rally.

CUT TO:

12

PHONE FOOTAGE

13 INT. TRUMP RALLY - DAY (D1) 13

(We want to just go to a Trump rally and see what happens...but maybe something like this will happen.)

Antoine is at a Trump Rally. He's cheering along with the crowd. An ol' CRAZY LOOKING DUDE is next to him.

ANTOINE

This is an important time.

The man just ignores him.

ANTOINE (CONT'D)

It's okay. I'm you.

CRAZY LOOKING DUDE

You are not.

CUT TO:

14 INT. KITCHEN - DAY (D1) 14

NATHAN

What do you think is was that made him react that way?

ANTOINE

It's racism. Pure and simple.
(then)

And I can't even enjoy it because he thinks I'm black.

CUT TO:

15 INT. TRUMP RALLY - DAY (D1) 15

Police are escorting a BLACK PROTESTER out of rally. Antoine waves.

ANTOINE

Bye! This isn't the place for you.
Bye. Back to Africa.

Antoine claps. The people next to him try to ignore him.

16 INT. KITCHEN - DAY (D1) 16

Antoine and Nathan sit at the table.

ANTOINE

I think we're making slow strides.
You have to believe things are
getting better. Or else you just
die inside.

NATHAN

Is there anything you'd like to say
to other black kids who may be
going through the same thing?

ANTOINE

Be you at all costs.
(then)
But also stop dressing crazy.

They both nod as if something very profound has been reached.

CUT BACK:

17 INT. MONTAGUE STUDIO - DAY (D1) 17

MONTAGUE

Amazing. We'll be right back after
this break.

CUT TO:

COMMERCIAL - SWISHER SWEETS

18 INT. SOUNDSTAGE - DAY (D1) 18

A black man, LANCE GROSS, is sitting in a director's chair.
He's in a suit on a white sound stage. We see some production
work taking place randomly around him.

LANCE GROSS

Hi. I'm Lance Gross. And when the
director calls cut and I get a
quick five, you know I'm reaching
for the smooth taste of a Swisher
Sweets.

Lance holds up a box of Swisher Sweets.

CUT TO:

18A EXT. TOBACCO FIELDS - DAY (D1)

18A

B-ROLL of tobacco fields looking pristine. Maybe tobacco plants blowing in the wind. We also see a FACTORY WORKER inspecting cigarillos or something else related to tobacco.

LANCE GROSS (V.O.)

Swisher Sweets are the only cigarillos made with the highest quality tobacco from family-owned farms. It's their high standards and experience that make for a quality smoke you can enjoy, every time.

BACK TO:

18B INT. SOUNDSTAGE - DAY (D1)

18B

Lance picks up an opened Swisher Sweet and sniffs it joyfully. Then, flips a pocketknife out and begins CUTTING it open and dumping the insides out.

CUT TO:

19 EXT. POOLSIDE - DAY (D1) 19

A COOL MAN is dumping the inside of a Swisher Sweet out into a trash can.

COOL MAN
I only smoke Swisha Sweets.

CUT TO:

20 INT. LIVING ROOM 2 - DAY (D1) 20

THREE DUDES are sitting around a table. One is twisting a grinder. Another is licking a Swisher closed. The last is dumping the contents of the Swisher out while he speaks:

DUDE 3
It's the smooth taste.

CUT TO:

21 INT. BASEMENT - DAY (D1) 21

The basement is filled with bricks of marijuana. There are clear bags filled with Swisher Sweets already rolled. There's a HEAD GUY in the foreground. In the background there's woman stuffing Swisher Sweets with weed.

HEAD GUY
These Swisher Sweets is good as hell.
(handing swisher to woman)
Make sure this is empty.

BACK TO:

22 INT. SOUNDSTAGE - DAY (D1) 22

Lance is center.

LANCE GROSS
Swisher Sweets. There's just something about them.
(then)
And try our new "pre-dumped"
Swisher Sweets as well.

He holds "Pre-dumps."

END COMMERCIAL

22

COMMERCIAL - DODGE CHARGER #3

23 EXT. ATLANTA STREETS / VARIOUS - DAY (D1)

23

A black Dodge Charger drives down the street. A MAN in a baseball cap sits in the driver's seat listening to music.

A SIGN TWIRLER is spinning a sign for "FREE DENTAL CARE." He stops twirling as the car speeds by.

We see the Charger pull into a gas station. There's a YOUNG MAN and an OLDER MAN working across the street in the auto shop. They stare.

YOUNG MAN

That's a nice car. You know him?

OLDER MAN

That's Victor Wallace. His wife fell in love with his brother. Long court battle. Kids. House. It got messy. He ain't say a word the whole trial. But at the end, he just stood up, said "Leave me my Dodge Charger." He's been driving around this neighborhood in circles for a week. Just wavin'.

The man gets out of his car to pump gas. He's isn't wearing pants, underwear (blurred), or shoes. Think a terrifyingly graphic Winnie the Pooh. He hops from side to side: it's cold. He smiles and waves at the two bystanders.

YOUNG MAN

(shame)

Hm.

(then)

Nice car.

NARRATOR (V.O.)

The Dodge Charger. Keep it in the divorce.

END COMMERCIAL

COMMERCIAL - COCONUT CRUNCH-O'S (ANIMATED)

24 INT. EGYPTIAN TEMPLE - DAY (D1)

24

KIDS are running through the temple laughing. They're dressed in pharaoh headdresses. They're being escorted by a POLICE OFFICER (think the thegeneral.com General, but not as old). There's a wolf, WALLY, lurking after them. He's dressed like a mummy.

STEFANI

King Coco's Crunch-O's! The legend
is true!

We see bowls of cereal set up like artifacts.

WALLY

Gimmie dat crunch!

Wally runs for the bowl laced in shimmering light. He SLIPS goofily on his own mummy bandages. He sees stars. The kids LAUGH.

STEFANI

Nice try-

ALL THE KIDS

WAAALLLY!

DONALD

But only kids can have-

ALL THE KIDS

COCONUT CRUNCH-O'S!

The kids grab all three bowls of Coconut Crunch-O's. While Wally is seeing stars, we see his dream. He's dreaming of eating a bowl Coconut Crunch-O's cereal. He looks really happy.

WALLY (V.O.)

That chocolatey coconut crunch in
every bite. I can almost taste it!

Wally wakes up. Shakes off the stars and heads for the kids.

WALLY

I gotta have them Crunch-O's!

As he runs towards the kids, suddenly, the Police Officer TACKLES him. Hard. It's too realistic. Wally is slammed to the ground. He screams in pain. The kids stop laughing.

WALLY (CONT'D)

Ahhh! Fuck man! Fuck!

POLICE OFFICER
Stop resisting!

Wally starts crying. The Police Officer starts cuffing Wally. Kids are shocked.

STEFANI

What happened?

POLICE OFFICER

He's going to jail.

WALLY

Man, I ain't do nothing.

DONALD

(to Wally)

You alright?

POLICE OFFICER

He's fine. I know wolves, he just doesn't wanna go to jail.

WALLY

You're sitting on my back, I ain't resisting shit.

POLICE OFFICER

Quiet!

The Police Officer digs his knee into Wally's neck.

WALLY

Ah!

SWANK

(to police)

Yo, you're sitting on his back, let em breathe.

POLICE OFFICER

He was trying to steal your cereal, right?

STEFANI

I mean...it's just cereal. He can have it.

WALLY

Man, I'm just hungry, man. They don't let wolves in stores, man!

Donald starts filming on his PHONE.

SWANK

Yo, you need to chill.

POLICE OFFICER

Step back, guys. I'm gonna lift him up.

WALLY

Man, this some BS! I could be eating these kids! But I'm out here eating cereal.

STEFANI

It's cool. We'll just give him the cereal.

POLICE OFFICER

Only kids can have Coconut Crunch-O's. You know that. Back up.

DONALD

That's a wack law.

STEFANI

Man, you eat Coconut Crunch-O's? I know you do. You ain't a kid--

POLICE OFFICER

Let me do my job. I said back up.

A weird silence. A small stand off.

HARD CUT:

A shot of a balanced breakfast with an Egyptian background. The cereal box shows Wally looking terrified and excited as he runs from the Police Officer.

NARRATOR (V.O.)

(super fast)

Coconut Crunch-O's is a part of this balanced breakfast.

END COMMERCIAL

24A

B.A.N. BUMPER

24A

We see the B.A.N. logo on screen. It shines.

B.A.N. NARRATOR (V.O.)

The Black American Network.

END BUMPER

COMMERCIAL - TIC

24B INT. OFFICE SPACE - DAY (D1)

24B

A MAN gives a testimonial.

DUSTIN

Technical Institute of the
Carolinas helped me when I needed
it.

DUSTIN (CONT'D)

Now, when my son's allowed to come
over, there's a TV for him to
watch.

END COMMERCIAL

COMMERCIAL - TRAILER FOR "56 NIGHTS: THE MOVIE"

25 INT. HALLWAY - DAY (D1) 25

A GUARD pulls a MAN with a burlap bag on his head up the hall. There is no struggle, just confusion.

26 INT. INTERROGATION ROOM - DAY (D1) 26

A WARDEN pulls a bag off a younger man's face. The younger man is DJ ESCO. He looks around confused: "Where am I?" He breathes heavily.

The Warden slowly squats to DJ Escó's face level.

WARDEN

You understand you are not American here.

(then)

You are mine now.

DJ Escó takes this in.

HARD CUT TO:

27 INT. VISITATION ROOM - DAY (D4) 27

We see FUTURE sit into frame. DJ Escó sits on the other side. He has a BLACK EYE. They stare at each other for a moment, then pick up the phone.

FUTURE

How long they got you in here, dog?

A moment. Escó smiles.

ESCO

(smiling)

Man, I'm American. They can't keep me in forever.

They laugh.

FUTURE

Freebandz.

ESCO

Freebandz, nigga.

("March Madness" begins to play over..)

SUPER: SOMETIMES YOU NEED TO BE A PRISONER...

HARD CUT TO:

28 INT. HALLWAY - DAY (D3) 28

DJ Esco is RUNNING down a hallway, looking behind him as guards CHASE him.

HARD CUT TO:

29 INT. CELL - DAY (D2) 29

DJ Esco sits in his cell. Face in his hands SOBBING.

HARD CUT TO:

30 EXT. CONCRETE PRISON YARD - DAY (D3) 30

DJ Esco stands alone while three INMATES talk on the other side. He's the odd man out.

DJ ESCO (V.O.)

Man, nobody knows me here. Nobody even speaks English to me. And I know they can speak English. I hear 'em whispering.

SUPER: ...TO UNDERSTAND FREEDOM.

HARD CUT TO:

31 EXT. SMALL YARD - DAY (D10) 31

DJ Esco and AHMAD, a friend inmate, sit on a bench.

AHMAD
What's your name?

DJ ESCO
Esco.

AHMAD
"The coolest DJ in the world."

They laugh.

AHMAD (CONT'D)
Yeah, I know you man. I know you.

HARD CUT TO:

A32 INT. CELL - DAY (D2) A32

DJ Esco YELLING from his cell.

DJ ESCO
I'm not supposed to be here!

HARD CUT TO:

B32 INT. INTERROGATION ROOM - DAY (D3) B32

DJ Esco sits while the Warden paces.

DJ ESCO
I just want to go home.

WARDEN
You are home.

HARD CUT TO:

C32 OMITTED C32 *

D32 EXT. SMALL YARD - DAY (D18) D32

DJ Esco and Ahmad sit on a bench, smoking.

D32

DJ ESCO
I can't eat, I can't sleep. I just
keep hearing this song, man. I
just need my tools.

AHMAD
You have the tools.

Ahmad points at Esco's head.

HARD CUT TO:

E32 INT. CELL - DAY (D22) E32

Esco is turnin' up in his cell. He can hear the song in his
head.

HARD CUT TO:

F32 INT. ELEVATOR CORRIDOR - DAY (D28) F32

DJ Esco and 4 INMATES are lined up along a wall that says
"KEEP HANDS IN PLAIN SIGHT" in English and Arabic.

HARD CUT TO:

G32 INT. PRISON MOSQUE - DAY (D40) G32

DJ Esco is on a prayer rug. He's never done this before. He
trying to have faith.

H32 EXT. PRISON - DAY (D3) H32

Esco runs toward's a fence, jumping on it, trying to escape.

AHMAD (V.O.)
You need to go deep within
yourself.
(then)
Ask yourself: What do you really
want to do?

ESCO
Man...I just wanna go home.

HARD CUT TO:

J32 OMITTED

J32 *

K32 INT. VISITATION ROOM - DAY (D4) K32

Esco and Future are talking.

FUTURE

Sometimes you gotta do what's right
for you. Just to be a legend, man.

Esco looks at him with tears in his eyes.

L32 I/E. FUTURE'S CAR OUTSIDE OF HOUSE - DAY (D30) L32

Future is silently SCREAMING inside his car. Banging his
hands on the steering wheel.

M32 INT. SOLITUDE CELL DOWN TO SILT YARD - DAY (D25) M32

Esco is smoking and looking down at the yard from the second
floor. Ahmad is standing looking up at Esco.

HARD CUT TO:

N32 INT. INTERROGATION ROOM - DAY (D3) N32

WARDEN

You think this is a game?

ESCO

Life is a game. You just ain't
playin' right, homie.

The warden PUNCHES Esco in the face.

P32 INT. CELL - DAY (D55) P32

Esco is counting the days by scratching them into the wall.
He's at "55." He has a beard.

Q32 EXT. SILT YARD UP TO SOLITUDE CELL WINDOW - DAY (D25) Q32

Ahmad's POV. We see Esco smoking by the window.

R32 OMITTED R32 *

S32 OMITTED S32 *

T32 INT. STUDIO - DAY (D60)

T32

Future is rapping in the booth. What he's rapping is syncing up with "March Madness" that's playing.

FUTURE
MOLLY MADE ME F--- HER/ EVEN DOE
SHE AVERAGE.

Everyone (three other DUDES) in the studio is shocked. Esco (still with his beard) exhales a plume of SMOKE.

ESCO
Ey. That's what's up.

HARD CUT TO:

TITLE: "56 NIGHTS".

SUPER: THIS SUMMER.

END COMMERCIAL**COMMERCIAL - THE STRANGER**

32 INT. SOUNDSTAGE - TIME OF DAY UNKNOWN (D1)

32

The STRANGER (from the Pilot episode) is standing center stage holding a book that says "The Answer." Things are FLOATING PAST in the background (illuminati sign, the sphinx, aliens, etc.) The number "1-888-QUEST13" is below him.

STRANGER
Questions? The universe? Paternity tests? My name is Ahmad White and I want to help you. Call this number below and get the answers you deserve.

CUT TO:

33 INT. KITCHEN 2 - DAY (D1)

33

A BALD MAN sits at his kitchen table.

BALD MAN

When I called Ahmad White, I was three months behind on my car note and my step son was in jail. Now, I got the answers I deserve.

CUT TO:

34 INT. LIVING ROOM 3 - NIGHT (N1) 34

A SWEET WOMAN sits in her living room drinking tea.

SWEET WOMAN

Ahmad gave me the answers I was looking for. Now I live in a beautiful home.

CUT BACK:

35 INT. SOUNDSTAGE - TIME OF DAY UNKNOWN (D1) 35

STRANGER

Knowledge is the path to greatness. If you want fancy stuff like a car, or a jewelry boat or something, open your third eye and call now.

END COMMERCIAL

FADE IN:

36 INT. MONTAGUE STUDIO - DAY (D1) 36

Montague, Alfred, and Deborah are as we left them. Alfred looks super bored.

MONTAGUE

Earlier we showed you a clip of a young man dealing with his trans-racial identity. Well we have him joining us via Facebook video chat. Please welcome Antoine Smalls to the show.

We see Antoine sitting in his room. Antoine is wearing glasses and a plaid flannel shirt with a college T-shirt under it. His hair is blonde now.

ANTOINE

Hello Montague. Thank you for having me on the show.

MONTAGUE

Now tell us Antoine, how has--

ANTOINE

Harrison.

MONTAGUE

Sorry, Harrison. How has your life been since we last saw you?

ANTOINE

Pretty good. Just got back from Charleston, South Carolina: beautiful. Just checking out some cheap art spaces for me and a friend I made up.

Alfred starts laughing hard.

ALFRED

(coughing; laughed too hard)

I'm sorry.

DEBORAH

I thought you were about tolerance.

ALFRED

I am, but this is just dumb.

Antoine shakes his head.

ANTOINE

This isn't new, sadly the black community isn't very accepting of racial diversity. Or anyone different for that matter.

Deborah nods in agreement.

MONTAGUE

Harrison, do you think rap music or the hip hop community is especially intolerant to your lifestyle choice?

ANTOINE

Well first I don't think it's a choice.

Alfred groans loudly.

ANTOINE (CONT'D)

But you know a lot of kids in the black community, they're fatherless or come from a rough home life. It's not fair to--

ALFRED

You're fatherless too! I saw the interview.

MONTAGUE

Please Paper Boi let him finish.

ANTOINE

It's fine Franklin. You know, I don't think you can blame rap or hip hop culture. We might have differences but I think he's just trying to express himself in the only way he knows how. Like jazz. I'll defend his right to do that. He's just telling the stories and views of the street. Like a ghetto news.

Alfred is a little confused by Antoine but accepts that he's winning.

ALFRED

Okay.

DEBORAH

But Harrison don't you think that the rap community and its treatment of trans people and homosexuals is indicative of a larger problem in the black community? One that makes it unaccepting of your lifestyle?

ANTOINE

Well that's a completely different issue. A man wanting to become a woman just isn't natural. I don't think we should let our children know that's okay. So I support that message.

DEBORAH

Wait, what? What are you--

ANTOINE

I'm not into gay marriage either.
It's kinda gross. Marriage is
between a man and a woman.

DEBORAH

How can you say that with the
discrimination you just talked
about. Are you crazy?

ALFRED

(laughing)
This nigga is crazy.

MONTAGUE

Okay, well that's all the time we
have for tonight. I'd like to
thank my guests Dr. Holt and Paper
Boi. Please check for her book
"Transition" as well as Paper Boi's
mixtape "Postal."
Available...wherever mixtapes are
available. Good night.

We PULL OUT from the desk as theme music plays.

END OF EPISODE.