

# THE ROAD

by

© ANDRÉ

AN ORIGINAL WORK: A CONTINUATION  
**THE WIZ | THE WIZARD OF OZ STORIES**

DISRUPT MEDIA  
| [lets@bedisrupted.com](mailto:lets@bedisrupted.com)

**INT. THEATER STAGE - DRESS REHEARSAL - DAY**

**SONG: "INVISIBLE"** The stage ignites with explosive LIGHT BEAMS that dart and slice. They illuminate 20 DANCERS, statuesque in their stillness. The MUSIC DROPS. A lone FEMALE VOICE emerges, acapella. The crescendo of the music amplifies, elevating the ambiance. Dancers move with CHOREOGRAPHED precision, their lines and formations shift seamlessly. A HOLOGRAPH of a FEMALE SILHOUETTE flickers in and out of sight. WE TIME CUT TO --

BLACK OUT, silent. A SOLO SPOT illuminates CENTER STAGE.

REVEAL: **IMANI** (24), radiant in a pristine white gown. Her eyes, piercing, locked onto the spotlight.

A **STRING QUARTET** plays a haunting melody. CAMERA DIPS into the orchestra pit reveals the **FOUR STRING PLAYERS**. A SWELL and then SILENCE.

ON IMANI: A deep inhale, she **SINGS: "STILL WAITING"**

IMANI (SINGS)  
*Still waiting... For you... Come home...  
I'm still... Waiting... Come home...  
Come... HOME.*

**FULL ORCHESTRA** swells, Her voice travels the ins and outs of vulnerability and strength. Her eyes, intense with emotion, captivate.

Our focus is stolen by a YOUNG WOMAN (20s) frantic to reach **MR. WILLIAMSON** (50s), the Director. She WHISPERS urgently. His eyes on Imani as the delivered news *distresses* him. Glancing back, he catches A WOMAN'S SILHOUETTE at the far end of the auditorium.

Nearing the climax of Imani's song, THE HOUSE LIGHTS IN SUDDENLY BRIGHTEN. Imani, *startled*, stops singing. The orchestra falls silent.

As the woman's figure approaches, she is revealed to be **DOROTHY** (late 60s). She makes her way deliberately up the isle, collects herself. Imani's concern deepens. The director assists Dorothy up the stairs to the stage.

The score of **"STILL WAITING"** begins. No sound beyond the music. Dorothy delivers tragic news to Imani.

Imani falls to her knees and lets out an PIERCING CRY, a jarring contrast to the music's beauty. Cast and Crew rush to comfort Imani. WE TIME CUT TO --

**EXT. CEMETERY - KEVIN'S BURIAL - AFTERNOON**

The score of **"STILL WAITING"** continues throughout. A traditional FULL HONORS FUNERAL. A RIDERLESS HORSE DRAWN CAISSON bearing a casket draped by the interment AMERICAN FLAG is being transported to the burial sight.

(CONTINUED)

CONTINUED:

A LARGE PHOTO on an easel of CAPTAIN **KEVIN WARREN**, United States Air Force (60s), well-weathered, kind eyes.

Imani and Dorothy hold each other. Many MOURNFUL ONLOOKERS, support. **SHAWN** (21) and **LEO** (21) stand nearby.

The resonance of the AIR FORCE FIRING SQUAD, comprising 7 AIRMEN, breaks the silence. Their M-16 RIFLES FIRE THREE TIMES IN SYNCHRONY. With each shot, Imani visibly winces. By the LAST SHOT, a solitary tear streaks down her face. Dorothy's gaze remains unflinchingly on Imani.

A BUGLER plays the solemn notes of "TAPS". In tradition, TWO AIRMEN meticulously fold the flag, present it to Imani and Dorothy.

AIRMAN 1

On behalf of the United States Air Force, it is my profound honor to present you with this flag. May it serve as a symbol of our nation's deep gratitude and appreciation for the distinguished service your loved one rendered to our country and our flag.

Imani goes to the casket. All is silent. She forces the breath to SING: "STILL WAITING"

IMANI (SINGS)

*But my heart keeps telling me you're coming home. I'm still waiting, dreaming of you, got me waiting, calling for you. I can't let go... I'm still waiting.*

Tears pour from her eyes. Shawn and Leo walk her away.

**EXT. NEW ORLEANS - CITY - NIGHT - PRESENT DAY**

CHYRON - HUMMINGBIRD FLIES AND SPELLS OUT: one year later

"STILL WAITING" - RUBY VERSION: We follow **RUBY**, a beautiful VELVET RED HUMMINGBIRD zips through the vibrant cityscape. HUMMING the melody. We FLY into an affluent suburb to...

**EXT. / INT. IMANI AND DOROTHY'S HOME - PRESENT DAY**

Ruby's aerial view of a tree lined CUL-DE-SAC. Homes decked out in CHRISTMAS DECOR. She FLIES DOWN to a well-manicured home at the very end. Hovers outside the living room window, lands on the seal, looking in, still humming. Then we FLY THROUGH THE CLOSED WINDOW.

**INSIDE**

It's still, quiet. Ruby travels through the immaculately decorated home.

**LIVING ROOM**

(CONTINUED)

CONTINUED:

She hovers at the Fireplace mantle, her reflection juxtaposed with photos of Imani, Dorothy, and Kevin. Then, with a flick of her wings, she SOARS into...

**IMANI'S BEDROOM**

Meticulously clean. Imani loves ART. On each wall hangs a piece from different periods. Imani's SLEEPING. **GYPSY**, her faithful cat, lays at her feet.

We're drawn INTO IMANI'S DREAM.

**INT. IMANI'S BEDROOM - DREAM / MEMORY - ONE YEAR AGO**

Amidst a sea of COLLEGE BOOKS Imani's types intently on her laptop, music leaks from her earbuds. The soft KNOCK AT THE DOOR goes unnoticed. DOOR OPENS, Kevin peeks in.

IMANI

Daddy--

*She's told him before.*

KEVIN

I knocked first, I swear. Wanted to say goodbye. Back in two days.

He notices the overflow of work on her bed.

KEVIN (CONT'D)

Thought you were on break?

IMANI

My work is never done.

Imani pulls a BEAUTIFULLY WRAPPED BOX from under her bed and hands it to him. He lovingly pushes it away.

KEVIN

Nope. I will open that Christmas morning with you and mom.

IMANI

Last year you got snowed in. Christmas on New Year's Day can't happen again. Early's better.

She tries again to hand him the box, he rejects it.

KEVIN

I'm overseeing a flight test at Edward's in California, the likelihood of snow is slim. I'll be here bright and early Thursday. Promise.

Imani PLACES THE BOX ON HER DESK, playfully firm.

IMANI

As long as I have your word, Captain.

(CONTINUED)

CONTINUED:

She SOLUTES HIM. He SOLUTES BACK. Her CELL RINGS, she rushes to answers.

IMANI (CONT'D)  
(to Phone)  
Hold on one second, I found it.

She wraps Kevin a hug, much too brief for his liking.

IMANI (CONT'D)  
I gotta take this.

Dorothy's in the doorway.

DOROTHY  
Honey, we are so late. Imani come help me quickly please.

IMANI  
(to Phone)  
I'll call you back.  
(to Kevin)  
I love you daddy. Fly fast.

Imani walks out.

KEVIN  
(to self)  
Like a light.

He pulls a RED JEWELRY BOX WITH A SILVER BOW out of his pocket, PLACES IT ON HER DESK and leaves.

**INT. IMANI'S BEDROOM - PRESENT DAY - BEFORE SUNRISE**

Ruby scurries about the room, *in distress*. Imani, still sleeping, *increasingly restless*. Ruby darts through the seemingly impenetrable window.

**INT. IMANI'S BEDROOM - DREAM / MEMORY - ONE YEAR AGO**

IMANI sits framed by her window. Tears fall from her eyes.

IMANI  
Come back.

She looks up as an EXPLOSION LIGHTS THE SKY.

PRE-FAB: The persistent BLARE of a CELL ALARM.

**INT. IMANI'S BEDROOM - PRESENT DAY - MORNING**

The alarm continues relentlessly. Screen displays 6:00 AM. Groggily, Imani rolls into frame shutting it off with a practiced swipe.

(CONTINUED)

CONTINUED:

JUMP CUTS: Imani getting dressed. Her daily routine is mechanically. She opens the door and Gypsy RUNS OUT. She puts the finishing touches on her understated outfit.

On her DESK, the gift she got her dad, still wrapped, next to the red jewelry box her dad left. With reverence, Imani gently UNTIES the silver ribbon. Reveals a beautiful pair of RUBY RED HUMMINGBIRD DIAMOND EARRINGS. She PUTS ON THE EARRINGS with delicate care.

CLOSE ON: The light gleams off her EARRINGS as she walks out we seamlessly TRANSITION via MATCH CUT to--

**INT. THEATER - LOBBY - MORNING**

CLOSE ON: Imani's EARRINGS as she steps in.

A CLEANING CREW works in the lobby. We hear LIVE MUSIC from inside. Shawn and Leo huddle with THEATER WORKERS. Shawn's eyes catch Imani.

SHAWN

"Mani!

Imani stops. Her *face blank*. Listening to the music.

SHAWN (CONT'D)

(re: rehearsal)

You miss it, don't you?

She snaps out of it, intentionally ignoring Shawn.

LEO

Did you get my text?

IMANI

I wish I hadn't.

LEO

You don't like how Mrs. Clause was "helping out" Santa.

SHAWN

You're such a pervert.

(to Imani)

Cast dinner tonight.

IMANI

I have a lot of work to do.

LEO

Make time to hang with your tribe.

SHAWN

Yeah, everyone misses you.

Leo's CELL RINGS.

LEO

Ho! Ho! Ho!

(CONTINUED)

CONTINUED:

Leo leaves to take the call. Shawn walks with Imani.

SHAWN

Glad we're getting on break for a bit?

IMANI

What you call a break, my mother calls a reason for me to spring clean in December.

SHAWN

She just loves having you there.

Imani's *preoccupation* unsettles Shawn.

SHAWN (CONT'D)

So, the real reason you're not coming to the dinner?

IMANI

As the spirit of ill-timing would have it, the festivities land on the least festive of days.

SHAWN

Isn't that more reason to get out of the house and be around... me?

IMANI

Escapism isn't a strength of character.

SHAWN

Wallowing in the pain of it doesn't do much good either.

TWO DANCERS pass by.

DANCER 1

Hey 'Mani!

IMANI

Hey babe.

DANCER 2

You coming tonight 'Mani?

IMANI (CONT'D)

I'm going to be--

SHAWN

She's coming.

They leave.

SHAWN (CONT'D)

You're going.

IMANI

Shawn.

SHAWN

Nyjah Maxwell's coming. You always wanted to meet him.

Imani is *unfazed*.

(CONTINUED)

CONTINUED: (2)

SHAWN (CONT'D)

He can singlehandedly change your life.

IMANI

The change I need exists in the realm of the impossible.

Leo runs passed them.

LEO

Matthews is on his warpath soap box about the tardy stagehand.

Imani's walk doesn't pick up speed.

LEO (CONT'D)

Meaning you.

IMANI

Yeah, I got that genius.

He runs off. Shawn and Imani reach the STAGE DOOR. Enter...

**INT. THEATER - BACKSTAGE, WINGS - MORNING**

Rehearsal's in full swing. The FULL CAST performs "RIDE" a high-energy number. Several DANCERS move through choreographed formations as the CHOREOGRAPHER yells over the music. ROSE (20's) with striking looks and equally stunning voice is singing the intricate melody when a HARNESS PULLS HER INTO THE AIR.

Shawn and Imani duck into a corner, hiding.

IMANI

(re: Rose)

She's so passionate about this part. I'm glad she's gonna do it now.

SHAWN

You got this part. The entire band and me knew you were the one. She's good, but she's not you. And the second you're ready to come back--

IMANI

Spoken like a blinded best friend since 2nd grade.

SHAWN

Ok. I wasn't going to say anything but since I hold that title. I know right now is a hard time, but you seem like you're trying to sabotage every good thing. You've faded into the background. "You have to refuse to be an extraordinary person stuck in an ordinary reality."

(CONTINUED)



CONTINUED:

IMANI

I would like to just have an extraordinary night of sleep.

SHAWN

None of us have that perfect idea of what we thought life would be. Most of all you.

Rose HITS A BAD NOTE.

SHAWN (CONT'D)

She can never hit that note right!

IMANI

I know! It's not easy, but it ain't *that* hard.

SHAWN

See... you miss it.

IMANI

I miss a lot. And by the way, I don't need a "perfect idea" of life. I would settle for fair.

**TIMOTHY** (24), tall and handsome, and THREE MALE DANCERS come out of the DRESSING ROOM. Timothy tries catching Imani's eye, she's icing him.

TIMOTHY

(re: Imani)

Hey, stage hand. I think I need a towel.

He preps for his stage entrance.

SHAWN

(to Imani)

Couple of articles in the paper and he thinks he's Lin-Manuel.

(to Timothy)

This isn't Broadway dude.

A FEMALE DANCER runs off stage smiling and sweaty. Timothy SMACKS HER ASS. She smiles coyly.

IMANI

Sleeping with nearly all the female cast and crew really helped land that ego.

SHAWN

I don't see the appeal.

Timothy notices Imani and Shawn looking at him. Leo runs over again just in time to hear...

TIMOTHY

Can't tell who's more obsessed with me.

(CONTINUED)

CONTINUED: (2)

LEO  
(to Timothy)  
Easy. Nobody could be more obsessed with  
you than you.

Timothy *mad-dogs* Leo.

TIMOTHY  
Go take out the trash with the rest of  
the janitors?

LEO  
I would take you out bro, but you're not  
my type. We can go outside though so I  
can make your understudy the lead.

Leo walks toward Timothy just as he has to go on stage.

LEO (CONT'D)  
All this cuz you're the only one who  
won't ride him.

SHAWN  
She wants her first ride to be a brand  
new luxury vehicle.

IMANI  
With the available selections, I'll just  
keep driving myself.

Leo sees Mr. Williamson coming up from the audience.

LEO  
INCOMING!

Leo DARTS OFF giving Timothy the finger. Timothy HITS THE  
STAGE. Mr. Williamson comes up stairs.

SHAWN  
(re: Williamson)  
You already know what he's going to say.  
I don't want to be here for this.  
Tonight. 7 o'clock. And please, dress  
up. Do your hair!

She shakes her head a firm "NO".

SHAWN (CONT'D)	MR. WILLIAMSON
If you hate it, we can	Imani, can I talk to you a
leave.	sec?

Just as Mr. Williamson reaches them, Shawn leaves.

MR. WILLIAMSON (CONT'D)  
Shawn don't go far, we need to talk  
about the arrangement on "LIFETIME".

Shawn gives a THUMBS UP. Mr. Williamson eyes Imani.

MR. WILLIAMSON (CONT'D)  
Walk with me.

**INT. MR. WILLIAMSON'S OFFICE - MOMENTS LATER**

Imani sits, *calm and checked out*, while Mr. Williamson finishes up with his MALE ASSISTANT (20). CLOSES THE DOOR.

The room is filled with an air of anticipation and tension.

MR. WILLIAMSON

(looking agitated)

I'm swamped with back-to-backs, but because talent, or stagehands decide to be late, or not show, I have to fit in unexpected sidebars.

(right to it)

The dedication you've shown this production, and me, in front and now behind the scenes has always been on par with the pros. I'm giving you the benefit of the doubt there's something happening causing this shift.

*Imani wrestles with her inner reality. Avoidance.*

IMANI

Sorry for being late again.

MR. WILLIAMSON

I wish it was just being late. You're a million miles away when you're here.

IMANI

Have a lot on my mind.

(then)

It's been a year since--

*Like a ton of bricks, her reality catches up to him.*

MR. WILLIAMSON

Now I feel like an ass.

IMANI

It's fine--

MR. WILLIAMSON (CONT'D)

A year. My God that's right!

IMANI (CONT'D)

Yeah so, I've just been--

MR. WILLIAMSON

Of course. I feel horrible riding you about this.

*He sits next to her to console her. She rejects it.*

IMANI

I know my decisions to pull out of the lead caused drama for you. I was actually planning to talk to you.

MR. WILLIAMSON

Say no more, let's get you back on that stage.

(CONTINUED)

CONTINUED:

IMANI

Wait. No. I thought fading into the background would help, but--

MR. WILLIAMSON

--You were made to perform. One of the best I've seen, 30 years in the business. You remind me so much of your mother, may she rest in peace. Not having you on that stage has shifted the molecular and energetic structure of the entire production.

IMANI

Because my heart is--

MR. WILLIAMSON

Cracked... at most. But it's not broken. When you sing... not broken.

(then)

Maybe this will help shift perspective. An opportunity's in the pipeline. Life changing, career making, once every purple-polkadot-moon opportunity that's only ever offered to the crème de la crème.

IMANI

That's a lot of words. What is it?

MR. WILLIAMSON

SweeneyRob Productions are casting "Society". A musical feature film that will lead with a 4 month full-production traveling tour prior to the theatrical release. It's a first of its kind and they want you as the lead. The execs say no one but you.

IMANI

How did they...? Why--

MR. WILLIAMSON

A friend of our production had been sending copy to companies and agents. Landed in the hands of the director.

*Imani should be more excited, but...*

MR. WILLIAMSON (CONT'D)

It's what your father wanted for you. Maybe this is how you honor him.

*That sends Imani plummeting back into her thoughts.*

IMANI

I have responsibilities. My mom needs me. If I leave... I don't think I--

(CONTINUED)

CONTINUED: (2)

MR. WILLIAMSON

--Let's table this til after break. No decisions right now. Not today.

(to distract)

I hope you're coming tonight. Someone is very eager to meet you.

IMANI

I don't want you to think I'm not grateful. It's a lot to think about. I wish I could tell you my heart was in it. But it hasn't been for a while. I guess we'll see. Not today.

The intensity of the moment is palpable. A shared look of understanding. Imani's *deep pain and conflict is clear*.

**EXT. MR. WILLIAMSON'S OFFICE - MOMENTS LATER**

Imani walks out, we hear the faint sound of a WHISTLE. In the distance, she notices Ruby, hovering.

**INT. IMANI AND DOROTHY'S HOME - NIGHT**

The house is dark. There's light coming from the kitchen. We hear the clanking of dishes.

**KITCHEN**

Imani's COOKING. The FRONT DOOR CLOSES, startles her.

DOROTHY (O.C.)

Imani? You home?

Dorothy enters, places GROCERY BAGS on the table.

DOROTHY (CONT'D)

Honey, why didn't you turn on the Christmas lights? I drove up the street and ours was the only house without them.

Imani never looks her way.

DOROTHY (CONT'D)

I'm exhausted. Got my last minute shopping done. Oh shoot, I forgot to ask Selina what her kids want for Christmas. Better call before she goes to bed.

Dorothy realizes she hasn't gotten as much as a look.

DOROTHY (CONT'D)

Imani?

Imani's BEEN CRYING. TEARS ARE FILLING HER EYES.

(CONTINUED)

CONTINUED:

DOROTHY (CONT'D)  
Honey, talk to me.

Dorothy leads Imani to the table to sit. Much concern.

DOROTHY (CONT'D)  
One of many things your father and  
I marveled in was your infectious  
light. Our luminescent one.

A broken smile from Imani.

DOROTHY (CONT'D)  
But that light is dim now. I've  
tried to give you room to mourn.  
But even right now, I only see the  
faintest flicker and that breaks my  
heart. Please, talk to me.

IMANI  
What's there to say?

DOROTHY  
Anything. I hope any bit will help  
you get back to living.

IMANI  
How do I live when I feel lost?  
It's like my dreams died in that  
plane with him. I can't figure out  
what matters anymore.

DOROTHY  
What about making you matter? You  
had plans. Performer with a Ph.D.

IMANI  
Plans for a life not promised.

DOROTHY  
Nothing is. Doesn't mean we  
shouldn't make the most of everyday  
we're blessed to be here.

IMANI  
Without him.

DOROTHY  
We both lost the love of our lives,  
and now we have to learn what life  
is in his absence.  
(then)  
I still feel him watching over us.  
I always call on him for some kind  
of sign. Every time, same answer.

IMANI  
At least someone gets answers.

(CONTINUED)

CONTINUED: (2)

DOROTHY

I do. I hear him calling your name.  
It echoes at every turn. When he  
told me the meaning of Imani was  
faith we knew it belonged to you.  
He would say if ever we were  
overwhelmed by fear or doubt simply  
whisper your name.

IMANI

I don't know what faith is. You say  
it's the answer. Where is the  
meaning beyond my name?

DOROTHY

Your name holds the legacy of both  
faith and family. When I lost Gwen,  
my only child... your mother... it  
took everything from me, but yet  
brought me so much in you. I told  
you stories of Oz, where she went  
to live forever, and I truly  
believed that your daddy's there  
with her, holding his babygirl in  
his arms as they watch over us.

IMANI

I always found comfort in your  
stories. It was easier to believe  
in Oz than confront the emptiness  
of her absence. But with dad gone,  
that comfort's gone. I was robbed  
of memories with my mom, yet I  
can't bear the thought of making it  
seem as if you weren't enough. You  
are my mother in every way.

DOROTHY

Your connection with them is  
unbreakable. You're so much like  
your mom, curious, fierce, and  
unyielding in your search for  
understanding. For me, when I felt  
lost, Oz is where my soul found  
peace. For ever answer to every  
question... for the healing for every  
hurt... it was there.

IMANI

I'm grown mom, those fairytales  
can't heal this very real pain. I  
can't just dream it away.

DOROTHY

Oz was more than a dream for me, it  
was the healing I needed. It  
changed everything. And although  
the amazing people I met there are  
all long gone, they've helped guide  
me in all I've done.

(MORE)

(CONTINUED)

CONTINUED: (3)

DOROTHY (CONT'D)

You're standing at a crossroads,  
trying to find yourself. There are  
signs pointing in a maze of  
directions. And whether you find it  
in a dream or fantasy, the only  
true way out is to journey within.

IMANI

I need answers. Real life answers.  
Dreaming is idle. I need real  
direction, not an idea. Things are  
different now mom. The world is  
cruel. We can't save ourselves by  
drifting off into a mythical place.

DOROTHY

Often times myths hold truths that  
reality blocks. No matter how cruel  
this world may be, in everything  
you need, your heart's compass will  
guide you. Even the most  
fantastical stories can be full of  
life lessons.

IMANI

I don't believe there's a world  
vast enough in my deepest  
imagination that can help me heal  
this pain, or tell me the answers I  
need. It all hurts so much...

SONG: "TELL ME" - As the song progresses, Imani's confusion  
and pain meld with a rising curiosity. Dorothy's words spark  
an ember within her. By the song's climax, there's a  
determination in Imani's eyes, an unspoken decision. When  
they embrace, it's a silent promise of a journey to come. **AT**  
**SONGS END**, THEY EMBRACE. Off this we TIME CUT TO --

**EXT. / INT. IMANI AND DOROTHY'S HOME - LATE NIGHT****IMANI'S BEDROOM**

Imani OPENS HER BLINDS. A clear, snowy night. She OPENS THE  
WINDOW the sky is a canvas of stars. As she pulls back to  
close the window, a BRIGHT LIGHT in the distance seems to  
get closer, intensity increasing. RUBY BEAUTIFULLY HUMS the  
melody to **SONG:"STILL WAITING" REPRISE**

**LATER**

Imani, SOUND ASLEEP, the BLINDS SNAP SHUT, awakening her.  
She goes to the window and peeks out.

IMANI

Goodnight Daddy. I love you more.

Back to bed. Head to pillow. Her eyes closed.

**OUTSIDE**

(CONTINUED)



CONTINUED:

Ruby HOVERS outside Imani's window when a DARK FLYING FIGURE the size of a hummingbird comes from behind her, and CLOSES HER IN A BOX then flies off with it.

CLEAR SKY. FULL MOON. WEATHER CHANGES. SEASONS CHANGE.

#### IMANI'S BEDROOM

Imani, still in the SAME POSITION. Distant sound, a painfully OFF KEY FLUTE. Gypsy HISSES, LEAPS from the bed. Imani AWAKENS. A blinding BRIGHT LIGHT shines into the room. Gypsy SCRATCHES at the window. Imani goes to the window *anticipating her father.*

IMANI (CONT'D)

Daddy?

PULLS THE BLINDS OPEN. LIGHT DISAPPEARS. SOUND STOPS. There's nothing outside, CLOSES THE BLINDS. Back to bed, covers over head. OFF KEY FLUTE starts. Louder this time.

Imani rushes to the window. She PREPS, YANKS THE BLINDS OPEN TO REVEAL:

**ST. FLUKE**, tiny man, HUMMING BIRD size, hovering, unsuccessfully attempting to find a note on the FLUTE. He places his flute in a HOLSTER on his hip and...

ST. FLUKE

(irritated)

You think I'm playin' this damn thang  
for kicks?

She blinks hard, *must be sleeping.* Fluke's now INSIDE.

ST. FLUKE (CONT'D)

No appreciation for a dude flyin' the  
distance? Betta not be ungrateful, cause  
I have anger management issues and I  
might do something I can't take back.

Fluke flies passed Imani, takes a seat on her pillow. Imani, *startled*, grabs the corner of the pillowcase and YANKS it from underneath him. He POPS UP, SOMERSAULTS, and stops abruptly mid-air.

ST. FLUKE (CONT'D)

That's it. That's what's wrong wit ya'll  
new millennial GenZ-ers. Ya' rude AF!  
I'm tellin' ya mama.

Imani aims for the door. He flies in front of her.

IMANI

This isn't... Who... what are you?

ST. FLUKE

I ain't into no chit-chat. But just in  
case later you need a real man, you  
prolly need to know my name...

(CONTINUED)

CONTINUED: (2)

He pulls his flute out of the holster, FLIPS IT IN THE AIR, TRIES TO CATCH IT, IT FALLS TO THE GROUND. He picks it up cool, like it never happened.

ST. FLUKE (CONT'D)

St. FLUKE. The flute playin' Duke. Here to lay the groundwork in the Gospel According to...

TOSSES the flute in the air, it LANDS IN THE HOLSTER.

ST. FLUKE (CONT'D)

If at first you don't succeed...

He forgets the rest of the saying.

IMANI

Dust yourself off...

FLUKE

I know what it is! Did I ask for yo' help? Back to biz. You got your work cut out for you, your homies need your help.

IMANI

My homies?

FLUKE

Too much talk. Not enough action.

IMANI

Did my daddy send you?

FLUKE

I don't know yo' damn daddy.

(fed up)

That's it!

Fluke PLAYS HIS FLUTE extremely loud. Imani tries to snatch it, he's too quick. He moves with a FLASH OF LIGHT and a WHISTLE sound. Gypsy is frightened under the bed. Fluke SWOOPS under the bed, HITS A HIGH NOTE IN GYPSY'S FACE. She HISSES.

FLUKE (CONT'D)

Psycho Kitty! Ain't you 'spose-ta have a dog.

Gypsy runs to the door. Fluke flies, Imani gives CHASE. He gets to the door, waits for Imani to lunge, then FLIES THROUGH THE SMALL SPACE UNDER IT. Gypsy tries to follow. Fluke STICKS HIS HEAD BACK UNDER.

FLUKE (CONT'D)

Try to keep up little pus-wus!

#### HALLWAY

Imani FLINGS THE DOOR OPEN. Gypsy runs out. Imani runs to the FRONT DOOR. Gypsy's CLAWING to get out.

(CONTINUED)

CONTINUED: (3)

**OUTSIDE - FRONT PORCH**

Imani steps into the cold, searching for Fluke. The flute's sound vanishes. Gypsy panics. As Imani moves, the DOOR SLAMS shut. She tries to reopen it; it's locked.

**OUTSIDE - FRONT LAWN**

Imani goes to her window, a large puddle beneath it. She takes off her slippers and...

CLOSE ON: IMANI'S FOOT STEPS INTO THE PUDDLE.

She plunges in, as if into deep water. Silence. Gypsy approaches, peering in.

OVERHEAD: Imani's face recedes into the depths. Gypsy swipes at the water, causing ripples.

**INT. NEVER ENDING HOLE - LATE NIGHT**

Imani free-falls amid FLOWING WATER, she fights to keep her breath. The surroundings, a whirl of SHIFTING SPECTERS reach for her. Her SCREAMS are deafening. The fall is endless.

IMANI

HELP!! MAMA!! DADDY!! HELP ME!!

Imani's eyes dart everywhere, terror palpable. OFF KEY FLUTE PLAYING. She spots Fluke descending, circling her, mocking with his bad notes.

FLUKE

You one loud 'ole girl. Shush!

He stops, she continues falling, throws his flute in the holster, *grins devilishly*.

FLUKE (CONT'D)

Desperate measures!! And to think you coulda flown Virgin. Oh that's right... you is.

He LAUGHS, zooming DOWNWARDS. Her eyes follow, *scary*.

FLUKE (CONT'D) (CONT'D)

We are now making our final descent. Remain scared shitless 'til we come to a complete crash. Your seat cushion can't be used, cuz YOU AIN'T GOT ONE!

His laugh echoes. Light from above, swallowed by darkness. She spots an ominous GLOW below.

IMANI'S POV: The abyss transforms into a swirling vortex of SHARP MIRRORED REFLECTIONS a tormenting version of her reality. She shuts her eyes, bracing herself.

(CONTINUED)

CONTINUED:

IMANI

AHHHH!!!

THUNDEROUS BOOM and the piercing sound of GLASS BREAKING.

**INT. MIRRA-QUARIUM**

SUPER OVERHEAD SHOT - Silence.

WE SEE: Eerie stillness. Imani laying unconscious in a SEA OF SHATTERED MIRRORS. Shards flash distorted fragmented replays of her fall. Imani comes to. Stands. Shakes the glass off. Checks herself, unscathed. Imani's surrounded by ENDLESS MIRRORED REFLECTIONS. Some TALLER, THINNER, SHORTER, DISTORTED. She studies the reflections as they MOVE IN UNISON. Then...

The BROKEN PIECES MAGNETICALLY REASSEMBLE revealing three FULL LENGTH MIRRORS, each with LIFE-SIZED ALTER-EGOS of Imani, wearing distinctly different, characterized outfits.

They're her, yet not her, challenging her every move.

**ME** - *practical*, upscale business suit, fit for a boss. Eyes framed by reading glasses.

**MYSELF** - *conservative*, covered, head to toe, like a NUN.

**I** - *seductively clad "hot girl"*, a barely-there sexy number that reveals more than it should.

Imani *marvels*, moves closer to investigate. She approaches Me, reaches to touch the mirror. Her HAND SINKS IN, the surface RIPPLES LIKE WATER. When she PULLS her hand back, Me's REFLECTION MOVES INDEPENDENTLY.

IMANI

How'd you do that? What are you?

ME

Just Me.

IMANI

Who's in there? Who are you?

ME

It's Me. Again.

Imani takes a beat, *process*. Walks as close as she'll allow. Studies ME'S REFLECTION. As she moves, Me MOVES WITH her. CLOSE ON: IDENTICAL EXPRESSION. *Astounded*.

IMANI

You look just like me.

ME

As stated, twice.

She goes to MYSELF'S REFLECTION, reaches out, hand passes through. Pulls back, Myself animates, ARMS OUTSTRETCHED.

(CONTINUED)

CONTINUED:

MYSELF

Ah! Thank you my child.

IMANI

Whoa... That's not me.

ME

Nope. Last time. I'm Me.

MYSELF

(saintly)

Myself. Been enslaved. Captured for so long in darkness, waiting to spread the light of love in all of it's purity.

Imani feels a CHILL all over her. Then, she touches I'S REFLECTION. Hand goes through. Hard to pull her hand out this time. I comes to life, TOUCHES ALL OVER HERSELF.

I

(seductive)

Mmmm... I... was just thinking about the perfect man. Tall like Kobe, man I miss him. Smooth dark chocolate like Kofi. Wise like Morgan. Body like Hemsworth. Smile like Styles. Paid like Yeezy. Perfect like Idris. Feet like--

MYSELF

Ok! I, said enough.

ME

Composure.

ME (CONT'D)

I, gets a little over involved...

IMANI

Okay, so now that I... Me... We have been "introduced", prank's over, right?

ME

Oh but we've hardly come to know each other. To know yourself, is to know the depths of your mind. The thoughts you think. The questions you have. The ideas. The pondering. The logic.

I

(seductively)

The body... that deep, dark, burning, longing feeling you have whenever you get close to a beautiful man. Or woman...

Myself shoots I a *judgmental* glance.

I (CONT'D)

What? We're young. There's life to live. So much love to give.

Imani shrinks, *embarrassed*.

(CONTINUED)

CONTINUED: (2)

MYSELF

(heavenly)

...but most importantly, though many would argue, your soul. The spirit. All things love and light. The things you believe. The hope. The faith.

ME

Together, we make one whole YOU.

I

Sucks, I get no attention.

MYSELF

I tends to be self-focused. Myself believes it is a shame that one of us is too often doubted.

ME

Me understands all the reasons why.

IMANI

(to: self)

And Imani's really not feeling well.

**SONG: "GET TO KNOW YOU"** - Me is controlled and confident. Myself is spiritually inspirational and I is seductive.

ME

I believe we each have a purpose.

MYSELF (SINGS)

I (SINGS)

To love..

To seduce...

ME (SINGS)

(to I)

To succeed.

(to Imani)

We each have special needs...

I (SINGS)

ME (SINGS) (CONT'D)

To touch...

To learn...

MYSELF (SINGS)

To believe.

(spoken)

We all have a responsibility.

ME (SINGS)

MYSELF (SINGS) (CONT'D)

To get...

To give...

I (SINGS)

To feel.

ME

But when it all boils down, a common goal..

I (SINGS)

To be rich.

(CONTINUED)

CONTINUED: (3)

ON I: LOTS OF MONEY FALLS ON HER HEAD FROM THE SKY.

ON ME: Wearing a GRADUATION CAP and GOWN, HOLDING A DIPLOMA...

ME (SINGS)  
*To be smart.*

MYSELF (SINGS)  
*To be whole!*

A HALO APPEARS ABOVE MYSELF'S HEAD.

I  
Obviously we don't always agree.  
(SINGS)  
*I like it dark...*

The light goes out, blackening her mirror...

MYSELF (SINGS)  
*I love the light...*

A radiant light shines out from behind her.

ME  
I prefer a nice energy efficient, 60  
watt, LED glow.

A \$ SHAPED LIGHT BULB appears illuminated in her hand.

I (SINGS)  
*I like to spend.*

I, in a luxurious BATH OF DIAMONDS, SIPPING CHAMPAGNE.

ME (SINGS)  
*I need to save.*

Me is balancing her CHECKBOOK. Yes, a CHECKBOOK.

MYSELF  
Myself gives to those with less.

Myself hands MONEY TO THE HOMELESS.

MYSELF (CONT'D)  
(re: Me)  
She's a we-bit stubborn, not easily  
moved.

ME  
(re: Myself)  
She lives in the clouds, persuaded by  
the moon.

I  
I'll be the first to admit, I'm only  
here for what I get.

ME  
I's income is gross. Never net.

(CONTINUED)

CONTINUED: (4)

I  
Individually we may seem opposite.

ME  
Together we're...

MYSELF (SINGS)  
*The perfect soul.*

ME (SINGS) *Perfect mind.* I (SINGS) *Perfect body.*

ALL (SINGS)  
*Perfectly whole!*

ME  
(to Imani)  
Unfortunately for them, you've only come to know Me.  
We are great friends now, I'm sure you would agree.  
But sometimes we need them, just to mix it up.  
Bring excitement and mystery...

I  
To be touched with any luck!

MYSELF  
What they're trying to articulate is you are yet to live until you use us all.

I  
I holds it all together...  
(SINGS)  
...without I they have no HOME.

ME  
That's h o M E... take M E away...  
(SINGS)  
...you have nothing but HO.

MYSELF  
Ladies, let's not bicker, we all hold equal parts. Besides, what would either of you do, if my beating were to stop?

Imani clears her throat to snap them back.

I (SINGS) *We've all got what you need...* ME (SINGS) *Teamwork is the KEY...*

MYSELF (SINGS)  
*You've got so much to give...*

Dramatic MUSICAL RISE.

ME (SINGS)  
*Without all of us...*

(CONTINUED)





CONTINUED:

SPOTLESS (YOUNG)

Help? I like to help. How can I... NO!

IMANI

You can start by not disappearing again.  
Said no one to anyone ever.

SPOTLESS (YOUNG)

Promise to be kind, I'll stay.

IMANI

I promise. I just need to find New Orleans. That's all.

SPOTLESS (YOUNG)

This is the only place I know.

IMANI

What "this"? There's nothing.

SPOTLESS (YOUNG)

This. The evidence of things you can't see.

He turns away, makes a CLICKING SOUND with his mouth.

**EXT. CLARITY - OZ**

As he clicks, an entire TRANSPARENT CITY comes to light. TRANSPARENT CHILDREN called QT's play on transparent bumper cars, roller coaster, playground, etc.

SPOTLESS (YOUNG)

Welcome To Clarity! I'm Spotless. And those are my friends the QT's.

Many QT's DO ACROBATS, LEAP SO HIGH THEY NEARLY FLY. He walks Imani through the grounds. They appear to be WALKING ON AIR. Imani *amazed*.

IMANI

I've officially seen it all.

SPOTLESS (YOUNG)

There's always more to see.

**SONG: "WHAT YOU SEE..."** - Spotless' *purely angelic voice opens this song, an unaccompanied vocal, genius level arrangements and his voice multiplies for 6 and 7 part intricate harmonies. Then a HIP-HOP BEAT starts, then funky STRINGS, a wailing GUITAR then...*

**CRYSTAL CLEAR**, a colorful, jovial female emerges. *Transparent, to visible, to invisible. She shape-shifts into various objects during the song. QT's join. AT SONGS END, Crystal Clear flashes a BEAMING SMILE.*

CRYSTAL CLEAR

I'm Crystal Clear, C.C. for short.

(CONTINUED)

CONTINUED:

For shock value she VANISHES AGAIN. Reappears with a COMPLETELY DIFFERENT LOOK. She grabs Imani's arm.

CRYSTAL CLEAR (CONT'D)

There's always more to see.

WITH A WAVE OF HER HAND, EVERYTHING TRANSPARENT BECOMES VISIBLE. Bright, vivid colors all around.

**SONG: "IS WHAT YOU GET" - RAP BATTLE** Crystal Clear and **ADULT SPOTLESS**, now a GROWN MAN, *do a quicky FREESTYLE*. QT's are now culturally diverse ADULTS. Spotless extends his hand...

IMANI

Wait. You. They were kids. Now...

CRYSTAL CLEAR

...ageless, colorless, time-less.

SPOTLESS (ADULT)

FEARLESS!

Imani takes everything in and *it hits her*...

IMANI

Oz?

(then)

Impossible. Oz isn't real. It's just a story mom told me when I was a kid to help me sleep.

Crystal Clear PINCHES IMANI THREE TIMES, HARD. *OUCH!*

IMANI (CONT'D)

Once would have been too many!

CRYSTAL CLEAR

Mama's a hundo. It's the real deal. She from these parts?

IMANI

No. She's a real estate attorney in New Orleans.

CRYSTAL CLEAR

New Orleans? What's yo mama name?

IMANI

Dorothy. Dorothy Warren.

Silence all around. TRUMPETS blare with a deafening scream.

CRYSTAL CLEAR

Daughter of Dorothy? Our Dorothy?

IMANI

What do you mean your Dorothy?

Spotless pulls out a TRANSPARENT REMOTE, points it in the air. A HUGE HOLOGRAPHIC DISPLAY APPEARS.

(CONTINUED)

CONTINUED: (2)

ON THE SCREEN: TWO FEET WALKING WITH DIAMOND HEELS.

CRYSTAL CLEAR

The myth?

SUPER SPEED: Many distorted images of Dorothy's journey.

CRYSTAL CLEAR (CONT'D)

Nope! The legendary. O.G. First class  
SUPREME DIVA DOR-O-THY.

The screen freezes on Dorothy's HEELS CLICKING 3 TIMES.

CRYSTAL CLEAR (CONT'D)

Reigning Honorary Queen of Oz. Made  
things for all our people dope. 'Til...

ON IMANI: "UNTIL WHAT?"

CRYSTAL CLEAR (CONT'D)

'Til the wicked bitchy daughters of the  
evil witches grew up.

SPOTLESS (ADULT)

One took over the west...

CRYSTAL CLEAR

The hot one, but don't let the pretty  
trick ya', she shady.

SPOTLESS (ADULT)

...and the other the east.

CRYSTAL CLEAR

The scary one. 'Ole bitter bitch. Dark  
and dreary's her motif. Silenced Oz of  
music. Keeps us in the dark,  
figuratively and quite literally. Scared  
to speak, scared to move. Opinions ain't  
allowed. Her world.

IMANI

Ya'll seem fine though.

CRYSTAL CLEAR

That's 'bout as real as an Insta  
Influencer's life. Why you think you  
can't see nothin' unless we let you? I  
made this safe place for my peeps. She  
can't touch me I'm in her bloodline. A  
gift and a curse cuz I can't touch her  
either. All that changes now you're  
here.

IMANI

What do you mean?

CRYSTAL CLEAR

It's crystal clear ain't it? You 'gon  
save Oz just like yo' mama!

(CONTINUED)

CONTINUED: (3)

IMANI

My mom's remarkable. Not me. What can I do? I can't even figure my own life out. I'm sorry. Please tell me you know how to send me back.

CRYSTAL CLEAR

Sure baby. 'Course I do. This way.

Crystal Clear WAVES HER ARMS ALL ABOUT and...

**EXT. DARKNESS FALLS**

Imani's in PITCH BLACK again.

IMANI

C.C.?... Spotless?..

Imani dashes around, her head swiveling, ears straining for cues, every breath amplified.

**EXT. / INT. SKIN DEEP**

Abruptly, Imani stands outside what looks like an ABANDONED HOTEL, her breath FOGGING UP IN THE COLD air. The dark imposing facade entrance is a flickering NEON PINK TRIANGLE that casts an eerie glow, giving off an almost otherworldly sheen. A twisted, opulent fountain in the shape of a face sits at the entrance, water cascading from eyes without pupils.

A seemingly endless LINE OF WOMEN stretches before her, each standing in patient anticipation. Following the line around corner after corner, she witnesses the gruesome spectacle of women MISSING FACIAL OR BODY FEATURES. Eyes, lips, noses are gone. Reaching the front of the line where there's an AUGMENTED REALITY SCREEN displaying before and after images of past patients. Each after shows facial features erased.

**INSIDE**

Twisted EXPERIMENTAL MUSIC plays. Shining floors reflect the bright white LED lights, giving an illusion of an endless space.

A **YOUNG NURSE**, disturbingly perfect look, is taking names from the **FIRST WOMAN**. Eyes, soulless, fixated on a holographic clipboard.

NURSE

Do you have an appointment?

Imani, taken aback by the technological surroundings *swims in her head for a plan*. Then a HAPTIC ARROW SIGN points "RESTROOM".

IMANI

Excuse me, I need a restroom.

(CONTINUED)

CONTINUED:

NURSE, pointing with a perfectly manicured finger:

NURSE  
Down that hall to the left.

### HALLWAY

LIGHTS flicker with an unsettling strobe effect. WOMEN IN WHITE GOWNS float past, each missing a distinct feature. Their ghostly silhouettes add to the eerie atmosphere.

Imani comes across a door with a PINK LUMINESCENT "V". From the door slightly open comes COLD AIR. Imani is about to move past when she hears a WHISPER.

VICTORIA (O.C.)  
The wait is over. Come be awed.

Curiously, Imani ENTERS.

### INSIDE

Circular space, bathed in glowing RED, palatial and clinical, with floor-to-ceiling CURVED DISPLAYS and a bright white DOME LIGHT UP ABOVE reflected on the pristine floor.

Imani follows the path of the room towards a door in the back center. She enters the SECOND ROOM.

### INSIDE ROOM 2

Temperature drops again as RED is swallowed by blinding WHITE LIGHT and SILVER METALLIC WALLS. Centered in the room is a GLASS EXAMINATION TABLE.

REVEAL: **VICTORIA**, the queen of her kingdom. Flawlessly beautiful, scantily clad in a skin-fit ALL RED cat-suit with a huge pink "V" on the crotch pulsate with a light of its own. LICKING A BRIGHT PINK LOLLIPOP, she flashes a 25 KARAT DIAMOND RING, and a million dollar smile. Her movement is amplified DIGITALLY DELAYED TRACES OF HER. Imani entranced.

IMANI  
You are so... beautiful.

VICTORIA  
I'm glad you agree.

Victoria moves, the room moves with her. Reflective surface warp and shift showing her face from various angles. Imani has NO REFLECTION as Victoria leads her to the GLASS TABLE, motions to sit.

IMANI  
What is this place?

Victoria studies Imani's face, deep inspection.

VICTORIA  
You've never been here before. I'd recognize those eyes. That mouth.

(CONTINUED)

CONTINUED: (2)

IMANI

I'm... Umm... just visiting.

Victoria picks up a TOOL, it HUMS TO LIFE, MORPHING ITS SHAPE IN HER HAND and starts toward Imani's lips.

IMANI (CONT'D)

What are you doing?

AN ELECTRIC SHOCK when Imani tries to push her hand away.

IMANI (CONT'D)

Why are you doing that?

VICTORIA

I like your top lip. I've always felt this one was too small.

Victoria HOLDS UP THE RING it refracts light into myriad colors, each highlights different emotions on her face.

VICTORIA (CONT'D)

When I got these I knew I was settling.

IMANI

What do you mean got these?

Victoria's LOOKING AT HERSELF. *Unblinkingly.* Imani WAVES.

VICTORIA

(re: reflection)

Sorry. I get lost in perfection.

(then)

What have you come to donate?

Imani's *confused.* Victoria lets out a *catty laugh.*

VICTORIA (CONT'D)

You stood in line for weeks not knowing what you'd give? Name?

IMANI

I'm Imani. What *is* this place?

On Victoria, *piecing it all together.*

VICTORIA

Imani. Well love, this is the place where I take a little of this, a bit of that 'til I'm...

**SONG: "FLAWLESS"** - the WALL OF THE ROOM CHANGE COLORS in synchrony with the rhythm. *Victoria sings this song focused on all aspects of her face, body and personality which are flawless and envied by people everywhere. And she explains how she borrows body parts and features from women until she reaches perfection.* HOLOGRAPHIC IMAGES OF HER APPEARANCES throughout time show the evolution of her beauty. A montage of her cruel obsessive journey to "perfection."

(CONTINUED)

CONTINUED: (3)

**DURING THE SONG:** Victoria slyly sets up an ELABORATE TRAP for Imani. Sharpening her tools, caressing them as if they are her prized possessions.

**SONGS ENDS,** Victoria pushes Imani onto The COLD GLASS TABLE COMES ALIVE becoming a DISPLAY showing the silhouette of countless women trapped inside, screaming in silence. MECHANICAL ARMS lock Imani's arms and legs, embedded with spikes threatening to pierce her if she struggles too much. She puts up a struggle and pierces a small cut in her skin.

VICTORIA (CONT'D)

Careful. Things can get sticky.

(then)

When I'm done with you, no one will recognize you. That is, if you live.

IMANI

I shouldn't be here. Let me go.

Crystal Clear materializes from thin air made of millions of tiny crystals, ONLY SEEN BY IMANI. The temperature drops noticeably, and Imani's breath becomes visible.

CRYSTAL CLEAR

Can't use my powers on her. Do what I say. You'll be out like a minute-man.

IMANI

What does she want--?

CRYSTAL CLEAR (CONT'D)

Shush it up!

VICTORIA

I've waited for the moment I'd avenge mother's death. But I'm disappointed. You didn't even put up a fight.

IMANI

I've never killed anyone!

VICTORIA

Wish you could say the same for your mutha. She took what was most important to me, so I'll take what she loves most.

IMANI

Your mother was one of the evil witches?

VICTORIA

Witches are tacky bottom feeders. We're sorcerers. And I'd say evil was done to her. Now shut up! Your shrilly whining's annoying.

IMANI

My mother never meant to hurt anyone. It was a tragic accident. Can't you--

With the SNAP OF A FINGER, Imani's LIPS SEAL SHUT by a HOT METAL PIECE ILLUMINATING RED.

(CONTINUED)



CONTINUED: (4)

VICTORIA

Accidents happens once. She took two. My mother and my aunt.

Just then, there's a LOUD DARK HUM and VIBRATION from the CEILING. Victoria glances up nervously at it. Imani notices.

Crystal Clear waves her hand over the piece on Imani's mouth, the RED GLOW immediately stops. Crystal disappears. Victoria, still sucking her lollipop, takes a look at her REFLECTION in her ring.

VICTORIA (CONT'D)

Still perfect.

Victoria rummages many DANGEROUS TOOLS on her work-shelf. She picks up an ODD TOOL, HOLDS IT HIGH.

VICTORIA (CONT'D)

I believe I'll start with that top lip.  
I bet it's a perfect fit.

She pulls a large container off of the top shelf...

VICTORIA (CONT'D)

None of these worked.

POURS OUT HUNDREDS OF LIPS.

IMANI

Let me go. I promise I'll never come back.

VICTORIA

On the contrary. Now that you're here, you'll never leave.

Crystal Clear reappears.

CRYSTAL CLEAR

Scream. Loud, like you lost yo' damn mind!

IMANI

I'm not going to...

Crystal Clear TURNS INTO A HUGE STICK PIN AND STICKS IMANI IN THE ASS. Imani screams at the top of her lungs.

VICTORIA

What is your problem?

CRYSTAL CLEAR

Tell her to look at her face!

IMANI

(disgusted)  
OH GOD! LOOK AT YOUR FACE!

Crystal Clear transforms into a large full length mirror.

(CONTINUED)

CONTINUED: (5)

WE SEE: AN EXTREMELY AGED, UGLY VERSION OF VICTORIA.

Victoria yells, *painfully*. The lollipop falls to the ground and shatters, followed by Crystal's mirror.

VICTORIA

No! Stop this. Stop it!!

Crystal Clear disappears. Imani searches for her. Victoria's on the floor in the fetal position, crying.

IMANI

Are you ok?

VICTORIA

No! Look at me! NO... Don't.

Imani studies Victoria for a moment and then...

IMANI

You know looks aren't really that important. They say beauty's only skin deep. I think real beauty's from the soul.

VICTORIA

That's what all ugly people say.

Victoria cries more *hysterically*.

IMANI

I understand wanting to be beautiful, but to want it so bad you hurt people to get it?

(then)

I'm sorry about your mom. I know what it's like to lose a parent. But you have a chance to be better than her. Learn from her mistakes and maybe that will make up for losing her. For what it's worth, I think you're beautiful just like you are.

Victoria looks at Imani.

VICTORIA

Is something wrong with you? Why are you being nice? I just tried to hurt you.

IMANI

Hurt people, hurt people. I think you have it in you to treat people better.

(then)

You could start by letting me go.

Victoria ponders, then releases Imani. Crystal appears.

CRYSTAL CLEAR

(to Victoria)

You ok down there ugly?

(CONTINUED)

CONTINUED: (6)

VICTORIA

C.C. This was you? We're family.

CRYSTAL CLEAR

We stopped being family when you took  
Max from me.

VICTORIA

But I...

CRYSTAL CLEAR (CONT'D)

Shut it. Get up you're  
making me sick.

Victoria stands, head held low.

CRYSTAL CLEAR (CONT'D)

This is a crossroad and your choice  
should be crystal clear. Imani's here to  
help us... ALL of us. This generation's  
last hope. You try to play the other  
side but I know that's what you want.

IMANI

You gotta stop saying that. I'm just a  
girl who took a wrong turn. Look, she'll  
be nicer now, right? So, can you send me  
back?

CRYSTAL CLEAR

I will. As soon as you're done.

IMANI

Done what? I'm lost and alone.

CRYSTAL CLEAR

All things lost are yet found. But  
you're right, you can't do much alone.

(re: the ring)

Vicky was just 'bout to give you a shiny  
advantage. Right V?

Victoria, in the mirror trying to repair her looks.

CRYSTAL CLEAR (CONT'D)

Do the right thing and you'll be Fenty  
Flawless again.

VICTORIA

You don't understand what you're asking  
me to do.

A look from Crystal Clear, Victoria knows.

CRYSTAL CLEAR

I definitely know what I'm asking.

(to Imani)

See, Little Miss Vicky is just a puppet  
slave to Eve. If she wants to ever have  
a real life, she needs out as much as  
all of us. And she holds an important  
key, or should I say ring, to give you a  
little help to change everything.

(CONTINUED)

CONTINUED: (7)

Victoria reluctantly takes the ring off.

VICTORIA

I don't know what good this will do,  
she's not in the bloodline.

CRYSTAL CLEAR

It's crystal clear. Never underestimate  
the power of persuasion. Word spreads  
'round these parts faster than TMZ Celeb  
death news.

VICTORIA

What are you going to do CC?

Crystal ZAPS VICTORIA, who falls on the ground. Then ZAPS  
THE RING ON IMANI'S FINGER. She turns into a POLAROID  
CAMERA, FLASHES A PICTURE OF VICTORIA LAYING ON THE GROUND.  
The PHOTO COMES OUT. Crystal Clear returns, tosses the  
POLAROID in the air and it vanishes.

Then... With a wave of the hand they are back to...

**EXT. CLARITY**

A crowd gathers around Crystal Clear and Imani.

CRYSTAL CLEAR

VICTORY! Imani defeated Victoria. We're  
one step closer to freedom. FIST IN THE  
AIR!

She RAISES HER FIST TO THE SKY. The CROWD FOLLOWS. Imani  
tries to REMOVE the ring, it won't budge.

CRYSTAL CLEAR (CONT'D)

Oooohh, you know what I heard...

GOSSIP, the tea-spilling queen, comes falling into frame  
with BULLHORNS attached to their couture styled ensemble.

GOSSIP

Wha hap-pun? Tell me all the tea, and  
spill from the top.

They see Imani, hands her a BUSINESS CARD. Imani reads:

IMANI

Gossip.

GOSSIP

No chile it's pronounced GO-SIP. Like  
Imma to do all 'dis here tea! Spill  
chil'ren!

CROWD ALL SPEAKS AT ONCE. The POLAROID FALLS FROM THE SKY  
into GOSSIP'S HAND. Gossip spins the story, fast.

(CONTINUED)

CONTINUED:

GOSSIP (CONT'D)

Ooohhh chile'. Soyoumeantotellme  
thatthislittleladyrighthereburned  
Victoriatoacrispstoleherringand  
nowshesafterEve?? Imma hafta be back,  
gots tea stains errrywhere!

Gossip SCURRIES OFF.

IMANI

This is bad. How could you do this? That  
evil witch is going to think I killed  
her cousin. I'm gonna to die.

CRYSTAL CLEAR

You 'gon live. It's in your blood. All  
you gotta do is...

Crystal Clear waves her arms, EVERYONE DISAPPEARS. An  
ILLUMINATED DOORWAY appears in the blackness. Imani  
hesitantly goes to the doorway...

**EXT. CROSSROADS - OZ, DAY**

...and magically enters a RURAL area. *Fear permeates.*

A FORK IN THE ROAD. FOUR HOLOGRAPHIC SIGNS, each flashing a  
different color, pointing North, East, South and West.

The signs read:

**YELLOW** NORTH (a picture of a sunflower): SATISFACTION LN.

**GREEN** EAST (bedazzled dollar sign): FORTUNE RD.

**WHITE** WEST (a pure white dove): EASY ST.

**RED** SOUTH (blood dripping down the sign): HARD TIMES AVE.

She studies all the signs, *pondering.*

**TIT-4-TAT**, hard-edged, platinum blonde-haired, leather and  
metal clad bad-ass comes to her.

TIT-4-TAT

Ain't gonna jump out and grab you.

Imani looks at Tit-4-Tat *curiously.*

TIT-4-TAT (CONT'D)

...you have to choose.

Imani steps toward FORTUNE RD. Tit-4-Tat CLEARS HER THROAT.  
Imani steps back, then chooses Satisfaction Ln.

TIT-4-TAT (CONT'D)

Figures.

IMANI

What?

(CONTINUED)

CONTINUED:

TIT-4-TAT

Crossroads got ya stuck wondering which way do I go. It's always the same. You gotta be quick, smart and decisive. Otherwise you gets nowhere. Here's a free hint: just 'cause it says Satisfaction, doesn't mean you'll get it. Kinda like boys.

IMANI

Then why name it satisfaction in the first place?

TIT-4-TAT

If only directions in life were that clear my simple-minded friend. Maybe you'll reach some level of it, but satisfaction at what cost? What if that road leads to "satisfaction" by killing but you never see your family again? Worth it?

Tit-4-Tat starts to walk off.

TIT-4-TAT (CONT'D)

Be creative. Live a little. Go!

IMANI

Hold on. A little help maybe?

SIRENS SOUND. A LARGE CASH REGISTER APPEARS.

TIT-4-TAT

Sounds like you asked for help.

IMANI

I literally just said that.

TIT-4-TAT

Gotta give to get... Tit-4-Tat.

IMANI

I don't have anything to give.

TIT-4-TAT

Then you have the same to get.

Tit-4-Tat studies her.

TIT-4-TAT (CONT'D)

Those earrings are pretty.

Imani grabs her earrings like a *mother bird protecting her young*. After further examination, Tit-4-Tat recognizes THE RING on Imani's finger. Without another word...

Tit-4-Tat **SINGS: "GO THAT WAY"**. A stylized and uniquely choreographed, freakishly individualistic number, with confusing, contradicting warnings about choosing the "right" direction... or not.

(CONTINUED)

CONTINUED: (2)

This confuses Imani even more. AT SONGS END Imani opts for Easy St.

There's a loud CRASHING SOUND then an ECLIPSE OF THE SUN. Sky morphs to STORM CLOUDS. **MUNKEY SEE** and **MUNKEY DO** and several **FUNKY MUNKEY**'s swoop down and hover above Imani. She's unaware of their presence. She walks nervously for a few steps.

CLOSE ON: THE RING - **RED**. Imani doesn't notice.

**EXT. EASY ST.**

WE SEE: A FLOATING HOLOGRAPHIC SCREEN in her path. She RUNS RIGHT THROUGH IT. Then it REAPPEARS in front of her again.

**VERBATIM**, the face of a man, glitches in and out until...

INTERCUT THROUGHOUT: on the screen as he RAPS are many different DIRECTION SIGNS. *Arrows, Don't Walk, Green lights, Dead End, Railroad Crossing, Pedestrian Crossing.*

**SONG: "GO WITH YOUR GUT!"**

VERBATIM (RAP)

*If I were you, I'd go back that  
direction.  
You don't gotta listen, but it's for  
your own protection.  
This ain't up to me, it's your choice in  
the end...  
I got nothin' to lose, I win when you  
win.  
You really think this street's "easy"?  
Take a closer look.  
It's seedy and sleazy...  
Judge the cover not the book.  
You don't gotta follow, you can lead the  
way.  
But if the ground below you crumbles,  
don't come runnin' back my way.  
You got the ring, green blings, "ding",  
your ahead.  
Otherwise be cautious they'll have you  
seein' red.  
I promise things are different here,  
don't know who to trust...  
just ignore the signs and wonders and GO  
WITH YOUR GUT!*

Like a bubble THE SCREEN POPS and VANISHES. Imani's *baffled*. After deep thought, she goes the opposite direction.

CLOSE ON: THE RING - **GREEN**. Imani doesn't notice again.

**INT. / EXT. STRAWMAN SCHOOL - OZ**

Imani is walking when she sees MANY STUDENTS entering an opening in a TALL BRICK WALL. She approaches two YOUNG FEMALE and YOUNG MALE.

IMANI  
(to FEMALE)  
Excuse me, what's behind that wall?

The two students just look at her, SCAN their wrists, and VANISH. Confused, Imani is about to move on when LONI approaches.

LONI  
Talking about whether there is or isn't something or nothing behind said wall is forbidden.

IMANI  
Seems to be the theme around here.  
Confusion and secrecy. Oh and being rude. Many examples of rude.

LONI  
Are you looking for something in particular.

IMANI  
Yeah. Someone to be kind, oh and give a straight answer for once.

LONI  
I know what you mean. I'm the girl with no friends and no feelings about it.

Imani's heart breaks. A warm look unsettles Loni.

IMANI  
I'm sorry. Did I do something wrong?

After a long processing thought.

LONI  
It's just been a while since someone has looked at me.

Imani notices everyone walking by like they're invisible. She impulsively gives Loni an unexpectedly needed HUG.

IMANI  
I see you. And I've felt just like that.

She grabs Imani's hand.

LONI  
Just don't let go of my arm.

She pulls Imani toward the door, SCANS HER ARM and they VANISH.

(CONTINUED)



CONTINUED:

**INSIDE.**

The sky opens up to a fascinating campus with a dome-like building. Beautiful and awe-striking. Imani mesmerized and then...

IMANI

Wait... What if someone sees us? I don't want you to get in trouble.

LONI

Invisible. Remember.

**SONG: "INVISIBLE":** *In a DUET, LONI wastes no time proving through lyrical antics and VFX how she can get away with anything and no one sees her. They walk through people, stand on their heads, and throwing things around but no one reacts. Imani joins to express how she questions her place and her need to feel special. AT SONGS END - they embrace, kindred and healing. Then...*

SECURITY (O.C.)

HEY! Get to class ladies.

Startled from actually and finally being seen, Loni pulls Imani away. They reach OFFICES. Imani reads the sign: STRAWMAN SCHOOL OF HIGHER LEARNING.

**INSIDE**

They enter a multi-level dome-like space with a GIGANTIC TREE in the middle with branches that intertwine with the walls and glass ceiling. The LED SCREEN WALLS flash digital images of politicians, celebrities, dignitaries and royalty with DR. STRAWMAN. Imani realizes, *this is the Scarecrow.*

IMANI

Scarecrow!

Loni yanks her arm.

LONI

If they hear you call him that, we'll get kicked out for sure. It's Dr. Strawman.

IMANI

So it is him.

LONI

You couldn't possibly know him. Unless you're some kind of royal or something. Are you someone and I just don't know it.

They reach the massive swing doors to the OFFICE. Imani is about to go inside when...

LONI (CONT'D)

This is where I leave you. Those are doors no one voluntarily enters.

(CONTINUED)

CONTINUED: (2)

IMANI

Wait, where are you going?

LONI

If it's meant to be, we'll meet again.  
If not, you've inspired me.

They hug again. Loni VANISHES.

IMANI

These folks gotta cut that out.

**OFFICE**

SETTLE ON: **MS. SHADYTREE**, receptionist with BIG HAIR *and even bigger attitude* behind a desk talking on a HEADSET. Imani approaches, WAVES. NAME PLATE: MS. SHADYTREE, ignores her.

IMANI (CONT'D)

Excuse me, Miss Shady...tree.

MS. SHADYTREE

(in phone)

Hold the line.

(to Imani)

Obviously you're here for etiquette  
classes. Room 4.

She points to the room behind her, gets back on the call.

IMANI

I'm looking for a man.

MS. SHADYTREE

This isn't that type of establishment.  
One Four Hook Up Street, 3 blocks ova'.

IMANI

Not like that. I'm looking--

PHONE RINGS. She silences Imani with a raise of her finger.  
She answers.

MS. SHADYTREE

Strawman School of Higher Learning...  
hold the line.

(to Imani)

Try to keep my attention.

IMANI

I'm not from here and I was hoping I  
could find the Scarecrow?

MS. SHADYTREE

Find whom?

IMANI

The Scarecro-- Dr. Strawman.

(CONTINUED)

CONTINUED: (3)

MS. SHADYTREE  
Dr. Strawman. Right.

She THROWS A LIST OVER THE COUNTER WHICH UNROLLS ACROSS THE ENTIRE ROOM AND OUT OF THE DOOR.

MS. SHADYTREE (CONT'D)  
Sign the list.  
(then)  
You came at the right time. His schedule opened up a bit.

*Imani is excited to hear this.*

IMANI  
Oh good, I was worried I might have to come back.

MS. SHADYTREE  
In about 2 and a half years. But I'll put in a good word since you're from out of town and obviously desperate.

IMANI  
I can't wait that long.

MS. SHADYTREE  
Then it's settled. Thank you for coming, but more importantly thank you for going.

Imani CLOSES HER EYES, THROWS HER HEAD BACK. OPENS HER EYES AND WE SEE: a MURAL on the ceiling of the SCARECROW, DOROTHY, TINMAN and LION.

#### **EXT. CROPLAND - OZ, DAY**

The vibrant SUNSET blankets the vast CORNFIELD, gradually fades to muted, cold-blue tones the deeper Imani walks. Humming anxiously, her volume swallowed by EERIE WHISPERS, amplifying into a haunting chorus. CORN STALKS SHIVER and rustle. She FREEZES. The stalks TRANSFORM into...

Ghostly **FEDORA FIGURES** - STRINGY-STRAW BODIES and stark WHITE FACES, their gaze chilling.

The haunting whispers grow louder, now joined by the rhythmic rustling of the stalks.

SUDDENLY: **THE MURDER CROWZ** FLY IN. Fitted in sharp PIN-STRIPED TUXEDOS AND FLAMBOYANT STRAW HATS, with fashionable shirts with their names billboarded boldly: **EAT CROW** lunges, **JIM CROW** stirs a dust whirlwind, **SHERYL CROW** menacingly flashes blade, and **C\*OK CROW** circles overhead, cawing.

Their coordinated dance of intimidation surrounds Imani, the eerie chorus amplifying.

Just when Imani makes an internal decision to try to run...

(CONTINUED)

CONTINUED:

**SONG: "OUT OF THE SHADOW"** - *Amidst the tension, THE MURDER CROWZ break into an unhinged genre-bending fusion of hip-hop, rock, and classical. Their movements are sharp and deliberate, the performance intense.*

The CROWZ lose themselves in their wild performance. Imani spots an escape route. Each time she bolts, a dancing CROWZ member fluidly blocks her moving at the speed of light, herding her back. The dance, both spectacle and a strategic trap. She's part of the performance now, whether she likes it or not.

SETTLE ON: **SHADOW**, dressed in the dopest WHITE CASHMERE LAYERED ENSEMBLE, with a white BRIM HAT, BLACK GLOVES and a COLORLESS FACE. LEANING on a LAMPPOST.

**SONG: "INTO THE LIGHT"** - *As the CROWZ' performance peaks, SHADOW's voice starts the song "INTO THE LIGHT". It's a haunting tale of autonomy and a renowned father's overshadowing legacy. Enthralled, Imani joins in. **AT SONGS** **END** Shadow SLIPS AWAY, leaving the field bathed in musical afterglow.*

The CROWZ circle Imani, their intensity softened, presence still commanding...

EAT CROW

What's up girlie?

SHERYL CROW

What brings you round these parts?

JIM CROW

Looks like you could use a claw.

He EXTENDS HIS GLEAMING SHARP CLAW TO HER.

C\*@K CROW

Or EIGHT!

Imani, still wary and defensive.

IMANI

Just let me pass. You get off on holding people against their will?

The Four Crowz move in so close to her, all lending her a "hand". Another rhythmically choreographed moment.

JIM CROW

We were rude.

SHERYL CROW

Always rude.

EAT CROW

We take it back.

C\*@K CROW

Big man liked you so we love you.

(CONTINUED)

CONTINUED: (2)

EAT CROW  
I'm Eat.  
SHERYL CROW  
I'm Sheryl.

JIM CROW  
I'm Jim.  
C\*@K CROW  
I'm C\*@K.

When he says his name a [SQUAK] sound BEEPS IT OUT. Imani tries to guess, each wrong name he shakes his head NO.

IMANI  
Cook?... Cork?... Cast?... Conk?... Well  
what--

He gestures from his head to his toes, presenting himself.

IMANI (CONT'D)  
OH!!!!

C\*@K CROW  
[SQUAK]crow. Not like a [SQUAK] by  
itself. But [SQUAK]crow. It means dawn,  
not [DICK / SQUAK].

IMANI  
And is your name really Sheryl --

SHERYL CROW  
-- Look, every road is a  
winding day.

IMANI (CONT'D)  
Oh that's backw--

EAT CROW  
--let her have it. Please.

Imani digresses.

JIM CROW  
So again. What can you do for us?

C\*@K CROW  
Or what can I do you for?

Shadow watches from a dark corner. He speaks quietly...

SHADOW  
Leave her. Let her be on her way.

Imani, *intrigued by his mysterious presence*, approaches.

IMANI  
You don't have to hide from me.

Shadow looks at her *unblinkingly*, doesn't speak.

IMANI (CONT'D)  
I'm Imani.

EAT CROW  
E-MON-E, that's hot!

(CONTINUED)

CONTINUED: (3)

SHERYL CROW

Can you dudes not spray your shorts  
every time a new feline comes through.  
It's embarrassing.

Imani, distractedly gazing at Shadow, thinks before  
admitting this.

IMANI

I have to find the Scarecrow.

Shadow backs from the light, no longer seen.

IMANI (CONT'D)

(to the Crowz)

Where did he go?

(calling to him)

I don't know where else to turn.

(to Crowz)

Did I say something wrong?

SHERYL CROW

You said the S word.

Eat, Jim and Sheryl break into the FORMATION: "HEAR NO EVIL,  
SEE NO EVIL, SPEAK NO EVIL". C\*@K can't contain...

C\*@K CROW

SCARECROW!

ALL CROWZ

[SQUAK]!!

IMANI

(speaking to the  
darkness)

The Scarecrow was a friend of my mother.  
I thought maybe he could help me.

JIM CROW

Whatcha want girly? Money? Fame?

IMANI

No. I thought maybe if I found him, he  
could help me, like he helped my mom.

SHADOW (O.C.)

A mother... by what name?

IMANI

My mother. Her name is Dorothy.

Crowz *hardly contain their excitement*. A long silence. Imani  
grows more *anxious*. Shadow comes into the light.

SHADOW

*"Your crown has been bought and paid  
for, all you have to do is put it on  
your head."* James Baldwin.

(CONTINUED)

CONTINUED: (4)

Shadow begins to walk towards the fields, his back to Imani, without ever glancing back at her.

SHADOW (CONT'D)

How did you get that ring?

IMANI

Long story. I don't want it.

SHADOW

Like mother like daughter. My father knew your mother.

He turns to face her.

IMANI

I should have known, you're the Scarecrow's son.

SHADOW

I'm the product of his narcissistic whim to have his name carried. Nothing more. Perhaps even less.

IMANI

My mother speaks so highly of him. Said he was *"sweet as pie with a brilliant mind."*

SHADOW

Brilliantly inflated. An ego like that can dwarf a giant.

IMANI

I stopped by his school, it's inspiring. I guess you kinda have to have a bit of an ego to accomplish all he has. Why aren't you more proud to be his son?

SHADOW

Your name, did you know it means faith? The origin of which defines destiny. Wanna know mine?

ON IMANI: "Yes"...

SHADOW (CONT'D)

You'll love it. You know what happens to the smaller object when a bright light hits a larger object in front of it? Everything behind it turns into--

IMANI

Shadow.

SHADOW

A shadow has no identity. It simply follows the source. When there is no light it disappears. I am the son of the most "brilliant mind in all of Oz" who brilliantly crafted my entire existence.

(MORE)

(CONTINUED)

CONTINUED: (5)

SHADOW (CONT'D)

And in his design, I was either a reflection, or nothing at all. Live up to his ideals, beliefs, teachings, or I didn't exist. I worshipped him. In the path of his footsteps. But not anymore. Now I'm paving.

(ponders; then)

I can't help you find him. It goes against everything I stand for. I'm on a mission to find my own...

He stops abruptly. Imani wonders... Own?

SHADOW (CONT'D)

As yet to be revealed. He didn't mastermind that part.

Imani *dives into Shadow's eyes*, then goes to comfort him. The Crowz scurry off and watch from stocks of corn.

IMANI

I understand that part. What do you want for yourself?

SHADOW

*"If you know what you want, you'll recognize it when you see it"*. Bill Cosby.

IMANI

Uh, ya'll don't get CNN here huh?

SHADOW

No bad news. What did I miss?

IMANI

So much. So many. Maybe toss that quote from now on.

SHADOW

It's ok, there's more where that came from. I've read a lot, albeit most of it is dated since they banned reading material. I'm a walking bag of useless knowledge. That's why all the smart people with something to say exist, so people like me can plagiarize them.

IMANI

Yeah, but how smart do you have to be to remember all that?

(then)

Your father was such great company for my mother, and she learned so much from him... come with me?

SHADOW

Wouldn't that be following in my father's footsteps again?

(CONTINUED)



CONTINUED: (6)

IMANI  
(lightbulb)  
But this wasn't in your father's plan.

*Shadow ponders the thought.*

IMANI (CONT'D)  
Gotta be honest, I'm scared. I could use the company.

SHADOW  
*"In a moment of decision, the best thing to do is the right thing to do. The worst thing to do, is nothing."* Theodore Roosevelt.

IMANI  
We gotta get you some new books.

SHADOW  
Him too?

IMANI  
All of history is being rewritten.

SHADOW  
I might need you more than you need me.  
Do you really feel like you need me?

IMANI (SINGS)  
*"...Like water, like breath, like rain."*  
Leann Rimes.

CRASH!! LIGHTENING! SKY TURNS GREY, THUNDER SOUNDS. WE SEE: Crows scurry and hide. Shadow COVERS Imani's mouth to stop her from singing. Her eyes *question his sudden fear.*

SHADOW  
Can't do that. A voice like that can wake the powers of evil.

He looks around to make sure they are still safe. Then...

SHADOW (CONT'D)  
I can't let you travel alone. You don't know the rules and of course, I know every clause of the Ozstitution. It's my duty to take this journey with you.

She throws her arms around him. He WHISPERS IN HER EAR.

SHADOW (CONT'D)  
Your voice. I'm in awe of you.

ON IMANI: *moved by his words.*

IMANI  
Tell me something.

(CONTINUED)

CONTINUED: (7)

SHADOW

Anything I know is yours for the asking.

IMANI

The guys you're around are crows.

SHADOW

Sure.

IMANI

And you, are a scare-crow, right?

He nods, "YES".

IMANI (CONT'D)

Isn't that a conflict of purpose?

SHADOW

Would be except we have a deeply rooted common interest.

(then)

They despise my father as much as I do.

In front of them, a vibrant SUNSET casts a fiery blend of ORANGE and RED, painting a myriad of colors. Our gaze settles on the gleaming PLATINUM ROAD.

IMANI

Oh my God!

He COVERS HER MOUTH again and shakes his head "NO".

SHADOW

She's not too fond of the G word.

IMANI

Jesu--

SHADOW

Nope.

As the music for SONG: "GET ON THE ROAD" begins...

**EXT. PLATINUM ROAD - SUNSET**

Their feet land on the PLATINUM ROAD for the first time.

SHADOW

You ain't seen nothin' yet!

SONG: "GET ON THE ROAD" They perform the song. Imani and Shadow PLAYFULLY DANCING and SINGING down the road. We see many SCENIC areas and a growing connection.

**EXT. BONE VILLAGE - OZ - NIGHT**

OVERHEAD: HUGE BLACK TENT, WITH A WHITE DOG BONE ON TOP.

(CONTINUED)

CONTINUED:

SIX ROTTWEILERS guard the area. WARNING SIGNS abound. LOUD MUSIC pulsates behind TALL METAL GATES bearing the bone symbol. FOUR FEMALE GUARDS stand guard. Imani and Shadow approach.

GUARD 1

Private event. You on the list?

They're hit by a BLINDING FLOODLIGHT, frozen like deer in headlights. A voice booms from the LOUDSPEAKER...

T-BONE (O.S.)

I wanna see 'em.

They are *surprised* by this invitation.

IMANI

This looks dangerous. Are we sure?

SHADOW

*"Before you run, check and see if the bulldog has teeth."* Les Brown

Shadow, *curious about Les Brown's reputations.*

IMANI

He's still good! Really good.

GATES OPEN, THE GUARDS welcome Imani and Shadow.

#### **EXT. T-BONES KENNEL - OZ - NIGHT**

Like something you would see on The World's Most Extreme Locations, there's a fleet of 40 piscine, luxury sports cars of various makes, perfectly lined. Behind the cars sit an ARCHITECTURAL DREAM ESTATE.

SHADOW

(at a whisper)

Oh wow. This is the famous Bone Village Estate. I've read all about it. It used to be an elementary school but was converted into a brothel of sorts by a drug dealing pimp.

IMANI

Sounds totally ethical.

The DOORS TO THE ESTATE OPEN AUTOMATICALLY and...

#### **INT. T-BONES KENNEL - OZ - NIGHT**

**SONG: "TRICKY"** *inside there is a party in full force. Our attention is immediately directed to a LARGE STAGE in the center of the room, surrounded by the BONE SISTERS. On stage DANCERS perform full out around...*

(CONTINUED)

CONTINUED:

The **BOMBSHELLS**, 5 strikingly beautiful, powerfully sexy, BARELY CLOTHED performers, literally dancing and singing for their lives.

IMANI

I think I'm overdressed.

LOOK UP TO REVEAL: hanging from the ceiling are FEMALE AERIAL and ACROBATS, FLYING and SWINGING back and forth.

SHADOW

I think I'm over-male.

360 PAN: wall to wall WOMEN. Several SEXY MAIDS, rush about the room, doing various chores. Sweeping, dusting, cooking, vacuuming, painting, and sewing.

IMANI

This sets us back 60 years.

FINAL REVEAL: **T-BONE**, tall, sexy man whose skin looks like SHINY BLACK STEEL. He hawks Imani for a beat, then the music comes to a screeching halt, a MICROPHONE and STAND come up from the floor and T-Bone goes right into *performance mode*.

**SONG: "LET ME INTRODUCE MYSELF"** - *raunchy, full of overtly crass innuendos. The song expresses his unique ability to seduce women and get everything he wants, his love for "things" and also, how money is power and power is never enough.*

**AT SONGS END**, Imani and Shadow are *dumbfounded*. T-Bone focusing his attention directly on Imani.

T-BONE

Prime meat.  
(to Shadow)  
She yours?

He speaks to Shadow, his eyes never leave Imani.

SHADOW

Mine would suggest ownership of an object. Thus objectifying her. No. She's not "mine". She's my friend.

T-BONE

(to Imani)  
Wanna be my friend.

He plays in her hair. She moves out of reach.

T-BONE (CONT'D)

Ah, high morality. We likes that. Gotta wine and dine you first? If I gave you diamonds and pearls?

He pulls a TANGLE OF DIAMOND AND PEARL CHAINS from a BAG.

(CONTINUED)

CONTINUED: (2)

IMANI

Prince you are not. We were just passing by and heard the music. It was nice of you to invite us in, but we have plans.

T-BONE

Break 'em. This the hottest ticket in Oz. So much more sexy in here, don't 'cha think?

Just as Imani's going to unload, Shadow cuts the tension.

SHADOW

Such grand festivities? Isn't that specifically against Oz laws.

T-BONE

I'm in a different tax-bracket. A privilege of the prodigal.

(to Imani)

Can you offer me something to wet my beak?

(to the crowd)

Ladies, we got any corn around here for our broom-filled friend.

They decline.

T-BONE (CONT'D)

Consider this an honor little man. Besides my trusted Rotts, I'm the only bone ever allowed in these parts...

He points to a large pack of Rottweiler dogs nearby.

T-BONE (CONT'D)

But with the company you keep, I thought it was only fitting to break rules this once.

(to Imani)

So why in a rush to leave sweets?

IMANI

It's Imani. We're trying to find someone.

T-BONE

I know everyone, let me make some calls for you. That should free up some time you can spend with me. Who you looking for?

IMANI

It's complicated. Shadow, really, I think we should go.

T-BONE

Shadow, stay.

(then)

Share with me. What's this big covert mission?

(CONTINUED)

CONTINUED: (3)

SHADOW

Imani's here to see, ummm...

Imani motions to Shadow to keep quiet.

SHADOW (CONT'D)

(to Imani)

I'm sorry.

(quick)

Imani is the daughter of Dorothy and  
she's here to save Oz just like her  
mother did. We're going to defeat Eve.

ON T-BONE: *Shock*. He *plays it cool*. The ladies murmur.

T-BONE

Can't say I've had the pleasure of a  
Dorothy... yet.

SHADOW

Of course you know Dorothy.

(to Imani)

Both of our fathers were with your  
mother when she was here.

(to T-Bone)

Remember now?

Imani *surprised*. She studies T-Bone and it hits her.

IMANI

The Tin-Man!

She searches the room.

IMANI (CONT'D)

Is he here? I wanna to meet him. My  
mother loved him!

T-BONE

(SING)

*Papa was a rollin' stone.  
He never made his son feel at home.  
And when he bounced...  
all he left me was a dry old bone!*

IMANI

This is incredible! Not the dry bone  
part. But don't you see it? It has to be  
fate. I mean, first Shadow, now you.

T-BONE

Only fate I believe in is gettin' some  
at the end of the night...

He motions to Security.

T-BONE (CONT'D)

Welcome worn. Hit the pavement.

The Security grabs Imani and Shadow to drag them out. Then..

(CONTINUED)

CONTINUED: (4)

SHADOW

You're just as I read in the magazines.  
Your father should be ashamed of you.

The room goes SILENT. The guards stop. T-Bone frozen in thought. He gets in Shadow's face. The ladies start exiting. T-Bone, *calm and collected*, words flow like water.

T-BONE

Ashamed? You got to bask in the glory of your famous faggot-y father's work, while I got stuck cleaning the vomit off the floor after the parties got too wild. I got to tell all the countless desperate women that "dear old dad" wasn't interested in going any further than a two-hour stand. It was me who had to man-up and learn how to raise myself and take in all my illegitimate sisters you see around me, swarming in like bees to Beyoncé every year like clockwork while my sperm donor continues the "world's worst dad tour" pickin' 'em, pouncin' 'em and dumpin' 'em before they even know his name. Ashaaaammmmmmeed... is what my middle name should have been to replace the embarrassing hyphen between the T and the BONE. As the story was told, they say that bastard found a heart but the question nobody's asked for the last 20+ years is where the hell did he burry it?

(suffocating)

Tell them to print THAT in the trash magazines.

Imani is *searching for words, stunned*. ON SHADOW: *guilt*. T-Bone SNAPS and the guards come to escort them out.

T-BONE (CONT'D)

Now before I do something I can't take back, I suggest you be out!

The guards take hold again and drag them out. Off that we  
TIME CUT TO --

**EXT. THE PLATINUM ROAD - MORNING**

Imani and Shadow tread along in silence after the encounter with T-Bone. Silence grows *uncomfortable*. Imani falls back.

IMANI

What happened to everyone? It doesn't sound like the Tin-Man ever really got a heart.

SHADOW

Things can happen that turn people into something they were never meant to be.

(MORE)

(CONTINUED)

CONTINUED:

SHADOW (CONT'D)

Years ago I heard the TinMan went off  
the deep end.

IMANI

How did everything go so wrong? First  
your dad, now his. It's sad.

SHADOW

Don't meet your heroes.

IMANI

(tantrum)

My feet hurt. We're lost. I don't know  
what time it is or where we're going??  
This is too much. I told them I couldn't  
do this.

The RING ILLUMINATES BRIGHT RED *startling* Imani.

SHADOW

*"Life has two rules. Number 1: Never  
quit. Number 2: Always remember rule  
#1."* Duke Ellington

(then)

What you've seen so far is really the  
better of it. I want to take you  
somewhere.

Shadow grabs Imani's hand, leads her in a new direction.

**EXT. DESTITUTION - OZ - EVENING**

**SONG: "OUTSIDE" SCORE** - Shadow and Imani enter a bleak area  
in Oz mirroring the worst of the world's impoverished and  
drug-afflicted areas. Populated by HOMELESS PEOPLE OF COLOR,  
at each turn. There are tents lined along the streets.

SHADOW

I have been reading about these areas  
for years. I remember the first time I  
saw images of places like this and  
realized they were just around the way  
from my life. I didn't know I was  
privileged because there was nothing  
comparable. My father, as I was growing  
up, kept me from these realities. Told  
me he wanted me to learn all there was  
to know about it, but to avoid ever  
being poisoned by it. Preaching the  
world's inherent ugliness. But this kind  
of ugly is curable. But there are those  
like my father who hoard wealth and  
wield their influence selfishly.

(then)

*"Poverty is not an accident, it is man-  
made and can be removed by the actions  
of human beings."* Nelson Mandela.

(then)

(MORE)

(CONTINUED)



CONTINUED:

SHADOW (CONT'D)

This, I believe, could be your purpose here. Maybe you can't save all of Oz, but you can help spark change here.

**SONG: "OUTSIDE"** - *He performs this poignant song as they travel through Oz's blighted area. NONE OF THE PEOPLE HAVE FACES. Abandoned ruined buildings, destroyed homes, drug addicted and homeless people. Young children walk the street unclothed and alone.*

*When Imani and Shadow touch them, THEIR WORN FACES COME TO VIEW with tears of joy. AT SONGS END, Imani and Shadow embrace. ON IMANI: doubt and fear subsides to a greater feeling of purpose. THE RING: A GLOWING GREEN.*

**EXT. THE PLATINUM ROAD - SUNRISE**

Silhouette of Imani and Shadow walking.

**EXT. THE LION'S DEN, PARKING LOT - DAY**

The lot buzzes with excitement. A spirited PEP-RALLY ensues, with SIGNS WAVING AMIDST the VAST CROWD.

**KING**, shirtless muscle-bound beast in a GOLD BOXING ROBE stands on a riser.

**EXT. THE PLATINUM ROAD - DAY**

Imani and Shadow hear the rally.

IMANI

(re: party noise)

Ya'll got more parties out here than Florida during a pandemic. What is it?

SHADOW

Looks like sports. Not my favorite, but the energy is electric.

A few more steps and they reach...

**INT. / EXT. THE LION'S DEN - DAY - CONTINUOUS**

**SONG: "THE GOOD FIGHT"** - *King performs this hyped number with a small group of BACKGROUND DANCERS wearing SOLDIER UNIFORMS. The number is a pre-celebration of his victory in the fight against evil. AT THE SONG'S END, HE DROPS THE MIC, ARMS RAISED HIGH. Imani and Shadow overhear the crowd.*

FAN 1

King's taking on Bulge? That's suicide.

FAN 2

Nah, he's been trainin' like crazy. He got this.

(CONTINUED)

CONTINUED:

CHILD FAN

I want to be as strong as King!

The kid, dressed in a GOLDEN KING costume, FLEXES HIS PADDED MUSCLES.

KING

Today's event comes on an especially significant day. Today is a celebration for our friends on the West. Victoria has been defeated. The West is free. Now it's our time to win freedom.

The Crowd GOES WILD. He goes INSIDE. Imani *hates hearing this*. Still intrigued, they duck into the crowd.

**INSIDE GYM**

Imani and Shadow SEARCH for a seat. STANDING ROOM only. They SETTLE on a spot with a good view. While passing by, Shadow accidentally bumps into FAN 3, spilling their drink.

SHADOW

My sincerest apologies!

FAN 3 is visibly angry and juiced up.

FAN 3

Out my face Bird Man!

KING

Today I continue the fight for our freedom. My win today will signify the beginning of the end of the reign by the egotistical evil Eve.

The crowd gathers around the BOXING RING with the LED FLOOR and ROPES which are GLOWING IN GOLD. The *energy and excitement* of the Crowd is infectious. Some are BETTING.

IMANI

He's really captivating and strong looking.

FAN 4

That's King! Hero around here.

OPPOSING FAN

Yeah, but today he's getting his mane tamed, just like his daddy did.

KING FANS verbally assault Opposing Fan. IN THE RING is...

**BULGE**, King's contender. HUGE, heavyweight. ACROSS: King's in his corner with his trainer.

TRAINER

He might hit you once, but he'll go easy. He's gonna fall early. Just swing as hard as you can. And keep your eyes open!

(CONTINUED)

CONTINUED: (2)

*Intensity rises.* ANNOUNCER takes center and reads:

ANNOUNCER

Dudes and dames. In this corner we have  
undefeated heavyweight champion of Oz.  
6'6", weighing in at 380 pounds.  
Massive, destructive, "Bulge".

CROWD GOES WILD. A murmur of "BOOS" from King supporters,  
highly outnumbered. Imani is awestruck.

IMANI

Wait he's not fighting him is he? Can't  
be.

SHADOW

There's more to a fight than just size.  
Bruce Lee, a wiry dynamo of raw power.

ANNOUNCER

(re: King)

And in this corner. Lightweight fighter  
of King's Row. 6'0", weighing in at...

He takes a closer look at the tablet...

ANNOUNCER (CONT'D)

...162 1/2 pounds?  
(off mic to judges)  
This right?  
(on microphone)  
Small, but with a lotta heart and a  
mighty roar, King Soldier!!!

Shadow and Imani share a look of *confusion*.

SHADOW

*"You gotta be willing to die in order to  
live."*

IMANI TO SHADOW: *"who said that one"...*

SHADOW (CONT'D)

(frazzled)  
Can't remember, too much pressure.

FIGHT BEGINS. They dance around too long.

CROWD GUY

Someone throw a punch!

Bulge's first SWING MISSES. ON KING'S FACE: *fear*. A quick  
one-two combo from King connects with Bulge's chin. The  
Crowd CHEERS. King DANCES AND BOUNCES *arrogantly*. Quick.  
Bulge, slower but with immense power, lands a heavy hit on  
King, sending him to the ropes. King GASPS.

King *fearfully* looks to his trainer whose face is covered  
with a towel, except ONE EYE. Preparing a knockout punch,  
King winks at Bulge. However, Bulge quickly counters,  
landing a direct hit on King's face.

(CONTINUED)

CONTINUED: (3)

King stands stunned for a comedic beat, then crashes to the ground, unconscious. The crowd goes wild. As Bulge celebrates, the ground trembles. The referee struggles to declare Bulge the winner due to height differences. Meanwhile, King's trainer rushes to him.

ANNOUNCER

The winner by a knock out, Bulge!

Crowd filters OUT, *disappointed but not at all shocked.*

**EXT. LION'S DEN - OZ - LATER**

King exits, ICE PACK on his cheek. With his Trainer.

TRAINER

Can't win 'em all kid. Or sometimes none. Ever.

He goes in a different direction. Shadow notices King.

SHADOW

There he is.

IMANI

(calling out)

King Soldier.

King starts to walk away fast.

IMANI (CONT'D)

Can we talk to you?

KING

I lost in case you missed it. I can't refund any money you lost.

IMANI

Please, it'll only take a minute.

KING

If you're a reporter just write the normal trash piece.

IMANI

We're not reporters.

King takes a look at Shadow.

KING

Then what could you possibly want to talk to me about?

IMANI

My mom was friends with your dad.

KING

Did I meet her at the funeral?

*Hits her hard.*

(CONTINUED)

CONTINUED:

IMANI

I didn't know.

KING

A year ago. It was a fire. They called it an accident. I say he pissed off the wrong people. Tried to clean up some mess in the district, stood up to some powerful folks.

Hanging his head. Imani *connects with the loss.*

IMANI

I'm sorry. I heard he was a wonderful man.

KING

My hero. Strongest man I ever knew, inside and out.

SHADOW

*"Sometimes the strong die too!"* Louis Gossett, Jr.

KING

My pops lived ready to die. That cost him his life. He was teaching me to be brave, fearless. The one time I tried to live up to that I blew it. And we still suffer.

IMANI

I heard he had the most loving eyes and gentle nature. My mom is Dorothy. I'm sure you know how much they cared for each other.

The stories *race through him.*

KING

Lady D. The stories never ended. I see the beautiful didn't skip the pass-down. Your moms saved my pop's life.

IMANI

He did that for her. Shadow's dad too.

KING

Shadow! I should have known. My pops kept close with yours over the years. They were like brothers. I call 'em unc!

SHADOW

You're mistaken. My father--

KING

--was one of my dad's major backers. And when my dad was killed, your pops was the first to help investigate.

ON SHADOW: Pure *shock.*

(CONTINUED)

CONTINUED: (2)

KING (CONT'D)

(lightbulb; re:Imani)

You! You're the "witch" they say defeated Victoria. But, you ain't a witch huh? What the freak! Talk about history repeating itself.

SHADOW

We're about to create our own legacy. And hearing you today, you should be with us.

IMANI

We're learning as we go, but having you with us to honor your dad would mean everything.

KING

That speech was all cap. Just a way to keep the lights on. I gotta live up to the name. No matter how unrealistic.

IMANI

I believed you. I was inspired.

KING

All talk, trust. You won't catch me actually doing nothin'? Cuz every step forward, I get knocked back 10. Pop's wasn't finished showin' me, so I fail. I'm cool on it though. I wish I could be more, but I have to accept I don't have what it takes, so I make it work.

SHADOW

*"It's the one thing you can control. You are responsible for how people remember you... or don't. So don't take it lightly."* Kobe Bryant.

The words *resonate deeply* with King.

KING

Wow. You're just like 'unc. Listen as tempting as it sounds, I know I'd just disappoint.

IMANI

Isn't this what your dad would have wanted. Take the chances that come?

(then)

We already lost the Tin-Man's son.

SHADOW

Avoided is more fitting.

KING

Ya'll was actually gonna take him?

IMANI

We considered it. What do you know?

(CONTINUED)

CONTINUED: (3)

KING

Bad dude. Avoid at all cost.

(then)

Daughter of Dorothy, Son of the  
Scarecrow, Son of the Lion.

(then)

Maybe you're right. Maybe it's time to  
step out of the shadows.

SHADOW

Preacher, meet choir.

IMANI

Looks like this time, it's just three.

SHADOW

*Power of 3. TRINITY. "In unity, there is  
strength." Holy Bible*A STRIKE OF LIGHTING and THUNDER ROLLS. They all react, but  
King literally DUCKS FOR COVER.

IMANI

You ok King?

He slowly comes out from cover. Playing it off.

KING

Yeah. I'm gucci. He said the B word.

IMANI

She's quite the sensitive one huh?

KING

You have no idea.

(then)

Let's get on this road.

And on their GROUP HUG we MATCH CUT TO --

INT. EVE'S LAIR - OZ

CLOSE ON: HOLOGRAPHIC VIDEO MONITORS. We see Imani, Shadow,  
and King traveling on the PLATINUM ROAD.The room is awash in a cold metallic glow. Gigantic, ultra-  
modern, HIGH TECH room with a huge CONSOLE and SCREENS.We trace the floor to the side where fragments of WHITE  
FEATHERS follow a line towards a DARK TITANIUM CAGE. A glint  
of silver shines in the semi-darkness, a PENDANT OF A CROW.  
Torn material with a portion of the word "EAT" on it lays by.A faint, pitiful CAW breaks the silence. Camera pushes into  
the CAGE to REVEAL: EAT CROW - battered, wet, eyes wide in  
terror, pleading. His faint caws echo the room.

(CONTINUED)

CONTINUED:

EVE (O.S.)  
 Broke your promise sewer pigeon.  
 Choosing not to inform me about Shadow's  
 little escapade.

EAT CROW  
 (baited breath)  
 I'm... sor...ry... Eve.

SETTLE ON: A BIG "E" on the back of a LARGE CHAIR at the console. A FIST slams down on the CONSOLE. A THUNDEROUS LAUGH. The BIG "E" chair turns slowly...

REVEAL: **EVE** - striking figure, radiates malevolence. Eyes, cold and calculating. She's futuristic and regal. Presence dominates the space, the ambient technology respond to her every movement.

She chuckles sinisterly and makes a VIDEO CALL. We don't see who she's talking to.

EVE  
 I got work for you. Half-a-milli in  
 EVECoin to be my eyes and ears.  
 (then)  
 On my Road are two little freaks  
 and some female fool frolicking  
 freely who wanna wreak havoc in my  
 house and I'm not havin' it.

On the monitor, Eve ZOOMS IN ON IMANI.

EVE (CONT'D)  
 She's right up your filthy alley  
 too. Beautiful, sweet, gullible  
 virgin, just like you like 'em.  
 Dumb enough to fall for your weak  
 tricks. Don't let 'em out yo sight.  
 When I make the call, bring her to  
 me.

PRE-FAB: SONG: "GET ON THE ROAD" - THE POWER of THREE - Eve lets out an EVIL LAUGH, her laughter intertwining with the Eat Crow's distressed cries. We WATCH THEM ON THE SCREEN and MATCH CUT TO --

#### EXT. THE PLATINUM ROAD - EVENING

**SONG: "GET ON THE ROAD" - THE POWER of THREE** - *This version of the theme song underlines their growing unity.*

Up ahead they see a ROAD BLOCK. They approach a STRETCH PLATINUM CADILLAC with T-Bone in it, with the Bombshells, their loyalty evident in their posture.

IMANI  
 That's--

SHADOW  
 Framed in gaudy overcompensation.

(CONTINUED)



CONTINUED:

KING

I'm out.

IMANI

King. No. Stay with me.

T-BONE

I come bearing gifts.  
(to Bombshells)  
Ladies.

The Bombshells each POINT IN A DIFFERENT DIRECTION.

PULL BACK TO REVEAL: FOUR HIGH TECH HOVER MACHINES, their engines humming softly and lights gleaming in the twilight.

T-Bone steps out with flair and approaches the gang.

T-BONE (CONT'D)

How selfish of me to be so cruel when  
first our paths crossed. Amends.  
Presenting, the HoverBone 3000's.

He gives a brief demonstration of a HoverBone, showcasing its nimbleness and speed. A sight to behold.

T-BONE (CONT'D)

Top of the line.  
(to Imani)  
And Darlin' Imani, it'll get you from  
point A to point ME in seconds.  
Excellent design features if I may say  
so myself. Even has weather protection.

He waves his hand and a CLEAR DOME COVERS THE MACHINE.

SHADOW

Why are there four?

T-BONE

Well, as the fable tells it, there were  
four who took to the tacky mustard  
colored road. I had this feeling you'd  
find our sweet little mangy friend...

King *HATES HIM*.

T-BONE (CONT'D)

...with me volunteering to lead, the  
future is complete. To sound cocky, I do  
offer what none of you can. Street cred,  
fabulosity, grandeur, swagger...

SHADOW

(under his breath)  
Bloated ego.

T-BONE

(ref: King)  
...I'm sure you wanted that to be your  
thing but daddy's here now.

(CONTINUED)

CONTINUED: (2)

King's eyes FLASH WITH A MEMORY, a past conflict with T-Bone. King CHARGES towards T-Bone. T-Bone's guards ready themselves to intervene. Seeing them, King recoils and begins to HYPERVENTILATE.

T-BONE (CONT'D)

(to Security)

It's coo. Furry feet has the fury of a ferret.

(to King)

We good right Kitty Queen?

King storms off, *catching his breath*.

T-BONE (CONT'D)

So it's settled. I'm rockin' with ya'll.  
And to celebrate...

He gestures and the Bombshells break into a SYNCHRONIZED CELEBRATION DANCE, captivating the group.

Imani is *in*. Shadow's *skeptical*, pulls Imani to the side.

SHADOW

Look...

Points to the BACK OF HIS NECK, STRAW'S STANDING AT ATTENTION.

SHADOW (CONT'D)

Strawie senses. Something's not right.

IMANI

You guys didn't start off on the right foot. He seems sorry. It felt like we were missing something and bam...

She takes a look at T-Bone looking gentle.

IMANI (CONT'D)

I think he's had a change of heart.

SHADOW

Like father, like son.

Shadow is *not convinced but chooses to trust her*. They rejoin. T-Bone places his ARM AROUND IMANI.

IMANI

Mr. Bone. As long as you keep your insults to a minimum--

King rushes over and PUSHES HIS ARM OFF HER shoulder.

KING

And your hands to yourself.

IMANI

We want you with us.

(re: King)

ALL of us.

(CONTINUED)

CONTINUED: (3)

King's pissed but trying to be a team player. Imani and T-Bone hug. Shadow observes. T-Bone approaches him.

T-BONE

Oh Strawy Knight. I know... I can be harsh at times. Daddy issues. I think I can learn a lot from you.

This was what Shadow needed, goes right to heart.

SHADOW

"Change is never easy, but always possible." Barack Obama

IMANI

Now that's an unproblematic one.

They shake and the bond is made.

#### EXT. THE PLATINUM ROAD - NIGHT

**SONG: "THE ROAD" - FOUR AND A PERFECT SQUARE.** *The four are on their way. Still a bit of strain in the bonding, but they're making the best of it. The beautiful skyline of Oz is the perfect backdrop as...*

#### EXT. PLATINUM ROAD - OZ - LATER

The sun sets. The gang is on a much needed break.

SHADOW

Greatest accomplishment?

T-BONE

Getting accepted into college.

IMANI

You went to college?

T-BONE

Couldn't go. But I got in.

KING

Probably slept his way in.

(then)

Mine would be takin' over my father's business.

IMANI

Meeting you guys.

They're moved. Then...

SHADOW

Guiltiest pleasure?

IMANI

Wait, what's your greatest accomplishment?

(CONTINUED)

CONTINUED:

SHADOW

Finally experiencing friendship.

A shared smile between he and Imani.

T-BONE

Yeah, aight. Guilty pleasures Imani?  
Make it hot, I'm bored.

IMANI

Easy. Chocolate.

T-BONE

What you know, I'm chocolate. Wanna  
break off a piece of 'dat?

King saves her.

KING

My guiltiest pleasure is... nah, never  
mind. It's embarrassing.They *all* want to know... well except T-Bone.

KING (CONT'D)

Okay, but don't laugh.

(then)

It's Musicals.

T-BONE

Figures.

T-Bone does a FEMININE DANCE MOVE. King is *embarrassed*.

IMANI

I love musicals. All the singing and  
dancing. It was my dream as a kid to be  
in a big musical film, like Diana Ross.

She grabs King's and they DANCE together. Shadow joins.

KING

Naturally I wanted to be Simba!

SHADOW

I love musicals too. Not the new  
horrible remakes. People are obsessed  
with the destruction of original works.  
No, it's the classics. Phantom, West  
Side, Sound of Music, Guys and Dolls.

T-BONE

(re: Shadow's list)

Oh so just white people?

KING

What about that one with the white girl  
with the tornado and the shiny red  
shoes?They pause, NO ONE REMEMBERS.

(CONTINUED)

CONTINUED: (2)

King sings a line from **SONG: "I JUST CAN'T WAIT TO BE KING"** then RUNS and LEAPS in the air. Imani realize that T-Bone hasn't joined.

IMANI

Come on T, stop trying to act hard. You can't have that much flash and not love a good musical.

He SHAKES his head "no".

SHADOW

I have a feeling I know what will get him. Purple Rain!

They wait and suddenly THE SKY TURNS PURPLE, T-Bone starts DANCING AROUND LIKE PRINCE. *Hysterical laughs.*

T-BONE (SINGS)

*You... I would die for you! Hey, Darlin' if you want me to...*

**SONG: MUSICALLY** a MEDLEY OF SONGS FROM MUSICALS. They all SING, RAP AND DO CHOREOGRAPHY together.

**AT THE SONGS BIG FINISH**, the arrangement segues to **SONG: GET ON THE ROAD** *Back on the road singing.* The group revels in their journey, hovering seamlessly.

**INT. EVE'S LAIR**

Eve, still following on her monitors, WAVES HER FIST over a holographic control and...

**EXT. PLATINUM ROAD - OZ**

ABRUPTLY the world around them PIXELATES. DAY AND NIGHT FLICKER ERRATICALLY. Their HOVER MACHINES POWER DOWN, forcing them to walk, when The ROAD MORPHS INTO UNSTABLE BINARY CODE SEGMENTS FLOAT, requiring DARING LEAPS to cross the jittery 0s and 1s. DISTORTED ECHOES of voices add to the dissonance.

They help each other, narrowly avoiding falls. Digital chaos subsides, the road restores. *Shocked.*

T-BONE

What in the Matrix was that?

Ahead, a ornate INFORMATION BOOTH materializes with ambiguous symbols. King and Shadow rush it, ring the BUZZARD. Tit-4-Tat steps out, air of anticipation about her.

TIT-4-TAT

Ya'll look woozy.

IMANI

Hey, it's Tick! Or Trick or Treat?

(CONTINUED)

CONTINUED:

TIT-4-TAT  
Neither, nor. Tit-4-Tat.

IMANI  
Hey, these are my friends. That's  
Shadow.

He TIPS HIS HAT to her.

IMANI (CONT'D)  
That's King...

He waves *shyly*. Tit-4-Tat SCRATCHES his chest with her  
nails. King PURRS. She pulls him, LICKS HIS LIPS.

IMANI (CONT'D)  
And that's...

T-Bone's BACK IS TURNED, INCHING AWAY.

TIT-4-TAT  
You ain't gotta hide boy, I saw you.  
He turns around, BIG SMILE.

IMANI  
You know each other.

TIT-4-TAT  
Crossed paths a time or too many.

SHADOW  
An undisclosed footnote in your  
histories, perhaps?

TIT-4-TAT  
More like a disclaimer.

IMANI  
Bad blood?

TIT-4-TAT  
I never hold grudges when people use me,  
ghost me and stiff me.

T-BONE  
Ey, that's just a Friday night baby.  
Ignore her, she just salty.

Tit-4-Tat laughs as she PETS KING'S HAIR.

TIT-4-TAT  
He's right. You should ignore me. I'll  
keep my info to myself.

IMANI  
Don't punish us for his bad habits.

(CONTINUED)

CONTINUED: (2)

SHADOW

We seem to have found ourselves inside a glitch in the program. Do you have the code so we can continue?

TIT-4-TAT

Tell you what, cuz King so yummy, Imma help you out for free!

T-BONE

(re: King)

Waste of time. He likes musicals.

KING

No I don't.

SHADOW

(to Imani; proud)

See, *"the one who asks questions, doesn't lose his way"*.

T-BONE

We don't need anything from this trick! I got everything we need.

IMANI

T-Bone, don't get cocky.

T-BONE

Genetics.

IMANI

We could use any info you have.

ON TIT-4-TAT: A *suspicious* SMIRK.

**SONG: "WHICH WAY"** - *Tit-4-Tat performs this jingle, which points out non-specific warnings and hints about the deception among them. But the messages go indecipherable. She warns the best way to go is "no way at all".*

**AT SONGS END:** Imani notices a COMPASS inside the ring, with no specific direction. Imani and the guys huddle to discuss a new plan. When they come out of their huddle...

T-BONE

You ain't so bad. Call you Wednesday.

TIT-4-TAT

No, you don't call...

(to King)

You call.

She KISSES KING and VANISHES.

TIT-4-TAT (O.C.) (CONT'D)

Safe travels kids.

SHADOW

There was something in her eyes. What's her motivation?

(CONTINUED)

CONTINUED: (3)

T-BONE  
You're just paranoid.

IMANI  
She kinda hinted to avoid south, but  
don't trust going north. East is out,  
but west is pointless? So go nowhere?

T-Bone walks ahead. No one follows. King starts to BREATHE  
ERRATICALLY, panic attack. Imani comforts him.

IMANI (CONT'D)  
Breathe King, I got you.

SHADOW  
Something's not right. I've read many  
stories like this. The villain sends  
people to pretend to be allies just to  
trip you up and lead you to a trap.

KING  
Totally a trap!

T-BONE  
And you want us to believe that cuz you  
read a book? You ain't never been outta  
of the cotton fields.

KING  
Corn.

T-BONE  
Shut-up Queen.  
(to Shadow)  
No conspiracy here Mr. Jones.

Shadow *shuts down, with no fight in him. Deep in thought.*

T-BONE (CONT'D)  
We're goin' this way.

T-Bone SNAPS HIS FINGER and the HOVER MACHINES automate to  
them. T-Bone hops on. Imani, *hesitant*, grabs Shadow's hand,  
they follow. King is frozen in place, still breathing heavy.

KING  
Why we gotta listen to this dude?

T-Bone hovers toward a captivating MIRAGE displaying  
tantalizing images, suggesting it as their path. They get on  
and follow, but with every move the mirage shifts further  
away, an illusion always out of reach. Frustrations grow.  
King's anxiety peaks. They stop, the elusive mirage still  
further than at start. Shadow is introspective. Imani  
defeated.

THE RING: Flickers between RED and PURPLE.



**EXT. PLATINUM ROAD - OZ - NIGHT**

The group hovers in silence, *exhaustion evident*. Ominous clouds roll in, shrouding the reflective road in a dark haze. From the mist, the silhouette of **FUNKY MUNKEY** emerges, hovering ominously above them.

**EXT. ASTROMILE - OZ - DAY**

Imani, Shadow, T-Bone, and King come upon a **BRICK BUILDING WITH A SIGN: "SERENDIPITY"**.

T-BONE

Ser-en...

SHADOW

Serendipity. Means "fate", "discovery".

T-BONE

I know what it means. See. We're discovering our fate.

T-Bone drags Shadow inside...

**INT. SERENDIPITY - OZ - DAY**

An ethereal oasis of tranquility. Feels like a boundless outdoor sanctuary, indoors. Clear blue sky overhead with fluffy white clouds moving by fast.

A sparkling pond in the center with vibrant fish that dance and shimmer beneath lily pads and **OUT OF THE WATER**. Towering fruit trees heavy with juicy fruit stand majestically, roots deep in the water, a *symbiotic bond*. Vibrant **EXOTIC BIRDS** flit between branches **CHIRPING FAMILIAR MELODIES**. All the **ELEMENTS COME ALIVE WHEN...**

**THE FOUR QUEENS:**

**QUEEN EARTH** (rises from the ground as if birthed from the very soil, plants and flowers entwining her form)

**QUEEN WIND** (blows in, her presence felt as a gentle zephyr, her hair and robes flowing like untamed currents)

**QUEEN RAIN** (descends gracefully from the sky, droplets of water sparkling around him like a cascading veil)

**QUEEN FIRE** (appears out of a flame with a passionate intensity, her aura flickering with dynamic warmth)

**SIX PRINCESS' OF MYSTICA APPEAR - KNOW, BELIEVE, FEEL, TOUCH, THINK, SAY.** Dressed in white, their presence a blend of elegance and power. 3 **WHITE TIGERS** by their side, each with a **NAME TAG: VIRTUE, COURAGE and PEACE.**

QUEEN FIRE

Four corners...

(CONTINUED)

CONTINUED:

QUEEN RAIN  
...and a perfect square.

**SONG: "IT'S ABOUT FAITH"** - *fills the air. This GOSPEL NUMBER, brimming with emotion and conviction, showcases the power of the Queens and Princesses. As they lead the group through the serene grounds of Mystica, their song paints vivid imagery of the land's magical wonders, emphasizing the essence of faith, even when faced with the seemingly impossible.*

As the song crescendos, THE **MELAN-ANGELES** a MASSIVE CHOIR COMPRISED OF POWERFUL WOMEN OF COLOR, elevate the melody to divine heights.

**AT SONGS END:** The Queens and Princesses meld back with their elements, their powerful message lingers. Imani, Shadow, King, and even the typically stoic T-Bone, are deeply affected, spirits lifted, faith renewed by the overwhelming beauty and power they've witnessed.

#### EXT. THE PLATINUM ROAD - DAY

A shimmering piece of WHITE SHEER FABRIC FLOATS BY, catching the sunlight. Each of the four takes notice. They've been at it for hours, tired. They rest on a grassy knoll.

SHADOW

I didn't want to ask, but it's burning  
me up inside and straw is flammable.

(to King)

I know it's difficult to talk about your  
dad, but you mentioned that he and my  
father were "good friends"?. Why didn't  
I know that?

KING

Sounds like there's a lot you don't  
know. Your pops got behind my dad's  
cause hard. He was trying to help me  
find out who my moms is too.

A CLOUD CASTS A SHADOW ON IMANI'S FACE, catching her  
attention. *Hits close to home.*

IMANI

You lost your dad... and you don't know  
your mom?

KING

Another one of life's mysteries that  
left with him.

SHADOW

You sure you mean my father?

KING

Most times the best things about people  
don't get no recognition. People get off  
on all the negative.

(MORE)

(CONTINUED)

CONTINUED:

KING (CONT'D)

(then)

Your pops came every month. Sat for hours working out strategy for dad's campaign. Critical to the movement.

**FLASHBACK:** SHADOWY SILHOUETTES of SCARECROW and LION working late into the night, pouring over maps and documents.

Shadow pulls away, *shocked*. T-Bone aggressively rips up grass, looking away.

SHADOW

The man I know is careless. Too preoccupied to have interest in what plagues our people or help anyone but himself. He made money, got famous and works hard to stay that way.

IMANI

When's the last time you saw him?

SHADOW

Over a year. We had a big fight. Said I was throwing my life away.

(inward)

I never really thought about what it looked like to him. I was just enjoying raging against the machine.

T-BONE

Just like you shoulda been.

(then)

My sperm donor wasn't helping nobody, unless you consider hookin' up with every open leg on this side of the sun a good deed. So why shouldn't they know how their shitty examples screwed us?

(to King)

With the exception of yo' "perfect hero dad".

KING

Don't speak about my dad.

IMANI

(re: King and T-Bone)

What is this between you two?

*Uncomfortable silence.* Sky TURNS OVERCAST. King diverts his eyes.

SHADOW

Imani, I'm curious. We know so much about Dorothy. Who did she end up with?

T-BONE

Ain't she kinda old to be your mom? What she wait til she was 50 to have you?

SHADOW

What kind of father do you have?

(CONTINUED)

CONTINUED: (2)

She doesn't want to but...

IMANI

My dad? Brave. Respected. The most selfless person I've ever known. One hell of a pilot. And for your information, she's technically my grandmother.

SHADOW

Wait, so who is your mom?

**FLASHBACK:** Blurry image of a woman, light surrounding her, symbolizing Imani's lack of memories of her.

IMANI

Sadly, I only got to spend 9 months growing inside her. She left this world bringing me into the world. So my grandparents raised me as their own. Dorothy is the only mother I've had. And sadly, my dad left doing what he loved.

Emotional intensity heightens. SLIGHT DRIZZLE falls. She grapples with the *surge of painful memories*.

IMANI (CONT'D)

I wish I would have said something to keep him from leaving.

**FLASHBACK:** Plane soars in the sky, gradually fading away.

IMANI (CONT'D)

Everyone on board the plane died. I think about that night, the look in his eyes, like he knew.

She HOLDS HER EARRING.

IMANI (CONT'D)

It broke my mom. She puts on a strong front, but he was her world. I heard her cry every night for a year. She always tells me God doesn't make mistakes. And since I was a baby she's said...

She feels uncomfortable to share.

KING

Tell us.

IMANI

She told me that my mom went to live in Oz. Said dad came to be with her. That Oz was a better place.

Battle between her *sadness and anger*.

IMANI (CONT'D)

I'm not crazy, I know he can't come back.

(MORE)

(CONTINUED)

CONTINUED: (3)

IMANI (CONT'D)

But what am I supposed to care about?  
"Oh look what I've done dad, I'm a  
doctor. Aren't you proud of me?" What's  
the point in doing anything without him  
here to share it with?

Shadow CONSOLES HER. King is losing it. Her voice breaks.

IMANI (CONT'D)

(to Shadow, T-Bone)

You two speak about your dads like you  
wish they were dead, but would you feel  
that way if they were?

(to King)

I only wish I could be as strong as you.  
Carrying his legacy.

(to T-Bone)

I wish I knew what happened to the  
TinMan. But you have to realize unlike  
me and King, they're still here... the  
story isn't over.

*This triggers T-Bone.*

T-BONE

Pops was weak. Got that brand new heart  
and didn't protect it like a real man.  
He let some chick steal it. Turned to  
straight stone. I was just a casualty.

Imani reaches out to console him. He stops her.

T-BONE (CONT'D)

Like that. Ain't happening. You ain't  
makin' me weak with them soft touches.

Their eyes meet, *he fights it*. Imani's eyes move him.

T-BONE (CONT'D)

Best thing was seeing my pop turn into a  
bitch. Example of what not to do. Look  
what I've made of myself without 'em.  
Now, not only is he missing a heart, but  
a spine and a son.

*Almost wrought with emotion, he retracts.*

T-BONE (CONT'D)

Alright ladies grab your Kleenex, powder  
your noses. Let's hit the club!

(to King)

Don't look confused man. I'm sure they  
have gay clubs in Oz.

He walks off assuming they'll follow. They don't. Off their  
*SOMBER LOOKS.*

T-BONE (CONT'D)

We got it out. Now we know we're a pack  
of motherless sons. Half hate their  
fathers.

(MORE)

(CONTINUED)

CONTINUED: (4)

T-BONE (CONT'D)

The other half who can't live without him. Everyone's had their little Ozcar winning moment. But too much deep will only make you drown.

(then)

Where I'm from, we go dancing after a funeral. Hell, we go dancing after we go dancing. Who wit me?

He puts Shadow in a head lock, starts walking off. Looks back at Imani, gestures to follow. King, is *unmoved*. Imani grabs his hand, smiles, pulls him along.

#### EXT. THE PLATINUM ROAD - NIGHT

The ambiance shifts. They're greeted by a vibrant scene that's alive and electric. The revolving sky lights beacon, they move closer.

#### INT / EXT. LEVITY - NIGHT

The juxtaposition of an old ABANDONED CHURCH turned into a bustling NIGHTCLUB symbolizes changes to history. The bright lights and rhythmic beats contrast against the solemn stone walls. As they approach, it's clear this is a place of reverence in its own right.

Lines of **PARTY-GOERS** chattering and laughing. Hover machines contrast against the ancient feel of the place.

#### INSIDE

Atmosphere is *intoxicating*. Mix of music, lights, and energy is palpable. ELITE PARTIERS dressed to the 9's shimmer.

IMANI

Definitely not dressed for this!

T-Bone holds his finger up, runs off into the COAT ROOM. Comes back with arms full of CLOTHES. He hands them each things to put on. They throw them on. King has WOMEN'S CLOTHES. DJ stops the music, makes an introduction:

DJ

Let's do it like we do it at Levity every night. Let's bring to the stage the dynamic, energetic, prolific, passionate and powerful, founder and chief of this fine establishment. Get 'em up for Madam Levity and The Band HIGHER!

The crowd goes wild, the room goes black and then...

**SONG: "TODAY" MADAM LEVITY**, eclectic, mesmerizing presence, and her band **HIGHER** *smash an uplifting, number about 'celebrating life today, tomorrow is not promised'*. DANCERS around the space do choreography. Imani, Shadow, King and T-Bone take a verse on this song.

(CONTINUED)

CONTINUED:

King notices as the song progresses T-Bone is taking money and passing out LITTLE BAGGIES of PILLS and POWDER.

**NEAR SONGS END:** *all are on stage with Madam Levity.*

**OUTSIDE - LATER**

Sun is rising. Exhausted PATRONS move down the street. Imani, Shadow, and King stumble out, spirits high, bodies worn. T-Bone trails behind, two gorgeous Bombshells accompanying him.

IMANI

Oh my God it's morning.

T-BONE

What ya'll lookin' so tired for?

They congregate on the curb, to breathe and rest.

T-BONE (CONT'D)

The party ain't over, so do what you gotta do to get your wings.

T-Bone pulls out a LITTLE BAGGIE of WHITE POWDER. Imani's attention is elsewhere. King SNATCHES the baggie out of T-Bone's hands. T-Bone goes to take it back but King stands firm, FIST CLINCHED. T-Bone lets it go.

T-Bone looks in the alley where Munkey See and Munkey Do try to get his attention.

Shadow covertly watches him go to the Munkeys. T-Bone's convo is brief. He returns.

T-BONE (CONT'D)

Let's roll! We 'bout to hit the best after-hours in Oz.

They move slow. King pulls T-Bone OFF TO THE SIDE, hard.

KING

Do what you want at home, but I won't have any of that dirty trash around us.

T-BONE

Aye, I don't use the sniff-stuff. I just wanted to be a good host.

King's threatening look *cements his seriousness.*

**EXT. THE PLATINUM ROAD - NIGHT**

The crew hovers when CLOUDS ROLL IN, engulfing them in a DARK HAZE. Zero visibility. In the clouds, FUNKY MUNKEY's appear and then fade. The hover machines stutter and die, gradually lowering to the ground. They frantically try to restart them, to no avail. A FLOATING HOLOGRAPHIC SCREEN materializes. ON THE SCREEN: VERBATIM.

(CONTINUED)

CONTINUED:

VERBATIM

(rap)

*Hey you little lady!  
I felt it best to send this warning.  
Eve is on the rampage, I just saw her  
this morning.*

Imani's face visibly pales, the weight of the words causing her posture to slump.

VERBATIM (CONT'D)

*Hey, you killed her cousin, what did you expect?  
Now you run around with these clowns who get no respect.  
Ya'll just dancin' 'n prancin', like everything's cool.  
Get the hell out of Oz, before she finds you and kills you.*

Their eyes dart around, scanning their surroundings as if searching for escape routes or answers.

VERBATIM (CONT'D)

(to Shadow)

*Ah, yo, "smarty-pants", do me a favor...  
Use your brain and peep the fine print...  
There's a disclaimer.  
You're the only one here with a P.H.D.,  
so...*

INTERCUT: The first letter of each following word is on his screen. Spelling out P.H.D.

VERBATIM (CONT'D)

*P-eace, H-urry, D-isappear, consider me  
your life-saver.*

Shadow's fingers twitch involuntarily, reality sinking in.

VERBATIM (CONT'D)

(to King)

*And you, Mr. Body Boy, don't try to be a hero.  
Use your strength to walk away, cause your wins are at zero...  
And if you run real fast, you can make it back to the ring.  
Throw some more fights, pay your fake fans to scream (KING! KING!)*

The screen shows an audience screaming King's name.

VERBATIM (CONT'D)

(to T-Bone)

*As for you Mr. Cocky,  
Your money's real good now.  
I heard you reached a milli...  
Do we need to mention how?*

(MORE)

(CONTINUED)



CONTINUED: (2)

VERBATIM (CONT'D)

*The truth of the matter is you just got used.  
You're gonna be the lead story on the front page news.*

INSERT: Newspaper with T-Bone's picture. Caption...

VERBATIM (CONT'D)

*"Rich Man Dies - Trying to pull a fast one."  
You trusted the wrong female, like father like son!*

The screen fades, darkness. *Panic.* The weight of Verbatim's words and the encompassing haze *suffocates them.* King hyperventilates, ragged gasps. Imani moves to comfort him, but her eyes show her own fear.

KING

That's it. We can't continue.

IMANI

You really think she's after me?

T-BONE

Eve has better thangs to do than worry about you.

KING

We should hide out, just incase.

T-BONE

Taken from a true champ. Sack up.

KING

If I know two things, it's danger and Eve. She's ruthless.

Losing his breath again. King's eyes dart around, the DARK HAZE making everything feel even more claustrophobic.

T-BONE

We gonna have to get this feline a ventilator or sum'n?

(to Imani)

We'll be safe where I take you. Who in these streets more than me?

KING

No. No. No. No. No.

IMANI

(to Shadow)

What do you think, you're quiet?

SHADOW

(to T-Bone)

I'm having stalled thoughts currently. Nothing is computing.

IMANI

Can we trust you?

(CONTINUED)

CONTINUED: (3)

T-BONE

I got you.

Shadow squints through the haze, studying T-Bone's unyielding expression.

SHADOW

Let's go where he leads.

Imani and King agree. As they proceed on foot, the DARK HAZE seems to linger, playing tricks on their eyes. TINY RED LIGHTS twinkle in the sky.

T-BONE

Take this back road just incase. Main road has cameras everywhere.

BACK STREET, Shadow keeps glancing behind. He almost catches a glimpse of Munkey See and Munkey Do. A faint, mischievous giggle amplifies the eerie atmosphere, underlined by a tense, haunting soundtrack.

SHADOW

You guys hear that?

He rushes to catch up with the crew.

**EXT. PLATINUM SIDE STREET - EVENING**

The tension in the music intensifies as they hover, RED and BLUE lights suddenly circle them. SIRENS SOUND. From behind, 12 POLICE HOVERS PULL UP ON THEM. These are top-level A.I.

HOVER COP 1

Pull to the side.

They pull over. T-Bone GETS OFF. Just as he's about to talk, a tight close-up captures the sudden alarm on his face when THEY ALL DRAW LASER WEAPONS on him.

HOVER COP 2

GET ON YOUR KNEES, HANDS UP!

HOVER COP 3

Scanning for weapons.

KING

Hey guys--

He moves too fast.

HOVER COP 1

ON YOUR KNEES!

IMANI

Just do what they say guys.

HOVER COP 2

Female. On your knees, hands up!

(CONTINUED)

CONTINUED:

Imani moves slowly to obey the order. Shadow starts to move slowly to get on his knees when...

HOVER COP 3  
Identified: Shadow Strawman. Class A.

HOVER COP 2  
You can stand Mr. Strawman. Are you traveling with this group of your own free will?

Shadow is thrown by the question.

T-BONE  
Hol'up! What are you tryin' to say? We abducted the white boy? Why is he the only one not on the ground.

HOVER COP 3  
Reading: Hostility.

T-BONE  
Damn right I'm hostile! This is Ozism at it's finest.

They ARM THEIR WEAPONS. King starts to HYPERVENTILATE.

T-BONE (CONT'D)  
So you're gonna fuckin' shoot me now?!

IMANI  
Just let them find out what they need.

HOVER COP 3  
Cause for infraction: Call for an upstanding citizen being held by a suspicious group.

T-Bone stands up, *eyes blazing with fury.*

T-BONE  
This is bullshit man!

The world seems to stand still for a heartbeat as THEY FIRE THEIR WEAPONS. Imani SCREAMS. T-Bone's SKIN ricochets the lasers BACK onto the cops. They fall down. Hover 1 and 3 still standing.

HOVER COP 1  
Comply or I will detonate kill shot.

Shadow steps IN FRONT OF T-BONE.

SHADOW  
My father is Mr. Strawman. He is close friends with the Commissioner of the Hover Force. If you refuse to let us go, I assure you, consequences will be dire.

T-Bone's anger is palpable. Hover Cops LOWER their weapons.

(CONTINUED)

CONTINUED: (2)

HOVER COP 1

Please accept our apologies Mr.  
Strawman.

T-BONE

What about us?

HOVER COP 3

Reading: Hostility.

WEAPON RAISES.

T-BONE

You gotta be kidding me!

SHADOW

Leave. Now. Please.

The sirens fade, lights go off, Hover Cops retreat. As they depart, the camera captures a quiet moment of *shared grief and anger* among the group. Haunting music fades, replaced by heavy breathing.

IMANI

So that's just a plague everywhere.

T-Bone is *seething*.

SHADOW

I wish there was a way to apologize for  
all the moments spent systematically  
devaluing lives deemed unworthy of  
respect and regard.

T-BONE

(mocking Shadow)

But I will use my whiteness--

IMANI

He saved us. That counts.

KING

It hurts.

IMANI

It hurts.

T-BONE

It... does. It hurts.

A poignant pause hangs in the air, before WE TIME CUT TO --

**EXT. ENTICEMENT - OZ - EVENING**

They come upon a seedy street.

SHADOW

This isn't our destination is it?

T-Bone leads the way. They slow their pace behind.

(CONTINUED)

CONTINUED:

T-BONE

This is where boys become men. Girlies too, sometimes.

DEAD END ALLEY. BRICK WALL - GRAFFITI reads "Enticement". T-Bone approaches a hidden panel, KNOCKS in a sequence. A door opens, revealing a heavily armed SECURITY GUARD.

T-BONE (CONT'D)

Yo man, 4?

SECURITY GUARD

\$3600.

T-Bone nonchalantly hands him a GOLD COIN WITH INSIGNIA.

SHADOW

Premium member??

T-BONE

Man-Whore Perks from mi pappy.

Doors seal. Open. Each receives a DIGITAL KEY. TIME CUT TO --

**INT. ENTICEMENT ISLE - OZ - EVENING**

They fill out digital forms.

SHADOW

What's all this for?

T-BONE

They gotta know what you're into. Tell the truth, they hook you up.

KING

Tell them exactly what I want?

T-BONE

Yeah, and it's closeted... I mean confidential.

King starts to FREAK OUT a bit, holding his chest.

KING

Can we die?

T-BONE

If you're into that kinda thing.

IMANI

King, you have plenty to live for!

KING

Naw, I mean, is this dangerous? Can we die doing it?

T-BONE

Man, it's VR!

T-Bone looks over King's shoulder to read his screen.

(CONTINUED)

CONTINUED:

T-BONE (CONT'D)  
That's nasty! You can go to jail for that!

T-Bone shakes it off. King CLOSES HIS SCREEN.

**INT. ENTICEMENT ISLE - OZ - NIGHT / AFTER HOURS**

Each wait outside HOLOGRAPHIC DOORS with SYMBOLS: Imani: ANGELIC WINGS Shadow: MICROPHONE/SPOTLIGHT King: GOLDEN BOXING GLOVES T-Bone: DOLLAR SIGN - Each door has a DIGITAL RED X.

REVEAL: Munkey See and Do down the hall.

They each WAVE THEIR HAND ACROSS THE DOORS. SIMULTANEOUSLY, Red X's turn to GREEN ARROWS. Each door reveals a DIGITAL TITLE. Imani: HEAVEN'S GATES. Shadow: MEDIA FRENZY. King: THE ULTIMATE FIGHTER. T-Bone: TEMPTATION. Doors fly open, SMOKE OBSTRUCTED BRIGHT LIGHT shines out. They go to enter...

JUST THEN: Imani's GRABBED by Munkey Do. She attempts to send a flare, to no avail. She's taken, unnoticed.

**EXT. THE BROKEN ROAD - NIGHT / PRE-DAWN**

Munkey See, Say, and Do freeze upon seeing a MASKED MAN emerging from the shadows, leaning against a sleek car. Sensing danger, they attempt to fly, but a wave of the man's cane creates an invisible barrier they crash into. An intense martial arts sequence ensues. The Masked Man overpowers the Munkeys. Thinking she's saved, Imani approaches him, but he roughly grabs her, throwing her into the car. He performs SONG: "I GOT YOU, WHERE I WANT YOU" - PLAYS THROUGH THE NEXT SCENES. He drives a while until he reaches a DOOR. He pulls Imani out of the car and rushes her into...

**INT. SECRET PASSAGE - NIGHT**

The Masked Man moves Imani through all the grime of this secret passage way.

**EXT. ENTICEMENT ISLE - DAWN**

A beat up Munkey See, Say and Do return to the front of the building. Other Funky Munkeys gather.

MUNKEY SEE  
It's time for vengeance.

MUNKEY DO  
Gotta find her and the man in the mask.

MUNKEY SAY  
Or we're gonna have bigger problems.

(CONTINUED)

CONTINUED:

They head off in different directions.

**INT. MEDIA FRENZY, SHADOW'S ROOM - ENTICEMENT ISLE - OZ**

SHADOW'S VR: It's a MEDIA room. Shadow sees himself on magazine covers, giving TED talks, and receiving awards. A large screen features his interview with Oprah.

**INT. ULTIMATE FIGHTER, KING'S ROOM - ENTICEMENT ISLE - OZ**

KING'S VR: King grapples with massive opponents in a ring in front of thousands chanting. Initially overpowered, he roars back, defeating each, crowned the Ultimate Fighter..

**INT. TEMPTATION, T-BONE'S ROOM - ENTICEMENT ISLE - OZ**

T-BONE'S VR: Room filled with FANCY CARS, a VAULT, a showcase filled with expensive JEWELS, a large BLOCK OF MONEY packaged in plastic. He opens the VAULT.

An EMPTY room. RED COUCH. SETTLE ON: **KOURTNEY, KHLOE, KENDALL** and **KYLIE**. Each are holding DIAMOND CHAMPAGNE. T-BONE'S eyes come out of his head. **SONG DROPS TO INSTRUMENTAL**

T-BONE

WHOA! The KLYMAX! Ya'll weren't on my wish list.

KYLIE

You were on ours.

KHLOE

Been a dream of mine for years.

KENDALL

Your "reputation" precedes you. How could we pass up on all that...

**KIM** walks in.

T-BONE

Fuuuuuuuuuuuuuuucccckkkkk!!

KIM

Get 'em Kourt.

Kourtney pulls him onto the couch between her and Kim.

T-BONE

Can I even KEEP UP with ya'll?

They ALL move in and start KISSING all over him. Kourtney SNAPS, lights go dim. **INSTRUMENTAL SLOWS: SEXY RHYTHM**

KYLIE (CONT'D)

This is about to be a night...

(CONTINUED)

CONTINUED:

KOURTNEY

...You will never forget.

ROOM TURNS RED setting the stage for an electric experience.

**INT. EVE'S OFFICE - OZ - NIGHT**

The only light comes from a CRESCENT MOON through a massive window. THUNDER RUMBLES. Munkey See and Munkey Do are bound with magic chains, their shadows casting eerie reflections on the walls.

EVE

I thought munkey's had balls! Worthless.  
One simple request and you failed.

MUNKEY SEE

Uh... We don't know....

MUNKEY DO

...what happened.

MUNKEY SEE (CONT'D)

We had her but...

MUNKEY DO (CONT'D)

...a bunch of thugs took  
her away.

MUNKEY SEE (CONT'D)

We promise we won't...

MUNKEY DO (CONT'D)

...let you down again.

She strides over to two terrified Funky Monkeys, who immediately prostrate themselves before her.

EVE

I need to make an example of you!

Eve dramatically raises her fist. As she forcefully smashes it down, the two Funky Monkeys are transformed into BABY SQUIRRELS, scrambling in terror. She points her finger at a BLACK TARP in the corner of the room, revealing a large, ominous aquarium underneath. Inside, two hungry RATTLE SNAKES hiss menacingly.

EVE (CONT'D)

Meet Cliff and Clair. My dear dinner  
companions. Hungry, always hungry.

With a wicked grin, she ZAPS the squirrels into the aquarium. The SNAKES STRIKE swiftly. Horrifying scene. Monkeys shiver with dread. Returning her gaze to Munkey See and Munkey Do, her voice drips with menace.

EVE (CONT'D)

Mess up again and you're  
din-din for the Huxtables.

The monkeys nod vigorously, the weight of their failure and the consequences bearing down on them.



**EXT. OZLAND TOWERS - EVENING**

**SONG ENDS.** The sprawling Ozland Towers come into view. Brilliantly illuminated and reaching the heavens, they're the embodiment of regality and splendor in Oz. The base is a lush circular courtyard where crystal clear fountains dance synchronously with radiant, ever-changing lights.

**REVEAL: PAGE 2 REMOVES HIS MASK** guides Imani past a seemingly endless line of **HOPEFULS**, all dressed in their finest, waiting for an elusive entry. They whisper and point at Imani, their faces a mix of envy and curiosity. To the **DOORMAN.**

PAGE 2

Escorting Imani. Please inform the Trey-House staff.

IMANI

What are we doing here? Where are my friends?

PAGE 2

I did you a favor back there. You were seconds away from being Eve meat.

As the towering gates swing open, they reveal the inner opulence of Ozland Towers. Futuristic vehicles hover above pristine pathways, while elegant AI butlers cater to the elite of Oz. An elevator with a prominent "T".

PAGE 2 (CONT'D)

My boss is anxious to meet you.

Page 2 **WAVES.** **GOLDEN DOORS OPEN** to unveil a **LOUIS VUITTON**-themed interior.

PAGE 2 (CONT'D)

(to elevator)

Direct to the Trey-House, level 150.

IMANI

Is this...

PAGE 2

(to Imani)

The future? It's now. Enjoy.

Doors close. Imani **SINGS: "TELL ME" - ACAPELLA**, as floor numbers rise. The higher it goes, her *emotions intensify*.

**INT. OPULENCE, THE TREY-HOUSE - EVENING**

The elevator doors glide open, unveiling **PARA DIGM**, epitome of divine elegance and technological wonder, with holographic projections accentuating her features.

(CONTINUED)

CONTINUED:

PARA DIGM

You've entered Trey-House within  
Opulence. The zenith of luxury. We've  
long anticipated you.

Imani marvels the immaculate stark white and steel space.

IMANI

This place is...

PARA DIGM

Perfect.

IMANI

They say there's no such thing.

PARA DIGM

Until there is.

As Para Digm's voice takes over with **SONG: LOOK HOW PERFECT.**  
They reach a VAST HALL. Every step reveals another marvel:  
floating chandeliers, walls that morph into mesmerizing art,  
and an orchestra of drones playing harmonious music.

Grand doors with a "T" slowly part to display an expansive,  
illuminated staircase, each step seemingly made of cloud-  
like material, glowing softly.

PARA DIGM (CONT'D)

The best thing to do is be you.

As Imani ascends, the STEPS LIGHT UP with her footprints,  
guiding her to the two even larger doors at the top, waiting  
to unveil the magnificence of Trey's domain.

#### INT. TREY'S OFFICE - SUNSET

A breathtaking space where separation between interior and  
exterior disappears. The horizon paints a MAGICAL SUNSET,  
blending seamlessly with the luxurious decor of the room.  
The glowing sun reflects off delicate crystals, creating  
rainbows of light that dance around.

IMANI

Someone lives here?

PARA DIGM

Sir Master Lord King Ozland Williamson  
Junior III. But we prefer the simplicity  
of Trey.

(to Trey)

Announcing Imani...

(to Imani)

What's your last name?

Before Imani can speak...

TREY (O.C.)

Warren.

(CONTINUED)

CONTINUED:

A GRAND CHAIR pivots. REVEAL: TREY, a magnificent figure, dressed in pristine white, radiating wisdom and enigma. His age, timeless, a blend of youthful vigor and aged wisdom.

TREY (CONT'D)

This ain't ya mama's Oz huh?

IMANI

It's pretty dark out there.

TREY

Make your life seem a bit easier?

IMANI

There are a lot of problems here, but they aren't mine.

TREY

I see. Sit. You have to be tired.

With a WAVE OF HIS HAND, a LUXURIOUS CHAIR elevates from the floor. Imani hesitates momentarily, then sits.

TREY (CONT'D)

To be exposed, to be vulnerable, unnerving, yes?

IMANI

Can't say I like the feeling.

TREY

If you want, you can keep running from what is inevitably going to find you.

She wonders.

TREY (CONT'D)

Truth, from which you can't hide.

IMANI

Hiding sounds pretty good.

TREY

You enjoy the silent anonymity. But every time you retreat you miss the lead role in your own story. Might be time to cast differently.

IMANI

How can I change things I don't control? I wish I had powers like these people.

TREY

If the control is not yours, then whose? We all have it. Some just choose to suppress it. The greatest weapon used against us is self-doubt. I wonder what else you have inside of you?

ON IMANI: *deep thought*. He's in her head.

**EXT. ENTICEMENT ISLE - SUNSET**

Last rays of sun, a golden hue, eerie beauty. King, Shadow, and T-Bone are waiting for Imani.

KING

How long were we in there?

SHADOW

I fell asleep while I was being interviewed on MTV Reveal.

T-BONE

4 amazing life changing hours.

King looks hard at T-Bone's neck, seeing a hickey.

KING

Apparently, with lips that suck.

He points. T-Bone didn't know. *It's a fantasy?! Security begins to lower the steel bars, sealing the building. Panic.*

SHADOW

Guys, they're closing the building. Where's Imani?

Shadow and King quickly run over to the entrance.

KING

Our friend's still in there.

GUARD

Everyone's out. Motion sensors on. Any movement or heat, it triggers.

The guard closes the gate. The atmosphere becomes ominous as RAIN POURS. King and Shadow *instantly* worry. T-Bone is sitting on the curb, head down.

SHADOW

Did you see her before we went in?

KING

We were all at the doors together. I'm sure I saw her walking in.

SHADOW

(to T-Bone, frantic)

Did you see anything?

T-Bone looks away, *guilt evident*. Shadow's neck suddenly quivers, revealing a protruding straw.

SHADOW (CONT'D)

Strawy senses! Look!

He points to the RAISED STRAW ON HIS NECK.

(CONTINUED)

CONTINUED:

SHADOW (CONT'D)

(outcry)

IMANI!...

(rapid)

Did you know over 543,018 people in The Americas are reported missing every year. 90% of the abductors are men who sexually assault their victims in over half the cases.

T-BONE

Dude, nothing like that happened.

Shadow walks away with an urgency.

SHADOW

How do you know? Imani's young. A bit naive. Very beautiful. Perfect target.

He goes back to T-Bone who's pacing *nervously*.

SHADOW (CONT'D)

(to T-Bone)

And if you ask me, she's far too trusting! I saw you talking to those dreadful monkeys.

KING

Uh... that's a little racist.

SHADOW

What? No. Literal monkeys!

KING

Shadow, you know me and T-Bone have been at each other. Our own tainted history. But he's changed. Why would he help and then turn on us?

T-Bone puts his head down in shame.

KING (CONT'D)

Tell him you have nothing to do with this.

After a moment, his silence *confirms the accusations*.

SHADOW

I knew it. Where is she?!

T-Bone tries to avoid answering when King GRABS HIM.

KING

If you don't start talking I'm going to break every bone in your face until not even your own flesh will be able to identify you. Think I won't?

This aggression even *shocks King*. After a few PHYSICAL JOLTS from King, T-Bone *breaks*.

(CONTINUED)

CONTINUED: (2)

T-BONE

Eve has her.

KING

NO! WHY?

SHADOW

Educated guess, the root of all evil.

*T-Bone hits his most emotional point yet.*

T-BONE

Wasn't about the money.

SHADOW

The money. See.

T-BONE

Eve came to me after I sent you guys away the first time. Told me to join ya'll, and when it was time to turn Imani over to her.

KING

How much did she pay you?

T-BONE

It wasn't about the money!

*He tosses about in his head and then...*

T-BONE (CONT'D)

The woman that broke my pop's heart, that was Dorothy. He fell in love with her, then she left. Wouldn't stop yappin' about her for years. People like my mom never stood a chance. He really thought she was coming back. He finally figured out he couldn't love somebody who ain't there, so he started looking for her in every women. I ain't told nobody this, but I found this locked trunk once. Broke it open found all this stuff, like a treasure of trophies he was collecting from women. Had tags on 'em. "This reminds me of how she smelled. This one is the same color she was wearing. This one reminds me of her laugh." I was like, what the hell is this? So when I found out who Imani was, all this stuff came up I wanted payback.

*T-Bone is fighting back the emotions he's successfully hidden his entire life, but it all comes out.*

T-BONE (CONT'D)

If I had to suffer all these years, she was gonna suffer too. Her murdering, heartbreaking mother took my father. I figured I'd take her from her mother. Turns out it's not even her mom...

(CONTINUED)

CONTINUED: (3)

King prepares to end T-Bone.

T-BONE (CONT'D)

But that was before I realized how great she is. These last few days, I've gotten to know her more than any other female ever. When you saw me talking to the Munkeys, I was telling them I was out, but it was too late. It was in motion.

KING

And you just let it happen?

King PUNCHES T-Bone square in the center of his face. T-Bone FALLS BACK on the ground, no fight in him.

KING (CONT'D)

Get up you weak coward!

Shadow gets between them. Helps T-Bone up. King lunges again, but Shadow stops him.

SHADOW

Not like this. This won't help.

Standing in the POURING RAIN, Shadow consoles T-Bone. King holds in anger for a moment, then joins them. A HUDDLE, GROUP HUG. Tears fall as they release years of pain from their fathers. Bond sealed.

SHADOW (CONT'D)

*"Coming together is a beginning. Keeping together is progress. Working together is success."* Henry Ford

KING

I think we know what we gotta do.

T-BONE

We gotta go get her.

**SONG: "GOTTA GO GET HER"** *this powerful, moody song catapults them as united forces as they venture to save Imani. They walk the streets like super heroes.*

**EXT. EVE'S DUNGEON - NIGHT**

**BY SONGS END:** The guys have reached the exterior of Eve's dungeon. They set themselves up to prepare an attack.

**INT. TREY'S OFFICE - NIGHT**

A vast room with sleek METALLIC FURNISHINGS. HOLOGRAPHIC DISPLAYS FLOAT MID-AIR. The ceiling reveals the City of Oz's night sky. Trey stands confidently in a COLOR-SHIFTING SUIT. Imani and Trey *deep in it*. Trey walks towards the window, which is a floor-to-ceiling pane of SMART GLASS. He motions for Imani to join him.

(CONTINUED)

CONTINUED:

With a WAVE OF HIS HAND, the WINDOWS TURN TRANSLUCENT AND THEN TRANSPARENT, revealing an expansive view of the City of Oz.

Outside, FLYING VEHICLES move smoothly between the two towering skyscrapers adorned with neon lights. The traffic is a silent ballet of synchronized movement, an advanced automated transport system.

Trey steps onto a BALCONY. No railing, just open space. The absence of safety features implies a world where accidents are prevented by tech. Imani, her heart racing, joins him.

With another gesture, a PLEXIGLAS BRIDGE materializes, seemingly crafted from thin air. It spans from their tower to the next, pulsing with a soft glow. As they walk, the bridge shifts direction, its path guided by Trey's intent.

SUPER OVERHEAD: reveals Oz in its splendor. Flickering lights resembling diamonds span the horizon, with the vast ocean shimmering in the distance. The PLATINUM ROAD, a major artery, radiates a brilliant glow, with vehicles silently zooming past leaving a trail of light.

They soon approach a lush GARDEN suspended mid-air between two towers. It's a marvel of botanical engineering with plant life from all over the world. Trey picks up a sleek and metallic futuristic spout resembling a work of art. With it, he WATERS THE FLOWERS, which respond immediately, petals turn vibrant, stems growing taller. Imani is *amazed*. Her bond with Trey, *stronger than we've seen with anyone else*. Imani SMILES brightly...

TREY

Now that is a smile to love.

Trey TOUCHES A FLOWER BUD and it BLOOMS IN HIS HAND.

TREY (CONT'D)

From seed, to bud, to bloom, every step requires patience, care, and the right environment, much like our souls.

Imani breathes deeply, *lost in her thoughts*.

IMANI

Someone made a mistake bringing me here.  
If I'm the answer they're screwed.

TREY

Greatest weapon.

IMANI

What do you mean?

TREY

Your words. Powerful in deed.

(then)

In this vast garden of existence, which flower resonates with your spirit the most?

(CONTINUED)



CONTINUED: (2)

Imani looks around the garden. Her EYES LIGHT UP.

IMANI  
Orchids!

Trey goes to the Orchids.

TREY  
What do you see?

IMANI  
The most beautiful Orchid ever.

TREY  
How do you think it got to this place of beauty?

IMANI  
Someone planted the seeds, watered them.  
Gave them sunlight, until...

She touches an Orchid it LIGHTS UP. Trey studies her.

TREY  
What do you think would have happened if I hadn't watered it? Cared for it? Left it in the dark?

IMANI  
This kind of flower can't bloom in the dark. And definitely not without water.

TREY  
Plants are living things, just as we are. So what happens to us if we're starved of light?

IMANI  
Where's the light in loneliness?

TREY  
Is loneliness not a prison we build ourselves? The walls, our thoughts; the lock, our fears.

IMANI  
So I put myself in loneliness?

TREY  
You've adopted a kind of loneliness so profound, it's taken physical form. A second skin. You've nurtured it, watered it, had full blown conversations with it. Keeping it in the light.

IMANI  
Or I just wake up every day and feel lonely and scared.

HE ILLUMINATES DIRECT SUNLIGHT on each referenced:

(CONTINUED)

CONTINUED: (3)

TREY

Every being wakes with potential. Each day, we choose which seeds to nurture. Our thoughts, emotions, and actions are the sunlight, water, and soil. And roses. The apple, grape...

He RUBS HIS PALM GENTLY from WRIST TO FINGERTIP pointed at Imani, which ZAPS A SKIN TIGHT BODYSUIT with BOLD RED WORDS ALL OVER IT including fear, lonely, sad, depressed, addicted, death, pain and more. He RUBS ONCE AGAIN and ZAPS AN UMBRELLA INTO HER HANDS, OVER HER HEAD.

TREY (CONT'D)

If the mind is the source, the root from which all things internal grow, then from it, every negative thought, bad idea, fear, when nurtured... blossoms.

HE ILLUMINATES DIRECT SUNLIGHT OVER HER. THE WORDS GET BIGGER AND MORE CROWDED.

TREY (CONT'D)

But those negative thoughts aren't the most powerful we can choose. Truth is they would never stand a chance in a battle when planting and nurturing wholesome, fresh, good seeds...

AS HE SPEAKS BOLD GREEN WORDS OVERTAKE THE RED.

TREY (CONT'D)

...like joy, trust, peace, forgiveness, love, healing and faith. But in order to allow the negative to die, we have to nurture the good. Water.

ANOTHER SWIPE AND IT RAINS OVER HER.

TREY (CONT'D)

Light.

HE ILLUMINATES A BRIGHTER LIGHT OVER HER. The UMBRELLA MELTS. SHE'S SOAKED IN GREEN, POSITIVE WORDS. Imani is *stunned and moved*. With ANOTHER SWIPE, he returns her to her original state. She silently takes it all in, then...

IMANI

It's so overwhelming... to realize I've been holding the umbrella all this time, shielding myself from the light and rain I needed most. How did Oz turn out like this?

TREY

This is life after pain with no healing. The heart of Oz turned dark and our flowers were unable to grow.

IMANI

But you're the powerful Wizard.

(CONTINUED)

CONTINUED: (4)

TREY

A wizard, name alone. My wings are clipped. Eve, the actual power that is, bound me to this location. A terrifying fear of heights married with a fear of leaving my space, paralyzes me. A cruel joke to ensure I never rise above my situation. Every towering peak, every tall structure, a reminder of the skies I can't touch. Her way of controlling me, making sure I have to do her bidding. Her pawn, luring unsuspecting donors into believing they're investing in my Oz's future. But they're just feeding ole evil one's plans. I yearn to honor the legacy of my father, the greatest politician Oz ever witnessed. But she holds me to our agreement, and only an unforeseen force from beyond this land can change my fate. Until then... darkness falls.

IMANI

So why me?

TREY

If anyone can recognized darkness from pain, it's you.

IMANI

I don't have answers for myself. What can I do for these people?

TREY

You've got the answers you just have to--

IMANI

--Remember. Yeah but...

TREY

What do you believe in?

IMANI

Not much anymore.

TREY

You have to believe in something.

IMANI

Belief's double-edged. People carry it like a weapon. They say it's to protect, but it seems more often to destroy. I think belief creates hate, wars, oppression, especially by those considered different or who believe or love differently.

TREY

Or in a less dangerously cynical way, it can be used as armor.

(MORE)

(CONTINUED)

CONTINUED: (5)

TREY (CONT'D)

To protect us from the attacks and assaults from people and things working to destroy us, even if that somebody is ourselves. Belief in love never killed anyone.

IMANI

The loss of love you believe in, has.

(then)

Honestly, I think it's best if you just send me home.

TREY

Destiny.

IMANI

I'm just a girl still scared of the dark. Crying for daddy. Broken at best.

Imani lifted a weight just speaking those words.

TREY

Cracked at most... but not broken.

*She remembers those words.*

TREY (CONT'D)

Understand this. Destiny can still come flying in on broken wings.

He lets her hold that.

TREY (CONT'D)

Who named you?

On Imani we see a *loving thought*. Trey already knows.

TREY (CONT'D)

Your father. And your name means?

IMANI

Why is everyone here so obsessed with the meaning of my name? Faith didn't save my dad.

TREY

Faith doesn't do that. Maybe his work here was done. Now he guides you.

IMANI

To do what?

TREY

Fulfill your destiny. There's no weapon that can be used against you with enough power to change your destiny, except your own fears. Destiny asks no questions of you. It's the other way around.

They walk back in. The bridge retracts, windows appear.

(CONTINUED)

CONTINUED: (6)

IMANI

You're saying my destiny is to come here and fight evil? That's like some Marvel stuff right there.

TREY

Eve represents every dark alley, literal and figurative, that people fear. She'll find all that's dark in your life and use it to destroy you.

*Imani wrestles with her reality and this one. A whirlwind of thoughts, then something in her elevates.*

TREY (CONT'D)

That's it. That thought right there. Nurture that. Water that. Feed that.

A BUZZ. He looks at the SCREEN then moves urgently.

TREY (CONT'D)

That's our time.

(then)

In order to do this you're going to have to become what others see in you. Beauty and light. If there's one thing Eve can't stand, it's a beautiful woman.

IMANI

I don't feel beautiful.

TREY

Seeds. But I get it. Sometimes we just need to see it to believe.

Para Digm and Page 2 enter through a door that appears out of nowhere, its edges glowing with a soft hue, and then seamlessly melding back into the wall once they're inside.

TREY (CONT'D)

(to Para and Page)

It's time for some Drama Queen.

**EXT. EVE'S DUNGEON**

King, Shadow and T-Bone still hiding, waiting for an open door to break in and save Imani. Shadow is sleeping.

KING

Aye, I forgive you.

T-BONE

I don't deserve forgiveness.

KING

Probably not, but we can't do this if we're holding on to bad energy. So I forgive you.

A rare SMILE from T-Bone. Shadow wakes up.

(CONTINUED)

CONTINUED:

T-BONE

(to King)

Look, sorry for the way I've been lashing out at you. I've never been around another alpha. It was intimidating.

(then)

This is the part where you get to prove you're everything your pops wanted you to be.

King is *inspired* by T-Bone's encouragement.

SHADOW

We will all do this for our fathers. The men who stood tall to try make a better world for us. Even when some of us shot the messenger.

T-BONE

For the one who gave his whole heart away for love.

SHADOW

For he who shared the depths of his mind to make people better.

KING

For the King who sacrificed his life.

SHADOW

They gave us each something unique... special, and they wanted us to use it.

T-BONE

Today, we use it.

SHADOW

*"If we stand tall, it's because we stand on the backs of those who came before us."* Yoruba Proverb

In stealth mode they move closer to the door, slipping past Munkey Guards that stand eerily still, beady eyes glistening in the dim torchlight. King like a ninja sneaks behind the 1st, disarms him and CHOKES HIM OUT, unconscious. He lands on the ground OUT COLD. T-Bone tip-toes up to the 2nd Munkey Guard, a quick tap, a sly grin, a lightning-fast move and then a KICK IN THE MUNKEY NUTS, he falls to his knees then King comes and PUNCHES HIM, he's out. Reaching the ominous door, hearts race, but just as they synchronize their next move, the horrifying Munkey See and Do appear, leading a grotesque army of Funky Munkeys. Their numbers are staggering. The mood plunges into despair. WE TIME CUT --

**INT. EVE'S DUNGEON**

The dungeon's oppressive gloom amplifies as the boys, bound by spectral chains that glow with a cold light, are held captive by the Munkeys.

(CONTINUED)

CONTINUED:

The air crackles with dark energy, palpable and thick, as Eve strides in. Her presence chills the air further, her shadow stretching ominously across the stone floor.

EVE  
(to T-Bone)  
Typical of you to half-ass a performance. You bring me the consolation, without the prize.

They release T-Bone, he goes to Eve. King and Shadow are *shocked*.

T-BONE  
What do you mean? Where is she?

KING	EVE
T! What are you doing?	Don't play stupid with me.
	She was with you, then she was gone.

King's anger is tangible, his eyes gleam with vengeance.

T-BONE  
(re: Munkeys)  
Didn't these clowns take her?

EVE  
They had her, but someone, most likely doing your bidding, took her from them.

KING  
(to T-Bone)  
This was you!? I'll kill you!

SHADOW  
We want her back!

EVE  
Shut your mouth before I start a brush fire!

She looms over T-Bone's, raging.

EVE (CONT'D)  
These punks are worthless. Not at all our agreement. I want her.

T-Bone's shell-shocked, the gravity of his betrayal sinks him. Eve paces, mind brewing with malice. Stops abruptly, an idea...

EVE (CONT'D)  
Fine, if it's games we play, I'll make the last and final move. Take them!

Eve sends a shiver through the dungeon, her voice echoing off the walls with a sinister promise. The Munkeys tighten their grip, their faces reflect their master's wrath. The stakes, raised, the air thick with dread.

**INT. RUNWAY LANE - OZ - EVENING**

Para Digm and Page 2 walk Imani into a large room. On either side of the room are ART GALLERY walls with LIGHTED PICTURES OF FAMOUS BLACK WOMEN WHO PASSED AWAY, range of time from DOROTHY DANDRIDGE to WHITNEY HOUSTON.

SETTLE ON: TWO LARGE RUNWAYS, side by side. The WHITE GLASS floors of the runways LIGHT UP as SPOTLIGHTS shine from above. DEEP HOUSE MUSIC.

**DRAMA** and **QUEEN** appear at the back of each runway. Both FLAWLESSLY decked in AVANT-GARDE style, BIG HAIR, DRAMATIC MAKE-UP. STANDING LIKE MANNEQUINS. Imani's *Mesmerized*.

**SONG: "DRAMA-QUEEN"** - *Drama and Queen command the runway, their performance a vibrant homage to strength and style. The anthem "DRAMA-QUEEN" amplifies the mood, each movement a testament to self-empowerment.*

**AT SONGS END** final pose, FREEZE. Imani's JAW DROPPED. After a beat, Drama and Queen fall at ease. They evaluate Imani with keen eyes. Looking for her potential.

DRAMA	QUEEN
Lips...	Full.
Eyes...	Bright.
Brows...	Snatched!
Teeth...	White.
Cheeks...	Chizzled.
Chin...	Sharp.
Hair...	Lil' Frizzy.
Nose...	Nice.

INTERCUT: They give direction, she follows.

DRAMA (CONT'D)	QUEEN (CONT'D)
Chin up.	Shoulders back.
DRAMA (CONT'D)	QUEEN (CONT'D)
Stomach in...	Chest out.
DRAMA (CONT'D)	QUEEN (CONT'D)
Back arched...	Hip pushed...
DRAMA (CONT'D)	QUEEN (CONT'D)
Foot beveled.	Arms down.

A close look, *studying her again*. Immediate improvement.

DRAMA (CONT'D)  
There's enough here. 2 hours.

PAGE 2  
You have 20 mins.

QUEEN  
What we look like? Some witches?!

AT THE SNAP OF QUEENS FINGER, a GLAM SQUAD OF 12 APPEARS and springs into action.

(CONTINUED)



CONTINUED:

As time ticks, Imani's transformation mirrors the legacies on the walls, her emerging image a blend of past inspiration and her own burgeoning destiny.

**EXT. OZLAND TOWERS - CONTINUOUS**

The gates of Ozland Towers buzz with urgency as Gossip's arrival stirs the air with crucial news. Para Digm and Page 2 are halted by Gossip's frantic message...

GOSSIP

I got news about that Imani witch.

They turn back, grab them and quickly walk them in.

**INT. TREY'S OFFICE - CONTINUOUS**

Busting into Trey's sanctuary unannounced, Page 2 and Para Digm disrupt the calm with news that pivots the fate of Oz on its axis.

TREY

Someone's lost their hover spot.

PAGE 2

Boss under normal circumstances we would follow protocol, but this is a life or Eve emergency. Tell him.

Gossip speaks an inaudible 100mph.

GOSSIP

I was walking by Eve's place when I saw one of them Funky Munkey things and I overheard him say that Eve was going to kill Imani's friends if she wasn't returned to her but then they kept talking...

Page 2 and Para Digm didn't get it.

TREY

They overheard the Funky Munkeys say if Imani isn't brought to Eve in one hour she's going to kill her friends and then destroy Oz.

*How did he?!*

TREY (CONT'D)

Thanks Gossip.

(to Page 2)

TreyCoin them.

Page 2 ZAPS Gossip's ARM. A sound chimes as Gossip's account swells with virtual currency. Gossip exits, satisfied.

TREY (CONT'D)

Let's go.

(CONTINUED)

CONTINUED:

PARA DIGM

You're leaving the tower? You haven't been exposed for 15 years.

TREY

Decidedly so.

Para Digm and Page 2 exchange a glance of awe and follow Trey, who now steps towards the unknown with a resolve forged from necessity.

**EXT. ALL OF OZ - VARIOUS LOCATIONS - CONTINUOUS**

**SONG: INSTRUMENTAL SCORE - ALL TALENT** perform this number THROUGHOUT THE FOLLOWING SCENES. *Feels like 500bpm. Its rapid beat echoing the pulse of Oz itself. The song takes us on a journey through the HISTORY OF MUSIC, starting from A CAPPELLA VOCALS to the current styles of TRAP and ELECTRONIC.*

**EXT. OZLAND TOWERS - CONTINUOUS**

The CROWD gathered around as the gates bust open. They go crazy. Trey's decked out futuristic all white STRETCH PHANTOM emerges, led and followed by a TWELVE CAR MOTORCADE.

**INT. EVE'S DUNGEON - CONTINUOUS**

Within the cold walls of the dungeon, Eve (SINGING) WAVES HER HAND, the FLOOR IN THE CENTER OF THE ROOM OPENS UP. Out of the floor rises SHADOW ENCASED IN A PLEXIGLAS BOX.

**INT. TREY'S CAR - CONTINUOUS**

Trey, Page 2 and Para Digm (SINGING) while riding. The car's luxurious interior matches the serenity of his tower, a stark contrast to the chaos unfolding outside.

**INT. RUNWAY LANE - CONTINUOUS**

WITHOUT SEEING IMANI'S FACE, we watch the Glam Squad, Drama and Queen (SINGING) conduct a symphony of styling on her.

**INT. EVE'S DUNGEON - CONTINUOUS**

Eve's fury (SINGING) is a performance in itself, punctuated by the video of the desperate search by her Funky Munkeys...

**EXT. OZ - CONTINUOUS**

JUMP CUTS: The Funky Munkeys (SINGING) in panic mode go DOOR TO DOOR, different locations searching for Imani.

**INT. RUNWAY LANE - CONTINUOUS**

(SINGING) Page 2, Para Digm burst in. We NEVER SEE IMANI'S FACE. Para Digm talks to Drama and Queen, Page 2 rushes the workers. They SPEED UP (elapsed time).

**INT. TREY'S CAR / INT. EVE'S DUNGEON**

The SONG BREAKS. Trey gets A VIDEO CALL from EVE.

EVE

Hoping my inability to locate my exotic goods has noting to do with you.

Trey shows EVE his location. Looks like he's home.

TREY

I'm home. Relaxing.

EVE

If I find out you're behind this I'll destroy your garden. And I don't mean the plants!

**INT. RUNWAY LANE - CONTINUOUS**

THE SONG CONTINUES. IMANI'S POV: Drama, Queen, Para Digm, Page 2 and the Glam Squad (ALL SINGING) marvel at the finished product. WE NEVER SEE IMANI.

**EXT. OZ - CONTINUOUS**

The Funky Munkeys (SINGING) still frantically looking.

**EXT. RUNWAY LANE - CONTINUOUS**

(SINGING) Para Digm and Page 2 walk Imani unrevealed to Trey's car.

**INT. EVE'S DUNGEON - CONTINUOUS**

Many of EVE'S SLAVES (SINGING) watch as two of the Funky Munkeys stand in front of Eve, she's visibly angry. She motions to them to remove Shadow. They pull him out, throw him down in front of her. (ALL SINGING)

**EXT. OZLAND TOWERS - CONTINUOUS**

JUMBO-TRON: LIVESTREAM of Eve's TORTURE of SHADOW. The city watches, breath held.

**INT. TREY'S CAR - CONTINUOUS**

Imani now in the car with Trey, UNSEEN. He turns on his monitor showing Eve's Livestream. REAR POV: IMANI's shock is palpable. DRAMATIC MUSIC BREAK

TREY

She's doing what she does. It's time for you to do what you do.

**EXT. OZ - CONTINUOUS**

MUSIC CRESCENDO The PHANTOM METAMORPHOSES INTO A HELICOPTER. Takes flight above the City of Oz.

**INT. EVE'S DUNGEON - CONTINUOUS**

A cavern of impending doom. MUNKEY SEE and DO burst in with urgency.

MUNKEY SEE

She comin'.

MUNKEY DO

And damn she fine!

Eve whips around to her bank of monitors. Anticipation electric, tension thick.

JUMP CUTS: SHADOWS and SILHOUETTES OF IMANI as she passes the many surveillance cameras on the grounds, WE NEVER SEE HER. Many of Eve's SLAVES gather as if preparing for royalty. Eve commands they get back to work. *Anticipation builds*. SILENCE. Then HIGH HEEL FOOTSTEPS get closer.

The heavy METAL DOORS swing open. BRIGHT LIGHT, HAZE and a SINGULAR SILHOUETTE.

REVEAL: IMANI, TRANSFORMED on the outside, shaken on the inside. For now, all we see is head to toe flawless in a GOLDEN METALLIC GOWN. GASPS.

EVE

Divert! Do not look at her!

A VISIBLE COLD CHILL. STEAM RISES FROM EVE. Imani hesitates at the threshold, her breath caught in her throat as she steps into Eve's doom. She sees Shadow, fear overtakes every vein in her body.

EVE (CONT'D)

I imagine my mother was in this position once. She slipped up and let your mama get the best of her. I am not that girl.

IMANI

I just want my friends.

(CONTINUED)

CONTINUED:

Eve snaps her fingers, and T-Bone and King emerge, their expressions unreadable. Imani's heart sinks.

EVE

You should choose your friends more wisely. Hello gentle-boys.

T-Bone and King stand on either side of Eve.

EVE (CONT'D)

I have to thank my muscle bound fighter friend King, and my Bone with benefits...

She plants the BIGGEST KISS on T-Bone her eyes LOCKED ON IMANI. She points to the monitors. A VIDEO of T-Bone taking money to betray Imani. Imani is *broken by this*.

EVE (CONT'D)

You failed. Tried to destroy everything my fam worked so hard to build? This my world, it's gonna stay that way.  
(to the Munkeys)  
Grab this bitch.

The Funky Munkeys grab Imani's arms, her struggle weak against their grip.

**SONG: "DRAG HER"** - *During this number, Eve raps the most venomous, offensive, rap pointed at Imani, promising ruin and pain. AT SONGS END:* Eve presses a button on her control board. WE SEE SHADOWS ROOM: WALLS TURN BRIGHT RED.

EVE (CONT'D)

Nothin' tastes betta than roasted white boy.

TURN A KNOB TO 1200°. Imani is *shaking with fear*.

IMANI

Shadow!

Shadow STARTS WELTING. *Trembling*. Eve mad-dogs Imani, *unblinking*. Imani's hand trembles as she holds up the RING, her last hope flickering.

IMANI (CONT'D)

This is what you want right? Take it.  
Just let Shadow go.

Eve's laughter booms through all of OZ, cold and merciless.

EVE

That might as well be in a cereal box.  
Nuttin' but a tricky little mood ring.  
Keep it as a souvenir of the lives you lost.

IMANI

What is it about me that scares you?

(CONTINUED)

CONTINUED: (2)

EVE

Do I look scared?

IMANI

Is it that, of all the people in the world, I come here and got so many to help me, protect me? It must threaten you to see someone be liked by everyone.

EVE

I don't want to be liked. I like to be feared!

A GRAND WAVE of EVE'S HAND... THE ENTIRE ROOM GOES DARK.

PRE-LAP: The distant hum of an AIRPLANE INTERIOR.

**INT. AIRPLANE**

Imani finds herself seated mid-flight among FACELESS PASSENGERS scattered in the seats. A sense of solitude enveloping her. She unbuckles and strides toward the...

**COCKPIT**

She pushes the door open, her father, Kevin, mans the controls with an air of tranquility. Imani feels an instant joy rise seeing her father again. Like he was never gone.

KEVIN

Hey buttercup.

IMANI

Daddy! You're here.

She throws her arms around him.

KEVIN

I hope so. Planes can't fly themselves. Come on, sit with daddy. We're gonna land soon.

The reunion is warm, a temporary *calm* in the growing storm outside. Kevin's *serene demeanor* seems to ignore the turbulence. Imani's *dread mounts*.

KEVIN (CONT'D)

Whenever I reach this point of elevation, I say it feels like heaven. So much peace. There can be storms and clouds rolling under, but we're safe and sound here. It's the place I feel the most at home.

IMANI

Daddy, I never should have let you go that night. I should have seen it in your eyes.

(CONTINUED)

CONTINUED:

TURBULENCE WRESTLES with the plane. The YOKE SHAKES VIGOROUSLY. Kevin is *calm*. The INDICATOR LIGHTS flash.

KEVIN

'Mani, you did everything right.

The plane's descent sharpens, each drop an echo of Imani's fears. Imani holds on for dear life.

IMANI

Daddy I'm scared.

A BRIGHT WHITE GLOWING LIGHT shines through the cockpit door. It FLIES OPEN. At the BACK OF THE PLANE a CELESTIAL FIGURE fills the cabin with divine light. Trumpets sound, violins swell to a full orchestral arrangement. **HEAVENLY ANGELS** SING in harmony.

**GWEN THE GOOD ONE** appears SUSPENDED IN MID-AIR, FLOATING up the center of the aisle. SONG: "I AM" *Gwen's ANGELIC voice rings throughout the plane.* When Gwen reaches the Cockpit door, the hypnotic sounds LOWER to a hush.

Her presence, a moment of surreal calm, a stark juxtaposition to the chaos. Kevin looks through Imani's soul...

KEVIN

You are the substance.

Imani sees the GROUND GETTING CLOSER.

KEVIN (CONT'D)

Remember faith can conquer anything.

HE SOLUTES HER. SHE MIRRORS. He looks lovingly at Gwen.

In the stillness between heartbeats, a profound recognition passes between Kevin, Imani and Gwen. No words, just a silent affirmation. Gwen is her mother; the truth resonates in the depths of Imani's soul.

This communion, laden with revelation and love, is abruptly severed as we plunge into... **BLACK.** MATCH CUT--

#### INT. EVE'S DUNGEON

Imani's on the dungeon floor, LIFELESS. T-Bone and King rush to her side, their actions a mixture of urgency and sorrow.

EVE

Leave her. It's over. She wanted to see her daddy again. Now she can live with him forever.

Shadow bangs ruthlessly on the walls of his room.

T-BONE

I'm so sorry 'Mani...

(CONTINUED)

CONTINUED:

*Enraged*, King PUNCHES T-Bone knocks him to the ground.

KING

Get off of her! Don't touch her.

T-Bone wipes blood from his mouth.

T-BONE

You won't have many more of those.

EVERYONE IN THE ROOM FREEZES. The CEILING OPENS UP.

SUDDENLY: A BLINDING WHITE light shines in from the sky. Orchestra swells again. HEAVENLY ANGELS sing in harmony. The AMBER ray of light shines on Imani, *motionless*.

GWEN (PRE-FAB)

Imani...

REVEAL: Gwen's beautiful face. Her hand as Imani's eyes flicker open metaphorically reborn under Gwen's guiding hand.

GWEN (CONT'D)

In the language of the heavens means,  
Faith. *"The substance of things hoped  
for. The evidence of things not seen."*

CLOSE ON: Imani feels a warmth she's never known. Her eyes widen with a profound realization. The silhouette before her is Gwen, her mother. Ethereal and radiant, her form not bound by earthly ties, her presence a testament to the unbreakable bond between mother and daughter. With a voice that resonates with the wisdom of the ages, she shares her spiritual journey.

GWEN (CONT'D)

Imani, my heart...

IMANI

You're the feeling I've carried for so long.

GWEN

(softly)

Yes, Imani, the heartbeat you've known since your first breath is mine. Our connection transcends this physical place, it's woven in the fabric of eternity.

IMANI

I'm scared.

GWEN

You're strong.

IMANI

I failed.

(CONTINUED)



CONTINUED: (2)

Cupping Imani's face in her hands

GWEN

No, my brave one. You walked through shadows to bring light here. That's bloodline courage, not fear.

Imani rests in the assurance from Gwen's eyes, the unspoken bond of generations igniting within her.

GWEN (CONT'D)

The only failure is living without purpose. Take a look around. You've ignited a spark in Oz that no darkness can extinguish. Your spirit, your resolve, they are the legacy I left for you.

IMANI

I didn't defeat Eve. I didn't save Oz.

GWEN

From the moment I took my last breath to bring you into this world, my spirit has not rested. I have been the silent witness to your every triumph, every tear, every burst of laughter that escaped your lips in the face of adversity...

Her eyes, filled with the light of countless stars, reflect the depth of journey, marked by both the pain of separation and the beauty of an omnipresent watchfulness over Imani.

GWEN (CONT'D)

There's a bittersweet symphony in watching you, Imani, from this place, chosen in the footsteps of my mother. The ache of not holding you melds with the pride of seeing you navigate life with an unyielding spirit. I have been the whispers in your dreams, the strength in your stance, the echo of your laughter that dances with the wind. You've never been alone. Each step you've taken has been shadowed by my love, each breath you've drawn filled with my hope for you. In your darkest moments, when solitude weighed heavy on your soul, I was the flickering light to guide you home.

A silence falls on them, a sacred space, words unnecessary, for their souls speak a language beyond words, a dialogue of infinite love and ethereal wisdom.

**SONG: "SING YOUR SONG"** *This encouraging song about never letting your voice, truth or strength give way to fear. Stand tall and use the gifts that God has given you.*

(CONTINUED)

CONTINUED: (3)

GWEN (CONT'D)

And now, as you stand at the crossroads of destiny, know that my essence exalts you, empowering you to sing the song of change, to be the beacon that Oz, and you, have been yearning for.

With a final, loving gaze, Gwen ASCENDS INTO THE HEAVENS. Leaving an indelible mark on Imani. A divine assurance that the path ahead, though wrought with challenge, is illuminated by the eternal love of her mother.

GWEN (V.O. SINGS) (CONT'D)

*Sing... sing... sing...*

The CEILING ABOVE CLOSES. Imani is once again laying lifeless on the floor. EVERYONE ELSE UNFREEZES.

**INT. TREY'S CAR**

Trey, ParaDigm and Page 2 mourn for Imani then...

**INT. EVE'S DUNGEON**

The ring ILLUMINATES bright gold. Imani starts HUMMING. Eve looks for the source. Imani's RING FINGER TWITCHES.

EVE

How?

Imani rises. Eve tries to ZAP her but her powers fail.

EVE (CONT'D)

I killed you...

IMANI

I'm still here, still standing.

Eve takes a step back and prepares to give Imani her final lashing. Yells out at the top of her lungs...

EVE (CONT'D)

DIE!!!!

Eve POINTS at IMANI, a BRIGHT RED LIGHT comes out of her hand. Then, Imani, in a *fit of fear*, belts out a heart pounding, deafening HIGH NOTE AND HOLDS IT. Imani's mouth wide open CASTING an electrifying WHITE LIGHT.

The RED LIGHT CRASHES WITH THE WHITE LIGHT, stopping it from reaching Imani. The note HOLDS FOREVER. The glass room holding Shadow SHATTERS.

Imani WALKS TOWARD Eve, eyes locked. As she walks, the red light shortens. When she reaches Eve's hand, the LIGHT STOPS. Imani's note MODULATES to a humanly impossible vocal range. Then Silence. Everyone is frozen. Imani **SINGS: "LIKE FLOWERS"** quietly. The ground RUMBLES.

(CONTINUED)

CONTINUED:

EVE (CONT'D)  
Stop SINGING!

IMANI  
I know the pain of losing a mother. But  
it doesn't justify your reign of terror.

EVE  
Don't speak about my mother!

Eve POUNDS HER HANDS ON THE CONSOLE, it EXPLODES.

IMANI  
You miss her voice. Her laugh. Her  
touch. When she left, your love died.  
Love for yourself and love--

EVE  
She didn't leave. She was killed. And I  
hate love!

IMANI  
Love is the only real power.

EVE  
You're no match for me. I can destroy  
you with one wave of my--

Eve's eyes blazing with the fire of her painful loss, raises  
her hands to strike down Imani. But T-Bone and King GRAB  
EVE'S ARMS.

EVE (CONT'D)  
(to King)  
I should have ended you when you were  
inside me! You're not worthy of my  
blood. A sorry excuse of a man just like  
your bitch of a father. He didn't pick  
the right side either, so I had him  
burn.

Shock on EVERYONE. King, grapples with the truth he's been  
seeking. His father's memory, now mixed with betrayal and  
pain, fuels his animalistic urge for justice.

KING  
Pops taught me never hit a woman.

T-Bone moves King out of the way, bearing his own cross of  
betrayal and pain. His fist, a symbol of retribution,  
PUNCHES EVE in the face. Then Munkey See and Do grab her.

Imani doesn't miss a beat, She SINGS, **SONG: "BRAND NEW DAY" -  
SLOW ACAPELLA VERSION** - *Quietly, then as each word comes  
out, more present. Each note a crushing blow, weakening Eve.*

Imani RAISES HER HAND and FROM THE RING A MIGHTY FLASH OF  
LIGHTENING. The WALLS OF THE DARKENED ROOM CRUMBLE AROUND  
THEM. A THUNDEROUS BOOM. They stand center of an ARENA with  
THOUSANDS OF ONLOOKERS. An ELECTRIC GLOW ALL AROUND. Imani  
is joined by SHADOW, T-BONE and KING.

(CONTINUED)

CONTINUED: (2)

T-BONE  
Can you ever forgive me?

Imani throws her arms around T-Bone. King. Then Shadow.

**SONG: "BRAND NEW DAY" - DANCE MUSIC VERSION** *The CREW joins 333 DANCING SOLDIERS in this acrobatic, intricate, blood pumping DANCE NUMBER. Leaping, jumping, dancing fiercely around Eve who fails attempts to stop them.*

The MUSIC FALLS OFF and Imani sings one last note as INSIDE THE RING, A CLOCK WINDS BACKWARDS.

WE SEE in SLOW MOTION: Eve, tortured by the sound of Imani's voice, TRANSFORMS INTO A LITTLE GIRL crying for her mother, signifying the end of her reign.

**SONG: "BRAND NEW DAY" FINALE VERSION** - *ELABORATE high-energy celebration DANCE NUMBER, equalled by the musical arrangement. As the dynamics of the music shift, COSTUMING and SCENERY change with it.*

**EXT. OPULENCE, INC. - OZ - MORNING**

Beauty falls on Oz. CROWD cheers Imani and the GANG as they walk through the crowded street. Celebration simmers. Page 2 congratulates them. The DOORS open. Trey and Para walk out. The Crowd grows SILENT.

TREY  
Let's hear an Oz cheer for Imani!

The crowd ERUPTS.

TREY (CONT'D)  
They said it couldn't be. Years we suffered, but then came one...  
(to Imani)  
One heart, one mind, one voice.  
(to Crowd)  
And now... we are finally FREE!

Crowd goes wild. Trey and the gang move off to the side.

TREY (CONT'D)  
Looks like we're growing into our purpose in life.

IMANI  
Like... Flowers.

Imani and Trey affirm a job well done. Crystal Clear, Spotless, the 5 Queens and Princess' of Mystica, Tit-4-Tat stand behind them. Drama and Queen are escorted by Munkey See and Do, followed by the Funky Munkey's.

GASPS. Crowd OPENS UP, Victoria walks through. "She's alive" exclaimed. Fear and Shock as she goes to Imani.

(CONTINUED)

CONTINUED:

IMANI (CONT'D)

(re: Ring)

This belongs to you. Use it for good and true beauty.

They hug. Imani takes center stage. Her words ripple through the crowd, each sentence INTERCUT with FLASHES of her struggles, shared victories, and the beauty of Oz reborn.

IMANI (CONT'D)

I know I'm not dreaming because I can feel all of you in my heart. I never would have imagined something so unreal would wake me up to a beautiful reality.

She, Shadow, T-Bone and King face each other.

IMANI (CONT'D)

I was dying slowly. Thinking what I lost meant I didn't deserve happiness. I forgot the very thing my father loved most. When I was little he would say...

KEVIN (V.O.)

Sing for me buttercup.

IMANI

When I would sing he would say...

KEVIN (V.O.)

The voice that can save the world.

IMANI

I not only found a piece of me that was missing, but from that I found my voice again. Not just to sing but to stand for what I believe, and be willing to die for what I love.

The crowd holds on to her words, tears mingling with smiles. Shadow, T-Bone, and King step closer, their unity palpable.

IMANI (CONT'D)

Together we uncovered answers. Healed pain. We learned that even the darkest places can be light.

(to Shadow)

Through you I've learned not just to embrace knowledge, but to seek wisdom that teaches knowledge how to act. To speak from the heart words that question, challenge, teach and inspire. From your lips, messages of hope.

(to T-Bone)

I've learned that holding in pain grows like cancer. And no matter how many things we have, they can't heal you. Substance and integrity are what matters most. And forgiveness. A gift we give ourselves in order to live the fullest life.

(MORE)

(CONTINUED)

CONTINUED: (2)

IMANI (CONT'D)

(to King)

I found out through your eyes that there's a warrior in all of us. It's not enough to say we want to make change, we have to fight for it. And that fight doesn't have to mean fury. It finds its power when the foundation is love.

(to ALL)

And the greatest lesson I learned is what we put in, comes out. How we nurture, determines what grows. What we believe, feel and speak creates what we experience. Makes us who we are.

(to Trey)

Destiny begins with a thought.

Violins weep, hearts soar, Imani's voice, the anthem of a new dawn, melody of hope that dances across the skies of Oz.

**SONG: "THAT PLACE (Called Home)"** - Imani's farewell.

*Expressing how much she misses that place where her father died, where love is waiting for her. Where her life started and is about to begin again.*

PERFORMED IN A BEAUTIFUL WHITE VOID. As she sings, ALL THE CHARACTERS VANISH until she's alone. AT SONGS END: A single tear. TWISTS HER HUMMINGBIRD EARRING it TURNS INTO RUBY and she FLIES AWAY, Imani CHASES her.

**INT. IMANI'S HOME - LOS ANGELES**

CHYRON - HUMMINGBIRD FLIES AND SPELLS OUT: *five years later*

We follow Ruby through the stunning home. Immaculately decorated. We travel from the front, to a long hallway. Along the walls of the hallway are POSTERS of SEVERAL OF IMANI'S FILMS, INCLUDING SOCIETY both the FILM and TRAVELING PRODUCTION. PLAQUES FROM RECORD SALES.

IMANI (O.S.)

Tell Grand-ma bye-bye.

**JOY'S BEDROOM.**

Imani holds her baby JOY (1) on FACETIME with Dorothy.

DOROTHY

I love you Joy. I love you...

Joy starts to cry. Imani calls out...

IMANI

Honey, come get her.

Timothy comes in, takes Joy in his arms who INSTANTLY STOPS CRYING and smiles at her daddy. He kisses Imani.

(CONTINUED)

CONTINUED:

IMANI (CONT'D)  
Such a daddy's girl.

DOROTHY  
Get going. Can't wait to see you.

IMANI  
Ok mom. See you when we land.

DOROTHY  
I love you. Fly safe...

IMANI  
With my angels to guide me.

**BLAST TO WHITE!**

PRE-LAP: An AUDIENCE'S APPLAUSE.

**INT. THEATER STAGE - NIGHT PERFORMANCE**

From the REAR STAGE POV, we see the SILHOUETTE of IMANI standing center stage in a long flowing gown, facing the PACKED HOUSE standing on their feet in an OVATION for the ages.

**CHYRON FLASHES ON THE SCREEN:** *see you on Broadway!*

**CREDITS / ENCORE**