

BLINDSPOTTING

203: Niggaz and Jesus

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&  
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BLINDSPOTTING  
EPISODE 203  
"Niggaz & Jesus"

**CAST**

1. ASHLEY
2. RAINEY
3. MILES
5. EARL
7. SEAN

NANCY  
DAUNTES  
TEENA  
OFFICER 1  
BAND LEADER

BLINDSPOTTING  
EPISODE 203  
"Niggaz & Jesus"

**LOCATIONS**

**INTERIORS**

SAN QUENTIN

Visitation Screening Room

FAMILY VISITATION SUITE

Kitchen

Living Room

Sean's Bedroom

Parent Bedroom

RAINEY'S HOUSE

Ashley's Room

Art Room

Kitchen

TRANSPORT VAN

HALLWAY OUTSIDE MOIST MEETING ROOM

**EXTERIORS**

FAMILY VISITATION SUITE

Porch

MOSES THE BLACK EPISCOPAL CHURCH

LAKE MERRITT

SAN QUENTIN

Ashley and Sean sit under the "San Quentin Handcraft Shop" sign outside the visitor entrance by the front gate of the prison. In the window behind them are a couple of handmade stuffed animals. Sean is holding THIZZLY BEAR on his lap. Ashley has a large canvas bag next to her with clean linens.

A PRISON OFFICER (OFFICER #1) comes out of the station. The officer notices the bag next to Ashley.

OFFICER #1

Only linens in there right?

ASHLEY

Yes sir.

He waves them in.

OFFICER #1

Oh. Is there wire in your bra?

ASHLEY

Shit. Yes. Sorry.

OFFICER #1

You can't wear that in.

ASHLEY

Right. I guess. Can I just throw that away in there?

OFFICER #1

Ok, right in here through security please.

The officer nods. They walk in to the security check point.

CUT TO:



6 INT. FAMILY VISITATION SUITE - LIVING ROOM - DAY (D1) 6

We peer into the house, seeing the whole living room and kitchen off the main area. All their bags are by their side. Sean wants to explore the house.

SEAN

I wanna go pick out my room.

Sean runs to one room, jumps on the bed, doesn't love it. He runs to the bedroom at the end of the hall, jumps on that bed with Thizzly. Thizzly approves. This is definitely the bedroom for him.

MILES

Okay. Forty eight hours together.  
What are we gonna do?

ASHLEY

I know one thing we're gonna do.  
Oh. And...

Ashley takes 2 gold wedding bands out of her pocket.

ASHLEY (CONT'D)

Here.

MILES

What? How did you pull this off?

ASHLEY

Turns out, if it's under \$100, you  
can wear your wedding ring.

MILES

Wow babe. I want you to know... that  
ring I got you was way more than  
\$100.

They laugh as they put the rings on each other. Ashley kisses Miles's neck. Sean comes running back into the room.

SEAN

Dad, what's the wifi?

MILES

Oh there's no wifi here, lil bruh.

SEAN

Damn, this place kinda busted, my  
nigga.

Ashley and Miles's heads have never spun so fast.

Uh... MILES ASHLEY  
WHAT?!?

TITLE CARD: NIGGAZ & JESUS

6A **EXT. MOSES THE BLACK EPISCOPAL CHURCH - DAY (D1)** 6A

Establishing shot of Moses the Black Episcopal Church, and a sign for their current events including a MOIST meeting.

7 **INT. HALLWAY OUTSIDE MOIST MEETING ROOM - DAY (D1)** 7

A sign on the door of a meeting room reads "Mothers of Incarcerated Sons Together." From inside the room we hear...

RAINEY (O.S.)

Oh. Yeah no I was just walking here with Nancy, I'm not staying ... Nice to meet everybody.

Rainey and Nancy burst out of the door. As soon as the door closes:

RAINEY (CONT'D)

You told me it wasn't a Black church!

NANCY

It's not!

Rainey points to a sign down the hallway that reads "Moses The Black Episcopal Church."

RAINEY

Everyone in there is black. I don't want to be the only white person in the room talking about my problems when everybody else has my problems too but is also... you know...

NANCY

Black.

RAINEY

Yes. It's a Black church.

NANCY

No it isn't! Now -

RAINEY

It's right in the name! Moses the Black Episcopal Church!

NANCY

It's not "MOSES, THE BLACK EPISCOPAL CHURCH." The saint's name is "Moses the Black" and then it's a Church. And it's not even a church group. MOIST just happens to meet here.

RAINEY

Stop saying "moist."

NANCY

I think talking to a group of mothers with incarcerated sons could be really good for you.

RAINEY

Nancy, I appreciate you looking out for me, but I'm doing fine! And if I'm not, my first stop isn't group. I have plenty of ways to cope. I have my grandson. I walk in the park. I paint, that's my happy place.

NANCY

Well let's go paint then. Because you seem off.

RAINEY

I'm not off! But I would love to paint with you!

NANCY

Fine.

RAINEY

FINE!



8           **INT. FAMILY VISITATION SUITE - LIVING ROOM - DAY (D1)**           8

Miles and Ashley pace in the kitchen while Sean sits on the couch. Ashley is spinning out. Miles is interjecting under his breath.

                  ASHLEY  
Where did he even get that?

                  MILES  
Oh boy.

Ashley walks over to Sean.

                  ASHLEY  
That's an adult word. You are not allowed to say that word. Only Mom can say that word.

                  MILES  
Here we go.

                  SEAN  
Not Dad?

                  MILES  
We have arrived.

                  ASHLEY  
YOU CAN'T SAY THAT WORD! That's all that matters.

                  MILES  
That's not gonna compute...

SEAN

But why?

Miles finally speaks up.

MILES

Babe. I think maybe this is one of those teachable moments AOC is always talking about. Take it away.

ASHLEY

Why do I have to explain it?

MILES

You're Black. You just told him I'm not even allowed to say it!

ASHLEY

Your people made it up!

MILES

Ok. I'll do it! Dad talk, kiddo.

They both awkwardly try to find words. They can't.

9

**INT. RAINEY'S HOUSE - ART ROOM - DAY (D1)**

9

Rainey and Nancy sit at easels, painting. Rainey reaches for a cup of tea on a stool and accidentally knocks it over.

RAINEY

Fuck!!! Motherfucking, piece of shit, goddamn.. Stool!

NANCY

This your happy place?

RAINEY

Yes. Nancy. It is. I'm just out of that tea now. I'm fine.

NANCY

OK. Look. While I stand by the idea that you should come with me to group, I apologize for dragging you there. I figured you might find a way in but maybe it wasn't MOIST ENOUGH. HA!

RAINEY

I just don't do the Jesus thing. I wish! I truly do. It seems WAY better, but I just can't do it. Arrrg. I need to smoke.

Rainey goes to the mantle to a small box she normally keeps her weed in.

NANCY

But you chant, you meditate, you got some god stuff goin' on.

RAINEY

No, I don't. No god.

NANCY

NO god?

Rainey opens the box but there is no weed inside.

RAINEY

Shit. Not a single Amen uttered earnestly.

Rainey crosses to the bookcase.

NANCY

But... You don't fuck with Jesus at  
all? Like as a person?

RAINEY

I mean I don't really know the guy.

Rainey starts looking for a particular book on the shelf.

NANCY

Miles wears a cross on his neck!

RAINEY

He just likes the shape. He says  
it's a T for TURNER.

NANCY

Well Goddamn.

Rainey pulls a book off the shelf and flips through it to  
where there are torn pages for her stash. It's empty.

RAINEY

You said it!

10

**INT. FAMILY VISITATION SUITE - LIVING ROOM - DAY (D1)**

10

Sean is sitting at the kitchen table, playing with a puzzle,  
as Miles and Ashley make a snack behind him in the kitchen.

Sean is not dropping the question.

SEAN

But if it's a bad word that hurts  
people, why does Auntie Janelle say  
it? And Tia Trish?

MILES

Oh. Um... well Black people get to  
say it to each other if they want  
to because it means something  
different.

ASHLEY

But doesn't matter because YOU  
can't say it 'til you're older!

MILES

And I can't ever say it. Which is a  
longer story.

Ashley throws up her hands.

SEAN

But why?

ASHLEY

Miles. We are not doing this!

Miles stands up to try again.

MILES

Well, it's a word that is really hurtful when white people use it about Black people because of... systemic inequality, you know? Generational trauma, my bruh. But Black people.

ASHLEY

Adult Black people.

MILES

Have reclaimed the word and it can even be a term of endearment. Like, like 'bruh.' Bruh.

ASHLEY

Enough! All you need to know is that you can't say that word until you're 14 and we will re-visit it then. Understood?

SEAN

Okay.

Sean takes a beat.

SEAN (CONT'D)

What...is Satanic geometry?

MILES

I think ... you mean systemic inequality, my guy.

ASHLEY

Please no.

MILES

Son, make room on the table. Pass me that box.

11           **INT. RAINEY'S HOUSE - ART ROOM - NIGHT (N1)**

11

Nancy and Rainey are still sitting, talking in the art room.  
Rainey is still on edge having never found her weed.

RAINEY

Ok, let's just assume for a moment  
that Jesus was even a real man.

Nancy, trying to hold back some frustration.

NANCY

Yes. Let's.

RAINEY

How will loving him help me?  
Letting a man into my heart has  
never made fewer problems. No  
matter how much wine it came with.

NANCY

Ok, let's pull back for a moment.  
Jesus can also just be a guy you  
agree with.

RAINEY

I agree with Bernie Sanders, I  
didn't let him into my heart.

NANCY

Ok. I just invited you because it  
really helped me when MY son went  
to prison.

RAINEY

I think I just don't trust the  
church.

NANCY

I mean I go to church but I don't necessarily trust THE CHURCH either. I've always been suspicious of anything that white people gave us for free. But we NEED faith. If you come from Arkansas in the 1920's like my mother, you can get killed on the side of the road for no reason at all, so your faith has to be unshakable. Even if it was found through the only religion we were allowed to practice. Which didn't quite fit.

RAINEY

Amen. Or Preach. Or whatever your people say. Church people, not Black people. Fuck everything. I gotta find some weed.

Gestures to Nancy's painting.

RAINEY (CONT'D)

What part is that, exactly?

NANCY

His beard, I went smaller.

DAUNTES

Can I say something?

They both look over to the other side of the room. DAUNTES, an older black gentleman with a giant beard, is naked on the couch, sitting cross-legged with a large hat on, and holding a samurai sword. (We will find out later that this is Collin and Janelle's father.)

RAINEY

Of course!

DAUNTES

Rainey, it's totally fine and ok to be angry in life. We all get angry sometimes and we just need to let it out on a cup of tea until you figure out where to put it so it doesn't get in your way. Ha HA!



RAINEY  
THANK you, Dautes.

NANCY  
Can you keep your hat brim up?

We cut back to DAUTES who is now sparking up a joint.

DAUTES  
Okay. Gimme one second.

RAINEY  
Hey! Where were you hiding that?

DAUTES  
Don't worry about it. Just come get  
you some.

12      **INT. FAMILY VISITATION SUITE - LIVING ROOM - NIGHT (N1)**      12

Miles, Ashley and Sean sit around the dining room table. A boardgame called "Grit & Grind Gold Rush" is set up in front of them.

Miles, Sean, and Ashley each have a small pile of fake gold coins in front of them.

MILES  
Ok, first off, gimme all your gold.  
All of it.

Sean and Ashley hand over all of their fake gold coins. Miles pulls them in like a poker player winning a big hand. They then start to play.

Miles rolls a pair of golden dice and moves a cowboy hat token around the board. He lands on a special golden tile.

MILES (CONT'D)  
Struck gold! That's Gold Rush,  
baby!

He grabs even more gold coins from a pile in the game box. Sean reaches for the dice, but gets rejected. Miles stares Sean down while he rolls and moves again. And again. Skipping Sean repeatedly.

SEAN  
Is it my turn yet?

MILES

Systemic inequality. It's 1849.  
I've got 16 more years to rock this  
gold before you even get in the  
game. And even then... it's rough.

(to Ashley)

Do we have Monopoly in the cabin? I  
can use it to explain redlining  
when we get to the 1930s.

ASHLEY

We get it, you've been READING! Can  
we go to bed? Bedtime, husband? For  
bed things?

SEAN

So is that why Tia Trish and Jacque  
can say it? Because they both  
always have all that money when  
they come home from their dress up  
job?

MILES

Oooh. Okay, your Tia's wife  
Jacque's an interesting subject. So  
Filipinos in The Bay are also  
sometimes Black...

ASHLEY

NO! I'm calling it! Bedtime.

13           **INT. RAINEY'S HOUSE - KITCHEN - NIGHT (N1)**           13

Rainey sits in her dimly lit kitchen sipping tea alone. She absently flips through the pages of a book she doesn't really want to read. The hum of the refrigerator clicks on and she looks up. From the other side of the house we see her poke her head out and peer into the darkness. She gets up and we follow her as she turns the lights on in all the other rooms on the bottom floor of the house and then returns to the kitchen table and sits back with her tea. Turns out it didn't do much for the loneliness. She stares at the tea cup.

14           **INT. FAMILY VISITATION SUITE - PARENT BEDROOM - NIGHT (N1)** 14

Miles and Ashley are in bed. Ashley grabs at Miles' junk. He swats her hand away.

                  ASHLEY  
                  (whispering)  
                  Just let me hold it.

                  MILES  
                  (whispering)  
                  Sean ain't asleep yet.

                  ASHLEY  
                  Oh I really don't care.

                  MILES  
                  Okay, but he might be kinda scared  
                  in his... okay yeah grab it.

They start to awkwardly mess around. Miles and Ashley throw their bottoms on the floor, start making out as quietly as possible until the door swings open. Sean is there.

                  SEAN  
                  Can I sleep with you two? I wanna  
                  hang with Dad.

They both pause. They know letting him sleep in here is the right thing to do.

                  MILES  
                  Well come on over, man.

He jumps in the bed.

They immediately separate. Miles reaches for his drawers on the floor and tries to secretly put them back on. Ashley waits for him to hand her her panties. He passes them behind Sean's head while he is getting settled.

ASHLEY

Hey, don't you want to go sleep in your own room? Or in the living room with the TV?

SEAN

Nah.

Sean rolls over and goes back to sleep. Miles and Ashley stare at the ceiling.

ASHLEY

Cool.

Ashley turns over to sleep on her side, closes her eyes. Miles turns towards her, watching her sleep.

CUT TO BLACK.

15      **INT. FAMILY VISITATION SUITE - LIVING ROOM - NIGHT (N1)**      15

A clock buzzer sounds (9:30 PM) and we walk with Miles as he shuffles to the cabin door. He passes a wall clock that reads 9:30PM. He opens the door, walks outside--

16      **EXT. FAMILY VISITATION SUITE - PORCH - NIGHT (N1)**      16

The bright beam of a strong flashlight hits Miles as he leaves the cabin. He squints into the bright light. The next cabin over, another inmate is going through the same check in routine.

17      **INT. FAMILY VISITATION SUITE - PARENT BEDROOM - NIGHT (N1)** 17

This is a time lapse shot with jumpcuts: Overhead of the bed with Miles, Ashley, and Sean sleeping. Miles is restless.

Over the course of this shot, we see Miles leave three times (12:00AM, 3:00AM, and 5:00AM) for check-ins with the officer outside the cabin. We stay in the room. Miles doesn't get back to sleep, and has to keep leaving and returning. He restlessly folds clothing, watches his family sleep, and does pushups.

The 5:00AM alarm sounds, and Miles leaves for the final check in of the night.

We come out of time lapse into regular speed.

Miles returns to the room, and climbs back into bed with Ashley. Miles finally falls asleep, and Ashley stirs and wakes up.

She struggles for a moment to try to fall back asleep, but it's not happening so she carefully gets out of bed.

18           **EXT. FAMILY VISITATION SUITE - PORCH - NIGHT (N1)**           18

Ashley walks outside to eat peach rings under the night sky. She looks at the fencing, the razor wire. Clocks the armed officer on a distant tower. She can hear the ocean from here, but it feels a million miles away. The terrifying realization washes over her that, for now, she's in prison too.

From the next cabin over (separated by a fence), TEENA exits her visitation house. She doesn't notice Ashley at first. This is a different Teena than we've seen. All of the bravado is gone. She stares at the razor wire with disgust. She fights back some tears. Shakes her head. Then finally clocks Ashley. Teena forces a knowing smile.

Ashley waves.

Teena waves back. To lighten the mood, she raises her eyebrows questioningly, sticks out her tongue and starts to twerk on an imaginary partner.

Ashley chuckles for a moment. But the levity doesn't last long and both women fall back into pained silence. Ashley offers Teena some peach rings.

Teena gratefully accepts. Ashley hands the bag to her through the fence.

Both women silently chew the candy. Wordlessly holding each other up and allowing each other to break.

19           **EXT. BAY AREA SHOTS - NIGHT/DAY**           19

A few wides over the prison, over West Oakland of the sun coming up, speed ramps, and night life turning to morning.

20           **INT. FAMILY VISITATION SUITE - PARENT BEDROOM - DAY (D2)**   20

Miles wakes up in bed, alone. He hears his son and wife laughing from outside the window and smiles - It's a beautiful moment. He walks out into the living room.

20A          **EXT. PRISON CABIN [ALT FOR SC 21] - DAY (D2)**           20A

Ashley and Sean are playing hopscotch on the side of the cabin.

MILES

I was IN that pillow. Good morning!

ASHLEY

Good afternoon!

MILES

What? What time is it?

ASHLEY

It's noon, you slept in. Seemed like you needed the rest. I can't believe they get you up at 5am like that.

MILES

Damn, we wasted so much time!! Why didn't you wake me up? Fuck.

ASHLEY

It's fine, we're here. And your son is exceptionally good at hopscotch.

SEAN

Dad, will you play with us?

Off Sean's expectant smile, Miles forces down his frustration and joins in the game.

MILES

Okay um, keep it real wit you I never really played this game.

SEAN

It's not that hard Dad. Just do it like this.

Sean throws a peach ring into one of the squares and then expertly hops through the course, picking the ring up on his way back.

ASHLEY

Yeah Dad, just do that.

MILES

Okay okay I got this, so I throw this peach ring right?

SEAN

Yup.

Miles does.

SEAN (CONT'D)

Okay now jump with one foot through the puzzle.

MILES

One foot? Like this?

Miles starts through the course.

ASHLEY

But you gotta do the even numbers backwards.

MILES

Huh?

SEAN

You're teaching him the hard way Mom. Let him get the basics first.

MILES

Hold up now, I ain't no punk just let me...

Miles jumps through the course intentionally badly as Sean and Ashley laugh.

21

**INT. FAMILY VISITATION SUITE - LIVING ROOM - DAY (D2)**

21

Miles enters to find Ashley is making waffles while Sean tells a long story about something at school. It's non-stop.

SEAN

So technically koalas have chlamydia, so you aren't supposed to touch them. Ms. Miller says it's a sickness nobody wants to get, because it ends your marriages.

MILES

What fucking teacher is this?

ASHLEY

Ms. Miller is going through a rough time. Also looks JUST like Wynona Rider. Like dead on. It's so weird.



MILES

I was IN that pillow. What time is it?

ASHLEY

It's noon, you slept in. Seemed like you needed the rest. I can't believe they get you up at 5am like that.

MILES

Damn, we wasted so much time!! Why didn't you wake me up? Fuck.

ASHLEY

Calm down. We're right here. Your son is telling us stories. There's plenty of time.

The waffles pop up. Miles takes a deep breath.

SEAN

Are you gonna have waffles too?

MILES

Yup but you gotta make MY kind like I made them as a kid! Ok what you gonna do is take two waffles...

ASHLEY

This is going to haunt me isn't it?

MILES

...This is craftsmanship. Hit both waffles with peanut butter so no jelly sogginess sabotages the delicacy. Then a thick layer of jam on one side, a few banana slices for extra MUSH. Then, careful combining of the two worlds. A fast cut down the middle with a seasoned blade, and boom. Breakfast PB & J. For lunch.

They both look with a blank stare.

ASHLEY

I want one too.

23           **INT. FAMILY VISITATION SUITE - KITCHEN - DAY (D2)**

23

Miles, Ashley, and Sean sit completely in silence, chewing on the thick, creamy peanut butter sandwiches Miles has made. They all share looks of pure satisfaction and surprise. It's a long chew. Miles gets up for water, they all raise their cups at him, still fighting mouths full of peanut butter. He gets them each water, and sits back down. They all sip water in unison.

SEAN, MILES & ASHLEY

Ahhhhh.

23A **EXT. LAKE MERRITT WALK - AFTERNOON (D2)**

23A

Nancy walks along Lake Merritt. Rainey runs and catches up, calling to her. Nancy slows to let Rainey catch up. Nancy immediately goes into her purse.

RAINEY

Hey! Sorry, I went for the sweater,  
then back for the glasses and hands  
were full and then the phone rang  
and... Mine are sitting right in  
the bowl, I know it.

Nancy pulls a spare house key off of her ring and hands it to Rainey.

NANCY

What are neighbors for? Doesn't  
Trish have a key?

\*  
\*

RAINEY

I was gonna call her but it's just  
too embarrassing.

\*

NANCY

There is nothing to be embarrassed about. I've locked myself out too. Plenty of times. This isn't necessarily dementia.

RAINEY

Don't say it! Just... don't.

NANCY

Sorry. Sorry. The D word. Why don't you just walk with me for a while, until my date picks me up.

They walk in silence for a bit.

NANCY (CONT'D)

You know, I get a little flustered and forgetful when something has really been bothering me. Is anything -

RAINEY

Ashley won't let me go with them to family visitation to spend a weekend with my own fucking son.

NANCY

Well that came right out.

RAINEY

And she knows that I have... the D word!

NANCY

The D word.

RAINEY

So she knows that I could be halfway to the home in 5 years. I wanna hug my kid for more than 2 seconds. And then I wanna punch him. AND I wanna punch her!

\*

NANCY

You need to sit her ass down and be like, little girl, I'm coming to the next visitation. And just sign yourself up. She is NOT in charge.

RAINEY

Yeah! Yeah. But she is, though. And to her I'm just "crazy old Maurice."

They are passing the French band. The singer/accordion player chimes in.

BAND LEADER

Bonjour!

NANCY

Bonjour.

RAINEY

Bonjour!

Rainey slows down. Grabs Nancy's arm for balance.

NANCY

You ok?

RAINEY

Yeah. I'm fine.

NANCY

No, you need to sit down. Come over here.

They sit down on a bench. Nancy stares at Rainey. Then tries to change the subject so Rainey doesn't feel uncomfortable about being light headed. Some kids are playing nearby.

NANCY (CONT'D)

I wish the boys were 5 again. So many great kid memories. Collin ran through that maze once so many times he just peed himself and kept running. Lil nasty ass boys. Remember when they did sailing classes over at the boathouse?

RAINEY

I'm still boycotting that place. They didn't let Trish into the teen sailing program because they claimed they caught her teaching the other girls how to - look the point is we can't support them.



MILES

Listen here, you handsome  
scoundrel! This town ain't got room  
for yellow bellied banditos, and  
I'm the quickest draw this side of  
the Sierra mountains! You lay them  
pistols down!

SEAN

Never!

Sean pops up, and using his fingers as guns, fires off a few  
shots. Ashley jumps out and shoots at the table where Miles  
is hiding.

Suddenly the 9:30pm head count buzzer sounds, and they all  
snap out of their make believe.

MILES

Ooops. Excuse me family. Evening  
count time. Pause for me please.

Miles heads out the front door and waits calmly.

ASHLEY

Sean you want some cookies?

SEAN

Can we have ice cream?

ASHLEY

Sorry baby, we don't have any.

SEAN

Wow. This place is busted.

From outside the door we see a bright light fall on Miles,  
hold for a moment, and then move on. Miles comes back in and  
resumes the position he was in before he left. Miles looks at  
his wrist tattoo - 5 bullets. He points to it.

MILES

OK. Enough chit chat. I got 5 in  
the chamber! Time for the final  
showdown! AHHHHHH!

SEAN

AHHHHHH!



They run out and fire on each other, falling down in a flurry of imaginary bullets. Down they go, dead as a door nail. Ashley walks out to survey the dead.

ASHLEY

Here lies two fools, none quicker than the other. They never knew they were father and son. A tragedy of the west. MWAHAHAHAHAHA!

Sean pops up.

SEAN

But the boy was... a zombie cowboy!

ASHLEY

Noooooo!! Zombie cowboys!

She runs away as Sean chases her into the bedroom. Miles slowly gets up as a Zombie too, chasing after them.

26

**INT. FAMILY VISITATION SUITE - SEAN'S ROOM - NIGHT (N2)**

26

Ashley and Miles are putting Sean to bed. Ashley kisses him on the head.

ASHLEY

Goodnight baby.

SEAN

I am still thinking about the word you said I can't say. Like...why is it so bad? There's plenty of other bad words. Why is it badder than fu-

MILES

You better not.

SEAN

Fuuuuudge.

ASHLEY

Well played.

Miles and Ashley sit up. They decide to tell everything, even if he can't fully process it. But we don't hear it.

*This immediately turns into a dance piece with Buck and Boogz that represents the journey of Blackness into American imperialism, slavery, and eventually prison. It works in abstraction, but gets across the emotional weight of the word.*

*The walls fall away and Sean rides through the dance on his bed, with Thizzly Bear. This dance happens in THREE PARTS / SCENES.*



Miles savors a moment of looking at his son. They walk out, mumbling to each other.

MILES

Not Voldemort.

ASHLEY

It worked, didn't it?

31

**EXT. MOSES THE BLACK EPISCOPAL CHURCH - NIGHT (N2)**

31

Rainey is walking home and passes by the same Church she stormed out of. Rainey stares up at the building, then has a seat to smoke her one cigarette a day on the curb. All of a sudden, EARL comes out of the church. He is mumbling something to himself, lost in thought. She watches for a moment, then tries to get his attention.

RAINEY

Earl! Hey! Oh so this is how you know Nancy! Everyone's at this fuckin' church but me. Hey, would you consider this a Black church?

EARL

Oh, this my parents church. This is a very Black church.

RAINEY

I know!

EARL

I was just dropping off some trays. The pastor orders food from me for their events and stuff. I usually just hit a prayer on the way out the door to myself so I don't feel terrible about the in and out.

RAINEY

No god for you either?

EARL

Ok Rainey here we go, this my theory. God is like the n word to me. Both things given to us unwanted, reclaimed and re appropriated, and now Black people have their own use for them.

RAINEY

And then you pray on the way out?

\*

EARL

My kinda prayer, yeah. It's very  
mantra style, general gratitude  
whatever.

(MORE)

EARL (CONT'D)

Basically I just say what's on my mind and if I'm honest about it, then that feels like I'm giving an adequate amount of faith. To God. Or love. Or Zeus, I don't fuckin know.

RAINEY

That doesn't sound entirely terrible.

EARL

I'm walking your way. Wanna come?

RAINEY

I'm gonna sit here for a minute.

EARL

Okay. Later Rainey.

Earl walks off. Rainey stares up at Moses the Black. She inhales deeply, and stares off, ready for a conversation with something unknown. She tentatively starts a VERSE MOMENT.

RAINEY

Ok, hello. I am me, I will suppose a you. I suppose.

(She commits to the exercise)

I think I am ... hitting a wall. Or boiling over. Or spilling out. It's gotten heavy, is what I mean. This relentless dread of uncertainty draped like a cape. I can smell the metal and bleach still from the floors where blood and spit and love and death fall and my son is behind the looking glass there. I am a vagabond of hollowed wisdom I can't share. And a growing anger I can't bare. All the many who's, you know? Who puts a mother's heart behind a jagged wire? Who traps memories in the desert heat? What might evaporate before I get him back laughing in our kitchen seats? What can I feed an anger enough of to make it weak? What truth to this powerful powerlessness can I speak? Because it has made me weak. I feel angry at this ... weak.



MILES

What? No no no. Let's stay up.  
Look I made some coffee, let's eat  
all Sean's snacks and stay up. It's  
our last night.

ASHLEY

I can't, I'm exhausted. I have to  
work tomorrow.



MILES

But if the buzzer gonna keep you up anyway then we might as well just stay up. It's one tired day every three months so we can spend more time. Drink some coffee.

ASHLEY

I don't wanna drink coffee, it's gonna make it impossible to sleep. Come lay with me.

MILES

I don't want to lay. I did that last night and slept the fuck in, I want to hang out with you, just us. He's asleep can we hang out?

ASHLEY

My eyes are half closed already. That's my sex ritual, sex and sleep.

MILES

But maybe for this specific occasion we -

ASHLEY

Miles, chill! Let's just wake up early tomorrow--

MILES

I can't "chill"! Don't tell me to fuckin chill, Ash! We don't have tomorrow! It's almost over!

Suddenly a buzzer sounds.

MILES (CONT'D)

Fuck!

Miles hangs his head and walks out for the 12:00AM count.

35

**EXT. FAMILY VISITATION SUITE - PORCH - CONTINUOUS (N2)**

35

Miles walks out the door of the cabin, and the bright flashlight beam hits him. After the count, he walks to the picnic table and sits there alone. He looks down at the word "FAMILY" engraved on the table top.

36           **INT. FAMILY VISITATION SUITE - PARENT BEDROOM - NIGHT (N2)** 36

Ashley is lying in bed, waiting. She hears Miles come into the living room of the cabin. The TV in the living room turns on. Ashley stares blankly for a moment, sad. Then she closes her eyes.

CUT TO:

37           **INT. RAINEY'S HOUSE - ASHLEY'S BEDROOM - DAY (D3)** 37

We are back in Ashley's bed, same angle, no Miles. She is in her work clothes.

Rainey bursts in the door with a cup of tea in one hand and a giant canvas painting facing away from Ashley in the other.

RAINEY

Hiding out up here?

Ashley pulls the covers over her head.

ASHLEY

Bleh. I got home from work and just ... been laying here.

RAINEY

I'm playing bones with Sean but he keeps just saying he's playing with Dad's rules and won't let me have a turn, so I needed a break. I brought you some tea.

Ashley pokes her head back out from under the covers.

ASHLEY

He's a handful right now, I get it.

RAINEY

But I'm happy you had a great family weekend. And I'm happy you're both back. This house is too big to be alone in.

Rainey goes for the door.

ASHLEY

Thank you, Rainey. We did have a  
happy weekend.

RAINEY

You're welcome. Good.

Rainey is heading out the door. Then the Canvas catches  
Ashley's eye.

ASHLEY

What is that?

Rainey circles back and walks over to the canvas.

RAINEY

It's Nancy's painting of Janelle's  
dad.

Rainey turns it around.

ASHLEY

AGGHH!

END OF EPISODE