ANYTIME BABY

by George Drivakos EXT. SMALL TOWN - DOWNTOWN - NIGHT

City lights reveal an unimpressive skyline.

The tallest building is a five story complex that reads: "DEER COUNTY HOSPITAL."

INT. HOSPITAL ROOM - NIGHT - (DREAM)

It is dark, except for a dim night light and the flickering lights of patient monitoring equipment.

A woman in her seventies, BARB, sleeps on the only hospital bed. She has an IV tube attached to one arm and a heart monitor on the other. She's almost bald.

A MAN'S HAND reaches Barb's arm and pulls the IV tube off. She wakes.

She sees the face of a man, the STRANGER, in his forties, handsome, with cold eyes. He wears a black suit.

**BARB** 

What are you doing?

STRANGER

We have to go.

BARB

Go where?

She reaches for the emergency button, he grabs her arm.

STRANGER

You know where.

She tries to pull her arm free, in vain.

BARB

(yells)

Who are you? What do you want?

STRANGER

I am your escort.

BARB

(chuckles)

I'm too old for that.

STRANGER

Age is irrelevant. Sometimes I escort babies, or soldiers, but mostly people your age.

**BARB** 

Escort them where?

STRANGER

Come on Barb, I know how smart you are. Do I have to spell it out?

She pauses, gives him a questioning look. A hint of recognition in her eyes. She tightens her lips.

**BARB** 

I'm not going nowhere. I ain't done here yet. I'll go when I'm ready.

He pulls her heart monitor off, grabs her from the back of the neck and pulls her to a sitting position.

STRANGER

It's time. Don't fight it. It won't help.

She thrusts her free hand and scratches his face.

BARB

(screams)

Screw you!

He looks at her stunned.

She kicks, scratches and slaps him with fury and screams at the top of her lungs.

INT. HOSPITAL ROOM - DAY (RESUME)

The room is bright with sunlight.

Barb on the bed, wrestles in her sleep. TWO WOMEN dressed in white, one on each side of the bed hold her arms down.

The women are, NURSE ROSE, cute, in her mid-twenties and doctor JANET DIAMANTI, a good looking woman in her forties.

Barb opens her eyes, looks at the women. She relaxes.

Dr. Diamanti strokes Barb's temple, hands her a glass of water.

DR. DIAMANTI

Good morning Barb.

Barb takes a sip. She gives the Doctor a silent thanks.

**BARB** 

Doctor, do you have any news?

Dr. Diamanti looks at Nurse Rose.

The nurse, with a slight nod heads for the door.

BARB

Well?

DR. DIAMANTI

(hesitates)

Not good.

BARB

Let me have it. Plain, no frosting.

DR. DIAMANTI

Six to eight months.

Barb's eyes move around, wheels clicking. Her lips tighten.

BARB

Plenty of time.

Barb takes the doctor's hand.

**BARB** 

Janet dear, thank you for everything.

The doctor cups Barb's hand with both of hers. They smile to each other.

They let each other's hands, the doctor walks away.

Barb reaches for the telephone, she picks up the handset.

She hesitates. She holds the telephone handset on her chest, taps it lightly.

INT. BARB'S HOME - LIVING ROOM - DAY

A young Man's hand holds a cordless phone over an open newspaper.

His other hand circles a "HELP WANTED" ad on the paper.

The young man is JEFF, late twenties. He sits on the sofa and leans over the newspaper spread on a coffee table.

The living room interior is working class, clean, neat.

Jeff punches a number on the cordless phone.

JEFF

(into phone)

I'm calling for the assembly

job....

(frowns)

... oh, thanks anyway.

He hangs up. He throws the phone on the coffee table.

**JEFF** 

Damn!

He slumps back on the sofa, gestures "why me?," to the ceiling.

The phone rings. He grabs it fast.

JEFF

(into phone, excited)
This is Jeff speaking.

INT. HOSPITAL ROOM - DAY

Barb sits propped up on her bed, she's on the phone.

BARB

(into phone)

How's it going Jeff?

INTERCUT TELEPHONE CONVERSATION

JEFF

Grandma!

BARB

Any luck?

**JEFF** 

Not really. What about you? What did the doctors say?

BARB

We'll talk about it later. I'm coming home. Will you pick me up? ... Thank you dear. I love you.

FADE TO BLACK.

FADE TO:

EXT. BARB'S HOME - DAY

A humble single story home with a one-car garage in a working class neighborhood.

The trees are in bloom. On the sidewalk little kids ride tricycles.

On the driveway is parked a white 1995 Ford Saturn. Jeff sits at the wheel.

He starts the engine.

A Harley Davidson with two riders on, pulls behind the Saturn. The motorcycle is painted bright yellow, with polished chrome all around; an eye-catcher.

The driver is a biker, CODY, late twenties, bear-like, dressed in leather, mean looking.

The passenger is a woman in her twenties, CODY's GIRLFRIEND.

Cody dismounts.

CODY'S GIRLFRIEND

How long you're going to take?

CODY

As long as I have to.

He strides over to Jeff's window.

CODY

Get out of the car!

**JEFF** 

Please man. I've got to pick up my grandmother from the hospital. Give me an hour.

Cody reaches inside the Saturn and grabs Jeff's collar.

CODY

You want your neighbors see you getting your ass kicked? I said, get out of the car.

Jeff sighs, turns the engine off.

INT. BARB'S HOME - FOYER

A small entry hall, with a mirror, a foyer table and a coat closet.

Cody pushes Jeff inside and slams the front door behind him.

LIVING ROOM - CONTINUOUS

Cody towers over Jeff, gets in his face.

CODY

Where's my three grand?

**JEFF** 

What three grand? I borrowed two.

CODY

Late fees.

**JEFF** 

Shit Cody. I told you, I lost my job. You know I'll pay you back. I ain't going anywhere, my grandma's sick.

CODY

(mocks)

Yeah, my grandma's sick. My grandma needs her ass wiped.

Jeff clenches his fists.

JEFF

Don't talk like that about her.

CODY

Why? You're going to kick my ass?

Jeff gets red in the face.

CODY

You're pathetic. You were a loser in high school, and you're a loser now.

Look at you. You're broke, unemployed, living with your grandmother, ain't got no girlfriend. All these years you were busting your ass at the factory, for what? So they could fire you when they fucking pleased?

JEFF

It was nobody's fault. I took a lot of time off to take grandma to the doctors.

CODY

That's what you get for not coming to work for me.

JEFF

Dealing coke? Yea, a solid career.

CODY

Hey, who was begging who, to borrow money?

**JEFF** 

I made a big mistake.

CODY

I'm willing to cut you some slack.

**JEFF** 

Yea? What's it going to cost me?

Cody moves closer to a glass curio cabinet full of porcelain figurines. He inspects the display.

CODY

I'm willing to knock off five hundred bucks from your debt, if you run an errand for me.

**JEFF** 

What kind?

Cody opens the glass door of the curio cabinet. He reaches inside, picks up a small porcelain angel. Jeff watches him.

CODY

You take a drive to Greenville and deliver a package for me. Five hundred bucks for an hour's drive. I ain't such an asshole after all, am I?

Cody inspects the porcelain angel. Jeff watches him worried.

**JEFF** 

And if I get busted who's going to take care of my grandmother?

CODY

You stupid fuck! What's wrong with you? You're obsessed with the old hag. The bitch is neck deep in the grave and you're playing her lap dog, instead of being out there making money and getting laid. You should lock the old fuck in an old farts' home and throw...

Cody flicks the porcelain angel across the room.

CODY

... the fucking key in the swamp.

The porcelain angel hits the wall and shatters.

Jeff glares at Cody.

**JEFF** 

(screams)

Stop it. That's my grandmother's. This is between me and you.

CODY

Well, fuck your grandmother and her flea market shit.

With the padded arm of his leather biker jacket, Cody elbows the glass door of the curio cabinet.

The glass door breaks. The figurines topple, some break.

Jeff lunges at Cody fists flying. Cody covers his face. A punch breaks through, hits Cody in the mouth.

Cody looks at Jeff in stunned surprise.

He grabs Jeff from the collar, lifts him like a scarecrow and throws him against the wall.

Jeff drops on the floor. He tries to crawl away.

Cody kicks him in the abdomen, Jeff doubles in pain.

Cody turns Jeff on his back and sits on his chest. Jeff tries to catch his breath.

Cody brings down a punch on Jeff's face, then another.

Cody reaches behind him, under his leather jacket, and pulls a pistol. He aims it at Jeff's face.

Jeff freezes, wide eyed.

Cody runs his tongue over his top teeth. He brings his index finger and touches a top side tooth.

He spits blood on the carpet.

CODY

You chipped my tooth motherfucker. Now you owe me <u>Four</u> Grand, for the dental bills.

JEFF

You can't do that.

Jeff brings the pistol's muzzle next to Jeff's eye.

CODY

(in Jeff's face)

Yes I can. You're starting to make payments right now. I want you to meet me at "Hog's Pen," six o'clock. I'll hand you the shit, and you're going to deliver it. Be there, be on time. Don't make me come looking for you. 'Cause when I find you, I'll leave you a souvenir. Something to look at, every time you use the mirror. You understand?

Jeff looks at Cody with fear.

CODY

Do you understand?

Jeff nods.

Cody stands up.

Jeff on his back, wipes blood from the corner of his mouth.

INT. HOSPITAL ROOM - DAY

Barb's face against the pillow.

Barb brings a finger to her nostril, touches blood.

She reaches for the Kleenex box on the night table.

Barb lies on her bed, atop the covers. She's dressed in slacks, without shoes. A scarf covers her scalp.

Nurse Rose watches with concern as Barb dabs the tissue paper on her bleeding nose.

NURSE ROSE

When is Jeff coming?

**BARB** 

Anytime now.

Nurse Rose takes a handful of clothes out of the closet and packs a small suitcase that lies open on a chair.

NURSE ROSE

He is so devoted to you.

**BARB** 

Yes, he's the golden apple of my eye.

NURSE ROSE

He's never missed a day, for weeks.

Nurse Rose picks up three pill-bottles and a tube of toothpaste from the night table.

She packs them in a ziploc bag.

BARB

Him and I are very close.

NURSE ROSE

Barb, please forgive my asking. What happened to Jeff's parents?

BARB

It's okay dear, it's all part of life. My daughter Lisa got pregnant with Jeff at sixteen, still in high school. After Jeff was born, she kept running around with the baby's father; some young troublemaker who drank and raced cars. Got them both killed.

NURSE ROSE

I'm sorry.

The Nurse puts the ziploc bag in the suitcase.

BARB

So I was left with a three month old boy, in diapers. At first he called me "mommy." I raised him alone, waitressing, but it was worth it. He grew up to be such a gentle soul.

The Nurse zips the suitcase shut.

She comes to Barb's bed, straightens her pillow.

NURSE ROSE

Good luck Barb. I'll miss you.

Barb looks touched.

EXT. DEER COUNTY HOSPITAL - DAY

Jeff's Saturn pulls in the hospital parking lot.

INT. HOSPITAL ROOM - DAY

Barb lies on the bed. She's alone in the room.

Jeff walks in, wearing a shiner. A small cut over his eyebrow has a fresh scab.

Barb looks at him with a frown.

**BARB** 

Was it Cody?

Jeff nods.

**BARB** 

I'll kill the bastard.

Jeff sits on a chair next to Barb's bed.

JEFF

Sorry, it's my fault. I shouldn't have borrowed from him.

BARB

I know you did it for me. Don't worry. We'll deal with this together. Like always.

EXT. STATE ROUTE 53 - DAY

A road sign reads: "State Route 53".

The road is a two-lane, paved country road over a rolling hill terrain. There are no vehicles.

Jeff's Saturn crests the hill.

INT. JEFF'S SATURN - CONTINUOUS

Jeff is at the wheel. Barb lies slumped in the passenger seat.

Her face reveals pain, she looks outside.

EXT. COUNTRYSIDE - NEARBY - CONTINUOUS

At the edge of the woods a Doe and her Fawn graze.

The baby deer feeds close to the mother's face, their noses brush.

Behind them on the country road, Jeff's Saturn passes by.

The deer lift their heads and look at the Saturn.

INT. JEFF'S SATURN - CONTINUOUS

Barb sees the two deer outside. She smiles.

EXT. PATH IN WOODS - DAY (BARB'S FLASHBACK)

BARB, in her late forties, holds hands with five-year old LITTLE JEFF. They stroll.

Little Jeff holds a twig and hops around. He swings the twig, chops down a weed, then another.

Barb amused, looks at the boy with affection.

INT. JEFF'S SATURN - (RESUME)

Barb's face, eyes closed, smiling, lost at another place and time.

INT. BARB'S HOME - LIVING ROOM - DAY

Jeff helps Barb lie down on the sofa.

Barb looks at the glass curio cabinet. She sees the missing glass door and the few empty spots among the figurines.

A look of anger on her face.

She turns to Jeff.

BARB

Can you do me one more favor?

**JEFF** 

Sure, what?

BARB

Can you take a look at the Beast?

Jeff looks at her with curiosity.

**BARB** 

Clean her up, give her a tune-up. Whatever you think she needs.

**JEFF** 

You shouldn't drive. I'll take you where you want.

BARB

I'm going to take her to a dealer. She should fetch a couple of grand.

**JEFF** 

No grandma. I love the Chevy.

BARB

I know dear. She brings back good memories.

**JEFF** 

(sings)

And even though we ain't got money, I'm so in love with you Granny.

**BARB** 

(smiles)

My little road-trip comedian. Twisting every song on the radio.

**JEFF** 

(sings)

Drove my Chevy full of Gravy...

**JEFF BARB** 

(sings) ... but the Navy was high and them good old boys

(sings) ... but the Navy was high and them good old boys were eating Friskies and pie. were eating Friskies and pie.

They laugh.

BARB

All things must end someday. Cars, people, the universe.

Jeff nods with sadness.

FADE TO BLACK.

FADE TO:

EXT. STATE ROUTE 53 - BIKER BAR - DAY

A road sign reads: "State Route 53".

Nearby stands a plain roadside bar with half a dozen Harleys and two cars in the parking lot.

A free standing weathered sign reads: "HOG'S PEN BAR."

INT. BIKER BAR - DAY

An ordinary barroom with less than a dozen patrons scattered around. It's quiet except for the chatter on a TV set.

Cody sits in a booth. Across the booth sits an OLDER BIKER, in his fifties, with a gray ponytail. Empty beer bottles lie between them.

A WAITRESS, in her early twenties, hot, sleazy, bare bellied, with a belly ring, brings a tray with two new beers and two full shot glasses to Cody's booth.

She leans over the table, exposes her cleavage to Cody.

WAITRESS

That'll be fifteen even.

Cody takes two twenties out of his wallet.

He reaches the front of the waitress' low cut jeans. He shoves the money down her crotch. She smiles.

CODY

Keep the change.

The Older Biker watches amused.

WAITRESS

(with a sleazy smile)
Anything else I can do for you?

Cody puts an arm around her bare waist, pulls her close. He kisses her belly ring, she giggles.

She wiggles away.

The sound of CELL PHONE ringing O.S.

Cody pulls a cell phone from his breast pocket. He looks at the number calling.

He frowns, hesitates.

He picks up.

CODY

(into phone)

Sergei, what's up?... I told you, you'll have it in your hands at seven... don't worry, it's all going to be there, not a gram less, uncut... it'll never happen again... I swear... No bullshit... One hour, two tops...

Cody hangs up, tries to compose himself.

OLDER BIKER

Where's Jeff?

CODY

Got to call him now. That fucker Sergei is foaming in the mouth.

OLDER BIKER

You just had to get greedy. Like he wouldn't notice the snow was cut.

CODY

A whole half pound to make-up! That's fucking steep.

OLDER BIKER

You're lucky he agreed to a...
(makes air quotes)
"peaceful resolution". How much you
got left to send him?

CODY

Not enough, 'bout a quarter pound.

OLDER BIKER

I'd hate to be in Jeff's shoes.

CODY

No biggie. They may just fuck him up a little.

OLDER BIKER

You sure? Them Russians don't fuck around.

Cody picks up a shot glass.

CODY

He'll be fine.

He downs the shot.

INT. BARB'S HOME - GARAGE - DAY

Jeff works under the hood of a brown 1991 Chevy Suburban.

He stops, wipes his forehead. He touches his injured eyebrow. He winces.

INT. BARB'S HOME - LIVING ROOM - SAME TIME

Barb lies on the sofa, eyes closed.

The cordless phone on the coffee table RINGS.

Barb opens her eyes. She picks up the phone.

INT. BIKER BAR - CONTINUOUS

Cody downs a shot.

CODY

(into cellphone)

Hey! Put fuckhead on the phone!

INT. BARB'S HOME - LIVING ROOM - CONTINUOUS

BARB

(into phone)

You've got the wrong number.

She hangs up.

INT. BIKER BAR - CONTINUOUS

Cody is livid.

CODY

(to self)

You Bitch you!

He punches RE-DIAL into the cellphone.

INT. BARB'S HOME - LIVING ROOM - CONTINUOUS

The phone rings. Barb picks up.

INT. BIKER BAR - CONTINUOUS

Cody is red-faced.

CODY

(into cellphone)

Tell your fucking grandson to get his ass to "Hog's Pen." Right now!

INTERCUT TELEPHONE CONVERSATION

BARB

I don't think so. Jeff doesn't hang out in scummy joints.

CODY

You tell him, if he ain't here in twenty minutes, he's a dead man. You hear?

BARB

No, you are a dead man. Asshole.

She hangs up, puts the phone on the coffee table.

She has a look of hatred and determination.

EXT. BARB'S HOME - DRIVEWAY - SAME TIME

Jeff rinses the suds on the brown Suburban with a garden hose.

Jeff's Saturn is parked in the street.

Jeff twists the nozzle off, drops the hose on the grass.

He picks up a towel. He wipes the Suburban.

INT. BARB'S HOME - FOYER - LATER

Barb kneels in front of the open coat closet.

On the bottom of the closet is a stack of shoeboxes. Barb pulls out the box next to the bottom.

She lifts the shoebox lid. From under a pair of felt slippers she pulls a small rolled cloth.

She unrolls the cloth. She reveals a small stainless steel snub-nosed revolver. It's a stylish .357 Magnum Smith and Wesson, a LadySmith.

She palms the tiny LadySmith.

She flips the gun's cylinder open. The LadySmith is loaded.

She grips the handle, wipes the stainless steel with the cloth. The LadySmith shines.

The sound of a SCREEN DOOR SLAMMING O.S.

She gets up in a hurry, with difficulty.

She reaches to the foyer table. She pulls out the drawer and slips in the gun.

INT. BARB'S HOME - LIVING ROOM - CONTINUOUS

Barb heads for the sofa. She looks at the clock on the wall. Jeff walks in.

**JEFF** 

I'm done with the Beast.

BARB

Thank you so much dear...

Jeff. I need to talk to you.

**JEFF** 

What is it?

**BARB** 

Let's sit down.

He helps Barb sit on the sofa. He sits next to her.

**BARB** 

There's something I feel that you should know, before I'm gone. It's about you.

**JEFF** 

What?

BARB

When your mother was sixteen, still in high school, one day, as I was waitressing at a restaurant, I overheard a conversation between two high school girls.

INT. RESTAURANT - DAY (BARB'S FLASHBACK)

A working class restaurant. Only a handful of patrons.

BARB, IN HER EARLY FORTIES, picks up dirty plates from a table and puts them in a bus bin.

At the next table sit two sixteen year-old girls. They have school books on the table. They drink coffee and smoke.

FIRST GIRL

Buy me a burger, I'm broke.

SECOND GIRL

What did you do with them three twenties you had yesterday?

FIRST GIRL

I gave it all to Lisa Potter. She's in trouble.

Barb freezes. She cocks her ear.

SECOND GIRL

What'd she do?

FIRST GIRL

She's getting an abortion today.

Barb grabs the First Girl and lifts her off the table.

BARB

(in the girl's face) What did you say?

The girl stares back, arrogant. All the patrons turn.

FIRST GIRL

What's it to you?

Barb lifts her fist, aims for the girl's face.

BARB

I'm Lisa's mother. Answer me or I'll break your nose.

FIRST GIRL

She's having an abortion. So what?

Barb pulls the First Girl's hair back and brings her fist closer to the girl's face.

BARB

Where? When? Speak!

FIRST GIRL

Okay, okay, don't get excited.

INT. ABORTION CLINIC - RECEPTION - DAY (BARB'S FLASHBACK)

Barb leans over the receptionist's desk, red faced.

BARB

Where's my daughter? Lisa Potter. She doesn't have my permission. I want to stop it, now.

A woman in her thirties, the RECEPTIONIST, eyes Barb with an icy, patronizing look.

RECEPTIONIST

I'll see what I can do.

The Receptionist picks up the phone, punches a number.

Barb glances around.

In the waiting area, three seated young women squirm, hide their faces behind their magazines.

RECEPTIONIST

(into phone, calm)

I need assistance.

She hangs up. Barb looks at the Receptionist with suspicion.

BARB

Who did you call?

RECEPTIONIST

It'll be a few minutes.

Barb rushes behind the desk and grabs the Receptionist by the blouse. She resists.

Barb twists the Receptionist's arm behind her back. The Receptionist screams.

BARB

Take me to my daughter, or I'll break it.

INT. ABORTION CLINIC - CORRIDOR - (BARB'S FLASHBACK)

Barb pushes the receptionist forward by twisting her arm.

The receptionist, in pain, points at a door with her free hand.

INT. ABORTION CLINIC - OPERATING ROOM - (BARB'S FLASHBACK)

On the operating table lies a teenage girl, LISA, dressed in a hospital gown, her feet in stirrups.

Next to her, a seated woman in a white lab coat, the DOCTOR, in her thirties, takes the girl's blood pressure.

Barb storms in. Lisa sits up in shock.

LISA

Mom! What are you--?

DOCTOR

(jumps up)

-- you can't be in here, get out!

The Doctor grabs Barb's arm, pulls Barb toward the door.

Barb turns, punches the Doctor in the face. The Doctor falters backwards, she bumps a steel medical instrument wheel cart.

The Doctor falls flat on her back, the wheel card topples, medical instruments scatter on the floor.

Lisa, jumps off the operating table and darts for the door, in tears, barefoot.

Barb grabs Lisa by the hospital gown, the gown rips.

BARB

(in Lisa's face)
Nobody's going to kill my grand
child. Never! You hear?

INT. ABORTION CLINIC - HALLWAY - (BARB'S FLASHBACK)

Barb pulls Lisa along from the hair toward the glass door exit. Lisa is half-naked, in tears, she tries to hold on to the torn hospital gown.

Outside the glass doors appear two tall policemen. They rush inside.

The policemen tackle Barb face down on the carpet floor.

They handcuff her.

Lisa, watches the scene, with loud sobs.

END OF FLASHBACK

INT. BARB'S HOME - LIVING ROOM - DAY

Barb on the sofa, looks into Jeff's eyes.

BARB

They locked me up for a couple of days, but you, ... are alive.

Jeff looks at Barb with moist eyes. He hugs her.

**JEFF** 

Can I get you anything?

She shakes her head. Jeff gets up.

**JEFF** 

I'll take a shower. I have to go out.

Barb watches Jeff leave the room. She looks at the clock.

FADE TO BLACK.

FADE TO:

INT. BARB'S HOME - FOYER - LATER

Barb stands dressed in front of the foyer mirror.

Over the head scarf she wears a felt hat. She's dressed in slacks, moccasins, a sweatshirt and a windbreaker.

Barb pulls open the foyer table drawer. She looks at the LadySmith revolver inside the drawer.

She snatches the gun fast, sticks it in her windbreaker's pocket.

She looks at the clock in the living room.

There's a look of animal ferocity in her eyes.

INT. BIKER BAR - SAME TIME

Cody heads for the exit with unsteady steps.

The waitress catches up with him.

WAITRESS

You're not leaving?

CODY

I have to find somebody. It's business. Don't worry, we'll party later, all night.

He pulls her close, kisses her, grabs her behind. She reciprocates. Their hands are all over each other.

The exit door opens. Cody's Girlfriend walks in. She sees them.

CODY'S GIRLFRIEND

(yells)

What the fuck's going on here?

The waitress releases Cody.

The few lethargic patrons turn to the commotion. They perk up, smile.

Cody's Girlfriend SLAPS him. Cody staggers, steadies himself at the wall.

CODY'S GIRLFRIEND

What the hell am I? Your cook, your maid and your whore?

WAITRESS

(chuckles)

Talk about a lousy whore.

Cody's Girlfriend lunges at the waitress.

The women exchange fast punches, grab onto each other. They bite, claw, pull each other's hair.

They wrestle, hit the walls, fall on the floor.

Cody watches the women fighting on the floor. He smiles.

He opens the exit door and walks out.

EXT. BIKER BAR - PARKING LOT - DAY

Cody mounts the yellow Harley in a hurry. He starts the engine.

Cody's Girlfriend runs out of the bar, her hair disheveled.

CODY'S GIRLFRIEND

(screams)

Cody, wait, please.

She runs to him. He takes off, leaves her in his dust.

CODY'S GIRLFRIEND

(screams)

I hope you die, bastard.

Cody, seen from behind, rides away flipping her the bird.

Cody's Girlfriend jumps in a Silver Mustang.

She takes off after him.

EXT. STATE ROUTE 53 - DAY

Cody rides his Harley away from the bar.

He looks in the mirror, sees the Silver Mustang following him. He accelerates.

EXT. STATE ROUTE 53 - DAY

The two-lane country road is empty, quiet.

The LOUD ROAR of a motorcycle. Cody rides past at breakneck speed. He grows smaller fast in the horizon.

INT. BARB'S CHEVY SUBURBAN - TRAVELING - SAME TIME

Barb drives hunched over the steering wheel, in pain.

She reaches in her windbreaker pocket, takes out the LadySmith. She glances at it. She lays the gun next to her.

Through the windshield she sees Cody on the bright yellow Harley crest the hilltop. The bike's chrome shines in the afternoon sun.

Cody rides very fast in the opposite direction.

BARB

No! You son of a bitch.

EXT. STATE ROUTE 53 - CONTINUOUS

The road is empty except for Cody on the yellow Harley and the brown Chevy Suburban.

Barb's Suburban crosses the center line and SMASHES into the Harley head on.

Cody takes off, his head hits the top of the Suburban's windshield, his body makes an arc in the air and lands on the asphalt far behind the Chevy.

The mangled Harley flips in the air and lands in the ditch.

Barb's Suburban with its windshield smashed comes to a stop.

In the background the Silver Mustang crests the hill fast.

It speeds to the accident scene and screeches into a halt.

Cody's Girlfriend jumps out of the Mustang, hysterical.

She runs to Cody's broken body, she punches numbers into a cell phone.

CODY'S GIRLRIEND (into cellphone, screams)
There's been an accident...

INT. BARB'S SUBURBAN - STOPPED - DAY

Barbs face rests on the steering wheel. Her eyes are closed and there's blood on her forehead. Her hat and scarf are gone.

FADE TO BLACK.

FADE TO:

EXT. STATE ROUTE 53 - LATER - DAY

A long line of stopped cars fills the right lane. The oncoming lane is empty.

Stranded motorists stand talking outside of their stopped cars. Everyone looks far ahead towards the stationary flashing lights of emergency vehicles.

Jeff's Saturn, speeds on the empty lane. It flies past the line of stopped vehicles, heads toward the flashing lights.

The bystanders move out of the speeding Saturn's path.

EXT. STATE ROUTE 53 - ROADBLOCK - CONTINUOUS

Flares smoke on the asphalt.

A Sheriff's Patrol Car is parked sideways. It blocks both lanes. Next to the Patrol Car stands a deputy, DEPUTY #1.

Behind the roadblock, three Sheriff's Patrol Cars and one Ambulance are parked with their emergency lights flashing.

Jeff's Saturn approaches fast. DEPUTY #1 frantic, signals the Saturn to stop.

The Saturn reaches the Deputy and skids into a halt on the left grass shoulder. A small crowd watches with excitement.

Jeff jumps out of the Saturn and sprints toward the accident scene. His hair is wet and he wears different clothes.

Deputy #1 grabs Jeff's arm. Jeff wrenches it free, runs.

DEPUTY #1

Get back here!

EXT. ACCIDENT SCENE - DAY

Jeff, out of breath, looks at the brown Suburban, its windshield smashed, its front end badly dented.

Nearby stand two Sheriff's Deputies, DEPUTY #2 and DEPUTY #3. At their feet on the asphalt lies a body covered with a white sheet.

Jeff runs to the covered body.

**JEFF** 

Grandma!

DEPUTY #2 grabs him.

DEPUTY #2

No, son. Your grandma's fine. That's sumbitch Cody.

Jeff looks at the Deputy with shock.

## NEARBY

Barb sits on a stretcher. Two paramedics, a man and a woman, both with gloved hands, stand on either side of the stretcher.

The paramedics try to make Barb lie down. She resists.

The paramedics resign. They adjust the stretcher's backrest to a propped up position.

The paramedics try to place a neck brace around Barb's neck. She waves it off, irritated.

Jeff runs to Barb.

They embrace, tight.

BARB

Like I said, "nobody's going to hurt my grand child."

The SHERIFF, a tall man in his forties, leans on a Patrol Car nearby.

He watches Barb and Jeff with interest.

Jeff sees the Sheriff watching them. The Sheriff motions Jeff to approach.

Jeff releases Barb.

NEARBY - CONTINUOUS

Jeff faces the Sheriff next to the patrol car.

The Sheriff reaches inside the car. He brings out a clear plastic evidence bag. Inside the bag is Barb's LadySmith.

He shows the bag with the gun to Jeff.

SHERIFF

Seen this before?

**JEFF** 

(nods)

Looks like my grandma's gun.

The Sheriff stays silent, eyes squint.

JEFF

(indicates the scene) How did this happen?

SHERIFF

One of the two crossed the center line. Not sure who just yet. There's no skid marks. They were both impaired. Her on morphine, him on alcohol.

**JEFF** 

Is my grandmother in trouble?

SHERIFF

With the law? By the time this gets sorted out... in her condition...

NEARBY - WHERE THE DEAD BODY LIES

A Black Ford panel van pulls a few feet away. On its side it reads: "DEER COUNTY CORONER."

A man, the CORONER, seen from behind, steps out of the van. He's tall, slim, with broad shoulders. He wears a black suit.

He approaches the two Sheriff's deputies watching over Cody's covered body.

DEPUTY #2

(to the Coroner, smiles)
Hey Buzz. What brings you?

DEPUTY #3

(chuckles)

Buzzard's here for the road-kill.

The Coroner, seen from behind, bends forward over the covered body. He lifts one end of the sheet.

CORONER

Yup. Couldn't be deader.

He drops the sheet.

## NEARBY

Barb, propped up on the stretcher, sees the Coroner standing over the covered body. The coroner turns and faces her.

Barb does a double take.

The Coroner is the handsome STRANGER in the black suit that Barb saw in her nightmare at the hospital. He has a long scratch on his cheek.

Barb stares at him open mouthed.

The Coroner gives Barb a knowing smile. He raises an index finger at her.

CORONER/STRANGER (winks, points at Barb) See you soon.

Barb smiles, blows him a kiss.

BARB Anytime baby!

FADE OUT.