

THE DRIVING ENCOUNTERS

an original screenplay by:

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FADE IN:

INT. BEDROOM - NIGHT

A LONE FIGURE sits at a chair in a mostly empty room at a computer screen. Fingers type at a very fast past with the first two index fingers.

On the monitor a SEARCH ENGINE site. In the space types the words: DRIVING SCHOOLS - NEW YORK CITY.

A few names pop up for some schools. Near the top, with a five-star rating, is 'STEINMAN AUTO SCHOOL'. HIS EYES look at the number and never blink. A small smile, a friendly one, appears on his face.

CUT TO:

EXT. BUSY NYC STREET - DAY

A GREEN FOUR-DOOR CAR suddenly BRAKES to a stop outside of a mostly busy street in New York city. On the side of the car is labeled: STEINMAN AUTO SCHOOL - 'THE DRIVING SCHOOL PROFESSIONALS SINCE 1979' - 212-555-4400 in big black lettering.

INT. CAR - DAY

A pair of red sunglasses covers a set of tired eyes, and a coffee cup is sipped a first, and then a bigger swig for a few moments. She looks like she could use a couple more winks, or acts like it. The young woman, 23, at the end of the coffee is GAIL STEINMAN-CARUGATI, in a dirty-red shirt, black leather jacket and short orange-red (dyed) hair. She lights a cigarette, lowers the window and coughs.

EXT. CAR - DAY (CONT'D)

The car drives off.

INT. CAR - DAY (CONT'D)

GAIL takes pops in an AUDIO CASSETTE into the car stereo. THE RAMONES come on.

She looks out her window as she drives along - Hispanic men and women, some children, working at carts, arguing, sitting on stoops, smoking, etc.

EXT. STREET - DAY (CONT'D)

Gail from across the street, the only car driving along for a moment without any others around her. She's isolated.

More cars appear and she drives on.

EXT. APARTMENT - STREET - DAY

Gail gets out of her car and trots up to the buzzer by the door. She rings the buzzer. She hears nothing. She rings it again. She presses it down and does a 'Shave and a hair-cut' rhythm with the buzzing.

An OLDER MAN in a sweater-vest and frizzy white hair comes out of the door.

GAIL
(feigns a smile)
Good morning.

The OLDER MAN gives a nod of acknowledgment and gets into the driver's seat. Gail sighs and gets into the passenger side.

INT. CAR - DAY

The OLDER MAN is in the driver's seat. He grumbles as he drives along. Gail keeps an eye out for a parking spot.

GAIL
Okay, sir, let's pull off for that spot.

OLDER MAN
It's too small for me.

GAIL
Oh, you could do that.

OLDER MAN
It's too narrow, I'm telling you. We tried to park in that spot last week.

GAIL
And you did just peachy.

OLDER MAN looks incredulous just at the word 'peachy'. He keeps driving along. Gail shakes her head in disbelief.

EXT. STREET - DAY

Cars are all lined up one after the other. There is however a sizable spot where at least two cars can fit back to back.

INT. CAR - DAY (CONT'D)

GAIL
Okay, so we'll try this one.

OLDER MAN
Okay, but it really does not look big enough.

GAIL
Just give it your best shot, couldn't hurt to try.

Older Man puts the car into reverse gear.

EXT. CAR - DAY (CONT'D)

The car starts to back up. Another car passes by on the left. The OLDER MAN brakes the car HARD.

INT. CAR - DAY (CONT'D)

GAIL
It's okay, you should ease the brake a little more.

OLDER MAN
It's not the brake, God damn it. My nerves are shot.

GAIL
You can do it, just like, back up, you know. Little by little and all.

The Older Man shakes his head again and turns the wheel.

EXT. CAR - DAY (CONT'D)

The car starts backing up into the spot very, very slowly.

INT. CAR - DAY (CONT'D)

Gail looks out her car window and sees how much space he has.

GAIL
You should be good to-

She's cut off by the OLDER MAN stepping on the GAS.

EXT. CAR - DAY (CONT'D)

The car LURCHES backward.

GAIL
Whoa, whoa, WHOA!

OLDER MAN
Should I slow do-

The driving instructor car BOPS into the car behind them. Neither car is very damaged, but both driver and passenger sit surprised.

OLDER MAN
What's the matter with you?

GAIL
I, uh, wait, what?

OLDER MAN
What kind of an instructor are you?
You need to tell me what to do!

GAIL
But you just lurched the-

OLDER MAN
(sighs)
Let's finish this already.

The car PULLS OUT of this large spot. It cuts another car off into the lane.

INT. CAR - DAY (MOMENTS LATER)

The two sit in silence for a couple of moments.

GAIL
Please turn right there.

OLDER MAN
I know to turn right there! Bet you'll tell me I'm driving too wide, too?

GAIL
No, no your turns are fine. Just got to, well...

OLDER MAN
Well, WHAT?

GAIL
You... Nothing.

Gail opens up a window.

EXT. APARTMENT - STREET - DAY

The car comes to a stop outside the apartment building. The OLDER MAN steps out.

OLDER MAN

This is by far the worst driving instruction I've had in all my life. I won't be coming back here again.

GAIL

I, sir, I do apologize for what happened back there, but-

OLDER MAN

No buts, little miss. You need to have better control over situations like that. Don't you have any patience? You... The hell with it.

The OLDER MAN waves his hand down as if to say 'bah' and walks back into his building.

Gail gets out of the car. She puts her hands on the car hood, looking - glaring - down. She POUNDS one of her fists onto the hood. She immediately WAVES her hand back and forth and makes a big "OW!" face. She chuckles to herself for a moment.

Gail gets into the driver's seat and slams the door.

INT. CAR - DAY

Gail sits in her car with a sandwich in one hand, looking outside:

EXT. CAR - DAY

A group of KIDS play by an OPEN FIRE HYDRANT, splashing around as the water goes all over the street.

INT. CAR - DAY

She listens to a voice message on her cell phone. As the call goes on, her facial expression changes.

MALE VOICE (VO)

Good morning. My name is Eddie Thomas, and I am calling to inquire about what your establishment's program entails for a new student who has no driving experience. What do I need to do and

would be appropriate for me in terms of experience behind the wheel? I have the learner's permit from the DMV and I am ready to take the next step. If you can please give me a call at your next convenience my telephone number is 212-212-2121. Thank you and have a pleasant day.

GAIL

(to self)

Wow. A *civil person*? Who knew those fucking exist anymore.?

The phone suddenly rings. She picks up.

GAIL

Yello?

FERRIS (VO)

Hey.

GAIL

Hello brother of mine. How goes it?

FERRIS (VO)

(in-character voice)

Eh. *The bastards stole my candy!*

GAIL

(in-character voice)

Hello, Esther!

FERRIS (VO)

(laughs)

ESTHER!

GAIL

(laughs)

That's a good one.

FERRIS (VO)

Yeah. So, when are you coming by the office?

GAIL

Um, I dunno, I got a few things going on today.

FERRIS (VO)

'Things'? Like, what, lessons, road

tests? If it's not important you need to come to the office to do work.

GAIL

Ok.

FERRIS (VO)

I'll be out for part of the day and someone should be at the office.

GAIL

Yeah, sure.

FERRIS (VO)

You OK?

GAIL

Yeah, just a little under the weather.

As he talks, she starts to drive the car forward.

FERRIS (VO)

Oh. Well, okay, just if you can there may be some walk-ins.

GAIL

Uh-huh.

FERRIS (VO)

You got some business today?

GAIL

Yeah, kind of a drag, and, like, not the best student.

FERRIS (VO)

Oh. Well, some people are dicks, and some you just got to be patient with them.

GAIL

(under breath)

Sometimes they're weird.

FERRIS (VO)

What?

GAIL

Nothing.

FERRIS (VO)
(tone change)
And are you going to the mall, that's
what I'm asking?

GAIL
(smiles)
No, I'm not going to the mall,
Rirrutto.

They chuckle on each side.

CUT TO:

INT. OFFICE - DAY (AFTERNOON)

GAIL enters inside an office, where there are a few desks, a big blackboard in the back with a small television next to it, a few filing cabinets, and two computers set up. She has on her sunglasses still, and walks right by a YOUNG MAN sitting by the window. She puts down her pocket book as she chews on a piece of gum. She sits at her desk and for a moment sees someone there.

Then the double take - she sees this gentleman right there: a young man, about 25, light brown hair, trim, shaven, handsome, sideburns. He stands up as she does.

GAIL
Oh! Shit, I-I mean, oh, I'm so sorry,
I didn't see you.

YOUNG MAN
Oh, it's quite alright. I should have
better introduced myself to you at the
door.

GAIL
Uh, no, no, it's cool. I-I mean, it's
not exactly cool, but, um, well, I'm
sorry is what I mean.

YOUNG MAN

Eddie Thomas.

GAIL
Gail. Please sit.

EDDIE
Oh, of course.

GAIL
(sits at desk)
Oh! You left me the message-thing
earlier today.

EDDIE
I did.

GAIL
And you are a totally new driver?

EDDIE
I am.

GAIL
Well, we have packages available, that
includes -

EDDIE
(smiles)
I will take the one that has
everything. That is, to say, the one
that has the most of everything.

GAIL
(smiles)
Okay, excellent. And I will be your
instructor then, we'll start sometime
this week, and I have my little go-Kart
outside.

Gail chuckles. Eddie doesn't get it.

GAIL
A Go-Kart, you know, like, you drive
around, bump into stuff, Mario?

EDDIE
Oh, I don't want to bump into anything.

They both share a little moment. And then laughter.

GAIL
Right, right, no Go-Karting then, I'm
sorry.

EDDIE
You said that.

GAIL

Right. Ok, so, package number three,
everything included. Cash or charge?

EDDIE
(holds up card)
On this little piece of plastic here.

GAIL
Excellent.

The card SWIPES. Numbers punch.

CUT TO:

INT. RETIREMENT HOME - HALLWAY - EVENING

GAIL walks down a hallway with beige walls and a few doors on each side. An OLD LADY in a walker goes by her slowly, as Gail passes her awkwardly on one side.

INT. BEDROOM - NIGHT

A knock on the door and it opens. An older woman, late 50's, fair complexion, glasses and some brown hair but overridden by grayness, is there and smiles wide and gives GAIL a big hug. This is GAIL'S MOTHER, AUDREY STEINMAN.

AUDREY
Hi, my darling.

GAIL
Hey.

The hug is just for a moment and then she goes inside the room. Door closes. Audrey reaches for a cigarette, which is on the nightstand.

AUDREY
Oh, and make sure to lock the door,
too. You don't want any of these
crazies to come in here.

GAIL
(locks door)
Crazies, like who?

AUDREY
Oh, there's this crazy lady down the
hall. She keeps coming in here,
telling me 'oh, my babies are due in
about a month', and she's in her *late*
sixties. Completely *meshugah*.

GAIL

Sheesh. You talk to any orderlies?

Audrey sits down in a comfy chair, followed by Gail.

AUDREY

There's nobody that does anything here.
It's all just white noise to them.
But, I have my TV, I have my movie-
watcher card and I go every week.

GAIL

See anything good?

AUDREY

Eh. Not in a while. But how are you
doing? You look a little pale.

GAIL

(twirls hair, distractedly)
Me, oh, I'm alright I guess.

AUDREY

When we spoke the other day you were
asking about who to talk to at the DMV
about something?

GAIL

... Oh, yeah, um, I guess it was some
form or something, like a uh,
instructor renewal thing.

AUDREY

(leans up)

That you need to fill out way before
they even tell you to send it in. I'm
serious, Gail, send in that renewal or
you'll get in trouble.

GAIL

Yeah, yeah, I know.

AUDREY

Look, you know I try not to butt in too
much-

GAIL

Too much? You're my Mom after all!

AUDREY

-Too much than is really called for.
But that was- is, technically on the
business certificate- my driving school
in part. I mean, you look at me here,
I'm pretty close to just useless.

GAIL

Oh, come on.

AUDREY

No, really, I'm fifty-nine years old
and I'm here, my eyes are no good, I
can only walk a little bit. But - but
- I still have my mind, that's not all
gone... well, maybe a little. I
thought that kid, uh, Justin uh, Bobby-
Pin or I don't know-

GAIL

Bieber?

AUDREY

That's it, I thought he was Donny
Osmond on TV the other day.

GAIL

Really?

The women laugh. Audrey coughs and gets up to write something down.

AUDREY

Make sure you call this man, Del
Varnsen, at the DMV. He's a good guy
there.

GAIL

Thanks.

AUDREY

And how's Ferris? My baby never calls
me, what, am I chopped liver to him?

GAIL

I dunno, I guess he's just really busy
lately. Has a lot of students.

AUDREY

He over-works himself, like he needs to
prove something. But he's very sharp,
just a little... pushy, maybe.

GAIL

Oh, don't I know it.

AUDREY

I see. Well, you're there at least,
and I feel good about that. You're
good with people.

GAIL

Yeah, I guess so.

AUDREY

No, you really are.

Audrey comes closer and hands the paper to her.

AUDREY

And you know what I say.

GAIL

You were there the day I was born.

AUDREY

(laughs)

No! I mean, yes, of course I was. I
mean... Well, look, you ever need
anything, just call me, okay?

GAIL

Okay.

Audrey gives a kiss on the cheek.

INT. STUDIO APARTMENT - NIGHT

GAIL sets her purse down on a chair. We see her studio apartment is a small studio - everything is close together: the kitchen, the bed and dresser, TV and recliner off to the side, and the shower/bathroom is separated off by a large curtain on the other side of the room. On the walls, which are painted light green, are some PAINTINGS (i.e. posters of Van Gogh and Dali) and punk rock posters (RAMONES, TSOL) and a banner for "RANCID". By the bed is a desk with a COMPUTER MONITOR and two LARGE SPEAKERS on either side. The place is lit by two bright lamps.

Gail takes off her shirt, now just in a bra. She goes over to her computer keyboard and types in some keystrokes.

Music starts to play - an old 80's punk rock song - and as it starts she suddenly comes ALIVE. She head-bangs a bit around the room,

trashes, and punches the air.

She suddenly stops and goes back to the computer. She sits down. The MONITOR has the song listed. She types in some key-strokes. She hits some notes on a MUSIC KEYBOARD she pulls up alongside the other keyboard.

Monitor - a SONG FILE goes to a time-line. She clicks some more, drinks a small bottle of brown liquid (booze), and on the monitor a TIMELINE opens up. Gail's face is beaming.

The sound of TWO SONGS interspersed, one playing for a few seconds and then another one, and around and around, plays for a few moments. She leans back and stretches, sipping her drink and looking up at the ceiling.

CUT TO:

INT. STUDIO APARTMENT - MORNING

GAIL is asleep on the desk right by the keyboard. Quick beat: CELL PHONE RINGS LOUD. Gail perks up quickly. She winces as her back cracks. She looks down and sees 'FERRIS BUELLER' on the cell phone screen. She closes her eyes, presses a button and holds the phone to her ear.

GAIL

Y-ello?

FERRIS (VO)

Where are you?

GAIL

I'm uh, I'm on my way to work.

INT. OFFICE - MORNING (CONT'D)

FERRIS is standing with a phone at his ear, and an ANGRY MAN behind him, speaking Spanish fast.

FERRIS

Do you know you have a road test today?
I have the man standing here and here
and he (to the Man) Sir, please,
please, por favor, let's just calm down
okay - and he's freaking out saying
it's happening in half an hour.

GAIL (VO)

Half an hour?

INT. STUDIO APARTMENT - MORNING (CONT'D)

Gail looks at the time on her computer screen - 9:30.

GAIL

Oh, goddamnit!

Gail rushes over to her dresser and pulls the whole drawer out without meaning to. She rummages through and pulls out a shirt and pulls it over her head.

FERRIS (VO)

Is he going to be late? I can't take him right now, I got a lesson in an hour. I mean, I, I could try, but-

GAIL

No! No, no, uh, I'll, I'll be there in just a minute, I hit some traffic. You know how it is.

FERRIS (VO)

Alright, well hurry up.

GAIL

OK.

She hangs up the phone. She takes a spray bottle and sprays all over her body. She coughs from too much spray and exits the apartment.

EXT. ROAD TEST LINE - DAY

A LINE of about a dozen CARS are all lined up on the side of a street. Below the street is a HIGHWAY that runs beneath. One of these is GAIL'S CAR

INT. CAR - DAY (CONT'D)

GAIL sits in the driver's seat, chewing gum and with sunglasses on. The ANGRY SPANISH MAN from the office is in the passenger seat. Neither says a word for a few moments, sharing an uncomfortable silence. She is about to say something. The Man's cell phone rings. He answers it and speaks Spanish very quickly in irritated spurts.

Gail lowers the window. She looks down at her phone and sees a 'MISSED CALL' notice. She clicks and sees the name 'EDDIE THOMAS' listed. She does an 'Oh yeah' face.

She looks to her right at the man still talking. For a moment, from her P.O.V., all of the sound of his talking drops out. She rubs her eyes.

DISSOLVE TO:

EXT. STREET CORNER - DAY

GAIL's car pulls up on by a street corner. She looks out her window: she's in a section of the Bronx that are called 'the Projects'. People walk around outside look run-down, un-savory, young and old. The building is dingy looking in appearance. She takes off her sunglasses as she grips the steering wheel.

INT. CAR - DAY - CONT'D

She looks down at her phone: 2:30 P.M.

She looks up. EDDIE THOMAS is at her window. It gives her a start and she jumps in her seat. She chuckles to herself for a moment.

EXT. CAR - CONT'D

Gail gets out the car.

GAIL

Hi, Mr. Thomas. I-I'm sorry, you just gave me a start there.

EDDIE

I am sorry. It was not my intention in the slightest.

GAIL

Oh, no, I-I... It's just one of those days, already long.

EDDIE

No, it is at the mid-point, isn't it?

GAIL

... Right. Well, shall we then?

EDDIE

Yes.

She comes over to the passenger side. He doesn't go over to the driver's side just yet. He's not sure what she meant.

GAIL

So...

EDDIE

Yes?

GAIL

Let's drive.

EDDIE

Oh, yes, right. Let us drive.

Eddie walks over very calmly over to the driver's side and gets in.

INT. CAR - DAY (MOMENTS LATER)

Eddie is now in the driver's seat. Gail gets in.

GAIL

Okay. So, we'll start driving forward.

EDDIE

Right.

GAIL

With the uh, you know, the foot on the brake.

EDDIE

Is it the brake first? And the gas?

GAIL

(hand over forehead)

Yes. Okay - I'm kind of pulling this outta my ass but... Imagine the car is like a heart, and you can't just let it go too fast, you got to put a little pressure to keep it steady, to slow down. Right now your heart is just, like, stopped, but it's ready to go. So you got to let it off, like, easy, you know?

EDDIE

That was from your anus?

GAIL

Nevermind! Put the car into drive.

EDDIE

Okay.

Eddie puts the car into drive. His foot is on the brake.

GAIL

Good, good... Now ease up off of it,

and then-

Eddie lets his foot up off the brake. He's about to turn off to his left and another car is DRIVING BY.

GAIL
(on action)

WHOA!

Gail presses down on the BRAKE on her side.

GAIL
Okay, okay. I should have explained that first. That was my fault.

EDDIE
It was.

GAIL
I... it's called your blind spot. It's because you can't see it in your mirrors, so there-

She turns around and looks behind her. She turns to her other side.

GAIL
Just make sure to do that before you, you know, do *anything*.

EDDIE
Okay.

EXT. STREET CORNER - DAY (CONT'D)

The car pulls away.

EXT. ROAD - DAY (MOMENTS LATER)

GAIL's car stops at a red light.

INT. CAR - DAY (CONT'D)

GAIL
Okay, very good. Make sure to do just like that, a slow stop to the light.

EDDIE
As opposed to a fast one then?

GAIL

Ha, yes, never do that.

EDDIE

Why not?

GAIL

Well, um... The brakes, as I said, they just can't take that kind of a stop. You'll wear them out.

EDDIE

I see. It sure is strange to drive a car. But, necessary.

GAIL

Right on both counts.

The light changes to GREEN. The car LURCHES forward and then brakes.

GAIL

That... Uh, ok, that is a common mistake. You got to just let the car go when it's green.

EDDIE

Like now.

GAIL

Yes, YES, now!

Eddie puts his foot on the gas. It goes FAST on the road.

EXT. ROAD - DAY

Gail's car drives along.

INT. CAR - DAY

Gail looks at Eddie for a moment - Eddie has a light smile to him, and she looks at his plain red t-shirt and his perfectly combed hair.

GAIL

Right, okay, make sure to turn left here.

EDDIE

Right.

GAIL

No, no, I said left.

EDDIE
Wait, left or right?

GAIL
I did say left, right?

EDDIE
Right, you said right. Or was it left?
I am confused.

The car is turning off onto an exit for a HIGHWAY.

GAIL
No, no, I did say left, I... Oh man.

EXT. HIGHWAY - DAY (CONT'D)

Eddie is driving the car on the highway. It's fairly busy. Cars drive by quickly. Eddie keep up with them.

GAIL
Well, you're uh, actually doing quite well.

EDDIE
(turns head to talk)
It seems to be a thing of speed and velocity. All the other cars are going above the speed limit, but by going at the limit that is just right, it is the best way to be within the law.

GAIL
Uh-huh.

EDDIE
It is like how I do in my job, which is as an accountant. And every time a person comes in that needs to have their accounts looked at you judge what has to be correct and go through the process to-

Gail suddenly looks forward - a BIG LINE OF CARS ARE STOPPED IN TRAFFIC.

GAIL
(cuts off)
LOOK OUT!

Eddie looks in front of him. He sees he is SPEEDING to a stop.

Gail shuts her eyes and lets out a gasp. Her foot reaches quickly for the brake.

It doesn't hit it.

She opens her eyes and looks at Eddie. He is GLOWING. LITERALLY - in a BLUE LIGHT.

She looks forward:

The immediate four cars in front of them are all in still, suspended animation, as is the car they are in.

Gail closes her eyes again.

GAIL

(very fast to herself)

Okay Gail, okay, wake up, wake up,
this is just a lotta bullshit from
some smoke you had last month and now
it's coming back to bite you in the
ass, all it is, all it is.

EDDIE

You sure have a thing about your ass.

Eddie turns to her. Gail looks down at her cell phone suddenly - the time has STOPPED.

And on that BEAT - he puts the foot on the brake. The car STOPS.

EXT. CAR - DAY - (CONT'D)

The cars are back in being stuck in traffic, as opposed to stuck in time.

Gail is in the passenger side, trying to catch her breath. Eddie looks *sheepish*.

EDDIE

I really should *not* have done that. As
you people say... woops.

The car goes back into drive.

EXT. PARKING LOT - DAY

GAIL'S car pulls top a stop at a parking lot, mostly without any cars in sight.

INT. CAR - DAY (CONT'D)

GAIL

Okay... okay... So, that was a neat trick. Yeah, very *neat*, I gotta give you some, uh, bonus points for that. First time I had a driver do that, really keen, peachy-peachy keen.

EDDIE

Did that startle you back there? 'Startle' is the correct word, I assume. Perhaps shock then.

GAIL

(reaches for wallet)

Look, I don't believe in any weird voodoo shit, so whatever you did, it's cool, it's cool. But I am going to have to, you know, put through your refund to-

EDDIE

Alright.

Eddie's skin starts to GLOW a bluish-green. Soon his entire body is surrounded by it.

Gail BOLTS out of the car.

EXT. PARKING LOT - DAY (CONT'D)

Gail is laughing to herself, trying to get composed. She takes out a cigarette. She turns around and Eddie is right there. She JUMPS up for a moment with a yelp.

EDDIE

You are skeptical of what I am.

GAIL

(laughs to herself)

Skeptical? Oh, no, I'm not that.

As she speaks, Eddie comes closer to her.

GAIL

I know you're some crazy Vegas magician or something with a lotta pyrotechnics and what-not that's throwing me for a

loop, so - wait, what are you do-

She's cut off by Eddie placing his fingers on both sides of her head.

FLASH!

A cascade of images seen clearly amidst a fog: TWO ADULTS apart from one another in a room seen from a child's eyes, GAIL'S PARENTS... A hand clutching to a CHILD'S HAND... A TEENAGE GIRL, GAIL at 17, walking along with spiked hair... GAIL'S MOTHER, coughing repeatedly in bed, then asleep... GAIL in a GRADUATION CAP AND GOWN getting a diploma... GAIL and FERRIS shaking HANDS of a person in front of their office... GAIL sits at a desk completely bored.

EXT. PARKING LOT - DAY (MOMENTS LATER)

GAIL sits on the ground. For a split-second she doesn't know where she is. She looks up at Eddie and is in shock.

EDDIE

Okay then. Would you like some coffee?

Gail gives a look as to say 'What?'

INT. COFFEE SHOP - DAY

GAIL, with nervous, slightly shaky hands, sips her coffee.

GAIL

So...

EDDIE

What am I?

GAIL

What was that back there?

EDDIE

I don't know what word there is for it where I'm from, but I believe it's called 'Mental Representation'. I looked at you and you saw yourself, much of your memories - the important ones.

GAIL

Where you're from. What the hell does that mean.

EDDIE

I am not of this Earth.

GAIL
(smirks)
You can say that again.

EDDIE
I am not of this Earth.

GAIL
(face straightens)
Uh-huh. Sure, whatever works for you.

EDDIE
Thirty-two days ago I arrived in a borough of this city called 'Queens'. I arrived with another being, who is now named Gladys, and we have over the course of these thirty-two days been assimilating into your society.

Gail looks on, dumbfounded.

EDDIE (CONT'D)
Most aspects were straightforward: buying appropriate clothes, learning how to speak through the dictionary and grammar books, learning to read through applications of speech algorithms, and learning to watch media in much the same way. Intellectually, your planet is easy to acclimate to. However, certain physical skills, such as dancing or sports or, in this case, driving, requires some instruction from other humans.

GAIL
So, you need driving lessons to *acclimate* to Earth?

EDDIE
Not only that, but as well the driver's license, which is to my estimation from the research the form of identification, even more-so than a passport. Your school had some excellent ratings online, and I have decided to come to you to help teach myself and Gladys how to drive, properly, efficiently, and to

ultimately pass my road test.

GAIL

I... our reviews must be pretty damn good!

EDDIE

Pretty. I do not know, it was text that had very promising reflections.

GAIL

Right... So, what I'm gonna do now, Eddie or Edward or Mister Spock or what-have-you - I'm just putting this down here (puts down coffee) shake this hand (shakes Eddie's Hand), and be on my way.

EDDIE

(discontent)

Miss Steinman-Car-

GAIL

(soft)

You listen to me. I don't know how the hell you got into my brain, but I'm not interested in some crazy asshole going into my personal shit, alright?

EDDIE

But I-

GAIL

Take your alien-mojo-voodoo and shove it up your ass.

As Eddie tries to speak again, Gail gets up from the table in a huff and exits.

EXT. PARKING LOT - DAY - MOMENTS LATER

Gail walks over to her car. Her keys fall out of her shaking hands. She kneels down to pick them up. She she arises, EDDIE is there. She yelps. She tries to hit him against his chest.

GAIL

STOP THAT!

EDDIE

Here, you need more.

He blocks her hits and puts a hand over the top of her head.

FLASH - FLASH - FLASH!

EXT. OUTER SPACE

FLYING QUICKLY THROUGH OUTER SPACE at 800 miles per hour. Passing PLANETS, MOONS, FIREBALLS, SCATTERSHOT METEORS.

We ZOOM into a THICK BALL of BLUE GAS. A PLANET. Slows down...

EXT. BLUE GAS PLANET - CONT'D

In deeper to the gas, LIGHTS come up, and more GREEN color is present. The green is firmer. The speed of travel through this space is now at a crawl.

LIGHT STRANDS are grouped all over the place, each strand ten feet tall. They're in bunches together, some in four or five, some in thirty in group number.

LIGHTNING BOLTS shoot off everywhere!

A RUMBLE. Rumbling more. And off in the distance from the light strands, RED SPECKS are flying off.

TWO LIGHT STRANDS move forward. Neither have eyes but GLOW brighter as they are faced at the direction of the RED SPECKS.

QUICK BEAT: A VOLCANO is erupting! It shoots out and engulfs the many panicking (i.e. jumping, buzzing) colored lights. These two light strands buzz even BRIGHTER and in an instant DISAPPEAR. Their spot becomes overrun with the fiery-red substance.

WHOOSH! We move backward to:

EXT. PARKING LOT - DAY (MOMENTS LATER)

GAIL falls to her knees. She looks down. Then she looks up, wipes some tears from her eyes. Her face is reddened. Eddie kneels down.

EDDIE

My apologies for the status of your salty discharge. It appeared necessary, to visualize this. Now we are here without a 'habitat' as you would say.

GAIL

I saw... no, I saw that? But - how?

EDDIE

My frequencies - they are channels.
All of us streaks of light, ten feet by
five inches amid the gasses. I will
get to the point, as-

GAIL

(cuts off)

'As I say', right right right.

EDDIE

Will you assist me in this task, for
the five hundred dollar sum from
earlier?

GAIL

... I-I-I, even if I- you, you crazy...
ARGH! I'm not teaching a goddamn alien
light thing how to drive!

EDDIE

Is there something you object to so
greatly?

GAIL

(slightly freaking, gets up, paces around)
It's just so strange and eerie, and...
GOD! You're almost making it sound
cool, *almost*! I mean, you're a real
glow-worm and shit, huh? Do that on a
regular basis?

EDDIE

I would and will not under any
circumstance other than my bodily harm.

GAIL

Oh, great, you enjoy being a model for
jeans instead of a friggin' bolt of
lighting?!

EDDIE

Enjoy - like Happiness? Then, yes,
this appearance is enjoyable.

GAIL

LOOK! I don't care, okay. I'm not
letting some um, whatever like, driving
my car everywhere.

Gail stomps off into her car.

EDDIE

You could-

GAIL

I'm out-

Eddie says this next bit as she starts the car and speeds off.

EDDIE

We can have our lesson on Tuesday, is
that still correct? Yes, thank you.

INT. OFFICE - DAY (SAME DAY)

GAIL plops down on the chair at her desk. She types into her computer quickly and turns on some fast rock music. She puts her head down on her desk.

Above her, FERRIS snaps his fingers.

FERRIS

Hey, hey you.

GAIL

Yep?

FERRIS

Turn that off, or turn it down or
something, it's bothering the
customers.

GAIL

Are there any customers up front?

FERRIS

Just shut it off, would you? I asked
you nicely.

Gail turns down the volume on the speaker.

FERRIS

Now, I was thinking: there are a lot of
ways we can build up more business for
the school.

GAIL

Uh-huh.

FERRIS

I mean, you're sitting here at your desk now, and you shouldn't be. There's always something to do. So, here's what you need to do - make up a list of student rates.

GAIL

Like our *lesson special*?

FERRIS

No, no, I mean a special for high school and college students. Someone comes in, shows their ID, they get a discount, like, say, half off the pre-licensing class, and maybe three dollars off each lesson.

GAIL

(rubs her head)

Yeah, it's not bad.

FERRIS

Hey, everything alright?

GAIL

Yeah, yeah, just tired.

FERRIS

Again, huh? Well, don't stay up so late with all your music stuff, alright? You do what you love and all, but this is important. We need to do this lesson special.

GAIL

Sure.

FERRIS

Well, stop being so weird. And remember...

Ferris holds out his hands and shakes his hands with a goofy expression on his face.

GAIL

Um... What?

FERRIS

Come on, what is it?

GAIL

Ain't got a clue.

FERRIS

May the sch...

GAIL

Oh, yeah. *Schwartz be with yooooou!*

The two of them have a small moment. The phone rings.

FERRIS

Alright, so, get some prices on my desk. Later.

Ferris leaves her desk. Gail just stares off.

INT. BATHROOM - NIGHT

GAIL puts her head back as she sits in a bathtub. A pair of headphones on her, music blaring from the headphones.

ZAP! Gail has a little shock in the bathtub. She opens her eyes.

GAIL

What the hell?

She closes her eyes again. From her POV, the eyes close, darkness... The same LIGHT STRANDS from EDDIE'S space trip: the STROBES start to dance around. Then the LIGHT STRANDS start to do KICKDANCING as if in a dancing-line. The light strobes start to SING in beat and rhythm.

GAIL is moving her head back and forth, a big smile on her face. The LIGHT STRANDS against the BACKDROP are now THRASHING about against some heard, fast punk rock music. They're glowing DARK RED, BURNING!

GAIL opens up her eyes in an instant.

INT. BATHROOM - NIGHT

GAIL is out of the bathtub in a robe. She looks at herself in the mirror. She shakes her head.

She perks up as her PHONE RINGS. She picks it up.

GAIL

Hello-hello?

MALE VOICE (VO)

Hey, what's up?

GAIL
Oh. Luke, hey, how's it going?

LUKE (VO)
Eh, not too bad.

GAIL
That's good.

LUKE (VO)
Feel like hanging out?

GAIL
Sounds good. Gimme a half hour?

LUKE (VO)
Sure.

GAIL
Ok, peace.

Gail hangs up the phone, puts it down. She splashes some cold water at her face. She trashes her hair all over the place.

INT. APARTMENT - NIGHT

GAIL opens the door. A guy, early 20's, with an acne-ridden face and a black jacket with some spikes at the shoulders and patches of punk rock band logos/names on the sleeves and front. This is LUKE.

LUKE
'Sup?

GAIL
'Sup. Hey, wanna go up to the roof? I could use some air.

LUKE
Sure. Wanna smoke?

GAIL
You know... Yeah, I could use some.

LUKE
Cool.

EXT. ROOFTOP - NIGHT

GAIL and LUKE sit on the rooftop floor. Gail takes a drag off of a marijuana joint and passes it to Luke. A FAST, HARDCORE PUNK song plays softly on Gail's phone.

LUKE

You still see anyone from school?

GAIL

No way, dude. It's, like, so far behind. I thought I saw Marco once.

LUKE

Yeah, he was an asshole. That one girl Marcy was hot though.

GAIL

Hmm... hot...

There's a slight beat as Luke takes a very long drag.

GAIL

So, I - I think I met an alien today.

LUKE

Oh yeah?

GAIL

Yeah, he was, uh, he... wants driving lessons so he can get his license to drive on Earth.

LUKE

(deadpan)

That's cool.

Gail looks at Luke for a moment.

GAIL

Yeppers, it's 'cool'. Cool-cool-cool.

LUKE

Does he have, like, a big head and big eyes?

GAIL

No, he's as normal as they come. Like a guy from the mid-west or something.

LUKE

That's stupid.

Gail looks at him again.

GAIL

Yeah...

LUKE

Wanna go to that Vandals show next week?

GAIL

I am sooo there, so there, I'll get tickets.

Luke starts to pop a pimple on his forearm. Gail shakes her head, gets up, walks over to the side of the building. She takes one last drag off the joint and flicks it off the roof.

CUT TO:

EXT. OFFICE - DAY

GAIL gets into her car outside of the office.

INT. CAR - DAY

GAIL opens up her appointment book. Inside it reads: EDDIE THOMAS - 541 ISHAM ST - 2 PM TUESDAY, 2/10. GAIL closes the book.

EXT. APARTMENT - DAY

GAIL pulls up on ISHAM STREET.

INT. CAR - DAY (CONT'D)

GAIL looks out the window up at the apartment. A peppy salsa song called 'No-No-No!' is on the radio loud outside. She grips the steering wheel.

GAIL

No way.

GAIL drives off.

EXT. GAIL'S CAR - BUSY STREET - DAY

GAIL'S CAR pulls to a stop surrounded by cars - in front, left, right, behind. It's a loud city street. Gail drags off a cigarette and looks outside at this very long red light goes on.

A couple of MIDDLE AGED WORKERS are talking loudly, fast, at one another in Spanish... A couple of babies with a couple of little kids are crying by a beleaguered MOTHER...

Many MERCHANTS are at tables... A HOMELESS WOMAN with a cart is pushing it along, asking people for change. The woman looks up and looks at GAIL.

CUT TO:

INT. CAR - DAY (MOVING)

Two hands with fingernails HOT PINK coated polish GRIP the steering wheel. GAIL is at the wheel, younger (19), while AUDREY, in her early 50's, is at the passenger side.

AUDREY

Remember to tell them it's ten and two o'clock with the hands.

GAIL

OK.

AUDREY

And I don't see you looking around.

GAIL

Oh, I, uh, I am, aren't I?

AUDREY

You MUST keep your eyes moving ALL the time. See that car to your left? It could slam into us right now.

GAIL

Right, of course.

AUDREY

You need to drive - and more importantly teach others to drive - like everyone else on the road is completely insane, and you are the only one in control.

GAIL

Yeah, I - I don't know.

AUDREY

You don't know what?

GAIL

I don't know if I can do this whole instructor thing.

AUDREY

Please, Abigail. We've talked and talked about this - don't follow too close to this guy, what are you doing?

GAIL
Two-second rule, yeah.

AUDREY
My eyes are going and I don't want this school to go under, understand?

GAIL
There's Ferris?

AUDREY
Ferris is only as good as you can be. He's a fast-talker, but he takes too many chances. You got the *good* stuff.

GAIL
Yeah, sure, 'good' stuff.

AUDREY
You know you can do this. It's in you.

GAIL
(soft)
Yeah...

CUT BACK TO:

EXT. GAIL'S CAR - BUSY STREET - DAY (CONT'D)

GAIL averts her eyes. All the sound has dropped out. She looks at the clothes she has on, the state of her car. She takes one last drag off of her cigarette and throws it out the window.

HORNS ARE BLARING BEHIND HER! She puts the car into drive.

GAIL
Okay... One more. That's it.

EXT. APARTMENT - DAY

GAIL'S CAR appears from the sidewalk. EDDIE is standing there. Pleasant, in a brown vest and courderoy pants. GAIL lowers the window.

GAIL
Well, you gonna just stand there?

EDDIE
I don't believe so, that would be counter-productive.

Gail looks on like 'really?'

INT. CAR - DAY (MOMENTS LATER)

EDDIE is in the driver's seat, GAIL in the passenger seat. He has a slight smile on his face, which turns straight.

EDDIE
What do I do here?

Outside the front window, ONE BLOCK is blocked off due to a construction job. Many people in hard-hats, and a very loud JACKHAMMER goes on.

GAIL
Well, first thing I would say is not to drive in that direction.

EDDIE
Naturally.

GAIL
Naturally... Yeah, naturally, that's the word. So, yes, you would then make sure to put on your blinker?

EDDIE
Oh no, I can't do that now!

GAIL
What? OH! Oh, Ha, no, um, no, let me rephrase that, um... There's a small black latch on the side of the steering wheel, right there.

GAIL points to the blinker-latch by the side of the wheel.

GAIL
Just push that down.

EDDIE
(smiles)
Oh, yes, I have pushed this down before when we had the first lesson. I was mistaken.

EDDIE pulls the blinker down.

EXT. STREET - DAY (CONT'D)

The CAR turns into the left lane and goes on.

INT. CAR - DAY

GAIL

So... you can, uh, 'make mistakes' like that?

EDDIE

There are simple errors that cannot escape the intelligence gained. As I mentioned before it is the physical skills. The right side and the left side of the brain. You understand?

GAIL

Yeah... I think.

EDDIE

What next?

GAIL

(puts on sunglasses)

Okay. Let's try parking.

EXT. STREET - CARS - DAY

GAIL'S CAR pulls up alongside some cars. There is a spot up ahead, that has some good amount of size (about twelve fifteen feet).

INT. CAR - DAY (CONT'D)

GAIL

(perky)

Okay, so, pull up slowly ahead.

EDDIE

(imitates)

'Okay'.

GAIL

Heh, uh, don't do that. Please.

EDDIE

(deadpan)

Okay.

Eddie drives forward.

EXT. CAR - DAY (CONT'D)

The WHEELS of the car go to a halt.

INT. CAR - DAY (CONT'D)

GAIL

Make sure to back up very slowly.

EDDIE

How should I be looking?

GAIL

You move your right arm and move yourself just, like, slightly around to look behind.

EDDIE

Turn around ever so slightly. Like so?

Eddie turns his arm and turns his body so he is looking behind.

GAIL

Yes, that is just right. Now, your foot is on the brake. As you back up, turn, and like, you know, turn so your pulling into the spot.

EDDIE

'Like I know'. You will have to be more specific.

GAIL takes off her sunglasses.

GAIL

Okay. Let's be a little simpler here: Foot off brake, but little by little, for a few seconds, then brake, a few seconds, then brake.

EDDIE

Yes.

Eddie starts to turn the car.

EXT. CAR - DAY (CONT'D)

Car is turning into the spot, little by little.

INT. CAR - DAY (CONT'D)

GAIL

There you go, keep turning, keep turning, you have a little more room, a little more...

EDDIE

Okay...

GAIL

Okay.

EDDIE brakes hard. The car jerks slightly. Eddie and Gail share a small pleasant look.

GAIL

(looks outside window)

Okay, you have a little more space to the curb, but this is good.

EDDIE

It is?

GAIL

Yeah. Remember that when you're doing the road test, it's like, they inspector won't be bothered if it doesn't hit the curb. If it does, then they'll take off points.

EDDIE

Points?

Eddie pulls forward a bit, and then back as GAIL talks.

GAIL

You're almost there, little more forward, little back... *you can blow this, you can blow that, doo dee da, dee, doo dee da da.*

Eddie looks at Gail for a moment and smiles. She clears her throat. Car brakes.

GAIL

And there you go.

EDDIE

(same tone as before)

Points?

GAIL

Oh yeah, so-

Eddie pulls the car forward as he looks and drives off.

GAIL

-On a road test, you either can pass or fail depending on how you mess up. Like, if you hit the curb or if your turn is too wide... or if you hit somebody.

EDDIE

And what would occur if a car were to hit the person taking the test?

GAIL

Hmm... Don't know. Good question.

DISSOLVE TO:

EXT. GAIL'S CAR - DAY

Gail's car turns to left lane.

INT. CAR - DAY (CONT'D)

Gail points and makes hand gestures. Eddie nods.

EXT. CAR - DAY

GAIL's car pulls to a red light. It's still going.

INT. CAR - DAY

GAIL

Okay, okay stop-STOP.

Gail's foot is about to hit the brake. Eddie's foot hits it first. Gail let's out a slight sigh. Eddie looks forward and drives on.

GAIL

So... What do you do?

EDDIE

Do what?

GAIL

Like, as you *fit in* to Earth and all?

EDDIE

In the past two weeks I have attained
employment as a bookkeeper.

INT. BEDROOM - NIGHT

EDDIE types away at LIGHTNING SPEED at a computer and NUMBERS flash
away very fast on a computer screen.

INT. CAR - DAY (CONT'D)

EDDIE
And a small dog named Poodle.

INT. BEDROOM - NIGHT

A little POODLE walks along on a sidewalk without a leash. EDDIE's
hand steers it along.

INT. CAR - DAY (CONT'D)

EDDIE
I exercise two hours every day. These
bodies are extremely fragile.

EXT. PARK - DAY

EDDIE runs along at a very brisk pace, passing other joggers (though
not going TOO fast to be noticed), and without losing a breath.

INT. CAR - DAY (CONT'D)

EDDIE
And books. Every single book in the
library is the goal.

INT. LIBRARY - DAY

EDDIE looks through book after book in a library, as time goes by
fast behind him and he goes in slow-motion.

INT. CAR - DAY (CONT'D)

GAIL
Sheesh. That is, I would say, 'epic',
man.

She's about to light a cigarette, and he takes it out.

EDDIE
Please don't.

Gail has a moment of pause, and then sits back. There's a slight beat where neither says a word.

GAIL

You know, I went on a music binge once?

EDDIE

No, I did not know. Would you like to tell me?

GAIL

Um... Sure. Well, I once listened in one day to like every single punk rock album from 1978 and 1979. All in one day, straight through, non stop. Just so I could, like, hear every beat, you know?

EDDIE

Punk rock? Is that a mineral?

GAIL

Oh, could you *stop* that?!

EDDIE

Stop what?

GAIL

Your 'surprised' face, like you're just learning shit.

EDDIE

I am.

GAIL

Well... you could *react* a little better. Just say 'Wow, that's neat.'

EDDIE

'That's neat'.

GAIL

Or, 'whoa, man.'

EDDIE

'Whoa man.'

GAIL

Goddamn, you're like the Terminator or something.

EDDIE

Hm?

GAIL

Nothing. Park again right here.

DISSOLVE TO:

EXT. APARTMENT - DAY

Eddie gets out of the car and gives an innocent wave. He heads into his apartment building.

Gail moves her hand across her face and has a slight moment where she chuckles to herself, but then comports herself. She puts the car into drive.

At that Beat:

Another CAR, a small BLACK CAR pulls up alongside her. It honks. A BIG BLACK MAN motions to Gail to lower her window. Gail does.

GAIL

Yes?

VARNSEN

My name is Dell Varnsen. I left a message for you at the office.

Gail isn't sure who he is.

VARNSEN

I am the inspector from the Bronx district office-

GAIL

Oh yes, yes, right, I'm sorry. I was meaning to call you back last Friday.

VARNSEN

The reason I was calling, as you may know, is that there is an inspection of your office that will happen soon.

GAIL

Of course. Yes, well, my brother, Ferris Steinman and I will be ready.

VARNSEN

I will be looking mostly at your

ledger, to see your income and expenses are up to date.

GAIL

Right.

VARNSEN

And that everything else in general is in order, you know.

GAIL

Right.

VARNSEN

So make sure the receipt books are, well, that you have them in some kind of order.

GAIL

Absolutely.

VARNSEN

(hands card through window)

If you have any questions, here's my card.

GAIL

Ok. Oh, right.

Gail opens up her car door and reaches for the card.

GAIL

'Del Varnsen'. Unique name.

VARNSEN

Yes?

GAIL

(expression changes)

Yes, right. Okay.

VARNSEN

Have a good day.

He drives off. Gail just sits there.

GAIL

Yes, bye. Bye bye. Mr. Varnsen. That even your real name, dude? Sheesh.

Gail chucks the card in the back of her car and drives off.

INT. RETIREMENT HOME (REC ROOM) - DAY

GAIL and AUDREY sit at a table. A couple of plates of Chinese food sit in front of them. They eat slowly as they are watching TV - THE GOLDEN GIRLS plays on. They giggle at a joke, the laugh track playing on the audio.

AUDREY

Oh, have you heard from Ferris lately?

GAIL

'Heard from him'? I mean, I work with him so... I'm not sure what you mean.

AUDREY

But you work with him, that's not the same as just sitting down and having a natural conversation.

GAIL

(chuckles, coughs on food)

God, I haven't had a real conversation with him in a long time. It's really, really different now, it's like talking with a businessman. A lot of bullshitting.

AUDREY

Mind your mouth, that's your brother. And not 'like', he 'is, and you are, too.

GAIL

Yeah, I... forget that sometimes.

AUDREY

Well, you shouldn't. Keep it in mind. A little, anyway. Ask him-

GAIL

(finishes sentence)

-To give you a call, sure, sure. (To TV) Oh, Blanche, you cut-up!

AUDREY

Mhm. So, anything else interesting at work? New students?

GAIL

Yeah... yeah, there's a guy I started this week. He's... (smiles) *curious*.

AUDREY

How so?

GAIL

Oh, I don't know... A little 'off', but in a cool way, I guess.

Gail plays with her food.

AUDREY

Don't play with your food so much.

GAIL

Sorry.

AUDREY

Is he handsome though?

GAIL

Yeah, you could say that.

AUDREY

As long as he can drive, that's the important part.

GAIL

Thanks, *Mrs. Given*. He's getting there. He's pretty good, for someone who is a totally new-

As Gail finishes her last words, Audrey leans over and gives Gail a hug. Gail is taken aback for a moment by the emotion, but then returns the hug to her mother.

AUDREY

I haven't told you lately, but I'm so proud of you.

GAIL

Have you not, now?

AUDREY

You take on so much at work, I don't know how you do it.

GAIL

(looks down)

Yeah, me neither... oh, Mom.

INT. CAR - AFTERNOON

GAIL sits in the back seat of her car, her legs stretched out (sitting sideways) and her headphones on her head, attached to her laptop. For a slight beat, the music plays through her headphones LOUD as she turns up the volume. She's clicking her mouse-pad furiously, almost by guesswork, editing the rhythm bars for the remix.

Her eyes open. She glances out the window. EDDIE, in a suit and tie, stands there. Gail jumps in her seat, a gasp, and let's out a laugh. Eddie follows along with her laughter. He makes a look, for just a flash of a few seconds, of surprise at himself.

EXT. CAR - AFTERNOON (CONT'D)

GAIL gets out of the backseat of the car.

GAIL
Damn, Eddie, you got a knack for that,
don't ya!

EDDIE
Our appointment is for four-thirty, is
that correct?

GAIL
Sure, but you don't have to be all
creepy stalker about... (looks at
phone), oh, crap, it is four-thirty!
Shit.

EDDIE
(frowns)
No shit - where shit?

GAIL
It's an expression, jeez. You haven't
read about - Okay, let's go.

Doors close. Ignition starts.

EXT. BUSY STREET - AFTERNOON

Gail's car drives along CAREFULLY.

The car continues to drive carefully as it goes from one lane into another.

INT. CAR - AFTERNOON (CONT'D)

GAIL points to the left.

GAIL
Turn left there.

EDDIE
(in a funny voice)
You got it!

Eddie turns the wheel for the car. Gail shakes her head, 'no.'

GAIL
What was that?

EDDIE
That was an expression of speech I
overheard on a television program. Top
Shelf, I believe.

GAIL
Top Chef. And let's keep the voices to
a minimum, or not at all, K? I get
enough of that from my brother.

EDDIE
I understand. Voices?

GAIL
Yeah, like imitations and shit.

EDDIE
And *shit*.

GAIL
I... yeah, I should stop saying that.

She does a mock 'lips are sealed' with her fingers.

EXT. CAR - AFTERNOON (MOMENTS LATER)

Gail's car STOPS at a red light, sharply.

INT. CAR - AFTERNOON (CONT'D)

GAIL
Try and not brake quite so hard.
That's something they look for on the
road tests, for sure.

EDDIE

Understood.

GAIL

After this, maybe we'll go back to the-

On that word, a CAR behind Gail's car BUMPS into their back bumper. Gail and Eddie just barely jut forward. Gail let's out a small gasp.

GAIL

What the?

Gail looks behind and sees an IRATE MALE DRIVER, pounding his fist against his steering wheel, spouting obscenities that can be heard all the way inside of Gail's car. A true NEW YORKER.

GAIL

I'll see about this.

EXT. CARS - AFTERNOON (CONT'D)

GAIL goes to the back of her car, where the car behind them is as well. Not a scratch on the bumper of her car. The IRATE MALE DRIVER suddenly BOLTS out of his car door.

IRATE MALE

What the FUCK are you DOING?

GAIL

Me? What, you hit us, man! And look, nothing is-

IRATE MALE

(points to his license plate)

LOOK at THAT! See, see, see, you look at that! It's all bent and God-fucking-damnit, this paint job was NEW! Why did you STOP!?

GAIL

Again, you hit us. No real damage. We're fine. Good - BYE!

IRATE MALE

Oh, NO, you DON'T!

INT. CAR - AFTERNOON (CONT'D)

Eddie looks at this in the rearview mirror. He looks deadly serious.

EXT. CAR - AFTERNOON (CONT'D)

IRATE MALE

Wait, why the fuck am I talking to YOU?
Where's the driver-

He stomps over to the driver's side door/window.

GAIL

(stands by her car)
Now, hold on, HOLD ON damn it, this is
a student that... uh... Shit.

IRATE MALE

Buddy, buddy, lower ya goddamn window.

Eddie lowers the window. He doesn't turn his head.

IRATE MALE

I don't know what YOUR problem is, but
when a light is turning yellow, you
fucking GO!

EDDIE

The light was red, sir.

IRATE MALE

Oh, you got another motherfuckin' pair
of eyes now, huh, HUH? Why doncha get
outta the mother-

Eddie's skin and body starts quickly glowing CRIMSON RED. He turns
his head to the Irate Male Driver. His voice deepens.

EDDIE

I have no need to get out of the mother
car. You can get back in your car.
Now. Thank you.

The IRATE MALE slowly backs away from the window.

IRATE MALE

Lady, I uh...

He stomps back to his car, giving a WTF expression to Gail. He pulls
back and drives off quickly, cutting someone off in the process.

INT. CAR - AFTERNOON (CONT'D)

Gail gets into the passenger side seat. She raises an eyebrow.
Eddie drives off as the light turns green.

INT. CAR - AFTERNOON (CONT'D)

GAIL

So... Really? That was... cool.

EDDIE

There was the threat of bodily harm.
Nothing 'cool' about it, to say the
least. My skin can turn up to 150
degrees.

GAIL

(raises brow)

Right. Okay, well, Hulk, lesson's
over.

EDDIE

Is it not over in ten minutes?

GAIL

That depends - that was... neat, peachy,
but are you gonna keep glowing? I
don't want the car going up in smoke.

Eddie just drives along without answering. The two don't say
anything.

INT. CAR - AFTERNOON (MOMENTS LATER)

EDDIE, at a stop sign, looks at Gail.

EDDIE

Would you like an ice cream cone?

Gail takes off her sunglasses.

EXT. ICE CREAM STAND - DUSK

At the magic hour, GAIL is handed an ice cream cone by EDDIE. A
couple of children are around them waiting for their own cones with
their parents. She reaches for her purse.

GAIL

Here you-

Eddie waves a 'no thanks' with his hand as he pays for the cones.

EDDIE

(to vendor)

Thank you.

(to GAIL)

It is of little need. I had a, how shall I phrase it, a - a *craving* for this flavor: raspberry.

GAIL
(to self)

Raspberry. Heh. Anyway, thank you so much.

Eddie and Gail sit against the hood of her car, parked close-by.

GAIL
Mmm, have not had soft-serve in a while. That's the, uh, kind of ice cream this is, from a 'soft-serve' machine and all. The hard-serve stuff, shit man, forget it.

EDDIE
Yes. I enjoy this. There is no way I can compare this to life... before. We could never have something like this back there. The taste is - fantastical.

GAIL
Wow. If I could do what you do, I wouldn't be here, that's for sure.

EDDIE
It is not a matter I am self-conscious of. And I have existed too long to..

He loses his trail of thought.

EDDIE
I am not comfortable to talk too much about the experiences. You understand?

GAIL
It's cool, it's cool.

EDDIE
That reminds me, may my companion, Gladys, begin lessons with you?

GAIL
Gladys, ey? I love that name. Un-ironically, I mean.

EDDIE

Is there an irony to that name?

GAIL

Well, in a, uh, not in so many... Hm, sorry, not sure what I mean. Anyway, when?

EDDIE

Would now be fine?

GAIL

Oh, I don't know, it's getting dark.

EDDIE

That time is not a challenge?

GAIL

I... Yeah, for a newcomer, totally it is.

A voice from inside the car.

GLADYS (O.S.)

Then I accept!

GAIL

Who's that?

She turns her head to the car. A woman in her mid 30's, big hair, glasses, and a light brown coat, sits there. Gail gives a smirk.

GAIL

(deadpan)

Whoa? And, why am I not surprised?
And, whoa.

GLADYS

We can travel certain ways.

GAIL

But how do you do that?

GLADYS

Actually, I had been here for the past few minutes. No one minded to look.

GAIL

Uh... huh.

She takes a big bite out of her ice cream while still staring at Gladys with dumbfounded eyes.

EXT. CAR - EVENING

From outside, Gail gives Gladys a driving lesson... The WHEELS of the car are turning.... Slowing.... Going faster.

Lights of the city at night STREAM past the window of the car past Eddie, who looks out and smiles.

Gladys' eyes, looking up - right - left...

Feet push on one pedal, then another. Another foot eases off.

GAIL

There you go, that's good.

GLADYS

Good good. I was worried for a moment there.

GAIL

You're going great. Wow, you sure you haven't driven before?

CUT TO:

EXT. ROCK CLUB - NIGHT

GAIL walks along through a mass of YOUNG PEOPLE on the sidewalk (teens/20's/30's) in rock and punk clothes. Some bright, some dark, crazy hair pieces, boots, high heels, jackets, etc, all waiting on a line. LUKE walks behind her. They go up to the front of the line. A MAN rips their tickets and they go inside.

INT. ROCK CLUB - NIGHT (MOMENTS LATER)

PUNK PANEMONIUM - a band is playing on stage, somewhat poorly, but with speed and energy. A MOSH-PIT has formed in the area in front of the stage. LUKE goes right into the pit with everybody else. GAIL stands off to the side watching the stage. She looks at Luke for a moment, then fixes her eyes at the stage.

She sees a BIG, BUSHY BOAR of a MAN at the keyboards. She notices the man's hands and fingers pounding away at chords.

GAIL

(to herself)

No, no, not that, damnit! C-A-G-F, C-A, GF!

She sees her own hands and fingers, with HOT-GREEN finger polish and a couple of rings on each finger, hitting the keys just right. In her spot she is banging her head.

Suddenly, someone PUSHES up against her who is hopping around to the music. She keeps backing up in the crowd of a couple of dozen punks till she's in the back of the club. She notices Luke for an instant, but sees him, and everyone else, becoming smaller and more distant away from her.

INT. BEDROOM - NIGHT

GAIL, in a bra and pajama pants, pulls up a MUSIC KEYBOARD on to her desk. She plugs it in. She cracks her knuckles as if ready to do something important.

Gail plays something on the key board - something fast, and as she turns up the volume of the keyboard it goes louder, and with three chords. Her eyes are closed as she pounds away on her original song.

A VIBRATING SOUND comes up. She opens her eyes and looks down - FERRIS on the cell phone screen. She holds the phone in her hand for a moment, playing the keyboard with the other, only much slower. Gail waits too long and it goes to a missed call. She puts the phone down, gets up and puts her hands behind her head. She finally picks up the phone with some hesitation and presses a button.

FERRIS (VO)

Hey, Sis.

GAIL

Yo, Bro.

FERRIS

You busy tonight?

GAIL

Um, not too much. Maybe a little?

FERRIS

Is that a question? How about I come over. Maybe we could watch something - streaming and all.

GAIL

(soft voice)

Uh - yeah, sure.

FERRIS

Yeah, you sure? Doesn't sound it.

GAIL

No, no, it's fine-

FERRIS

Not a big deal-

GAIL

No, dude, I was just doing some, uh, some, stuff.

FERRIS

Okay. How about half an hour.

GAIL

That works.

Gail hangs up the phone. She does a blowing-sound with her lips as if to say 'Oh, jeez'.

INT. GAIL'S APARTMENT - NIGHT

GAIL and FERRIS sit on the couch, watching a dumb comedy of some sort (only them on the couch, with audio from the TV). Ferris has an occasional chuckle, but for a few moments they simply sit and stare at the TV, passing a bag of pretzels back and forth. Ferris is in his work-clothes - a suit, his tie loosened.

GAIL closes her eyes for a moment. From her POV: little light specks are FLOATING against the black backdrop, turning bigger and looking like the LIGHT STRANDS from EDDIE'S VISION.

On that beat: SNAPPING FINGERS happen.

FERRIS

Hey. You asleep?

GAIL

Me? No, a little tired, but I'm cool.

FERRIS

You wanna sleep, I can leave.

GAIL

No, it's okay.

FERRIS

Good. You get tired too much.

GAIL

Do I?

FERRIS

Or you act like it. I gotta say, I'm not sure I buy it.

GAIL

What do you mean? I didn't even know I put that on.

FERRIS

It's like what Mom used to do - feigning tired. She wasn't really tired, or even depressed.

GAIL

And she faked the other illnesses to? Barely being able to walk for months at a time?

FERRIS

Well... I dunno. Some of it's real, and then some of it... Shit, she puts on a lot of that stuff, she wants the attention.

GAIL

By the way, she asked about you, last time I saw her. You don't call her or nothing?

FERRIS

Look - she is crazy, like nuts. You get pulled into what she talks about, but it doesn't really mean anything.

GAIL

(shakes head)

Ugh. You don't know what you're talking about.

FERRIS

I do, and you need to stop thinking about her and focus on the school. She's not here anymore to help you out.

GAIL

What are you talking about? You aren't around her. I mean, when did you last call her?

FERRIS

Oh, who-

GAIL

When?

FERRIS
It's been a few weeks.

GAIL
Well, I don't know what kind of
friggin' argument you got.

She gets up and goes to the refrigerator.

GAIL
And I do, like, focus on the school.

FERRIS
I'm not sure you do.

GAIL
Ugh. Look, whatever, you came to watch
the movie or you came to talk bullshit?

FERRIS
Fine, whatever-

GAIL
Fine!

FERRIS
Fine!

Gail plops back down with her drink. The two don't say anything as some HIJINKS can be heard on the background. Suddenly Ferris chuckles, not to the film. He gets up as he sees a SLINKY on the other side of the room. He goes over to it and plays with it.

FERRIS
Reminds me of something

GAIL
Hm?

FERRIS
You don't listen to Howard Stern, do
you?

GAIL
Can't say I do, least not for years.

FERRIS
There's this guy on there, Sal the
Stockbroker. He called up this place

and was having a prank call with them about getting some 'sheets', and of course the other dumb=ass on the other end thought he was just saying 'sheets', then he kept making up 'shits' and whatnot (does a funny voice saying sheets).

Gail has a small chuckle at that as Ferris laughs. He goes on but the sound of his voice drops out as Gail stares at the TV.

DISSOLVE TO BLACK

EXT. ROAD TEST SITE - DAY

GAIL stands around at the ROAD TEST SITE with a few other driving instructors, mostly older MEN and WOMEN, a couple of them smoking, some on phones. Gail has a cigarette and does a little dance in one spot, not going anywhere except the one spot she stands at.

Her PHONE RINGS. She answers it without looking at it.

GAIL
(coughs)

Hello?

DELL VARNSEN (VO)
Is there a Gail Steinman-Carugatati?

GAIL
(rolls eyes)
Gail Steinman-Carugati. Yes, this is her, how can I help you?

VARNSEN (VO)
This is Mr. Varnsen from the DMV-

GAIL
Oh yeah, right, right, the documents-

VARNSEN (VO)
This is just a reminder that I will be there tomorrow morning. Make sure to have all of the books-

GAIL
Absolutely, yes-

She hears a clicking sound.

GAIL
Oh, I'm very sorry, I have a call waiting.

VARNSEN (VO)
Ok, so I'll-

GAIL
Just one moment, sorry-

Gail presses a button.

GAIL
This is Gail with Steinman Auto School, how may I-

FERRIS (VO)
Hey, are you coming by today?

GAIL
(tries to find word)
Uhh, hey.

FERRIS (VO)
I didn't hear from you?

GAIL
I'm at a road test site.

FERRIS (VO)
Oh, okay. That's good. But you can have a few minutes to come by when you're done with that?

GAIL
Oh yeah, sure, no sweat. No sweat-a-rino.

FERRIS (VO)
What?

GAIL
I'm cool, I'm just letting the coolness get into my vertebrae.

FERRIS (VO)
Heh?

GAIL
History of the World, part 1? Not to be confused with part two, you know?

FERRIS (VO)
Oh yeah! Shit, MORE WINE!

GAIL
(looks uncomfortable)
Yep. Not sure why you didn't remember-

The phone clicks. Gail sees her CAR ride up. The INSPECTOR, a ROTUND MAN gets out from the passenger side. Gail walks over as she talks.

GAIL
Oh, sorry bro, gotta go-

FERRIS (VO)
(tries to laugh)
Hey, HEY! I'm talkin' over here!

GAIL
No, really, I got another call.

FERRIS
Hey, wait-

INT. CAR - DAY

She cuts him off as she gets into the driver's side of the car.

GAIL
(to self)
Shit, I cut that Varney guy off. Hell, whatever.

She sits there for a moment as she answers the phone. A MIDDLE AGED FEMALE STUDENT sits in the passenger seat. She tries to say something and Gail puts up a finger for 'one moment.'

GAIL
(click)
This is Gail Steinman of the Steinman Auto School.

EDDIE (VO)
Good afternoon Gail, this is Eddie Thomas.

GAIL
(she sits up)
Oh! Hey, Eddie, good to hear from you.

EDDIE (VO)

It has been two days since our last lesson; shall we have another for today?

GAIL

Yes, yes, totally man, totally. What time's, like, good for you?

EDDIE (VO)

This would be for Gladys and me.

GAIL

Oh... Yeah, great, let me check my calendar here.

Gail taps her fingers on the steering wheel.

GAIL (CONT'D)

Yeah, I got time in about an hour.

EDDIE (VO)

An hour it shall be.

GAIL

Ok, sweet man, later.

EDDIE (VO)

Later to you, woman.

GAIL

(chuckles)

Okay Eddie, take care.

Gail hangs up the phone.

MIDDLE AGED FEMALE STUDENT

I passed.

GAIL

Oh? Far out!

MIDDLE AGED FEMALE STUDENT

Are we going or what?

GAIL

Oh... Alrightty then.

MIDDLE AGED FEMALE STUDENT

(to self, under breath)

So unprofessional.

Gail starts to drive off. She says to herself repeatedly with a boppy beat 'Alrightty then, what say you'. The student gives her looks.

EXT. EDDIE'S APARTMENT - DAY

EDDIE and GLADYS come out of the apartment. Eddie is in a nice SUIT and Gladys is in a red and blue summer dress with white trim. Gail gets out of the car, which is double-parked.

GAIL
Wow, that is a *honey* of a dress!

GLADYS

Is it? I don't see any.

GAIL
Honey, uh... oh! Yeah, no, I mean that, like, as a compliment. It's very pretty. Good work!

GLADYS
(blushes)
Yes, thank you very much! Oh.

Gladys keeps on blushing.

GAIL
(backs away slowly)
Um, hmm, okay, didn't see that one coming.

Eddie comes over and puts a hand on her shoulder. Her face returns to normal.

A BABY is looking on from a random woman's arms (she doesn't look, only the baby's face). The baby is entranced. Eddie gives a simple smile and winks one eye and then the other. The baby turns away.

GAIL
Aaall-rightty then!

INT. CAR - DAY

GLADYS drives along on RIVERSIDE DRIVE, which is a road right by the river. We see a clear view of this river, and there are almost no cars in sight.

GLADYS

This car has great mileage.

GAIL

How so?

GLADYS

That gage there, showing the amount of gas that is there, it has not changed since we left.

GAIL

Well, we've only been out for like five minutes. Give it some time.

GLADYS

Shall I park here?

GAIL

Hm, nah, let's keep driving a bit. There's not much place to park.

GLADYS

Yes...

Gail notices Gladys wants to say something. Eddie starts laughing - almost uncontrollably. Gail is taken aback.

GAIL

I don't get it? I missed a joke or something? Something like telekinetic and shit?

EDDIE

Oh, oh, I am so sorry, Gail. At times Gladys and I are able to pass along thoughts to one another. I suppose it is what you would call 'telekinesis' as said in your books. It is more akin however to... what shall I call it?

GLADYS

You see what I'm about to do!

EDDIE

Ah yes! Exactly - clairvoyance! We have it here as well.

GLADYS

Indeed, we do.

GAIL
Uh-huh, uh, clairvoyance of-

Suddenly a BIG BRIGHT LIGHT overcomes GAIL in a flash! She let's out a small scream, but only for a moment is it for shock. It then turns into excitement, like she is on a ROLLER COASTER.

The LIGHTS AROUND HER turn all BRIGHT with PINK and ORANGE contours. The space all around is moving FORWARD at a terrifically fast pace. The sounds around them are like all of the sounds in the world moving at a speed twenty times their normal speed of sound. Gail's hair is going INSANE all over the place. She REACHES DOWN in vain for the brake.

DARKNESS for a moment. And then...

INT. CAR - DAY

Suddenly as GAIL opens her eyes, she sees that they are stuck in TRAFFIC on a different highway. The river on the side is gone. Gail is trying to catch her breath. GLADYS looks on concerned. EDDIE is chuckling to himself.

GLADYS
Oh, I do apologize for that. It was not proper during a driving lesson was it?

GAIL
What, huh? Are - are you KIDDING ME!?
That was FUCKING DOPE!

EDDIE
Dope? You can inject it into your arm?
I was not under that impression.

GAIL
(laughs)
You cad, man! I mean, Jesus Christ!

Gail picks up a bottle of water from her purse and THROWS some water at her face.

GLADYS
Shall I continue to drive forward?

GAIL
What? Oh, yeah, I mean we're not moving too much, uh, next exit. But like, come on! If you guys can do that, why are you even driving?

Gladys looks at her rearview mirror at Eddie.

EDDIE

The timing had to be precise, to the nano-second.

GLADYS

The knowledge was based upon this road being without any significant traffic.

EDDIE

Not to mention a precise placement of-

GAIL

Uh-HUH? But, like, you have inter-dimension-planetary-warp-drive, uh, LUDICROUS SPEED! Hah! I mean, really!

EDDIE

Gail, what you have seen is only instance we can do that.

GLADYS

Never again.

GAIL

Um... huh?

TRAFFIC outside starts to move. Gladys turns on her blinker and the car goes forward.

GAIL

Yeah, just make sure to merge right there in the proper lane. Check your blind spots, turn and then make sure to blink. And... wait, ok, so, you *can't do that again*? That seems, like, arbitrary and shit.

GLADYS

I... our abilities are not as... prevalent as they used to be.

EDDIE

I can explain later, Gail. The lesson?

GAIL

(sighs)

Alright, alrighty.

EXT. EDDIE'S APARTMENT - DAY

GLADYS gets out of the car, as does EDDIE from the back-seat.

GLADYS
I do apologize again if that startled
you, Gail. I never meant to make you
uncomfortable.

GAIL
Hey, I'm not complaining.

EDDIE
You cannot stay, dear Gladys?

GLADYS
No, there is work to be done.

EDDIE
(finds words)
All... right.

Gladys walks back to the house. She does an awkward wave to the car,
like if she had seen it in an old sitcom.

INT. CAR - DAY (CONT'D)

Gail gets into the driver's seat.

GAIL
Eddie, can you get in the passenger
side? I want to drive us some place
quiet.

EDDIE
No problemo.

GAIL
Yeah, that's the ticket!

EDDIE
Will we get a ticket?

GAIL
(chuckles)
No, you big silly!

EXT. ROAD - DAY

GAIL drives her car along near some cars that are parked in the next

lane.

Another car PULLS OUT quick and cuts her off.

INT. CAR - DAY (CONT'D)

GAIL brakes HARD.

GAIL
Oh, damn it! Friggin' people.

EDDIE
You stopped short there?

GAIL
No, I... Yeah, I guess I did.

EDDIE
You look frustrated.

GAIL
Yeah.

She drives forward, with a JERK forward first with the steering wheel.

EDDIE
It would appear that was not a steady-

GAIL
Look, I gotta be honest: I'm not a big fan of driving.

EDDIE
You are not.

GAIL
That a question?

EDDIE
If you want it to be.

EXT. ROAD - DAY

Gail pulls the car over to a fire hydrant.

INT. CAR - DAY

Gail parks and turns to Eddie

GAIL

It is true. I dunno, I mean... I'm working here, and I like it well enough, I guess.

EDDIE

You guess.

GAIL

Yeah, I guess. I mean-

EDDIE

Please stop saying that.

GAIL

I... Ugh! You don't have any idea how it is at work. It's... every day is the same thing. And I like a lot of the students one on one, but it's just the whole control of the wheel and everything. I'd rather be at a studio recording and everything.

EDDIE

A studio?

GAIL

Yeah. I didn't tell you, I do music. Re-recording and mixing, it's been, like, my thing for a long time.

EDDIE

Right.

GAIL

It's what I love. But Ferris, my brother, he... Well, this isn't getting us anywhere. We should get to the lesson.

EDDIE

We should.

GAIL

Yeah.

DISSOLVE TO:

INT. CAR - AFTERNOON

Eddie is driving along and stops at a red light. He looks deep in

thought. Gail is biting the end of her sunglasses.

GAIL

Good, very good stop, very smooth...
smooth... *smoothosity*.

EDDIE

Gail?

GAIL

Yes?

EDDIE

Would you like to drive?

GAIL

I - it's not the end of the lesson, is
it?

EDDIE

No. I would like to attempt something.

EXT. STREET CORNER - AFTERNOON (MOMENTS LATER)

Off in the distance a fire hydrant shoots off WATER and kids play out
in the street. Gail and Eddie get out of their respective sides and
switch.

GAIL

I can't believe I'm doing this.

EDDIE

You are believing it, if you see it.

GAIL

Yeah, heard that before.

INT. CAR - DAY

GAIL gets behind the wheel, EDDIE in the passenger seat. Gail grips
the steering wheel.

EDDIE

No need to grip the wheel in such a
manner.

GAIL

Oh?

EDDIE

With a loose enough grip, there is a trust between yourself and the car. The car only needs a gentle nudge to be of use, and that use can come from how you pay attention to it.

GAIL

Right. I didn't think of it that way.

EDDIE

As you had told me on our first lesson, make sure to look for all your blind spots.

Gail turns to her left. She looks to her left. For a split moment her eyes travel over to Eddie. She looks him up and down.

EDDIE

Gail?

GAIL

Yep, yep, yep, time to drive.

She pulls the shift into DRIVE.

EXT. STREET - AFTERNOON

The car goes through the FIRE HYDRANT shooting out water.

GAIL

Woops. Heh.

EDDIE

Yes, we shall go around this now.

The KIDS outside are hopping all around. Gail lets them go by and then drives along.

DISSOLVE TO:

EXT. CAR - LATE AFTERNOON

GAIL's car drives along on BROADWAY. Her car is in the midst of TIME SQUARE driving along very carefully. Eddie motions and speaks. Gail keeps attentive of everything he says.

DISSOLVE TO:

INT. CAR - LATE AFTERNOON

GAIL is still driving the car. She looks to her right at EDDIE.

Lights keep streaming by from office buildings and the general lights of dusk at his face.

GAIL
Should I try parking?

EDDIE
Let's do try that.

EXT. ROW OF CARS - LATE AFTERNOON (MOMENTS LATER)

On a BUSY MIDTOWN MANHATTAN STREET, Gail's car pulls up where there is a spot.

INT. CAR - LATE AFTERNOON (CONT'D)

The HAND turns the wheel very slowly.

The DIRTY SNEAKER on Gail's foot lets up ever so slowly. The BRAKE pedal moves ever so gently.

EDDIE (OS)
There you go, very gently.

EXT. ROW OF CARS - LATE AFTERNOON (CONT'D)

GAIL'S CAR moves ever so gently into the spot.

The WHEELS turn without hitting the curb.

The BACK of the bumper nudges ever so gently into the back of the other car.

INT. CAR - LATE AFTERNOON (CONT'D)

GAIL
Yes!

EDDIE
That looks about right.

GAIL
And you didn't need to use the brake once?

EDDIE
Not at all.

GAIL
Wow. Yeah... that felt good.

EXT. GAIL'S APARTMENT - EVENING

GAIL pulls her car up to her apartment building. It is a small, run-down looking place from the outside.

Gail puts the car into park.

EDDIE

The lesson is over. Where are we now, however?

GAIL

Can I show you something? It's, like, a side of myself that you haven't really seen.

EDDIE

Oh. I do need to return at some point to my-

GAIL

Oh, yeah yeah, sure man, I just want to show you some music stuff.

EDDIE

Music. I have listened to some music at the library; mostly the baroque period, into the jazz era of the early twentieth century.

GAIL

Coolbeans. This will be right up your alley.

INT. GAIL'S APARTMENT

Gail's finger is lifted up off the mouse-pad. Suddenly the room is filled with the sounds of THE CLASH, an 80's-New-Wave-ish track called "The Cool Out". It plays LOUD. Eddie puts his hands over his ears, though only for a moment.

GAIL

(over music)

SEE, ISN'T THIS THE SHIT!

EDDIE

IS THIS IT?

GAIL

NO, NO, IS THIS THE- Oh, hell with it.

She lowers the volume a little.

GAIL
That's better - isn't this cool?

EDDIE
A very nice abode this is. How did you
come about it?

GAIL
Oh, it's just a hole in the wall. I
got it through my grandmother, before
she... well, that's another story.

EDDIE
Right.

GAIL
Oh, damn, I'm being rude. Lemme get
you something to drink.

EDDIE
Water would be adequate.

GAIL
Liquid water, coming right up.

Eddie looks around at a couple of the big PUNK ROCK banners on the walls. He also looks at THREE PHOTOGRAPHS near a small stand by the couch. They are obscured by some cans of soda and empty bags of potato chips. He gently pushes them aside to see the pictures are of GAIL and FERRIS as children. Another photograph has GAIL, FERRIS as teenagers, and AUDREY with a MIDDLE-AGED MAN standing next to her.

Gail comes over. She hands him a glass of water.

GAIL
Here ya go.

EDDIE
Thank you.

He sits at the couch. She stands.

GAIL
Oh! Lemme play you this, this one of
my tracks.

EDDIE

Tracks?

GAIL

Yeah -

She skips over to her laptop. She presses in some keys. She clicks and lets go. She turns up the speakers as she speaks.

GAIL

This is, like, just an experiment. But I think it's about as close as I can get it. I raised the BARS JUST LIKE SO HERE, SO THEY COULD GET TO THE RIGHT SPOT.

EDDIE

RIGHT!

GAIL

AND I TOOK ONE TRACK AND LAID IT DOWN HERE, AND THEN ADDED ANOTHER, AND THEN-

Gail lets out a big smile and goes 'Aw!' at seeing some small SPARKS OF LIGHT coming out of Eddie's head.

GAIL

Seriously? From music!

EDDIE

IT WOULD APPEAR SO!

GAIL

YEAH

EDDIE

IT SOUNDS INTERESTING!

GAIL

THANKS! HERE-

She turns it down and clicks again. The song stops. Another starts - a song by 'The Ramones' that is uncharacteristically slow, "I Want You Around". Gail comes over to the couch and sits down next to him.

GAIL

Cool. I'm glad you like my music.

EDDIE

It is not like anything I can consider having listened before.

GAIL
Well, it ain't baroque I can tell you.

EDDIE
(smiles)
Yes, it is certainly not that.

GAIL
Yeah... So, you're doing really well.

EDDIE
The lessons are going well, I believe.
Seven-

GAIL
(moves a little closer)
No, no, I mean, you seem to be doing
well.

EDDIE
Yes. The business is going
particularly well this past week. Much
new business-

Eddie stops as Gail is looking at his tie. She's fondling it with
her hand.

EDDIE
My tie.

GAIL
(smiles)
Yeah, it's very tie-like.

EDDIE
It is an Eddie Bauer. The name seemed
apt to-

Gail moves in for a kiss on Eddie's lips. It lasts for a few
seconds. Eddie returns the kiss for a few seconds. His eyes opens
and he lets go. His expression changes - he is stone-faced. Gail
tries to smile again, and her face lowers.

GAIL
I'm sorry-

EDDIE
It is fine.

GAIL
I didn't mean-

EDDIE
On the contrary, it is not fine.

GAIL
I... huh?

Eddie moves to his side and stands up.

EDDIE
It is not appropriate. Not at this time.

GAIL
(soft)
Uh... okay. We can take it slow, it's no-

EDDIE
I must be on my way.

Gail gets up as Eddie goes for the door.

GAIL
Oh, it's fine, I uh-uh, I can drive you-

EDDIE
No, it would be better if I found transportation of my own. We will be in touch.

GAIL
Okay, cool, cool.

EDDIE
Good night. And thank you for the music, and the liquid water.

GAIL
Yeah, sure, *liquid refreshmentato*.

Eddie opens the door and exits.

Gail goes up to the door and listens as he walks away down the stairs. She puts her head against the door and closes her eyes. She fights back tears. She bangs her shoe against the door.

GAIL
Idiot. IDIOT! Damn you-you-you...
STUPID IDIOT! OW! Fuck!

CUT TO:

INT. APARTMENT - NIGHT

GAIL is in the middle of the apartment. LOUD HARDCORE PUNK ROCK is BLASTING OUT. She's in a LONG SHIRT, no pants. She has a HALF EMPTY bottle of WHISKEY in her hand as she headbands and swivels around the room.

GAIL keeps spinning around and around. She sees LIGHTS and COLORS. She sees EDDIE and GLADYS amid the spinning.

She stops. She falls to her knees and crawls over to the bathroom door.

Her CELL PHONE has TWO VOICEMAILS listed on the screen.

INT. APARTMENT - MORNING

GAIL is asleep on the couch in an awkward position - her head almost touches the ground with her body scrunched up on the main part of couch.

BANG - BANG - BANG on the DOOR, banging keeps going on. It JOLTS Gail up as she SPLUNKS down to the ground. It's FERRIS outside.

FERRIS (VO)

Hey! You there, you up? Open the door, Gail! Come on.

Gail straggles up, her hair in knots. She burps as she walks over to the door, unlocks it and it opens. FERRIS stands in a suit and tie and good black shoes.

FERRIS

(he enters)

Wha - WHAT is THIS?

GAIL

I, uh, had a... rough night.

Ferris and Gail move to near the couch. Ferris looks at her, frowns, and then scowls at the empty booze bottle.

FERRIS

You didn't get any of my calls, or my voicemails?

GAIL

(looks over at phone)

Oh... I was having it charged?

FERRIS

Bullshit. Hey (snaps fingers), time to get some clothes on, SMARTEN up! The guy from the DMV is coming in an hour.

GAIL

Oh? ... OH! Wait, isn't that-

She rummages under some paperwork on the table for her planner. She gets it, opens it up. Ferris stands indignant.

GAIL

(mumbles)

- Next week, shit. And I spoke to that fucker yesterday.

Ferris does a loud CLAP right in front of her face. Gail startles.

FERRIS

Get - dressed - now!

Gail goes over to the bathroom and shuts the door.

INT. OFFICE - DAY

DELL VARNSEN is sitting at Gail's desk. Hands look through papers and notebooks, one after another. Gail stands by the desk, and her fingers on one hand are near her mouth, biting one after another. Her hair is still relatively a mess, but she is in better clothes. Ferris is on the phone in the background.

VARNSEN

And where is the ledger book for these reports?

GAIL

Oh, well, they're not in written form. We keep, li-

Gail stops herself from saying 'like'.

GAIL (CONT'D)

It's all in the Quickbook files.

VARNSEN

Right, and I'm sure they're all up to date and correct?

GAIL

Yes, sir.

VARNSEN

However, that's not what we need to see. We need to see the records of every student, what goes in and what comes out line by line, in a ledger book. These receipts here are in random order.

Ferris hangs up in the background and walks over to the desk.

VARNSEN

And did you file on time for your instructor certificates?

FERRIS

Yes.

GAIL

I - let me see here.

Gail looks through her purse. Varnsen sits incredulous. Ferris eyes are glaring at her (though he puts on a smile when Varnsen looks at him). Gail pulls out her instructor's card and hands it to Varnsen. He looks at it.

VARNSEN

This expired two weeks ago. Have you had it renewed?

GAIL

Y-yes, I did. I mean, I sent out the paperwork, it just hasn't arrived, the new one.

VARNSEN

Right. Until this ledger and your card are taken care of, the office will be suspended from regular business.

Gail and Ferris' faces turn pale.

GAIL

Look, I know the card-

FERRIS

Is this from all business?

VARNSEN

(gets up)

Put it this way - until I receive proof of the updated records, no official business can be conducted. In other words, I see either of you giving a lesson or at one of the road test sites, the school's closed.

Dell Varnsen walks to the door. He turns.

VARNSEN

I know you both have been in the area a while. Your mother was a good friend and colleague. But it's policy.

FERRIS/GAIL

Yes, sir.

VARNSEN

Good day.

He exits. Gail shakes her head and sits at the desk. Ferris motions for her to come outside.

GAIL

Really?

FERRIS

YES, NOW!

Ferris stomps over to her desk, pulls her up by her shirt collar. Gail puts his arm off and, angry as he is, they go outside.

EXT. OFFICE - DAY (CONT'D)

They come out of the office.

FERRIS

What the hell are you DOING?

GAIL

Funny, I could say the same of you.

FERRIS

You're completely an unprofessional waste of space! I don't know what to do with you! You're selfish-

GAIL

Hey, now hold ON!

FERRIS

Selfish and, no, YOU hold the fuck on!
What am I supposed to do with you, huh?
You come to work, you act like a 'I
don't give a shit' waste of time, OR
you're like some goddamn zombie who
can't hold down a lesson package. And
now you got ME suspended! Jesus
Christ, Gail!

GAIL

Yes, I know this looks bad, but-

FERRIS

(puts her against a nearby brick wall)
No, no, NO, NO, NO! You're not
listening - you ARE bad. Everything
you do is for yourself!

GAIL

That's not true.

A small crowd has formed to watch this fight.

FERRIS

What do you do, anyway? You don't like
working here-

GAIL

That is so not true, and not fair to
Mom or-

FERRIS

Of course it is! You're a crazy person
who-

GAIL

Don't call me crazy! You know what,
you know what? I don't need to hear
this from a bullshit con-man who does
nothing but rip people off who don't
know any better just to line your
goddamn pockets!

FERRIS

I... (stomps around) I can't believe
you - You think I *steal*? I'm the one
keeping this business going! ME! NOT
YOU, YOU TWAT! What do you do, what,
with your stupid music shit? Huh?

GAIL

It's not shit - and don't change the-

FERRIS

It - is - CRAAP! You have nothing in your life, not a thing that makes a difference for anything!

GAIL

Oh, I'm hearing this right, from a lying, asshole business-man? You didn't even finish high school! That is how worthless YOU are!

FERRIS

Oh, am I?

GAIL

Mr. Top Banana right over here, folks! Why doncha sing it?

Ferris pushes Gail, she pushes back. She almost runs up to hit him in the face. He laughs at her, as if to say 'try me'. She stops herself and walks away.

FERRIS

That's right, walk! Go run away from your fucking issues, you stupid... STUPID! This is a BUSINESS! GROW UP!

GAIL

(yells back)

You're a phony!

Gail runs off to her car and slams the door.

INT. CAR - DAY

GAIL pulls her car up to outside EDDIE/GLADYS' apartment. Gail feels a wave of sadness coming over her. She takes a few deep breaths.

GLADYS opens the door, passenger side, and gets in. Her chipper/happy face turns concerned.

GLADYS

Are you well?

GAIL

Yeah, fine, I'm peachy, neato, all that and a bag of whatever.

She puts the car into drive.

EXT. STREET - DAY (CONT'D)

Car drives off in a hurry.

INT. CAR - DAY (MOMENTS LATER)

GAIL
This lesson today, I...

GLADYS
Yes?

GAIL
I was about to cancel it, since I
shouldn't talk about it even... The
school got suspended.

GLADYS
I understand.

GAIL
Do you? This lesson can't be, you
know, anything 'official' as *they* say.

GLADYS
Official - officious - 'on the record',
is that what you refer/

GAIL
Yes, YES! God, why do you guys speak
like asshole robots, speak like you're
one of this world already!

GLADYS
I - understand.

Gail stops at a stop light. Some tears stream down her face.

GLADYS
Okay. Want some ice cream?

Gail wipes her tears.

INT. DINER - DAY

GAIL and GLADYS sit at a booth. Gail gobbles up her ice cream in a
silver saucer while Gladys calmly takes a mere spoonfuls of hers.
Gail notices suddenly how little Gladys has eaten.

GAIL
Thanks. I needed this.

GLADYS
It makes a body good.

GAIL
Did you hear that from somewhere? That was the thing for 'Milk' years back.

GLADYS
No. It does a body good. A simple truth is all.

GAIL
Yeah. So, if I over-heated there, I'm sorry. I'm just - lost.

GLADYS
At times I feel similarly so.

GAIL
Oh? Cause of the explosion you guys had? The volcano thing? Something else?

GLADYS
Yes, that. And that Eddie, as much as I give care, he made a mistake by choosing to arrive here in the first place.

GAIL
You chose?

GLADYS
It is complicated.

GAIL
Hey, I'm complicated like, um... I can't think of anything to follow that with.

Gail pushes the ice cream away.

GAIL
Come with me.

Gail gets up and motions for Gladys to follow her.

INT. DINER BATHROOM - DAY (MOMENTS LATER)

GLADYS follows GAIL into a stall.

GLADYS
This is irregular.

GAIL
Let me see *it*.

GLADYS
See... *what*, I'm sorry?

GAIL
What? OH! No, no, fuck no, *sheesh*. I mean the space vision thingamajig, what Eddie did to me before. Need some privacy, I'd think.

GLADYS
Very well. Luckily our ice cream should stay cold.

GAIL
Naturally.

Gail closes her eyes. Gladys puts her hands against her temple.

Flash - FLASH - FLASH - FLASHES!

WHIP TO:

EXT. OUTER SPACE

Outer space. Going so FAST are the TWO BEAMS OF LIGHT it is as if the speed of light is being eclipsed.

The two LIGHT BEAMS move past a PLANET - a MOON - DASHING through a METEOR FIELD.

Suddenly, one of the beams STOPS short. The other moves on for a few hundred miles. It stops as it realizes the other light is far behind. It comes back to the halted light.

It glows for attention. The other light beam lights up. There is a form of communication through a number of flashes and motions towards a direction. The one that left looks behind looks on ahead of them.

There is a SMALL BLUE SPECK off in the far distance.

The first beam SHOOTS FORWARD and the other follows. They go towards the BLUE SPECK at a HIGH VELOCITY. It's becoming larger - larger -

EARTH!

EXT. EARTH - NIGHT

The TWO BEAMS quickly CRASH through the atmosphere, hurtling forward. From afar, in the space of the night sky as a landscape, they look like two SHOOTING STARS.

CUT TO:

EXT. BASEBALL FIELD - NIGHT

The TWO LIGHT BEAMS make a sudden CRASH into the DIRT of the pitcher's mound in a baseball field.

Two BOYS and a GIRL (10 years old) - one boy who looks like EDDIE and the girl looks like GLADYS as children - walk towards the field. They're talking among themselves, laughing, giggling. One stops and the others stop a second after as they see the COLORED LIGHT BEAMS at the pitcher's mound.

The beams GLOW BRIGHTER. They come closer out of the mound to the children. One boy SCREAMS and runs away. The other two, the boy and the girl, inch closer to the lights. The lights grow BRIGHTER and BRITHER in front of the wide-eyed kids until it is just WHITE and BLINDING. Then - it stops. The kids smile.

BOY/GIRL

Cool!

The kids look at CARBON COPIES of themselves - another little boy and girl. The 'NEW' Boy and Girl start to GROW and AGE in front of the original kids. The original BOY and GIRL both faint.

From behind, against the field, the "BOY" and "GIRL" are a "MAN" and a "WOMAN", with torn clothes. The man turns to the woman. Vocal sounds come out but no words.

FLASH!

INT. BATHROOM - DAY (MOMENTS LATER)

GAIL sits down on the toilet, covered in sweat, panting. GLADYS unspools some toilet paper and hands it to her. Gail wipes her face.

GAIL

Seriously? A baseball field? Couldn't be more subtle with the whole 'build it and come' bit?

GLADYS

No building required. It was by chance. There is no path to Earth that could be considered 'subtle', after all.

GAIL

No shit. But wait - why did you say it was a mistake?

Toilets flush by their sides.

GLADYS

Come, more ice cream.

Gladys exits the stall.

INT. DINER - TABLE - DAY (MOMENTS LATER)

Gail and Gladys are sitting down now.

GLADYS

It was Eddie who decided on Earth, not me. In one instant. I did not know any 'reason'. There are no reasons. I guess.

GAIL

You *guess*?

GLADYS

Any world would have done well, I suppose. It was the color, the temperature, or an instinct. We arrived, took these ports of entry, also by chance, and then found much of our knowledge in a week's time. Our names came off of television shows, called sit... uh, situational-

GAIL

- Comedies.

GLADYS

(smiles)

Yes, that's right.

GAIL

Unbelievable. Travel all this way and you follow a laugh track.

GLADYS

The point is - now we are in these bodies as opposed to our energy portals. And... that's the way it is. Forever.

Gail sits quietly.

INT. GAIL'S CAR - DAY

It's RAINING outside the car as GAIL drives with AUDREY in the passenger seat. The radio is on a talk radio station. Neither says anything for a slight beat. Then:

AUDREY
This should be fun.

GAIL
Yeah.

AUDREY
It's been too long since we've all had Liebman's.

GAIL
(deadpan)
They're the best.

AUDREY
Yes, they are. Everything ok?

GAIL
Yeah, tit's fine.

AUDREY
Tit's fine? You mean it's fine?

GAIL
Yeah, it, it I mean.

AUDREY
And Ferris too. Both of my children taking me-

GAIL
On second thought - no, Mom, things aren't all alright.

AUDREY
Oh no?

GAIL
I - I screwed up big.

AUDREY
Work?

GAIL
Yeah.

AUDREY
Oh. I'm sure it's-

GAIL
The office is suspended!

AUDREY
ABIGAL!

GAIL
Albeit temporarily.

AUDREY
Oh - don't-

She sees the tears in Gail's eyes. Her voice is soft but firm.

AUDREY
We will talk about this with your
brother.

GAIL
Yeah, *my* brother.

AUDREY
Yes - *your* brother. Understand?

Gail nods.

INT. KOSHER DELI (LIEBMAN'S) - DAY

The RAIN continues to fall outside. GAIL and AUDREY sit at the table. Gail fiddles with a straw. Audrey calls over a waiter and orders pickles and potato salad. Gail only hears some of this as she sees FERRIS walk in to the deli. He has a slight beat seeing Gail, then takes a seat. Ferris' face changes, slightly.

FERRIS
Hey, Ma.

AUDREY

My Ferris-wheel. Both of my babies
here today.

FERRIS

Oh, Ma.

GAIL

(to waiter)

What's the specia-

FERRIS

We know why we're here.

GAIL

(back to waiter)

Just tuna, please.

AUDREY

Why? Isn't it for my birthday next
week?

FERRIS

We talked about this on the phone (to
waiter) Oh, a diet cream and Matzoh
ball soup. (to Audrey) A decision has
to be made about what to do with the
school.

GAIL

When did this happen?

FERRIS

(to Gail)

Oh, I don't know, how about when you've
been sucking at your job the past six
months.

GAIL

It has not been-

FERRIS

If not longer!

AUDREY

Please lower your voices.

Off to the side Gail sees a BUTCHER slicing meat and making hot dogs
with mustard.

FERRIS

Look, really, I don't care what you do

with your free time. But you come to work, you fucking work!

AUDREY
Hey! When did I teach you to speak that way?

FERRIS
Scuse me.

GAIL
Anyway, you've been dunning after me-

FERRIS
-Please, please, gunning? What, I'm Clint Eastwood or something?{

GAIL
No, you let me talk now - YOU'VE
(softer) You've been after me like I don't work when you just throw all your shit on me since you're miserable there.

FERRIS
Please!

AUDREY
Gail-

GAIL
And you take it out on me.

FERRIS
At least I have my priorities in order.

The silverware is gripping tight around Gail's fingers.

GAIL
GIMME A BREAK! What do you have aside from being a pushy workaholic prick?

FERRIS
Oh, I'm a prick now?

Audrey BANGS once on the table. Practically everyone near them in the deli turns to look. They go on with their meals. Gail lets go of her fork.

AUDREY
That will be enough. Aside from

family, you're business partners, and I'm still a part-owner. Act *professional*.

FERRIS
(soft)

She started it.

GAIL

Bite me.

FERRIS
(in Jackie Mason voice)
Oy, is this a putz!

AUDREY
I did not keep that school going almost all on my back seven days and sixty hours a week for thirty years to see it in the hands of bickering brats. Both of you - wise up, or leave right now.

FERRIS
I-

AUDREY
You nothing.

GAIL
Sorry.

The SOUP is put in front of Ferris. He doesn't notice it there.

AUDREY (CONT'D)
- You are pushy, and that can help when getting customers. But you could be helped with some humility every so often. Simple question - is the school doing better now than when I retired?

FERRIS
Is this some kind of Ronald Regan thi-

AUDREY
What am I, a cave? You need an echo? Better now than before, yes, or no?

FERRIS
Yes, it's better, but-

AUDREY

Thank you. You're very good at your job.

Ferris is taken aback. Gail grips her fork again, her hand shaking.

AUDREY

(to Gail)

And you are, too. I know it's not what you 'wanted' to do with yourself after you finished school.

GAIL

It's not that.

AUDREY

Oh? Do you know that just because you got a life you need a living? What did Daddy do? Tell me.

GAIL

He... he played bands on weekends and then worked the week at BDL.

AUDREY

Right.

More food is placed on the table. The WAITER stands there, as if waiting for Audrey's next word as much as the food order.

AUDREY

Now (to Ferris) you could be better, too, but the main issue is this - Gail, do you want to work in this business?

GAIL

Want? Oh, God, Mom-

AUDREY

You don't have to answer now. There's time. Just know I'll love you whatever you do... Well, short of murder. Even then I'd come for a visit.

Gail has a small chortle. Ferris lightens up as well.

FERRIS

'Abigail the Slayer, killed twenty people with the car' I see the headlines now.

AUDREY

Oh, shut up and eat your soup!

Ferris picks up his spoon. Audrey puts her hand on Gail's trembling digits.

AUDREY

But if you work, please - work.

Gail nods and looks at the deli cook putting together a sandwich.

CUT TO:

INT. RECORD STORE - DAY

GAIL slowly looks through a stack of records on a shelf. The MUSIC playing in the BG is a grungy piece. It drowns out and is lowered to a HUSH as Gail stares off at a couple of records. She looks down at her clothes, which are punkish (band t-shirt, dirty black skirt, boots). She looks at the cashier at the register.

Gail sees FLASHES of BRIGHT LIGHT ala Eddie/Gladys. She opens her wallet and looks at her instructor's card. She clutches it.

INT. OFFICE - DAY

GAIL puts a stack of papers together, shuffling them in place.

CUT TO:

INT. OFFICE - SAME DAY (LATER)

GAIL is writing out in a LEDGER BOOK... Her hand gets tired...

CUT TO:

INT. OFFICE - SAME DAYE (LATER)

GAIL picks up a phone and dials a number.

GAIL

Hi, yes, may I speak to a Mr. Dell
Varnsen? ... Yes, hi, this is Gail
Steinman-Carugati at the Steinman Auto
School... Yes, that one... Okay.

INT. OFFICE - SAME DAY (LATER)

GAIL hangs up the phone. She plops in a chair, closes her eyes, and does little HAND MOTIONS in the air.

CUT TO:

INT. CAR - MORNING

GAIL is in better clothes than she has been before. She is parked in front of EDDIE'S APARTMENT and she peers outside.

EDDIE appears at the driver's side door in an instant. Gail gives a light smile. Eddie has a faint expression of glee. He gets in.

GAIL
So... last lesson.

EDDIE
Yes.

Eddie puts the car into drive.

EXT. STREET - MORNING

The CAR moves PERFECTLY through the streets, going alongside and with the cars, neither too fast or slow.

A BLINKER turns on. The car moves in synchronicity.

EXT. PARKING LOT - MORNING

The car backs up into the spot.

INT. CAR - MORNING (CONT'D)

EDDIE'S EYES move every which way to the mirrors, behind himself, the blind spots, et all. Every angle is covered by him.

EXT. CAR - MORNING (MOVING) (CONT'D)

The car's tires back up and move forward in step.

INT. CAR - MORNING (MOVING) (CONT'D)

Gail looks out at the road from the front. The road changes...

CUT TO:

INT. CAR - AFTERNOON

DIFFERENT CAR - view is going backwards. GAIL (19) is at the wheel.

GAIL
Oh God, oh God!

AUDREY
Easy does it, easy... See, you got the
hang of it.

EXT. CAR - AFTERNOON (CONT'D)

GAIL'S CAR is going in reverse on a quiet side street.

INT. CAR - (CONT'D)

AUDREY
If you can do this, it's the next big
next step.

CUT TO:

INT. CAR - MORNING (CONT'D)

GAIL
Turn right here.

EDDIE
Here?

GAIL
Right here.

EDDIE
Right-right.

Eddie turns the wheel right. It's a quiet side street they come to.

GAIL
I have an idea. Pull up ahead to the
end of that curb and stop.

EDDIE
Will do.

EXT. STREET - MORNING (MOMENTS LATER)

GAIL'S CAR stops by the curb at the end of the block.

GAIL
Now put the car in reverse.

EDDIE
Alright. For how long?

GAIL

Until I tell you.

Eddie has the slightest expression of 'Oh hmm', as if he is nervous. It disappears and he puts the car in reverse.

GAIL

Make sure to put your hand on this side
(points to behind him) so you can turn
to look behind.

The car LURCHES for a moment.

GAIL

Remember to keep it straight.

EDDIE

Straight and narrow.

GAIL

Yeah, narrow, if you like. Just
straight.

Eddie puts his hand near Gail as he turns to look behind.

EXT. CAR - MORNING (CONT'D)

The car is not completely straight going in reverse - at first - but within seconds the car is going completely STRAIGHT. It's at a speed not too fast, not too slow for such a quiet side street. Eddie is moving with confidence.

INT. CAR - MORNING (CONT'D)

GAIL

Yes - YES, that's it, good, good, good!
And STOP right at this curb.

Eddie stops the car by the curb where the car first turned onto the street. Gail lets out a slight clap

GAIL

Wow! Sorry, that was killer.

EDDIE

(goofy smile)

Killer. I think I know that expression
now - it's 'good'?

GAIL

'Good' to the tenth power.

EDDIE
Mathematical 'goodness'. I am
impressed!

EXT. STREET - LATE MORNING

GAIL'S CAR parks in a spot and Gail and Eddie get out, walking
towards Eddie's apartment.

GAIL
Test is next Monday, 4 PM.

EDDIE
Indeed.

GAIL
And... Look, I owe you an apology, I
think? The other night was, I wasn't,
I... I guess I went too far.

EDDIE
No, it was an approximate response.

GAIL
Approximate?

EDDIE
The attraction is mutual. You are by
human standards intelligent, capable,
amusing, amused, nurturing. However,
this all shall end Monday afternoon
upon my return. Furthermore, I...

GAIL
(anticipation face)
Yes?

Eddie goes closer to her.

EDDIE
I do not know what I am capable of yet.
It is not - right.

GAIL
Please. Something. Anything?

Eddie leans in for a kiss. Gail meets his advance. Then:

MULTIPLE LIGHTS; FLASHES; a RAINBOW divides and multiplies,
pirouetting into a WORMHOLE. Darkness. And then an EXPLOSION!

EXT. APARTMENT - LATE MORNING (MOMENTS LATER)

GAIL falls back on the car. She's dizzy.

EDDIE
If it would go further than that, you
could perish.

GAIL
Really?

EDDIE
... Actually, no, I am screwing with
you.

He smiles. She's laughing to the point of coughing.

EDDIE
See you on Monday, Miss Steinman-
Carugati.

Eddie enters his place without another word.

GAIL
Wait. Rats.

Gail sees a couple of kids doing the 'K-I-S-S-I-N-G' song looking on
and giggling. Gail laughs back at them sincerely.

INT. CAR - LATE MORNING (MOMENTS LATER)

Gail looks in the mirror. She drives off with newfound determination
on her face.

INT. GAIL'S APARTMENT - DAY

Gail puts on her PUNK ROCK MUSIC (Rancid) on the computer, though at
a lower volume than usual. She opens up her editing software. While
doing this she listens to her voice messages on her phone. Her
attention is held.

She takes out a paper and pen and writes down.

CUT TO:

INT. APARTMENT - SAME DAY

GAIL is walking back and forth around the room in circles. Music
continues to play from the computer.

GAIL

Hi, I'm calling back about your inquiry
for the lesson package. Are you
interested in six or ten?

CUT TO:

GAIL

Yes, I can look that up for you, and
get an appointment as soon as three
weeks from today-

CUT TO:

GAIL

Oh, it is no issue. In fact, there
would be a discount for high school
students.

CUT TO:

GAIL

Oh, don't mind the noise, it's traffic.

She hangs up the phone. She goes to her computer, types quickly and
the music turns into one of her punk variation songs. She gets up
and is about to pace around some more.

KNOCK on the door. Gail turns startled and goes to the door. Ferris
stands there.

FERRIS

Hey.

GAIL

Hey. So I called the guy-

Ferris goes in quick for a hug. Gail doesn't know how to respond for
a moment, but after this she hugs back.

FERRIS

I'm - damn it.

GAIL

Me too... me too...

EXT. ROAD TEST SITE - AFTERNOON

GAIL paces back and forth among other DRIVING INSTRUCTORS.

Her car pulls up from one of the side streets and parks by the side.
The INSPECTOR gets out of the car, followed by EDDIE. Gail goes over

to him quickly. Eddie's head is looking down. Gail looks on with an 'Oh-My-God' face.

Eddie's face lifts up. A big silly grin forms. He holds up his receipt of passing the road test.

GAIL

YES!

She jumps up in the air and swings to do a high five. Eddie doesn't notice this and her hand slaps his shoulder.

GAIL

Oh! Oh my God, are you ok?

EDDIE

Oh yes, fine.

GAIL

That's a high five, by the way. Ha-ha, you're so cool!

EDDIE

Thank you.

Gail gives Eddie a hug. Then she lets go, composing herself.

EXT. EDDIE'S APARTMENT - LATE AFTERNOON

The CAR pulls up.

INT. CAR - LATE AFTERNOON (CONT'D)

GAIL

So.

EDDIE

This was good.

GAIL

Yes, it was.

They look at one another. Gail hears a HORN honk loudly outside and turns by an involuntary reaction.

GAIL

Shit. This city, man, it's just-

She turns to look. Eddie is no longer there in the car. Gail starts sobbing happy tears.

CUT TO:

EXT. CAR - DAY

Gail looks out among the people of Washington Heights walking along.

The car stops right by the GWB BUS TERMINAL. She gets out and stretches. She looks down at her MP3 player and looks through songs on the menu. Her earplugs are on playing music.

A SMALL HAND tugs at Gail's jacket. Gail looks down. A LITTLE HISPANIC CHILD stands with a BIG BOX of M&M's in his arms.

LITTLE KID

Scuse me miss, I'm selling candies for my school and we'll make it to semi-finals if we get to the next marker or something so can you-

GAIL

Yeah, I'll buy one.

She gets some pocket change out and counts.

GAIL

Hell, make it two.

The kid gives to packets, she hands the money.

LITTLE KID

Ok I love you, bye bye!

GAIL

Oh, bye-bye.

The little kid walks off. Gail looks at the traffic passing by. She puts the car into drive.

INT. CAR - DAY (MOVING)

GAIL'S eyes are constantly moving: mirror left, right, rear-view comes into focus. She looks out at the people walking a long, leaning against buildings.

An ICE CREAM TRUCK pulls alongside her. The music and image of the truck make Gail smile.

FADE OUT TO BLACK
THE END

