

THE WHITE TRUCK

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FADE IN:

EXT. KANSAS CITY, MISSOURI OVERLOOK - NIGHT

A bluff overlooking the river, downtown airport and the West Bottoms. A few cars sit idle in the small parking lot. From one car, Rebecca's, we hear radio music.

EXT./INT. REBECCA'S CAR - NIGHT - PHOTOGRAPH

Snapshot of Karen, young, smiling. Rebecca's hand touches the photo.

RADIO D.J. (V.O.)
And it's midnight, ladies and
gents. Time for music to soothe
the soul.

Rebecca turns off the radio.

REBECCA

as she slips the photo into her jacket pocket and pulls out a worn letter. She unfolds it and reads.

KAREN (V.O.)
It isn't so great here, Becca.
Some creep stole my purse last week
and I've had to do some things for
money. I can't get a job without
an address. Well, I don't look too
great now, anyway. Who would want
to hire me when I haven't taken a
bath in two weeks? The man in the
white truck says he can help me
out, says he can find a place for
me, but I don't know. Some of the
kids I've met tell me he's a creep,
too. I don't know what to do,
Becca. I guess I should come home.
I don't know. If the man in the
white truck has a place for me,
I'll let you know and maybe you can
come visit. Love you, Karen.

Rebecca folds the letter and looks out at the night. She chokes back a sob and turns the key in her ignition.

EXT. KANSAS CITY OVERLOOK - NIGHT

Rebecca starts her car and pulls out of the parking lot.

EXT. KANSAS CITY/DOWNTOWN - NIGHT

Few cars share the streets of the Emerald City this late.

EXT. POLICE STATION - NIGHT

Rebecca's car pulls up to a curb. She gets out and walks up the steps to the station entrance.

INT. POLICE STATION - NIGHT - REBECCA

at the front desk. She is facing a police SERGEANT.

SERGEANT

How long has your sister been missing?

REBECCA

It's about five weeks now.

SERGEANT

Five weeks?

REBECCA

Yes, sir.

SERGEANT

How come you're waiting until now to file a report?

REBECCA

She ran away from home. I wasn't sure where she was until a few days ago.

SERGEANT

How do you know she's here?

REBECCA

She wrote me a letter.

SERGEANT

May I see it?

Rebecca digs out the letter and hands it to the Sergeant. He opens it and looks it over. He glances up at Rebecca.

SERGEANT
(continuing)
Well, we can check to see if anyone
matching her description ...

REBECCA
I have a picture, too.

She gives him the snapshot of Karen.

SERGEANT
Okay. We'll see if she's been
picked up for anything. Then we'll
give a copy of this picture to our
officers on the street. If you'll
just have a seat over there and
fill this out.

He hands her a clipboard and her letter.

REBECCA
Do you know anything about the man
in the white truck?

SERGEANT
(frowning)
Sorry. Can't say I do.

She takes her letter and the clipboard and sits down in the
waiting area, next to an OLD WOMAN.

OLD WOMAN
Did I hear you asking about the man
in the white truck?

REBECCA
Yes?

OLD WOMAN
Yes?

The Old Woman laughs and coughs. Rebecca looks
uncomfortable.

OLD WOMAN
(continuing)
Oh my! Oh my. Well, dear I saw
him only just last night.

REBECCA
Do you know where I can find him?

OLD WOMAN
Maybe. Why do you ask?

REBECCA
He might know where my sister is.

OLD WOMAN
Oh dear. What makes you think that?

REBECCA
She wrote me a letter saying he might have a place for her, that he might be able to help her out.

OLD WOMAN
Help her out. That he might, that he might.

REBECCA
Look, if you know where he is, will you please tell me. I won't let on you did, okay? Please?

OLD WOMAN
Well ... You might find him near the river. You can try the River Quay or the Bottoms. Most likely the West Bottoms.

REBECCA
Where is that?

OLD WOMAN
You're not from here, are you?

The Sergeant interrupts from his desk.

SERGEANT
Hollis Bacon? Ms. Hollis Bacon?

OLD WOMAN
That's me!

SERGEANT
You can go in now.

The Old Woman gets out of her chair.

REBECCA
How do I get to the West Bottoms?

OLD WOMAN
Follow the smell of water!

The Old Woman laughs and leaves Rebecca alone.

SERGEANT
Rebecca Scudder?

Rebecca stares after the Old Woman.

SERGEANT
(continuing)
Ms. Rebecca Scudder?

REBECCA
Here!

Rebecca gets up and approaches the desk. Sergeant hands her the snapshot.

SERGEANT
We've scanned the photo. No sign of her in the arrest reports for the last few days, though.

REBECCA
How do I get to the West Bottoms?

SERGEANT
The West Bottoms? That's a rough place at night. What do you want to go down there for?

REBECCA
Could my sister be down there?

SERGEANT
It's possible.

REBECCA
How do I get there?

Rebecca looks at the Sergeant, waiting for an answer.

EXT. POLICE STATION - NIGHT

Rebecca leaves the station and gets into her car. She starts it up and pulls away from the curb.

EXT. CITY STREET - NIGHT

Rebecca drives through light traffic.

INT./EXT. REBECCA'S CAR - NIGHT

Rebecca looks out at street signs then down at the directions in her hand.

Stopping at an intersection, Rebecca looks around for clues. She mutters under her breath and makes a right turn.

The turn takes her across an overpass and down a ramp to a small industrial section of the city. She SEES another ramp at the other end, and continues in that direction.

REBECCA'S POV - RAMP

as she climbs the concrete slope. Now all she can SEE in front is the gray pavement and blue-black sky.

EXT. RAMP - NIGHT

Her the headlight beams lead the way as Rebecca's car crests the summit and stops.

REBECCA'S POV - THE WEST BOTTOMS

A section of the city; industrial by day, purgatory by night.

REVERSE ON REBECCA

She lets out her breath and leans forward, resting her chin on the steering wheel.

In the b.g., we SEE the bright glow of oncoming headlights.

Rebecca raises her head as the lights get closer.

The car is filled with LIGHT.

A HORN blares, tires SCREECH. Rebecca looks into the rearview mirror.

REBECCA'S POV - MIRROR

in which we SEE the oncoming truck and a blinding light.

INT./EXT. REBECCA'S CAR - NIGHT

She snaps her head to the left as a white pickup truck glides to a silent stop beside her. The cab is dark.

The truck pulls away.

Rebecca watches as it drives down into The Bottoms.

REBECCA

The man in the white truck.

EXT. RAMP - NIGHT

Two THUGS at the bottom of the ramp step back as the truck passes and watch as it glides down the street.

THUG ONE

(muttering)

Stay away from me, you cocksucker.

THUG TWO

(muttering)

Damn spook.

They continue up the ramp.

EXT. WEST BOTTOMS - NIGHT

The white pickup cruises through the pooled glare of scattered streetlights.

Hookers on the sidewalks shrink back from the street, glancing at one another, muttering.

EXT. RAMP - NIGHT

Rebecca has not moved. The Thugs approach, laughing, one on each side of her car.

EXT./INT. REBECCA'S CAR - NIGHT

Thug One knocks on her window. Rebecca rolls it down an inch or two.

THUG ONE
You lost?

REBECCA
No.

THUG ONE
You looking for somebody?

REBECCA
No. I mean, yes.

Through the windshield, we can SEE the white truck roll to a stop at a distant intersection.

REBECCA
Who drives that white truck?

THUG ONE
White truck?

REBECCA
The one that drove by here.

She points at the truck as it turns the corner.

REBECCA
(continuing)
That one!

The truck disappears as Thug One looks down the street.

He turns back to Rebecca.

THUG ONE
Hell, I can show you a better time
than that creep.

At this point, Thug Two has managed to open the locked passenger door.

THUG TWO
Mind if I look around?

He starts to get in and Rebecca guns the engine.

EXT. RAMP - NIGHT

Rebecca's car lurches forward, pulling Thug Two onto the pavement. He rolls away from the car. Thug One gives chase on foot.

THUG ONE

Hey! Come back here! Hit and run!
Hit and run!

He stops and goes to help Thug Two to his feet.

Rebecca's car slides to a stop. She reaches over and closes the door, then takes off again.

The hookers come out of the shadows to advertise, only to give up in disgust when they see the occupant of the car is a woman.

EXT. WEST BOTTOMS - NIGHT

Rebecca reaches the intersection where the white truck was last seen. She turns in the same direction, down a darker street.

Trash covers the sidewalks. Graffiti scars the walls. No cars, no trucks, no people, no signs of life.

The wind blows and trash swirls through the air. Rebecca drives around a sharp curve, into deeper darkness.

The street ends in a gravel lot, beyond which is the river. Rebecca's car rolls to a stop.

INT./EXT. REBECCA'S CAR - NIGHT

Rebecca grips the steering wheel, her head resting on the backs of her hands, her body shaking with sobs.

We HEAR the wind blow and Rebecca's door opens. She recoils and looks up to SEE:

TODD

He's a tall, thin, bearded man, wearing jeans and a flannel shirt, with a brown jacket keeping out the chill.

REBECCA

Get away from me!

TODD
Hey, hey, hey. Calm down, now.
I'm not going to touch you. It's
okay.

He squats beside the open door.

TODD
Figured you might need some help.

REBECCA
Don't come near me or I'll shoot.

TODD
I won't come near you.

They study one another. Rebecca shivers.

TODD
(continuing)
You got a gun?

She reaches into her purse and, keeping her hand inside,
holds it protectively in front of her.

REBECCA
Right here.

TODD
Well, I know it's hard to believe
down here, but you won't need it
with me.

REBECCA
Oh, I can trust you, right?

TODD
No. This is just the way it is.

REBECCA
Who are you?

TODD
(extending his hand)
Name's Todd.

Rebecca pulls back, clutching her purse. Todd withdraws his
hand.

TODD
(continuing)
Sorry. Didn't mean to startle you.

REBECCA
You live down here?

TODD
Uh, well, yeah, I guess I do.

REBECCA
Don't you know?

TODD
Yeah, I live here.

REBECCA
And do you know the other people
around here?

TODD
Yes.

REBECCA
Do you know the man in the white
truck?

Todd looks away from her, out at the river, up at the highway
bridges.

REBECCA
(continuing)
Do you know him?

TODD
I know who he is. Why?

REBECCA
I need to find him, to ask him some
questions.

TODD
You sure?

REBECCA
I think he knows where my sister
is.

EXT. WEST BOTTOMS - NIGHT - UNDER THE BRIDGES

We HEAR the sounds of TRAFFIC overhead, the WHIRR of tires on
pavement, the WHUMP WHUMP as they hit the seams in the
roadbed.

Todd and Rebecca walk among the pilings. Rebecca's car can
be seen in the b.g.

EXT. UNDER THE BRIDGES/GARAGE - NIGHT

Todd leads Rebecca to a concrete garage with a rickety wooden main door and a heavy, metal clad side door with a small window.

Todd opens the side door. Rebecca looks at him, then at the dark cave beyond. She stands back, refusing to go inside.

TODD
It's okay, this is my office.

He reaches in and turns on the lights.

TODD
(continuing)
See?

REBECCA
You go in first.

Todd smiles and walks inside. Rebecca follows to the door.

INT. GARAGE OFFICE - NIGHT - REBECCA

standing in the doorway. She looks inside.

The office is small and sparsely furnished. There isn't much disorder, everything seems to be in its rightful place. Todd stands back near the desk, waiting.

TODD
It's alright.

Shivering, Rebecca steps inside.

TODD
Close the door and we can keep it
warm in here.

She closes the door.

TODD
You can sit there by the space
heater. You want some tea?
Coffee?

REBECCA
Tea, please.

TODD
Coming right up.

Todd goes to work at the hotplate. Rebecca sits in a corner chair, near the door, next to the space heater.

REBECCA
When can I meet him?

TODD
The man in the white truck?

REBECCA
Yes.

TODD
You need to warm up first.

REBECCA
I need to talk to him.

TODD
Are you hungry?

REBECCA
When can I see him?

TODD
Anytime you want.

REBECCA
Christ! I want to see him now! I have to find my sister! I told you that!

TODD
Alright, alright. You can see him now, if you want.

REBECCA
I want.

Todd holds out a cup of tea to Rebecca.

TODD
Then here I am.

Rebecca stares at him.

REBECCA
I don't believe you.

INT. GARAGE - NIGHT

Darkness. With a RATTLE and CLATTER, the garage door opens and light shines in, REVEALING the white pickup truck. Rebecca steps forward and looks at the truck. She reaches out a finger.

TODD (O.S.)
It's real. And it's the one you
saw.

Rebecca pulls back her hand and shudders. She looks at Todd, silhouetted in the doorway. He steps into the garage.

TODD
(continuing)
You can believe that.

REBECCA
Why didn't you say so from the
beginning?

TODD
I don't like to rush things.

REBECCA
Do you know where my sister is?

TODD
Will you come inside where it's
warm?

REBECCA
Where is she?

TODD
Look, I don't even know who your
sister is. You haven't described
her or anything.

REBECCA
(digging in her purse)
I have a picture.

TODD
Fine. Come on inside and we'll
take a look at it. I'm getting
cold out here.

He turns to go. Rebecca finds the snapshot.

REBECCA
Wait! Here it is. Look, here's
her picture.

She catches up with him at the door and holds out the
snapshot.

Todd looks at her.

REBECCA
Will you just look? Her name is
Karen and I have to find her. She
needs my help. Please?

Todd looks down at the picture.

INSERT - PICTURE OF KAREN

in Rebecca's shaking hand.

TODD (O.S.)
I've seen her.

EXT. GARAGE - NIGHT

Todd steps out to close the door. Rebecca follows.

REBECCA
Do you know where she is?

TODD
It's possible.

REBECCA
What? Do you or don't you?

TODD
At the moment? Can't tell for
sure.

REBECCA
Christ! You are the worst for
straight answers, you know that?

Todd looks at her and smiles, then reaches for the garage
door to close it.

INT. GARAGE OFFICE - NIGHT - TODD

as he enters and heads straight for the hotplate. Rebecca comes in close behind.

REBECCA
I have a letter ...

TODD
Close the door, please?

She closes the door.

REBECCA
I have ...

TODD
Thank you.

REBECCA
Listen to me, damn it!

Todd sits in a chair with a cup of tea.

TODD
I'm listening.

Rebecca stands in the middle of the floor, shivering.

REBECCA
I have a letter. I have a letter
from Karen and in that letter she
mentions you. She mentions that
you might have a place for her.
She didn't say what that meant.
Now I want to know if you ... Ah!

Rebecca doubles over in pain and crumples to the floor, shivering violently. Todd rushes to help her. He picks her up and carries her over to the sofa, where he covers her with an afghan.

Rebecca's eyes are squeezed shut and her teeth are chattering. Todd feels her forehead and rubs her hand in his.

TODD
It's okay, Rebecca.

REBECCA
I'm cold.

TODD
 You're going to be alright. Just
 have to keep you warm enough. Just
 have to keep you warm enough a
 little longer.

He gets up and exits into the bathroom in the back.

We HEAR running water. Todd returns with a steaming, damp
 cloth. He places it on Rebecca's forehead.

Rebecca shivers less violently now, feeling less pain.

TODD
 (continuing)
 There now, I told you it would be
 alright. You're doing just fine.

Rebecca's eyes flutter open.

REBECCA'S POV - TODD

TODD
 (continuing)
 Would you like some tea now?

He moves away from the couch, REVEALING Martha, Rebecca's
 mother, sitting in the corner chair by the door and the space
 heater. Martha stares at Rebecca with saddened eyes.

Todd moves back to the couch, blocking Martha from view.

BACK TO SCENE

Rebecca starts and looks at Todd.

REBECCA
 Mama.

TODD
 Hey, it's me; Todd. Here's some
 tea for you. Try a sip. I'll help
 you sit up.

REBECCA'S POV - TODD

as he helps her to a sitting position. The chair comes into
 view and Martha is gone.

BACK TO SCENE

REBECCA
Thought I saw Mama.

TODD
Uh huh. Just sip, it shouldn't be too hot.

She sips the tea and closes her eyes.

TODD
(continuing)
You see, I know what I'm talking about when I say you should warm up before you get into all this.

REBECCA
Yeah, I guess.

TODD
First things first, you know. Let's prop you up a bit.

He places a pillow and a rolled up overcoat behind her for support.

TODD
(continuing)
Better?

REBECCA
Mm hm.

TODD
Hey. Open your eyes a little, okay? Come on, you got some questions for me, remember? Open, open.

She opens her eyes a little, then more.

REBECCA
It's okay, I'm okay.

TODD
That's good.

He sits in his chair with his cup of tea.

TODD
(continuing)
How long you been looking for Karen?

REBECCA

One day.

TODD

Wow. How did you get down here,
take a wrong turn off the highway?

REBECCA

No. I got directions.

We HEAR a distant siren.

TODD

Why did she run away?

REBECCA

Did I say she ran away?

TODD

You didn't have to.

REBECCA

Didn't she tell you why?

TODD

I want to hear you tell it.

REBECCA

That how you get your kicks?

TODD

Partly, I suppose.

REBECCA

Well, what are you to her, or to
me? Why should I tell you what you
already know?

TODD

Do you want to find her?

We HEAR the siren come slightly closer and stop.

REBECCA

Our Daddy was hitting her.

TODD

Did he hit you?

REBECCA

Hell, he hit all of us.

TODD
Why didn't you run away?

REBECCA
What makes you think I didn't?

TODD
You mean today?

Rebecca sips her tea and leans her head against the wall.

TODD
(continuing)
How come you didn't run away before
Karen?

REBECCA
Because I love her. I didn't want
to leave her there.

TODD
She left you.

Todd rises and crosses to the door.

TODD
(continuing)
Does that mean she doesn't love
you?

REBECCA
No. It doesn't mean any such
thing. It just means she saw the
chance. She's the youngest, she
has the most to lose. I wanted her
to leave.

TODD
So you could follow her?

Rebecca looks down at her hands. Tears run down her cheeks.
She snuffles and wipes her eyes with one hand.

REBECCA
Yes. So I could get the hell out
of there, too.

TODD
So now the two of you left your
mama there all alone with this man.
That's a hell of a thing.

REBECCA

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

TODD

Don't I?

REBECCA

Mama's dead. She died last night. Daddy went off and got drunk after it happened. This morning I figured it was my turn to go.

TODD

Sorry to hear that.

REBECCA

I'm not. She's better off without him, a lot better off.

TODD

Too bad it wasn't him who died instead.

REBECCA

Yeah.

We HEAR another siren approaching in the distance. Todd looks out the window.

TODD

You feeling any better?

REBECCA

A little warmer.

The siren stops in the distance.

REBECCA

(continuing)

Karen wrote that you might help her out, that you could find a place for her. Is that true?

TODD

It's true.

REBECCA

What kind of place? Was she talking about a job or what?

TODD

No, no job. I don't have any jobs to offer. Just a place if you need one, if you're ready for one.

REBECCA

A place to stay?

TODD

More or less.

REBECCA

Absolutely the worst for straight answers.

TODD

How you feeling?

REBECCA

Fine. Numb.

TODD

It's the cold.

He crosses to her and takes her cup. He pours some more hot water into the cup and hands it back.

TODD

Drink some more. Drink it while it's hot. And keep your eyes open.

She drinks. Todd crosses back to the door and looks out the window.

TODD

Rebecca.

REBECCA

Yes?

TODD

You love your sister, right?

REBECCA

Yes.

TODD

And she feels the same about you.

REBECCA

She's my sister.

TODD

Then you two are going to have to look out for one another. I can't help you out. Not yet.

REBECCA

Help me find her. You know where she is. Please take me to her.

TODD

If I take you, Rebecca, it would be wrong. Now isn't the time.

Rebecca's eyelids are heavy; she can't keep them open.

REBECCA

But, I told Mama I'd find her.

We HEAR the door open and the WIND blow.

MARTHA (O.S.)

Now isn't the time, honey.

Rebecca opens her eyes to SEE:

MARTHA

sitting in the corner chair. The door swings open in the wind.

REBECCA

Mama?

MARTHA

Go find your sister, dear. You two need each other. I can't be of any help to you, I'm afraid. Never was much help.

REBECCA

I know, Mama. Wasn't much you could do. I used to blame you, but I shouldn't have. I know there wasn't much you could do.

MARTHA

You'd better go, Rebecca.

Rebecca closes her eyes.

REBECCA

Mama?

INT. GARAGE OFFICE - NIGHT

We HEAR the clatter of the garage door opening. Rebecca opens her eyes.

Martha is gone.

We HEAR the truck door open and close, the engine starting.

Rebecca struggles to her feet, spilling the cup of tea, getting her feet tangled in the afghan.

She stumbles against the desk, kicks the afghan away. We HEAR the truck going into gear.

Rebecca lurches forward to the open door just in time to SEE:

EXT. GARAGE - NIGHT - THE WHITE TRUCK

as it pulls out of the garage, and threads its way through the bridge pilings.

Rebecca stands in the doorway, leaning against the frame. She starts to shiver again.

The White Truck turns the corner and disappears. In the distant b.g., we SEE Rebecca's car, doors open, lights on.

INT. GARAGE OFFICE - NIGHT

Rebecca steps through the doorway into the night. She stumbles over the rough ground, in a drunken bee line for her car.

EXT. UNDER THE BRIDGES - NIGHT

We HEAR the sounds of TRAFFIC overhead, the WHIRR of tires on pavement, the steady WHUMP WHUMP as they hit the seams in the roadbed.

Rebecca stumbles toward her car. She stops and leans against a piling. She shakes badly and has trouble breathing.

REBECCA

Karen.

INT./EXT. REBECCA'S CAR - NIGHT - REARVIEW MIRROR

Rebecca's eyes. The Thugs in the b.g. One of them yelling.

THUG ONE
Hit and run! Hit and run!

EXT. UNDER THE BRIDGES - NIGHT - REBECCA

as she pushes away from the piling and continues toward her car.

EXT. GRAVEL LOT - NIGHT - REBECCA

as she emerges from under the highway bridges, her feet shuffling in the loose gravel. She coughs.

REBECCA'S POV - HER CAR

as she approaches. The car is shaky, out of focus. It sits at an odd angle. The light surrounding her car grows brighter.

REVERSE ON REBECCA

Her face is hit with a bright light and we HEAR a truck horn blaring.

INT./EXT. REBECCA'S CAR - NIGHT - REARVIEW MIRROR

Rebecca's eyes. The mirror fills with the bright headlights of an oncoming truck. The SCREAM of tires and brakes.

EXT. STREET - NIGHT - REBECCA'S CAR

The bright light is gone. Rebecca falls onto the pavement. She reaches for the open door, pulls herself into a sitting position against the car. She shivers, her eyes closed, face wet.

The traffic SOUNDS FADE. It is very QUIET. Rebecca shivers. All we SEE now is her face.

MATCH DISSOLVE
TO:

EXT. RAMP - NIGHT - REBECCA

Still on her face, we HEAR a sudden explosion of SOUND: voices, police radios, tools at work. Lights flash as a hand places an oxygen mask over her nose and mouth.

Rebecca is being extricated by an emergency crew from her mangled car, which is resting against a wall of the ramp. Police keep the gathering crowd at bay.

The two Thugs are on their knees, hands behind their heads, with two OFFICERS attending them.

THUG ONE

It was a hit and run. A hit and run, man. You don't see us driving anything, do you?

OFFICER

We see you rifling this woman's car while she's bleeding, asshole.

THUG TWO

We was trying to help her out!

OFFICER

Oh yeah.

A group of hookers look on. At the edge of the group, a young woman, Karen, approaches the scene.

She cranes to see the wreckage.

Meanwhile, at the car, the emergency workers have freed Rebecca and are placing her on a stretcher. A PARAMEDIC leans into her.

PARAMEDIC

Can you hear me? Can you hear me?

A police officer with Rebecca's purse hands her driver's license to the Paramedic.

PARAMEDIC

(continuing)

Thanks. Can you hear me, Rebecca?
Rebecca Scudder?

Karen hears the name.

PARAMEDIC (O.S.)

Rebecca Scudder?

KAREN
Becca? Rebecca!

Karen tries to get by an OFFICER.

OFFICER TWO
Hold it, there!

KAREN
That's my sister!

The Officer looks at Karen with suspicion.

OFFICER TWO
Stay behind the line.

KAREN
She's my sister, Rebecca Scudder.
I'm Karen Scudder.

OFFICER TWO
Alright, come with me.

The Officer leads Karen over to the stretcher. The Paramedics work to find any sign of life.

PARAMEDIC
Can you hear me, Rebecca Scudder?
She isn't responding.

PARAMEDIC TWO
Pulse is very weak, but it's there.
Breathing's shallow.

PARAMEDIC
We'd better ...

OFFICER TWO
Girl says this is her sister.

KAREN
Becca? Can you hear me, Becca?

No response. Karen takes Rebecca's hand.

KAREN
(continuing)
Becca?

The NOISES subside. Rebecca's eyes flutter and she takes a deep breath, letting it out again in a cough.

PARAMEDIC

Hot damn!

KAREN

Becca?

Rebecca opens her eyes.

REBECCA

Karen.

Karen smiles with tears streaming down her cheeks. Rebecca squeezes her hand.

REBECCA

I told Mama I'd find you.

PARAMEDIC

We'd better get her to the hospital. You can ride with her. Karen, right?

KAREN

Yes.

They take Rebecca to the ambulance, past the vehicles and the people.

EXT. WEST BOTTOMS - NIGHT

The scene of the accident, the road blocks ahead and behind. In the distance, we SEE a white pickup truck driving through the Bottoms, disappearing into the darkness.

Above the darkness shimmers the Kansas City skyline, lit up against the night.

FADE OUT.

THE END