

Bread Girl

By

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Based on a story by  
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Draft Two - 11.17.16

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(OVER BLACK)

*The end of a rock song fades to a close, the sustained notes of the guitars and drums gradually fall to silence.*

*A radio DJ announces the song's information.*

RADIO DJ'S VOICE

That was 60 Seconds of Midwestern  
Pessimism by Tall Tales off of  
their album An Introduction To...

1 INT. PUBLIC RADIO STATION - DJ BOOTH - NIGHT 1

A DJ sits in front of a mixer and a microphone in a quiet, empty booth.

RADIO DJ

Okay, let's take a call.

The DJ clicks a button and raises a level on the mixer.

RADIO DJ

Hello, caller. You're on the air  
with Green Valley Public Radio.

CALLER'S VOICE

Hi.

RADIO DJ

Hope you're staying warm on this  
cold, December night. Is there a  
particular song you'd like to hear?

2 INT. CAFE - BOOTH - NIGHT 2

A man sits alone in a booth in a cafe. The table he is seated at is empty except for his clasped hands resting in front of him. He looks expectantly for someone to arrive.

*(THE VOICES FROM THE PREVIOUS SCENE OVERLAP THE NEW SCENE)*

CALLER'S VOICE

I'd like to play a song for an old  
friend.

RADIO DJ'S VOICE

A song for an old friend...a  
friend-friend or a lover-friend,  
caller?

(CONTINUED)

## CALLER'S VOICE

Just an old friend nearing the end  
of his road.

Another man enters the door of the cafe, sees the man sitting alone at the table and walks toward him.

The man seated stands from the booth to greet the other with a handshake. He is slightly anxious and speaking rather quickly.

## MAN AT BOOTH

Donny, thanks for meeting with me.  
I really appreciate it.

## DONNY

Hey, Jimmy, it's O.K.

The two men instinctively sit down into the booth simultaneously and Jimmy begins to plead his case.

## JIMMY

Look, Donny, I know you don't want to hear this, I just need a little more time. I just need a few more hours and...

Donny becomes visually impatient and interrupts Jimmy.

## DONNY

Jimmy, Jimmy, no. I can't push this back any longer, kid. If you aren't ready by 10 tonight then there's nothing I can do for you anymore. I'm sorry, Jimmy, I just can't keep pushing this back. I've done everything I can for you. I'm sorry, kid.

## JIMMY

Come on, Donny, you know I've come through for you before, can you please just get me a few hours, I just need a few more hours to pull this together...

## DONNY

Jimmy, if you ain't got it you ain't gonna get it in a few hours, kid.

Jimmy frantically responds, now sounding more desperate. He shouts without realizing how loud he is, then corrects his volume.

(CONTINUED)

JIMMY

I HAVE THE MONEY!!! I have it. I just need a few more hours to get it. It's on the other side of town, I've got people on it. I just need a few more hours.

Donny becomes more impatient and is now quietly perturbed with Jimmy.

DONNY

Don't play this game with me. I'm not gonna let you play this game with me, Jimmy. Not this time, kid.

Jimmy inhales deeply while looking away from Donny, regathers himself and attempts to speak slowly and with a calmer tone.

JIMMY

Donny. I know exactly where it is.

3

EXT. HOTEL PARKING LOT - NIGHT

3

*(JIMMY'S VOICE FROM THE PREVIOUS SCENE OVERLAPS THE NEW SCENE)*

A man sits in the driver's seat of a car looking out the windshield. He occasionally glances from one side to the other as the sounds of night emerge.

JIMMY'S VOICE

I've got a guy watching it right now.

DONNY'S VOICE

You're pulling a last-minute job for this?

JIMMY'S VOICE

No! I'm gettin' it back from the person who took it from me. I know exactly where it is. It's going to be brought right to me, I swear to you, Donny.

A car pulls into the lot and parks in front of one of the ground floor rooms. A large, bearded man in a sport coat and khakis steps out of the vehicle and into the hotel room.

(CONTINUED)

The man sitting in the car is now out and standing next to the car that the bearded man exited. He reaches inside his jacket and pulls out a long, metal tool. He slides it between the side window and the door and pulls the locking device up, unlocking the car.

He gets into the car, fiddles with the ignition for a few moments, starts the car and pulls away.

DONNY'S VOICE

Where is it, Jimmy? Who has it?

After a few moments, the bearded man pokes his head out the door of his hotel room and stares in the direction the car went.

4 INT. CAFE - BOOTH - NIGHT

4

Jimmy hesitates for a moment then responds to Donny's question.

JIMMY

It's in the trunk of Smokey's car.

Donny laughs off Jimmy's answer and begins rubbing his forehead with exhausted patience.

DONNY

Come on, Jimmy, you're insulting my intelligence now. Please, kid. Have some dignity.

JIMMY

What?! I had everything ready to go and here comes Smokey, busted in and shook me down. What am I supposed to do?!?! Please, Donny, I'm tellin you. I'm having it hand delivered to me.

5 EXT. PARKING GARAGE - NIGHT

5

*(JIMMY'S VOICE FROM THE PREVIOUS SCENE OVERLAPS THE NEW SCENE)*

JIMMY'S VOICE

My dude Tony's bringing Smokey's car to my girl. She's fronting me the cash for the car. Tony doesn't even know what's in there...

The man who stole the car drives the vehicle into a parking garage and heads for a dark corner.

(CONTINUED)

He drives through the empty parking garage and approaches a lone car. A woman is leaning on the back end of the parked vehicle as the stolen car approaches.

Tony exits the stolen vehicle and approaches the woman at the back of the other car.

TONY

Two Gs for the whip.

Without saying a word, the woman takes out a wad of bills from her pocket and hands them to Tony. Tony counts the bills, hands her a shaved key and starts walking away into the darkness of the parking garage.

DONNY'S VOICE

So let me get this straight...

6

INT. CAFE - BOOTH - NIGHT

6

Donny repeats, in his own words, the basic premise of Jimmy's plan.

DONNY

You're getting some maniac to steal a police detective's personal vehicle, drive it to your girl, your girl's gonna front you two thousand dollars to buy AND drive the hot cop car with seventy five grand in the trunk; does she know that? She's gonna drive it across town and bring it right to you like pizza delivery?

Jimmy looks at Donny and nods his head with assurance while Donny doesn't look very impressed at all.

DONNY

You must think everybody's stupid or something, Jimmy, does she know what she's getting herself into?

JIMMY

She's a nice kid. She does whatever I ask her to do.

DONNY

Jeesh, some guys have all the luck...Then what? Ride off into the sunset together?

(CONTINUED)

JIMMY

Not exactly, I'm gonna tell her I'm  
goin' out for smokes and hop the  
next flight outa town.

Jimmy and Donny share a weasel-ish smirk and laugh  
before sliding out of the booth and standing up to walk  
away.

*(TRACKING SLOWLY TO THE RIGHT TO REVEAL IN THE BOOTH TO THE  
RIGHT)*

Sitting in the booth to the right of Jimmy and Donny's booth  
is Jimmy's girl. The tall backs of the booths hid her from  
their attention.

She sits there with a look of shock and disbelief. Hurt,  
then mad at herself for allowing Jimmy to take advantage of  
her.

A basket of dinner rolls sitting in the middle of the table  
catches her eye.

7

EXT. OTHER HOTEL PARKING LOT - NIGHT

7

In Smokey's car, Jimmy's girl and Jimmy pull into the lot of  
a different hotel.

Jimmy opens up his door and begins to step out when he turns  
back to the woman driving.

JIMMY

[Will you] pop the trunk?

She reaches down and pulls the trunk lever, the trunk of the  
car pops open.

Jimmy steps out of the car and goes to the back to lift open  
the trunk door.

Without thinking he grabs the loaded duffle bag in the  
trunk, slams the trunk closed and walks back to lean into  
the side window.

JIMMY

I'll call you when I'm done.

The woman doesn't say a word, just stares back at Jimmy as  
he turns and walks away from the car and toward a hotel room  
door.

8

INT. HOTEL ROOM - NIGHT

8

The door opens and Jimmy peeks in for a moment before coming through with the bag in hand.

JIMMY

Good afternoon, gentleman. Sorry to have kept you waiting...

Inside the room are four large men, some dressed casually and some in more formal wear. A large man sits in a chair near the center of the room. He's got an unlit cigar in his mouth that he takes out after Jimmy greets the room.

LARGE MAN WITH CIGAR

Jimmy Grimes!!! There he is, boys! What took you so long, Jimmy? You makin' the dough, or what?!

Jimmy smiles uncomfortably at the floor as he slowly enters the hotel room.

LARGE MAN WITH CIGAR

Smokey, you better make sure it's legit, I think he was makin' the dough!

The large, bearded man from the first hotel room, the man whose car was stolen, turns his head slightly toward Jimmy and nods his head.

SMOKEY

It better be...

Jimmy, now standing near the center of the room, turns back toward the door, places the duffle bag on a table and begins talking while unzipping the bag.

JIMMY

Don't worry, Sully, it's all legit. I've got it all right here for you.

As Jimmy opens the zipper of the bag his eyes widen a bit with disbelief.

The bag is stuffed with bread rolls: dinner rolls and small round loaves of different types.

As Jimmy stares in disbelief at the contents of the bag, Sully, the large man with the cigar, speaks up in the background.

(CONTINUED)

SULLY  
Everything O.K., James?

9 EXT. PHONE BOOTH/STAND - NIGHT 9

The woman, Jimmy's girl; the Bread Girl stands at a pay phone on the side of the road. The receiver is held up to her ear as she stands and listens.

RADIO DJ'S VOICE  
End of the road, huh? Well, I hope everything turns out good for everyone involved. What song would you like to play?

BREAD GIRL  
I'd like to play Goodbye, Darlin' by The Heatseekers.

10 INT. PUBLIC RADIO STATION - DJ BOOTH - NIGHT 10

The DJ clicks a few buttons and responds to the caller.

RADIO DJ  
What a great old song for this cold and lonely December night. This one goes out to all of those old friends.

*The slow ballad begins to play with the plucking of acoustic guitar strings.*

11 EXT. PHONE BOOTH/STAND - NIGHT 11

The phone booth sits empty on the side of the road. Red taillights travel farther and farther into the distance down the road.

\*\*\*(Lyrics of the song)\*\*\*

*"Goodbyeeeee, darlin', I must be on my wayyyy...goodbyeeeee, darlin', we both know that I cannot stayyyyy. Goodbyeeeee, darlin', I must be movin' on. Goodbyeeeee, darlin', we both know that I'm already gone...."*

(TITLE: BREAD GIRL)

(ROLL CREDITS)