

CODY'S RAPTURE

Written by
Stewart Skelton

Based on the Play "BLESSED" by
Phil Ward

6633 Yucca St., #302
Hollywood, CA 90028
323/461-8189
Wait4Rain@sbcglobal.net

WGAW# 1415832

Copyright Stewart Skelton. All rights reserved.

"CODY'S RAPTURE"

Darkness. A strong, clear, female voice sings in a primitive language. Her song brings forth the light of day.

FADE IN:

EXT. LOS ANGELES - DUPLEX/FRONT YARD - DAY

PILAR SUAREZ, a thin, young woman with tired eyes, sits on the steps. She watches her four-year-old daughter KATY gleefully chasing a big, red ball through the barren yard.

Across the street sits a white Datsun with a smashed front end. CODY ESCOTO, 30s, sits in the driver's seat, head bowed. The sun glares with unusual intensity.

Katy laughs as she tumbles into the dust, capturing the ball in her arms.

Cody raises her head and turns. She has no eyes, only dark, almost bottomless sockets. She opens the car door with her fleshless hands.

Cody steps out onto the shimmering pavement, a skeleton with a few internal organs pulsing inside her. Casting no shadow, she walks with a robotically fluid motion in a straight line for Katy.

Pilar smiles at her daughter. Her smile fades as she looks up and sees Cody stepping into the dusty yard.

Katy, sitting in the dirt, the ball in her lap, looks up at Cody. Pilar rises from the steps in alarm.

PILAR

Cody?

Cody stands still. Suddenly, flesh and skin cover her neck and shoulders

CODY (V.O.)

There was a man in the dream, a
play staged right in front of me.

INT. THERAPIST'S OFFICE - DAY

The office looks like a museum of primitive art.

Cody huddles in a ball on the couch. Her therapist RENITA, late 40s, sits in her chair, feet up on a stool.

CODY

It was set in Africa, I think. He was - - he was being hacked apart in front of his little girl.

Cody cannot bring herself to say more.

RENITA

So you're dreaming about people coming apart.

CODY

Almost every night, and sometimes during the day.

RENITA

Any idea when these dreams started?

CODY

A few weeks ago, maybe longer.

RENITA

So what do you think these dreams are telling you?

CODY

I don't know. Get more involved? Work harder to make a difference?

RENITA

Harder than you do already?

Cody jumps up from her chair and crosses to the window.

CODY

It always seemed to me the only time my dreams were telling me anything at all . . . was when I dreamt of something I wished I could do.

RENITA

You wish you could do?

CODY

Or wished I could say. I always thought, "Wouldn't that be something, if we could communicate in our dreams? Share them, at the same time?"

Four stories below, Cody sees a BAREFOOT WOMAN in a long dress and carrying a stick, walking diagonally across the street as she sings. Cars are oblivious of her and she of them.

RENITA (O.C.)
You and . . .

CODY (O.C.)
Whoever's in the dream. Like a conference call. A conference dream.

The Barefoot Woman, without breaking stride, looks up at Cody. Cody hears her sing the word, "Wilintji?"

RENITA (O.C.)
And what would you do?

Cody inhales sharply and places her hands on the glass.

RENITA (O.C.)
(continuing)
Cody?

CODY (O.C.)
Things I'd never dare to do in real life, right? Because it's just a dream; I know I'm going to wake up and say, "Wow, that was some dream!"

The Barefoot Woman walks out of sight.

Cody stands at the window, shaking.

RENITA
So, you'd say the things you probably should say, like, oh, "Kerry, what were you thinking?" "Mom, why didn't you ever tell me this?"

CODY
Or, "Hey, I love you." "Who are you and what are you singing?"

RENITA
Rrrright. Want me to turn down the A.C.?

Cody turns, holding herself together.

CODY

What?

RENITA

You're shivering.

CODY

No. I'm fine.

RENITA

Okay.

Renita rises and approaches the window.

RENITA

(continuing)

I'm sorry, that's all our time for today.

CODY

What do I do about the dreams?

RENITA

For now, nothing.

CODY

But, I'm having them in the middle of the day, too.

RENITA

You mean like daydreams?

CODY

No, I don't think so.

RENITA

Hallucinations then? Seeing things that aren't there?

CODY

No, no, I think I actually pass out and have them.

RENITA

Cody, if you're passing out, you need to see a physician.

CODY

Well, what am I paying you for?

RENITA

You're paying me to help you with your mind, your psyche.

(MORE)

RENITA (cont'd)
But if your body is failing, you
need a physician.

CODY
I don't think it's my body.

RENITA
Okay, we need to find out what's
happening in your life that
triggers such dreams. When we
learn that, we can do something
about them. But it will take time.
Okay?

CODY
I don't know that I have much time.

Renita looks at Cody and smiles.

RENITA
Not today at least. Meanwhile, I
really would like you to see a
physician, just to play it safe.
Please?

CODY
Well, since you put it that way - -

RENITA
Great.
(returning to her desk)
Meanwhile, distractions might help.
Dombo gozian Dogsplay?

CODY
I'm sorry?

RENITA
Do you want to go see the Dodgers
play? I have a couple of extra
tickets.

CODY
Thanks, but Maya and I are going to
the Hollywood Bowl tonight.

RENITA
Even better.

CODY
Thanks anyway.

RENITA
Sure.

Cody leaves, shutting the door behind her. At her desk, Renita closes a very thick file labeled "Cody Escoto."

EXT. HOLLYWOOD BOWL/ENTRANCE - NIGHT

Cody strolls through the crowd with MAYA, her lover, a younger woman. The air vibrates with voices, bus engines, car horns.

MAYA

What do you wanna do after the concert? I say Canter's, grilled cheese sandwiches with pickles.

CODY

Girl, I don't know where you put it all.

MAYA

Well, there is another option.

CODY

Home?

MAYA

A glass of wine.

CODY

We slip into bed.

MAYA

Uh huh, then maybe a little night music?

CODY

You mean - -

And Cody breaks into a scat version of Mozart's Eine Kleine Nachtmusik with a jazzy lilt. Several people in the crowd stop and listen.

MAYA

Sing it, baby.

Cody ends with a flourish and bows to the applause.

CODY

Thank you, thank you! If you want to hear more, I'll be performing tomorrow night at the fund-raiser for Fountain of Light.

Cody digs some postcards out of her purse and she and Maya hand them out.

MAYA
Proceeds go towards treating
children with HIV.

Only a few people take the cards.

CODY
Saturday, eight o'clock. I might
even have a band behind me.

The crowd moves on.

CODY
(continuing)
Hope they don't outnumber the
guests.

MAYA
Okay, angel, time to stop working.

CODY
What if nobody shows up?

MAYA
What did I tell you about negative
thoughts? Now you have to kiss me.

CODY
I think I can do that.

They kiss.

MAYA
Yeah, that's more like it.

They kiss again. Their breathing grows louder than the noises around them. A helicopter flies overhead.

In the sky, a few stars glitter through the light pollution. The helicopter zips overhead and banks away.

As Maya and Cody's breathing grows in intensity, the light pollution washes away, leaving a deep blue sky afire with bright stars seemingly close enough to touch. The concert begins.

EXT. HOLLYWOOD BOWL/AMPHITHEATER - NIGHT - MAYA AND CODY

sitting up near the cheap seats, hand in hand. Orchestral music fills the air.

A drum thumps rhythmically under the strings. The thrum of a didjeridu follows closely.

Flames seem to sprout at the lip of the stage, throwing dancing shadows onto the reddening bandshell.

Cody pulls away from Maya.

MAYA

Easy, easy.

Cody looks around her. She catches the looks of three other women in the audience, one after another, but no one else seems to notice the flames and shadows.

Now, four brown-skinned, elderly men in paint and feathers are seated around the fire. One plays the didjeridu, two others play drums and sticks.

A fourth plays a wooden flute as a dozen or more of the shadows take distinctive human shapes and dance with the music. Cody grabs Maya's hand and squeezes hard.

CODY

See, see?

The Shadows begin singing and chanting. Grunts, human barks and cries punctuate the words and music. This is the Dream Sound.

SHADOWS

Mama? Mama go, easy, easy.

CODY

Maya?

MAYA

Easy, easy.

SHADOWS

Nneck. Nnnick. See, see. Chop.

Groups of Shadows hurl themselves into the amphitheater, swirling around Maya and Cody, as well as the other three women and their companions.

Cody chokes out a cry and clings to Maya. Maya strokes Cody's hair, baring her neck.

MAYA

Easy, easy.

Cody's own Shadow rises behind her and begins humming an eerie melody to counterpoint the Dream Sound.

Elsewhere in the audience, the shadows of each of the three other women rise behind them. All four couples sit isolated in red light from the fire onstage.

SHADOWS

Neck gone - - easy, easy.

CODY

Uku.

The Shadows speak in fragments now, their separate voices overlapping, assuming the flavor of distinct characters. Cody's Shadow continues its song.

THIRD SHADOW

Which one? Which one. How can - -

FOURTH SHADOW

- - lightly in town, flaming and
wasted - -

CODY

Did I take Katy? Do I have her?

MAYA

Shhh.

SECOND SHADOW

Yawk Yawk.

The Dream Sound and Shadow voices rise to a crescendo.

FOURTH SHADOW

- - leap from cloud to cloud and
from cloud and from cloud to cloud -
-

FIRST SHADOW

Neck gone.

SECOND SHADOW

Easy, easy.

The Dream Sound fades and four of the Shadows melt into Cody's Shadow, which returns to normal. The bandshell returns to normal. The orchestra continues to play.

Maya lets Cody's hair fall back onto her neck.

CODY

Maya?

A lady shushes her. Cody looks past Maya to see one of the other three women staring wide-eyed back at her.

INT. SILVERLAKE HOME/BEDROOM - MORNING

Cody, bathed in sweat, wakes with a jolt.

CODY

Maya!

Maya enters, brushing her hair.

MAYA

Hey, baby, you okay?

CODY

Did I take Katy? Do I have her?

MAYA

Whoa, whoa, whoa. You had another bad dream. You didn't do anything to Katy. Okay?

Cody takes a deep breath and nods her head.

Maya embraces Cody and kisses her hair. A shadow flits over them.

MAYA

(continuing)

You're working too hard.

CODY

Work. Crap! How late am I?

MAYA

Not. That's why I let you sleep.

Cody scrambles out of bed.

CODY

What am I doing today?

MAYA
 Bringing light to the world and
 easing the suffering of others.

CODY
 You forgot saving humanity from
 itself.

MAYA
 Yeah, and I would be staying home
 to meet the termite guy but he
 can't make it today.

CODY
 Rats.

MAYA
 Him either.

This gets a laugh from Cody as she jumps into the shower.

EXT. MINI-MALL/FOUNTAIN OF LIGHT - DAY

Cody's white Datsun, in perfectly good shape, parks in front of an unimposing office. The colorfully painted window sign reads, "Fountain of Light."

Cody steps out of her car, eyes hidden by dark glasses, and glances at the blazing sun. She looks back at her shadow. It does nothing abnormal.

LASZLO, a young man wearing a coffee shop apron, sweeps the sidewalk. He waves at Cody.

LASZLO
 Good morning, Cody.

CODY
 Morning, Laszlo.

LASZLO
 Got the Kenyan already brewing.

CODY
 Let's make it a double.

Laszlo ducks into the coffee shop as SERENA comes out of the pet store.

SERENA
 Morning, Cody!

CODY

Hey, Serena.

SERENA

They got some new puppies last night. Terminally cute.

CODY

Do not tempt me, girl. When will I have time to take care of a puppy?

SERENA

Just sayin'. They're black Labs.

CODY

Now you know I don't have room for a water dog.

SERENA

Some day I'll find the right dog for you. And you'll find life a whole lot less stressful when I do.

CODY

Baby, I thrive on stress.

Laszlo comes out with her coffee.

SERENA

You thrive on caffeine.

LASZLO

Here you go.

INT. FOUNTAIN OF LIGHT/RECEPTION AREA - DAY

HIV/AIDS informational posters cover the walls. MRS. MARTEL and her grandson, BOBBY, along with several other children and their parents or guardians watch HEYWOOD working at the file cabinets.

Whistling an impromptu jazz concerto, Heywood slips files into the drawers and closes them with his feet and elbows.

Some of the children giggle. Heywood winks at them and closes a drawer with his butt. Bobby erupts in a guffaw as Cody and Serena stroll through the front door.

CODY

Thank you, thank you!

The children are all over her with cries of "Cody! Cody!"

CODY
 (continuing)
 I'm happy to see you, too! Watch
 the coffee. Yes, I love you too.

SERENA
 Well, what about me?

And the kids mob Serena with cries of "Serena!"

A little girl, KEISHA, hands Cody a crayon drawing. The
 other children scamper back to their parents.

CODY
 And what is this?

KEISHA
 It's you!

CODY
 Oh, it is me, isn't it? And what
 am I doing?

KEISHA
 Singing.

CODY
 Oh, thank you. I'll put this up in
 my office. Okay?

KEISHA
 Okay.

And she runs back to her mother.

Serena hugs one of the mothers and takes her and her child
 back into the offices.

HEYWOOD
 Cody, you soul train, you jazz
 queen, how was it?

CODY
 Which?

HEYWOOD
 Either. How about the concert?

CODY
 We had a blast. Stravinsky was a
 god. Hello, Mrs. Martel.

Bobby smiles and blushes as Cody gives Mrs. Martel a big hug and ruffles the little boy's hair.

CODY
(continuing)
And how are you holding up?

MRS. MARTEL
I could be better, but I shouldn't complain. After all - -

MRS. MARTEL AND CODY
- - what good would it do?

HEYWOOD
Won't do much around here.

CODY
Don't listen to him. Who am I seeing first?

HEYWOOD
You got Ms. Suarez and Katy waiting inside.

She heads for the inner office.

CODY
Is Katy alright?

HEYWOOD
She's got a cough.

INT. FOUNTAIN OF LIGHT/CODY'S OFFICE - DAY

Cody enters her office to find Pilar and Katy seated at her desk. Katy coughs quietly. Pilar strokes the little girl's hair and holds her sipper cup of water.

CODY
Katy!

Cody tosses her bag onto her chair and kneels with open arms. Katy gives her a big hug.

KATY
Hi, Cody.

CODY
How are you, sweetheart?

PILAR

She's been coughing all morning.

A human Shadow crawls unnoticed out of Cody's bag and flits across the wall to settle in a corner next to a Greenpeace poster.

CODY

Have you taken her to the doctor?

PILAR

She has no fever. Can we afford the visit?

CODY

Of course. We can't afford much, but we can afford to take care of Katy.

Kissing Katy's hair, Cody sniffs and frowns.

CODY

(continuing)

Was she with Ernie this weekend?

Another Shadow flits across the wall and settles in a corner with the first.

PILAR

Yes, she had a lot of fun.

Cody kisses Katy on the forehead and smiles at her.

CODY

Katy, would you like to go see if Heywood has any mail for me?

Katy nods enthusiastically.

CODY

(continuing)

Okay, go!

Katy trots out to the reception area.

KATY

Heywood!

Cody sits in the chair next to Pilar. As she does, two more Shadows flit across the wall and join the others.

CODY

Pilar, her hair smells like cigarette smoke. She's been breathing in her father's second-hand poison all weekend. No wonder she's coughing.

PILAR

But she enjoys being with him so much.

CODY

I know she does. I just want to make sure we're doing all we can to keep her safe and healthy.

PILAR

And happy too, yes?

CODY

Well, yes, of course . . .

KATY

Cody!

Katy runs in clutching a pile of mail to her chest.

CODY

Oh, my!

Katy dumps the mail in Cody's lap and coughs.

CODY

(continuing)

Thank you very much, Katy. You are an angel.

Pilar holds out Katy's sipper cup.

PILAR

Sweetie?

Katy takes the cup and drinks. Cody dumps the mail on her desk and fills in some information on a form.

Katy finishes drinking and wipes her mouth.

PILAR

(continuing)

Enough?

Katy nods her head. Cody hands the form to Pilar.

CODY
Here you go. Take this to the
clinic. They'll give Katy some
vitamins and flush out her lungs.

PILAR
Thank you, Cody.

KATY
Thank you, Cody.

CODY
You're welcome.

Cody bends for another hug from Katy.

CODY
(continuing)
Pilar?

PILAR
Yes?

CODY
How are you doing?

PILAR
I'm okay, thank you.

CODY
What does the doctor say?

PILAR
He tells me we will go back to the
medication in a week.

CODY
So it looks like the new treatment
is working out okay?

PILAR
It isn't easy. But it seems to be
working, yes.

CODY
That's good. Hang in there.

Pilar squeezes Cody's hand and nods with a smile. She and
Katy leave.

CODY
(continuing)
Wish I could do more for you both.

Behind her, the Shadows ooze from their hiding place, onto the walls. They scurry back when Heywood steps through the door.

HEYWOOD

She okay?

CODY

No thanks to her father.

SKIP, harried director of Fountain of Light, emerges from his office and makes a beeline for Cody's office waving a paper.

SKIP

Cody! Is this what you're planning to say at the fund-raiser?

CODY

Not at all. That's what my daughter's planning to say when she's inducted into the Bluebirds tonight.

SKIP

You don't have a daughter.

CODY

Knew I forgot to do something.

SKIP

Cody. People at a fund-raiser don't want to hear this. They want to hear that their money is being put to the best possible use. You wouldn't want your cashier to tell you how the bank's going to collapse tomorrow, would you?

CODY

I would.

SKIP

So you could do what? Get your money out? Think about it, alright?

CODY

Skip, I'm just asking them to - -

SKIP

Fountain of Light has a very specific mission.

(MORE)

SKIP (cont'd)
 We help children with HIV get the
 care they need and we help their
 families cope. We don't deal with,
 uh,
 (looks at paper)
 virus of the spirit? What the hell
 is that?

CODY
 It's a metaphor, Skip.

SKIP
 And, "our jobs are hopeless?"

HEYWOOD
 Well they ain't easy.

SKIP
 Tell me about it. And this won't
 make it any easier.

CODY
 Skip, I give you my word. I would
 never do anything to make our jobs
 harder. Okay?

SKIP
 Okay. Okay. So, our new attorney
 is coming in to meet everyone
 today. His name's Kerry. Don't
 scare him. Mr. Wizard.

HEYWOOD
 Mister Wizard?

CODY
 Kerry?

SKIP
 Mister Winkie, whatever the hell it
 is when you play that phone game.

HEYWOOD
 What phone game?

CODY
 Did you say "Kerry?"

SKIP
 You know.

Heywood and Cody exchange blank looks.

SKIP
 (continuing)
 Oh, don't give me that, you know
 what I'm talking about.

HEYWOOD
I believe you think you heard
me call myself Mister Winkie,
Skip - -

CODY
Did you say his name was
Kerry? Skip? Skip!

Exasperated, Skip hands Cody her speech and leaves. Heywood calls after him.

HEYWOOD
(continuing)
I got music for the fund-raiser!
You're welcome.
(to Cody)
I got the band I wanted and you, if
you're still up to it.

CODY
Yeah, did he say Kerry?

HEYWOOD
Excuse me?

CODY
Our new lawyer. Skip said his name
is Kerry.

HEYWOOD
Okay, so?

CODY
So? So? Kerry? My god, Heywood.

HEYWOOD
Oh my thunder. You think it's the
infamous Kerry your ex-fiancé?

CODY
Why not? I can't hear, I've got
termites, and I'm dreaming about
people getting hacked apart. Yeah,
this could very well be him.

HEYWOOD
You can't hear?

CODY
Sometimes, lately. My ears. I
don't feel so good Heywood.

HEYWOOD
Sing something. What are you going
to sing for the fund-raiser?

CODY

Oh, I don't know. My life is so - -
Sorry. This is going to be kind of
a lame fund-raiser, isn't it?

HEYWOOD

Hey, we'll have a deejay. And
you'll deliver an inflammatory
speech. Come on. Sing a little
something? Always makes me feel
better.

CODY

Okay, um . . .
(singing to the tune of
'Chapel of Love')
Goin' to the fund-raiser and
deliverin' an inflammatory spee-
ech . . .

She trails off as KERRY steps into the office.

KERRY

Don't stop. That's my favorite
song of all time, except for some
others.

CODY

Oh my God, it is you.

KERRY

And you.

Heywood breaks an uncomfortable silence.

HEYWOOD

Hey, man. How's your wife?

CODY

You have a wife?

KERRY

Yes. Fine, she's pregnant. And
how did you know?

Heywood holds up his left hand and thumbs the ring finger.

HEYWOOD

Mr. Wizard knows all.

KERRY

Ahhh, so you're Mr. Wizard.

HEYWOOD
 Otherwise known as Heywood Carter,
 part time receptionist, part time
 counselor - -

CODY
 - - full time trouble maker.

Kerry and Heywood shake hands.

KERRY
 We meet at last. The name's Lucas
 Kerrigan, but call me Kerry.

HEYWOOD
 Why?

KERRY
 I thought you'd know. Mr. Wizard.

A phone rings in the reception area.

HEYWOOD
 Excuse me. Oh!

CODY
 Mrs. Martel and Bobby.

HEYWOOD
 Mrs. Martel and Bobby are
 waiting.

CODY
 Right.

HEYWOOD
 Right.

Heywood exits into the reception area.

CODY
 Wow, a baby.

KERRY
 Yeah, you got any?

CODY
 No thanks.

KERRY
 Well - - I wasn't offering - -

CODY
 Good.

KERRY

You never much wanted one. Guess that hasn't changed, huh?

CODY

No. I still say - -

KERRY

- - anybody who thinks they want to have a kid should wait until they are absolutely certain they cannot survive one more day without one. Then they should have a kid.

CODY

Yeah.

KERRY

I disagree.

CODY

I know.

KERRY

I think you should wait until you can't make it one more day without a kid, then you should buy a dog.

CODY

Really? You mean that?

KERRY

We have three: two Jack Russels and a schnauzer.

CODY

Then you're probably going to be an okay parent.

KERRY

Thank you. The therapy seems to be working.

CODY

Don't start.

KERRY

Okay. I won't.

They avoid looking at one another.

CODY

Why are you here?

KERRY

Penance for being a corporate stooge. Pro bono work for a worthy cause.

CODY

But why here?

KERRY

It's convenient to work and home. And Lucy, my wife, she urged me to take this particular assignment.

CODY

Oh?

KERRY

Her niece was born with HIV.

CODY

Oh. Sorry.

KERRY

It's okay. For what it's worth, I didn't know you were here before I took the gig.

CODY

Okay, so, let's put you to work. What's . . . Excuse me, this will take some getting used to.

KERRY

Take your time.

CODY

Yeah. How do you get a restraining order going?

KERRY

Against whom?

CODY

This kid, one of my cases - -

KERRY

You want a restraining order issued against a kid?

CODY

No, I'm saying, this kid, she lives with her mom, who is separated, but still married.

KERRY

The dad?

CODY

Visits whenever he wants. Takes the kid off for the weekend. The mom lets him take her.

KERRY

Why shouldn't she?

CODY

He's going to kill her. He smokes all the time. He takes her when he and his pals go off for conventions.

KERRY

What kind of conventions?

CODY

Weapons, military, you know, Soldier of Fortune stuff.

KERRY

Gun shows?

CODY

Yeah, whatever.

KERRY

What's the kid think of this?

CODY

She loves him, loves to be with him.

KERRY

Then what's the problem?

CODY

She has HIV, her immune system's borderline, she needs a healthier environment for her body and her spirit.

KERRY

Well, um. Jesus, Cody, are you serious about this?

CODY

He's going to kill her, Kerry.

KERRY

Okay, maybe we can come up with - -
I don't think you'll get very far
on the strength of the second-hand
smoke and the, uh, the gun shows.

CODY

I figured.

KERRY

If the mom or the kid strongly
objected - -

CODY

No, I see. I'll look for something
else.

KERRY

Yeah.

CODY

Maybe he'll accidentally knife her
or something.

KERRY

If we're lucky. You haven't
changed so much after all. Here,
I'll give you my car.

CODY

Mine works fine, thanks.

Kerry hands her his card.

CODY

(continuing)

Oh, your card. I thought you said
your car.

KERRY

Sorry, I need it to get home. Um,
my cell's on there.

The phone rings. Cody answers.

CODY

Fountain of Light, this is Cody,
may I help you? Oh. Oh! Hold on
a minute.

(yelling)

Heywood!

(to Kerry)

It's this Mister Wizard thing.

Heywood pokes his head around the corner.

KERRY

Huh. This could be interesting.
Think you can pull it off?

Cody gives Kerry the look of death.

CODY

Never mind, Heywood.

HEYWOOD

Okay.

He disappears. Cody smiles and cradles the phone.

CODY

Alright . . . no, I'm going to be
Mister Wizard. Spades, um,
diamonds . . . oh, okay, diamonds.
Now - - um, yeah. Ace, two, three,
four, five, six, seven, eight,
nine, ten, jack - come on! Queen -
- okay, okay. Queen. Diamonds.
Alright, put 'em on.

Kerry watches as Cody wipes some perspiration from her upper lip.

CODY

(continuing)

Yes it is, who's this? Because,
Melanie, Mister Wizard can shape-
shift into whatever sex he feels
like, that's what took me so long
to come to the phone.

The Shadows restlessly shuffle in their corner. Kerry sees some movement and looks to Cody. When he looks back, the Shadows are motionless.

CODY

(continuing)

Now, do you want me to tell you
what your card is? Okay, it's the
. . . oh! It's the Queen of
Diamonds. Isn't it? You're
welcome . . . any time. Just don't
question Mister Wizard again. Or
Ms. Wizard.

She hangs up and exhales loudly. Kerry stands.

CODY
 (continuing)
 Where are you going?

KERRY
 Couple more people to meet. I feel
 privileged to have seen that.

Kerry starts off down the hall, stealing a glance back at the corner.

CODY
 Have a nice baby!

Kerry waves and walks away.

Cody frowns and closes her door, bringing her face to face with a poster featuring pictures of children with missing limbs. A title proclaims, "If you think diamonds cost an arm and a leg, you're right."

Shaking, Cody backs away from the door. The thrum of a didjeridu ushers in the Dream Sound. Cody turns around and the Shadows are on her.

INT. PRISON CELL - NIGHT

Moonlight streams in through a window. Cody lies on the cement floor, eyes wide open. The Dream Sound fills the small space and the four Shadows dance in the moonlight.

FIRST SHADOW
 - - been arrested before?

Cody rises to her knees and faces the window.

SECOND SHADOW
 - - when you sing - -

Maya steps out from the darkness. She kneels behind Cody and whispers soothingly in her ear.

MAYA
 Your hands.

Cody stretches out her hands toward the moon.

CODY
 Uku.

MAYA
 Easy, easy.

SECOND SHADOW
Into existence.

CODY
Uku, Ukul . . .

SHADOWS
Hands.

FIRST SHADOW
Your hands this time.

SECOND SHADOW
Off, off.

CODY
Ukul . . . pain . . .

MAYA
Easy, easy.

SECOND SHADOW
Yawk Yawk.

THIRD SHADOW
Back in, back in.

FOURTH SHADOW
- - drew a picture - -

The Dream Sound builds to a climax as Cody reaches for the cold, burning moon.

CODY
Ukulpaindee. Ukulpaindee!

FIRST SHADOW
Every, like every animal?

SECOND SHADOW
Hands, hands.

Cody's hands vibrate wildly in the moonlight.

The Shadows swirl around her and Maya as the Dream Sound subsides to a rhythmic hum.

FOURTH SHADOW
- - and any reminder of them,
including their name - -

THIRD SHADOW
Buckle up!

CODY

Gobolka!

THIRD SHADOW

Buckle up! That's my girl!

FIRST SHADOW

For this period, perhaps.

The Dream Sound abruptly stops, replaced by knocking as Cody collapses to the floor in a heap. Maya and the Shadows flee.

INT. FOUNTAIN OF LIGHT/CODY'S OFFICE - DAY - CODY

on the floor, alone. The knocking stops.

HEYWOOD (O.C.)

Cody? Cody. You have a visitor.

CODY

Heywood. Heywood!

Heywood opens the door to find Cody still lying on the floor.

HEYWOOD

Cody! What's wrong?

Maya follows him into the room. They both kneel to help Cody.

MAYA

Cody! Hey, what happened, baby?

CODY

Did I take Katy? Maya?

HEYWOOD

Katy and her mom left ten minutes ago.

CODY

Ten minutes.

They help Cody into her chair and Heywood kneels to rub her hands. Cody pulls one hand away to wipe her eyes.

HEYWOOD

You okay?

CODY

I think so, must have passed out.

HEYWOOD

Yeah. Are you breathing alright?
Maybe we need to check the
ventilation in this place.

CODY

I think there's something wrong
with me, Heywood. Maya knows.
I've been having these dreams - -

MAYA

Isn't Renita helping you with that?

CODY

I haven't told her about these
dreams. I've told her about
others.

HEYWOOD

Cody, that's what a therapist - -

Heywood holds both of Cody's hands together and stares at
them.

CODY

What?

HEYWOOD

Where's your scar?

Catching her breath, Cody looks at her hands, at Heywood.

HEYWOOD

(continuing)

Skiing? January? Emergency room?
Sixteen stitches?

CODY

I don't . . . I . . .

HEYWOOD

Cody. You had a big ugly scar
right there, on the heel of that
hand, and last week I noticed that
it wasn't going away at all. Did
you put . . . aloe on it, or
something?

CODY

(trembling)

It was there this morning.
Heywood? Maya?

Maya embraces her, kisses her hand.

MAYA

It's okay, baby. It's going to be okay.

EXT. RESIDENTIAL STREET - DAY

Cody sits in her crumpled Datsun under the unusually intense sun. She turns her eyeless face toward:

DUPLEX/FRONT YARD

Katy enthusiastically helps her father, ERNIE SUAREZ, wash his car, a shiny black Camaro Iroc-Z. With a bald-fade cut and covered with tattoos, Ernie has the air of someone who doesn't give a damn what you think.

Ernie squats to help Katy wash a hubcap. The smoke from his cigarette scuds across her face.

Cody opens the door with her fleshless hands and steps onto the shimmering pavement. Her feet and legs are fully formed this time.

Katy gives a little cough as the cigarette smoke wreathes her head. Ernie chuckles and musses her hair.

Shadowless, Cody strides toward the yard.

The thick cigarette smoke envelopes most of little Katy's body.

Katy frantically waves her arms to disperse the smoke. They fly out of their sockets and land in the dirt, throwing up clouds of dust. Katy trots over to her arms and pouts at them.

Ernie flicks his cigarette butt into the dirt. Glaring at Cody, he spits and stalks off into the duplex.

Cody raises her own arms, now fully covered with muscle and skin, complete with a big, ugly scar on one hand.

RENITA (V.O.)

Shadows, you say? Literally shadows?

INT. THERAPIST'S OFFICE - DAY - RENITA

in her chair. Cody stands at the window, watching people on the street below.

CODY

What other kinds would they be?

RENITA

Well, they could be metaphoric shadows. Shadows across the land, shadows of the mind, a shadow of death.

CODY

No, these are actual shadows. As if there are people there, but the people are invisible and the shadows can still be seen.

RENITA

That's interesting. Do the shadows look familiar?

CODY

You mean do they look like people I've known?

RENITA

Maybe people you've lost?

CODY

No.

On the street below, ANOTHER BAREFOOT WOMAN in a long dress and carrying a stick walks across the parking lot.

RENITA

So what do they do?

CODY

What do you do?

RENITA

Excuse me?

Without breaking stride the Barefoot Woman looks up at Cody. Cody hears her sing, "Wilintji?"

CODY

Wilintji?

RENITA

Cody?

CODY

Down there, that woman. Wilintji.
Wilintji!

Renita hurries to Cody's side, but the Barefoot Woman is gone.

RENITA

Cody. There's nothing unusual down there.

Cody gathers her things to go.

CODY

The Shadows sing to me. They dance around me. They say things I've heard or they say things and I hear them later. Sometimes it hurts.

RENITA

Okay, I know we rejected medication when you first came to me. But - -

CODY

No! No drugs.

RENITA

Have you seen a physician, as I asked?

CODY

No.

RENITA

Cody. At least take a vacation. You haven't as long as I've known you.

CODY

I'll do that. I'll do that soon. Goodbye.

And Cody is gone.

EXT./INT. CITY STREET/CODY'S DATSUN - DAY

Cody cruises slowly through the city, watching her fellow humans, searching for a glimpse of the Barefoot Woman.

An elderly couple walks hand in hand toward her, carrying their small bags of groceries. A young man on a skateboard nearly knocks them over and does not stop.

A beautiful young woman with a colorful parasol stands at a bus stop. Her small child tugs at her dress. The woman slaps her child's hand and scolds her.

A one-legged man in filthy clothing sits in his battered wheelchair with a grubby styrofoam cup in his hand, begging for change.

A homeless woman by a dumpster stares at Cody.

EXT./INT. FREEWAY/CODY'S DATSUN - NIGHT

Cody drives in the slow lane. She SEES the Barefoot Woman walking on the shoulder toward her. Once again, Cody hears her sing the word, "Wilintji?"

Cody passes the Woman and pulls over onto the shoulder.

EXT. EAGLE ROCK - NIGHT

Cody scrambles out of her car with three of the Shadows close behind. She closes the door on the fourth, causing it to writhe in agony.

As Cody walks away, the first three Shadows struggle to free their companion.

The Barefoot Woman walks toward the sandstone monolith of Eagle Rock.

Automobile lights play across the rock, revealing shadow animal images - a bobcat, a dolphin, an eagle in flight.

Back at the car, the Shadows struggle mightily to open the car door.

Cody watches the images on the rock, as she walks slowly along the shoulder, approaching a puddle of water.

In the car, Cody's cell phone rings. The four Shadows stop and look at Cody.

Cody keeps walking toward the puddle. The phone rings. The Shadows resume their struggle.

The car door pops open and the shrill call of her phone rings out. Cody stops, a mere two steps from the puddle.

The four Shadows duck under the car as Cody turns around.

Cody returns to her car and climbs in. The Shadows scramble in behind her. She answers her phone.

CODY

Hello?

INTERCUT WITH

Heywood at the banquet hall, with the Fountain of Light fundraiser well under way.

HEYWOOD

Cody, you soul train, you jazz queen. How are you?

CODY

Fine, Heywood, just fine.

Cody steps out of her car again, with the cell phone. The Shadows start to follow her, but think better of it.

HEYWOOD

Great! Hey, you know what?

CODY

Um, no, what?

Cody stares at Eagle Rock. Lights flash across the sandstone, but the images are gone.

HEYWOOD

It's really, really gonna be a lame fundraiser if you don't show up.

CODY

Right. Right!

Cody scrambles back into her car again.

CODY

(continuing)

God, Heywood, I am so sorry. I have to change clothes and pick up Maya!

HEYWOOD

Just get here when you can, baby.

Cody zips out into traffic. Behind her, the Barefoot Woman walks along the top of Eagle Rock.

INT. BANQUET HALL - NIGHT - CODY

singing in front of a small band. She looks stunningly beautiful. As she sings, her whole body seems to be humming with life.

She finishes to enthusiastic applause from the audience.

CODY

Thank you. Thank you. Before I turn the stage back over to the band, I'd like to say a few words about why we're here.

HEYWOOD

(to Maya)

Here comes the inflammatory speech.

At the bar, Skip downs a drink and signals for another.

CODY

How many of you have virus of the spirit?

Cody raises her hand, but she and Maya are the only ones. Heywood starts to raise his hand as Cody continues.

CODY

(continuing)

I know I have it. When I pass people every day who have no home. Who can't keep warm at night. And still I don't take the time to, to, work at a shelter, write my congressperson. That is virus of the spirit. What does this have to do with Fountain of Light? It makes our jobs hopeless. The AIDS virus will not leave us until it has no place to dwell in our civilization. It will continue to reach out into our blood, our homes, our lives, and into our children . . . as long as it can use our wounded spirits as a stronghold. But we do what we can, with your help. So please give to Fountain of Light. But more importantly, please, in your lives, in your choices, work towards a cure for virus of the spirit. Thank you.

Applause breaks out as Cody leaves the podium. The band plays and the party continues. Flushed and shaking, Cody gives Maya a big hug.

MAYA
I am very proud of you.

HEYWOOD
Hey!

CODY
Hey! So?

Heywood nods his approval of her speech.

CODY
(continuing)
God! I feel like I've just let go
of a huge weight. I feel like
doing something.

HEYWOOD
How about a dance?

MAYA
I get the next one.

Cody kicks off her shoes and she and Heywood dance. A woman walks by, wearing an American Eagle pin on her dress. Cody wrinkles her forehead and nudges Heywood.

CODY
When's the last time you took a
good look at Eagle Rock?

HEYWOOD
The city, or - -

CODY
The rock.

HEYWOOD
Guess the last time I drove by it.

CODY
What did you see?

HEYWOOD
Um, an eagle?

Cody gives him a punch on the shoulder. Before Heywood can respond, Skip cuts in.

SKIP
Hello there.

CODY
Oh, hi, Skip. Am I fired?

SKIP
Hah! Relax. I don't even think
they were paying attention.

Skip snags a drink from a passing waiter's tray and fades
into the crowd, leaving Cody deflated.

CODY
Gee, just what I had hoped for.

HEYWOOD
They were paying attention.

CODY
Yeah?

HEYWOOD
I was watching.

Pilar emerges from the crowd and approaches Cody.

PILAR
Cody.

CODY
Pilar, hi!

She gives Pilar a hug.

HEYWOOD
Hey, Ms. Suarez.

PILAR
I listened to your speech. It made
me sad, but I think you are right.

CODY
It makes me sad, too, but I'm
working on that. How's Katy?

PILAR
Oh, she was very excited to go with
her father this morning.

CODY
She's spending the weekend with
him?

PILAR
Only overnight.

CODY
And where'd they go? Did he
actually take her on maneuvers this
time?

Pilar laughs nervously. Heywood beckons a waiter with a tray of drinks.

HEYWOOD
Ms. Suarez, I'm glad you could make
it tonight. I think it's going to
do a lot of good for our supporters
to meet some of our clients.

He grabs a drink from the tray and hands it to Pilar. She takes it, not certain what to do.

PILAR
Thank you. Yes, I hope so.

CODY
It won't do Katy much good if she
inhales smoke all weekend, will it?

Cody seems to be standing straighter, taller.

PILAR
Oh, I asked him - -

Heywood tries to hand Cody a drink.

HEYWOOD
Here - -

CODY
Or if a goddamn gun goes off next
to her head.

PILAR
I asked him not to smoke in the
car.

Cody brushes Heywood away and knocks the glass out of his hand. It shatters on the floor.

People turn to see what's going on. Maya makes her way through the crowd. A waiter tries to clean up the glass.

CODY

Nothing we do for Katy will make
much difference until you agree to
keep her away from him.

PILAR

They - - she loves to be with him -
-

CODY

(advancing on her)
Some kids love to play with fire - -

A corona of light flares behind Cody. Pilar, fighting back
tears, flees into the crowd.

CODY

(continuing)
- - that doesn't mean you should - -

HEYWOOD

Cody, Jesus!

CODY

What? What!

HEYWOOD

Lighten up, huh?

CODY

Lighten up? Here we are, trying to
extend Katy's life, and her god
damn parents - -

HEYWOOD

Extending her mom's life would be a
good thing too, you know.

Cody calms a little.

HEYWOOD

(continuing)
I have never seen you act like
that.

CODY

I have to go. I think I - -

She stops with a sharp inhalation as she steps on the broken
glass.

HEYWOOD

Oh man.

Heywood bends to help her as Maya arrives.

MAYA
Whoa, angel, what happened?

CODY
I was dancing with Heywood.

Maya glares at Heywood.

HEYWOOD
Now that's not the whole story.
You better tell it straight.

CODY
I stepped on broken glass.

MAYA
Ow.

HEYWOOD
Glass that - -

CODY
Glass that I broke, actually, by
knocking it out of his hand. I'm a
moron.

MAYA
I guess you are.

They both look at Heywood.

HEYWOOD
No comment here.

CODY
Why did I do that? Why did I yell
at her?

Maya extracts a bloody piece of glass and drops it on the
waiter's tray.

HEYWOOD
We're taking you to emergency.

CODY
No! Maya can take care of it.
She's a nurse.

MAYA
I have everything we need at home.

Maya grabs a cloth napkin from the waiter and wraps Cody's foot.

CODY

It's okay. I just had a tetanus shot, when I hurt myself skiing.

(holding out her healed wrist)

When God closes one wound, he opens another.

Heywood picks Cody up.

HEYWOOD

I'm taking you to emergency.

CODY

No! Home! Maya!

People watch and whisper as he and Maya take her away.

INT. HEYWOOD'S CAR - NIGHT - CODY

in the back seat, her foot elevated and wrapped in the cloth napkin. Heywood hums quietly to himself as he drives. Maya, in the passenger seat, watches Cody.

Flashes of streetlight illuminate Cody's face as the car cruises along. She closes her eyes. Maya turns front.

MAYA

I think she's sleeping.

HEYWOOD

I didn't think Cody did that sort of thing.

MAYA

Yell at people?

HEYWOOD

Sleep. I knew about the yelling part.

From the floor of the car, the four Shadows slither their way up Cody's body. Like a family of meerkats, they take turns looking at the rearview mirror to make sure no one spots them.

HEYWOOD

(continuing)

How about some music?

MAYA
Something quiet.

The Shadows freeze as Heywood reaches for the radio. He turns it on. The Dream Sound pulses from the speakers, quietly at first, almost mellow.

HEYWOOD
How's this?

MAYA
That's, that's fine.

The Shadows resume their crawl up Cody's body.

Light streaks her serene face. The Shadows flit back and forth across her eyes, whispering.

SHADOWS
Your eyes.

CODY
Uku.

FOURTH SHADOW
- - writhing across the land - -

SHADOWS
Eyes.

SECOND SHADOW
Your eyes this time.

SHADOWS
Out, out.

CODY
Uku, Uku . . .

SHADOWS
That was just one.

CODY
Uku . . . pain . . .

SHADOWS
Yawk Yawk.

In the front seat, Maya stiffens as the Dream Sound grows louder, stronger.

MAYA
Easy, easy.

SHADOWS
Back in, back in.

HEYWOOD
(to Maya)
Hey, you okay?

Maya relaxes and nods her head. The Dream Sound climaxes as the Shadows flit across Cody's face in a blur.

CODY
Ukulpaindee. Ukulpaindee!

SHADOWS
Eyes, eyes.

Cody's eyes are in serious REM mode, moving like live things under their lids.

FOURTH SHADOW
- - and wishes and desires flashed
through her mind - -

HEYWOOD (O.C.)
Cody?

CODY
Gobolka!

Heywood switches off the radio, ending the Dream Sound.

In the rearview mirror, he SEES the painted face of a wizened black woman staring back at him. This is STICK WOMAN. A fierce blue light flashes from her eyes.

STICK WOMAN
All life is one.

HEYWOOD
Shit!

EXT. EAGLE ROCK - NIGHT

Heywood's car veers off the freeway and skids to a stop on the shoulder. Eagle Rock looms in the b.g.

Heywood snaps off his seat belt and twists around to confront the apparition in his back seat.

But he only finds the stained rag from Cody's foot lying on the seat.

Heywood looks up and, through the rear window, sees Cody walking along the shoulder toward Eagle Rock.

HEYWOOD
Maya, you okay?

MAYA
Yes, yes. What happened?

HEYWOOD
Stay here.

Heywood clammers out of his car and goes after Cody.

HEYWOOD
(continuing)
Cody? Cody!

She continues walking in a straight line for the puddle of water on the shoulder. Heywood matches her stride.

HEYWOOD
(continuing)
Cody, what's going on?

CODY
Wilintji.

HEYWOOD
Uh huh. You're going to get that foot infected, you know.

CODY
Wilintji.

HEYWOOD
Okay, that's it.

At the last possible moment before she can step into the water with her injured foot, Heywood scoops Cody up in his arms.

A single drop of blood oozes from her foot and drips into the puddle, where it ripples the dark surface.

HEYWOOD
(continuing)
After tonight, I'm gonna need that therapist of yours.

The puddle of water bubbles and gurgles as Heywood carries Cody back to his car.

INT. SILVERLAKE HOME/FRONT ROOM - NIGHT

The door opens and Maya enters, followed by Cody, with Heywood's assistance.

MAYA
I'll get my kit.

Maya runs off into the bathroom.

CODY
Thanks, Heywood.

HEYWOOD
Yeah. You and me, we oughta talk about this. When you're feeling better.

CODY
Okay.

HEYWOOD
And I don't just mean about Pilar.

CODY
Okay.

HEYWOOD
Okay. 'Cause there was some weird shit going on in that car tonight.

CODY
Okay, Heywood.

Maya returns with her first aid kit.

HEYWOOD
Okay. Guess I'll be getting back to business. If it's still there.

He leaves. Maya flushes Cody's wound with peroxide.

MAYA
Hurt?

CODY
Yeah.

MAYA
Sorry.

CODY
That's okay.

MAYA
What got into you, girl?

CODY
I don't know. I was screaming in
fury at Pilar Suarez. I felt like
knocking her head off.

MAYA
Why?

CODY
Same old stuff. She - - damn it, I
don't know. Am I overreacting?

MAYA
This is about Katy?

CODY
Yes. There is something about that
little spirit child that . . .

Maya looks up from cleaning Cody's foot.

CODY
(continuing)
Spirit child? Why did I say that?

Maya applies ointment to the wound. Cody takes a deep breath
and exhales.

MAYA
Angel, I'm sorry! Did that hurt?

CODY
No, no. I'm just - - it's been a
long night.

MAYA
What did your boss think about the
speech?

CODY
I'm still employed.

MAYA
He didn't hear, or didn't mind?

CODY
 Didn't think anybody got it. They probably didn't; I don't know.

MAYA
 Tegawa thepana vet.

CODY
 Say that again?

MAYA
 They get what they wanna get. Sure you didn't get glass in your ears?

CODY
 I've been doing that.

MAYA
 What?

CODY
 Mishearing things.

Maya notices something odd about Cody's ankles. A distant drum thumps faintly.

MAYA
 Hey, why'd you cover up your footprint?

CODY
 My . . .

MAYA
 Your footprint, your birthmark.
 (rubbing Cody's ankle)
 You put makeup on it or something?

CODY
 No, I didn't.

MAYA
 Well, where is that little pink footprint - - that little spot - -
 (realizing it is gone)
 . . . where the, where the angel tripped . . .

Cody shivers and a light flashes in her eyes.

CODY
 God damn it!

She explodes from the couch and grabs onto Maya to steady herself. The Dream Sound builds around the drumbeat.

MAYA

Cody, what?

CODY

I've been mishearing things, been seeing things, and my hands, my birthmark -- my birthmark, Maya.

Maya wraps her arms around Cody.

MAYA

Easy, easy.

Cody catches her breath.

CODY

What?

MAYA

I said take it easy, Cody. Jesus.

Cody pulls away from Maya. A corona flares behind her.

CODY

Maya. What is happening to me?

Maya cautiously approaches Cody.

MAYA

Cody, Cody, my angel.

Gasping for air, Cody staggers against the bedroom doorway. She grabs hold of the frame and a chunk of rotten wood comes off in her hand.

The Dream Sound grows in intensity as a swarm of winged termites floods out onto the floor.

CODY

I don't know what's happening to me.

Cody crushes termites underfoot as she struggles to keep her balance.

MAYA

It's going to be okay, Cody. It isn't happening. You're going to be okay.

Maya kisses her. Cody's four Shadow companions envelop the two women in a cloud of glistening termite wings.

INT. SILVERLAKE HOME/BEDROOM - NIGHT - CODY AND MAYA

in bed, writhing in one another's embrace as the Dream Sound vibrates through the darkness. The four Shadows dance around the bed, chanting.

SHADOWS

Ukulpaindee.

THIRD SHADOW

What time is it?

CODY

What?

SHADOWS

Gobolka.

Maya slides off the bed and crosses to the open bedroom window.

THIRD SHADOW

What time is it?

CODY

I don't know.

FIRST SHADOW

Can you sing what time it is?

The Shadows assemble in front of Maya. They dip their fingers in the moonlight and paint their limbs with phosphorescent stripes.

SECOND SHADOW

Can you sing what time it is?

CODY

I can't do that. I don't know why
I can't do that.

The painted Shadows leave the window, where Maya stands spread-eagle, silhouetted against the blue moonlight.

CODY

(continuing)

Who is that?

SHADOWS

Who is that? Who is that? Who is
that?

CODY

Maya?

SHADOWS

Maya? Maya? Maya?

CODY

Stop.

THIRD SHADOW

Buckle up, so you're ready to sing.

CODY

Why am I singing?

The Shadows gesture, and with a short shriek, one of Maya's
limbs flies off.

THIRD SHADOW

Sing.

CODY

Maya!

FOURTH SHADOW

You will sing.

They gesture and another limb flies off with a shriek.

CODY

No!

THIRD SHADOW

This don't fly.

CODY

Stop this, stop this now.

They gesture and another limb flies off.

SHADOWS

When you sing.

CODY

Aaaaa!

SHADOWS

Sing!

CODY

Why!

SHADOWS

Sing! Yawk Yawk!

CODY

Make me!

Cody glares at the Shadows. They pause a moment, then turn to gesture at Maya.

CODY

(continuing)

Alright!

As the Dream Sound rises, Cody, begins to growl as though the words are being pulled out of her.

CODY

(continuing)

Uku . . . Ukulpaindee . . . Gumugen
 . . . Gobolka . . . Yawk Yawk . . .
 Pamapardu, Namarrkon, Jingana . . .

Her words are picked up, echoed, twisted by the Shadows.

The silhouetted figure of Maya slowly becomes Stick Woman. She stands straight and proud, with bright eyes and long, flowing hair. She holds a long, stout digging stick in one hand, like a gleaming slash across her body.

Cody's singing trails off as she stares in awe.

The Shadows prostrate themselves before Stick Woman and the Dream Sound subsides, but lingers in the air.

STICK WOMAN

Here, child.

CODY

Wwww . . .

STICK WOMAN

You work with children too?

CODY

Yes.

STICK WOMAN

They have a virus.

CODY

HIV.

STICK WOMAN

And you have questions for me.

CODY

I don't know anything.

STICK WOMAN

I'm sorry that causes you pain and confusion.

CODY

What happened to my birthmark?

STICK WOMAN

It went back in.

CODY

"Back in?"

STICK WOMAN

Like the scar.

CODY

Oh, God.

The Shadow figures rise and surround Cody.

CODY

(continuing)

Oh, God.

STICK WOMAN

Easy, easy.

The Shadow figures lift Cody from the bed and place her before Stick Woman.

STICK WOMAN

(continuing)

So many questions.

CODY

What happened . . . What should I do about Katy?

STICK WOMAN

What do you want to happen?

CODY

I want her dad to stay away from her.

STICK WOMAN

Do whatever you think you should do.

CODY

Do I have to - -

Stick Woman's corona flares briefly.

STICK WOMAN

Yes?

CODY

Oh, God.

SHADOWS

Easy, easy.

CODY

Do I have to sing in complete sentences?

STICK WOMAN

When you sing the new world.

CODY

Sing the world?

SHADOWS

The new, the new world.

CODY

The new world?

STICK WOMAN

Yes.

CODY

That's too much. I don't want that kind of responsibility.

STICK WOMAN

Yes you do.

CODY

No! It's too much. I'm not that strong. I'm, I'm falling apart!

Stick Woman smiles warmly at Cody.

STICK WOMAN

No, my child, merely incomplete.
Doctors will be looking at you
soon.

CODY

Yes?

STICK WOMAN

It's because we need the room.

Stick Woman, the Shadows, the Dream Sound, all are gone.

INT. SILVERLAKE HOME/LIVING ROOM - NIGHT - CODY

standing in the bedroom doorway. Maya, curled up on the
sofa, furiously sketches in her artist's pad.

CODY

The room for what!

MAYA

Hello. Cody?

Cody blinks.

CODY

Maya? Did you -- were you . . .

MAYA

Easy, Cody.

Cody makes an almost animal-like cry.

CODY

I have to tell you this. I have to
tell you my dream so I can
remember.

MAYA

Yes, yes, I'll write it down.

She rips the top sheet off her pad and prepares to write.

CODY

Somebody, a woman -- in the dream.
In the dream, it was you. The, the
shadows -- they were taking off
your limbs until I would sing.

Shaken, Maya stares at her friend.

CODY
 (continuing)
 Maya - - am I crazy?

Maya takes a deep breath.

MAYA
 What did they want you to sing?

CODY
 Uh, uh . . . Gumugen . . .
 Pamapardu - - Jingana . . . Nam,
 Narr . . .

She SEES the pile of drawings that Maya has tossed on the floor, abstract shapes with primitive figures and trails of twin dots zigzagging about.

CODY
 (continuing)
 What are those?

MAYA
 Cody, I don't know. I've been
 drawing stuff like - -

Cody makes a beeline for the bookshelves and paws through the books, flinging them aside as she continues singing.

CODY
 Namarrkon. Yawk Yawk. Gnaruk
 ngeinyimma tjikaru, gnoro Koranger.

MAYA
 Slow down.

CODY
 Watta ngeinyimma tjikaru gnoro
 Kumboyu.

MAYA
 Cody, slow down.

CODY
 Kakadu ngeinyimma tjikaru, gnoro
 Munganillida.

MAYA
 I can't keep up!

INT. THERAPIST'S OFFICE - DAY

Renita takes notes as Cody paces the room.

RENITA AND CODY
Gobolka. Ukulpaindee.

CODY
You know them! I couldn't find
these words in any of my
dictionaries, any reference books -
-

RENITA
Not likely, here.

CODY
Why? What are they?

RENITA
Names of Aboriginal totems,
mythical characters, instructions
to the spirit children.

CODY
Spirit children? How do you know
that?

RENITA
I lived in Australia for a good
chunk of my childhood. Air Force
brat.

CODY
And those words were - -

RENITA
In stories they pass along. Some
of them have been written down in
books.

CODY
The words I said?

RENITA
Sure. I think the Yawk Yawk was a
pair of sisters, mermaids or
something. And I remember
Pamapardu is a flying ant. A
termite, I guess.

CODY
A termite . . .

Cody pulls Maya's drawings from her bag.

CODY
(continuing)
Does this have anything to do with
. . .?

Renita studies the drawings and looks at Cody. She crosses to a cabinet against the wall.

RENITA
Where did you get these?

CODY
My friend Maya drew them.

RENITA
Before or after the dream?

CODY
During, I guess.

RENITA
Did she mean for it to be - -

CODY
She said she didn't know.

Renita opens the cabinet to reveal a very large painting on leather of a multi-colored serpent holding animals, plants and people in its many coils.

Cody watches in amazement as Renita kneels before the cabinet and places Maya's drawings side by side. The panels form an image nearly identical to the painting.

CODY
(continuing)
Listen. This is only one of a
whole series of dreams I tried to
tell you about last time.

RENITA
With the shadows.

CODY
(nodding)
The thing is, I'm not sure they
were dreams.

Cody steps closer to the display.

RENITA
Are you suggesting these things
really happened?

CODY
I don't know what to say. I'm not
sure I know what's real anymore.

RENITA
Cody. Sometimes dreams can be very
vivid. But, I think you know what
is real, and what is not.

CODY
How? How do I know?

RENITA
When you feel most alive, that's
when it's real.

Cody stifles a laugh.

CODY
Sorry. I, I don't think that's
going to help much. You have to be
human to feel.

Cody takes a breath and recovers.

RENITA
Why do you say that?

CODY
I feel - - I think I am becoming
something, something other than
what I am.

Cody holds out her shaking arms.

RENITA
(embracing her)
Easy, Cody.

Cody convulses in sobs.

CODY
Help me?

RENITA
I will help you. I will do what I
can.

CODY
More. You need to do more. I'm
losing.

RENITA
Shhhh. Cody, listen to me.

Renita holds Cody at arms' length and looks into her burning
eyes.

RENITA
(continuing)
Please, listen to me.

Cody struggles to focus on Renita.

RENITA
(continuing)
There is only so much I can do, but
I will try with all my soul to help
you.

CODY
No drugs.

RENITA
No drugs. I'd like to increase
your visits, and we'll include Maya
and, um, Hayward?

CODY
Heywood.

RENITA
Heywood.

CODY
Do you think I'm crazy?

RENITA
Stressed, emotional, interesting.
But no, I don't think you're crazy.

Cody nods to Renita and lets her go.

CODY
Renita.

RENITA
Yes?

CODY

I did something on the way over here. You know that kid, Katy, with the dad who takes her to gun shows? The one I'm thinking of taking to court?

RENITA

Yes?

CODY

I know where he lives.

RENITA

And you did what?

CODY

I ran into his car this morning.

RENITA

You mean you - -

CODY

I turned right into his driveway without slowing down and rammed right into his fucking Iroc-Z.

RENITA

I see.

CODY

So . . .

(singing)

I better watch out, I better not cry - -

RENITA

Are you alright?

CODY

Oh yeah, but I shouldn't be. My car got smashed; it's barely driveable.

RENITA

And his car?

Cody gives an unsteady laugh.

INT. FOUNTAIN OF LIGHT/RECEPTION AREA - DAY

HEYWOOD

That is bullshit. That is completely irresponsible.

SKIP

You may think it's a duty. Alright? Then it's a duty for you, fine.

HEYWOOD

Hey, man, what's my duty is - -

SKIP

If I had to follow every one of your suggestions, what I should do with this, how I shouldn't do that -
-

HEYWOOD

It's not this and that, man, it's a whole tribe of people.

SKIP

And if I think about them all the time and never anything in my life, then I guess this whole god damn outfit would just fall apart, is that what you want?

HEYWOOD

What I want - -

SKIP

Talk to me about the organization, okay? Talk to somebody else about the Ogoni Delta.

Serena steps in for a moment.

SERENA

It's a good thing we have no clients this morning.

SKIP

But we will in about an hour. Where's Cody?

HEYWOOD

Cody will not be here until eleven thirty.

SKIP
She's what, with a client?

HEYWOOD
Something like that.

Cody enters the office, smiling and humming. Skip, Serena, and Heywood stare at her.

CODY
Hey, everybody!

SKIP
Hi, Cody. How's it going with
your, your . . .

CODY
My therapist?

Skip glances at Heywood.

SKIP
I thought it was a client you were
seeing.

CODY
No, it's a therapist. I can tell.

SKIP
Oh. Well. How's it going?

CODY
She doesn't think I'm crazy.

HEYWOOD
Maybe she can do the same for me.

CODY
She might want to see you.

HEYWOOD
Oh?

CODY
And Maya. She says it might help
me if she can talk to my friends.

HEYWOOD
Okay, then, count me in.

SKIP
Will she need to see me?

HEYWOOD

She said friends, not bosses.

Ernie Suarez, pissed as can be, bursts into the office and points at Cody.

ERNIE

You crazy bitch!

HEYWOOD

Excuse me?

SKIP

What the hell - - ?

Cody slips out of her shoes and stands tall, staring straight at Ernie. Heywood steps in between Ernie and Cody.

ERNIE

Who the fuck do you think you are?

HEYWOOD

You wanna watch your language, Mr. Suarez.

ERNIE

That bitch tell you what she did to my car?

SKIP

Who are you?

HEYWOOD

Ernie Suarez.

ERNIE

She tell you what she did?

HEYWOOD

Whatever it was - -

ERNIE

She ran into my fucking car, my fucking Camaro, man!

SKIP

A Camaro? Are we covered for that?

HEYWOOD

Cody? Is that true?

CODY

Yes.

SKIP

We're not covered for that.

ERNIE

The bitch admits it!

HEYWOOD

Now, you better calm down, Mr. Suarez and watch your language - -

CODY

Leave him alone, Heywood.

HEYWOOD

Say, what?

With a firmness surprising to Heywood, Cody pushes him aside and faces Ernie.

CODY

You need to stay away from Katy.

ERNIE

What?

CODY

You're killing her.

ERNIE

You're one crazy psycho bitch, you know that?

Cody takes a step toward Ernie.

CODY

You need to realize your daughter needs diligent medical care due to her condition. Her immune system -
-

ERNIE

Here we go. That don't fly, lady. My little girl ain't got no AIDS.

CODY

Not full-blown, not yet. But she has HIV. She was born with it. We've been through this, Mr. Suarez.

ERNIE

You saying I gave my little girl
that faggot disease? You saying
I'm a faggot?

CODY

You slept with other women besides
Katy's mother.

ERNIE

That's none of your business. And
I'm no faggot either, bitch. I'll
have you know I love my little
girl.

CODY

Is that why you're here?

ERNIE

I'm here because you hit my fucking
car!

EXT. FOUNTAIN OF LIGHT - DAY

The picture window explodes as Ernie hurtles through it and
lands on the hood of his battered Camaro.

Cody stands tall in the open window, with Skip, Serena and
Heywood looking on in horror.

INT. POLICE STATION - DAY - CODY

handcuffed to a bench next to a couple of drunks, PEEBO and
SLIM. The DESK SERGEANT looks at Cody.

SERGEANT

You think of who you wanted to
call?

CODY

(nodding)
Do you have a deck of cards?

SERGEANT

This is connected to the phone
call?

The Sergeant rummages in the desk.

PEEBO

Dat was way befo' y'all's time.

SLIM
Montgomery Clift!

PEEBO
You like dancin'?

CODY
And singin'.

SLIM
You Wilintji? I think she's
Wilintji.

Cody turns to the two drunks.

CODY
When I was a little girl, and saw
snow on a TV screen? I mean when
there's no station tuned in? I
thought it looked like a million
tiny couples dancing on the screen.

A light flickers in Cody's eyes. Peebo stares at her as Slim
gives with a low, impressed whistle.

The Sergeant brings a deck of cards to Cody.

SERGEANT
I can't take the cuffs off, you
know.

CODY
That's okay. Just take a card out
of the deck. Any card.

The Sergeant takes a card from the deck.

CODY
(continuing)
You sure that's the one you want?

SERGEANT
Sure.

CODY
Okay. Take a good look at it and
put it on the desk where we can
both see.

The Sergeant does as instructed.

SERGEANT
Now . . . ?

CODY
I'm ready for my phone call.

The Sergeant slides a phone over to Cody. She uses her free hand to dial a number.

As she waits for someone to answer, she smiles at Peebo and Slim. They flinch, but do not stop watching her.

CODY
(continuing; into phone)
Hello. I'd like to speak to Mister Wizard . . . mmm hmm . . . yes . . . right . . . that's good. Hang on.

She hands the phone to the Sergeant.

CODY
(continuing)
Ask if he knows what card you chose.

The Sergeant takes the phone.

SERGEANT
Uh, hello? Hi. Do you know what card I chose? . . . Yes! Jack of diamonds.

PEEBO
Shit!

SLIM
Damn!

SERGEANT
Okay . . . okay.
(to Cody)
Did you want to speak to - - to Mister Wizard some more?

Cody shakes her head.

SERGEANT
(continuing)
No, she doesn't . . . I'll tell her . . . bye. He said not to worry; Skip is on his way with Kerry.

CODY
I'm not worried. Thank you.

OFFICER HARDY enters with Kerry.

OFFICER HARDY
(to Cody)
Okay, you're outta here.

KERRY
Hey, you.

CODY
Hey!

PEEBO AND SLIM
Hey!

Officer Hardy hands some papers to the Sergeant and removes Cody's handcuffs.

CODY
What's going on?

KERRY
Bail has been posted.

CODY
Who by?

Kerry gives Cody a conspiratorial look.

SERGEANT
Counselor, did they give you all - -

KERRY
Signed them all, yep.

SERGEANT
Okay, then.

An ADMIN OFFICER approaches the Sergeant with some papers and mumbles something. Hardy notices the cards.

OFFICER HARDY
What were you two, playing
blackjack?

CODY
Card trick.

KERRY
Got everything?

CODY
I didn't bring anything.

Kerry notices Cody's bare feet.

KERRY
What about your shoes?

CODY
I took them off. I won't need them
anymore.

Kerry looks to Officer Hardy.

OFFICER HARDY
She was barefoot when she came in.

Kerry starts to lead Cody out. The Sergeant stops them.

SERGEANT
Hang on a sec, please.

The Admin Officer shows Cody the papers.

ADMIN OFFICER
That's a copy of the prints we have
on file for you.

KERRY
(to Cody)
On file?

CODY
Almost everybody who works with
children in California has their
prints on file.

ADMIN OFFICER
Right.

KERRY
Ah.

ADMIN OFFICER
But those prints we have don't
match the ones you just gave us.

There is an awkward silence. Cody laughs.

KERRY
How weird. Well - -

ADMIN OFFICER
What's so funny?

CODY

Sorry.

ADMIN OFFICER

You better stick around.

KERRY

Why? There's a mix-up in the records department, but I don't see how that's grounds for detaining her now.

OFFICER HARDY

(to Admin Officer)

Did you show these to Chen?

The Admin Officer shakes her head.

OFFICER HARDY

(continuing)

I think Lieutenant Chen's going to want a look at these.

KERRY

Fine, show them to whomever you'd like. Now, my client has posted bail, so we're going to leave. Unless you plan to arrest her again because of a clerical error.

SLIM

Uh huh.

The officers look at each other. Kerry leads Cody out the door.

PEEBO

You come here to suffer? I didn't come here to suffer.

EXT. PARKING LOT - NIGHT

Skip watches as Kerry approaches the car, holding Cody firmly by the arm. She's laughing out loud now.

SKIP

Hi, Cody. Pretty funny in there, was it?

KERRY

Side-splitting.

Kerry puts Cody in the front passenger seat as Skip climbs into the back.

INT./EXT. CAR/FREEWAY - NIGHT

Kerry drives. Cody is held to a sporadic giggle now.

KERRY

Do me a favor and buckle up, huh?

SKIP

She never buckles up.

KERRY

I know. Mistake.

CODY

I was buckled up when I hit Ernie's car.

SKIP

(impressed)

Hey.

Cody laughs again. Kerry shakes his head.

SKIP

(continuing)

You been eating feathers or something?

KERRY

Her fingerprints don't match the ones they have on file for her.

SKIP

Jesus, you pull some weird stuff. What's going on with you?

KERRY

Yeah Cody, what the hell possessed you to toss a man fifty pounds heavier than you through a plate glass window? Was he a Republican? He eat veal? What?

Cody quickly sobers and clutches her stomach.

CODY

Pull over, please.

KERRY

What?

CODY

Pull over, please!

Kerry pulls over onto the shoulder.

EXT. EAGLE ROCK - NIGHT

Cody stumbles out of the car. Kerry jumps out to help her as she retches.

Lights from passing cars project the shadow image of a large, writhing serpent across the surface of Eagle Rock.

KERRY

Easy, easy.

Skip gets out of the car and watches, uncomfortably.

Kerry gives Cody his handkerchief and turns her toward the car. She steps in the puddle of water. The dark liquid closes around her foot and she can't lift it.

The ground heaves as an earthquake rumbles through the area. Skip holds onto the car. Kerry holds onto Cody.

The shadow serpent detaches itself from the rock face and rushes toward this little tribe, swallowing them whole for a moment.

When the temblor fades, the serpent evaporates. Cody, Kerry and Skip are shaken. Cody pulls her foot from the puddle.

SKIP

Sometimes I really hate it here.

KERRY

Cody. What do you think; would you like to go home? We could get your car back to you later . . .

CODY

Yes, please. Uh!

Startled, Cody grabs her abdomen. Her legs buckle. Kerry and Skip rush to support her.

KERRY AND SKIP

What?!

CODY
Hah - - hah - -

SKIP
Is she hurt?

KERRY
I don't - - I can't - -

SKIP
Cody, were you injured when you hit
Ernie's car?

CODY
No - - I - - Something, I felt
something moving inside me!

She wails in terror.

KERRY Hospital. SKIP Hospital.

Kerry climbs in back with Cody, and Skip jumps into the driver's seat. The Dream Sound thrums strong, building quickly in volume and intensity.

Skip pulls onto the empty freeway and races away.

The four Shadows, painted in their stripes and tall as houses, dance against the face of Eagle Rock, illuminated by a full, bloated moon.

DOCTOR (V.O.)
She seems to be having a bad
reaction to the sedative.

EXT. HOSPITAL/EMERGENCY ENTRANCE - NIGHT

The Dream Sound continues as Skip pulls up in front of the entrance. The full moon hangs directly overhead, its surface alive with dancing Shadows.

KERRY (V.O.)
Didn't you get her - -

DOCTOR (V.O.)
- - record from Kaiser, yes.

Skip and Kerry pull Cody out of the car.

DOCTOR (V.O.)
 (continuing; sneezes)
 It doesn't mention any allergies,
 but it wouldn't surprise me if it
 was incomplete.

MAYA (V.O.)
 Do you know what's wrong with her?

INT. HOSPITAL/EMERGENCY ADMITTING - NIGHT

Orderlies place Cody on a gurney and whisk her away as a
 Nurse approaches Kerry and Skip with a clipboard.

DOCTOR (V.O.)
 We have some ideas. But before I
 say, there are a few more things we
 need to check.

The Dream Sound ends.

INT. HOSPITAL CORRIDOR - NIGHT

Outside Cody's room, the DOCTOR speaks with Kerry and Maya.

DOCTOR
 I don't think it could be the right
 record; I've put in another
 request.

KERRY
 Why, what's --?

DOCTOR
 I'm sorry --
 (sneezes)
 -- but it will help if you can
 answer some questions. This would
 be her first child?

Kerry looks at Maya. She hasn't a clue.

KERRY
 Yes, as far as we know.

DOCTOR
 (consulting clipboard)
 Mmm hmm. And last time she was
 under medical care . . . was in
 January of this year? Bear Valley
 Community Hospital?

MAYA

Yes. When she hurt her hand
skiing.

DOCTOR

Well, they got that part right.
But at that time, and in her entire
history at Kaiser her blood type - -
(sneezes)
- - is listed as A Negative.

KERRY

And?

DOCTOR

We tested her today as AB Positive.

KERRY

Did you see any sign of the
stitches she got in January?

DOCTOR

No.

KERRY

How's the baby?

DOCTOR

Hard to say, it's only about twelve
weeks along. As far as we can - -

KERRY

Twelve weeks?

DOCTOR

Or so.

KERRY

My wife's at twenty weeks and she
felt her first kick two days ago.

DOCTOR

Yes, that's usually the earliest.

KERRY

But we brought her here because - -

DOCTOR

That's why we're concerned. It
couldn't have been the baby
kicking. We've checked for
internal hemorrhage, head trauma.

(MORE)

DOCTOR (cont'd)
 Before the sedative, she was obviously frantic and disoriented, but she tested drug-free. After the sedative, it was almost like she was hallucinating.

MAYA
 So what's going to happen?

DOCTOR
 Observation. If, in the next few days, she suffers the same sensation in her abdomen, and if it does seem to have a physical origin, we'll - -

KERRY
 If it has a "physical origin?" I was there, man, I don't think she was lying - -

DOCTOR
 I didn't mean to imply - -

MAYA
 Can we see her?

DOCTOR
 (opening the door)
 I haven't told her any of this yet.

MAYA
 We'll tell her.

INT. HOSPITAL ROOM - NIGHT

Maya and Kerry approach Cody in bed. The Doctor hangs back, sneezing. He grabs a tissue and blows his nose.

Maya reaches out and touches Cody's hand. Cody awakens with a jolt.

CODY
 Did I take Katy? Do I have her?

MAYA
 Easy, Cody.

CODY
 Where is she? Did I take her?

KERRY

No. You've been here since this evening.

CODY

I dreamed I kidnaped Katy Suarez.

MAYA

It's alright. You didn't do that. Cody? There are a couple of things the doctor's told us. First of all . . . they've found out that you're about twelve weeks pregnant.

Cody lies quietly.

MAYA

(continuing)

And . . . your medical record says that your blood type is . . .

DOCTOR

A Negative.

MAYA

But they've found out today that you're really . . .

DOCTOR

AB Positive.

KERRY

That happened with her fingerprints, too.

(to Cody)

Congratulations, I think you're causing a computer virus.

The Doctor sneezes.

MAYA

Cody, do you want anything? Is there anything you want us to do?

Cody remains silent, her eyes welling with tears.

KERRY

Hey. You know what? I think it's great that you went right to the baby part without stopping to buy the dog.

MAYA

Kerry tells me you were wearing your seatbelt when you hit that car. I guess you saved a couple of lives.

CODY

(mumbling)

It's not gonnnmm . . .

MAYA

It's what, honey? Not what?

Cody's eyes are closed. She seems to be asleep. The Doctor beckons Maya and Kerry to follow him out.

DOCTOR

Speaking of causing a virus, I've never shown this kind of allergy to anything. But whenever I'm around your friend - -

He sneezes as they exit. As he closes the door, the overhead fluorescent lights flicker. Cody opens her eyes.

CODY

It's not going to be a baby.

A strain of the Dream Sound thrums quietly in the distance. Cody sits up.

As the Dream Sound grows, Cody hums, tracing an eerie melody which counterpoints the Sound.

The four Shadows descend from the flickering fluorescent fixtures and surround her. Cody stops humming and looks at them.

Hesitantly, she holds out her hands. The Shadows help her to her feet on the bed. The Dream Sound grows louder.

Cody spreads her arms and stands spread-eagle on the bed. She lifts her head and resumes her humming to match the intensity of the Sound.

The Shadows retreat to their ceiling lights as the door opens and a Nurse enters. She stands watching Cody.

The Dream Sound fades and the lights stop flickering as Cody brings her hummed song to an end.

She and the Nurse stand silently.

CODY
Any requests?

INT. HOSPITAL/WAITING ROOM - NIGHT

Renita, Skip, Kerry, Heywood and Maya have obviously been here quite a while.

RENITA
If the problem is Cody's, it seems more like a perception problem. She's not responding to the events around her in what we would usually think of as the healthiest way.

HEYWOOD
You mean - - she doesn't like the way Katy's dad behaves, so she runs into his car.

RENITA
Good example.

SKIP
She calls Heywood from jail and makes him do Mister Wizard.

HEYWOOD
What about these things that are happening to her body? That's not a perception problem.

RENITA
I agree. If we are perceiving those changes in Cody's body correctly, it would mean that someone else is doing these things to her.

SKIP
Things like . . . ?

RENITA
What do we know so far? Her blood type doesn't match up. Her fingerprints don't match up.

HEYWOOD
She lost her, she lost her scar. On her wrist.

MAYA

And her birthmark.

RENITA

She's losing her hearing, she says.
She's spoken in a language she
claims to have no knowledge of.

KERRY

She makes the doctor sneeze.

MAYA

She's pregnant.

KERRY

Yeah. Good bet somebody else did
that to her.

RENITA

You haven't seen her for how long?

KERRY

Almost three years.

RENITA

I've been talking to her once a
week for almost as long, and I'm
willing to believe that she - -
this is going to be our problem.
No doctor will include her
pregnancy in this, this package of
unexplained symptoms. They're
going to assume, like you did, that
twelve weeks ago, she had sex with
somebody, and here we are.

SKIP

What do you think happened? Was
she, do you think she was raped?

RENITA

(looking at Maya)

I don't think Cody's had
intercourse with a man for at least
a year. Do you agree?

Maya thinks a moment and nods.

RENITA

(continuing)

She might have been artificially inseminated, maybe even accidentally inseminated, but either is hard to imagine.

KERRY

Especially with someone who didn't want kids.

HEYWOOD

So what do you think is going on?

RENITA

I don't know. Three theories present themselves to my mind. One, none of us knows Cody as well as we think we do. In which case, maybe there isn't anything unexplainable going on. That is, she has been impregnated in the usual way, and she did get her scar removed, or whatever. Two, something that we don't understand at all is happening to Cody and causing all these changes. That's a hard one for me to accept. Maybe some of you have had supernatural experiences in your lives, but I haven't.

Heywood and Maya make eye contact for a moment and quickly turn away from one another.

SKIP

And three?

RENITA

Three, this isn't Cody we're dealing with. Although my guess is, between the five of us, we know Cody pretty well, so it's hard to see how someone could be fooling us, masquerading as Cody, if that's the word. Any thoughts?

A pause as they all look at each other.

HEYWOOD

Man, this is gonna be fucking impossible to get our minds around, isn't it?

The Doctor enters and clears his throat.

DOCTOR
Um, the patient seems to have
disappeared.

EXT. CITY STREET - NIGHT

Cody strides down the middle of an empty city street, bathed in moonlight.

The Dream Sound emanates from the dark buildings. Brilliant stars blaze in the deep blue sky.

Cody walks straight ahead, shoulders back, head held high. Shadow voices bark from the dark buildings.

FIRST SHADOW
Pamapardu.

SECOND SHADOW
Maratji.

THIRD SHADOW
Gumugen.

FOURTH SHADOW
Jingana.

FIRST SHADOW
Ngalkunburriyaymi.

The Dream Sound envelops Cody as the painted Shadow figures dart and weave around her.

A light flashes from Cody's eyes as another woman, SARAH, appears and falls into step beside her.

CODY
Nyapilingu?

SARAH
Wilintji.

Sarah's four Shadow figures mingle with Cody's. Another woman, CLAUDIA, falls into step beside Sarah.

CODY AND SARAH
Nyapilingu?

CLAUDIA
Wilintji.

Claudia's Shadow figures join the others and surge ahead, leading the way, as two more women, INGRID and KEESHA fall into step.

CODY, SARAH AND CLAUDIA
Nyapilingu?

INGRID AND KEESHA
Wilintji.

Swarms of painted Shadow figures swirl ahead as even more women fall into step; tall, majestic, powerful.

The Shadows surge ahead into the darkness and the women stop. A streak of lightning flashes overhead.

Escorted by painted Shadows, Stick Woman emerges from the darkness and strides towards the women.

STICK WOMAN
Nyapilingu?

ALL THE WOMEN
Wilintji.

CODY
You're back.

STICK WOMAN
Yes. You're walking.

CODY
Yes.

STICK WOMAN
You'll be doing a lot of that.

CODY
What does that mean?

STICK WOMAN
Do you know how the world was created?

CODY
Is that a trick question?

Stick Woman smiles, but does not answer.

KEESHA
The Big Bang Theory?

SARAH

There's the Old Testament story of
Creation.

CODY

Neither one seems quite right to
me.

STICK WOMAN

Have you heard what the native
peoples of Australia believe?

CODY

No. Aborigines? No.

STICK WOMAN

They believe in Tjukurrpa - -

A shower of stars falls from the sky.

FIRST SHADOW

Altjeringa!

Again the stars rain down.

SECOND SHADOW

Wangarr!

More stars explode and plummet to earth.

THIRD SHADOW

Ngarangkarni!

New stars spring forth in the sky, outshining those already
in existence. Cody and the women watch in awe.

FOURTH SHADOW

Lalai!

The moon flares and still more stars burst into life.

STICK WOMAN

- - the Time of Great Power, what
in English is referred to as
Dreamtime.

CODY

Dreamtime?

Stick Woman bangs her digging stick on the pavement and
THUNDER rolls across the sky as the stars swirl overhead.

EXT. ELYSIAN PARK - NIGHT

The women stand on a hilltop with Stick Woman, facing a sky aglow with stars of every hue and brilliance imaginable. Below, the freeway slithers to the horizon like a giant, red and white-striped serpent.

As Stick Woman speaks, scores of Shadow figures shoot into the sky and arrange the stars to illustrate her story. The Women's Shadows spring forth to join them. Cody reaches for her Shadow as it playfully slips away.

STICK WOMAN

The people believe the world was sung into existence by ancestral Spirits countless ages ago, when the land was without form or feature. When the earth was nothing but a lump of mud, of clay. And these beings, these Ancestors, rose out of the clay and wandered all over the world, singing. And each thing they sang about - this clump of rocks, this stretch of river, this grasshopper - sprang into existence out of the clay as the Ancestor walked over the spot and sang about it. And when the Spirits were finished singing, and walking, the world could begin.

Ingrid claps and laughs as the Shadows create a world in starlight.

STICK WOMAN

(continuing)

Some of these Spirits, like me, have stayed invisible on the earth. But most Spirits went back into the clay again. They'd created everything there was for them to create.

SARAH

Mountains, oceans . . . ?

The Shadows build starry mountains, washed by starlit waves. Cody and the others cry out with childlike glee.

STICK WOMAN

Everything natural.

The stars resume their normal place in the firmament. The Shadow figures come to rest on the ground.

CODY

Well, what do they say about things that came after the, the Dreamtime? Things that evolved, like, like - -

CLAUDIA

Mammals?

CODY

Humans.

STICK WOMAN

Most things that didn't turn up until later were sung into existence during the Dreamtime, but rested under the clay until it was time for them to spring into the world.

CODY

How many Ancestors did all this take?

STICK WOMAN

Many. One for every kind in the world.

SARAH

Every, like every animal, you mean? Or - -

STICK WOMAN

One for each kind of living thing. A Crocodile Ancestor, that's Gumugen. Ukulpaindee is the Barramundi Fish Ancestor. There is even a Wind and a Snow Ancestor. Many things can be considered living. That is what the people believe, in any case.

CODY

Are they right?

STICK WOMAN

Different tribes believe different things, across the Earth. But most believe in the Serpent.

(MORE)

STICK WOMAN (cont'd)
 For the people, the bringer of life
 and death is the Rainbow Serpent,
 for your tribe, it is Quetzalcoatl,
 for the children of Abraham - -

CODY
 My tribe?

STICK WOMAN
 From where you began.

CODY
 My mother, my mother came from
 Mexico. My father - -

STICK WOMAN
 Some mistakenly call the Ancestors
 fathers. But for the most part . .
 .

Stick Woman faces Cody. Cody's Shadow returns to her.

Stick Woman brushes Cody's ears with her fingers and places
 her hand on Cody's stomach as the Dream Sound fades.

STICK WOMAN
 (continuing)
 Now you must go. You are almost
 ready. From this point forward,
 you will need to choose. You will
 all need to choose.

And Stick Woman is gone.

INT. SILVERLAKE HOME - NIGHT

Cody enters through the front door, radiant, nearly vibrating
 with life.

CODY
 Hello, everyone.

Heywood, Maya and Kerry stand and stare at her.

MAYA
 Cody - -

HEYWOOD
 Where have - -

KERRY
 How did you get out of the
 hospital?

CODY
I just put on my clothes and left.

HEYWOOD
How'd you get here?

CODY
Walked.

HEYWOOD
That's like, four miles.

KERRY
How do you feel?

CODY
Hungry. What are you all doing here?

KERRY
We figured you might come home.

Cody heads for the kitchen. Maya intercepts her.

MAYA
Cody -- you're going to have a baby.

Cody touches Maya's face and smiles warmly at her.

CODY
No I'm not.

MAYA
Do . . . you're --

CODY
Whatever this is, it's not going to be a baby.

KERRY
How do you mean?

CODY
They made me pregnant because they need the space in me for something else.

KERRY
Who the hell are "they?"

HEYWOOD
Space for what?

CODY
Something small, something strong.

HEYWOOD
Who - - ?

CODY
I think they might be very old.
The one that talks to me is a
woman.

Heywood flops onto the couch.

HEYWOOD
Holy shit.

KERRY
We don't - - can you tell us what's
going on at all?

Cody shakes her head, smiling.

MAYA
How did they make you pregnant?

Cody shakes her head again.

CODY
God, I am hungry.

Cody disappears into the kitchen.

HEYWOOD
What're we going to do with her?

MAYA
I think somebody should be with her
all the time.

HEYWOOD
For how long? What if this goes on
for months?

KERRY
Well, the first thing that's going
to happen is in court tomorrow.
Unless a doctor says she can't,
Cody has to appear before the
judge, enter a plea. That's what
I'm worried about right now.

MAYA

She can't be in jail while she's going through all this.

KERRY

I don't think she'll do any time. They'll probably bargain with her, reduce the charge to a misdemeanor, we plead guilty, she's convicted, she gets a big fine and maybe has to pull some weeds by the freeway.

CODY (O.C.)

No. I have a prior conviction.

KERRY

What?

She enters from the kitchen, carrying a plate heaped with food.

CODY

Nine years ago. It was late, I was tired. I sideswiped a parked car. I didn't stop. I went home.

KERRY

Hit-and-run, Cody?

CODY

Vehicular assault. There was a kid sleeping in the back seat of the car. I was lucky; he was out of the hospital in three days.

KERRY

And you never told me about this?

CODY

It was in Louisville. Before I moved here. Before I met you.

Cody sits on the edge of the sofa, with her plate.

CODY

(continuing)

I did a lot of community service. That's when I really started to get involved with . . . people.

The vibrancy visibly drains from Cody's body. Maya sits beside her and places a hand on her arm.

KERRY

Okay. By the time we go to your arraignment tomorrow, they'll have that information from Louisville. I'd guess that if we plead guilty, you're gonna do some time.

CODY

I don't think I can do that.

Cody trembles violently.

CODY

(continuing)

I don't think this is going to take very long to happen. I think . . . I think I'm leaving myself. I'd rather not be in jail or in the hospital when it comes.

MAYA

Where would you like to be?

CODY

Just with, with people, people I . . . Maya?

Cody sets her plate on the coffee table hard, shattering it. Maya keeps her from collapsing to the floor.

CODY

(continuing)

I thought the table was lower . . .

Maya helps Cody into the bedroom. Heywood and Kerry stand apart, unsure what to do.

HEYWOOD

She's leaving herself.

KERRY

Yeah.

HEYWOOD

Whatever the hell that means.

KERRY

Maybe it's because they, "They" are taking so many parts of her away.

HEYWOOD

Doesn't look to me like she's missing parts.

KERRY

No - - she's missing original parts. They replace her hand with one that doesn't have a scar on it. They take her foot away, and give her one with no birthmark.

HEYWOOD

New fingerprints - -

KERRY

Right. Because new hands. And blood. They take out her A Negative blood and put in AB Positive.

HEYWOOD

What's with the hearing loss?

KERRY

I don't know, I don't know. Her hearing seems to be fine now. She heard me from the kitchen.

Heywood and Kerry turn and stare at one another.

KERRY

(continuing)
Heywood.

HEYWOOD

Uh huh?

KERRY

I went to law school.

HEYWOOD

I know.

KERRY

Are we really talking about this?

HEYWOOD

Are we? She believes it. She's afraid she's not going to be Cody anymore.

KERRY

Well she won't, will she? If this is really happening.

HEYWOOD

Well, but - -

KERRY

Let me ask you something, a brain teaser they gave us in Contract Law.

HEYWOOD

Okay.

KERRY

Let's say a boat, the, ah, the Minnow, is getting old and weathered. So the owner is replacing the boards that make up the Minnow with new boards. Only he's doing it one board at a time, see? So after a while, the Minnow's got half its original lumber, half new lumber. And eventually, it reaches the point where the entire boat is replacement lumber. In which case . . . is it still the Minnow?

HEYWOOD

Yeah, I've heard one like that.

KERRY

And what'd you decide?

HEYWOOD

I'm afraid I can't make a call on that one, chief.

KERRY

Nobody can. If we could figure it out, we'd know how long Cody can go on losing her factory parts before she stops being Cody.

HEYWOOD

But why should we care about that? We wouldn't treat her differently if that happened, would we?

KERRY

The law might.

Heywood stares at him. Maya steps in from the bedroom.

MAYA

Heywood? She'd like you in here.

HEYWOOD

Okay.

Heywood looks at Kerry, who has picked up a shard of Cody's broken plate.

HEYWOOD

(continuing)

Okay.

He follows Maya into the bedroom. Kerry picks up more pieces of the shattered plate and puts them on the table.

KERRY

(to himself)

Then there's always the interesting question: what if someone is gathering all the discarded lumber from the Minnow and using it to build a boat exactly like the first one?

Maya returns from the bedroom. Kerry roughly assembles the plate shards on the coffee table and straightens up.

KERRY

(continuing)

Now which boat gets to call itself the Minnow?

He notices Maya watching him.

KERRY

(continuing)

What do you think? Should she be in the hospital?

MAYA

I think, for now, she's okay. She just wants to get some sleep.

KERRY

I guess the doctors don't know much more than we do about someone who's cursed.

MAYA

You think she's cursed?

KERRY

It's one possibility.

MAYA

Could be a blessing, too. If something unexplained is happening to her body.

KERRY

I would prefer not to have such blessings bestowed upon me.

MAYA

Maybe you ought to get some sleep. So you can be on the ball tomorrow.

KERRY

You got everything under control here?

Maya nods.

KERRY

(continuing)

Okay. I'll pick you up around nine?

MAYA

Okay.

Kerry grabs his jacket and starts for the door.

MAYA

(continuing)

Kerry?

KERRY

Yeah?

MAYA

How many criminal cases have you handled?

KERRY

None.

He smiles at her and leaves, closing the door behind him.

INT. SILVERLAKE HOME/BEDROOM - NIGHT

The Dream Sound thrums strong. Moonlight streams in through the closed window.

The Shadow figures writhe outside the window, making patterns of lines and dots with their phosphorescence.

Cody sits up in bed between a sleeping Heywood and Maya.

FIRST SHADOW

They are carriers - -

SECOND SHADOW

They do not attack the spirit.

THIRD SHADOW

And still I don't take the time - -

FOURTH SHADOW

Rather, they do attack the spirit.

CODY

God - -

She slips out of bed and approaches the window. Stick Woman materializes outside.

STICK WOMAN

It is time to choose.

CODY

Choose what?

STICK WOMAN

Whether to sing the new world to life or simply let the old world die away, leaving nothing in its place.

CODY

What if I choose not to sing?

SHADOWS

Easy, easy.

STICK WOMAN

This world will perish, but the new world will be incomplete.

FOURTH SHADOW

But the spirit of the child will have none of it.

STICK WOMAN

Wilintji?

CODY

Yes.

Cody opens the window. The four Shadows pour into the room and swirl about the ceiling as Stick Woman enters.

Cody's Shadow leaves her and takes the shape of a pregnant woman, responding as Stick Woman describes what happens to her.

STICK WOMAN

A woman has been carrying a child for four or five months, when one day, she feels the child give its first kick. So the woman marks the spot.

The Pregnant Figure does so. A Shadow dances around her.

STICK WOMAN

(continuing)

She shows the spot to a tribal elder. The elder tells her which Songline she was standing on when it happened.

CODY

Songline?

The figures resume their shadowy shapes and continue drawing on the walls. Cody's Shadow joins them, like a child in play.

STICK WOMAN

Footprints of the Ancestors. The paths they walked as they sang the world into existence. The tribal elders know which Spirit walked that Songline, so they can tell who the baby's ancestral parent is.

CODY

So my - - I was on the freeway shoulder in Eagle Rock - -

STICK WOMAN

That place djang.

CODY

Djang?

STICK WOMAN

Sacred place. You stepped in a pool of water.

CODY

Yes.

STICK WOMAN

Then you felt the Ancestor send her seed up into your womb through a cut in your foot.

CODY

That's how I got a baby? Without even a real father?

STICK WOMAN

The Spirit is both father and mother. You are both.

CODY

And the pool of water was on a Songline.

STICK WOMAN

Yes.

CODY

Whose?

STICK WOMAN

The Death Spirit.

CODY

Jesus! The Death Spirit put a baby inside me?

STICK WOMAN

Nothing living.

CODY

Then why did she give it to me?

SHADOWS

Easy, easy.

CODY

Why did you give me - -

SECOND SHADOW

Mama?

CODY

- - all these dreams, all this about - - Sierra Leone - -

STICK WOMAN
That's right.

CODY
What is?

STICK WOMAN
Sierra Leone, Sudan.

CODY
Yes?

STICK WOMAN
There is a plague in every land.

CODY
I know.

STICK WOMAN
The world is not like it was when
the Spirits went back in.

CODY
No.

STICK WOMAN
In fact, it's going to die soon.

Cody's glowing tears course down her cheeks.

STICK WOMAN
(continuing)
It's time to sing a new world into
existence.

CODY
You told me.

STICK WOMAN
That's why we brought you back out.

CODY
Brought me . . . ?

STICK WOMAN
Out of the clay.

CODY
But I was born, like everyone else.
I'm not an Ancestor. I'm human!

STICK WOMAN

The human Cody was born with the Spirit baby inside her, the Spirit you are. And we have assembled the new Cody out of clay so the Spirit you are can walk.

CODY

How can I be a new Spirit? You said there's already a Spirit for everything.

STICK WOMAN

You aren't new. Nor is the Spirit that will take Cody's old body to its rest. You are as old as the others. And you're not alone. You saw those other women. They are all coming back out to sing the new world.

CODY

Which one . . . am I?

STICK WOMAN

You are a Creator Spirit. You will give birth to the plague you work with every day, in all its mutations.

Cody thinks a moment and a horrible thought strikes her.

CODY

The AIDS virus?

STICK WOMAN

You are its Ancestor.

CODY

I am the what? That's insane!

STICK WOMAN

You were right. This virus will not leave until it has no place to dwell.

Cody trembles.

CODY

But, but, it's already here. I know. I've been fighting it with all I have.

(MORE)

CODY (cont'd)
 Why would I give -- why would you
 want me to give birth to --?

STICK WOMAN
 This and many other diseases lay
 deep in the land, undisturbed for
 millennia. Humans disturbed their
 rest, brought them forth. They
 were not properly sung.

Cody convulses, as though going into labor. The Shadow
 figures lift her into the air.

STICK WOMAN
 (continuing)
 You must give birth to these
 Spirits and show them the path so
 they may be properly sung. Then
 they will go back into the clay and
 be at peace.

Cody cries out in pain as the Shadow figures carry her to the
 wall of drawings and hold her there.

CODY
 Aaaaaa!

STICK WOMAN
 Together you and the other
 Ancestors will sing the misery of
 the world into full bloom. And
 when it has finished, it will go
 back into the clay. You all will
 go back into the clay.

CODY
 I! I don't want to do this! To do
 this!

STICK WOMAN
 You still think you're Cody. You
 won't feel that way for long. The
 body of Cody is already dead; you
 can't go back to it.

CODY
 Why did you -- my -- why did you
 use Cody?!

STICK WOMAN
 She was perfect; she liked to sing.
 And every day I could hear her
 asking if she could do more.

Cody cries out as the Shadow figures pull something out of her, from between her legs.

STICK WOMAN
(continuing)
That is for the old Cody.

They take it away and bring a new object toward her.

CODY
What are you giving me? What are
you giving me?

STICK WOMAN
We're giving you a bigger heart.
You'll need a bigger heart. Your
Songline covers an entire
continent.

The Shadow figures envelop Cody and insert the object. Her own Shadow rejoins her and comforts her. Cody makes a continuous sound of terror and pain as the Shadows pick her up and hold her aloft.

As the Dream Sound reaches a climax, Cody's cries metamorphose into a full-throated song, very loud and clear.

The Shadow figures and Stick Woman join her in this Corroboree. Together, they whirl around the room in a growing frenzy.

One by one, the four Shadows dive into Cody's chest, where they are absorbed into her body.

With each shadow's going in, Cody stands taller, and sings with greater strength, her body vibrant with the power of creation.

As the last Shadow dives back in, Cody and the Dream Sound end their song.

Stick Woman approaches and paints Cody's face as she speaks.

STICK WOMAN
(continuing)
You will begin walking soon. Be
sure to sing your song completely,
from beginning to end; don't allow
yourself to be confined or
distracted. Otherwise your song
might never be finished. And only
when you and your sisters are
finished can the new world be sung.

CODY

Are you saving anything? Any
species from this world?

STICK WOMAN

Oh yes. There are quite a few that
will be back.

CODY

What about people? Are you going
to save anything human?

STICK WOMAN

We shall see. Perhaps human
doesn't work anymore.

CODY

But it has to.

STICK WOMAN

We shall see.

As the sky lightens, Stick Woman melts away, leaving only a wall full of drawings to remember the night. Cody turns to find Maya and Heywood staring at her.

CODY

I have something to tell you.

EXT. LOS ANGELES - DUPLEX/FRONT YARD - DAY

Pilar sits on the steps, watching Katy chase her big, red ball through the barren yard.

Across the street sits Cody in her smashed white Datsun. The sun glares with unusual intensity.

Katy laughs as she tumbles into the dust, capturing the ball in her arms.

Cody raises her head and turns. In her fully formed face, her eyes are dark and lifeless.

She opens the car door and steps out onto the shimmering pavement. Her body is fully formed save for a hole in her chest where her heart should be.

Casting no shadow, she walks with a robotically fluid motion in a straight line for Katy.

Pilar smiles at her daughter. Her smile fades as she looks up and sees Cody stepping into the dusty yard.

Katy, sitting in the dirt, the ball in her lap, looks up at Cody. Pilar rises from the steps in alarm.

PILAR

Cody?

Cody holds out her hand. Katy stands and puts her little hand in Cody's.

A heart fills the hole in Cody's chest. Muscle and skin complete the work.

NEWSCASTER (V.O.)

An Amber Alert has just been issued by the California Highway Patrol. Four-year-old Katy Suarez was abducted from her home in East Los Angeles.

EXT. LOS ANGELES - DUPLEX/FRONT YARD - DAY

Several police cars are parked in front of the building. Katy's red ball lies in the street.

An Officer consoles a devastated Pilar.

SECOND NEWSCASTER (V.O.)

The suspect, thirty-six-year-old Cody Escoto of Silver Lake, fled the scene, heading due west in a white Datsun wagon, California license 2GAL241. Again, she has with her a four-year-old child by the name of Katy Suarez. If you see this car - -

EXT. LOS ANGELES - FREEWAY - DAY

A police helicopter hovers over the freeway.

DISPATCHER (V.O.)

Suspect is to be considered dangerous and possibly armed.

PILOT (V.O.)

Roger. I think we have the suspect vehicle in sight now. Ten freeway, westbound at the Four-O-Five.

Sure enough, Cody's smashed-in white Datsun speeds down the freeway as best it can in traffic. A freeway sign flashes the Amber Alert.

INT./EXT. POLICE CRUISER/FREEWAY - DAY

The cruiser weaves through traffic, its siren blaring. Kerry and Maya are in the backseat.

KERRY

I blew it, I really blew it. What the hell got into her?

MAYA

It's okay. It's going to be okay.

KERRY

And where was Heywood? He was supposed to keep an eye on her.

MAYA

He had something to do.

Kerry looks at her. She manages a smile.

EXT. FREEWAY/EAGLE ROCK - DAY

A car pulls over to the shoulder. Heywood steps out and walks to the back of the car. He looks up at Eagle Rock.

EXT. OCEAN CLIFF - DAY

OFFICER THOMAS has Katy in her arms as other officers scramble down the steps to the beach. Katy seems very calm, her gaze fixed on the sparkling ocean.

OFFICER SIKES wraps a blanket around Katy's shoulders. Officer Thomas trembles.

OFFICER SIKES

You okay?

OFFICER THOMAS

Yeah, just - - just ticked off. Taking a kid like that.

OFFICER SIKES

Yeah, but the kid's okay? Right?

Katy nods.

OFFICER SIKES
 (continuing)
 Get a grip or I'll have somebody
 else look after her.

OFFICER THOMAS
 Sorry, I've been having - -

Katy hugs Officer Thomas. She stops shaking.

OFFICER THOMAS
 (continuing)
 I'm okay. I'm okay.

A cruiser crunches to a stop. Kerry and Maya pile out with the Officers.

KERRY
 Where is she? Where's Cody?

Officer Sikes gestures over her shoulder and Kerry steps to the cliff's edge.

He sees the officers just reaching Cody's body, sprawled on the hard-packed sand.

KERRY
 Oh, Cody.

Hearing this, Maya stops and closes her eyes.

KATY
 Maya?

Startled, Maya looks at the little girl.

KATY
 (continuing)
 Cody said goodbye.

KERRY
 Maya.

She looks at him, then back to Katy. Kerry turns and starts down the steps. Maya touches Katy's little hand and follows him. Katy turns her gaze back to the ocean.

EXT. FREEWAY/EAGLE ROCK - DAY

As the Dream Sound begins quietly, Heywood kneels before a small puddle of water on the shoulder.

He sees Cody's reflection in the water. She looks very powerful indeed. A corona flares around her head and the light of creation flashes from her eyes.

Heywood places a single white orchid on the still, dark water. Drops of rain begin to fall, rippling the surface. Heywood lifts his face to the cool shower.

EXT. BEACH - DAY

Kerry and Maya huddle together in the light rain. Nearby, a CORONER supervises as EMS TECHNICIANS prepare to move Cody's body.

FIRST EMS TECH
This body's been here how long?

SECOND EMS TECH
It's fresh.

FIRST EMS TECH
The hell it is.

CORONER
Just get it bagged and up the steps.

The technicians get to work. The Coroner takes off his gloves as he steps over to Maya and Kerry.

CORONER
(continuing)
We won't know until the autopsy, but I can tell you that apparently it was instantaneous. Her death was accompanied by a miscarriage. It would've been a girl.

MAYA
Did you notice a scar on her hand?

CORONER
Yes, yes, I believe I did. Um, can you tell me, has she suffered from any serious illness recently?

KERRY
Such as?

CORONER
Hepatitis, cancer . . .

Kerry looks to Maya. She turns and walks away, trying desperately not to cry.

KERRY

Why do you ask?

CORONER

Well, we know she just died today, but her body - - her body shows signs of - - If I didn't know better, I'd say she's been dead at least a week.

Maya stands at the edge of the water and lets the tide wash over her bare feet.

The Dream Sound rises and Maya chokes out her farewell.

MAYA

Goodbye, angel.

Her frame wracked with sobs, Maya looks up at the rain-streaked sky. The water mingles with her tears, washing her face.

Cody's voice comes to her through the rain.

CODY (O.S.)

Hey. I love you.

Maya opens her eyes.

Taking a deep breath, Maya plants her feet in the sand and raises her arms to the sky. The Dream Sound resonates from her body, growing in volume.

As Maya chants, Cody's voice joins in with her song. Maya's sobs of grief turn to spasms of joy as she draws strength from her lover's spirit.

MAYA

(continuing)

Gnaruk ngeinyimma tjikaru, gnoro Koranger. Watta ngeinyimma tjikaru gnoro Kumboyu. Kakadu ngeinyimma tjikaru, gnoro Munganillida.

EXT. FREEWAY/EAGLE ROCK - DAY

Heywood stands facing Eagle Rock as the Dream Sound grows louder, accompanied by Maya's chanting and Cody's full-throated song.

CODY AND MAYA (V.O.)
 Umbugwalur ngeinyimma tjikaru,
 gnoro Owe.

A third, tiny voice joins them: little Katy Suarez.

CODY, MAYA AND KATY (V.O.)
 Djowei ngeinyimma tjikaru, gnoro
 Nauillanja.

EXT. BEACH - DAY

As Cody's voice fades, Maya and Katy still sing.

MAYA AND KATY (V.O.)
 Geimbio ngeinyimma - -

Maya turns to look up at the cliff face as she stops singing.

EXT. OCEAN CLIFF - DAY

Hugging Officer Thomas, Katy sings the final words.

KATY
 - - tjikaru, gnoro Waimbi.

Silence except for the surf below. Katy gazes out at the ocean, expectantly.

EXT. BEACH - DAY

Maya turns back to the ocean, waiting.

EXT. FREEWAY/EAGLE ROCK - DAY

Heywood watches Eagle Rock expectantly.

HEYWOOD
 Cody, you soul train, you jazz
 queen . . .

EXT. BEACH - DAY

Maya is overwhelmed with joy as she is bathed in a rainbow of colors.

EXT. OCEAN CLIFF - DAY

Katy points to the horizon.

KATY

Cody!

EXT. FREEWAY/EAGLE ROCK - DAY

The sun breaks through the clouds and a rainbow serpent streams across the sky. Heywood raises his arms and jumps, whooping with fear of the unknown, joy of the impossible.

Cody's very tall shadow, stick in hand, appears on the face of Eagle Rock as the Dream Sound explodes in a cacophony of music and song.

FADE OUT.

THE END