

BICYCLE AND A WAY OF LIFE

By

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FADE IN:

EXT. DOWNTOWN LA - NIGHT

A woman's hands pick at a bike lock. This is LOLIE, 17 and from the streets. She is dressed hip yet functionally in jeans, a flannel jacket and skateboarding shoes. The lock pops off the bike and Lolie smiles. She rides off, swooping in playful arcs before turning into an alley.

EXT. DOWNTOWN LA ALLEY - CONTINUOUS

Lolie rides and looks admiringly at her new bike. She sees a police cruiser in the distance. She turns to avoid it.

EXT. DOWNTOWN STREET - CONTINUOUS

Lolie pedals. The police cruiser emerges from an alley. Lolie turns again.

EXT. DOWNTOWN ALLEY - CONTINUOUS

Lolie pedals faster. The police cruiser appears behind her. It picks up speed. Its sirens flash.

EXT. DOWNTOWN STREETS MONTAGE - CONTINUOUS

Lolie curves and cuts through back alleys and streets, the cop car varying in distance to her. Lolie pedals hard but remains collected.

EXT. DOWNTOWN STREETS - CONTINUOUS

Lolie slows. She's lost the cops. She turns again.

EXT. ALLEY - CONTINUOUS

Lolie skids to a stop. The police cruiser travels up the alley, blocking her path.

INT. POLICE CRUISER - NIGHT

A police radio crackles loudly. Lolie sits in the back of cop car. Two cops ride in front.

The cops pull up to a worn warehouse. They take her bike from the trunk, wheeling it to the front of the warehouse. A man answers. This is SLICK, 28, dressed coolly in pressed dickies and a white tank top undershirt.

Slick pulls out a wallet attached to a chain on his belt. He counts several bills and hands them to the cops. He takes the bike. As the cops walk away, splitting the money between each other, Slick notices Lolie in the back seat and calls back the two officers. He gestures toward Lolie and hands the cops more cash. They open Lolie's door. She doesn't react.

EXT. COP CAR - CONTINUOUS

OFFICER ONE

It's your lucky day - - Get the fuck out.

The officer takes the cuffs off of her hands. They give Slick a peace sign and drive away.

Lolie stands alone with Slick. He gestures for her to come inside.

INT. SLICK'S WAREHOUSE - CONTINUOUS

Inside Slick's warehouse there are hundreds of bikes being taken apart or put back together. Slick leans Lolie's bike against a row of bikes. She takes in the sight of so many bikes in one place. Slick looks her up and down.

SLICK

A girl huh? Dolores?

LOLIE

Lolie.

Lolie avoids eye contact, Slick stares piercingly.

SLICK

You gonna say thanks? I don't throw twenties at cops for fun.

LOLIE

I didn't ask for nothing.

SLICK

Hey, Lolie. You and me are friends now. Who you flipping bikes with? Chino? Crazy? Or Sammy?

LOLIE
I don't sell them.

SLICK
(laughing)
Whaat!? What the fuck you do with
them then?

LOLIE
I just ride them.

Slick squints, trying to understand. He kneels next to Lolie's bike and caresses the frame.

SLICK
People don't just leave bikes
leaning on trees like this one.
Bring me more and you'll make good
feria.

Lolie shrugs, playing up her disinterest. Slick stands close. She makes eye contact with him and shakes her head no.

SLICK (CONT'D)
Lolie, you're confused, I'm not
asking.

LOLIE
Can I go now?

Slick exaggeratedly extends his arm toward the door. Lolie walks toward her bike and begins to put her hand on it.

SLICK
(very loud)
Hey!

Lolie is startled.

SLICK (CONT'D)
That one's mine now.

Lolie stands staring at Slick. She turns and grabs her bike, wheeling it out of the shop. Slick watches her go.

EXT. LA'S SKID ROW - NIGHT

Lolie walks down a dirty street. She stops at an abandoned building and climbs up the fire escape and through a window.

INT. ABANDONED BUILDING ROOM - CONTINUOUS

Lolie flicks a lighter and illuminates the room with several candles. There is a sleeping bag and a few comfort items. Most importantly, there are twelve bikes neatly lined up. A mountain bike, several road bikes, a beach cruiser, and a small girl's bike with streamers and a basket. Lolie pulls a tortilla from her bag, eats, and looks at her bikes.

INT. ABANDONED BUILDING ROOM - DAY

Lolie is awoken by the sound of homeless people fighting. She stays in her sleeping bag staring up at the ceiling.

INT. LOLIE'S GRANDMOTHER'S HOUSE - DAY

A large aluminum pot steams on a stove top. Lolie's grandmother, FREDYA, 85, opens the pot and bare-handedly pulls out a tamale. She plays hot potato as she puts it on a plate amongst other tamale making ingredients spread across the kitchen.

Lolie is standing in the frame of the door watching.

GRANDMA FREDYA
Sweetheart.

Lola smiles.

LOLIE
I'm not staying.

GRANDMA FREDYA
Lolie, please.

LOLIE
Grandma, you wouldn't want me to.

Grandma Fredya walks near Lolie.

GRANDMA FREDYA
Eat then.

LOLIE
Are you selling them or eating them?

GRANDMA FREDYA
Selling but-

Lolie sees her grandmother's craft bench where she makes pinwheels out of empty cans.

LOLIE
People still buy these too?

GRANDMA FREDYA
I give away more than I sell.

Lolie picks one up and spins it.

LOLIE
Okay then. I just wanted to see
your face.

Lolie turns to leave but her grandmother stops her.

GRANDMA FREDYA
You know you can always stay here
Lolie.

Lolie shakes her head yes.

LOLIE
And you know I'm too much trouble
for you Grandma. I love you.

Lolie smiles and shows her grandmother that she is taking a pinwheel. Her Grandmother kisses her and she leaves.

EXT. DOWNTOWN LA STREET - DAY

Lolie paces in front of a bike rack. When there is no one around she starts picking the lock on one. Her face is intensely focused. The lock pops and a smile comes briefly over Lolie's face.

EXT. SLICK'S WAREHOUSE - DAY

Lolie rides to Slick's warehouse. DIRTY KIDS ride bikes near the front door. A LITTLE GIRL watches. Lolie gives her a pinwheel and the girl smiles at Lolie.

INT. SLICK'S WAREHOUSE - CONTINUOUS

Inside Slick's chop-shop mechanics breakdown bikes. The busy scene contrasts with the quietness from the last time Lolie was here. Lolie sees Slick talking to a circle of boys.

SLICK
Change your mind uh?

Slick approaches.

LOLIE
Bianchi Pista, nineteen eighty one
or two. Classic.

SLICK
It's alright.

LOLIE
How much?

Slick rummages in a desk drawer. He throws something on the table that is wrapped in plastic and is too small to be cash. Lolie sees that it is rock cocaine.

LOLIE (CONT'D)
You said cash.

SLICK
That's good as cash little girl.

She doesn't react.

SLICK (CONT'D)
Sell it or use it, I don't give a
fuck.

Lolie looks around. A few boys have gathered near by and stare at the drugs. Lolie turns and walks to the door.

SLICK (CONT'D)
Lolie! That's the last time you
turn your back on me!

INT. METRO RAIL TRAIN - DAY

Lolie sits riding the Metro Rail with her bike next to her.

When the train stops A WOMAN seated across from Lolie gets up to leave. She forgets her purse on the floor. Lolie hides the purse under her own feet.

EXT. EMPTY STREET IN THE WAREHOUSE DISTRICT - DAY

Lolie rides her stolen bike in a circle, switching directions back and forth, with no point to her direction of travel.

EXT. LOS ANGELES STREET - DAY

Lolie's grandmother stands behind a shopping cart modified into a mobile street stand. She sells tamales and pinwheels.

Lolie walks her bike up to her grandmother and gives her a comfortable hug.

GRANDMA FREDYA
Hello child.

LOLIE
Hello Grandma.

Lolie rummages through her backpack, reaching into the purse but keeping it hidden from her grandmother. She pulls out a wad of cash and holds it out to her grandmother.

LOLIE (CONT'D)
Take the day off.

Lolie's grandmother clasps her hand around Lolie's hand. She shakes her head "no".

GRANDMA FREDYA
It's not honest. I know it's not.

Grandma Fredya pushes Lolie's hand away.

EXT. LA RIVER - DAY

Lolie sits at the top of the LA River canal and watches THREE KIDS riding bikes again. One is the little girl from the front of Slick's shop. She has her own bike now.

From a distance there is a loud whistle. It's Slick in his shiny Chevy pickup. He points to his eyes and then to Lolie and then drives off.

INT. ABANDONED BUILDING - NIGHT

Lolie carries her bike up the fire escape.

INT. ABANDONED BUILDING - CONTINUOUS

Lolie lights a candle and her eyes widen. Her bikes are gone.

EXT. SLICK'S WAREHOUSE - NIGHT

Lolie bangs on the doors of Slick's warehouse. She walks to the back door but it is locked by a heavy chain.

EXT. LA STREETS - NIGHT

Lolie rides intensely through the empty city streets.

EXT. BAR - NIGHT

Lolie sits and watches TWO MEN smoke cigarettes outside of a bar. They stand by two cool bicycles. When they go inside Lolie stands up and walks toward the bikes. She looks at the locks that the bikes are attached to parking meters with.

A police car is stopped at a red light in the intersection. Lolie looks in its direction. She kicks a garbage can and then throws it against the bar wall. She screams. The police cruiser flashes its lights and chirps its siren.

Lolie runs to her bike and speeds off.

EXT. LA STREETS - CONTINUOUS

Lolie pedals frantically through the streets. Two police cruisers turn onto the street behind her. There is a chase. Lolie keeps a good distance from the police.

EXT. LA WAREHOUSE DISTRICT - CONTINUOUS

Lolie leads the cops to Slick's warehouse.

EXT. SLICK'S WAREHOUSE - CONTINUOUS

Lolie skids to a stop by the back door of Slick's warehouse. She paces but then throws her bag down and pulls out her bolt cutters. She cuts at the chains but the steel is thick. Two police cruisers blast by the back alley. Sounds of tires screech to a stop and the sirens start to grow louder again. Lolie strains at the chain. One of the police cars appears on the street again at the end of the alley.

Just as it shines its spotlight on Lolie the lock breaks and she runs inside.

INT. SLICK'S WAREHOUSE - CONTINUOUS

Lolie stands in the middle of the shop. She sees three of her own bikes. Police sirens flash through the windows.

A light clicks on in the corner. Underneath is Slick, dressed in boxer underwear and an undershirt. He is sleepy-eyed.

SLICK

Who the fuck is getting rolled on
out there?

Slick sees Lolie standing in his shop.

The sounds of the police footsteps and their radios enter the building. Slick realizes that the police are inside his shop.

SLICK (CONT'D)

Pinche cabrona.

Slick desperately gathers drugs from his stash in his desk.

Lolie notices one of her grandmother's pinwheels on the floor. The little girl that Lolie befriended earlier is staring at her from the dark. The girl gestures for Lolie to come near.

Slick makes a hasty exit.

INT. SIDE ROOM, SLICK'S WAREHOUSE - CONTINUOUS

The little girl with the pinwheel takes Lolie by the hand and directs her to a mass of children who are sleeping in the room.

POLICE OFFICER (O.S.)

Runner! Latino Male!

The sounds of running footsteps are heard in the far room.

The little girl directs Lolie to the floor and covers her with a blanket. She gestures for Lolie to be quiet.

A crash and rustling is heard in the next room.

POLICE OFFICER TWO (O.S.)

Relax dude! Hands behind your back.

Slick's voice rambles angrily, muffled by a pile of officers restraining him.

Lolie lies and watches the polices flashlights discover the bikes in the chop shop.

INT. SLICK'S WAREHOUSE - CONTINUOUS

Slick is on the ground. The officers pull drugs from him.

POLICE OFFICER
Damn we got an operation here.
Crack rock. Radio central.

POLICE OFFICER THREE
Unit eight one, central. We're
gonna need an evidence unit at 1415
Alameda.

INT. POLICE CRUISER - THE NEXT DAY

Lolie rides in the back of a police cruiser.

INT. LOLIE'S GRANDMOTHER'S PORCH - DAY

Lolie stands with a police officer and her bike on her
grandmother's porch. Her grandmother answers the door.

POLICE OFFICER
Are you the guardian of Dolores
Santo?

Her grandmother nods yes.

POLICE OFFICER (CONT'D)
We picked her up downtown last
night. She's hanging out in some
pretty shady areas. You should keep
an eye on her.

The police officer leaves. Lolie breaks down and cries. She
hugs her grandmother.

LOLIE
Grandma. Can I stay?

Grandma Fredya directs Lolie inside with a hand on her back.
Grandma Fredya wheels Lolie's bike inside and closes the door
behind them.

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