

HOOK AND HIGH BEAMS

Written by

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EXT. HIGH SCHOOL - NIGHT

A low-profile, late-20th century school building in a small town. A brightly lit sign welcomes us to "BLACKSTONE HIGH SCHOOL - HOME OF THE RAVENS."

MELISSA (17) walks out of the gymnasium with a crowd of excited fans after an obvious win. She indistinctly remarks to a some people walking alongside her.

Melissa breaks from the crowd and heads toward her compact car in the parking lot.

INT. PICKUP TRUCK

A man, GEORGE (50s), closely watches as Melissa walks up to her car and gets in.

INT. COMPACT CAR

Melissa turns the key and starts up the car. The radio automatically turns on. Soft country music plays. It is interrupted after a moment by the voice of a RADIO D.J.

RADIO D.J.

I've just received this message from the state police. A patient has escaped from the state mental hospital and is thought to be headed east. He is wearing a white hospital gown and where his right hand should be is a hook. If you see him, call the state police right away. And now, back to the music.

The music resumes where it left off. Melissa puts the car in gear, a little creeped out.

EXT. PARKING LOT

Melissa's car leaves the parking lot followed closely by George's pickup truck. Maybe a little too closely.

INT. COMPACT CAR - DRIVING

Melissa drives away from the high school and through the heart of town. She drives along, listening to the music and humming to herself.

INT. PICKUP TRUCK - DRIVING

George keeps his eyes firmly on Melissa's car. He is a man on a mission.

INT. COMPACT CAR - DRIVING

The lights of the town disappear behind Melissa's car. After a moment, the high beams of the pickup truck are turned on and the car is filled with blinding light. She puts up her hand to shield her eyes.

MELISSA

What the hell? What's this guy's problem?

After she says this, the high beams are turned off.

MELISSA (cont'd)

Weird.

She keeps driving along, turning at an intersection. But George's pickup truck keeps closely following her.

Another few moments pass. The truck's high beams turn on again for a few seconds before turning off.

MELISSA (cont'd)

Maybe he wants to pass. I'm probably going too slow for this douche-bag.

She waves at the truck to pass her but it continues to follow much too close for comfort. The realization hits her like a ton of bricks.

MELISSA (cont'd)

That creep is following me. But why? I've got to get home!

She puts her foot down on the gas pedal. She looks back and sees that the truck is still following her despite the increased speed.

Melissa is fearful but determined. The high beams turn on once again, but this time the truck rams into the back bumper of her car. She screams at the top of her lungs.

She continues to drive down the road at increased speed, with the truck continuing to follow and keep its high beams on. She looks back occasionally with fear in her eyes.

EXT. FARM - DRIVEWAY

A sprawling farm out in the sticks. Melissa turns sharply into the long driveway. George's truck follows close behind.

INT. COMPACT CAR - DRIVING

Melissa drives up to the side of the farmhouse. She quickly turns off the car and flings the door open.

EXT. FARMHOUSE

Melissa practically jumps out of the car and looks back.

Predictably, the pickup truck is right behind the car. She sees George get out holding a pistol in his hand. He starts walking toward her as she screams and runs for the door.

MELISSA

Dad! Dad! Help me! He's a got a gun!

George walks up next to the car and raises his pistol as Melissa runs into the house.

After a few moments, Melissa's father, HENRY (40s), emerges from the house holding a double-barrel shotgun. He levels it at George.

HENRY

OK, you son-of-a-bitch, you better get out of here before your head's halfway to Hawaii.

George frantically gestures toward the vehicle.

GEORGE

Sir, please! You don't want me, it's him you want!

HENRY

The hell you mean?

Henry puts down the shotgun and walks to where George is standing. He looks through the window.

Hunched down behind the driver's seat is a MAN with a wild expression on his face, wearing a white hospital gown. The hook on his right hand has a razor blade attached.

GEORGE

You better call the police, I'll hold him here.

Henry turns and runs back into the house.

INT. LIVING ROOM - NIGHT

A cozy farmhouse living room with big picture windows. George and Henry sit on the couch.

HENRY

So, how did it happen George?

GEORGE

I'm a janitor at the school and I was getting in my truck when I saw that man get into her car. I didn't know what to do. The only option I could think of was to follow her home.

HENRY

But what about the high beams?

GEORGE

In my truck I could see him behind her. Whenever he made a move to kill her, I turned on my high beams and that would make him duck back down so that he couldn't be seen. He got desperate at one point so I had to ram the back of her car to get him to stop. I kept the high beams on after that.

HENRY

Never have I heard anything so brilliant in my life. How can I possibly thank you?

GEORGE

No need to. Your daughter's alive, that's thanks enough.

George gets up to leave, shaking Henry's hand.

GEORGE (cont'd)

I'd better be getting home. My wife's gonna be worried sick.

HENRY

See you around, George. And thank you. From the bottom of my heart.

George smiles, nods and exits through the side door.

EXT. FARMHOUSE - NIGHT

George walks to his truck past Melissa's car. He looks inside again to make sure the man is gone. He is.

George gets inside his truck and starts it.

INT. PICKUP TRUCK - DRIVING

George sees Henry waving from the living room window. He waves back as he turns the truck around to leave.

INT. LIVING ROOM

Henry watches as George's pickup truck heads toward the road. The truck's high beams flash a few times.

Henry can't help but smile.

FADE TO BLACK