

CHLOE CLEOPATRA TAYLOR

Written by

Cleveland O. McLeish

42 Claremont Drive
Old Harbour P. O.
St. Catherine
Jamaica W. I.
1 (876) 352-2650

FADE IN:

EXT. NEIGHBORHOOD STREET - NIGHT

CLEOPATRA, 18, walks up the sidewalk holding tightly to her text books. She glances behind her, fear in her eyes.

A HOODED FIGURE is following close behind. He slows when she glances back. She picks up her steps. He does too. She rounds a corner. He follows.

He picks up his pace and gets close to her. She looks back, begins running. He runs after her and grabs her. The books fall from her hands. She screams. A window high above her closes.

Her attacker takes out a knife. He puts his index finger to her lips, then knife to her throat.

He pulls her into the alley.

INT. BEDROOM - DAY

Cleopatra opens her eyes. She is lying naked beneath covers with PATRICK, 22.

Cleopatra stares at the ceiling. Patrick stares at her.

PATRICK

Tell me.

A single tear escapes her eyes. Patrick sits up.

PATRICK (CONT'D)

Baby, what is it?

CLEOPATRA

I'm pregnant.

Patrick looks away worried. He gets out of bed.

INT. LIVING ROOM - DAY

Patrick and Cleopatra are having dinner. Cleopatra picks at her food. Patrick tries to feed her. She blocks his attempt with her hand.

CLEOPATRA

I can't carry this child. Even if
its yours.

PATRICK
A little too late for that.

CLEOPATRA
Maybe fifty years ago. Not now.

Patrick considers her words.

PATRICK
You're not having an abortion.

CLEOPATRA
Ma mother doesn't know I was raped.
Ma father can't know. Have to get
rid of it.

PATRICK
This 'it' could be my child.

CLEOPATRA
Could be his. Just need you to give
me the money for an abortion.

PATRICK
You're not aborting this child.

CLEOPATRA
We don't have a choice.

PATRICK
Yeah we do.

CLEOPATRA
It is ma body that will change, ma
life that is ruined, ma choice.

PATRICK
We'll make it work.

CLEOPATRA
You say that now.

PATRICK
Always wanted a child. Even have a
name. If its a boy, Patrick Taylor
Junior. A girl, Chloe Cleopatra
Taylor.

Cleopatra breaks and begins crying. Patrick takes her hand
and kisses it.

PATRICK (CONT'D)
I know you are confused, and hurt
but I want this child.

CLEOPATRA
Confused and hurt. Don't quite sum
up how I feel Patrick.

PATRICK
I know we can do this.

CLEOPATRA
I want to believe you. You have
been there for me in more ways than
I deserve.

PATRICK
That will never change Cleo.

CLEOPATRA
No one else calls me that.

INT. ENTRANCE TO ALLEYWAY - NIGHT - FLASHBACK

Patrick walks the streets looking, searching for someone familiar. He stops when he sees the books at the entrance to the alleyway.

He picks them up and looks into the semi dark alleyway.

INT. ALLEYWAY - NIGHT

Patrick stoops by Cleopatra. She is lying in a folded position like a foetus sobbing. Patrick touches her and she squirms.

He picks her up and carries her out of the alley.

INT. LIVING ROOM - PRESENT DAY

Patrick holds Cleopatra's hand. The memory fading in their eyes.

CLEOPATRA
You came looking for me. Knew you
loved me then as I know you love me
now. Need you to understand that I
can't live with a constant reminder
of that night.

PATRICK
It's a life.

CLEOPATRA
The product of a rape.

PATRICK

Every child that is conceived is conceived with a purpose. We kill that life, we also kill God's purpose for that life.

CLEOPATRA

What of your own reputation at church?

PATRICK

Gave that up when I started having sex.

CLEOPATRA

Don't think I can do this. Wish you could understand.

INT. LIVING ROOM - EVENING

TREVOR, 42, sits by the dining table waiting, smoking and drinking from a Jack Daniels bottle.

MAUD, 35, walks with a plate of sandwiches. She puts it on the table for Trevor.

Trevor looks at it, then at her.

TREVOR

What is this?

MAUD

Tuna sandwich baby.

TREVOR

For dinner?

MAUD

Its all we got ---

Trevor hits the plate from in front of him. It crashes to the floor.

He gets up and grabs Maud.

TREVOR

Is this your way of rubbing in the fact that I'm jobless?

MAUD

No baby.

TREVOR

You love pointing out my weakness,
don't you --- showing up all my
faults.

Cleopatra comes in.

Trevor sees her and releases Maud. They share uncomfortable
and intimidating glances. Trevor leaves with a grunt.

CLEOPATRA

You ok mom?

MAUD

How was school?

CLEOPATRA

I need to tell you something.

Cleopatra sits her down.

CLEOPATRA (CONT'D)

Please don't freak out or over-
react. I'm pregnant.

Uncomfortable moment of silence.

MAUD

I told you to stop seeing that boy.

CLEOPATRA

I love him.

MAUD

You just started college. This will
ruin everything.

CLEOPATRA

You're overreacting.

MAUD

Which is a normal response to
something like this.

Maud paces the room, hand on hip, hand on forehead.

MAUD (CONT'D)

Never wanted this for you
Cleopatra. Your father can't know.

CLEOPATRA

Eventually its gonna be hard to
hide, Mom.

MAUD
Is there a friend you can stay
with?

CLEOPATRA
Just Patrick.

MAUD
Would his parents approve?

CLEOPATRA
They're dead.

MAUD
Pack your things and leave tonight.

CLEOPATRA
Leave you here alone with him?

MAUD
Don't worry about me. My season of
peace is coming.

EXT. PATRICKS HOUSE - NIGHT

Cleopatra is standing outside the door with two large bags.
She knocks and waits.

Patrick opens the door dressed in pyjamas. He looks behind
him on the clock on the wall reading 3:05 A.M.

CLEOPATRA
Sorry to wake you. Had to leave
when he was asleep.

PATRICK
I wasn't sleeping.

Patrick looks at her bags.

CLEOPATRA
I have no where else to go.

PATRICK
I know.

Patrick takes her bags and they go inside.

INT. BEDROOM - NIGHT

Cleopatra and Patrick lie down. Neither can sleep.

CLEOPATRA

Think your parents would approve of me.

PATRICK

Yeah. Think yours would approve of me?

CLEOPATRA

Mom, eventually. Dad, never.

PATRICK

You are lucky to have both parents alive.

CLEOPATRA

You're the lucky one. Wish I had what you have. At least your parents died leaving you this house --- and enough money to get you through college.

PATRICK

I'd rather have them.

Uncomfortable silence.

CLEOPATRA

Still not convinced we're doing the right thing. Worried about ma mom.

PATRICK

Your mom can take care of herself.

EXT. MAUD'S HOME - DAY

Police cars everywhere. House has been cordoned off. Neighbors stand outside the perimeter looking in. Uniforms everywhere.

INT. MAUD'S HOME - DAY

Trevor lies dead in a pool of blood. A knife is sticking out of his chest. Police go through collecting evidence.

EXT. MAUD'S HOME - DAY

Cleopatra forces her way past the spectators. A Police Officer holds her. She looks across as her mom is escorted from the house in handcuffs.

Maud is smiling, finally.

INT. DETENTION ROOM - DAY

Cleopatra sits with Maud at a table. There is a guard keeping close watch on all prisoners meeting with friends and family.

CLEOPATRA
So much happening all at once.
Feels like a dream.

MAUD
A good dream. Your father is dead.
I feel nothing but peace.

CLEOPATRA
You should have just left.

MAUD
And go where? Because of him, I had
no family. No friends. Monsters
like that don't deserve to live.

CLEOPATRA
Was it worth spending your life in
prison mom?

MAUD
Freedom is worth any price. You
just make sure you raise your child
to make better choices. Our
mistakes aren't worth repeating.

CLEOPATRA
Love you Mom.

MAUD
See you around kiddo.

INT. HOSPITAL - DAY

Cleopatra is wheeled into the emergency room in an advanced stage of pregnancy.

INT. EMERGENCY ROOM - DAY

Cleopatra is lying on the bed soaked in blood. Nurses are inserting I.V. And adjusting the drip.

DOCTOR BEARD, early 50's, rushes in putting on gloves and face mask.

NURSE
Her blood pressure is high. She may
go into shock.

DOCTOR BEARD
Is this her first child?

NURSE
Yes Doctor.

Doctor looks over her chart and examines the x-ray and ultra
sound images.

DOCTOR BEARD
I don't think we can save both
mother and child.

Cleopatra grabs the doctors hand.

CLEOPATRA
Save ma daughter. Save Chloe.

Doctor nods. He gets to work.

INT. CAR - DAY

Patrick is speeding down the highway. His cell phone beeps.
He picks it up and reads a text.

He looks up from the phone just in time to see a truck coming
towards him. He drops the phone. Grabs the wheel with both
hands and swerve. Its too late.

EXT. GRAVEYARD - DAY

Cleopatra stands by the side of a grave holding a new born
baby. Tears stream down her face.

CLEOPATRA
Chloe, meet your father. Patrick
Taylor.

Cleopatra holds her baby close. She walks away from the
grave.

EXT. SUPERMARKET - NIGHT - 24 YEARS LATER

A single car sits in the parking lot. JAMES, 26, sits behind
the wheel tapping the steering with his fingers.

SECURITY GUARD opens the Supermarket door. CHLOE, 23, Gothic chick steps through the doors. Guard watches as she hurries across the parking lot and into the car. The doors to the supermarket closes.

INT. CAR - NIGHT

James looks across at Chloe. He smiles. She doesn't.

CHLOE
Really hate this job.

JAMES
The job or the people?

CHLOE
Both.

JAMES
I still think I could teach you to draw plans.

CHLOE
So I can steal all your clients.
Not worth it.

JAMES
We really don't have enough
Architects in this world to meet
the growing demands.

CHLOE
That's your dream. I have ma own.
Can we go? Think we can make it?

JAMES
We'll make it.

James turns the key in the ignition. The car doesn't respond. He tries again several times. Engines clicks but refuses to turn over.

He continues trying. Eventually the car starts

JAMES (CONT'D)
Don't say it.

CHLOE
You can do better than this piece
of junk.

The car pulls out of the parking lot.

EXT. NIGHT CLUB - NIGHT

Car pull up on the kerb at the front door.

INT. CAR - NIGHT

James & Chloe watch as the sign on the door spins from open to close and the shutters are drawn. Lights go out inside.

CHLOE
Could have used the extra money.

JAMES
I know another place. Orion's Club.
Across town. They open late.

CHLOE
I sense a but.

JAMES
They don't pay.

Chloe sighs. Disappointment written all over her face.

JAMES (CONT'D)
I could just take you home.

CHLOE
Orion's Club. Could use the extra
exposure.

INT. ORION'S CLUB - NIGHT

CHLOE stands at a microphone on a small lit stage performing an original poem. Patrons sit in a semi lit area around tables. Some standing against the walls.

Drinks are being poured by waitresses in short skirts. Patrons distracted or just not very interested in the night's entertainment.

CHLOE
--- the agony of being me...I fear
I might not make it to eternity.
Everything I touch spoils, Can't
seem to say it right, can't stop
myself from annoying friends, who
say they care.
(MORE)

CHLOE (CONT'D)

Cant accept maself, but expects others to ---and to ma best friends I say, If I don't make it, its not because you never tried, but help -- - didn't come.

Chloe waits for the applause, but only gets one. JAMES shows his appreciation, but does so alone.

Chloe steps from the stage disappointed.

EXT. STREET CORNER - NIGHT

Chloe and James collect ice cream from a street side vendor. James pays and they walk off along the secluded sidewalk heading out of the city.

CHLOE

Maybe I need to work on ma delivery. Probably not enough emotions. Facial expression. Physical gestures.

JAMES

I liked it.

CHLOE

You like everything I do.

JAMES

I think it was good. Really solid.

CHLOE

Your mother know you tell lies?

JAMES

Wish you could accept that I'm not just telling you what you want to hear.

CHLOE

How is Church?

JAMES

You ask as if you're interested?

CHLOE

Friends do that.

JAMES

Mom keeps asking me about you.

CHLOE
Your mom don't even like me.

JAMES
Just the dark side of you --- and
that spike you wear around your
neck.

CHLOE
Dark helps us better appreciate
light.

JAMES
Night is young. Maybe we could go
see a late movie.

CHLOE
It's late. Need ma bed.

James takes out two tickets.

JAMES
Already bought the tickets.

CHLOE
Sorry. Gotta sleep for work
tomorrow. I'm sure you can find
someone else to go with you.

JAMES
Not quite the answer I was looking
for.

CHLOE
I'll make it up to you. Anything
you want.

JAMES
You can come with me to Church
Sunday.

CHLOE
Except that.

JAMES
A kiss good night.

CHLOE
And that.

JAMES
You would think after 20 years I
would be getting some different
responses by now.

CHLOE

After 20 years you still don't see
that you get the better part of me.

Chloe squeezes his hand and crosses the street waving down a taxi, leaving James frozen in thought.

INT. LIVING ROOM - NIGHT

Cleopatra is lies teasingly in the couch. GREG, 45, hairy, thick and groggy looking fellow wearing a Security Guard uniform, gun strapped to his belt, stands over her.

She bites her fingers seductively. He takes off the belt with the gun. She likes to be teased. He likes to tease. He takes off his shirt. She pulls him down and they kiss.

Chloe comes in.

Cleopatra jumps from under Greg and try to recompose herself.

CLEOPATRA

You were not supposed to be here
for another two hours.

Chloe looks at them and shakes her head.

CHLOE

People like you why they invented
bedrooms.

GREG

Chloe.

CHLOE

Greg.

Greg holds Cleopatra's arm.

GREG

You said we would have the place to
ourselves.

Cleopatra pulls her arm away from him.

CLEOPATRA

Things don't always work the way we
plan.

Greg puts his shirt on.

GREG

I'll be in the bedroom.

Greg takes his belt and goes up the stairs.

Cleopatra pulls out a box of cigarette and puts one in her mouth. Chloe takes it out.

CHLOE

You start smoking again?

CLEOPATRA

It helps.

CHLOE

Why are you with that looser? What happened to Paul.

CLEOPATRA

Paul was last year.

CHLOE

The one you were with last month.

CLEOPATRA

Phillip. Nice guy. He left me for his wife.

CHLOE

And you're back with Greg.

CLEOPATRA

Somebody has to pay ma bills. Buy ma clothes. Support ma bad habits.

CHLOE

You could get a job.

CLEOPATRA

Why aren't you at the movies?

CHLOE

You knew about that?

CLEOPATRA

You need a life outside of that laptop of yours.

CHLOE

If I'm gonna be a published writer, I need to write.

CLEOPATRA

Only 5% of writers get published.

CHLOE

I have all intention of being in that 5%.

CLEOPATRA

I just think you can do better for yourself.

CHLOE

And I think you can do better than Greg. How many times has he tried to kill you?

Cleopatra touches a scar on her face.

CLEOPATRA

How was work?

CHLOE

I have stuff to do.

Chloe heads to her room. Cleopatra finds her bottle of Vodka and pours herself a glass. She drinks.

INT. CHLOES BEDROOM - NIGHT

Chloe sits in front of her laptop. She is staring at a blank screen with a blinking cursor waiting for her fingers to begin typing.

Her stare is blank, probably reflecting her mind.

She hears the sound of arguing in an adjoining room. She covers her ears to block out the sounds.

She minimizes the empty document and opens her picture folder. She begins looking at pictures of Patrick and her mom in happier days. 25 years ago.

She touches the face of her father longingly staring at him. She puts her hand over Cleopatra standing next to him. She looks, then removes her hand.

She searches for her cell phone. Finding it, she dials and puts the phone to her ears.

CHLOE

How was the movie?

(listens)

Sorry about that. Thinking of coming with you to church. Probably regret it, but we'll see. Have a good night.

Chloe hangs up.

She shuts down her computer and goes to bed.

INT. SUPERMARKET - DAY

Chloe is at the counter packing bags for customers checking out.

SANDRA, 30's, supervisor with a bad attitude strolls past gesturing for Chloe to follow her.

INT. NARROW PASSAGEWAY - DAY

Sandra confronts Chloe.

SANDRA
You want this job?

CHLOE
Yeah.

SANDRA
Don't seem like it. Keep getting complains that you are packing toiletries with food stuff. I'm sure we've had this conversation before.

CHLOE
There are 15 people packing bags.

SANDRA
Only one devil-looking girl. That's how customers describe you.

CHLOE
Instead of constantly finding fault. Show me how to please you.

SANDRA
If it was up to me, the only thing I would be showing you is the door.

Sandra leaves. Chloe sighs.

INT. KITCHEN - MORNING

Cleopatra is busy making breakfast. She stands by the stove scrambling eggs. Her face is swollen and bruised.

Chloe, fully dressed for work, walks in and goes to the fridge. She takes out a box of cereal and some milk.

CLEOPATRA
I was making breakfast.

CHLOE
I don't eat eggs.

CLEOPATRA
I forgot.

CHLOE
Neither do you.

No response.

CHLOE (CONT'D)
What happen to your face?

CLEOPATRA
Walked into a door.

CHLOE
Right. Gonna go church with James
Sunday. Wanna come?

CLEOPATRA
Not ma thing.

CHLOE
What is your thing mom? Walking
into doors?

Cleopatra puts the eggs on a plate with four slices of toast. She picks up a cup of tea and walks out of the kitchen.

Chloe has lost her appetite. She puts the stuff back in the fridge, grabs her bag and leaves.

INT. CHURCH - DAY

The choir arrayed in purple robe is singing. Some members listen passively, others actively raising hands and singing along.

Chloe sits passively, hands folded. James actively participating beside her.

The choir finishes and James sits.

PASTOR KATHLEEN JONES, late 40's, walks to the podium.

KATHLEEN
Such a beautiful congregation.
Greetings ---

JAMES
You ok?

Chloe points at some people staring at them. They turn away when she points.

CHLOE
Reminders of why I don't go to church.

JAMES
Its their problem if they can't appreciate different.

CHLOE
Its ok if you don't want to sit with me. Can't imagine what its like for the pastors son sitting with the Goth.

JAMES
I'm sitting where I want to sit.

A lady sitting behind them leans forward and gestures for them to be quiet.

Chloe folds her arms. James smiles.

KATHLEEN
--- today we have in our midst, Prophet Phil who will bring the word. Make him welcome.

Some cheer as PHIL, mid 30's walk to the podium clutching his bible.

PHIL
Greetings brothers, sisters, friends. God gave me a Word for this church. Maybe not for everyone, but particularly for one.

Phil is looking in the direction of Chloe and James.

CHLOE
This is not good.

JAMES
Don't leave.

CHLOE
Don't make him pick on me.

PHIL
(points at Chloe)
Come here young lady.

CHLOE
(to James)
Can I say no?

JAMES
Some may be offended if you do.

CHLOE
Don't care.

JAMES
Relax and go with the flow. What's
the worst that could happen?

Chloe reluctantly gets up and walks to the altar. She stands before Phil who seems to be in a brief trance.

Chloe is not sure how to react.

Calmly he opens his eyes and looks at her.

PHIL
You have many questions.

CHLOE
Just one.

PHIL
No need to question His existence
Chloe, you are way past that.

CHLOE
How'd you know ma name?

PHIL
Before you were conceived God knew
you. Before you were formed he
ordained you a scribe. Your writing
will change the world.

Chloe looks around at Paul. He knows the question she is asking, he responds with a shake of his head.

Chloe looks back at Phil.

PHIL (CONT'D)

No one here knows you better than God. He told me everything Chloe.

CHLOE

I don't even believe in God.

PHIL

You want that to be true. But you know better. You have always known better. He has only one question for you as well.

Phil steps off the platform to stand directly in front of Chloe.

PHIL (CONT'D)

Will you follow Him?

Chloe tries to suppress the emotions building up inside her. She almost chokes on her tears.

PHIL (CONT'D)

He needs you to accomplish a great task. He has a purpose for you and the gift he has given you. You only need to lift those hands and surrender. Stop running. Stop hiding. Stop resisting.

Chloe is reluctant. Phil holds her hand and raises them. He lets go and they stay raised.

James is also in tears.

INT. CHURCH - LATER

James sits with Chloe on the front bench. People are still filing out of the Church.

CHLOE

Not sure what just happened.

JAMES

I think you just gave your heart to Jesus.

CHLOE

Whatever I did. I've never been more at peace.

JAMES

Come over for dinner. Mom insists.

James take Chloe by the hand and she gets up. They hug.

Chloe looks past James shoulder to see a man standing by the door. A very familiar face.

Patrick smiles at her, then leaves.

James notices her expression. He follows her stare to the door but there is no one.

JAMES (CONT'D)

What is it?

Chloe runs towards the door. James is confused.

EXT. STREET - NIGHT

Patrick runs up the street. Chloe follows after him. He rounds a corner. She goes after him.

EXT. ENTRANCE TO ALLEYWAY - NIGHT

Chloe runs up to the entrance. She stops and looks around. Patrick is nowhere in sight.

She rubs her head in frustration.

Patrick appears from the alleyway. He grabs her and pulls her into the darkness.

EXT. ALLEYWAY - NIGHT

Patrick releases Chloe.

She looks at him not sure how to respond to this.

CHLOE

You're dead.

PATRICK

If that were true, then you would be dead too.

CHLOE

You can't be him.

PATRICK

Your name is Chloe Cleopatra Taylor. Born in New Orleans hospital on November 10, 1976.

(MORE)

PATRICK (CONT'D)

You have a birth mark on the side
of your stomach. A mole ---

CHLOE

Stop.

PATRICK

Somebody lied to you Chloe. You
need to know the truth.

CHLOE

Why now? After all these years.

PATRICK

Sorry. Had to make sure you were
ready.

CHLOE

This is stupid. You're dead.

Chloe tries to leave. Patrick holds her arm.

PATRICK

Don't blame you Chloe. But you need
to know the truth. The truth will
set you free.

He lets her go. Chloe looks to the entrance of the alleyway,
then turns to face Patrick but he is gone. No doors, no other
entrances or exits but he is gone.

James appears at the entrance to the alleyway. He comes over
to Chloe.

JAMES

What's going on?

CHLOE

Have to take a rain check on
dinner.

Chloe leaves James standing alone in the alleyway confused.

INT. KITCHEN - DAY

Kathleen is busy cooking oven baked chicken, potatoes and
baking a cake.

James walks in.

KATHLEEN

Where's Chloe?

JAMES

Not coming.

Kathleen looks at the quantity of food she is preparing.

KATHLEEN

Hope you are really hungry.

James is more disappointed and sad than hungry.

KATHLEEN (CONT'D)

Sorry. Know how you feel about her.

JAMES

My feelings are not the problem.

KATHLEEN

Only someone you love can hurt you baby. Maybe you need to tell her how you feel.

JAMES

She's smart. I think she knows.

KATHLEEN

She may assume, but she can't know unless you tell her. You don't want to know you missed something beautiful cause you choose to be silent.

Kathleen's cell phone starts to ring. She looks at the number and put the phone aside ignoring it.

JAMES

Who are you ignoring today?

KATHLEEN

Your father.

JAMES

Why's he calling you?

KATHLEEN

Actually he's been hounding me for weeks. Wants me to move back to Jamaica to live with him. Even uses the whole 'better harvest fields' argument.

JAMES

The Caribbean could use more evangelists.

KATHLEEN

Agreed. Gave it some consideration.
Today changed that.

JAMES

One getting saved.

KATHLEEN

First for the year. Was beginning
to think I had no effect on people.

JAMES

Told you to stop being so hard on
yourself.

KATHLEEN

A church with no one getting saved
is a dead church. With a dead
pastor.

JAMES

Chloe was the last person anyone
expected to surrender.

KATHLEEN

Including me. God has a way of
reminding us its his church.

JAMES

Guess Jamaica isn't an option.

KATHLEEN

For more reasons than one. A
leopard never changes his spots.

Kathleen pulls a finish cake from the oven. James is ready to eat.

INT. LIVING ROOM - DAY

Cleopatra and Greg are watching a television program. Greg is in his uniform. The gun belt is on the coffee table before them.

Cleopatra stares at the gun. Greg stares at her. She notices him looking and directs her eyes to the television.

A talk show program is airing. Two men, host and a writer. The host holds up a book titled 'The Unwanted Child'

HOST

Here with me in studio today is
Author Bobby Riley.

(MORE)

HOST (CONT'D)

Distinguished writer of this book
"The Unwanted Child." Welcome
Bobby.

BOBBY

Pleasure.

HOST

Most obvious question now is are
you pro or post abortion.

BOBBY

Margaret Sanger says it best:
"Ignorance breeds poverty and
poverty breeds ignorance. There is
only one cure for both and that is
to stop breeding these things."

HOST

By 'these things' you mean babies?

BOBBY

Tissues. Just fragments. Not babies
unless they are born. Understand
this, poverty exist because parents
are having children they cannot
provide for. Its a vicious cycle
with only one alternative.

HOST

Do we have the authority to decide
if a baby lives or dies?

BOBBY

Tissues. Fragments.

HOST

Living tissues with a soul.

BOBBY

Religious bigotry.

HOST

Why is killing a baby inside legal
but after birth, illegal. That
makes sense to you?

BOBBY

Sensing a bit of prejudice.

HOST

If sex is for pro-creation and we don't want to procreate, we should be writing books on abstinence. Not murder.

BOBBY

I would like to call it compassionate social program.

HOST

A baby in a trash can outside your house makes you a psychopath; but a baby in the trash can outside an abortion clinic is compassionate social program.

The television program is cut due to 'technical issues beyond their control'

GREG

More like social issues beyond their control.

Cleopatra is deep in thought. Greg notices.

GREG (CONT'D)

Don't make this Jesus freak get to you. Studio should fire him.

CLEOPATRA

Wanted to do an abortion. Seems like the right thing to do then.

GREG

Seems better than raising a child who don't love you.

A door opens and slams.

GREG (CONT'D)

Speak of the devil.

Chloe storms in.

CHLOE

Greg.

GREG

Chloe.

CHLOE

Need to speak with ma mother alone. Please.

GREG
Gotta go to work anyway.

Greg tries to kiss Cleopatra. She turns her face away. His face changes color. He looks at Chloe. He forces a smile. Buckles his belt.

CLEOPATRA
Later.

GREG
What's the point. She'll be here.

CHLOE
I'm not particularly fond of you either.

GREG
Good to know.

Greg leaves.

CLEOPATRA
You don't like to see me happy.

CHLOE
You know that word? Didn't think you do.

CLEOPATRA
I know you don't like ma taste in men. Nothing wrong with pretending.

CHLOE
If you're content with massaging fists with your face --- that's your thing.

CLEOPATRA
You don't talk to me like that.

CHLOE
I saw ma father today.

Cleopatra is not sure how to respond.

CLEOPATRA
Your father is dead ---

CHLOE
He looked pretty alive for dead.