

SHERRY THE GANGSTER

Written by

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FADE IN:

EXT. MOTEL MEDUSA - NIGHT

Red fluorescent motel light illuminates a desolate-looking area on a dry and humid night, providing information to any interested parties passing by that vacancies are open at Motel Medusa and that folks can come here for a respite.

SHERRY (V.O.)

Oscar Wilde once said: Be yourself, everyone else is taken. And if I truly examine it, that's what this has all been leading to: finding out who I truly am. Sometimes though, most times, one's only capable of arriving at the destination by a liberal discharge of blood, sweat, and tears. And on occasion, the blood won't even be their own.

INT. MOTEL MEDUSA - ROOM - NIGHT

A bloodied hand lays on top of a carpet - shaking.

A young woman, SHERRY, is on the floor in the room of a cheap, down, and dirty motel room. She is trembling and breathing heavily and there is blood trickling down from a cut on the corner of her bottom lip as well as from the top part of the cheekbone, under her left eye. The knuckles in both her hands are raw and bloodied.

Lying next to her is a young man, BOBBY. His face is a bloody mess. He is naked and very much dead.

Sherry slowly stands up and takes a deep breath in. She feels dizzy though and nearly loses her balance. She feels nauseated and she gets to her knees and throws up right next to dead Bobby.

She finishes vomiting, wipes her mouth with the back of her hand, and then notices something poking out on her knuckle, so she tries to push it in thinking it belongs further in but the piece slides off and as she picks it up apprehensively and examines it, she realizes that it's a piece of Bobby's tooth.

Sherry turns towards him, throws him the piece of tooth, and then spits at him.

SHERRY
Fuck you, Bobby, you good for
nothing piece of shit!

Sherry tries again to stand but feels a sharp pain in the rib cage, lets out a CRY, and lets herself fall fully on the floor.

SHERRY (V.O.)
Ouch.

She slowly turns to the side.

Her eyesight quickly travels under the bed and to a big black sports bag.

SHERRY (V.O.)
And then there's you.

Sherry crawls towards it, brings it out from under the bed, and unzips it. The bag is full of plastic sacks of white powder.

Sherry stands up and moves back. She looks from the cocaine to the vomit, to Bobby laying there a bloodied dead mess.

SHERRY (V.O.)
God fucking damn it!

FADE TO BLACK.

SHERRY (V.O.)
Things used to be so much simpler
and - far less violent once upon a
time. I was busy pursuing two
career paths. One was hitting the
comedy clubs and trying to tell
funny things to make people laugh,
the other involved the art of
tantalizingly dancing.

FADE IN:

INT. STRIP CLUB - NIGHT (FLASHBACK)

Sherry is in the middle of a very energetic, athletic, and sensual pole dancing number.

Bobby - minus the smashed, bloodied face - handsome and cocky, is sitting front and center and eyeing Sherry with a cheeky smirk on his face.

Sherry eyes him back, her striptease taking on a different, 'for your eyes only' quality.

INT. STRIP CLUB - CHANGING ROOM - NIGHT (LATER)

Sherry is changing into her casual clothes, which largely always consist of a pair of purple-jeans hot pants and a dark gray tank top. There are other WOMEN in the room with her, they're also changing their outfits and taking off their makeup.

A black woman, LATOYA, is in the process of taking off her large fake eyelids when she turns to Sherry:

LATOYA

That biker dude was asking about ya again, honey.

SHERRY

Was he now?

LATOYA

Yup, think he's smitten with ya.

A red-haired woman, CANDY, grabs her bag from the floor and stands.

CANDY

They're all smitten when it comes to ass and boobs.

The rest of the WOMEN nearby nod their heads, while GINA says:

GINA

Ain't that the gospel truth.

LATOYA

You gonna give him some sweet loving then, hon?

Sherry finishes fixing herself up in the mirror and stands up.

SHERRY

Me? Why I'm gonna eat him all up and spit out the bones.

All the women CHEER to that in their own unique way.

EXT. STRIP CLUB - NIGHT

Sherry exits the club accompanied by Latoya and Candy. Bobby is waiting around, standing by his *Custom Triumph* motorcycle.

BOBBY
Hey Sherry, hell of a routine
tonight.

SHERRY
Thank you, Bobby, glad you liked
it.

BOBBY
You busy right now, wanna grab some
cherry pie with me?

LATOYA
Of course, she wants you to eat her
pie.

Candy and Latoya let out a giggle while Sherry slaps Latoya on the shoulder.

LATOYA (CONT'D)
What?

SHERRY
Behave.

BOBBY
You ever been to Stanwyck's diner
by the overpass? They make some
good pie there. Coffee's tasty too.

CANDY
Oh hell yeah they do.

LATOYA
Yup, that's a good place.

SHERRY
Haven't been yet, no.

Bobby mounts his motorcycle and starts the engine.

BOBBY
Love to take ya.

Sherry pretends to contemplate the offer.

Then:

SHERRY

Um - OK.

BOBBY

Great. Hop on.

Sherry runs over to Bobby who's getting the bike in gear and climbs up on the seat behind him.

CANDY

Have fun, girl.

LATOYA

Don't forget we've swapped shifts for tomorrow.

SHERRY

I won't, promise.

Bobby drives off and Sherry waves bye. Latoya and Candy make their way to a parked car.

LATOYA

Bet she forgets.

CANDY

No doubt.

LATOYA

Won't hold it against her if she does - well, maybe for a couple of days.

CANDY

Want to hit a club? Lots of ballers showing up at Sparkle in the Dark recently.

LATOYA

Fuck yeah.

INT. STANWYCK'S DINER HOUSE - NIGHT

Sherry and Bobby are sitting in a booth, both having a plate of cherry pie with cream and a coffee.

They are both talking animatedly with each other and from time to time burst out into laughter as well.

SHERRY (V.O.)

I did fall for Bobby Bocca quite fast and pretty damn hard.

(MORE)

SHERRY (V.O.) (CONT'D)

Back then he was actually really charming and full of - piss and vinegar, as the saying goes. Was the first time I felt like this for anyone, and that's one of my excuses for staying around when things turned ugly. Cause - fuck me - they usually always do; don't they?

EXT. MOTORCYCLE - ROAD - NIGHT

Moving.

Bobby is driving his motorcycle and Sherry is holding him tight from behind, a big smile on her face.

SHERRY (V.O.)

Bobby felt like a breath of fresh air in a dry and dusty desert. He talked big, he walked tall and his passion felt enticing.

EXT. LAKE - NIGHT

Sherry and Bobby are by a lake holding each other, a bottle of whiskey shared between them.

CUT TO:

The bottle lies empty.

Sherry and Bobby are making out heavily and it's not long before they start undressing each other.

INT. APARTMENT - BEDROOM - DAY

Sherry and Bobby are naked in bed, in the middle of an intense love-making session.

INT. APARTMENT - SHOWER - NIGHT

The water is running, but Sherry and Bobby are busy humping away at each other.

SHERRY (V.O.)

And yeah, sex between us was pretty damn glorious.

FLASHBACK ENDS

FADE TO BLACK.

SHERRY (V.O.)
But that was then, this is now.

FADE IN:

INT. MOTEL MEDUSA - BATHROOM - DAY

Sherry, all bloodied and bruised, is looking at herself in a cracked mirror.

SHERRY (V.O.)
Have you ever looked at yourself in
the mirror and had a complete
stranger looking back?

She takes some tissue-wipes and cleans up her face, which has started to bruise up badly.

INT. MOTEL MEDUSA - ROOM - DAY (CONTINUOUS)

Sherry goes back into the room and looks at Bobby lying on the floor.

SHERRY
What the hell am I going to do with
you?

INT. MOTEL MEDUSA - BATHROOM - DAY (DAYDREAM)

Sherry has managed to drag Bobby's body into the bathtub. She is naked and her hair is covered by a shower cap. She is sweating profusely as she grabs hold of a saw.

She takes a deep breath and starts cutting Bobby's arm off.

Blood starts spraying on Sherry's face and all over the room.

CUT TO:

There's even more blood now as Sherry, laughing frantically, throws a leg into a big plastic bag, that's full of other body parts belonging to Bobby.

DAYDREAM ENDS

INT. MOTEL MEDUSA - ROOM - DAY

Sherry snaps out of her fantasy and shivers.

She once more looks at Bobby who's dead on the filthy carpet.

SHERRY

Nah, screw that.

Sherry walks over to the body and tries to move it, she puts in a great effort but only manages to drag it a few inches forward.

She stops and sighs.

Sherry takes a bed sheet and covers Bobby with it.

SHERRY (CONT'D)

There.

She sits on the bed and tries to control her breathing.

SHERRY (V.O.) (CONT'D)

OK, OK, easy now. So, I might have just murdered my boyfriend with my bare fucking hands, and there's ten kilos of grade A cocaine in a sports bag under the bed that belongs to some extremely dangerous individuals that will surely want it back - badly - desperately. But it's not like I haven't been in difficult situations before.

INT. COMEDY CLUB - NIGHT (FLASHBACK)

Sherry is standing apprehensively on the small stage of a bar, in the mid of her comedy performance. The audience is a particularly hostile one. A lot of BOOS and other negative sound bites are ECHOED around the place.

SHERRY

So y - you know how there are all - like these really old expressions around, from the time of the Pilgrims maybe and - like, I swear to God most of them don't make no fucking sense to me. Take - 'you're a chicken' for example...

AUDIENCE MEMBER (O.C.)

You suck.

SHERRY

Now - I grew up on a farm, and let me tell you something - chickens, they are some of the nastiest, meanest motherfuckers I'd ever come across. They'd peck and scratch and chase after you like nobody's business. They scared the bejesus out of me growing up.

AUDIENCE MEMBER 2 (O.C.)

Get off the fucking stage.

Packets of peanuts are thrown on stage and they land by Sherry's feet.

SHERRY

Easy there, fellows.

Sherry looks out to the crowd of animated, drunk, and loud audience and she closes her eyes.

SHERRY (V.O.)

I didn't blame them. We can't be good at everything we do.

FLASHBACK ENDS

EXT. RECREATION CENTER - DAY

A big, Bland-looking building.

ANTONIO (O.S.)

Who's to blame for this atrocity, Doug?

INT. RECREATION CENTER - ROOM - DAY

Three men are sitting around a table drinking espressos and smoking. The room is decorated with classical-looking paintings and photos of Italy. There is a man in his sixties, ANTONIO, a man in his fifties, ADRIANO, and a man in his forties - which is SILVIO.

A younger man, DOUG, broad shoulders, Caucasian, is standing in front of them.

DOUG

Gentlemen, it is almost certain at this point that the cuprite was Bobby Bocca.

(MORE)

DOUG (CONT'D)

He's the only one that is not accounted for this morning and he's not answering our calls.

ADRIANO

That toothless piece of dogshit? What the hell, did he suddenly grow a pair?

SILVIO

Never liked that kid, always thought he looked like a punk, like a fucking weasel.

ANTONIO

Well, he's about to be a dead fucking weasel. What else do we know?

DOUG

We've already had eyes on his associate, Ray Romaro, who by all accounts was the second man of the operation.

ANTONIO

Good. Do we know what fucking hole Bobby's crawled into?

DOUG

Not really, not yet. His girlfriend Sherry is gone too, seems they might have made a run for it together. Although she might have gone along against her will.

SILVIO

Sherry? Is that the one with that big fine ass that I'd love to bite into?

DOUG

Um, I - guess.

ADRIANO

She has a sweet pair of knockers on her too. Shame she's with that dickless turd with legs. What a waste.

ANTONIO

I want them both dead and I want the drugs back, and I want it done right fucking now!

DOUG

Both?

ANTONIO

That's what I said, wasn't it?
She's with him, isn't she, and they
have something that belongs to us.
Yes, I want her fucking dead too,
fine piece of ass or not.

DOUG

Understood.

ANTONIO

Good. We need to set an example
here, we can't have our own people
fucking us in the ass.

They all sip some coffee.

ADRIANO

We should really hire Cassandra for
this job.

SILVIO

Cassandra - Fingers? Yes, I like
that.

DOUG

I can handle it.

SILVIO

No one's saying you can't. But
she's the best of the best.

ADRIANO

And a specialist at finding those
who wish to remain hidden.

DOUG

She's expensive.

ADRIANO

Rightly so.

SILVIO

Absolutely.

ANTONIO

She's also a savage. And I do want
bones to be snapped, limbs to be
had, and blood to run free, on this
one. Get Cassandra on this right
fucking now!

INT. MOTEL MEDUSA - ROOM - DAY

Sherry is on the bed in the motel room. She opens her eyes and sighs.

SHERRY (V.O.)
Not even mommy is enough to keep
the demons at bay this morning.
Might as well skip meditation too.

Sherry wipes away at the sweat that has gathered on her temple.

She looks around the room apprehensively, then her eyes focus on the vomit which has started to harden. It seems almost like abstract art to her.

Sherry keeps staring at it.

A mosquito-like BUZZING sound is heard around her, so Sherry snaps out of her trance and waves her hand about the air. She looks around for the bloodsucker but she can't see anything.

INT. MOTEL MEDUSA - BATHROOM - DAY (CONTINUOUS)

Sherry runs to the bathroom, opens the tap, and cups some water in her hand but she notices that it is brownish so she lets it go and closes the tap.

INT. MOTEL MEDUSA - ROOM - DAY (CONTINUOUS)

She returns to the room and sits on the bed once more.

SHERRY (V.O.)
I need to leave this room and seek
a clean water source or else risk
going full-on Captain Benjamin L.
Willard in this motherfucker.

Sweat keeps running down her skin.

Her breathing starts becoming labored.

SHERRY (V.O.)
Get up, Sherry, get the fuck up,
and leave the room. Go now!

Sherry gets up, opens the door, and exits the room.

INT. MOTEL MEDUSA - CORRIDOR - DAY

Sherry walks down a long corridor feeling slightly disoriented and passes a JANITOR, a skinny Latin man with dark shadows under his eyes, a cigarette dangling from his lips and a 'kill me now' look in his eyes.

Sherry locates a vending machine full of candy and chocolate bars, so she searches in her pockets and brings out a coin. She puts it in the machine, types the number corresponding to the chocolate bar she wants and presses, the button.

Nothing happens.

SHERRY

Oh, come on.

Sherry bangs her fist on the front of the machine, the candy bars jiggle a bit within but do not fall from their contraptions.

Sherry bangs again and again in frustration but still, no bar falls.

SHERRY (CONT'D)

Stupid piece of crap!

INT. MOTEL MEDUSA - FRONT DESK - DAY (CONTINUOUS)

Sherry walks by the front desk. Behind it is MOTEL WOMAN, a largely overweight woman with badly colored hair. She is wearing a tee shirt that states: 'I just don't give a f**k,' on it. She is looking through a nudie mag and smoking an e-cigarette.

SHERRY

Um - excuse me, the venting machine ate my coin.

Motel Woman keeps looking at the magazine.

MOTEL WOMAN

Ya don't say.

SHERRY

I do say.

MOTEL WOMAN

Them's the breaks.

SHERRY

What?

Motel Woman stays quiet.

Sherry realizes this won't go anywhere so she walks to the front door of the motel, opens it, and walks out.

EXT. MOTEL MEDUSA - DAY (CONTINUOUS)

Sherry walks outside and puts her right arm up and over her eyes as the sun's rays are a bit too strong.

There's no other building in sight, the motel seems located in the middle of nothing.

There are a few cars parked in the lot, one of which is the car Bobby drove them there in.

She looks around and locates the ice box and walks to it.

Sherry opens the box but finds the packets of ice to be water. She soon pulls her face away and pinches her nose from the horrible stink that comes from inside.

She slams the box shut.

SHERRY

God fucking damn it!

INT. MOTEL MEDUSA - FRONT DESK - DAY (CONTINUOUS)

Sherry walks to the front desk in anger but Motel Woman isn't there anymore.

Sherry notices the door to a back room open and Motel Woman is in there and putting on what looks like a strap-on. Sherry then notices that the Janitor is there too and that he might have tears in his eyes. He then lowers his trousers and boxers and bends over the desk.

SHERRY

What the...?

Sherry - a disturbed look on her face - immediately turns around and briskly walks away.

INT. MOTEL MEDUSA - ROOM - DAY (CONTINUOUS)

Sherry approaches the entrance of her room and notices two women and one man about to enter their room which is located right next to hers.

The women, VIOLET and JASMINE, are young, tall, dressed in fine suits, and have expensive watches on. The man, MOSES, is in a vest and ripped jeans, looks eighteen, is quite athletic, but seems quite apprehensive.

Violet and Jasmine start kissing Moses's lips and neck, then grab his bottom, too.

Sherry stops outside her door and looks at them and the two women notice her looking and stop, their curiosity and interest spiked.

VIOLET

What happened to you, baby, did someone play too rough?

JASMINE

I bet she loves it rough, Violet.
Yeah, look into her eyes, you can tell.

Sherry stays quiet, focusing on Moses, who looks like he's about to start crying.

VIOLET

What's your name, honey?

SHERRY

Can't tell you.

JASMINE

Why not?

SHERRY

There's power in names.

The two women look at each other and smile. They turn to Sherry:

VIOLET

We like you.

JASMINE

Won't you join us, please?

SHERRY

Sorry, I'm - busy, perhaps another time.

VIOLET

Oh, too bad.

JASMINE

Change your mind, just come right
in, it'll be unlocked.

They all stare at each other for a second. Then Sherry opens her door.

INT. MOTEL MEDUSA - ROOM - DAY (CONTINUOUS)

Sherry gets back in the room, leans back on the door, and sighs.

SHERRY (V.O.)

World's just as mad out there as it
is in this fucking room.

INT. MOTEL MEDUSA - BATHROOM - NIGHT

Sherry opens the tap, cups some brown water, closes her eyes in disgust, and drinks it.

INT. ROOM - NIGHT (FLASHBACK)

Bobby and Sherry are lying sweaty and flushed in bed, having just had sex.

Bobby lights a cigarette.

BOBBY

Went to see James today, met the
bosses too.

SHERRY

How did it go?

BOBBY

Oh, babe, I'm telling you, you
wouldn't believe how old school
these guys are. Proper Mafia shit,
you know.

SHERRY

Yeah?

BOBBY

Yep. Like suddenly I was in a
fucking movie or something. Whole
thing was surreal. They told me I
might start doing some pickup and
delivery for them soon. What do you
think about that?

Bobby grabs her and starts kissing her neck.

SHERRY
I'm happy for ya, Bobby.

BOBBY
Be happy for us. You'll see, baby,
money's gonna be pouring in soon,
and I'm gonna cover you in all
things sparkly. Diamonds and
pearls, baby, diamonds, and pearls.

Sherry suddenly seems apprehensive:

SHERRY
But Bobby, isn't it going to be
dangerous?

BOBBY
Maybe a little. But what is life
without some danger?

FLASHBACK ENDS

INT. MOTEL MEDUSA - BATHROOM - NIGHT

Sherry's looking at her swollen fist.

SHERRY (V.O)
Life is danger.

INT. STANWYCK'S DINER HOUSE - NIGHT (FLASHBACK)

Sherry and Bobby are in a booth and are having pies and
milkshakes.

BOBBY
Are you fucking serious?

SHERRY
Yeah, why not, you won't let me
strip anymore.

BOBBY
I don't let ya? You're making it
sound like I'm some type of asshole
here. I thought we both agreed it
was time to move on.

SHERRY
You seemed so - persistent about
it.

(MORE)

SHERRY (CONT'D)

That's - I mean, I was thinking of packing it in someday but - oh, never mind.

BOBBY

So I don't want my fucking fiancée taking her clothes off for other men. Is that so bad of me?

SHERRY

Bobby - I - whatever, forget the stripping, I just thought we could work together, that's all.

BOBBY

Baby, this isn't the line of work for ya, believe me. It's - it's stressful and - kinda shit. OK? What about the comedian stuff? You do that, don't ya?

SHERRY

I stopped that a while back. It - wasn't for me.

BOBBY

Baby, I'm taking care of us, OK, you don't have to worry about that. You're going to have anything you want soon, you'll see.

FLASHBACK ENDS

INT. MOTEL MEDUSA - ROOM - NIGHT

Sherry walks back into the bedroom, Bobby's dead body is filling up the space.

Sherry stands there, leg shaking anxiously.

A mosquito lands on her thigh, she swats it and keeps her hand over her flesh.

When she removes it, a small red smudge is revealed underneath.

INT. APARTMENT - BATHROOM - NIGHT (FLASHBACK)

Red nail polish is applied on the nail of a finger.

Sherry is applying nail polish on her fingers.

INT. APARTMENT - BEDROOM - NIGHT (CONTINUOUS)

Bobby does a line of cocaine on top of the nightstand.

He rises and takes a deep breath in.

He then checks his watch.

BOBBY

Fuck.

INT. APARTMENT - HALLWAY - NIGHT (CONTINUOUS)

He appears by the door to the bathroom, leans on the wall, takes out a cigarette, and starts smoking.

His right leg starts shaking anxiously.

BOBBY

Come on, baby, hurry the hell up. I don't want to be late to this. Can't be fucking late, not tonight of all nights.

BEAT

The door finally opens and Sherry comes out of the bathroom, hair all done and makeup applied. She is wearing a very short and tight black dress. Her long legs are on display and she's showing lots of cleavage, too.

She blows on her nails to dry the polish.

SHERRY

Sorry, I'm all done. Let's go.

Bobby drops his cigarette on the floor and squashes it with his shoe.

BOBBY

What the fuck is that?

SHERRY

What?

BOBBY

Why do you have to dress like a goddamn whore all the fucking time?

SHERRY

Bobby...

BOBBY

I don't want you to meet my new bosses looking like that, they will all think that I fucking hired you for the night to pretend we're together for crying out loud.

SHERRY

But I always dress like this. You never complained before.

BOBBY

Go put something else on, and hurry the fuck up about it!

SHERRY

But Bobby, this is the least revealing outfit I got.

Bobby looks at her incredulously.

FLASHBACK ENDS

INT. MOTEL MEDUSA - ROOM - NIGHT

Sherry sits on the bed.

NOISE is heard coming from the room next door. The bed seems to be KNOCKING on the wall, there is MOANING, there are sounds of HITTING, there are cries of PAIN and there is LAUGHTER too.

SHERRY (V.O.)

Goddamn middle of nowhere hell hole. I'm desperate to leave but there's someone I have to wait for first. So - sitting around it's gonna be and inevitably, more trips down old memory lane.

FADE TO BLACK.

SHERRY (V.O.)

This is the night the 'honeymoon' period came to its inevitable and most definitive - end.

INT. APARTMENT - BEDROOM - NIGHT (FLASHBACK)

Sherry is in bed but is wide awake and staring at the ceiling.

The clock at the bedside table turns 3:00 AM.

The front door is heard OPENING.

INT. APARTMENT - NIGHT (CONTINUOUS)

Bobby stumbles inside the apartment, looking for a light switch.

The light is switched on by Sherry.

SHERRY

Fuck have you been?

BOBBY

Haven't got one foot through the door and you're busting my balls already.

Bobby grabs at his groin.

BOBBY (CONT'D)

Here, take a runner and fucking kick them, get it over with.

SHERRY

You haven't been answering your phone.

Bobby walks near Sherry.

BOBBY

So fucking what?

SHERRY

I got worried.

BOBBY

Yeah, right.

SHERRY

You forgot.

BOBBY

Forgot what?

SHERRY

The diner. We had a date, I was waiting there for hours, it - it was embarrassing.

BOBBY

Way to make it about yourself again, babe. I'm fucking killing myself at work for both of us and this is the thanks I get!

Sherry lowers her head.

BOBBY (CONT'D)

Oh, did I hurt your feelings, little girl?

SHERRY

It - it was our anniversary.

Bobby edges nearer.

BOBBY

Stop trying to make me feel like a piece of shit! I'm tired of it!

Sherry moves back, away from him.

SHERRY

Your breath stinks - again.

Bobby grabs her.

BOBBY

Don't walk away from me, bitch!

Sherry pushes him back and Bobby slaps her hard in the face.

Sherry puts her hands over her face in fear and shock.

There's a moment of tense silence between them.

BOBBY (CONT'D)

That was - sorry, baby -- see what you made me do?

Bobby turns away from her.

Bobby (CONT'D)

Are you happy now, are you fucking satisfied? Way to go making me be the asshole.

Sherry starts to cry.

BOBBY (CONT'D)

Oh for fuck sake, it was a tiny slap. Stop with the damn theatrics!

SHERRY
I'm not - s- sorry.

Her crying intensifies.

Bobby sighs in disgust, opens the front door, exits, and SLAMS it behind him.

EXT. FARM - DAY

Sherry's Mother's face up close. Her eyes are full of tears.

FADE TO BLACK.

SHERRY (V.O.)
As you probably guessed, I did not leave him then. I thought we could have worked it out, that he was having a tough time of it, that that was as bad as it would get. Then - yeah, things got worse, much worse.

FADE IN:

INT. HOSPITAL - NIGHT

Sherry is in bed in a hospital room, her head and jaw all bandaged up.

SHERRY (V.O.)
Six months later, I was admitted to a hospital with a light concussion and a broken jaw, courtesy of drunken and coked-up Bobby, whose frustrations at not getting ahead at work were getting the better of him. And it seemed that his only release was the use of me as his personal punching bag.

INT. BAR TOILET - NIGHT

Bobby is in a toilet cubicle with a skinny, drugged-up woman, FAY. Her skirt is pulled up and Bobby is behind her, they are groaning and moaning away.

SHERRY (V.O.)
This is what Bobby was up to while I was holed up and healing in hospital.

INT. APARTMENT - BEDROOM - NIGHT

Sherry and Bobby are in bed and having sex. Bobby is on top of Sherry, and Sherry's head is turned to the side and she seems absent-minded.

SHERRY (V.O.)

And here's me going back to him and having 'make-up' sex, like I did again and again and again. Why? I don't know, some misguided sense of loyalty, or maybe some ultimately futile sense of hope that things would magically reverse back to the glory days of the first few months. Most likely though, it was a combination of low self-esteem and idiocy.

FADE TO BLACK.

SHERRY (V.O.)

And then this happened.

FADE IN:

INT. APARTMENT - BATHROOM - NIGHT

An apprehensive Sherry - hands slightly shaking - is finishing applying makeup in front of the mirror.

Bobby is in there too, leaning on the side of the doorway and smoking a cigarette.

Sherry tries on a wig.

SHERRY

Honestly, I cannot stress enough what an absolutely horrible and horrifying idea this is.

BOBBY

Heh. I knew you wouldn't understand.

SHERRY

Bobby, you're talking about ripping off your extremely perilous, sadistically murderous, and entirely unforgiving bosses and going on the run!

BOBBY

It's risky, I know but it's a
fucking calculated risk.

SHERRY

How exactly?

Bobby gives her a look of utter annoyance and disgust.

Sherry takes in a breath, tries to contain her emotions, it's
difficult.

SHERRY (CONT'D)

So many damn things can go wrong.
And even if we get away with it
initially, we will never feel truly
safe, we'll always be looking over
our shoulders. And that is no way
to live, is it?

BOBBY

Wrong! This now is no way to live.
I'm talking about getting one over
those egomaniacal assholes. They've
been treating me like some goddamn
errand boy, giving me one shit job
after another, laughing behind my
back, and cracking jokes at my
expense. Fuck em! I just want
what's mine - what's ours.

Bobby flicks the butt of the cigarette in the toilet bowl and
walks to Sherry.

He stands next to her, she keeps looking into the mirror.

BOBBY (CONT'D)

Can't you see it?

She stays silent.

He puts his hand on her face, and she flinches.

BOBBY (CONT'D)

Won't fucking hurt you.

He turns her face to his.

BOBBY (CONT'D)

Can't you see the golden ticket?
One single score and we retire to
live the good life.

(MORE)

BOBBY (CONT'D)

We can live like emperors in Mexico, seeping tequila by the beach, answering to no one, doing whatever the fuck we want to do. Life will be good again like it used to be, baby. Don't you want that? Can't you see what I'm seeing?

EXT. DESERT - DAY (FANTASY SEQUENCE)

The trunk of a car opens and some large-build MEN grab badly beaten-up Bobby and Sherry from within and throw them on the ground.

Both Bobby and Sherry are tied up, hands behind their backs, and their mouth is gagged too.

Doug walks in front of them and takes out a gun.

Bobby and Sherry start to GROAN in fear.

Doug SHOOTS them both dead.

FANTASY SEQUENCE ENDS

INT. APARTMENT - BATHROOM - NIGHT

Sherry places her hand over Bobby's. Tears appear in her eyes:

SHERRY

Bobby, baby - please...

Bobby puts a finger to her lips.

BOBBY

(forceful)

Shhh, trust me, OK? -- I know I've been a piece of shit to you lately. It's all that fucking coke and all the pressure I've been under. I'll get cleaned up after this. I promise. It'll be like the good old days between us. Better even. But you gotta stick by me on this. OK? Can you do that?

Sherry swallows hard, then forces herself to nod in agreement.

FLASHBACK ENDS

INT. APARTMENT - NIGHT

A framed picture of Sherry with Bobby.

Cassandra is inside Bobby's and Sherry's apartment and is looking around for clues to their whereabouts.

She checks through their old mail.

INT. APARTMENT - KITCHEN - NIGHT

She puts on plastic gloves and thoroughly looks through the garbage can.

INT. APARTMENT - BATHROOM - NIGHT (LATER)

Cassandra washes her hands thoroughly at the sink.

She then opens the cupboards and looks at some drug prescription pills.

INT. MOTEL MEDUSA - ROOM - NIGHT

Sherry is lying on top of the bed but is wide awake.

SHERRY (V.O.)

Don't know what the best play is here. This guy Rooster is supposed to arrive the day after tomorrow with a new ID and a passage to Mexico. That was the arrangement. So the question that I need to answer is: Do I go or do I stay?

She looks at Bobby's covered body on the ground.

SHERRY

Fuck you, Bobby. May you rot in hell, you shit-stained motherfucker! Hope to God that demons are ripping you a new one right about now.

EXT. MOTEL MEDUSA - NIGHT (FLASHBACK)

It is still dark but on the horizon, dawn is fast approaching.

SHERRY (V.O.)

And this is what transpired just earlier on. I couldn't sleep a wink, and it wasn't due to Bobby's snoring, I was used to that, kinda. No, it was because for the first time in my life I felt the walls closing in and found it an ordeal to even take a fucking breath in.

INT. MOTEL MEDUSA - ROOM - NIGHT (CONTINUOUS)

Sherry and Bobby are in bed.

Bobby is asleep and SNORING away loudly, but Sherry is wide awake and looking pale and worried.

Sherry carefully gets out of bed and puts on her panties, hot pants, and tank top.

She picks up her suitcase and her purse and tiptoes her way to the door. She makes it halfway across the space when Bobby's snoring stops and he lets out a THROATY sound. Sherry stops, turns, and looks at him but he is perfectly still and seems to be fast asleep.

Sherry looks at him for a few more seconds, then continues her way to the door. She breathes in deep and opens it very slowly.

The door is halfway open when it is suddenly pushed shut hard. Bobby's hand is on the door.

BOBBY

And where do you think you're going?

He switches on the light and stands in front of her naked, barring the door.

SHERRY

I'm - done, I'm leaving you, Bobby.

BOBBY

Like fuck you are.

A quaint calmness invades Sherry's being - surprising her - and she stands her ground.

SHERRY

Move aside and let me through.

Bobby slides his hand through his hair then tenses up, as if he's had some kind of revelation.

He eerily smiles at her:

BOBBY

Have you betrayed me, Sherry? Oh my God! You made a deal with those cocksuckers, didn't you? Didn't you? Fuck me, fuck me, fuck me! They're on their way, aren't they? You're making a run for it before they arrive. Isn't it? Fuck me, that has to be it.

SHERRY

I would never do that, Bobby.

BOBBY

Of course, you would, you're nothing but a filthy, double-crossing goddamn whore!

Sherry stares into his eyes, she has no fear now.

SHERRY

Fuck you, Bobby!

Bobby smirks.

Then, without telegraphing it, he slaps her across the face, and Sherry moves back, dropping her suitcase and purse to the floor.

She looks right at Bobby with a fierce, piercing look in her eyes.

SHERRY (CONT'D)

Bobby, I'll only say this once, so pay close fucking attention. Do not ever do that again!

BOBBY

Or what, bitch?

SHERRY

Or you'll regret it.

Bobby slaps her again.

SHERRY (V.O.)

Have you ever experienced your head filling up with a piercing, burning light? I did right then.

(MORE)

SHERRY (V.O.) (CONT'D)

It was a strange but liberating
experience feeling something inside
of me snap and for rage to run amok
and devour me.

Sherry punches Bobby, moving him back and taking him by
surprise. He puts his hand on his lip and feels a cut on it.

BOBBY

Goddamn fucking cunt!

Sherry punches him again, on the chin, then holds her hand in
pain.

SHERRY

Shit.

Sherry decides to ignore the pain and swings at him again but
Bobby moves back in time, then darts forward fast, takes hold
of her, and throws her to the floor, hard, knocking the wind
out of her.

BOBBY

Gonna fuck you up something rotten.

Bobby gets on top of her on the floor and punches her, but
Sherry doesn't seem to have felt the hit at all as she has
now gone feral.

She grabs Bobby by the throat and as he manages to pry her
hand off, she scratches him across his neck.

BOBBY (CONT'D)

Crazy bitch.

Bobby punches her one more time and Sherry's neck snaps back
and blood runs down her face from a cut below her eye.

Sherry starts to LAUGH and Bobby looks at her incredulously
and with growing unease.

SHERRY

Is that all you got, you fucking
pussy?

Sherry manages to place her hand between Bobby's thighs and
grips hard at his groin. Bobby YELLS in pain and grabs her
hand. In desperation, he manages to pull her hand off him,
but as that happens, she punches him hard.

Sherry uses momentum to push him off her and to make him fall
on his back.

She quickly gets on top of him and starts to rain heavy blows down on him in a frenzy as she loses herself in a berserk rage.

She continues to punch until he stops moving and she falls on him in complete exhaustion.

FLASHBACK ENDS

INT. RAY'S APARTMENT - NIGHT

A Man, RAY, enters an apartment, holding on to LUCY, a call girl dressed in a very short dress. His one hand is on her bottom, while the other is holding on to an expensive bottle of champagne.

Cassandra is sitting on the couch, waiting.

RAY
Fuck are you?

CASSANDRA
I'm Cassandra.

RAY
Oh yeah, what the hell are you doing in here?

CASSANDRA
Looking for you.

RAY
Yeah, I got lots of bitches looking for me.

CASSANDRA
I seriously doubt that, Ray.

LUCY
Maybe I should go.

CASSANDRA
That would be for the best, hon.

Ray turns angrily to Lucy.

RAY
You're fucking staying! You only listen to me, you got that?

Cassandra stands.

CASSANDRA

You never learned manners, did you,
Ray?

RAY

Never have, never will.

CASSANDRA

Shame. You know you're in a lot of
trouble. We know you assisted Bobby
in his idiotic, suicidal endeavor
to steal a fuck-load of cocaine
that did not belong to him, and we
know you sold some of that coke
this morning.

Lucy steps away from Ray.

Cassandra steps towards him.

CASSANDRA (CONT'D)

We know a lot of things, Ray, you
put no effort into being discreet
and in covering your tracks.

Ray's free hand travels behind his back and brings out a
pistol but Cassandra steps forward and kicks it out of his
hand and without dropping her leg down, she kicks him again
to the head.

Ray drops the bottle of champagne and Cassandra grabs it
before it smashes to the floor.

Ray holds his head in pain:

RAY

You fucking bitch.

CASSANDRA

Two things I don't abide, Ray,
coarseness and inadequacy - and you
have both to spare.

Cassandra places the bottle on a table.

Lucy turns to leave.

CASSANDRA (CONT'D)

Wait, did the asshole pay you?

Lucy stops and turns around.

LUCY

No.

CASSANDRA
 (to Ray)
 Pay her.

RAY
 Fuck you.

Cassandra is upon him in a flash, grabs his wrist, and twists his arm around, making him CRY in pain.

LUCY
 It's - OK, he - we didn't do anything. I don't have to get paid.

CASSANDRA
 What's your name, hon?

RAY
 Let go of me, bitch.

Cassandra twists the arm more. Ray YELLS.

CASSANDRA
 So damn impolite, Ray.

She looks at the woman:

CASSANDRA (CONT'D)
 Go on, honey.

SANDRA
 L - Lucy.

CASSANDRA
 Lucy, listen carefully. You always have to get paid. Always.

Cassandra looks at Ray.

CASSANDRA (CONT'D)
 Wallet, now.

Ray reaches into his jacket and brings out his wallet. Cassandra takes it, lets go of his hand, then punches him in the gut and drops him to his knees. She takes out all the notes in his wallet and gives them to Lucy.

LUCY
 Thanks.

Lucy leaves.

Cassandra turns to Ray who's holding his stomach. It's starting now to dawn on him that he is way over his head.

RAY

I - I'll cut you in, screw it, I'll give you the money back, everything I made - just let me go.

Cassandra smiles.

CASSANDRA

We have that already. But there is something you can assist us with. Bobby and his girl, where are they?

RAY

Bobby? Fuck should I know? Mexico most likely.

CASSANDRA

For your own sake, give me something, anything, a place, a name.

Ray makes a run at her, swings and misses, and Cassandra starts to rain punches and elbows all over his head and body. Ray can barely stand up and Cassandra grabs the pinky of his left hand.

CASSANDRA (CONT'D)

Give me something, Ray.

RAY

Wait - wait - OK.

Cassandra breaks the small finger and Ray YELLS out.

RAY (CONT'D)

Fucking - wait, I'll tell you. Jesus.

CASSANDRA

I'm listening.

RAY

I - I got - I got something. Might help, a name - Rooster. He's supposed to meet him today at some motel, in some godforsaken place. All I know. I swear.

CASSANDRA

Rooster? Hmm, that sounds familiar.

RAY

Good, good.

CASSANDRA
Great, thank you.

Cassandra picks up the finger next to the pinky and holds it tight.

RAY
What're you doing?

CASSANDRA
Something you should know about me,
Ray. Nickname's Fingers. Can you
guess why?

Ray's eyes widen in horror.

RAY
I told you all I know, please.

CASSANDRA
I know you have. I'm still breaking
nine more fingers though. Usually,
I do one hand, but you, you get the
full treatment.

RAY
I'm sorry, please - please.

CASSANDRA
Pleading's only making this better,
so you keep that energy, Ray.

RAY
P - Please.

EXT. RAY'S APARTMENT - NIGHT

The sound of Cassandra SNAPPING a finger followed by a
SCREAM.

INT. MOTEL MEDUSA - ROOM - NIGHT (DREAM SEQUENCE)

Sherry is sitting on the edge of the bed, blood drops falling
from her knuckles to the floor.

Bobby is dead on the carpet but the body is uncovered. Sherry
looks at it.

Bobby's eyes open.

BOBBY
What have you done, baby?

SHERRY

Bobby?

BOBBY

I hope you're happy with yourself
now, Sherry.

SHERRY

You - you're dead.

BOBBY

No shit. Thing is though, you're
dead too. They're coming for ya
now. You're nothing but rotten,
stinking meat, you just haven't
realized it yet.

SHERRY

Shut up.

Bobby starts LAUGHING.

SHERRY (CONT'D)

Shut the hell up!

Bobby's body is not there anymore. Sherry looks around the
room but it is nowhere. She looks at the spot on the ground
where the body was but it is empty.

Bobby's bloody face appears right next to her.

DREAM SEQUENCE ENDS

INT. MOTEL MEDUSA - ROOM - DAY

Sherry wakes up with a YELP, she is drenched in sweat.

She is lying on the bed. Bobby's body is where it should be,
on the floor and covered up.

Sherry places her hands over her face and takes a deep breath
in.

She turns so she is face down on the mattress and notices
something under the pillow. She strains to get a better look
and realizes that it is the butt of a pistol, one that
belonged to Bobby.

She reaches for it and brings it out from under the pillow.
She studies it, then lies back, holds it on her chest and
closes her eyes.

Sweat keeps pouring down her forehead.

She sighs.

INT. MOTEL MEDUSA - BATHROOM - DAY (LATER)

A jittery, naked Sherry enters the shower and tries the tap and the pipes seem to moan in annoyance at the intrusion.

EXT. MOTEL MEDUSA - DAY

The sound of WATER coming through a shower head.

SHERRY (V.O.)
Arrgg - God fucking damn it!

EXT. CASSANDRA CAR - DAY

MOVING

Cassandra is driving her car along a lonesome road. Around her civilization seems to have been left behind.

CASSANDRA
Hell am I?

She comes upon Motel Kirki and parks the car in an empty lot.

INT. MOTEL KIRKI - ROOM - DAY

Cassandra enters a motel room holding on to a rack sack, which she places on the bed.

CUT TO:

Cassandra has changed clothes and is now wearing athletic shorts and a sports bra. She is doing a set of push-ups and follows that with a set of sit-ups.

She has really built up a sweat as she performs shadow boxing and tries out various striking techniques.

INT. MOTEL KIRKI - BATHROOM - DAY (LATER)

A naked Cassandra apprehensively turns on the shower tap and moves her body back in fear. After a long pipe GROAN, clean water makes its appearance.

CASSANDRA
Oh, Thank goodness.

A relieved Cassandra moves under the shower and starts to wash.

INT. MOTEL MEDUSA - CORRIDOR - DAY

Sherry comes out of her room - pistol on the small of her back - and hears some COMMOTION coming from next door.

Listening more attentively, she makes out the CRACK of a whip and the muffled sounds of someone in DISTRESS.

Sherry seems indecisive.

Finally, she walks by but after a few more steps she stops.

SHERRY

Fuck it.

She walks back, stands in front of the neighboring door, and finally BANGS on it.

Violet opens the door and smiles wide upon seeing Sherry.

VIOLET

Changed your mind, sugar?

INT. MOTEL MEDUSA - NEIGHBORING ROOM - DAY

Sherry enters the room with confrontational energy and notices an extremely perspiring Jasmine standing with a whip on her hands over a naked Moses who is spread naked on the carpet, hands tied to the edge of the bed and a sock stuffed into his mouth. His back and bottom are red and raw from the whipping.

SHERRY

Stop what you're doing and let him go!

Jasmine turns and gives Sherry a confused look.

JASMINE

Huh?

Violet smirks.

SHERRY

You heard me!

VIOLET

I think you've misconstrued the situation, baby.

JASMINE

Moses here is our employer.

Sherry is taken back.

SHERRY

Bullshit.

Jasmine proceeds to take out the sock from Moses' mouth.

MOSES

It's true. I'm absolutely fine,
I've consented to this.

SHERRY

Oh, OK - sorry, my bad - I guess.

Jasmine places the sock back into Moses' mouth.

JASMINE

Think nothing of it, darling.

Violet leans closer to Sherry and whispers to her:

VIOLET

The fact that you've come to a
stranger's rescue - even if it
proved a chimerical event - has
made me so helplessly wet for you.

Sherry blushes. She quickly steps away and to the exit.

Violet smiles seductively at her.

SHERRY

I - better grab some dinner. Again,
my sincere apologies for the
misunderstanding.

Sherry exits in a rush.

Violet closes the door and sighs longingly.

She turns to Jasmine.

VIOLET

So, where were we?

Jasmine cracks the whip in the air.

On the floor, Moses cracks a smile.

INT. MOTEL MEDUSA - CORRIDOR - DAY (CONTINUOUS)

Sherry is in front of the vending machine and is staring at it intently. In her hands is the pistol but she's holding it upside down, like a hammer.

SHERRY

Screw it!

She swings at the glass and it CRACKS.

She hits the glass a few more times.

INT. MOTEL MEDUSA - CORRIDOR - DAY (CONTINUOUS)

Sherry's pockets are full of candy and chocolate bars and her hands are carrying loads as well.

INT. MOTEL MEDUSA - ROOM - DAY (LATER)

Sherry looks at her bed cover which is now covered with all sorts of junk food.

SHERRY

Highlight of the day.

Sherry sits on the mattress, picks up a chocolate bar, and unwraps it only to be met by melted chocolate which runs down her hand.

SHERRY (CONT'D)

God fucking damn it!

INT. MOTEL MEDUSA - ROOM - DAY (LATER)

Sherry is sitting on the floor and trying her best to eat a melted chocolate bar.

INT. FARM - KITCHEN - NIGHT (FLASHBACK)

10-YEAR-OLD Sherry is nonchalantly playing with her dinner when her FATHER appears in the room.

FATHER

She - asked for you.

INT. FARM - HALLWAY - NIGHT (CONTINUOUS)

Father takes Sherry in front of a door and pauses. He seems to gather strength and finally opens the door to a bedroom.

FATHER

Go.

INT. FARM - BEDROOM - NIGHT

Sherry enters the room and finds her Mother lying in bed with her eyes closed. She is quite pale and her head is shaven.

Sherry apprehensively approaches her.

Her Mother opens her eyes.

There's a KNOCK.

FLASHBACK ENDS

INT. MOTEL MEDUSA - ROOM - NIGHT

Sherry's venture down memory lane gets interrupted. There is another KNOCK on the door.

INT. MOTEL MEDUSA - CORRIDOR - NIGHT (CONTINUOUS)

A hand KNOCKS persistently at a door.

The door opens slightly, revealing Sherry's head - her mouth is covered with melted chocolate.

Facing her is an angry Motel Woman.

SHERRY

Can I help you?

MOTEL WOMAN

Vending machine's all busted up.

SHERRY

Oh really?

MOTEL WOMAN

Yeah.

SHERRY

Well - them's the breaks.

Motel Woman tenses up but Sherry stares right at her, right through her soul.

Motel Woman's demeanor changes, she backs down.

MOTEL WOMAN
Sorry to disturb you.

SHERRY
Think nothing of it.

Sherry closes the door.

INT. MOTEL KIRKI - ROOM - NIGHT

Cassandra, fresh from the shower, towel wrapped around her waist, places a picture of a young boy on the bedside table and lights a small oil lamp next to it.

CUT TO:

Cassandra puts music on her MP3 player and begins sharpening her knife.

CUT TO:

Cassandra places some oil on a cloth and proceeds to clean and polish a couple of pistols.

INT. MOTEL MEDUSA - CORRIDOR - NIGHT (DREAM SEQUENCE)

Sherry is in the motel's corridor but it looks much longer this time. She starts walking along, but soon it becomes apparent that there's nothing else but the corridor.

Sherry starts to panic and starts hitting the walls and the doors with her hands.

She walks more and she tries to find a way out but the corridor keeps on and on.

EXT. MOTEL MEDUSA - NIGHT

Sherry is suddenly in front of the ice box and is staring at it. She feels very apprehensive as she opens the top. Inside the box is filled with blood.

INT. MOTEL MEDUSA - ROOM - NIGHT

Sherry is in her room, on the floor, on top of what looks like Bobby and she is punching him again and again and again.

She stops in exhaustion and gets off them, but when she looks at the body, she sees that it is her Mother lying there all bloodied up.

Sherry's Mother opens her eyes and looks at her.

DREAM SEQUENCE ENDS

INT. MOTEL MEDUSA - DAY

Sherry wakes up with a SCREAM.

Light is making its way into the room from behind the blind.

All around her on the bed are empty chocolate bars and candy wrappers.

Sherry puts her hands on her head and sighs.

SHERRY

Jesus. No more chocolate and candy
for dinner, like ever.

There is a KNOCK on the door and Sherry jumps.

Sherry picks up the pistol from under the pillow but is unsure what to do next, she finally places it back there.

She yells at the door:

SHERRY (CONT'D)

Two minutes!

INT. MOTEL MEDUSA - BATHROOM - DAY

Sherry rushes in and places her hands on the sink.

There is another KNOCK on the door.

SHERRY

Be right there!

Sherry lowers her head and sighs.

SHERRY (V.O.)

That is the scary damn future come
knocking on the door.

(MORE)

SHERRY (V.O.) (CONT'D)
 What do I do now? The 'sensible'
 thing? Act the hapless, helpless,
 abused girlfriend who's good at
 disrobing but bad at telling jokes,
 or do I continue on this new path I
 stumbled into and become something
 entirely different - something
 that's still a work in progress?

Sherry opens the tap which makes a loud CROAKING noise and
 splashes some brown water on her face.

She looks in the mirror.

SHERRY (V.O.)
 You got this. Say it.

SHERRY
 I got this!

INT. MOTEL MEDUSA - ROOM - DAY (CONTINUOUS)

The door opens a few inches and a beard and deep dark eyes
 appear on the other side.

SHERRY
 Yeah?

ROOSTER
 It's Rooster.

SHERRY
 Oh right. Well - hmm, Bobby's -
 unavailable, I'm afraid.

ROOSTER
 What? What the fuck does that mean?

SHERRY
 Deals off?

Rooster smiles.

ROOSTER
 You a comedian?

SHERRY
 Not a very good one apparently.

ROOSTER
 Yeah, I can tell. Now, how about
 you let me the fuck in.

SHERRY

Um - OK, sure, yeah, come in, I guess we should talk.

Sherry swings the door wider and Rooster walks in, all broad shoulders and thick arms in a sleeveless shirt and a cowboy hat, looking like Javier Bardem's less attractive brother.

As he walks past Sherry she notices the tattoo of a rooster on his left shoulder.

Rooster looks about the room and then to the obviously dead body under the sheet and shakes his head.

He takes his hat off and drops it on the bed.

ROOSTER

Fuck happened here then?

SHERRY

We got in a - domestic tiff. I won.

Rooster breaks out a smile, he wears it well and Sherry absentmindedly traces her hand through her hair.

ROOSTER

Is that so?

Rooster lowers his gaze, blatantly checking out her legs and torso.

His eyes finally reach Sherry's.

ROOSTER (CONT'D)

You Sherry?

Sherry tries to stop her blushing from getting more prominent, then nods Yes.

ROOSTER (CONT'D)

And this here covered-up body is - Bobby?

SHERRY

Was Bobby, yes.

ROOSTER

I guess he won't be needing his new ID then.

SHERRY

I wouldn't think so, no.

ROOSTER

But you're going to be needing yours, right?

SHERRY

Actually, I'm not sure I will.

Rooster throws a look of surprise at Sherry.

ROOSTER

Still got the blow with you?

SHERRY

Yeah, b - but see - there's a change of plans.

ROOSTER

Is there now?

SHERRY

Look, Rooster, I can appreciate the fact that you went to all the trouble to get us new IDs and to arrange for our safe passage out of here but I don't really want to go on the run to be perfectly honest. Never did, to begin with. That was all Bobby's plan.

ROOSTER

So don't go, stay, fuck I care? I still want my cut.

SHERRY

I don't think you understand. I need to -

ROOSTER

I don't think you fucking understand, girl. I don't give a shit about you being born again or finding nirvana or whatever the fuck else is going on with you. I just want my payment.

Rooster throws Sherry's new ID on the bed. Underneath Sherry's photo is the name Annie Laurie Starr.

ROOSTER (CONT'D)

Here's what you asked for, so now, why don't you be a nice and productive girl and bring me that beautiful dust powder? And fuck it - all of it.

SHERRY

All of it?

ROOSTER

Yeah, what can I say, I'm a greedy fucker. Besides, best I take it off your hands, what're you gonna do with it?

SHERRY

Take it back?

Rooster LAUGHS.

ROOSTER

You ain't half bad a comedian after all.

SHERRY (V.O.)

Lookie here, my biggest fan.

Rooster returns to his dead serious demeanor:

ROOSTER

Bring it now! Got shit to do.

SHERRY

I - I can't do that.

ROOSTER

You can't do that? Oh, right, I didn't say please, did I?

Rooster takes out his gun from behind his back and points it at Sherry.

ROOSTER (CONT'D)

Can you get me the fucking cocaine, please?

INT/EXT. CAR - DAY

MOVING

Cassandra is driving the car and looking at the shops and buildings on her right, on the sidewalk.

She brings the car to a stop outside a bookshop and double-checks the address on her phone. The sign on the store simply says: Book Store, in black letters.

Cassandra puts on sunglasses and grabs her leather jacket.

EXT. STREET - DAY

Cassandra gets out of the car and walks to the bookshop.

INT. BOOKSHOP - DAY

Cassandra makes her way through shelves of books with topics such as 'anarchy', 'alternative history', and 'conspiracies', as well as shelves full of comic books.

Cassandra reaches the counter and is greeted by three women, THE THREE MARIA sisters.

MARIA A

Bueno Dias, madam. How may we be of humble assistance to you on this fine day?

CASSANDRA

I'm looking to speak to Rooster.

MARIA B

He's not here today, can we take a message?

CASSANDRA

I need to know where he is.

MARIA B

We don't know you.

CASSANDRA

I'm Cassandra, and you are?

MARIA A

I'm Maria.

MARIA B

I'm Maria.

MARIA C

I'm Maria.

CASSANDRA

Oh, the three Marias. You've got the whole biblical thing going on, right? You're hard-core Catholic, church-going folk, aren't you?

The three sisters stay silent.

CASSANDRA (CONT'D)

So Rooster then?

MARIA A

What's your business with our brother?

MARIA C

Why should we assist you?

CASSANDRA

I have no business with Rooster, only with the ones engaged in business with him today. My employers have actually used Rooster's services in the past and have a respectful and cordial relationship with him. Plainly put, we are simply trying to locate one of our own who's gone all AWOL on us with merchandise that did not belong to him.

MARIA A

We understand but it is not possible for us to help you.

MARIA B

We don't know where our little hermano is today.

CASSANDRA

Can one of you call him and find out, please?

MARIA B

No. He changed phones recently.

MARIA C

And he forgot to give us his new number.

CASSANDRA

How inconsiderate of him.

MARIA A

We don't make a habit of judging others.

CASSANDRA

Noted. Let me try something else. May I slowly reach into the inside pocket of my jacket and produce an envelope?

MARIA A

You may.

Cassandra slowly reaches into the inside pocket of her jacket and produces a large envelope. She opens it and takes out a thick bundle of cash that she places on the countertop, in front of the three Marias.

CASSANDRA
Can you be of some assistance now?

The three Marias nod their heads Yes in unison.

CASSANDRA (CONT'D)
Hallelujah.

INT. MOTEL MEDUSA - DAY

Rooster is pointing his pistol at Sherry.

SHERRY
OK, fine. Is that gun really
necessary?

ROOSTER
Seems to be doing the trick.

Sherry exhales and then turns around, gets on her knees, and reaches under the bed for the black sports bag. Rooster's eyes fall heavy on her backside, and he wipes his mouth with the back of his hand.

Sherry brings out the sports bag and pushes it by Rooster's feet.

SHERRY
There.

Sherry sits on the edge of the bed.

Rooster bends to one knee and unzips the bag, then stares wide-eyed at all the bagged white powder.

Sherry slides fast across the bed towards the pillows, picks up the pistol, and points it at Rooster, but at the same time it took her to do this action, Rooster has managed to lift his hand and point his gun at her as well.

They are pointing their pistols intently at each other.

ROOSTER
Drop it, you sneaky puta, or I drop
you.

SHERRY
You drop it, asshole.

ROOSTER
Your safety's on.

SHERRY
Safety's not fucking on, what do
you take me for?

Rooster smiles.

ROOSTER
Honestly, you're full of surprises.

Sherry smiles too.

SHERRY
You just wait and see, hon.

ROOSTER
Look, we don't have to be pointing
guns at each other. Let's be
friends.

SHERRY
I'm cool with that, however, you're
the one that pointed that thing
first, so I don't know if I can
trust you. No offense.

Rooster thinks about this.

ROOSTER
That is reasonable.

He lowers his weapon.

ROOSTER (CONT'D)
Better?

Sherry nods Yes but doesn't lower hers.

ROOSTER (CONT'D)
You don't trust easily, do you?

Sherry shakes her head No.

SHERRY
Life has beaten the 'always seeing
the good in others' right out of
me.

ROOSTER
The thing is, I'm wanna go away for
a long time.

(MORE)

ROOSTER (CONT'D)

See I got these three older sisters I work with, and they're driving me up the fucking wall. I'm thinking I'm gonna head to Sayulita. You should come with me. With this here suitcase we can be kings. We can live by the beach, not a care in the world. Everything we could possibly ever want. You'll love it, mamacita.

SHERRY (V.O.)

Where have I heard this before?

SHERRY

Will I?

ROOSTER

Sure you will. Weather's great, food is delicious. I'll take care of you, you won't have to work or nothing.

SHERRY

Oh yeah, and what will I do then?

ROOSTER

Swim, surf, fucking snorkel, I don't give a shit. And - well, provide me with a daily dose of that fine ass of yours. I mean, come on, that's a fair deal, isn't it?

SHERRY (V.O.)

Right then, a voice inside my head screams at me to take the offer. It shouts and rages and pleads that it's the best, the safest, the sanest, the only possible choice. I breathe slowly and try to quiet my mind. You see that voice has a specific name, it is called a bitch, and I'm about done being one.

Sherry lowers the gun and drops it on the bed. She puts her fingers on the top of her jeans hot pants and unbuttons the top button. A hint of white gets revealed underneath.

SHERRY

You want this fine ass, well - I want to see what that dick of yours can do. You know, to help me make up my mind.

Rooster's eyes sparkle as he wipes some sweat off his brow.

Sherry finishes unbuttoning her shorts and works herself out of them. Rooster is upon her, all wide-eyed, looking like a man possessed.

He lets his gun rest on the edge of the bed next to Sherry's and sticks his tongue in Sherry's mouth while his hands wrap firmly around her butt.

They kiss each other hungrily, biting at each other's lips and Rooster takes his shirt off and throws it away.

He then pulls Sherry's tank top up, grabs her breasts, and kisses her nipples.

Sherry leans back on the bed and starts to breathe heavily.

Rooster ventures lower, pulls her legs apart, grabs at her panties, parts them to the side, and starts eating her out. Sherry grabs hold of the sheets, closes her eyes, and MOANS.

SHERRY (V.O.)

She-rry? H-ello? Don't - lose - control.

Sherry opens her eyes and looks at the covered-up body of Bobby lying on the carpet.

Rooster meanwhile is still frantically at work between her thighs.

SHERRY (V.O.)

Sherry!

Sherry starts to GROAN as she reaches orgasm.

SHERRY (V.O.)

Oh - N-ever - mind.

Rooster's still at it and Sherry grabs his hair and pulls his head up.

He stops and looks at her all wild-eyed.

SHERRY

Reign it in there cowboy - you've done good - now - how bout you let me taste you too.

They switch positions with Rooster lying down and Sherry now over him. They kiss, then Sherry licks his chest and continues kissing all the way to his lower stomach.

She then takes off his belt and pulls down his trousers. Rooster leans his head back.

In a flash, Sherry grabs Bobby's gun and points it at a perplexed Rooster.

ROOSTER

Fuck you doing?

SHERRY

Playtime's over, Rooster, have a cold shower, put your clothes back on and get the fuck out of here.

ROOSTER

I just gone and got you off, you could at least return the fucking favor.

SHERRY

Don't wanna seem ungrateful, and under other circumstances, we'll be doing the nasty stuff all day long and long into the night - trust me - it's just that I'm really pressed for time here. Please be understanding.

ROOSTER

Understanding?

That's right. So now, get your stuff, wave me goodbye, and go have a nice, long jack-off somewhere.

Rooster's face turns serious.

ROOSTER

A, I don't appreciate being ordered around, and B, stop fucking pointing that at me!

They stare at each other, no one moving or talking.

Sherry lowers the gun.

SHERRY

Look, I ain't ordering you around -
like, at all - and I really don't
want to have to kill you, you do
some real fine work with that
tongue of yours, but push comes to
shove, I'm fucking pulling this
trigger. You understand?

ROOSTER

Bullshit.

Rooster and Sherry lock eyes, then he eyes the weapon.

SHERRY

Don't do it.

Rooster's shoulder twitches forward and Sherry pulls the
trigger shooting Rooster in the chest, spraying blood on the
sheets and on herself, and blasting Rooster back on the
mattress - dead.

Sherry gets off the bed in a bit of shock, the pistol
dropping from her hand.

SHERRY (CONT'D)

No! Fuck!

She takes quick breaths and composes herself.

She looks at Bobby's covered body, at the dry vomit, and then
at Rooster dead on the bed, with blood oozing out of him.

She sighs hard:

SHERRY (CONT'D)

God fucking damn it.

EXT. CAR - DAY

MOVING

Cassandra is driving along a long road by a desert-like
landscape. There are no buildings around or other cars in
sight.

CASSANDRA

Where the hell am I?

EXT. CAR - DAY

NOT MOVING

She brings the car to a stop, picks up her cell, and tries to study a map on display on it.

CASSANDRA
It should be here.

On the seat next to her are printed pictures of Bobby and of Sherry.

INT. MOTEL MEDUSA - DAY

Sherry puts on her purple hot pants then picks up the two pistols from the bed in either hand and looks at them.

She points them forward as if she'll shoot with them, then places them on a chair.

She wraps Rooster's body with the sheet that was already under him, then gets in bed and uses all her strength to push him to the ground. The body lands near Bobby's.

Sherry takes a deep breath, then smells under her armpit and grimaces.

Sherry goes into the bathroom and puts the shower on. The pipes leading to the shower groan but soon brown-ish water comes out. Sherry starts to take her shorts off when there is a KNOCK on the front door.

SHERRY
Oh, what now?

There is another KNOCK.

SHERRY (CONT'D)
Yeah, coming.

Sherry opens the door a little bit and looks out. She has blood on her face. The Motel Woman is standing there, a shotgun hanging from her right hand.

SHERRY (CONT'D)
Oh, hi there, what's up?

MOTEL WOMAN
I heard a fucking shot go off.

SHERRY
I didn't hear anything.

MOTEL WOMAN

There's blood on your face.

Sherry sighs.

SHERRY

Yeah, fine, about that - I - it was self defense.

MOTEL WOMAN

How many fuking times do I have to tell you, people, not to use fucking firearms within these premises? They're too damn noisy.

SHERRY

I'm sorry, it wasn't my weapon, I didn't bring it in, I was just defending myself.

MOTEL WOMAN

Yeah, yeah, heard it all before. Couldn't you fucking use a blade? They are effortless to carry, easy to conceal, and most super importantly: they do not make any goddamn noise! Now I'm obligated to call the fucking cops if someone else hasn't already, and I fucking hate the smell of pork inside my fine little establishment.

Sherry opens the door wide, and Motel Woman's eyes wiggle all over her.

SHERRY

Please hold off calling them for the time being, I'll go right now. I swear I will.

MOTEL WOMAN

And leave me with a dead body and a messy room? I don't think so.

SHERRY

Um - it's two bodies actually.

MOTEL WOMAN

Two? Two? Jesus H Christ. What are you, a goddamn serial killer?

SHERRY

I - don't think - so. Can you help me get the bodies in the trunk of my car?

MOTEL WOMAN

Fuck I wanna do that for?

SHERRY

I'll take them with me and leave and that will be the end of it all. There will be no trouble for you whatsoever.

MOTEL WOMAN

Move two bodies? Sounds like way too much effort to be honest.

Sherry turns and looks at the sports bag.

SHERRY

Got something that might help change your mind.

MOTEL WOMAN

What's that?

SHERRY

Give me a sec.

Sherry brings back two plastic packs of cocaine.

SHERRY (CONT'D)

Will you help me now?

MOTEL WOMAN

Is that what I think it is?

Sherry nods Yes.

MOTEL GUY

And nobody's gonna miss it?

Sherry shakes her head No.

Motel Woman thinks it over.

MOTEL GUY (CONT'D)

Tell you what, throw in some quick anilingus and you got yourself a deal.

SHERRY

You serious?

Motel Woman nods Yes, sleazy smile on full display.

MOTEL WOMAN

And I mean you'll be the performer,
of course.

Sherry turns and looks at the guns on the chair, then turns back to Motel Woman.

SHERRY

No deal.

Motel Woman sighs.

MOTEL WOMAN

Fine, just the drugs then. Was
worth a shot.

EXT. MOTEL MEDUSA - DAY (LATER)

Sherry and Motel Woman drop the second body in the back of the car.

SHERRY

OK, cool.

Sherry walks to driver seat, opens the door, and get's in.

MOTEL WOMAN

You change your mind about the
salad tossing, I'll be here
waiting.

SHERRY

I'm never coming back here.

MOTEL WOMAN

Never say never.

Motel Woman walks to the entrance of the motel.

INT/EXT. SHERRY CAR - DAY (CONTINUOUS)

NOT MOVING

Sherry puts the car in gear then turns one last time towards the motel and in time to witness the Janitor ambush Motel Woman with a baseball bat, bashing her on the head and dropping her to the floor.

He proceeds to beat her over and over again.

A disturbed Sherry averts her eyes and starts the car.

INT/EXT. SHERRY CAR - DAY (CONTINUOUS)

MOVING

Sherry drives the car out of the parking lot and into the road just as another car comes to a stop on the other side of her.

The other car belongs to Cassandra.

Sherry and Cassandra stare at each other.

Cassandra rolls down her window.

CASSANDRA
That motel Medusa?

SHERRY
Yes, but I would try my very best
to find another place. Seriously.

CASSANDRA
Oh yeah? What's wrong with it then?

SHERRY
Just about everything.

Sherry starts feeling a sense of unease.

SHERRY (CONT'D)
You weren't going to stay here,
though, were you?

Cassandra brings a gun out but before she can aim, Sherry steps on the gas and the car dashes forward fast.

Cassandra starts her car and spins it around fast, pointing it the way Sherry went.

CASSANDRA
Car chase it is.

She speeds after Sherry.

INT/EXT. SHERRY CAR - DAY (CONTINUOUS)

MOVING

Sherry is trying her best to get the best speed out of the vehicle she's in but it is not built for high speeds and she's struggling to control it.

SHERRY

Come on you worthless thing. Trust Bobby to get a stupid car like this.

A horrible NOISE comes from the engine.

SHERRY (CONT'D)

Oh no, I'm sorry, I'm so sorry. You're a great little car. I'm under a lot of stress here and haven't had a clean glass of water in ages, don't break down on me now. Come on, do me a solid.

INT/EXT. CASSANDRA CAR/SHERRY CAR - DAY (CONTINUOUS)

Cassandra, in comparison, is speeding along smoothly, WHISTLING happily to herself and gaining ground on Sherry's vehicle.

The two cars are speeding on the empty highway, all around them nothing but dry landscape, and dust.

Cassandra picks up her gun and places her arm out the side window. She fires a SHOT and hits one of the backlights on Sherry's vehicle, smashing it.

The impact of the shot on the car startles Sherry.

SHERRY

Oh - fuck me.

She places her hand in her bag and grips one of the pistols.

She looks in her review mirror and sees Cassandra's car.

She brings her hand with the gun behind her and fires off a shot, cracking her own window.

The shot though doesn't go anywhere near Cassandra's car.

SHERRY (CONT'D)

Not doing that again.

Cassandra's vehicle has now caught up to Sherry's considerably.

Cassandra aims her gun out the window and fires again, this time destroying the review mirror Sherry previously looked through.

Sherry twitches back in her seat.

SHERRY (CONT'D)
Stop shooting at me!

Cassandra's vehicle is even closer now and she drives it into the back of Sherry's car. Sherry tries incredibly hard to stop the car from exiting the road and manages to bring it back into a straight line.

SHERRY (CONT'D)
Goddamn psycho.

Cassandra has dropped back a bit from colliding her car into Sherry's but she's slowly catching up again.

She comes into range again and drives her car into the back of Sherry's, even harder this time, and both cars lose control and spiral out into the dirt and dust.

The cars come to a stop a small distance from each other.

EXT. DIRT ROAD/INT. SHERRY CAR - DAY (CONTINUOUS)

Cassandra exits her vehicle and fires a shot at Sherry's car breaking one of the back windows.

Sherry hits the gas but the back tires are stuck in the dirt and spin in place.

CASSANDRA (O.C)
Get out of the fucking car with
your hands up high.

Sherry continues with her foot on the gas peddle but the car won't badge.

Cassandra SHOOTS out one of the tires.

Sherry takes her foot off the gas.

SHERRY
Alright already, stop shooting at
me!

Sherry opens the door of the car not directly on Cassandra's viewpoint with her hands up and gets out.

EXT. DIRT ROAD - DAY (CONTINUOUS)

Sherry stands behind her car and Cassandra behind hers.

SHERRY

I'm out now, take it easy, will you?

CASSANDRA

This is me taking it easy.

SHERRY

Oh, right.

CASSANDRA

Where's Bobby?

SHERRY

In the trunk of this car.

CASSANDRA

Oh yeah, what's he doing back there?

SHERRY

Being all dead.

CASSANDRA

And how did he get that way?

SHERRY

Killed that son of a bitch with my bare hands, back at that motel we was at. It was self-defense.

Cassandra's taken back.

CASSANDRA

Truth?

SHERRY

Nothing but the truth, so help me God.

CASSANDRA

Good for you, Sherry. Dude sounded like he was a longtime resident of asshole city.

SHERRY

He definitely moved there at some point, unfortunately. He was from a nicer place when I first met him.

CASSANDRA
Sorry to hear that.

SHERRY
Yeah. So, who are you supposed to be?

CASSANDRA
Cassandra. I've been hired to kill you and Bobby and retrieve the narcotics.

SHERRY
That's OK, I can take them back.

Cassandra CHUCKLES.

CASSANDRA
You're funny.

SHERRY (V.O.)
God, maybe I should give the stand-up another go.

CASSANDRA
Where's the fucking cocaine?

SHERRY
What happened to our friendly chit-chat?

CASSANDRA
Came to an end.

SHERRY
Shame.

CASSANDRA
Yeah. So, where is it?

SHERRY
If I tell you, will you let me live?

CASSANDRA
Sure.

BEAT

SHERRY
Nah, you're lying, aren't ya?

CASSANDRA
Yeah, I am. Sorry hon, nothing
personal, just doing my job.

SHERRY
Well, fine, not telling you where
the coke is then.

CASSANDRA
It's in the car, isn't it?

SHERRY
Yeah, but where in the car?

Cassandra shrugs her shoulders.

CASSANDRA
Back seat?

Sherry bites her lip, then quickly dives into the car, grabs
her pistols, comes back up, and fires off four shots while
letting out a battle CRY.

All bullets land really wide off the mark.

Cassandra can't help but smirk.

CASSANDRA (CONT'D)
I don't think you've fired a gun
before.

SHERRY
What gave it away?

CASSANDRA
Just drop any weapons you've come
to acquire, and come out here, I
promise to end it quick. Won't feel
a thing. What say you?

SHERRY
Can I answer you tomorrow?

Cassandra fires off a shot which lands on the car and mere
inches away from Sherry's head.

CASSANDRA
You got two pistols on ya, only
fair if I have two as well, don't
you think so?

SHERRY
I don't think that at all.

Cassandra reaches into her jacket and brings out a second pistol.

The two women exchange SHOTS, Cassandra being by far the more accurate one, with one of her bullets scraping the top of Sherry's shoulder and making her CRY out in pain.

They keep firing until they both run out of bullets.

Sherry kneels low with her back to the car, looks at her guns, and sighs.

SHERRY (CONT'D)
(to herself with her best
private Hudson
impersonation)
Game over man, game over.

Cassandra drops out the bullet clips in both her pistols and loads in new ones.

Sherry looks around not sure what she should do.

CASSANDRA
You out of bullets?

SHERRY
Nope.

CASSANDRA
Sure seems like you are.

SHERRY
That's what I want you to believe.

Cassandra grins.

CASSANDRA
Heh, I like you.

SHERRY
Let me go then.

CASSANDRA
Not that much.

The two women stay on the spot, contemplating what their next move will be.

SHERRY
How much are you getting paid,
anyhow?

CASSANDRA
Why do you want to know?

SHERRY
I'm thinking about a career change.

Cassandra LAUGHS.

CASSANDRA
You must be a comedian?

SHERRY
I am actually. Was. Small venues
mostly.

CASSANDRA
Was? Didn't go too well?

SHERRY
Nah. Had bad experiences.

CASSANDRA
Sounds like you quit to me.

SHERRY
Nah - I just-

CASSANDRA
Let's hear the excuses.

SHERRY (V.O.)
Damn it.

SHERRY
Screw you!

Sherry looks under the car to see movement but can't see anything.

SHERRY (CONT'D)
You don't know me.

She looks in the car for something she can use as a weapon but all she finds is a small torch. As she comes back out of the car she sees Cassandra standing there pointing the guns at her.

CASSANDRA
Tug, you're it.

Sherry, in a defeated way, drops a gun and the torch to the ground.

CASSANDRA (CONT'D)
For what it's worth, I'll take
absolutely no-

SHERRY
Pussy!

CASSANDRA
Excuse me?

SHERRY
If I may, let me ask you a
question, just one, before you pull
the trigger and blow my fucking
brains out.

CASSANDRA
OK?

SHERRY
Are you a fucking pussy?

Cassandra is intrigued.

CASSANDRA
Quite a big, heavy, potent set you
got on you asking me that when you
got two canons staring you in the
face.

SHERRY
You're coming off as one, you know,
aiming those weapons at me like
that. I just thought I should point
that out. If you're going to end my
life, at least have the courtesy to
do it right.

CASSANDRA
OK, you've sparked my curiosity.
What did you have in mind?

SHERRY
We walk out there in the desert and
we have ourselves a duel. A fight
to the death. Hand-to-hand combat.
bare-knuckle motherfucker, just
like the good old days.

Cassandra seems to contemplate the suggestion.

CASSANDRA
Do you even know how to fight?

SHERRY

Not really, but I am surprisingly resilient.

CASSANDRA

I bet you are.

SHERRY

So, are you in?

CASSANDRA

You know what? For the sheer hell of it, I say let's do it. Besides, I wouldn't want to be thought of as a pussy, would I?

Sherry smiles.

Cassandra releases the bullet clip from both guns and puts them in her jacket pocket. She then takes the jacket off and places it and the guns inside her car.

Sherry gets on her feet and dusts herself off.

EXT. DESERT - DAY (CONTINUOUS)

They both start walking into the desert.

They soon stop at a spacious clearing that seems like a good spot for the battle to take place in.

Cassandra goes into a stance.

CASSANDRA

Ready?

SHERRY

Could do with a warm-up, to be honest.

Cassandra sighs.

CASSANDRA

Fine.

The two women start stretching and loosening up.

Sherry's dancing background shows as she is quite flexible. Cassandra - in turn - seems to be a student of various martial arts.

They finally stop and turn to face each other.

CASSANDRA (CONT'D)

Now, are you ready?

Sherry nods her head Yes.

They square off, Cassandra in a tight fight stance, taking confident steps forward. Sherry on the other hand is in a loose stance and taking apprehensive steps backward.

Cassandra comes close and Sherry is the first one to strike as she swings at Cassandra with a wide hook, but Cassandra moves under the blow and steps back, measuring the distance so she can set up a counter-attack.

Cassandra comes forward once more and Sherry swings again, this time with the other hand. Cassandra successfully ducks under but this time follows her defensive maneuvering with a strike to the stomach and a hook punch to the face.

Sherry stumbles back but manages to compose herself.

CASSANDRA (CONT'D)

If this is the best you got, I'm afraid that it won't be much of a battle.

Sherry touches her lip which seems to have a cut on it.

SHERRY

We'll just have to see.

Sherry rushes at her but Cassandra kicks her on the knee, then spins and back kicks her and follows that with a Superman jab which knocks Sherry to the ground.

Cassandra doesn't advance but stays back and waits while Sherry slowly makes her way to her feet, and as she does, a line of blood trickles down her nose. She wipes it with the back of her hand.

CASSANDRA

Anytime you want, we stop and take the painless option. Up to you.

Sherry gets into her stance.

Cassandra now initiates the attack and comes at her with a front kick that Sherry blocks but follows that with a flurry of combos and Sherry finds herself moving backward, blocking a few of the blows but getting hit with some as well.

Cassandra takes a breather, and Sherry finds a chance to rub her forearms, which are in quite some pain.

Cassandra throws a side kick, and Sherry parries it, she throws another that is blocked too but follows with a very fast roundhouse, spinning back kick - one that brings Sherry to the ground again.

Once more Cassandra stays back and waits as Sherry slowly gets to her feet, which are now slightly wobbly.

Sherry gathers courage and swings at Cassandra but she changes levels and takes Sherry to the ground.

CASSANDRA (CONT'D)
I'm done playing nice.

Cassandra is on top of Sherry and starts bringing down elbows on her, hitting her on the head and face and Sherry is close to passing out.

A big gush opens up on the top part of Sherry's eyebrow, on the right side of her face as elbow strikes continue to fall on her.

Sherry puts up a struggle and manages to turn away from the onslaught, and Cassandra grabs her left arm, takes hold of her middle finger and snaps it, and Sherry lets out a CRY.

SHERRY
What the fuck?

Cassandra grabs Sherry's hair from the back and pulls her close to her.

CASSANDRA
A bullet to the head sure seems
sweet right about now, doesn't it?

Sherry punches out with her free hand but the blow is too close a distance and too weak. Sherry tries it again but it has no effect on Cassandra.

Cassandra in turn, punches her back, snapping her neck back.

CASSANDRA (CONT'D)
Sherry, please stand still, there
are nine more fingers for me to
snap.

Cassandra grabs the next finger and snaps it too. Once more Sherry lets out a CRY.

SHERRY
Shit, fuck, shit, stop doing that,
what is wrong with you?

CASSANDRA
Can't help it, my nickname's
Fingers.

Cassandra grabs the next finger in line and is about to pop it as well, but Sherry grabs some sand and throws it in Cassandra's face, getting some of it in her eyes.

Cassandra backs off and tries to clear her eyesight.

CASSANDRA (CONT'D)
Sneaky little bitch.

SHERRY
Fuck you, psycho.

Sherry notices a rock, picks it up, stands and swings it at Cassandra, hitting her in the face and wobbling her back. The force of the hit makes the rock fly out of Sherry's hand.

Cassandra loses her footing, gets to a knee, and places a hand on the ground.

CASSANDRA
Oh, that really hurt, a lot.

Cassandra puts her fingers in her mouth and brings out a bloodied tooth.

Sherry takes courage from this, gathers all her remaining energy, goes to Cassandra, and starts punching away at her.

Sherry uses her left hand more, cause each punch from the right makes her twitch in pain.

Cassandra fights back and they exchange a series of blows, but at the end of them, it is Cassandra that falls to her knees.

CASSANDRA (CONT'D)
You really are fucking resilient.

SHERRY
Told you so.

Cassandra manages to get to her feet.

The two women look at each other for a while.

SHERRY (CONT'D)
We can stop this now. We both walk
away and drive off. We can call
this a draw.

CASSANDRA

No, no, no, no. We had a deal, you said a fight to the death and that is exactly what this is going to be. No goddamn bitching out now!

Cassandra runs at Sherry but before she can strike, Sherry grabs a hold of her and the two women wrestle around on their feet.

Sherry then manages to knee her in the stomach and trip her to the ground.

Cassandra gets up consumed with anger, she reaches behind her back and pulls out a knife.

SHERRY

Hey!

Cassandra slices across Sherry's stomach, cutting her.

Sherry places her hand over her stomach and presses it there.

SHERRY (CONT'D)

Talk about being a fucking bitch, bringing out a knife to a fist fight.

CASSANDRA

You used sand and a rock.

SHERRY

Touché.

Cassandra comes at her again, swinging across the chest area but Sherry manages to move back in time this time, the blade missing her by an inch.

Cassandra follows on with a low kick which connects, then slashes Sherry across the left shoulder.

Sherry moves back in pain, her hand over the bleeding shoulder.

CASSANDRA

Gonna cut you to little pieces, then pop the rest of your fucking fingers off.

SHERRY

What is it with you and the whole finger thing?

CASSANDRA

Love the sound they make when they
pop.

SHERRY

Oh, right.

Sherry darts forward and grabs Cassandra's arm, the one that's holding the knife, then moves in and headbutts her.

Cassandra's feet go soft and Sherry headbutts her again, then takes the knife away from her and stubs her in the chest with it.

Cassandra looks down at the knife inside her chest.

CASSANDRA

Fuck.

Sherry pulls the knife out and Cassandra falls down dead.

Sherry collapses to her knees and takes long breaths in.

INT. DIRT ROAD - DAY (LATER)

Sherry opens the door of Cassandra's car, looks around, and finds a bottle of water which she downs in desperation.

She then takes out the leather jacket and the two guns.

EXT. DESERT - DAY (CONTINUOUS)

She comes back to the desert where Cassandra's body lies face down. She turns her around and takes the sheave of the knife from her belt and her car keys from inside one pocket.

She then carefully places her two pistols on each of her hands and covers her with her leather jacket.

She then bows her head in respect.

INT. DIRT ROAD - DAY (CONTINUOUS)

Sherry is by the two cars once more. She goes behind the right back tire of her car and notices that the tire is completely flat due to it having been shot.

INT/EXT. CASSANDRA CAR - DAY

NOT MOVING/MOVING/NOT MOVING

She gets in Cassandra's car, starts the engine, and the tires fight with the sand but lose as the car stays put.

SHERRY
Come on, baby.

Sherry keeps her foot on the gas, her mouth making a grinding sound, as sand and dirt get sprayed out from under the tires.

Finally, the tires earn their hard-fought freedom and the car darts forward.

SHERRY (CONT'D)
Yes!

Sherry makes it to the road and hits the break.

She composes herself, closes her eyes, and breathes in deep.

INT. FARM - BEDROOM - NIGHT (FLASHBACK)

Little Sherry is by her mother's bed as her Mother opens her eyes and smiles.

Her Mother reaches out and places her hand on top of Sherry's.

MOTHER
Sherry, my love, listen to me,
don't rush to figure out who you
are and why you were put in this
world. When the time is right, the
answer will come to you. Always
trust in yourself. And remember,
I'll always be with you.

FLASHBACK ENDS

INT/EXT. CAR - DAY

NOT MOVING TO MOVING

Sherry opens her eyes.

SHERRY (V.O.)
I think that time has come now mom.

Sherry steps on the gas and speeds down the highway, as the sun starts to descend on the horizon.

INT. RECREATION CENTER - ROOM - NIGHT

Adriano, Silvio, and Antonio are sitting around the table. They are drinking whisky, smoking, and playing a game of cards.

There is a KNOCK on the door.

ANTONIO

Come in.

Doug enters the room.

DOUG

Sorry for the interruption gentlemen but - you're not going to believe this. Sherry, Bobby's girlfriend has entered these very premises and is looking worst for wear.

ADRIANO

Sherry's here?

SILVIO

The one with the ass?

DOUG

Um - yes.

ADRIANO

As fine an ass as I've ever seen.

SILVIO

Sure is.

Antonio BANGS his hand on the table.

ANTONY

We know her ass is like a fine round apple, goddamn it! Focus on what really matters here, you momos.

SILVIO

(whispering)
Just saying.

Antonio turns to Doug.

ANTONIO

Is that scumbag Bobby with her? Did she mention the stolen goods?

DOUG

She came here alone. She's got the black sports bag we had the goods in, with her. She is really insistent on having an audience with you.

Adriano, Silvio, and Antonio all look at each other, intrigued by this development.

ADRIANO

Seems the broad got some stones.

SILVIO

More so than Bobby ever did, that's for sure.

ANTONIO

Bring her right in here, Doug.

CUT TO:

Doug returns with Sherry, whose face is swollen and all beat up, whose little outfit of hot pants and tank top is dirty and full of tears and holes, whose abdomen and shoulder spot long cuts with coagulated blood around the wounds, and whose body is full of dirt, grime and bruising.

Adriano, Silvio, and Antonio's jaws drop upon laying their eyes on her.

Sherry is holding on to the black sports bag that has the cocaine inside. Doug leaves Cassandra's knife and sheath on the table.

DOUG

This is the only weapon she had on her.

ADRIANO

Jesus, Mary, and Joseph with the horn, what the hell happened to you?

SHERRY

Well - perhaps what hasn't happened to me is the correct question. The past 48 hours have been pretty darn crazy - and quite painful too.

Sherry places the bag on the floor.

SHERRY (CONT'D)

Here's your cocaine back. Please believe me when I say that I had absolutely nothing to do with it being stolen in the first place. I tried to warn Bobby against it but he wouldn't listen to me. He never listened to me.

Antonio signals to Doug to bring it to the table, and Doug picks it up and places it there, in front of the three of them.

He unzips it and the cocaine becomes visible inside the plastic bags.

SHERRY (CONT'D)

There are a couple of packets missing because I needed to pay someone to assist me in moving some dead bodies, but I'm extremely willing to work hard and make up for whatever number the missing quantity amounts to.

SILVIO

Where's Bobby now?

SHERRY

In the trunk of a car near a desert. I was forced to kill him. There's another body with him, a man known as Rooster, I - was forced to kill him too.

The three men look at each other again.

ADRIANO

You've been busy, haven't you?

SHERRY

With all due respect, that is a bloody understatement.

ANTONIO

Why did you come back here?

SHERRY

That's the million-dollar question.

Sherry takes a deep breath in, composing herself.

SHERRY (CONT'D)

Look gentlemen, I know your time is precious and I ain't the stupid motherfucker who's going to waste it. The brass tax comes down to this: Bobby was not cut out for this lifestyle. He was a woman beating, drug abusing, thieving little piece of shit, so, good riddance to him. But me, I'm made different, I was born for this work, and so I stand in front of you right now, humbly offering you my services, my blood, my sweat, and my loyalty as a fully employed member of your organization.

SILVIO

You want to work for us?

SHERRY

Yes, and before you decide on it, there's something else you should know.

ANTONIO

Oh?

SHERRY

I killed Cassandra as well.

Adriano, Silvio, Antony, and Doug, look on in shock.

ADRIANO

Bullshit.

SILVIO

Ain't no way you bested Fingers.

SHERRY

If I may show you?

Antonio nods his head Yes.

Sherry steps to the table, picks up the knife, and takes the blade out of the sheath.

Adriano, Silvio, and Antonio move back and Doug goes for his weapon.

Sherry quickly stabs the knife on the top part of the table and moves back her hands in the air.

INT. RECREATION CENTER - KITCHEN - NIGHT (LATER)

Sherry is sitting on a stool by a table. There are four OLD WOMEN working in the kitchen, preparing a feast. They are really into the moment and full of happiness and gratefulness.

Sherry looks on, mesmerized by them.

Doug appears in front of her, snapping her out of the moment.

DOUG

Come, they have asked for you.

INT. RECREATION CENTER - ROOM - NIGHT (CONTINUOUS)

Sherry is once more standing in front of Adriano, Silvio, and Antonio.

ANTONIO

We have discussed this development between us now and your story has been corroborated. Truth be told, we are quite intrigued to see what else you might be capable of. Of course, you will have to pay back the amount of cocaine that is missing, and we will keep a good eye on you. But what all this really means is: Welcome to the family.

Sherry can't help a big smile forming on her face.

SHERRY

Thank you, gentlemen.

Then her eyes dart to the handle of Cassandra's knife that is stuck on top of the table.

FADE TO BLACK.

SHERRY (V.O.)

I can now finally answer the question about my identity, about who I truly am. I am Sherry the gangster!

THE END

