

Calico

By

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1. Ext. Town Sidewalk - Day

Sugar scratches away at a large stack of lottery tickets. One by one, Sugar scratches and loses, before stopping on the last ticket, shoving it into her pocket, and then strutting down the street.

NARRATOR/JOE

(Nervous)

"She's walking down the street
In a town that calls itself a city
She's as sweet as sweet can be
And I hope she'll marry me." (Beat) I'm uh, I'm
working on that one. Anyway.
"A day is nothing to remember
Under these blue skies
Where she could always fly high, high, high
Above the boys that call her
Sugar"

2. Ext. Alleyway - Day

Sugar turns down an alleyway where Joe stands waiting and waves at Sugar as she walks past, then follows Sugar around the corner.

3. Int. Motel Room - Day

Joe sits in a chair, with Sugar on the bed. Joe is reading from his notebook.

JOE

(Nervous)

"She's just out of reach
In a town that would kill to be a city
She's a homicidal daydream
About to blossom."

SUGAR

(Beat) I like that.

JOE

Really?

SUGAR

Yeah really.

JOE

Really? (Beat)

(CONTINUED)

You're not just saying that to not hurt my feelins?

SUGAR

No, I really mean it. You're getting really good.

JOE

Thanks. (Beat) What's your favorite? You know, so far?

SUGAR

Well. What was that other one you wrote about me?

JOE (Cont'd)

Well (Beat) they're all about you. (Awkwardly laughs)

Joe stands then bends down on one knee.

JOE (Cont'd)

Enough of this. I just can't take it no more. (Beat)

Will you make me the happiest man alive, and marry me?

I don't have the ring now but I could tomorrow, swear on it.

SUGAR

Joe. (Beat) No. I'm sorry.

Joe stands.

JOE

It's okay. Yeah, it's alright. We'll always have someday huh?

SUGAR

(Beat) Someday.

Joe, takes out a wad of cash.

JOE

How much again?

SUGAR

Two Hundred.

Joe lays down the cash on the counter, grabs his coat.

JOE

Have a goodnight Sugar.

Joe exits. Sugar looks to her phone to find a text from shane reading "T-Rex at 5".

Cut to:

4. Int. Motel Room - Day - One Month Earlier

Sugar sits down in an aluminum chair.

REX

What do you want to do with your life?

SUGAR

I don't know? I just kinda go with the flow.

REX

Cute. Alright, where do you see yourself in ten years?

SUGAR

Wow uh... I kinda always wanted to move to LA maybe, one day.

REX

Los Angeles? Hm. Wow. You'll get raped out there you know? (Laughs) I'm just kidding. So before we begin, I just want to make sure we're clear on what I want. I'm a bad bad man. I get off on degrading women, and making females uncomfortable. But I can't do that out there. I get in trouble. So I have to come here. Got it?

SUGAR

Uh ye (Interrupted)

REX (Cont'd)

(Interrupts) Shh. (Beat) Now, there's a dress on the table, I want you to put on.

Sugar hesitates to stand, and Rex stares and continues to point at the table, waiting. So Sugar stands and walks over to the table, and gazes at the dress.

REX (Cont'd)

Pretty isn't it? Used to be my mother's.

Sugar begins to head to the bathroom with the dress in hand.

REX (Cont'd)

Wait, before you do that, I want to make sure you can dance.

Rex uses his hand to gesture for her to start, then begins tapping his hand to a beat, and Sugar subtly begins dancing. Rex shakes his head in disapproval, and beats louder with his hand.

REX (Cont'd)

One, two, three, four. One, two, three, four.

Sugar tries keeping pace but no matter what she does, Rex doesn't approve.

REX (Cont'd)

One, two, three, four. One, two, three, four.

Sugar continues to try and keep up but cannot.

REX (Cont'd)

(CONTINUED)

I'm gonna break you.

5. Fade into:

Int. Motel Room - Day

Sugar stares at the text before shoving the phone back in her pocket and exits.

6. Ext. Motel Parking Lot - Day

Sugar exits the room, and walks through the lot before stopping. Mater, comes pushing his companion Stew, along in a wheelchair.

MATER

Sugar! How ya doin'?

SUGAR

Good.

MATER

Beautiful day ain't it?

SUGAR

Sure is. How are you boys?

MATER

Well actually my friend Stew here is sick. Could really use a coke. You know nothing fancy, just like a fountain drink or something maybe?

SUGAR

Sorry fellas, I got nothin.

MATER

Okay. Well thank ya very much. Have a good day, God be with ya.

Mater pushes Stew and they both drift away down the street.

Sugar looks over to see Rex across the street watching her and smoking. Sugar becomes instantly uneasy and begins walking back inside, following her up the stairs and into the room.

7. Int. Motel Room - Day

Sugar enters, closing and locking the door. Sugar then slowly looks out the curtains to see Rex watching her before now standing outside in the lot watching. Sugar rolls her eyes and then closes the curtains and kneels down as the man leaves. Sugar then peeks to see no one and exits to the balcony.

8. Ext. Balcony Day

Sugar stops at the railing, staring off into the distance, and lighting a cigarette. Julie passes by and stops, glancing over

to where sugar stares to, then back up at Sugar. {Lowering glasses to bottom of here nose}

JULIE

Hiding?

VOICE OVER/JULIE

She's a liar!

9. Int. Motel Room - Day

JULIE

And a thief too, did I tell ya about that? I try to be a good mother and give her a weekly allowance of ten dollars, and I know that's not a lot but for fuck sake it's all I got, you know. And so anyway, we go shopping the other day and she's waving around a crisp one hundred.

SUGAR

Really?

JULIE

And I knew it was one of mine because Lott, you remember Lott right? The old guy with the earring that likes me to shove my heels into his balls?

SUGAR

Right.

JULIE

Yeah well he always stops at the atm before we meet, and gets the crispiest dollars, mmm, and their smell, mm, love it. So I told her this after we got home, and she just didn't seem to care at all. She was like, "Okay", and went to her room. She's been acting like that with everything too, like we don't fight anymore, no arguing, and it's kinda nice but I don't know? I guess I just got used to it. (Beat) I swear to god if that little bitch runs away I'll fucking kill myself. I mean, I did! Runaway. You know?

SUGAR

Well... what are ya going to do?

JULIE

What? Do? There's nothing to do.

SUGAR

(CONTINUED)

No, I was just saying like you were saying, depression is contagious? Ya know?

JULIE

No. Sugar, I swear to God you've been hanging out with Joe too much. All that pathetic poetry sadness shit.

(Beat) Got anything to drink?

SUGAR

Water.

JULIE

Oh. Are you dry? I'm going to the liquor store here in a bit to grab a bottle of wine. Because I gotta drink in order to not suffocate my daughter when she sleeps. (Laughs then instantly stops laughing) I could grab you something?

SUGAR

No, I'm good. By the way, I was wondering about that twenty you. (Interrupted)

JULIE

(Interrupting)

You quit drinking?

SUGAR

Sorta yeah.

JULIE

What do you mean sorta?

SUGAR

Well I'm saving, so every bit is good.

JULIE (Cont'd)

Ah christ, this again?

Julie begins to gather her things.

JULIE (Cont'd)

No, I can't do this. Listen to you go on and on about your sorrow.

SUGAR

Sorry.

JULIE

[Sighs] It's okay, it's just Sugar, sometimes the world needs janitors, you know? (Beat) Text me if you change your mind.

SUGAR

Wait! Sorry. (Beat) Do you have that twenty I loaned you?

JULIE

(Laughs)

Loaned?

SUGAR

Yeah...

JULIE

(Sighs)

You need it now?

SUGAR

Yes.

JULIE

Like, right now?

SUGAR

Julie please?

JULIE (Cont'd)

Fuck. Fine.

Julie takes out a stack of cash all rolled up and sealed with a rubber band, and takes out four fives and offers it with her hand.

JULIE (Cont'd)

I tell you about my daughter stealing from me and you bring this up out of nowhere.

Just as Sugar goes to grab the money owed, Julie retracts quickly.

JULIE (Cont'd)

Or I could buy you a bottle of bourbon, roll a couple joints, and we could go out tonight and try to find someone who knows us better than we know ourselves?

SUGAR

No, I...

JULIE

Oh come on, we never go out anymore! Come on, come on. Sugar! Come on!

SUGAR

Fine, but I can get it now.

JULIE

What?

SUGAR

I don't have an appointment till five. I'll just head over to the liquor store now.

Julie hands the money over reluctantly.

JULIE

Okay. Good idea. So, (Beat) I have a parent teacher conference at six. I guess we'll meet up here at seven then huh? Oooo, it's gonna be so fun!

Julie exits, and Sugar then sits alone only for a short moment before running to the safe and opening it. Sugar goes through the safe using her hands to push aside a Los Angeles city brochure. She grabs then adds to a stack of cash that is rolled and sealed with a rubber band, that she twists off and puts around her wrist. Sugar then counts the money, and is joyed by the results. Sugar then takes out a notebook and opens to a page with a long list, and math to go beside it. Sugar erases the number at the bottom of the page and puts a new number next to a goal number that is separated by a forward slash. Both numbers are now close. Sugar then takes a bracelet from the safe, and replaces the rubber band that she once again uses to hold the cash together, then shoves it into her pocket, and closes the safe. Sugar then stands and grabs an already packed suitcase from the closet, ID and her coat, then takes a deep breath before opening the door to reveal Shane, standing in a suit, waiting.

SUGAR

Shane.

SHANE

Sugar. Where ya going?

Shane enters the room.

SHANE

Can I come in?

SUGAR

Of course.

Sugar closes the door, and sets her bag next to it. Shane sits at the dining table, and takes out a small notebook from his inner coat pocket, and flips it open, clicking a pen. Sugar sits down across from Shane. Sugar takes out her wallet from her purse and takes out one hundred and fifty and hands it to Shane.

(CONTINUED)

Shane puts the cash in an envelope he also grabs from his pocket, then jots down the information in the notebook.

SHANE

What's today?

SUGAR

Sunday

SHANE

No the date.

SUGAR

Oh, uh, the twenty third.

SHANE

Ah yes, it's Easter today.

SUGAR

That's right.

Shane puts the notebook and envelope back into his pocket.

SHANE

You're short.

SUGAR

I know. I know. I'm sorry.

SHANE

Do I pay you in I'm sorry's?

SUGAR

What?

SHANE

(Long beat) Do you buy groceries with I'm sorry's?

SUGAR

No but. (Beat)

SHANE

But?

SUGAR

There's nothing I can do.

SHANE (Cont'd)

Nothin? (Beat)

Shane takes out the notebook again.

SHANE (Cont'd)

Don't you have an appointment at five?

SUGAR

Yeah.

SHANE

(CONTINUED)

Well, is that not what you can do? In the meanwhile?

SUGAR

Well yeah but.

SHANE

(Beat) But?

SUGAR

It's just that.

SHANE

Yeah?

SUGAR

(Long beat) I don't really want to. I can't. I can't. I'm sorry, but I just can't.

SHANE

You can't?

SUGAR

I can't. I'm sorry.

SHANE

[Sighs] Okay but don't be sorry for me. Be sorry for yourself, because if you void tonight's appointment then you'll owe me seven hundred. And where are you gonna come up with something like that?

SUGAR

I don't, I don't know?

SHANE

And I understand, I really do. I mean... do you think I like doing this? Cause I don't. But, I have to. And he only wants you. None of the other girls will do what you do for him apparently. Whatever it is you do.

SUGAR

He's real fucked up though Shane.

SHANE

Aren't we all? I mean, does he beat you?

SUGAR

No.

SHANE

Does he hurt you in any way?

SUGAR

Not physically no.

SHANE

(CONTINUED)

Then look, it's either follow through with your appointment. Which should make us even. Basically. You can opt out of the contract, and I won't fuss, not even a little, or not. And see where that gets ya. Either way is fine, because to be honest you haven't been bringing in the kinda business you used to.

SUGAR

I'm sorry.

SHANE

Stop with that. The appointments at five, which is only thirty minutes away. It'll be over and done with in no time at all.

SUGAR

I don't know?

SHANE

So I guess this means you're not going to do it?

SUGAR

(Long beat)

Can I have a cigarette?

Shane hands her a cigarette, and then lights it for Sugar. Shane smiles and extends his hand.

SHANE (Cont'd)

Deal?

They both shake hands. Shane grabs Sugar's wrist, taking off the bracelet.

SHANE (Cont'd)

I'll take this for insurance purposes.

SUGAR

What?

Sugar reaches out for it but Shane slaps her hand away.

SHANE (Cont'd)

It's okay. It's okay. You can get it back right after, I promise. But you seem to be packed, and I need you at this appointment. Rex is a big spender. You understand.

Shane stands.

SHANE (Cont'd)

And let me know if anything goes wrong.

(CONTINUED)

Shane exits. Sugar sits and smokes for a while. Sugar then puts out her cigarette and searches the room for alcohol only finding a bottle of Listerine that she thinks about but returns. A loud knock happens at the door. Sugar looks to the clock to see twenty minutes till five. Sugar runs to the bathroom to hide. A dark shadow stands in front of the curtain looking in. Then the shadow disappears and the knocks return, this time louder. Sugar takes out the listerine and pours some into the lid and downs two quick shots. The knocking stops, and the shadow returns in front of the window. Sugar turns on the shower, as hot as it can get, leaving the door open. Sugar waits out till five, then, turns off the shower and goes to answer the door. The shadow follows her to the door, then when Sugar opens it Rex stands waiting, holding a suitcase with a question mark written on it in one hand and wine in the next with hung clothes draped over his arm. Sugar welcomes Rex inside. Rex hands Sugar the dress. Sugar nods and walks to the bathroom, closing the door behind herself.

10. Int. Motel Bathroom - Day

Sugar finishes putting on a women's office suit. Sugar digs in the pockets to find a clock in badge in the pocket with a woman's picture and a name reading "Linda Nash" under it. Sugar then takes a deep breath and exits.

11. Int. Motel Room - Day

Sugar enters to find no one. When suddenly Phillip, a donkey puppet pops up from behind the bed.

PHILLIP

What you are about to see may disturb you. Viewer discretion is advised.

Rex rises from behind the bed smiling, with the donkey puppet on his right hand.

REX (Cont'd)

Morning Linda.

Rex pulls out a tape recorder and presses play. A laugh track plays shortly, then Rex gestures to Sugar.

REX (Cont'd)

Morning Linda!

SUGAR

Morning, Rex.

(CONTINUED)

REX

How was your weekend?

SUGAR (Cont'd)

Great!

Rex gestures for more.

SUGAR (Cont'd)

You?

REX (Cont'd)

Oh you know, livin the dream.

Rex hits play again on the tape recorder. Sugar fakes laugh, and reaches for a cigarette, and sits down.

REX (Cont'd)

Linda doesn't smoke.

Rex takes the cigarette and pack away.

REX (Cont'd)

So what'd you do?

PHILLIP

Take off your top bitch!

Rex presses play on the recorder but stops it just as fast as started it, with laughter only playing for a few seconds.

REX (Cont'd)

Phillip. Come on now, that's not appropriate. And please don't swear. Sorry, ever since his mother turned into a cancerous whore, it's just been the two of us, and being a single father is rough. I'm sure you understand.

Rex pours himself a glass of alcohol, putting down the recorder.

REX (Cont'd)

(After long beat)

You look nice.

SUGAR

Thanks.

PHILLIP

Yeah. Real fucking nice.

REX

Phillip! Stop! (Beat) Anyway, how's your fiance doing?

SUGAR

He's fine?

REX

(CONTINUED)

You know, I could sweep you off your feet, and take you away, lock you in a tower, with no doors or windows. Have you all to myself.

PHILLIP

(Long Beat) Take off your top already ya whore!

REX

Phillip! I will not tell you again. Stop cussing at the young lady! When you're in my presence you play by my rules mister! Understood?

PHILLIP

You realize you're defending a whore.

REX

I'm not defending her, I'm asking you to respect my wishes.

Phillip looks at Sugar.

PHILLIP

(After long beat)

Just as long as I getta watch.

REX

So Linda, I was thinking you, me, a hardcore porno? What do you say?

SUGAR

Sure. Sounds lovely.

REX (Cont'd)

No. No. No. Linda would shoot me a disgusting look, and ignore me. Yeah. She'd ignore me and I'd go back to my desk normally. But today, today I feel like a hero, so Linda, I'm just gonna lay it all on the line. Ever since the first time I saw you, I knew I had to have you. So I hired you, and now everyday you're all mine five feet away.

Suddenly Rex's phone rings. Rex walks over to the corner.

REX (Cont'd)

Just one second. Hello? Carol. Hi. How's it going? Right, well I've been very busy recently, haven't been able to answer my phone and (Beat) okay. I mean, (Beat) do we have to do this? (Beat) Do we have to do this? It's kind of ridiculous. (Long beat) Okay, okay, I know, I know.

(CONTINUED)

Rex lowers the phone before holstering it and throwing the puppet.

REX (Cont'd)

I hope I wasn't being ugly.

SUGAR

You're fine. No one's ugly.

REX (cont'd)

Bullshit!

Rex grabs Sugar by the hair and herds her into the bathroom.

11. Int. Motel Bathroom - Day

Rex forces Sugar in front of the mirror.

REX (Cont'd)

You think you're pretty? You think someone loves you?

Rex begins forcibly washing the makeup off Sugar's face.

REX (Cont'd)

Well everyone's ugly, even you.

Rex stops and Sugar catches her breath and sits. Rex leaves the bathroom awkwardly, shaking his head.

12. Int. Motel Room - Day

Rex opens the suitcase pulling out a small stereo.

REX (Cont'd)

I'm ready! Let's get this over with.

Rex plugs in the stereo and presses play. A song begins playing. (Billy Squier - The Stroke).

REX (Cont'd)

We love this song. Don't we?

13. Int. Motel Bathroom - Day

Sugar remains seated, still shook by what just happened, she contemplates.

14. Int. Motel Room - Day

Then after much thought, Sugar reaches into her purse, and grabs a switchblade, putting it in her back pocket then walks back into the living area. Sugar fiddles with the suitcase, and it's content. After digging through a heap of dildos and kinks she finds a pair of handcuffs, then walks over and begins cuffing Rex to the bed.

REX (Cont'd)

See that's what I love about you, you'll do whatever I say, and put on a sunny face. Now you're not going to try and kill me right?

Sugar shakes her head.

REX (Cont'd)

Pinky promise? Pinky promise on it?

SUGAR

Sure.

REX (Cont'd)

Okay but. (Long beat)

Rex and Sugar cross pinkies, and Rex grips tightly.

REX (Cont'd)

Don't break it. Although, I'd be lying if I said it wouldn't turn me on if you did. (Laughs)

Rex lets go and Sugar continues to cuff Rex's hands.

REX (Cont'd)

Dance. And with some soul, please, for God's sake, dance with some soul. Like someone isn't forcing you to.

Sugar begins dancing and pours herself a glass of wine, that she chugs down real quick before pouring another and lighting a cigarette. Sugar sips the wine and begins slowly dancing, with a deadpan face, and chugs down the rest, setting the glass down. Sugar dances her way over to the bed before jumping onto it and Rex. Sugar stares deep into Rex's eyes, before removing the switchblade from her pocket and the blade from its binds. They both gaze into each other's eyes for a long while. Sugar then quickly raises the blade above her head, and with short hesitation jabs the blade into Rex's throat causing blood to squirt everywhere. The music ends and Sugar sits breathing heavily for a while.

Dissolve to:

15. Int. Motel Room - Night -

Sugar lets Shane inside as they both gaze onto the scene.

SHANE

What happened?

SUGAR

He tried to kill me, so I killed him in the heat of the moment. You know, out of self defense?

(CONTINUED)

SHANE

(Long Beat) Okay. Here's your bracelet, it's probably best if you leave town for a little bit.

SUGAR

What are you gonna do?

Sugar exits.

16. Ext. Bus Station - Night

Sugar waits, pulling the last lottery ticket out of her pocket, scratching it, and winning. Suddenly Stew and Mater are there, with Stew now holding a big fountain drink cup.

MATER (Cont'd)

Sugar! How ya doin? Beautiful night aint it? (Beat) Well, ya see my friend Stew here is sick and he really wants a pack of Camel ninety nines, but one cigarette is fine.

Sugar smiles and tosses them the pack.

MATER (Cont'd)

God be with ya!

Mater and Stew leave.

17. Ext. Bus Station - Night

Sugar then shoves the ticket into her pocket just as a young man approaches, stopping right next to her. Sugar looks over slowly to see a man who holds a Polaroid that he uses to take a picture of Sugar with.

MAN

Smile!

The Man takes a picture, lowers the camera and uses the picture to fan his face. Sugar looks away.

CUT TO BLACK

THE END