

SCREENPLAY: THE BLANK CHEQUE

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EXT. LOS ANGELES - OUTSKIRTS - DAY

Los Angeles is seen out in the distance. Dry desert in the surroundings on a hot summer day. This is the thinnest outskirts of this part of the city. Rushing figures race down the street.

A woman is running like her life is depending on it. Her breathing is heavy. She is dressed in a blue tank top, stitched grey cargo pants and a revolver holstered at her hip. Scared and shit out of luck. Her name is ANGELICA GARCIA.

Angelica haphazardly pushes some of the locals in the way of her pursers. She then makes a swift right turn around a corner down an alleyway.

Two figures that are bolting after her stop at the corner for a brief moment. It is a man and woman dressed in bespoke matching black dress shirts and pants, gold-rimmed sunglasses, twin shoulder pistol holsters and a large knife strapped on their thighs. They have pistols in hand. Cold and expressionless. They are assassins.

The female assassin looks at one of the walls of the alleyway. She looks at her male counterpart. They communicate silently. Then in a brief moment: The woman boosts her partner upward and the man scales up the wall in one motion.

The female assassin gives chase after Angelica. The male assassin continues his chase on the rooftops.

EXT. ALLEWAYS - DAY.

Angelica rounds a dart in between some buildings before stopping to round around a corner. It is open terrain ahead of her from the building, barring the fence. She unholsters her revolver. She opens the cylinder. It has only two bullets in the chamber.

ANGELICA
(to herself)
Mierda (Shit)!

Angelica swings the cylinder back into the gun. She looks back around the corner to see how close the assassins are.

Distant footsteps are heard. She looks back at her revolver.

A beat. She looks back on the corner. She hears the sound of the female assassin's boots coming closer and closer. The female assassin slows down her footsteps. Angelicas pulls back the hammer on her revolver. Angelica is tense.

A beat. Does she risk it? Then Angelica grimaces. She holsters her gun and then bolts off to climb over the fence.

The female assassin hears her footsteps and gives chase.

EXT. SIDE STREET - DAY.

There are train tracks out in the open terrain behind the fence in the distance.

The hum of a train is running in the distance. Getting closer

Angelica gets to climbing the fence. The male assassin appears out of nowhere and leaps off the roof of one of the nearby buildings. His jump takes him right over the fence. He lands in a somersault.

Angelica stares with the male assassin, shocked. She drops down from her climb and bolts down the side street alongside the fence. The male assassin curses to himself and gives chase.

Bang! Bang! Angelica ducks as she runs when the gunshots go off. The female assassin is running and shooting at Angelica. Bullets zip past and hit debris around near Angelica.

The male assassin is focused on trying to keep pace with Angelica from the other side of the fence. He hops over the fence with ease. The sounds of a train are getting louder.

Angelica then spots a hole in the fence as she runs and immediately dives under there. She sees a train coming out of the distance.

She sprints towards the train, but she stumbles and steadies herself. She looks down. There is a concrete ledge. It is quite a steep cliffside drop to an empty river pathway.

There is a large pile of garbage bags that were left dumped at the bottom.

She looks around to the surroundings and sees that nothing helps her get down. She looks down. She breathes and moves to jump. She freezes, her legs don't move to jump. She curses herself.

SHRIKKEE. Angelica turns to see the assassins burst through the hole in the fence after her. Angelica gets down and hangs off the ledge from her hands. Just as the assassins were about to level their pistols at her, she let go of the ledge.

EXT. EMPTY RIVER PATHWAY - DAY - CONTINUOUS

Angelica lands with a thud and the wind is knocked out of her. She landed on the garbage bags. She heaves from the impact.

Bang! Angelica quickly gets up and starts running just when a gun goes off. The two assassins then jump down to the trash bags without hesitation. They land and bound after Angelica.

Angelica races after the train. It is at slow speed for making a sharp turn. As she rushes towards the train, assassins fire rapidly and blindly at her. Bullets hit and bounce off the train near Angelica. But none hit their mark. Angelica hops onto the train, pulls open one of the car doors, and jumps inside.

The train picks up speed. Angelica is flat on her back and out of breath. Just barely survived.

The assassins then stop their pursuit as the train goes even faster. Their expressions haven't changed. They aren't even remotely winded. The male assassin pulls out his phone to call someone. They take their eyes off the train.

INT. TRAIN CAR - DAY.

Angelica is exhausted and chuckles to herself while flat on her back. A silver lighter falls out of her pocket. She clutches it in her hand. Her mood sours and then she puts her hands on her face. She is in deep shit.

EXT. NIGHT SHOP - FRONT - NIGHT - FLASHBACK

This scene is from 16 hours ago. This is the red light night district. It is late but there is a bustle of activity in people milling about back here. Angelica

standing impatiently in front of a night shop. She looks less disheveled than before and has a long gray biker coat on.

Close by is a man dressed similarly to her: red angel tank top and black slacks. Relaxed and arrogant. He can't ever stop talking about himself. He is leaning against the night shop entrance. His name is JAKE. No one is paying the two of them any mind.

Flashing Purple and red neon lights from the nightshop entrance illuminate their figures onto the street.

Angelica fidgets and paces back and forth.

ANGELICA
(agitated)
(to the man)
I don't like this ...

Jake stops leaning on the wall.

JAKE
(composed)
Will you relax, chica? This is supposed to be a nice and easy job.

Then Jake flashes a mischievous grin and takes a step toward Angelica.

JAKE
But I know a way that can put all that pumped-up energy to good use.

Angelica waves him off.

ANGELICA
(conceited)
Go fuck yourself, Jake.

Jake raises his hands in surrender.

JAKE
Fine, Fine. (to himself)
Another time.

Then he reaches into his pocket and fishes out a packet of cigarettes and holds pops one for Angelica. He holds it out to her.

JAKE

At least have a smoke. The package isn't going anywhere anytime soon.

Angelica looks at the cigarette but then glares at Jake.

JAKE

(appalled)

Oh, come on. You still don't trust me?

Angelica then continues to glare at him. Jake relents and puts the cigarette in his mouth and lights it. Then he blows the smoke into the air. Jake looks at Angelica expectantly with the lit cigarette out: proving that there is nothing wrong with the cigarette.

Angelica plucks the lit cigarette from his hand to then take a drag. Jake looks down.

JAKE

You've got to stop being so paranoid all the time. That Olena messed you up real good.

Angelica blows some smoke and taps the cigarette onto the ground.

ANGELICA

The only people that I trust are the ones at the end of my gun.

JAKE

Well that's dark.

Jake checks the time on his phone. His face lights up. He whistles at Angelica. She turns and he holds up his phone to show the time: 1:34 AM.

JAKE

Showtime.

Jake turns to enter the night shop. Angelica quickly tosses the cigarette and follows suit.

INT. NIGHT SHOP - HALLWAY - NIGHT

Angelica and Jake walk down a hallway of private booths. There is laughter and music in the background.

Jake is humming and practically all but skipping.

JAKE

I still don't see why you're so worked up? We stand to make a lot of cha-ching with this job.

ANGELICA

Bosses will have our heads for this if they ever find out, plus you're got shitty info from an even shittier source.

JAKE

(indignant)

Hey! Guerra is solid! He only pipes up about this stuff only to us.

ANGELICA

He snitches on everyone.

JAKE

If you're so worried. The door is right there.

Jake points at the door. Angelica pauses for a moment. She shakes her head. They continue walking down the hall.

JAKE

Good.

Jake and Angelica stop at a booth. He knocks on the door. Silence. Angelica looks back and forth downhall to see if anyone is watching. There is no one in the hall. It's quiet.

The booth door opens and a flashy underdressed male stripper walks out of the booth. Jake slips the stripper some cash before walking inside. Angelica looks inside to see an overweight man in a suit, too high and drunk to know what is happening around him. The man is slumped over on a table with a hand clutched tight to a briefcase.

Angelica enters.

INT. NIGHT SHOP - BOOTH - NIGHT

Angelica reaches for the handle and slowly pulls it

away from the hand of the man. Then the man stirs and tries to get up.

DRUNK MAN
Wha ... what is goin

-- Without missing a beat, Jake throws a strong right hook at the man! The man is sent reeling onto the floor, groaning. Jake shakes his hand in pain. Angelica picks up the suitcase.

JAKE
Ow ... (looks at Angelica).
Let's go.

Jake and Angelica turn to leave.

DRUNK MAN
(gloomy)
Don't ... the package ... they'll
kill me ...

Jake and Angelica pause.

JAKE
Sorry, this is just not your
lucky day. (to Angelica).
Vamanos (let's go).

Angelica pauses to look at the drunk man with a fresh bruise swelling on his face. She sets the briefcase down. She opens it.

Angelica freezes. Then she rushes out of the booth back in the hallway without the briefcase in hand. It's empty.

INT. NIGHT SHOP - HALLWAY - NIGHT

Angelica rushes down the hallway. Jake is about to exit through the front door.

ANGELICA
Jake! STOP!

INT. NIGHT SHOP - LOBBY - CONTINUOUS

Jake was just about to turn to Angelica. Then automatic gunfire from multiple guns goes off at the Night shop. Jake is struck multiple times and is sent flying back. Glass and bullets fly everywhere. Angelica dives down.

INT. TRAIN CAR - DAY

This is later in the day. Angelica is psyching herself up. She takes a few deep breaths and takes a runner's start opposite from the open train car door. There is nothing but desert out there. A beat. The train starts to slow down. Then Angelica bolts out of the train car and lands and tumbles onto the hard ground.

EXT. DESERT - DAY

She groans. She gets up. She dusts herself off and sees that the train is long gone. Why the hell did she do that?

A beat. It is quiet. No signs of life for miles. Angelica then starts walking along the train track.

Shot of her silver lighter being left in the sand as she walks away. She hadn't noticed that it fell off.

MONTAGE SEQUENCE

- Long distance shot from afar of Angelica walking through a rocky valley desert
- Angelica is in a open desert expanse again and tries to see any sign of life to no avail
- Angelica continues walking through the desert. She is more weather-beaten and she looks more tired
- Angelica walks, more exhausted than before through the desert on a dirt path.
- Angelica sees a town in the distance from the dirt path. She continues walking towards the town.

EXT. SMALL TOWN - DAY

Angelica walks slowly into a town. There are only a few concrete buildings surrounded by a handful of mobile homes, campers and one food truck. The town is only intersected by one dirt road through the middle. It is not a big town. This is no vacation resort either. The townsfolk are scattered around in small tight-knot groups.

Angelica walks on the dirt road and most of the townsfolk turn to look at her. They then turn back and scowl. Angelica is uncomfortable from the attention. She then puts on a stern facade to show that their

attention doesn't faze her.

She approaches the food truck. There is a group of townsfolk gathered and sitting on plastic chairs. They all seem to be in a hearty and humorous conversation. Angelica walks up to the counter of the food truck. The worker is having a conversation with the driver as she is approaching.

She tries clearing her throat but doesn't come out. She is too thirsty.

ANGELICA
(Hoarse)
... Water ...

The worker pretends not to hear her and continues his conversation.

ANGELICA
(more brisk)
Water.

The worker continues to ignore her. Frustrated, Angelica kicks the truck. This surprises the worker and he turns to her, scared. It also gets the attention of the townsfolk nearby.

ANGELICA
(spelling it out)
Wa ...Ter

The worker fumbles out a plastic water bottle and places it onto the counter. Angelica smacks a dollar bill onto the counter and then snatches the bottle. She quickly opens it. She guzzles it down. Angelica empties the bottle.

She looks around. The townsfolk don't look kindly at her attitude. Some are even armed. The rest of the town is gathering from around the corner. Angelica pauses to consider her options.

A long beat. Then Angelica reaches for her revolver and ...

VOICE
(surprise)
Marci? Is that you?

A voice calls out from the quiet. It is from a woman in her 30's steps out from a group of locals. Gruff, bright and tanned. She is dressed in weather-beaten rancher clothes.