

CHERRY *In La La LAND*

by
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Based On
The Original Web Series:
Scared Cherry

03.09.09

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CREDITS & SCORE:

MONTAGE: "CHERRY GIRL AUDITIONS"

Watch AMATEUR VIDEO: beautiful, naif ACTRESSES strip to bikini/lingerie, answering 3 Questions: (1) What's your dream? (2) What's your biggest fear?/ Scariest thing to happen to you? (3) Who's your favorite celebrity/ star?

EXT. SKY - ABOVE HOLLYWOOD - DAWN (LATE DECEMBER)

Crisp new day cracks... MOVING OVER the Hollywood Sign & LA spreading out like a dewy concrete web to the ocean.

Cherry In La La LAND

MOVING ABOVE the Hollywood Hills... Mulholland is dotted in mansions & **SEEING A FIGURE** RUNNING down the hillside.

KATHERINE "KAT" CRUSHENDORE

FRANTICALLY COMES from trees & bushes. Far behind her atop the hill, a magnificent mansion looms dark.

EXT. MULHOLLAND DRIVE - HOLLYWOOD HILLS - CONTINUOUS

She lands on the cold cement of Mulholland in lingerie & mascara-streaked face... just missing a PASSING CAR.

ANOTHER CAR COMES

KAT

HELP! Help me, please!

The car pulls to the side of the road with hazards. The GOOD SAMARITAN gets out & rushes to her.

GOOD SAMARITAN

Miss, you all right?!

KAT

PLEASE. Get me out of here!

When HEADLIGHTS (a Bronco) come barreling from up the winding road.

Kat SNAPS A LOOK... AS TEARS & pure fear turn her white.

KAT (CONT'D)
GO! Leave now!

GOOD SAMARITAN
Who's after you?!

Kat runs off...

AS THE GOOD SAMARITAN

stays in the street with a RAISED HAND.

But the Bronco HEADLIGHTS & metal grill don't stop...

INT. CAR - SIDE OF ROAD - CONTINUOUS

... the Good Samaritan is KNOCKED THROUGH his windshield
in a BLOODY-CRUSH.

BACK TO:

EXT. BACK PROPERTY - HILLS HOME - SUNRISE

Kat creeps through the back gate of a large home &
crosses the backyard for the GUEST HOUSE.

INT. GUEST HOUSE - HILLS HOME - CONTINUOUS

KAT PLOPS on the bed in quiet safety. Her face gaunt,
eyes deep-set & red. A smile cracks but loses to TEARS.

She PICKS UP the phone: DIALING.

KAT
*Jenny thank god! It's me! JUST LISTEN! I
need you to pick me up RIGHT NOW...
I know, I know. I'm so scared. I'll be at
the Market up Laurel Canyon-- RIGHT NOW!*

QUICK CUT TO:

INT. KITCHEN - HILLS HOME - SAME

The WIFE is at the sink with coffee & starting breakfast.
She sees (Kat) slink from the Guest House... RUNNING OFF.

WIFE
Harold!?!

HAROLD (O.C.)
What?!

WIFE
You son-of-a-bitch!

HAROLD (O.C.)
WHAT!?

BACK TO:

INT. CAR / EXT. MARKET - LAUREL CANYON - EARLY MORNING

JENNY (22) sits idling in her car in the empty parking lot. Kat comes RUNNING DOWN the street & CLIMBS IN.

JENNY
Oh my God, look at you?!

KAT
DRIVE!

JENNY
Can I get some coffee at least?

KAT
JENNY
JENNY.
OKAY.

Jenny JAMS THE GAS & heads back down Laurel Canyon for Hollywood. Kat darts looks out the rear window...

KAT
Do see anybody?! A Bronco?!

JENNY
No!? I knew THAT SHOW... that they were fucking creeps!

KAT
Worse. They're worse.

JENNY
What did they do?! Let's go to the police!

KAT
No. They got a lot of money and he's a big star. My sister will help. She can get them!

INT. BIG STUDIO - STAGE SET - HOLLYWOOD - MORNING

"MORNING TALK SHOW" HOSTS BUZZ: as their "star guest" leaves to CHEERS. Just "wrapped-interview" with ("**A**" **List Star/Celebrity**)... known to us as: BIG MAN.

INT. GIRL'S APARTMENT - CONTINUOUS

Kat & Jenny rush into a hushed two-bedroom apartment, where sun-slivers slash across the living room.

Her tiny adorable lap-dog: BRUTUS is at her feet doing FRENETIC CIRCLES. He has a JINGLY BELL around his neck but a bark that has been "clipped".

KAT

There's my little man. Where were you when I needed you!?!

Lifts him up & hugging tight.

JENNY

What are you going to do?!

KAT

Get of here! They fingerprinted me. They know where I live. Get my clothes... my suitcases! You're in danger if I'm here.

EXT. GIRLS'S APARTMENT - STAIRS - MORNING

Cowboy is up the stairs, sliding on latex gloves at the front door. PULLS a device: UNLOCKS the dead bolt.

INT. GIRL'S APARTMENT - LIVING ROOM - SAME

Kat's at the house phone... with Brutus but scrambles from her arms for "the intruder".

Cowboy CREEPS across the back of the living room... first headed to Jenny... Brutus JINGLING all around him.

KAT (O.C.)

Come on, Candy!

(leaving message)

I'm in trouble, Candy. Real trouble! There's a HUGE MANSION-- TOP OF MULHOLLAND. Girls there are being held and need your help! The show is called SCARED CHERRY... "The Thriller Scared Cherry, Sex Bomb!"

BEDROOM - CONTINUOUS

Jenny's PACKING & not hearing Cowboy creep on her.

He brings out a small knuckle blade, cork-like & wicked & STABS the blade into Jenny's neck: severing SPINAL CORD NERVES.

Jenny goes limp into Cowboys arms. No connection. Can't scream but is alert: DREAD in eyes.

Cowboy lays her on the bed & lingers a moment. He touches her nipples with finger tips... BUT THEN ABRUPTLY MOVES for the living room.

LIVING ROOM - KAT ON PHONE - SAME

Cowboy creeps to her... GETS OUT a rag & chloroform.

KAT

(another message)

God, Candy where are you!? I left message on your house phone... **(Big Man)** is involved. I don't have my cell. I'll call when I'm safe--

She senses someone behind her. Cowboy's latex-hands COME FAST over her mouth... Kat SCREAMS!

CUT TO:

INT. BEDROOM - APARTMENT - SAN FRANCISCO - MORNING

CANDACE CRUSHENDORE

JERKS UP from sleep with matted hair & night of drinking. Still stuck on her head: a mistletoe tiara. She's a natural beauty & usually all-business.

CANDACE

Oh, god no!!

This WAKES the guy she's in bed with: AGENT GREGORY, handsome & her partner. His place.

AGENT GREGORY

What? What's wrong?!

Her phone CHIMES AGAIN with a "message waiting".

Candace JUMPS OUT of bed UPSET at herself & him. Her sexy naked flesh: FRANTIC to get dressed.

CANDACE

I'm a stupid girl!

AGENT GREGORY
Oh Candy, stop.

Throws off the mistletoe tiara.

CANDACE
And don't call me that. That privilege is
revoked!

AGENT GREGORY
Sure about that?
(then)
"Agent Crushendore", what's the problem?!

CANDACE
ME. And everything about YOU! You get me
drunk and use your stupid charms to
seduce me!

AGENT GREGORY
Can't be that stupid.

CANDACE
WHERE ARE MY PANTIES?

He holds up her pink panties with a smirk. She grabs it.

AGENT GREGORY
Can we please talk? Maybe have coffee
first, before we sort through your
emotional dilemma?

CANDACE
I wish you would die.

That moment lingers.

AGENT GREGORY
HEY, you know... I had a good time so
don't ruin it with your rude mouth.

ON THE BED STAND

Is her badge, gun & cell phone: MORE CHIMING. He picks
up her cell-- irritated.

AGENT GREGORY (CONT'D)
It's your sister, fuck it's early, *maybe
she needs you.*

CANDACE
She always needs me! She's either a
nervous-wreck on some fabulous set or
photo shoot...

(MORE)

CANDACE (CONT'D)
 or "crying", leaving the house of some
 hot new actor-boy she's in-love-with-for-
 the-moment!

AGENT GREGORY
 WOW that's cold "Candy".

Candace grabs her belongings & is OUT.

AGENT GREGORY

is left in bed & quiet aftermath: wounded.

AGENT GREGORY (CONT'D)
 Luv you too.

CUT BACK TO:

EXT. THE PIT - HOLLYWOOD HILLS - LATE MORNING

Below the Hollywood Sign but above it all... the Bronco
 is parked: HEARING "Death Metal". Cowboy digs with a
 shovel as Brutus JINGLES AROUND HIM.

COWBOY

has dug through dirt... NOW PULLING OFF a 8'x10' metal
 cover for the Pit in brute strength & ripped muscles.

THEN GOES to his hood: PICKING UP Kat... carries her to
 the metal tomb. She passed out & draped across his arms:
 looking like the cover of a Harlequin novel, as he gazes
 out over Tinsel Town.

THE PIT

is a buried metal container (8'x10'): with a dirty
 mattress & blanket on the floor. A small halogen lamp is
 there with a bucket for feces. From a thick chain,
 attached to the Bronco, lowers them both in.

Kat "COMES TO" as he climbs out, lifting away the chain &
 sits at the edge with feet dangling, petting Brutus.

KAT
 Cowboy?! Where am I?!

COWBOY
Cherry's not ripe.

Kat with THICK TEARS down her face.

KAT

Please Cowboy... let me go!

Cowboy gets up & is SLIDING CLOSED the heavy metal cover.

KAT (CONT'D)

My sister will save me. She'll get you!
YOU FUCK!!!

ON KAT

as she's CLOSED INTO BLACK. No music. No light. No sound but HEAVY BREATHING, TEARS & LAST SCREAM!

BACK TO:

INT. CANDACE'S APARTMENT - HALL - LIVING ROOM - DAY

Her smaller but swank apartment is light & bright, though furniture bulimic.

MOVING DOWN THE HALL

from warm steam exiting a bathroom... HEARING MESSAGES:

MESSAGE 1: FATHER (V.O.)
Hi Candace, it's your father. I don't want to worry you, but haven't heard from your sister. Been a week or so, she said she booked a job working on something, and was excited. Anyway, looking forward to seeing you girls at Christmas. Bye.

MESSAGE 2: KAT (V.O.)
I'm in trouble, Candy. Real trouble! There's a HUGE MANSION-- TOP OF THE HILL... girls there are being held and need your help! It's called SCARED CHERRY... "The Thriller Scared Cherry, Sex Bomb!" --

PULLING CLOSE ON CANDACE

still wet in a bathrobe & tears in eyes. HOLDING UP her other phone: LISTENING in sad comatose...

OTHER MESSAGE: KAT

*God, Candy where are you!? I left message on your house phone... (Big Man) is involved. I don't have my cell! I'll call when I'm safe--
(ends with a SCREAM)*

Candace just drops the phone: A WRECK.

FADE TO BLACK.

ONE YEAR AGO...

A.K.A TITLE:

“THE THRILLER SCARED CHERRY, SEX BOMB!”

INT. / EXT. MARKET - EXT. MOTEL - NIGHT

Note: PRE-SHOT, “Cherry No Tell Motel”: scaredcherry.com

The POV/VOYEUR watches a BEAUTIFUL WOMAN: “Cherry”... shopping alone in the market & follows her in secret. She looks distraught and nervous. The POV/VOYEUR (never seeing) hides behind a food rack for a better vantage.

She knows she's being watched-- but is desperate. Cherry confronts the POV/VOYEUR...

PALOMA CHERRY

*Hey, Mister-- I saw you looking at me.
No, that's okay. You seem real sweet and
I'm in a lot of trouble. I'm a really
good person... really I am but I met some
bad people and I need an out. If you want
me... come to the Cherry Lodge-- room 13.
Maybe we can help each other?!*

The POV/VOYEUR watches Cherry leave looking back with a smile... AND FOLLOWS HER out of the market for the street and dark night... discretely STALKS HER to the motel.

CUT FLASHES: SEXY IMAGES OF CHERRY - A FANTASY

She is at her hotel room door getting keys, as the POV/VOYEUR COMES ON HER. She is SCARED... now EXCITED.

PALOMA CHERRY (CONT'D)

*Oh my god, Mister, I can't believe you
came! Here-- come inside.*

INT. MOTEL ROOM

Cherry leads the POV/VOYEUR to the bed & packs clothes.

PALOMA CHERRY

*Just sit. Let me get my things together.
I'm gonna put on my party dress.*

Cherry goes to the bathroom to change.

The POV/VOYEUR GOES and watches her strip bare chested but with a smile... knowing she's being watched. The POV/VOYEUR goes back to the bed... when Cherry comes out in her "party dress". She straddles him: GETTING CLOSE.

PALOMA CHERRY (CONT'D)

Do you like my party dress? We're gonna have so much fun together... you have really sweet eyes.

FADE TO BLACK.

INT. BEDROOM - TOWNHOUSE - ATL. GEORGIA - SUNSET

FROM COMPUTER: ... **WEBISODE ENDS**

On screen is GRACE'S PHOTO under: "New Cherry Girls". Her MOTHER (50), pretty in her day, hovers anxiously.

MOTHER

*The internet is for tramps and perverts.
Gracie!?!*

GRACE

Oh, how would you know?!

Her bedroom, top floor... beautiful brunette: "Grace Cherry" is at her dresser RIPPING: HOOTERS APPAREL.

MOTHER

What are you doing?!

GRACE

Good-bye hideous, orange, awful shorts!

MOTHER

Stop that! You might want those.

GRACE

For a Halloween costume.

MOTHER

To remember. You had good times.

SHE DOES STOP... about to rip her big-comfortable-sweatshirt. On the dresser mirror are SNAP SHOTS: Hooter's Calender, Hawaiian Tropic & fun pics w/ friends.

MOTHER (CONT'D)

Well- what do you know about this show?
Who are they?! What kind of show is it?

GRACE

It's a voyeur-thriller.

MOTHER

It looks pornographic.

GRACE

It's my "Hollywood big break"! It'll be fun. The Director called himself-- *said* I'm just what they're looking for... that it's all set & pays \$2000 dollars! And we're going to be shooting on an island.

Grace GOES & HUGS her mother tight.

GRACE (CONT'D)

Motherrrr, be happy for me.

DISSOLVE TO:

INT. STUDIO ROOM - HOLLYWOOD HILLS HOME - DAY (**PRESENT**)

ON EYES (The Director) looking at a **CHERRY AUDITION**.

ON COMPUTER SCREEN

is GRACE CHERRY: big blue eyes, sexy & big boobs.

GRACE CHERRY

The scariest thing that ever happened was... I was 19 at Six Flags with my girlfriends, waiting in line at the haunted house. I put my drink down to tie my shoe and the next thing I remember, is waking up in a hospital-- totally naked, strapped to a gurney & freaking out because I had needles going into my arms... I was ruffied!

(then)

*My dream is to have a successful career and I love to travel... love going to islands. And what makes me a "Cherry Girl" is I'm vivacious... tenacious... ambitious... is there any other "ishes"?!
*(last)**

Stars I like-- are the old school greats, like Elizabeth Taylor and Judy Garland.

AUDITION ENDS... with a BLOOD-CURDLING SCREAM.

A POV (THE PRODUCER) WALKS TO

"The Director": KOG is handsome but dark...

THE PRODUCER (O.C.)

What are you doing looking at her? Pull
your head out of rainbows... there's no
time for love here. *We have a problem.*

EXT. KAT'S APARTMENT - HOLLYWOOD - DAY

An LAPD police car PULLS UP out front the apartment bldg.

EXT. / INT. KAT'S APARTMENT - HOLLYWOOD - CONTINUOUS

The TWO OFFICERS KNOCK but the front door is ajar.

POLICE MAN

Hello? Miss, LAPD.

They ENTER. Finally going into the bedroom... walking in
on the silent horror: Jenny-- paralyzed on her back.
Blood leaking from her neck into sheets but EYES WIDE.

POLICE MAN (CONT'D)

Can you move?!

POLICE MAN 2

(on his walkie)

This is Officer Raymond at 6201 Yucca
Street. Immediate EMT: a woman down in
need of critical assistant.

DISAPATCH

(over walkie)

Roger that.

BACK TO:

INT. FIRING RANGE - FBI - SAN FRANCISCO - LATE MORNING

ON CANDACE

With protective headgear, shooting glasses & semi-
automatic pistol stretched out: FIRING. Drains clip.
Next: a small automatic "oozie" machine gun. FIRE SPARKS
from the barrel until "empty CLICKS". Last: her Service
Revolver... POP POP POP...

ON TARGET

The "man" has his head and groin BLOWN TO BITS.

Candace saddles her weapon and heads away from her anger purge... seeing Agent Gregory there "feeding" her.

CANDACE

Thanks for breakfast.

INT. FBI HEADQUARTERS - OFFICE - SAN FRANCISCO - DAY

Agent Candace Crushendore sits with Director-In-Charge: MALLOY (45) straight & calm... behind a big desk.

AGENT CRUSHENDORE

Officers found Jenny Shaw. Spine severed by blade. Suitcases were out... looking like trying to make for a fast exit.

DIRECTOR-IN-CHARGE

Katherine is classified as a "missing persons", but appears to be an abduction. Jenny Shaw was just in the way. It's enough... I got the "okay".

AGENT CRUSHENDORE

And what about (**Big Man**)?

DIRECTOR-IN-CHARGE

It's something.

Candace wants to crack but maintains.

AGENT CRUSHENDORE

Kat had a dog.

DIRECTOR-IN-CHARGE

Work with Agent Gregory to put some meat on the bones. Cyber Division is farming the SCARED CHERRY website now.

She's UP FAST & out of his office...

INT. MAIN FBI ROOM - AGENT CUBICLES - CONTINUOUS

FOLLOW WITH AGENT CRUSHENDORE

to her work station that butts with Agent Gregory's... PLOWING THROUGH paperwork: the website on his computer screen. He perks up professional as she sits "lost" somewhere. **Note: Pre-shot webisodes: www.scaredcherry.com**

AGENT GREGORY

OKAY-- *"The Thriller Scared Cherry, Sex Bomb"* is the big title of this web show. A voyeur-thriller in operation almost two years. There's a MySpace link, huge hits on YouTube, but essentially from the website... young, beautiful unknown actresses "upload" audition videos... *stripping down basically, answering questions.*

AGENT CRUSHENDORE

Open to public?

AGENT GREGORY

You're good. *It is.*

AGENT CRUSHENDORE

Gives the appearance of being random.

AGENT GREGORY

But then there are these-- called "Producer Picks".

(beat)

100's of girls audition to be a "Cherry Girl".

AGENT CRUSHENDORE

Gone missing?!

AGENT GREGORY

Yes. Of the 24 "selected" & starring in their own webisode on-line...

ON HER COMPUTER: SCARED CHERRY WEBSITE

Looking at CHOSEN "Cherry Girls": navigating the site. Kat's pic is big: CHERRY GIRL "Pluck of the Month".

AGENT GREGORY (CONT'D)

... 8 Cherry Girls have gone missing. Nearly all from the "Producer Picks".

(then)

Is **(Big Man)** in play?

AGENT CRUSHENDORE

It's something.

CUT TO:

EXT. DECK & POOL - HOLLYWOOD HILLS HOME - DAY

PULLING FROM HIGH

To one home (*not a Mansion*) but fancy & perched with a view of all... hosting an intimate POOL PARTY. December's warm enough with a heated pool.

DECK & POOL PARTY - CONTINUOUS

NAKED BABES splash & swim in the steamy wet. OLDER MEN sit at a table with cigars & jeweled fingers.

KOG's feet dangle in the pool: filming this fun & frolic.

THRU CAMERA

& a HOT BABE "playing" to him: sexy & LAUGHING.

As KOG breaks his attention & filming... looking to sky at TWO HAWKS fighting over territory in air battle.

INT. LIVING ROOM - HOLLYWOOD HILLS HOME - SAME

THE PRODUCER

(into phone)

Yes, sir.

as "the PRODUCER" hangs up the phone. He's watching a BEAUTIFUL YOUNG WOMAN: "LOST CHERRY"... SNORT COCAINE from a pile dressed in just a sheer cover-up.

LOST CHERRY

It's a good part? You got for me?

THE PRODUCER

It's the "lead".

She cleans her nose & looking at him. He's sweaty & looks slightly mad: personality & constant cocaine use.

LOST CHERRY

And he'll like me?

THE PRODUCER

You're perfect.

A sweet smile cracks on this lost beautiful face.

The Producer gets up & goes to the table & cocaine. SNORTS & SHE LEADS down the hall for his Master Suite.

THE PRODUCER

First stops at the big window: looking to the pool & KOG.

EXT. DECK - POOL PARTY - SAME

KOG'S ATTENTION... now locks onto the Producer at the big window. They SHARE STARE.

CUT BACK TO:

INT. FBI SUV - MOVING - SAN FRANCISCO - LATE DAY

Agent's Gregory & Crushendore ride with Director Malloy & a CYBER TEC AGENT... driven by a SUITED MAN.

DIR. MALLOY

When I spoke to Director-In-Charge, Brust in LA, said there's confirmation that "2 of the 8" have committed suicide. One found dead in her Studio City apartment-- from Reno. The other "Cherry Girl"-- from Boise, Idaho.

CYBER-TEC AGENT

She took the cement swim from a penthouse window in Hong Kong.

AGENT CRUSHENDORE

What's the time frame from her webisode going on-line to Hong Kong?

CYBER-TEC AGENT

Just three weeks--

AGENT GREGORY

-- from her "*Hollywood Big Break*".

CYBER-TEC AGENT

Very interesting-- another Cherry Girl, Raquel: sent a short video of herself "thanking the show", "that she was back home in Dallas". But it was encrypted: sent via e-mail from the royal ranch of King Abdullah in Jenadriyah, Saudi Arabia.

AGENT CRUSHENDORE

Trafficking?

DIR. MALLOY

Maybe a sex ring.

AGENT GREGORY

Intel from Hong Kong & Saudi Arabia
report suicide incidents: both former
Cherry Girls.

Director Malloy hands Agent Gregory a file.

DIRECTOR-IN-CHARGE

There's an open investigation by LAPD.
Detectives Del Toro and Marks. They'll be
waiting with Director Brust in LA.

EXT. AIR FIELD / INT. FBI SUV - MOVING - EARLY SUNSET

They pull to an IDLING JET waiting to fly to LA.

DIRECTOR-IN-CHARGE

You're close to this one "Crush".

AGENT CRUSHENDORE

And that's our best chance at finding
her. I'm going to do my job.

& exits for the plane.

ON DIRECTOR MALLOY

EXT./ INT. FBI PLANE - FLYING - SUNSET

The sky is purplish-red with boulders of fluffy clouds at
25 thousand feet.

AGENT CRUSHENDORE

sits at the back couch: STOIC. Looking out at that
magnificent color.

Agent Gregory comes & sits with her after HANGING UP his
cell. He wants to comfort... best to be "professional".

AGENT GREGORY

That was Detective Del Toro and the name
of super-star actor (**Big Man**), keeps
coming up. Kinda "hush hush" about it.

AGENT CRUSHENDORE

His acting sucks.

AGENT GREGORY

We have names. Possible motive. We have
enough.

AGENT CRUSHENDORE
I could've stopped it. I was there for
the call.

AGENT GREGORY
Don't do that.

AGENT CRUSHENDORE
I was distracted. And I prejudged.

Agent Gregory OPENS his laptop: showing her.

AGENT GREGORY
Cyber sent me this link.

ON LAPTOP: "SCARED CHERRY" WEBSITE

*A NEW ALERT splashed for a special "Christmas Cherry":
"Live Auditions in Hollywood to be announced". SEND PICS
& wait for an E-MAIL/TEXT "FOR APPROVAL" & chance for
your "Hollywood Big Break"!*

AGENT GREGORY (CONT'D)
Ho Ho Ho.

AGENT CRUSHENDORE
Get your digital camera.

Agent Gregory moves into action.

She MOVES with a stride for mirror: checking herself &
fluffing. Then CLIMBS ON the couch.

AGENT CRUSHENDORE (CONT'D)
No talking. Just SHOOT.

STARTS STRIPPING to her lingerie: "in character".

AGENT GREGORY
Candy, this kinda thing is what I'm
talking about.

CANDACE
Shut it! And don't call me "Candy".

AGENT GREGORY
*Well-- I've seen that bra & panty set,
and I love it!*

FLASHING PHOTOS like a pro: it's *HOT*.

CUT TO:

INT. LIMOSINE - HOLLYWOOD HILLS - NIGHT

PULLING THROUGH gates of the MANSION. KOG, the Producer & 3 POOL PARTY GIRLS: dressed but out-of-it & still high.

INT. MANSION - MAIN ROOM - CONTINUOUS

KOG watches the Girls ushered down the long hall by SECURITY MEN. Graspd by the arm.

THE PRODUCER
Come on, Big Man's waiting.

The Producer WALKS ON as KOG drifts to a large room across with doors half-closed: NOISE.

DOOR - ROOM - STAGE

KOG looks-- *a familiar site*-- DISTINGUISHED MEN at chairs & couches, drinking & smoking... some hold "menus".

ON STAGE: THE SHOW

a NAKED CHERRY GIRL (25), under SPOTLIGHT on an intimate stage. A SECURITY MAN has her attached to a thin chain & sexy leash. She MOVES to the music, doped-up... SEEING actual HOME MOVIES OF HER splash on the wall behind: "a happy American childhood".

INT. DIRECTOR'S OFFICE - FBI - LOS ANGELES - NIGHT

Agent's Crushendore and Gregory are with Director-In-Charge BRUST (50) & TWO DETECTIVES: Del Toro & Marks.

DET. DEL TORO
Sorry your sister is *caught up* but you can't bring in (**Big Man**) for having a harem of hot girls chained in a room.

DETECTIVE MARKS
That's just kinky.

FILES are piled on the desk & computers: HUMMING.

AGENT CRUSHENDORE
Girls go missing... raped... that's not headlines enough!

DET. MARKS
"This is Hollywood".

AGENT CRUSHENDORE

Asshole.

DET. DEL TORO

He's a horny pig or *maybe worse.*

(then)

End of last summer, we get a call from a girl-- done a webisode. She was up at the mansion... "escaped" as she put it. Gorgeous. Was in Playboy. But on drugs.

AGENT CRUSHENDORE

You follow up?

DET. MARKS

Yeah. You really expect to find anything? And with the "Producer/ Attorney" waiving a stack of actress "agreements" in our faces?

AGENT CRUSHENDORE

A great FRONT.

DET. DEL TORO

Or some "riddled plot". Young, beautiful wannabe starlets... is what is Hollywood. *They come and they go.*

DET. MARKS

Just over the hill is the "porn capitol of the world"... alone would consume an entire task force on abuse reports. Do they matter?

CANDACE

Abuse is abuse. But they made the choice to do what they are doing. Scared Cherry is an abomination. Preys on good faith, dreams and hope. This is a loss of humanity.

DIR. BRUST

Okay. Thank you, Detectives.

And they go.

DIR. BRUST (CONT'D)

American girls for export is the new "creme". We move forward in the assumption Scared Cherry is operating as a sex ring.

AGENT CRUSHENDORE

Bombshell beauties come to Hollywood with
dreams of stardom-- old as Black & White
but the internet is a new wide net.

BACK TO:

INT. MANSION - BIG MAN'S DEN - NIGHT

The Producer & KOG meet with Big Man... who doesn't stop
PLAYING THE PIANO: sometimes SINGING 80's POP "Hungry
like the wolf", Duran Duran.

THE PRODUCER

It's too quick. They're asking too much!

The room is luxurious, a fire burns & a "HOUSE CHERRY"
dances to his music on the couch out-of-her-mind. Cowboy
sits awestruck at her feet.

BIG MAN

You're the Producer. Your opinion doesn't
matter.

THE PRODUCER

I just brought you three Cherries?!

BIG MAN

Those are for the house. Pluck 3 ripe
ones. They're flying in personally for my
party.

THE PRODUCER

There goes skiing in Vail!

KOG

(for Big Man)

An "audition blast" is already on-line.
I've sent e-mails... won't be a problem.

THE PRODUCER

Fine, you fuck!

(then, to Big Man)

What about Kat?

BIG MAN

I'm still negotiating her contract.

JUST AS DANCING CHERRY

Falls to the ground flat-- THUD. Maybe dead.

Big Man STOPS PLAYING & points a finger: like "see".

EXT. SAFARI MOTEL / INT. MOTEL ROOM - SUNSET BLVD - NIGHT

In the heart of Hollywood... JUST OFF BUSTLING Sunset Boulevard. The room is an updated trashy-cool.

CANDACE & AGENT GREGORY

read files. Candace on her bed, as he comes through the door of his attached room.

AGENT GREGORY

You hungry?

CANDACE

YES.

(about the files)

Nearly all these girls: *gorgeous, young, ambitious for fame...* most with no "homes" to go back to really. No family. *Most, like my sister,* were Bikini Models in legit contests, modeled for Maxim, Playboy, Hawaiian Tropic Girls... but "new to Hollywood". No Agents or anybody.

AGENT GREGORY

And all with signed releases, so hard to pin coercion.

CANDACE

Fuck-- Katherine!

AGENT GREGORY

Don't put it on her.

CANDACE

No. *ME*

(beat)

When I made Agent and pushed for "deep cover" they erased my past. That included Katherine. She "fits".

JUST AS HER E-MAIL CHIMES

She goes to her laptop: hopeful.

CANDACE (CONT'D)

I got "approved"!

AGENT GREGORY

When?

CANDACE

Tomorrow. Saturday, 1pm?

AGENT GREGORY
Some kind of hurry.

CANDACE
Or arrogant.

AGENT GREGORY
(thinking out loud)
A special "Cherry Christmas". Huh? I mean, assume that they have connections to Police. To information. But why risk a quickie now?

CANDACE
Just more jerk-off-pigs.

AGENT GREGORY
Hey was that directed at me personally?

CANDACE
Maybe.

She gets up. Sad all at once.

CANDACE (CONT'D)
This is about my sister, okay?!
(beat)
I can't go home for Christmas with this.

AGENT GREGORY
Well-- we need food, you need a wardrobe and learn your "character file".

CUT TO:

INT. USED CLOTHES STORE - HOLLYWOOD - NIGHT

He sits eating Chinese from a container & holding "chosen outfits"... Candace comes in & out of the dressing room wearing different stuff, eating too.

CANDACE
Clarissa "Candy" Beaumont-- cute.

AGENT GREGORY
When they call it, you'll answer.

CANDACE
I am from Santa Barbara, so... and my father was abusive and left my mother when I was 9.

AGENT GREGORY
Find the abuse. Make it specific.

TEXT RING: AGENT GREGORY'S CELL

CANDACE
We spent time living in women's shelters.

AGENT GREGORY
It's Brust. Your new I.D and cell were just dropped at the motel. And a car.

INT. STUDIO ROOM - HOLLYWOOD HILLS HOME - THAT NIGHT

The Producer is E-MAILING more & PRINTING OUT PHOTOS of "Accepted" actresses: auditions tomorrow. He's jacked on coke & smoking his cigar.

THE PRODUCER
*That's plenty-- fuck. It's too quick!
Feels fucked. And I gotta run checks!*

The room is low lit but for a spotlight on a "wall of photos"... KOG taping them up as he's handed = 50: Candy's face is one of them.

KOG
So run them.

THE PRODUCER
*Easy for you to say, fuckin' "director".
I gotta throw shit everywhere! All you
got to do is be a fuckin' hero.*

FLASH TO: KOG'S MEMORY - GRACE CHERRY

*KOG DRIVES FAST in his Porsche to an airport terminal:
worried about being followed. Grace is CRYING.*

GRACE
I don't want to leave! I LOVE YOU.

He gives her a thick sack of \$100's = \$20,000.

KOG
*Go to Florida... you like Florida. Don't
go home. Don't tell your mother, she
can't know. They'll hurt her to get to
you. I'll come when it's safe.*

She's KISSING & hugging last hugs.

GRACE
How will you find me?

KOG
I will. I won't stop. Go!

She's out the door & disappearing into THE CROWD.

BACK TO:

INT. SAFARI MOTEL - CANDACE'S ROOM - LATE NIGHT

She comes in with CLOTHES to the bed. Agent Gregory goes to the large envelope on the desk. From inside he PULLS OUT: money, new ID & cell phone...

CANDACE
Thank you. Okay, OUT. I need to get into character.

AGENT GREGORY
PARTNER?

CANDACE
Out.

He is semi-pushed to the attached room door. But stops in the doorway: half in his.

AGENT GREGORY
You know, we were almost having a good time.

CANDACE
We're working a case!

DOOR - CANDACE & GREGORY

AGENT GREGORY
And what about the other day... the sex?

CANDACE
Huge mistake.

AGENT GREGORY
At least it was *huge*.

CANDACE
That's such a "hooker" thing to say.

AGENT GREGORY
Is that what this is about? The Valerie Case?

A stare between them: bad history.

CANDACE

Why did you?

AGENT GREGORY

That's not in the official report.

She goes to CLOSE the door-- but he STOPS HER.

AGENT GREGORY (CONT'D)

Alright! I didn't plan to. She said she "feared for her life", ask me to stay. That she was leaving town in the morning. I was seduced by her BIG Angela Jolie like lips!

Candace almost slams the door shut: STOPPED with his foot in the door-jam.

AGENT GREGORY (CONT'D)

OUCH.

HIS SIDE - THRU THE OPEN CRACK

AGENT GREGORY (CONT'D)

BECAUSE YOU SAID that we ought to "cool it". *Remember...* "your career comes first!" *Just like that. No discussion.*

CANDACE

I said that like the night before.

AGENT GREGORY

No. It was a week before. *Worst week of my life.*

There's emotion in her eyes. His too.

AGENT GREGORY (CONT'D)

I was--

CANDACE

Stupid. Very stupid.

His foot is out of the door-jam & she CLOSES IT.

REMAIN WITH GREGORY

AGENT GREGORY

-- "*crushed*". And yes, very stupid.

FADE TO BLACK.

INT. OLD MERCEDES - DRIVING - LA STREETS - DAY

Gregory & Candy drive for the audition both looking "LA".
Her fingers on a Hi-tech panel: alters fingerprints.

AGENT GREGORY

Candace, keep 'em there another sec.

CANDACE

It's hot and itchy.

AGENT GREGORY

And they won't get a clean read. *Okay,*
rub some aloe.

She stares out the window: a DEEP BREATH.

CANDACE

And it's "Candy".

They PULL TO the audition location.

AGENT GREGORY

Good. Okay, ready for your big entrance?!

INT. STUDIO WAREHOUSE - HOLLYWOOD - DAY

KOG: LOOKING OUT THE BIG WINDOW

& LINE of hot ACTRESSES: wannabe "Cherry Girls"... wraps
the outside. He smokes a cig as the SMALL CREW bustles
in preparation.

The Producer comes over & SNORTS COKE from a bullet.

THE PRODUCER

Let's go sling the whip.

AS THE OLD MERCEDES

PULLS INTO the front parking area... SCREECHING TO A
HALT. Candy is out of the car.

CANDY

FUCK YOU then! *I don't need you!*

Gregory is out of the driver side... THROWS HER BAG at
her: KNOCKS HER to the cement.

GREGORY

Fine, bitch!

DRIVES OFF. SOME ACTRESSES help her up.

ACTRESS 1
Oh my god?!

ACTRESS 2
What a fuckin' prick!

EXT. STUDIO WAREHOUSE - HOLLYWOOD - DAY - CONTINUOUS

KOG'S POV

... walking to Candy fixing herself.

KOG
"Break a leg" is just a figure of speech.

CANDY
Just part of being a girl, I guess.

KOG
Come inside. Put your bag down and relax
a second.

CANDY
Thanks, you're sweet. You work here?

He shakes his head: "yeah"... walking back together.

CANDY (CONT'D)
I'm "Candy". *Clarissa Beaumont*.

KOG
Good movie star name.

REMAIN WITH THE PRODUCER - OUTSIDE

THE PRODUCER
Welcome to the Scared Cherry Auditions
for the role of Cherry Girl and for the
talented few... your "Hollywood big
break". We're looking for sexiness and
enthusiasm. Use the strip tease and
Questions to show your personality... and
DON'T FORGET to sign the "release form"
with your thumb print, or you WILL NOT be
considered for any roles. Thank you.

DISSOLVE TO:

INT. STUDIO WAREHOUSE - **CHERRY AUDITIONS**

A SPOTLIGHT shines on a corner. The Producer & KOG sit
as silhouettes in near dark. Crew handle a video camera
on tripod: one a long Boom-Mic & managing the line.

THE PRODUCER
 (aloud for all)
 Again we're looking for sexy and
 enthusiasm.

MONTAGE: CHERRY AUDITIONS

Part "live"/Part through video camera: bombshell beauties
 of all color, attitude & ABILITY (ages 18-28). Most are
 PLAYFUL & sexy & some just terrible.

Ones KOG likes... he takes a digital camera & CLICKS
 SHOTS: RAPID FIRE.

CHERRY GIRLS: SANDY - HEATHER - COURTNEY - KARA

come through the line: "Long Island, NY"/ "Lakeland, FL"/
 "Price, UT"/ "Holland, PA"... ending with A LOUD SCREAM.

ON KOG

attention falls on Candy, off in a corner, watching.

THE PRODUCER (CONT'D)
 We're fighting the list. We got ours.

KOG
 I agree.

THE PRODUCER
 Sandy and Heather-- *for sure*. And
 Courtney and Kara are still here. You
 want to talk with them and *confirm*.

He just NODS. The Producer turning to a PA.

THE PRODUCER (CONT'D)
 Bring Kara and Courtney out.

PA
 Yes, sir.

THE PRODUCER
 Okay, I'm gonna kill this headache.

KOG
 (about Candy)
 Wait. I want to see her.

KOG GETS UP... first GOING TO MEET with Courtney & Kara
 at the back of the studio.

The Producer walks outside with a stare at Candy.

She sees him, uncomfortable, but gives a sweet smile.
The Producer cracks a TINY GRIN caught off a bit.

THE PRODUCER (O.S.)

Thank you all. Auditions are over due to
time constraints. We have your names--
all of you will be considered again for
another production. Thank you.

BACK OF STUDIO - SAME

KOG is with Courtney & Kara with scripts.

KOG

Our schedule has been pushed up and we
need to get shooting... but I think you
two are perfect. *Strip teases were great.*

COURTNEY CHERRY

I stripped for like a month-- *but hated
it.* Crappy-ass boyfriend was broke. But
this was fun!

KOG

Well, all experiences mean something.

KARA CHERRY

Is it true that (**Big Man**) is the
executive producer?!

COURTNEY CHERRY

And we'll meet him?!

HAPPY SHRIEKS from both.

KOG

Let's just see how you do first.
We're shooting tomorrow. Any questions
about your webisode?

KARA CHERRY

*Yes... so we're friends and were on
vacation? But she's sad?!*

COURTNEY CHERRY

I've got a ton of hot little skirts!

KOG CHUCKLES. He takes out his plastic camera: SHOTS.

KOG

Bring what you love but we have wardrobe.
You two have a lot of ENERGY.

COURTNEY CHERRY
Just so excited!

KARA CHERRY
Just want to do good!

KOG (CONT'D)

And, yes-- you're BF's that come to Hollywood from close enough to drive. Night before you were out at a club dancing, you meet some celebrity... pick your favorite & were invited to a dinner party. We're shooting the "day of" at your hotel and "someone" is creeping you guys out. Breaks into your room.

COURTNEY CHERRY
Ohhhh.

KARA CHERRY
Freaky.

MORE CLICKS OF PICTURES

KOG (CONT'D)

The Producer will be in contact.

KOG leaves them for his chair before the spotlight.

KOG (CONT'D)

Candy, why don't you come up.

She is quickly over-- EXCITED-- right to the spotlight, passing GIRL'S LEAVING with bitchy stares.

ON CANDY - SPOTLIGHT

makes everything out front go dark: JUST HEARING VOICES.

THE PRODUCER (O.C.)

Okay... strip down & THRILL ME. Questions are there on the board if you forget.

KOG (O.C.)

Whenever you're ready.

CANDY

My name is Clarissa Beaumont but you can call me "Candy"... 'cause just with a taste you'll feel a rush. I left the "golden bars" of Santa Barbara for glamorous "la la land"!

TOYING WITH her shirt & taking it off... wispily covers her bare chest with a hand.

CANDY (CONT'D)

But I don't have a bikini yet.

She's enthusiastic, sexy & more interesting than most.
KOG is already up FIRING: RAPID STILL FRAMES.

CANDY (CONT'D)

I'm gonna be a star for my mama. She was pretty and a singer... took too many pills one night & never woke up. But we're gonna make it to the "big time" together!

As she kicks her skirt into KOG's face. He smirks.

KOG

Pretend the camera is a "bad man". Wanna see FEAR in the scream.

POV THROUGH VIDEO CAMERA

A Crew Man CREEPS ON Candy... she turns with GREAT FEAR & HUGE BLOOD-CURDLING SCREAM!

ON KOG & THE PRODUCER

Candy waits in EXCITED-BREATHING behind that heavy light.

KOG (CONT'D)

She's good.

THE PRODUCER

I mean, who really cares?

(then)

Thank you, Clarissa Beaumont. We'll be in touch.

CANDY

Can't wait!

A quick smile & WISPS OFF for the door.

KOG stares at her... LEAVING into bright sunlight.

FLASH TO WHITE

EXT. STANDARD HOTEL - CHERRY RV - HOLLYWOOD - MORNING

PULLING FROM SUNLIGHT

to the Producer: BARKS ORDERS to the SIX MAN CREW BUSTLING things (for set). A production truck & RV are parked curb-side with: **scaredcherry.com** on the side.

INT. CHERRY RV - SAME

AND GOING INSIDE... the Producer sits with a PA at the table & paperwork. His CELL RINGS.

(Camera) KEEPS MOVING TO...

BACK ROOM - RV

Where KOG watches Courtney & Kara getting final make-up & hair: HAIR/MAKE-UP GIRL. They look like classy bombshells with great WARDROBE: GAY STYLIST.

KOG

Looking good. And the wardrobe for the "fantasy"?

GAY STYLIST

Already on set, hun.

KOG

How long?

HAIR/MAKE-UP GIRL

They're ready-- 5 minutes.

KOG "nods"... GETS UP & HEADS to the main cabin.

First to the mini-frig & getting a pre-made Bloody Mary.

KOG

(to the Producer)

Got two buddies named "Ben"?

He pulls from his pocket two PINK PILLS: UPPERS.

KOG takes them with the Bloody Mary chaser.

CUT TO:

SCARED CHERRY Webisode: "Cherries Come Standard"

Note: CHERRY GIRLS Courtney & Kara... see part complete show / part "behind-the-scenes".

INT. STANDARD HOTEL - LOBBY BAR - DAY

The POV/VOYEUR (the Director)... sits in the hotel lobby bar, looking to the pool and HOT GIRLS in bikinis sitting & swimming. Also... looking at Kara Cherry GULPING DOWN A SHOT & getting two more drinks "to go".

She SNAPS A LOOK at the POV-- nervous & uncomfortable.

FLASH TO "FANTASY": HER NAKED AT BAR

She's headed back outside to the pool.

KARA CHERRY
(to the Voyeur)
Eh, go watch TV.

EXT. POOL SIDE - STANDARD HOTEL - CONTINUOUS

The POV/VOYEUR follows Cherry outside and mirrors her walk... opposite side of the pool and sits in a chair.

ON CHERRIES

COURTNEY CHERRY
*I can't stop thinking about tonight. I'm
gonna fuck a star!*

KARA CHERRY
Jeez, slut!

COURTNEY CHERRY
*I'm just teasing-- kinda. What's with
you?!*

KARA CHERRY
*Across the pool some creep keeps staring.
I should tell Security.*

*Both gulping down drinks. Courtney Cherry, smoking...
gives a cute wave to the POV/VOYEUR.*

KARA CHERRY (CONT'D)
Don't Cherry!

COURTNEY CHERRY
*God, Cherry, we're here to have fun! No
Security. AND you think every guys a
creep.*

KARA CHERRY
I do not!?

COURTNEY CHERRY
Yeah, you do.

KARA CHERRY
Well, they are!

Both GIGGLE. Kara Cherry gathers her things.

KARA CHERRY (CONT'D)

I'm gonna go wash my hair.

COURTNEY CHERRY

I'm gonna swim.

Kara Cherry is UP & GOING... as Courtney Cherry heads to the edge of the pool about to jump in.

The POV/VOYEUR is up to... paces opposite of Kara Cherry headed to their first floor/pool side room. Watches her go in the sliding door-- leaving it cracked open.

Courtney Cherry sees him... but shrugs it away.

AND CUT:

EXT. POOL SIDE - STANDARD HOTEL - "THE SET" - DAY

KOG

And CUT!

KOG goes to the Cherry Girls, wrapped in robes. The Crew is WITH TALK & changes: taking the video camera from KOG.

KOG (CONT'D)

We'll get the swim. Then set-up inside the room.

(for Courtney)

Now-- you're becoming aware. Some deepening concern... especially in your reaction once you come up for air and the "creep" is gone.

(for Kara)

VERY GOOD. Inside the room is when it gets freaky.

(for all)

Okay let's make magic.

The minor set is a FUSS & READY. KOG is with camera hooked to Steady-Cam & DP to another.

KOG (CONT'D)

Everyone settle... and "ACTION"!

EXT. POOL SIDE - "CHERRY WEBISODE": CONTINUES

Cherry dives into the pool... swimming the length in one breath. The POV/VOYEUR just stands watching.

FLASH TO: COURTNEY CHERRY - SWIMMING NAKED

Courtney Cherry splashes from the water with a DEEP BREATH. She notices the "creep" is gone: CONCERN.

The POV/VOYEUR is on the move & sliding into the hotel room through the cracked sliding-glass door.

INT. CHERRY ROOM

The POV/VOYEUR... casually moves for the bathroom where Cherry is taking a HOT SHOWER. She HEARS FOOTSTEPS.

KARA CHERRY

Hey, Cherry-- give me a towel?! I got soap in my eye.

The POV/VOYEUR does... now getting a FULL CLOSE VIEW.

FLASH TO: CHERRY INVITING - A FANTASY

KARA CHERRY (CONT'D)

Thanks. Sorry I was freakin' out earlier.

(...)

Cherry don't be pissy and not talk.

AS THE POV/VOYEUR quickly moves away from the bathroom... seeing Courtney Cherry coming from outside & lays on the carpet between the beds. Cherry walks past for the bathroom holding the drinks.

FLASH TO: COURTNEY CHERRY NAKED - A FANTASY**INT. BATHROOM**

Kara Cherry gets out to Courtney Cherry holding drinks. Kara Cherry FREEZES: full of fright.

COURTNEY CHERRY

I'm not going to get moody and violent. Don't worry!

KARA CHERRY

Did you just hand me a towel?!

COURTNEY CHERRY

They're called DRINKS?

Courtney Cherry now sees (the POV/VOYEUR) in the room & DROPS THE DRINKS in a SCREAM. The POV/VOYEUR stands there a moment. Courtney Cherry SCREAMS HYSTERICS and Kara Cherry: YELLING.

KARA CHERRY
Help!! FUCKER! SOMEONE HELP!

POV/VOYEUR retreats for safety outside... leaving them.

SCORE CRESCENDOS...

FADE TO BLACK.

EXT. / INT. CHERRY RV - STANDARD HOTEL - LATER DAY

KOG puts out a cig & goes inside the RV & to the back room where Courtney & Kara are changing from wardrobe: FLASHING ALL... carefree & BUZZING.

COURTNEY CHERRY
 That was so much fun!

The SHOOT is over but KOG is filming with a video camera: hot "*behind-the-scenes*" footage. They like it.

KARA CHERRY
 You happy with us?!

KOG
 Yeah, got some good performances.

KOG HEADS to leave.

KARA CHERRY
You going? Thought we could all get a drink together or something?

KOG
 At the "*wrap party*". I'll be there. The Producer will let you know.

And is gone.

KARA CHERRY
He's hot.

COURTNEY CHERRY
Back off, bitch.

EXT. RV - STANDARD HOTEL - LATE DAY - CONTINUOUS

FOLLOW WITH KOG... & the Producer coming.

THE PRODUCER
Our Cherries?!

KOG
 Ohhh, in back waiting for you.

Rubs his sweaty hands like "*goodie*".

THE PRODUCER
Big Man wants to talk.

KOG spots the WHITE LIMOUSINE parked in Valet... WALKS.

INT. WHITE LIMO - PARKED - LATE DAY - CONTINUOUS

KOG gets in. Big Man sits with a glass of VO.

BIG MAN
Well?

KOG
Maybe one of our best webisodes yet.

BIG MAN
Super. The girls?

KOG
Ummm... maybe too "happy". Maybe not. But Sandy's ripe. Probably not even film her tonight. Just use her "Cherry Audition".

BIG MAN
Keep her "immaculate".

KOG
Heather's vulnerable.

BIG MAN
Do we need Candy?

KOG
I think so. For the website, if only.

BIG MAN
Finish the shoot. I'll come to the wrap party and bring them up myself.

HEAR THE CHIME: "Winter Wonderland"... as KOG gets out of the limo & ON HIS CELL.

BIG MAN (CONT'D)
(singing)
*Later on we'll conspire/ as we dream by
the fire/ to face unafraid the plans that
we've made/ walking in a winter
wonderland...*

INT. SAFARI MOTEL - CANDACE'S ROOM - SAME

Candace: ON HER CELL.

CANDY

Okay-- *super*. Really?! He was on set?
 (listening)
 Yeah, I know where that is. Bye Bye.

HANGS UP. Agent Gregory eagerly comes from his room.

CANDACE

I'm meeting with "the Director" at
 Hollywood & Highland Mall-- NOW. (**Big
 Man**) is on set.

Agent Gregory gets to: HIS CELL.

AGENT GREGORY

Yeah-- we're in place for a meet. 10
 minutes Hollywood & Highland mall & (**Big
 Man**) was there.
 (listening)
 Yup. Yup. Okay.

EXT. CROSSWALK - HIGHLAND & HOLLYWOOD - EARLY SUNSET

"WINTER WONDERLAND" PLAYS: Candy walks the cross-walk in
 a MASS OF FOLKS onto the Walk of Fame: Highland &
 Hollywood Boulevard.

QUICK CUT TO:

INT. PORSCHE - HOLLYWOOD BLVD - SAME

KOG is behind the wheel of his Carrera, cars-deep at the
 red light: SEES CANDY. He FLIPS the CARRERA around &
 drives in slow follow.

She's unaware: amused by STREET PERFORMERS in costumes
 playing to tourists. Christmas decor abounds but it
 doesn't feel "merry" here in warm Hollywood.

INT. HOLLYWOOD & HIGHLAND MALL - SUNSET - CONTINUOUS

Candy is in the inner mall & massive courtyard... staring
 at the elephant & column structure: replica of the 1916
 movie set, *Intolerance*.

AS A POV

follows behind her: headed up the same staircase... leads
 to a plateau under arches.

STAIRCASE - PLATEAU

Candy reaches the cement plateau looking out to street & the Hollywood Sign in the close hills... the bright white letters are seen clearly.

She stares at it with SAD TEARS.

ANOTHER ANGLE

Shows Agent Gregory in CROWD: watching KOG follow her. CLICKING his photo.

PLATEAU - SUNSET

KOG is behind her, but stops. He takes out his plastic camera: CLICKING her staring at the sign.

FLASH TO: KOG'S MEMORY

POV THROUGH a camera OF GRACE: "excited" & fresh... pointing to the Hollywood sign & "blowing a kiss".

CANDY

Feels someone behind her... TURNS WITH FRIGHT.

CANDY

Oh my god!?!

KOG

Sorry.

Both share UNCOMFORTABLE GIGGLES.

KOG (CONT'D)

You're crying?

CANDY

Just-- Christmas. My mom always made it special. How about you? You visit your parents?

KOG

*(more to himself)
Hmmm... Christmas.*

CANDY

So, you wanted to meet? "Good news"?!

KOG
Wanted to tell you in person you're our
next "Cherry Girl".

She JUMPS IN HIS ARMS.

CANDY
I know this will be a break for me! Thank
you!

KOG
You're interesting. You earned it.
(...)
But, ah, tonight we're headed to our
location, Lake Arrowhead. You and another
Cherry Girl. So, the Producer will be
calling and we'll come pick you up.

CANDY
Okay! Do I get to meet (**Big Man**)?!

KOG
No. Ah, not yet.

CANDY IS ON THE RAIL

In BIG FUN... "blowing a kiss" to the Hollywood sign.

CANDY
I'M A "CHERRY GIRL"!

DISSOLVE TO:

SKY - FLOATING ABOVE HOLLYWOOD - SUNSET

From KOG & Candy "blowing a kiss"... to the Hollywood
Sign far off & high on the hillside.

MOVING CLOSER

& PULLING BELOW the letters to the dirt & Pit location.
Hidden in near bushes is a metal pipe...

INT. PIT - CONTINUOUS

Kat in is near black: SLOW BREATHING. Brutus is
WHIMPERING somewhere. The metal pipe is a breathing
tube, snaking in air & sunset light.

Her mouth is at it for fresh air with TEARS.

CUT TO:

INT. SAFARI MOTEL - CANDACE'S ROOM - JUST NIGHT

Candace comes in & MOVES FOR Gregory's room: the "Operation Center". On the wall is the "Big Board": missing Cherry Girl PHOTOS tapped up. Along with OTHERS "noted" with investigation markings: time line, connections, et all.

CANDY

I'm in! I'm a Cherry Girl!

He JUMPS UP with her excitement.

They hug... staying close.

AGENT GREGORY

'Cause you're hot-shit "Candy Cherry". At least they have taste.

She slowly falls out of his arms... losing eye contact & moves to the Big Board.

AGENT GREGORY (CONT'D)

So what's happening?

CANDY

They're picking me up. We're going to Lake Arrowhead to shoot the webisode.

JUST AS: her CELL RINGS.

CANDY (CONT'D)

Ah, hello... Oh, Hi. Yes, thank you, it's gonna be so much fun! Can't wait.

(listening)

Ah-huh. Sure. Okay! Safari Motel on Sunset.

(listening)

Yup, I'm homeless right now.

(GIGGLES)

Thanks again, BYE.

HANGS UP.

AGENT CRUSHENDORE

Two hours.

(then)

We're gonna get them. I'm gonna get my sister back. Find the missing pieces.

AGENT GREGORY

I know.

AGENT CRUSHENDORE

What are these 3?

CANDACE'S POV: WALL OF PHOTOS

AGENT GREGORY

Something new-- diamonds in the rough. These Cherry Girls have been "wiped" from the website. Cyber found them buried in the code. Those 2 are the suicide girls. This other: name is "Grace"... don't know anything more about her other than she was early in the "first season".

LINGER ON THE PHOTO: GRACE

EXT. CHERRY RV - MOUNTAIN ROAD - NIGHT

In the elevated beauty of Arrowhead Mountain... the RV NOW DRIVES the main part of the small town. Light snow patches over the dirt & cement.

INT. CHERRY RV - DRIVING - CONTINUOUS

A small "Cherry Gang" CHATS in the main cabin, a PA DRIVING. MUZAK PLAYS. A JOINT is passed around.

HEATHER CHERRY

You done a lot of work?

The other CHERRY GIRL: HEATHER (20), a Mid-West beauty.

CANDY

No. Kinda my first real job.

HEATHER CHERRY

God, you're lucky. It's been like a year since my last commercial. Did a couple films: "skin flicks". *BAD.* But this is gonna be good. You seen any "Scared Cherry" episodes on-line?

CANDY

Some.

HEATHER CHERRY

Aren't they great?!

Candy just shakes her head, "yeah".

CANDY

I "tested" for Playboy, but guess I'm *too old*.

HEATHER CHERRY

I was in Playboy. "*Miss November 2008*".

CANDY

Wow. I met a girl that was in Playboy. That's how I found out about this... *super sweet*.

HEATHER CHERRY

Who?! I probably know her?

CANDY

Katherine *something* Krushen?

HEATHER CHERRY

Crushendore. "Kat". I know her! RANDOM.

(beat)

Weird thing is, like, we hung out and I haven't heard from her *in a second*. We have some same friends and no one can get a hold of her.

KOG is listening.

CANDY

Maybe she got sick of it all?

HEATHER CHERRY

Maybe. I don't know, she was a doll & down to earth. And she was working a lot.

(...)

Oh my god, I'm glad your so nice. It's been hard to make friends in Hollywood.

CANDY

I know what you mean.

(then)

So, your parents are cool with this? You acting and stuff?

HEATHER CHERRY

They think it's all evil. They're "born-again". I left as soon as I could. We don't talk really. What about you?

CANDY

My dad left when I was young and my mom died recently.

HEATHER CHERRY

Oh, wow, sorry.

(beat)

Well-- this is gonna be fun! And with the 2000 dollars I can pay rent, at least for another couple months.

As the RV PULLS into the "nice" hotel here.

INT. HOTEL SUITE - ARROWHEAD - NIGHT

KOG, Candy & Heather enter full of suitcases... to this fairly nice hotel suite with attached rooms. The fire is lit & cocaine is out on a table & MUZAK PLAYS.

KOG

You girls are in that big room there.

CANDY

Is someone here? *Yuk-- cigar stink.*

KOG

Our Producer.

They move with their stuff for rooms. Opposite is the attached suite & Producers room. Out on the balcony the jacuzzi is bubbling & steamy.

HEATHER

Yeah, a jacuzzi!

GIRLS ROOM - CONTINUOUS

Heather strips down: EXCITED.

HEATHER

Crap, you got a bikini?

CANDY

No.

HEATHER

Fuck it, right?!

KOG KNOCKS & enters holding scripts. Puts them on the dresser.

KOG

Your scripts for tomorrow. Look it over.

He leaves with Heather SCAMPING PAST in a towel.

Candy kinda follows.

EXT. BALCONY - HOTEL SUITE - JACUZZI - NIGHT

The Producer smokes a cigar. Heather GIGGLING in the bubbles: wet panties, no bra.

THE PRODUCER
I hand picked you, you know?

HEATHER
Really?!

THE PRODUCER
Here take one of these. Ecstasy makes the jacuzzi better.

He gives her A PILL: followed by a bottle of champagne. She pops it with a GULP & GIGGLE.

THE PRODUCER (CONT'D)
Where's the other one?

HEATHER
She's really nice.

THE PRODUCER
That's nice.

JUST AS CANDY

Comes out, holding the script.

THE PRODUCER (CONT'D)
There you are. You joining us?

CANDY
Ah, no. Not just yet. No bathing suit.

THE PRODUCER
No dress code here. Have some champagne.

He hands her a glass & fills it. She notices the fingerprints on the glass.

THE PRODUCER (CONT'D)
Cheers.

CANDY
I don't know your name. What should I call you?

THE PRODUCER
"The Producer".

CANDY
Oh, okay. Well, I'm gonna go look over
the script. Wanna do a good job!

And she leaves with a plastered smile. The Producer just
has a stern look.

INT. HOTEL SUITE - CONTINUOUS

Candy GULPS DOWN the champagne, going to her room. And
to her suitcase: puts the glass in an evidence bag.

SHE THEN GOES to KOG's room-- with a KNOCK.

KOG (O.S.)
Come in.

INT. KOG'S ROOM

He's laying back on the bed watching TV & smoking from
foil: Heroin.

KOG
Not joining the jacuzzi fun?

She just "shrugs".

CANDY
Am I interrupting?

KOG
No.
(about the Heroin)
Don't hold it against me. Helps me sleep.

CANDACE
You insomniac too?

KOG
It's hell right? I got "Barbaras" in that
box. *Green ones*-- mild but do the job.

CANDY
Okay, thanks.

She goes to "the box" on the dresser.

IN THE BOX

Are a bunch of PILLS. She fishes for the "green ones" & sees a "Scared Cherry" PLAYING CARD. The only one and tattered. **Cherry Girl: GRACE.** She pulls it out.

CANDY (CONT'D)

How cool. There's Cherry Girl "playing cards"? Will I be on one!?

KOG

What-- oh, those were some promotional things. We were planning a lot of product stuff, you know, take Scared Cherry mainstream.

CANDY

Mainstream?

KOG

Develop it. Were gonna make a feature film. But it didn't go that way.

She puts it back.

CANDY

Need water & take a pee.

KOG

You can use mine.

BATHROOM - CONTINUOUS

She tosses the pills in the toilet & turning on the faucet. Takes A PEE: in thought about GRACE.

KOG'S ROOM - BED

She comes back...

KOG

So, what about the script?

CANDY

Oh, just that, there are two Cherry Girls in this webisode?

She CRAWLS BACK on the bed next to him.

KOG

Yup. Sorry about not "starring" in your own, maybe next time. We only have time for one full shoot tomorrow.

CANDY

You know, I looked at the webisodes and stuff-- on the website, but don't remember seeing "Grace Cherry".

KOG GETS LOST in thought & pretty HIGH.

FLASH TO: MEMORY - GRACES' WEBISODE

PANNING from rocks, bright sun and a turquoise ocean... "Grace Cherry" is standing on a rocky point, her Ipod on, starrng out to forever. Palm trees sway... NOW WITH a slow dramatic PUSH on her. www.scaredcherry.com

BACK TO:

KOG & CANDY

KOG

Oh? Well, it was one of our first. Little too long... too much story. We shot it on an island-- American Samoa.

CANDY

Treasure Island was about there.

KOG

That's right. It was beautiful. Remote. A great location.

CANDY

Oh, look... snow.

Out the window is a FLUTTER OF WHITE.

KOG

I hate the rain, but I like snow.

CANDY

Hate rain? *What*-- had too much of it? You from Oregon, or something.

KOG

Something.

CANDY

So... do you ever fall in love with your actresses?

He GRUNTS.

KOG
No time for love here.
(beat)
But time for bed.

He gets up for the bathroom... HEARING: Heather come from the Producers bedroom.

QUICK CUT TO:

MAIN ROOM - HOTEL SUITE - SAME

Heather CRYING-- still HIGH-- forced sex. She HURRIES for her bedroom: a DOOR SLAM.

INT. KOG'S ROOM - CONTINUOUS

KOG
Better take her some of those "Barbaras".

And he's to the bathroom but door not all the way shut.

Candy QUICKLY GOES to the box... TAKES OUT her iPhone: CLICKS ON the "Grace Cherry" playing card.

BATHROOM - SAME

KOG is watching her from the crack of the door. He sees her take the photo. "*Hmmmm*".

CANDY - SAME

Puts it back & takes a couple pills.

CANDY
Yeah, feeling pretty sleepy. I'm gonna go in with Heather-- *Night*.

KOG is back...

KOG
Night, Clarissa Beaumont.

He gets to his bed & can HEAR Heather SOBBING in the next room. He RAISES THE VOLUME on the TV... now just stares out at that fluttering snowfall.

INT. CHERRY RV - BACK ROOM - LATE MORNING

Heather sits quietly alone, kinda looking at the script.
Candy is over with MAKE-UP: Gay Stylist.

GAY STYLIST

You know I hate when I have to do this
all by myself.

KOG

But you're so good a it.

GAY STYLIST

Oh stop-- I know! AND I had to drive all
by myself.

KOG

Well, Cowboy coulda brought you.

GAY STYLIST

I'll shut my mouth.

KOG goes over to Heather.

KOG

Hey-- everything will go good today.
You're a great little actress.

HEATHER

Thanks.

JUST AS the Producer pops his head in.

THE PRODUCER

We need to get crackin'.

GAY STYLIST

Gimme ten.

THE PRODUCER

Christ.

EXT. CHERRY RV - NEAR THE LAKE - EARLY DAY

The sun shines warm. Most, if not all, snow is melted.

THE PRODUCER

I don't like that Candy.

KOG

Yeah?

THE PRODUCER

She's lying.

They get to the Crew & KOG TALK/WALKS "the set".

Candy Cherry & Heather Cherry are walked "to set" by PA.

CREW & KOG

Okay, Cherry Girls... We're shooting in sequence-- call this "act one": the walk to dock and all that. "Act two": Cherry Heather leaves... the boat ride is the finale. Get the dialogue out. It's very casual... you're good friends-- like you're talking to yourself. If you forget script, feel free to play. I'll stop if you go in a bad direction.

CUT TO:

EXT. TREES - MANSION - HOLLYWOOD HILLS - DAY

A crew of FIVE MEN are cutting trees: vantage on the back of Big Man's mansion. RANDOM CHAIN SAW BUZZING.

UP A TREE - A MAN

with an ear-bug. He's FBI, along with the others, all in "LA City" jumpers. TALKS: setting up a small camera.

FBI TREE GUY

I see something.

THROUGH BINOCULARS

See a hand with a cigarette hanging out deep window, bars on the outside.

FBI TREE GUY (O.C.)

(CONT'D)

You reading this? Looks like the hand is "waving" but not "hello".

The hand with the cigarette is "waving" & looks to be trying to communicate something.

EXT. / INT. LANDSCAPE VAN - STREET LEVEL - SAME

An FBI MAN & Detective Marks sit looking at MONITORS: mostly static-- picture coming seconds at a time.

FBI MAN
 (into Comm)
 We got severe interference here.

DETECTIVE MARKS
Electronic bursts.

FBI MAN
 That kind of blocking is sophisticated.

EXT. MANSION - BACK NEAR POOL - SAME

A SECURITY MAN talks with Big Man... who now...

SLOWLY MEANDERS past the pool for the back of the property, drinking his morning coffee. Watching them.

CUT BACK TO:

EXT. LAKE ARROWHEAD - "SCARED CHERRY WEBISODE" - DAY

*SCARED CHERRY webisode title: "A Cherry In Rough Water"
 (Seen in complete-- 4 minutes)*

EXT. LAKE SHORE - SMALL DOCKS - DAY

Heather Cherry & Candy Cherry WALK & TALK... on a small rickety dock that sticks into the water, thick with reeds & full lake side foliage. Some boats are on the lake with FISHERMEN.

CANDY CHERRY
God, I don't know how you could be in a bikini?

Candy Cherry is actually fishing... Heather Cherry has stripped to bikini for some sun.

HEATHER CHERRY
'Cause I'm pale as a ghost. I look disgusting.

CANDY CHERRY
Oh, shut up. You're beautiful.

The POV/VOYEUR is in nearby reeds... a better look.

HEATHER CHERRY
Tommy doesn't think so. I think he's cheating?

CANDY CHERRY

Tommy's a dick! And why?! You're the best thing he could get.

HEATHER CHERRY

He's hot! And fuckin' Jenna has been all over him... whore!

CANDY CHERRY

I hate this place. I wish I could go somewhere.

HEATHER CHERRY

Like where?

CANDY CHERRY

I don't know... somewhere I can fish.

Both are GIGGLES but Candy Cherry is serious.

The POV/VOYEUR stalks closer... the BUSHES SHAKE.

CANDY CHERRY (CONT'D)

Did you hear that?! Oh my god, I think I see someone looking at us!

Candy Cherry now looks. Heather Cherry IS ON her feet.

HEATHER CHERRY

What?! Where?... You're nuts.

CANDY CHERRY

I'm serious. You're out here "flashing" everyone. Guys are perverts here.

HEATHER CHERRY

I am not flashing!

Both GIGGLING.

HEATHER CHERRY (CONT'D)

Well, I better get to work. Did I get any color?

Candy Cherry just shakes her head: "no".

HEATHER CHERRY (CONT'D)

You gonna be okay out here alone?

CANDY CHERRY

Whatever... I'm gonna rent a boat and catch a big one!

*HEATHER CHERRY**Fun.**The Cherry Girls get up with their stuff... head down the long plank of the rickety dock. The POV/VOYEUR watches from close-by.****FLASH TO: CHERRIES NAKED - A FANTASY****Both walk naked, sexy & care free. Candy Cherry pointing a finger to the POV/VOYEUR: "to follow"...**THE POV/VOYEUR... Sees Heather Cherry get in her car & drive off. NOW FOLLOWS Candy Cherry for the main dock and boats at the end.****DOCKS - CONTINUOUS****She talks to the ATTENDANT (young & greasy).**CANDY CHERRY**Oh, come on Billy... just for an hour?
Pretty-please.**He relents. Hands her a key for a small motorboat.**ATTENDANT**Okay, Cherry. Want some company?**Cherry STABS A LOOK BACK: thought she saw someone. The POV/VOYEUR ducks behind a port-o-potty.**CANDY CHERRY**No. Got enough of that.**ATTENDANT**Want the boat or not?!**He's been holding out the key. She snaps attention. With a smirk, takes the key & gets into the boat. MOTORS OFF for the center of the lake.**The POV/VOYEUR... now comes to the Attendant.**ATTENDANT (CONT'D)**Need a boat?**Shakes head: "yes".*

EXT. LAKE - MOTOR BOAT - CONTINUOUS

The POV/VOYEUR MOTORS for Cherry... center of the lake.
Her boat floats a drift, far & away from everything.

CHERRY'S BOAT - LAKE

Candy Cherry is fishing-- IPOD ON.

POV/VOYEUR'S BOAT - LAKE

Slowly PULLS TO her's & cuts the engine when close.

FLASH TO: FANTASY

Cherry is naked & waiting for him. Rubbing oil all over
her skin: like Heather Cherry before.

INT. CHERRY'S BOAT - SAME

Candy Cherry finally realizes she's not alone: SCREAMS!
She jumps for the wheel & turns the key-- FIRING ENGINE.

CANDY CHERRY

Who the fuck are you!?! You've been
following me?!

The POV/VOYEUR JUMPS TO her boat... slowly creeps on her.
She's looking back in panic... DRIVING THE BOAT for shore
but they're pretty far. No one close by.

CANDY CHERRY (CONT'D)

FUCK YOU! What do you want?!

FLASH TO: FANTASY

Cherry is smiling & happy: "piloting them as lovers".

The POV/VOYEUR almost grabs Cherry-- HONKING THE HORN--
and dashes up on bow in FULL TEARS.

CANDY CHERRY (CONT'D)

Please! Leave me alone!!

As the POV/VOYEUR... simply & calmly steers towards a
secluded marsh & woodsy area of the lake. Candy Cherry
is FREAKING OUT: CRYING & SCREAMING.

HEATHER CHERRY

HELP ME! HELP!!!

MUZAK CRESCENDOS...

FADE OUT

EXT. / INT. SAFARI MOTEL - HOLLYWOOD - SUNSET

Candy is dropped off by the Cherry RV.

She RUSHES UP the stairs for her room.

INT. CANDY'S ROOM - SAFARI MOTEL - CONTINUOUS

CANDACE

I got some things!

AGENT GREGORY (O.C.)

Close the door and turn on your TV!

He is in his darkened room: his TV LOUD... LOOKING OUT the closed window curtain. She does what he says.

HIS POV

At a Bronco (Cowboy) parked down the street.

AGENT GREGORY (CONT'D)

There's a guy in a Bronco. Been parked there a couple hours now.

She brings her iPhone & champagne glass in bag.

CANDACE

It's "Grace". She's our HOOK. She meant something to KOG-- the director. Or maybe it's "K-O-G" like his initials?

(beat)

He's interesting. He mentioned something about not liking the rain.

AGENT GREGORY

From Oregon? Seattle?

CANDACE

Avoided anything to do with his past.

AGENT GREGORY

I'll run his photo through the Pacific North West Division-- maybe get a hit.

CANDACE

He created the show but there's a disconnect to the Production. *Here--* fingerprints for the Producer.

He downloads the photo & takes the bag.

AGENT GREGORY
Okay... "Grace Cherry" is in play.

He then STARTS PULLING DOWN his "wall".

AGENT GREGORY (CONT'D)
 What's next?!

CANDACE
 A party tonight?

AGENT GREGORY
 At the mansion?

CANDACE
 No, I don't think so. KOG is picking me up in his Porsche and taking me.

AGENT GREGORY
He like you?

She just shrugs, "maybe". He's quietly jealous.

AGENT GREGORY (CONT'D)
 You think he might make you DO anything?

CANDACE
 That'd be fine. He's hot and I'm kinda horny. What's this all about?

AGENT GREGORY
 Changing hotels. Just me. I'm too close to you now. Investigation-wise, I mean.

He takes down the PHOTOS: GIVING UPDATES...

AGENT GREGORY (CONT'D)
 Angela Smith, Heidi Marks, Vanessa Eldridge, Julie Shea, Amanda Reynolds, all these girls with webisodes on-line... had no problems. Similar stories though of a "creepy Producer"... pushing sex and drugs but never met (**Big Man**).
 (taking other photos down)
 These had "associations"... were friends with Cherry Girls' gone "missing".

FLASH TO:

INVESTIGATION: DETECTIVES DEL TORO & MARKS: VOICE OVERS

At front doors mostly...

AGENT GREGORY

They were scared. Didn't want to talk.
Some admitted to having sex and using.

(beat)

This one: Tabitha Mansfield-- did go to the mansion. Was "drugged", as she put it, but fled a limosine at a stop light after being at the mansion for 3 days.

FLASH TO:

INVESTIGATION: AGENT GREGORY - HER LIVING ROOM

HEARING (**HER VOICE OVER**) telling the story...

CANDACE

She'll talk.

AGENT GREGORY

Yes. Not enough on it's own. Field Team says the mansion is equipped with electronic scramblers.

CANDACE

"Jammers"-- *that's guilty.*

AGENT GREGORY

But not illegal. The "paparazzi act"... hiding something but arguably himself.

CANDACE

It's been 48 hrs. Another and consider my sister lost.

INT. PORSCHE - DRIVING - HOLLYWOOD HILLS - NIGHT

KOG SNAKES this winding Hollywood Hills road... view is spectacular. Candy sits shotgun & looking sexy. Certain TURNS splash a panoramic view of the twinkling mesh.

CANDY

WOW. Love the hills!

KOG

You're different than our regular Cherry.

His hand is on her bare leg... moves up the inside of her thigh. She BREATHEs IN... but let's him.

PULLING INTO the Hills home. PARKS.

INT. OLD MERCEDES - DRIVING MULHOLLAND - NIGHT - SAME

And Agent Gregory keeps driving past. Drives the canyon road-- opposite-- for a reconnaissance vantage.

INT. HILLS HOME - "WRAP PARTY" - NIGHT - CONTINUOUS

THROUGH VIDEO CAMERA: THE PRODUCER

"greet them" in the FOYER: some 15 PEOPLE inside. More mellow. FOLKS drinking & snorting cocaine in the shine of fame & Hollywood far below.

THE PRODUCER

Finally-- our director has arrived with our newest "Cherry Star".

(then, by rote)

By entering: you, Clarissa Beaumont, agree to be filmed at any/all times and release usage of all said materials for broadcast as the Production of SCARED CHERRY so chooses-- this day and in continuum, as an independent contractor for hire: "Cherry Girl". This is a filmed contract-- AGREED.

Candy's taken aback: in sights of the video camera light.

CANDY

Yeah, sure.

THE PRODUCER

AGREED?!

CANDY

Agreed.

The light from the video camera goes: OFF.

He is now "acting warm" & ushering her in.

LIVING ROOM - WRAP PARTY - CONTINUOUS

HEAR MUZAK: headed for the couch in the living room... WELL-DRESSED GENTLEMEN, CHERRY GIRLS & WANNABE'S: SNORT, DRINK & GIGGLE.

THE PRODUCER

Candy, the other "Christmas" CHERRY
GIRLS: *Sandy, Courtney and Kara. You know
Heather.*

CHERRY GIRLS

HEY. Hi!

CANDY

Hey.

She PLUNKS DOWN. Sandy is SNORTING COCAINE. Heather is
looking "lost", sits closest to Courtney & Kara who are
ALL HAPPY CHATTER.

THE PRODUCER

Drink?

Heather now globs on to Candy.

CANDY

Vodka and something.

THE PRODUCER

THAT'S my specialty.

He goes.

HEATHER

I was hoping to see you.

CANDY

Hey, you okay?

HEATHER

What do you think is at the mansion? You
think (**Big Man**) will like me?

CANDY

How could he not? But it's just a bunch
of rooms and nothing you need. I'll
protect you, I promise.

She cracks a TEAR FILLED smile.

ON THE PRODUCER & KOG - OTHER SIDE OF ROOM

He has Candy's drink & slips in a "ruffie".

THE PRODUCER

Her prints came back "unreadable".

KOG

Professional?

THE PRODUCER

Get rid of her.

(beat)

Where are those tapes? The "behind-the-scenes" of Courtney and Kara? I need it for the "menu".

KOG

Yeah, I've already edited a "montage package". It's on my Hard Drive. I'll burn some DVD's.

CANDY

watching the Producer TALKING with KOG & coming back with her drink... as Sandy gets in the KOG's face.

ON SANDY & KOG

her arms around him-- HIGH & sloppy.

SANDY CHERRY

You're hot. So when we shooting mine?

KISSING HIM. He gently pulls her off.

KOG

Talk to the Producer.

KOG goes for the studio/back room. Her attention STABS BACK FOR the Producer.

ON THE PRODUCER & CANDY

Drinking her drink... the Producer with a grin.

THE PRODUCER

So, how would you feel about more work? A *long term contract? Maybe some travel.*

CANDY

Yeah, that would be great.

THE PRODUCER

You're a real mystery Candy. There's something "special" about you.

CANDY

I think we're all "special" in are own way. Don't you?

THE PRODUCER

No.

He gets a METAL DETECTOR WAND from a side table & does a quick pass over her body: "clean".

THE PRODUCER (CONT'D)

For safety. Just want the best girls.

He smiles like it's nothing.

CANDY

Better safe than sorry.

THE PRODUCER

That's right. Cocaine? *Wanna roll?*

CANDY

Roll?

THE PRODUCER

Open up!

PLOPPING A "E-tab" through her lips & tips her drink to her mouth: washing it down. GULP.

SANDY CHERRY

I wanna play.

The Producer TURNS for Sandy Cherry.

THE PRODUCER

And so we shall.

He takes her by the hand: IN ONE CONTINUOUS MOVE... LEADS HER down the HALLWAY for his

MASTER BEDROOM - CONTINUOUS

... & Sandy is NAKED in a second. Things HOT & HEAVY.

POV OF THE PRODUCER

She's out-of-her-mind. Horny & big breast in (**our face**). He's rubbing skin: NOW INSIDE HER.

CHERRY SANDY

I just want to be wanted. To be someone.

Now just GRUNTS & GROANS: (**camera**) having sex with her.

INT. / EXT. OLDER MERCEDES - ADJACENT ROAD - HILLS - SAME

Agent Gregory is "staked-out" with both an infrared camera & Digital HD cam set on top of his roof: ON.

Gregory with binoculars.

AGENT GREGORY

JESUS.

POV THROUGH BINOCULARS

Sandy Cherry is with the Producer: HOT SEX. Scanning back... LOOKING PAST the NAKED GIRLS in the pool... to Candy in KOG's bedroom.

INT. LAPD PLAIN CAR - NEAR HILLS HOME - SAME

Detectives Del Toro & Marks are "staked-out" with a device RECORDING SOUND: muffled mostly but seeing the "recorded picture" from Gregory over a laptop.

DET. MARKS

You're seriously thinking about becoming "a producer".

DET. DEL TORO

Fuckin' A.

EXT. POOL & DECK - HILLS HOME - NIGHT - CONTINUOUS

The pool wafts steam with GIGGLES & SPLASHES. Mostly men sit around smoking with HOT NAKED GIRLS all wet. A full moon shines like a spotlight over choppy water.

INT. KOG'S BEDROOM - HILLS HOME - SAME

KOG sits in the Eames Lounge: HIGH & SMOKING MORE "H" from a pipe. Candy sits on the edge of the bed.

KOG

You're quiet. Feelin' okay?

CANDY

First Hollywood party. Mr. Producer shoved a pill in my mouth... already feelin' it. *He's a--*

KOG
a "creep".
 (then)
 You should get outta here.

CANDY
 What about (**Big Man**)? The girls said we
 get to meet him... go to the mansion?!

KOG
 Is that what you want?
 (beat)
 To be famous.

CANDY
 Isn't that what everybody wants?

As Courtney & Kara come bouncing into the room from the
 slider poolside: dripping, naked & GIDDY... climb onto
 the bed with KOG.

QUICK CUT TO:

EXT. ROOF - HILLS HOME - NIGHT

Cowboy is up there... stands looking through his own
 BINOCULARS (at Agent Gregory).

INT. / EXT. OLD MERCEDES - PARKED IN SURVEILLANCE - SAME

Agent Gregory sees (Cowboy): watching him.

AGENT GREGORY
Damn it to hell.

BACK TO:

INT. KOG'S BEDROOM - HILLS HOME - NIGHT

KOG on the bed with Kara & Courtney. Candy is smiles but
 feeling the "drug effects": HEAVY.

KOG
 You look sick. I'll get you a ride.

CANDY
 I can call a cab.

KOG
 No, we got a guy.

He gets out his CELL: PUNCHES a code.

Kara & Courtney are "close" with KOG... available.

KOG randomly SNAPS PHOTOS from a plastic camera:

Sexy-- wet-- naked bodies-- FUN-- GIGGLES.

COURTNEY & KARA

"play" with each other & him: purring like house-kittens.

COURTNEY CHERRY
Mmmmm-- feel good.

KARA CHERRY
Me too.

KOG is rubbing skin... KISSING & doing what pleases.

ANOTHER SHOT SHOWS

Cowboy: in the door jam with a light trail cracking over the bed. He just stares, almost seems perplexed, watching the LAUGHS & touching.

KOG (CONT'D)
Oh, Cowboy... make sure Candy gets to her hotel safely, please.

CANDY
Cowboy?

He just shakes his head: "sure".

KOG
Clarissa, we'll be in touch.

Candy gets up & leaving.

CANDY
Okay, thanks.

COURTNEY CHERRY
Bye Candy.

KARA CHERRY
Nite, Candy.

DOOR CLOSES... to KOG & his "Cherries" at feast.

INT. BRONCO - DRIVING - HILLS ROAD - NIGHT

DEATH METAL: Cowboy DRIVES FAST down dark cement. Candy is losing mental control & physical dexterity.

Brutus JUMPS from the backseat onto Cowboy's lap. Candy knows right away.

CANDY

Cute dog. *God-- this crazy ass noise.* Can you change it?!

COWBOY

I made it.

CANDY

Oh. Sorry.

(then)

I used to have a dog like that. How long you had him?

COWBOY

Maybe forever.

CANDY'S POV

Shaky: looking at the blurring lights of Hollywood below. Her hair whips frantic on this night voyage.

Cowboy CHANGES THE MUZAK: "The Rainbow Connection".

CANDY

Thanks.

A sweet melody... *though even more bizarre.* She just looks at him looking at her with "pretty" green eyes. The Bronco now drops into the BUSY CITY STREETS.

Candy manages to get to her cell: TEXTING.

She's hit HARDER from the drugs: sleepy, hot & VERY HIGH. Puts down the window for air... fresh wind. Cowboy is stoic but for his eyes moving over her.

EXT. / INT. BRONCO - SUNSET BLVD - NIGHT - CONTINUOUS

They drive down busy Sunset Boulevard. Candy just trying to stay focused & not panic.

Brutus JUMPS to her lap. She pets him-- holding back tears.

CANDY

So you make music or somethin' for those guys?

He shakes his head: "no".

COWBOY
I take out the garbage.

She stabs a sobering look, as THEY PULL UP to her hotel.

COWBOY (CONT'D)
Home.

Candy is OUT THE DOOR FAST.

EXT. SAFARI HOTEL / INT. HOTEL ROOM - HOLLYWOOD - NIGHT

She's up the outside stairs & to her room... LOCKS THE DOOR & CLOSING DRAPES. It's dark but for the TV: ON. She goes for her gun & LOADS IT.

NOW BACK to the window. Pulls the curtain back...

COWBOY IS STANDING

right outside the window. She SCREAMS. He just waves the paw of the dog.

QUICK CUT TO:

INT. OLD MERCEDES/ EXT. SAFARI MOTEL - STREET - NIGHT

Agent Gregory DRIVES UP FAST in the old Mercedes: HONKING & "driving drunk"... seeing Cowboy lurking outside.

He SIDE-SWIPEs a parked car, going up on the curb.

ON COWBOY

showing his **hideous fake teeth** like a growl for (Gregory)... but moves off with all the NOISE.

AGENT GREGORY

Stumbles from the car & dropping a booze bottle: SMASH.

AGENT GREGORY
 CANDY?! God, damn it-- TALK TO ME!?!

INT. CANDY'S ROOM - SAFARI MOTEL - SAME

Candy is in the bed under the covers. Clutching her gun & CRYING in the FLASH OF TV LIGHT & SOUND: HIGH.

HER POV

sees a SHADOW CREEP to her door: *KNOCK KNOCK*. BREATHING HEAVY with gun stretched out.

AGENT GREGORY (O.C.)

Candy forgive me baby! Come on let me in!

She jumps for the door OPENING IT FAST... HUGS Gregory TIGHT & pulls him inside.

He CLOSES THE DOOR & just holds her close.

AGENT GREGORY (CONT'D)

It's all right. I got you.

CANDACE

I texted you... fuckin' creep--

AGENT GREGORY

I know-- I'm here. Marks and Del Toro are outside. They got eyes on Cowboy.

QUICK CUT TO:

EXT. SAFARI MOTEL - STREET / INT. DETECTIVES CAR - NIGHT

The Detectives TAIL Cowboy's Bronco leaving the motel.

INT. SAFARI MOTEL ROOM - BED - CONTINUOUS

Agent Gregory holds Candy.

CANDACE

He has Kat's dog. He has Brutus.

AGENT GREGORY

Did you meet (**Big Man**)? Was he there?

CANDACE

No.

AGENT GREGORY

We can connect Scared Cherry and him: with drug distribution, grave endangerment, right now.

CANDACE

He'll walk.

AGENT GREGORY

Maybe not. But the publicity will be the real killer.

(then)

HEY-- we got a hit on "Grace Cherry"! Cyber Division, apparently all with Bikini Girl fetish-- she's a Hooter Girl, again: February "poster"-- alias Cynthia but the face is a match. Tallahassee, Florida.

She's PERKED up.

CANDACE

She "knows". We have to have her!

Tying to get up-- but FALLS OVER.

AGENT GREGORY

We got eyes on her. And your high-as-a-kite, Miss Candy.

CANDACE

There were drugs-- the creep Producer.

Their eyes are locked. She leaks a GIGGLE.

CANDACE (CONT'D)

You saved me.

They KISS.

AGENT GREGORY

"Partners".

MORE KISSING & BEGIN TO MAKE LOVE at a fever pitch.

BACK TO:

EXT. HOLLYWOOD HILLS - THE PIT - THAT NIGHT

X-MAS MUZAK PLAYS: headlights beam on Cowboy... the thick chain attached to grill has pulled the metal lid off. He's sitting on the ledge & takes out a syringe: SPEED BALL & sticks himself... covered in blood but not his.

Kat has the lamp glowing inside-- but passed out. Looks dead. SHE MOVES with Brutus "barking" at her.

KAT

I'm ripe, Cowboy. I'm ripe.

He TOSSES Brutus down to her. YELP. Rushes to Kat.

KAT (CONT'D)

My little man.

CRYING... DIRTY... on the mattress.

As Cowboy climbs into the pit. He stands over her, gazing & shows those **hideous fake teeth**.

COWBOY

Cherry needs to get plucked.

He moves to her... RIPPING AWAY lingerie. Cowboy RAPES HER in shadows cast by the low halogen lamp.

PULLING FROM THE PIT

& beyond the Hollywood Sign... on a clear starry night.

FADE TO BLACK.

INT. SAFARI MOTEL ROOM - BED - MORNING

Candace slowly wakes. Agent Gregory finished dressing.

CANDACE

Typical. Running out?

AGENT GREGORY

That's your "MO". I'll get us some breakfast. Then we'll get to the airport.

CANDACE

Hurry.

First looking out the window shades: "all clear".

AGENT GREGORY

So... was it just the drugs?

CANDACE

Mostly.

He stabs a look.

CANDACE (CONT'D)

A little.

(beat)

And I don't mean you.

ON AGENT GREGORY - AT THE DOOR

With a smile... before leaving, "blows her a kiss".

WHEN MUTED GUN SHOTS: POP POP!

Agent Gregory is STRUCK. Bloody.

AGENT CRUSHENDORE

Jumps from bed for her gun. She's to the front door:
SEES the Bronco DRIVING OFF.

EXT. FRONT DOOR - SAFARI MOTEL - CONTINUOUS

She's naked but FIRES: POP POP... hits the Bronco... but
gone to the streets.

Candace is TEAR FILLED checking on Agent Gregory & to her
POLICE TALKIE.

AGENT CRUSHENDORE

Don't die! Please don't die on me!

(into TALKIE)

Agent down! Shots fired! Need immediate
EMT at the Safari Motel 6600 Sunset
boulevard, room 35.

DISPATCH

(over talkie)

Roger that.

CUT TO:

EXT. PRIVATE AIRFIELD - IDLING JET - DAY

Candace comes in the Mercedes. Director Brust is there.

DIR. BRUST

Agent Crushendore we need to respond.

AGENT CRUSHENDORE

NO! Not yet.

DIR. BRUST

Detectives Del Toro and Marks were found
dead in their car-- throats slit. Near
the Hollywood Sign.

She STOPS. Then KEEPS WALKING for the plane.

AGENT CRUSHENDORE

If they're alerted to us it's gone! And
my sister will just be another DEAD.

(beat)

Wait until Malloy talks to you!

INT. JET - FLYING - DAY

Candace is BALLING... jetting at 25,000 feet. A CALL CHIMES on the monitor. She wipes tears & answers.

DIRECTOR MALLOY - ON SATELLITE-FEED

DIR. MALLOY

How long?

AGENT CRUSHENDORE

12 hours. It's Christmas eve... if something was planned, it's for now. Grace Cherry is leverage we have to have.

DIR. MALLOY

Okay. I want a "bug" in you.

AGENT CRUSHENDORE

Can't. Just me. They threw a security wand over me last time. Listen-- I lock down Grace and we lock down the ring... **(Big Man)** is the cherry on top.

DIR. MALLOY

Okay. 12 hours. Under the gun here Crush.

AGENT CRUSHENDORE

Yes, Sir.

(then)

And Agent Gregory?

DIR. MALLOY

It's rough.

EXT. APARTMENT BLDG - TALLAHASSEE, FLORIDA - EARLY SUNSET

POV FROM A CAR

Following Grace walking down the sidewalk: Hooters' uniform & all, wrapped in a sweater. She climbs the staircase to her apartment.

INT. FBI UNMARKED - DRIVING - TALLAHASSEE STREETS - SAME

LIGHTS FLASHING & Candace PULLING TO her apartment complex in a SCREECH.

AGENT CRUSHENDORE

(on TALKIE)

No. I'm here. She's mine.

Down the street, the Unmarked Car pulls off.

EXT. APARTMENT COMPLEX - GRACE'S - EARLY SUNSET

Candace is up stairs & to her front door. It's open with a screen door locked. Inside: she watches Grace... now HOLDING her 3-MONTH BABY.

GRACE

Thanks, Kimmie. Take the money from my purse. There's my baby girl. Was she a good girl?

The BABYSITTER gets her cash & things to leave.

BABYSITTER

If you call crying non-stop a "good girl"!

GRACE

Ohhh, we're you crying for Kimmie?

BABYSITTER

Ah, CYNTHIA?

AGENT CRUSHENDORE (O.C.)

No. It's "Grace Fortunata", isn't it?

Both looking at Agent Crushendore at the screen door: holding an FBI badge.

AGENT CRUSHENDORE (CONT'D)

We have to talk.

She shakes her head, "yes".

GRACE

Get home, Kimmie. Everything's fine. Thanks.

She leaves with Candace ENTERING.

INT. GRACE'S APARTMENT - CONTINUOUS

AGENT CRUSHENDORE

She's beautiful.

GRACE

Thanks. Is this about Scared Cherry?

AGENT CRUSHENDORE

Yes.

GRACE

Are you going to stop them from hurting girls?

AGENT CRUSHENDORE

I can, if you help me. Were they trafficking girls for sex?

GRACE

I think so. I know once they got to (**Big Man's**) mansion... *they were gone.*

AGENT CRUSHENDORE

You saw this?

GRACE

I saw enough. And he told me.

AGENT CRUSHENDORE

The director?

She shakes her head: "yeah".

AGENT CRUSHENDORE (CONT'D)

Is that his baby?

GRACE

Yes.

AGENT CRUSHENDORE

Does he know?

GRACE

No.

Agent Crushendore GRUNTS. Even smirks.

GRACE (CONT'D)

It's not him, you know. He didn't want what's happening. He got me out.

AGENT CRUSHENDORE

But not others.

(...)

I'm taking you home. Gather some things and the rest will be packed & shipped.

GRACE

Really?!

AGENT CRUSHENDORE

Yes.

She's up. But then turns back.

GRACE

You must think I'm a fool, huh? That I deserved it or something?

AGENT CRUSHENDORE

No. No, I don't. You did nothing wrong. They were just "bad".

Grace's eyes are TEAR FILLED.

EXT. JET - FLYING - NIGHT

A huge full moon lights silver on billowy clouds & the jet streaking flight.

CUT TO:

EXT. PRIVATE AIRFIELD - TARMAC - NIGHT

Candace comes from the plane, met by Dir. Malloy & Brust is with him. No STOPPING, headed to the old Mercedes.

DIR. MALLOY

Grace Fortunata will be placed in Federal Protection. We can roll on this.

AGENT CRUSHENDORE

I can get them tonight, give me my last two hours. Strike of Christmas-- it's yours!... Where is KOG?

DIR. MALLOY

Hills house. The Producer has gone to the mansion.

AGENT CRUSHENDORE

Pull off the house and KOG. I need a clean window.

And she's inside. MOTORS OFF.

INT. OLD MERCEDES - DRIVING - LA STREETS - NIGHT

Candy's on Hollywood Blvd & up the Canyon to Mulholland.

She BLAZES the cement stretch to the Hills home & KOG.

PARKS. Gun in hand & extra clip to her jacket.

INT. STUDIO ROOM - HILLS HOME - SAME

KOG is alone in the studio. House is quiet. He's watching OLD HOME VIDEO: his mother & him as a child splashed on the wall.

HOME VIDEO - CHILDHOOD:

Shows a beautiful YOUNG MOTHER... mostly partying with friends with her boy (KOG 3,6) in corners: entertaining himself w/ toys. Some "sweet smiling". And even later... (KOG, 9) being dropped at a Boys Home, filmed by KOG: shows a mother sad but leaving with an OLDER MAN in a fancy car.

AGENT CRUSHENDORE

You watched your mother from a far. She abandoned you, so you have no value and nobody else does?

KOG TURNS in his chair... to Agent Crushendore WALKING on him: GUN DRAWN.

KOG

"Freud" and all that.

AGENT CRUSHENDORE

Don't move or I'll shoot you. I won't kill you, but make you feel considerable pain.

KOG

I'm pretty high.

AGENT CRUSHENDORE

It'll wear-off and you'll be hurting in jail for a long time.

KOG

So, then, what's your pain?

AGENT CRUSHENDORE

My sister. Katherine Crushendore. You have her?! Is she still here in LA?!

KOG

Yes.

(then)

And what would be in it for me?

AGENT CRUSHENDORE

Information about Grace and your baby. I found her in Florida.

KOG is peeked. More than that: he's willing. She PULLS a picture... MOVING CLOSER with gun-in-hand.

He sees: Grace with baby & Candace in the picture too.

KOG

A trade?

AGENT CRUSHENDORE

One for one. Her phone number and mother's home address is on back.

KOG

Prove it's real.

Candace gets on her CELL & CALLS. The phone: ON SPEAKER.

AGENT CRUSHENDORE

Hello, Grace?!

GRACE

(over SPEAKER)

Hello, Agent Crushendore.

AGENT CRUSHENDORE

I just wanted to call, make sure you're safe. I'll be in touch soon.

GRACE

I am. Thank you. Merry Christmas.

Candy CLICKS OFF the phone.

KOG

I give you (**Big Man**) and the exchange tonight.. you can protect me? All of us?

AGENT CRUSHENDORE

We can talk about that.

She waves the gun.

AGENT CRUSHENDORE (CONT'D)

Take me to Kat!

He GETS UP. First gets his computer & grabbing things... when his CELL: RINGS.

AGENT CRUSHENDORE (CONT'D)

Don't fuck up now.

KOG
 (into phone)
 Yeah. No, Cowboy's not here. I haven't
 seen him... I'm coming up.

HANGS UP & looks at her like: "I'm in if you are".

They head from the house... Candace keeps a distance.

EXT. HILLS HOUSE - PORSCHE - NIGHT

He CLICKS his remote to open locks.

KOG
 I drive-- we both get what we want.

They get in. Candace with her gun on him.

KOG (CONT'D)
 Careful with that.

AGENT CRUSHENDORE
 Fuck you and drive.

INT. PORSCHE - DRIVING - HILLS - NIGHT - CONTINUOUS

Racing along Mulholland in the WHINE OF ENGINE. The
 Hollywood Sign & the Pit are not far away.

KOG
 You FBI?

AGENT CRUSHENDORE
 Yes.

KOG
 What took you so long?

She HITS HIM in the face with the butt of the gun.

KOG (CONT'D)
 That's a bit dangerous at this speed.

AGENT CRUSHENDORE
 Then don't be cute.

KOG
What I tell you is important and needs to
 be followed, as said, if you want them
 all.

AGENT CRUSHENDORE

Who-- ALL?

KOG

Big Man, the Producer, heads of the
Syndicate. Planes are in route...
actually will be here soon.

AGENT CRUSHENDORE

That's the rush.

KOG

That's the rush.

AGENT CRUSHENDORE

Who is "who"?

KOG

(Big Man's) financiers. Wealthy men.
Powerful men. They want American product.

AGENT CRUSHENDORE

Beautiful, innocent, American girls.

KOG

Worth a bundle. How do you think he's a
big star? Talent?

(...)

What assurance do I have, right now, that
what I say will help me?

AGENT CRUSHENDORE

I'll call it in.

He "nods" & she gets on her cell: DIALS.

AGENT CRUSHENDORE (CONT'D)

Is it "KOG" or K-O-G?!

He just "shrugs".

KOG

I don't care, it's not really my name.

AGENT CRUSHENDORE

(into phone)

I'm with KOG. I'm fine. He's gonna take
us through tonight.

(To KOG)

Go.

She holds out the phone: ON SPEAKER.

KOG

Midnight... three limousines will leave the mansion with a Cherry Girl inside. One will go to the Santa Monica Airport, Whiteman Airport & Agua Dulce Airport. The private jet is then radioed to land... but (**Big Man**) will be monitoring from the mansion. The Producer will be there. *Anything amiss and they fly away.*

AGENT CRUSHENDORE

(into the phone)

Copy that?! We'll have point of origin. The exchange & players... then the mansion falls.

(listening)

I can't say. I'm handling it.

CLICK.

KOG

Give me your phone.

She stares him down.

KOG (CONT'D)

No funny-business.

She hands it over & slides it into his pocket.

JUST AS HEADLIGHTS

Come strong on the Porsche: blinds inside the car.

EXT. PORSCHE / EXT. BRONCO - DRIVING - HILLS - SAME

DEATH METAL: BLARES. Cowboy with his **hideous fake teeth**.

INT. / EXT. PORSCHE - KOG & CANDY - SAME

CANDACE

What the fuck?!

As the Bronco RAMS the Porsche & sends them SKIDDING... KOG gains control.

Candace puts down the window & FIRES: POP POP POP POP.

EXT. / INT. BRONCO - DRIVING - SAME

The Bronco is hit: but Cowboy KEEPS COMING...

QUICK CUT TO:

EXT. MANSION / INT. FBI VAN - NEAR MANSION - LATE NIGHT

Three limousines NOW ROLL from the mansion.

Dir. Malloy & COMPANY waiting it out.

DIR. MALLOY
(into COMM)
Were in red for "go".

DIR. BRUST
(over TALKIE)
Copy-- Shadows moving. Out.

INT. / EXT. PORSCHE - HILLS ROAD - NIGHT - CONTINUOUS

KOG drives dangerously FAST but Cowboy stays right on them. In the road out front: two deer cross the street & freeze in headlights... KOG SKIDS AROUND them.

Cowboy HITS ONE intentionally & now right next to them.

Candace QUICK RELOADS a fresh clip to her gun.

AS THE BRONCO

SLAMS INTO the Porsche... sends it over the hillside.

THE PORSCHE

BANGS in slide & ROLLING ONCE... comes to an abrupt halt against a boulder. Just 20 more feet is a far drop.

Smoke drifts in the damp dark night air like ghosts.

EXT. HILLS ROAD - MOUNTAIN SIDE - NIGHT - CONTINUOUS

A POV

Finally gets to the smashed & smoking Porsche. The driver side door: OPEN. Air bags have deployed but KOG is gone.

Candace is KNOCKED OUT. Limp.

Cowboy gets her. HAULS her over shoulder, back up the mountainside.

QUICK CUTS TO:

A SERIES OF SHOTS - THE AIRFIELDS

1.) Santa Monica Airport: inside a HANGER sits a just-arrived private plane & Cherry Girl (Heather)... being escorted from the limo. On the steps to the plane is an ARAB MAN surrounded by BODY GUARDS... as a SWARM OF AUTHORITY roll in. Caught. GUN FIRE: bad guys GET HIT.

2.) Whiteman Airport: as a SWARM OF AUTHORITY surround the limo & private plane idle on the tarmac. CAUGHT.

3.) Agua Dulce Airport: the BLACK & BLUES converge around the private plane trying to make an escape down the runway... but there's no out.

BACK TO:

EXT. THE PIT - HOLLYWOOD HILLS - LATE LATE NIGHT (AM)

The Bronco is at the Pit: CHRISTMAS MUZAK PLAYS. Candace is draped over the hood of the Bronco-- passed out.

HEADLIGHTS shine on Cowboy's DIG. He finally gets the lid dug up & goes to his Bronco, attaching the chain. He REVERSES: pulling the lid half-off.

CANDACE ROLLS OFF THE HOOD

hitting the dirt & "COMING TO".

She's on her feet with Cowboy in front of her.

CANDACE

You sick fuck! YOU FUCKER!

COWBOY

Cherry's gone spoiled.

She checks for her gun-- not there. She JUMPS AT Cowboy SMACKING HIM... SMACKS HER back.

He grabs her KICKING & SCREAMING to the Pit. Candace now sees her sister lying on the Pit floor.

CANDACE

Katherine! KAT!?!

Doesn't look like she's moving... but then

KAT

Candy?

As COWBOY throws her in. She THUDS on the mattress.

INT. PIT - CONTINUOUS

Candace is quickly to Kat... HOLDING HER & CRYING. She's barley alive. The Halogen light just POPS FLICKERS.

CANDACE

I'm here, babe. I'm here!

KAT

I knew you'd come. I knew you'd save me.

CANDACE

I love you. I love you so much!

Brutus is there too: moving slow. Just a JINGLE.

ON COWBOY

watching in curious quiet contemplation.

CANDACE

Goes to the side of the Pit & reaches up for Cowboy.

CANDACE (CONT'D)

Cowboy, please, let us go! I'm a Federal Agent... *it's over*. The police have every one. I can help you.

(then)

Keep me instead! She's my baby sister. Let her go and have me!

COWBOY

You don't like my music.

CANDACE

I was high... you can play your music!

COWBOY

I take out the garbage.

CANDACE

We're not garbage, Cowboy. You don't have to take out the garbage any more!

It's as if he's thinking about it... but proceeds to PULL the lid CLOSED by chain.

CANDACE (CONT'D)

NO! COWBOY!?

ON CANDACE

being closed to dark... WHEN TWO GUN SHOTS: POP POP!

COWBOY

Is HIT & FALLS into the Pit. THUD.

Candace SCREAMS: BREATHING HEAVY. Looking. Waiting.

AS KOG

Appears above them. Her gun in hand, looking disheveled & sweaty.

CANDACE (CONT'D)

Don't leave us here. Kat needs help!

He gets on his knees & reaches in.

KOG

The picture.

CANDACE

Get us out first!

As Cowboy MAKES NOISES... starts to move.

Fear drenches Candace's face.

CANDACE (CONT'D)

Kill that fucker!

KOG

My picture.

Cowboy is ginger but on his feet. CHOCKING & almost GROWLING. NOW COMING...

Candace gives KOG the photo.

He tosses her the gun.

INT. PIT

Candace SPINS on Cowboy... POP POP POP: RINGS in echo with fire flash. He's down. Bloody. DEAD.

URNS BACK... gun pointed: KOG is gone.

EXT. PIT - HOLLYWOOD HILLS - PRE DAWN

PULLING FROM THE PIT

KOG is in the Bronco & a dust cloud wafts in a sky molting black to purple. He's ON HER CELL.

INT. MANSION - MAIN ROOM - PRE DAWN - SAME

Malloy & TEAM: SWARM the grand interior jeweled in Christmas joy for an intimate CHRISTMAS EVE PARTY.

WELL-DRESSED-MEN come from rooms like cockroaches... squashed by POLICE & FBI. SOME SECURITY MEN pull guns: SHOOTING. Blood & SCREAMS from "House Cherries".

It's over quickly: Malloy in command.

DIR. MALLOY

FBI.

(beat)

Hands on heads and faces to the floor!

As the Producer... weasel-walks his way to him, completely HIGH but articulate.

THE PRODUCER

This is illegal entry on Private Property without "Substantiated Cause". Anything viewed or seized is inadmissible. Everyone present is of legal age and consenting... I am legal Consul to all and my presence during any discovery is mandatory by statute. And I might add, we have signed "Release Forms" for all of our "talent" & this "location" is a filmed set-- all rights reserved to: "The Thriller Scared Cherry, Sex Bomb!"

... as Malloy KNOCKS HIM OUT with the butt of his gun.

DIR. MALLOY

It's a wrap.

(to his Lieutenant)

(Big Man's) here. Find him! Use "the sweeper" to locate any hidden rooms.

ANOTHER FBI MAN

Comes to Malloy.

FBI MAN
Director a call came from Agent
 Crushendore's phone. No one on it but we
 have her position.

They GO.

INT. SEX ROOM - MANSION - SAME

Big Man is down in his SEX ROOM... mirrors surround a large round bed. He sits in a regal chair with a number of VIDEO CAMERAS pointed on "LOST CHERRY": naked & lying chained over silk sheets.

LOST CHERRY
 (leaking out)
Please. No more.

QUICK CUTS TO:

WALL OF MONITORS - SHOW ALL:

- the raid of his mansion
- link to security cameras from the Airports
- on Lost Cherry: high & in TEARS
- & even a camera pointed on him: his "close-up"...

ON BIG MAN

BIG MAN
 That wasn't in the script.

LOST CHERRY
 I won't say anything? This will be our secret.

BIG MAN
 What's the point of that? You'll have million dollar publicity.

He's up... first RETRIEVING MiniDV tapes (of their sex) & puts them in her purse.

BIG MAN (CONT'D)
 Sex tapes sell.

He brings her a sheer slip & the purse: UNLOCKS HER.
 PULLS a lever... SLIDES OPEN a trap door.

BIG MAN (CONT'D)
 Through there is a tunnel... leads to back property... the gate. Down the hill is the road. *Find it rat.*

He crawls to the center of the bed.

LOST CHERRY

Is to the trap door with the purse of sex tapes. She's CRYING but more strength.

LOST CHERRY

This wasn't my dream.

BIG MAN

Sure it was. You're the lead actress in a movie opposite a big star.

LOST CHERRY

I hate you... and I hate myself.

BIG MAN

Stares at his image: reflected in all those mirrors.

BIG MAN

Price of fame.

And PULLS a fancy gun. She's gone for the tunnel.

HEAR POLICE outside the door of his sex room.

POLICE (O.S.)

(BIG MAN)! (BIG MAN).

BIG MAN

And they were going to give me the Oscar this year.

Big Man just smirks-- a devilish grin & gun to his head... SPLASH OF BLOOD & brain matter on mirror.

CUT TO:

EXT. HOLLYWOOD HILLSIDE - MULHOLLAND DRIVE - DAWN

LOST CHERRY

RUNS FROM trees & bushes. Far behind her atop the hill, the magnificent mansion looms dark.

Crisp new day has cracked... as she lands on the cold cement of Mulholland in sheer slip & mascara-streaked face. Pink & gold washes through a gray haze... purse dangling against her bruised skin.

A CAR COMES

LOST CHERRY

Help!? Stop, please!

The car pulls to the side of the road with hazards on.
The GOOD SAMARITAN gets out & comes to her.

GOOD SAMARITAN

Miss, you all right?!

LOST CHERRY

Will you drive me home?!

GOOD SAMARITAN

Yes.

DISSOLVE TO:

SKY - ABOVE MULHOLLAND - SUNRISE

FLOATING AWAY... Cherry is escorted to the car by the
good Samaritan & they drive off.

MOVING OVER the Hollywood Hills... Mulholland is dotted
in mansions. LA below, stretches like a dewy concrete
web to the ocean.

FLOATING HIGH ABOVE... now coming to the Hollywood Sign &
gang of Police cars: lights splashing red & blue.

QUICK CUTS TO:

INT. GRACE'S TOWN HOUSE - LIVING ROOM - ATLANTA - MORNING

A fire burns & Christmas tree sparkles. Grace's mom
holds her and the beautiful baby girl close. Both with
TEARS, but very happy.

INT. / EXT. MANSION - SUNRISE - SAME

Cherry Girls from inside the Mansion are wrapped in
blankets, attended by EMT's & to vans to take them home.

EXT. PIT - HOLLYWOOD HILLS - SUNRISE - SAME

Candace & Kat hold each other wrapped in blanket. Brutus
too. Their feet dangle over the edge of the Pit...
staring at the heavenly sunrise.

CANDACE
(whispers)
I'm proud of you. I'm always here.

KAT
I know.

Kat cracks a meek smile, burying her face in her & holding Brutus close.

Director Malloy comes with EMT's... arm around Candace & handing her a cell phone.

DIR. MALLOY
Agent Gregory has something to say.

She BEAMS THROUGH TEARS: takes the PHONE.

CANDACE
(listens)
Merry Christmas.
(then)
I love you.

BACK TO:

EXT. SKY ABOVE HOLLYWOOD - SUNRISE - CONTINUOUS

PUSHING FOR: the Hollywood Sign & over the POLICE MOB...

HEARING (VOICE OVER) from the **CHERRY GIRL AUDITIONS:**
Young, naïf ACTRESSES, answering 3 questions: (1) *What's your dream?* (2) *What's your biggest fear/ Scariest thing to happen to you?* (3) *Who's your favorite celebrity/ star?* Auditions end... with a SCREAM.

AS WHITE LETTERS OF "HOLLYWOOD"

fills the screen in bright golden spotlight...

FLASH TO WHITE

TITLE & SCORE:

Cherry In La La Land

The End.

CREDITS *Extra End...*

SCARED CHERRY webisode: "Cherry Amsterdam"
(4 min. Pre-Shot: www.scaredcherry.com)

THE VOYEUR (V.O.)

"So... I've decided to take my work back underground. To stop falling into the wrong hands..."

EXT. CANALS - STREET - NIGHT (AMSTERDAM)

THE POV/VOYEUR

Stands by a canal & sees "CHERRY" in a window of a hotel room: wearing bra & panties, smoking a cigarette.

NOW CREEPS to the window for a better look. Cherry is unaware... alone & heads into the bathroom.

FLASH FANTASY: HER NAKED IN THE SHOWER

EXT. HOTEL / AMSTERDAM STREETS - CONTINUOUS

Cherry leaves the hotel & walks the "red light" district... FULL of FOLKS & windows of PROSTITUTES "playing" to the denizens.

Cherry SNAPS A LOOK: feeling like she's being followed. The POV/VOYEUR ducks away.

EXT. CHERRY'S HOTEL - STREET / CANAL - MORNING

The POV/VOYEUR waits at a bench, staring into the canal water as a boat of ROWERS float past.

CHERRY

now comes out with a big backpack & walks off.

The POV/VOYEUR follows behind... to the Train Station.

INT. TRAIN STATION / INT. TRAIN - MOVING - DAY

Cherry "senses" she's being followed... hurries to her train car-- GETTING ON.

The POV/VOYEUR also gets on that MOVING TRAIN... & walks the long hall... looking into windows of cabins for her.

PRIVATE CABIN - SAME

The POV/VOYEUR sees Cherry... looking out to beautiful landscape swushing past & CHANGES into a simple small dress. Seeing her voluptuous body: just for a moment but just enough.

CHERRY

Sits. Now notices "someone" looking at her. But doesn't mind... traveling alone. She GETS UP.

INT. WALKWAY - TRAIN - CONTINUOUS

The POV/VOYEUR is walking away...

CHERRY

Hey-- you lonely?!

(beat)

Do you want to come in my car?

THE POV/VOYEUR

turns to her. Staring at a sweet smile... and follows her back inside.

INT. PRIVATE CABIN - DAY - CONTINUOUS

The POV/VOYEUR sits... she's all smiles with jailed excitement & liking his looks. She has pretty blue eyes, long brown hair and large breasts.

CHERRY

So, you traveling alone too?

(waiting)

(MORE)

CHERRY (CONT'D)

*It's been a really long train ride,
hasn't it? Do you like cards? I have some
cards.*

*The POV/VOYEUR stands & casually locks the door... pulls
the drapes on the windows CLOSED.*

Cherry watches in confusion, but growing apprehension.

CHERRY (CONT'D)

So... what do you want to do?

AS THE POV/VOYEUR

comes on Cherry... hovering... never saying a word.

*Distress & FEAR envelopes Cherry... this enchanted
interlude becoming dire & extreme.*

CHERRY (CONT'D)

So, ahh... what's going on?

*The POV/VOYEUR stalks closer... Cherry looking up with
big, darting scared eyes. Her spirit now crumbling as
terror starts to fill her.*

SCORE crescendos... FADE TO BLACK.

A.K.A TITLE:

"THE THRILLER SCARED CHERRY, SEX BOMB!"