

Girl Missing
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FADE IN:

MONTAGE CREDIT SEQUENCE -

QUE MUSIC - the credits roll, a Caucasian Blonde female prostitute in her late 30's - JACKIE in the back seat of a taxi. Now she's in a car with a JOHN preparing for intercourse, now she's walking the sidewalk.

CUT TO BLACK:

INSERT: TITLE CARD -

GIRL MISSING

FADE IN:

INT. HOTEL ROOM - DAWN

A dark and dim bedroom, messy, lines of cocaine, empty beer cans, and 40 ounce bottles. Three individuals in the bed under the covers, the sounds of a Smart Phone vibrates.

A woman's hand searches the night stand and then her head pops out from under the covers - It's JACKIE.

INSERT: SMART PHONE TEXT - "Where r u bitch!" - GRETA - 7:17am"

JACKIE

Shit!

She wrestles free of the covers and gets out of bed with TWO OTHER MEN and searches for her clothes.

She quickly picks up the rest of her clothes, get dressed, snatches a wad of cash off the table, and goes to the door. She looks back at the TWO MEN.

JACKIE'S P.O.V -

The TWO MEN in bed sleep until MAN#1 turns over and puts his arm around MAN#2 and MAN#2 reaches around grabbing MAN#1 by the ass. She opens the door and leaves.

EXT/ INT. TAXI CAB (MOVING) - CITY STREET - MORNING

JACKIE in the backseat looking out the window as she rides down COLLINS AVE.

INT. MIAMI BEACH APARTMENT - BEDROOM - MORNING (SAME)

There's a little girl lying on her floor mattress, only thin sheet covers her as she sleeps in her clothes. She has very little possessions and dirty clothes scattered everywhere.

The little girl sets up, she's a LATINA-ESPANIC GIRL about seven years of age, long black hair and pretty. Her name is **RISA DEL LA ROSA (RISA)**.

She sits for a beat and flips the sheet off her as she gets up off the floor mattress wearing an oversized RED Hello Kitty T-shirt, blue jeans and dirty mixed-matched socks and walks out.

INT. LIVINGROOM - CONTINUOUS

The living room, dining room and kitchenette combination is dim but some sunlight illuminates the apartment just enough to see that the rest of the apartment is about the same as her room.

RISA gets to the refrigerator and opens it. Old Chinese food in a cart, bottles of beer that 90% empty, seasonings and what use to be a loaf of bread. She goes to open another door, her mother's bedroom.

INT. MOTHER'S BEDROOM - CONTINUOUS

She slowly opens the door and looks in.

RISA

Mommy?

A WOMAN lies in bed sleep, **VIVIAN DEL LA ROSA (VIVIAN)** LATINO-ESPANIC WOMAN in her 30's, very pretty. But judging VIVIAN'S body physique, she's strung out on crack. RISA walks up to the bed and begins to shake her mother awake.

RISA

Mommy, mommy, I'm hungry.

VIVIAN briefly wakes to see it's her daughter.

VIVIAN

What is it Risa?!

RISA

I'm hungry.

She turns back over.

VIVIAN
Go back to sleep Risa.

RISA
But I have no clean clothes for
school.

VIVIAN
No school today, go back to sleep!

After a beat of silence, RISA shakes her again.

RISA
(pleading)
Mommmmieeee!

VIVIAN
What Risa?! What?!

RISA
I'm hungrryyyy!

VIVIAN
(serious)
This is not the kitchen Risa!

RISA
Ain't no food in the refrigerator!

VIVIAN
There is, you just have to look!

RISA
Where?!

VIVIAN looks up shouting.

VIVIAN
Risa, get out of my room! Get out!

RISA stands there sad and upset and walks out of the room.

INT. KITCHEN - CONTINUOUS

RISA opens the refrigerator and retrieves what use to be a loaf of bread and the mayonnaise and sets it on the table. She gets one of the dining room chairs and pushes it against the refrigerator, climbs on it to get the ketchup and mustard.

In the bread bag are the two end pieces and one descent looking slice and lays them on the table.

In the sink of dirty dishes she retrieves a spoon and makes herself the classic double decker mayo/ ketchup/ mustard sandwich with no cheese, meat or veggies.

She turns on the half working remote control television set with a weak signal and only one channel, sits on the sofa and eats her sandwich.

EXT. JACKIE'S HOME - MIAMI BEACH - MORNING

A taxi cab pulls up in front of a beautiful Floridian house. JACKIE steps out and enters the property quietly trying not to wake the neighboring landlord.

There a two story rooming house a garage underneath. A pool separates the two buildings, she climbs the stairs that leads to the upstairs and enters quietly.

INT. JACKIE'S HOME - CONTINUOUS

She enters the dim and quiet residence, makes her way through the house to her room.

INT. JACKIE'S BEDROOM - CONTINUOUS

She closes the door, takes off her street clothes and tosses it on another pile of clothes. Gets her phone, search through a pile of stuff on the night stand for the charger wire and plugs it in.

She goes into her purse and handles a KNOT OF CASH. She unravels and counts it - fives, tens, twenties, fifties, hundreds - and a stack of loose dollar bills. She opens the night stand drawer;

CLOSE UP ON DRAWER -

She places the stack of loose dollar bills next to the black silhouette of a GLOCK .380 SEMI-AUTOMATIC PISTOL (COMPACT) and closes the drawer.

INT. BATHROOM SHOWER - LATER

JACKIE washes her hair, the water rains down over her large nice size DOUBLE D's. She continues to wash that nice, curvy figure with a nicely rounded ass to match.

INT. JACKIE'S ROOM - LATER

She pulls up her thong panties, dons a large MIAMI HEAT sports jersey, steps into her slippers and exits her bedroom.

INT. KITCHEN - CONTINUOUS

JACKIE comes in the kitchen with her two roommates, best friends and fellow hookers.

An African American woman in her late 30's, pretty, sexy with an afro-curly hair named GRETA - as she stands at the stove in her large tank top and boy shorts stirring a skillet of scrambled eggs.

A Caucasian woman in her 30's, pretty Blonde with rollers in her hair named JULIE - as she sits at the kitchen table handling mail, and newspaper clippings in her bra and panties.

JACKIE

What's up comrades?

JULIE

You girlfriend.

GRETA

Oh there you are, you had me worried last night girl.

As JACKIE passes GRETA she stops and kisses her - (MUAH)

JACKIE

Sorry baby.

GRETA

You know we have to stay in contact at all times.

As JACKIE passes JULIE she stops and kisses her on the head - (MUAH). She goes into the cabinet and gets a coffee mug.

GRETA (O.S)

I mean, not trying to be yo momma or anything but...

JACKIE prepares her cup of coffee, GRETA got three plate sets with bacon, sausage, toast and cooked potatoes.

GRETA (con't O.S)

It's dangerous out there, we gotta watch each other's backs.

JULIE

Yeah, we all we got.

JACKIE with her cup of coffee heads to the table.

JACKIE

Awww, thank you, thank you so much, I love you two so much.

GRETA

Plus somebody has to pay the third of the rent..

JULIE playfully giggles, JACKIE chuckles.

GRETA

I'm serious, bitches be broke these days, shit!

GRETA rakes an equal portion amount of scrambled eggs onto each plate, set the skillet back on the stove and serve the plates.

GRETA

So here we are, the part of the morning, where we talk about our favorite Johns from last night, to get us in the mood and ready for today and who wants to start?

JULIE

(excited)

Oh, oh, oh, me, me, me!

GRETA

Well damn woman how many have you had?

They laugh.

GRETA

Okay Julie, who is he?

JULIE

I met this John, who had the most perfect cock I have seen all day.

GRETA

Oooohhhh. So what did y'all do? Details.

JULIE

First I gave him a hand job and it felt so smooth. Holding his dick was like holding a baseball bat.

GRETA

Which end of the baseball bat?

JULIE

Around the middle.

GRETA

(interested)

Oh! Continue.

JULIE

I blew him until he got super rock hard, the head was cherry red and you can see all the veins popping out this motherfucker right.

JACKIE listens and eats, GRETA taps the table.

JULIE (con't)

And it stood straight up, nine inches plus, like a diving board. Clean, neatly shaved, nicely chiseled, the perfect dick.

GRETA

Okay, okay enough about her perfect dick, it's my turn.

JULIE

(excited)

Okay.

GRETA

I met a john who had the longest, fattest, wettest tongue I have seen in a long time. And he gave me the best head job..

JULIE

(excited)

Noooo!

GRETA

Girl let me tell you, it was better than dick, his tongue going in and out, licking all the inside of my pussy - oooohhhh DAMN! Nigga almost put my ass to sleep.

JULIE

A black guy?

GRETA

Yup.

JACKIE

Now that's rare.

GRETA

Really rare. But I bet he's nothing compared to yours.

JACKIE shoots GRETA a look.

JACKIE

Who?

GRETA

The mystery man in the black Benz every day for the last two weeks.

JULIE

(excited)

It's your turn Jackie, tell us about this guy and his brand new, five hundred series, Mercedes Benz...

JACKIE

Well actually, it's a six hundred series, limited edition.

GRETA

Well excuse the hell out of us.

JACKIE

But I wasn't with him last night.

GRETA

Well that's the first.

JULIE

Well who were you with?

JACKIE

A double penetration, two guys, two hundred bucks a round.

GRETA

Oh yeah? How many rounds?

JACKIE

Three rounds, each guy.

JULIE

(excited)

Ooohh, you lucky bitch!

GRETA

Damn, you sure know how to hook'em don't you Jackie?

JACKIE

Damn right.

And they high five each other.

EXT. THE HOE STROLL - SOUTH BEACH - DAY

An isolated side street, car after car slowly ride up and down the street and a few prostitutes walk the scene.

On GRETA wears her best sexy and provocative mini skirt as she walks up to a car pulling over to talk to her. JULIE as she walks the street wearing a tight strapless bra and tight Daisy Duke Boy shorts. JACKIE lights a cigarette and leans on the lamp, studying her competition.

A wide view of the entire scene and pans over to see RISA sitting at a bus stop as the song, "Cool Kids" by ECHOSMITH is being scored.

She sits there in her big RED hoody sweater, a dirty and holey backpack and short cut Converse All Stars as she watches a brand new CADILLAC ESCALADE SUV.

In the front passenger seat is a Caucasian school girl about the same age wearing a charter school uniform outfit being driven to school by her mother.

She looks at the girl, the girl looks back at her, they lock eyes for a moment and the car drives off.

INT. RISA'S SCHOOL CAFETERIA - DAY

As the music continues, RISA stands in line to get her school lunch, the items are placed on the tray and she proceeds to sit at a table where the rest of the school kids get up and leave.

She scarfs down her food. At the next table, two other school girls, one BLACK and one LATINA, about the same age talk about her.

LATINA GIRL

Nasty girl, wearing the same old
dirty clothes every day.

BLACK GIRL

Do you even take a bath?

The BLACK GIRL reaches over and takes RISA'S lunch milk.

RISA

(yelling)
Give it back!

BLACK GIRL

Nope!

RISA brutally fights the girl.

INT. PRINCIPAL'S OFFICE - LATER

RISA sits in the Principal's office.

THE PRINCIPAL (O.S)

Risa? You are going home for the
rest of the day, okay?

(pause)

Do you have anyone to come get you?

(pause)

Risa?

But RISA says nothing, she just sits there and stare.

EXT. RISA'S HOME - DAY

RISA enters the apartment property, a slum lord's handy work. She gets to her apartment door, it opens and a MAN walks out. RISA looks up at the man as he walks by her.

MAN (O.S)

What's up shorty? You want some too?

(laughs)

We don't see him just RISA as he walks pass frame.

INT. RISA'S HOME - CONTINUOUS

She shuts the door and takes off her backpack and calls for her mother.

RISA

Mommie?

She walks up to the bathroom door and peaks in.

RISA'S P.O.V -

VIVIAN sits on the toilet desperately prepares a crack hit. She has the lighter, a spoon and a syringe and ties a stocking around her arm.

RISA

Mommie?

VIVIAN stops and glares up at her daughter and slams the door.

INT. RISA'S HOME - LATER

RISA lies on the sofa doing her homework. The television is on but we hear faint sounds of moaning in b.g.

RISA tries to do her homework and watch T.V but the moaning is getting louder. She raises up and looks over the back of the sofa, her mother's bedroom, there's a man inside and he's the one doing the moaning.

RISA gets the remote and punches up the volume and sits in the corner of the sofa in crouch position in her big RED hoodie sweater and cover her ears.

VIVIAN

(yelling O.S)

Risa! Risa! Turn that down now! What's wrong with you?!

RISA reluctantly gets the remote and turns the volume down.

MAN#2 (O.S)

Look, I gotta go man, dis shit here crazy.

VIVIAN

No wait, wait don't go yet. What about my... you know.

MAN#2 (O.S)

Not now! Call me later, I gotta go, I gotta go, bye!

VIVIAN

(begging)

Com'on!

MAN#2 leaves, VIVIAN stands there for a beat, RISA watches her and VIVIAN turns her attention to her daughter.

VIVIAN

What are you doing here Risa?
Why aren't you in school?

RISA

(humbly)

I was suspended.

VIVIAN

Suspended?! For what?! Were you fighting again?!

RISA just stares at her mother.

VIVIAN

God girl what am I going to do with
you?

VIVIAN turns to go to the kitchen, opens the refrigerator and it's empty. She goes into the cabinets and then she sees the sink full of dirty dishes. She pauses for a beat and turns to RISA

VIVIAN

You not going to be sitting around
here all day.

(pause)

Are you hungry?

RISA

(humbly)

Yes.

VIVIAN searches through a jacket and finds the EBT card.

VIVIAN(O.S)

Go to the store! You know the code
right? Get something to eat and
don't be buying that junk food either!

RISA retrieves the EBT card.

INT. CORNER STORE - CONTINUOUS

RISA walks in and pass the counter, the young ARAB clerk notices her. RISA walks through the store collecting a pile of stuff and makes her way to the front counter. The ARAB CLERK named SAM begins to price each item.

SAM

Your total is \$27.85, how you going
to pay?

RISA shows him the EBT card, he takes the card and swipes it. He hands her the card machine.

SAM

Do you know the code?

She enters the code, they wait for a beat.

INSERT: EBT MACHINE - processing - DECLINED!

SAM

It was declined, you know what
that means? No money!

The machine prints out a small receipt and he hands it to her,
she looks;

INSERT: THE RECEIPT - \$0.97

SAM

Don't have enough, put this stuff
back.

With a sad face she collects the items.

INT. CORNER STORE - CONTINUOUS

RISA walks through the isles, she looks around and SAM is
occupied with another customer. She sneaks back and begins to
stuff items in her pants. She looks around and continues
grabbing items off the shelf. JACKIE walk in and speaks to SAM.

JACKIE

Hey Sam.

SAM

Hey Jackie.

JACKIE walks through the isle while SAM rings up customers, at
the same time RISA stuffs store items in her pants and shirt. As
she turns she runs right into JACKIE dropping an item on the
floor.

JACKIE

Oh! Excuse me cute little girl, you
okay?

RISA just stares up at her scared shitless, JACKIE looks down
and sees the item she dropped.

JACKIE

Here, let me get that for you.

JACKIE kneels down, picks up the item and hands it to RISA, she
takes it.

JACKIE

There you go, be more careful okay?

RISA nods her head and watches as JACKIE walks off and RISA follows. JACKIE approaches the counter to pay for her items and RISA walks empty handed not too far behind her.

JACKIE

Let me get these two here and a pack of Marlboro lights.

SAM

Sure.

As SAM gets the cigarettes, JACKIE pulls out a lot of cash and deals through the collection of tens, twenties, fifths. RISA's eyes glow big, SAM makes the transaction and bags JACKIE'S purchased items.

JACKIE

Thanks Sam.

SAM

Thank you.

JACKIE walks out and RISA quickly but carefully walks out right behind her almost unnoticed by SAM with the stolen items in her clothes.

EXT. CORNER STORE - CITY STREET - CONTINUOUS

JACKIE walks the sidewalk and RISA walks close behind her unnoticed. She follows JACKIE down the street and around the corner to THE HOE STROLL

RISA'S P.O.V -

A side street of hookers and car traffic. We see hooker after hooker walk the streets flagging down cars, waving them to the side of the road and getting in cars.

One hooker counts money and stuffs it into her purse, another hooker counts her wad of cash and stuffs it in her bra. RISA sees one JOHN in a car fanning a spread of cash out of the window in her direction.

She glances over and sees JACKIE standing against a lamp post smoking a cigarette as if she is waiting for someone.

A brand new charcoal black Mercedes Benz six hundred series with silver-ish factory standard rims and slightly tinted windows looking fresh out of the factory, the limited edition.

It slowly rolls up in front of JACKIE as RISA watches.

ON JACKIE -

As she casually smokes her cigarette the car rolls up in front of her, the power window slides down. She looks in and there's a handsome Caucasian male in his 40's. He's MICHAEL, JACKIE'S number one John.

JACKIE smiles, tosses her cigarette and gets in the car. RISA watches as the car drives off with JACKIE inside.

EXT. / INT. - RISA'S HOME - DAY

RISA walks up to her apartment, unlocks the door and enters her home. Inside, the lights and T.V is on, you would think someone was home already.

RISA
mommy?! (pause) Mommy?!

She begins to unstock the stolen items out of her clothes and stack them on the table. She walks to her mother's bedroom door.

RISA
Mommy?!

RISA looks in her room and the bathroom, VIVIAN is not home. So she sits on the sofa to watch T.V.

INT. RISA'S HOME - HOURS LATER

Hours have passed, RISA is tired and half asleep. The items from the store are still on the table. RISA looks around at the front door and nothing has changed.

ON RISA - MONTAGE SEQUENCE:

She washes the dishes, cleans a skillet and sets in on the stove. She opens a stick of butter and puts it in the skillet, we see the butter melting and turning black releasing black smoke. She opens the pack of bologna and cheese and put slices in the skillet, we hear the sizzling of the meat cooking and black smoke rising. She gets a chair and stands on top of it with a fork and tries to cook.

She's burning it, the grease stings her, and she quickly moves the skillet off the burner fanning the smoke. She rakes the slightly burnt bologna and cheese on a plate and as she does, the front door opens and it's VIVIAN.

VIVIAN

What the hell are you doing?!

RISA

(nervous)

I was cooking.

VIVIAN

And burn the place down?!

RISA

(nervous)

I was hungry.

VIVIAN

And you couldn't wait until I got home?!

Another nervous beat and VIVIAN walks over and takes the skillet away for RISA.

VIVIAN

(angry)

Give me that! Get down from there Risa!

RISA climbs off the chair, VIVIAN turns off the stove and shows her the burnt skillet.

VIVIAN

(angry)

You see what you did?! See all this smoke?! Our house could have caught fire Risa!

VIVIAN angrily grabs RISA by the arms and violently shakes her.

VIVIAN (angry)

What am I going to do with you, huh?!
What am I going to do with you?!

RISA starts crying, she fights herself free of VIVIAN'S grip and runs to her room and slams the door behind her. Her heart is broken.

VIVIAN (O.S)

That's right! Stay in your room!
And don't come out until I tell you!

DISSOLVE TO BLACK:

FADE UP TO:

INT. EXPENSIVE HOTEL ROOM - NIGHT (SAME)

JACKIE sits on a sofa drinking her beer, MICHAEL is in the middle of a humorous story and JACKIE laughs.

MICHAEL

So, my dad was like "The military is the place to be! Be all you can be!" I'm like "yeah whatever." And I moved away, went to business school, got my masters and the rest is history.

JACKIE

And what did your dad say to that?

MICHAEL

Well, me and my dad didn't speak much after that. He died shortly after.

JACKIE

Oh wow, sorry to hear that.

MICHAEL

It's okay.

A beat of silence, JACKIE sets her beer on a table, she softly reaches for his head and caresses him and starts kissing him.

DISSOLVE TO:

INT. MASTER BEDROOM - LATER

Both JACKIE and MICHAEL lie on the backs in the bed breathing heavily and sweaty, coming down of their sex high. We hear the vibrating buzz of her smart phone, she reaches for it and sees a text from GRETA.

INSERT: SMART PHONE TEXT - "Just checking in, be easy with him girl - GRETA"

She smiles and chuckles a bit and she text back.

INSERT: SMART PHONE TEXT - "ha ha, too late for that. ;)"

The phone vibrates again and she looks.

INSERT: SMART PHONE TEXT - (thumbs up icon)

JACKIE giggles and gets up out of bed and walks to the bathroom.

MICHAEL

Hey, what's up?

JACKIE

Gotta go baby.

MICHAEL

Hey, stay with me tonight.

JACKIE

Not tonight sweetie.

She starts to get dress.

MICHAEL

What are you doing Friday night?
Tomorrow I have a late business
meeting but Friday will be perfect.
Let's spend the weekend together.

JACKIE

The entire weekend?

MICHAEL

You have nothing to worry about,
money is not a problem. I would love
to take you somewhere nice, Bermuda
perhaps.

JACKIE

Awww Michael that's so sweet.

MICHAEL

You deserve it Jackie, I want you
to be with me.

JACKIE stops and shoots him a confused look.

JACKIE

Be with you?!

MICHAEL

Be with me. You deserve better than
this.

They look each other in the eye for a beat and JACKIE approaches
and softly cups his face

JACKIE

Michael, I know you are a great guy
and all, you work hard and handsome
but I am not that girl.

MICHAEL

You don't have to be, I like you
the way you are.

JACKIE

No, you don't know me Michael, you
think you like me but you don't...

MICHAEL

Oh yeah? Let's find out this weekend.

JACKIE

Look, I really like you too but...

MICHAEL

Prove it, spend the weekend with me.

They lock eyes for a beat, she turns to finish getting dress,
gets her jacket and purse and walks to the front door. MICHAEL
quickly gives chase and catches her by the arm.

MICHAEL

Jackie, I'm sorry if I was too forward,
but I am serious about this weekend.
Give it some thought.

She looks him in the eye for a beat, she comes in and gives him
a passionate kiss on the lips.

JACKIE

Get some sleep.

She turns to open the door and leaves.

INT. RISA'S HOME - DAY (MORNING)

RISA is awake staring at the ceiling lying on her floor mattress. She sits up and looks around at all the chaos.

INT. VIVIAN'S BEDROOM - CONTINUOUS

RISA slowly opens the door and enters VIVIAN'S room who is lying in bed dead asleep. RISA tries to shake her awake.

RISA
 Mommy?! Mommy, wake up! Where's
 all the food?!

VIVIAN don't respond, she continues to sleep, she's strung out. RISA continues to shake her.

RISA
 (upset)
 Mommieeee! Answer meeee! We need
 food! Answer meeeee?!!

VIVIAN briefly wakes and slowly turns to her daughter, eyes barely open and whispers.

VIVIAN
 (barely awake)
 Risa.

And goes back into a deep sleep. RISA feels her mother's forehead and beginnings to shake her and cry.

RISA
 (crying)
 Mommieeee!

RISA grabs her mother by the arm and pulls her out of the bed and onto the floor and drags her out of the bedroom.

INT. LIVING ROOM - CONTINUOUS

RISA lifts her mother up from the back, wrapping her arms around her mother's body just under the arm pits and drags her.

VIVIAN
 (barely awake)
 what are you doing Risa?

INT. BATHROOM - CONTINUOUS

RISA push, pull and lifts her mother into the bath tub and turns on the shower water.

RISA
(crying)
Mommieeeee!

VIVIAN (barely awake)
(whispers)
I'm sorry, Risa.

RISA sits on the floor of the bathroom and cries.

EXT. CITY STREET - THE HOE STROLL - DAY

JACKIE, JULIE and GRETA steps out of the cab wearing their provocative work clothes. As they walk the street, the song "**Lady Marmalade**" by **Patti Labelle** is being scored.

As the music continues, JACKIE walks the street like a sexy model working one corner, JULIE walks the street in sexy dress, she got that ass of hers bouncing and GRETA as she walks her corner working it.

On JACKIE getting out of a car and walks away, the music fades as she looks around and something caught her attention. On JACKIE'S face as she frowns trying to study what she is seeing.

It's RISA walking the HOE STROLL.

She's wearing a short mini-skirt, no stockings, her mother's high heel shoes, a small strapped purse and a ton of make-up on her face.

She tries to mimic other prostitutes. JACKIE watches and looks at GRETA and bats her head signaling her to look and GRETA does.

GRETA
(shocked)
What the hell?!

JULIE turns to look and shocked by what she sees.

JULIE
(shocked)
Oh my God?!

RISA poses on the corner and walks to advertise, waves at cars, very amateur like. JACKIE, GRETA and JULIE joins her on scene.

GRETA

What the hell that little girl thinks she's doing?

JULIE

Would you look how young she is?

JACKIE

I think I seen that girl somewhere before.

As they continue to watch RISA, a mint condition blood red, black top 1975 CADILLAC ELDORADO with custom rims and tinted windows.

You would think it was one of SATAN'S cars with the front license plate that reads "BB WOLF". It slowly rolls up to RISA.

ON RISA

As she nervously stands there, the passenger door swings open.

DRIVER'S P.O.V -

The door swings open and RISA nervously stands there looking in.

RISA'S P.O.V -

The door swings open and we see A DARK FIGURE silhouetted against the driver side window wearing a big brimmed fedora hat, the whites of his eyes with black penetrating pupils staring back at us.

RISA nervously stares back at the DARK FIGURE who we will call BB WOLF.

BB WOLF (O.S)

Hello honey, get in!

RISA nervously stands there and stares for a beat, not sure what to do.

BB WOLF (O.S)

What's the matter honey? Don't you want this money? Get in!

His ugly looking hand spreads a collection of crisp, clean hundred dollar bills.

BB WOLF

Get in! I got plenty of this where we're going.

RISA'S eyes glow big, she wants that money but not sure if she should get into the car with this demonic sounding person.

BB WOLF

Get in! I even got some candy.

We see his ugly looking hand opens its fingers, **(GRAPHICS - FINGERNAILS GROW LONGER)** a collection of candy pieces with all sorts of bugs crawling out escaping his grip. RISA nervously swallows and takes a deep breath and starts to climb in the car.

BB WOLF (O.S)

Get in! Get in!

RISA climbs in, she looks up and see something. Close up on BB WOLF'S pants leg, a big TUBULAR THING growing in his pants leg against his inner thigh. His hand quickly grabs her.

BB WOLF (O.S)

Get your little ass in here!

Then suddenly a pair of FEMALE HANDS grabs RISA and pulls in the other direction.

JACKIE

No! let go of her!

They struggle playing tug-o-war with RISA as she screams, BB WOLF growls with his mad eyes.

JACKIE

(louder, commanding)

I SAID LET GO OF HER!

She rips RISA out of his grip, he growls angrily with disappointment, the old caddy speeds off, the door swings shut. As she retreats with RISA she looks back, GRETA and JULIE on frame to back her up.

INT. SOUTH BEACH DINER - LATER

Close up on an open grill as a cook flips hamburger buns and meat patties, sauté's onions and peppers. JACKIE, GRETA and JULIE sit in a booth across from RISA as she drinks soda and eat French fries.

JACKIE

Haven't I seen you somewhere before?
Where are your parents little lady?

RISA

I don't know.

JACKIE

You don't know? What do you mean,
you don't know?

JULIE

You don't have a mommy and daddy?
How were you born?

RISA

My mommy.

GRETA

Okay so where's your mama? Do she
know what you are out here doing?

RISA

I don't know.

JACKIE

(sigh) Oh my god! Do you have any
idea what that creep would've done
to you?

JULIE

You can't be out here like this
little girl, it's too dangerous.

JACKIE

How old are you?

RISA

Seven.

GRETA

(sighs)

Lord have mercy.

JACKIE

Aren't you supposed to be in school?

RISA

I don't have any clean clothes.

JULIE

NO clean clothes? What is it your
mama do?

After a beat, RISA gets sadder and begins to cry as she says;

RISA

Nothing.

JACKIE, JULIE and GRETA feeling sad for her.

JULIE

(soft, remorseful)

Oh my God.

GRETA

So where is daddy?

RISA

I don't have a daddy.

JACKIE

Is there anyone else to care for
you?! A grandma? An auntie?

Sadly RISA shakes her head "NO". JACKIE, GRETA and JULIE sits
there not knowing what to say next.

JACKIE

Well you can't be out here. You're
too young, you don't know what you're
doing, some psychotic will snatch you
up and rip you to shreds.

GRETA

There are some real sick muthafuckas out here honey and they don't get a fuck, they will rape you over and over until you are nothing but bones.

JULIE

Or if the police catch you, they will take you to jail! And those social services people can be real assholes.

RISA

So, you do it. Why you do it?

They sit for a beat.

JULIE

Why we do it?

GRETA

Look girl, I have my reasons okay? But that's beside the point.

JACKIE

We do it because we can, we're grown-ups. When you get older you can do whatever you want but right now, you take your butt home or go to school.

RISA

I need money! I have no food!

They look at her for a beat.

JACKIE

Okay here.

JACKIE goes into her purse and gets some money and counts it,

JACKIE

I'm going to give you some money and this is what you're going to do with it. You are going to the store, and buy some food and go straight home afterwards, you hear me?

RISA nods her head "YES" and reaches for the money, JACKIE snatches it back.

JACKIE

Answer me a yes or a no!

RISA

Yes.

JACKIE

What did I say?

RISA

Go to the store.

JACKIE

And?

RISA

Go home.

JACKIE

And I don't want to see you doing
that anymore okay?

RISA

Okay.

JACKIE hands her the money.

GRETA

What do you say?

RISA

Thank you.

JACKIE

You're welcome. Just go home, wash
your clothes and go to school.

RISA gets up and leaves the booth as JACKIE, GRETA and JULIE
watches. They sigh with relief.

JULIE

That was nice of you Jackie.

GRETA

Good looking out girl.

JACKIE

Yeah, let's get back to work.

They get up from the table.

CUT TO BLACK:

INSERT: TITLE CARD -

FRIDAY 7:15PM

FADE IN:

EXT. THE HOE STROLL - EVENING

Prostitutes walk the street, GRETA waves at cars, JULIE talks to a guy in the car and JACKIE leans against a street lamp, smoking her cigarette wearing her RED A-LINE ONE PIECE MINI DRESS/ SKIRT with black purse and stiletto heels.

She keep watching the clock on her cell phone, now she's starting to pace and then we hear a car horn sound, the new black Mercedes Benz rolls up.

She stands there and stares at it for a beat, he flickers the head lights. JACKIE tosses her cigarette and approaches the passenger side, the power windows goes down, she looks in and it's MICHAEL.

JACKIE

You're late.

MICHAEL

Sorry, had to run some errands.

After a beat she straightens up and gets into the car and it drives off.

INT. MICHAEL'S CAR (MOVING) - LATER

It's quiet in the car, MICHAEL looks over waiting for her to say something. JACKIE just looks out the window in silence.

MICHAEL

Well?

She says nothing.

MICHAEL

Jackie? You okay?

JACKIE

What?

MICHAEL

Are you alright?

JACKIE

I'm good.

And she looks back out the window.

MICHAEL

Did you give my offer some thought?

JACKIE

You pick up many other women?

MICHAEL

Alright Jackie you're getting a little too personal now.

JACKIE

We're fucking, how much more personal can it get than that?

MICHAEL

Like I said, that's not your concern but if you must know, you're the only one.

JACKIE

Oh yeah? I'm the only one?

MICHAEL

That's right.

JACKIE

No other girls, no out calls, no in calls, just me?

MICHAEL

Just you.

They look each other in the eye for a beat and MICHAEL turns his attention back to the road.

JACKIE

I guess one woman is not too much to handle after all.

MICHAEL

Nope, just you Jackie. You're not too much to handle.

Stumped, JACKIE goes silent and looks out the window. Suddenly her eyes sees something, a glimpse.

JACKIE'S P.O.V - (MOVING, SLOW MOTION)

We see an alleyway, inside is that old 75' CADILLAC ELDORADO with the "B.B WOLF" license plate and RISA standing in the opened passenger door.

A hand reaches out and grabs her and snatches her in and the door slams shut. In sudden alert, she paws at the door handle and automatic locks shouting in sudden fright.

JACKIE

(urgently)

Oh my God! Stop the car!

MICHAEL

(confused)

What?! What?! Why?!

JACKIE

(urgently)

STOP THE CAR! STOP THE CAR NOW!

MICHAEL

Just relax! What's going on?

JACKIE grabs the emergency brake, the car comes to a screeching halt. JACKIE is out like a shot.

INT./ EXT. STREET/ CAR - CONTINUOUS

She dodges on-coming cars.

MICHAEL

Jackie!

Running like a Track and Field runner in high heels, she runs pass cars, street pedestrians, down the sidewalk and enters the alleyway.

JACKIE'S P.O.V -

The same old 75 Caddy as it bounces up and down and shakes side to side, faint sounds of growling and screaming. As she approaches the car.

JACKIE

(shouts)

HEY! HEY!

RISA'S book bag and RED hoodie sweater being tossed out the window, suddenly we see her face in the back window screaming her lungs out.

The tires of the Caddy starts spinning at high speed and it zooms off. JACKIE tries to give chase but proves useless and retrieves RISA'S book bag and sweater.

She looks up, the car zooms up the alleyway and disappears around the corner. MICHAEL'S car drives up the alley and he quickly gets out.

MICHAEL

Jackie? What happened? What's wrong?

She quickly goes back to the car.

JACKIE

(urgent)

A little girl just got snatched, call
911!

They both get into the car.

INT. MICHAEL'S CAR - CONTINUOUS

JACKIE gets her phone and dials the operator.

OPERATOR (V.O)

911 is this a police, fire or medical
emergency?

JACKIE

I need the police.

We hear a click and a short ring.

DISPATCH (V.O)

Miami Beach Police, state the nature of the emergency.

JACKIE

Yes I just saw a little girl get kidnapped, she's Latino about seven years of age. It was a guy in a red car...

DISPATCH (V.O)

Just a moment, calm down.

DISPATCH (V.O) (CON'T)

What is your name and your relationship with the victim?

JACKIE

My name is Jackie and I'm a close friend.

DISPATCH (V.O)

What is the victim's name, age and race and what she was wearing at the time of the incident?

JACKIE

She's Latino, about seven years of age, her name is...

MICHAEL

Look in the bag.

JACKIE searches the book bag and see her name "RISA" written in crayon on the bag.

JACKIE

Risa, her name is Risa.

DISPATCH (V.O)

And you say she was kidnapped in a red car correct?

JACKIE

Yes that's right.

DISPATCH (V.O)

Make and model of the car please?

JACKIE

An older model Cadillac, red with black trim with "B.B WOLF" on the license plate.

DISPATCH (V.O)

Do you have a description of the driver?

JACKIE

No I do not, just a big hat.

DISPATCH (V.O)

Do you remember what the victim was wearing?

JACKIE

She was wearing a red hoodie sweater.

DISPATCH (V.O)

She was? Meaning she's not wearing it now?

JACKIE

(disappointed)

No she's not, I have her sweater.

INT. MIAMI BEACH POLICE STATION - LATER

An UNIFORMED OFFICER as she explains.

OFFICER

As the emergency operator told you ma'am, we need to know what the victim was wearing at the time of the incident or there is very little we can do.

JACKIE

Bullshit! I gave you more than enough information to get your ass up and do something!

OFFICER

Ma'am you really need to relax okay?

JACKIE

What the fuck you mean relax? Some sick asshole is doing God knows what to that little girl right now!

WOMAN'S VOICE (O.S)

What seems to be the problem here?

She's DETECTIVE SERGEANT SHERRY HARTFORD, Special Victims Unit, black female in her early 40's, professional looking.

JACKIE

Who are you?

DET. HARTFORD

Detective Hartford, SVU

(to uniformed officer)

I'll take it from here officer, thanks.

(to Jackie)

What seems to be the problem?

JACKIE

I just seen a little girl get snatched off the street.

DET. HARTFORD gets her ink pen and notepad and begins writing.

DET. HARTFORD

I need you to calm down and tell me exactly what happened, what did you see?

JACKIE

Some creep driving a red and black old Cadillac with "BB WOLF" on the license plate. He grabbed this little girl into his car and drove off.

DET. HARTFORD

Have you seen this individual before?

JACKIE

Yes I have, he tried to grab her the day before yesterday...

DET. HARTFORD

You mean this person tried it before? On the same girl?

JACKIE

Yeah and I had to take her back from him.

DET. HARTFORD

Why didn't you call the police then
ma'am?

JACKIE sighs in disappointment.

JACKIE

Yes, I should have, I'm sorry.

DET. HARTFORD

Is there anything else she may have
told you to help us investigate?

JACKIE

She said she have a mother and lives
in the neighborhood.

DET. HARTFORD

Any details about her mother? Name?
Age?

JACKIE

No.

DET. HARTFORD

I see, okay Ms. Jackie we will look
into your story. It may take a few
days but...

JACKIE

A few days?!

DET. HARTFORD

Maybe 48 hours.

JACKIE

In 48 hours that girl is going to
be raped, murdered and found in a
dumpster somewhere!

DET. HARTFORD

Let's hope and pray to God she's fine
for now and find her before the worse
happens, okay? In the meantime, here's
my direct number...

DET. HARTFORD gives her a business card.

DET HARTFORD (CON'T)

If you think of anything else that's helpful, please give me a call right away.

CUT TO BLACK:

INSERT: TIME CARD -

8:08 PM

FADE IN:

INT. UNDISCLOSED LOCATION - EVENING

Its pitch dark but we can hear the crying and whimpering of a young girl. A light burst on and we see RISA locked in a miniature cage chained to the bars.

She's crying and scared, looking around trying to shake the chains loose. She yanks harder and harder with fear and frustration but proves useless.

RISA

(crying, scared)

HELP! HELP! PLEASE HELP!

Then suddenly another light pops on in the distant, she looks and sees a DARK FIGURE silhouetted against the light in b.g. wearing a big brimmed fedora and his crazy mad eyes is the only thing we see of him - BB WOLF.

BB WOLF

Finally got your young sweet little ass.

RISA (crying, scared)

Let me go! Let me go!

As he talks he remain a DARK FIGURE.

BB WOLF

Now now don't be scared my little toy. I promise to take real good care of you.

BB WOLF briefly laughs and as he speaks he slowly reaches out his one ugly looking hand into the cage to try to caress her.

As he reaches for her face, she turns away and his hand quickly claws back, he so desperately wants to rob her of her innocence.

BB WOLF (O.S)

Yesss, it's nice and tight, never been penetrated. It will feel every inch of what I got it store for it. Just savoring the moment.

RISA

Get away from me! Help! HELP! HELP!

BB WOLF laughs and retracts onto the darkness.

EXT. NEIGHBORHOOD STREET - MIAMI BEACH - EVENING

JACKIE walks through one the last poverty stricken neighborhoods of upper South Beach. She sees an apartment building with everything wrong with it.

She stops and looks at it for a beat, she reaches into her purse and pulls out paperwork and RISA'S student I.D card looking for information and there's an address.

JACKIE

Bingo!

She walks up to the front gated door and it's locked.

JACKIE

Shit!

An old woman on a walker comes to the door and opens it. JACKIE rushes to assist her.

JACKIE

Here ma'am, let me help you with that.

OLD WOMAN

Thank you, thank you so much.

JACKIE

No problem.

As the OLD WOMAN exits, JACKIE holds the door open for her.

JACKIE

Excuse me ma'am? I am looking for a little girl named Risa Del La Rosa, I'm a cousin of hers, and she lives in this apartment building?

OLD WOMAN

Oh you're related to that sweet little girl? I think she's upstairs in apartment 212, But I haven't seen her all day, she must be out.

JACKIE

Oh that's okay, just stopping by to say hi, that's all. Thanks so much.

OLD WOMAN

Oh you're welcome, thank you.

JACKIE closes the gate, goes upstairs and looks around for apartment number 212 and finds it. She knocks on the door and no answer, she knocks again harder and the door creeps open.

JACKIE

Hello? Hello? Is someone here?!

She slowly pushes the door open and looks inside, the lights are on, the television is on as if someone is home.

INT. RISA'S APARTMENT - CONTINUOUS

JACKIE carefully and slowly enters the apartment.

JACKIE

Hello?! Ms. Del La Rosa?! Hello?!

JACKIE enters the apartment looking around and sees the bathroom door is closed. She lightly touches the door pushing it open.

JACKIE

Hello?! Ma'am? Ms. Del La Rosa? Ma'am?

SHE SEES SOMEONE LYING IN THE BATH TUB.

JACKIE gets closer and makes the gruesome discovery, startled.

JACKIE

(shocked)

Oh shit!

VIVIAN IS LYING IN THE BATH TUB DEAD.

A self-infected needle in her arm, ashy white lips, mouth wide open, white glassy eyes staring at the ceiling; she's been there for hours.

JACKIE carefully but quickly gets a towel and move things around not to leave fingerprints. She finds a picture of RISA at her present age and pockets it.

With the towel she wipes down any and everything she may have touched including the bathroom door. She walks up to VIVIAN'S body brandishing the photo of RISA.

JACKIE

(to Vivian)

How could you do this? You gave up
on your little girl!

She shakes her head and in disappointment she exits the bathroom and the apartment. One last view of VIVIAN'S body lying in the bath tub.

EXT. RISA'S HOME - CITY STREET - DAY (LATER)

JACKIE stands on the sidewalk smoking a cigarette across the street for RISA'S apartment building and watches the paramedics carry a gurney with a black body bag on top.

The OLD WOMAN talks to UNIFORMED POLICE OFFICERS. Behind the Paramedics out comes DET. HARTFORD as the UNIFORMED OFFICER tells her.

UNIFORMED OFFICER (V.O)

Excuse me Detective? This lady here
knows the deceased and she says there
was a little girl living here in the
apartment as well.

The OFFICER produces RISA'S belongings

UNIFORMED OFFICER (V.O)

Daughter of the deceased.

As DET. HARTFORD inspects the items she glances over and sees JACKIE standing there watching them. They lock eyes for a beat.

DET. HARTFORD
Who called it in?

UNIFORMED OFFICER
Unknown, anonymous tip.

DET. HARTFORD
Okay fine. Bag'em and tag'em.

UNIFORMED OFFICER
Yes Ma'am.

DET. HARTFORD looks at JACKIE once more and gets in her car and drives off. JACKIE pulls out her smart phone and takes a look.

INSERT: SMART PHONE TEXT - "What happened to you?" MICHAEL.

She text back.

INSERT: SMART PHONE TEXT - "Sorry, still busy, talk to you later" JACKIE.

The smart phone vibrates again.

INSERT: SMART PHONE TEXT - "Are we still on for this weekend?" MICHAEL.

JACKIE text back.

INSERT: SMART PHONE TEXT - "I will call you later, gotta go now." JACKIE.

JACKIE produces the picture of RISA and studies it.

CUT TO BLACK:

INSERT: TIME CARD;

9:12 PM

FADE IN:

EXT/ INT. CLUB MADONNA - EVENING

JACKIE approaches the front entrance of the club following behind other women who work there as strippers. JACKIE approaches the DIRTY BLONDE BOUNCER.

JACKIE
Hey hiya doin? I'm looking for Kitty
Kat...

DIRTY BLONDE BOUNCER

Go on in sweet heart, Boss Man is here
and he's already pissed off. Go in
there and get ready, let's go!

Like she's another stripper, the BOUNCER directs her to the
dressing room.

INT. DRESSING ROOM - CONTINUOUS

After being ushered into the dressing room, she looks around and
we see a dozen or so women walking around in various stages of
nudity getting ready to dance. She stops one of them.

JACKIE

Excuse me, do Kitty Kat still work
here?

STRIPPER#1

Oh I don't know honey.

And keeps walking. JACKIE approaches another woman.

JACKIE

Do Kitty Kat still work here?

STRIPPER#2

Yeah I think so, ask her.

She points JACKIE to another woman and she approaches her.

JACKIE

Hello, where can I find Kitty Kat?
Do she still work here?

STRIPPER#3

Yeah she still works here, I think
she's here already.

JACKIE

Where can I find her? It's very
important.

Before the woman could answer the question, BOSS MAN walks in
yelling with a middle aged Bronx style Italian accent wearing
the suit to match with many rings on his fingers.

BOSS MAN

Hey! What the fuck is going on back here?! A fuckin girl scouts meeting or what?! I got paying customers waiting for Christ sake! Get your asses out there!

He sees JACKIE.

BOSS MAN

Hey you!

JACKIE

You talking to me?

BOSS MAN

What it look like? I'm talking to myself over here? Take your fuckin clothes off, I want those tits of yours, on the floor, in five minutes! I own your ass!

(to others)

Let's go ladies! You got work to do!

We hear the DJ ANNOUNCER O.S.

DJ ANNOUNCER (V.O)

Alright fellas, the one you all been waiting for, the one, the only, Ms. Kitty Kaaaaaat!

INT. MAIN STAGE - LATER

MS. KITTY KAT, beautiful Caucasian woman, long black hair, late 30's march the main stage wears only her topped hat, stiletto heels and kitty cat make-up.

JACKIE sits at the bar and orders a drink and watches as MS KITTY KAT does her ALL NUDE REVUE dance and swings the pole.

INT. BAR - LATER

JACKIE sits with MS KITTY KAT at the bar and have a conversation about JACKIE'S situation.

KITTY KAT

So what really brings you here Jackie?
Wanna give pole dancing a try?

JACKIE

Nah, I don't know if I can.

KITTY KAT

I don't see why not, you look great, better than fucking that filth out there in the streets. Only difference is, mines are cleaner and pay more.

JACKIE

Speaking of which, I did not come here to talk career change. I need your help, a little girl was snatched off the street...

KITTY KAT

Jackie, everyday some little girl is snatched off the street honey...

JACKIE

But this is different, I know this girl and I think I have some idea where to look for her.

KITTY KAT

Oh my god! I'm sorry to hear that. But how can I help?

JACKIE

I need you to think back when you use to work the streets and the underground. Do you remember any of your johns having a thing for young girls?

KITTY KAT

Just about all of them honey. How young are we talking? 15 or 16?

JACKIE

No more like 6 or 7.

KITTY KAT is shocked.

KITTY KAT

(shocked)

Oh my god! Are you serious?

JACKIE

Serious as a fucking heart attack.
The motherfucker that grabbed this
girl is no ordinary sick son of a
bitch, this is something different.

KITTY KAT

I don't know Jackie, I'm not sure
how I can help you.

JACKIE

You use to work the "in-crowds" of
the underground...

KITTY KAT

What you are talking is ancient history
sweetie, there is no more underground.
The feds moved in and wiped that out
back in the 90's...

JACKIE looks her right in the eye.

JACKIE

Not talking about that underground,
an underground of another kind of
product.

They look each other in the eye for a beat, with a serious
expression on her face KITTY KAT is starting to realize what
JACKIE is talking about.

KITTY KAT

(whispers)

You mean human sex trafficking of
young girls?!

JACKIE is serious.

KITTY KAT (nervous)

Oh my god! Oh my god! Jackie I don't
think you want to talk about that.
That's deep underground!

JACKIE

Bullshit, tell me!

KITTY KAT

(nervous)

I don't know Jackie, I don't know,
I don't know...

JACKIE

Listen to me, you worked the in-crowds
who have connections to that market. I
know you know something or someone who
knows the ropes... A time, a place?

KITTY KAT

Yes as a matter of fact I do you some-
thing...

JACKIE slaps a pen and a cocktail napkin on the bar top.

KITTY KAT

Jackie, I know what you are asking,
but obviously you don't. These people
are very, very serious about that
business, you could end up dead.

JACKIE

How many times have we heard that one
before?

KITTY KAT

Please listen to me, call the police
and leave it alone.

JACKIE

The police don't know what we know
and if they did...

KITTY KAT

We would be out of business.

JACKIE

Exactly, and by the time they get their
shit together, that girl will be long
dead.

They both look each other in the eye for beat.

KITTY KAT

Okay, fine, but you did not hear this from me understand? This conversation never happened! You have to swear to me that we never talked about this.

JACKIE

You have my word.

They lock eyes for a beat, KITTY KAT takes a quick glance around the room to see whose watching. She gets the pen and cocktail napkin and begins to write.

KITTY KAT

Try this place, most of the girls are what you are looking for. Around the age you are looking for. There will be a good place to start.

She folds up the napkin and pen pass it back to JACKIE.

JACKIE

Thanks.

JACKIE gets up and leaves the bar. KITTY KAT quickly gets up and calls out to her.

KITTY KAT

Oh Jackie.

JACKIE turns around to face her.

KITTY KAT

Please, be careful of what questions you ask and who you are asking.

JACKIE

Thanks, it doesn't help, but thanks.

JACKIE turns and continues to leave.

CUT TO BLACK:

INSERT: TIME CARD -

10:15 PM

FADE IN:

EXT./ INT. OPIUM HOTEL BATH HOUSE AND SPA

JACKIE gets out of the cab, pays the cab driver and walks up to the front entrance of the expensive hotel. She walks pass the valets and into the lobby and is approached by the UNIFORMED SECURITY GUARD.

UNIFORMED SECURITY
Hello Ma'am, can I help you with something?

JACKIE
No just going to the front desk.

UNIFORMED SECURITY
Checking in?

JACKIE
Yeah maybe.

He nods and stands aside. JACKIE walks up to the DESK CLERK, Black and in her 20's.

CLERK
Hello ma'am, welcome to the Opium Hotel, will you be checking in this evening?

JACKIE
Just point me in the direction of the restroom please.

CLERK
I'm sorry ma'am but the restrooms are for hotel guest only.

JACKIE
But I seemed to have misplaced my key card and I really need to go.

CLERK
Okay, go to the left, make a right and down the hall.

JACKIE
Thanks.

As JACKIE walks off, the SECURITY CHIEF walks out of the back office behind the CLERK and sees JACKIE.

SECURITY CHIEF
Is that woman a guest here?

CLERK
Oh I don't know. She said she had to use the restroom.

SECURITY CHIEF
Is that right?

He gets on the radio.

SECURITY CHIEF
(on radio)
Base to unit one come in.

RADIO (V.O)
Base this is unit one go ahead.

SECURITY CHIEF
There may be a hooker in the hotel in the west corridor heading your way. She says she's going to the restroom...

INT. WEST CORRIDOR - SAME

On SUIT SECURITY GUARD as he listens to the radio.

SECURITY CHIEF (V.O)
Make sure she gets there and leave the hotel. She's a tall blonde, red mini-skirt, large breast, you can't miss her.

SUIT SECURITY looks over and see JACKIE walking at a fast pace.

SUIT SECURITY
(on radio)
I have a visual, I'm on them. I mean I'm on it, en-route.

JACKIE sees SUIT SECURITY and sees an empty elevator closing its doors. She rushes to stop the elevator from closing and gets inside and presses the button.

SUIT SECURITY

(yelling)

Hey! Stop right there!

JACKIE eagerly waits for the elevator doors to close. SUIT SECURITY rushes for the elevator button and the doors close. It's too late, JACKIE sighs with relief.

INT. / EXT. ELEVATOR/ MESSAGE PARLOR - SAME

JACKIE waits in the elevator, the doors open and we see an ASIAN-ORIENTAL setting. It's a bath house spa and massage parlor. An ASIAN woman RECEPTIONIST stands at her attention.

RECEPTIONIST

I'm sorry, the bath house is closed to hotel guest. You must be a private member to enter after hours.

JACKIE

Yes I know.

RECEPTIONIST

We're not signing up clients at this time. Closed now, you must come back tomorrow.

JACKIE does a sexy pose.

JACKIE

(seductively)

Do it look like I'm here to be a client?

The Asian RECEPTIONIST woman looks her over.

RECEPTIONIST

Of course not, my apologies, right this way.

The RECEPTIONIST walks over to a door that says "PRIVATE MEMBERS ONLY" and opens the door with a code and they both enter.

INT. MESSAGE PARLOR/ BROTHEL HOUSE - CONTINUOUS

A nice and decked out Asian-Oriental setting, it's a brothel house posing as a massage parlor.

The very faint sounds of moaning, panting, grunting behind frosted glass decorated doors.

RECEPTIONIST

You must find available cubical
and I will send you a client shortly.

The RECEPTIONIST walks off and JACKIE watches her until she's out of sight. She starts walking the isles peeping inside each cubical. She peeks inside one and sees a nude man getting a massage from a nude Asian girl.

She peeks inside another cubical and sees a nude woman getting a head job for a nude Asian girl. She peeks inside another one and sees a nude man fucking an Asian girl pumping her doggy style.

JACKIE now disgusted looks around and sees a young ASIAN GIRL in the isle looking at her.

JACKIE

Hey little girl, what's your name?

ASIAN GIRL

Me, love you long time?

JACKIE

(shocked)

What?!

ASIAN GIRL

Me love you long time.

JACKIE

Why don't you answer me?!

GIRL'S VOICE (O.S)

Because that's the only English she
knows.

JACKIE looks behind her and sees another ASIAN GIRL - NIN-HAO, about 12 years of age wearing a red Chinese blouse, short but just big enough to cover her private area.

JACKIE

Who are you?

NIN-HAO

They call me Nin-hao.

NIN-HAO walks over and embraces the younger ASIAN GIRL - XEI'XEI

NIN-HAO

They call her name Xei'Xei.

JACKIE

What you mean they?

NIN-HAO

They, the ones who brought us here.

JACKIE

How old are you? What are you doing in a place like this?

NIN-HAO

I'm 12, she's 7 and we were told to provide a service and given names.

JACKIE

You don't know where you come from or how you got here?

NIN-HAO

Me I don't know, but she was bought and sold as a baby by her parents. In some countries, poor parents are not allowed to have many children and forced to sell them in fear of their government. I never knew my parents.

JACKIE

Who brought you here?

NIN-HAO

Many men, and given names and they mark us like this..

Close up on NIN-HAO'S arm - a RED BAR CODE image burned into the skin.

NIN-HAO

Don't you have a mark?

NIN-HAO searches JACKIE'S arms

NIN-NAO

Why don't you have a mark?

JACKIE

Because I'm not cattle nor will I
make you do things.

NIN-HAO

Who are you then? What are you doing
here?

JACKIE

Here, I'm looking for this girl...

JACKIE reaches into her purse and pulls out a picture of RISA
and shows it to NIN-HAO.

INSERT: PICTURE OF RISA -

JACKIE (V.O)

Have you seen this girl? Is she
here somewhere?

NIN-HAO looks at the photo and shakes her head "NO".

NIN-HAO

Not here, maybe this other place.

JACKIE

What other place? Tell me about this
other place!

NIN-HAO

Before coming here, they take me to
a place, there, a big dark man, big
red car...

JACKIE

Yes, yes the big red car, where can
I find the big red car?

NIN-HAO

Dark place, wild party, really loud,
lots of screaming. People do things
to body that hurt...

JACKIE

I know its difficult honey, but
this is really important Nin-hao,
is there anything else you remember
about this place you can tell me, (con't)

JACKIE (CON'T)
 anything at all. Close your eyes
 and think, a name, words, people?

NIN-HAO shakes her head thinking, eyes closed tight for a beat
 and she utters;

NIN-HAO
 Ahm, G... O... T... H... A... M...

After a beat of thinking.

JACKIE
 Gotham? Club Gotham?

INT. MESSAGE PARLOR (WAITING AREA) - SAME

The RECEPTIONIST is seated at her desk until SUIT SECURITY and
 UNIFORMED SECURITY rushes in.

RECEPTIONIST
 Sorry gentlemen but we're closed,
 members only...

SUIT SECURITY
 No shit lady we're security. The woman
 who just walked in here, blonde hair,
 wearing a red min-skirt, where is she?

RECEPTIONIST
 I am not allowed to give out information
 about our members, you know that!

SUIT SECURITY
 She's not a member or client. She's
 not even a hotel guest.

Reaction on RECEPTIONIST.

INT. BROTHEL HOUSE - SAME

On JACKIE, NIN-HAO and XIE'XIE

JACKIE
 Now are you sure it's that place?

NIN-HAO

Yes, but you must go, you cannot be here. If those men catch you, that's very very bad!

JACKIE

Okay is there another way out of here?

NIN-HAO

I don't know.

They jump at the sound of mumbling men coming, it's security.

NIN-HAO

They're coming! You must leave!

JACKIE

But where?

NIN-HAO

You must hide! Come, come!

SUIT SECURITY and UNIFORMED SECURITY search the area by opening each and every cubical door disturbing the clients.

RECEPTIONIST

(to security)

Hey! Hey! Don't do that! You must not disturb the customers!

SUIT SECURITY

Sorry!

UNIFORMED SECURITY

Sorry!

They open another set of doors, the occupants murmur.

SUIT SECURITY

Sorry!

UNIFORMED SECURITY

Sorry!

The SUIT SECURITY opens another cubical door and he sees NIN-HAO wearing her Chinese blouse.

Holding on to two ropes stepping on someone's back who has a towel covering their head and private area. XIE'XIE massages their shoulders.

NIN-HAO

Occupied!

SUIT SECURITY continues to watch.

NIN-HAO

I say, occupied!

SUIT SECURITY

Oh, sorry.

He closes the door and leaves. NIN-HAO peeks out the door and don't see anyone.

NIN-HAO

He's gone, you must go, hurry!

JACKIE quickly gets up and puts her clothes and shoes on.

NIN-HAO

Hurry! You don't belong here!

JACKIE

And neither do you, we're getting out of here together!

NIN-HAO

No, we must stay or they will hurt us worse, you too.

JACKIE

Nin-hao listen to me, I will take you somewhere safe. Those people won't hurt you no anymore.

NIN-HAO

No! We're safer here.

JACKIE

How are you safe girl?

NIN-HAO

We are still alive.

JACKIE looks at her for a beat.

NIN-HAO

Please go!

JACKIE

I know where you are, I will come
back for you.

JACKIE leaves the cubical, XIE'XIE hugs NIN-HAO and she embraces her too. JACKIE rushes the isles trying to escape, the RECEPTIONIST tries to stop her.

RECEPTIONIST

Hey, stop where you are!

JACKIE slugs her (POW) - Knocking her to the ground and runs out. SUIT SECURITY and UNIFORMED SECURITY come running shortly after as SUIT SECURITY talks on the radio.

SUIT SECURITY

(on radio)

Unit one to base, we found her exiting
the massage parlor, we're in pursuit!

They leap over the RECEPTIONIST running after JACKIE as she sits up holding her face.

INT. HOTEL CORRIDOR - SAME

JACKIE runs the corridor towards the elevators, the light indicators light up, we here the "BING" and more security in the elevator. So she runs in the other direction towards the stairs.

INT. STAIRWELL - CONTINUOUS

She rushes down the stairs a few flight levels until she looks over and sees more security coming up. She looks up and sees more security coming down at her. She enters another corridor.

INT. HOTEL CORRIDOR - CONTINUOUS

She rushes down the corridor to an opened elevator and other guest enters, she gets in with them and the door closes.

INT. ELEVATOR - CONTINUOUS

JACKIE stands behind the other guest in the elevator, she watches the indicator lights count down to the lobby and the elevator stops.

The doors open, the guest begins to exit, she sees the SECURITY CHIEF and another UNIFORMED SECURITY OFFICER pacing the lobby watching the guest.

She exits the elevator using the unaware guest as shielding and she sprints out running for the exit. The SECURITY CHIEF sees her.

SECURITY CHIEF
(yelling)
Hey! There she is! Stop her!

The UNIFORMED SECURITY OFFICER gives chase followed by the SECURITY CHIEF. JACKIE runs through the lobby, as security follows. She overturns bell hops and toss luggage in their path to slow them down and makes it out of the hotel.

EXT. HOTEL - CONTINUOUS

She runs pass the VALETS and sees a Taxi cab pulling up just in time with security running behind her. She jumps in the cab.

JACKIE
Drive! Drive! Drive!

Security catches up to the cab.

JACKIE
Drive! Drive! Go!

The wheels are spinning and the taxi cab drives off leaving behind security. Close up on a folded napkin with the CLUB MADONNA logo.

A hand picks it up and opens it. We see KITTY KAT'S hand writing, the hand turns it over to see it's a napkin from CLUB MADONNA.

CUT TO BLACK:

INSERT: TIME CARD -

11:25 PM

FADE IN:

INT: UNDISCLOSED LOCATION - NIGHT

RISA sits on the floor of her cage chained to the bars. It appears she was crying stretching her shirt to cover her entire body because she's cold.

Shivering in the dark as she looks up into the moon light as it shines down on her face through a small window overhead.

In b.g, we see the light of a door opening, silhouetted against the light is the DARK FIGURE of BB WOLF. As he approaches, we hear his shoes CLICK-CLOCKING the floor as he walks and stops.

BB WOLF

How is my sweet little pussy doing?
Are you cold?

RISA (angry, yelling)

Leave me alone!

BB WOLF

Here, eat!

A collection of donuts, bagels and muffins is tossed into the cage with RISA.

BB WOLF

Keep that young little tush of yours
nice and health, so I can really
enjoy myself.

RISA (loud, angry)

Leave me alone! Leave me alone!

BB WOLF

I said eat bitch!

RISA

(loud, angry)

My mommy is coming and she's gonna
beat you up!

BB WOLF

(laughs) so let her come, I will dick
that heifer too, if she finds you.

BB WOLF lets out a roar of laughter, as we hear the heavy tears in RISA'S voice.

RISA

(heavy crying)

Yes she will! She will find me and
she's gonna beat you up! She's gonna
beat you up! (crying)

BB WOLF's laughter fades out O.S, RISA cries as the moonlight
beams down on her.

EXT. CLUB GOTHAM - NIGHT

A South Beach Goth-Punk club. As patrons dressed in black gothic
attire show their ID's to the biker looking door men to get
inside.

DOOR MAN

Wait right there sweetheart, strict
dress code, you have to be wearing
all black.

JACKIE

Oh I'm sorry. I must have forgot,
can I get in just for tonight?

DOOR MAN

Sorry sweetheart, you look sexy and
all but you have to be wearing black,
those are the rules.

JACKIE

(discouraged)

Shit!

She steps out of line and as she looks around, she sees a young
Caucasian guy, 20's something wearing a FULL LENGTH - BLACK
LEATHER - TRENCH COAT damn near touching the ground.

With his homemade multicolored Mohawk haircut, black combat
boots, black holey jeans with a chain hanging on them, black
"MISFITS" band t-shirt underneath his opened trench coat.

His name is STEVIE, but he likes to be called STONE WARRIOR.
JACKIE approaches. JACKIE approaches and looks him up and down.

STEVIE

Hey babe, what's up?

INT. CLUB GOTHAM - CONTINUOUS

The infrared lights, the song, "**Need you tonight**" by **INXS** and the GOTH-PUNK culture as JACKIE and STEVIE walks the floor. They have to yell over the deafening music.

JACKIE
(yelling)
Hey thanks!

STEVIE
(yelling)
No problem! But you might want to keep that on! If they see that red, you're outta here!

JACKIE
(yelling)
How are you going to get your coat back?!

STEVIE
(yelling)
Just hang on to it! I'm going to be so stoned tonight, I'm not going to remember it anyway!

JACKIE
(yelling)
What's your name?

STEVIE
(yelling)
Stevie! But here, I'm Stone Warrior!

JACKIE
(yelling)
Stone Warrior?!

STEVIE
(yelling, excited)
Yeah! Stone Warrior! Yeah baby!

JACKIE
(yelling)
(laughs) That's cute!

JACKIE just looks at him, he's a lame kid who have gotten caught up in the moment of the fad. JACKIE just smiles.

INT. CLUB GOTHAM - LATER

Club Gotham is a strip club lounge and fetish playground combination catering to the GOTH-PUNK and BDSM crowd. Dimly lit, the air thick with marijuana smoke. As she continues to walk around looking, she gets a few people's attention. They watch her as if they know that she don't belong.

On a stage are NEO-BURLESQUE dancers, completely nude waving a big collection of large black feather in an erotic rhythm, shaking their bodies, wearing leather S&M face mask except the one in the middle.

She is waving a large collection of white feathers wearing a S&M cap, stiletto boots with heels, a leather choker with metal spiked studs and dominates the show. Her stage name is MISS DE MEANOR.

She catches sight of JACKIE heading to the ladies room she continues to dance. JACKIE enters the ladies room.

INT. LADIES RESTROOM - LATER

As JACKIE exits a restroom stall and sees MISS DE MEANOR standing there leaning against the wall as she slaps a flogger against her leg.

MISS DE MEANOR
(serious)
Who the fuck are you?

JACKIE
Who do you think I am?

MISS DE MEANOR
You don't belong here, why are you here?

JACKIE walks over to the sink and washes her hands

JACKIE
Just minding my business lady,
(pause)
I suggest you do the same.

MISS DE MEANOR

Bullshit! You're looking for something.

JACKIE

Yeah, the Pandorium, where is it?

MISS DE MEANOR

I knew it! Another wannabe, a poser who need to be disciplined!

JACKIE

Tell me about Pandorium.

MISS DE MEANOR

I'm not telling you shit! But I will tell you this..

MISS DE MEANOR approaches her with a mean walk wielding her flogger as she talks.

MISS DE MEANOR

Before you leave this shit hole, you will learn to obey me. My turf, my rules, you will bend over and spread those cheeks at my command, you will orgasm when I allow you too and you will cum at my will..

JACKIE

Sounds like a marriage proposal.

MISS DE MEANOR slaps the flogger on JACKIE'S shoulder wanting to dominate her, a veteran prostitute. But there is no dominating JACKIE.

MISS DE MEANOR

Assume the position bitch!

JACKIE quickly grabs her flogger taking her by surprise.

MISS DE MEANOR

Oh so you're a tough one, wants it the fun way..

JACKIE

Tell me where is Pandorium.

MISS DE MEANOR

I said I'm not telling you a damn thing. I ask the questions around here..

MISS DE MEANOR shoves JACKIE against the wall dropping the flogger.

MISS DE MEANOR

Now, assume, the fucking, position!

JACKIE out maneuvers her getting the upper hand, spins her around and now stands in front of the mirror, JACKIE holds her from behind. Pinching and playing with MISS DE MEANOR'S breast and nipples making her laugh and moan with pleasure and pain.

JACKIE

Tell me where can I find the Pandorium.

MISS DE MEANOR

Oh no.

MISS DE MEANOR breaks JACKIE'S hold and they get into a brief erotic struggle. JACKIE versus MISS DE MEANOR, Veteran prostitute versus Dominatrix, who will be dominate and who will be submissive.

JACKIE gets the upper hand and lifts MISS DE MEANOR sitting her on top of the console between the sink and the wall, her back is against the soap dispenser.

MISS DE MEANOR wraps her legs around JACKIE and she grapples her wrist pressing them against the wall. FEMALE PATRON walks in.

FEMALE PATRON

(shocked)

Oh my god! What's this?

JACKIE & MISS DE MEANOR

(together)

Bitch leave!

FEMALE PATRON waste no time leaving.

JACKIE

Tell me where can I find Pandorium.

MISS DE MEANOR

Or what you gonna do about it?!

After a beat of eye contact, JACKIE pins her against the wall, lifts her legs and spread her thighs and goes down on MISS DE MEANOR giving her head.

MISS DE MEANOR spasms with shock, her mouth wide open, her eyes rolling around in her head, she's feeling something she never felt before.

MISS DE MEANOR
(moaning, panting)
Oh oh oh what, what are you doing?

JACKIE (O.S)
Tell me about Pandorium.

MISS DE MEANOR is moaning, her body shakes as JACKIE does her business.

MISS DE MEANOR
(gasping, panting)
oh oh ah no, I can't, I can't do it,
oh oh...

JACKIE
Where is Pandorium?

JACKIE is going faster and harder, we hear the smacking and suckling sounds of her giving MISS DE MEANOR head. Her body spasms harder, her head bangs the wall, her S&M cap falls off her head and onto the floor.

MISS DE MEANOR
(moaning)
oh oh oh okay, okay...

JACKIE (O.S)
Tell me about Pandorium.

MISS DE MEANOR
(moaning)
oh oh oh it's, it's the, metal door,
oh ahhh, in the back, of the, ohhh,
fetish playground, (grunt) be it's
guarded, you can't get in, (gasp)
you can't get in... oh no no no no!

MISS DE MEANOR body shakes violently and spasms, her legs stiffens, her feet shakes wildly like hands waving hello with excitement.

Her boot laces are shaking loose as she climaxes and orgasms releasing a loud moan. Now who is dominate and who is the submissive. MISS DE MEANOR hair is wild and she's weary.

MISS DE MEANOR

(soft, humble)

Who are you?

JACKIE gives her a passionate kiss in the lips so powerful, MISS DE MEANOR passes out and JACKIE rest her body against the wall, head on the paper towel dispenser.

JACKIE

(whispers)

Thank you, nothing personal.

JACKIE steps aside to the sink, washes her hands and face, fixes her make-up, straightens her hair all the while, MISS DE MEANOR just lays there like a lifeless doll on top of the counter.

JACKIE rinses out her mouth with her carry-on mouthwash, straps back on her purse, dons STEVIE'S long black leather trench coat and turns to leave.

ON JACKIE - CONTINUOUS

She walks through the crowd and approaches a door guarded by a big hunky BOUNCER, black male, 350 lbs of muscle, tattoos and black leather but he speaks with an intelligent squeaky voice.

BIG BOUNCER

Excuse me, no one is allowed into the fetish playground without a partner.

JACKIE

I think my partner is already in there, I'm just going to have a look..

BIG BOUNCER

Excuse me! No one is allowed into the fetish playground without a partner!

Then suddenly out of nowhere, STONE WARRIOR/ STEVIE on frame.

STEVIE

(excited)

I'm her partner, right here baby!

JACKIE looks over at him and smiles at the BIG BOUNCER.

BIG BOUNCER

And who are you? Are will really
her partner?

STEVIE

(excited)

Who I am? I'm fuckin Stone Warrior baby!
Yeah! That's right! Stone Warrior!
I'm her partner and we so want in
there guy! Fuck yeah!

STEVIE does his "trying to be so cool" routine, JACKIE rolls her eyes like "Oh boy". The BIG BOUNCER looks at the both of them.

BIG BOUNCER

Fine, whatever, I've seen worse.

He steps aside and lets them in.

INT. FETISH PLAYGROUND - CONTINUOUS

A large room with partition walls, the song "**MISSING**" by **Everything but the Girl** (inspired the title) can be slightly heard over all the sweet sounds of intercourse and BDSM.

STEVIE

(nervous)

Gee Whiz, what the hell is going
on in here?

As JACKIE walks the floor pass each partition wall.

JACKIE'S P.O.V -

A Blonde woman in her 20's wearing a ball gag in her mouth in doggy style position wearing a mono-glove behind her back as a Caucasian male wearing a leather mask bangs her behind.

JACKIE continues walking like it doesn't bother her, she have seen this type of stuff before. But STEVIE is starting to freak out, we can hear him O.S following JACKIE.

STEVIE (shocked, O.S)

Oh my god! What the hell?!

She walks pass wall number two and we see a gagged and blind folded Brunette woman in her 20's completely nude and tied to an inverted suspension sling. JACKIE keeps walking and searching.

STEVIE (shocked, O.S)

Sweet Jesus! Did you see that?! Is that shit even legal?!

She walks pass wall number three and we see another woman, her face is completely covered in leather but we see her breast hang as she hangs in a TEAR DROP HOGTIE SLING completely nude.

STEVIE (shocked O.S)

Ah man that poor girl! Is she breathing?!
Can she breathe through that thing?!

Just when JACKIE was about to give up, two Caucasian males, SECRET SERVICE looking males. One with long hair, full beard and the other one is bald, clean shaved face.

Both wearing sunglasses, black half-length trench coats, ear pieces, buttoned up business shirts and shoulder strap gun holsters underneath their trench coats.

BALDY and HAIRY stand at a metal door looking around, making sure no one is near and knocks on the door. The speakeasy door slot opens to identify them.

On the other side of the door is another buffed BRAWLY MAN in leather. As the TRENCH COATS enter we see another familiar figure standing behind the BRAWLY MAN, wearing a big brimmed fedora hat, it's BB WOLF.

STEVIE

This is some crazy shit! Fucking rape mania! I mean really lady are you into this shit?

JACKIE

No, this is your type of shit right Stone Warrior?

STEVIE

Fuck that shit! My name is Stevie!
Alright? I just saw, John Holmes big
brother fuck a huge hole into some
poor chick! The hell with this shit!

(pause)

Oh god my hair! Look what, look at
what I did to my hair! My hair will
grow back right? Right?

JACKIE

You're going to be alright Stevie.

JACKIE sees the BRAWLY MAN, Caucasian, tattoos, Mohawk Trojan
style haircut and chains hanging everywhere who we will call
CHAINS stands with an automatic pistol ticked in his waistband.

STEVIE

Hey lady, where are you going?
What are you doing?

JACKIE quickly turns and grabs STEVIE by the head and pulls him
in close.

JACKIE

Go with the flow and kiss me!

STEVIE

What?

JACKIE seriously kisses him and they dance and waltz as they
kiss making their way towards CHAINS getting closer and closer
until they bump into him.

CHAINS

(angry)

Hey! Watch it!

JACKIE

Hey! Open that door!

CHAINS snatches off his sunglasses.

CHAINS

(attitude)

What did you say to me?!

JACKIE

I said, open that door! Now!

We hear the cocking of a gun, JACKIE has his gun pointing at him behind STEVIE'S back and he just now realized that.

STEVIE

(nervous)

What the hell is going on?

INT. BACK ROOM - SAME

A knock at the door. Another BRAWLY MAN Caucasian, tall and lanky wearing leather with spikes and a SPIKED hairstyle whom we will call SPIKES steps over drawing his pistol. He slides back the speakeasy slot to see CHAINS.

SPIKES

What the hell do you want?!

CHAINS

Fuck you! Open the door!

SPIKES sighs, closes the slot and begins to unlock the door. As the door opens and CHAINS walks in, JACKIE slides in with him with a gun in his back and STEVIE sandwiched in between them.

Using STEVIE as a distraction, she pushes CHAINS out of the way and points the gun at SPIKES before he could do anything and closes the door.

STEVIE

Lady, what the hell you doing?

JACKIE

The guy in the big hat?! BB WOLF, where is he?

SPIKES

I don't know what the fuck you're talking about!

JACKIE

Bullshit! He was just here! Where is he?! WHERE IS HE?!

He don't answer, just stands there. CHAINS jumps to advance her, JACKIE turns to point the pistol at him.

SPIKES reaches for his gun. JACKIE caught him in time and shoots him right in the hand and he goes down and points the gun back at CHAINS.

STEVIE

(shocked)

Oh shit! Oh shit! Oh shit!

JACKIE

Twenty four hour a week at the shooting range buddy. You want some too?! Stevie... Stevie!

STEVIE is in shock, scared stiff as to what he just witnessed.

JACKIE

(louder)

Hey! Stone Warrior!

STEVIE

(scared, nervous)

Huh? What? What?

JACKIE

Go over there and get his gun! Move!

STEVIE

Okay, okay!

STEVIE goes over to SPIKES and get the gun but acting scared to touch it. Handling it by two fingers and tries to give it to JACKIE.

JACKIE

Why are you giving it to me?
Cover him! Cover him!

STEVIE

Shit lady I don't know how to use a gun.

JACKIE

My god Stevie!

STEVIE

Look lady, I don't use guns, don't know how to get a girl. I don't even know what to do with my life. You're the first woman I ever kissed.

JACKIE just looks at him.

CHAINS (O.S)

(chuckles) what a fuckin loser...

JACKIE looks over at CHAINS.

CHAINS

Yeah that's some guy you got there honey. (chuckles)

JACKIE

(pointing gun)

Hey, shut the fuck up and tell me where the guy in the big hat gone to! BB WOLF? Where is he?!

CHAINS

Suck my dick bitch.

JACKIE aims low and fires the gun (POW)

STEVIE

(shocked)

Holy crap! You shot the guys junk off?!

No she didn't, the bullet went straight through.

CHAINS

SHIT! Bitch are you fuckin' crazy?!

JACKIE

You have no fuckin' idea, tell me where he went! Now!

CHAINS

He's not here alright! He just left!

JACKIE

Where did he go?!

They hear a faint murmuring behind another door.

STEVIE

(nervous)

What the fuck was that?

Still pointing the gun, JACKIE moves over and put her ear against the door. She hears the sounds of children whining.

JACKIE

Oh my god! (to Chains) open this door. Open the damn door!

CHAINS

He has the keys!

JACKIE

Stevie, get the keys!

STEVIE walks over to SPIKES.

STEVIE

Hey, give me the keys guy.

SPIKES

Get the fuck away from me!

JACKIE fires the gun O.S, shooting the tip of his ear.

SPIKES

Ahhh fuck!

JACKIE

You're not going to have a god damn head next! Give him the keys!

SPIKES looks at CHAINS.

CHAINS

Fuck it! Give him the god damn keys!

SPIKES unhooks the keys from his belt loop and toss them at STEVIE hitting him in the chest and he picks them up.

STEVIE

Jesus Christ lady who are you?
Queen of the Valkyries or something?

STEVIE tries key after key and finally unlocks the door that opens it. STEVIE looks in.

JACKIE

(pointing gun)

What is it? Stevie? What do you see?

STEVIE

I don't know, it's dark.

Still pointing the gun, JACKIE moves over to look inside, it's dark but we hear the voices of children.

JACKIE

Stevie, pick up that gun.

STEVIE

I'm sorry lady, I told you I don't do guns. Fuck this shit, I'm going to church after this. I'm not cut out for this shit.

JACKIE

Okay fine! Just stand here and watch them. If one of them move, you let me know okay? Don't take your eyes off of them.

STEVIE

Okay okay.

JACKIE enters the room, STEVIE watch SPIKES who sits holding his wounds and CHAINS as they watch him.

STEVIE

(trying to be tough)

Like she said, don't move.

ON JACKIE - DARK ROOM

She puts the gun in the coat pocket and goes into her purse and gets her smart phone, switches on the flashlight feature and reveals a dozen young kids between the ages of 7 and 12.

All of various nationalities locked in a cage. When they see her they begin to cry and moan. They look as though they have been there for days and haven't eaten in hours.

JACKIE

Oh my God.

She continues to shine the light. STEVIE looks over and sees them.

STEVIE

(shocked)

What the... what the fuck? Are those kids locked in cages?

JACKIE goes into her purse and get the picture of RISA.

STEVIE

What the fuck is going on in here?
What, what were they going to do with them?

JACKIE

After what you just seen, what do you think?

The shock on STEVIE'S face and he turns to SPIKES and CHAINS.

STEVIE

On kids? On fuckin kids? Are you people insane?!

SPIKES is embarrassed and CHAINS don't give a fuck. JACKIE tries to identify each girl with the picture as they moan and cry. RISA is not among them.

JACKIE

(disappointed)

Fuck!

STEVIE looks over at JACKIE, CHAINS begins to move slowly and carefully reaches down to his ankle as STEVIE watches JACKIE.

STEVIE

What? What is it?

JACKIE

She's not here.

STEVIE

Who?

JACKIE

The little girl I'm looking for.

STEVIE

Lady, we have to look for an exit,
we gotta get out of here and call
the cops or something.

The kids cry in distress, the door to the cage is pad locked.

JACKIE

(to kids)

Okay, I'm going to get you out!
I'm going to get you out!

(to Stevie)

Hey toss me the keys.

STEVIE tosses her the keys, she tries every key to unlock the cage. As STEVIE watches her, CHAINS is now kneeling, his hand pulls up his pants leg exposing a back-up gun strapped to his boot. JACKIE unlocks the cage door and the kids come pouring out.

JACKIE

(to kids)

Come on, it's okay, I will get you
to safety, you're safe now.

One weaker kid trips and falls, STEVIE rushes to their aid.

STEVIE

It's okay, it's okay. Come on, get up,
I got you, you're safe.

JACKIE phone rings and she quickly answers it, CHAINS draws his weapon.

JACKIE

(on phone)

Hello?

INT. MICHAEL'S CAR - INTERCUT

MICHAEL on the phone.

MICHAEL

(on phone)

Hello? Jackie? What happened to you?

STEVIE hands the kid over to JACKIE, CHAINS advances and takes aim.

JACKIE
(on phone)
Hey, Michael? Yeah, I need you to
meet me...

STEVIE sees him and pushes JACKIE and the kid.

STEVIE
No!

CHAINS fires two shots "POW POW", STEVIE jumps in the line of fire and takes two to the torso and goes down.

ON MICHAEL

He hears the guns shots through the phone.

MICHAEL
Whao! Jackie? Jackie? What's going on?!

ON JACKIE

JACKIE pins the kid to the floor, retrieves her pistol and returns fire "POW POW POW" forces CHAINS to retreat back behind cover. She quickly gets up and slams the door shut and goes to STEVIE'S side.

ON MICHAEL

On the phone.

MICHAEL
(worried)
Jackie?! Jackie?! Shit!

ON JACKIE

At STEVIE'S side.

JACKIE
Oh God! Stevie! Ah man I'm sorry!

STEVIE grunts and spasms in pain, his shirt soaks with blood, the kid stands there and watches.

JACKIE

Stevie, don't you fucking die on me man! We're going to get you out of here and to a hospital!

STEVIE

I'm going to die, I'm going to die!

JACKIE

No, you're not going to die! We just need to hurry and get you to a doctor!

STEVIE

(crying)

Fuck it, alright? I'm a loser anyway.

JACKIE

Bullshit! You're not a loser! Alright? You're not a loser... You're a Stone Warrior.

STEVIE manages to crack one smile before he spasms, releases his last breathe and dies.

JACKIE

(anger)

Shit! God Damn it!

She looks around, the kids' claw and beat on a door behind her. The other door opens and CHAINS shoots again, JACKIE falls to the floor, dodges the bullets and they hit the door just above the kid's heads.

JACKIE returns fire and shoots back while crawling on the floor backwards towards the kids. The door closes, she quickly gets up and opens the door.

EXT. BACK ALLEY - CONTINUOUS

A small army of police with their bright lights and pointing their gun in her direction shouting.

THE POLICE

(shouting randomly)

Police! Drop the weapon! Drop the weapon!
Put the gun down! On the ground! On the ground now! Drop the weapon!

The kids run towards the police cars except the one kid next to JACKIE.

JACKIE
(to police)
Okay! Okay! Alright! Don't shoot!
Don't shoot!

JACKIE lowers the gun to the ground and begins to kneel and sways THE KID to do the same.

JACKIE
(to kid)
Get down, get down okay. Do what
they say. You're safe now okay?

JACKIE and THE KID is lying face down on the ground. UNIFORMED OFFICERS advance aiming their guns at low ready. The ARRESTING OFFICER holsters his gun and begins to handcuff JACKIE.

ARRESTING OFFICER
(to Jackie)
Give me your arm.
(pause)
give me your other arm.

THE KID looks at JACKIE with worry, she look back at them.

JACKIE
(to kid)
You're safe, understand? You're...

Something caught her attention, close up on the RED BAR CODE IMAGE in THE KID'S arm. She looks around in one direction and sees the two TRENCH COATS watching her with disappointment. She looks in the other direction and sees BB WOLF'S red caddy parked.

CUT TO BLACK:

INSERT: TIME CARD -

12:10AM

FADE IN:

INT. POLICE STATION - NIGHT

JACKIE sits handcuffed in the booking area, still wearing STEVIE'S long black leather trench coat. It's silent for a beat, we pan over to see THE KID sitting in a chair not too far from her. SGT. KELLY, Caucasian male, in his 40's, balding, thick mustache, walks on frame.

SGT.KELLY

Okay Miss. Jackie, we're checking out your story. Just waiting for the investigator. And you say you don't know this kid? Is that right?

JACKIE

No I don't.

SGT. KELLY

Where the hell did all the rest of those kids come from?

Before JACKIE could answer, another UNIFORMED OFFICER walks in, Caucasian in his 30's, shaved face, short haircut named MELONIE.

MELONIE

Hey Sarge?

SGT. KELLY

What do we got here Melonie?

MELONIE

Two wounded victims, one dead suspect. According to their statement, the guy somehow got inside with a gun and just started shooting...

JACKIE

(shocked)

What?!

MELONIE

Probably high on drug or something, still waiting for the blood results.

SGT. KELLY

What about the gun?

MELONIE

Serial numbers were filed off, no way to trace but his fingerprints were on the gun. Still waiting for the ballistics report.

SGT. KELLY

And the kids?

MELONIE

That's our biggest question sir. We don't know, most of them don't speak any English, some are too traumatized to speak. We tried to run them through all the data bases and nothing...

JACKIE looks over at THE KID as MELONIE continues, they lock eyes.

MELONIE (con't O.S)

It's like they just came out of nowhere. I don't think they were born in this country. If they were, they're not documented, no way of knowing who the parents are.

SGT. KELLY (O.S)

Where are they now?

MELONIE (O.S)

Children's hospital getting checked out. Besides mild malnutrition and dehydration, they should be fine. SVU is on it now.

On SGT. KELLY and MELONIE.

SGT. KELLY

And where do she fit in?

MELONIE

Yeah, she's in the system. A lengthy list of prostitution charges but nothing serious. Her MO matches the profile but no one mentioned anything about seeing her there.

SGT. KELLY

So where did she get the gun?

MELONIE

Both guns belonged to the shooter. She must've picked it up after they dropped him...

SGT. KELLY

But the kid was the shooter, not her?

MELONIE

According to statements from the victims and eyewitnesses, the guy shot first wounding two guards and they shot back...

JACKIE

(interrupting)

That's a lie! They were shooting at us!

SGT. KELLY (to Jackie)

What do you mean by us? What were you doing there?

MELONIE (to Jackie)

Why would they shoot at you?

JACKIE

They had those kids locked in cages like animals ready to do God knows what. Me and Stevie were trying to free them and that's why they were shooting at us.

SGT KELLY

Stevie? So you know the shooter?

MELONIE

How did you know those kids were there?

JACKIE

We heard them screaming and crying for help and they were the ones who had the guns.

SGT. KELLY

You heard kids crying and screaming with all of that loud music going on?

MELONIE

If they had the guns, how do you explain their wounds? Did you shoot them?

She pauses.

DET. HARTFORD

She can't answer that without an attorney present, Sarge!

MELONIE

(to Sgt. Kelly)

She's the SVU detective on the case.

SGT. KELLY

Detective Hartford, so glad you can join us.

DET. HARTFORD

Sarge, Melonie, I'll take that thank you.

MELONIE hands her the paperwork.

SGT. KELLY

How are the kids?

DET. HARTFORD

So far so good, it's a good thing that lady there found them or we would have been filling body bags for kids.

SGT. KELLY

Any idea as to what will be done with them?

DET. HARTFORD

They will be put in special care,
I will see to it personally. At least
until we find out who they belong to..

SGT. KELLY

Well don't forget this one over here.

JACKIE looks over at THE KID, THE KID looks back at her, she
smiles and THE KID does the same.

DET. HARTFORD

Well thank you gentlemen, I'll take
it from here.

SGT. KELLY and MELONIE walks off. HARTFORD turns to JACKIE.

DET. HARTFORD

(sighs) Miss Jackie... What the hell
do you think you're doing?

JACKIE says nothing.

DET. HARTFORD

I hope this isn't about the girl you
reported missing earlier today?
Because if it is, I believe I told you
not to interfere and let the police
handle it.

JACKIE

Her name is Risa Del La Rosa by the
way. And you all are doing a great
job looking for her.

DET. HARTFORD

Believe me when I tell you Miss Jackie,
I am doing my very, very best to find
her. But doing things like this is
making that harder for me to do and
putting Risa farther in danger.

JACKIE

Okay, so what now? Am I under arrest?

DET. HARTFORD

(sigh) it's not going to be easy, but I'm going to see if I can talk the Sarge and the Watch Commander into letting you go. However you did in fact bring these kids to the light.. Thank you.

EXT. POLICE STATION - NIGHT

JACKIE exits the police station wearing STEVIE'S full length black leather trench coat. She sees HAIRY watching her. This doesn't look right so she begins to walk in the other direction.

HAIRY follows her, she looks back and sees him following her so she picks up the pace and walks faster. He's walking faster and talking into his ear piece.

She looks around and sees a STARBUCKS coffee shop with a hand full of people inside. So she hurry towards it and HAIRY gives chase until she enters.

INT. COFFEE SHOP - CONTINUOUS

JACKIE enters the coffee shop and peers out of the window, HAIRY come to a slow stroll pass the coffee shop eyeballing JACKIE. He just walks by until he's off frame.

COFFEE SHOP WORKER (O.S)

Excuse me ma'am? What can I make for you?

JACKIE

No I'm just, I will just sit here for a while.

COFFEE SHOP WORKER

Sorry ma'am, you can't be in here unless you're a customer.

JACKIE

Well okay fine, I will just have a small coffee please.

CUT TO BLACK:

INSERT: TIME CARD -

1:15 AM

FADE IN:

INT. COFFEE HOUSE - LATER

JACKIE sits at the table with her cup of coffee and studies RISA'S photo. Suddenly the interior lights go dim getting her attention.

COFFEE SHOP WORKER (O.S)
Ladies and gentlemen, thank you for
your business but Starbucks is now
closed.

JACKIE looks around and out the window. No sign of the HAIRY.

EXT. CITY STREET - NIGHT (LATER)

JACKIE stands outside the coffee house, looks up and down the street. She begins to walk the street. A parked BLACK SUV to life and quietly drives following JACKIE.

As she gets to an opening in the curb, the BLACK SUV accelerates along her, JACKIE is taken by surprise, HAIRY comes out of nowhere and forcing her into the car.

JACKIE
(yelling)
Hey! Hey! Stop! Get your hands off of
me!

She's forced into the vehicle and drives off.

INT. BLACK SUV (MOVING) - CONTINUOUS

As they struggle with JACKIE.

CHAINS
(angry, yelling)
You remember me you crummy bitch?!

It's CHAINS and SPIKES is driving wearing Band-Aids and bandages. In the back seat, JACKIE sits in between HAIRY and BALDY.

JACKIE

Nah I never forget an asshole.

CHAINS

Oh not yet, wait until I put my foot
knee deep in your ass. Then tell me
what kind of asshole I am.

SPIKES chuckles.

CHAINS

But first we need answers bitch!
Who are you?! Who do you work for?!

JACKIE

Fuck you!

CHAINS

Look bitch, you're going to tell
us what we need to know and you're
going to tell us now! Who are you?!
Are you working with the feds?!

JACKIE

I ain't telling you shit!

CHAINS

You wanna bet?!

In that instant, BALDY produces a syringe needle filled with
TRUTH SERUM.

BALDY

You are going to tell us what we
need to know, whether you want to
or not.

CHAINS

You see that? That's some serious shit
in that needle lady, don't make us use
it! Tell us what the fuck we need to
know and I mean now!

JACKIE is scared stiff of that needle.

EXT. SOUTH BEACH DINER - NIGHT

GRETA sits at a table eating and JULIE walks up.

JULIE

Hey Greta, did Jackie check in?

GRETA

Nope, she didn't text me back yet.

JULIE

Maybe you should call her this time.

GRETA

Now you know I can't do that. You know I can't bother her while she's with a john, that's her money.

JULIE

It's been hours and we haven't heard from her. No call, no text, no anything.

GRETA

She with her mystery man, she'll be alright.

A beat, JULIE looks at GRETA as she looks at her.

GRETA

Okay fine, I will call her, but if I get my ass chewed out, it's all on you.

INT. / EXT. BLACK SUV (MOVING) - INTERCUT - SAME

As the four bad guys struggle with JACKIE, her phone rings with a ring tone.

CHAINS

What the fuck is that?

JACKIE opens her purse and her phone rings and vibrates.

CHAINS

Don't you fucking do it! Don't answer it! Give me the phone!

The phone rings and right next to it is a can of PEPPER SPRAY.

CHAINS

Give me the god damn phone!

JACKIE quickly grabs it and tries to answer the call. CHAINS reaches to take it from her.

JACKIE
 (urgent)
 JULIE! GRETA! I'M ON BAY DRIVE! HELP!

ON JULIE AND GRETA

As they hear JACKIE on the phone.

JACKIE (V.O)
 HELP! (scream)

GRETA
 (on phone)
 Hello?! Jackie?! Jackie?! What's wrong?!

JULIE
 (worry)
 What?!

GRETA
 (worried)
 Oh my god! Jackie what's going on?!
 Where are you?! JACKIE?!
 (to Julie)
 Shit girl, Jackie's in trouble!

ON JACKIE - SAME

As she struggles with CHAINS, she tosses the phone hits him in the face. As he struggles to catch the phone, JACKIE quickly gets her PEPPER SPRAY and maces SPIKES in the face blinding him.

SPIKES
 (in pain)
 Ahhhhh you fucking bitch!

The car goes out of control.

CHAINS
 (scared)
 Shit!

He forgets the phone and grabs the steering wheel to gain control of the car as it accelerates.

ON CAR (MOVING) - SAME

As it swerves side to side, lane to lane around cars and on-coming traffic, tires screeching as car horns blow.

ON JACKIE - SAME

As she struggles in the back seat with the two TRENCH COATS. One tries to hold her while the other tries to stick her with the needle.

JACKIE

(screams)

GRETA AAAA! JULIEEEEEEE!

Her phone is on the floor and it's still on.

ON GRETA AN JULIE - SAME

JACKIE (V.O)

HELP!

JULIE (on phone)

Jackie what's happening?!
Tell us what's happening?!
whose fucking with you?!
we're coming! Okay, we're
Coming!

GRETA (on phone)

You hang in there girl!
Where are you?! Tell us
Where you are so we can
come get you!

ON JACKIE - SAME

The struggle continues with the TRENCH COATS.

BALDY

(yelling)

Hole her! Hold her!

As he tries to stick her with the needle. The car is still out of control as it accelerates. CHAINS has the steering wheel.

CHAINS

(to Spikes)

Take your foot off the gas!

SPIKES

(in pain)

Ahhh my eyes! My fucking eyes are
burning man!

As the car swerves side to side at high speed through traffic, JACKIE quickly reaches for the door handle and opens it as HAIRY struggles to hang on. He steps on JACKIE'S phone cracking the screen.

SPIKES

(in pain)

My eyes! I'm fucking blind!

CHAINS

(to Spikes)

TAKE YOUR FOOT OFF THE GAS!

JACKIE pushes HAIRY out of the car. He falls and tumbles on the street. He quickly gets up, we see the headlights of an on-coming car speeding at him.

HAIRY

(screams)

Noooooo!

(BAM) he dies on impact.

BALDY

(to others)

Shit! We just lost McCauley!

ON GRETA AND JULIE - SAME

The phone just clicked off.

GRETA

The phone just went dead. Jackie is out there somewhere and she need us.

JULIE

I remember saying she was somewhere...

GRETA

Somewhere on Bay Drive.

JULIE

Come on, I think I know someone who can help.

JULIE and GRETA rush out of the diner.

ON JACKIE - SAME

JACKIE continues to struggle as she uses her legs and feet to fight, hitting the driver in the back of the head. She jabs one of her stiletto heels right into the eye socket of BALDY which forces him to lose the needle.

JACKIE looks up and sees the car on a head on collision, she launches herself out of the car and onto the ground rolling.

ON SUV - SAME

It ramps over an on-coming car and flies in the air flipping over and lands on its roof and slides into a road construction site and crashes right into the bucket shovel of a back hoe.

Both CHAINS and BALDY were killed on impact but SPIKES survives still inside the car.

ON JACKIE

She approaches as SPIKES scream for help.

SPIKES

(screams)

Help! Somebody! Help me please!

JACKIE

Hey! Where were you taking me?!

SPIKES

I don't know! Somewhere on fucking
Star Island!

JACKIE

Where on Star Island?!

SPIKES

I said I don't fucking know alright?!
The guy in the back, the trench coat,
he has the address.

JACKIE searches for her phone and finds it. The screen in cracked up.

JACKIE

Oh fuck!

She searches the TRENCH COAT and finds an address on STAR ISLAND. We hear sirens in the distances, she gets up to leave.

SPIKES

Hey! Hey! Please don't leave me like this, help me, I can't see, please!

JACKIE

The police and the paramedics are coming, let them help you.

INT. UNDISCLOSED LOCATION - NIGHT

RISA struggles and screams as BB WOLF tries to take advantage of her.

BB WOLF

It's that time bitch! I've been waiting long enough. Now I want you to touch it!

RISA

(yelling)

Leave me alone!

BB WOLF

I said touch it! Get it hard!

RISA

NO!

BB WOLF opens the cage and grabs RISA by the hair, she screams.

BB WOLF

It's that time bitch! Time to get me off! Come here! Bring that ass here!

Then custom ring tone of BB WOLF'S smart phone. He releases RISA to answer the phone.

BB WOLF

(on phone)

Yeah what is it? (pause) what?!

(pause) what the hell happened?!

(pause) But I'm busy right now, get someone else to do it!

BB WOLF (CON'T)
 (pause) but... (pause) okay, okay fine,
 I'll take care of it! (BEEP)

He locks RISA'S cage. Close on his eyes.

BB WOLF
 (to Risa)
 We'll finish this later. I'll be back,
 and when I do, that ass is mines.

DISSOLVE TO BLACK:

INSERT: TIME CARD -

3:00 AM

FADE IN:

EXT. STAR ISLAND/ MIAMI BEACH - NIGHT

A taxi cab drives slowly down a rich neighborhood road.

INT. TAXI CAB - SAME

JACKIE looks out for the mansion. Up ahead, she sees a drive way flanked by two gate houses. As the cab slowly pass the gate, she sees the address she's looking for.

The gatekeeper in a TUX leaning against his door texting. The second gatehouse is Island Patrol in uniform and a car with yellow siren lights on top.

JACKIE
 (to driver)
 Driver keep going a little ways down
 the road and stop.

The cab continues to the next mansion and backs into the mouth of the driveway. JACKIE pays the driver and gets out, cross the road and hide behind the palmetto trees.

EXT. STAR ISLAND MANSION - CONTINUOUS

Hugging the palm trees that border it on one side and a wall made of concrete and tall bushes completely surrounds the property.

She makes her way up to the entrance of the driveway. She sees a stretch-limo with darkened windows pulling into the drive and to the gatehouse.

JACKIE duck and run really low up to the limo keeping her head down as low as possible. As the limo proceeds into the property she follows along with it unnoticed by the gatekeepers.

EXT STAR ISLAND MANSION - FORECOURT - CONTINUOUS

JACKIE observes the mansion, the forecourt in which 20 or so expensive looking cars are parked. JACKIE makes her way around to the side of the mansion.

Inside there are fifty or more individuals wearing various style VENETIAN MASKS during wine and conversation. JACKIE continues her cautious way around the house, she peers through slightly lighted windows.

She looks up and sees several of the second floor windows are illuminated and one of them has some creepy-covered trelliswork running up to its balcony.

JACKIE buttons up the trench coat and climbs over onto the balcony and peers into the windows. There's a group of young women in their panties and wearing wigs fashioned like Ancient Egyptian style with Venetian masks.

They strip to themselves of their panties and don robes and it a single file line exits the bedroom.

Using her purse as a glove, she punches through the small window glass on the door. She unlocks the door from inside and carefully makes her way inside the room.

INT. BEDROOM - CONTINUOUS

In that instant, one of the young women comes back into the bedroom unmasked and sees JACKIE and tries to run.

JACKIE
(to woman)
Oh no you don't!

JACKIE gives chase and grabs her mouth before she could scream and they struggle.

JACKIE

(whispers)

Hey, hey, quiet! Be quiet!

They continue to struggle and falls over onto the bed.

JACKIE

(whispers)

Hey! Calm down! Calm down! Shut up!

JACKIE does a quick look around and straddles her.

JACKIE

(whispers)

Shhhh, that's right. Calm down.

I don't want to hurt you, but I will
if you make me, understand?!

The scared UNMASKED WOMAN nods, JACKIE forces the UNMASKED WOMAN up and drags her into the adjacent room.

JACKIE

(whispers)

Shhh, get up! Come here! Come here.

INT. ADJACENT ROOM - LATER

The UNMASKED WOMAN lies on a carpeted floor completely nude, hogtied and gagged with bed sheets and towels. JACKIE dons the UNMASKED WOMAN'S wardrobe, mask, wig and veil.

JACKIE

Don't worry, you will be safe in here.

JACKIE leaves the room.

ON JACKIE -

As she peeks in a room crack, the group of women wearing their Ancient Egyptian attire like the one she's wearing. As they pass the door, she comes out and joins them in their ritualistic trance walk.

INT. MANSION - CONTINUOUS

JACKIE enters a large candle lit, Ancient Egyptian style vestibule where all the guards dressed as the Egyptian deity - ANUBIS. Actually wearing a JACKAL HEADRESS.

And the servants are young barely legal girls, wearing SMILEY FACE mask as they serve food and drinks on silver platters. There fifty men wearing mask along with their ancient Egyptian NEMES headdress.

And about fifty women wearing mask along with their CLEOPATRA wigs and crowns in their full length black veils.

The gentle swelling of elegant Egyptian style music comes from somewhere. A woman brushes against her and nods a greeting but from behind the mask JACKIE sense a penetrating glance.

JACKIE looks over and sees a young barely legal girl with the SMILEY FACE mask with no servant's tray staring at her. They lock eyes for a beat and JACKIE continues to walk the house.

INT. CHAMBER ONE - CONTINUOUS

JACKIE enters and sees a GANG BANG ORGY in every corner and open space of the chamber. Bodies twisted and intertwined in different and various sex positions.

The men wear NEMES headdresses and the women wear their CLEOPATRA wigs, having illicit and vigorous intercourse while some stand and watch.

As JACKIE stands there for a beat, the bystanders gives her a graceful nod, she nods back and walks off to exit the chamber. At the chamber door, two big muscular ANUBIS men stand guard.

They look down at her, she looks up at them, nods her head and proceeds to exit. The two JACKAL HEADS look at each other with confusion and watches her as she leaves.

INT. CORRIDOR TWO - CONTINUOUS

JACKIE exits the chamber and closes the double doors behind her, she looks around and sees the same young girl with the SMILEY FACE mask watching her. They lock eyes for a beat and she turns to continue down the corridor

INT. CHAMBER TWO - CONTINUOUS

Where there's nude women lying in bath tubs circled by masked man in their NEMES attire masturbating and ejaculating as the women bathe in sperm.

INT. CORRIDOR THREE - CONTINUOUS

She enters the corridor, looks around and sees a line of young girls around RISA'S age wearing ROSEY CHEEK BABYFACE masks being led by a JACKAL HEAD resembling Hebrew slaves into another chamber.

JACKIE quickly and carefully tip toes down to the chamber door and tries to open it, it's locked from the inside. She looks around and sees the same SMILEY FACE girl exiting a chamber.

Thinking she dodged SMILEY FACE, JACKIE proceeds up the staircase and enter another door.

INT. CHAMBER THREE (UPSTAIRS) - CONTINUOUS

When she approaches a balcony looking down on a MASSIVE ORGY inside of a chamber designed like the inside of a tomb you would find inside of one the three Pyramids of Egypt.

The JACKAL HEAD notices her as she watches. JACKIE quickly exits the chamber.

INT. HALLWAY - CONTINUOUS

She exits the chamber, proceed down the hallway and around a corner and the SMILEY FACE GIRL stands there as if she was waiting for her. They stare at each other for a beat and JACKIE approaches.

JACKIE

Who are you? Why are you following me?

SMILEY FACE says nothing at first and as JACKIE approaches her, she notice on the girl's arm, the RED BAR CODE image burned into the skin like a cattle brand.

SMILEY FACE

Why don't you want me? Aren't I'm
pleasing to your eye?

JACKIE

(serious)

Want you?! For what?!

SMILEY FACE

Don't you know? To be of service to
you.

JACKIE

(upset)

NO! You're just a child for God sake!
You don't belong here!

SMILEY FACE

And neither do you. Who are you then?

JACKIE

Never mind that. Where are all the
other children your age?

After a beat, SMILEY FACE turns and points in the other
direction.

SMILEY FACE

Right this way.

SMILEY FACE begins to walk and JACKIE follows.

EXT. / INT. - MAIN CHAMBER ROOM - CONTINUOUS

SMILEY FACE pushes open a pair of double doors going into the
Main Chamber Room where we see fifty or so masked men and women
making a pathway to a masked man sitting on a throne -

THE MASTER OF CEREMONIES

JACKIE enters the chamber and all eyes are on her, as if they
all were waiting for her. SMILEY FACE continues to walk the
pathway that leads to the throne and stands beside it.

The MASTER OF CEREMONIES is wearing an Egyptian DOUBLE CROWN -
PSCHENT, a custom made golden mask resembling KING TUT, robed in
fine linens sitting upon a throne decorated with Egyptian
Symbolism.

The base of the throne are made of human skulls - THE SKULLS OF
CHILDREN. Behind him is a big glowing triangle with the Egyptian
style "ALL SEEING EYE" of AMEN-RA.

PSCHENT

(to Jackie)

Come forward!

JACKIE stuck dead in her tracks as she just stands there not
knowing what to do next. All eyes staring right at her in
silence.

She begins to move backwards until she is suddenly stopped by two tall and strong looking JACKAL HEADS on each side of her.

PSCHENT

(to Jackie sharply)

I said, come forward!

After a beat of standing there, PSCHENT raised his arm and waves his fingers, the JACKAL HEADS grab JACKIE by each arm and forces her forward to the throne.

PSCHENT

(to Jackie)

Remove your mask and garments.

JACKIE

Why?

PSCHENT

Remove your mask and garments!

I command thee!

After a beat, JACKIE slowly removes the mask and Cleopatra wig and stands there.

PSCHENT

Beautiful. And your garments.

JACKIE

No.

PSCHENT nods and the JACKAL HEADS forcibly remove her clothes.

JACKIE (O.S)

No, no, stop it! Get your hands off
of me! Let go of me!

JACKIE stands there in her thong underwear and heels. PSCHENT and the crowd regards JACKIE'S beautiful and innocent physique.

PSCHENT

Splendid. Who are you and what are
you doing here?

(pause)

Do you have any idea how much trouble
you're in right now? You trespass on
our property uninvited, you break an
entry into our house, (con't)

PSCHENT (CON'T)

you assault one of our followers and
you disrespect our humble way of life...
So I shall ask again and this will be
the last... who are you and what are you
doing here?

JACKIE

This is no way of life... to use and
abuse children.

PSCHENT

Who are you to question our way of
life?! Whore!

JACKIE

I'll tell you what I'm not, a fuckin'
child abuser.

PSCHENT

What madness is this you speak of?
There's no child being abused here.

JACKIE

Bullshit! I just saw what you do here.
I've seen what you did to the other
children, and God only knows what you
are doing to this one
(to Smiley face)
Come here girl, come here.

SMILEY FACE takes one step back while shaking her head "NO".
JACKIE is stunned.

PSCHENT

You see what madness you speak of?
Do this young lady appear to be in
fear of her life? Or being abused?
Even if that was the case, what are
you going to do?

JACKIE

Get them the hell away from you people.

Everyone laughs.

PSCHENT

First, how on Earth were you going
to get yourself out of here.. alive!

PSCHENT raises his arm and snaps his fingers (SNAP). A dozen men with muscular bodies wearing the NEMES headdress and mask emerged out of the crowd and surrounds JACKIE. All of them nude with nine plus inch, fully erected PYTHONS, all veiny and stiff looking.

PSCHENT

You speak of abuse! You have not the slightest idea! You refuse to tell us who you are? Fine, we will just have to find out the fun way. This is your last chance! Tell me who you are right here and now and only suffer the wrath of my own bed chamber. Or you can tell all of them over and over again!

(pause)

Answer me!

JACKIE just stands there in silence.

PSCHENT

Very well! Take her to the disciplinary chamber!

Just when the JACKAL HEADS were about to remove her, we hear a WOMAN'S VOICE - loud and sharp.

WOMAN'S VOICE

(loud, sharp)

STOP!

Everyone freezes, the room goes silent, PSCHENT looks over, the crowd fearfully makes way for a woman (WOMAN'S VOICE) wearing a black see-through body veil.

Garbed CAPE OF OSTERIDGE FEATURES and a custom made Egyptian headdress and mask that resembles QUEEN NEFERTITI. As she walks the floor, the crowd makes way and bow their heads.

NEFERTIT

(loud, sharp)

ENOUGH! I cannot allow this to go on!

PSCHENT

What chose have you? There's no place
for the Queen regarding these matters.

NEFERTITI

And never is there a place for tyranny
in the sight of RA.

PSCHENT

In the name of RA I wear the crown of
Pharaoh, I sit on the throne of order;
my judgment stands!

NEFERTITI

No question my lord. But the Queen
wears the feather of MAAT and the Ankh
of ISIS and this is no way to please
the gods.

View on JACKIE.

PSCHENT (O.S)

This woman is a saboteur and a
trespasser who seek to destroy our
order! Offenses which cannot go
unpunished!

NEFERTITI

But this woman is misunderstood and
have no knowledge of our customs.
Consider this, I beg thee my lord.

PSCHENT

What the queen would have me to do
with this, outsider?

As NEFERTITI turns to look at JACKIE

NEFERTITI

Have the outsider brought to my
chambers. For I will see to it, that
she's well-disciplined in our ways.

JACKIE looks at NEFERTITI and they lock eyes.

PSCHENT (O.S)

Very well, so be it. Have the outsider
sent to the queen's chamber at once.

NEFERTITI shoots JACKIE a serious look as she says to her.

NEFERTITI

You are safe. Don't resist!

The JACKAL HEADS grab JACKIE by the arms and carry her away.

INT. NEFERTITI'S CHAMBER - LATER

The door opens and the two JACKAL HEADS forces JACKIE into the room and tosses her onto the bed as NEFERTITI follows.

NEFERTITI

Thank you gentlemen that will be all.

One of the JACKAL HEADS turns and leaves but the other JACKAL HEAD continues to stand over JACKIE as if he wants to ravish her and NEFERTITI speaks up.

NEFERTITI

I said, that will be all!

The JACKAL HEAD leaves the room and NEFERTITI closes the door.

NEFERTITI

Jackie Valdes.

JACKIE

Who the fuck are you and how the hell
do you know my name?

NEFERTITI removes her mask and headdress.

JACKIE

(shocked)

Miss Edison? Tenth grade school teacher?

EDISON

Who were you expecting? Mary Poppins?

JACKIE

I surly didn't expect you. What are
you doing here?

EDISON

Funny, I was going to ask you the same thing. I belong here honey, you don't.

(pause)

What on Earth do you think you are doing Jackie?

JACKIE

Trying to get the hell out of here.

EDISON

And you're off to quite some start.

I mean what are you really doing here Jackie?

EDISON sets her masks and headdress aside, takes off the cape of Osteridge features. Takes off the veil revealing total nudity and sits in a chair in front of a vanity mirror and face JACKIE.

EDISON

You know they don't want you to leave this place alive right?

(pause)

You know too much, if what you see here gets exposed all hell is going to break loose.

JACKIE

What do you mean?

EDISON

Those people out there are very important people all over the world Jackie. Diplomats, CEO's, world leaders, heads of state...

JACKIE

You shitting me!

EDISON

You don't understand. This is a well-funded, well protected organization of very powerful people you're dealing with here. There's a Congresswoman, a Brigadier General and a U.S Senator out there for god sake!

EDISON turns to pour herself a drink and lights a cigarette.

JACKIE

Who are sexually using and abusing
young children. This is insane

EDISON turns to her, blowing cigarette smoke.

EDISON

This, what you see here, is only a
small piece of the bigger picture.
It's much bigger than what it seems.
This place is where they vent their
twisted fantasies and jaded appetites.

JACKIE

Who are they?

EDISON

(serious)

You know good and god damn well I
can't tell you that! They will have
us both erased and I'm surprised you
made it this far without a scratch.

JACKIE shoots her a look.

JACKIE

What?

EDISON (O.S)

That's right! They were watching you,
they were on to you when you showed
up at the hotel...

JACKIE

Which hotel?

EDISON (O.S)

The Opium Hotel! They retraced your
steps and that bitch Kitty Kat could
never keep her mouth shut. Maybe that
explains why there's so much dick in it!
(pause)

EDISON (CON'T)

Why couldn't you just let the police handle it? The little girl you're looking for? One little girl isn't worth all of that!

JACKIE

Her name is Risa Del La Rosa.

EDISON

She's just another statistic Jackie! Who was at the wrong place at the wrong time.

JACKIE

She's a seven year old child..

EDISON

And I sympathized! Believe me I do. Really, my heart goes out to her and very child out there.

JACKIE

How the hell can you sit there and say that? And partake is this, malarkey.

EDISON

Who the fuck are you to judge me? Just like you, I get paid to do what I'm told whether I like it or not.

JACKIE

Do you?

EDISON

(disgusted)

NO! OH GOD NO!

JACKIE looks at her.

EDISON

I get paid a lot of money to come here, do what I'm told, keep my mouth shut, put on a costume, parade around like I'm the queen of Egypt. Get fucked by a bunch of guys I don't know and that's it. (con't)

EDISON (CON'T)

I go home, wash the filth off and try to sleep it off. I'm just another high paid whore, that's all, nothing more.

EDISON takes another puff of her cigarette and continues.

EDISON

You know, I saw you once, in South Beach. I was out and about, running some errands...

EXT. SOUTH BEACH STREET - FLASHBACK - DAY

Close up on EDISON in her car, looking out the driver side window watching something.

EDISON (V.O)

And I saw you out there. All that time, I didn't see you in class and I often wondered "What ever happened to Jackie?" smart student with good potential. And there you were...

(SLOW MOTION) View on a younger JACKIE walking the HOE STROLL waving her hand, flagging down cars as EDISON continues.

EDISON (V.O)

Walking the streets like you owned them. For one second I thought about jumping out of that car, tug you by the ear and giving you the ole go-back-to-school talk...

On EDISON as she watch JACKIE.

EDISON (V.O)

But sitting there watching you, I never seen you or anybody for that matter, so assure of themselves. And I just sat there and said to myself "you go get it girl"...

ON SCENE - END FLASHBACK

JACKIE sits and listens to EDISON talk.

EDISON

I knew then, Jackie will be okay.

(pause)

In that instant, you inspired me.

JACKIE

So what now?

EDISON takes one last puff of her cigarette and puts it out.

EDISON

I don't know. I just don't know.

But I do know this, the only way
you're getting out of here is dead
or in total submission to the order.

I suppose to be disciplining you
right now, that's what they're
expecting when you walk out that door.
Total submission.

JACKIE

That's not happening.

EDISON

Yeah I figured as much.

(pause)

Well I guess I can try to get you
out of here alive. But do you have
any idea what that means for me?
Or for us both if we're captured?

JACKIE

All I care about is finding that girl
and getting those kids out of this place.

EDISON

You're willing to risk anything for
a little girl you don't even know?
That's a lot of heart girl. In today's
world, that's hard to come by.

(pause)

I can assure you, the girl you're
looking for is not here. (con't)

EDISON (CON'T)

These gatherings are held once a month, they're not expecting new girls until next month.

JACKIE

Then tell me where can I find BB WOLF, is he here somewhere? He drives a big red caddy, wears a big hat...

EDISON

Yes I know who you're talking about Jackie, that guy is a no body, an errand boy at best. If he grabbed your girl that means he has her for his own personal thing.

JACKIE

Well I need to get to him and get Risa away from him before the worse happens.

EDISON

He haven't touched her yet. He has this boat house on the JFK causeway in North Beach which is also a private dock for fishermen. You may find them both there. But he haven't did his business yet

JACKIE

How do you know that?

EDISON

Like I said, he's an errand boy. It's a Friday night, he's busy and haven't had time to get to her yet. Now because of you and that incident at that club, you bought her more time.

JACKIE

Okay, what about the kids that are in the house, where are they?

EDISON

They're being held in another building on the property.

JACKIE

I need to get to them. How do I get out of here?

EDISON

Out the window as far as I figure it. Getting you pass the Jackal Heads will be impossible.

JACKIE

Fine, I need some more clothes.

EDISON

Here.

EDISON retrieves JACKIE'S red dress, purse and trench coat and hands it to her. EDISON opens the door and peeks out. She sees a JACKAL HEAD standing guard and closes the door.

EDISON climbs out of the window onto a ledge and slides over to a pillar covered with vines and Ivy. She uses it to support her weight as she climbs down to the ground and JACKIE follows.

EDISON

This way, they're in that building there.

EDISON and JACKIE quickly and carefully run towards the other house. EDISON looks back and see something. A JACKAL HEAD stands in her room's window and quickly leaves.

EDISON

Shit, they're on to us! We must hurry!

EXT. / INT. THE SECOND HOUSE - CONTINUOUS

EDISON and JACKIE makes it to the pad locked door.

JACKIE

Damn! You have the key?

EDISON

Oh yeah.

EDISON picks up a large AXE used to chop wood and starts hacking at the lock. The JACKAL HEADS are on their way and EDISON is still hacking at the lock until it broke loose.

She opens it and we see young girls lying on bunks, they sit up and sees JACKIE and EDISON.

JACKIE
(to children)
Come on children, let's go! You're getting out of here.

Scared and confused, the young kids reluctantly climb out of their beds and exits the building, the JACKAL HEADS are coming.

JACKIE
(to Edison)
Where to now?

EDISON
This way, there's an opening in the wall.

EDISON and JACKIE and the KIDS get to the opening. JACKIE climbs onto the footing and as EDISON picks them up. JACKIE lifts them up through the wall's opening. She notice the RED BAR CODE image on their arms. The JACKAL HEADS are coming.

JACKAL HEAD #1
(to them)
Hey! Stop right there!

After the last kid have been lifted to safety, JACKIE turns to EDISON.

JACKIE
Here! Give me your hands!

EDISON jumps catches her by the hand but she's too heavy.

JACKIE
Shit!

EDISON
I'm not going to make it! Just go!

JACKIE
Just try it again, come on!

EDISON
No! Find the girl! Get those kids out of here! Save yourself!

JACKIE looks up and sees the JACKAL HEADS approaching.

EDISON (O.S)

Go Jackie! Go!

JACKIE disappears, the JACKAL HEADS are on the scene and surrounds EDISON.

ON JACKIE -

She climbs down from the opening and collects the kids.

JACKIE

(to kids)

Come on kids. Try to run as fast as
you can okay?

She carries the smaller children as the bigger ones run alone side her into the neighborhood streets until a patrol car flashing its orange overhead lights.

JACKIE

(to security)

Hey, hey, help, help!

The UNIFORMED SECURITY guard talks on his radio.

ON EDISON -

As she stands there surrounded by JACKAL HEADS, PSCHENT along with SMILEY FACE and some of the other people approach the scene.

PSCHENT

What in the name of the gods is
going on here?!

JACKAL HEAD #1

She helped the outsider escape and
took some of the children with her.

EDISON and PSCHENT stare each other in the face for a long beat.

PSCHENT

(sharp, serious)

What have you done?! Explain yourself!

(pause)

EXPLAIN YOURSELF?!!

EDISON just stares at him with a grim smile on her face and shrugs her shoulders. The guest members begin to panic and murmur amongst themselves.

PSCHENT

(loud to sharp to crowd)

Silence! Silence!

(to Edison)

Do you know the penalty for this betrayal?! DO YOU?!!

EDISON stands there still wearing her grim smile, trembling as rivers of tears streams down her cheeks. The JACKAL HEADS surrounds her and begin to brutally beat EDISON.

She makes a hideous cry with every swift and hard sounding strike. Close up on SMILEY FACE as she stands and witness the brutal beating, EDISON'S blood sprays on her mask.

EXT. HIGHRISE CONDOMINIUM BUILDING - NIGHT

JULIE and GRETA just arrived.

JULIE

Geez I really hope he's home.

GRETA

If he is, it's four o'clock in the morning. He's going to be pissed.

JULIE

For Jackie's sake let's hope not.

JULIE pushes the intercom button. There's a buzzing sound and the dial tone for a beat.

JULIE

Come on, come on, be home, be home, please be home.

After another beat.

MALE'S VOICE (V.O)

Yes, hello!

JULIE

(humbled)

Hey Billie, This is Julie, I'm so sorry to bother you like this but it's urgent, I really need your help.

(pause)

Pleaseeeee!

After a beat, the front door buzzes open.

JULIE

(excited)

Yes!

JULIE and GRETA enters the building.

EXT. / INT. BILLIE'S APARTMENT - NIGHT

JULIE and GRETA get to BILLIE'S door and knock. When the door opens we see a short Caucasian ALBINO male with freckles. A pot belly wearing a tank top and boxer shorts.

Curly red hair circling the bald top, thick mustache, thick pop bottle glasses with a thick frame. A cross between a troll and a weasel, most women would not look at him twice.

JULIE

Hey Billie, I'm so sorry to bother you at this time.

BILLIE

No worries Julie, good to see you, come on in.

JULIE and GRETA enters BILLIE'S large apartment condo.

JULIE

Billie, this is Greta and our friend Jackie is somewhere in trouble. We keep calling her phone but something is wrong with it. I remember you saying something about being an electronics communications specialist.

He thinks for a beat and looks up at her with his beady cross eyes through his thick glasses.

BILLIE

What happens when you call her?

JULIE

It's like... I don't know...

GRETA

She's answering the phone but she can't do nothing else.

He nods and massages his face as he thinks.

BILLIE

huh, I think I can help. Step into my office.

BILLIE walks off.

JULIE

(excited)

Yes.

GRETA

Julie, who is this guy?

JULIE

The perfect dick.

INT. BILLIE'S OFFICE - CONTINUOUS

BILLIE turned one of his bedrooms into a Hi-tech, state of the art, computerized room. Something NASA would be proud of. JULIE and GRETA looks around in wonder.

BILLIE

Welcome to my office ladies. Now you say she can answer the phone but nothing else works right?

JULIE

Right and she's out there somewhere in trouble and she's trying to tell us where she's at but...

GRETA

And we know it's her because only she knows the code to answer the phone.

JULIE

And we were hoping that you can help us locate her.

BILLIE

I see, the phone is working it's just that something is busted inside. Sure I can locate her. All I have to do is Hack into the server, access the relay, and activate the flux adapter..

GRETA looks at JULIE with a confused look as BILLIE continues, JULIE is confused as well.

BILLIE (con't)

run the transformer, triangulate the signal, upload the transponder code, which will shut down the transistor current and operate the operating program.

JULIE

(confused, excited)

Yeah, let's do that.

INT. STAR ISLAND MANSION - LATER

The JACKAL HEADS brutally beat EDISON and knocks her to the floor as they interrogate her. She's all black and blue, face swollen, eyes blackened and looks like the living dead.

PSCHENT (O.S)

Tell me what I want to know or it's going to get worse! Did you expose our identities to the outsider?!

The view stays on EDISON as she suffers, one of the JACKAL HEADS grabs her by the jaw to demand answers, she grunts in pain.

JACKAL HEAD

(angry)

What did you tell her?! Tell us now or..

EDISON spits blood in his face, he recoils and looks at PSCHENT for a decision. PSCHENT slowly with regret lowers his head and turns his back.

The JACKAL HEADS grabs EDISON and forces her onto a table surface as she screams;

EDISON

(loud, crying)

No, No, don't! They were just helpless children for God sake!

The JACKAL HEADS strip EDISON of what is left of her clothes. As two of them hold her down, one removes his loin cloth, positions himself behind EDISON. A forceful thrust, EDISON screams in agony. Another and another.

As we hear the disturbing cry of EDISON O.S, a close up of a JACKAL HEAD inspecting the sharpness of a dangerous looking BOWIE knife and slowly turns his head in EDISON'S direction.

CUT TO BLACK:

INSERT: TIME CARD -

5:30 AM

FADE IN:

INT. POLICE STATION - INTERROGATION ROOM - DAMN

JACKIE sits handcuffed alone. DET. HARTFORD storms inside with a stack of paperwork.

DET. HARTFORD

(angry)

Woman what the hell is the matter with you?!

JACKIE

Yeah it's good to see you too.

DET. HARTFORD

Didn't I tell you not to interfere with police business? You were supposed to call me when you have something.

JACKIE

That's some gratitude you have there sister.

DET. HARTFORD

(angry)

Oh you think this is funny?! You think this is a fuckin' joke?! Here, let me show you gratitude.

DET. HARTFORD opens the folders and spreads photos and paperwork across the table.

DET. HARTFORD

Look! There's your god damn gratitude!

JACKIE looks at the photos and remorse fills her face.

JACKIE

(soft and sad)

Oh God!

INSERT: PHOTO OF MISS KITTY KAT DEAD IN THE MORGUE

FLASHBACK - MISS KITTY KAT at the bar in the club.

INSERT: PHOTO OF NIE'HAO DEAD IN THE MORGUE

FLASHBACK - NIE'HAO in the brothel.

INSERT: PHOTO OF XIE'XIE DEAD IN THE MORGUE

FLASHBACK - XIE'XIE standing in the corridor.

INSERT: PHOTO OF MISS DE MEANOR DEAD IN THE MORGUE

FLASHBACK - MISS DE MEANOR in the bathroom.

JACKIE

(soft, crying)

Oh God, Nie'hao.

DET. HARTFORD

(angry)

Oh now you get it! And it's not over. The car accident? The overturned car on Bay drive? You had something to do with that too right?!

A beat of silence.

DET. HARTFORD

You think you doing the world some good but you are doing nothing but turning my city upside down and putting innocent people in the morgue.

A knock at the door. DET. HARTFORD opens it and its MELONIE.

MELONIE

Got a fresh one for ya, a floater near Star Island, Caucasian woman in her 40's...

DET. HARTFORD

(interrupts)

Wait a second.

DET. HARTFORD opens the door wider.

DET. HARTFORD

Say it louder so she can hear it.

MELONIE

A woman found dead in the bay, near Star Island, she was beaten, raped and murdered. Her throat was cut.

DET. HARTFORD

(serious)

Someone you know?!

JACKIE

(sorrow)

Oh dear, Miss Edison. Shit.

MELONIE

(to Jackie)

She was another working girl? That's no surprise, you're a hooker. You know how dangerous it is out there.

JACKIE

(humbled)

Yes, the workplace homicide rate is 204 per 100,000. Working girls are 42 times more likely to be murdered than the average person. Many times higher than women in other occupations.

DET. HARTFORD

Thanks Melonie, I'll be out in a sec.
Let me wrap this up first.

MELONIE

Yes ma'am.

MELONIE leaves and closes the door. DET. HARTFORD continues with JACKIE.

DET. HARTFORD

Now because of your bullshit, we may
that girl dead next. And if we do, I
will do whatever I can to hold you
personally responsible.

JACKIE

Her name is Risa Del La Rosa, and she's
still alive.

DET. HARTFORD takes a chair and sits right in front of JACKIE
for better eye contact.

DET. HARTFORD

You really need to understand here.
Human sex trafficking and sex exploitation
of children is a very serious business.
A thirty two billion dollar a year industry.
The traffickers will kill any and everyone
who threatens that operation. You, me, her
they don't give a shit...

On JACKIE as she listens to DET. HARTFORD.

DET. HARTFORD

75% of the victims that do survive,
said they have suffered every kind of
human ugliness under the constant threat
of death. If the traffickers think we
are moving in on them, they will kill
each and every last child regardless of
age. Not only are they being exploited,
but there are hostages as well.

JACKIE and DET. HARTFORD lock eyes for a beat.

JACKIE

Well you have at least one dozen children that are safe.

DET. HARTFORD

Did you hear anything I just told you?! We are on the case. Let us do our job. We're not going to sacrifice a dozen children just to find one little girl. I know that's hard to hear but that's the reality of it.

A beat of silence.

JACKIE

Okay, so what now? Am I under arrest? Am I being charged with something?

DET. HARTFORD

In order to do that I need evidence of a crime and a complaining victim to file charges. But I have neither, so officially I can't hold you here, you're free to go.

JACKIE

So uncuff me so I can get the hell out of here.

DET. HARTFORD

Sure but before you leave this room, there's something I should tell you. It's not over, they are on to you and they are not going to stop until every loose end is tied. I might not be able to protect you when you walk out this building.

They eye each other for a beat.

CUT TO BLACK:

INSERT: TIME CARD -

6:47 AM

FADE IN:

EXT. THE CITY OF MIAMI BEACH - ESTABLISHING - DAWN

Dollying over the skyline of the city of Miami Beach.

EXT. BOAT HOUSE DOCKS - DAWN

A small fisherman's boat dock, a few industrial buildings and boat houses. JACKIE squeezes through an opening in the fence. She Tip-toes around stacks of fishing crates and pallets.

INT. BILLIE'S OFFICE - SAME

BILLIE, JULIE and GRETA continues to locate JACKIE.

BILLIE

It's been hours, we been calling and calling. Your girl is not answering.

JULIE

Keep trying. Call her again.

And BILLIE calls her again.

ON JACKIE - SAME

As she carefully tip toe around the property, she sees BB WOLF'S car parked and she hear voices inside the building. She proceeds to a window and her phone rings.

She quickly tries to silence it. It's GRETA calling her, and desperately tries to operate the broken phone and finally answers the call.

BILLIE'S OFFICE - SAME

As JULIE. GRETA and BILLIE wait patiently.

JULIE

Come on, come on Jackie, answer the phone, answer the phone, please, please!

Suddenly BILLIE'S computer monitor lights up, his gadgets come to life. The call was answered, they hear static in the phone, It's JACKIE.

JACKIE (static V.O)
 (static) Hello?... Hello---- (static)
 Hell...

JULIE
 (excited)
 It's Jackie! She answered the phone.
 (into phone)
 Jackie? Jackie? Can you hear me?

BILLIE
 No she can't. Her phone took a bad hit.

JULIE
 Can you locate her?

BILLIE
 I'm on it!

INSERT: COMPUTER MONITOR - computer generated images.

BILLIE (O.S)
 Narrowing the signal, identifying the
 frequency, running the filters, pen
 pointing the phone signal... triangulating
 triangulating... I got her! The docks off
 of the JFK causeway in North Beach.

JULIE
 JFK Causeway in North Beach, got it.

GRETA
 Let's go get her!

JULIE
 Thank you so much Billie, I owe you
 one, big time!

BILLIE blush and smile happy as he can be.

BILLIE
 No problem Julie, whatever you say,
 thanks.

ON JACKIE - SAME

She continues to yell into the phone but the battery died and powers off.

JACKIE
(whispering)
Hello. Hell... shit!

Still wearing STEVIE'S trench coat, she puts the phone into the pocket and continues to sneak around the building until she peers through a window.

JACKIE'S P.O.V - BB WOLF and SPIKES all wrapped up in bandages talking.

SPIKES (V.O)
Look at me man, I'm all fucked up.
I had enough of this shit, I want out.

BB WOLF (V.O)
It's not that easy and you know that.

JACKIE continues to watch.

INT. DOCK BUILDING - SAME

SPIKES and BB WOLF continues to talk.

SPIKES
It's getting to hot, we got to bail man! The cops are on to us, they have the kids, Chains is dead and I'm getting my ass kicked by some broad who...

BB WOLF
(interrupting)
What broad?

SPIKES
Some broad in a red dress that keep asking about you. You did something to her man or took something from her.

BB WOLF
I don't know what you are talking about.

SPIKES
Bullshit! I know you man, I know you're lying! She shot up the club,
(CON'T)

SPIKES (CON'T)

she escaped the cops and she took
out three of our guys and almost
killed me too! (pause)
Who is the hell is she?

BB WOLF

I don't know who she is..

SPIKES

Well she sure is hell knows you. She
keep asking about you. You did some-
thing man, I know you did something.

BB WOLF

Okay, I was out and about and I picked
up a little something for myself.

SPIKES and BB WOLF look each other in the eye.

SPIKES

(upset, serious)

What the hell did you do man?!

BB WOLF

I got a little girl.

SPIKES

You snatched up this woman's little
girl?! In broad day light?! Are you
crazy?!

BB WOLF

I don't know if she's the woman's
little girl or not. She said her
mama was coming..

SPIKES

(loud, angry)

She probably is and bringing the
entire police force with her you
stupid asshole! And fucked up an
entire operation over this one girl!

JACKIE continues to watch.

BB WOLF

Don't worry about it. No one knows she's here...

SPIKES

The girl is here? In this building?

BB WOLF

Yes and I say we should have a little fun with her. Take turns back door-ing her. It's only seven or eight years old and never been touched. Nice and tight, I promise it will be the best little piece of ass you ever had.
(chuckles)

SPIKES looks BB WOLF right in the eye for a beat.

SPIKES

You fuckin' animal! You sick twisted animal! That's it, I'm so fuckin' out of here bro. Fuck this shit! God damn child rapist!

BB WOLF

Hey! Watch how you talk to me boy!

SPIKES

Man fuck you! I'm out of here, go to hell!

BB WOLF

You first.

BB WOLF pulls out a .357 snub nose revolver and shoots SPIKES throwing him against the wall. JACKIE jumps at the sound of it. In shock, SPIKES slides down the wall leaving a blood smear. BB WOLF walks up to him.

BB WOLF (loud angry)

What?! What?! Say that shit again?!
What did you say?!

SPIKES (in pain)

Sick son of a bitch you heard me.
Go to hell you FUCKIN' PSYCHO!

BB WOLF fires three move rounds - (POW POW POW) killing SPIKES.

BB WOLF
 (loud, angry)
 Whose fucked now? Sad son-na-va bitch!

SPIKES sits against the wall dead. BB WOLF walks off frame. After a beat, a window opens, JACKIE peeks in and slowly enters the building. She quietly tip toes around SPIKES' body and proceeds O.S.

INT. DARK ROOM - SAME

RISA is still in the cage trying to shake the chains loose. The door swings open and we see BB WOLF'S dark figure, huffing and puffing, big and angry looking. RISE gets scared and screams. BB WOLF unlocks the cage and grab RISA by the chains.

BB WOLF
 Come here my little bitch, the wait
 is over! It's that time!

RISA
 (screams)
 Nooo! Stop!

BB WOLF pull her chain an drags her as she resist.

INT. CORRIDOR - CONTINUOUS

As BB WOLF drags her along, RISA cries, kicks and screams.

RISA
 (crying, screaming)
 No no don't, don't! Please don't!
 Please!

She desperately struggles with all her strength to resist.

BB WOLF
 Nope, that ass of your is not getting
 any younger, come on here!

RISA'S P.O.V -

A room at the other end of the corridor. Inside are a partial view of two mattresses stacked on top of wooden pallets.

Used bottles of Vaseline and lubrication. RISA screams louder until we hear the loud and sharp voice of JACKIE.

JACKIE
(O.S loud, sharp)
HEY! LET HER GO!

BB WOLF looks up, RISA looks around and is relieved to see JACKIE standing there.

BB WOLF (O.S)
It's you!

JACKIE
(loud. Commanding)
I said let her go! NOW!

BB WOLF
NO!

He pulls RISA by the chains closer to him and grabs her.

BB WOLF
She's mines!

JACKIE
(angry, advancing)
Get your filthy hands off of her you...

Before JACKIE could finish her sentence, BB WOLF has a knife blade to RISA'S neck. JACKIE stops in her tracks.

BB WOLF
Come any closer, I swear to God,
I will bleed this little heifer.

RISA and JACKIE both are scared stiff, frozen in fear.

BB WOLF
So you're the bitch that's been
giving us hell all night? Who are
you? This little bitch's mama?

JACKIE
Just let her go, now!

BB WOLF

Woman are you deaf?! I said she's
mines and if you don't back off..
She'll belong to the maker next.

He wields the knife.

JACKIE

No wait! No, don't, please. Here,
look at me. Just look at me.

JACKIE switches to her sexy pose, real seductive and soft.

JACKIE

Don't do that, this is what you want.

She seductively slides off the trench coat. She caresses her
body in her sexy RED A-LINE dress mini-skirt. Seductively slips
off her dress top exposing her bare breast.

Slides the dress down off her hips and it drops to the floor.
With the knife still at RISA'S neck, BB WOLF watches JACKIE
attentively.

JACKIE

You want a woman with all of this
and can satisfy your every want...

As seductive as she can be, JACKIE caresses her sexy body and
breast teasing BB WOLF. Standing there dumb founded, he lowers
the knife as he watches JACKIE. She got his full attention.

JACKIE

Everything you need right here baby.
Just let her go, let her go and you
can have me to do whatever you want...

BB WOLF

Whatever I want?

As JACKIE slowly and seductively approaches.

JACKIE

Whatever, you want. I know that you
are a king and a king should have
everything he wants. She can't give
you what you want, but I can, I can
respect you, (con't)

JACKIE (CON'T)

I can satisfy your every need, she can't, so let her go, and take me instead. Please, let her go and you can have me, and I will do whatever you want.

As JACKIE seductively caresses her sexy and innocent looking breast and body, BB WOLF is amazed. He looks back and forward at RISA and JACKIE trying to make a tough decision.

BB WOLF

(disappointed)

(sighs) Chooses and decisions!

He tosses RISA aside, she hits the wall and falls down. He quickly grabs JACKIE by the hair and puts the knife to her face.

BB WOLF

Anything I want huh? Fine, I'll take you up on that offer. And if you don't...

BB WOLF softly caresses JACKIE'S neck and chest with the sharp point of his knife blade.

BB WOLF

This beautiful body of yours, will feel the wrath of my blade.

He wield the knife and presses the tip of it under her chin causing her to spasm and stiffen in fear.

BB WOLF

Do you know who the fuck I am?

JACKIE

Please let her go, you have me just let her go...

BB WOLF

Answer my question! Do you know, who the fuck I am?!

JACKIE

Yes.

BB WOLF

What's my name?!

JACKIE

BB Wolf.

BB WOLF

What?!

JACKIE

Big bad wolf!

BB WOLF

And why am I running this shit?!

JACKIE

Because you are, the Big, bad, wolf.

BB WOLF

You damn right...

RISA watches in terror until something gets her attention and she looks over. GRETA and JULIE stands around the corner and quickly presses their fingers to their lips signaling RISA to stay quiet and they peep around the corner.

BB WOLF (O.S)

You remember that shit, each and everytime I stick it in. I want to hear you singing it like a fuckin' church choir and don't stop until I'm finish, you hear me? Get against the wall!

He throws JACKIE against the wall and with the knife in one hand, he undo's his pants and zipper with the other.

BB WOLF

Turn around and spread them ass cheeks and I mean spread'em until you can't spread'em no further. I'm going to blow out the butt hole, and she can watch.

JACKIE

No, you let her go.

As BB WOLF speaks, behind him GRETA has a pair of BOLT CUTTERS and JULIE with a CROW BR posed high, ready to swing as they sneak up on BB WOLF.

BB WOLF

No, she's next. Get her use to it first. Now spread'em!

GRETA and JULIE starts to beat BB WOLF. He drops the knife and goes down as GRETA and JULIE continues and BB WOLF is down.

JACKIE

(excited)

Greta! Julie! How did you find me?

GRETA

It wasn't easy girl.

JULIE

I called in a favor from a John this time.

GRETA

Are you okay?

JACKIE

(excited)

I am now, thank you gals!

Group hugs and kisses. JACKIE looks down and around, she sees the knife but BB WOLF is gone and so is RISA.

JACKIE

Shit, BB Wolf has Risa, and we got to go get'em!

JACKIE picks up the knife and rushes out followed by GRETA and JULIE as she picks up her clothes along the way into..

INT. ANOTHER ROOM - CONTINUOUS

Where they catch up with BB WOLF and is surprised as he turns with RISA in his arm holding his .357 revolver. JACKIE points the knife at him.

JACKIE

Let her go!

BB WOLF

Fuck you bitches!

JULIE

Alright just take it easy guy!

GRETA

Man who the fuck are you?!

BB WOLF

The muthafucka with the gun bitch,
that's who!

JACKIE

You shit face motherfucker! Let her go!

BB WOLF

Watch what you say to me, I will blow
this bitches head off. Or better yet,
what's stopping me from shooting you
bitches dead and having my way with
this one anyway? After all, you are
trespassing.

JACKIE

Look asshole, I'm gonna cut your
fuckin' heart out, and shove it up
your goddamn ass! Let her go, now!

RISA

Jackie.

BB WOLF

Bring it bitch! Bring it! Lay all you
bitches to rest and still have my way
with this one!

JACKIE

Sick fuck.

BB WOLF

Yeah I will have her whistling Dixie.
So you think you can beat a gun bitch?!

JACKIE

Let her go now, or we're going to find
out!

BB WOLF

Like I said bitch, space and opport-
unity, you think you can race a gun?!

JACKIE

(screams)

LET HER GO!

(slow motion)m JACKIE charges at BB WOLF, BB WOLF swings the gun, JACKIE lunges towards him pointing the knife, BB WOLF points the gun, RISA screams, the gun discharges (POW) (FLASH)

SMASH CUT TO BLACK:**JACKIE'S P.O.V - (MOVING)**

Still inside the building, we see the ceiling lights, JULIE and GRETA on each side of her looking down as if carrying her.

JULIE

Jackie? Jackie? Wake up
honey, wake up! Open
your eyes!

GRETA

Come on! We got to hurry
we got to hurry! Come on,
Come on!

SMASH CUT TO BLACK:**JACKIE'E P.O.V - (MOVING)**

JULIE and GRETA on each side of her looking down as if carrying her.

JULIE

We're almost out of here
it's going to be okay
alright, we're almost
there, open the door...

GRETA

Stay with us girl, stay
with us! (to Risa) open
the door, open the door,
hold it!

The ceiling lights end, a door opens and now we see the sky as JULIE and GRETA continue to carry JACKIE in panic.

JULIE

Hang on Jackie! Hang on,
hang on! We're going to
the hospital okay, and
we're almost there...

GRETA

Don't you go nowhere
girl, don't you go no-
where! Stay with us
Jackie, stay with us...

SMASH CUT TO BLACK:**INT. ANOTHER ROOM - SAME**

BB WOLF lies dead on the floor, face frozen in twisted shock, tongue hanging out of the mouth with a big bloody hole in his chest.

We pan over a few feet to see the bloody knife, we pan over a few more feet and see his heart as it takes its last beat.

EXT. CITY STREET - SAME

BB WOLF'S old red caddy in high speed as it swings into traffic, screeching the tires and zoom up the street flashing the lights, honking the horn.

INT. BB WOLF'S CAR (MOVING) - SAME

Everything is quiet, from P.O.V of the car roof;

JACKIE HAVE BEEN SHOT -

She has a hole in her chest right above her heart. Blood is everywhere. RISA'S face stares in traumatizing shock. We hear JULIE'S voice slowly coming into volume.

JULIE (O.S)

Hey! Little girl! Little girl hello!

RISA looks up.

JULIE (O.S)

Hello little girl! Give me your hand!

RISA reaches over.

JULIE

Put your hand right here and press
as hard as you can okay?

RISA nods as she has both of her hands pressing on the hole in JACKIE'S chest. JULIE checks JACKIE'S injury and turns to GRETA.

JULIE

Greta it's bad. She took a hollow
point bullet, straight through,
internal bleeding, you better step
on it Greta!

GRETA

You haven't told me shit woman!

GRETA punches the gas.

EXT. CITY STREET (MOVING) - SAME

BB WOLF'S car in high speed up the street.

EXT. HOSPITAL - EMERGENCY ROOM - DAY

DET. HARTFORD leaves the hospital and walks to her car. She hears tires screeching and car horns sounding, it's BB WOLF'S car sounding the horn and flashing the lights as it gets to the emergency entrance. GRETA gets out and helps JULIE carry JACKIE inside followed by RISA.

JULIE (screaming)	GRETA (screaming)
Hey! Where's the doctor?!	Help! We need help over
gunshot wound!	Here! Somebody's shot!

DET. HARTFORD recognizes JACKIE and rushes to the situation. Off duty paramedics and nurses quickly spring into action, they get a gurney and lay her on top.

INT. EMERGENCY ROOM - CONTINUOUS

JACKIE is unconscious as they rush the gurney in next to the hospital bed. The hospital staff lifts JACKIE off the gurney and onto the hospital bed and get to work.

DOCTOR
 (to Greta, Julie and Risa)
 I'm sorry, you all will have to wait
 outside the nurse will be with you soon.
 (to staff)
 Alright people, this is what we trained
 for, let's get to work!

The doctor and the nurses get to work, we hear medical machines, they put her on an oxygen mask, they run the Cardioplegin, and they set the EAD machine and shock her.

JULIE, GRETA and RISA stand there and watch as they try to revive JACKIE. DET. HARTFORD also stands and watch. The doctor and nurses are busy trying to help JACKIE.

INT. WAITING ROOM - LATER

JULIE, GRETA and RISA sit in the waiting room. The doctor approaches, they stand to greet him.

JULIE
 What is it doctor? How is she doing?

DOCTOR

Looks like she's going to be fine...
that friend of yours is one hell of
a fighter... we finally got her stable.

JULIE, GRETA and RISA rejoice with tears.

DOCTOR

The bad news is that she's been admitted
into the hospital, meaning she's going to
be here for a while. She took a pretty
bad hit.

GRETA

For how long?

DOCTOR

No telling at this point. We will
keep her under constant observation.

JULIE

Can we see her?

DOCTOR

She's been sedated, so you can, but
not for long, she needs her rest.

JULIE & GRETA

Thank you doctor.

INT. JACKIE'S HOSPITAL ROOM - LATER

JULIE, GRETA and RISA quietly enters JACKIE'S room and stands
next to her bed. JACKIE appears to be on life support machines
circling her bed.

They stand and watch for a beat and turns to leave except RISA,
who walks up to JACKIE and gently lays her head on JACKIE'S arm.

RISA

(softly)

Thank you Jackie.

DISSOLVE TO BLACK:

INSERT: TITLE CARD -

SIX MONTHS LATER

FADE IN:

INT. JACKIE'S HOME - DAY

GRETA cooks, JULIE irons clothes and JACKIE relaxes on the sofa.
RISA enters in new school clothes.

RISA

Auntie Jackie? Can I ride in Michael's
brand new BMW to school tomorrow?

JACKIE

Michael is just a friend honey, you
can't use and abuse him like that.

RISA

Pleaseee, he said I could.

JACKIE

Well okay but not all the time.

RISA

Okay, now can I do to the beach?

JACKIE

Did you finish your homework?

RISA

Yes.

JACKIE

If it's okay with Auntie Greta and
Auntie Julie.

JULIE

(excited)

Sure, go for it.

GRETA

It's okay with me honey.

JACKIE

Go have fun and stay away from cars.

RISA

Yes ma'am.

RISA leaves. JACKIE, JULIE and GRETA smiles.

THE END