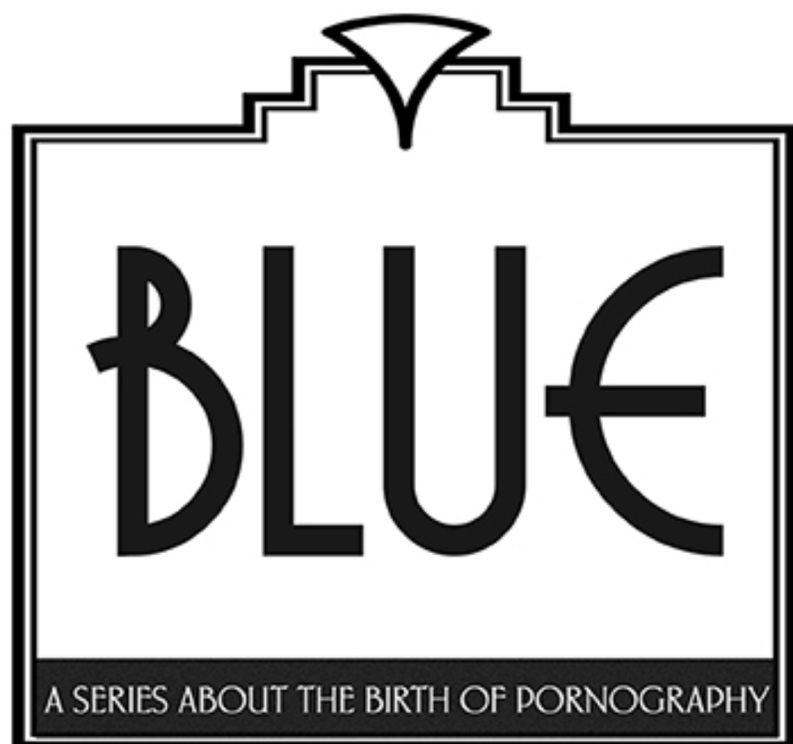




EPISODE OUTLINES

BRIAN HARRISON MACK

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EP 2 MIS EN SCÈNE

EP 3 DEVELOPMENTS

EP 4 DOUBLE PERF'

EP 5 EXPOSED

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EPISODE 1: PILOT

HOLLYWOOD: 1925

LAMONT BEAUDRIE, Louisiana sugarcane baron/bootlegger screens his first film with his projectionist/director RANDALL. All goes well until the show is busted by the cops. They narrowly escape. Randall grabs the film just in time and they flee in different directions.

Lamont gets away and watches helplessly as Randall is caught by two COPS and held at gunpoint. A car drives up, gunning down and killing the cops and wounding Randall. A MYSTERIOUS MAN with a distinct blue hat exits the car, and kills Randall. He takes the film with him as he leaves.

LATER...

At the LAPD Indecency Task Force, police department clerk VIOLET O'MALLEY recommends her husband DANIEL O'MALLEY as a freelance projectionist for the police department and vouches for him. She speaks to his character for her boss, Detective LELAND HARTWELL, head of the Indecency Task Force.

MEANWHILE...

At RKO Studios, where Daniel works as a camera loader, he surreptitiously borrows some camera gear and brings it home to prepare to shoot a film on his own time.

LATER...

At their house, Violet scolds him for borrowing the equipment even though Daniel assures her it's not going to be a problem.

MEANWHILE...

Lamont enters his apartment and accidentally scares off a "John" that Margot was having sex with (and warns her about taking such risks—that he might have been a cop). She dismisses the possibility claiming, "he didn't screw like a cop." Puzzled, Lamont lets that one go. She asks when they'll shoot next and Lamont lies. He tells her that he's looking for a new director since Randall went back home to Louisiana to avoid the heat from the bust. To ease her Impatience, he assures her that he is on the hunt for a new director:

LAMONT

We'll find what we're looking for,
Margot. After all, this is
Hollywood... this town runs on
dreams.

MEANWHILE...

At Daniel's and Violet's house, Daniel presents Violet a blank film reel that he bought with the pay advance from the LAPD. She isn't sure about it, but he assures her that Keaton and Chaplin took risks like this and it'll only make their future brighter. She acquiesces and supports his efforts, despite being doubtful of how he plans to go about making his move.

THE NEXT DAY

At the shipyard outside Lamont's office, the MYSTERIOUS MAN from the police raid confronts him with the bloody film reel he stole from Randall after killing him. Lamont realizes that this is famed stag filmmaker BLUEBOY whose films he's seen as far away as New York City. Lamont makes an offer to team up with Blueboy and provide a stag starlet that his films currently lack. And that she (Margot) only works for him. Blueboy scoffs and rejects his offer. One of his THUGS finds Lamont's film equipment and Blueboy smashes his cameras, lights, and blank film stock before leaving him with a warning:

BLUEBOY

STAY OUT OF STAG.

As they leave, BRANFORD (Lamont's muscular African-American bodyguard), follows Blueboy and his men to a location on the outskirts of Los Angeles in the San Fernando Valley—an orange grove farmhouse that serves as his stag film studio and hideout.

LATER THAT EVENING...

In the offices at RKO studios, Lamont catches up with Daniel's boss, the hard-ass head of production HARRIS LYMAN. Harris, a fellow World War I veteran that Lamont served under in the U.S. Army in France, reminisces with him for a bit over a nude woman playing card Lamont gave Harris in the trenches. Harris offers to give Lamont a tour of the studio.

MEANWHILE...

Daniel gathers several actors around on a presently unoccupied sound stage after hours with FRANK, his fellow camera loader. Frank waits just outside the sound stage on the lookout for guards or studio personnel.

Daniel directs three actors in a comedic scene that demonstrates his creative and storytelling abilities and everything is going great until...

NEARBY...

Harris spots the sound stage where Daniel is shooting and decides to show Lamont a "production in action" but when he calls to make sure the set is clear so they don't interrupt a take he is told that sound stage has been shut down for the evening. Frank sees Harris coming and unable to get Daniel's attention so flees before Harris sees him.

Angry, Harris storms onto the sound stage and discovers Daniel shooting the unauthorized film. He orders the camera to stop rolling and shuts down the rogue production, firing Daniel on the spot. He confiscates his film and the borrowed equipment. Lamont watches the scene unfold with great interest... in Daniel.

As Daniel walks some, dejected, Lamont approaches him. Lamont offers some words of wisdom and a pitch:

LAMONT

You've got a whole city of outsiders dying to scratch their way in front of the camera, and the lucky ones who make it through the gates are only berated and bullied by producers who can't tell the difference between the silver screen and a silver dollar. It looks like you're out of a job... but I'm in need of a cameraman.

He wants to hire him for an opportunity to roll camera on a film and gives him his card to meet at a certain location if he's interested.

Daniel is intrigued but goes home to break the news to Violet. He can't bring himself to do it. Instead he goes to meet Lamont at the address that was on his business card.

LATER...

Daniel meets Lamont at the location on the business card which turns out to be an African-American speakeasy. Daniel and Lamont discuss the terms of the film, which Daniel realizes is a stag film. Lamont corrects him:

LAMONT

This is a BLUE film. A more tasteful and artistic endeavor than a stag could ever hope to be.

Daniel is on the verge of declining when Margot arrives. Daniel is instantly and completely taken aback by her. Margot lays it on thick to entice Daniel, and he agrees to shoot *one* film, and one film only. They shake on it and Lamont offers Daniel a sizeable advance which will help Daniel to conceal the truth from Violet that he was fired from his studio job.

THE FOLLOWING DAY...

Lamont, Branford, and Daniel drive to Blueboy's orange grove hideout in the San Fernando Valley. When they arrive, they find they have interrupted a stag film scene. Despite Branford and Daniel's hesitations, Lamont urges them to continue forward to see how Daniel will operate when on a live film set.

Lamont claps, announcing his arrival, and Blueboy send his THUGS to hold Lamont, Branford, and Daniel at gunpoint. Lamont carrying a briefcase, makes another offer to team up with Blueboy--this time touting Daniel as his "wunderkind" director. Blueboy outright rejects Lamont's offer. He has his thugs confiscate Lamont's briefcase, which contains a bottle of moonshine liquor, which Lamont brought as a peace offering. His men greedily consume the "hooch" but continue to hold Lamont at gunpoint. Tensions reach a fever pitch when Lamont asks Daniel to collect Blueboy's gear to take with them.

Blueboy brandishes a knife at Daniel to prevent him getting any big ideas, holding up to him menacingly. He orders his men to shoot Lamont. The thug (whose shotgun is pointed in Lamont's face) struggles to pull back the hammer on the shotgun--but can't... he's been blinded by the alcohol and cannot see!

Lamont snatches the shotgun out of his hands and gives it to Branford. Blueboy's men fall one by one from the effects of alcohol poisoning. Lamont has given them 185-proof moonshine with a kick of dangerous chemical byproducts known as "foreshot."

Branford points the gun at Blueboy who drops the knife and watches with impotent rage as Lamont leaves with his gear.

With all the equipment they need, they load up, and quickly depart. As they speed off, more of Blueboy's thugs arrive at the orange grove hideout. Blueboy and his newly arrived thugs pursue Lamont and company in a high-speed car chase. Blueboy and his thugs shoot at Lamont, Brandford, and Daniel, but don't quite hit the mark though damage some of the stolen equipment. Branford pulls a risky evasion maneuver and they able to lose Blueboy and his

men. Safely ahead of them, they pull over to see what equipment has been damaged. Much to their disappointment their film stock has been exposed—they'll have to get some more... and *quick*. Lamont turns to Daniel who is clearly shaken by the whole incident. He tells Lamont he is done returns a portion of his advance to Lamont. Lamont doesn't stop him—and tells Branford to let him go—he has an ace up his sleeve.

LATER ON...

Daniel walk home dejected. He passes a cinema on Hollywood Blvd. and wonders if all he has ever hoped for as a filmmaker is worth it after all...

As he makes his way up to his apartment he braces himself for his confession to Violet about coming clean over losing his job at the studio and briefly getting involved with a stag filmmaker. As he enters, much to his shock, are Violet and *Margot* waiting for him.

Daniel stops, dumbfounded, desperately attempting to get his bearings...

EPISODE 2: MIS EN SCÈNE

(MINUTES BEFORE)

Flashback to: Daniel and Violet's apartment. Violet waits at home for Daniel (he's late) when she hears a knock at the door. Expecting Daniel, she finds Margot waiting outside instead. Margot claims to be the director's personal assistant, and is looking to pass on an urgent message to Daniel.

Though awkward at first, Margot and Violet briefly chat while waiting for Daniel.

As he and walks inside, Daniel looks horrified to see Margot inside.

Violet goes into the kitchen to give them their privacy and put away the dinner Daniel was too late to eat. While Violet is in the kitchen, Margot secretly (and very aggressively) flirts with him.

While flirting, Margot convinces Daniel to get some blank film stock to shoot the film and come back to shoot for Lamont. Daniel holds back but is far from immune to her feminine wiles. Under duress, he agrees, and Margot leaves.

LATER...

Daniel explains to Violet the nature of Margot's visit and apologizes. After she leaves, Violet makes an earnest attempt to connect with Daniel intimately.

MEANWHILE..

In the back of Lamont's car, as Branford drives, Margot gets frisky with Lamont and tries to have sex with him. Much to her chagrin, he is committed as a voyeur only. She is frustrated that he won't indulge her. She is also insulted that Lamont expects her to play along as bait (when he speculates that Blueboy will inevitably come to attempt to steal her away from him). Enraged, she quips that he should use one of the black women he likes to screw to be "lynched" as one of his "pawns." Lamont uncharacteristically snaps and attacks Margot, grabbing her by the throat. He lets her go, realizing what he did. She gets out of the car and storms off, claiming that: "maybe Blueboy might not be so bad after all."

MEANWHILE...

Daniel and Violet are deep in the moment and close to having sex as things heat up but Violet hesitates and pulls back. Frustrated, Daniel protests and they argue, and the intimate moment ends. They spend the night sleeping opposite sides of the bed, both extremely unhappy.

LATER...

Blueboy finds Margot on her way to Lamont's apartment. He offers to pay her twice what Lamont does, and she accepts (being on the outs with Lamont). Margot says she'll consider his offer and takes the money. He tells her to buy something pretty, to sleep on it, and to meet him at a designated location to discuss the shoot.

THE NEXT DAY...

Margot stops by Lamont's apartment to grab some of her things. Lamont apologizes and they are both still raw from the night before. Margot tells Lamont about Blueboy. He knows and understands. Lamont hands her a piece of paper of where and when he'll be if she changes her mind.

LATER...

Margot and Blueboy meet later at a secret speakeasy, and as she officially accepts his offer. He tells her disrobe, inspects her, and tries to seduce Margot. She stops him, telling him that she needs to get her "beauty rest". Though disappointed, he holds back and tells her where and when to be for their shoot and follows it up with a remark that doesn't sit well with her.

BLUEBOY

Don't forget. Exclusive. You
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Margot is not one to be "owned" and by anyone and leaves with mixed feelings.

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Daniel heads to the shoot location and Lamont is waiting for him—but there is no sign of Margot. Lamont reassures Daniel that she's on her way and she'll be there.

MEANWHILE...

Margot arrives at Blueboy's shoot. It's not a welcoming set (a mattress on the floor) but Blueboy assures Margot the action will be focused on her. Margot asks to powder her face and put on her make-up. Blueboy directs her to a bathroom in the back. In the bathroom, Margot stares at her reflection in the mirror and wonders if this is the right decision.

Outside Blueboy is getting impatient. When Margot doesn't answer, he has his thugs knock down the door. Margot is gone—she has climbed out the window and escaped—leaving Blueboy empty handed.

Blueboy is livid. He orders one of the MALE CREW MEMBERS to fill in for her, to film a gay stag scene. The crew member knows better than to argue and complies. Blueboy goes to the phone to make a call.

MEANWHILE...

At the police station, Violet answers a phone call for Hartwell—a stag picture is taking place at a remote industrial location. Hartwell sounds the alarm and the Indecency Task Force organizes to take down this production. Hartwell tells Violet to reach Daniel in case they need him for the shoot to handle evidence. She leaves to find him at the studio.

MEANWHILE...

Margot arrives on Lamont's set and greets everyone. She gets ready to film her scene. As she gets ready, Lamont proudly informs Daniel that HE is the director, not merely the cameraman.

Daniel is taken aback. He thought he was just going to be the cameraman. Lamont tells him no, that this is *his* set and that he calls the shots. It's a bit of an overwhelming notion for Daniel but he's ready to run with it—and does. Margot emerges and is more breathtaking through the lens than in person!

He directs the scene with her and the MALE PERFORMER (who plays a stranded motorist) with considerable prowess, making suggestions that add sincere quality to the production value.

MEANWHILE...

Hartwell's men search desperately for the stag production that was called in via an anonymous tip. They smash in windows, shine in flashlights in dark corners, listen at doors, and vigilantly watch for telltale signs of a stag film being made. One DETECTIVE finds what's he's looking for and calls his fellow POLICE OFFICERS over. They prepare to bust in.

MEANWHILE...

Lamont's shoot is going extremely well and the male talent is close to climaxing. Daniel is getting the footage and then...

CUT TO...

Police beat down the door and break into the production. Smoke grenades are tossed inside the warehouse and chaos erupts as the police storm in—breaking equipment and rounding up the cast and crew. The director is handcuffed from behind and dragged off—it's Blueboy and it's **his shoot** that is busted—not Lamont's!

MEANWHILE...

Back at Lamont's shoot, Daniel calls "cut" and they wrap the film.

Lamont congratulates Daniel for his great work and Margot comes and gives Daniel a hug and a kiss on the cheek. Margot walks over to speak with Lamont—he asks about Blueboy.

She replies:

MARGOT

His act is all dried up.

Lamont smiles, knowing *exactly* what she means. She hands him the piece of paper he gave her earlier, before the shoot. On it is Hartwell's name and phone number.

Lamont folds up the paper and places it discreetly in his breast pocket. He basks in the success of the production, steps outside to get some air.

He wistfully stares off at the skyline of Los Angeles when behind him he hears someone approach and the chambering of a round. He turns around and finds a group of five or so men, DON GARGANO and his BODYGUARDS—several of them brandishing Thompson submachine guns pointed RIGHT at him. Don Gargano tells Lamont that he has been aware of him being a thorn in Blueboy's side for some time and doesn't appreciate him going into business with equipment that *he* has paid for.

He's going to kill Lamont and put an end to this—once and for all.

Lamont seems like he was expecting them. He quips that perhaps they should check the status of Blueboy's production—he might be taking an indeterminate production hiatus—and Lamont's team is aptly suited to take his place.

They lower their weapons. Lamont grins from ear to ear, and straightens his tie. He has them by the balls... and they know it.

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EPISODE 3: DEVELOPMENT

Lamont Beaudrie stands before DON GARGANO in his Los Angeles mansion—flanked by bodyguards and his CAPOS—the moment is tense—one wrong move and Lamont’s life could end at any moment.

Despite the nature of the situation, Lamont calmly describes to Don Gargano and his capos with confidence that *he* deftly orchestrated the events that led to Margot’s betrayal and the bust of Blueboy’s shoot to create an opportunity to pitch his operation with Daniel and Margot, over Blueboy’s operation.

Don Gargano pauses. He is visibly perturbed but Lamont remains steadfast and shows no fear. Don Gargano relaxes and makes clear how he really feels:

He impressed with Lamont’s strategy and prowess.

DON GARGANO

You’ve got balls... and a brain far bigger than those cantaloupes between your legs. But I don’t appreciate that my hand has been forced. What can you do for *me*?

Lamont explains with gusto that his starlet and his “wunderkind” director have the capability to put Don Gargano’s stag films enterprise on the map, far beyond what Blueboy has done—AND increase attendance and sales at his venues with higher quality stag films.

Gargano is clearly intrigued by Lamont’s pitch but he demands that Lamont provide a film to replace the one that he lost with Blueboy’s arrest... in a week’s time and will only hire Lamont if he makes the deadline AND if he likes the film.

Grinning enthusiastically, Lamont ups the ante by offering to make two films on top of that. He knows Don Gargano will like what he sees, and is willing to bet his life on it. Lamont knows what he needs to do—but the clock is ticking—and he must be quick about it.

MEANWHILE...

At the police station, Violet and the Indecency Task Force staff collect evidence and book the crew from Blueboy’s shoot. Daniel arrives late where booking and evidence processing is already underway.

Among the accused, Daniel immediately recognizes Blueboy from the orange grove encounter. He's shocked and filled with questions over what may have happened: *Was Lamont behind this? Will he tell the police about the orange grove incident? Are he and Violet in danger?*

Just seconds from being spotted, Daniel creates a clever distraction and escapes without being seen.

A police officer enters the booking room with a man in a suit looking for Blueboy—a LAWYER sent by Don Gargano.

JUST AFTER...

Blueboy is escorted back to a room to speak with his lawyer. He is incensed and wants to seek revenge and rat out Margot and Lamont to the cops. The lawyer warns him against such a notion: Don Gargano has struck a deal with Lamont and Blueboy is to keep his mouth shut. But he hasn't been forgotten by Don Gargano, who will do everything he can to get Blueboy off easy. If he remains quiet and patient, he will be rewarded. Blueboy isn't pleased with the arrangement but agrees.

LATER ON...

At Lamont's apartment, Margot and a FEMALE LOVER is between Margot's legs in the throes of passion as Lamont watches nearby with voyeuristic pleasure. Margot orgasms and Lamont checks his watch. He's late. He offers his apologies and leaves abruptly. Margot gripes at him as he departs.

Downstairs, Branford waits with exceptional patience in the car. Next stop is Daniel's house and they find him waiting on a street corner in Hollywood—he jumps in the car ready to develop the film. Lamont carefully explains that he has found a facility but they'll have to use it tonight since it's a "hot" location and may be found by the cops soon. Daniel doesn't seem to be thrilled by the prospect and even less so as they approach the orange grove hideout where they were almost killed. Lamont assures Daniel that it's clear for now, that Blueboy's men have abandoned it with Blueboy's arrest.

MEANWHILE...

At Blueboy's orange grove hideout, two THUGS destroy the developing lab—taking axes and sledgehammers to the equipment and then setting it ablaze.

Nearby, Lamont, Daniel, and Branford watch with extreme disappointment as the scene unfolds. It's not a positive development.

Lamont proposes developing the film at RKO Studios. Daniel is diametrically opposed to that idea. Lamont candidly explains the nature of the situation with Don Gargano and the deadline he has offered them, with a dire warning:

LAMONT

You're just as implicated in this as I am... If we don't deliver a film come next Saturday, they will come looking for it, and they won't stop at me...

Daniel hesitates but agrees. It won't be easy, it will be risky, but he'll do it for the sake of them all. Lamont is pleased with Daniel and promises to make it worth his while.

THE NEXT DAY...

Daniel sneaks onto the lot with Frank's help and finds his way into the lab to develop the film in a lesser-used developing facility on the lot.

Daniel develops and hangs the film out to dry. Film frames of Margot stick out to him—even the size of a square inch—she's breathtakingly beautiful.

Daniel sneaks off the lot to let the film dry then retrieve it in the evening.

LATER...

Daniel lurks around the spot that Frank let him in earlier but Frank is nowhere to be found. As a security guard approaches with a flashlight, Daniel frantically scales the wall to sneak back onto the lot and barely makes it over. When he gets to the other side, Harris and two SECURITY GUARDS are waiting for him.

JUST AFTER...

Daniel sits before Harris in his office as he accuses Daniel of stealing studio film stock and threatens to have him arrested for trespassing and theft. Daniel claims the film stock belongs to him and that it was from the short film he was shooting when he was fired.

Harris doesn't believe him and orders Daniel to spool the footage onto the projector.

The footage plays. It's the film that got Daniel fired a few weeks before.

Harris watches and is visibly impressed by Daniel's directing and camera work. Just as the scene cuts and the Lamont's stag film begins to play, Harris turns his back to the projector.

Oblivious to the explicit sex that plays behind him, he addresses Daniel and offers him a deal: he'll call off the authorities and hire Daniel back at the studio, but at a reduced salary and under strict oversight. The studio always comes first. There will be no third chance.

Petrified that Harris will turn around and see the footage, Daniel readily accepts anything Harris offers.

Harris has Daniel shut off the projector telling Daniel that he can keep his film reel but he cannot film anymore or develop his stock on studio property.

Daniel agrees, relieved, and leaves the studio lot to bring the film reel to Lamont to screen for Don Gargano.

EPISODE 4: DOUBLE PERF'

Back at Don Gargano's mansion, Lamont screens their first film for him. He is deadpan at first—Lamont appears to show a hint of concern when the film concludes. Don Gargano breaks his poker face and smiles broadly. He tells Lamont that he *loves* the film and wants more—two more films from Lamont, delivered post-haste. Lamont, feeling confident offers a fourth! Don Gargano accepts the offer and they shake on the arrangement.

MEANWHILE...

In jail, Blueboy trades photos of nude women and sex scenes to his cellmates in exchange for cigarettes and favors. One of the GUARDS catches Blueboy in the act and he is thrown into solitary confinement. After some time has passed, the door opens and he is brought into the warden's office. The WARDEN questions Blueboy about the nude photos and his activities as a stag film director. The warden requests footage from a stag film from Blueboy. Interested in currying favor with the warden, Blueboy agrees to acquire a film for him.

LATER...

On the set of a new film, Daniel and Lamont shoot their second film with a more ambitious and entertaining plot with Margot and her lovers, upping the ante from the first film.

SOON AFTER...

When they return to Lamont's shipping office, after the shoot, Lamont confers with Daniel about creating their own lab to avoid having to develop the film on the lot. Lamont asks Daniel what he needs—what equipment and where to find it. Daniel says that some may be hard to come by and that he may need to acquire them from the studio since he has been rehired, but that it'll be very risky. Lamont lets Daniel know he'll get what he can on his own but tells him to be careful and to do what he must do.

LATER...

Don Gargano meets with Lamont. He is impressed with Lamont's films and gladly tells Lamont that their film grossed them more than all Blueboy's films *combined*. He requests more copies of each film and more films to keep up with the demand for their product. Don Gargano announces his plan to be able to distribute to multiple venues simultaneously, and in other cities.

Lamont and company now have the capability to develop film on their own and Don Gargano is extremely pleased. He offers to increase payment per film and add a bonus if they're able to meet his demand for more films.

MONTAGE

The process accelerates and intensifies and Lamont and Daniel find themselves working with Margot in a very productive phase of their operation: filming, editing, and screening films at a break-neck pace.

AFTER...

Lamont has a meeting with Daniel and offers him a 50/50 split on all films going forward. Enjoying the newfound success, Daniel purchases a home in the Hollywoodland development.

LATER...

Violet is overjoyed and incredulous that Daniel has bought them a new house in the Hollywoodland development. She is confused how he can afford it, and he tells her he was promoted to camera assistant. Daniel claims that Harris is grooming him to be a director but she's nervous of the excessive spending and concerned that Daniel isn't being honest with her.

Violet tells Daniel that Hartwell needs Daniel for a bust later that evening—a new outfit is making blue films after Blueboy's arrest and Hartwell is even more determined to find out who the culprits are. He intends to get a stag film reel at the bust which will produce a clue to lead to Blueboy's successor. Daniel suspects the bust is for one of his films.

LATER THAT NIGHT...

Daniel's fears are confirmed when he sees that Margot is prominently featured in the frames of the confiscated film reel.

Before Hartwell comes in, Daniel loads the reel incorrectly on purpose, and ruins the film and the projector—putting a roadblock in Hartwell's investigation. Hartwell storms in, furious, and fires Daniel.

MEANWHILE...

Don Gargano's lawyer comes to visit Blueboy who expresses his impatience with how long it's taking him to get out of jail.

The lawyer assures him that he will be released as soon as they can arrange it but Hartwell has put pressure on the District Attorney to deny Blueboy's bail and expedite the case against him.

Blueboy bolts up, threatening the lawyer and grabbing him by the collar:

BLUEBOY

I thought you worked for me?! I'll cut a deal with Hartwell and rat out that fuck Lamont if I don't see some progress soon!

The lawyer warns Blueboy that he doesn't work for *him* but instead for *Don Gargano*, and that Lamont has made Don Gargano far more money than Blueboy's operation did.

Blueboy ought to remain quiet about Lamont and remain patient... lest he find himself out of the picture and left to hang out to dry... or worse.

LATER ON...

At RKO Studios Violet waits for Daniel outside the gate to speak to him about Hartwell firing him. As she waits, actors and crew exit the gates in a mass exodus home from a long day at work at the studio. No sign of Daniel. Violet asks the guard where Daniel is and the guard tells her he left early—but he's new he says, and might be mistaken he disclaims. She dismisses it, as there are a few productions left filming and decides to head home to wait for Daniel.

LATER THAT EVENING...

Violet waits impatiently for Daniel at home. She looks at the clock and it's close to eleven o'clock at night. Frustrated, she gives up and goes to bed.

Daniel returns home and finds her asleep at the far end of her side of the bed. He undresses and sneaks in. He crawls over to her and strokes the side of her face. She rolls over to face him and asks where he's been... he answers: "long day." She rolls back over to the other side and ignores him, pretending to fall back asleep.

THE NEXT DAY...

On the way to work, Violet walks by their old house. She notices that it still hasn't been occupied... until she sees movement inside. She sees Daniel inside grabbing a light meter and leaving—she hides to see what he's doing. Daniel leaves from the other direction and she emerges from behind the tree she was watching from. She walks over to the house. The door is locked. She doesn't have her key anymore. Suspicious, but not sure what to make of it—she heads to work.

SOON THEREAFTER...

At Daniel and Violet's new house, things are better than they have been in some time, even despite the coldness from Violet he experienced a few nights ago. Daniel sees an opportunity

to make a move to get romantic, given the success he's been having. He takes her in his arms, but she pulls back and asks him about the old house. He says it's been sold and the new tenants moved in a week ago. She pretends that answer satisfies her and says she's going to bed early since she must meet Hartwell early at work. Daniel, disappointed backs off and frustrated, stays up and in the kitchen sketching pictures of Margot.

LATER...

Violet secretly confides in one of her fellow police clerks, ROSE, that she suspects that Daniel might be cheating on her. Rose suggests hiring her brother-in-law who is a private detective who specializes in this kind of work. Violet says she'll think on it.

LATER ON...

Daniel leaves the house the next morning and kisses Violet goodbye. Something doesn't seem right with her, she seems off, but he shrugs it off and leaves, wishing her a good day at work.

On his way to "work" Daniel makes his way to his old house. A PRIVATE INVESTIGATOR tails him. He steps back and hides when Daniel turns around. Daniel goes inside his old house. The Private Investigator snaps photos of Daniel, while hiding in the bushes. A car drives up—Branford drops off Margot and drives off. She goes to the door, and is met by Daniel who lets her in. The Private Investigator snaps more photos.

He goes to reposition himself in a different spot so that he can see the action inside the house. As he's adjusting his gear and his back is turned, a MALE PERFORMER enters through the front door.

He goes to position himself in a spot where he won't be seen and Margot is now nude and riding what he believes to be Daniel, but it is the MALE PERFORMER who is below the window and can't be seen.

Inside, Daniel rolls camera of Margot and the Male Performer while outside, the Private Investigator having all the evidence he needs, sneaks away.

LATER...

Violet meets the Private Investigator at a discreet location and he is clearly not pleased to deliver the news. He shows her the photos of Daniel and Margot meeting at the door and then what seems to be them having sex. She is in shock and pays him the rest of his fee.

She walks home, broken, not knowing how to process this development.

THAT NIGHT...

Daniel comes home to find Violet waiting for him. She confronts Daniel and tells him that she knows about him and Margot. Daniel knows he must claim that he has been cheating on her with Margot to prevent her from discovering the truth about the blue film shoots... so he tells her it's true... he has been cheating on her with Margot. Violet storms out, heartbroken.

EPISODE 5: EXPOSED

After being estranged for a few days from Violet, Daniel confides in Lamont about what he had to do to avoid Violet from finding out the actual truth. Daniel tells him that he's done with making blue films—for good. Lamont tries to talk him out of it but Daniel is adamant and leaves before Lamont can try and talk him out of it.

Lamont expresses his sincere concern to Branford. Lamont tells him they'll have to look for a temporary director until they find a way to get Daniel back into the fold.

LATER...

Daniel goes back to his job at the studio and is close to being fired when he makes another small mistake that could have been worse. He knows he must try and make things right with Violet. After work goes to look for her.

He catches Violet leaving the police station and tells her they need to talk.

He lies—explaining their marital frustrations as the origins of his actions and how Margot expressed interest in him while working at the at the studio. Daniel says he never meant to hurt Violet, but he was weak. He professes his love for her and his regret over “the affair”.

Violet is still very hurt and says she needs time to think about what to do. Daniel respects her wishes and they agree to give it time to work it out.

LATER...

At his office, Lamont meets with a new director, DUPREE, to shoot the next blue film without Daniel. Despite some red flags, Lamont hires him anyway.

As a sample, he screens a film Daniel directed, and DUPREE claims that he can match the quality. Skeptical but desperate, Lamont discusses the next shoot with him—they set a day and time.

MEANWHILE...

Blueboy is brought into the Warden's office. The Warden has a proposition: he offers Blueboy an opportunity to make a film in secret at the jail. He will receive a small 10% cut and more special privileges as a result and the warden receives 90% of the profits. Blueboy agrees. The warden tells him he'll get whatever he needs to make his film.

LATER ON...

Lamont's film with DUPREE does not go well. Lamont is not confident of the film's potential when he sees DUPREE lacks the artistic touch and vision that Daniel had—or Daniel's technical ability Daniel had which is severely lacking. He also notices he's crude and impatient with Margot and the other talent (which further erodes Lamont's respect and confidence in him).

SOON THEREAFTER...

Lamont screens the latest film for Don Gargano who expresses extreme disappointment at the quality. He tells Lamont that if the next film is not up to original quality their agreement is going to have to be reconsidered—which Lamont knows to mean cancelled entirely—putting their lives in jeopardy.

LATER...

At Lamont's office, Lamont fires Dupree (with a reduced fee) for his lackluster directing performance. Dupree threatens to rat Lamont out if he doesn't pay him double. Lamont gives him the money to avoid the headache and Branford escorts him out.

With no director, and their lives on the line, Lamont and Branford leave to try to get Daniel back on board.

MEANWHILE...

At the police station, Violet is tasked with retrieving frames of film from the evidence room for Hartwell. The film frames are from the bust where Daniel (intentionally) destroyed the film and projector. She brings it to Hartwell, who, in his office, compares the image of the woman in the damaged film frame with the blown-up image of Margot licking her lips from the first stag film Lamont produced. She notices the woman—it almost looks like Daniel's lover Margot.

He hands Violet the damaged film frame to return to the evidence lockers. She leaves his office and heads to her desk. She pulls out the envelope that contain the pictures of Margot and Daniel that the Private Investigator took. She brings them to the ladies' room and compares the images from the film frame with the photos of Margot from the Private Investigator—it is Margot. A lie within a lie.

MEANWHILE...

Lamont and Branford find Daniel despondent and alone at his old house in a terrible state, Lamont attempts to coax Daniel into making another film.

Daniel is angry and resentful towards Lamont and blames him for the trouble he's in with Violet. Lamont takes the blame but tells Daniel if they don't make another film for Don Gargano they're all going to suffer—including Violet. Daniel knows it's a tough decision and despite feeling broken and distraught, Daniel agrees to one more film for the sake of them all.

MEANWHILE...

In the Warden's office, Blueboy screens his film for the warden and his HEAD GUARD. They are very pleased with film. The Warden asks about exhibiting the film—where would they screen it? Blueboy tells him Don Gargano would be the best way to approach it—out of respect—and necessity. The warden agrees—he tells Blueboy he'll try to expedite the his release if he cuts him in—Blueboy agrees.

LATER THAT NIGHT...

Daniel and Lamont prepare for their next film. Lamont and Margot are relieved to have Daniel back on set after Dupree's unprofessional behavior.

The reunion is bittersweet, given the circumstances, but it feels like old times again. The shoot goes surprisingly well (maybe their best film yet) and everyone feels good about the experience.

Daniel starts to pack up the gear when he sees Violet watching them wrap, speechless.

She calmly walks outside (in shock once again). Daniel follows her outside. He tries to explain, but she refuses to listen and ignores him, processing what she has just seen.

Daniel tells her that she can't report him to Hartwell and the police.

She replies with a look of extreme disappointed: *that* is his main concern?

She walks off again, without saying a word.

EPISODE 6: MIT OUT SOUND

At the police station, Violet is despondent after finding out the truth about Daniel, and their confrontation the night before. At work she isn't herself, and is visibly distraught. Hartwell takes notice from afar.

MEANWHILE...

Lamont expresses concerned about Violet with Branford and Margot—and what she might do. Daniel overhears and walks in, telling them that he will handle her and not to worry.

Lamont and Branford leave to conduct some business.

LATER...

Meanwhile Margot consoles Daniel and he confides that he doesn't know what Lamont might do to Violet—will he kill her to keep her silent? Margot assures Daniel that Lamont is not a violent man—he will always try to do what is mutually beneficial for all parties and won't harm her. Margot defends Violet's reaction to what has happened—she would probably react the same way in her place and she genuinely feels sorry that she has been through so much. She expresses some guilt for having enmeshed Daniel in this world, and wishes that it hadn't happened.

The conversation becomes more and more intimate and personal—eventually leading to them having sex. It's a very cathartic experience for Daniel and Margot. Afterwards, Daniel heads home to wait it out and figure out what to do next.

LATER...

Margot leaves to take a cab back to Lamont's apartment but is accosted and thrown into the back of a car. She is held in the seat by two thugs. In front of

Blueboy is inside waiting for her and in the car, and grins:

BLUEBOY

I always get what I pay for.

They drive off to Blueboy's orange grove studio with Margot in the car.

MEANWHILE...

Lamont and Branford have made their way to Violet so that Lamont can try to convince her not to report them to the police.

In a very convincing and consoling manner he explains that despite her innocence that it will be

hard to make a case to the authorities that she too was innocent throughout this whole process. As Daniel's wife, she will be considered complicit in his illegal activities. At the very least, she will look incompetent for not knowing what he was up to—either way she loses.

Lamont explains that while he is to blame for recruiting Daniel that she should remain estranged for their mutual well-being. They should part ways as amicably as possible and put the tragedies of their lost marriage and recent events behind them and move on.

Violet tells Lamont that she'll do what her conscious dictates—not giving him a straight answer. Lamont leaves thinking that he has been able to convince her to stay quiet.

MEANWHILE...

Margot is brought to Blueboy's orange grove hideout/studio and Margot is roughly forced to have sex on camera. Blueboy slaps her around by when she resists.

Blueboy threatens to kill her, but is only tormenting her to scare her. He orders his men to drop her back off at Lamont's as a warning for what Lamont can expect to happen to him next.

MEANWHILE...

Late at work, Violet returns to do some unfinished work that she was unable to complete earlier because she'd been distraught about Daniel.

As she types her reports, she breaks down and starts crying. Hartwell comes in and notices.

He attempts to console her to find out what is wrong. Distraught she confesses the truth about Daniel to Hartwell.

Initially sympathetic (perhaps hoping she'll in a vulnerable state and will be open to his advances), he immediately switches gears and snaps into law enforcement mode, aggressively asking for details. She claims that he is a stag filmmaker but doesn't know much more than that.

Hartwell tells her that she must cooperate and lure Daniel into making some sort of stag film together as an act of reconciliation, so that he has solid evidence to arrest Daniel and lead him to his cohorts.

He asks if she has any evidence. She shows him the photos of Margot and Daniel at their old house. He orders his men to have their old house searched and says he will need her full cooperation on the matter. Torn, and knowing there is no other way, she agrees.

EPISODE 7: END SCENE

Daniel's house is raided by Hartwell's men. The house is empty save a few items that aren't incriminating. Without any solid evidence, Hartwell hatches a plan.

LATER...

Back at the police station, Hartwell calls Violet in discuss his plan to catch Daniel in a sting: he wants her to convince Daniel to film her in a stag film at their house the next day. She is reluctant to participate in a sting but he assures her she won't be caught nude on camera—the sting will catch him before he can roll camera. Violet is more conflicted about deceiving Daniel, but having no choice in the matter, agrees.

MEANWHILE...

Lamont and Branford return to the shipping yard. Margot and Daniel are nowhere to be found. Lamont and Branford discuss her whereabouts when Margot wanders over to Lamont's office bloodied and bruised from the night before. Lamont goes to her ask her what happened. She tells Lamont that Blueboy and his men took her and forced her to have sex on camera.

Alarmed, Lamont asks if it was Blueboy, himself, and if she might be mistaken since he is in jail. She confirms that he's indeed out and that he's coming for Lamont next.

Lamont realizes that despite their most recent film, that if Blueboy has been released, it has been through Don Gargano's efforts. He also realizes that this likely means that Don Gargano doesn't need Lamont anymore—he can deal with someone he can truly trust: Blueboy. Lamont also fears that he will let Blueboy exact his revenge (on him and Margot) without stepping in so he makes the decision to pack up and return to New Orleans.

LATER...

Violet finds Daniel at the Hollywoodland house despondent and depressed. She talks to him, and tells him that she wants to understand. She asks if he will film her in something like a stag film. Daniel is taken aback and not sure what to make of it. He agrees and is somewhat relieved, albeit confused by her proposition.

SOON THEREAFTER...

Daniel meets Lamont at his office. Lamont and Branford are packing up and getting ready to head to New Orleans. Lamont tells him that they must get out of town—Blueboy has been released from jail and is looking to exact his revenge on them. He recommends going to stay with his family in New York City. Daniel tells Lamont he can't go—he tells him about Violet's request.

Lamont warns him that it's likely a trap, and that he should forget about her and leave with the rest of them. Daniel refuses. Even if Lamont is probably right, he *has to try* and salvage his marriage. Lamont tells him he understands, and that Daniel must do what he must do, but to be careful. They exchange goodbyes.

MEANWHILE...

Margot and Branford board a train back to New Orleans. Margot muses that she likes the Hollywood but will probably never come back. Branford agrees.

LATER...

Daniel preps his camera for Violet at his old house. Violet arrives and comes in. She gets into position and he starts to roll film of her undressing seductively. As he films the striptease, Daniel steps in, the camera still rolling and they begin to have genuine, passionate sex unlike they've ever had in their lives as husband and wife.

In the middle of a genuinely passionate moment Violet sees the police coming up to the door behind Daniel through the window. She warns him that he must leave. Daniel doesn't understand why. They go back and forth and he can't seem to figure out the reason when the doors bust open and the police swarm in, raiding Daniel's house.

Violet, underneath him, apologizes, tears running down her face as Daniel is dragged away from her and is forced to dress and is handcuffed and taken away.

Hartwell enters and makes a comment to Daniel. He goes over to Violet and puts a blanket over her, assuring her that she did the right thing. The camera is still rolling. Hartwell orders it shut off and removed as evidence.

Daniel sits in the back of the paddy wagon—crushed and heartbroken at being betrayed by Violet. She comes and watches as Daniel is taken away.

His look to her expresses how deeply betrayed he feels by her actions.

LATER...

Lamont drives into to the Blueboy's orange grove hideout quietly and parks in the shadows.

He carries a rifle over his shoulder and is armed with a pistol in his belt a knife in his hand. He sneaks behind one of Blueboy's THUGS and slits his throat, holding his mouth to keep him quiet until he is unconscious and throws him into the bushes.

He moves to another one of Blueboy's thugs (who is outside smoking). He comes behind him and stabs him in the back, his hand over his mouth, the thug struggles as Lamont shoves the knife in and out several times until he falls to his knees, dead.

Lamont moves toward Blueboy's farm house where he can hear him having sex and playing music loud on a record, which masks the noise. Lamont hides behind a tree and aims his rifle at two more thugs on the balcony outside Blueboy's room. He shoots one of the thugs on the balcony in the head from afar and he falls—the thug next to him pulls out his revolver but Lamont snipes at him with two direct hits to his chest and he falls down dead.

Inside, Blueboy's lover stops him wondering what the noise is. Blueboy tells her to shut up—everything is fine and continues to screw her.

Three of Blueboy's thugs run outside and Lamont drops his rifle, walking towards them calmly with his pistol and takes them out one by one as they rush out of the door.

Inside one of his men shoots in the doorway but no one enters. He slowly approaches the door with his gun drawn but Lamont walks in shooting him in the face.

Lamont walks up the stairs to Blueboy's room, shooting two men who wait for him at the top the stairs—he's so quick and so stealth that they don't even see it coming. He steps over them and quietly opens the door. Blueboy doesn't hear Lamont approach from behind at first, but his lover screams when she sees Lamont behind Blueboy. He turns around to see Lamont with a pistol pointed at his head. Blueboy is defiant and grins at Lamont:

BLUEBOY

Lamont Beaudrie! You want to film
me Lamont? You can take my
camera, you can film me right now!

BANG! Lamont pulls the trigger. Blood and brains splatter all over the face of his lover beneath him. She screams in horror. Lamont walks off and leaves without skipping a beat or turning to look behind him.

MEANWHILE...

At the police station Daniel is booked by Violet's co-worker, Rose. He notices the empty desk where Violet worked as he's being booked. Violet's other co-workers point at Daniel and whisper to themselves about who he is.

In the back, Hartwell reassures Violet that Daniel is a criminal and should be arrested. She did herself and the department a great service.

Violet pretends that she is fine with it, but is wracked with guilt as she sees Daniel waiting to be booked.

Daniel is escorted away to a holding cell to await his fate.

LATER ON...

Violet is torn apart, she stumbles into evidence room and finds Hartwell and other DETECTIVES are screening the film she shot with Daniel—Hartwell lied about not seeing her nudex. She watches in the back without them knowing it, and sees them crack jokes about it and leer at her. She's disgusted. Not with them, but herself... for allowing this to happen. She's a hypocrite. The police are hypocrites. She's ashamed, embarrassed and wracked with a broken heart and immense guilt.

LATER THAT EVENING...

Violet sneaks into the evidence room and finds the reel on a shelf. She picks it up and holds it, contemplating what to do with it. In a fit of rage, she begins to rip the film out of the reel and throw it on the ground. She takes a match out of her pocket, lights it, and throws it on the pile of film on the floor. To her surprise, the film erupts in flames faster than she expected. Afraid *she'll* burn up with the evidence, she rushes out of the building and onto the street.

MONTAGE

Margot stares out the train window somewhere between New Orleans and Los Angeles—she notices the one of the bruises on her face is visible in the window's reflection as from where her make-up has smeared. She ignores it and continues to stare out the window.

As Lamont boards the train in Los Angeles, he looks behind him at Hollywood one last time, and wryly grins. The porter takes his bag and notices blood on the cuff of his shirt. Lamont gives him a look saying: "Don't ask."

Daniel sits in his cell staring at the wall. Daniel takes off his wedding ring and stares at it as it lies in the palm of his hand as he laments his failed marriage and his arrest.

Violet stares as flames engulf the Indecency Task Force and as firefighters pass her with hoses and on their trucks from down the street. People point at the building and chatter. Surprised by what has just happened, Violet backs away from the fire and runs off.

MEANWHILE...

Looking out the train window into the night Lamont notices that there is a fire downtown near the police station. A fellow **PASSNEGER** sits down across from him.

LAMONT
(to the Passenger)

Looks like things are awful hot right now.

PASSENGER

Yeah, looks like it's by City Hall. Holy hell, what'll happen next?! I hope the whole town burns down, frankly. You work in the pictures?

LAMONT

No, just heading home.

PASSENGER

Good. Don't do what I did, waste my time following a silly dream. I came here to become an actor. Going home to work on the family farm now. Foolish to come here in the first place. Big dreams—what else is this town good for, eh?

Lamont laughs and tips his hat.

LAMONT

This town runs on dreams... but like with all dreams... you eventually wake up. That's Hollywoodland.

Lamont pulls his hat over his eyes and goes to sleep.