

HOSTAGE STORY

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CHARACTERS

ADAM
JENNY
CHRISTOPHER
CLAIRE
ANGELA
STEPHANIE
ROSANNA

HOSTAGE STORY
Updated 03-29-2008

1 INT. ADAM'S HOUSE - VIDEO EDITING ROOM - NIGHT 1

ADAM, an intense-looking man in his late twenties, sits down in a chair, adjusts a slightly-askew framed photograph on the wall. The woman in the photo could easily be his mother. He makes a similar adjustment to the crucifix hanging next to the photo. Then he clears his throat, picks up a CELL PHONE and pushes buttons. After a moment:

ADAM
Uhm, yeah -- I would like
a...uhm... girl for the evening.

Adam pauses for a second.

ADAM (CONT'D)
Nah, I don't care about that. Just
no drug addicts.

Adam pauses again to listen to the person on the other end.

ADAM (CONT'D)
Okay. Uhm, I'll meet her at the
bus stop at Sixth Avenue and
Nineteenth. Yeah. When? Thanks.

Adam turns off the phone, removes the battery, and drops the rest of the phone into a trash-can. He snaps the battery into another cell phone.

He looks into the camera.

ADAM (CONT'D)
You getting all of this?

CHRISTOPHER (O.S.)
Yeah. Keep going.

Adam opens the cell phone and pushes buttons.

...VIDEO SNOW...

2 INT. ADAM'S HOUSE - LIVING ROOM - NIGHT 2

Adam enters with JENNY, an attractive young woman dressed provocatively. She looks around for only a second before realizing she is being videotaped.

(CONTINUED)

2 CONTINUED:

2

JENNY

Hey -- I didn't agree to a video.
Or to doing two guys.

ADAM

We'll make it worth your while. In
fact, we're going to give you the
best gift of your life.

JENNY

Uh, what you're going to give me is
three hundred dollars.

ADAM

That's no problem. But, uhm -- not
up here. Downstairs.

...VIDEO SNOW...

3 INT. ADAM'S HOUSE - BASEMENT - NIGHT

3

Adam leads Jenny to a door. He unlocks it and ushers her in
to a finished, furnished underground room -- where she finds
herself facing SEVERAL WOMEN WITH STURDY LEATHER COLLARS
AROUND THEIR NECKS. She turns back just in time to see the
door closing behind her. She looks around wildly -- taking
special notice of the WEBCAMS peering down from all sides.

JENNY

Hey! What kind of fucked-up shit
is this?

CLAIRE

You'll find out, girl.

...VIDEO SNOW...

3A ON VIDEO: JENNY

3A

*

JENNY, freshly arrived and still dressed as befits a call
girl, is led to a chair and gently made to sit.

*
*

CHRISTOPHER

What's your name?

*
*

JENNY

What's going on here? Why are you
filming everything?

*
*
*

CHRISTOPHER

This is orientation. Step one.

*
*

(CONTINUED)

3A

CONTINUED:

3A

JENNY

What are you talking about?

*
*

CHRISTOPHER

You'll find out. What's your name?

*
*

Silence. Jenny looks around the room, noticing the security cameras.

*
*

JENNY

Jenny.

*
*

CHRISTOPHER

Do you know why you're here?

*
*

JENNY

I thought I was here to get your dick wet. I guess you got other plans.

*
*
*
*

CHRISTOPHER

Are you happy doing what you do?

*
*

JENNY

What do you think? It's good money.

*
*

CHRISTOPHER

How'd you get into that lifestyle?

*
*

JENNY

None of your goddamn business.

*
*

Christopher picks up a bag and pulls out a uniform. He hands it to her.

*
*

CHRISTOPHER

Change out of those clothes. Get some sleep.

*
*
*

4

INT. ADAM'S HOUSE - BASEMENT - NIGHT - SECURITY CAM

4

Adam gives an instructive talk to the girls. They sit obediently but look like they couldn't care less.

...VIDEO SNOW...

4A

ON VIDEO: ANGELA

4A

ANGELA, still dressed for the street, is slumped, unconscious, in her chair. Someone o.s.

*
*
*

(CONTINUED)

4A

CONTINUED:

4A

waves a bottle of smelling salts under her nose. She
flinches, battles her way to consciousness. The instant she
can see again --

*
*
*

ANGELA
What the hell is this?

*
*

CHRISTOPHER
It's all right. You are in a safe
environment. No one will try to
hurt you. We are here because --

*
*
*
*

ANGELA
Fuck why we here! Got me in here
with a motherfucking collar round
my neck. What the hell is this?
Dog, I ain't no bitch. You need to
get this shit off me NOW.

*
*
*
*
*

CHRISTOPHER
If you'll just try to calm down --

*
*

ANGELA
Oh hell, no --

*
*

...VIDEO SNOW...

*

4B

ON VIDEO: CLAIRE

4B

CLAIRE sits in front of the camera dressed in her street-
walking clothes, looking down.

*
*

CHRISTOPHER
So tell me about yourself.

*
*

CLAIRE
Like what?

*
*

CHRISTOPHER
Well, anything. Tell me about who
you are.

*
*
*

CLAIRE
I don't know what to tell you.
There's not that much to say.

*
*
*

CHRISTOPHER
Well, how did you get into this
business?

*
*
*

(CONTINUED)

CLAIRE
I don't know. Same way every other
girl does, I guess.

*
*
*

CHRISTOPHER
Would you like to elaborate any?

*
*

CLAIRE
What are you going to do?

*
*

CHRISTOPHER
What?

*
*

CLAIRE
Why are we here. Are you going to
kill us?

*
*
*

CHRISTOPHER
No, no! Nothing like that. We're
just trying to help you.

*
*
*

CLAIRE
Okay.

*
*

They sit for a moment both waiting for the other to say
something.

*
*

CHRISTOPHER
So are you going to talk to me now?

*
*

CLAIRE
What do you want me to say?

*
*

4C INT. ADAM'S HOUSE - BASEMENT - NIGHT - SECURITY CAM

4C

*

The girls sleep on mats on the floor, a few blankets pulled
over their bodies. Jenny rises, approaches the camera,
wondering if it's recording even in total darkness. She
decides it must be.

*
*
*
*

...VIDEO SNOW...

*

5 ON VIDEO: ANGELA

5

Angela, age uncertain, is an imposing presence; she is good
at what she does and she knows it.

*
*

ANGELA
We gotta do another one of these?

5 CONTINUED:

5

CHRISTOPHER (O.S.)

Yes, we do. Now, uh -- tell us why
you sell your body to strangers.

*
*
*

ANGELA

Listen. Do you know how much power
you have when a guy comes up to you
and gives you a hundred -- two
hundred -- just for the pleasure
you can give him for a few minutes?

*
*
*
*
*

...VIDEO SNOW...

*

5A ON VIDEO: STEPHANIE

5A

Stephanie's looks are deceiving -- underneath the trappings
of this handsome woman is a handsome young man.

*
*
*

(INSERT SCENE AS RECORDED -- ends with "That hurt.")

*

7 INT. ADAM'S HOUSE - VIDEO EDITING ROOM - NIGHT 7 *

Adam pulls on a jacket.

ADAM
You need to record Stephanie and
Claire while I'm out.

CHRISTOPHER (O.S.)
Where are you going?

ADAM
One more. Last one.

Christopher approaches him, grabs his sleeve.

CHRISTOPHER
We agreed we had enough girls.

ADAM
I changed my mind.

...VIDEO SNOW...

7A ON VIDEO: STEPHANIE 7A *

Stephanie now has a few days of beard growth. *

CHRISTOPHER (O.S.) *
So you never thought it was wrong -- *
dressing up as a woman -- and *
offering yourself to men -- *

STEPHANIE *
Look -- you find out pretty fast *
there are men who'll pay good money *
for the experience of being with a *
girl who's got a little extra. I *
mean, what else am I supposed to *
do? I didn't ask for this life. *

CHRISTOPHER (O.S.) *
No. I guess you didn't. *

8 ON VIDEO: CLAIRE 8

Claire has clearly been a hostage for a while. She is wearing *
the uniform Adam and Christopher gave her. *

CLAIRE
We did all this yesterday.

(CONTINUED)

CHRISTOPHER (O.S.)
 One day you'll be glad we recorded
 this whole process.

CLAIRE
 I just don't know what to tell you.
 I'm not trying to be difficult;
 there's just not that much to say
 about me.

CHRISTOPHER
 There has to be something. I mean,
 there has to be a reason you chose
 to become what you've become.

CLAIRE
 I don't know what to say. I'm
 sorry.

CHRISTOPHER
 But you know that you have other
 options, right? I mean the Lord-

CLAIRE
 Stop. I'm sorry, but just stop.

CHRISTOPHER
 What?

CLAIRE
 I'm sorry I just don't buy into
 this whole "Jesus loves me" bull
 shit. Sometimes shit just happens.
 Some people are lucky and some
 people just aren't. That's all
 there is to it.

CHRISTOPHER
 You mean you don't believe in the
 Lord at all?

CLAIRE
 Hell, no.

CHRISTOPHER
 Well I think that's your problem
 right there! If you could just
 accept Jesus, you'd realize that
 you can do anything you want to do.
 For all things are possible through
 him.

10

INT. ADAM'S HOUSE - BASEMENT - DAY

10

Adam brings in ROSANNA, **clearly another** streetwalker. She struggles with Adam as he fits her with a collar. *

ROSANNA

What the fuck -- get that off me --

Rosanna manages to twist around and give Adam's hand a savage bite. But as she makes a break for the door, Adam pulls a device from his pockets and presses a button on it. ROSANNA STAGGERS BACK, CLUTCHING THE COLLAR, and collapses. *

STEPHANIE

Tried to tell her.

ANGELA

You sick, twisted son of a bitch -- calling this a "holy mission"!

Instead of tasing Angela, Adam kneels down beside her.

ADAM

Angela. Let me tell you a little story. It's an important story. When I was ten years old I had a little puppy. I named him Pup-pup. My father made me keep him locked in his pen at night so he wouldn't get out and get lost cause he was just a little puppy. Well, one night he kept barking and whimpering like he wanted so bad to get out of that pen. So I snuck out my window and let him out. Then I went back to bed, so happy because I'd done a good deed. Well. Next morning I woke up and Pup-pup was in the street in front of our house. Dead. Run over by a car. He wasn't ready for the freedom yet, my father knew that, but I couldn't understand it at the time, cause I was just a kid.

ANGELA

Yeah, well, I ain't a dog.

(CONTINUED)

10 CONTINUED:

10

ADAM

And I ain't a ten-year-old kid.

Adam leaves. The other girls curse him under her breath -- but Jenny continues to stare after him...

...VIDEO SNOW...

11 INT. ADAM'S HOUSE - BASEMENT - DAY

11

Rosanna slumps into the chair, defeated, glowering.

ROSANNA

I don't want to be doing what I do.
I hate it. I hate everything about
it. But I lost every other job I
had. And ... I love my daughter.
I will do anything for her.
(getting no response)
What is it? What's wrong?

CHRISTOPHER (O.S.)

Nothing.

ROSANNA

Bullshit -- what's wrong?

CHRISTOPHER (O.S.)

Didn't know you had a daughter.

ROSANNA

Oh, that makes a difference? You
kidnap women but you don't check to
see if they got kids.

Christopher steps around and removes the camera from its tripod. Rosanna grabs it.

ROSANNA (CONT'D)

Let's get you on record, dammit.
The kidnapper with a heart of gold.

CHRISTOPHER

Give it back.

She gives it back -- but we've already seen how troubled Christopher is by this latest development.

...VIDEO SNOW...

12 INT. ADAM'S HOUSE - BASEMENT - NIGHT - SECURITY CAM 12

Jenny, Stephanie, Rosanna, Claire, and Angela are all sitting on their sleeping mats as Adam enters, carrying a tray.

Claire nudges Angela -- "do it now."

Angela gets up and helps Adam with the tray.

ADAM

Thanks.

ANGELA

Hey, no problem, Adam.

Angela toys with Adam's belt and whispers in his ear.

ANGELA (CONT'D)

We're starting to get the idea, Adam. We're catching on to why you got us chained up down here.

She plays with his hair. Claire joins the fray.

ADAM

Are you?

CLAIRE

We're professionals, Adam. There's no pleasure you can imagine that we can't give you.

They caress him and fondle him -- but Adam is no more responsive than a statue.

ADAM

I was hoping you'd never try this. I'm going to have to punish you.

They all recoil when he produces the remote control.

CLAIRE

All right, then do it! We know you get off on it!

Adam hesitates. He puts the remote away and exits.

13 ON VIDEO: JENNY 13

Jenny sits in the chair, now in more modest clothes and wearing the shock-collar.

*
*

(CONTINUED)

CHRISTOPHER

So last time you told me that you
do it for the money. Couldn't you
have made an honest living?

*
*
*
*

JENNY

It's not an honest living?

*
*

CHRISTOPHER

There are plenty of women out there
who take pride in their honest
lifestyles.

*
*
*
*

JENNY

Look, I take pride in what I do.
And I do it well.

*
*
*

CHRISTOPHER

How'd you get started?

*
*

JENNY

I was in the right place at the
right time.

*
*
*

CHRISTOPHER

Explain.

*
*

JENNY

After high school, I had plenty of
experience. So when a friend of
mine offered me money -- hell, I
realized I could have fun and make
money at the same time.

*
*
*
*
*
*

CHRISTOPHER

There are more ways to have fun
than to sell yourself.

*
*
*

JENNY

You having fun doing what you're
doing?

*
*
*

CHRISTOPHER

I'm not here to have fun. I'm here
to help.

*
*
*

JENNY

How are you helping me?

*
*

CHRISTOPHER

Look at it this way, with the way
men treat you, wouldn't you rather
be here?

*
*
*
*

Jenny stares at Christopher. It's a good question.

Adam is editing the video of Jenny, studiously avoiding the
conversation Christopher is trying to have with him.

*

ADAM

See? You had her, right there.
She's started thinking about what
you said.

CHRISTOPHER

And that's great, Adam, that's fine
-- but we can't keep them like this
forever! They're not animals!

ADAM

I know it seems cruel sometimes.
But you can already see how much
they're improving -- what a
blessing we've given them by
rescuing them from --

CHRISTOPHER

-- from living their own lives!
Adam, they have families --
friends. Children.

ADAM

Don't you understand, if we aren't
strong for them --

14 CONTINUED: 14

He grabs Christopher's shirt. Christopher wrenches the hand away, and this wrestling instantly escalates into an all-out fist-fight. But Adam quickly gains the upper hand -- and once he has Christopher down, he holds one of the shock-collars in Christopher's face.

ADAM (CONT'D)

If you can't be strong, then you'll have to be controlled.

...VIDEO SNOW...

15 INT. ADAM'S HOUSE - BASEMENT - NIGHT -SECURITY CAM 15

The girls sleep.

16 INT. ADAM'S HOUSE - VIDEO EDITING ROOM - NIGHT 16

Christopher watches the girls sleep. He stops a tape and ejects it. He starts it running and on the monitor we see it is the tape of the girls sleeping. He switches the monitor views so the old tape is now playing as if it were live.

He grabs the remote control to the shock collars and exits.

17 INT. ADAM'S HOUSE - BASEMENT - NIGHT - SECURITY CAM 17

Silently, stealthily, Christopher -- with an armload of discs and tapes -- rouses the girls, indicating the open exit door. Rosanna, Angela, and Stephanie hurry out. Claire pauses long enough to kiss Christopher on the cheek. She hurries out -- leaving Christopher and Jenny alone.

CHRISTOPHER

Go on! Go!

JENNY

What happens to you?

CHRISTOPHER

I've got no choice. All I can do is take all this video to the police and tell them it was Adam's idea and just ... just keep him from ever doing it again.

JENNY

You'll go to jail.

(CONTINUED)

17 CONTINUED:

17

CHRISTOPHER
I guess so, yeah. But I can at least stop him from --

JENNY
Give them to me.

CHRISTOPHER
Jenny --

JENNY
I'll take them to the police. You make a run for it.

A DOOR SLAMS upstairs. The two look up in fear. *

JENNY (CONT'D) *
You gave me a way out -- let me give you one.

He hands the tapes over.

CHRISTOPHER
Thank you.

And they run out together.

18 EXT. STREET - NIGHT - OUTSIDE SECURITY CAMERA

18

Christopher and Jenny hurry off into the shadows. Christopher takes a last look back -- then disappears. *

19 ON VIDEO: JENNY (SAME AS SCENE 13)

19

JENNY *
You having fun doing what you're *
doing? *

CHRISTOPHER *
I'm not here to have fun. I'm here *
to help. *

JENNY *
How are you helping me? *

CHRISTOPHER *
Look at it this way, with the way *
men treat you, wouldn't you rather *
be here? *

...VIDEO SNOW... *

20 INT. ADAM'S HOUSE - VIDEO EDITING ROOM - DAY 20 *

He is watching Jenny's tape again.

He hears a knock at the door. He reaches for a switch.

21 INSERT 21

The switch is labeled "FRONT DOOR." He flips it.

22 BACK TO SHOT 22

Adam looks at the video screen and smiles.

23 INT. ADAM'S HOUSE - LIVING ROOM - FRONT DOOR - DAY 23

Seen on the security camera.

Adam opens the door to admit Jenny. She carries the tapes Christopher gave her.

Adam welcomes the prodigal home. He closes the door.

...VIDEO SNOW...