

Soul Survivor

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SOUL SURVIVOR

"Bang or Bust"

TEASER

EXT. CITY STREET - MORNING

A city bus comes to a halt at a bus stop. A young man in a pin stripe suit exits as the morning commuters pile on after his exit. The man's face isn't visible as he bends down, putting his small black bag down on the ground to tie his shoe.

After tying his shoe the man looks up to the sky while still kneeling and finally we get a good look at THOMAS ROOT (32) even though he looks younger as he slightly smiles.

TOM

Today's a good day to make a sale.

INT. BANK - MORNING

Tom enters the small community bank. There are two tellers servicing a small line of customers. Notably are JANICE CAPE (30) a receptionist, FRED GRIND (56) a city worker, BILLY BANKS (20) college student listening to his Ipod, and SAMANTHA REED (45) a small business owner.

Tom surveys the bank, taking in the line and the two tellers. He brushes the imaginary lint from his jacket and starts to walk towards the line when TWO MEN both wearing trench coats and dressed in business suits brush past him.

ONE of the men turns back to look at Tom. JAKE WHEELLEY (21 and handsome).

JAKE

(smiling)

Excuse me.

The other man breaks off to the right where the bank manager is slowly rising to his feet to greet his guest.

A customer walks away from the teller window just as Janice Cape walks up.

Tom steps in line and is standing behind Jake Wheelley when the man turns around and says...

JAKE (CONT'D)
Oh, so sorry, you were before me.

Jake steps out of line and allows Tom to move up in front of him.

IN LINE, Fred Grind turns around to address Billy Banks.

FRED
Ah, yus, can you turn that down?

Billy smiles, not realizing that Fred has said anything.

Back on Fred.

FRED (CONT'D)
Damn digital age.

IN LINE, Jake talks to Tom.

JAKE
You a doctor?

TOM
(off the bag in his hands)
Oh no. I'm a salesman.

JAKE
Like...a traveling salesman?

TOM
Yeah.

JAKE
I thought you guys were extinct.

TOM
Nope, we're just a little more exclusive is all.

JAKE
So what are you selling?

TOM
Good question. I wish I knew.

JAKE
Wait, you don't know what you're selling?

TOM
It's ummmmm...complicated.

Jake gets the message. Whatever Tom is selling must be embarrassing.

JAKE

I see. Ah, no problem. I totally understand about discretion.

TOM

No, it's just-

JAKE

You don't have to explain it to me. Really I understand.

Jake looks over to where the bank manager is now talking with his companion. He turns back to Tom.

JAKE (CONT'D)

Excuse me. I forgot I have to sign this form.

Jake ducks out of line and begins walking towards the teller counter as Tom pulls a pen out of his coat.

TOM

Here's a pen if you need it.

Jake ignores Tom and continues towards the teller window where Janice is still working with the teller.

Jake taps Janice on the shoulder giving her his pretty boy smile.

JAKE

Excuse me, ma'am. Could you please just hand this slip of paper to the teller for me.

Janice hesitates, but Jake pours on the pretty boy smile even more. She takes the folded note and hands it to the teller.

JAKE (CONT'D)

Thank you.

FROM THE LINE Fred complains.

FRED

Ah, what the hell? There's other people ahead of you, buddy.

Jake doesn't turn as he keeps his eyes focused on the teller as she opens the letter and then her face goes blank and then she tries to recover as she slightly smiles to Janice.

TELLER 1
Ma'am this joke is not funny.

JANICE
What are you talking about?

TELLER 1
This, ma'am

The teller holds up the folded piece of paper where the words spell out: THIS IS A HOLD UP.

Janice turns with her mouth open as we see Jake smile that handsome smile of his, nods, and then he shoves a gun into her abdomen.

BOOM!

Is it Janice? No, it's the ceiling as everyone in the bank turns to see KEN WHEELEY (26, handsome, but not as handsome as his brother) holding a shotgun in his hand while the bank manager sits at his desk with his hands up and his face flushed white.

KEN
This is a stick up.

The bank goes into chaos.

ON TOM looking up towards the ceiling.

TOM
Okay, maybe this isn't a good day
to make a sale.

END TEASER

ACT ONE

INT. OFFICER LOGAN'S APARTMENT - MORNING

We move over empty beer cans that have been scattered over a cluttered, trash-filled living room. A phone rings. From where? I couldn't even tell you because there's so much stuff on the floor. The old beat-up couch is covered with articles of clothing and it looks as if this place hasn't been cleaned in years.

The phone continues to ring. We can hear its ring slowly dying amongst the junk.

We move in closer to the couch as the sound of the ring grows louder.

Louder.

Even LOUDER

Suddenly, the clothing is thrown back off the couch revealing GREG LOGAN (37) with a gruff beard and a five o'clock shadow. He reaches down near a pair of gym shoes and pulls his cellphone out of one of the shoes. He flips it open.

GREG

Logan here.

EXT. BANK - MORNING

The entrance to the bank has been covered by police cruisers and armed officers. A Nondescript (ND) sergeant turns to another officer.

SERGEANT

Who'd they call in to do the negotiating?

OFFICER

Logan.

SERGEANT

Logan. That washed up bum. They couldn't get anybody else?

(Pause)

We might as well call the EMT's and get the bodybags ready.

The sergeant shakes his head in pity as if he knows it's the end for everyone in that bank.

INT. BANK - MORNING

On KEN WHEELEY standing near the now locked door of the bank. He's peeking out at the cops that have the place surrounded. He WHISTLES his surprise and then turns back to walk towards his brother and the hostages.

The bank customers and employees have all been rounded up into a small semi-circle.

KEN

Jake you should see this. They really think they got us cornered.

Jake comes from behind the teller counter dropping a large money satchel on the floor.

JAKE

I wouldn't have to see this, Ken, if you had just stuck to the plan.

KEN

That plan wasn't going to get us nothing but a few hundred, maybe a few thousand, but now we got plenty.

Jake looks at the mound of money bags they have accumulated on the floor and then back to his brother.

JAKE

A little is never enough is it? If you had just done as I had planned we would have walked out of here and we wouldn't be stressing.

Ken moves over to the manager's desk.

KEN

Stressing. Who's stressing?

He sits down and props his feet up on the desk.

JAKE

I'm not stressing.

He points his gun at his valuable hostages.

KEN

You all stressing?

A woman or two screams, while others turn their heads away. The only one that looks down Ken is Tom.

KEN (CONT'D)
See. No stressing.

Jake stares at his brother long and hard before he turns and heads back to the vault.

EXT. BANK - MID-MORNING

Logan pulls up to the scene. He's wearing jeans, gym shoes and a jean jacket. He doesn't look anything like a negotiator. In the daylight his five o'clock looks more like a six o'clock shadow.

The sergeant sees him walking his way. He grimaces and then turns to acknowledge the negotiator.

SERGEANT
Logan.

GREG
Sergeant.

The two men take a beat.

GREG (CONT'D)
So what do we have here?

SERGEANT
Bank robbers. Looks like they might have a dozen hostages. We haven't been able to get eyes in the building and I haven't tried communications yet. Thought I'd wait for you to arrive and see how you wanted to play it.

GREG
I see. Have the robbers made any demands?

SERGEANT
None.

Greg stares up at the bank and then turns back to the sergeant.

GREG
Do we have an open line to the bank?

The sergeant hands him a cellphone.

SERGEANT

The number's already programed.
Just hit send and you're on.

INT. BANK - MID MORNING

We focus on the semi-circle of hostages. There's the bank manager, GERALD MEYER (55, slim, corporate) Janice, Billy, Tom, Fred, Samantha, Teller 1 and Teller 2.

JANICE

(whispering)

They're going to kill us.

GERALD

No, they're not. They're only here for the money. We're more valuable to them alive than dead.

FRED

And how do you know Mr. Manager?

GERALD

Because I'm trained for situations like this.

BILLY

Dude, if you're trained for stuff like this then get all John McClaine and get us out of here.

Everyone looks at Billy.

BILLY (CONT'D)

What?

Everyone returns to their huddled discussion.

TOM

I think the best thing we can do is to sit and wait this out. As Mister-

GERALD

Gerald Meyer.

TOM

As Mr. Meyer has stated. We're more valuable to these men alive than dead.

FRED

And you'd be?

TOM
The names Thomas Root.

SAMANTHA
Well at least we have a doctor in
case someone should get injured.

Tom looks at the bag, realizing he's got to give the bad news.

TOM
I'm not a doctor. I'm a traveling
salesman.

TELLER 1
Salesman. Great.

TELLER 2
There sure isn't any value in that.

We move around to see Ken still sitting at the manager's desk. He's shown some interest in the growing conversation.

KEN
Ah, what're you all talking about,
huh? You all just play along and
you'll get home in time for your
microwavable dinners.

Ken pushes off from the desk and begins to walk over to the group. His eyes have scanned the group and have fallen on TELLER 2. He points his gun at her.

KEN (CONT'D)
You.

The teller looks at everyone else as if he might have called her out by mistake.

KEN (CONT'D)
Once this is over with and done.
You wanna get dinner or something.

The Teller is dumfounded by the request.

KEN (CONT'D)
(laughs)
I'm just shittin' you. You ain't
my type. Now you...

He aims his gun at Janice.

KEN (CONT'D)
...just might be right up my alley.

Ken moves in closer as he smiles. His smile is full of something sinister. Very different from his brother's.

The phone on the manager's desk rings. Ken stops in mid-stride. Turns to look at the phone.

Jake appears at the teller counter.

The phone continues to ring.

The two brothers look at one another and then Ken walks over to the desk and pick up the phone

KEN (CONT'D)

Hello.

He listens intently, smiles, and then hangs up.

Jake moves from around the counter and over to his brother.

JAKE

Who was it?

KEN

The hostage negotiator.

JAKE

What did he say?

KEN

Don't know. I hung up as soon as he said his name.

JAKE

(a bit excited)
You did what!?

KEN

(smooth like a rattle
snake)
Relax brother. He'll call back.
Besides, we need to buy some time
while you get the schematics worked
out and everything.

The phone rings. Ken smiles as if he knew the phone would ring again.

KEN (CONT'D)

See. Told you so. Now you let me
handle this end of the job and you
continue on with yours.

The phone rings once more before Ken picks it up while smiling and watching Jake walk back to the vault.

KEN (CONT'D)
Hello negotiator Logan. Sorry I
think we had a bad connection.

EXT. BANK - MID MORNING

Greg Logan stands at a cruiser as he stares up at the bank.

GREG
Are the hostages safe?

KEN
(O.S.)
As safe as a litter of newborn
kittens.

GREG
That's good. But I'm going to need
some type of proof that what you
say is the truth.

KEN
(O.S.)
And how can I do that? Wait, I
know. I'll let one or two of the
hostages go to show you that I'm
telling you the truth.

GREG
That would be good.

KEN
(O.S.)
What do you think I am, stupid?
Now before you go trying to be my
friend Negotiator Logan I want you
and your pals out there to know
that we're willing to take them all
with us. Every single one. You
think about that. I'm sure you
wouldn't want their deaths on your
shoulders.

The phone goes dead.

Greg looks up at the bank and we hold on him.

GREG
It wouldn't be the first death on
my shoulders....

EXT. THE LOGAN HOME - MORNING (ONE YEAR AGO)

The Logan home sits in a semi-quiet neighborhood within the city.

GREG

(O.S.)

Alecia I know it's the city. But I can't do anything about it. It's my job and I'm required to live here.

INT. THE LOGAN HOME

We find Greg and his wife ALECIA LOGAN sitting in a kitchen. Alecia is feeding their four year old son.

ALECIA

All I'm asking is that you think about transferring. We need to think about our child's safety and his education.

GREG

There are good schools here, Alecia, and we live in a safe neighborhood. What more do you want?

ALECIA

I want you to consider what I'm saying, Greg. Not just for his sake but for all our sakes.

Greg is about to counter her argument when his cellphone rings. He pulls the phone from his belt, looks at the phone and gives his wife a "I have to take this" look.

GREG

Negotiator Logan.

Greg listens to the caller.

GREG (CONT'D)

I'm on my way sir.

He hangs up the phone. He looks to wife and child. Their argument will have to wait for another time. He kisses her and then heads for the door.

He stops at the door to look at his wife one more time.

GREG (CONT'D)
I love you both.

He heads out the door.

INT. OFFICE BUILDING - MID-MORNING

Greg enters the 16th floor of a corporate office building. There are tactical officers as well as THE SERGEANT standing near a stairwell.

GREG
Sergeant.

SERGEANT
Logan. Good to see you here.

GREG
What do we have? A hostage situation?

SERGEANT
A jumper. Some stockbroker or CEO or something like that.

GREG
Where's he located?

SERGEANT
On the roof. He's been threatening to jump. We wanted to hold back to see how you wanted to play it.

GREG
I'll take it from here, Serg.

Greg opens the door.

INT. OFFICE STAIRWELL

A flight of stairs leads up to the roof. The stairwell is completely empty as Greg climbs them.

EXT. OFFICE ROOF - MID-MORNING

Greg steps out on to the rooftop of the building, but there's no one there. Is this a Joke? No, it isn't as he turns around and finds a man standing out on a ledge with his back to him. Greg starts to walk slowly towards the man while announcing himself.

GREG

Sir, my name is Greg Logan and I'm with the police.

JUMPER

Stay back.

Greg moves in a closer, but from this angle we still can't see the man's face.

JUMPER (CONT'D)

Don't you come any closer. I'll jump. I'm telling you I'll jump.

GREG

Okay, I won't come any closer.

Greg stops in his tracks.

GREG (CONT'D)

So what's your name?

JUMPER

I'm not here to talk.

Greg looks around trying to find something that will get the jumper to turn around.

GREG

Okay, you don't have to talk. I'll do all the talking. As I said before my name's Greg; what's yours?

JUMPER

It doesn't matter at this point.

GREG

Well it matters to me. If you jump and I don't know your name it's going to matter to me.

Greg begins moving in slowly towards the jumper.

JUMPER

Nobody cares. Can you believe she left me?

GREG

Who left you?

JUMPER

My girlfriend. She said I was selfish and that I didn't care about anyone but myself.

GREG

I think she was wrong. I think you care about a lot of people.

Greg begins moving in closer to the jumper.

JUMPER

No, she was right. I don't care about anyone else. I've always been about myself.

GREG

Well you can change that. Let's talk about how we can possibly help you change that.

JUMPER

Don't you come any closer, man. Like I told you I'm not here talk.

GREG

Okay, you're not here to talk. But I am and right now I'd like to talk to you face to face. So how about you turn around and let me see your face?

JUMPER

My face is like every other face down there. I'm no different, but I use to think I was, but now I'm starting to see that I'm not; that I'm no better than anyone.

Greg bites down on his bottom lip and slowly moves his feet. He's close, I mean real close. Close enough he could grab the guy by the collar and pull him off the ledge.

GREG

You don't have to be better than anyone to be yourself.

JUMPER

I know this now.

GREG

Good. So how about you turn around and we talk about this?

JUMPER

There's no time to turn around. We can't turn back time so it's better if we just let go.

The jumper jumps as Greg reaches out for him, unable to save the life of the unknown man.

GREG

Nooooooooooooo!

On Greg as his arm falls over the ledge and he stares out into nothingness.

INT. BANK - AFTERNOON

The hostages continue to sit around in a semi-circle.

FRED

This has got to be the second worst day of my life. I think I'm cursed. Either that or God really hates me.

Tom turns and looks directly at Fred.

TOM

God doesn't hate you. He loves you.

FRED

And how would you know Mr. Salesman? Unless what you're selling are bibles. Are you selling the Good Word?

Tom is silent.

JANICE

I don't care what he's selling. If it's not a way out of here I'm not buying. Besides, I'm with you. I think this day is cursed. Last year I was stuck in an elevator because some jerk took a dive off of a building.

SAMANTHA

Hey, me, too. Well I wasn't stuck in an elevator but in traffic. All the streets were cornered off because of this guy who was going to kill himself.

(MORE)

SAMANTHA (CONT'D)

On that day I missed my first mortgage payment on my business and since then I've been trying to play catch up.

GERALD

Was the building the Altman?

SAMANTHA

I think so.

GERALD

Wow. I worked in the Altman building around this time last year. It's the bank's corporate office. I remember that day because it was the last day I ever worked in the office. I couldn't handle coming back into a building where someone had tried to kill himself.

BILLY

Dude, listen to yourselves. You were all affected by this guy who killed himself. Maybe, like, that guy's ghost is in that maniac over there and he's come back to try and kill you all.

FRED

(turning to look at billy)
Don't be an ass. No one likes an ass. Besides, where were you last year around this time?

EXT. CITY STREET - AFTERNOON (ONE YEAR AGO)

Billy is walking down a crowded street on his phone. He's oblivious to the growing crowd of onlookers that have gathered at the corner.

BILLY

(into phone)

I know Mom, I won't forget to tell the admissions officer about my awards. I'm sure they already know everything about me.

BILLY (CONT'D)

I just wish you and Dad would understood how much going to school to be a filmmaker means to me.

He pauses.

BILLY (CONT'D)
I know being a director isn't
guaranteed, but neither is going to
business school.

Billy finally eyes the crowd of spectators.

BILLY (CONT'D)
Mom, I've gotta go. Okay I won't
be late. I know. Dad pulled a lot
of strings. Okay, bye.

He hangs up the phone and falls in place with the crowd. He taps a ND GUY on the shoulder who is looking up at something off screen.

BILLY (CONT'D)
What's going on?

GUY
Somebody's threatening to jump.

BILLY
Whoa, seriously?

GUY
Yeah, he's been at it all morning.

Billy zips out his portable Flip HD camera and begins recording.

INSERT CAMERA SCREEN: we see the focus of the camera zooming in to get a shot of the jumper but he's so high up that we don't get a clear shot of his face.

BILLY
(O.S. Narrating)
What tormented soul this man must
be that he has climbed the ledge of
the Altman building to throw
himself down into the pits of
society. Only God knows.

INT. BANK - AFTERNOON

On Billy

BILLY

(Reflecting)

Well I guess it was good I missed that interview because it turned out that the wing of the student housing I would have been living in burned down that year.

Ken walks over to the group with his shotgun resting on his shoulder.

KEN

What's all this noise you're all making over here?

TOM

We're just trying to stay calm like you asked.

KEN

Was I talking to you?

Everyone is silent.

KEN (CONT'D)

What's in that bag of yours?

TOM

Nothing.

KEN

Don't look like nothing to me. You hiding something valuable in there aren't you?

TOM

No.

KEN

I think you are. Gon' slide that bag over to me.

Tom doesn't move.

Ken lowers the barrel of his gun and points it at Tom.

KEN (CONT'D)

You defying me?

The two stare at each other intently as Ken slowly starts to pull the trigger.

We can hear the cocking of the hammer as Tom stares down the barrel of the gun when suddenly...

Fred grabs the bag and tosses it over to Ken

FRED

Hell! Here you go. You're not
going to get us killed, Mister
Salesman.

Ken releases the tension on the gun, bends down and picks up
the bag. He starts to open it as we reveal....

END ACT ONE

ACT TWO

INT. BANK - AFTERNOON

Ken opens the little black bag as everyone including Tom waits in anticipation. Ken removes a set of Lincoln Logs from the bag.

KEN
Lincoln logs?

He looks at the child's toy and then back to Tom.

KEN (CONT'D)
Are you serious? You're going from door-to-door selling Lincoln logs?
(Starts laughing)
Maybe you should join us in robbing banks; your possibility of actually getting paid is what...? A hundred percent.

Ken tosses the Lincoln logs back into the bag and then throws the bag back over to Tom.

Tom catches the bag and holds it close as if it is the most precious thing in the world.

Ken walks away back towards the desk.

ON THE SEMI-CIRCLE, everyone is looking at Tom as the situation has now died down.

BILLY
Dude, seriously. You almost got your head blown off for Lincoln logs.
(Shakes his head.)

FRED
(sarcastic sneer)
So you're a salesman. A Lincoln log salesman.

Tom looks up from the bag.

TOM
Yeah, I guess I am. Who would have guessed?

EXT. CITY STREET - BANK- AFTERNOON

The Sergeant and the officer from previous are standing near their cruisers. In the background is Greg pacing back and forth turning the phone over in his hands.

OFFICER

So what's the negotiator's story?

SERGEANT

He use to be the best. I mean really good, but then one day he tried talking some nut job off the roof of a building. And then-

The sergeant stops in mid sentence as if the memory of that day causes some deep pain.

OFFICER

And then what?

Sergeant looks at the officer.

SERGEANT

Let's just say that neither one of them walked off that roof the same as when they went up.

Off the officer turning to watch Greg in the background flipping the phone back and forth in his hand as if debating a great struggle within himself.

INT. BANK - AFTERNOON

Jake comes out of the back. He eyes the hostages and then moves over to his brother who continues to sit at the manager's desk with his legs propped up on the desk.

JAKE

They call back?

KEN

Yep.

Beat.

JAKE

And?

KEN

We got'em right where we want'em.

JAKE

What do you mean we got them right
where we want them?

KEN

Like I told you, brother, you
handle your end of the project and
I'll handle my end.

JAKE

Well for now my end's done. I
found it. So now it's time for you
to assess the situation and live up
to your part of the plan.

Ken smiles. Picks up his shotgun. Thinks better of it and
puts it down. His coat is still draped over the desk.

KEN

You know how to use one of these
right?

Jake gives him a look of seriousness.

KEN (CONT'D)

(hands lifted up)

My fault, brother. Just wanted to
make sure.

(He grabs his coat.)

I'll be off to assess the
situation.

ON THE SEMI-CIRCLE.

SAMANTHA

I wonder what they're doing back
there.

GERALD

It can't be much of anything.
They've already emptied the vault
of all its cash. The only thing
that remains are safety deposit
boxes.

JANICE

Whatever they're searching for I
just hope they find it and let us
go.

FRED

Well before we start another round
of Jeopardy I want to get back to
what the kid was talking about.

(MORE)

FRED (CONT'D)

You know, about us all being in the same place and all.

(Looks at the tellers)

Okay, what about you two girls. Where were you last year?

GERALD

Seriously, this is preposterous.

FRED

(holds up a hand)

Ah, let the girls talk.

Fred turns back to the girls.

FRED (CONT'D)

So how 'bout it. Last year this time where were you?

TELLER 1

I was here working in the bank.

TELLER 1 (CONT'D)

I was working at a clothing store at a mall.

GERALD

See. It's just a coincidence that the rest of us were near that building when that incident occurred.

FRED

Maybe, but there's one person who hasn't told us where he was.

TOM

(points to himself.)

Oh, you mean me?

FRED

Yeah, I mean you Mister Salesman. Where were you last year?

Tom looks around the semi-circle at each person's face and then hesitates.

FRED (CONT'D)

Come on. Out with it.

TOM

Well to tell you the truth I was...

INT. TOM'S CONDO - MORNING (ONE YEAR AGO)

Tom stands before a large mirror in his lavish bedroom. He is dressed in an expensive suit.

TOM

I'm on top of the world. Nothing can touch the Tom-a-nator.

SELENA, Tom's girlfriend, a beautiful black goddess walks out of the adjoining bathroom with a towel covering her wet body.

SELENA

If you don't get out of here traffic is going to stop the Tom-a-nator from making it to work.

Tom turns and hugs his girlfriend.

TOM

You know you're the best thing to happen to my life in a long time.

SELENA

Really?

TOM

Yes, really. Say, how about we take a vacation to get away from the city.

SELENA

You know I can't do that, Tom. I have responsibilities.

TOM

Responsibilities. What? Those vegetables that you call patients?

Selena is hurt as she breaks away from Tom.

SELENA

Just because they're comatose doesn't mean they're not people.

Tom steps over to Selena trying to mend the damaged bridge between them.

TOM

All I'm saying is that you're a smart person and you can do better than working some comatose ward.

SELENA

The comatose ward is where I want to be. Why do you think I've turned down so many other residencies? So I could be with you? You won't even put a ring on my finger.

Tom knows exactly where this conversation is going. He slowly backs up as he begins his beeline for the door.

TOM

Look, we've talked about this-

SELENA

And yet we come right back to the same discussion.

TOM

I'm just not-

SELENA

What? Ready. Maybe you need to start asking yourself 'when will I be ready'?

TOM

How about we talk about this later. I have to get to work.

SELENA

Sure, later.

ON TOM as Selena's towel hits him in the face.

EXT. ALTMAN BUILDING - STREET LEVEL - MORNING

Tom enters the Altman building with briefcase in hand.

INT. ALTMAN BUILDING

Tom Enters the office building of FEDERAL EXCHANGE, a brokerage company where he is a stock broker. He's cheerful as if he truly cannot be touched.

He walks past the main receptionist and into the office where he passes a co-worker.

CO-WORKER 1

Oh, hi, Tom, how you holding up?

TOM
I'm good. Thanks.

He moves down the corridor towards his office when he comes across another co-worker.

CO-WORKER 2
(Sympathetic)
Hey Tom. I heard about the Stanley Account.

TOM
Ummm, okay, thanks.

Tom heads for his office when he nears the desk of his personal assistant.

ASSISTANT
Sir, The Trinity has requested you in the main conference room.

Tom stops in mid-stride and does an about face as he starts off for the conference room.

CUT TO:

INT. CONFERENCE ROOM

Sitting around a large table are three white-haired men in three-piece suits. These three men exude money. They are known throughout Federal Exchange as the TRINITY.

TOM
Good morning, sirs, I was told that you wanted to see me?

TRINITY 1
Yes, please take a seat, Mr. Root.

Tom sits at the end of the table while the other three men sit at the other end.

TRINITY 2
It has been brought to our attention that you've had some trouble with the Stanley account.

Tom sits forward in his chair, now realizing that maybe his co-worker's greetings may not have been greetings at all.

TOM
Trouble, sir? I was not aware that the Stanley account was in trouble.

The three men look to one another and then back to Tom.

TRINITY 3

As it now stands the Stanley account is rupturing money and we've had to bring in extra executives to try and save it before it goes down like the Titanic.

Tom is dumbfounded.

TOM

How? When I closed it Friday it was up.

Trinity 1 leans forward in his seat.

TRINITY 1

Yes, it would seem that over the weekend the stock you invested in was on its last leg by this morning.

TRINITY 2

Tell me something, Mr. Root, what possessed you to invest the whole sum of the Stanley account in one stock.

FLASHBACK

A quick shot of Tom on a phone.

TOM

Are you sure about this?

VOICE OVER

I'm sure. The two companies on Monday are going to announce the merger. Buy big, brother.

END FLASHBACK

Back in the conference room.

TOM

I-I-I had a hunch.

Trinity 3 rises from his seat followed by the other two men.

TRINITY 3
Mr. Root, your employment with
Federal Exchange has been
terminated as of this moment.

EXT. BANK - MID AFTERNOON

Greg sees SARGENT BUTCH, (47, tall, muscular, an adrenaline junkie) the captain of the tactical SWAT team walking in between cars, making his way over to him. Greg turns away and jumps on the Cellphone. He stares up at the bank intensely.

GREG
Come on, pick up. Pick up, dammit.

INT. BANK

The phone on the manager's desk rings. Jake lets it ring twice before he picks it up. He hesitates, he doesn't know what to really say other than....

JAKE
Hello.

GREG
(O.S.)
This is Negotiator Logan-- who am I
now speaking to?

JAKE
Ummmm, J- no one, yeah I'm no one.

GREG
(O.S.)
Okay Mr. No one. I have to say
that your standoff is starting to
create the kind of buzz you don't
want. The medias arrived and
they're starting to set up. If you
give yourselves up now I can put in
a good word on your behalf before
this turns into something that none
of us want.

Jake holds the phone to his ear as he thinks on this.

All of a sudden the phone is snatched out of his hand by his brother Ken.

KEN

You listen to me, Mister
Negotiator, you're now talking to
the man in charge.

GREG

(O.S.)

Okay, man in charge, what's it
going to be?

KEN

What's it going to be? I'll tell
you what it's going to be. They'll
be bloodshed if we see anyone
trying to storm this place.

Jake is astonished by his brother's statement

JAKE

(whispering)

What are you doing?

KEN

(into phone)

Now if you want to be helpful get
us a few pizzas in here before we
start considering eating the
hostages.

Ken hangs up the phone.

Jake is not pleased with his brother's actions.

JAKE

What the hell was that? Get us a
few pizzas in here before we start
eating the hostages?

KEN

What? Saw it in a movie. Gotta
give'em something little bro, or
they'll think we're amateurs and
come in blazing. Now we don't want
that do we?

ON JAKE realizing things are only getting worse.

JAKE

(mumbles)

No.

EXT. BANK - MID AFTERNOON

Greg turns around with the phone closed in his palm. Awaiting his attention is Sergeant Butch.

SERGEANT BUTCH
Was that the terrorist?

GREG
The what?

SERGEANT BUTCH
The terrorist.

GREG
I don't think they run in the same circles as Al-Quida.

SERGEANT BUTCH
It doesn't matter. They're scum that threaten our very way of life as a society.

GREG
They're just bank robbers.

SERGEANT BUTCH
In your eyes. Either way they've got the attention of all the media outlets and I've come to tell you that if you can't talk them out then I've been given the order to go in and pull them out.

INT. BANK

Ken quickly turns with shotgun in hand and sees Tom making his way towards him and his brother.

KEN
What the hell do you think you're doing?

TOM
Please don't shoot.

KEN
I should blow you away just for moving, salesman.

Jake lowers the barrel of his brother's gun with a hand.

JAKE
What's on your mind.

TOM
(looks back at his
companions.)
Some of us need to use the
restroom.

KEN
And why didn't those that need to
use the restroom come and ask?

TOM
They were scared and so I told them
I'd come in their place.

KEN
(laughing)
You hear this, bro? He'd come in
their place.

JAKE
Tell them that I will escort them
to the restroom in a minute.

TOM
Thank you.

Tom turns and goes back to the semi-circle.

TELLER 1
So what did he say?

TOM
He said he'd be over in a second to
take you all to the restroom.

BILLY
Dude, this is our chance.

FRED
For once you're right, kid. We
make our move when the pretty boy
lets down his guard.

TOM
What? No, listen, these guys are
dangerous.

FRED
We're not asking you to join us,
salesman. All we're saying is stay
out of our way.

Back on Jake and Ken.

KEN
What the hell are you thinking?

JAKE
What?

KEN
You know what. Taking the hostages
to the bathroom.

JAKE
Would you rather them pee
themselves?

KEN
Yes, I don't care. We don't need
to be worried about them! We have
more pressing matters. I've looked
over the situation and I can do it,
it's just going to take some time.

JAKE
Good. Then I'll take our hostages
to the restroom while you do your
part.

Jake walks off with a pistol in his waistline.

EXT. BANK - MID AFTERNOON

Sergeant Butch and his swat team ready themselves by suiting
up in black flak jackets.

INT. BANK

Jake is standing near the semi-circle. He flashes his
trademark smile. All the women except for Janice buys it.

JAKE
Ladies. I hear that you all need
to go to the restroom?

GERALD
And what about us men?

BILLY
Yeah, dude, we gotta go, too.

Jake looks back over his shoulder and sees that his brother
is gone. He hesitates and then decides...

JAKE

Okay, we'll all go in a single file line. Ladies first and you guys fall in place behind them.

Everyone rises and does as Jake has demanded.

EXT. BANK - MID-AFTERNOON

Greg walks away from the growing SWAT team and opens up the cellphone.

INT. BANK

The line of hostages along with Jake walking behind them make their way down a corridor to the employee rest rooms.

Fred taps Billy on the lower back and in turn Billy taps Gerald on his lower back. It's going down.

We hear the ringing of the phone off in the background.

Jake turns to look back over his shoulder at the sound of the phone. Fred takes this advantage and jumps Jake.

The two men struggle for the gun when Gerald and Billy join the fight. They overpower Jake and Fred comes up with the gun.

FRED

Okay, now I'm going to get everyone out of here.

KEN

(O.S.)

Really. Is that what you're going to do.

ON KEN standing in the doorway with the shotgun over his shoulder.

EXT. BANK - STREET LEVEL - EVENING

Sergeant Butch and his team move into place. There's a team member ready to blow the lights. A marksman on a rooftop. A Gas team ready to drop down through the bank's roof with tear gas, and three more team members along with Sergeant Butch standing behind bulletproof breachers ready to storm the bank.

SERGEANT BUTCH
On my mark we blow the lights and
take these bastards down.

EXT. BANK - STREET LEVEL - EVENING

Greg closes the phone and then re-dials the number.

GREG
Come on. Pick up damn you!

INT. BANK

Everyone inside the corridor is stunned into silence as Ken walks into the hall. Fred turns the gun down on Jake.

FRED
Now you're going to let us out of
here or I'm going to kill your
brother.

TOM
Lets not get crazy here. I'm sure-

KEN
It's too late for that. You're
already looking at crazy.

Fred shoves the barrel of the gun deeper into Jake's head.

FRED
Well I guess we'll see who's the
craziest.

Ken starts walking towards everyone as we hear the phone ring again in the background. The barrel of his shotgun skids across the floor. He stops a few feet away from Fred, removes a stick of dynamite from his pants and looks up smiling.

KEN
I guess we will have to see who's
the craziest. But you gotta ask
yourself. Who's holding the boom
stick, boy? Me or you?

END ACT TWO

ACT THREE

INT. BANK

Ken holds the stick of dynamite ready to kill them all. He and Fred are tense. The sound of the phone can be heard in the background.

KEN

Gon' show me what you're made of.

Tom does his best to intervene.

TOM

Listen, Fred, all of us don't need to die to prove how brave you are. We know how brave you are.

Fred looks at Tom.

FRED

What are you saying I'm scared?

TOM

No, I'm just saying that taking this man's life isn't going to do any of us any good.

JAKE

Listen to him. You don't want to do this. Please.

KEN

I count to three and then we go. No matter what.

KEN (CONT'D)

One.

Fred bites his bottom lip, but holds firmly onto the gun.

KEN (CONT'D)

Two.

Fred slowly cocks the hammer on the gun. Everyone is silent.

KEN (CONT'D)

Thr-

Fred lowers the gun from Jake's head and drops it near the man.

Ken moves in quickly and strikes Fred across the face with the butt of his gun. Tom falls on his knees to help Fred.

KEN (CONT'D)

Chicken.

(to Jake)

Go answer the phone and see what the negotiator wants.

Jake rises to his feet and runs back down the hall to pick up the phone.

INT. BANK - MAIN ROOM

Jake races to the manager's desk and picks up the phone.

JAKE

Yeah.

EXT. BANK - STREET LEVEL-EVENING

GREG

Listen to me. You've got ten seconds to give me something or all hell breaks loose.

EXT. BANK - EXTRACTION POINT - EVENING

Greg turns and runs towards Butch and his men.

GREG

Wait! Wait!

SERGEANT BUTCH

Lieutenant Logan what the hell do you think you're doing?

GREG

(breathing hard.)

Call off the siege. They're going to release two of the hostages.

SERGEANT BUTCH

We're going in.

GREG

No, you go in and they're likely to kill everyone. Stand down, Sergeant. I reached the robbers and negotiated the release of two hostages.

(MORE)

GREG (CONT'D)

You storm that bank now and you've killed them. I don't think the media or the city would look favorably on that.

Sergeant Butch weighs his options and then calls off the siege.

SERGEANT BUTCH

Stand down. I repeat the operation is aborted.

Sergeant Butch turns to Greg

SERGEANT BUTCH (CONT'D)

I hope you're right, Logan, or their deaths are going to be on you.

Greg turns away from Sergeant Butch and looks towards the bank.

GREG

I hope so, too

INT. BANK - MAIN ROOM - EVENING

The semi-circle has now become a ball of fear as Fred lays out on the floor with Samantha administering what little first aid she knows to the gash in his head. Ken and Jake stand but a few feet away.

KEN

What the hell were you thinking telling that cop you'd release the hostages?

JAKE

I didn't say all of them. Only two.

KEN

Two is more than none.

JAKE

Taking hostages was never part of the plan. If you had just followed my lead we wouldn't be in this situation.

KEN

Well we are. Now quit your bellyaching, little brother, and man up.

JAKE

Okay, I will.

Jake takes the gun from his waist and points it in the direction of the hostages, leveling the barrel on the two tellers and Tom

JAKE (CONT'D)

You, you, and you. Stand up.

All three do as they're told.

JAKE (CONT'D)

Okay, salesman, you're going to walk these two girls over to that door and let them out. You try to run for it and I'll shoot you, plus I'll shoot him

(points the gun at Fred.)

Let's go.

Tom marches the women over to the door with Jake walking a few feet behind him. Tom opens the door and the women rush out into the night as Greg is there to receive them. Tom and Greg make eye contact.

GREG

Is everyone okay?

TOM

Yes, Lieutenant Logan

GREG

How do you know my name?

Jake pulls Tom back into the bank as the doors close.

ON Greg stunned.

Jake walks Tom back over to the rest of the hostages.

JAKE

Who told you to talk?

TOM

I just wanted him to know that we were okay so that nothing drastic has to happen here.

JAKE

And who said anything drastic was going to happen?

TOM

No one. But you don't seem like the type of person that would put people's lives at risk.

A beat as Jake reflects on these words and then as they near the huddle, Jake pushes Tom towards his fellow hostages.

JAKE

Don't be so sure, salesman.

We move from Tom to Fred who is being nursed by Samantha.

FRED

I thought this day couldn't get any worse. And to think that the day that guy jumped off that building I was losing my life savings in an investment fund.

TOM

Was it the Stanley Hedge Fund?

FRED

Yeah, how'd you know that?

TOM

I lost a lot in that fund, too.

FRED

Well I guess we lucked out, huh? Because as I hear it the guy that leaped off that building didn't die. Lucky bastard.

INT. HOSPITAL - EMERGENCY ROOM ENTRANCE(ONE YEAR AGO)

Paramedics are rushing a bandaged male on a gurney into the emergency room.

Doctors rush to the paramedics, taking over the situation.

PARAMEDIC 1

We have an unconscious male with multiple abrasions, massive head trauma, and possibly internal bleeding.

DOCTOR

Was he in a car accident?

PARAMEDIC 1

No, he jumped from the roof of a sixteenth story building. He fell four floors before he hit a ledge.

DOCTOR

All right, let's get him into ER-1.

The doctor rushes through the doors of the ER leaving Negotiator Logan to watch silently as the doors close as if closing on his own life.

INT. HOSPITAL - ER

A doctor work tirelessly to save our Jumper.

DOCTOR

(to nurse)

Page Doctor Wallace in Neurology and have them prep the CT.

(Turns to another nurse)

And get me Doctor Randal in cardiology and Doctor Granberry in Orthopedics.

The heart monitor begins to flat line as the doctor turns her attention to saving her patient by resuscitating him with the pads of the electrical defibrillator.

DOCTOR (CONT'D)

All right, people, we are in the fight of our lives. Charge.

One hit. Flat line continues.

Two hits. Flat line continues.

Three hits. Dead.

FLASH.

Our jumper is surrounded by a white light that hides his face from us. It looks as though he is walking down a white hall or tube.

JUMPER

Where am I?

GOD
 You have been given a great gift
 and yet you took advantage of it.

JUMPER
 Who's there?

GOD
 It is I. The alpha and omega.

The jumper falls to his knees.

JUMPER
 Am I dead? Did I die?

GOD
 No, for it is not your time. There
 is great work ahead that must be
 done to redeem your soul for the
 sin you have committed.

GOD (CONT'D)
 It is not your time.

IN A FLASH

we're back in the emergency room as the doctor and the nurses
 begin to walk away from the dead jumper as we hear the sound
 of a BEEP

And another BEEP.

The doctor turns and looks at the heart monitor. Our jumper
 is alive.

FLASH CUT TO:

EXT. COMMAND CENTER - NIGHT

A shot of the mobile command center

GREG
 (O.S.)
 Who's the man that walked you to
 the door?

INT. COMMAND CENTER - CONTINUOUS

Greg is questioning the two tellers inside the mobile command
 center. Sergeant Butch is standing off to the side.

TELLER 1
You mean the salesman?

GREG
Yes, who is he?

TELLER 1
I don't know.

GREG
Is he one of the robbers?

TELLER 1
No.

TELLER 2
I don't think so.

GREG
(looking at teller 2)
And why is that?

TELLER 2
Because one of the robbers, the
crazy one, threatened to shoot him
if he didn't give up his bag.

GREG
Bag? What kind of bag?

TELLER 2
A small black doctor's bag.

Greg looks to sergeant Butch and then back to the women.

GREG
What was in the bag?

TELLER 2
Some type of kids toy. Some
building blocks or something.

TELLER 1
They were Lincoln logs.

GREG
Lincoln logs?

TELLER 1
Yeah, when the crazy one with the
dynamite found out, we thought he
was going to kill him for holding
out on him.

Sergeant Butch steps forward.

SERGEANT BUTCH
Wait, what did you say?

TELLER 1
He had Lincoln-

SERGEANT BUTCH
No, not that. About the crazy guy?

TELLER 1
He had dynamite.

Butch and Greg look at each other. A knowing look between them. The situation has just gotten very dangerous.

INT. BANK

Ken and Jake walk over to our hostages.

JAKE
It's time to go.

GERALD
Go where?

KEN
Wherever we say go. Now on your feet.

Everyone rises with a money satchel over his or her shoulder. Fred can barely stand. He has to be carried under the arms of Tom and Gerald.

SAMANTHA
Can't you see he's hurt?

KEN
Maybe that'll teach him to think about the consequences of his actions next time. Now move.

Jake leads the group through the bank with his brother trailing as if he is leading them back through the corridor to the restroom.

INT. BANK - HALLWAY

Jake hooks a left and everyone follows sensing that this new route is possibly leading to their deaths.

JANICE
Where are we going?

KEN
Don't worry, pretty lady, wherever
we're going you're going, too.

EXT. BANK - STREET LEVEL - NIGHT

Sergeant Butch and his tactical team move into place readying themselves once more to siege the bank.

SERGEANT BUTCH
I want everyone in place in three
minutes.

INT. BANK - HALLWAY

Jake continues to lead the group down the hall, past the open vault, and into what looks like a utility closet.

INT. BANK - BASEMENT

Jake and his brother guide our hostages down a flight of stairs and into a damp room where everyone realizes that this is their burial ground.

JANICE
Oh, no, please no.

KEN
Shush, now honey. It'll be over
soon.

Jake looks at everyone and then says...

JAKE
Turn around and face the wall.

TOM
You don't have to do this. You're
not a murderer.

JAKE
Oh, but I do. I told you about
thinking that you know me. Now
everyone cover your ears.

Everyone slowly does as they're told. Jake and Ken step back with their guns still pointed at the hostages.

KEN

You sure you're ready for this,
brother?

JAKE

Let's get it over with.

EXT. BANK - STREET LEVEL - NIGHT

Sergeant Butch and his tactical team are in place. Butch looks down at his watch; he's been waiting for this moment. The second hand moves closer to the top of the minute when all of sudden...

A BOOM sound comes from the bank.

Sergeant Butch gives the order as the two men team blows the roof while he and the other tactical members storm the building.

INT. BANK

Sergeant Butch and his men move through the smoke filled bank finding no one. They move towards the back, past the vault.

They come to the door of the basement with semi-automatic guns trained.

They slowly open it and move down the stairs ready to kill anything that moves.

ON Sergeant Butch at the head of the team. The lights on their guns sweep the smoke and dust-filled room. What the hell happened down here?

They continue further into the bank when Sergeant Butch throws up a fist to halt his team.

On Sergeant Butch.

SERGEANT BUTCH

I'll be damned. They didn't.

We pan off Sergeant Butch and hold on a massive SMOLDERING hole in the foundation.

Our Bank robbers have escaped with the money and the hostages.

END ACT THREE

ACT FOUR

INT. SEWER

Jake, Ken, and the rest of the hostages move down a dimly lit sewer. As always Jake is leading and Ken is tailing.

KEN

I didn't think it would work.

JAKE

I told you it would.

KEN

I know, but I thought maybe the blueprints you had drawn up might have been changed during construction.

JAKE

Shut up, Ken.

KEN

(talking to the hostages.)
Can you believe my little brother built this bank?

JAKE

I didn't build it. I just designed it.

TOM

Then why rob it?

JAKE

Because we had no choice.

KEN

Yeah, now shut your pie hole and keep moving.

SAMANTHA

Where are you taking us?

JAKE

Once we get to where we're going I promise we'll set you all free.

Everyone continues to move through the darkened tunnel and forward into the unknown.

EXT. COMMAND CENTER - NIGHT

Sergeant Butch has a map splayed out on the hood of a car. He's surrounded by his tactical team as Greg stands off to the side.

SERGEANT BUTCH

Water and power says there's five tunnels that interconnect right beneath the bank. That mean's our terrorist are most likely on foot and possibly heading for an extraction point. After reviewing the sewer's layout I have determined that there are three probable locations: The east viaduct that empties out into the lake, The western viaduct that flows towards the airport, and this tunnel here that flows just outside city limits towards the country.

SERGEANT BUTCH (CONT'D)

I want men stationed at all three points. We'll take'em by surprise. Now suit up and move out.

The crowd of officers disperse and Greg moves over to Sergeant Butch.

GREG

Do you seriously think you'll catch them by surprise?

SERGEANT BUTCH

Like perverts with their pants down.

GREG

Come on, Butch, these guys aren't terrorists. They're not going to try and flee the country. You're barking up the wrong tree.

SERGEANT BUTCH

We did it your way and it didn't work. Now we're going to do it my way. As of now your job is over, Negotiator Logan.

Sergeant Butch pushes past Greg leaving him standing near the car with the map on the hood.

Angle on the map and the five connecting tunnels.

INT. SEWER.

The group has come to the five connecting tunnels that Sergeant Butch had spoken about previously. Jake looks at a map while everyone stands waiting for him to decide on which direction they should go.

JAKE
(turns around with map in
his hand.)
Okay...we're going this way.

He points to a tunnel that is semi-light with yellow bulbs.

KEN
You heard the man; let's get to
moving.

Fred falls to his knees.

KEN (CONT'D)
Get up you bum!

FRED
I can't. I'm too weak.

SAMANTHA
Can't you see he's hurt?

KEN
Oh, I can see that. But he's going
to be hurting even more if he
doesn't move.

Ken walks over to Fred and raises the butt of his shotgun.

Jake moves over to his brother and grabs his arm before he has time to bring down the butt of the gun.

JAKE
What are you doing?

KEN
Showing them that we mean business.

JAKE
I think they know that by now.
Besides, we need them in case
something else should go awry.

Ken looks at Fred and then back to his brother. He snatches his arm away and takes lead of the group.

INT. CAR - CITY STREET

Greg is moving through traffic with the sewer map sitting on the passenger seat.

GREG
(talking to himself)
Let's hope my guess is right.

INT. SEWER TUNNEL

The group continues to move through the sewer tunnel.

TOM
Why did you save Fred from your brother?

JAKE
Why do you care?

TOM
I'm just curious because you keep saying that I don't know you, but your actions say otherwise. You're not like your brother and yet you continue to follow him down this dark path.

JAKE
Shut your mouth. He's my brother and that's all you need to know.

TOM
Okay, if you say so.

Jake looks away for a second.

JAKE
You don't know what it's like to have a brother who depends on you to keep him out of trouble.

TOM
From the looks of things I'd say you're not doing a good job.

JAKE
Probably so, but robbing this bank was all we had left after the economy started to tank. Can you believe I lost it all? My business, my house, everything in one sweep.

(MORE)

JAKE (CONT'D)

And all because I invested everything I had into that Stanley Hedge fund.

TOM

I lost everything in that very same fund. Fred did also. We all lost something, but you don't see any of us threatening people's lives.

JAKE

Don't compare us. You don't know me, salesman.

TOM

I don't have to know you to understand what you're going through. I know it's frustrating and very hard to watch everything you've worked for go down the drain, but you don't have to throw your life away.

JAKE

What life?

TOM

The life that God has given you.

JAKE

Oh, so now you're a priest?

TOM

No, I'm just saying that we all fall down sometimes and when we fall we lose sight of the greater gift that we have and that's life itself.

TOM (CONT'D)

Sometimes we're so focused on the now that we forget to stop and take a look around us at the already.

JAKE

And what's that supposed to mean?

TOM

It means that everything you ever wanted was most likely right in front of you and yet you overlooked it because you were striving for something else.

Everyone stops in front of ladder that leads up to somewhere

KEN
We're here.

INT. BLACK SUV

Sergeant Butch is coordinating his attack positions from inside the unmarked SUV he is in.

SERGEANT BUTCH
This is tactical team leader Butch.
Are all men in place?

EXT. AIRPORT HANGAR - NIGHT

A sniper sits atop or near a hangar shrouded in darkness.

SNIPER
Copy team leader. Ready

INSET SCOPE. We see that the sniper has his gun trained on a manhole, ready for the hatch to open.

INT. SEWER TUNNEL

Ken gestures for Jake to take the lead.

KEN
Jake, gon' take the ladder up and make sure we're clear. I don't trust them alone with you. Don't wanna take any chances with these wily critters again.

Jake climbs the ladder, removes the manhole and climbs up into the room. He yells back down to his brother.

JAKE
Everything's clear.

All the hostages climb the ladder and disappear into the upper room.

Ken is the last one to climb the ladder. When he enters the room he finds...

KEN
Never thought we'd actually get away with it.

INT. CHURCH

Greg is holding a gun on Ken as he enters the room of the abandoned church.

GREG
Neither did I.

Ken puts his hands up and moves to the side where his brother is standing.

GREG (CONT'D)
(to the hostages)
Are you all okay?

SAMANTHA
We need to get him to a hospital;
he's been beaten pretty bad.

Greg turns his gun on Tom. Everyone is shocked to see this new turn of events.

GREG
Now who are you?

TOM
My names Tom Root. I'm one of the
hostages.

BILLY
Yeah, man, he's one of us.

GREG
How'd you know my name?

TOM
What are you talking about?

GREG
Earlier when I grabbed those two
girls at the door you said don't
worry Lieutenant Logan everything's
okay.

Tom is stunned. He can't say why he knows Logan.

TOM
I ummmm-

Tom is grabbed by Ken from behind and a knife is put to his throat. Ken is grinning almost psychotically as he and Greg now play Russian Roulette.

KEN

Put down the gun or I cut him from
ear to ear.

GREG

Go ahead. The way I see it he's
one of you anyway.

GERALD

What are you talking about? He's
one of us.

GREG

That's just what they want you to
believe. He was probably in on it
from the beginning. Probably
played all innocent and mediator
when possible, but all he was doing
was gaining your trust.

Everyone looks at Tom as if everything that Greg has said is
true.

TOM

I wouldn't do that.

KEN

Put it down. Or this boy's going to
go like a stuck pig.

JAKE

Do as he says.

GREG

No way.

KEN

Then we do it on three.

TOM

Please listen to me. I'm not one
of them.

JAKE

Do you really want to put this
man's life on the line on the hunch
that he might also be a criminal?

Everyone holds their breath as Greg and Ken stare each other
down.

JAKE (CONT'D)

I thought you tried to save lives
before it was too late.

GREG
(looks to Jake)
Don't act like you know me. You
know nothing about me.

In an instant Jake is starting to get it. He continues to talk to Greg as if he was the negotiator and Greg the criminal.

JAKE
I understand that, but that doesn't
mean I don't understand what you're
going through. Please lower the
gun and give this man a fighting
chance.

Greg stares into Ken's deranged eyes and can see the true murderous intent in them.

KEN
One.

Greg continues to hold the gun as he cocks the hammer.

KEN (CONT'D)
Two.

Greg looks at Tom and can see the horror on his face. He slowly lowers his gun and hands it over to Jake.

Ken pushes Tom towards Greg.

KEN (CONT'D)
Good boy. And to think you thought
this cry baby salesman was with us.
He ain't family, not by a long
shot.

Ken turns to Jake.

KEN (CONT'D)
Keep that gun on'em, brother. Be
right back.

Ken leaves the room.

Tom, Greg, and the rest of the hostages stand in a corner of the room.

GREG
(to Tom)
I'm sorry. I put your life on the
line.

TOM

It's okay. You were just doing what you thought you had to do to save the lives of everyone else.

Ken comes back into the room with rope in his hands.

JAKE

Where'd you get the rope?

KEN

Planted it here before we did the job.

JAKE

Why?

KEN

In case we had an incident such as this. Now keep that gun trained on them.

Ken rounds up everyone into a circle and ties them to a metal pole.

JANICE

I thought you said you were going to let us go?

KEN

We are. But we can't allow you to run to the authorities as soon as you're free. You'll be okay. In a few hours you'll free yourselves and this will all be over.

Ken touches Janice's cheek and looks into her eyes. He might really like her.

KEN (CONT'D)

I guess if we had met in another life

(pauses)

Nah, you ain't really my type.

Ken turns and gathers up the bags of money along with Jake. Jake looks up at Tom. He didn't know this was going down.

TOM

You don't have to do this, Jake.

KEN

Shut your mouth, salesman, before I
take those Lincoln logs of yours
and shove'em down your throat.

Jake stands and goes over to the bag, which is lying on the floor. He opens the bag and pulls out the Lincoln logs. He stares at the children's toy as if it were a flawless diamond.

JAKE

You sell Lincoln logs? I use to
love these as a kid. Hell, they're
the whole reason I became an
architect.

Ken looks over at his brother amazed by the kid's toy. He stands up and walks over to him. He snatches the toy out of his hand.

KEN

Get you're mind into the game,
little brother. It's time to put
away the toys and get down to
business. Once we're out of the
country you can buy a million of
these.

(Holds up the Lincoln
logs.)

Now let's get going.

Ken tosses the toy on the floor and Jake returns to gathering up the bags of money. They leave the room and shut the door behind them. Ken places a few sticks of dynamite and plastic explosives over the door much to Jake's surprise.

JAKE

What are you doing?

KEN

Getting rid of all the evidence.

JAKE

But we said we'd let them go.

KEN

And so we shall. Right to the
doors of heaven.

Jake puts his hands on his brother's arm.

JAKE

But killing people wasn't part of
the plan.

Ken shrugs off his hand.

KEN
It's called life, little brother,
get used to it.

Ken tries to set the bomb, but Jake grabs his hand again.

JAKE
I won't let you kill these people.

KEN
You won't let me. I'm the big
brother remember.

Ken pushes Jake.

Jake falls and then he scrambles to tackle his brother.

JAKE
I remember. How could I forget.
You showed me how to tackle!

The two men fall to the floor and begin wrestling. It's as if they're kids again.

Ken punches Jake and Jake returns the gesture. Ken swings again, but Jake is quicker, has always been. He lands a body shot to ken's ribs and then hits him with an upper cut.

Ken is out for the count.

Jake opens the doors to the room and goes to free the hostages.

TOM
Where's your brother?

JAKE
I knocked him out.

GREG
Why?

JAKE
Because he was going to kill you
all to cover our tracks. All I
wanted was to try and rebuild my
life, but now I understand that
some things can't be rebuilt, they
have to be made new again.

Jake unties the rope and hands the gun to Greg.

GREG
You're under arrest.

JAKE
I know.

Jake goes for the Lincoln logs but is stopped dead in his tracks when he hears the hammer of Greg's gun cock.

GREG
Don't move. Where do you think
you're going?

Tom puts a hand on Greg's firing hand and he slowly lowers the officer's gun.

TOM
He's not going anywhere. Look.

We see Jake holding the Lincoln logs like a child with a new toy.

Back to Greg and Tom looking at one another.

TOM (CONT'D)
Sometimes we have to let go of the
past in order to let our lives
begin anew. The reason I knew your
name Officer Logan was because I
once read about you trying to save
a man from jumping off a building.

GREG
Yeah, I did. But he jumped anyway.

TOM
So he did. That was not your
fault, but if you look around you;
you'll see you've saved six lives
tonight.

Greg looks around the room at the sight of Janice, Samantha, Fred, Gerald, and Billy.

GREG
Yeah, I guess I did.

EXT. ABANDONED CHURCH - NIGHT

Sergeant Butch and his tactical team are rolling up to the scene, but it is clearly already too late.

Greg has Jake and his brother handcuffed, and the rest of the hostages are sitting on the stairs of the church. Greg is holding the Lincoln logs in his hands as Tom stands next to him.

GREG

Who would have ever thought that a little toy could save all our lives.

Tom slowly creeps off and disappears down an alley.

Greg turns and finds that TOM IS GONE.

GREG (CONT'D)

Hey did anyone see where that salesman went?

FLASH CUT TO:

INT. COMA CENTER - HOSPITAL - FLASHBACK

There's an African American doctor with her back to us. She's checking the stats of an unconscious patient. The doctor picks up the bed chart.

SUPER ON PATIENT'S NAME: THOMAS ROOT.

The doctor returns the chart and then sits down in a chair near the bed. We move around to see that it is Selena, Tom's ex-girlfriend. Selena caresses his hand and then she lays her head down on the bed and begins to cry.

SELENA

Why did you do it?

The camera pulls back as we leave Selena crying at the hospital bed and move

OUT IN TO THE HALL OF THE HOSPITAL

Where we find Tom Root standing with his black bag in hand looking at Selena crying. He touches the glass of the window that separates him from the woman he loves.

Time freezes.

Tom looks up to the sky. He's having a personal conversation with God.

TOM

She can't see me, can she?

GOD

No.

TOM

Then why bring me here?

GOD

Because I wanted you to see what
your actions have caused.

TOM

I didn't know.

GOD

We never do.

TOM

So what am I suppose to do with
this black bag?

GOD

Save souls.

TOM

How?

GOD

That is up to you, Thomas. But in
order to redeem your sins you'll
have to go out into the world and
save souls using whatever appears
in the bag.

TOM

What do you mean whatever appears?

GOD

Whatever shall appear you must use.

TOM

Okay. So where do I go?

GOD

There's a bus outside waiting to
take you to a bank.

Tom touches the glass once more and then he turns and begins
walking towards his new mission in life: to become a soul
survivor.

END ACT FOUR