

**Savage State**

Pilot by

David B. McEwan

65 Wynford Hts. Cres. #508  
Toronto Canada M3C 1L6  
mcsnews@rogers.com  
416-725-2739

July 2022

TEASER

FADE IN:

EXT. NEW YORK CITY - ALLEY - NIGHT

It's midnight.

A slow look down a dark, deserted back alley. A dumpster, scattered garbage, an abandoned car. It's a place to avoid.

In the distance, a sound, movement. Someone is rummaging through a trash bin. As we move closer, the outline of a Man comes into view. He's hunting. Tearing open garbage bags in search of anything edible.

Scraps worthy of stuffing into the pockets of his overcoat - a filthy garment that still holds the cut of a much better time.

Closer.

Long matted hair, thick beard and layers of caked city grime make it impossible to tell the Man's age or anything about him, except for his obvious fall from grace.

He stuffs a pizza crust into his pocket, then picks up a half eaten burger, smells it and throws it back. Finding a near full bottle of something, he takes a careful sip, then drains it.

A noise catches his attention, causing an anxious look down the alley. His eyes, intense and deep blue, betray his appearance, hinting at something more.

He climbs out of the dumpster and begins to walk, slowly. With each step, the GROWL of the city grows LOUDER. As he nears the alley's end, he pauses, closing his eyes, gathering strength before stepping into the chaos.

The sidewalk is crowded with people in a hurry. Always in a hurry. A typical Manhattan evening. Passersby instantly react to the sight of the Man; staring, cringing, making space between this Thing and their well scrubbed lives.

As the city ROARS by, he walks, head down, alone, when something catches his eye. Something on the sidewalk.

His POV: it's a Metro (subway) Pass. He looks around cautiously before bending down to pick it up, quickly slipping it into his coat pocket before anyone can take it from him. Head down, he walks on.

EXT. CITY STREET - CURBSIDE - NIGHT

A Woman(late-60s), is attempting to hail a cab. She has that cultivated, removed look that comes from a lifetime of money and privilege.

Her attempts attempts - with her dignified, casually raised arm - become increasingly aggressive as cabs rush by and her frustration grows.

Suddenly, the sky begins to spit rain, quickly turning into a downpour.

Getting wetter by the second and with no ride in sight, the Woman looks for shelter. Spotting a subway entrance in the near distance, she makes a snap decision.

Running and sheltering her hair with her raised purse, she reaches the entrance, then rapidly descends the stairs, stopping at the bottom to catch her breath. She looks at her rain soaked purse and shoes with disgust.

INT. BOTTOM OF STAIRS/SUBWAY TUNNEL - CONTINUOUS

The Woman looks at her watch then back up the stairs at the steady downpour. Peering down the long, dimly lit entrance tunnel, she weighs her options. Wait it out or take the subway. She chooses the subway.

Close on her rain soaked heels as she walks. The clacking sound echoes off the deserted tunnel walls.

INT. SUBWAY TICKET/ACCESS AREA - CONTINUOUS

The Woman stands before a Metro Pass Vending Machine.

She takes a moment to scan the instructions then presses the Single Ride button. She digs through her purse for a credit card and inserts it into the machine.

As the machine returns her credit card and spits out her ticket, she smiles in triumph. A small victory.

INT. SUBWAY PLATFORM - CONTINUOUS

Standing on a near empty train platform, the Woman stops a safe distance from the tracks, and scans her surroundings.

She's anxious. Out of her element.

From her POV: looking up and down the platform, only a sprinkling of other late night travelers are visible in the distance.

Walking to the platform's edge, she peers down the black tunnel, hoping to see the light of her escape.

INT. SUBWAY PLATFORM AREA - CONTINUOUS

The Man has chosen a safe, secluded place to park for the night, away from hostile eyes and the rain. He sits against a wall, at peace in his isolation.

Close on his face: calm, staring, brilliant blue eyes.

He removes something from his pocket. From his POV: it's the Metro Pass. He looks at it for a moment, then returns it to his pocket. He'll use it again.

The sound of high heels CLACKING against the granite floor breaks the silence. He peeks around his protective wall to take a look. It's a Woman (the Woman). We see her from his POV: she looks out of place, more Park Avenue than subway.

From her POV: she spots a dirty bearded Man(the Man) studying her. She holds her purse tighter. He continues to study her before pulling his head out of view.

She moves down the platform, putting distance between herself and the Man.

Close on Man: Eyes closed, he's returned to his safety.

Suddenly, the silence is again broken by LOUD, youthful voices.

The Man peers around the wall. From his POV: Five Young Men (late-teens/early-20s) are horsing around on the platform.

Continue from Man's POV: the Men approach the Woman, surrounding and sizing her up like hungry a pack of wolves. LAUGHTER and HOOTS can be heard.

The Woman attempts to move away, but one of the Men blocks her path, then slams her hard against the wall.

Close on the Woman and her Attackers.

She's terrified. The Men smirk and laugh. One tries to snatch her purse.

As she holds it tight to her chest, another man punches her in the face, hard. She drops to the floor as the men look around for prying eyes.

Close on woman: bleeding, helpless.

One of the Men unbuckles his pants, smiling at his buddies before jumping on her, covering her mouth to stop her rising SCREAMS. The others circle, waiting their turns. One rifles through her purse.

Suddenly, the homeless Man appears behind the attackers. They don't see him. We're not sure if he's there to join in the fun or to help. Then, in one powerful motion, he YANKS the man off the Woman and violently slams him against the wall.

The other four, startled, back away, then circle the Man who has interrupted their fun.

As they take the measure of the Man, they look at one another, initial surprise turning into smirks and knowing looks... confident they've got 'this guy'. The Man just stands waiting. No words. No emotion.

Close on the Man: his unblinking blue eyes have turned hard, cold. From his POV: we see the uneasy faces of the four Men as they circle him. The Man calmly dropped his coat.

ATTACKER #1

This is gonna be fun.

Attacker #1 lunges at the Man with fists flying. The Man easily sidesteps his attack and takes him down with a powerful right cross.

The others attack, and with savage precision, the Man puts each of them down, hard. Bones CRACK against the granite.

As the Man bends down to tend to the bloody, groaning Woman, Attacker #1 staggers to his feet, takes a knife from his pocket and lunges at the Man, repeatedly plunging the knife into his lower back as...

...an approaching TRAIN WHISTLE is heard, growing LOUDER as it nears the platform.

The Man turns, grabs his Attacker and heaves him onto the tracks a split second before the the SCREECHING train bullets into the station.

As the train slows, the Man staggers back to the Woman and collapses, bleeding badly and near death.

The Woman, bloody and beaten, but conscious, manages to prop herself up against the wall, cradling the Man in her arms as he slips into unconsciousness.

The train's doors POP open. Exiting passengers stop dead in their tracks at the sight before them.

From Passengers' POV: we see a bloody and battered Woman cradling a dirty bearded Man and the bodies of four lifeless men scattered across the platform.

END OF TEASER

ACT ONE

INT. HOSPITAL, EMERGENCY ROOM ENTRANCE - LATER

Two EMTS(20s), wheel gurneys into the emergency room. A Doctor(Female, late-30s)and Two Nurses(30s),take over.

DOCTOR  
What've we got?

EMT #1  
Male stabbed multiple times in the lower back, severe blood loss.

EMT #2  
Female, head trauma, but conscious and talking.

DOCTOR  
Okay. Let's get him into Op Six pronto. Take her for a priority cranial scan. Let's move!

Instantly, the two Nurses begin wheeling the Man and Woman in different directions.

INT. OPERATING ROOM - MOMENTS LATER

The Man lies face down on the operating table surrounded by a team of Doctors and Nurses. With no time to clean him up, his body remains filthy, except for the scrubbed area surrounding his wounds.

DOCTOR  
(same from Emerg.)  
Keep the blood coming.

She looks at a Nurse who immediately hooks up a fresh bag.

DOCTOR (CONT'D)  
I don't know how he made it this far. He should be dead. How old do you think he is?

NURSE  
Hard to tell until we clean him up.

DOCTOR  
He's one tough S.O.B. Cop told me he took out five guys.

She works frantically to save him.

DOCTOR (CONT'D)

Apparently, he saved the life of  
the woman he came in with.

She looks at the others, eyebrows raised.

DOCTOR (CONT'D)

Yeah. Fucking amazing. Let's make  
extra sure this one lives another  
day.

INT. HOSPITAL INFORMATION DESK - SAME NIGHT - LATER

A well dressed man, Charles Sullivan(40), rushes up to the  
information desk and addresses the Attendant(Female,50s).

CHARLES

My Mother was just admitted, Alexis  
Sullivan.

The Attendant scans her computer screen.

ATTENDANT

Yes, Room 479. Just take one of the  
elevators over there to the fourth  
floor and when you get off, turn  
right.

She points in the direction of the elevator bank.

CHARLES

Thank you.

He rushes off.

INT. ELEVATOR BANK, 4TH FLOOR - CONTINUOUS

The elevator door opens, Charles exits, and runs down the  
hall to Room 479. He pauses in the hallway to compose  
himself. A handwritten sign taped to the door reads: A.  
Sullivan.

He enters to see his mother, Alexis Sullivan (the Woman) in  
bed, hooked up to a variety of monitors and IVs.

Her face is a mess, swollen, black eye, broken nose. He  
catches his breath at the sight of her, then walks to her  
bedside and takes her hand.

She awakens at his touch.



ALEXIS

Charles. You're here.

CHARLES

I'm here, Mother. Don't talk. Just rest. I'll be here when you wake up.

She closes her eyes as he continues to stroke her hand. Confusion and tears fill his eyes.

INT. NURSES' STATION, 4TH FLOOR - LATER

Two Detectives(Male, Female, late-30s) are talking to a Nurse(Female,40s). She looks in the direction of an approaching Charles Sullivan and MOTIONS with her head. They engage Charles.

MALE DETECTIVE

Mr. Sullivan?

CHARLES

Yes?

The male Detective flashes his badge.

MALE DETECTIVE

Detective Casey, my partner Detective Lorenzo. Can we have a word?

NURSE

You can use the lounge down the hall.

Detective Casey gestures 'after you' to Charles.

INT. LOUNGE - CONTINUOUS

Charles and the Detectives are seated at a small table. A vending machine is visible in the background.

CHARLES

What can you tell me? How did this happen?

DETECTIVE LORENZO

You mean... you don't know?

She glances at her Partner, surprised.

DETECTIVE CASEY

The subway security video's gone viral.

Looking at his partner.

DETECTIVE CASEY (CONT'D)

No sense talking until you see it.  
It's pretty graphic.

Detective Casey pulls his phone out and hits the play button. Charles watches silently, without emotion.

CHARLES

Play it again.

The Detectives look at one another before hitting replay.

Charles watches again, wide-eyed.

DETECTIVE LORENZO

Two of the assailants are dead and three are in hospital. This hospital as a matter of fact.

Charles looks at her sharply.

DETECTIVE CASEY

I know what you're thinking, but don't. Your mother's alive and we've got 'em.

CHARLES

Who's the guy?

DETECTIVE LORENZO

You mean the hero? We have no idea. He just came out of surgery and from what we can tell, he's of no fixed address.

Charles stares at them questioningly, wanting more.

DETECTIVE CASEY

He's in pretty rough shape. Stabbed multiple times in the lower back, but, it looks like he'll make it. They haven't been able to clean him up yet.

Charles looks at him, confused.

DETECTIVE CASEY (CONT'D)

You'll understand when you see him.

DETECTIVE LORENZO

Mr. Sullivan, we'll need to talk with your mother when she's up to it.

Charles nods yes. The detectives look at one another.

DETECTIVE CASEY

Okay. I think that's enough for now. Your mother is one lucky woman Mr. Sullivan. That guy took out five guys in ten seconds. I've never seen anything like it.

CHARLES

Thank God he was there.

DETECTIVE LORENZO

Yeah... thank God. We'll be in touch Mr. Sullivan.

The Detectives get up and shake hands with a still stunned Charles.

They exit, but Charles remains seated, trying to process what he just saw.

INT. INTENSIVE CARE UNIT- CONTINUOUS

Charles stands looking through the glass at the Man who saved his mother's life. NURSE #1, Female(40s), approaches Charles.

NURSE #1

He's quite a sight. Can't really clean him up much until he's off the critical list. It's a miracle he made it. He should be dead.

She pauses, looking at the Man.

NURSE #1 (CONT'D)

He's a hero in my books.  
Don't see many of them anymore.

Charles locks eyes with her. She leaves. From Charles' POV: he studies the mystery Man through the glass.

EXT. OUTSIDE HOSPITAL - DAY

A TV Reporter, Savannah Flynn(early-30s) is standing in front of the hospital streaming live.

SAVANNAH

(to station anchor)

John, I'm standing in front of Presbyterian Hospital where our mystery man remains in critical condition.

Subway video begins to play.

SAVANNAH V.O.

By now the world has seen the subway security tape of his heroic actions in saving the life of Alexis Sullivan, Matriarch of the enormously wealthy Sullivan family. Outnumbered, he took her attackers down one by one, killing two and severely injuring three.

Back to Savannah.

SAVANNAH

Hero or criminal, that's what the DA must decide. Let's see what the public thinks.

She approaches a group of people nearby(mixed- ages).

SAVANNAH (CONT'D)

Sir, have you seen the video that everyone is talking about?

MAN

I've watched it a hundred times. I wish he'd killed all the bastards.

The Reporter addresses an grandmotherly-type in the crowd.

REPORTER

Ma'am, any thoughts?

WOMAN

I'm not a violent person. I'm a grandmother, but I love what he did. He could have been killed and he just didn't care.

Pausing, tearing up.

WOMAN (CONT'D)

He saved that poor woman. I want to give him a big hug.

## SAVANNAH

There you have it, John. A unanimous verdict from the street. Hero. Savannah Flynn reporting live from Presbyterian Hospital.

INT. HOSPITAL LOUNGE - CONTINUOUS - DAY

Charles Sullivan stands watching a news broadcast on a wall mounted TV screen.

On screen

REPORTER (SAVANNAH)

A unanimous verdict from the street. Hero. Savannah Flynn reporting live from Presbyterian Hospital.

Charles walks down the hall to his mother's room and finds a Doctor(Female Doctor from operating room) studying a chart. Charles goes to his mother and takes her hand.

CHARLES

Mother, how are you feeling?

ALEXIS

(wincing)

Better. Very sore, but better.

Alexis manages a smile.

ALEXIS (CONT'D)

I've never been punched in the face before.

Charles and Doctor introduce themselves.

DOCTOR

Doctor Fielding.

CHARLES

Charles Sullivan.

They shake.

DOCTOR FIELDING

Your mother is a survivor Mr. Sullivan. A concussion, broken nose, some internal bleeding, but she'll be fine.

As she writes on the chart.

DOCTOR FIELDING (CONT'D)  
 We'll keep her for a few more days  
 just to be sure.

Charles squeezes his mother's hand.

DOCTOR FIELDING (CONT'D)  
 Mr. Sullivan. Can I have a word?

She indicates they move to the hall; he follows.

INT. HALLWAY - CONTINUOUS

DOCTOR FIELDING  
 Physically, your mother will  
 recover. I'm sure of that. I'm more  
 worried about her emotional  
 recovery. She survived a horrific  
 attack. I suggest counselling, just  
 to be sure. I can recommend an  
 excellent person, a woman.

Charles looks at her with concern.

CHARLES  
 That's probably wise, but my mother  
 is stubborn. More old school stoic  
 than sharing. Maybe if you could  
 talk with her... coming from you...  
 she might listen. I'll certainly  
 support anything you recommend.

The Doctor nods her agreement and begins to walk away.  
 Charles touches her arm.

CHARLES (CONT'D)  
 Doctor, make sure that the Man gets  
 whatever he needs. The very best.

DOCTOR FIELDING  
 He is Mr. Sullivan. I can promise  
 you that.

She smiles reassuringly and leaves.

INT. UPSCALE BAR - NIGHT

Charles sits alone nursing a drink. He's deep in thought,  
 oblivious to the activity around him. Cal Warren (Private  
 Investigator, 40s), takes the seat next to him.

Charles glances his way. No hellos.

CHARLES

I need to find out who someone is.  
He's a patient in Presbyterian  
Hospital, Room 314. Right now he's  
a John Doe.

CAL

Okay.

CHARLES

Just get me all you can on him.

Cal doesn't hang around. He leaves Charles sipping his drink,  
studying his reflection in the bar mirror.

INT. HOSPITAL, INSIDE THE MAN'S ROOM - NIGHT

The door opens and light pours into the dark room before it  
quickly closes again.

Barely visible, a Male Nurse(30s) moves bedside, checking to  
see if the the Man is sleeping.

He is. The Nurse removes an ink pad from his pocket, inks a  
few of the Man's fingers and presses them onto a slip of  
paper. He then removes the ink from the Man's finger tips  
with a wet wipe, pockets everything and slips out.

EXT. HOSPITAL EXIT - NIGHT - CONTINUOUS

The Male Nurse, exits the hospital through a side door. Cal  
is waiting.

CAL

You get it?

NURSE

Yeah, no problem. I upped his meds.  
He was out cold.

The Nurse hands him a small envelope. In exchange, Cal hands  
him a wad of bills, which the Nurse begins to count.

CAL

It's all there. We agreed to five  
hundred.

The Nurse stops counting and pockets the money, nods and  
walks off. Cal heads in the opposite direction.

INT. THE MAN'S HOSPITAL ROOM - 5 DAYS LATER

**SUPER: Five days later**

Nurse #1 (earlier from Intensive Care) and a Second Nurse(20s) are giving the Man a sponge bath. He is compliant, but unsmiling.

NURSE #1

I think it's about time we got you into a hot shower. The doctor says it should be Okay. What do you say I get a male nurse and barber in here?

The two nurses exchange a look.

NURSE #1 (CONT'D)

Trust me. You'll feel better.

He looks into her determined eyes and gives a reluctant nod.

NURSE #1 (CONT'D)

Good. Leave it to me.

Smiling, they continue with the sponge bath.

INT. HOSPITAL, MAN'S ROOM, SHOWER STALL - DAY

A Male Nurse(30s), turns on the water, tests it for temperature and helps the naked Man into the stall. The Man closes his eyes as the water cascades over his face and body.

The Nurse gets busy, helping the Man wash his hair and scrub the remaining grime off his body. Close on the grimy water circling the drain.

The Man turns and we see the sutured wounds on his lower back, prominent and purple. He stands under the hot, comforting water, eyes closed.

INT. MAN'S ROOM - LATER - CONTINUOUS

The Man is sitting up in bed, a Barber(Male, 50s), trims his beard with scissors, then lathers his face for a shave.

Close on the Man: his brilliant blue eyes stare straight ahead, popping against the white shaving foam.

The barber at work: stroke by stroke, he begins to reveal the Man.



INT. MAN'S ROOM - LATER - SAME DAY

From the Man's POV: we see Nurse #1 and two other Nurses(Female,20s), staring and smiling, almost giddy.

From Nurses' POV: We see a strikingly handsome, clean and freshly shaven Man(Late-30s), staring back at them.

NURSE #1  
Who would have guessed?

NURSE #2  
I'll say. Worth the wait, and the smell.

NURSE #3  
Maybe I've been looking for a man in all the wrong places.

The nurses laugh.

THE MAN  
Good morning, ladies. Can I help you?

NURSE #1  
He speaks! Praise God.

The Man grimaces as he gets comfortable in bed.

MAN  
Yes, I speak. Now, if you don't mind.

He gestures toward the door. As the Nurses begin to leave, two additional nurses (Female/Male) gather at the door for a peek. Nurse # 1 shews them away.

NURSE #1  
Nothing to see hear. Back to work.

MALE NURSE  
Wow! He's a cutie.

As Nurse #1 exits she flashes a big, 'told you so' smile.

INT. BAR - NIGHT

A serious Charles Sullivan walks in and takes a seat next to Cal at the bar.

CHARLES  
Tell me you found something.

CAL

Yeah, a lot actually. Nothing from the police data base. Clean record, then bingo, we hit the jackpot when we did a military check.

He pulls a few folded sheets of paper from his coat pocket and begins to read.

CAL (CONT'D)

His name is Joshua Savage, thirty-eight. Graduated from Cornell in Spring, 2001, business major, middle linebacker on the football team, all Ivy Honors. There was talk of him going pro, he was that good. Joined the Army in 2003. His service records show he was part of an elite Ranger unit and left the Army in 2011 with the rank of Captain; two purple hearts, two bronze stars, multiple tours in Iraq and Afghanistan. Four years that are blacked out. Secret shit. Nothing available. But here's the kicker, get ready...

Charles looks at him impatiently.

CAL (CONT'D)

...there's talk that he's up for the the Medal of Honor. Only trouble is, they haven't been able to find him.

Charles appears stunned. Nothing makes sense.

CHARLES

Where'd he come from?

CAL

A small town outside of Buffalo... Kenmore, New York. High School records show he was an Honor Student, three sport athlete. Got into Cornell strictly on merit. No connections or money from daddy.

Charles doesn't like the 'daddy' comment.

CAL (CONT'D)

Hey, I'm just saying, not easy for a blue collar kid.

CHARLES

So what the hell happened to him?  
Drugs? What?

CAL

Don't know. I'll have to dig  
deeper. Talk to a few more people.

CHARLES

Do what you have to do.  
If we're going to Saint him, I need  
to know what I'm getting into.

He pauses, then finishes his drink.

CHARLES (CONT'D)

Good work. Have one on me.

Charles puts a hundred dollar bill on the bar, gets up and  
leaves. Cal smiles.

CAL

(to bartender)

Balvenie, three fingers, no ice.

END OF ACT ONE

ACT TWO

INT. HOSPITAL, JOSHUA SAVAGE'S ROOM - DAY

Joshua is in bed leafing through a magazine.

Uninterested, he tosses it aside just as Alexis Sullivan walks in. She's impeccably dressed and appears to have physically recovered, except for lingering discoloration around her eyes.

She walks to his bedside and stands for a long moment just looking into his eyes, finding comfort in the presence of this stranger.

ALEXIS

You have beautiful eyes. I remember your eyes.

(BEAT)

I thought I was going to die. I remember you staring at me from behind that wall. You frightened me.

She begins to tear up. He reaches for her hand and gently takes it.

ALEXIS (CONT'D)

I have nightmares.  
Do you have nightmares?

JOSHUA

Yes. Many.

ALEXIS

Mr. Savage...

JOSHUA

...Joshua.

ALEXIS

Joshua, I don't know much about you, but I will forever be in your debt. I should have come to see you sooner. I guess I was thinking of what to say. How can you possibly thank someone who saves your life?

She wipes away tears and looks into his eyes.

ALEXIS

You could have stayed behind that wall. Most people would have. It all happened so fast... and there you were.

(Beat, emotional)

ALEXIS (CONT'D)

I've learned a very big lesson.

He looks at her enquiringly. He too has tears in his eyes.

ALEXIS (CONT'D)

(Smiling)

I'll never again judge someone by their appearance.

They continue to hold hands.

ALEXIS (CONT'D)

Where will you go when you're discharged?

JOSHUA

Not sure. I've rented out my beach house for the season, so I guess I'll have to make other arrangements.

He smiles playfully.

ALEXIS

A smile. That's good. *And* a sense of humor.

She squeezes his hand and kisses him tenderly on the cheek.

ALEXIS (CONT'D)

Thank you, Joshua.

She lets go of his hand, turns and leaves. Close on Joshua: tears fill his beautiful blue eyes.

INT. MAYOR'S OFFICE - DAY

**Super: Office of Mayor David Richmond**

Mayor David Richmond(50s), stares expectantly at his Press Secretary, Kyle Bradford(30s) and his Deputy Mayor, Christine Jackson(40s).

MAYOR RICHMOND

So, how do we handle this? He's being discharged in two days.

Agitated, fidgety.

MAYOR RICHMOND (CONT'D)

He's a fucking rock star, but he also killed two, crippled one for life and put the other two in intensive care. So, brain trust... what do we do? We can't just let him go back to picking through garbage bins for dinner.

The Mayor's stress is evident and rising. His disaster antenna is up.

MAYOR RICHMOND (CONT'D)

Now we learn that in addition to saving the life of Alexis Sullivan... Alexis Sullivan for God's sake...that the Pentagon's been looking for him for two years. He's a fucking war hero.

**Super: Kyle Bradford, Press Secretary**

KYLE BRADFORD

Sir, if we let him return to the streets, you'll be impeached and that'll mean I'll be out of a job. So, from a purely selfish perspective, why not put him up in an out of the way hotel for a week or two, just until the media attention dies down. And it will. There's always a bigger story around the corner. It'll give us time to figure this out.

**Super: Christine Jackson, Deputy Mayor**

CHRISTINE JACKSON

David, look at this as an opportunity. I agree with Kyle, put him up on the City and without overtly endorsing his actions, bring him to City Hall for small sit-down and present him with a citizen's medal or something. A low-key ceremony.

CHRISTINE JACKSON (CONT'D)

Shake his hand, take a few pics and it's over. The public will like it, you'll be able to move on from Joshua Savage and come election time, he might prove useful. If the D.A. decides to press charges, well, then it'll be his shit storm.

MAYOR RICHMOND

If Angelo, great defender of the rule of law, presses charges, we'll all be running for our lives.

Leaning back in his chair. Thinking.

MAYOR RICHMOND (CONT'D)

He wants to be Mayor. He wouldn't dare.

(to Kyle)

Alright, arrange things. Keep it quiet as long as possible. Get him settled and arrange for some discreet security until we can measure the pulse of this thing.

Stressed, he runs his hands through his hair.

MAYOR RICHMOND (CONT'D)

And for God's sake, send more flowers to Alexis Sullivan.

Both Kyle and Christine exit. Off an anxious Mayor...

EXT. HOSPITAL FRONT ENTRANCE - NEXT DAY

A large crowd has gathered along with the media in anticipation of Joshua Savage's discharge. Savannah Flynn is live streaming.

SAVANNAH

(into camera)

As you can see, a large and enthusiastic crowd has gathered in anticipation of the release of the Subway Hero, who we now know goes by the name of Joshua Savage.

## SAVANNAH (CONT'D)

Thirty-eight years old, Veteran and from what we've learned, has until recently been one of the fifty thousand people who are homeless in the City of New York on any given day.

## INT. HOSPITAL - DAY

Joshua, in wheelchair, is being pushed down a long corridor toward the main entrance and his release. As he passes, hospital workers stop what they're doing and applaud.

He responds with a reserved smile and nod of thanks. From Joshua's POV: through the lobby glass, a large crowd is visible as well as TV remote trucks and a gaggle of hungry Reporters. It's exactly what Joshua doesn't want... attention, people, questions.

JOSHUA

(to his Nurse)

Please, thank everyone for me.

NURSE

(smiling warmly)

I hope everything turns around for you Mr. Savage. I'll pray for you.

JOSHUA

Thank you. I can certainly use the help.

As they near the doors, all GOES SILENT. We see the animated crowd surge forward as they spot Joshua through the glass. As he's wheeled through the sliding doors, the crowd ERUPTS and SURGES forward to get a look at their hero.

People are CHEERING and CLAPPING. Some are waving placards. A few read: I love you Joshua; Marry me Joshua; Savage Rules; My Hero; Savage Justice.

Joshua rises from the wheelchair and acknowledges the crowd with quick wave, as two uniformed police officers immediately flank and escort him to a waiting Police SUV.

Reporters scurry after him, shouting questions as he's helped into the back of the vehicle.



INT. INSIDE SUV - CONTINUOUS

The door shuts. Now safe within the vehicle, Joshua takes a deep breath to calm himself. He's oblivious to the others already in the vehicle.

From his POV through the glass: reporters SHOUT questions as the crowd CHEERS and CLAPS...

FADE TO BLACK:

...as Joshua closes his eyes for a moment of refuge. Only his breathing can be heard.

Close on Joshua as he opens his eyes. From his POV: three grinning, plain clothes Cops. Next to him in the back seat is Detective Perrone(Male, 40); up front two more(Shapiro and Curtis, Male,30's).

PERRONE

Mr. Savage. I'm Detective Perrone, the ugly one is Shapiro and the Brad Pitt look alike is Curtis.

Joshua smiles uncomfortably and nods a greeting.

JOSHUA

(quietly)  
Thanks for the ride.

SHAPIRO (DRIVER)

Hey, anything for you, man. This was supposed to be my day off, but I killed that. Had to meet you, man.

All three Cops look at him with a bit of awe and worship. They've made him an honorary member of the club. The SUV pulls out slowly, leaving the crowd behind.

PERRONE

I know you must be sick of hearing it, but I've watched that video a dozen times. It was fucking awesome.

JOSHUA

I haven't seen it.

They all look at him in disbelief.

CURTIS

You must be fucking kidding.

Joshua looks at them without emotion.

PERRONE

If that's true, then you're the only person on the planet who hasn't.

JOSHUA

To be honest, I don't remember much. It happened so fast.

CURTIS

Well, I've never seen anything like it. I don't know where you learned how to do that shit, but wow. You took out five scum and saved the life of probably the richest lady in New York.

Curtis shares a knowing look with his buddies.

CURTIS (CONT'D)

And you made our job a whole lot easier. Two dead, three fucked up.

The Cops laugh and nod in agreement.

JOSHUA

So, where are we headed?

PERRONE

Didn't anybody tell you? Shit. Those desk jockeys are fuckin useless. The City's putting you up at the Plaza until they can figure out what to do with you. All expenses paid. We don't get many legit heroes anymore, especially the homeless kind.

Joshua looks out the window at the passing city.

Close on Joshua: He looks anxious and ready to run, anything but a hero.

INT. THE PLAZA HOTEL, EXECUTIVE SUITE - DAY

The door opens and the General Manager, Stefano (Male, 40s, European accent), holds the door as Joshua and the three Cops enter. The suite is grand.

GENERAL MANAGER

Welcome to the Plaza, Mr. Savage.  
In honor of your bravery, we wanted  
you to have the very best. If you  
require anything during your stay  
with us, you ask for me...Stefano.

The Cops scatter to check out the suite as Joshua stands  
silent, surveying the room.

GENERAL MANAGER (CONT'D)

If you could follow me, Mr. Savage.

The General Manager walks into the bedroom, Joshua follows.

GENERAL MANAGER (CONT'D)

The Plaza management took the  
liberty of providing you with some  
items of clothing. I hope the sizes  
are correct.

The GM opens a closet door to reveal shirts, pants, shoes and  
a dresser drawer filled with socks and underwear. A NY  
Giant's cap sits atop the dresser.

GENERAL MANAGER (CONT'D)

Room service is twenty-four hours.

He hands Joshua his card.

GENERAL MANAGER (CONT'D)

You can reach me twenty-four hours  
a day.

JOSHUA

Thank you.

GENERAL MANAGER

It is my pleasure, Mr. Savage.

Stefano smiles, bowing his head slightly and exits just as  
Perrone steps into the room.

PERRONE

Everything seems good here. Nice  
digs. We'll have a plain clothes  
officer downstairs for a few days.  
Just a precaution.

END OF ACT TWO

ACT THREE

INT. HOTEL, ELEVATOR BANK, JOSHUA'S FLOOR - LATE NIGHT

Joshua stands waiting for the elevator. He's wearing a windbreaker and Giants cap. The cab door opens, he enters.

INT. INSIDE ELEVATOR CAB

He presses the lobby button and studies his scrubbed and newly clothed reflection in the mirror. The elevator door opens and he exits into...

INT. HOTEL LOBBY - CONTINUOUS

...the main lobby, bustling with guests and staff. Doing his best to avoid human contact - eyes on the floor and cap pulled down - Joshua heads for the exit. As he's about to push through the door, a plain clothes Police Officer(30s) intercepts him, politely.

OFFICER

Mr. Savage? Is there anything I can help you with?

JOSHUA

No, I'm good. Just need some air.

The Officer looks concerned, but backs off. As Joshua exits, the Officer pulls out his cell phone and dials.

OFFICER

(into phone)

He just left the hotel.

(listening)

What am I supposed to do? He's not my fucking prisoner.

(listening)

Alright. Fine.

He pockets his phone and sprints out the front entrance.

Standing on the busy sidewalk, the Officer looks in every direction, but no Joshua in sight.

Pissed, he knows he's in for shit.

EXT. CITY STREET - LATER - NIGHT

Joshua walks with the late night crowd, blending in for the first time in a long time.

No one stares. No one is repulsed. He walks, head down, hands in pockets as the City whirs by.

INT. ALEXIS SULLIVAN'S BEDROOM - NIGHT

Close on Alexis fast asleep.

Dream scene: Alexis is lying on the subway platform, bloody and battered, surrounded by her attackers, laughing and taking turns with her. She is alone. One man continues to punch her as he rapes her. The men then leave her lying on the platform, alone and near death, as they walk away laughing.

Back to Bedroom

She bolts upright in bed, panicked and unable to catch her breath. She looks around the dark room, not sure where she is or if she's safe. Her breathing begins to slow as she realizes it was just a dream.

She lays her head on the pillow, eyes wide. No sleep tonight.

EXT. DARK ALLEY - LATE NIGHT

Joshua sits against the wall of a building, hidden by a large garbage bin. Looking out of place in his new, clean clothes, he sits, staring at nothing, thinking about everything.

INT. MAYOR'S OFFICE - NEXT DAY

The Mayor is with his PR Director, Kyle Bradford.

MAYOR RICHMOND

How the hell did they lose him? You mean we put him in a thousand dollar a night suite and he just disappears?

KYLE BRADFORD

To quote the Commissioner ... "He's not our prisoner. He's free to leave".

MAYOR RICHMOND

What the hell are we going to do now? We have the lunch and ceremony booked for God's sake.

He anxiously runs his hand through his hair.

MAYOR RICHMOND (CONT'D)

The press is going to kill us. Kill me! And who approved the fucking Plaza? I was thinking Ramada or Holiday Inn.

(rising stress)

Make sure the Plaza picks up half... otherwise, it's your ticket. Christ! We need to find him, and ask him, politely... to come back.

Kyle nods his agreement and hurries out.

The Mayor is distressed. His "I don't need this shit" expression says it all.

INT. ALEXIS SULLIVAN HOME, BEDROOM - DAY

Alexis is in her bedroom. The phone Rings. It's Charles.

ALEXIS

Hello, Charles.

CHARLES

(from phone)

Good Morning, Mother. How are you feeling?

ALEXIS

Better.

CHARLES

(from phone)

Are you sleeping?

ALEXIS

Yes.

CHARLES

(from phone)

Wonderful. I'm really happy to hear that.

ALEXIS

Charles, I've been thinking. I would like to see Mr. Savage again. I have a few questions for him and I want to see how he's doing.

CHARLES

(from phone)

Mother, do you think that's wise? Seeing him might just remind you of... you know...events.

ALEXIS

'Events'? That's an interesting way to put it.

CHARLES

(from phone)

Mother, please. You know what I mean.

ALEXIS

Charles. I want to see him.

CHARLES

(from phone, pausing,  
reluctant)

Alright. I'll see what I can do.

ALEXIS

Thank you.

She hangs up. Close on Alexis: looking tired and anxious.

INT. CAR, RESIDENTIAL STREET, KENMORE, NEW YORK - MOVING - DAY

**SUPER: Kenmore, New York**

Cal spots the house he's searching for and parks. A modest well-kept bungalow. He gets out and scans the neighborhood before walking up to the front door. He rings the doorbell. A moment later, an attractive Woman(late-30s) answers the door.

WOMAN

Yes, can I help you?

CAL

I certainly hope so. I'm looking for Jennifer Thompson?

WOMAN

That's me, or, that was me. I'm Jennifer Kemper now.

CAL

Great. I was beginning to think I would never find you. Do you have a few minutes? I have a few questions concerning a Joshua Savage.

At the mention of Joshua, Jennifer becomes defensive, emotional, losing her welcoming smile.

JENNIFER

I don't know how I could be of help. I haven't seen him in years.

A 3 year old boy runs up behind her, grabbing her leg.

BOY

Mommy, Christa won't let me play. She keeps taking my cars.

JENNIFER

Honey, you have to learn how to share. Mommy's busy now. I'll be right there.

With that, he runs back into the house.

CAL

Hey, I'm sorry to bother you. You look busy. It won't take a minute and I'll be on my way.

She hesitates, then opens the door and invites him in.

JENNIFER

Can I get you anything? Coffee?

CAL

No, thanks. I'm good.

They sit. Children's voices can be heard in the b.g. Cal takes out a small notepad and pen.

CAL (CONT'D)

Mrs. Kemper, Mr. Savage has been involved in a situation back in New York. If You could provide me a bit of background information, it would be very helpful.



JENNIFER  
What kind of situation?

He hesitates for a moment and then pulls out his phone.

CAL  
The best way is just to show you.

He takes out his phone, hits the play button and hands it to her. Close on her as she watches the video: horrified, growing pale.

JENNIFER  
Which one is Joshua?

CAL  
He's the one who saved the woman.  
He killed two men and put the other  
three in the hospital. He was also  
stabbed five times. Fortunately, he  
survived.

JENNIFER  
(stunned)  
Play it again... please.

She watches closely, not believing what she's seeing.

JENNIFER (CONT'D)  
You mean Joshua is the man with the  
beard?

CAL  
He is, or was. He spent three weeks  
in the hospital and cleaned himself  
up quite a bit. At the time of the  
incident he was homeless. And from  
the information I've been able to  
piece together, he'd been homeless  
for about two years.

Tears begin to pool in Jennifer's eyes.

JENNIFER  
My God. I heard about this. But I  
had no idea. With the kids...I  
don't have much time to follow the  
news.  
(emotional)  
Really, I don't know what I can  
tell you. I haven't seen Joshua in  
five years.

Looking away. Hesitating.

JENNIFER (CONT'D)

We were engaged. A long time ago.

Battling a flood of emotion, she's having a hard time talking.

JENNIFER (CONT'D)

We dated in high school and through college.

CAL

Can I ask what happened?

JENNIFER

Well..he graduated from Cornell and landed a great job in New York and I'd just received my teaching degree from Cortland State. I thought were on our way. And then everything changed.

She sits quietly, trying to compose herself.

JENNIFER (CONT'D)

Nine/eleven happened and over the next few years, he became obsessed. He couldn't focus on his work... or on us. He began to think that his life was meaningless. One day he just quit his job and joined the Army. He got into the Ranger program and was sent to Iraq. That's when things began to change. He kept saying that he was coming home and then he'd re-up. I eventually left New York and moved home. I asked him what he was doing over there and he just said he couldn't talk about it. "Behind the lines stuff", he used to say. The Joshua I knew... happy, full of life. The man who adored me, wanted to marry me...was gone.

(Beat, overcome)

I met someone who was here and available.

She looks at Cal for understanding.

JENNIFER (CONT'D)

I needed to get on with my life.

CAL

How did he react?

Tears run down her cheeks. The memories have rekindled a deep sadness. Children are heard playing in the b.g.

JENNIFER

He didn't. He was home on leave and we went to our favorite place. A little park not far from here. I told him I'd fallen in love with someone else.

She looks away, almost ashamed to hear the words.

JENNIFER (CONT'D)

He just looked at me with tears in those beautiful blue eyes, got up and walked away. That was the last time I heard from him. I wrote, but never heard back.

She looks at Cal with pleading eyes.

JENNIFER (CONT'D)

I never stopped loving him. I still love him. I just couldn't...

They both sit quietly.

EXT. PARK - DAY

Joshua sits on a bench, alone, sipping a coffee. His new clothes are beginning to show the wear and tear of the streets.

From his POV: it's a beautiful day. The park is beginning to fill with walkers and joggers. He watches a young family pass by, kids giggling and happy.

Close on Joshua: staring off into the distance.

INT. HOUSE, IRAQ - FLASHBACK - NIGHT

Joshua and three of his men enter the house of a suspected Al Queda leader. It's pitch black. Joshua HAND SIGNALS his men to search each room. They methodically canvass the ground floor...all clear.

Joshua and another soldier climb the stairs to search the second floor. At the end of a dark hallway they see a closed door and approach with extreme caution.

As Joshua begins to turn the door knob, a flurry of SHOTS ARE FIRED from inside the room, SPLINTERING the door and wounding the other soldier.

Reacting instantly, instinctively, Joshua KICKS in the door and SPRAYS the dark room with fire. He falls to the ground, waiting for return fire, but nothing.

There is no sound except for his HEAVY BREATHING and the MOANING of the wounded soldier. He shines a flashlight into the room. What he sees horrifies him.

In a corner are the dead bodies of two children and a teenage boy holding an automatic rifle. Joshua frantically shines his light on the faces of the dead. Close on Joshua: He sits frozen.

O.S. The GROANS from the wounded soldier snap Joshua out of his shock. He jumps up to attend to his wounded Comrade.

EXT. PARK - CONTINUOUS - BACK TO PRESENT

Joshua is snapped back to the moment by a black SUV with tinted windows slowing to a stop.

The passenger window glides down revealing a MAN(30s) wearing dark sunglasses. He addresses Joshua.

MAN  
Joshua Savage?

Joshua just stares back with with hard unresponsive eyes.

MAN (CONT'D)  
I'll take that as a Yes. Alexis  
Sullivan wants to see you.

JOSHUA  
Not interested.

The Man looks over at the driver then back at Joshua.

MAN  
She told me to tell you that, "she  
needs you".

He removes his sunglasses and meets Joshua's hard stare.

Joshua sits for a long moment without a word, then gets up from the bench, throws his remaining coffee in a nearby trash bin, opens the SUV's back door and gets in.

INT. SUV - CONTINUOUS

The man in the front passenger seat turns and addresses Joshua.

MAN

You're a hard man to find. I  
recommend getting a cell phone.

The Man turns back to the front and shares a 'look' with the driver, then dons his sunglasses. The SUV drives off.

CU on Joshua: he's pissed; his solitude has been broken again.

END OF ACT THREE

ACT FOUR

INT. SUV - MOVING - CONTINUOUS

The SUV pulls up to a massive iron gate and stops. The Driver lowers his window and speaks into an intercom.

DRIVER

Mr. Joshua Savage for Mrs.  
Sullivan.

The gate opens and the SUV drives through. From Joshua's POV: a massive mansion appears. The SUV drives past the mansion toward a small cottage-like building situated about 200 yards away. A person can be seen standing near the cottage.

As the vehicle nears, we see it's Alexis Sullivan, smiling, anxious. The vehicle stops and Joshua gets out. He stands looking at Alexis for a long moment before stepping toward her. They lock eyes without a word being exchanged.

Tears begin to pool in her eyes as she steps forward and hugs him. The SUV drives off slowly.

ALEXIS

Thank you for coming, Joshua. You probably think I'm some crazy rich woman.

He looks into her eyes and smiles. She brings out his better angels.

JOSHUA

I knew you were crazy long before I knew you were rich. My advice... wait for a cab next time.

She smiles, at ease for the first time in a long time.

ALEXIS

Come in.

They enter the cottage. It's cozy and comfortable. A kitchen table is set for two with an abundance of food laid out.

ALEXIS (CONT'D)

I hope you're hungry. I didn't know what you might like so...

JOSHUA

Now I know you're crazy.

She smiles and gestures for Joshua to sit.

JOSHUA (CONT'D)  
This is all very nice Alexis, but  
why am I here?

ALEXIS  
I want to propose something to you.

He immediately becomes serious, cautious. She takes a deep  
breath before continuing.

ALEXIS (CONT'D)  
I ask that you hear me out.  
(careful, anxious)  
I live alone here half the week,  
the other half in Manhattan. As I'm  
sure you can see, I have way too  
much room.  
(Beat, gathering thoughts)  
Since the attack, both of our lives  
have been turned upside down.

He begins to say something. Her look stops him.

ALEXIS (CONT'D)  
Just let me finish, I need to get  
this out.  
(deep breath)  
I know I'll never be the same  
again. Really, I'm not sure I want  
to be the same, but, I do want to  
not be afraid. What I'm trying to  
say is...Okay, I'll just ask. I  
hope you'll agree to move into this  
cottage. It's been empty since my  
daughter moved to Europe. You'll  
have a place to live and I won't be  
alone.

Not used to exposing herself to others, she looks at him with  
a nervous, hopeful smile.

ALEXIS (CONT'D)  
There, I said it.

He sits looking into her eyes.

JOSHUA  
Are you still having nightmares?

ALEXIS  
How did you?...

JOSHUA  
...You mentioned them in the  
hospital.

Tears begin to pool.

ALEXIS  
Yes. They're getting worse.

JOSHUA  
Have you talked to someone?

She looks away, emotional.

ALEXIS  
I'm seeing a therapist, mainly to  
appease my son. She says she  
understands, but---

He looks at her and smiles, taking her hand.

JOSHUA  
You think that because I was there,  
I understand.

ALEXIS  
Yes. I don't even know you, yet I  
feel closer to you than anyone else  
in the world. I know that sounds  
crazy, but, it's how I feel.

He looks into her eyes, continuing to hold her hand.

JOSHUA  
(pausing, serious)  
You know what being in the hospital  
taught me?

ALEXIS  
What?

JOSHUA  
(playful smile)  
That I really miss clean sheets.

They both laugh like they haven't in a long time. At ease,  
safe.

ALEXIS  
Is that a yes?

He looks around at the quaint and comfortable cottage, then  
back at a hopeful Alexis.



JOSHUA

Why not. I could use the company. I think it's time.

She leans over and kisses his cheek.

ALEXIS

Thank you. You don't have to do a thing. I'll tell Rosa and she'll arrange everything.

Alexis is barely able to contain her excitement. A hungry Joshua looks at the food and gestures that they should dig in...they do.

INT. THE SULLIVAN GROUP, RECEPTION - DAY

A beautifully appointed Reception. The Sullivan Group logo prominently displayed.

INT. THE SULLIVAN GROUP, CHARLES SULLIVAN'S OFFICE - CONTINUOUS

Charles, CEO of The Sullivan Group, is at his desk in his palatial Wall Street office when his phone buzzes. He answers. It's his Assiatant, Kelly(30s).

CHARLES

Yes?

KELLY

(from phone)

It's your mother, Sir.

He connects.

CHARLES

Mother, what a nice surprise. How are you feeling?

ALEXIS

(from phone)

Wonderful, Charles. Wonderful.

Charles hasn't heard joy from his mother in a long time. He sits up in his chair.

CHARLES

Mother, you sound wonderful. Therapy must be working.

ALEXIS

(from phone)

Therapy has nothing to do with it dear. To be frank, it's a waste of time. I just called to tell you the good news. Joshua has agreed to move onto the estate.

CHARLES

(alarmed)

Joshua Savage? The man from the---

ALEXIS

(from phone)

Yes, the man from 'the event' as you like to refer to it. Thank you for finding him Charles. I can't tell you how much better I feel. And you know what, I think this will be good for him too. Maybe I can help him.

CHARLES

Mother, we have a hundred thousand in security at the house and you invite a stranger to live with you?

ALEXIS

(from phone)

First of all, he won't be living in the house, we're setting up the cottage for him. And second, he saved my life if you recall and nearly got himself killed doing it. I think I can trust him not to hurt me.

Charles sits stunned and speechless.

ALEXIS (CONT'D)

(from phone)

Thank you for understanding Charles.

With that, she hangs up. Charles sits staring at the disconnected phone in his hand.

INT. SULLIVAN ESTATE, COTTAGE - DAY

ROSA, House Manager(50s), has paid Joshua a visit. She's friendly, a bit bossy and speaks English with a pronounced Latin accent. She carries an iPad.

ROSA

Mr. Joshua, what kind of food you like? You need to eat. You are too skinny. Anything you like, Rosa will get it.

Joshua smiles at the energetic little woman.

JOSHUA

I've learned not to be fussy.

ROSA

Mrs. Sullivan wants you to eat dinner with her at the house when you can, but you need food in your refrigerator.

She thinks for a moment, then begins typing on her iPad.

ROSA (CONT'D)

Leave to me, I'll get you everything. You like sandwiches? Tuna fish?. All Americans like tuna fish sandwiches. Rosa knows what you need.

She finishes punching on her iPad, then looks into his eyes.

ROSA (CONT'D)

Mr. Joshua...I just want to say, thank you for saving Mrs. Sullivan. You did a very good thing. You are in my prayers every night.

She hugs him and leaves the cottage. He stands smiling to himself.

EXT. SULLIVAN ESTATE - DAY

It's a beautiful, sunny day. A Bentley stops at the front door to the mansion and a Man gets out. It's Charles.

He's surprised to see his mother in big sun hat and sunglasses, reclining on a lawn chair overlooking the expansive lawn. It's not like her. In the distance, we see a man riding a large lawnmower. Alexis waves enthusiastically.

ALEXIS

Good morning, Dear.

CHARLES

Mother, what are you doing sitting out here?

ALEXIS

What does it look like, dear? I'm enjoying this glorious morning. You know, I've never really watched the lawn being cut. It's really quite beautiful. The pattern you get in the grass as the machine goes up and down.

Charles looks at his mother like she's lost her mind.

CHARLES

So...how is your guest doing back in civilization.

ALEXIS

That's him.

CHARLES

That's who?

Alexis looks at her son and gives him a big smile.

ALEXIS

Joshua. That's Joshua, on the lawn cutter, or whatever it's called.

Charles looks across the lawn at the approaching mower.

CHARLES

You've hired him as your gardener?

ALEXIS

Of course not. Don't be silly. Rodrigo is our gardener. Joshua said he wanted to earn his keep and asked if he could cut the grass. Rodrigo said he didn't mind. Apparently in high school, Joshua was a lawn cutter in the summers to earn money for college.

Charles continues to be stunned by this casual, relaxed side of his mother. Just then, the mower pulls to a stop in front of them and Joshua hops off. This is the first time Charles has seen him out of the hospital.

Shirtless, Joshua is an impressive sight, beginning to once again resemble the athlete and Ranger from a past life.

CHARLES

Mr. Savage, so great to see you again. I see you have hidden talents.

They shake.

JOSHUA

Please... Joshua. I'm not sure you could call it a talent. Long ago I worked for the parks department cutting grass and planting trees...I feel sixteen again.

Joshua looks at a beaming Alexis. Charles looks like he's stepped into an alternate universe.

CHARLES

Yes, well, that's good. You look well. Healed.

JOSHUA

Yes. The doctors say I'm one hundred percent, except for a bit of long term tenderness.

ALEXIS

Charles, I just had an idea. Why don't you show Joshua around the firm, introduce him to a few people.

CHARLES

Mother, I'm not sure Mr. Savage...Joshua, would enjoy that.

ALEXIS

What do you think Joshua? Interested?

JOSHUA

I wouldn't want to get in the way.

Alexis looks at Charles with a penetrating, 'please, just do it' stare, then leans back to continue soaking up the sun.

INT. SULLIVAN GROUP OFFICES, RECEPTION - DAY

Elevator doors open and an impeccably dressed Joshua exits the elevator and approaches the receptionist TALIA(Female, 20s).

TALIA

Can I help you?

JOSHUA

Joshua Savage for Charles Sullivan.

She smiles at the name. His hero status precedes him.

TALIA

Please have a seat Mr. Savage. I'll let Kelly know you're here.

Joshua takes a seat. Talia, on the phone with Kelly, flashes him a warm, admiring smile. Within seconds a smiling Kelly is in reception.

KELLY

Mr. Savage?

JOSHUA

Yes.

He stands. Kelly extends her hand and they shake.

KELLY

Kelly Robertson. It's a pleasure to meet you.

Joshua Nods and smiles.

KELLY (CONT'D)

Mr. Sullivan is in a meeting, but he won't be long. Why don't you come with me.

(Looking Talia's way, a shared smile)

Thank you, Talia.

Talia beams at Joshua. Her eyes follow him as he and Kelly leave the reception.

INT. CHARLES SULLIVAN'S OFFICE - CONTINUOUS

Charles is behind closed doors with a Man(late-40s). They're sipping espressos. The man is expensively dressed and speaks fluent English with a Russian accent. There's a menacing aura to him.

MAN

Let me just say that my associates and I greatly appreciate the risks you've taken, but those risks are not without generous reward. To date, everyone remains happy with the arrangement. But I have to tell you, they prize loyalty above all else. If disrespected, they have been known to be difficult.

He smiles at Charles and sips his espresso. Charles considers his words before speaking.

CHARLES

Tell your associates that I have always appreciated their generosity just as I hope they have appreciated the opportunities I have created for them. Everyone has benefited. But, it's time for me to end the relationship.

The Man stares at Charles and smiles. His eyes are stone cold.

MAN

Mr. Sullivan, that's not how we do business. We believe in relationships that last... a lifetime. Over the next six months, another large sum will need to find safe places to land.

Adding sugar to his espresso.

MAN (CONT'D)

When you were in need, we were there for you. When your banker friends turned their backs on you, we said yes.

Slowly stirring his espresso.

MAN (CONT'D)

Just because your circumstances have improved does not mean you can just end the partnership. That may be the American way...it's not ours. That would be unprofitable and very foolish.

The Man stands. He's decided the meeting is over.

MAN (CONT'D)

Thank you, Mr. Sullivan. It's been a pleasure. We'll be in touch.

He extends his hand to Charles, who reluctantly shakes it.

The Man opens the door and exits Charles' office. Charles stands in the doorway watching his departure.

Close on Charles: a thoughtful look of concern.

Joshua, seated close enough to witness things, locks eyes with the departing Russian, who smiles. Kelly breaks the silence.

KELLY

Mr. Sullivan, Mr. Savage is here to see you.

Charles looks at Kelly then at Joshua. His look of concern is instantly replaced with that of a smiling, gracious host.

CHARLES

Joshua, great to see you. Please come in.

Kelly smiles at Joshua as he passes. They enter and the door closes.

CHARLES (CONT'D)

Please, have a seat.

JOSHUA

If this is not a good time...

CHARLES

..No, No, everything's fine. Just some business that needs to be handled.

CHARLES (CONT'D)

A normal day.

Charles looks at Joshua with a questioning, serious expression.

CHARLES (CONT'D)

You know how grateful I am for what you did for my mother and the family. We can never really repay you.

JOSHUA

I don't expect repayment. That's not what I'm about.

CHARLES

And yet, you're here. New clothes, living at the estate. Not to be ungrateful, but you get where I'm going.

JOSHUA

I do.



They stare at one another for a long moment.

CHARLES

I've had you checked out. I don't get it. Ivy league education, Army Ranger, distinguished service... homeless. Help me understand.

Joshua locks eyes with him. He knew guys like Charles at Cornell and during his time on Wall Street. Privileged, entitled, always needing to control.

JOSHUA

That could be a long conversation that I think I owe your mother, but not today and with respect, not with you.

They lock eyes.

JOSHUA (CONT'D)

Just know one thing, I want nothing from your mother or from you. She found me. I didn't come asking for any of this.

His mistrust for Charles is growing.

JOSHUA (CONT'D)

That night in the subway, I didn't go looking for trouble. It found me and I dealt with it. And I didn't come to your mother with my hand out. She was having a bad time of it and for her own reasons, she wanted me close. I thought that maybe I could help...I think I have to some degree. When I can't help any longer, I'll move on.

They continue to measure one another. Charles is the first to break.

CHARLES

(smiling)

As I said, I will be forever grateful. I just like to know who and what I'm dealing with. Let me show you around.

Charles stands and gestures toward the door. Joshua reluctantly stands and exits ahead of Charles.

INT. SULLIVAN ESTATE, ENTRANCE FOYER - DAY

The DOORBELL rings. Rosa appears and opens the door to be greeted by an impeccably dressed, smiling Man carrying a small gift bag.

It's the Russian Man from Charles' office, Mr. Popov.

ROSA  
Good afternoon, Mr. Popov?

He nods and smiles.

ROSA (CONT'D)  
Please come in. Mrs. Sullivan will  
be right down. You can wait in  
here.

She leads him to a sitting room adjacent to the foyer, then exits. He looks around before taking a seat. A moment later, we hear HEELS against the marble floor. Alexis enters.

Mr. Popov stands to greet her.

ALEXIS  
Mr. Popov, Alexis Sullivan.

She extends her hand and they shake.

POPOV  
I know who you are Mrs. Sullivan.  
You and your family are well known  
in Russia.

She is surprised by the comment. Her defenses immediately go up.

ALEXIS  
Please, have a seat Mr. Popov.

They both sit and Alexis gets down to business.

ALEXIS (CONT'D)  
You said you're a long time  
business associate of Charles.

She locks eyes with him.

ALEXIS (CONT'D)  
I'm not sure how I can be of any  
help. You should really speak with  
Charles.

ALEXIS (CONT'D)

As you must know, he runs the family businesses and the Foundation.

POPOV

Mrs. Sullivan, my associates and I like to know everything about those we do business with. It's a family thing and we Russians are big on family.

His smile can't hide the menace.

POPOV (CONT'D)

People that get rich together should always look one another in the eye. Be grateful and thankful for their good fortune. I believe you are too modest about your involvement in the family businesses. I know that after your husband's tragic death, it was you who kept things running and growing.

An awkward pause as Alexis studies the mysterious and threatening man before her.

POPOV (CONT'D)

I have a gift for you.

He removes a beautiful box from the gift bag and presents it to Alexis. She hesitates before accepting, then opens it. It's gorgeous crystal piece; two bodies intertwined. She places it on a side table.

ALEXIS

Mr. Popov, this is a beautiful gift, but to be frank---

POPOV

I too believe in frankness Mrs. Sullivan. In the Russian language, the word is 'iskrennost'.

ALEXIS

(a growing edge)

Again...to be frank Mr. Popov, I don't know who you are or anything about your connection to Charles or the family businesses.

She looks at him with a hint of Sullivan steel in her eyes.

ALEXIS (CONT'D)  
 Until I speak with Charles, we  
 really have little to talk about.

She stands to end the meeting. He smiles and stands.

ALEXIS (CONT'D)  
 Thank you for coming Mr. Popov and  
 for the gift.

They shake. As he begins to leave, he turns to her.

POPOV  
 I think it would be a good idea for  
 |you to talk with your son.

POPOV (CONT'D)  
 One thing about the figurine Mrs.  
 Sullivan. It is very delicate and  
 can break so easily. Just like  
 |relationships.

POPOV (CONT'D)  
 And may I say how well you look  
 after your terrible ordeal. You  
 really need to be more careful. A  
 woman in your position.

He smiles and exits the room. Alexis remains standing. A look  
 of concern crosses her face.

EXT. SULLIVAN ESTATE, FRONT ENTRANCE - CONTINUOUS

Joshua is walking in the direction of the main house just as  
 Popov is leaving. From Joshua's POV: he recognizes Popov. As  
 Popov is about to step into his Black Cadillac, he looks  
 directly at Joshua and smiles.

Joshua watches the car drives away, then looks toward the  
 house and sees Alexis in the window, arms folded.

INT. JOSHUA'S COTTAGE, KITCHEN - DAY

Joshua is hungry and in the kitchen, opening cupboard doors  
 to reveal an array of snacks and foods. He smiles. Rosa has  
 been busy. From his POV: we see a stack of tuna fish cans.

Smiling, he grabs one of the cans. He opens the frig door -  
 it too is packed with food - and grabs a loaf of bread along  
 with jars of mayo and pickles, placing them on the kitchen  
 counter.

Looking through a drawer, he finds a can opener and as he starts to open the tuna can there's an authoritative KNOCK on the door. Immediately on alert, he walks over and opens it to find an Army officer. A staff car parked nearby.

OFFICER  
Captain Joshua Savage?

JOSHUA  
Yes, that's me, or that was me.

The Officer salutes.

OFFICER  
Pleased to meet you, Sir, Lt. Corey  
Maxwell. It's an honor.

He hands Joshua a letter.

LT. MAXWELL  
You have a good day, Sir.

With that, Lt. Maxwell turns, gets into the car and drives away. Joshua stands in the doorway staring at the envelope.

From his POV: we see it's from the Pentagon. He closes the door, walks back into the kitchen and places the unopened letter on the table.

He then looks at the sandwich ingredients on the counter. He's lost his appetite.

END OF ACT FOUR

ACT FIVE

EXT. SULLIVAN ESTATE, FRONT DOOR ENTRANCE - DAY

Rosa is standing on the steps as a Town Car pulls up. The driver gets out and opens the passenger door. Caroline Sullivan(32), tall and strikingly beautiful gets out and runs into the arms of an excited Rosa.

The Driver gathers Caroline's suitcases and follows them into the house.

INT. SULLIVAN MANSION, FOYER - CONTINUOUS

The Driver places the bags in a corner, touches his cap and exits.

CAROLINE

Thank you.

ROSA

Your mother will be so excited.  
What a surprise, Miss Caroline. We didn't expect you for another six months.

CAROLINE

When I heard about Mother, I had to get home. I'm so mad at Charles for not telling me. I could kill him. How is she?

ROSA

Much better. Some days you would never know anything had happened. Having Mr. Joshua in the cottage has been so good for her.

Caroline looks surprised.

CAROLINE

Who's Mr. Joshua?

Rosa is surprised she doesn't know.

ROSA

(hesitating)

You don't know about Mr. Joshua?  
Your mother will explain.

Caroline is curious, but doesn't press. She looks around, happy to be home.

EXT. SULLIVAN ESTATE, GROUNDS - DAY

From behind: we follow Caroline as she walks across the lawn toward the cottage. When she arrives, she knocks politely.

After a moment, the door opens to a surprised Joshua. He's in jeans and a tight black t-shirt. He and Caroline lock eyes and stand silently for a moment until Caroline breaks the silence.

CAROLINE

Hi, I'm Caroline Sullivan.

She extends her hand. They shake.

JOSHUA

Joshua Savage.

They both smile and fall back into an uncomfortable silence; both seem surprised by the unexpected connection of the moment.

CAROLINE

Rosa said we had a guest staying in the cottage, so I thought I'd introduce myself.

JOSHUA

It's just temporary. Now that your mother is better, I'll likely be on my way soon.

CAROLINE

(still a bit rattled)

I've been away for awhile. I just arrived home and Mother isn't due back for a couple of hours so... I just wanted to say hello.

JOSHUA

That's very kind of you.  
Would you like to come in?

CAROLINE

No, I'd better not. I still have to unpack and you know, get settled.

JOSHUA

Maybe another time then.

CAROLINE

Yes. That would be nice. I'll leave you alone. Nice to meet you, Mr. Savage.

JOSHUA

Joshua, please. And, welcome home.

With that, Caroline smiles, turns and begins her walk back across the lawn. After about 100 feet, she turns back to look and sees Joshua still standing in the doorway. She waves a bit self-consciously; he returns it.

INT. SULLIVAN ESTATE - CAROLINE'S BEDROOM - DAY

Caroline is unpacking. O.S. We hear Alexis calling.

ALEXIS (O.S.)

Caroline. My sweet girl. Where are you?

Alexis enters Caroline's room and they hug enthusiastically.

ALEXIS (CONT'D)

I can't believe you're home. But your work?

CAROLINE

Mother, don't worry about my work. I heard what happened and grabbed the next flight. Why didn't someone call me!?

ALEXIS

Because I knew this is exactly what you would do. I made people promise.

CAROLINE

Well, we can discuss that later. It's just so good to see you.

They hug again.

CAROLINE (CONT'D)

How are you? I feel so terrible that I was away.

Caroline begins to tear up.

ALEXIS

I'm fine honey. I won't lie, at first I didn't know if I would make it back. But I've had lots of support. Rosa, Charles and Joshua.



CAROLINE  
 (smiling)  
 Yes, I met Mr. Savage.

Alexis begins to get emotional. They sit on the bed. Alexis takes Caroline's hands.

ALEXIS  
 He's my guardian angel. He saved my life.

CAROLINE  
 You mean, he's the man in the subway? In the video?

Alexis nods.

CAROLINE (CONT'D)  
 Wow. I didn't know.

She hugs her mother. They sit quietly. Close on Caroline: eyes wide.

INT. CAR - MOVING - DAY

Angelo Rizzo, District Attorney(45)and Delisha Stevens, Asst. D.A.(35), enter the Sullivan Estate gates and proceed to the front entrance. Delisha is driving.

DELISHA  
 Hey, it's obvious she's loaded, but we really should have asked her to come to us. Just like everyone else... I'm just saying.

Angelo gives her the 'I understand what you're saying, but please shut up' look.

ANGELO  
 You don't compel Alexis Sullivan to do anything. Besides, remember she's the victim. She'll have to come downtown for the trial and all the shit that will go with it.

Delisha's not convinced. She's seen the double standard too many times. Money buys hugs and she's not in the hug business. They pull up to the entrance and get out.

Delisha gives Angelo an eye roll as they approach the magnificent front entrance. Angelo rings the bell. Rosa answers.

ANGELO (CONT'D)  
 Good morning. Angelo Rizzo and  
 Delisha Stevens to see Mrs.  
 Sullivan.

ROSA  
 Of course. Mrs. Sullivan is  
 expecting you. Please come in.

They enter.

ROSA (CONT'D)  
 Mrs. Sullivan will be right with  
 you.

Rosa gestures to the adjacent sitting room. They enter and  
 sit.

DELISHA  
 My entire apartment could fit in  
 here.

Angelo doesn't respond, he's used to Delisha's class struggle  
 commentary. Footsteps, then Alexis enters the room. They  
 stand to greet her. She extends her hand to Angelo.

ALEXIS  
 Mr. Rizzo, so nice to see you  
 again. Refresh my memory, do you  
 have one or two years left in your  
 term?

ANGELO  
 One, Mrs. Sullivan, then four more  
 if the Gods and voters smile upon  
 me.

Alexis smiles, looking directly into his eyes. She always  
 liked Angelo's confidence and polite irreverence.

ANGELO (CONT'D)  
 Mrs. Sullivan, let me introduce  
 Asst. D.A. Delisha Stevens.

Alexis and Delisha shake and politely smile.

ALEXIS  
 Please, make yourselves  
 comfortable. Can I get you both a  
 coffee?

Delisha begins to speak, only to be cut off by Angelo.

ANGELO

No thank you, we're fine. As you know Mrs. Sullivan, we're preparing our case against your attackers and just need to tie up a few loose ends before trial.

ALEXIS

I gave my full statement to the police. I don't know what I can add.

DELISHA

(jumping in)

Now that you've recovered, we're hoping that you've had sufficient time to process the incident and may remember something new...about your attackers or Mr. Savage.

Angelo gives Delisha a stern side eye.

ANGELO

What A.D.A. Stevens is trying to say is that, we plan to go to trial in six weeks. You'll be expected to testify for the Prosecution, but the Defense will want to question you as well. I won't sugar coat it Mrs. Sullivan, it could get difficult.

He locks empathetic eyes with Alexis.

ANGELO (CONT'D)

Everything you've tried to put behind you will be front page news again. But I promise, we'll do everything possible to prepare you and protect you. Delisha will be your day-to-day contact regarding trial prep and any questions you may have. I'll also be available at any time.

Alexis' cool exterior is beginning to melt at the sudden thought of trial.

ALEXIS

I guess I was hoping that this would all just go away.

She looks directly at A.D.A Stevens.

ALEXIS (CONT'D)

And Ms. Stevens, I have not as you put it, "recovered". Have you ever been attacked by five men who wanted only to hurt you? To rape you? Let me assure you, you never get over something like that. You deal with it, but you never 'recover' as you put it.

DELISHA

My apologies Mrs. Sullivan, I didn't---

Alexis cuts her off. Angelo flashes Delisha a disapproving look.

ALEXIS

(to Angelo)

...of course, I will do whatever is required. Can I ask you a question?

ANGELO

Of course.

ALEXIS

How much of my private life will be rummaged through? Will the defense be able to go beyond the 'incident'.

She glares at Delisha.

ANGELO

That will be up to the judge. It will be Judge Soule presiding. He's known to be tough and no nonsense, but pro-victim. If he thinks something is relevant to the case, then a certain line of questioning may be allowed. I don't expect it, but at trial, anything can happen.

Alexis nods and smiles uneasily.

DELISHA

We've been unable to locate Mr. Savage. We need to speak with him again. We're hoping you've heard from him?

Distracted, Alexis answers.

ALEXIS

He's been staying in our cottage.  
You can try him on your way out.

Angelo and Delisha exchange a glance.

ANGELO

Thank you, Mrs. Sullivan.  
I know you're busy, so why don't we  
get started.

All sit. Angelo and Delisha remove files from their briefcases. Close on Alexis: she sits expressionless, trying not to show the creeping fear she is feeling.

EXT. SULLIVAN COTTAGE - LATER THAT DAY

Alexis knocks. The door opens.

JOSHUA

Alexis, what a nice surprise.

Alexis enters. Joshua sees that she's upset.

INT. COTTAGE - CONTINUOUS

Alexis sits at the kitchen table without saying a word.

Joshua joins her.

JOSHUA

What's wrong?

She hesitates, trying to put up a brave front.

JOSHUA (CONT'D)

Alexis, tell me.

ALEXIS

Did D.A. Rizzo pay you a visit?

JOSHUA

Yeah, they left about ten minutes ago. I'm going downtown tomorrow morning. I don't know what more I can tell them.

Tears begin to pool in her eyes.

ALEXIS

I don't know if I can do it.

(Beat)

(MORE)

ALEXIS (CONT'D)

My whole life will be fair game.  
They have the video. Why do they  
even need me to testify. They  
attacked me!

JOSHUA

Hey, I'll be there every step of  
the way. We'll get through it  
together.

He looks directly into her eyes and smiles. She returns it  
and quickly gathers her emotions. Alexis sees the unopened  
letter from the Pentagon and picks it up.

ALEXIS

Joshua, this looks important.

He shrugs.

JOSHUA

I'm sure it is. They don't usually  
send 'how are you?' letters.

She holds the letter out to him.

JOSHUA (CONT'D)

You open it. Otherwise it may sit  
there for another month.

She opens it and reads, then looks up, eyes wide.

ALEXIS

Joshua, you really need to read  
this.

She holds the letter out to him. He doesn't move to take it.

Close on Joshua: fear. He knows that reading it will change  
everything.

FADE OUT:

THE END