

the rails

By

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INT NYC SUBWAY NIGHT

MONTAGE

A camera pans the network of steel beams that support the subway, then the rails and the subway cars, the people inside being whisked to their destinations.

Then, the camera moves downward, hundreds of feet below the subway, to reveal a world beneath the world of New York City.

THE SUBWAY TUNNEL

In the musty caverns beneath Manhattan, steel beams crisscross, connecting each other like spiderwebs, arching over the subway tracks, protecting the subway tunnels from the weight of the the world above. They are magnificent--rusting, riveted, welded--the ribcage for the serpentine, hollow pathways that connect the five boroughs of New York City.

Although millions of people ride the subway to and from work each day, most, if not all, fail to notice that the subway itself provides a living for the people who work-the-rails, and is teeming with life. Rats, in the millions, call the subway their home, surviving off the food scraps left behind by careless travelers. Metropolitan Transit Authority (MTA) workers earn their bread by working the subway. They maintain the line, blast out new tunnels, and navigate their human cargo through these underground passageways. Even the homeless, also known as the mole people, have found shelter within its abandoned spaces.

Yet the New York City subway system is home to more than just human kind and rodents.

THE WORLD BENEATH

There's a city beneath this city, that has gone unnoticed.

For hundreds of years, in caverns below the subway, a race of people have have existed, and survived.

Although they look like humans, they have special powers that have enabled them to thrive in their underground environment.

They can see in the dark.

They can run at superhuman speeds.

(CONTINUED)

They can leap great heights and great distances.

They have superhuman strength.

This clan of people numbers in the thousands.

Except for three elders, the entire clan is forbidden to interact with humans. The three elders trade precious metals and minerals, that their clan mines from deep underground caves, for provisions for the clan.

Until recently, the families of the clan have kept the influences of the above-world, the outside world, away from their children. But the youth have discovered ways to get around this. Among their ranks, a small rebellion has been taking root.

This rebellion has found a leader in TOGRUL, a 23-year old mine worker. The slim frame and muscular limbs show that he's been working the mines for years, but the scars on his face reveal that he's fought his way to become assistant supervisor. Despite his rough exterior, his smile, as rare as it is, reveals a boyish charm.

Although the clan has remained a family unit, it is still a family that knows strain and struggle.

Within this clan, there are outsiders, who feel different but don't know why.

EGAN, 21 years old, has earned the reputation of being an outsider.

For years, he's been ridiculed, to the point that he keeps to himself or with his similarly ostracized friend RAMONE.

During his time alone, he's developed his skill at photography, capturing images that move him emotionally, and playing piano. Hiding in the darkness of subway tunnels, he captures the movement of humans, on film, using a zoom lens. Another skill that EGAN has developed his running the rails. His running started out as a catharsis, a way for him to shake the feelings of insecurity and to provide some clarity. His results of his nightly runs? He's the fastest runner in the clan. He can even outrun subway trains.

This night, like many other nights, finds EGAN alone with his camera, crouched in the darkness of the subway tunnel, taking pictures of humans. Using his battered camera, he connects with a world outside of his own.

He is photographing things that move him. His camera zooms in on an older couple, waiting for the train, a subway violinist, a lonely glove.

Two 23 year old girls approach the platform to wait for a train. They are talking animated, still slightly drunk from a night out. They are MEGHAN, a long-haired hippie artist, and ALEX, a short-haired, sophisticated type actress.

Egan's eyes widen. He is enchanted by these two, especially Alex. He feels a connection. Egan sniffs the air.

He takes a few pictures of Alex and Meghan. A subway train arrives. Alex and Meghan board the train. The train starts to leave.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

The subway train is occupied with a variety of NYC denizens--business people, construction workers, waiters, hipsters, actors, travelers, artists, models. As the train accelerates, it jostles and bumps along the winding, uneven, rail-laden corridors.

Standing in the subway tunnel, Egan watches it carefully, then starts running behind it. He quickly catches up to it, running alongside the train. With incredible agility, he leaps in the air, landing on the connecting platform between the trains.

A hint of a smile is seen on his lips.

He enters the same train that ALEX and MEGAN are in.

CUT TO:

INT NYC SUBWAY TRAIN - NIGHT

A few people are on this train, but they are plugged in--ear buds stuffed in their ears, eyes transfixed into their cell phone or tablet or notebook or (gasp) paperback book. A typical subway ride in New York City. None of these people are looking at each other. They are in their own world.

ALEX and MEGHAN are the only two people who are not wearing ear buds. They notice EGAN as he enters their train car. They talk among themselves.

CUT TO:

MEGHAN  
(looking at Egan)  
He's cute.

(CONTINUED)

ALEX  
I have a boyfriend.

MEGHAN  
Where?

ALEX  
He's working.

MEGHAN  
Oh, the one who's always  
unavailable.

ALEX  
We hang out. He's just focused, on  
paying down his student loans.

MEGHAN  
And that's why his Facebook status  
is single.

ALEX  
He likes his privacy. You don't  
know him.  
(glances at Egan)  
Introduce yourself.

MEGHAN  
He's not looking at me.

Meghan pulls out her phone and starts playing with it. Alex  
looks at Egan.

CUT TO:

EGAN'S POV

All of the subway riders appear as blurs, and the world  
falls into silence. The only two people that exist are  
himself, Alex, and Meghan.

The sound of Egan's heartbeat.

He opens his mouth to speak, but is overcome by shyness.

CUT TO

ALEX'S POV

Alex puts her phone away and looks at Egan.

Everything is in slow motion, including the jostling of the  
train. The subway riders are frozen like statues. The  
only two people that exist are herself and Egan.

(CONTINUED)

This connection is so strong, so intense, that she has to close her eyes and turn away in order to escape its grip.

CUT TO:

Egan walks toward the subway door that connects to another train in front. He turns, catching Alex looking at him and they both look away, embarrassed.

He opens the subway door and lets it close behind him.

CUT TO:

INT NYC SUBWAY TRAIN, CONNECTING PLATFORM - NIGHT

Egan stands on connecting platform. He glances at Alex and Meghan. Alex is staring at him. They both look away.

Egan looks at the subway rails move underneath him at a terrific blur.

CUT TO:

INT NYC SUBWAY TRAIN - NIGHT

Alex and Meghan are sitting inside subway train.

Meghan is looking at her phone.

Alex watches in horror as Egan jumps from the platform. She runs to the door window. Meghan notices.

ALEX

Did you see that?

MEGHAN

See what?

ALEX

He jumped.

MEGHAN

No way.

Alex opens the subway door and looks out on the connecting platform.

MEGHAN

Don't go out there, that's dangerous!

(beat)

He's probably just running up to the front of the subway cars 'cuz he's in a rush.

(CONTINUED)

ALEX  
(returning to seat)  
He jumped. I saw it.

MEGHAN  
Yeah. You're still drunk.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

Egan is running alongside the train, as fast as the train! Egan sees that the train is approaching a narrow passage. Another train is approaching on the rails that he is running on, and if he doesn't move, he will get crushed.

He takes a breath and, with a burst of energy, runs to the front of the train that he is racing, jumping on the tracks and running in front of the train! A few seconds later, he runs even faster, disappearing out-of-view of the train's lights, outrunning the train!

INT NYC SUBWAY TUNNEL - NIGHT

3 days later.

EGAN is crouched in the subway, just inside the tunnel entrance. He has his camera out with his telephoto lens.

BETTY, a petite woman, in her 70's, is waiting for the train.

Egan takes a picture of her.

CUT TO:

INT NYC SUBWAY - NIGHT

BETTY looks at the sign that shows the arrival times for the trains. 15 minutes.

She walks to a nearby bench, takes a seat, pulls a book out of her purse, starts reading.

CUT TO:

INT NYC SUBWAY, STAIRS - NIGHT

A group of 3 hispanic teens descend the staircase. They're talking amongst themselves, bragging about their night at the club.

One notices BETTY and they approach her.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

Egan watches as the 3 hispanic teens punch Betty, and then steal her purse. He takes photographs of the event, getting closeup pictures of the perpetrators.

Egan, with his superhuman binocular vision, zooms in on the teens, getting a good look at their faces. He sniffs the air, getting a whiff of their individual smells.

The subway train is arriving in the station.

CUT TO:

INT SUBWAY TRAIN, CONDUCTORS CAR - NIGHT

BERNARD, a heavysset train operator, slows his train as it arrives at the next station.

As the train comes into the station, he sees the violence unfolding before him--the 3 teens are pummeling the lady, while attempting to grab her purse.

He watches, in disgust and anger.

BERNARD

(into walkie)

We got an armed robbery in progress  
at Spring Street Station. 3 teens  
versus older lady.

Bernard slides his window opens and begins yelling at the attackers.

BERNARD (cont'd)

Hey! Hey! Hey!

INT NYC SUBWAY - NIGHT

The train slows to a stop and people inside are witnessing the crime in progress, pushing up against the doors to get out to help the victim.

The 3 teens notice the train and run off with the woman's purse, leaving her on the ground in a bloody and bruised heap.

As the subway doors open, people pour out, many rushing to the aid of the victim, and others chasing after the perpetrators.



INT NYC SUBWAY CAVE - NIGHT

Egan walks into the door of his subway cave, where he lives with his dad, ARMON.

ARMON, his dad (think William Fichtner) is waiting with arms crossed.

ARMON  
(dismissive)  
Out taking pictures again?

EGAN is silent, pensive.

ARMON (cont'd)  
You need to forget that world.

EGAN  
I'm just taking pictures.

ARMON  
Your world is here, with us.  
(beat)  
You know the rules.

Egan gestures with his hand to Armon and himself.

ARMON (cont'd)  
Go out and make some friends,  
besides Ramone. You've got to quit  
hiding behind that camera.

EGAN is looking through the digital images.

ARMON grabs the camera, looks at the pictures, and stares at the images of the woman getting robbed.

ARMON, with a look of hurt and disappointment, stares at EGAN.

ARMON (cont'd)  
Did you help her?

EGAN  
I wanted to but -

ARMON  
(approaching Egan)  
You didn't help her?!

ARMON slaps Egan.

(CONTINUED)

ARMON  
Who are you?

EGAN  
I'm sorry!

ARMON  
Sorry? Sorry?! Don't be  
sorry! Be a man!

EGAN  
(indignant)  
That's not my world!

ARMON  
Don't talk back to me. You  
shouldn't have been there in the  
first place.

ARMON puts camera on table. Regaining his composure, Armon  
puts his hand to his chin, rubbing it.

ARMON  
How did it end?

EGAN  
Someone called 9-11.

ARMON takes camera and looks at picture.

ARMON  
That was someone's daughter.

EGAN  
(beat, crying)  
What's wrong with me. Why didn't I  
help her.

Armon has a faraway look in his eyes as he searches for the  
right words.

ARMON  
(beat)  
Until you love someone, you'll  
never know what you're capable of.

INT NYC SUBWAY CAVE NIGHT - ONE HOUR LATER

EGAN is walking the rails when he hears sounds of  
people. He follows the sounds to a subway cave entrance,  
and looks inside.

(CONTINUED)

TOGRUL is a charismatic 23 year old, with youthful eyes and a rugged appearance, a scarred face, and a skinny yet muscular frame.

He is addressing an audience of 100 people, mostly those in 17 - 30 year old age range, who are dressed in worker's clothes--denim, or thick canvas pants, boots, dirty t-shirts, worn jackets. Their faces are dirty, from working in the caves, mining precious minerals.

RAMONE, a slim, petite guy, notices Togrul and they give each other a head nod.

TOGRUL

They say we cannot interact with the world above. Yet, they do.

(beat)

They barter with them, for provisions, while we mine the caves for precious minerals.

The CROWD murmurs.

TOGRUL

They say that we must follow the traditions of the clan. The rules of the colony. To preserve this way of life.

CROWD MEMBER

What way of life?!

Some of the crowd cheer in agreement. Some echo the sentiment.

TOGRUL

Are we nothing more than slaves? For a tradition that keeps us in chains?

The CROWD murmurs enthusiastically.

TOGRUL (cont'd)

While we feed off the crumbs of people less powerful?

The CROWD murmurs among themselves.

TOGRUL (cont'd)

Look around.

(beat)

We have been broken by a tradition that does not work, that keeps us in chains.

(CONTINUED)

Togrul scans the crowd.

TOGRUL (cont'd)

I see men and women stronger than that!

(beat)

Come with me. And I, will remind you, of you are capable of. We can rise above these traditions. We can be great once more.

Most of the CROWD cheers. Some of the crowd murmurs.

It's time for us to leave the old ways behind.

(beat)

We leave at midnight. To enter the world above.

At this, the CROWD murmurs among themselves, expressing their concern of breaking the clan's traditions of interacting with the human world above.

Ramone claps halfheartedly.

Egan leaves. Ramone notices.

INT NYC SUBWAY CAVE, EGAN'S ROOM - NIGHT

This clan of superhumans live in caves, beneath the New York City subway. The caves are connected to other caves by narrow corridors that unfold to larger caverns, used as central meeting places for the clan.

Similar to the chambers within an ant colony, the clan has furrowed out caves for living spaces.

Egan's room is a cave that is 7' x 10' x 10', a hollow spot in this subterranean network of caves.

Egan's room is extremely tidy. Everything has a station. Besides a bed, a handmade wooden desk and a duct-taped hydraulic chair, an old electric piano, and a crate with neatly stacked clothes, there's little else.

A large, antique-looking fan whirs above Egan's head. Duct-taped, with old wires and exposed machinery, it looks fashionably steampunk.

EGAN sits at the electric piano, playing a haunting melody. The song is rudimentary, but beautiful.

The sound of Egan's piano-playing is heard as ...

CUT TO:

INT NYC SUBWAY CAVERN - NIGHT

An enormous cavern lies hundreds of feet beneath the New York City subway system, that opens to smaller tunnels that shoot out like tentacles from the main body.

Each of these smaller tunnels are known for their specific deposits of precious metals and minerals.

In one of the smaller tunnels we see ...

CUT TO:

INT NYC SUBWAY CAVERN, TUNNEL - NIGHT

A narrow passageway, lit, barely, by old lights that are strung along the tunnel walls.

TOGRUL leading his 5 most dedicated followers. They follow him quietly until he arrives at a spot in the tunnel. He turns to them and, slowly, points his finger to the wall.

He moves his hand along the rocky tunnel walls, stopping a few feet down. He grips a rock and pulls it away. Behind it is a latch. He pulls the latch and then puts both his hands on it, pulling it with all his strength, while the rock gives way to reveal an opening, to a cylindrical space with a ladder, that leads upward.

The 5 followers watch in amazement, as Togrul enters the door and steps onto the ladder. They do the same, the last one closing the door behind him.

CUT TO:

INT NYC SUBWAY CAVERN, TUNNEL - NIGHT

Further down the passageway, from the opening that Togrul and his followers entered, Ramone hides behind a boulder. He has been watching them the entire time.

CUT TO:

INT NYC SUBWAY CAVERN, LADDER SPACE - NIGHT

Togrul and his 5 dedicated followers are climbing up the ladder.

FOLLOWER #1  
How long you been working on this?

(CONTINUED)



EGAN  
No. Let's wait.

RAMONE  
You scared?

CUT TO:

INT NYC CYLINDER SPACE, LADDER - NIGHT

Togrul and his followers are climbing the ladder.

A sound is heard far below them.

Follower #2, the last of the group, aims a barely functional flashlight toward the noise.

CUT TO

INT NYC SUBWAY CAVERN, TUNNEL - NIGHT

EGAN  
I just don't think -

A flashlight, flickering, at the end of its battery life, flashes on Ramone.

Ramone climbs out quickly.

RAMONE  
(whispered frantic)  
They saw me!

Ramone and Togrul close the portal, cover it with earth and rock, and run away.

They run to a boulder near a bend in the tunnel, crouching behind it, waiting, watching.

EGAN  
Let's lay low for a while.

Ramone nods.

Egan motions to leave and then runs off. Ramone follows him.

EXT. CENTRAL PARK, CAVE - NIGHT

It's early September in Central Park, the air temperature is in the low 60's, and the park is more crowded than usual, as NYC residents bask in the cool weather and use the drop-in-temperature as an excuse to wear their favorite outerwear, that's been stored in the closet all summer.

A slight wind rustles the leaves. The sound of dogs parking and polite laughter.

Central Park hides many natural wonders, most which have been overlooked by the city's busy residents. One of these is a cave, hidden somewhere among the boulders near the Upper West Side. Among these boulders lies an entrance to a natural cave, that has remained unexplored for years.

INT CENTRAL PARK, CAVE - NIGHT

Deep within this cave, a small, circular opening is barely discernible on the ground-floor level, situated between 3 boulder remnants.

With a loud thwack, the circular opening, a round piece of forged steel, opens on it's heavy hinges.

Togrul emerges. Then, each of his 5 most dedicated followers. The last one closes the lid. They stand, looking at each other in the darkness.

Despite the fact that they've cleaned themselves for this event, they still look dirty, like a group of miners who've been underground for the last 12 months.

TOGRUL

Before we go any further, here are the rules.

(beat)

No communicating with humans. No wandering from the pack. Where I go, you follow.

Follower #2 is raising his hand.

Togrul eyes the group.

FOLLOWER #2

I think we're being followed.

(beat)

I heard a noise.

(CONTINUED)



TOGRUL  
Did you see anything?

FOLLOWER #2  
No. But I heard something.

FOLLOWER #5  
I heard something, too.

Togrul takes a deep breath.

TOGRUL  
This is as far as we're going  
tonight.  
(beat)  
Tomorrow night, we'll meet at the  
entrance. Pay attention. Make  
sure you're not being followed.

INT NYC SUBWAY CAVE, EGAN'S ROOM

Ramone and Egan enter Egan's cave room.

Ramone is pacing, fidgety. He is clearly distraught.

Egan is pensive.

RAMONE  
What should we do?  
(beat)  
We've gotta tell someone.

EGAN  
There's nothing we can do.

RAMONE  
They can't just break the  
rules. They -

EGAN  
(overlapping)  
It's too late.

RAMONE  
No, it's not.

EGAN  
And we can't get involved. They'll  
-

RAMONE  
(overlapping)  
We already are.

(CONTINUED)

EGAN  
(overlapping)  
Kill us.

RAMONE  
We have to tell someone.

EGAN  
We? Don't involve me. Just forget  
about it.  
(beat)  
Don't go back there. I won't  
either.

RAMONE  
What if they saw me? That's why I  
should tell someone.

EGAN  
They didn't see you. Lay low for a  
while. It'll be okay.

Ramone walks to one side of room, facing away from Egan.

RAMONE  
(to himself)  
I should've just stayed with them.

EXT CENTRAL PARK, CAVES - NIGHT

24 HOURS LATER

MONTAGE

Deep within a Central Park cave, a small, circular opening  
is barely discernible on the ground-floor level, situated  
between 3 boulder remnants.

With a loud thwack, the circular opening, a round piece of  
forged steel, opens on it's heavy hinges.

Togrul emerges. Then, each of his 5 most dedicated  
followers. The last one closes the lid. They stand,  
looking at each other in the darkness.

CUT TO:

INT NYC SUBWAY CAVE, EGAN'S ROOM - NIGHT

Egan sits at his electric piano and plays a haunting melody. The sound of his piano can be heard as ...

CUT TO:

EXT CENTRAL PARK CAVES - NIGHT

Togrul leads his followers toward the cave entrance, takes a look outside, then walks out cautiously. His followers walk behind him.

CUT TO:

EXT CENTRAL PARK - NIGHT

He turns, gives them a knowing look, sets his sights toward the Upper East Side, then starts running in that direction. His followers run behind.

As they get closer to Central Park West, Togrul stops running. His followers follow suit. They are heading underneath a bridge.

A group of preppy, well-dressed party goers--3 guys and their girlfriends, in their mid-thirties--are approaching them.

Togrul and his followers pass them.

One of the group makes a demeaning comment about Togrul and his friends. Since they have special powers, they hear the comment.

Togrul and his followers turn around, approach the group, meeting them underneath the bridge.

CUT TO:

INT NYC SUBWAY CAVE, EGAN'S ROOM - NIGHT

Egan sits at his electric piano, playing a melody that is growing more intense and haunting as ...

EXT CENTRAL PARK, UNDER BRIDGE - NIGHT

As Togrul and his dirty-looking followers faces the group of preppy, well-dressed party goers, more comments are made.

Togrul descends on them, along with his followers.

(CONTINUED)

A half-minute later, the well-dressed party goers are laying in a battered, bloody and bruised pile. Although not critically injured, they are hurt.

Togrul and his followers return, running toward the cave.

While his followers are excited, Togrul's eyes seem more pensive and brooding because he knows that he's broken the rules of interacting with humans, and know, there's nothing he can do about it.

INT NYC APARTMENT - NIGHT

24 HOURS LATER

The top floor of a fifth-floor walk up apartment in the Upper West Side.

This apartment is filthy and cluttered with stuff--week-old plates of leftover food, magazines, books, newspapers, winter jackets, cleaning products, etc.

A dark kitchen, filthy and cluttered. Dirty pans are stacked atop the gas oven, which is missing half of it's heat-control knobs.

The counter top, sticky from forgotten spilled drinks, from which a gathering of baby roaches have descended upon, is littered with plates, utensils, and restaurant condiment bags.

JILL, a skinny, punk-rock-pretty, short-haired 25 year old, girl, opens the fridge and grabs a bottle of water. There is a note on it.

NOTE

Rent is due today!

A roach runs across the inside of the fridge.

JILL

Ahhhh.

She looks out at the filthy kitchen. The fridge lights illuminate the stacks of unwashed pans. Roaches scatter across the counter top. A mouse scurries into the oven.

JILL

Fuck me.

Carefully, she slides on light jacket. She puts a water bottle into her backpack, grabs her backpack, then leaves the apartment.

(CONTINUED)

As she hops down the stairs, she pulls her phone out. She reaches the bottom of her steps, walks briskly down the hallway, and out the front entrance.

CUT TO:

EXT NYC STREET - NIGHT

The beautiful streets of New York City's Upper West Side, an expensive area of Manhattan known for its bohemian flavor, despite the upper class residents and exorbitant rents.

Seduced by the cooler September weather, has people are out-and-about, walking their dogs, with friends at outdoor cafes, enjoying the evening.

Jill exits the narrow 5-floor walk up apartment building, pulls out her phone, and begins texting. As she texts, we see subtitles of her texts at the bottom of the screen.

JILL  
(text)  
They still need escorts?

JAMIE  
(text)  
Yeah

Jill is used to texting-while-walking. She navigates her way through oncoming pedestrians, while walking quickly.

JILL  
(text)  
meet later?

JAMIE  
(text)  
Tom

Jill shudders against the cooler air temperature, and hunches her shoulders in her jacket.

JILL  
(text)  
I need \$. Gotta move. Apt is  
shithole. roommate is dirty  
hoarder asshole.

Jill's phone buzzes. Another text is coming in.

JILL (cont'd)  
(text)  
Gotta go. Talk tom.

(CONTINUED)

EDGAR

(text)

Ryan Goseling is at Bryant Park  
with some girl. Now.

JILL

(text)

On way.

Jill eyes light up. She has opportunity to get photos of  
celebrity and get money. She looks at her phone, then at  
the street signs. She begins running, building speed.

JILL (V.O.)

New York City is like a bad  
relationship.

(beat)

It forces you to do things you  
wouldn't normally do. But, you  
also benefit from experiences that  
don't happen anywhere else.

Jill is running fast toward the subway entrance.

Oblivious, a nanny, texting while pushing a baby stroller,  
is veering towards her.

Jill continues her sprint, and leaps over the  
stroller. The, staring at her phone, doesn't even notice.

JILL (V.O.)

This place isn't a melting  
pot. It's a boiling pot. It's a  
pressure cooker for people's  
dreams. And, in order to make  
those dreams happen, you have to do  
things other people don't do.

Jill enters the mouth of the subway.

INT NYC SUBWAY - NIGHT

Jill races down the subway steps. She enters the subway and  
waits, anxiously, for the #4 train.

No one else is on the subway platform.

She runs to the end of the platform, and peeks down the  
tracks.

She checks her phone anxiously, bouncing on her feet.

(CONTINUED)

JILL  
C'mon, c'mon, c'mon.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

Hiding inside the subway tunnel, out of view of anyone that happens to be on the platform, is EGAN.

He is crouched, with his camera aimed toward the platform.

He zooms in on Jill, taking a closeup picture of her face as she looks for the next train.

CUT TO:

INT NYC SUBWAY - NIGHT

In the same subway that Jill has just entered, another girl comes into view.

ALEX, the short-haired actress that Egan photographed 2 nights ago, walks into the subway, from the opposite side of stairs that Jill took.

She's wearing a unique olive-drab colored jacket with patches, from different countries, on it. She's holding a can of soda in her hand.

She is crying, holding onto sides (a few pages from a script).

She retrieves a bottle of pills from her pocket, uncaps it, and pours out 10 pills into her hand, and tosses them into her mouth.

She swigs a big gulp of soda to wash down the pills.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

EGAN notices another person enter the subway, looks over, and immediately recognizes Alex.

He opens his mouth, dumbstruck, captivated by her. He is curious, and fascinated, but he doesn't know why.

He trains the camera on her and takes a single shot, a closeup. She is crying.

(CONTINUED)

He lowers the camera, letting it hang from the strap on his neck. He looks at her intently, zooming in with his binocular vision, until he sees her as if she was a few feet away. He watches her. He is concerned.

CUT TO:

INT NYC SUBWAY - NIGHT

C/U: Alex's eyes. Tears well up, then fall down her face, following the same path as previous tears. Alex puts her trembling hands to her face.

ALEX  
(to herself)  
I'm a failure.

She drops the soda. It hits the ground and pours out.

CUT TO:

INT NYC SUBWAY - NIGHT

On the opposite end of the platform, waiting for the same train, is Jill, who, noticing that Alex is crying, retreats to the subway wall, glancing at her.

Instinctively, Jill unzips her backpack and takes out her 35mm camera with telephoto lens, while walking toward a column.

She stands behind the column, trains the camera toward Alex, and shoots a picture.

CUT TO:

INT NYC SUBWAY - NIGHT

A thundering roar is heard as a train begins to approach the station.

Alex watches the train approach. As the train approaches closer, Alex begins running toward ledge.

CUT TO:

Jill's eyes widen. She begins photographing Alex as Alex runs toward the subway platform ledge.

JILL  
Stop. Stop. Stop.

CUT TO:



INT NYC SUBWAY TUNNEL - NIGHT

Egan's eyes widen in horror, as he watches this girl who he's curious and fascinated by attempt to commit suicide.

In an instant motion, he leaps to the platform, and races toward her, at superhuman speed.

CUT TO:

INT NYC SUBWAY - NIGHT

Jill is continuing to photograph, as ...

The train approaches fast. Just as the first car appears at the platform edge ...

Alex leaps off the platform edge, directly in front of it.

CUT TO:

Egan, at superhuman speed, runs behind Alex, leaps after her, and, while in mid-air, grabs her in mid-air, cradling her in his arms.

CUT TO:

INT NYC SUBWAY TRAIN, CONDUCTOR'S CAR - NIGHT

Inside the conductor's car, a tiny space with a small chair and a counter with controls.

BERNARD, a heavy set train operator, with a bored expression, sits at the helm of control panels, looking out the front window.

He sees Alex leap in front of the train. In an instant, he sees a guy jump behind her, cradle her in his arms, and disappear.

He throws the emergency brake.

CUT TO:

EXT NYC SUBWAY TRAIN - NIGHT

The train lurches. Sparks fly off the wheels. Passengers are thrown forward.

INT NYC SUBWAY - NIGHT

CLOSEUP

Jill is glued to her camera, photographing the entire event. Time has stopped and what she is witnessing seems like a dream that she's never had.

A girl attempting suicide being rescued mid-air by a guy who came out of nowhere he was so fast ... and they both disappear and the train appears as ... if it went through them both?

The train screeches in a high pitch, the brakes screaming against the wheels, sparks flying.

CUT TO:

INT NYC SUBWAY, ISLAND - NIGHT

Alex is cradled in the arms of Egan, as they've just landed on the island (the raised area between the subway train tracks). Alex has dust on her face. Her jacket is ripped. In the landing, one of the patches has been torn off.

THE INTERCUT

ALEX

Alex's eyes are closed. Lazily, she opens them and sees that she's still alive, in the arms of a stranger.

EGAN

Egan looks into her eyes, and there is a moment.

ALEX

Alex closes her eyes.

Seconds later, she opens her eyes. She's sitting on the island, with her head against a pylon. She sees Egan running away, at super human speed, down the tracks.

She notices a commotion, as paramedics, police, and MTA officials are approaching her.

She notices Egan's camera, grabs it, and slips it into her purse.

CUT TO:

INT NYC SUBWAY - NIGHT

The subway is bustling with activity.

Paramedics, cops, and Metropolitan Transit Authority (MTA) are making their way towards Alex.

A small crowd of subway riders, wondering why the train is not moving, are asking the MTA officials and cops what is going on.

CUT TO:

INT NYC SUBWAY - NIGHT

The beam of a flashlight shines in Alex's face. She squints.

CUT TO:

INT NYC SUBWAY - NIGHT

Jill lowers lowers her camera. She is in shock.

Jill is near the platform edge, photographing Alex as the paramedics approach. Alex looks at her. Jill takes a few more photographs, then puts her camera down, stunned at what she's just witnessed.

Jill's cell phone buzzes and she's reminded of her original mission when she checks it.

TEXT MESSAGE

he's leaving wer r u

A cop approaches her.

COP

Excuse me. Were you taking pictures of -

Jill runs away, disappearing into the crowd, then runs up the stairs. The cop chases her, then watches her jump the turnstiles and disappear as she races up the steps into the street. Realizing she's too fast for him, he stops.

COP (cont'd)

People.

EXT NYC STREET - NIGHT

Jill is running. She slows down, looks behind her. Her phone buzzes.

TEXT

he's gone.

Jill puts her head down in disappointment.

In order to get out of the way from the throng of people walking, she walks toward the side of a building. She looks at her phone and begins texting.

CUT TO:

INT NYC APARTMENT, BEDROOM - NIGHT

A tiny bedroom that's indicative of a longtime bachelor pad - the kitchen garbage is full of takeout boxes, empty bottles sit in the corner, a stack of unopened junk mail piled beside a stack of opened mail.

A bed that's a nest of mismatched sheets, pillows, a comforter, and additional cushions. Burrowed beneath the sheets is ...

EDGAR, a newspaper editor (think Ed Asner), with face that says too much coffee, stress, and too little sleep.

On a nightstand beside the bed sits his cell phone. It vibrates to life. It continues vibrating, moving itself toward the edge of the nightstand.

A hand, thick fingers, emerges from beneath the pile of sheets and grabs the phone. His head emerges and he squints to read the incoming text.

JILL

I know it's late.

(beat)

I got some pictures worth waking up for.

(beat)

Let's meet. Sorry, I know it's late.

Edgar shakes his head.

EDGAR

Ugghhhh.

INT NYC SUBWAY - NIGHT

The camera starts at Egan's feet, as he runs down the rails. Slowly, the camera moves up toward his head.

Egan running down the rails. He has a fire in his eyes, feeling accomplished that he saved a life, that he helped someone.

He stops suddenly, feeling his shoulder, realizing that his camera is not on him. He opens his hand and realizes he's carrying the patch of the Denmark flag along with the fabric attached, that was part of Alex's jacket. He turns. He starts running toward the scene of the incident.

As he gets closer to the scene, he leaps to a pylon high above the rails and out-of-view of anyone on the subway platform. He leaps from one pylon to another.

A crowd of paramedics, MTA officials, police have gathered. Because it's about 3am, a small crowd of subway riders try to find out what's going on.

Egan watches as Alex is attended to by paramedics. He uses his superhuman vision to look for the camera, but he doesn't see it.

The MTA officials and cops and paramedics are still there, asking questions of the girl that he rescued.

INT NYC DINER - NIGHT

A hole-in-the-wall diner, occupied with the late night crowd--shift workers, bakers, cops, utility workers, and a small group of club kids. Roaming among tables is a tired looking Indian man.

In a corner booth, sit Jill, the photographer, and EDGAR, the photo editor of one of the newspapers she freelances for.

Jill is, quite literally, destroying a huge breakfast, while Edgar watches, slightly amused. She hasn't eaten in days.

EDGAR

Another couple got attacked.

JILL

(mouth full of food)

What happened? Are they alive?

(CONTINUED)

EDGAR

Barely. The girl, she's on a respirator.

(beat)

Claw marks on her.

(beat)

Third precinct wants us to kill it.

JILL

(drinks big gulp of coffee)

Don't.

EDGAR

Between you and me, I hear the police commissioner is being bribed by the landlords in the area.

JILL

Whatever happened to the truth?

EDGAR

I can't afford to lose any more advertising from real estate agents.

(beat)

I'm gonna bury it on page 18.

JILL

I wish I could go back to when newspapers reported the truth. When people were good.

EDGAR

People were never good. They just covered it up in the past.

(beat)

Now they don't care.

Jill hands him the camera.

EDGAR (cont'd)

This better be good.

He moves through the digital images. His eyes focused.

EDGAR (cont'd)

You get her info?

JILL

No. It got crowded.

Edgar texts something into his phone.

(CONTINUED)

JILL (cont'd)  
Is this front page worthy? Can I  
get an advance?

Edgar sighs. Edgar's phone buzzes. He looks at it. Jill's  
phone buzzes. She looks at it. It's Alex's address.

EDGAR  
Follow her. Find out who she is.

Jill nods, a bunch of food in her mouth.

INT SUBWAY CAVE - NIGHT

Egan needs to get the camera back and the only way out is  
the tunnel that Togrul and his followers take to the  
outside.

Ramone and Egan are in his subway cave room.

RAMONE  
You can't.

EGAN  
I have to.

RAMONE  
You can't. You were the one who  
told me that.

EGAN  
I know.

RAMONE  
You know the rules.

EGAN  
I have to get the camera.

RAMONE  
Buy another one.  
(beat)  
Have you ever even been to the  
outside?

EGAN  
It's not like I'm accepted here.

RAMONE  
You know what? Don't start -

(CONTINUED)

EGAN  
(overlapping)  
It's true.

RAMONE  
(overlapping)  
that pity party again.

EGAN  
I'm not looking for pity.  
(beat)  
I need to get that camera. And I  
need to find out why I'm so  
different.

RAMONE  
Forget about it.

EGAN  
I can't. And I don't want to. If  
Togrul can do it, so can I.

RAMONE  
He's got followers. You don't have  
shit. Sorry.

EGAN  
I have to get that camera. And  
that girl, I feel -

RAMONE  
(overlapping)  
What?

EGAN  
Connected to her in some way.  
(beat)  
I have to know why.

RAMONE  
That camera, has pictures of us on  
it?

Egan shoots him a look.

INT NYC SUBWAY TUNNEL, CAVERN - NIGHT

Egan and Ramone enter a narrow passageway, lit, barely, by  
old lights that are strung along the tunnel walls.

Ramone is watching to make sure that they're not being  
followed.

(CONTINUED)



EGAN

This is it. I think.

Egan moves his hand along the rocky tunnel walls, stopping a few feet down. He grips a rock and pulls it away. Behind it is a latch. He pulls the latch and then puts both his hands on it, pulling it with all his strength, while the rock gives way to reveal an opening, to a cylindrical space with a ladder, that leads upward.

Egan crawls into the cylindrical space, grabbing the ladder. He looks at Ramone, who's standing watch.

RAMONE

You go.

Egan shoots him a look.

RAMONE (cont'd)

I'm sorry.

Egan shakes his head and begins climbing ladder.

Ramone closes the entrance, latches the door tight, packs the earth around it.

CUT TO:

INT CYLINDER SPACE, LADDER - NIGHT

Egan, wearing a backpack, begins the long ascent up the ladder.

CUT TO:

INT CENTRAL PARK CAVE - NIGHT

Deep within this cave, a small, circular opening is barely discernible on the ground-floor level, situated between 3 boulder remnants.

With a loud thwack, the circular opening, a round piece of forged steel, opens on it's heavy hinges.

Egan emerges, wide-eyed, as if he's crawled out of the womb and entered another world, because he has. Because he is in a cave, it feels somewhat familiar.

He crouches, closes the hatch, and walks, cautiously, to the mouth of the cave. His fingers reach the edge and peers out into the darkness of Central Park, only lit by the moonlight, city lamps, and the stray light from nearby buildings.

## EXT CENTRAL PARK CAVE - NIGHT

The magnificent weather--in the mid-sixties--has drawn people to the park in droves. Couples, groups, singles, friends, families wander the park and enjoy its natural beauty.

Cautiously, Egan leaves the cave and enters Central Park.

C/U:

Wide-eyed, smelling the air, a sense of wonder in his eyes as he takes it all in, Egan's expression are like that of a child, in a place he's never been, in a world that is new to him.

A group of pretty girls approach him. They are glancing at him, smiling. They are interested. Another group of girls. Temptation from every angle.

Egan finds a tree, sits down, leans up against it. Closes his eyes. Smells the air.

He stands. Smelling the air again. He begins walking, then running in the direction of the Upper West Side.

As he approaches Central Park West, he stares in amazement at the huge buildings that tower before him, watching the cars, the people, everything.

He takes a deep breath, smells the air, then walks briskly toward 86th Street.

## INT NYC SUBWAY - BREAK ROOM - NIGHT

A musty break room for NYC subway conductors and workers. Along wall are lockers, an old fridge, cupboards, sink. A long wooden table, marked and scratched, sits in center.

BERNARD, the subway conductor that saw the incident, sits at a table. He puts his trembling hand around his empty coffee cup.

JERRY, another subway conductor, enters the room, and notices Bernard's demeanor.

JERRY

It's not your fault. It's nothin  
to do with you.

(CONTINUED)

BERNARD

I wasn't paying attention. I  
should've stopped earlier.

JERRY

Don't blame yourself.

BERNARD

Something saved her.

JERRY

Something?

Jerry gets some coffee. Pours some for himself, then for Bernard.

JERRY

I'm listening.

BERNARD

This girl jumps in front of the  
train. Tries to commit suicide.

As Bernard tells the story, we see it from his point of view, in scenes that alternate between real time, slow motion, and stop frame, from what he saw to his reaction.

BERNARD (cont'd)

This guy, this thing -

JERRY

Thing?

BERNARD

Appears from nowhere, catching  
her. It was so fast.

(beat)

It didn't seem human.

JERRY

Thing?

BERNARD

It looked like a guy.

JERRY

Maybe it was an angel.

Jerry looks at Bernard intently. Jerry's look of sympathy slowly gives way to a grin.

(CONTINUED)

JERRY (cont'd)  
You're gonna be fine.

BERNARD  
I know what I saw. Nothing human  
can move that fast.

JERRY  
What size straight jacket do you  
wear?

Bernard stands up, fists clenched. His hands are shaking.

BERNARD  
I'm kidding. Look. You thought  
you saw something. On a late-night  
shift it happens.

JERRY  
I should've stopped the train. I  
saw her near the ledge.

BERNARD  
There's nothing you can do. Just  
like when that lady got mugged.

Jerry looks at Bernard, then looks away, then looks down.

Bernard stares into space.

Jerry leaves the break room and we see him, behind the  
glass, talking to another co-worker, who glances at Jerry.

EXT NYC PAWN SHOP - NIGHT

A seedy section of town in a working class area of Brooklyn,  
New York. A string of locally-owned convenient stores,  
laundrymats, takeout food places, a hardware store, a pawn  
shop.

Bernard, the subway conductor, with a large travel bag on  
his shoulder, enters a pawn shop.

INT NYC PAWN SHOP - NIGHT

A cluttered pawn shop. Behind the counter, stands a pawn  
shop owner, bulky, all-business, with a look of suspicion  
that's grown too large for his eyes, so it's gone to  
his body, his hands, his stance.

Bernard approaches him, puts bag on counter, opens it.

C/U

(CONTINUED)

A bunch of money in bag.

The pawn shop owner takes the bag and leads him to the back of the store.

CUT TO:

EXT NYC PAWN SHOP - NIGHT

Bernard leaves the pawn shop, carrying the bag with some strain, nervously looks around. He walks toward the nearest subway entrance, then disappears into the mouth of the subway.

INT NYC APARTMENT - NIGHT

A 2-bedroom, NYC apartment with a living room space, wood floors, sparsely decorated and very well-kept.

Music is playing loudly from a nearby laptop that's hooked up to speakers.

MEGHAN, the long-haired hippie-looking artist we met earlier, sits before a large canvas. She is constructing a collage art piece in the living room.

Beside her canvas sit a paintbrush and photos. Carefully, she lays the photos on the canvas, then pours varnish over them, shellacs over them, then paints around them.

The front door knob turns. Alex enters, her head down and turned to the side.

MEGHAN

Alex?

ALEX

It's me.

Meghan turns her attention to her artwork.

MEGHAN

How was the audition? You've been gone all day.

ALEX

(shaky)

Okay.

Alex walks quickly to the bathroom. Meghan looks up from her artwork to see the back of Alex's jacket, ripped, and that she's scuffed up.

(CONTINUED)

MEGHAN  
(getting up)  
What happened to you? You get in a  
fight? You get robbed?

ALEX  
(shaky voice)  
No.

Alex goes into the bathroom door, closes it.

Meghan walks to the door. Meghan taps on door.

MEGHAN  
Are you okay?

Alex is washing up in the bathroom. She exits bathroom.

MEGHAN  
What happened?

ALEX  
I don't -

MEGHAN  
(overlapping)  
What happened? Tell me.

Alex turns and looks Meghan in the eye. Alex starts to cry.

Meghan hugs Alex. Then, Alex pulls away and Meghan walks  
her to the living room. They begin talking.

Alex unzips her backpack and ...

pulls out a battered camera with strap and telephoto lens.

CUT TO:

EXT NYC STREET, FIRE ESCAPE - NIGHT

The camera backs up to the fire escape, where we see Jill,  
who photographed Alex's rescue, watching Alex and Meghan  
talk.

Jill's mouth falls open wide as she sees Alex pull the  
camera from her backpack.

JILL  
(to herself)  
What?

Jill watches as ...

INT NYC APARTMENT - NIGHT

Meghan takes the camera and turns it on. Alex moves closer to Meghan as they look at the images on the camera.

CUT TO:

EXT NYC STREET, FIRE ESCAPE - NIGHT

Jill watches in fascination as Meghan and Alex discuss the camera.

JILL  
(to herself)  
Who's camera?

Excited, Jill slips her backpack off of her, unzips it, pulls out her camera, and thumbs through the images. She zooms in on the image of Egan rescuing Alex.

She notices a strap hanging off of Egan's shoulder, the strap is attached to a camera.

She looks into the window at the camera that Meghan and Alex are examining, then looks at her photo.

Jill smiles. It's a match.

CUT TO:

INT NYC APARTMENT - NIGHT

Meghan is excited. Then, Alex's look of despair turns to hope, then laughter, as Meghan, excitedly, talks about camera, while turning it over in her hands.

EXT NYC STREET - FIRE ESCAPE - NIGHT

Outside Alex's apartment, on their fire escape, Jill watches Alex and Meghan as they argue. Jill is intrigued, and, using her camera-with-telephoto-lens, zooms in on them.

JILL  
(to herself)  
What are you arguing about?

Jill eyes widen as she senses that she is being watched. She slowly turns around.

The camera backs up to ...

EXT NYC ROOFTOP - NIGHT

A rooftop across the street from Alex and Meghan's apartment.

We see Egan, watching from the rooftop. His eyes have binocular-like vision, and can zoom in on things from a great distance.

The camera pans down from the rooftop to ...

INT NYC APARTMENT - NIGHT

Across the street from Alex and Meghan, an elderly man, binoculars in his hand, leans out the window of his cluttered apartment, watching Jill.

NEIGHBOR  
(to himself)  
Think you're clever, huh?

The neighbor turns on a high powered flashlight and aims it at Jill.

CUT TO:

EXT NYC STREET, FIRE ESCAPE - NIGHT

A light from a flashlight appears on Jill, as the neighbor across the street turns on a flashlight.

Jill starts running down the fire escape and the flashlight follows her down, as the neighbor, with flashlight, calls 911.

CUT TO:

INT NYC APARTMENT - NIGHT

Meghan and Alex notice flashlight into living room and look out, and close the curtains.

CUT TO:

INT NYC APARTMENT - NIGHT

911 answers the call from neighbor with flashlight.

911 DISPATCHER (V.O.)  
911. What's your emergency.

(CONTINUED)



NEIGHBOR

I'd like to report an attempted robbery.

Jill quickly descends ladder of the last fire escape, drops to the street, and runs away.

911 DISPATCHER (V.O.)

Is your address -

Neighbor ends the phone call.

CUT TO:

EXT NYC ROOFTOP - NIGHT

Egan watches what happened, then continues watching as the girls discuss the camera.

INT NYC SUBWAY CAVE - NIGHT

Egan arrives home to his subway cave dwelling. He sits at his old electronic piano and begins playing. Although the song uses minor chords, it is a more hopeful melody. Egan has hope now, because he rescued the girl. This has given some meaning to his life.

He quits playing and eyes his camera equipment. He thinks of the pictures he has on the camera, that he took a few weeks ago. We see his memory of him taking a picture of Alex, from weeks earlier, the same girl he rescued. He needs to get that camera.

INT NYC CAFE - DAY

A hole-in-the-wall cafe. Semi-crowded.

GREGORY, Alex's dad, sits at table, anxiously watching the door for Alex's arrival. Alex arrives. Gregory stands. He tries to maintain composure, but he is trembling.

Alex approaches and Gregory greets her with a long hug.

As Alex and Gregory hug, a restaurant patron, one with a newspaper in her hand, with a photo "Subway Superhero Saves Actress", looks at Alex, then at the photo on the newspaper, then at Alex. This restaurant patron notifies her friend, who's sitting nearby.

GREGORY

Alex. Oh Alex. My one and only.

(CONTINUED)

ALEX  
(embarrassed)  
Dad.

Alex leans back, grabs her shoulders, then leans in and hugs her again. Moments later, he leans back, pulls out Alex's chair, and they sit down.

Gregory's phone buzzes. He looks at it.

GREGORY  
Sorry. I gotta get this.

Alex puts her hand up to signal that it's okay.

GREGORY (cont'd)  
(puts hand over his mouth as  
he's talking into phone)  
Yeah.  
(beat)  
The union is all over  
this. They've already made  
threats. That's why -  
(beat)  
I can't talk right now. Let me  
call you in ten minutes.

Gregory puts his phone away.

GREGORY  
Sorry. Alex. Why didn't you come  
to me? You can talk to me about  
anything.

Alex looks at the table, the ceiling, and wrings her hands, obviously uncomfortable.

ALEX  
Yeah.

GREGORY  
What happened?

ALEX  
I was depressed. All these  
auditions. No call backs. And  
this one audition, the comments the  
director made.

GREGORY  
You're still taking the meds,  
right?

(CONTINUED)

ALEX

Sometimes.

GREGORY

You've got to take them.

ALEX

They make me tired.

GREGORY

But this is what happens when you don't take them.

(beat)

I want you to come live with me.

ALEX

I can't.

GREGORY

Alex -

ALEX

(interrupting)

We've tried this before.

GREGORY

Sorry. So, what happened. You tried to commit suicide? Why?

ALEX

I feel like such a failure. I'm supposed to be an actress.

(beat)

I didn't wanna be here anymore. I saw the train. And I ran toward it. Jumped.

(beat)

And just when I jumped, I realized that I did want to live. This guy comes out of nowhere and he cradles me in mid-air. I land on the island between the rails.

(beat)

When I come to, I can barely see him running down the rails, disappearing into the darkness.

GREGORY

This guy, do you know him?

ALEX

No. He was running so fast. Like an animal.

(CONTINUED)

GREGORY  
Wonder why he ran off.

ALEX  
I don't know. He dropped his  
camera.

GREGORY  
What?

ALEX  
Meghan's getting the photos  
developed today.

Alex notices, then Gregory notices, that people continue  
glancing at Alex. Gregory glares at them until they look  
away.

GREGORY  
Where is this guy.

ALEX  
I don't know.

GREGORY  
We gotta find him.

Gregory's phone buzzes. It continues buzzing.

Gregory fishes something out of his attache case and hands  
it to Alex. It's a small black box, with a clip.

GREGORY (cont'd)  
I want you to keep this on you, at  
all times. If you feel sad or  
depressed or, that you might do  
something, or if you're in a  
situation, just press that button.

ALEX  
What will happen.

GREGORY  
It's a transponder. I'll be able  
to find you, wherever you are.

ALEX  
I'm right here.

Gregory's phone rings.

(CONTINUED)

GREGORY  
What you did would've destroyed me.

ALEX  
You?

GREGORY  
Yes.

ALEX  
All you think about -

GREGORY  
(overlapping)  
And others who care -

ALEX  
(overlapping)  
is yourself.

GREGORY  
(overlapping)  
about you, too.

Gregory notices that everyone is looking at him and Alex, and then at their newspapers that read "Subway Hero Saves Actress". He grabs one of the newspapers from the hands of a nearby restaurant patron, and shows it to Alex.

ALEX  
(looking at people staring)  
So that's why.

Gregory's phone buzzes. He looks at it with concern. He grabs it, gets up, puts on trench coat.

GREGORY  
I have to go. Sorry.

Gregory hands Alex two, twenty-dollar bills.

GREGORY (cont'd)  
I want to see the pictures.  
(points to transponder)  
Keep that with you at all times.  
(hugs her tightly)  
I love you.

ALEX  
I love you, too.

Gregory leaves restaurant. A waitress approaches the table.

(CONTINUED)

WAITRESS  
How was everything?

ALEX  
Delicious. I'm ready to pay.

WAITRESS  
Someone already paid for you. They  
left a generous tip, too.

ALEX  
Who?

WAITRESS  
They wanted to remain anonymous.

Alex gets up to leave and walks out, carefully scanning the room for anyone that might be smiling at her, in a signal that they paid the bill. She notices a paper, with her rescue on the cover, that was left at a table. She takes it.

INT NYC NEWSROOM - NIGHT

A cramped newsroom with windows facing the city. It is littered with newsroom debris--newspapers, photos, news clipping, an old fridge in the corner, people walking to-and-fro, lots of noise, a frenetic scene.

Gregory and Edgar are talking.

EDGAR  
\$25,000 for the whoever finds him,  
and \$50,000 for the guy himself.

GREGORY  
Correct.

EDGAR  
Are you sure you wanna do  
this? Once this is printed,  
there's no going back.

Gregory nods. Turns to leave, then turns around.

GREGORY  
One more thing. I wanna talk to  
the photographer. Jill.

EXT NYC SKYLINE - NIGHT

Egan's rescuing of Alex and losing-his-camera has set off a chain of events.

INT NYC ART GALLERY - NIGHT

MONTAGE

A crowd of 150 people, all ages, most between 20 -45, dressed funky and stylish, swarm the tiny run-down warehouse art gallery space that Meghan has rented for her art show.

The crowd stands in small groups, looking at art, talking amongst themselves, or at the near the table of hors d'oeuvre and wine, manned by a bored hipster.

Meghan, the artist, goes from one social bouquet to the next, like a bee, introducing herself, answering questions, and making herself available.

Most of the people are crowded around Egan's photographs. Meghan had them developed, enlarged, and framed, to pass off as her own at her art show.

More people arrive and a bidding war begins, first for Egan's photographs, and then for Meghan's artwork.

Abbey, a 30-something hipster girl, who's assisting Meghan for the art show, approaches her, appearing frantic.

ABBEY

They're starting a bidding war, on the photographs. What do I do?

Meghan, in mid-conversation with a group of fans, smiles.

MEGHAN

Really? Sell them to the highest bidder.

GORDY FELSTEIN, an impeccably dressed man, appearing to be in his 50's or early 60's approaches Meghan.

GORDY

Excuse me, Meghan, do you have a five minutes. I'm Gordy Felstein, New York Times art critic.

MEGHAN

Absolutely.

Meghan turns to her fans, politely excuses herself, and walks off with Gordy.

INT. NYC STAGE - DAY

MONTAGE

Alex is going from one audition to the next, with enthusiastic results from the the casting agents. She is receiving phone calls and texts and emails with positive responses and call backs for auditions against the finalists for upcoming roles in independent movies, TV pilots, and theater plays.

EXT. NYC APT - NIGHT

MONTAGE

Jill hands her roommate, who acts as the landlord, a wad of cash that she received for getting the front page photo on the newspaper. After paying the roommate, she glances at the filthy kitchen and sees roaches crawling over the roommate's dirty dishes.

CUT TO:

INT. NYC COFFEEHOUSE - MORNING

Jill sits in a funky coffeehouse, reading a free NYC paper.

NEWSPAPER STORY

\$50,000 Reward for Identity of  
Subway Superhero

Gregory Augier, the millionaire  
real estate investor, is offering a  
\$50,000 cash reward for the  
identity of the subway superhero  
who saved his daughter from an  
attempted suicide attempt.

In the early morning hours of -

CUT TO:

Jill lowers the newspaper, looks around. She sees a stack of newspapers nearby grabs them all and leaves the coffeehouse.

CUT TO:



EXT. NYC DUMPSTER - MORNING

Jill is dumping stacks of the newspapers, with the story of the reward, into a dumpster, in order to create less competition for the discovery of the subway superhero.

CUT TO:

INT. NYC APARTMENT, JILL'S ROOM - DAY

Jill enters her room and tosses 10 advertisements (for rooms, loft spaces, and studio apartments for rent in Brooklyn, New York) onto her bed.

CUT TO:

Jill is taping the room-for-rent ads onto her wall. She completes taping them to her wall, then plops on her bed, and looks at them, smiling.

CUT TO:

INT. NYC SUBWAY TUNNEL - NIGHT

Jill returns to subway to look for Egan, but does not see him. She enters subway with flashlight. Two rats scurry by, one chasing another. She hears the rumble of a train. She runs out.

EXT. NYC PARK - DAY

It's a beautiful park in NYC. Gregory is waiting at a table, in the shade. Jill is sitting, then she stands.

GREGORY

What do you have against me?

JILL

You're one of the reasons why I can't afford a room, that's what.

(beat)

Calling South Bronx SoBro? It's people like you with your bullshit that are making this city unaffordable.

GREGORY

I do what I do to support my family. I have expenses, too.

JILL

But if you keep doing what you're doing, there won't be any families

(MORE)

(CONTINUED)

JILL (cont'd)  
that can afford to live here  
anymore. Just rich assholes like  
yourself, perpetuating lies.

GREGORY  
How dare you. You don't even know  
me. I've worked hard to get where  
I am.

JILL  
I'm sorry. I'm in a bad mood. I  
have to get out my place. My  
roommate's filthy  
disgusting. Roaches in the  
fridge. I'm getting sick living  
there.

GREGORY  
Sounds unlivable.

JILL  
It is. Once I get some dollars in  
my pocket, I'm out of there.

GREGORY  
(pulls out wallet, flips  
through five, one-hundred  
dollar bills)  
I really need to see those  
pictures.

Jill notices the money. She sits down, retrieves camera  
from backpack, turns it on.

JILL  
I still don't understand what this  
was. And I was there.

Gregory pulls the chair closer, discreetly hands Jill the  
money. She slips it into her pocket. She leans into his  
ear and says, in a breathy, sexy voice

JILL  
Thank you.

Jill begins to show Gregory the photos. His eyes are  
transfixed on the images.

EXT. NYC ROOFTOP - NIGHT

Egan crouches on rooftop, across from Alex's and Meghan's apartment.

Across the street, a bus stops at an intersection. A middle-aged blind person exits the bus, using his walking stick. Waiting for him is a blind person with a dog. They embrace. They kiss.

ARMON  
(voiceover)

Until you love someone, you'll  
never know what you're capable of.

Egan watches as Alex arrives and shares a tea with Meghan.

He is attracted to Alex and feels a connection with her.

INT. NYC SUBWAY TUNNEL - NIGHT

Jill enters the subway tunnel. She has a flashlight, but it is not on. Alex, thinking that Jill is the rescuer, follows her, cautiously, keeping a distance.

Jill, hearing footsteps behind her, turns around and sees Alex.

JILL  
Who are you? Why are you following  
me?

ALEX  
I'm looking for someone. Who saved  
me.

JILL  
You're the girl?

ALEX  
Who are you?

JILL  
I got the pictures.

Jill leads Alex up the ladder and out onto the subway platform.

INT NYC SUBWAY - NIGHT

Alex and Jill are standing on the subway, looking at each other.

ALEX  
What exactly did you see?

JILL  
This guy. Came out of  
nowhere. It's like he had  
superpowers.

Jill hands Alex her card.

JILL  
If you hear anything.

Alex looks at card, then at Jill.

ALEX  
You just want the reward  
money. You didn't even try to stop  
me.

JILL  
There wasn't time.

ALEX  
(nods head in dissapointment)

JILL  
I'm a photographer. (Not a hero.)

ALEX  
What did you see?

JILL  
Whatever was in the photos.  
(beat)  
A guy. Or something. Never seen  
anyone run so fast.

Alex turns, tosses Jill's business card on the ground. Alex starts walking away. Jill follows after her.

JILL (cont'd)  
We should look for him together.

ALEX  
Why should I trust you? You didn't  
even do anything to help.

(CONTINUED)

JILL

I'm sorry.

ALEX

Whatever.

JILL

I am. Sorry. I was caught off guard. When I get behind the camera, I'm a different person.

(beat)

I'll make it up to you, by helping you find him.

Jill puts her hand on Alex's shoulder.

JILL

Wait. Please. Why'd you do it?

ALEX

You don't care.

JILL

I do.

ALEX

I was depressed, because of this failed audition. The fifth that week. And ...

(retrieves pill bottle)

Jill grabs bottle of pills, reads it, takes off the lid, pulls out a pill, looks at it.

JILL

No wonder you were depressed.

Then, she puts the pill back in bottle, with loose cap, and tosses it onto the subway tracks. The pills sprinkle all over the ground. Alex shoots Mara a look.

JILL

Let the rats kill themselves.

Alex gives Jill the slightest look of appreciation.

ALEX

When I came to, I saw this figure running down the tracks. Never seen anyone run that fast.

(CONTINUED)

JILL  
Anything else?

CUT TO:

INT NYC SUBWAY TUNNEL, PYLON - NIGHT

Camera zooms back and we see Egan watching them, while crouched above them.

Egan is crouched on a NYC subway pylon, an iron beam, in the subway tunnel, watching Jill and Alex, listening to their conversation.

CUT TO:

INT NYC SUBWAY TUNNEL - NIGHT

Alex and Jill climb the ladder to the subway platform and step onto the platform. Alex turns to Jill.

ALEX  
He left his camera.

JILL  
What? What was on it?

ALEX  
There was a picture of me and my roommate. And, pictures of people, like news reporter style. And, these pictures of weird people

JILL  
Pictures of you and your roommate? How?

ALEX  
I guess he was watching us.  
(beat)  
My roommate developed em and framed em and sold em at her art show. They sold out.

JILL  
I need to see them. When can I see them?

Egan follows Alex, then gets scared, bewildered by all the people and sounds and lights of New York City streets. He returns to his subway cave.

INT. NYC APARTMENT - NIGHT

Alex is showing pictures to Jill and they are having conversation about it.

Jill is looking at the prints of the photos. They are spectacular.

JILL  
Whoever this guy is, he's a professional.

ALEX  
Yeah. My roommate printed the photos and put them at her show, with her own artwork. And all the pictures sold.

JILL  
She didn't tell them?

ALEX  
No. They think she took them.

Jill leans her head back as if to say wow.

ALEX (cont'd)  
I know.

JILL  
Aren't you scared?  
(beat)  
This guy has pictures of you. What if he's stalking you?

ALEX  
Why would he save me then run off?

JILL  
Why would he be taking pictures of you and your roommate?

ALEX  
(overlapping)  
And the way he ran, it was like he wasn't even human.

JILL  
Maybe he isn't.

Alex and Jill look at each other. Jill looks at the pictures. Alex stares out the window. Alex looks at Jill. Jill notices.

(CONTINUED)

ALEX

I know we can find him.

INT. NYC SUBWAY TUNNEL - NIGHT

Alex and Jill are in the subway tunnel. They have the camera and a high-powered flashlight.

Alex holds the camera by the strap and Jill aims flashlight at the camera.

JILL

(shouting into tunnel)

We have your camera. We're here to give it back to you.

A rumbling is heard.

ALEX

Let's go.

JILL

Wait.

ALEX

It's been five minutes. He's not coming.

JILL

Wait. I think I heard something.

ALEX

He's probably a criminal or something if he's hiding down here, not coming out.

JILL

Whatever he is, he saved your life.

Alex turns and walks quickly to ladder and climbs to subway platform.

JILL

What are you doing? C'mon. We gotta find him.

EXT. NYC CAFE - NIGHT

Alex and Meghan at cafe, sitting at outdoor table.

ALEX

And then she says 'C'mon, we gotta find him'. And I'm like, 'right,

(MORE)

(CONTINUED)



ALEX (cont'd)  
you just want the money. You gotta  
find him!'

MEGHAN  
You said that?

ALEX  
Well, no, but I was thinking it.

MEGHAN  
She just wants the money. Can you  
blame her? It's New York  
City. Expensive.

ALEX  
Look what you did. Saying you took  
those pictures. And then selling  
them as your own.

MEGHAN  
I do what I can to survive. I  
don't have a rich dad.

ALEX  
He doesn't help me. I told you  
that.

Meghan notices guys at another table are looking at them.

MEGHAN  
Those guys are looking at us, at  
the table behind us. I'll pretend  
I'm pointing at that building so  
you can turn around. Wait, until  
they look away.  
(beat)  
Okay ... now.

Alex turns and Meghan points at a building and Alex glances  
at the two guys who are in conversation. One of the guys  
looks at them, then says something to the other. Alex  
quickly turns to Meghan.

ALEX  
Heh heh heh. They saw us. I'm so  
embarrassed.

MEGHAN  
It's okay. Uh oh. He's coming.

Meghan looks down.

(CONTINUED)

TOM, a funky dressed guy, approaches their table and stops. He's looking at Alex.

TOM  
Hi. I'm Tom.

ALEX  
Hi.

TOM  
It looks like you're finishing  
up. Us, too. Me and my friend,  
Pinao, can we join you, both?

Alex just looks at him. Slowly, Meghan turns to look at him, then at his friend, seated at the table. He waves. Meghan waves, then looks back at Alex. Alex looks at Meghan, then at Tom. Alex's eyes smile.

EXT. NYC CLUB - NIGHT

Tom and his friend are leading Meghan and Alex into a club.

CUT TO:

EXT. NYC ROOFTOP - NIGHT

Egan, crouched on rooftop, watches as they (Tom, Pinao, Alex, Meghan) enter club.

CUT TO:

INT. NYC CLUB - NIGHT

Tom and Alex are dancing. Pinao and Meghan are dancing. The crowd is wild.

Beverly, a 19-year old club girl, dressed in bright colors, throws her head back, and dumps the contents of a pill bottle into her mouth. She returns to dancing frenetically.

CUT TO:

EXT. NYC CLUB - NIGHT

A huge crowd is pushing up against the entrance. The bouncer is not equipped to handle a mob this size. Among them stands Egan and as a deejay is announced to take the stage, the crowd pushes forward, the bouncer falls back and they swarm inside, pushing Egan in with them.

CUT TO:

INT. NYC CLUB - NIGHT

Egan is in this club, a new environment with music, lights, people dancing. He looks around with a sense of wonder.

Beverly approaches him. Seeing him and taking interest, Beverly grabs his head and starts making out with him, putting half of the pills she's taken into him.

They're making out for a full 30 seconds, as Alex and Meghan notice. Then, Beverly disappears into the crowd of dancers.

As the drugs begin to take effect, we see Egan's point of view as he dances and watches Alex with affection, fondness, and curiosity. They glance at him, too.

Egan begins dancing.

INT. NYC POLICE DEPARTMENT - NIGHT

Busy NYC police department. Jill enters and talks to COP #1.

COP #2

I know you. You're that  
photographer. You need more leads  
on celebrity locations?

JILL

No, I -

COP #2

(overlapping)

You still owe me for the last  
leads.

JILL

I haven't got paid yet.

(beat)

I need a favor.

COP #2

You haven't even paid me for the  
last one.

JILL

I will.

JILL

I need a fingerprint  
kit. Professional. And if you  
have DNA -

(CONTINUED)

COP #2  
(overlapping)  
Ebay.

JILL  
I need it now.

COP #2  
(whisper)  
You know how much those things  
cost?

JILL  
I can give you 100 now and then  
make payments.

COP#2  
There about a grand.

The cop eyes her cleavage.

COP #2  
Follow me.

Cop leads her to a stairway.

JILL  
Where are we going?

The cop walks to a door, opens it. A staircase leads to a  
darkened basement.

JILL  
I don't wanna go down there.

COP #2  
You want the kit?

They enter a basement area. He closes door, locks it. He  
approaches her, as she stands with her back to a table.

COP #2 (cont'd)  
I can get this for you -

JILL  
Okay.

COP #2  
(overlapping)  
provided we come to some kind of  
arrangement.

(CONTINUED)

Jill looks to her left, purses her lips, looks at ground, then at cop, then away, then at cop, then away and down.

JILL  
Arrangement.

COP #2  
You know what I mean.

JILL  
A handjob?

COP #2  
To start.

The cop presses into Jill.

JILL  
I, I changed my mind -

COP #2  
Too late.

The cop puts his hand on Jill's shoulder, moves hand down to her breast.

The cop starts massaging her breast and slips his hand underneath her shirt and bra.

JILL  
I don't wanna -

COP #2  
(overlapping)  
You don't wanna what?

JILL  
do that. I didn't mean that.

COP  
(bringing gun to her head)  
Then what did you mean.

The cop begins puts the gun down and begins undressing her.

JILL  
Stop. Please. Stop.

COP  
Shhhhh.

The cop rapes her. When he finishes, she is sobbing. He is buckling his pants.

(CONTINUED)

He leaves and returns with a plastic box. He puts it on the table in front of her.

COP #2

Here.

(beat)

Get cleaned up and leave. Don't look at me on the way out.

He leaves.

EXT. NYC ROOFTOP - NIGHT

Togrul and his group are watching from the rooftop as a group of 4 mobsters, their cars parked facing each other, meet for an exchange.

One of the mobsters approaches the other, a duffel bag in his left hand, a gun in the other.

The mobster at the other car meets him in the middle.

Togrul signals his group of 15 friends, and they jump from the rooftop and descend on the mobsters.

Surprised, the mobsters shoot at the attackers. The group destroys them.

Togrul finds the duffel bag with money and Ramone finds a briefcase that is locked.

Police arrive. The group separates and runs in different directions. Togrul and Ramone are chased by the two police officers.

The two police officers chase Togrul and Ramone toward the end of the roof.

One of the police officers stops. The other officer is running, with his gun out, and notices that he's running alone.

He turns to the other officer, who has his smart phone out, taking a video of the two perpetrators.

COP 1

Really?

COP 2

They'll never make that jump.

Both cops watch as Togrul and Simon leap from the edge of the building, free fall about 100 feet to the next roof, land, and keep running.

(CONTINUED)

COP 2 (cont'd)  
I'm gonna be famous.

COP 1  
They're gonna be famous. You're  
gonna look like an asshole.

EXT. NYC WAREHOUSE BY EAST RIVER - NIGHT

Togrul and his 15 friends gather around the duffel bag and open it. It's 10 lbs of cocaine, bundled in 1 lb packs.

They open the suitcase. It's \$100,000,000 dollars in laundered money, ready to use.

They divvy up the money and the cocaine. Some take the cocaine, some take the money, some take both.

EXT. NYC ABANDONED FACTORY - EVENING

Gregory is hopeful, then dismayed that difficulties are surmounting with this real estate deal. If he buys this RE deal, the union guys will be on him about making it a union-only project.

Gregory is looking at an investment property that can bring a big profit if he can keep the union away from it. Mobsters are threatening, harassing, and obstructing him, unless he buys it as a union-worker factory. Pressured by the CEO of the company to "take care of it", Gregory is not sure who to turn to for help. He feels his financial empire is crumbling around him

Gregory is at abandoned factory, on his phone, taking pictures with a digital camera.

GREGORY  
They've already threatened me.  
(beat)  
Some guys working for the  
union. They want it a union  
job. I can't talk to you now.

He shuts off phone and puts it in pocket.

He looks extremely nervous and worried. He is taking the pictures frantically.

He walks quickly to the back of the building, continuing to take pictures.

His phone buzzes. An incoming text.

(CONTINUED)

## TEXT

Leave this one alone. This is the only warning you will get.

Gregory looks around nervously, continues taking pictures. He hears a popping noise, breaking glass. He runs around to the front of the building to see his car on fire.

A black SUV speeds away.

INT. NYC NYC CLUB - NIGHT

Togrul and his friends, high on cocaine and feeling empowered by the money, are in a club dancing and partying with girls.

EXT. NYC ALLEY - NIGHT

Scene of devastation and carnage. Two high-end cars parked facing each other. 4 bodies destroyed between them.

Police and Crime Scene Unit (CSU) investigators sweep the scene, gathering evidence, looking for clues.

Edgar, the photo editor, is at the scene of the crime where the mobsters were killed by Togrul and his friends.

Edgar is watching the video the cop took on his smart phone.

COP 2

I wouldn't believe it if I wasn't there.

EDGAR

Maybe they were on drugs?

(beat)

You said there were claw marks.

COP 2

(nods)

Ripped apart. Like animals did it.

EDGAR

Looks like the same people who attacked that elderly couple.

COP 2

We're looking into that.



INT. NYC APARTMENT ROOM - NIGHT

Jill has a bulletin board that has printed pictures of the rescue, with pictures she's taken of Alex and Meghan, with strings running from thumbtacks to the pictures, to index cards with information and dates. She's putting it all together in order to find Egan and to claim the \$50,000 reward.

INT. NYC SUBWAY CAVE - NIGHT

Egan is in his subway cave room with Ramone.

Egan is preparing a backpack with gear for his journey. He puts in a water bottle, binoculars, a lighter.

He gives Ramone a hug and then leaves.

Egan's heartbeat increases as he approaches the subway platform. He sees that no one is around, as it's 3am on a Tuesday night, and, quickly, walks up to the platform and up the steps into the streets of New York City.

He nervously looks around, then sniffs the air, and walks briskly, navigating his way among the crowd of NYC pedestrians.

He notices all these beautiful girls looking at him and he gives a slight smile. He is inspired. He's so distracted by all the pretty girls that he walks into the street without looking and gets hit by a taxi and tossed into the air like a rag doll.

He spins in the air and lands with a thud. As soon as he's hit, people whip out their smart phones to record it, while others rush to help him.

He gets up, dusts himself off, and continues walking, to the astonishment of everyone who witnessed the accident.

Noticing that everyone is looking at him, he runs down the street at a tremendous speed and disappears among the crowd of pedestrians.

INT. NYC ABANDONED WAREHOUSE - NIGHT

5 mobsters are circling Togrul, who is chained to a metal chair.

MOBSTER 1  
We saw the video.

(CONTINUED)

TOGRUL

Video?

MOBSTER 2

Of you and your friend jumping off that roof.

MOBSTER 1

We have a cop on the inside.

(beat)

How'd you do it?

Togrul is silent. Mobster 2 approaches him and whacks him in the head with a pipe. Togrul howls, sounding like a wolf and a child combined.

The mobsters look at each other and shudder when they hear his animal-like cries.

MOBSTER 1

One more time, before we kill you. How'd you do it?

TOGRUL

We have powers.

MOBSTER 1

Powers.

Mobster 1 looks at the other mobsters and they ridicule him among themselves. They talk in a low voice among themselves, then Mobster 1 approaches Togrul.

MOBSTER 1

And where do you get your powers?

TOGRUL

Born with them.

MOBSTER 2

(to Mobster 1)

We don't have time for this shit.

MOBSTER 1

(to other mobsters)

Kill him.

One by one, the mobsters draw their guns, a terrifying display of weapons. They aim at Togrul.

TOGRUL

If I'm killed, your entire operation will be destroyed in retribution.

(CONTINUED)

All the mobsters laugh except for one.

MOBSTER 3  
Maybe we shouldn't kill him.

MOBSTER 2  
You saw what he did to our guys.

MOBSTER 3  
I also saw his jump. If he can  
jump off rooftops like that, we  
could use him.

The mobsters begin arguing about what they should do.

MOBSTER 2  
He can't be trusted.

MOBSTER  
We shouldn't kill him.

MOBSTER 2  
Then what do you suggest we do?

TOGRUL  
The only thing you can do. Join  
forces with us.

MOBSTER 1  
This debate is over. Kill him.

The lights are switched off. Growls are heard. Togrul's friends descend on the hapless mobsters. The guns are shooting. Shots are heard. Flashes of light from the gunfire erupts, lighting up the blackness.

When the lights are turned back on. Togrul's friends have the guns and the mobsters are bloody and battered. The mobsters are looking around, astonished, to see themselves disarmed, and now surrounded, by a ragtag group of guys who appear to be 20's-to-early 40's.

MOBSTER  
What just happened? Who are you  
peop -

TOGRUL  
(overlapping)  
Where's the white powder?

MOBSTER 1  
Fuck you.

(CONTINUED)

Togrul shoots him in the leg. Mobster 1 collapses to the ground, grabbing his leg, groaning in pain.

TOGRUL  
Where's the white powder?

MOBSTER 3  
(to Mobster 2)  
Is that what they're calling it  
now?

MOBSTER 2  
We can get you some, but we need  
you to take care of something for  
us.

Mobster 2 hands him an 8x10 picture of Gregory.

EXT. NYC FIRE ESCAPE - NIGHT

An old fire escape, bent, rusting. The ladder shakes against the platform, a hand grips a rung and a head, then body appears into view. It's Egan, with a backpack.

It's Egan, climbing the fire escape to the fifth floor, just outside the window that faces Alex and Meghan's apartment in the Upper East Side of Manhattan, New York City.

Thunder is heard.

Egan peeks into the window and watches ...

CUT TO:

INT. NYC APARTMENT - NIGHT

Living room. Half-finished painting sits on an easel.

Meghan and Alex talking. Meghan is wearing a paint-splattered collar shirt, baggy pants, and has a paintbrush in her hand. She looks messy and sexy.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

Egan watches Meghan and Alex, with fascination, curiosity, and lust.

Alex is wearing a form fitting white linen tank top with no bra underneath. She looks sexy.

Meghan pulls out a camera. It's EGAN'S CAMERA.

(CONTINUED)

Egan's eyes widen as he notices his camera in Meghan's hands.

CUT TO:

INT. NYC APARTMENT - NIGHT

Alex puts one hand on her hip and starts yelling and pointing the other hand toward Meghan.

Meghan is listening, nodding her head, then explaining herself, then puts the camera on the couch.

Meghan enters kitchen, exits kitchen with a bottle of wine. Pours wine for both of them. They start to drink.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

Another thunder clap is heard. Lightning crackles across the sky. It starts to rain.

Egan watches Alex and Meghan, captivated, curious, oblivious to the downpour.

CUT TO:

INT. NYC APARTMENT NIGHT - NEIGHBOR

Tiny apartment. Crowded with books, old furniture, old pictures. An elderly man, the NEIGHBOR, the same one who flashed the flashlight at Jill a week ago, watches Egan on the fire escape.

The neighbor squints, trying to see Egan through the downpour.

NEIGHBOR  
Gotcha this time.

The neighbor grabs his flashlight and shines it at the fire escape and the window. The light from the flashlight sputters on and off, then off.

CUT TO:

INT. NYC APARTMENT - NIGHT

Meghan and Alex notice the flashing light against the window, and assume it's just lightning. Alex walks to the window and looks outside, then returns to the living room. They resume their conversation and wine drinking.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

Egan turns and puts his hand up to his eyes, and with his specialized ability to see things like a telescope, he zooms in and sees the elderly man close up.

The light from flash light sputters, flashing on and off, as the battery is running out of power.

Egan turns to watch the girls.

CUT TO:

INT. NYC APARTMENT - NIGHT - NEIGHBOR

The elderly neighbor is whacking the flashlight against his hand. It is no longer working.

NEIGHBOR

Crap.

Frustrated, the neighbor grabs a hunting rifle type shotgun, with a scope attached. He aims it on the window ledge, the barrel sticking out in the rain. He looks through the scope, and takes aim at Egan. At the same time that he squeezes the trigger, a clap of thunder erupts.

The kickback of the gun throws the man back. He hits his head on the table, falls to the floor unconscious.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

A bullet rips through Egan's leg, knocking him from his crouched position so he falls off the fire escape, grabbing it with his hands. He's dangling from the fire escape, 5 floors up.

CUT TO:

INT. NYC APARTMENT - NIGHT

Hearing the sound of the gun, Alex and Meghan rush to the window and open it. They look outside. Egan, meanwhile, is hanging off the fire escape platform, his hands gripping the ledge. They do not see him.

They close the windows, resume their conversation and drinking.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

Struggling, Egan pulls himself up to the fire escape. He leans his back against the brick wall, breathes heavily, pulls his jeans up to examine his leg.

He's bleeding heavily from the bullet wound. He rips off a piece of fabric from his shirt and ties it around his leg to slow the bleeding.

He looks inside the apartment. The camera is sitting on a table by the easel.

CUT TO:

INT. NYC APARTMENT - NIGHT

Alex and Meghan finish their conversation, turn out the lights, and go to bed.

CUT TO:

EXT. NYC FIRE ESCAPE - NIGHT

Egan watches from outside the window.

Placing his hands against the window, he puts his fingers against the bottom frame, and strains to pull the window up.

Using all his strength, he pulls the window frame upward. The wood rips against the locks, crackling defensively as the window slowly rises.

CUT TO:

INT. NYC APARTMENT, BEDROOM - NIGHT

Alex is asleep in her bed. The sound of breaking wood is heard. Alex turns over and opens her eyes. She raises her head to listen.

CUT TO:

INT. NYC APARTMENT - NIGHT

Egan is crawling through the window space, his leg dripping blood from the gunshot wound. He is fixated on the camera on the couch.

His feet reach the ground. He walks toward the camera, the floorboards creak beneath his weight.

CUT TO:

INT. NYC APARTMENT, BEDROOM - NIGHT

Quietly, Alex lifts herself up on her bed, listening to the sounds of footsteps.

Her gray tank top accents her natural curves, and her long legs, toned from years of dance lessons, are beautiful in the moonlight, her Sponge Bob Squarepants panties notwithstanding.

Carefully, she puts her feet to the ground, stands, and tiptoes toward her door.

CUT TO

INT. NYC APARTMENT - NIGHT

As Egan approaches the camera, the blood falls in spatters on the wood floor. He reaches out his hand and picks up the camera. He slips it into his backpack.

CUT TO:

INT. NYC APARTMENT, BEDROOM - NIGHT

Alex tiptoes to the door, that is partially open, peeks out to see Egan, limping quietly toward the window. A gust of wind blows through the window and opens the bedroom door.

CUT TO:



INT NYC APARTMENT, LIVING ROOM - NIGHT

Sensing he is being watched, Egan immediately turns around, to see Alex, wearing her underwear and tank top, staring at him.

For a few seconds, they stare at each other, their gaze locked.

Slowly, Egan raises his left hand as if to say, "It's okay, I'm leaving".

ALEX

How did you get in here?

Egan points to the window. He takes a step back, then grimaces in pain as he clutches his leg.

Alex notices the blood splatters on the wood floor.

ALEX (cont'd)

(pointing to window)

Go.

Egan nods, walks toward the window.

The door to Meghan's bedroom opens. Meghan, still drunk, rubbing her eyes, exits her room. She's wearing a t-shirt and nothing else. Her tits, perky, are bouncing around. Because she's rubbing her eyes, she can't see Egan as she's heading to the kitchen, near the window.

MEGHAN

So thirsty.

ALEX

Uhh, Meghan?

Meghan stops rubbing her eyes, stops walking, looks at Egan.

MEGHAN

Is this your boyfriend? He's cute. Why's his leg bleeding?

Egan looks at Meghan and gives a slight smile.

MEGHAN

(to Egan)

You know, she's going to be a famous actor one day.

(CONTINUED)

EGAN

I know.

Egan's voice has such a low rumble, a tone of authority, that Alex takes a quick breath. Her face is flushed. Quickly, she regains her composure.

ALEX

I want you to call 911.

MEGHAN

What for? Is there a fire? And I said, 'Oh Lord, there's a fire!

ALEX

He broke into -

MEGHAN

(overlapping)  
Ain't nobody got time for that.

ALEX

(overlapping)  
our apartment.

MEGHAN

(overlapping)  
Ain't nobody got time for that!

ALEX

Really?

Meghan reaches the fridge and leans over to look inside, her t-shirt pulls forward, exposing her butt.

Egan looks at her butt, then quickly at Alex.

Meghan pulls out two bottle of Coca-Cola (the kind made in Mexico, with cane sugar). She sets them on the counter, then pulls off a bottle opener, that's attached, magnetically, to the fridge door.

ALEX (cont'd)

(to Egan)

You need to leave.

MEGHAN

(removing bottle caps)  
C'mon. The party's just getting started.

(to Egan)

Don't listen to her. She drinks too much. Water.

(CONTINUED)

Egan clutches his leg in pain.

Meghan hands Egan bottle of Coca-Cola.

MEGHAN

Come with me. Let's fix your leg.

Meghan leads Egan into the bathroom.

INT NYC APARTMENT, BATHROOM - NIGHT

Meghan leads Egan to lay in the bathtub. He slips off his boots and socks and rolls up his jeans to reveal a bullet wound in his calf.

EGAN

(to Meghan)

Thanks.

Alex follows them to the bathroom, standing by door.

ALEX

Do you know who this guy is? He broke into our apartment!

Meghan sits on the edge of tub.

MEGHAN

It's not our apartment. I just pay you a few hundred dollars a month rent so you can feel like it is. It's your apartment.

Meghan has Egan in the bathtub and he's rolled up his jeans to reveal a bullet wound in his calf.

ALEX

And he's shot. What the fuck?! I told you, he's a criminal!

MEGHAN

We gotta help him or he'll bleed -

ALEX

(overlapping)

No we don't.

MEGHAN

(overlapping)

To death. Then, we send him on his way.

(CONTINUED)

ALEX  
(overlapping)  
I can't believe this. Why do I let  
you drink?

MEGHAN  
(overlapping)  
After I get his phone number.

ALEX  
I'm over this. I'm calling 911  
right now.

Alex leaves bathroom.

CUT TO:

INT NYC APARTMENT, LIVING ROOM - NIGHT

Alex is dialing her phone.

MEGHAN  
If it wasn't for someone helping  
you, you wouldn't even be here  
right now.

Alex stops dialing. She goes to the fridge, grabs some  
food, plops herself down on the couch, turns on the TV.

CUT TO:

INT NYC APARTMENT, BATHROOM - NIGHT

Egan sits in the bathtub, his jeans rolled up to his knees.  
A bottle of hydrogen peroxide, a bottle of rubbing alcohol,  
cotton swabs sit on the counter. Blood-soaked rags sit near  
the tub drain, while the tub faucet is running to keep the  
blood flowing down the drain.

Meghan is helping Egan with the finishing strips of ripped  
clothing, that they're tying around his leg to bandage the  
wound.

MEGHAN  
That should do it.

Egan looks at Meghan.

EGAN  
Why are you helping me?

(CONTINUED)

MEGHAN

Because I'm drunk? Lack of better judgement?

EGAN

Is it okay if I take a shower?

Meghan nods. She leaves the bathroom.

CUT TO:

INT NYC APARTMENT, LIVING ROOM - NIGHT

Meghan walks into the living room. She notices Alex asleep on the couch, in front of the TV. Meghan wants to the window, looks outside, then returns to the living room.

The sound of the shower is heard being turned on. Meghan approaches the bathroom door, unlocked, and barely open, and peeks inside the bathroom.

CUT TO:

INT NYC APARTMENT, BATHROOM - NIGHT

Egan lathers the soap over his lean, muscular frame. He takes the bottle of hydrogen peroxide and pours it over his calf, near the wound. It foams. He winces as it stings.

CUT TO:

INT NYC APARTMENT, LIVING ROOM - NIGHT

Meghan is watching Egan from the crack in the door. Because the shower curtain is partially closed, she can only see his back and, through the curtain, the shape of his body.

She takes a deep breath and continues to watch, curiously fascinated and attracted to this handsome stranger who she just helped.

CUT TO:

INT NYC APARTMENT, BATHROOM - NIGHT

Egan, sensing that he's being watched, turns to the bathroom door. His eyes lock with Meghan's eyes and he gives her a penetrating stare.

CUT TO:

INT NYC APARTMENT, LIVING ROOM - NIGHT

Meghan gasps. She's looking directly at Egan, into his eyes, and she can't seem to look away.

She opens the bathroom door and steps inside.

CUT TO:

INT NYC APARTMENT, BATHROOM, NIGHT

Meghan approaches Egan, their eyes fixed on each other. He leans in. She leans in. They kiss.

She steps in the shower. Her t-shirt is getting soaked. They continue kissing passionately. As things heat up between them ...

She raises one leg on the bathtub ledge and presses in close to him.

Instead of taking her, he hugs her.

EGAN

I can't.

MEGHAN

What's wrong?

EGAN

I'm not like you.

MEGHAN

It's okay.

CUT TO:

INT. NYC APARTMET, BATHROOM - NIGHT

Egan is getting dressed. Alex sits on the toilet. He leans down to kiss her.

EGAN

I appreciate you.

Egan leaves.

EXT. NYC STREETS - NIGHT

Egan is limping along the the crowded NYC streets. Everyone is ignoring him, talking with friends, texting, earbuds on listening to music.

Egan takes a shortcut into the alley.

CUT TO:

EXT. NYC ALLEY - NIGHT

As Egan enters the alley, he sees a mid-forties couple, walking ahead of him.

From a ledge, a group of 4 people--Togrul, Stefan, Yanick, Metri--jump to the ground, surrounding the couple they plan to rob.

One of the group pulls out a pipe. The others circle the couple.

Egan runs toward them.

EGAN

Hey!

The robbers and the couple look at Egan.

Egan zooms in on them with his telescopic vision, and recognizes the group.

TOGRUL

(to his cohorts)

It's Egan.

EGAN

Togrul. Stefan. Yanick. Metri.

(beat)

Leave them alone. This isn't our world.

Armon takes a deep breath, looks around, then looks at Egan.

TOGRUL

Then what are you doing here?

(to Yanick, Metri)

Take him.

Yanick and Metri approach Egan. Egan starts running. Yanick and Metri descend on him, start beating him. They knock him unconscious, return to their group, rob the couple, then leave.

(CONTINUED)

After the couple are robbed, they approach him. They look at him.

LADY  
Is he dead?

MAN  
Naw. Let's get out of here.

The couple leave.

LADY  
We should at least make sure -

MAN  
(overlapping)  
I saw him breathing.

INT. NYC SUBWAY CAVE - EARLY MORNING

Egan stumbles into his subway cave. As he enters, Armon, his dad, scolds him.

ARMON  
Where were you.

Egan tries to hide his face to go to his room. Armon grabs his arm and turns him around, to see his bruised face, swollen lips, black eyes.

ARMON (cont'd)  
Who did this to you?

EGAN  
This gang, I didn't see their faces.

Armon walks away.

ARMON  
You've gotta learn to stand up for yourself. If you don't, no one else will.

Armon walks into room and shuts door.

EGAN  
I did stand up for myself. I saw some people getting robbed.

Egan cleans himself up, then goes to Armon's bedroom door and bangs on it.

(CONTINUED)



EGAN (cont'd)  
Why am I different? Who am I to be  
this way?

Armon comes out door, puts his arm around Egan. They go for walk.

ARMON  
Your Mom is not who you think.

We see, in flashback, that Armon slept with a human and Egan was the result. This is why Egan has 15% human DNA, which causes him to sympathize with humans. Because his mom was a artistic and an activist, Egan has these creative and caring qualities, where he sympathizes with the less fortunate. This is why Egan is different from the other werewolves or people with powers.

EGAN  
Where is she?

ARMON  
Upstate New York. That was years ago.

Egan looks her up on computer and finds out that she's jail for 4 years, unless she can post a \$50,000 dollar bail.

He looks at the paper on his wall that reads a \$50,000 reward will be offered to person who finds him, plus another \$50,000 reward for the subway hero.

EXT. NYC ROOFTOP - NIGHT

Togrul is confronted by mobsters.

They offer him a little cocaine.

TOGRUL  
More. More. Please. More.

MOBSTER 1  
You're late with your part of the bargain.

Togrul looks at them with a puzzled look.

Mobster 1 hands Torul an 8X10 picture of Gregory with his address on back.

MOBSTER 1 (cont'd)  
Kill him. You have 6 hours.

(CONTINUED)

TOGRUL  
More white powder.

MOBSTER 1  
(hands Togrul a vial)  
This'll keep you going for the next  
6 hours.

EXT. NYC ROOFTOP - NIGHT

Just visuals with music. band: The National song:  
Gospel Album: Trouble will find me

No dialogue. Egan longs to be part of the world that Meghan  
and Alex inhabit.

Egan is watching Meghan and Alex. He has binoculars. He is  
mainly watching Meghan. He listens in to their  
conversation, with his super hearing wolf ears, and laughs  
along, pretending that he's there with them. He watches her  
paint.

He is falling in love with her. He watches as Gregory  
visits Alex. He senses something is wrong. He notices  
someone on another rooftop. It is Togrul, watching them  
both.

Egan is watching from rooftop as Meghan and Alex put up  
Christmas decorations in their tiny NYC apartment.

Egan is so shy. He watches Megan and Alex. Because he has  
super powers, he has the ability to zoom in on people, like  
a telescope or binocular. He also the ability to listen in  
on conversations that are very far away.

He watches Alex and Meghan and their friendship and their  
creative lifestyle and he longs for it. He wants to know  
why he feels so connected to her. She is his  
half-sister. He does not know! She does not know!

INT. NYC SUBWAY TUNNEL - NIGHT

Jill enters the subway tunnel, turns on high-powered  
flashlight.

She is being watched by Egan, who's sitting high above on a  
rail.

He drops to the ground. She turns.

He is so quick, he's already grabbed the flashlight and  
shines it on her.

(CONTINUED)

JILL  
I don't have any money.

EGAN  
(laughs)  
Neither do I.

EGAN (cont'd)  
What are you doing?

JILL  
I'm looking for the person who  
saved that girl. \$50,000  
reward. He gets \$50,000, too.

A train is rushing toward them. Jill is terrified, because she can't see with flashlight in her eyes, who is this person, and train is coming.

Egan rushes to grab her and jumps to a railing above the subway train as it rushes past.

JILL  
How'd you do that?

The train passes. Egan puts Jill in his arms, jumps to the ground, puts her down.

Egan walks off.

JILL  
Who are you?  
(beat)  
Wait! You're the guy! Who saved  
that girl!

Egan stops, then continues walking.

JILL  
I need you. I'll get fifty  
thousand. And you'll get fifty  
thousand, too.

Egan stops, turns around.

EGAN  
What do I have to do?

JILL  
I just need to get your  
fingerprints. And you have to do  
it in front of the girl's dad.

A rumbling sound is heard as a train is approaching.

Egan grabs Jill's hand and takes her to his secret hideout subway cave room.

INT. NYC RESTAURANT CAFE - NIGHT

Gregory is eating dinner with Alex and Meghan, having a great time, a wonderful time. Everything is going great. Alex is getting a lot of call backs for auditions. Meghan is a rising star in the art world. Gregory just signed paperwork for the lease on the factory that he plans to turn into artists lofts. He gets a phone call. Togrul, with binoculars in hand, is watching them from nearby rooftop. Gregory pays the bill and leaves quickly with Alex and Meghan.

Intimately lit restaurant cafe. Alex, Meghan, Gregory are at a table.

MEGHAN

He was the art critic for the New York Times.

GREGORY

Nice.

MEGHAN

He described the show at phenomenal and abundant with kinetic energy, combing the familiarity of the past with the restlessness of the future.

Meghan high-fives Alex and Gregory.

ALEX

You deserve it.

GREGORY

(to Alex)

How'd the audition go?

ALEX

Well  
(looking sad)  
not that good.

MEGHAN

Hey, they'll be more.

ALEX

It went great. I got it.

(CONTINUED)

GREGORY  
Hey! That's my girl.

Alex gives her a hug. Meghan congratulates her.

GREGORY (cont'd)  
Guess you got the contract for the  
factory space on the East River?

ALEX  
You got it?

MEGHAN  
Really?

GREGORY  
You guys are gonna be getting your  
own loft space. I put it in the  
clause.

Meghan and Alex stand up and hug each other, jump up and  
down.

Gregory's phone buzzes. Alex's phone buzzes.

Gregory and Alex look at each other, their eyes wide.

MEGHAN  
What?

CUT TO:

EXT. NYC ROOFTOP - NIGHT

Togrul, using binoculars, is watching them--Alex, Meghan,  
Gregory--from rooftop across the street.

He watches them get up to leave and get into a cab. As the  
cab drives away, he follows it, jumping from rooftop to  
rooftop.

Taxi is driving through streets while Togrul follows,  
jumping from rooftop to rooftop.

Taxi stops at Chambers Street and the three exit and walk to  
subway.

Togrul scurries down to the street and follows them inside.

INT. NYC SUBWAY PLATFORM - NIGHT

Jill, along with the cop that had sex with raped her, meets Gregory, Alex and Meghan (who she met before) and walks them toward the subway tunnel. They ask where they are going. Jill says, to meet him.

Gregory: "Shouldn't we call the police?"

The cop shoots him a look.

Gregory: "Backup."

Reluctantly, and curiously, he follows the trio into the tunnel. Togrul is following them. Togrul enters, then shuts the gates on both sides of the subway, and bends an iron bar to lock them, so no one can enter or leave. Togrul's eyes are bloodshot and he looks messed up. He is jonesing for coke.

Alex, Meghan, Gregory enter the subway and walk down to the subway tunnel.

Jill and COP #1 are standing near the ladder that leads to the rails.

JILL

I found the guy.

Alex and Meghan look at each other. They start talking excitedly.

ALEX

How'd you -

CUT TO:

INT. NYC SUBWAY, GATE AT TUNNEL ENTRANCE - NIGHT

Togrul is on inside of the subway, at the gate. Togrul closes gate and bends a bar to keep it closed, to prevent entry.

CUT TO:

INT. NYC SUBWAY PLATFORM - NIGHT

Alex, Meghan, Gregory, Jill, Cop #1 are standing on subway platform. Gregory is restless. Alex and Meghan are curious. Cop #1 is looking at Jill with a smirk. Jill is all business.

GREGORY

(overlapping)

Where is he?

(beat)

Shouldn't we call the cops?

(CONTINUED)

COP #1 glares at him.

GREGORY (cont'd)

Backup.

JILL

(walking quickly toward ladder  
that leads to subway tunnel)

Hurry. Before he changes his mind.

Jill steps down subway ladder and they follow, nervously.

CUT TO:

INT. NYC SUBWAY TUNNEL - NIGHT

Togrul scurries to edge of subway platform, leaps onto iron railing above the rails, watching the group.

CUT TO:

INT. NYC SUBWAY TUNNEL - NIGHT

Jill, Meghan, Alex, Gregory, Cop are in the subway tunnel.

JILL

We gotta go fast. We only got a  
few minutes between trains.

A rumbling sound is heard from a train.

Jill jogs further down the tracks. They follow, murmuring among themselves their apprehension.

CUT TO:

INT. NYC SUBWAY TUNNEL, BEAM - NIGHT

Togrul, watching them, is crouched atop a steel beam that's above the subway rails. As they head further into the subway, Togrul follows them, jumping from beam to beam.

INT. NYC SUBWAY TUNNEL - NIGHT

Further down the tracks, Egan steps out. Jill shines flashlight on him.

JILL

I found him.

Alex and Meghan look at him wide-eyed, then each other, as they recognize this was the guy in their apartment.

(CONTINUED)

ALEX  
(to Meghan)  
That's the guy -

Meghan grabs Alex's hand, squeezes it, as if to say keep quiet.

GREGORY  
(to Alex, looking ahead)  
He's the guy who rescued you?

ALEX  
Yeah.

Alex pantomimes to Egan "I'm sorry".

Egan takes a deep breath, senses that they're being watched, looks around.

Gregory approaches Egan.

GREGORY  
Well, I just want to thank you -

CUT TO:

INT. NYC SUBWAY TUNNEL, BEAM - NIGHT

Togrul leaps from the beam, descending on Gregory, choking him and dragging him to the third rail to electrocute him.

INT. NYC SUBWAY TUNNEL - NIGHT

Egan rushes toward him. The cop turns and puts his flashlight on Togrul.

COP #1  
Let him go. Now!

Togrul releases Gregory, who drops to the rails, clutching his chest and lungs, gasping for air.

COP #1 (cont'd)  
Put your hands -

Togrul rushes at cop with superhuman speed, breaking his hand. They wrestle. The gun fires, the sound echoing in the tunnel. The cop is shot, crumples to the ground, then staggers to subway wall. Togrul races toward Gregory, attacking him.

Egan races toward Togrul and Gregory, pounding on Togrul to try to get him to release Gregory.

(CONTINUED)



Togrul slams Egan into the rails on his injured leg. Egan howls in pain.

A train is approaching.

The cop, although shot in the thigh, stands, puts flashlight on Togrul, aims his gun.

COP #1 (cont'd)  
Let him go!

Togrul races, with superhuman speed, toward cop, holding Gregory in front of him as a shield. The cop cannot get an aim.

Egan is injured and notices Alex and Meghan and Jill watching, scared, helpless.

EGAN  
(to Alex, Meghan, Jill)  
Run!

Togrul beats the cop, then tosses him onto another track where he's run over by the oncoming train, then returns with Gregory, carrying him to the third rail to finish him off.

Gregory, battered, bleeding, looks up at Togrul, who's carrying him to his death.

GREGORY  
Why?

TOGRUL  
Because of the white powder.

GREGORY  
I can get you that, as much as you need. I know people.

CUT TO:

INT. NYC SUBWAY TUNNEL - NIGHT

Jill is leading Alex and Meghan to hideout, but cannot find it.

JILL  
C'mon. I know a safe place.

ALEX  
No. I have to help my dad.

(CONTINUED)

JILL

You can't. He's too powerful.

MEGHAN

All three of us.

They return to help Gregory.

CUT TO:

INT. NYC SUBWAY TUNNEL - NIGHT

A train is coming. Egan is injured. Togrul is about to kill Gregory.

Egan gathers what remaining strength he has, grabs a steel pipe, and rushes at Togrul knocking him in the head.

Stunned, Togrul drops Gregory, and Egan and Togrul fight. Gregory staggers away.

A train is approaching fast! A train is moments away, it's lights shining on them, it's horn blaring.

Togrul and Egan fight and end up on either side of the tracks, backs against the wall, as the train speeds past them.

Gregory limps up toward the platform deck. Alex and Meghan help him up. He is bleeding and he is in shock.

INT. NYC SUBWAY TRAIN, CONDUCTORS AREA - NIGHT

As he's braking the train for the station stop, Bernard sees Togrul and Egan fighting, and Gregory, staggering to safer area, ahead of him.

BERNARD

(to himself)

It's real.

INT. NYC SUBWAY, PLATFORM - NIGHT

The train screeches to a halt, to let off passengers. The passengers cannot exit the gates because they are fastened shut, tied with a steel bar that Togrul twisted on it.

Alex and Meghan and Jill help Gregory to the platform. He's bruised, battered, bleeding.

Togrul and Egan are fighting in front of the train.

(CONTINUED)

A crowd of train passengers are videoing them fighting. Togrul, aggravated at their attention, picks up the body of dead cop and throws it at them. It bounces off the crowd and skids to a bloody stop on the platform.

Some people run. Others video the body, then return to platform.

Alex, Meghan, Jill and Gregory cannot get out, so they hop the train as the doors are closing.

They're met with curious and fearful stares by the subway riders.

ALEX

(to Gregory)

We'll get you to a hospital at the next stop.

The train starts to leave

INT. NYC SUBWAY TRAIN - NIGHT

Train that Gregory, Alex, Meghan are on starts to leave and build speed.

There is a loud sound. Egan is on the back and in-between trains, and he goes inside. He yells at everyone to get out of train, and he herds them off the train into the train behind them. Gregory, Alex, Meghan stay. Egan: "You too." He says to Alex and Meghan. "Go." (referring them to get on other train) They refuse to go.

There's another loud sound as Togrul lands on train. Togrul disconnects the trains behind him, with everyone inside watching the the subway train in front as it hurtles away, with Egan, Gregory, Meghan, Alex inside of it.

The intercom crackles to life: "This is a message from the MTA. Due to an accident at the Chambers Street station, the #6 train will be delayed until further notice. Please exit the train and find an alternative route. Thank you for your patience. Remember to stay safe, keep your personal belongings on you at all times, and be aware of your surroundings."

The train is traveling fast. Egan and Togrul battle it out. Gregory is knocked unconscious. Egan is severely hurt. Meghan and Alex go to conductor's door and bang on it. The conductor comes out. It's Bernard, the guy who witnessed the girl being rescued. He has a sawed off shotgun in his jacket and a pistol. Both are fully loaded. He pulls out his shotgun and aims it at

(CONTINUED)

Togrul. Bernard fires, but Togrul is so fast he misses. He pulls out the pistol, but it's too late, Togrul is on him. Bernard's guns slide down the subway aisle. Alex grabs gun and aims it at Togrul and fires. Togrul falls back.

Or, Togrul grabs shotgun and Egan and him are wrestling for it. The barrel gets bent in subway door and Togrul fires, it backfires hitting him and he falls out of the train while it's hurtling at full speed.

Or Togrul falls onto third rail and is electrocuted.

"Train!" Meghan yells, pointing to train heading in their direction.

Bernard stumbles to conductors office and moves steer control to switch train (is it too late?), just in time. The rogue subway car hurtles downward onto an abandoned rail track and the subway conductor pulls the emergency break. The train slows. He looks out and sees that Togrul is gone. The rest of them are there, though.

Or, the train slows and the oncoming train slows. They collide but no one is seriously hurt.

Gregory is injured and taken to the hospital, along with Egan, Meghan, Alex.

INT. NYC SUBWAY - NIGHT

Egan photographing. He reaches out his hand. Another hand takes his, as he helps her up. It's Meghan.

Jill is nearby.

EXT. UPSTATE NY, FALL - EVENING

A lady in her 60's, looking hopeful and determined, exits the prison. She looks around. Closes her eyes and inhales the fresh air. She opens her eyes and, slowly, takes in the beautiful view, the mountains, the air, the forest, from one side to the other. lady: "Thank you. Whoever you are."

Camera backs up to reveal Egan and Meghan, outside a restaurant, across the street, passing binoculars to each other, watching her.

Meghan: "You gonna tell her?"

Egan: "Eventually." or Egan just looks at her, gives her a knowing look.