

The Boxer
By
Michael K. Snyder

Inspired By
The life of Michael K. Snyder
&
"The Boxer"
by Simon &n Garfunkel

Open to blackness.

Words fade in from the darkness in bold white lettering...

"God didn't promise days without pain, laughter without sorrow, sun without rain, but He did promise strength for the day, comfort for the tears, and light for the way."

As the words fade back into the darkness, the opening credits roll over the blank screen with "THE BOXER" by SIMON AND GARFUNKEL playing.

FADE TO:

INT.UNIVERSITY BOXING GYM-DAY

MICHAEL (17) greets GARY (54) at the door, shaking his hand. Michael carries a large bag on his shoulder. He walks over to the side of the ring and places his bag onto a counter. As he unzips the bag, the bell rings. He pulls a couple hand-wraps out of his bag, and begins to unravel them.

MICHAEL(VO)

My story is one of triumph, pain,
and suffering. It's one of sadness
and despair, compassion and hate.
At times, it may be hard to watch,
but do not look away, for there is
much to be learned from my
story. Some of it may seem unreal to
you, but I promise it is all
factual, and it all happens
everyday.

As he finishes unraveling them, he begins to wrap his right hand, and then his left.

GARY

Everyone's nervous.

Michael looks up at Gary.

MICHAEL

Nervous?

GARY

About getting in the ring. I
remember I used to hate getting
hit, but I loved dishing it out.

(CONTINUED)

MICHAEL
I'm not scared.

GARY
I know, I'm just talking.

Michael takes his mouthpiece out his bag.

GARY
Just remember what you've learned.
You'll be alright.

Michael smiles.

MICHAEL
You think so?

GARY
Sure.

Michael takes his headgear out of his bag along with a waist protector and two gloves. As he places them on the counter, he steps over to a large mirror. Above the mirror are pictures of Ali, Foreman, Marciano, Jones Jr.

Michael stares at the pictures and then glances over at the ring. On the wall surrounding the ring are many pictures of different fights. Along with the pictures is a large black and white sign that reads: Impossible Is Nothing.

Gary walks up from behind carrying Michael's headgear. He places the headgear onto Michael's head.

GARY
Suit up.

Michael straps on the headgear, and walks back over to his waist protector and gloves. As he slides the waist protector onto himself, MARSHALL (18) walks into the gym.

GARY
Suit up Marshall, Savari's been waiting.

Marshall nods and then winks at Michael. Gary walks over to Michael.

GARY
You just keep moving, you'll tire him out.

Michael hands Gary his gloves. Gary slides the right glove over Michael's right hand.

(CONTINUED)

GARY
Remember, this is just sparring.
Practice.

He ties the glove, and then slides the left glove over his left hand. He ties the left glove.

GARY
Go ahead and get up in there.

Michael makes his way up the steps, and under the ropes. He bounces around in his corner. Gary turns on the stereo system. JAY-Z blares through the speakers. Michael throws a couple punches, shadowboxing.

Marshall steps into the ring, opposite Michael. Gary stands in Marshall's corner.

GARY
Jabs only.

The bell rings.

GARY
Box.

Michael and Marshall step out of their corners, both in their fighting stance. They touch gloves in the middle of the ring, and then begin to circle each other. Michael throws out a punch, measuring his opponent. Marshall steps to the side.

Michael's breathe is heard over the music.

Marshall moves in with a jab, but Michael swats it away with his right hand, and counter's with a jab of his own. Marshall recovers quickly and continues his pursuit. Michael gets hit hard in the nose with a solid jab, but steps quickly to his left to avoid another.

GARY
Keep your cool Savari.

Michael continues to circle Marshall to his right, watching Marshall's every step. As Marshall throws a jab, Michael steps just out of Marshall's reach, and counters with a solid jab of his own.

Michael watches Marshall's feet. They grow close together, and as they nearly touch, Michael moves in with a double jab combination, stunning Marshall.

GARY
There you go!

As Marshall is knocked back onto the ropes, he covers up. Michael leans on him, resting.

GARY
Get outta there Marshall. MOVE!

Marshall throws a right hook to Michael's face. Michael steps back and glares at Gary. He holds up his right hand.

GARY
Jabs only Marshall.

Marshall shakes his head and taps Michael on the back, apologizing. The bell rings.

GARY
30 seconds.

Michael and Marshall meet back in the center of the ring. Again Michael circles to his right dodging countless jabs. As Marshall brings his feet to close, Michael moves in with a strong jab to Marshall's nose.

The bell rings.

GARY
Ok.

Michael walks over to his corner where WAYNE (63) waits with a bottle of water. Marshall walks to his corner where Gary waits with a bottle of water.

Wayne pours the water down Michael's mouth.

WAYNE
Your looking good, kid. Deep
breathes.

Michael inhales through his nose, deeply.

WAYNE
Keep up the jabs, and stay relaxed.
He can't hurt you if your relaxed.

The bell rings.

GARY
Ok, both hands this round.

Michael and Marshall meet in the center of the ring. They touch gloves and again Michael circles him to his right.

As Marshall struggles to jab, Michael steps quickly to his right and throws a stunning left hook to Marshall's chest. Following the hook is a quick straight right to Marshall's liver. Marshall groans as he falls to his knees.

GARY

OH SHIT! Look at that!

Michael walks to his corner.

WAYNE

Nice shot.

Marshall stands, rubbing his side.

GARY

Liver shot, fuck that hurts.

MICHAEL

You good Marshall?

MARSHALL

Yeah, I'm fine. Nice shot Mike!

Marshall smiles.

CUT TO:

INT.SAVARI HOUSE-NIGHT

Michael sits in the shower allowing the water to hit his head and body. The steam fogs up the room. Michael reaches through the curtains and grabs a white wash cloth. He places it onto the top of his head, and lowers it into the water.

AL(VO)

So, how'd you do tonight?

MICHAEL(VO)

I knocked Marshall down.

JOYCE(VO)

Wow, you actually knocked him on the mat?

MICHAEL(VO)

Yeah, it was a liver shot.

AL(VO)

What did Gary say?

(CONTINUED)

MICHAEL(VO)
He was surprised.

As the fog fills the shower...

CUT TO:

INT.SAVARI HOUSE-NIGHT

Michael, AL (60) and JOYCE (58) all sit at the dinner table eating spaghetti and meatballs. Michael's head is still wet with sweat from the workout.

MICHAEL
I think I'm almost ready for a fight.

AL
Your not running enough.

MICHAEL
I don't know, I felt pretty good tonight. I had no problem with breathing or anything.

AL
Yeah, but this was just sparring.

MICHAEL
It was pretty competitive.

AL
Gary said you need to run more.

The conversation begins to turn into more of an argument, as the tone of both Michael and Al's voices grow darker.

MICHAEL
You should have seen me though, I mean I was looking like a real fighter.

AL
You can't fight if you don't run.

MICHAEL
Yes, but I think I'm in fine shape for fighting.

AL
Stop. I'm done with this conversation.

(CONTINUED)

MICHAEL

What I'm just saying that I think
it's almost time for-

AL

Do you understand what I just said?
It's done. It's over.

JOYCE

I'm sure Gary will tell you when
your ready.

Michael stairs down at his plate, twirling his pasta.

MICHAEL

Do I have to work tomorrow?

JOYCE

Yes. What, did you forget?

She smiles.

MICHAEL

No, I was just checking.

He smiles.

Someone knocks at the door.

JOYCE

Michael, go get the door, I bet
it's your father.

MICHAEL

Great.

Michael slowly gets up. He clears his throat and walks over
to the door. He peeks through the peephole.

MICHAEL

Yeah it's him.

Michael opens the door, and then steps to the side as JOE
(34) enters the Savari home. He walks right past Michael,
whose smile subsides as his father walks past him silently.
Michael closes and locks the door.

Joe walks over to the dinner table, and removes his
sunglasses. His eyes are bloodshot, and he reeks of alcohol
and cocaine.

(CONTINUED)

JOE

Mom, can I speak to you for a second?

Before she can answer him he walks out onto the back porch. Joyce follows. Michael lifts his plate from the table, scraps the remainder into the trash and then sets it in the dishwasher.

MICHAEL

You have a good day at work, papa?

AL

Just a day.

MICHAEL

Yeah, I know how you feel.

Michael walks away into his room.

INT.MICHAEL'S ROOM-NIGHT

Michael sits on his bed and turns on his TV. His blue walls are decorated with posters of famous fighters and movies. As he turns on his TV, shouting is heard in the other room.

JOE

I want my fucking money!

JOYCE

What money?

JOE

The fucking money you owe me!

Al walks into Michael's doorway.

AL

Stay in your room.

He closes Michael's door and walks away. The shouting continues.

JOE

You owe me \$700! I loaned it to you the other fucking month!

JOYCE

What about the \$2,000 you owe us!

(CONTINUED)

JOE

Bull shit!

AL

You come into my fucking home and
act like this!

JOE

Shut the fuck up you fucking
asshole! I want my fucking money!

AL

Don't you ever fucking talk this
way to me or your mother!

JOE

Kiss my fucking ass!

AL

Come here you piece of shit!

JOE

Try me dad, I'll knock your fucking
head off!

JOYCE

What does that accomplish? huh?

AL

Hit me you fucking pussy!

JOE

Dad get the FUCK out of my face!

AL

Come on and fucking hit me!

JOYCE

What the hell will that accomplish?

JOE

Just give me my FUCKING money!

AL

Come on you fucking tough guy! I'm
revoking your bail you piece of
shit!

JOE

You can't, dumb ass!

(CONTINUED)

Footsteps are heard growing nearer to the living room. The front door opens and is shut. Tears begin to roll down Michael's face. He makes his hand into a fist and punches his bed.

AL

Call the cops. I'm revoking it.
Call them.

Michael gets up and walks out of his room. He walks out into the living room and opens the front door. He exits the house.

EXT.SAVARI HOME-NIGHT

Joe sits on the porch on the phone.

JOE

Phil, you got to pick me up man.
Pick me the fuck up.

Michael walks up to Joe and looks him straight in the eyes, tears rolling down his face.

MICHAEL

Your nothing.

JOE

What did you say?

MICHAEL

Your nothing.

Michael walks out of the front lawn as a police car pulls up into view. Al and Joyce walk out onto the lawn, watching as Michael walks down the street.

JOYCE

Michael! Get back here!

Michael continues to trek down the sidewalk. He reaches the end of the block and turns into the yard of BILL. He walks up to the front door and knocks a few times. BILL (44) answers the door.

MICHAEL

Listen, I know it's late.

BILL

Mike, what's wrong? Come in, come in.

Michael enters the house.

INT.BILL'S HOME-NIGHT

Bill sits with Michael on a couch.

BILL
Has anything like this happened
before?

MICHAEL
Yeah, a long time ago. I just wish,
I wish they'd listen.

BILL
I know.

MICHAEL
One day I'm going to have my own
family, and I won't have to deal
with this stuff.

BILL
Look, nobody has it perfect.

MICHAEL
I been hearing that my whole life.

BILL
I know you have, but you have to
really HEAR it. If someone wrote a
book about your life, would you
want it to be boring?

MICHAEL
Of course not.

He wipes some tears from his eyes.

BILL
No. Then no one would read it. It's
the speed bumps in life that make
us who we are. Without them, your
just a name. Your just Michael
Savari.

Michael stares into Bill's eyes.

BILL
Your not just a name, kid. Your
going to be somebody, you got the
drive for it. Dry your eyes and go
home. Show them that your stronger
than this.

(CONTINUED)

MICHAEL
Thanks Bill.

BILL
No problem brother.

Michael shakes Bill's hand and walks out of view.

EXT. BILL'S HOME. NIGHT

Michael exits the house, and begins to walk around back. He hops the fence into Bill's backyard. As he walks through the backyard he notices a stray cat resting on the grass. Michael walks up to the cat.

MICHAEL
Hey buddy.

The cat darts away.

MICHAEL
I don't blame ya.

Michael hops Bill's back fence into another yard. A large doghouse sits in the yard with the name STEEL written over it.

MICHAEL
Steel, you there boy?

A big Doberman pincher creeps out of the doghouse and over to Michael. Michael kneels down next to the dog, who starts to lick his face.

MICHAEL
Yeah, your a good dog buddy. One day me and you are gonna make it out of this place. We'll go far away from here, where no one can find us.

The dog lays on Michael's lap.

MICHAEL
One day.

Michael pets the massive dog. As he pets the dog he notices bite marks on the dogs stomach.

MICHAEL
What happened here boy?

(CONTINUED)

The dog looks up at Michael. Michael stares deeply into Steel's eyes.

MICHAEL
You been fighting again haven't
you?

Michael stands, as does Steel.

MICHAEL
I'll be back tomorrow.

He leans down and gives Steel a hug.

MICHAEL
Goodnight buddy.

Michael walks out of view. Steel cries as he walks away.

EXT.SAVARI HOME-NIGHT

Michael makes his way onto the lawn. Joyce has fallen asleep in a chair on the front porch waiting for him. Michael walks up to her and kisses her forehead.

JOYCE
Where have you been?

She opens her eyes.

MICHAEL
I needed to get away from the
shouting.

JOYCE
You know papa only does this for
you, right. He only wants what's
best for you. Your father just has
a few problems.

MICHAEL
Did he get arrested?

JOYCE
Their sending him back to rehab.

MICHAEL
Where's papa?

JOYCE
He's inside.

MICHAEL
Come on, it's getting chilly out
here.

They walk inside, as the stars shine in the night sky.

INT.UNIVERSITY BOXING GYM-DAY

Michael is in the ring with JOHN (33) hitting the mitts. Gary walks around the outside of the ring, adjusting some of the heavy bags. The bell rings and Michael stops. John brings him a bottle of water, and squirts some into his mouth.

JOHN
How old are you now Mike?

MICHAEL
17, I'll be 18 in November.

JOHN
Ok.You think your almost ready for
a fight?

GARY
He ain't ready yet.

MICHAEL
I'm ready when Gary says I'm ready.

GARY
We'll get you ready, don't you
worry about that.

The bell rings again, and Michael and John meet in the center of the ring. Michael follows John around the ring.

JOHN
Jab!

He holds up his left hand. Michael throws his jab, snapping John's hand back.

JOHN
Again.

Michael throws another jab. John stops.

JOHN
When you throw your jab make sure
your turning your fist all the way
over.

(CONTINUED)

MICHAEL

Ok.

INT.SAVARI HOUSE-NIGHT

Michael, Al, and Joyce all sit eating dinner at the table.

MICHAEL

So, I was thinking, for my birthday, I only want one thing.

AL

What's that?

MICHAEL

Well, you know Steel down the street?

JOYCE

The Doberman?

MICHAEL

Yeah. His owner, they fight him.

AL

How do you know?

MICHAEL

I've seen the scars.

AL

You have?

MICHAEL

Yeah, the dog loves me. He's my best friend and I was wondering if maybe we could buy him off them or something.

JOYCE

I don't know, it's a big responsibility.

MICHAEL

I can handle it.

AL

Scars? He could have some problems, we don't need any more problems in this house.

(CONTINUED)

MICHAEL

He'll be dead if I don't do something.

JOYCE

We'll talk about this more when it gets closer to your birthday.

MICHAEL

I hope he's still alive then.

AL

He'll be ok.

MICHAEL

I hope.

EXT. STEEL'S YARD-NIGHT

Michael creeps up to Steel's doghouse. The dog limps out into Michael's view.

MICHAEL

Hey boy.

As the dog limps closer to Michael, blood drips from his nose.

MICHAEL

What the hell?

Michael lowers himself to Steel's level. The dog falls to Michael's side.

MICHAEL

It's okay. I'm here buddy.

Michael strokes the dog's back.

MICHAEL

I'm getting you out of here.

He frees the leash from Steel's collar, and stands. Steel struggles to get up.

MICHAEL

Easy, boy. Easy.

Michael bends down and lifts Steel up into his arms.

INT.SAVARI HOUSE-NIGHT

Joyce runs to the front door as the doorbell rings.

JOYCE
Alright, alright.

She opens the door, and then moves to the side as Michael moves quickly past her, carrying Steel in his arms.

AL
What the hell are you doing?

Al walks over and assists Michael as he places Steel down on the floor.

MICHAEL
He's hurt, bad. I had to do something, I couldn't leave him there.

AL
Jesus Christ, Michael, his owners going to come looking for him.

MICHAEL
He won't know, he's never seen me. Look, I couldn't leave him there to die.

JOYCE
He's right, Al.

MICHAEL
I'm taking him to work with me tomorrow.

AL
That's it. He can't stay here.

MICHAEL
I know, I know. Just let me get him back to health, I'll find a better home for him.

Al leaves the room. Steel slowly falls to sleep while Michael pets him.

INT.ANIMAL HOSPITAL-DAY

Steel lies down on an exam table. Michael and DR.SMITH (44) stand looking over him.

MICHAEL

I think his owners fight him. He's always got scars and wounds.

DR.SMITH

Really?

Dr.Smith grabs a stethoscope and places it on Steel's chest.

DR.SMITH

His heart sounds fine.

Dr.Smith examines Steel's back legs. As he puts pressure on the back left leg, the dog yelps a little.

DR.SMITH

I think it's a fracture. There's not much I can do without the owners.

MICHAEL

Their heartless. Can't I sign for them or something?

DR.SMITH

This dog will have to have surgery.

MICHAEL

How much will it cost?

DR.SMITH

Well, since you work here, I think we may be able to work something out. It's very nice of you to try and help this guy.

MICHAEL

Well, I couldn't leave him there.

DR.SMITH

No, you couldn't. I'll write up an estimate for you, you figure it out and let me know. He can rest here until you've reached a decision.

MICHAEL

Thank you so much doctor.

(CONTINUED)

DR.SMITH

It's the least I can do. Your a
great worker.

INT.UNIVERSITY BOXING GYM-DAY

Michael circles Marshall in the ring.

GARY

Don't get knocked on your ass this
time.

Marshall strikes with a 1-2 combination. Michael absorbs the
jab and dodges the straight right. Michael throws a solid
jab straight into Marshall's face, knocking his head back.

GARY

Keep jabbing' Mike.

Marshall throws a hard left hook, nailing Michael in the
head. Michael is knocked for a loop. He loses his balance,
and his vision becomes blurred. As Michael struggles to
regain his footing Marshall strikes with a hard jab to the
stomach.

Michael is thrown back up against the ropes. Marshall throws
continuous punches, as Michael struggles to regain his
breath.

The bell rings.

Marshall let's off of Michael and walks over to his corner.
Blood begins to run down Michael's face, trickling from his
nose. Michael stumbles over to his corner. Wayne takes off
his headgear, and wipes his nose with a cloth.

WAYNE

You alright?

MICHAEL

I'll be fine.

Wayne sprays some water into Michael's mouth.

WAYNE

Come on, you need to take a break.

Wayne lowers the ropes and helps Michael out of the ring.
Wayne follows Michael over to a seat where Michael sits
down. Wayne starts to take one of Michael's gloves off.

(CONTINUED)

WAYNE

What do you want to do?

MICHAEL

What do you mean?

WAYNE

In life. Where do you want to go?

MICHAEL

I don't think I know yet. I'm considering being a vet, but I'm also interested in film.

WAYNE

Wow, two completely different paths.

MICHAEL

Either way I want to make a difference, ya know?

WAYNE

Yeah, I know you do. You're a good kid, I think you'll do alright.

MICHAEL

Yeah, you never know. I guess I need to be making up my mind sooner than later.

WAYNE

You got time to think about it. It's a big decision.

MICHAEL

It's a damn scary one.

WAYNE

Yeah, no shit.

Wayne takes both gloves off Michael and places them next to Michael.

MICHAEL

It's going to be hard, leaving this place.

WAYNE

Well, you know it's always going to be here.

(CONTINUED)

MICHAEL

I hope so, this town needs it.

WAYNE

This town needs a lot of things.

EXT.SAVARI HOME-NIGHT

A car pulls into the driveway. Michael exits the backseat with Steel in his arms. A cast rests on Steel's back leg. Al exits the drivers seat, he helps Michael carry Steel to the door.

INT.SAVARI HOUSE-NIGHT

Michael, Al, Joyce, and Steel all stand in the living room. Steel lies next to Michael.

MICHAEL

So, what are we gonna do with this guy?

JOYCE

You really like him don't you?

MICHAEL

Yeah, I do.

AL

Well, I guess you can't take him back to the hell he was in.

MICHAEL

Never.

AL

We can keep him until you find another home.

MICHAEL

Really?

Michael smiles.

AL

Sure, but he's YOUR responsibility.

MICHAEL

No problem.

Michael wraps his arms around Al.

(CONTINUED)

MICHAEL

Thanks.

INT.MICHAEL'S ROOM-NIGHT

Michael lies in his bed, surrounded by darkness and pillows. Steel lies with his head right next to Michael's. Steel's open eyes glimmer in the pale moonlight.

Michael slowly closes his eyes and falls asleep. A single tear rolls down Steel's face as he to falls asleep.

INT.MICHAEL'S ROOM-MORNING

Michael packs a large gym bag full of clothes. Steel lies next to his feet.

MICHAEL

I got to go away for a day. I'll be back tomorrow.

He leans down and pets Steel's head.

MICHAEL

You be good while I'm gone and maybe I'll see if I can take you with me next time.

He zips the gym bag.

EXT.SAVARI HOME-MORNING

A car pulls into the driveway as Michael exits the house carrying his gym bag. MELISSA (34) exits the car and greets Michael.

MICHAEL

Hey mom.

MELISSA

Hey baby, how are you? Give me a hug!

Michael hugs her.

INT.MELISSA'S CAR

Michael sits in the passenger seat as his mom drives the car.

MELISSA

So I met someone new, and I want you to meet him.

MICHAEL

What's his name?

MELISSA

Jeff, he's a great guy Michael and I think you'll really like him.

MICHAEL

Just like all the others.

MELISSA

Hey, so I'm not perfect. How's your father?

MICHAEL

He's doing fine.

MELISSA

Where is he I didn't see his car at your house?

MICHAEL

He's working today.

MELISSA

Oh, how come I never get to talk with him?

MICHAEL

What exactly would you two talk about?

MELISSA

I want to talk with him about you.

MICHAEL

I don't think he really wants to speak with you.

MELISSA

What did I do?

(CONTINUED)

MICHAEL

Nothing big, you just broke his heart.

MELISSA

Michael, that's not true, we were like a time bomb when we were together. It would never had worked.

MICHAEL

Ok, I understand, but I don't think he would talk with you. He has other things he has to deal with, he doesn't need to be arguing with you.

MELISSA

Well, I just think we could at least talk. I mean I haven't talked to the man in at least a year.

MICHAEL

I'll tell him you said that, see what he says.

MELISSA

How's work?

MICHAEL

Good, I'm fostering a dog with a broken leg.

MELISSA

What happened to him?

MICHAEL

His owners fight him.

MELISSA

That's horrible.

MICHAEL

Yeah.

Michael looks out the window. He watches as cars pass by.

MICHAEL

I may be fighting soon, like in a tournament.

(CONTINUED)

MELISSA

Oh, well I don't like that.

MICHAEL

Why not? Boxing is plenty safe!

MELISSA

I just don't like the whole point of the sport. It's very violent, Michael.

MICHAEL

Why can't you just be happy for me?

MELISSA

Why can't you just play football?

MICHAEL

Oh right, much safer.

MELISSA

At least then you wouldn't be getting hit in the head.

MICHAEL

I wear headgear.

MELISSA

I don't like it.

MICHAEL

I don't really care.

The two stop speaking for a moment.

MICHAEL

So what's this new guy do?

MELISSA

Windows.

MICHAEL

He sells them?

MELISSA

The company he works for does, he installs them.

MICHAEL

Oh, I see. He have any kids?

(CONTINUED)

MELISSA
Yeah, he has a daughter.

MICHAEL
How old is she?

MELISSA
She's six, but he doesn't see her very much. His ex-wife is a real bitch.

MICHAEL
Nice.

MELISSA
I gotta stop by PUBLIX for some stuff before we go home. I need stuff for breakfast.

MICHAEL
I take it we're going to dinner with this guy?

MELISSA
Yes, well I thought we would.

MICHAEL
That's fine, I brought a nice shirt to wear.

MELISSA
Good, it's better than what your wearing.

MICHAEL
What's wrong with this?

MELISSA
You look like a street-rat.

MICHAEL
No I dont!

MELISSA
How's school?

MICHAEL
It's fine, and I don't look like a rat.

MELISSA
A's and B's?

(CONTINUED)

MICHAEL
Yeah, yeah, yeah.

MELISSA
I want all A's, B is for bullshit.

She smiles, but Michael doesn't.

INT.RESTAURANT-NIGHT

Michael, Melissa and JEFF(40) all sit at a table in a fancy restaurant.

JEFF
So, Mike, do you play any sports?

MICHAEL
Yeah, I box.

Michael shuffles some food into his mouth.

JEFF
Boxing wow, that's cool. You don't mind getting hit in the head?

MICHAEL
It's not all about getting hit in the head. It's all about how NOT to get hit in the head.

Jeff smiles.

JEFF
Yeah, I guess that you are right.

Melissa sips her wine.

MELISSA
I wish he'd do something else.

Michael drops his fork.

MICHAEL
I wish you'd quit hounding me about every damn thing.

MELISSA
Michael?

MICHAEL
I'm sorry Jeff, your a really nice guy and all, but my mother is just
(MORE)

(CONTINUED)

MICHAEL (cont'd)
a bitch. You've left one evil for
another, and I'm sorry for you.

MELISSA
Watch your mouth!

MICHAEL
You listen to me. I'm sick of all
the questions. My father doesn't
love you, ok, he never will again.
I HATE YOU. That's a fact. I hate
how you always seem to think you
play a major role in my life, when
you never wanted anything to do
with me before!

Michael stands up.

MICHAEL
I hate how you failed to take care
of me. I hate how you were to
ignorant to realize how much
responsibility a kid is.

People begin to turn and look in the restaurant.

MICHAEL
Do you know how much pain you've
caused me? No more. No more sorrow.

Michael storms out of the restaurant.

MELISSA
Listen Jeff, I'm really sorry about
this.

JEFF
It's okay, go tend to your son,
I'll wait here for you.

EXT.RESTAURANT-NIGHT

Michael stands outside talking on his cell phone.

MICHAEL
Yeah, papa, I need you to come pick
me up.

Melissa barges out of the restaurant.

(CONTINUED)

MICHAEL

Hurry up, I can't take this shit anymore. I'm at the chop house. Yeah that one. I love you.

He hangs up the phone as Melissa grabs his arm.

MICHAEL

Let go of me.

MELISSA

Michael, I am your MOTHER. Listen to me!

MICHAEL

You were never my mother. You were never there for me. Not when I was sick. Not when I was lonely.

He pushes her off of him.

MELISSA

Michael! I raised you!

MICHAEL

Bullshit! You didn't raise me! You dumped me off like some fucking package. Your not my mother, my mother is at home waiting for me.

MELISSA

Michael, if you walk away from me-

MICHAEL

You don't get it. I'm not one of your damn boyfriends. Your nothing to me, just another speed bump.

Michael walks away into the darkness. Melissa backs up against the wall of the restaurant and slides down to her knees. She begins to cry.

Michael turns around from down the street, and glances at Melissa. He begins to turn back but quickly regains his strength and continues his trek.

He walks down a busy street, cars blaring past him. A homeless man walks up to him.

HOBO

All alone?

Michael turns and stares the man right in his eyes.

(CONTINUED)

HOBO
I wasn't always like this.

MICHAEL
Everyone makes mistakes.

HOBO
I used to feel like I was meant for something. I know what it is now.

MICHAEL
And what's that?

The hobo reaches into his dirty pocket and pulls out a piece of paper, a bubblegum wrapper. He hands it to Michael.

HOBO
It's Italian. I found it on the street when I was around your age.

MICHAEL
What's it say?

HOBO
He who makes himself the sheep, is eaten by the wolf. There's no rules kid, be who you are, and be happy.

MICHAEL
Thank you.

Michael reaches into his pocket and pulls out a few dollar bills.

MICHAEL
Here, it's the least I can do.

HOBO
No need. I'm happy.

The hobo scurries off with a smile. Michael walks over to a bench, and sits down. Time passes.

Al pulls up on the side of the road.

MICHAEL
That was quick.

AL
I didn't want the situation to escalate.

Michael enters the car and it drives off.

INT.SAVARI HOUSE-NIGHT

MICHAEL'S 20TH BIRTHDAY

Al, Joyce, Bill, PAULINE (29), ALLAN (40) and ALLISON (6) all sit around Michael singing happy birthday. A large birthday cake sits in front of Michael on the table. As they finish singing Michael blows out the candles.

PAULINE

What'd you wish for?

ALLISON

No! He can't tell you or else it wont come true!

MICHAEL

That's right.

Allison smiles at Michael. Michael stands and walks out of the room. Pauline follows him into the living room.

PAULINE

You okay?

MICHAEL

I don't know, I got a lot going through my mind right now.

Steel stumbles into the room, wagging his tail. A happy birthday hat rests on Steel's head.

PAULINE

Your life has just started.

MICHAEL

I want to make the best out of it.
I just feel like I got to go out
and grab what I want.

PAULINE

Well, maybe you do.

MICHAEL

If I tell you something you got to
swear you wont tell anyone.

PAULINE

Ok.

MICHAEL

I'm serious.

(CONTINUED)

PAULINE

Ok,ok, I won't say anything.

MICHAEL

I'm moving to New York.

PAULINE

When?

MICHAEL

Next month, I already got something set up. A friend of mine works for a production company up there and he got me a job.

PAULINE

Your going to make movies?

MICHAEL

That's the plan.

PAULINE

Have you told...

MICHAEL

Not yet, I'm going to though.

PAULINE

You better do it soon.

MICHAEL

You think now is a good time?

PAULINE

Good as any.

Michael clears his throat.

MICHAEL(SHOUTING)

I got something important to say!

Everyone gathers in the living room.

MICHAEL

You all know how much I love animals, and you all know how much I love film. I have decided not to wait any longer, and to take my life into my hands. I'm moving to New York next week to work with a production company. My plans are to make it big with them, and then move into Africa and work with conservationists.

(CONTINUED)

JOYCE

You can't just leave.

MICHAEL

This is something I have to do. I'm an adult now, and I need to quit hanging around here.

AL

Michael Kristopher Savari.

Everyone grows silent.

AL

I have never been more proud of you.

Al smiles.

AL

I wish I could have chased my dreams, like you do yours.

MICHAEL

I'm taking you all with me. I promise to never forget my family.

Joyce and Al both hug Michael.

JOYCE

We love you so much.

MICHAEL

I love you both more than you can imagine.

Steels creeps over towards Michael.

MICHAEL

Yes, your coming with me!

Everyone laughs.

INT.UNIVERSITY BOXING GYM-DAY

ONE MONTH LATER

Michael stands by the ring. Gary, Wayne and Marshall all stand around him.

(CONTINUED)

MICHAEL
I'm gonna miss you guys.

GARY
We'll be here.

MARSHALL
Yeah man, well be in touch.

MICHAEL
Thank you all for everything.

He shakes Wayne's hand, then Marshall's, then Gary's.

MICHAEL
I don't say good-bye. See you
later.

Michael begins to walk outside, Gary follows him.

EXT.UNIVERSITY BOXING CLUB-DAY

Gary follows Michael out to his car.

GARY
Hey Mike, hold on a sec.

Michael turns to face Gary.

MICHAEL
Yeah Gary?

GARY
I remember the day you walked
through those doors. You were never
cocky, you never thought you were
better than anyone else.

MICHAEL
I was afraid.

GARY
Kid, you got something that this
world needs more of. You got heart,
and that will take you places.

Michael smiles.

GARY
There's always a place for you
here. Take care of yourself.

(CONTINUED)

Michael embraces Gary's hand. Gary places his free hand on top of Michael's. Michael enters his car and drives away.

A tear rolls down Gary's cheek.

INT.ANIMAL HOSPITAL-DAY

As Michael enters the hospital, DR.SMITH, DR.ADLER (33), LUCY (22), ZACK (34), HEATHER (33), NINA (22) and JEN (40) all wait for him. As soon as he steps through the door, they all begin clapping.

MICHAEL

Oh you guys!

One by one they shake his hand.

DR.SMITH

Congratulations Mike! We're going to miss you.

HEATHER

It's going to be weird not seeing your smile around here!

Jen gives him a huge hug.

MICHAEL

Hey, I'll be back! I'll always visit.

JEN

You better!

She smiles as she can't control the flow of tears.

MICHAEL

Jen if you cry, I might cry. I don't cry!

They all laugh.

DR.ADLER

I still think you should be a vet!

MICHAEL

If everything goes as planned, I'll be doing something like that.

Michael laughs as Dr.Smith hands him a present.

(CONTINUED)

MICHAEL
You guys didn't have to do this!

DR.SMITH
It's a present from everyone here.

MICHAEL
Thanks guys!

Michael begins to rip at the packaging. A scrapbook is revealed.

MICHAEL
An album!

JEN
It's got pictures of all of us and you, and some of the "finer" moments here at work.

MICHAEL
Thanks so much. This really means a lot to me.

DR.ADLER
Just something to remember us by.

MICHAEL
How could I forget you all. Your my family.

Jen bursts out into tears.

INT.MICHAEL'S ROOM-NIGHT

Michael sits on his bed, his walls now bare. Suitcases surround him along with Steel. Al enters the room.

AL
You know, the first day I held you, I knew you'd end up here.

Michael rubs Steel's head.

AL
Your the best gift I've ever gotten and you've brought so much joy to this family.

MICHAEL
I owe you my life.

(CONTINUED)

AL

I remember the worst day of my life. Your mother took you to California, and promised me I'd never see you again. When I got that call.

He starts to cry.

AL

I thought I'd lost you. I kinda feel that way right now.

MICHAEL

I'm not going away forever.

Joyce moves into the room, and places her hand around Al's shoulder.

MICHAEL

I love you both very much.

JOYCE

We love you to, more than you can possibly know.

Doorbell rings. Joyce leaves the room.

MICHAEL

I'm gonna make something of myself. Then I'll be back, I promise I'll be back.

Joyce returns.

JOYCE

Michael, it's your father.

MICHAEL

My father is right here.

He points to Al.

AL

Go say your goodbye.

Michael stands and exits the room. Steel follows.

EXT.SAVARI HOME-NIGHT

Joe stands at the front porch.

MICHAEL
You wanted to speak with me?

JOE
I hear your leaving town?

MICHAEL
Yeah, I'm going to New York.

JOE
That's what I hear.

MICHAEL
Why are you here?

JOE
Look, I'm sorry. I'm sorry I wasn't
a good father, shit I'm sorry I
wasn't even a good friend.

MICHAEL
I have a lot of pain. A lot of
anger.

JOE
I know, I know.

Michael extends his hand.

MICHAEL
But I also have a heart.

Joe shakes his hand.

MICHAEL
Don't be causing any trouble while
I'm gone.

JOE
I'm changing.

MICHAEL
That's good to hear.

Al and Joyce walk outside.

AL
You better get your stuff in the
car, it's getting late.

(CONTINUED)

MICHAEL

I hate red eyes.

JOYCE

Beggars can't be choosers.

MICHAEL

No, your right.

They all walk inside. Joe exits the house first carrying a suitcase, he carries it over to the car. Next is Steel and Al. Steel holds a bone in his mouth and Al carries a suitcase. Last is Michael carrying a suitcase and Joyce carrying a large gym bag.

They load the luggage into the car.

Michael takes one last good look at his home.

MICHAEL

You'll hear from me tomorrow.

EXT.EMPIRE STATE BUILDING-DAY

TWO MONTHS LATER

Michael stands outside the Empire State Building. His cell phone rings, and he answer sit.

MICHAEL

Yeah. Hey! Yeah, every thing's going great, you guys still coming up next week? Great, yeah I'll be at the airport. Sure, sure. Yeah Pauline seems to love it up here. Allison's doing great, she's getting so big. I can't wait to see you guys. Love you to. Alright, bye.

He hangs up his phone and starts walking down the sidewalk. His cell phone begins to ring again.

MICHAEL

Hello. Yeah Tom, what's going on? Your kidding, we got it! We got it?

He throws his free hand up into the air.

MICHAEL

Shooting starts next month? This is fucking amazing! Thank you so much Tom!

(CONTINUED)

He hangs up the phone and dials a few numbers.

MICHAEL

Hey, it's me. Guess what? I just got my first movie deal! Yes, shooting starts next month! I know, this is great! Tell everyone back home I say hello, and give them my love. Okay, bye.

He hangs up his phone and puts it into his pocket. A huge smile comes over his face. He starts to clap.

INT.MICHAEL'S APARTMENT-NIGHT

Michael opens the door, enters and turns on the lights. Steel runs to Michael, wagging his tail.

MICHAEL

Hey buddy!

He leans down and hugs Steel.

MICHAEL

Guess who's coming to see you next week! That's right, your having visitors.

Steel jumps up and licks Michael's face. Michael walks over to a counter and pushes a button on his answering machine, and walks out of the room.

MACHINE

You have three unheard messages. First unheard message. Hey Mike, it's Pauline and Allison, just heard the great news! We're so proud of you! I don't know if we're going to be at the airport next week, depends on work, but I'll call you and let you know. Okay, just calling to say how happy I am for you. Love you, talk to you soon. Second unheard message. Hello Michael, it's Gary from back home.

Michael walks back into the room.

MACHINE

Just calling to see how you were doing up there, haven't talked to you in awhile. Give me a call. Last

(MORE)

(CONTINUED)

MACHINE (cont'd)
unheard message. Michael, it's your
mother. Listen, I'm sorry for the
way I've been all your life. I'm
getting married in December, and I
feel like you should be there, if
your not to busy. Give me a call,
please. End of messages.

Michael bows his head, and rubs his arm. Steel sits next to
him.

MICHAEL
What do you think Steel?

Steel stairs at him.

MICHAEL
Yeah, your probably right.

INT.AIRPORT-DAY

Michael, Pauline and Allison wait outside Gate 3.

MICHAEL
What time is their flight coming
in?

PAULINE
Twenty minutes, patience Michael,
they'll be here.

MICHAEL
I know, it's just that I got this
meeting.

PAULINE
You have a meeting today?

MICHAEL
I know, I know. I have to be there,
it's about my movie.

ALLISON
MENA, PAPA!

Allison runs off towards the gate as Joyce and Al walks
towards her with their luggage. Al picks Allison up and
holds her in his arms. Michael runs over to them and hugs
Joyce.

(CONTINUED)

JOYCE

I've missed you so much.

MICHAEL

I know you have, I've missed you to.

Al puts Allison down and gives Michael a hug.

MICHAEL

It's so good to see you two!

Michael's phone rings.

MICHAEL

Give me one second.

He answers his phone.

MICHAEL

Yeah. Hey Tom. Yeah I can be there early. No, it's no problem.

He hangs up the phone.

MICHAEL

Listen, I'm real sorry about this, but I got to go to a meeting out in Jersey. Pauline will take you to my place, it's not far from here, I shouldn't be to long.

AL

Busy man.

MICHAEL

I'm real sorry. I miss you guys so much.

AL

We understand, you gotta eat.

Michael smiles.

INT.OFFICE-DAY

Michael stands in front of a group of five men. TOM (33) stands by his side.

MICHAEL

So all in all, I think my film will work both as a movie, and as an eye

(MORE)

(CONTINUED)

MICHAEL (cont'd)
opener for people all around the
world.

EXT.OFFICE-DAY

Michael and Tom walk out of the building.

MICHAEL
You think this is going to happen?

TOM
Yeah, they're convinced.

MICHAEL
This is great, thanks for setting
this up Tom.

TOM
Hey, it's no problem, Mike.

Michael glances down at his watch.

MICHAEL
Shit.

TOM
What is it?

MICHAEL
I'm late for lunch.

INT.DINER-DAY

Joyce and Al sit at a window booth. Michael runs by the
window and into the diner. He sits down across from Al and
Joyce.

MICHAEL
Sorry I'm late.

JOYCE
We understand.

AL
What's good to eat?

MICHAEL
Umm, I don't know. I hear they have
great burgers.

His cell phone rings.

(CONTINUED)

MICHAEL
Job's gonna kill me.

AL
It's okay, answer it.

Michael answers his phone.

MICHAEL
Yeah, Tom. Okay. Are you serious?
This is great news. Alright, see
you then.

He hangs up the phone.

JOYCE
Great news?

MICHAEL
My film just got green lighted to
film in Africa.

AL
Wow, that's amazing.

MICHAEL
Your telling me!

The phone rings again.

MICHAEL
I'm sorry about this.

He answers the phone.

MICHAEL
Hello. Yeah, I just got the call.
No, it's exactly what I wanted.
Friday?

He looks at Al and Joyce.

MICHAEL
I guess I don't have much of a
choice, do I? See you Friday.

He hangs up the phone.

MICHAEL
I'm afraid our visit is gonna have
to get cut short. I'm leaving for
Africa on Friday.

AL
Are you happy?

MICHAEL
Yeah, I mean, I'm living my dream.

AL
Then don't worry about our visit.
We'll have more. If your happy,
we're happy.

JOYCE
That's right.

Michael smiles.

INT.OFFICE-DAY

Michael sits at the head of a long table. Business men sit all around him.

MICHAEL
So basically, it's all about what I
plan to do someday. You see, the
lion population in Africa is
diminishing as we speak. People
just don't realize the risk these
majestic creatures are truly at.
We'll be filming on an actual lion
cub reserve.

JANET (33) runs into the office.

JANET
I'm sorry, but I think you should
all see this.

She walks over to a TV and turns on the news.

TV
What you are seeing is what used to
be the World Trade Center. Two
planes have crashed into each
building, knocking them to the
ground.

Michael stands and stairs at the TV.

MICHAEL
Oh my God.

(CONTINUED)

TV
Today is a sad day for all of
America.

EXT.IRAQ-DAY

IRAQ ONE YEAR LATER

Sand flies into the air as a helicopter lands on a rooftop. The sound of gunfire and explosions fills the air. Michael exits the helicopter along with two other men.

The helicopter flies away. Michael and the two men begin to repel down the side of the building.

When they reach the ground level, they regroup inside the building.

INT.IRAQ-BUILDING-DAY

Michael and the two soldiers enter the building.

MICHAEL
Okay, here's the deal. Our boys are pinned down just a few miles from here. Bravo team is already moving towards their position. We are to supply covering fire.

FADE TO:

INT.MICHAEL'S APARTMENT-DAY

Michael stands next to Joyce and Al.

MICHAEL
They need my help.

JOYCE
You'll get yourself killed! What about your dreams? What about the movie?

MICHAEL
There wont be any movies if we don't get those bastards back.

AL
I don't think you should do this.

(CONTINUED)

MICHAEL
I feel like I have to.

CUT TO:

EXT.MILITARY BASE-DAY

A large crowd fills bleaches around a field, as Michael and two other men march towards three officers. The three officers are holding green berets. Michael and the men reach the officers, and salute. Major JACKSON (45) stands behind the officers holding a microphone.

MAJOR JACKSON
Congratulations. You are now at the top of your potential. You are no longer mere soldiers. Now, you are Green Berets.

Each officer hands a soldier a Green Beret. They place them on their heads, and face the audience. They salute as the audience cheers.

FADE TO:

INT.IRAQ-BUILDING-DAY

Michael signals for the men to move, and follows them back outside the building.

EXT.IRAQ-DAY

As they exit the building bullets blaze past their heads.

MICHAEL
ROOFTOP!

A bullet flies past Michael as he dives behind a car. He glances to his left, both his men are dead.

MICHAEL
Shit.

Michael crawls over to the dead men, and takes The Diary from one and The Letter from the other. He then rolls back over to the car.

(CONTINUED)

Bullets continue to hit the car, Michael crawls under the car. A terrorist is clearly seen on top of a nearby roof. Michael aims and fires, killing the terrorist. Quickly he crawls out from under the car and runs to a nearby building, using its walls for cover.

He lifts up his radio.

MICHAEL
BIRD NEST THIS IS RAVEN DO YOU
COPY?

He waits for a response.

RADIO
WE COPY.

MICHAEL
I GOT TWO MEN DOWN! I'M GOING LONE
WOLF TO OBJECTIVE.

RADIO
RAVEN WE COPY.

MICHAEL
WHAT'S THE STATUS ON THE OBJECTIVE?

RADIO
STILL PINNED DOWN.

MICHAEL
10-4.

Michael loads his weapon, and runs out into the street. Two terrorists jump into the street, firing at Michael. Michael quickly kneels and fires, killing both men.

He continues down the street, bullets flying past his head. he fires dead ahead of him and dives behind another car. He takes a grenade, pulls the pin, and throws it down the street. A few men shout as the grenade explodes.

Michael stands and runs towards the smoke, firing his weapon. The smoke clears, Michael is surrounded by a body and a few limbs.

He runs into a nearby building. He creeps inside.

INT. IRAQ-BUILDING-DAY

As Michael slowly moves into the room, he hears crying and shouting in the adjacent room. He slowly peeks around the corner into the room.

A woman holds her child to her chest, while a terrorist shouts at her. he points his weapon at her child, and fires, killing both the woman and the child.

MICHAEL

NO!

Michael runs into the room, and hits the terrorist in the back of the head with his rifle. As he falls to the ground, Michael fires six shots into him.

MICHAEL

You fucking asshole.

He walks over to the dead woman and child.

RADIO

RAVEN, RAVEN, DO YOU COPY?

Michael lifts up his radio.

MICHAEL

I COPY.

RADIO

RAVEN. BRAVO TEAM IS DEAD. THE WHITE HOUSE HAS GIVEN US ORDERS TO LEVEL THE ENTIRE TOWN. EVAC IN THIRTY SECONDS.

MICHAEL

WHAT? GIVE ME MORE TIME, I'M ALMOST THERE.

RADIO

NEGATIVE. CHOPPERS ON IT'S WAY.

MICHAEL

FUCK!

He throws down the radio, and steps on it.

EXT.IRAQ-DAY

Michael exits the building and looks up. The chopper is thirty feet from him. Suddenly, an unseen terrorist fires a RPG straight at the chopper. It takes a direct hit and crashes to the ground.

The helicopter slides towards Michael, who dives out of the way.

MICHAEL

Oh shit.

Two jets fly past his position. Quickly, Michael runs back inside the building.

INT.IRAQ-BUILDING-DAY

As he enters the building he dives to the ground, covering his head. Explosions grow nearer and nearer. A bright light fills the room, as the building begins to crumble.

Darkness.

SIMON AND GARFUNKEL-THE SOUND OF SILENCE

The darkness clears.

EXT.IRAQ-DAY

The entire street is nothing but rubble. The building where Michael was is nothing more than rocks. An eerie fog fills the street. The rubble moves.

Michael pokes his fingers through the rubble, and lifts a few rocks out of his way. His face is black and red with soot and blood. He stands, his BDU nothing more than shreds. He walks out of the rubble into the street, and looks out over the town.

A US helmet rolls up to his feet. He drops to his knees, and holds it in his hands. Tears begin to roll down his face as he looks over the rubble. Hands, heads, legs, and other limbs stick out of the rubble.

He looks into the sky as two more jets fly over him.

He begins to pray.

(CONTINUED)

A jeep is heard in the distance. A jeep full of terrorists appear on the street, heading right for Michael. They park next to him, and two men jump out. They hit Michael in the back of the head with their rifles.

He blacks out.

INT. POW CAMP-IRAQ-NIGHT

Michael wakes up in a cage with a dirt floor. The top of the cage is so low, he can't even stand.

An American Soldier is kneeling next to the cage with his hands behind his head. A terrorist holds a knife to his neck and shouts at him.

SOLDIER

Matthew Reynolds, The United States
Marine Corp.

A terrorist enters the room with two children. He pulls a pistol out of his pants and points it at one of the children. The terrorist shouts at the soldier.

SOLDIER

United States Marine Corp.

The first child is shot. The blood splatters onto Michael's face.

The terrorist steps over the child's body and points his pistol at the second child. He shouts at the soldier.

SOLDIER

Please, don't shoot the kid.

A helicopter is heard outside the camp. The two terrorists look at each other. One shoots the child while the other slits the soldier's throat.

Explosions are heard outside. The terrorist points his pistol at Michael, but before he can fire, a squad of U.S. Soldiers bust into the room, and kill the terrorists.

CUT TO:

A helicopter flies off into the sun. Michael sits in the helicopter looking over the rubble.

INT.MILITARY HOSPITAL-DAY

Michael sits on a window sill. The cold wind blows through his hair. His face is covered in facial hair and scars. Nurses carry an armless man by on a stretcher. MARK (24) walks up to Michael holding a letter.

MARK

Mr.Savari?

Michael stairs off into the distance.

MARK

Mr.Savari?

MICHAEL

Yes?

MARK

This is for you.

He hands Michael the letter. Michael opens the letter, reads it and then laughs.

MARK

Is everything ok, sir?

MICHAEL

Their giving me a medal.

INT.STADIUM-NIGHT

The seats of the stadium are full. A large stage sits in the center of the field. The President stands at a podium reading off a piece of paper. Al, and Joyce sit in seats behind the podium.

A large band begins playing marching music. Michael marches to the stage, wearing his Green Beret.

PRESIDENT

Mr.Michael Savari.

The crowd cheers as Michael walks up the steps onto the stage. Michael shakes the president's hand, gives Joyce and Al hugs, and walks to the podium.

He clears his throat.

MICHAEL

I am honored to receive this. I am just a man. I left my family and

(MORE)

(CONTINUED)

MICHAEL (cont'd)
friends behind in New York. I left
a future of fame behind in New
York. I left my innocence behind in
Iraq.

He clears his throat.

MICHAEL
Many men lost their lives, I was
just lucky. I should be with them.
I was sent in with two other men.
Sent into HELL to free some of our
boys who were pinned down.

The president looks at Michael.

MICHAEL
They were overwhelmed, and
executive orders were given. I
shouldn't be here today. I am just
a man. Those who have died are now
more than men. They are memories.
Memories that creep through my mind
every night I sleep. Memories that
fly through the air of silence. I
am honored to receive this, but
there are those who deserve it.

As he steps away from the podium, silence fills the stadium.

SIMON AND GARFUNKEL-THE SOUND OF SILENCE

Michael steps off the stage and walks past the crowds. They
all stair as he moves slowly past them.

INT.MICHAEL'S APARTMENT-NIGHT

Michael stands at his window, staring out at the city. He
looks over at a wooden box places on his table. A note rests
on top of it he walks over to it, and reads the note. STEEL
is etched into the top of the box.

MICHAEL
Michael, while you were gone, Steel
had a sudden heart attack in his
sleep. He always loved you.

A tear forms in Michael's right eye.

(CONTINUED)

MICHAEL
And he always will.

Michael drops the note, and glances down at the box.

MICHAEL
Ashes.

He drops to his knees, crying.

MICHAEL
Ashes!

He puts his head in between his hands as the tears flow down his face. He sits crying his eyes out, remembering his life...

-His mother arguing with him

-His father screaming at his grandfather

-Him and Steel playing together

EXT. NEW YORK-NIGHT

Michael stumbles down a sidewalk, drunk as a skunk. He grips an open bottle of whiskey in his left hand. He bumps into a woman, but keeps on walking. An arab man wearing a turban stands directly in front of him.

MICHAEL
You followed me home?

ARAB MAN
Excuse me?

MICHAEL
You sneaky bastard. You gonna kill me?

He takes a swig out of the bottle.

ARAB MAN
I'm afraid you are mistaken!

MICHAEL
Hey, fuck you! Fuck you!

The arab man tries to walk past Michael, but he shoves him back.

(CONTINUED)

MICHAEL
Come on, kill me. KILL ME!

ARAB MAN
Let me pass, I am not who you think
I am!

Michael pushes him back.

ARAB MAN
Sir, keep your hands off me.

MICHAEL
KILL ME YOU FUCKING BASTARD!

A police car rolls up next to them. An officer exits the car and walks over to Michael,

OFFICER
Is there a problem here?

MICHAEL
He fucking followed me home.

OFFICER
Sir, I think you should come with
me.

INT.JAIL CELL-NIGHT

The cell slams shut. Michael sits in a corner. Memories run through his head...

Standing over the rubble...

Playing with Steel...

Riding in the helicopter...

He shuts his eyes. The lights go out in the prison.

INT.MICHAEL'S APARTMENT-DAY

WEEKS LATER

Michael stands by the window, looking out over the skyline. The doorbell rings. He walks over to the door and opens it. Pauline walks past him crying.

(CONTINUED)

MICHAEL
Pauline, what's going on?

She walks over to the window.

PAULINE
She's gone.

MICHAEL
Who's gone? Pauline, what the hell
is wrong?

PAULINE
Allison. She's gone.

MICHAEL
What?

PAULINE
Someone took her, she's been
kidnapped.

MICHAEL
When?

PAULINE
Just today, I don't know what to
do.

MICHAEL
The police will handle it.

Pauline stares into Michael's eyes.

MICHAEL
You have to trust them and have
patience.

She slaps him.

PAULINE
Patience? Wake up Michael.

She turns from him and leaves his apartment, slamming the door. Michael walks over to his fridge, pulls out a beer, and begins to drink it.

EXT. NEW YORK-NIGHT

Michael once again stumbles down a sidewalk, drunk. He walks by a few storefronts bumping into people. He walks across the street to a secluded dock.

He steps over to the edge of the dock, the dark water showing his reflection.

MICHAEL

Hello darkness my old friend...

He picks an empty plastic bag up from off the ground.

MICHAEL

I've come to speak with you again...

He places the bag over his head and ties it at his neck. Michael edges closer to the water, then falls in, head first.

TREY (17) runs over to the dock.

TREY

That guy just jumped!

He dives into the water and comes back up holding Michael. He removes the bag from Michael's head, and pulls him up onto the ground.

TREY

Hey! Wake up!

Trey slaps Michael's face. Michael spits out some water and opens his eyes.

TREY

What the fucks your problem, dude?

MICHAEL

Am I dead?

TREY

No, I pulled you out.

Michael turns his head and notices that Trey has his hands wrapped.

MICHAEL

Did you hurt your hands?

(CONTINUED)

TREY
I'm a boxer.

MICHAEL
A boxer?

INT. BOXING GYM-NEW YORK-DAY

Michael follows Trey into the gym. It's much busier than the University Boxing Gym, and bigger as well. BARRY (55) walks over to Michael.

BARRY
This a friend of yours Trey?

Michael walks past them and stares at two men in the ring, fighting.

TREY
The guy jumped, I saved his life.

BARRY
You should have let him be. How do you know he won't try again?

Michael walks over to a picture of ROCKY MARCIANO on the wall. He begins to remember his home...

Boxing in the gym...

Eating dinner with his parents...

Allison...

Knocking Marshall down...

MICHAEL
I get it.

He starts laughing.

MICHAEL
I finally get it.

Barry walks over to Michael with Trey.

BARRY
Get what?

Michael hugs Trey.

(CONTINUED)

MICHAEL
How much is it a month?

BARRY
How much is what?

MICHAEL
The gym.

Barry smiles.

BARRY
\$25, listen man we're real busy,
unless your serious about
fighting...

MICHAEL
I am. I am.

INT.BOXING GYM-NEW YORK-DAY

MONTAGE-SIMON AND GARFUNKEL-THE BOXER

Michael uses the mitts in the ring with Barry. He hits each mitt with pin-point accuracy.

Michael uses the heavy bag as Barry watches. Michael has shaved, and is much more fit.

Michael spars Trey in the ring, circling him, blocking his punches.

Michael hits the speed-bag like a pro. A crowd gathers around him, watching as he hits it continuously.

Michael hits the double-end bag, dodging it as it flies back towards his head.

INT.BOXING GYM-NEW YORK-NIGHT

A small crowd surrounds the ring, as Michael stands in one corner and JAY (23) stands in the opposite. An announcer stands in the center of the ring with a microphone.

ANNOUNCER
In the corner to my left. In his
debut fight we have Michael Savari.

Trey cheers.

(CONTINUED)

ANNOUNCER

In the corner to my right. We have Jay Hernandez who fights with the awesome record of 6 wins and no losses with five knockouts.

Crowd cheers.

ANNOUNCER

Gentlemen, meet in the center and touch gloves.

Michael meets Jay in the center of the ring and the two touch gloves.

The bell rings. Michael and Jay go to their corners.

The bell rings. Round one.

Michael meets Jay in the center of the ring. He begins to circle Jay to his own right. Jay throws a stiff jab, but Michael ducks.

Michael watches his feet.

Michael continues to circle Jay to his own right, dodging a few jabs. Michael watches as Jay brings his feet to close together, and he strikes with a hard one-two combination to Jay's stomach and ribs.

Jay falls back against the ropes. Michael moves in with a jab then follows with a left hook, straight to Jay's head. Jay falls to the mat. Unconscious. The ref walks to Jay and then calls the fight.

Barry and Trey jump into the ring and raise Michael's hands. Michael laughs and smiles.

ANNOUNCER

The winner by knockout. Michael Savari!

The ref raises Michael's hand. The crowd cheers.

INT.CIVIC CENTER-NIGHT

A bigger crowd surrounds the ring. Michael stands at his corner, his eye swollen over, blood trickling out of his nose.

(CONTINUED)

BARRY

What the fuck's the matter with you tonight? This guy's running all over you.

MICHAEL

I'm just giving them a show.

BARRY

Mike, why don't you just worry about winning this.

The bell rings.

Michael meets his opponent in the center of the ring. His opponent throws a high right hook, Michael ducks it and throws a hard right to the body. Knocking the wind out of his opponent.

Michael then throws a jab to his face followed by a straight right to his face. His opponent lowers his hands and Michael throws a hard left hook to his face, knocking him out cold.

The ref raises Michael's hand, and the announcer jumps into the ring.

ANNOUNCER

The winner, and still undefeated...MICHAEL SAVARI!

He looks into the audience, Pauline is standing in the front row.

INT.LOCKER ROOM-NIGHT

Michael sits on a bench with Trey while Barry takes off his gloves.

TREY

Damn Mike, you were great.

MICHAEL

Thanks for saving my life kid.

Pauline enters the room.

MICHAEL

Pauline. Hey guys can you give me a minute.

Barry and Trey walk out of the locker room past Pauline.

(CONTINUED)

MICHAEL

Listen, Pauline. I'm sorry for who I was.

PAULINE

I know where Allison is.

MICHAEL

Did they find her?

PAULINE

No. I did. I hired some help to find out who had her. They made their way through the cities underworld, and gave me an address.

MICHAEL

You give it to the cops?

PAULINE

I don't want him in prison.

Barry walks back into the room.

BARRY

Sorry Mike, but this is big. A big time promoter just saw your fight, he wants to promote you! he says he's been following your rise.

Michael looks at Pauline.

MICHAEL

Tell him, it will have to wait.

BARRY

What? Mike, this is it!

MICHAEL

I have something I need to take care of.

A tear rolls down Pauline's face. Barry leaves the room.

MICHAEL

I promised myself safety, I forgot how to kill.

PAULINE

What are you saying?

(CONTINUED)

MICHAEL

You can promise yourself anything,
but you never forget.

Pauline hugs him.

EXT. JACK'S HOUSE-NIGHT-RAIN

Michael walks past a tall damp street lamp, the only source of light on the street. He turns up the collar on his trench coat and knocks on the door.

JACK SPENCER (45) answers the door.

JACK

Can I help you?

MICHAEL

You Jack Spencer?

JACK

Yes, what's this about?

INT. JACK'S HOUSE-NIGHT-RAIN

Michael busts through the door, knocking Jack to the ground. He picks Jack up by his throat and pins him to the wall.

MICHAEL

Listen to me. I was like you.
Crazy. I thought the world hated me
more than I hated it. I turned to
violence, to pain. You stooped too
low.

He tightens his grip.

MICHAEL

Where is she?

JACK

I don't know.

Michael pulls a pistol out of his pants and holds the barrel to Jack's head.

MICHAEL

Where is she?

Jack points to a bookcase. Michael shoots Jack in the head, killing him. He then runs over to the bookcase and knocks it over, revealing a hidden door. He busts down the door.

(CONTINUED)

Allison sits tied to a chair in a dark, wet corner. Her eyes brighten as he unties her.

ALLISON
I knew YOU would come for me.

MICHAEL
I'm sorry it took so long.

He picks her up and carries her out of the house as she grips his back, tears rolling down her face-and his.

GRAHAM NASH-SIMPLE MAN

EXT.JACK'S HOUSE-NIGHT-RAIN

Michael carries Allison out of the house. Pauline runs to her from a nearby car. She begins to cry as Allison jumps from Michael to her.

PAULINE
Thank you for coming back.

Michael smiles.

MICHAEL
I'm just a man.

They enter the car and drive off.

INT.MICHAEL'S APARTMENT-MORNING

The walls are bare, and the furniture gone. Michael, Pauline and Allison stand in the empty room.

PAULINE
When will you be back?

MICHAEL
I don't know. I have some things I need to do, loose ends.

PAULINE
You know where to find us, when you return.

Allison starts to cry as she gives Michael a huge hug.

ALLISON
I love you.

(CONTINUED)

MICHAEL

I love you too. Both of you.

EXT.MICHAEL'S APARTMENT-MORNING

Michael finishes loading his trunk and enters the drivers seat. Allison runs out into the street and waves as Michael drives away.

Pauline walks out into the street and stands by her daughter.

INT.PLANE-DAY

Michael sits next to an elderly lady on a plane.

CUT TO:

EXT.SOLIDER 1 HOUSE-DAY

Michael, wearing his Green Beret walks up to the front door and knocks on it. A woman answers the door.

MICHAEL

Ma'am. My name is Michael Savari. I served with your husband over in Iraq. He was a very good man, and an even better soldier. He'd want you to have this.

He hands her The Diary, and walks away.

INT.PLANE-DAY

Michael sits next to a young man on a plane.

CUT TO:

EXT.SOLDIER 2 HOUSE-NIGHT

Michael, wearing his Green Beret walks up to the front door and knocks on it. An older woman and man answer the door.

MICHAEL

My name is Michael Savari. I served with your son over in Iraq. He was a great man, and he would want you to have this.

He hands the woman The Letter, turns and walks away.

EXT.ZIMBABWE-DAY

Michael stands on a high rock, the sun setting in the background. A lion cub sprawled out over his legs. SAMBO (44) walks up behind him.

SAMBO

Why have you come here?

MICHAEL

To make a difference.

SAMBO

This country is in pain beyond relief. I have watched it grow from a beautiful seed, into a majestic tree. Now, it's leaves have fallen to ashes.

The cub looks up into Michael's eyes.

SAMBO

You are not the savior.

MICHAEL

I'm just a man.

SAMBO

Africa needs more than a man,
Mr.Savari.

MICHAEL

All Africa needs is for someone to
care.

SAMBO

I hope you are right.

INT.GAME RESERVE-AFRICA-MORNING

Michael rides in with Sambo on a jeep.

SAMBO

This is the Tattie Game Reserve.

MICHAEL

Tattie?

(CONTINUED)

SAMBO

It means, respected. You will be staying here for the remainder of your trip.

A group of zebra run out in front of the jeep.

MICHAEL

It's beautiful.

SAMBO

This is Africa, this is my home.

They ride down a trail to a large building with a thatched roof.

INT.CAMP-AFRICA-DAY

Michael follows Sambo into a large room. LISA (26), RAY (33) and JIM (55) all sit reading newspapers.

SAMBO

Hello, everyone. I bring you another volunteer.

MICHAEL

Hello, my name is Michael Savari.

Ray stands and shakes Michael's hand.

RAY

Michael, my name is Ray Walker.

Jim nods at Michael.

JIM

Jim Peterson.

MICHAEL

It's nice to meet you.

Michael looks towards Lisa, who hasn't lowered the paper from her face.

MICHAEL

And you are?

Lisa lowers the paper so her eyes can read Michael's face.

LISA

What are you in Africa to do, Mr.Savari?

(CONTINUED)

MICHAEL

I want to change things.

LISA

What things?

MICHAEL

Well, of course, I am interested in raising the lion population as well as the population of other at risk species. I would also like to help the local children, and maybe even play a role in politics, open some eyes.

LISA

Have you brought any weapons?

MICHAEL

For what?

Lisa smirks.

LISA

Sambo. Why do you bring me such ignorant fools?

MICHAEL

I beg your pardon?

Sambo laughs. Lisa stands and walks past Michael.

MICHAEL

Who the hell was that?

RAY

That's Lisa. She'll warm up to you.

EXT.GAME RESERVE-AFRICA-DAY

Michael, Ray, Lisa, Jim, and Sambo follow three young lions down a trail.

SAMBO

This land used to be full of lions. Now, the only lions here are the ones I have rescued.

MICHAEL

What keeps killing them off?

(CONTINUED)

LISA
The people you want to change.

MICHAEL
What do you mean?

They follow the lions, to the shot-up corpse of an elephant.
It's tusks have been removed.

JIM
My god!

Sambo runs to the elephant.

SAMBO
Poachers.

LISA
Michael. I feel you are not ready
for Africa.

MICHAEL
You don't even know me.

LISA
This continent is a paradox.
Something so beautiful, run by
people so evil.

MICHAEL
When people stop talking and start
acting, those people will hold no
power.

LISA
This is not America.

She walks over to the corpse.

INT.CAMP-AFRICA-NIGHT

Lisa sits by a fireplace. Michael walks into the room.

MICHAEL
May I ask you a question?

LISA
If you must.

MICHAEL
Why are you in Africa?

(CONTINUED)

LISA

I'm stuck here. In my homeland, I am being hunted. Sambo has taken me in, like a daughter.

MICHAEL

Hunted?

LISA

I was like you. I wanted to change things. When you try to change things, people go to great lengths to stop you.

MICHAEL

I'm sorry.

LISA

Don't be. I love Africa, I wouldn't live anywhere else.

MICHAEL

I have seen my share of pain. I have been the hunted.

LISA

You?

MICHAEL

I served in Iraq. I'm a Green Beret in the United States Military.

LISA

A Green Beret?

MICHAEL

Special Forces.

LISA

Oh, I see.

MICHAEL

I was in a small town about four miles from Baghdad. A team of US soldiers was pinned down in the center of the town. My job was to get to them and provide covering fire, while another team evacuated them.

His voice grows tenser.

(CONTINUED)

MICHAEL

My team was killed, I was left alone. The government decided there was nothing they could do. there were to many of those bastards, no way we could stop them. So, they did what they always do. They contained the enemy. A helicopter was sent to evacuate me, but it was shot down. I was left behind as they dropped 2 tons of explosives over the town, leveling it.

Lisa stairs into Michael's eyes, as a single tear runs down his cheek.

MICHAEL

I found shelter, which turned to rubble. Next thing I know, I'm standing alone, in a place I can only call Hell.

He wipes his eyes.

MICHAEL

An enemy scout must have seen the explosion, because before I could think of what to do, I was picked up and taken to a camp.

LISA

My god.

MICHAEL

I watched them kill a man.

His face grows angry.

LISA

What did your government do?

MICHAEL

They gave me a medal.

LISA

You have such pain inside your heart, and yet you run to Africa for refuge?

MICHAEL

I've always loved Africa, I just never knew why.

(CONTINUED)

LISA
Maybe Africa will be good for you.

MICHAEL
Why is that?

LISA
It never rains here.

He looks at her.

EXT.TOWN-AFRICA-MORNING

Michael and Lisa walk down a dirt road leading into a town. A bunch of young children run up to them , laughing and smiling.

INT.SCHOOL-AFRICA-MORNING

LUKE(23) stands at the head of the classroom with Michael and Lisa. A class of children ranging from 13 to 19 sit in rugged desks staring at them.

LUKE
Class, I would like you to meet Michael and Lisa. They will be helping out here at our school.

The children say hello in unison.

LUKE
Michael will be teaching BOXING lessons along with a History class. Lisa will be assisting in teaching you English and literature.

MICHAEL
How many of you like boxing?

All of the boys raise their hands.

MICHAEL
Good, good.

LISA
What about English?

A lone girl raises her hand. Everyone laughs.

EXT.SCHOOL YARD-AFRICA-DAY

Michael stands in front of a group of young boys.

MICHAEL

Now, the first thing you have to remember about boxing, is that it is not about getting hit.

He gets in his fighting stance.

MICHAEL

It's about protecting yourself. It's man versus man. It's a giant chess match.

He throws a swift jab.

MICHAEL

It takes time and dedication, but when you put in all you have, what you receive is worth all the work.

He stands up straight.

MICHAEL

Ready to start?

The children all smile.

Michael walks over to one of his gym bags, and pulls out a pair of mitts.

MICHAEL

Ok, let's get started.

EXT.SCHOOL YARD-AFRICA-DAY

MONTAGE.

Michael showing the boys how to stand, how to walk while in the stance.

Michael throwing a jab and watching as they mimic him.

Michael correcting one of the kids.

Michael showing them the 1-2 combination.

Michael watching the children as they shadowbox.

INT.SCHOOL-AFRICA-DAY

MONTAGE (CONT'D)

Lisa writing on the board.

Lisa reading pages from a book to the class.

Lisa writing WATCH THE DOG RUN on the board.

INT.CAMP-AFRICA-NIGHT

Michael and Lisa enter the camp, smiling. Ray and Jim wait for them inside.

JIM
How was town?

LISA
The children are wonderful.

RAY
You two getting along now?

MICHAEL
At times.

LISA
Yeah, Americans are just hard to get used to.

She laughs.

RAY
Hey, Mike, we need your help tomorrow morning, you have time before you go into town?

MICHAEL
Sure, what's going on?

RAY
The cubs have been acting weird today, we need to sweep the property, check everything out.

MICHAEL
Do you think it may be poachers?

RAY
It's possible.

EXT.GAME RESERVE-AFRICA-DAY

Michael, Ray and Jim all walk along a path on the reserve. Three young lions follow them.

JIM
They feel safe with us.

MICHAEL
They trust us.

JIM
They trust humans. That's what can be deadly. They don't know the difference between you and some bastard who wants their fur.

RAY
That's the sad truth of what we do here. Even though we're helping them, we're also numbing the one thing that separates us from them.

JIM
Killer instinct.

Jim stops and holds out his hands, warning the lions. The lions halt, curiously watching.

JIM
A snare.

A large snare lies under a small shrub in the center of the path. Michael picks up a stick and throws it into the snare. The trap snaps, crushing the twig. The lions all sit next to Michael, seeking safety.

MICHAEL
What is wrong with these people?

JIM
Over here, the illegal trade of fur and ivory is parallel to the drug trade you face back in America.

MICHAEL
I feel like I should do something.

Jim steps to Michael, furiously staring into his eyes.

JIM
You are doing the only thing you can. Do not go looking for trouble,
(MORE)

(CONTINUED)

JIM (cont'd)

Michael, there is far more than you can handle. I know, this place, Africa, it makes you want to be a messiah. But you can not change the minds of those who do not listen.

Michael looks down at a young lion nestled up against his leg. He pets it's head, and the lion looks up at him.

Ray's radio goes off.

RADIO

RAY, DO YOU COPY?

Michael remembers Iraq, but regains his strength.

RAY

I'M HERE SAMBO, CONTINUE.

RADIO

I HAVE BAD NEWS. THE VILLAGE, IT HAS BEEN RAIDED.

MICHAEL

Lisa!

Michael takes off running back to the camp, the lions follow.

As he reaches the camp he jumps into a jeep, and drives off. The lions follow him until he reaches the main road.

EXT.TOWN-AFRICA-DAY

Michael drives the jeep up into the town down the long dirt path. Every building in the town is set ablaze.

SIMON AND GARFUNKEL-THE SOUND OF SILENCE

A young child runs out from a building crying.

Michael jumps out of the jeep and grabs the child. He carries him forward with him.

MICHAEL

LISA?

Michael walks back to the jeep, and places the child in the back seat.

(CONTINUED)

MICHAEL

Stay here, I'll be back.

The child nods, tears running down his face.

Bodies of children lie out dead in the street. Gunfire is heard in the distance. Michael walks over to where the school is. Smoke pours out of the open windows and doorways. A young girl stumbles out from the smoke, and collapses right in front of Michael.

Michael lifts her body up over his shoulder, and carries her back to the jeep. He places her next to the boy.

As he turns back, a REBEL (22) steps towards him, bearing an assault rifle. The rebel screams at him in his native language. Michael grabs the barrel of the rifle, and pulls it up over his head.

As the rifle fires off over his head, Michael head butts the rebel, knocking him back, and loosening his grip. The rebel drops the rifle, but regains his stance. Michael gets in his fighting stance, and begins to circle the rebel to Michael's right.

The rebel smiles, and pulls a large knife out of his pocket. Michael watches as he brings his feet together. The rebel moves towards Michael, slicing at him with the blade.

Michael moves out of the way of the blade and throws a strong right hook, at the rebel's face. The rebel falls forward. Michael steps around him, punching him in the liver as he turns.

the rebel grabs at his side, narrowing his eyes in pain. Michael dives for the rifle, grabs it. He looks up at the rebel, aims the rifle at his head, but does not fire.

he looks back at the children in the jeep, who are watching him in silence.

Michael stands and hits the rebel in the face with the butt of the rifle, knocking him to the ground, unconscious.

Immediately, Michael walks over to the rebel and kicks the knife away. He then notices some handcuffs on the rebel's hip. Michael takes the handcuffs and places them firmly on the rebel.

LISA

MICHAEL!

Lisa runs up from behind Michael, carrying a child, three children following close behind her.

(CONTINUED)

MICHAEL
Get in the jeep.

Lisa runs up to Michael and hugs him. She then places the child in her hands in the back of the jeep, and gets into the passengers seat. Michael helps the three other children into the jeep, and hands the rifle to Lisa. He jumps into the drivers seat.

They drive out of the town.

As they drive out of the town, gunshots are heard near them. Lisa glances to her right, and then screams. Michael slams on the breaks.

In the distance, ten children kneel out in front of two rebel's, each armed with rifles. They open fire on the children, killing each of them.

Lisa begins to cry.

MICHAEL
Go back to the camp.

He grabs the rifle from her and jumps out of the jeep.

LISA
What are you doing?

MICHAEL
Making a difference.

She watches as he walks towards the rebel's, who are now inspecting the children, making sure their dead. Lisa drives off, speeding away.

MICHAEL
HEY!

The rebels turn and look. Michael fires at them, killing them instantly. He then turns and walks back to the town.

The handcuffed rebel still lies in the middle of the town. Michael walks up to him, places the end of the rifle against his skull, and fires. Michael turns and walks away.

INT.CAMP-AFRICA-NIGHT

Lisa, Ray, Jim, Sambo, and the children all stand in the room.

(CONTINUED)

SAMBO

They should not have attacked there! They promised they would leave me at peace!

LISA

You can't trust them! They are evil, Sambo!

Michael stumbles into the room, tired from walking so far. Lisa runs over to him.

LISA

Michael, are you alright?

MICHAEL

I'll be fine. How are the children?

SAMBO

They will be ok. You will have to leave here.

MICHAEL

What? I'm not done here.

SAMBO

I am sorry, but I can not take the risk of having you here. The rebels will come here searching for you. BOTH of you.

LISA

Where am I to go?

SAMBO

You can stay here, I can find a way to hide you. Michael, I am sorry but you must leave. I am sorry, but this has to happen. You must leave tomorrow.

MICHAEL

Tomorrow!

SAMBO

Please, do not argue! I have already spoken with your embassy. They have arranged for planes to take you to your home.

She walks over to Sambo and slaps him.

(CONTINUED)

LISA

He can help us! I have never known you to fold!

SAMBO

What am I supposed to do? I have to do what is best for the animals!

LISA

He saved my life today.

SAMBO

If he stays here, the rebels will KILL him ! At least I can try to plea with them. For him, there is no bargaining!

MICHAEL

Sambo's right.

She storms out of the room.

MICHAEL

I understand what you're doing.

SAMBO

I only want to do what is best for the animals. Lisa has to understand this.

MICHAEL

She will. Give her time.

EXT.GAME RESERVE-AFRICA-NIGHT

Lisa sits next to a lion cub, watching the sunset over the reserve. Michael walks up behind her.

MICHAEL

You know, when I came here, I didn't think I would find all the things I have found.

LISA

Like what?

MICHAEL

I've found peace.

LISA

You killed men today, how is that peace?

(CONTINUED)

MICHAEL

I've come to an understanding of myself. What I did today, is something I had to do. It is a part of who I am.

Thunder in the distance.

MICHAEL

I've found myself here.

LISA

Africa was good for you.

He sits down next to her.

MICHAEL

This place is so magical. When you look at Africa, you see hatred and turmoil. You see violence and pain, but when you really see Africa, you see that there is more. There is an inner sense in Africa, an inner peace. Everything is going to be fine. Even though its people fight and hate, everything is going to come together.

Lisa looks towards Michael.

MICHAEL

I have also found you here.

LISA

You Americans have always had a way with words.

TOTO-AFRICA

Lisa leans in and kisses Michael passionately on the lips. The lion cub runs off, as the two french kiss. Michael slowly takes her top off, and leans her back onto the high grass.

As they begin to make passionate love, it starts to rain.

LISA

I guess it rains in Africa.

She smiles, as the two bump and grind in the high grass.

CUT TO:

(CONTINUED)

Lisa sits next to Michael, her head on his shoulder, and his arm around her shoulder. The rain still pours.

MICHAEL

I will find you. No matter how far you are. I will find you.

LISA

I must leave here. Sambo would be taking to great a risk. They would kill him for hiding me.

MICHAEL

I don't want to loose you, I've lost to much in my life.

LISA

I think I love you.

MICHAEL

Then come with me.

LISA

To America?

MICHAEL

Sure, why not?

LISA

I don't know.

MICHAEL

WE can change your name back in the states. We can claim that you died here in Africa.

Lisa smiles, and then looks into the distance.

INT.CAMP-AFRICA-MORNING

Michael awakens, a note sitting on his chest. he opens the note, and begins to read.

LISA(OS)

Michael, I hope I did not wake you. I am so happy to have met you, but unfortunately I feel like our relationship can not stem farther than Africa. I don't want you to get hurt. I do this out of love. Perhaps in another life, we can fulfill our potential. Love, Lisa.

(CONTINUED)

Michael drops the note, and leans up against the headboard of his bed. He throws his head up against the wall. Tears begin to fall down his cheeks, as he slowly closes his eyes.

MICHAEL(VO)

At this point I realized that in my life, nothing was easy. Not peace, not war, and not love. I was not meant to love, at least that's how I felt.

Sambo enters the room, slowly.

SAMBO

Michael. I am very sorry, but it is time.

MICHAEL

I have one more thing I must do.

SAMBO

Very well.

EXT.GAME RESERVE-AFRICA-MORNING

Michael sits on a high rock with a lion cub sprawled out across his lap. He looks down to his right. A box containing Steel's ashes sits next to him.

MICHAEL

Until we meet again, my dear friend.

He lifts the box, opens it, and dumps the ashes over the edge and out into the wind.

MICHAEL

Now you are free.

He pets the cub, stands, and walks out of view.

EXT.AIRPORT-AFRICA-MORNING

Michael stands outside the airport. He glances back at the horizon. Sambo stands with him.

MICHAEL

I want to thank you.

(CONTINUED)

SAMBO

Please, do not thank me. I am merely the middle-man. Thank Africa.

MICHAEL

Good luck. I will be in touch.

Sambo extends his hand, and Michael grasps it.

SAMBO

Always.

Michael enters the airport.

INT.UNIVERSITY BOXING GYM-DAY

Michael stands in the doorway, carrying his large gym bag. He drops the bag, and walks inside. He walks over to the ring. On the wall above the ring, is a picture of Marcus with his hand raised by a ref.

GARY

Can I help you?

Michael turns to Gary.

GARY

Michael?

Michael smiles, as Gary walks to him and gives him a huge hug.

GARY

Your back!

MICHAEL

Where is everyone?

GARY

Wayne took Marshall upstate, he's in a tournament.

MICHAEL

That's great.

GARY

Yeah. So, what has life brought you?

(CONTINUED)

MICHAEL
Pain. Hatred. And finally, love.

GARY
It's funny, ain't it?

MICHAEL
What?

GARY
Life. It's a funny thing. You start out as this little baby, and all you want is someone to hold you, to love you. Then you grow up and decide your better off on your own. Then one day, you realize, that without love, you can't find happiness.

MICHAEL
Love brought me no happiness.

GARY
You just haven't found love. When you do, you'll know.

MICHAEL
I've searched all over the world. I lived years in New York City, then months in Iraq. After I got out of Iraq I journeyed to Africa, and lived among lions. Still, I find myself ending where I started. Why is that?

GARY
You still haven't found what your looking for. You haven't fulfilled your purpose.

MICHAEL
What is my purpose! What the hell am I here for?

GARY
Kid, only you can know that.

Michael smiles.

INT.SAVARI HOUSE-NIGHT

Al and Joyce sit in the living room watching TV. They are both much older looking. Michael knocks on their door.

AL

Who the hell is that, this late?

Joyce stands and answers the door. She begins to cry as Michael steps into the room. Al jumps out of his seat and grasps Michael.

JOYCE

Michael! We've missed you so much!

Michael smiles as the two grip him tightly.

MICHAEL

I have so much to tell you.

AL

All we have is time.

CUT TO:

Michael, Joyce, and Al sitting at the dinner table.

MICHAEL

And, now I'm here.

AL

Back where you started.

MICHAEL

Back where I started.

JOYCE

How long are you staying here?

MICHAEL

I don't know yet. Officially, I'm a pro fighter, so I figured I'd follow that path some, see where it takes me.

AL

Your a pro fighter?

MICHAEL

Undefeated.

(CONTINUED)

JOYCE

Wow. I always told you how much potential you had. How you could always do whatever you wanted as long as you put your mind to it.

MICHAEL

I finally believe you.

AL

What about this girl, Lisa?

MICHAEL

I don't know. Maybe I'll find her someday.

JOYCE

I'm sure you will find someone. Even if it's not her.

AL

Yeah, their's plenty of fish in the sea.

MICHAEL

I guess your right. I want to take you to Africa someday.

JOYCE

Not me.

MICHAEL

It's beautiful.

AL

Maybe someday, not anytime soon.

INT.UNIVERSITY BOXING GYM-DAY

Michael hits the heavy bag. Gary stands by him, coaching him and he steps around the bag, throwing punches.

GARY

A little higher.

Michael jabs higher at the bag.

GARY

Good. You got a lot of power in that jab.

Michael steps around the bag and throws a hard 1-2 combination. The bag swings back, and the bell rings.

(CONTINUED)

GARY

Good.Good. You look good, Mike.
Listen, I got you a fight.

MICHAEL

Already?

GARY

You want to get your ass back in
the ring, don't you?

MICHAEL

Yeah, I do.

GARY

Then you fight.

MICHAEL

When is it?

GARY

Next weekend. You got enough time.

MICHAEL

I'll be ready.

GARY

Your fighting some kid from up
north. He's an undefeated fighter,
just like you.

MICHAEL

You got any tapes of him?

GARY

Yeah, plenty.

MICHAEL

Keep em' to yourself. I want to go
into this fight blind.

GARY

What the fuck you gonna' do that
for?

MICHAEL

A test.

GARY

A test?

(CONTINUED)

MICHAEL

Yeah, I want to see if I'm as good as everyone says I am. I need to prove it to myself.

BARRY

Kid, you definitely what everyone thinks you are.

Barry steps into the gym, Trey following close behind him.

MICHAEL

Barry! Trey! What's going on?

He walks over and hugs both of them.

GARY

I thought maybe you'd like some extra help, for your fight.

MICHAEL

Use all the help I can get.

BARRY

Yeah you can. I spoke with that promoter that was real interested in you, he's going to be at this fight.

TREY

You win this, and you gonna' have a shot at a REAL fight.

The bell rings.

MICHAEL

Let's get to work.

CUT TO:

Michael stands at the speed-bag, working it quickly and accurately. Barry and Gary stand behind him, watching as he pounds the bag. As the bell rings, Michael slams the speed bag with his right hand.

EXT. STREET-MORNING

Michael runs down a sidewalk wearing a sweat suit. As he runs down the sidewalk, Trey catches up behind him.

(CONTINUED)

TREY

Damn you got fast.

Michael stops running, leans down, and regains his breathe. Trey stands at his side, breathing hard.

MICHAEL

Do you think I'm ready?

TREY

I know you are. You got this thing in you. Like the sport, it lives in you.

MICHAEL

It's not the sport, Trey. It's the fight.

TREY

What was Africa like?

MICHAEL

It was beautiful and horrifying at the same time.

TREY

How does that work?

MICHAEL

You can walk next to a zebra. Swim with lion cubs. Live amongst tribes. And you can die along with hundreds of children.

TREY

Sounds wonderful.

MICHAEL

I win this fight, maybe I'll take you there.

TREY

You win this fight, I want a new car, a mansion, and plenty of bitches.

Trey smiles.

MICHAEL

Breaks' over.

Michael takes off running.

(CONTINUED)

TREY

Fuck.

Trey follows.

INT.UNIVERSITY BOXING GYM-DAY

Trey and Barry enter the gym. Gary stands holding a note, his eyes sore from crying.

GARY

He left.

BARRY

Who?

GARY

Michael. He left.

TREY

What?

GARY

He left this note.

Trey walks over to Gary and grabs the note.

TREY

(reading)

To Gary. My greatest friend and teacher. I owe you everything, but all I can give you is my love and appreciation. To Barry. You took a lone bum off the street, and made him into a whole new person. Without you I wouldn't have done half the things in my life.Trey.

A tear rolls down Trey's face.

TREY

As you read this letter, you must know that this is not goodbye. I hate goodbye. In life, you have to know what is most important to you. Family. Take time with your family, and you will find happiness. Don't let anyone get you down, and keep your head up. Stand tall Trey, your a good kid. Until next time, Michael Savari.

Trey crumbles up the note and throws it to the ground.

(CONTINUED)

TREY
How could he do this?

BARRY
Trey, he had to have a good reason.

Barry looks at Gary.

BARRY
Do you have any idea where he might
be?

Gary smiles.

CUT TO:

EXT.GAME RESERVE-AFRICA-DAY-RAIN

BOB MARLEY-ZIMBABWE

Michael rides in on a jeep through the rain. He parks the jeep near the entrance, and the jumps out.

He runs over to the door, which is locked. He bangs on the door. No answer.

Michael backs away from the door and walks back out into the pouring rain.

SAMBO
She is not here.

MICHAEL
Where did she go?

SAMBO
I do not know.

MICHAEL
Sambo, I love her.

SAMBO
Go back home. Go on with your life.

MICHAEL
I love her.

SAMBO
Michael, if it is meant to be, she
will find you.

(CONTINUED)

MICHAEL

If I leave here, I don't know if I
can ever come back.

SAMBO

My friend.

He smiles.

SAMBO

Africa is relentless. You have left
once before, and you have now
returned. Africa has your heart in
her grasp. You will be back.

Michael looks up into the sky.

MICHAEL

WHAT DO YOU WANT WITH ME?

As he screams at the sky, the rain masks his tears.

SAMBO

Do not question your God.

Thunder rolls.

MICHAEL

He always seems to question me.

Michael lowers his head and jumps into the jeep. As he
drives off into the distance Sambo smiles.

SAMBO

I do hope you find yourself.

INT.RECREATION CENTER-NIGHT

A large crowd gathers around a ring built in the center of
the basketball court in a recreation center. The lights dim.
An announcer walks to the center of the ring.

SUPERIMPOSE;4 MONTHS LATER

ANNOUNCER

And now, our main event.

SAM COOKE- A CHANGE GONE' COME starts to blare throughout
the recreation center.

(CONTINUED)

ANNOUNCER

Coming to the ring, the undefeated challenger...MICHAEL "THE LION" SAVARI!

The crowd roars as Michael walks to the ring followed by Gary, Marshall, Wayne, Barry, Trey, Al, Joyce, Pauline, and Allison. Michael throws a few punches at the air as he reaches the ring.

He makes his way up the steps and into the ring. As he enters the ring, the crowd cheers and some boo. Michael throws his hand up into the air and turns to the crowd.

EMINEM-MOSH blares through the speakers as BEN (22) walks towards the ring.

ANNOUNCER

And now. Making his way to the ring, the number-one contender...BEN "THE BAD ASS" BAKER!

The crowd cheers and roars as Ben reaches the ring and makes his way up the steps.

Michael stands next to Gary in his corner.

GARY

Kids got nothing on you. You just keep your mind on the goal and remember you win this and your name is in lights, kid.

MICHAEL

I got this.

The ref enters the ring and calls both fighters to the middle of the ring. They touch gloves, as Michael winks at Ben. They walk back to their corners and wait for the bell.

ROUND ONE

The bell rings. Michael raises his hands and steps to the middle of the ring, along with Ben.

Ben starts out fighting southpaw.

Trey turns to Wayne.

TREY

He's fighting southpaw.

(CONTINUED)

WAYNE

Don't worry, kid, he'll do fine.

Wayne makes the sign of the cross.

Michael steps around to his own left. Ben steps forward with a stiff jab. Michael absorbs the punch and keeps stepping around Ben. As Michael steps to his left, Ben switches to orthodox stance and throws a hard one-two combination.

The punches nail Michael in the face, knocking him backwards towards the ropes.

GARY

Turn HIM!

Michael smiles at Ben, who throws another jab. The jab connects with Michael's nose, pushing him up to the ropes.

WAYNE

OFF THE ROPES!

Michael leans back against the ropes as Ben moves in with countless punches. Each hurting worst than the last.

Michael winces as the punches nail his ribs, and face.

GARY

Get OUT OF THERE!

Michael looks down at Ben's feet, he is standing square with Michael. Michael brings his left foot forward and regains his stance and angle. As Ben throws a fast right hook, Michael ducks and throws a hard left hook to Ben's ribs.

Ben backs off, lowering his hands. Michael moves in, keeping his stance. He throws a quick jab, connecting with Ben's right eye. Next Michael throws a hard one-two combination to Ben's head and body.

THE BELL RINGS

Ben stumbles to his corner, blood rushing from his nose.

Michael walks to his corner, his left eye swollen, bruising above his lip, and blood falling from both nostrils. As he reaches his corner he smiles, and sits on a stool

Gary, Barry, and Wayne jump into the ring. Wayne wipes Michael's face down, removing the blood from his nose.

(CONTINUED)

GARY

Why are you playing with this asshole?

MICHAEL

Just trying to have a good time.

Gary slaps Michael in the face.

GARY

Get angry! You blow this, and I quit!

Michael laughs.

MICHAEL

Easy, easy. I got this under control.

CUT TO:

Michael standing in the center of the ring with Ben. Michael is getting pounded in his face with jabs and straight rights.

SUPERIMPOSE;ROUND FOUR

WAYNE

What the hell are you doing?

Michael smiles as the punches hit his face. He glances down at Ben's feet, they are too close together. Michael moves in with countless punches, each guided by a very quick jab. Michael throws a hard right uppercut, nailing Ben's face. Ben falls to the mat, knocked out cold.

Michael steps to the center of the ring, his hands up in the air. The ref runs to Ben, and then waves his hands ending the fight. The ref walks to Michael and rises his right hand.

All of Michael's entourage jump into the ring. Barry lifts Michael up into the air.

INT.HOSPITAL-NIGHT

Michael sits in a hospital bed. His ribs are taped, along with two fingers on each hand. An eye patch rests over his left eye, and cotton sits up his right nostril. His right eye is black and swollen.

Pauline stands next to him, along with Allison.

(CONTINUED)

ALLISON
Are you going to be okay?

MICHAEL
Oh yeah, I'm gonna be fine. He barely scratched me.

ALLISON
I think I wanna' be a boxer.

MICHAEL
You should be a doctor.

ALLISON
You keep this up and I'd always be busy.

Michael smiles, Pauline laughs.

MICHAEL
That's right!

Barry enters the room.

BARRY
Hey Pauline. Can you excuse us for a moment?

PAULINE
Oh, sure. Come on Allison.

Allison and Pauline exit the room.

BARRY
You can't be taking this kind of beating every fight.

MICHAEL
I've been in worst shit.

BARRY
Yeah, I guess your right.

MICHAEL
So what's the deal with the belt? I get a shot?

BARRY
Next year.

MICHAEL
Next year? What the fuck, Barry?

(CONTINUED)

BARRY

Listen, I know, it's the best we could do.

MICHAEL

I'm gonna have to defend the number one contender slot sixty fucking times.

BARRY

You can handle it Mike.

MICHAEL

Fucking politics. That's what sports is nowadays.

BARRY

Always will be.

MICHAEL

Listen, I need you to get in touch with someone for me.

BARRY

Mike, we don't know where she is.

MICHAEL

No, not Lisa. I want you to find out if a guy named Sambo is still over at the reserve I was staying at.

BARRY

What for?

MICHAEL

I want to train in Africa.

BARRY

Wait a minute, you wanna train in fucking Africa?

MICHAEL

I need to push myself further. Africa is perfect for that. Besides, the press will love it!

Barry shakes his head.

INT.RECREATION CENTER-NIGHT

A crowd surrounds the ring, as Michael circles BILLY (25) in the center of the ring. Billy hits Michael with a quick jab.

SUPERIMPOSE; SLOT DEFENSE ROUND FIVE

Michael gets rocked by a hard left hook to the body. He retaliates with a strong jab to Billy's face, knocking him back and breaking his nose. Blood begins to rush down his face. Billy rubs his left glove in the blood, and then jabs as Michael's eyes.

Michael wipes the blood off his eyes, and nails Billy with a right hook to his ribs. Billy falls to one knee. Michael walks back to his corner.

The ref walks over to Billy, who is regaining his breath. Billy shakes his head no.

BILLY

I'M DONE.

The ref swings his arms ending the fight. Michael walks to the ref, and the ref raises his right hand into the air. Barry stands next to Michael in the center of the ring.

BARRY

You did it kid!

MICHAEL

Now what?

BARRY

Now we go to Africa!

Michael laughs.

EXT.GAME RESERVE-AFRICA-DAY

Michael runs across the horizon. He is being chased by a group of young lions. He runs past a large oasis, where zebra drink.

He runs past a group of giraffe who curiously watch him trek on by.

The sun rises over a horizon. Along with the sun, Michael runs over the horizon followed by the young lions.

Birds fly overhead while Michael runs past trees and warthogs.

(CONTINUED)

CUT TO:

Michael jumps rope on top of a large rock, overlooking the reserve. Two young lions sit and watch as he never misses a beat.

CUT TO:

Michael sits on the large rock as the sun sets over the reserve. He grabs a bottle of water and takes a few swigs. A young lion walks up next to him, and starts to lick his face.

INT.MADISON SQUARE GARDEN-NIGHT

The seats are all full. The lights grow dim, as the crowd roars. An announcer stands in the center of the ring.

ANNOUNCER

Ladies and gentlemen. It IS TIME!

JOHN WILLIAMS-CAVATINA begins to blare through the speakers. Michael makes his way towards the ring, wearing a nice robe.

He is followed by

Gary, Barry, Al, Joyce, Trey, Pauline, Allison, Marshall, Wane, and Sambo.

ANNOUNCER

Making his entrance to the ring.
The challenger... MICHAEL "THE
LION" SAVARI!

The crowd roars. Michael enters the ring, and bows to the crowd and judges.

The lights go out.

GODSMACK-I STAND ALONE begins to blast throughout the arena. Everyone rises to their feet as they cheer. MAX (28) begins his trek to the ring.

ANNOUNCER

And now, the one, the only the
undefeated middleweight champion of
the world! "HARD AS NAILS" MAX
McKENZIE!

As Max enters the ring he throws a couple punches into the air, and waves to the roaring crowd.

CUT TO:

(CONTINUED)

SUPERIMPOSE; ROUND ONE

The bell rings, Michael meets Max at the center of the ring. Max winks at Michael.

MAX

I'll make this quick, kid.

Michael smiles and begins to circle Max to his own right. Max throws a quick jab, missing. Michael retaliates with a jab of his own. Max dodges the punch. The two circle each other throwing quick punches. Some land, some are slipped.

The bell rings.

Michael and Max go to their corners. Michael sits down on a stool. Barry and Gary jump into the ring.

GARY

Okay, your doing good. Don't let him hit you with to many body shots. Keep your range and use your jab.

BARRY

Your doing good Mike.

The bell rings.

SUPERIMPOSE; ROUND TWO

Michael steps to the center of ring, greeted by a flush jab to his face.

CUT TO:

Michael sitting on the stool in his corner. His right eye is swollen over, and blood is dripping from his left nostril.

SUPERIMPOSE; ROUND EIGHT

The bell rings. Michael stands and walks to the center of the ring. Max now has two black eyes with swelling on his forehead.

Michael begins circling Max. He watches his feet. Max brings his feet close together, and Michael steps in with a one-two combination. He steps back out and continues circling Max again.

Max jabs, missing. He jabs again, missing again. Michael glances down at his feet, to close again. Michael steps in and throws a hard right hook to Max's ribs. Max steps back and retaliates with a hard left hook to Michael's head.

(CONTINUED)

Michael falls forward onto Max, up against the ropes. The ref steps in and breaks them up, pushing Michael back to the center of the ring. Max lies with his back on the ropes, regaining his breath.

Michael glances over to his corner. Trey gives him a thumbs up.

The ref urges Max off the ropes. He steps towards Michael in the center of the ring.

Max throws a sloppy straight right hand, missing Michael. Michael ducks a quick jab, and throws a hard hook to Max's ribs, breaking them. Max falls to his knee, blood begins to pour from his lips.

The ref runs to Max, pushing Michael back and waving his arms, ending the fight.

The crowd is silent.

Max's corner and a doctor jump into the ring and run over to Max. Michael stands looking over them, stunned. The ref raises his right hand.

The crowd remains silent.

Lisa slowly claps in the distant crowd. Michael looks towards her clapping, and spots her standing alone, crying. She runs to the ring, jumps into and runs to Michael.

He greets her with a huge kiss. The crowd roars. Michael's corner jump into the ring. He stays in the center of the ring, kissing Lisa, both are teary eyed.

Gary grabs the belt from Max's trainer and hands it to Michael.

GARY

You did good kid. I'm proud.

Michael stops kissing Lisa and grabs the belt from Gary.

MICHAEL(VO)

Life is one long battle. A game of chess. For me it was a big boxing match. No matter how hard life may be, we can always rise from the ashes.

Bill stands by the ring. Michael looks down at him. Bill winks, turns and steps out of the arena.

(CONTINUED)

LISA
Who was that?

MICHAEL
An old friend.

MICHAEL(VO)
Samuel Clemens wrote that man is
the lowest animal. I used to agree
with him.

CUT TO:

EXT.GAME RESERVE-AFRICA-MORNING

SIMON & GARFUNKEL-THE BOXER

Michael walks holding Lisa's hand. They are accompanied by
two young lions.

MICHAEL(VO)
Now, I couldn't disagree more. Man
may go to war with himself, he may
kill his own kind, and he may even
destroy everything he loves.

Michael turns and kisses Lisa as the sun rises.

MICHAEL(VO)
Man also has the power to love, the
power to give, and the power to
rebuild. Man is not the lowest
animal. Man is nothing more than
possibilities.

FADE TO BLACK

MICHAEL(VO)
And possibilities are endless.

Roll credits over the African Serengeti.

THE END