

MAD GIRL

By

Rammuel R. Lavarro

WGA # 1213613
eCopyright 99T6JV47

630 Grand St., Apt. #4
Hoboken, NJ 07030
(201) 792-0622
rammuellavarro@gmail.com

INT. HIDDEN MILITARY COMPLEX - HOLDING ROOM - NIGHT

Cages run the length of the entire room, each filled with a CHILD.

Caked in dirt and their own feces, the CHILDREN are as old as 12 while others are barely old enough to feed themselves.

MADISON, 6, is in one of those cages.

She's a pretty little girl, a sweet looking kid despite the matted hair and filthy clothes.

She looks over to her right at the BLACK BOY, 12, rocking on his heels and banging his head against his bars.

To her left a TODDLER, 18 months, is screaming for her life.

Suddenly, a GUARD comes through the doors at the end of the hallway with a cart piled high with dinner plates.

The room erupts as the children scream and strain against their cages.

The guard bangs against the bars and the kids shrink back.

As soon as the food is pushed through the slots, however, the children rush forward in a wave.

Madison is no exception; her plate barely makes it into her cage before she is shoveling the gruel into her waiting mouth.

Madison looks back over at the boy to her right.

He is still in the same position, his untouched dinner in front of him.

As she takes a step towards the boy's plate, she hears a crash come from the toddler's cage.

Madison sees the screaming toddler's food on the floor as it lies outside of her cage and out of reach.

After a quick look around, Madison whistles at the toddler.

The child turns in her direction and sees Madison sticking her food covered fingers through the bars.

The baby goes over to Madison.

CUT TO:

(CONTINUED)

Madison scoops up some more food as she tries to keep up with the toddler as she feeds.

Suddenly, the baby scrambles back as Madison's cage is flooded with blinding lights.

The cage door is opened and Madison kicks at the unknown PERSON or PERSONS reaching for her all the while trying to hold onto the cage bars.

The hands finally get their grip and pull.

As Madison hands are ripped free, she opens her mouth to scream.

CUT TO:

INT. MADISON'S BEDROOM - DAY

The screen is black. A voice is heard over the darkness.

MADISON (V.O.)

I want to go home. I want to kill you all.

DR. HALLERMAN (V.O.)

You say this to yourself and then what happens?

MADISON (V.O.)

And then I wake up.

And MADISON, 17, is sitting up in her bed, a blank look on her face.

INT. MADISON'S HOUSE - BATHROOM - DAY

Madison is in the shower.

DR. HALLERMAN (V.O.)

What else do you remember about the dream?

MADISON (V.O.)

I remember feeling hands all over me. And then...

CUT TO:

Madison is in front of the bathroom mirror.

(CONTINUED)

MADISON (V.O.) (cont'd)
And then nothing. I'm sorry.

DR. HALLERMAN (V.O.)
Is this upsetting you?

Madison finishes drying her hair.

INT. MADISON'S BEDROOM - DAY

Madison is a pretty girl but isn't showy about it.

She takes a last look at herself in the mirror, a quick pass to make sure her Catholic school uniform is neat, clean and in place.

MADISON (V.O.)
Only the part where I say I'm going
to kill you all. Why would I do
that?

Madison scoops up her book bag and heads for the door.

INT. DR. HALLERMAN'S OFFICE - DAY

DR. HELEN HALLERMAN sits across from Madison.

Though Hallerman is an older woman (60s), her smile and eyes are bright and youthful.

DR. HALLERMAN
Well, we both know that you would
never kill anyone.

MADISON
So why would I say that to myself?

DR. HALLERMAN
What do you think the dream
means? What's so funny?

MADISON
Nothing. I was hoping that you
could tell me that.

INT. KITCHEN - DAY

SUZANNE, 40s, Madison's mother, is at the kitchen sink doing the dishes.

She's a beautiful woman but like her daughter, she's chosen to be quiet about it in her choice of clothes and makeup.

ANNA, 14, is at the table eating her breakfast. It's easy to see that she and Madison are sisters; the only difference is in height.

INT. DR. HALLERMAN'S OFFICE - DAY

DR. HALLERMAN
Anything happening at home? At school?

MADISON
No. Not really.

DR. HALLERMAN
No or not really?

INT. KITCHEN - DAY

As Madison slowly walks up behind Suzanne, Anna opens her mouth to say something.

Madison shoots Anna a warning.

INT. DR. HALLERMAN'S OFFICE - DAY

MADISON
No, not that I can think of.

DR. HALLERMAN
How are your parents? Your sister?

MADISON
They're fine. Anna's fine.

INT. KITCHEN - DAY

As Madison grabs Suzanne from behind, her mother lets out a shriek.

(CONTINUED)

SUZANNE

Madison! Don't do that!

Madison plants a big old kiss on her mom's cheek.

As she does this, STEVEN, 40s, Madison's father walks in. He's a good-looking man with his salt-and-pepper hair and shy, sheepish grin.

STEVEN

And what about the old man?

As he sits down at the table, Madison comes up behind him and gives him a hug and a kiss.

MADISON

(to Suzanne)

Mom, I gotta get going.

SUZANNE

I'm not the one who woke up late.

ANNA

Yeah, we're not the one who woke up late.

SUZANNE

Oh, Maddie, before I forget, can you pick up your sister after her dance class?

ANNA

I don't need her to pick me up.

STEVEN

Anna, please.

MADISON

I can't today. Don't you remember? My science project?

SUZANNE

Weren't you working on that last week? You're not done yet?

ANNA

Yeah, you're not done yet?

MADISON

(to Suzanne but directed at Anna)

No, I'm not done yet.

(CONTINUED)

SUZANNE

I think they give you kids too much homework.

ANNA

But with all the time you've been putting into it, you should almost be finished by now, no?

MADISON

Mom, I gotta go.

SUZANNE

How long will you be tonight?

MADISON

I don't know.

SUZANNE

Well, if you are going to be late like last time...

MADISON

I'm not going to be late.

SUZANNE

If you are, call.

MADISON

Yes, "mother".

Madison gives Suzanne another kiss on the cheek which makes her smile.

INT. DR. HALLERMAN'S OFFICE - DAY

DR. HALLERMAN

You hinted at a possible boy in your future the last time you were here. How is that working out?

MADISON

Oh, that. No. It turned out he was going out with someone else already.

DR. HALLERMAN

That's too bad.

MADISON

I don't really want to talk about it.

(CONTINUED)

DR. HALLERMAN

You don't have to if you don't want to.

MADISON

Sorry.

DR. HALLERMAN

You have nothing to be sorry about, Madison.

MADISON

Sorry.

They both laugh.

DR. HALLERMAN

How are you feeling? Any panic attacks? Anxiety?

MADISON

A little. But nothing like before.

DR. HALLERMAN

You're doing good then.

MADISON

So far.

Hallerman looks over at the clock.

DR. HALLERMAN

Well.

As they both stand up, Madison looks over at the couch in the corner of the room.

MADISON

Does anyone every use that?

DR. HALLERMAN

Actually, no, now that I think of it.

MADISON

Just in the movies, huh?

DR. HALLERMAN

Just in the movies.

INT. HALLWAY - DAY

As Madison exits the room..

DR. HALLERMAN
Madison?

Madison turns around and looks back at Helen.

DR. HALLERMAN (CONT'D)
Do me a favor and think on your
dream for me, would you? There's
something there, I can feel
it. What it is, well, that I can't
say. Not something you want to
hear from your therapist, I
know. But if you keep at it, I
think something will come up. Will
you do that for me?

MADISON
Okay.

DR. HALLERMAN
I'll see you next week.

MADISON
See you later, Dr. Hallerman.

Madison turns back around and heads for the door.

I/E. MINIVAN - DAY

The minivan rolls to a stop right in front of a St. Peter
and Paul, a private Catholic high school.

Madison hits pause on her iPod, grabs her bag and reaches
for the car door handle.

Madison and Anna lean over, kiss their mother on the cheek
and then exit the car.

EXT. SIDEWALK OUTSIDE OF SCHOOL - DAY

As soon as the car is out of sight, Madison turns on Anna.

ANNA
What did I say?

(CONTINUED)

MADISON
You said enough.

ANNA
I'm not the one doing the nasty
with Brian Stefans.

MADISON
Everyone can hear you, jerk. And
we're not doing anything.

ANNA
You are such a slut.

MADISON
We made out, alright?

ANNA
So you guys haven't...

MADISON
No!

ANNA
But you'll tell me when you do,
right?

MADISON
Yes.

ANNA
You promise?

MADISON
I promise, okay?

ANNA
When you say made out, does that
mean tongue?

The bell starts ringing.

Madison hurries along with the other kids as Anna chases
after her.

ANNA (CONT'D)
It's a simple question. Yes or
no. Or...oh my God. Is it none of
the above?

The bell continues ringing as the door closes behind the
last student.

SOUND CROSSOVER TO:

INT. CLASSROOM - DAY

Madison is watching the classroom door nervously as the final bell rings.

MR. HANSON, 50s, looks up at the clock as he heads for the door.

MR. HANSON

It's a myth about the French being rude. People are rude if you're rude. So say it with me, people:
Comment allez-vous?

Mr. Hanson is reaching for the doorknob just as BRIAN steps in.

He's a good looking kid, slight of build but as he walks over to his desk behind Madison, he does so with the ease and confidence of someone bigger than he is.

MR. HANSON (CONT'D)

Speaking of rude...nice of you to make it, Mr. Stefans.

MIKE

Sorry, Mr. Hanson.

MR. HANSON

Apology accepted, Mr. Stefans.
(turns his attention back to the class)
Alright, let's get back to where we left off yesterday.

Brian takes a seat directly behind Madison.

After making sure that no one can see her, Madison hands Brian a folded piece of paper.

Brian unfolds the note.

It reads: I STILL NEED HELP WITH MY SCIENCE PROJECT.

Brian starts writing back.

He folds the paper back up and hands it over to Madison.

She opens it and it reads: HOW CAN I HELP?

She scribbles something fast and hands it back.

He reads: YOU'RE SMART.

(CONTINUED)

Brian leans in on her ear.

BRIAN
I'll think of something.

As he pulls away, Brian's lips brush against Madison's neck which causes her to blush and smile.

INT. SCHOOL HALLWAY - DAY

Madison is at her hallway, the smile still on her face.

She closes her locker and turns to find TAYLOR, 17, another one of her classmates, staring at her.

Taylor is more than pretty; she is hot and sexy and wants everyone to know it.

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

MADISON
I'm not doing anything.

TAYLOR
Stay away from him.

MADISON
I don't want to fight.

TAYLOR
I do.

Taylor holds her hand like a gun, puts her index finger to Madison's temple and pushes her head to the side.

TAYLOR (CONT'D)
Watch your back, bitch.

As Taylor walks away, Madison's smile is replaced with a look of concern.

INT. BEDROOM - NIGHT

As Brian slips a hand underneath her school shirt, he starts working Madison's neck with slow kisses.

MADISON
No.

(CONTINUED)

BRIAN

Yes.

Madison pulls herself away from Brian.

Brian sighs and sits up. He plays with the back of Madison's shirt as she grabs the well worn TEDDY BEAR lying on the bed.

Madison gets up and goes over to Brian's desk.

BRIAN (CONT'D)

You still thinking about Taylor?
I'll talk to her tomorrow.

MADISON

It's not Taylor. I mean it is but
it isn't.

BRIAN

Then what?

Madison holds the bear out for Brian to see.

MADISON

Why do you have this?

BRIAN

I've had it a long time.

MADISON

Oh, yeah? Did your mom give this
to you or something?

BRIAN

Right before she died.

MADISON

I didn't mean anything.

BRIAN

I guess it's stupid but it makes me
feel better.

MADISON

It's not stupid.

Madison notices something sticking out through the seams.

MADISON (CONT'D)

What's this?

(CONTINUED)

BRIAN
It's nothing.

Brian reaches for the bear but Madison pulls it away.

She pulls out a folded piece of paper, opens it up and begins to read. After a few seconds, she stops and looks over at Brian.

MADISON
This is the note from today.

BRIAN
I keep anything important in there. This way if something happens, like a fire, whatever, then I can just grab it and go. I keep all of your notes in there.

Madison puts the bear down on the desk and goes back over to him. They start up again.

He starts to unbutton Madison's shirt.

She gently pushes him away from her.

MADISON (CONT'D)
Brian. I told you: I'm not ready.

BRIAN
I know that.

MADISON
So what are you doing?

BRIAN
Just giving you some things to think about.

She laughs at this and they go back to their business.

INT. BUS - NIGHT

Madison sits at the back of the bus, a smile on her face.

She turns and sees a MAN IN A BASEBALL JACKET watching her.

She looks away and nervously fiddles with the sticker that runs along the bottom of the window: FOR EMERGENCY PUSH IN.

As soon as she gives it a tiny tug, however, it starts to unravel.

(CONTINUED)

Madison looks back at the man in the baseball jacket who is still watching her.

She goes back to the sticker and tries to put it back the way it was.

Finished, Madison looks back over at the man but he's already looked away.

Madison leans her head against the window and lets out a big yawn. Her eyes slowly close and in a few seconds she is fast asleep.

FADE TO BLACK:

CUT TO:

INT. BUS - NIGHT

Madison wakes up to find that the bus has come to a stop and the baseball jacket man standing over her.

MADISON
What's going on?

Baseball jacket man gives a quick flash of his POLICE BADGE and points at the sticker on the window; it is now dangling free.

POLICE OFFICER #1
Vandalizing public property.

MADISON
But I wasn't doing that.

He grabs Madison by the arm, pulls her up and towards the back door exit.

The other PASSENGERS stare at the two of them as they walk past and exit from the rear of the bus.

EXT. SIDE OF THE ROAD - NIGHT

As the bus pulls away, panic begins to grow in Madison's eyes as the cop pulls her in the direction of a waiting van.

I/E. VAN - NIGHT

The back doors of the van open up and Madison can see that there are TWO OTHER MEN inside.

She takes a step backwards but the police officer has a tight grip on her.

MADISON

Wait.

Someone in the van laughs and the police officer pushes Madison inside.

INT. VAN - NIGHT

As the van drives along, Madison presses herself against the wall as far away from the men as she can.

She can see up front that the DRIVER is adjusting the rear view mirror.

POLICE OFFICER #1

Did you know that messing around with state property is also a federal offense? Not only are you looking at a fine, you're looking at possible jail time. Definitely a couple of months in juvee and that's without any priors. Any of this sound good to you?

MADISON

No.

POLICE OFFICER #1

No because it's not. And everything I just said that can happen will happen. If we take you in. Do you want us to take you in?

MADISON

No, but I don't understand any of this.

POLICE OFFICER #1

Then there it is, problem solved: no one's taking no one in. Right, guys?

The men just watch Madison.

Police officer #1 leans in close.

(CONTINUED)

POLICE OFFICER #1 (CONT'D)
But what do we get in return?

He strokes her chin and tries to push his thumb into her mouth.

Madison pulls away and he grabs her by the hair.

POLICE OFFICER #1 (CONT'D) (cont'd)
This can go one of two ways: This
can be nice...

He gives her hair a yank.

POLICE OFFICER #1 (CONT'D) (cont'd)
...or not nice. What's it going
be? Door number one?

Another quick tug on her hair.

POLICE OFFICER #1 (CONT'D) (cont'd)
Or door number two?

Madison looks down.

Police officer #1 smiles and undoes his pants.

MADISON
I choose two.

Police officer #1 looks back at Madison and sees the blank look in her eyes.

He opens his mouth to say something and gurgles up blood as Madison hits him three times in his throat with her open hand.

The other cops are in shock as Madison kicks their brother-in-blue out of the door. They watch in horror as his body bounces along the street.

Madison turns around to face the other men. This time she has a smile on her face.

EXT. ROAD - NIGHT

The van is going along smoothly and then begins to zig zag all over the road.

INT. VAN - NIGHT

The other two cops fight back but it's obvious that madiosn has been trained and trained well.

The only thing that they can do is scream.

The driver is staring wild eyed into the rear view mirror as chaos unfolds in the back of the van.

DRIVER

Fuck this!

He opens up the driver's side door and jumps.

EXT. ROAD - NIGHT

The driver grunts with pain as he hits the ground rolling.

The van swerves and flips end over end until it eventually comes to a screeching halt.

The driver stands up and approaches the wreckage with his gun drawn.

He walks up to the partially opened doors and peers inside.

Nothing but the mutilated bodies of his fellow officers.

He pulls his head out of the van, turns and finds himself eye to eye with Madison.

Madison's first hit disarms him; the following barrage drives him back and crashing to the ground.

Madison sees the driver reaching for the gun strapped to his leg and rushes him.

His first shot is to her gut which backs her up.

The second one grazes the side of her head, snapping her back.

She goes down...

INT. EXAMINING ROOM - NIGHT

...and lands on an examining table.

It's a blur of noises and voices as she looks up at the STRANGERS around her.

(CONTINUED)

An OLDER MAN, late 60s, leans over her and shines a light into her eyes.

The light disappears as he leans in closer and his face comes into focus.

INT. MADISON'S BEDROOM - NIGHT

Madison wakes up with a start.

She sits up and looks around her room, a frightened look in her eyes.

She lies back down and closes her eyes.

MADISON
I want to go home.

OLD MAN (OS)
You are home, Madison.

Madison turns at the sound of the voice.

She sees the old man in her dreams standing at the side of her bed and smiling at her.

Madison screams.

INT. MADISON'S BEDROOM - DAY

Madison wakes up with the sun in her eyes as she gasps for breath.

Madison lies back down but her eyes are now wide open.

INT. MADISON'S BATHROOM - DAY

Madison wipes away the steam on the mirror.

She looks down and feels the tiny, faded scar running along her belly.

She leans in and looks hard but she cannot find any scar on the side of her head.

INT. KITCHEN - DAY

When Madison enters, Suzanne is doing dishes while Anna and Steven are at the kitchen table.

As Steven reads the paper, Madison takes a seat next to Anna who is eating breakfast.

SUZANNE
 (see Madison)
 I was just about to send a search party for you.

STEVEN
 Late night?

MADISON
 Just working on a project.

STEVEN
 Homework on a Friday night. That's my Madison.

ANNA
 What's your project about?

STEVEN
 What was that?

MADISON
 She's being an idiot.

ANNA
 I'm being a what?

SUZANNE
 Madison.

MADISON
 Dad?

STEVEN
 Yeah?

MADISON
 When did I have my appendix out?

STEVEN (CONT'D)
 (to Suzanne)
 How old was she?

(CONTINUED)

SUZANNE

Six. You were six years old. Here, baby. You have to eat something.

Suzanne puts a bowl of Count-Chocula in front of Madison.

ANNA

(to Madison)

Can we go to the mall?

MADISON

Are you serious?

ANNA

Please?

MADISON

Fine.

ANNA

Cool.

Madison moves a majority of the marshmallows to the side bowl and takes a spoonful of just the cereal into her mouth.

Steven watches her as she does this.

STEVEN

I'm the same way. I like to save the marshmallows for last.

Anna picks up a slice of toast and - holding it like a throwing star - aims it at her big sister.

Madison smiles and continues eating.

INT. MALL - DAY

Anna and Madison are exiting a Forever 21 type clothing store.

ANNA

So where to now?

MADISON

You're the one shopping.

ANNA

What's wrong with you?

(CONTINUED)

MADISON

I've been having trouble sleeping.

ANNA

I'm sure you have.

MADISON

I'm serious. You ever have dreams that seemed so real that even when you woke up you weren't sure if you were awake or not?

ANNA

I guess.

MADISON

I'm having those kinds of dreams.

ANNA

Like what?

MADISON

Like people are hurting me. And I'm hurting them back. I think something might have happened to me last night.

ANNA

Okay! Cukoo.

MADISON

Don't say that.

ANNA

Sorry. It was just a joke.

They continue walking.

Anna looks over at her sister, waiting for her to say something.

ANNA (cont'd)

Hello?

MADISON

What?

ANNA

You were saying something happened last night?

(CONTINUED)

MADISON

In my dream there was this old man.

ANNA

What did he look like?

MADISON

Nothing. I'm sorry. It's a beautiful day and we're at the mall and having fun and I'm talking about...I don't even know what I'm talking about. Let's get something to eat. My treat. What do you say?

ANNA

I say, as always, your wish is my command, master.

They lock arms and walk away.

INT. MALL - FOOD COURT - DAY

Madison stands off to the side as Anna looks up at the McDonald's menu.

Madison looks over at a desperate MOTHER trying to soothe her CRYING BABY.

Madison starts making faces at the kid and surprisingly, the baby stops crying.

The mother looks over at Madison and mouths the words "Thank you".

Madison smiles at her and then looks over the mother's shoulder to see a WOMAN, 40s, working behind the Wendy's counter, watching her.

Uncomfortable, Madison looks back over at Anna who is just placing her order.

Madison looks back over at the mysterious woman but she's gone.

INT. LIVING ROOM - DAY

Madison and Anna walk in loaded up with shopping bags.

(CONTINUED)

STEVEN (O.S.)

And here come they come as we
speak.

Madison turns and sees the old man from her dreams sitting
on the couch.

Anna walks over and looks back at Madison who has not moved.

SUZANNE

Madison. Come in and say hello.

Madison puts down her bags and walks over.

OLD MAN/DR. ALBRECHT

So this is Madison.

He stands up and extends his hand to her.

STEVEN

Madison, I'd like you to meet Dr.
Albrecht. He's the head of
department over at the college.

Madison awkwardly shakes Dr. Albrecht's hand.

MADISON

Hi.

SUZANNE

(laughing)

Hi!

MADISON

I mean, hello. Nice to meet you.

DR. ALBRECHT

It's my pleasure, Madison.

Albrecht has not let go of Madison's hand. She pulls back
and stumbles a step or two in the process.

She rights herself and starts heading for her bedroom.

SUZANNE

Dinner's almost ready.

MADISON

I think that I'm going to skip
dinner tonight. I had something at
the mall.

(CONTINUED)

SUZANNE

Mall food is not food. Besides, we
have a guest.

As she walks past him, Madison takes another quick look over
at Albrecht but he's no longer paying attention to her.

Madison looks away and hurries down the hallway.

INT. DINING ROOM - NIGHT

Everyone is at the table: Madison, Anna, their parents and
Dr. Albrecht who is seated at the head of the table.

They've just finished dinner.

DR. ALBRECHT

That was delicious, Suzanne. I
can't remember the last time I had
a home cooked dinner.

SUZANNE

I'm sure Nancy was a much better
cook than me.

DR. ALBRECHT

Nancy was an astounding woman, full
of wit and intelligence. Cooking,
however, was not one of her
talents.

MADISON

Your wife is dead?

SUZANNE

Madison!

STEVEN

Madison, that wasn't appropriate.

DR. ALBRECHT

Steven, Suzanne. It's fine.
(to Madison)
She died of cancer.

MADISON

When did she die?

STEVEN

That's enough, Madison!

(CONTINUED)

SUZANNE

What's gotten into you?

MADISON

I don't feel good. May I be excused?

SUZANNE

You're not going anywhere until you apologize to Dr. Albrecht.

DR. ALBRECHT

Suzanne.

SUZANNE

Madison Paige White.

MADISON

I'm sorry.

Madison gets up and heads down the hallway, not even bothering to look back this time.

INT. MADISON'S BATHROOM - NIGHT

Madison is hunched over the toilet as she throws up her dinner.

She goes over to the sink, turns on the water and cleans up. Once she finishes she takes a look at herself in the mirror.

MADISON

Madison Paige White.

She wipes her mouth with a towel and exits.

INT. MADISON'S BEDROOM - NIGHT

Madison is at her desk staring at her laptop.

She crumples up the homework that she's begun and throws it into the waste basket.

She picks up her medication and is scrutinizing it when she hears the VOICES.

She looks around and then realizes that they are coming from the air conditioning duct.

She walks over, bends down to listen but the voices are low and indecipherable.

(CONTINUED)

She goes over to the door and listens.

Nothing.

She goes to the window, looks out and sees her parents and Albrecht talking by the side of the house.

She looks back at the vent and can hear them but still nothing that she can understand.

When she looks back out of the window, they're gone.

Madison grabs her medication, pops two pills into her mouth and goes to her door.

She cracks it open and looks into Anna's room.

Anna's back is to her as she sits in front her television watching "Beauty and The Beast".

Madison closes her door, turns and heads for the window.

FADE TO BLACK:

FADE IN:

INT. BRIAN'S BEDROOM WINDOW - NIGHT

Brian is asleep on the bed. Madison shakes him gently awake.

BRIAN

Jesus! You scared the hell out of me.

MADISON

I'm sorry. Is it too late? Should I go?

BRIAN

No but what are you doing here?

MADISON

I was thinking maybe we could walk around and talk. If you don't mind I mean.

BRIAN

Let me get changed.

Madison turns around and looks out of the window.

Brian grabs his letterman's jacket and comes back over.

(CONTINUED)

BRIAN (cont'd)
Let's go.

EXT. SIDEWALK - NIGHT

As Brian and Madison walk, an awkward silence hangs in the air.

MADISON
I like your jacket.

BRIAN
Thanks.

MADISON
Why wrestling?

BRIAN
I don't know. I'm good at it. I do other things: kickboxing, stick-fighting, jiu-jitsu.

MADISON
I didn't know you were so violent.

BRIAN
I'm not.

MADISON
Or dangerous.

BRIAN
I'm definitely not. How about you? You're not on any sport.

RTS?

MADISON
Too clumsy.

BRIAN
You're not clumsy. You're graceful.

MADISON
Yeah, right.

BRIAN
You can see it in everything you do. The way you walk or lean against your locker. Even the way you tilt your head when you talk. And I sound like an idiot.

(CONTINUED)

MADISON

You don't sound like an idiot.

BRIAN

I sound like someone who's trying to hard to be cool.

MADISON

I'll let you in on something: you don't have to try. You are cool.

BRIAN

Thanks. A guy needs to get his ego stroked once in a while.

They both laugh at his little joke.

MADISON

Besides my gracefulness, what else attracted you to me?

BRIAN

Your reputation.

MADISON

I have a reputation?

BRIAN

For doing your own thing. You're pretty but you don't hang out with the usual crowd of narcissists. You're smart but you're not one of the geeks. Everyone likes you but you hang out with no one. You are an island unto yourself.

Brian can see she is bothered by what he has said.

BRIAN (CONT'D)

I didn't mean anything by that. I just meant you can hang by yourself and seem cool with it. Most people can't do that. I wonder why that is.

MADISON

People are afraid.

BRIAN

Of what?

(CONTINUED)

MADISON
Of whatever.

BRIAN
How about you? You afraid?

MADISON
Of everything.

BRIAN
Do you see anyone?

MADISON
What do you mean?

BRIAN
A therapist, shrink, whatever.

MADISON
No. Why? Do you?

BRIAN
I did after my mom passed away. My
dad thought it would be a good
idea.

MADISON
Did it help?

BRIAN
It did strangely enough.

MADISON
Why is it strange?

BRIAN
It isn't. I think that most people
think that if you go to a
therapist, there's something wrong
with you, that you're nuts or some
bullshit. Worse, they think that
you're weak. But if they just
thought about it they could see it
for what it really is.

MADISON
And what's that?

BRIAN
Sometimes it feels better when you
talk to someone.

(CONTINUED)

MADISON
It does, doesn't it?

BRIAN
It does.

MADISON
Can we go back to your house?

They stop walking.

INT. BRIAN'S BEDROOM - NIGHT

Madison is sitting on the bed playing with the teddy bear.

When Brian comes over to join her, Madison gets up and goes over to the desk with the bear in hand.

She grabs a pen and paper and starts writing.

As soon as she is finished, Madison folds up the paper over and over onto itself. She takes the tiny package and pushes it into the teddy bear's open seam.

She puts the bear on the desk next to the printer and then comes back to the bed.

BRIAN
What did you write?

MADISON
You can read it later.

BRIAN
When's later?

MADISON
Tomorrow.

She leans in and they kiss.

As they fall onto the bed, clothes start to come off.

FADE TO BLACK:

FADE IN:

EXT. BUS - NIGHT

After the front doors open, Madison - dressed in all black - climbs aboard and heads for the back of the bus.

INT. BRIAN'S BEDROOM - NIGHT

Madison is lying next to Brian and dead asleep.

INT. BUS - NIGHT

Madison takes a seat by the window.

INT. BRIAN'S BEDROOM - NIGHT

Madison takes in a deep breath.

INT. BUS - NIGHT

The scenery begins to change.

The number of street lamps are decreasing and the potholes increasing.

INT. BRIAN'S BEDROOM - NIGHT

Madison begins to stir in her sleep.

INT. BUS - NIGHT

One family homes give way to public housing and abandoned warehouses...

INT. BRIAN'S BEDROOM - NIGHT

Madison shivers...

INT. BUS - NIGHT

Mid-size vehicles turn into souped up SUVs and cars on blocks or on fire.

INT. BRIAN'S BED ROOM - NIGHT

Madison wakes with a start.

She looks over at Brian but he is still asleep.

MADISON

Brian?

She gives him a shake but he doesn't stir.

She turns on the bedside lamp.

MADISON (CONT'D)

Brian?

She shakes him again and blood begins to slowly seep out from beneath his body.

Madison turns his face towards her and sees the large gaping hole in his head.

She recoils, falls off of the bed and pushes herself into the corner of the room.

She looks over at the door.

INT. HIDDEN MILITARY COMPLEX - ECT ROOM - NIGHT

It is no longer Brian's room.

It's a completely white room with padding on the walls.

On one side of the room is a large observation window and the SILHOUETTE OF A MAN can be seen standing in it.

An examining table is set up in the middle of the room.

Madison, now age 6, is dressed in pajamas and curled up in the corner.

The door opens and Steven and Suzanne enter the room.

They are ten years younger and dressed in all white scrubs from head to toe.

As soon as she sees the hypodermic needle in Suzanne's hand, Madison tries to make a run for it.

But Steven is there and grabs a hold of her before she gets too far.

(CONTINUED)

Madison kicks and screams the entire way as Steven drags her to the table.

MADISON

Daddy, no.

Steven hesitates at first but as soon as Suzanne appears, he goes back to business.

After Steven straps her in and gags her, he steps aside and Suzanne moves in on Madison with the hypodermic needle.

As soon as she injects her, Suzanne and Steven leave the room.

The lights from the window cut out and the man in silhouette disappears.

The lights flicker in the room and Madison's eyes grow wild in fear.

As her tiny body jumps up, her back arches in a bridge before falling back down onto the table, limp and exhausted.

Even through the gag we can make out her words:

MADISON (cont'd)

Please don't hurt me anymore.

And the lights go bright as she closes her eyes and screams.

INT. HIDDEN MILITARY COMPLEX - MIND CONTROL ROOM - NIGHT

A BLACK MAN, early 20s, sits bound and gagged in a chair.

Madison, 6, is sitting in a chair opposite him. Headphones cover her ears and she has her tiny hands wrapped around the handle of a 9mm Glock.

The lights in the room begin to flicker in a steady rhythm as a faint, low pitch whine is heard in the background.

INT. BUS - NIGHT

The bus has stopped and the BUS DRIVER, early 60s, turns around in order to get a better look at Madison.

INT. HIDDEN MILITARY COMPLEX - MIND CONTROL ROOM - NIGHT

The gun is too big for little Madison; she can barely hold it.

Another pair of hands, these belonging to an ADULT, come up along each side and help to steady her own.

The lights grow brighter and brighter, the whine louder.

INT. BUS - NIGHT

BUS DRIVER

This is the last stop, miss. You can get off here or come back with me and catch another bus back.

The bus driver puts it into park, gets up and heads toward her.

INT. HIDDEN MILITARY COMPLEX - MIND CONTROL ROOM - NIGHT

Madison looks at the hands around her own and then up to see Albrecht smiling down at her.

The lights are now at a frenetic strobe-like effect.

The whine has reached a deafening volume but Madison's blank stare has not changed.

INT. BUS - NIGHT

BUS DRIVER

Are you listening, miss? Alright, I gotta get going, young lady. What's it going be?

INT. HIDDEN MILITARY COMPLEX - MIND CONTROL ROOM - NIGHT

Madison seems to come out of her stupor for just a second and opens her mouth to say something.

INT. BUS - NIGHT

BUS DRIVER

You going to get off here or what?

The gun goes off and the bus driver goes down.

(CONTINUED)

Madison goes over to the bus driver's body and shoots him one more time before killing the bus' engine and lights.

Madison pulls out a mask, stretches it over her face and exits the bus.

INT. ABANDONED APARTMENT COMPLEX - LOBBY - NIGHT

FIVE MEN IN BLACK COMMANDO CLOTHING, guns up and ready for trouble, come out of the shadows.

MAN #1
What the hell is this all about?

MAN #2
What's his face called up and said
he saw someone enter the perimeter.

MAN #1
Shit, man. This is just another
one of Ronnie's bullshit exercises
he's putting us through. These
fake ass war games of his. For
"when they come". Did you see
that?

MAN #2
See what?

MAN #1 stares into the shadows.

MAN #1
Hey. Where the hell is what's his
face?

That's when the BLACK GARBED INTRUDER comes stumbling out of the shadows with a GUN in his hand.

And our boys shoot the hell out of the guy until he is dead, dead, dead.

All of the men approach the body, tense and their guns still drawn.

MAN #1 leans in closer, pulls off the would-be assassin's mask and then recoils in recognition.

MAN #1 (CONT'D)
Fuck!

The dead man is dressed in all black.

His mouth has been gagged and taped shut.

(CONTINUED)

His right hand has been taped to his gun.

MAN #2

Oh shit.

MAN #1

It's what his face.

And that's when Madison comes flying out of the shadows and jumps right into the thick of them.

Brutal and efficient, Madison makes her way through the men and kills them one by one.

When the smoke clears, Madison stands alone.

She sees the elevator and walks towards it.

INT. ABANDONED WAREHOUSE - TOP FLOOR HALLWAY - NIGHT

The elevator doors open but no one steps out into the empty hallway.

INT. ABANDONED WAREHOUSE - ROOM - NIGHT

The room is decaying and decrepit and empty like the hallway.

And then the door bursts open as RONNIE, early 20s, crashes through it.

Bloody and beaten, Ronnie gets up, still game as Madison enters the room.

He pulls out his knife and shifts his weight as he prepares himself for the attack.

Madison never breaks her stride.

Ronnie slashes and stabs at her and gets nothing but air.

In a matter of seconds, Madison has disarmed and stabbed him more than a dozen or so times.

Madison pulls out her gun and aims it at Ronnie.

RONNIE

Not fighting for food anymore are we?

Madison stops and lowers the gun.

(CONTINUED)

RONNIE (CONT'D)

But you're still trapped in that cage; you just don't know it. Will you still see my face when you wake? Break those chains that bind you. Break them and be free.

Madison raises the gun and pulls the trigger.

INT. MADISON'S BEDROOM - DAY

Madison is bolts upright in her bed. She looks down at her shaking hands.

INT. KITCHEN - DAY

Madison joins her father and Anna at the kitchen table.

ANNA

And mom wanted me to go in there to get you.

STEVEN

Late night partying?

MADISON

Just my science project.

STEVEN

That's my girl.

ANNA

You're still not finished with that thing?

MADISON

(to Anna)

Don't.

SUZANNE

So what are you're plans today?

MADISON

I didn't have anything in mind.

ANNA

Can we go the movies?

MADISON

Can you just give me a minute?

(CONTINUED)

SUZANNE

Why are you talking to your sister
that way, Madison?

MADISON

Because she's annoying me.

STEVEN

That's still no reason to talk to
her like that.

MADISON

Whatever.

SUZANNE

Excuse me?

STEVEN

Dammit. I'm running
late. Albrecht's going to cut my
head off.

(to Madison)

And you and I are going to talk
whne I get back.

He throws the newspaper on the table and Madison catches
sight of the headlines: "Drug Deal Dead".

STEVEN (CONT'D)

(to Madison)

Are you listening to me.

SUZANNE

Madison Paige White.

MADISON

Yes I heard you.

As Steven exits the room, Madison scoops up the paper and
starts reading.

ANNA

Can we please go to the movies?

MADISON

I'm busy.

ANNA

But you just said you didn't have
anything to do.

(CONTINUED)

MADISON

Fine. Let's go to the movies.

ANNA

Are you serious?

MADISON

But we're leaving now.

Before Anna can say anything, however, Madison is already up and out of the kitchen.

INT. CAR - DAY

Anna is fiddling with the radio when Madison reaches over and turns it off.

ANNA

That's rude.

She looks over and sees that they're passing the Garden State Mall.

ANNA (CONT'D)

And that's the mall.

MADISON

We're not going to the movies.

ANNA

Then where are we going?

INT. GYM - DAY

Brian is busy taping his hands when he sees another fighter - YOUNG KID, 12 - practicing with a pair of fighting sticks.

CUT TO:

Brian swings the sticks so fast that they begin to blur. He stops and hands them back to the smiling kid.

He positions the kid into the correct stance...

BRIAN

You see? You fall back like this? You leave yourself wide open. Got it?

(CONTINUED)

YOUNG KID

Got it.

BRIAN

Good.

Brian looks away and at the ring.

CUT TO:

Brian is in the middle of the ring sparring with a FIGHTER (#1).

Another FIGHTER (#2) enters with Madison by his side.

FIGHTER #2

Hey, Brian. Someone's here to see you.

Brian turns and - seeing that it's Madison - smiles. He looks over and sees Anna waving at him.

He waves in return and doesn't even come close to seeing his opponent's roundhouse kick to his face.

Madison eyes open in shock as Brian hits the canvas.

She moves towards Brian but Fighter #2 holds her back.

INT. GYM - OFFICE - DAY

Brian is sitting in a chair and with his head back.

While Madison holds an ice pack to his nose, Fighter #1 is watching from the side.

Madison touches his nose and Brian winces in pain.

FIGHTER #1

(concern)

Dude?

BRIAN

(he points at his nose,
shaking his head)

Dude.

FIGHTER #1

(relieved)

Dude.

Brian nods and bumps fists with his Fighter #1 as he exits the office.

(CONTINUED)

MADISON

I'm sorry about distracting you.

BRIAN

It's my fault.

(to Anna)

Actually it was your fault.

ANNA

No! I was just waving at you. Oh. That was a joke, right?

BRIAN

It was a joke.

MADISON

(to Anna)

Can you wait for me outside? I need to talk to Brian and I need to do it alone.

ANNA

Fine.

(to Brian)

Watch yourself in there.

BRIAN

Good advice.

Anna gives Madison a look and then walks out of the office.

BRIAN (cont'd)

(to Madison)

What're you doing here?

MADISON

I need to show you something.

BRIAN

What is it?

MADISON

I don't want you to think I'm crazy.

BRIAN

Why? Are you?

MADISON

No, I'm not.

(CONTINUED)

BRIAN

No, I know that. Go ahead: show me.

She gets up and closes the door.

CUT TO:

INT. GYM - DAY

Anna stands off to the side and watches as the other fighters work out.

A SWEATY FIGHTER walks by Anna.

ANNA

(to a passing fighter)
Your low kick looks good.

He looks back at her as he walks away.

CUT TO:

INT. GYM - OFFICE - DAY

Madison watches Anna a few seconds more before closing the shades and walking over to Brian who's on the computer.

MADISON

Did you find anything?

BRIAN

Everyone figures it's a drug related killing.

MADISON

No witnesses?

BRIAN

Mad.

MADISON

I can tell you what the lobby looks like, that the elevator smelled like piss. I can tell you what floor he was on, what room he died in.

BRIAN

It was just a dream. Maybe it's like deja vu.

(CONTINUED)

MADISON

It didn't feel like a dream and it wasn't deja vu. The whole time, I kept telling myself to wake up, to stop but I couldn't. It was like there was someone there, whispering in my ear.

BRIAN

It sounds scary.

Brian takes another look at the article.

BRIAN (CONT'D)

Okay.

MADISON

So you believe me?

BRIAN

I'm crazy about you, Maddie. If I can help you figure this out, then I want to help you figure this out.

MADISON

Thank you.

She goes over to him and sits on his lap. They start kissing.

BRIAN

That's definitely the kind of thank you I like.

MADISON

I have to go.

BRIAN

Where are you going?

MADISON

To figure this out.

INT. LIBRARY - DAY

Madison is at a computer and surfing various sites regarding dreams.

She is copying and pasting all of the links to an email for herself.

INT. CLASSROOM - DAY

Mr. Hanson is up front.

MR. HANSON
It's not 'Bon jour'. It's
'Bonjour!' Like you're actually
happy to see them.

But Madison is barely listening. She's too busy checking out the links that she sent herself.

INT. BEDROOM - NIGHT

Madison is at her laptop. She is copying and pasting the pertinent information she needs and placing them in a folder on her desktop titled: DREAMS.

There is a knock at her door.

As Anna sticks her head into the room, Madison closes the laptop.

ANNA
What're you doing?

MADISON
What do you want?

Anna walks in and closes the door behind.

ANNA
Are you mad at me?

MADISON
I'm not mad at anyone.

ANNA
You seem mad.

MADISON
I'm not.

ANNA
If you are mad, I know what'll
definitely make you feel better.

MADISON
I told you, I'm fine.

Anna reaches for Madison's laptop...

(CONTINUED)

MADISON (CONT'D)

Don't!

ANNA

I just wanted to find a song.

MADISON

What song?

ANNA

It's a surprise.

MADISON

Turn around.

Madison turns the laptop away from Anna's eyes and closes out of all her documents.

Anna, however, still tries to take a peek.

MADISON (cont'd)

Okay.

Anna goes back over to the laptop and searches through Madison's playlist.

She finds the song and hits the play button.

As Anna walks away, Madison looks over at the song her sister has chosen.

MADISON (cont'd)

I don't understand.

She turns around to see...

CUT TO:

Anna is spinning and flailing around the room. She is oblivious to everything including her big sister's horrified but thoroughly entertained look on her face.

ANNA

'Lust For Life!'

The song comes to an end and Anna collapses onto the floor in a heap.

She lays there for a second or so, jumps back up and smiles at Madison.

(CONTINUED)

ANNA (CONT'D)

And scene.

She bows and takes her curtain call.

ANNA (CONT'D) (cont'd)

Did I make you feel better?

MADISON

Who wouldn't feel better after a performance like that?

Anna goes over to her big sister and gives her a hug.

ANNA

You say 'spaz' and I'll dance for you at the drop of a dime.

MADISON

I'm not sure when I'll need to do that but I'll keep it in mind. Now get out of here. I have things to do.

ANNA

And people to kill. I know, I know.

Madison is taken aback by Anna's last comment.

She opens her mouth to say something but Anna has already closed the door behind her.

Madison grabs her medication, pops two pills into her mouth and re-opens her laptop.

She picks up a pen and starts writing in a notebook.

INT. SCHOOL CAFETERIA - DAY

Madison's milk carton falls soaking not only the notebook but the front of her uniform as well.

Madison stands up and looks over at Taylor.

TAYLOR

Oops. Sorry about that. Accidents happen.

Madison tries to clear the notebook of the liquid.

(CONTINUED)

MADISON

Stupid.

TAYLOR

What was that?

MADISON

I said...

Madison scoops up some of her meatloaf and mashed potatoes in her hand.

MADISON (CONT'D)

...you're a stupid bitch.

She slaps Taylor and mashes the food across her face.

Taylor is in shock at first. Then she grabs Madison by the hair and it's now a full on cat fight as they fall to the floor, kicking and punching the entire time.

Though Madison tries, she doesn't fare so well and ends up on the receiving end of an ass whooping.

EXT. PRINCIPAL'S OFFICE - DAY

Madison is seated as she waits her turn to go into the office.

She looks down the hallway and sees a CLEANING WOMAN emptying a wastebasket. As soon as she and Madison lock eyes, the woman drops what she's doing and walks away.

Still stunned, Madison gets up.

It is the same woman from the mall. The one who was watching her.

MADISON

Hey.

But the woman has already turned the corner and out of sight.

MADISON (CONT'D)

Hey!

Madison runs after her.

The SOUND OF AN EMERGENCY DOOR being opened can be heard.

Madison comes around the corner and sees the EXIT door just closing.

EXT. PARKING LOT - DAY

Madison comes out, the sound of the alarm trailing her. She looks around but the woman is nowhere to be seen.

SCREECHING TIRES can be heard and Madison turns in it's direction.

A BEAT-UP CAR comes barreling out of a spot and heads for the exit.

MADISON

Wait!

But the car is gone.

Madison turns around to find a small crowd has gathered at the EXIT doorway including the PRINCIPAL and Taylor.

INT. DR. HALLERMAN'S OFFICE - DAY

DR. HALLERMAN

So tell me why you chased after this woman?

MADISON

She was watching me.

DR. HALLERMAN

How do you know she was watching you?

MADISON

Because I do.

DR. HALLERMAN

But how can you be so sure that this was the same woman from the mall?

MADISON

Because it was.

DR. HALLERMAN

I'm just trying to understand, Madison.

MADISON

What's so hard to understand? I'm sorry, Dr. Hallerman.

(CONTINUED)

DR. HALLERMAN
It's alright. I can see this is
upsetting for you.

MADISON
I can't explain it.

DR. HALLERMAN
What did your parents say about
this?

INT. BEDROOM - NIGHT

Madison can hear her parents talking through the ducts again
but still can't make out any of the words.

INT. DR. HALLERMAN'S OFFICE - DAY

MADISON
They didn't say much.

DR. HALLERMAN
Okay.

Hallerman scribbles something in her note pad as she speaks.

DR. HALLERMAN (CONT'D)
I know you probably don't want to
hear this but I think we need to
supplement your medication. To
help relieve some of this stress
that you're dealing with. As far
as your sleeping patterns go, I'm
going to give you something that
will help you relax and get a
peaceful night's sleep.

She smiles and rips off two scripts and hands them to
Madison.

MADISON
I thought I was better.

DR. HALLERMAN
You are better and don't let anyone
tell you otherwise. And that
includes me. Okay?

MADISON
Okay.

(CONTINUED)

DR. HALLERMAN
Same time next week?

MADISON
Same time, same channel. Thanks,
Dr. Hallerman.

DR. HALLERMAN
Don't thank me. Thank
yourself. You're the one doing all
the work, kiddo.

INT. MADISON'S BEDROOM - NIGHT

Madison looks over the information on the screen.

Satisfied she presses a button on the keyboard and the computer prompts her to designate a location for the saved file.

Madison opens up the DREAMS folder and hits the return button.

As the file is being saved, Madison hears footsteps OS.

INT. MADISON'S HOUSE - HALLWAY - NIGHT

Madison opens the door and looks down the hallway but it's empty.

Madison takes a quick look back at her computer and then closes the door behind her as she heads for the kitchen.

INT. KITCHEN - NIGHT

Madison turns on the light and the room is empty.

She looks over and spies the loaf of bread sitting on the counter.

Madison opens the fridge and takes a look inside.

INT. MADISON'S BEDROOM - NIGHT

Madison walks in with a sandwich on her plate and sees Anna sitting at her desk looking at her laptop.

(CONTINUED)

ANNA

After WWII, the U.S. secretly imported German Nazis into the U.S. via South America and the Vatican...

Madison runs over, slams the laptop closed and pulls it out of Anna's reach.

MADISON

What're you doing?!

ANNA

I'm sorry.

MADISON

That's none of your business!

ANNA

I said I was sorry! What is all of that stuff?

MADISON

It's for a project. Now get out.

ANNA

Your science project?

MADISON

Yes.

ANNA

Yeah, right. Whatever you do, don't let Brian find out you're into that weirdness. He's not gonna want to have sex with some crazy girl.

MADISON

Somehow I don't think that's going to be a problem.

ANNA

What does that mean? Oh my God. You had sex and you didn't tell me.

MADISON

I'm sorry.

ANNA

You promised!

(CONTINUED)

MADISON
I said I'm sorry!

ANNA
Tell me everything.

MADISON
Like what?

ANNA
Did it hurt? What did it feel like?
Did you bleed? Was it sticky? Did
you like it? How long does it take?
Did you...you know? And when are
you going to do it again?

Madison takes her by the arm and pulls her towards the door.

MADISON
I have something to do.

ANNA
Don't you dare!

Madison pushes her through the door.

Madison shuts the door, goes over to her phone and dials.

MADISON
Hey...Can we get together
tomorrow? You know: compare
notes?...You can pick me up
here...I'll be waiting for you
outside...Okay...I'll see you
tomorrow.

She's about to hang up but then stops.

MADISON (CONT'D)
I love you, too.

Madison hangs up the phone.

INT. MADISON'S BEDROOM - NIGHT

As soon as she sees Brian pulling up to the front of the house, Madison grabs her bag and runs out of her room.

I/E. MADISON'S HOUSE - DOORWAY - NIGHT

Madison moves quickly past her parents who are sitting in the livingroom.

Suzanne, however, sees her.

SUZANNE

Madison. Where are you going?

MADISON

The movies.

SUZANNE

With who?

MADISON

A friend.

SUZANNE

Steven.

STEVEN

Who's this friend?

MADISON

He's a friend, just a friend.

She opens the front door and finds Brian standing next to Albrecht.

ALBRECHT

I guess I'm not the only who was invited over for dinner.

INT. MADISON'S HOUSE - LIVINGROOM - NIGHT

Madison and Brian are seated next to each other at the dining table.

SUZANNE

Would you like another piece of apple cobbler, Brian?

BRIAN

It was delicious, Mrs. White, but I really can't. I have to make weight.

ALBRECHT

Wrestling's a tough sport.

(CONTINUED)

BRIAN

It can be.

SUZANNE

So, Brian: What are your plans for the future?

MADISON

Dad!

SUZANNE

I didn't ask the boy if he's ever killed anyone.

ANNA

So what do you have planned for your life, Brian?

MADISON

Dad!

SUZANNE

Anna.

BRIAN

I was thinking about joining the military...

ALBRECHT

Good for you.

BRIAN

...but my dad doesn't want me working for that corporation. So I figure I'll learn Arabic, have a job for life and maybe even do some good.

ALBRECHT

And what kind of good is that?

BRIAN

There seems to be a lot of misunderstanding going on. I'd like to be able to help straighten that out.

ALBRECHT

Well. It seems like you do know what you're going to do with your life.

(CONTINUED)

BRIAN

It's a little too much to think
about for one night. I figure I'll
just go to the movies with Madison
for now.

Everyone laughs at this.

EXT. MADISON'S HOUSE - NIGHT

Madison is in the lead, her book bag slung over her
shoulder.

As they head for the car...

SUZANNE

If you're going to be late please
call.

Madison says nothing and continues to the car.

SUZANNE (cont'd)

Madison.

Madison stops dead in her tracks.

She turns around to face her parents.

MADISON

I'll call.

Madison continues to the car.

CUT TO:

As the car pulls away, Madison takes a look at her parents
and Albrecht who are standing in the doorway.

Suzanne and Steven wave at her.

Madison waves back but does not return their smiles.

As soon as Madison and Brian disappear down the street,
Madison's parents and Albrecht's smiles drop.

Albrecht pushes past Steven and Suzanne as he goes back into
the house.

Suzanne gives Steven can't look at each other. They turn
and follow Albrecht back inside the house.

INT. COFFEE SHOP - BATHROOM - NIGHT

With the water running, Madison takes a look at herself in the mirror, examining her face from every angle.

She turns off the tap, shakes her hands of excess water and heads out.

INT. COFFEE SHOP - NIGHT

Madison walks over to Brian's table and takes a seat next to him.

BRIAN

You alright?

MADISON

I'm fine. So you said that you found some things?

BRIAN

Let's see. I started with dreams. Typical questions: Why do we dream? What do they mean? Can you really die if you die in your dream?

MADISON

Can you?

BRIAN

Can you really die if you die in your dream?

MADISON

Yes.

BRIAN

No.

MADISON

Really?

BRIAN

Really.

MADISON

Oh.

BRIAN

You sound almost disappointed.

(CONTINUED)

MADISON

No. I don't know. Maybe. So,
anyway, why do we dream?

BRIAN

All that anybody knows is that
nobody really knows.

He pushes the laptop over so Madison can see the screen. She
stares at the computer, a perplexed look on her face.

MADISON

I don't understand. This is it?

BRIAN

I found a couple of other sites but
they pretty much said the same
things. Why? You found more?

MADISON

A lot more. I found out that a lot
of countries have been
experimenting with dream
manipulation.

BRIAN

Dream manipulation?

MADISON

And it started with Josef Mengele.

Madison pushes the computer over to Brian.

BRIAN

(reading off of the screen)
'The Angel Of Death'.

MADISON

Most of his experiments were done
in Auschwitz and a lot of it on
children.

MONTAGE OF SHOTS

Jewish children starved and dying.

Gypsy twins dissected and gutted.

Jewish man in dying throws of malaria.

Unknown frozen bodies.

Unknown blown up bodies.

(CONTINUED)

Unknown bodies infected with Typhus.

Unknown children castrated.

Final shot of smiling, charismatic Josef Mengele.

END OF MONTAGE

Madison can see Brian is shaken by the photographs.

MADISON (CONT'D)

I'm sorry, I should have warned you.

BRIAN

I just didn't think that it would be like that.

MADISON

More horrible than you could ever possibly imagine? Those "experiments" he was running? Apparently there were a lot striking similarities with what the United States was doing post World War Two. But it wasn't just the Germans or the U.S. The Soviets, Chinese, North Koreans: they all had been doing this for years. The major goal of these programs was to study the relationship of the personality to susceptibility through hypnosis.

BRIAN

You're talking about mind control.

MADISON

The first step in mind control is to create dissociation in the subject. ECT or electroshock, is a favorite method and used pretty early on. From the time of birth to about six years old. Sometimes it's even used when the child is in the mother's womb. Whatever the trauma, the brain is forced to protect itself. It splits off and develops alternate personalities.

BRIAN

Multiple Personality Disorder.

(CONTINUED)

BRIAN (cont'd)

Nowadays, it's known as
Dissociative Identity
Disorder. This splitting of the
mind...this became the basis for
the programming of these
subjects. Hypnosis was the main
conditioning technique but they
also did a lot of sensory
deprivation, along with various
drugs which would alter certain
cerebral functions. The next part
of the process is the embedding and
compressing of commands, messages,
into the subject. This was done
through...

But before she can continue, Brian picks up the sentence for
her as he reads from the screen.

BRIAN (cont'd)

"...through the use of computer
driven generators which emit
inaudible sound waves. These
harmonics would then affect the
neuron pathways to the subconscious
and unconscious mind." Jesus.

MADISON

There's a lot more. I found people
who actually have escaped and are
now just telling their story.

BRIAN

You don't actually believe this, do
you?

MADISON

You don't believe me?

BRIAN

These guys are obviously
crazy. And you're letting them
mess with your head.

Brian goes back to the screen.

Madison is in shock at his reaction.

She stands up...

(CONTINUED)

BRIAN (CONT'D)

"The use of Disney movies as a type of reinforcement is a favorite tool..." Okay. This whole thing sounds totally out of control.

And starts to wobble.

BRIAN (CONT'D) (cont'd)

Mad!

Brian reaches out and catches her but Madison pulls away.

She grabs hold of the table and rights herself.

BRIAN (CONT'D) (cont'd)

Maddie, sit down.

MADISON

I have to use the bathroom.

BRIAN

You need help?

Brian reaches for her again but just like before she pushes him away and heads for the bathroom.

INT. COFFEE SHOP - BATHROOM - NIGHT

She turns on the tap and splashes water on her face.

She closes her eyes, breathes and then looks up to find her reflection smiling at her.

She stumbles back but her reflection does not move.

Madison pulls out her pills and - fumbling with the cap - sends them spilling all over the floor.

Madison reaches out to herself.

As soon as she touches the mirror, the glass shatters.

Madison stumbles back and falls down.

CUT TO:

INT. LIMOUSINE - NIGHT

The limo speeds down the highway.

Upcoming signs for Philadelphia can be seen ahead.

MONTAGE OF SHOTS

Madison, present age, in a black dress and sitting in a chair.

A hotel room, POV facing the door.

Strobe lights flashing on Madison.

A motel room key with the number 515 on it.

The hotel room door opens.

END MONTAGE

INT. HOTEL ROOM - NIGHT

Madison sits on the bed, facing the door.

Dressed in a little black dress, she sits quietly, her face a blank slate.

As soon as she hears the door unlocking, however, Madison springs awake and a warm, sexy smile slides across her mouth.

The door opens and a BUSINESS TYPE MAN, 60s, enters the room.

He takes a quick peek back out into the hallway before entering the room and locking the door behind him.

BUSINESS MAN

So you're the girl I'm supposed to meet?

MADISON

I'm whoever you want me to be, baby.

She gets up off the bed and walks over to him.

BUSINESS MAN

You're young.

(CONTINUED)

MADISON

Young enough to be daddy's little girl.

Madison pushes her body close to the business man.

MADISON (CONT'D)

And baby will do what daddy wants.

Madison reaches down and starts undoing his pants. She drops to her knees, about to take him...

Suddenly the business man grabs her by the hair and pulls her towards the bed.

BUSINESS MAN

Daddy wants to do something else.

He throws her onto the bed, her back to him.

He pulls at her panties and starts ripping them off of her.

MADISON

Daddy, you don't have to...

BUSINESS MAN

Shut up, you little cocktease.

Madison wakes up at this point.

She swings back and her elbow connects with the man's face.

As he falls back, she gets up and runs for the door.

The man manages to grab a hold of her foot...

But a kick to the face ends that.

Madison gets to the door and pulls on the doorknob only to find that it's locked.

She turns back around and the business man punches her in the face.

INT. MADISON'S BATHROOM - DAY

Madison slips and goes backwards.

She grabs hold of the railing which slows her but she still goes down.

She gets up, still unsteady on her feet. She feels something and touches her face.

The blood coming from her nose hits the shower floor and spirals down into the drain.

INT. KITCHEN - DAY

Along with Anna and Steven, Madison is sitting at the table. Madison has her eyes closed when Steven touches her nose. She opens her eyes and recoils back.

MADISON

Don't!

STEVEN

I'm sorry. It hurts bad, huh?

MADISON

It's fine.

STEVEN

Do you want to see a doctor?

MADISON

I don't need a doctor.

SUZANNE

I'm almost ready, Madison.

MADISON

I'm going to take the bus this morning.

ANNA

Are you serious?

SUZANNE

Are you sure? If you guys wait in the car...

MADISON

The bus will be here soon. I have to go.

SUZANNE

Okay, sweetheart.

STEVEN

Are you alright, Madison?

(CONTINUED)

MADISON

I'm fine.

STEVEN

Okay.

Madison pushes her cereal away and exits the room.

INT. BUS - DAY

Madison sits at the back of the bus by the window and watches the scenery pass by.

She looks over at the seat nearest to her and sees a newspaper with the back cover facing her.

She picks it up and starts leafing through it.

She gets to the front and the headlines scream at her:

SENATOR IN SEX SCANDAL!

Below it is a picture of the Senator.

It's a picture of the businessman from Madison's dream.

Madison stares hard at the picture but it doesn't go away.

INT. HIGH SCHOOL - HALLWAY - DAY

Madison sees Brian at his locker and runs over to him.

MADISON

We need to talk.

BRIAN

Yeah, we do.

MADISON

What happened last night?

BRIAN

You tell me.

MADISON

I'm not in the mood for this.

BRIAN

Like I am?

(CONTINUED)

MADISON

I went to the bathroom and then what?

BRIAN

And then what? You came out of the bathroom and told me to take you home. I took you home, you got out and I haven't talked to you since then.

MADISON

I told you to take me home?

BRIAN

What're you saying? You don't remember what happened?

MADISON

Look at this.

She shoves the newspaper into Brian's hands and points at the headline.

MADISON (CONT'D)

That woman: that was me.

Brian shuts his locker and slings his bag over his shoulder.

MADISON (CONT'D)

I'm going to that hotel today. If we leave right now, we can grab the next train and be there in two hours.

BRIAN

I'm not going anywhere. I'm sorry.

MADISON

Why?

BRIAN

All of it. It's too much. I'm sorry.

MADISON

You mean I'm too much.

BRIAN

I'm sorry.

(CONTINUED)

MADISON
Stop apologizing!

Everyone in the hallway turns in their direction.

This includes Taylor who has been watching them the entire time.

MADISON (cont'd)
So that's it? You fuck me and then
leave me?

BRIAN
You know I wouldn't do that.

MADISON
But you are doing it.

Madison turns away and heads down the hallway.

Taylor steps out in front of Madison and blocks her way.

TAYLOR
Trouble in paradise?

MADISON
You have no idea what I am capable
of right now.

TAYLOR
Is that a threat, bitch?

Taylor sticks her finger in Madison's face...

TAYLOR (CONT'D)
Because if it is, this time I'm not
going to hold back.

Madison grabs Taylor's finger, bends it back and breaks it.

Taylor screams but Madison does not let go.

Instead, she kicks Taylor's legs out from under her which
sends her crashing to the floor.

With a blank look in her eye, Madison watches Taylor squirm
and struggle for air as she puts her foot into her throat.

BRIAN
Madison!

As Brian runs over, Madison lets go of Taylor and steps
back.

(CONTINUED)

Kneeling down next to Taylor, Brian sees the damage that's been done and looks up at Madison.

BRIAN (cont'd)
Madison.

Madison turns and runs.

INT. TRAIN - DAY

Madison stares out of the window at the passing scenery.

INT. CAB - DAY

Madison stares at the sign for the hotel as the cab pulls up outside of it.

INT. HOTEL - LOBBY - DAY

The lobby is bustling with activity as people check in and out.

Madison walks over to the check-in counter and looks at where she picked up the set of keys in her dream.

She looks up and sees a CONCIERGE staring at her. He raises his walkie-talkie to his mouth and Madison heads for the elevators.

INT. HOTEL - ELEVATOR - DAY

The doors close as TWO SECURITY GUARDS approach the elevator.

Madison turns and looks over at the AN OLDER FAT COUPLE, 50s, standing in the corner.

HUSBAND
(in French accent)
Hello. Good afternoon.

MADISON
(in French)
Good afternoon. And how are you?

The couple smile.

INT. HOTEL - HALLWAY - DAY

The doors open and the security guards stare at the French couple standing in front of them.

Everyone looks up at the open elevator ceiling above them.

The security guards run down the hallway.

INT. HOTEL - ELEVATOR - DAY

As soon as they are gone and the doors close, the couple part and Madison stands up from her hiding place behind them.

MADISON
(in French)
Thank you.

HUSBAND
You're welcome.

The doors open and Madison steps out.

The doors close.

WIFE
(in French)
She was very nice.

HUSBAND
(in French)
I told you: if you're nice to them,
Americans will be nice in return.

INT. HOTEL - ROOM 515 - DAY

The door is open and Madison can see the cleaning cart off to the side.

She steps into the room and takes a long look around.

She sees something on the bed sheet and she walks over to it.

She bends down and can now see it close up: blood stains.

The sound of approaching footsteps are heard OS. A frantic Madison looks around and then squeezes into the bottom of the cleaning cart.

INT. CLEANING CART - DAY

The footsteps enter the room.

They walk around stopping every few feet.

After several long seconds, they exit the room.

Madison waits a few more moments before moving.

But then the cart starts moving on its own accord.

Madison freezes in her position.

Several long seconds go by as the cart moves along.

It finally comes to a stop.

MYSTERIOUS WOMAN (OS)

You can come out now. They're gone.

INT. HOTEL - HALLWAY - DAY

Madison steps out carefully from underneath the cart.

She stands up and is looking at the woman she saw at the mall and school.

MYSTERIOUS WOMAN

Yes. Questions.

Madison can only stand and stare.

INT. BAR - NIGHT

Save for the BARTENDER, 40s, and a BARFLY, 30s, sitting at the counter, Madison and the woman are the only other customers. They sit in a booth.

The woman watches the barfly, studying him.

She turns her attention back to Madison.

MADISON

Who are you?

MYSTERIOUS WOMAN

That's not the question you should be asking. You have been programmed to be turned on and off

(MORE)

(CONTINUED)

MYSTERIOUS WOMAN (cont'd)
by a specific cue word or
phrase. You've been trained to
"remember to forget" while in this
hypnotic state. You're used in a
number of government operations,
cover assignments such as a drug
mule, courier, assassination
attempts. Mainly though you and
other children like yourself, have
been programmed for the main
purpose of forced
prostitution. Sometimes for a
particular operation. More often
than not for the sole enjoyment of
particular individuals in the upper
echelons of power. You are a human
guinea pig. You are a government
slave. I am someone who wants to
help.

MADISON

Why?

MYSTERIOUS WOMAN

Because I've been in your
position. I know what it's like to
be scared.

Madison's phone rings. She looks at the number and - seeing
that it's her mother - turns off the ringer.

MADISON

What am I supposed to do with all
of this?

MYSTERIOUS WOMAN

Get out.

MADISON

And go where?

MYSTERIOUS WOMAN

Do you have someplace safe you can
get to for now?

MADISON

Maybe.

The bar door opens and THREE COLLEGE AGE KIDS - TWO BOYS and
a GIRL - enter.

The mysterious woman watches them as they take a seat in the
back of the bar.

(CONTINUED)

She turns her attention back to Madison.

MYSTERIOUS WOMAN

Maybe isn't good enough. You're not the only one who's in danger. There's Anna to think about.

MADISON

What about Anna?

MYSTERIOUS WOMAN

They're trying to fix whatever it is that went wrong with you. But when they get tired of trying, they they're going to go for Anna. They've already started.

MADISON

So we run and then what?

MYSTERIOUS WOMAN

We'll find you. The important thing is that you get out. You should get going. Your handlers will be looking for you.

MADISON

Who are my handlers?

MYSTERIOUS WOMAN

You really haven't figured it out? Your handlers are your parents.

As they get up and head for the door, they pass the barfly.

Without warning, the barfly pulls out a Glock. He gets off a shot but it's off kilter as Madison strikes him in the arm.

The gun skitters across the floor but it's already forgotten as the assassin and Madison engage in hand-to-hand combat.

He's whip fast; he hits Madison with several good shots. But Madison is faster.

Thirty seconds later and an unconscious man lies at Madison's feet.

She turns and sees that the mysterious woman's arm is bleeding.

(CONTINUED)

MYSTERIOUS WOMAN (cont'd)
Get going. You and your sister
aren't the only one in trouble.

MADISON
Oh my God.

Madison runs out the door without another word or backward glance.

After Madison is gone, her would-be assassin moans and moves slightly.

The mysterious woman walks over, picks up the gun and shoots him.

INT. BRIAN'S BEDROOM - NIGHT

Brian is at his computer jumping from site to site.

He suddenly comes across something on the screen that can't be seen.

BRIAN
Jesus Christ.

Brian starts printing the information in front of him.

The printer begins to jam up; the teddy bear is right in front of the paper.

Brian pulls it free and the printing resumes.

There's a noise from outside of the window.

Brian is looking out when his cellphone starts ringing.

He looks down and sees that it's Madison's home number. He goes to pick up the call but stops.

He waits and then checks his voicemail.

He listens for a few seconds before hanging up.

As he squeezes the bear, he notices the paper sticking out of the seam.

He pulls it out and unfolds it until it is fully open.

On the paper a large heart has been drawn and in the middle are the words: YOU'RE SO COOL. Underneath that is written: I LOVE U!

Brian looks over at the printer and sees that it's finished.

INT. MADISON'S LIVING ROOM - NIGHT

Suzanne hangs up the phone and looks over at Steven and Albrecht.

SUZANNE
I left a message.

STEVEN
Where would she go?

ALBRECHT
Neither one of you knows where your
daughter has gone. Unbelievable.

ANNA (OS)
Is Maddie in trouble?

Suzanne, Steven and Albrecht look over to find Anna watching them from the side.

SUZANNE
No, sweetheart. We just need to
know where she is.

ALBRECHT
Do you know where she might go?

Anna looks at the three of them as they await an answer.

INT. GYM - OFFICE - NIGHT

Brian is at the desk sifting through his papers when he hears what sounds like footsteps coming from somewhere in the gym.

He goes to the window and looks through the blinds.

INT. GYM - FLOOR - NIGHT

Brian stands in the center of the gym, his eyes scanning every part of it.

He looks into the shadows...

BRIAN
Maddie?

And one of them comes alive and rushes him.

(CONTINUED)

The masked assassin and Brian go back and forth, neither fighter giving an inch.

Brian pulls back after an exchange and finds his arm bleeding.

He looks over and sees the blade in his opponent's hand.

The uncertainty in his eyes turns into fear as soon as he sees the second blade appear in the other hand.

He turns and sees the fighting sticks nearby and grabs them.

He turns back to the assassin, motions for him/her to come forward.

BRIAN (cont'd)
Bring it, bitch.

The killer steps up and obliges.

The fight is a blur of fists and kicks, blades and sticks.

And then Brian loses one of his weapons.

The assassin's first punch breaks Brian's collar bone.

The second one to his rib doubles him over.

The third is to his heart which stops it for a second.

Brian staggers back and tries to catch his breath when he looks down to find a knife in his stomach.

He falls forward and grabs at his killer's mask.

It comes off and Brian looks into Madison's eyes.

INT. MADISON'S BEDROOM - NIGHT

Madison wakes up screaming.

Her parents are at the foot of the bed while Albrecht sits by her side.

MADISON
Where's Brian?

STEVEN
Sweetheart, please.

(CONTINUED)

MADISON
Where's Brian?

SUZANNE
Lay down, Madison.

ALBRECHT
Madison, just take it easy.

MADISON
Where's Brian?!

Everyone stops.

SUZANNE
We heard about the incident at
school. And then you left so
suddenly.

STEVEN
Brian got worried and went looking
for you. We all were worried.

SUZANNE
There was a drunk driver.

MADISON
You're lying.

SUZANNE
Madison, don't do this.

MADISON
I killed him. Oh God oh God oh
God.

STEVEN
No one blames you.

SUZANNE
I just got off the phone with Dr.
Hallerman.

She holds out some pills to Madison.

MADISON
I don't want any more pills!

SUZANNE
Madison, baby.

(CONTINUED)

ALBRECHT

They're nothing more than
sedatives, Madison. Meant to help
you sleep. We all just want what's
best for you.

Madison looks at each one of them straight in the eyes.

Anna walks into the room and peeks over at Madison.

ANNA

Maddie?

STEVEN

Not now, Anna. Your sister needs
to rest.

Anna takes a last quick peek at Madison and then exits the
room.

Madison takes the pills as Albrecht hands her a glass of
water.

ALBRECHT

It'll go down easier this way.

Madison puts the pills in her mouth and takes several large
gulps of water before handing the glass back to Albrecht.

ALBRECHT (CONT'D)

Good.

STEVEN

Go to sleep, Madison.

SUZANNE

We'll be right down the hall if you
need anything.

Madison nods and then slips under the covers.

As soon as the last person has exited the room, Madison
spits out the pills and slips them underneath her mattress.

She curls back under the sheets and her eyes are wide open
now.

MONTAGE OF SHOTS

Brian's tie being tightened around his neck while his lapels
and cuffs are adjusted just so.

Madison stands in front of her mirror and smooths out her
black dress.

(CONTINUED)

Brian's coffin being lowered.

Madison staring blankly at the coffin.

Madison at her desk in her room, getting ready for bed.

Her bedroom door is slightly ajar, it's reflection in the window. She watches it carefully as she takes her pills.

Madison at school, zoned out.

Madison asleep as her bedroom door slowly closes shut.

Madison at the funeral and looking over at her parents, her sister.

Madison waking up, spitting out pills and putting it underneath the mattress with her growing collection.

Madison back in class.

She turns and is at the funeral looking over at Brian's brothers and his heartbroken father.

Madison back in class. She looks up at the clock and the BELL RINGS.

END MONTAGE

INT. BRIAN'S ROOM - NIGHT

The window opens and Madison climbs through it.

She goes through the room, her hand running across various objects and articles of clothing.

She sees Brian's letterman jacket, puts it on and takes a seat at his desk.

Seeing the teddy bear sitting by the printer, she picks it up and goes over to the bed.

She lies down and holds the bear close to her.

As she does this, her fingers find the bear's open seam.

She pulls and a few notes fall out.

The first one is the note that she had left Brian, the one with the heart she had drawn.

Madison finally breaks down and cries, inconsolable.

(CONTINUED)

She reads a second one and this one makes her smile through her tears.

She unfolds the third note.

The minute she sees it, she sits up.

INT. MADISON'S ROOM - NIGHT

Madison goes through her drawers, grabbing and throwing articles of clothing into a waiting bookbag.

She goes over to the door, cracks it open and looks out into the hallway.

As soon as she sees her father is approaching, however, she closes the door as fast as she can and runs over to her bed.

She just makes it under the sheets when Steven enters.

Steven walks over to her and takes a seat by her side.

STEVEN

I just wanted to check in on you. How are you feeling?

MADISON

Better.

STEVEN

Better than nothing, huh? You going to bed already?

MADISON

Tired.

As soon as she sees that her sneakers are exposed, Madison tries to pull them back under the sheets.

But Steven has already seen them.

He looks over at her, smiles and undoes her shoes. He pulls them off and places them at the side of her bed.

He looks back over at Madison, bends down and whispers something in her ear that we can't hear.

He gives her a kiss on the forehead, gets up and exits the room.

Madison gets out from beneath the sheets and throws on her sneakers without even bothering to tie them.

She grabs her bag, goes to the window and climbs out.

EXT. SIDEWALK PAY PHONE - NIGHT

Madison is on the phone.

Nervous and anxious, she looks around at the passing people.

MADISON

(to herself)

Jesus Christ. What are you going to say? "Please, you have to help me. I'm a sleeper agent whored out by the government and my parents are my handlers?" Perfect. That sounds perfect...

(someone picks up the line)

Dr. Hallerman?...It's Madison...I hope I'm not disturbing you but I really need to speak to you...No, it has to be in person...When I see you, I'll explain everything...I can be there in five minutes...Thank you, Dr. Hallerman, thank you.

As soon as she hangs up, she brings the phone back up to her ear as fast as she can.

MADISON (CONT'D)

Dr. Hallerman?

But the line is already dead.

MADISON (CONT'D) (cont'd)

(to herself)

Please don't call my parents.

Please don't call my parents.

She picks up her bag and heads down the street.

INT. DR. HALLERMAN'S OFFICE - NIGHT

Madison just sits and watches Dr. Hallerman as she sifts through the printed material that she's brought with her.

DR. HALLERMAN

And this is the photo that you mentioned?

(CONTINUED)

MADISON

In that photo you can clearly see them.

DR. HALLERMAN

Okay.

MADISON

I know what you're thinking. But remember what you told me about my dreams? My parents are involved in dream therapy with severely traumatized children. It just makes sense how they would be able to control me. Who knows how many others they've done this to? I can see it on your face but I have more proof. They control through cue words and certain stimuli but they also do it through drugs. I have these pills that they've been giving me.

Madison reaches inside her bag for her medication but Dr. Hallerman puts up a hand and stops her.

DR. HALLERMAN

I've seen enough, Madison. There's been a number of these cases that have popped up in recent years regarding this particular subject and all of them have involved children like yourself. It's also been documented - supported by facts - that the government has had their hand in this kind of thing from an early point on.

MADISON

So you believe me?

DR. HALLERMAN

Madison, I will always believe you. So now what?

MADISON

I was just going to ask you the same question.

DR. HALLERMAN

You getting out of there is a good start.

(CONTINUED)

MADISON

But how do we get Anna out?

DR. HALLERMAN

We can't think of that right now. The only thing we can do is try and keep you safe. Your parents don't know you've gone?

MADISON

No one does.

DR. HALLERMAN

Well, I'm sure they'll try and contact me soon enough.

MADISON

But you're not going to tell them anything, right?

DR. HALLERMAN

I'm not going to tell them anything, Madison. When was the last time you slept? I mean really slept?

MADISON

A while ago.

DR. HALLERMAN

That's what I thought. Do me a favor: lay down on the couch. You need to sleep before you collapse.

Madison seems reluctant at first but her body language is saying otherwise.

She lays her head down on the couch and Dr. Hallerman covers her with her own jacket.

MADISON

I'm scared, Dr. Hallerman.

DR. HALLERMAN

Things are going to be alright, Madison.

MADISON

You promise?

DR. HALLERMAN

We're going to get you through this, kiddo. Now close your eyes.

(CONTINUED)

Madison does and almost immediately falls asleep right then.

Dr. Hallerman exits the room, turns off the light and slowly closes the door behind her.

FADE OUT.

FADE IN:

INT. DR. HALLERMAN'S OFFICE - NIGHT

Madison is still asleep on the couch.

MURMURING VOICES come from the other room.

Madison's eyes slowly open as she listens.

She bolts upright and is frantic as she looks around.

The door opens and Dr. Hallerman walks in followed closely behind by Steven and Suzanne.

MADISON

No!

SUZANNE

Madison!

MADISON

Get away from me!

DR. HALLERMAN

We're all here to help you,
Madison.

MADISON

You're all liars!

STEVEN

Sweetheart, just calm down.

Madison runs.

They reach out for her but Madison makes it past them.

She opens the door and Albrecht is standing in the doorway with TWO POLICEMAN right behind him.

The cops grab hold of Madison on each side and drag her back inside.

As they do, Albrecht locks the door behind him.

(CONTINUED)

DR. HALLERMAN
There's no need for that.

ALBRECHT
They're just here as a precaution.

DR. HALLERMAN
Against what?

ALBRECHT
She's had several violent episodes, the most recent involving a young lady who was injured. I take it that you weren't aware of any of these facts?

MADISON
Don't listen to him. I didn't do that, he's making the whole thing up. You know me. I wouldn't do those things. I didn't mean to, please!

MADISON
Please help me, Helen.

DR. HALLERMAN
(to Madison)
I'm sorry, Madison. I really am.

Albrecht looks over at the two cops and they drag Madison towards the door.

As she struggles, Madison accidentally kicks her bag over which sends the contents spilling.

Her pills tumble out and scatter across the office floor.

ALBRECHT
Calm down, Madison.

MADISON
Get your hands off of me!

As the cops try to drag her towards the door, Hallerman bends down and examines the spilled pills.

She quickly stands up, a pill pinched between her fingers.

DR. HALLERMAN
What is this?

Everything and everybody stops and looks over at Hallerman who holds the pill up for everyone to see.

DR. HALLERMAN (CONT'D)
This is not what I prescribed.

(CONTINUED)

Albrecht looks over at Suzanne who goes over to Madison and plunges a hypodermic needle into the side of her neck.

DR. HALLERMAN (CONT'D) (cont'd)
What the hell are you doing?!

Hallerman grabs the phone and immediately dials 911. As soon as he sees this, Albrecht gives a look to one of the police officers.

DR. HALLERMAN (CONT'D) (cont'd)
My name is Dr. Hallerman and I need
help. I have intruders here in my
office, my location is 80
University Place.

The police officer walks over, rips the phone from Hallerman's hands and throws it across the room.

He grabs a hold of Hallerman by the hair and throws her against the wall.

The police officer grabs a book off of a nearby shelf and slams it bind side forward straight into her Adam's apple.

MADISON
No!

Madison tries to break free, tries to get to Hallerman but her captors have a firm grip on her.

Another slam of the book and a loud crunching noise comes from somewhere in Hallerman's throat.

The police officer lets go of the doctor and she slumps to the floor.

Madison is sobbing, straining to get to her friend but the drugs have quickly started taking effect.

Her legs become wobbly and her eyes start to lose focus.

Madison watches as Hallerman takes her last breaths.

MADISON (CONT'D)
Helen.

Madison closes her eyes and the world goes black.

FADE TO BLACK.

INT. HIDDEN MILITARY COMPLEX - ECT ROOM - NIGHT

Madison's body is arched off of the table.

Straps hold down her hands and feet while a gag holds back her screams.

The hum of the electricity stops and Madison's limp body slams back onto the table.

She opens her eyes and looks up into the bright lights with tears in her eyes.

INT. HIDDEN MILITARY COMPLEX HALLWAY- NIGHT

A groggy and shell-shocked Madison is dragged along by a set of guards, the policemen from Dr. Hallerman's office.

ANNA (O.S.)

Madison!

Madison looks up and she sees Anna pulled along by the third policeman.

MADISON

Anna.

As they pass each other, Anna reaches out to her big sister.

ANNA

Maddie!

MADISON

Spaz.

Anna's eyes light up and she stops in her tracks.

ANNA

Lust for life!

And then Anna drops like a puppet whose strings have been cut.

COP #1

What the fuck?

That's when Madison makes her move.

It's a blur of fists and feet as Madison fights all three cops.

MONTAGE:

(CONTINUED)

A kick to someone's knee followed by a scream.

A wrist being broken.

A punch to someone's rib.

END MONTAGE

In the end, however, Madison can't be everywhere.

She turns to face one of the "cops" and is hit from behind.

CUT TO BLACK.

INT. HIDDEN MILITARY COMPLEX PADDED CELL - NIGHT

Cop has Madison by the hair and slams her against the wall.

COP #1
How does that feel, sweetheart?

COP #2
What are you doing, man?

COP #1
The little girl wants to play.

COP #2
We shouldn't be doing this.

COP #1
And why's that, Frank?

COP #2
Because it's not procedure.

COP #1
How's your wrist by the way? In
case you don't remember, this bitch
just broke it for you.

Frank/Cop #2 doesn't say anything. He just holds his wrist
and winces as he touches it.

COP #1 (CONT'D)
That's what I thought.
(to cop #3)
And how's your knee holding up,
Richie?

(CONTINUED)

COP #3
Hurts like a motherfucker.

COP #1
(to cop #2/Frank)
So it looks like we're all in
agreement.
(to Madison)
Hey! Look at me when I'm talking to
you.

MADISON
Is this how you like it? Does this
get you hot?

COP #1
What was that?

Cop #1 grabs her by her hair and slaps her hard across her
face.

MADISON
That's what I thought: A little man
with a little man.

COP #1
Oh, you're gonna to see what I got,
sweetheart. Don't think that you're
not.

He throws her back against the wall, stands up and starts
undoing his pants.

Madison looks up at him with a small, sly smile on her lips.

The SOUND OF RUNNING TAP WATER can be heard OS.

SOUND CROSSOVER TO:

Madison is bent over the sink and splashing water from the
running faucet on her face.

She looks at herself in the mirror. Satisfied, she finishes
buttoning up her police officer shirt.

On her way to the door, she picks up a gun from off of one
of the dead cops and tucks it into the back of her pants.

As she leaves, she kicks a severed penis across the floor.

INT. HIDDEN MILITARY COMPLEX - HALLWAY- NIGHT

There is a DING! sound and the elevator at the end of the hallway opens.

Albrecht exits and is followed by a SECURITY GUARD.

He walks towards one of the numerous steel doors and pulls out a keycard.

He swipes it and a THUD sound comes from behind him.

He turns around to find his guard lying unconscious at his feet and Madison pointing her gun at him.

ALBRECHT
Madison Paige White.

Madison cracks Albrecht in the face, backing him up.

MADISON
Dr. Louis Albrecht. Open the
goddamn door.

Albrecht pulls his hand away from his nose, sees his own blood staring back at him.

INT. HIDDEN MILITARY COMPLEX - HOLDING ROOM - NIGHT

The lights flicker on.

Madison looks at the cages that line both sides of the room.

MONTAGE:

There is a toddler in a cage to the left of Madison who is now age six.

To her right is a twelve year old black boy banging his head against his bars.

Blinding lights as unknown hands grab for her.

END MONTAGE

Madison is still caught up in the images when Albrecht speaks to her.

ALBRECHT
Madison. Sweetheart. Let's talk
about this.

(CONTINUED)

Madison smacks him in the back of the head with the butt end of the gun.

MADISON

Don't call me sweetheart.

She gives him a shove and they keep on moving.

INT. HIDDEN MILITARY COMPLEX - MIND CONTROL ROOM - NIGHT

Still holding Albrecht, Madison looks over at the two chairs facing each other.

She looks over at the door on the far side of the room.

INT. HIDDEN MILITARY COMPLEX - COMMAND ROOM - NIGHT

There is a click and then the door bursts open as Madison shoves Albrecht through it.

Steven and Suzanne stops shredding documents whe they see their daughter.

Suzanne is on one side of the room, a GUARD (#1) right near her.

Steven and another GUARD (#2) are across from her.

There is a stairway all the way at the end of the room which leads to a landing. At the end of the landing is a door.

As soon as Madison sees Suzanne's guard reach for his weapon, she puts her own gun to Albrecht's head.

As she approaches, Madison punctuates her sentences with a gunshot in the air as she speaks.

STEVEN

Madison, put the gun down.

MADISON

What is this place?

Gunshot.

SUZANNE

Madison.

MADISON

Who are you?

Gunshot.

(CONTINUED)

STEVEN

Goddammit!

MADISON

What's happening to me?

Gunshot.

ALBRECHT

You've had a psychotic break,
Madison. And we've been dealing
with it ever since.

This stops Madison in her tracks.

ALBRECHT (CONT'D)

Whatever it is you're seeing,
Madison, none of it is real. Think
about it! We want to help you,
Madison. That's all.

MADISON

You want to put me in a cage.

ALBRECHT

There are no more cages.

MADISON

Where's Anna?

Right on cue, the door at the top of the stairs opens and
Anna - accompanied by a GUARD #3 - enters the room.

Seeing the situation, Guard #3 draws his weapon and aims it
at Madison.

Anna sees this and does the only thing she can think of
doing.

ANNA

Lust for life!

As the guard holding her loosens his grip, Anna pulls free
and runs down the steps towards Madison.

MADISON

Anna!

Anna's guard changes targets.

He aims at Anna...

(CONTINUED)

STEVEN

No!

...and shoots.

Anna spins like a top and catches the light for a second.

As she drops down the stairs, her body crashes along each step until her crumpled form hits the floor.

There's silence for a second and then a loud explosion follows.

The room pitches back and forth as the walls buckle.

That's when the bullets start to fly.

Guards #2 and #3 are the first to go for Madison and the first to go down.

More explosions and this time the lights start to lose it. They flash on and off, a disaster made strobe light.

Madison walks towards Suzanne and blows away guard #1.

Suzanne fumbles but finally pulls free her own gun and awkwardly starts shooting at Madison.

But Madison never breaks her stride.

Suzanne, meanwhile shoots and shoots, her bullets hitting everything but Madison.

Madison keeps on walking and raises her gun.

CUT TO:

INT. KITCHEN - DAY

Madison comes up behind her Suzanne at the sink, leans in and gives her a kiss.

Suzanne smiles.

CUT TO:

INT. HIDDEN MILITARY COMPLEX - COMMAND ROOM - NIGHT

Suzanne's head snaps back as Madison's bullet finds its way home.

Madison looks up to find Albrecht and Steven halfway up the stairs.

She lets loose a shot near them and they stop in their tracks.

As she makes her way towards them, she never takes her gun off of them.

STEVEN

Madison. Listen to me. Please. It wasn't supposed to be like this. I never wanted it to be like this.

He takes a step towards her and Albrecht gives Steven a shove which sends him down the stairs and crashing into Madison.

As Steven and Madison fall down the stairs caught in each other's arms, Madison's gun comes up.

CUT TO:

INT. BEDROOM - NIGHT

Steven whispering into Madison's ear as she lies on her bed.

STEVEN (CONT'D)

I'm sorry, Madison. I'm so sorry.

CUT TO:

INT. HIDDEN MILITARY COMPLEX - COMMAND ROOM - NIGHT

Madison's gun goes off shoots Steven in the throat.

Madison is stunned as she watches her father gurgling up the last of his life.

Madison looks over for Albrecht but he is almost at the top of the stairs.

Madison shoots and Albrecht falls.

Albrecht struggles to get to his feet, to get to the door as Madison approaches.

(CONTINUED)

ALBRECHT

You have no idea what you've done here.

MADISON

Tell me.

ALBRECHT

Look around you, Madison! What do you see? Everyone you know and love: dead.

MADISON

You did this.

ALBRECHT

You're the one holding the gun.

MADISON

Shut up.

ALBRECHT

I can help. Will you let me do that? Will you let me help you, kiddo?

MADISON

I am not your kid.

As she approaches, Albrecht pulls out his gun and gets the drop on Madison.

He shoots and misses.

Madison aims her gun at him.

There's another explosion and part of the ceiling breaks off and falls on top of Albrecht.

Madison rushes over to him but Albrecht's already dead, crushed underneath the stone.

She looks at the door at the top of the stairs.

Finding a keycard on Albrecht, Madison goes over to the door.

There are more explosions and the room starts to come down even faster.

Madison looks around her at all of the bodies, at her dead family.

She swipes the keycard and the door opens.

She runs over to Anna and - half pulling, half carrying her
- Madison manages to get Anna up the staircase.

INT. HIDDEN MILITARY COMPLEX - ELEVATOR - NIGHT

More explosions as Madison stumbles through the doors.

She hits the top button marked L, the doors close and the
elevators starts its way upwards.

Madison collapses in a heap in the corner with Anna on top
of her.

MADISON

Don't worry, Anna. I'm getting you
out of here right now.

The elevator is rocked by another explosion but Madison
barely flinches.

INT. WAREHOUSE - NIGHT

The elevator doors open and Madison drags Anna out of the
elevator just as it breaks up.

Madison looks through the windows and sees the horrified
onlookers as they watch the warehouse crumble.

Madison collapses into a sitting position and with her last
ounce of strength, pulls Anna into her arms.

The last vestiges of her world is ablaze and crashing down
around her.

Madison can hear the roof beginning to buckle. She closes
her eyes and hugs her sister hard to her chest.

And then she hears the onlooker's voices coming clearly
through one of the air conditioning ducts.

EXT. MADISON'S HOUSE - NIGHT

The fire has totally engulfed the building.

There is a loud groan as the walls give in and the warehouse
comes tumbling down.

CUT TO:

INT. BUS STATION WAITING AREA - DAY

Madison sits in a chair watching the warehouse fall apart on a local news program.

NEWSCASTER

The fire burned into the early hours of the morning before the fire department was able to put it out. As to the cause of it, that is still presently unknown though arson has not been ruled out. We are getting reports from eyewitnesses that there were people inside including two young girls. This, however, has yet to be confirmed.

Madison gets up and heads in the direction of the platforms.

EXT. BUS PLATFORM - DAY

Madison is about to get on the bus when the BUS DRIVER calls out to her. She turns in his direction and he motions to her bag.

Madison looks past him and over at the other bags waiting to be loaded.

INT. BUS - DAY

Madison walks down the aisle and picks a window seat.

From her vantage point, she is able to look down and see the driver putting the other passengers' bags into the compartment below the bus.

The bus pulls away and heads toward the highway.

MADISON (V.O.)

It's an amazing thing when you learn that your life is not your own. It hurts so bad that maybe you want to die. I know I did and maybe I still do. But then there's another lesson you learn: you're free. Whether it's to live or die, that's up to you. It's up to me. And so I chose.

She puts her book bag on her lap and pulls out Brian's teddy bear.

(CONTINUED)

She gives it a couple of squeezes and a small smile.

As she pulls out a piece of paper and unfolds it, however, the smile disappears.

INSERT

Shot of note. It's a faded copy of an article.

At the top of it is a picture of a group of grim-faced scientists decked out in their lab coats.

In the middle of them stands Albrecht, Suzanne and Steven.

Underneath the picture is a caption which also gives a location: PALO ALTO, CA.

Madison refolds it and pushes it back into the bear through its seam.

She holds it in her lap and stares out of the window as she watches the terminal fade away into the distance.

MADISON (CONT'D)

Helen told me once to look into my dreams, that she thought that there was something there. She was right. I finally can see you all. See what you've done. To them, to me. And when I get to where I'm going, I'm going to ask you some questions and I will listen to your lies. And I then I am going to kill you and everyone around me.

Madison leans her head against the window and watches the blur of the passing scenery.

Her eyes slowly open and then close.

Open and close.

Open.

Close.

CUT TO BLACK.

MADISON (V.O.) (CONT'D)

I'm going home.

THE END.